



**Sample Pages from
Middle School Monologues: Guys**

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**All
Monologues
From
Published
Plays**

MIDDLE SCHOOL MONOLOGUES: GUYS

EDITED BY
Lindsay Price



Theatrefolk

Original Playscripts

Middle School Monologues: Guys

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Edited by Lindsay Price

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DUNNO

PLAY: Tick Talk
GENRE: Drama
TIME: 1:15

DESCRIPTION

Tick Talk examines the difficulties some teens have communicating. In this moment, Dunno's silent frustrations with life, school, and family all come to a bubbling head. He confronts his best friend Fine and tries to push her away before he collapses.

ACTING HINTS

The hardest part of this monologue is the silent action, where Dunno goes from a ball of fury and frustration, to sinking to his knees in despair. Don't rush this moment. There's a lot of emotion here. Remember too that this is the first time Dunno speaks these thoughts aloud. It should be hard for him.

Make sure you vary the tone. Do not yell from beginning to end! Dunno says 'I don't know,' three times at the beginning, and 'Why' three times at the end. Don't run them together. Think about what he's saying with each repeated phrase. Choose a different subtext each time.

Would you go already? Get out of here. Leave! I don't want you here! You don't know me. No one knows me. You don't know anything!

He turns away pacing, back and forth, back and forth, not looking at FINE. He lets out a cry of frustration and anger. He finally collapses to his knees at the edge of the stage and buries his face in his hands.

I don't know. I don't know. I don't know. I don't know anything. I don't know what I want to be or do. I don't know why my parents hate me.

DUNNO

Everyone hates me. I hate me and I hate that I hate me. I've got a hurt like a fist in my chest and it never goes away. Every morning I wake up and it's there and I don't know what to do about it. Everything is pushing in, and pushing in and I wake up and the hurt in my chest and I can't breathe. And if I don't do something to get this hurt out of my chest...

When do I know what I want? When am I going to be able to explain myself or be myself without it being wrong? I don't know what's wrong with me. Why does everyone think there's something wrong with me? Why? Why? Why?

...◆...

HARRY

PLAY: This Phone Will Explode at the Tone
GENRE: Comedy
TIME: 2:10

DESCRIPTION

Harry gets up the nerve to call a girl for a date.

ACTING HINTS

The key to this monologue is in Harry's energy. The pace of the piece should be quick and snappy as Harry works himself into a frenzy. He should never *try* to be funny. The humour will come out if he is played with honesty and sincerity.

(as if talking on the phone) Hi Anne? This is Harry. Yeah that's right, Harry from English class. Well you know about the dance on Friday night? Well I was wondering if you would like to be my date? You would? That's great, I'll pick you up at seven. Bye.

Now. All I have to do is actually dial her number and I'll have this down pat. Although I've asked the dial tone out so many times maybe I'll ask her to the dance. Hi everyone, this is my date - the dial tone. *(he makes a dial tone noise)*

This is silly. Ok. I can do this. I'll just take some deep breaths and pick up the phone and call her. It's just a phone. It's easy. Millions of guys do it every day. I mean the population would seriously decrease if guys didn't ask girls out on dates. And vice versa. Oh geez I could get into trouble over

HARRY

that. What if she thinks I'm a sexist pig because I want to ask her out on a date? I'm much too young for all of this. At least I don't have to see her face when she rejects me. This way she can politely turn me down, we can both hang up and I will quietly bang the receiver against my head all night.

Pick up the phone. Pick up the phone. AHHHHH!!! What is the worst she can say? She can say no. Would that be so bad? Would that be so bad? It would be so bad. It would ruin my existence. As little of an existence that I have... It would ruin it completely. Ok. Ok. Ok. Maybe some push-ups. I'll do some push-ups get the blood running to my head. *(He drops to the floor and tries to do some manly push-ups.)* Yeah. Hello Anne, will you go to the dance with me. If you need some convincing, feel my manly arms! I do 100 push-ups every day!! Or maybe two. Enough. Enough, Enough, Enough! It's probably busy. That would solve all my problems. Yeah that's it. It's busy. I've got nothing to worry about.

I'm picking up the phone. I'm dialling her number. I'm... oh my god. Oh my god. It's ringing.



APPENDIX

Performance Hints and Tips:

Things to think about when choosing a monologue.

For Auditions...

- ➔ If you're auditioning for a specific part, find a monologue that's going to help you get the part. If the play is a comedy, do a comedic monologue. The director wants to know if you can be funny. Same is true for a drama. If the character is a mean step-sister, find a play with a character with similar qualities.
- ➔ If you're auditioning for a school, look for variety and versatility. You only have a couple of minutes to show what you can do - don't spend that two minutes in one emotional tone, and one physical action.
- ➔ Never look at the director in an audition. It forces the director to focus on you, instead of the monologue.
- ➔ In general, go for comedy. So many actors do the big overly-dramatic turn. An actor who makes a director laugh is more memorable than one who weeps and wails.
- ➔ Know that a director usually makes their mind up in the first 30 seconds.

For Individual Events...

- ➔ Properly begin each piece. Take a pause, take a look, make a definite gesture, have a defined action. Pause between the introduction and the monologue.
- ➔ Properly end each piece. Make sure there's a defined beat between the end of one piece and the beginning of the next. I was watching an IE and it wasn't until he finished completely that I figured out he had done two pieces. There was no break in-between!

- ➔ Even though each monologue in this collection has a time listed, it's going to be different for every actor as they put on their own interpretation. Therefore, you must time your pieces. There's nothing worse than seeing an IE that's going so well but goes over time.
- ➔ Contrast, contrast, contrast. Make sure your pieces are clearly different.
- ➔ Know the name of the play and the author! It shows a lack of preparation if you can't come up with this information.

And furthermore...

- ➔ Yelling does not equal emotion. Even in the most intense monologue you should not raise your voice for more than two sentences.
- ➔ If you're not moving for a specific reason, then stand still! It's very distracting to watch an actor wander. It's the actor moving about and not the character. It shows you haven't put thought into the blocking.
- ➔ Who are you talking to? Where are they? What do you want? What happens to you elsewhere in the play?
- ➔ Read the whole play. Read the whole play. And yes, read the whole play.





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