



**Sample Pages from  
Stand Alone: Monologues for Guys**

Welcome! This is copyrighted material for promotional purposes. It's intended to give you a taste of the script to see whether or not you want to use it in your classroom or perform it. You can't print this document or use this document for production purposes.

Royalty fees apply to all performances **whether or not admission is charged**. Any performance in front of an audience (e.g. an invited dress rehearsal) is considered a performance for royalty purposes.

Visit <http://folk.me/p297> to order a printable copy or for rights/royalty information and pricing.

**All  
Monologues  
From Published  
Plays!**

# STAND ALONE: MONOLOGUES FOR GUYS

EDITED BY  
*Lindsay Price*



**Theatrefolk**  
Original Playscripts

*Stand Alone: Monologues for Guys*  
Copyright © 2015 Lindsay Price

**CAUTION:** This play is fully protected under the copyright laws of Canada and all other countries of the Universal Copyright Convention and is subject to royalty. Changes to the script are expressly forbidden without written consent of the author. Rights to produce, film, or record, in whole or in part, in any medium or in any language, by any group amateur or professional, are fully reserved.

Interested persons are requested to apply for amateur rights to:

Theatrefolk  
PO Box 1064  
Crystal Beach, ON, L0S 1B0  
Canada

Tel 1-866-245-9138

Fax 1-877-245-9138

e-mail: [tfolk@theatrefolk.com](mailto:tfolk@theatrefolk.com)

website: [www.theatrefolk.com](http://www.theatrefolk.com)

Those interested in professional rights may contact the author c/o the above address.

No part of this script covered by the copyrights hereon may be reproduced or used in any form or by any means – graphic, electronic or mechanical – without the prior written permission of the author. Any request for photocopying, recording, or taping shall be directed in writing to the author at the address above.

Printed in the USA  
ISBN 978-1-987880-02-1

Do these monologues come from plays?.....	4
<b>Character .....</b>	<b>PLAY .....</b>
<b>Page</b>	
Jonas.....	<i>HOODIE</i> ..... 5
Toch .....	<i>MEET TEEN</i> ..... 8
Sam.....	<i>BETWEENITY</i> ..... 10
Henry.....	<i>HALL PASS</i> ..... 12
Brandon .....	<i>THIEF</i> ..... 14
Blake .....	<i>BETWEENITY</i> ..... 17
Drew.....	<i>MONSTER PROBLEMS</i> ..... 19
Ron.....	<i>STUPID IS JUST 4 2DAY</i> ..... 21
Caleb.....	<i>LETTERS</i> ..... 24
Rayden.....	<i>SUNDAY LUNCH</i> ..... 26
Chris .....	<i>SHOUT!</i> ..... 29
Cal .....	<i>THE GIFT</i> ..... 31
Normal.....	<i>NORMAL VS. WEIRD</i> ..... 34
Trombone.....	<i>STUPID IS JUST 4 2DAY</i> ..... 36
Tyler.....	<i>SOMEWHERE, NOWHERE</i> ..... 38
Alex.....	<i>THS PHNE 2.0: THE NEXT GENERATION</i> ..... 41
Mike .....	<i>BETWEENITY</i> ..... 43
Ten.....	<i>CHICKEN. ROAD</i> ..... 46
Jim.....	<i>SOMEWHERE, NOWHERE</i> ..... 48
<b>Appendix</b>	
How to Block your Monologue .....	51

All plays published by Theatrefolk. Written by Lindsay Price unless otherwise noted.

## **Do these monologues come from plays?**

*And other questions answered*

### **Do these monologues come from published plays?**

Yes. Every monologue comes from a published play. Each monologue entry lists the name of the play and all the plays can be found at [www.theatrefolk.com](http://www.theatrefolk.com).

### **Do I have to read the play to do this monologue?**

In most cases, you'll give a better performance if you do. You'll learn more about your character and that's always going to help. Some of the monologues are stand-alones – that means the monologue is the only time the character appears in the play. These are identified within the collection.

### **What if I don't have time to read the play?**

Each entry comes with a brief synopsis, staging suggestions and a description of the moment before. It's not the same as reading the whole play, but you'll get an understanding of who the character is and where they are coming from before they start to speak.

### **How do I know which monologues are appropriate for Middle School?**

There are several ways to evaluate if a monologue fits your needs:

You know your students best and their level of maturity. Some middle school students are ready for complex material, and some are not. For example, a couple of monologues are identified for talk of death. You'll have to decide if that's middle school appropriate or not.

Each character is identified as a teenager, a young teenager or other (there are a couple of young adults, and non-humans too!). If we've identified a monologue with a young teenager, we feel it's appropriate for middle school.

None of these monologues have any explicit language or talk of sex. There are monologues where girls like guys and vice versa.

## Jonas

CHARACTER: Jonas, young teenager

PLAY: Hoodie



### SYNOPSIS

Jonas stands in the hall outside the guys locker room beside a fire alarm. He explains why he can't shower with the other boys after gym and what he plans to do.

### STAGING SUGGESTIONS

Jonas has made a decision and he's trying to rationalize that decision. What is he doing physically? Avoid pacing because it can look like actor wandering rather than a purposeful choice. If you want to have this character walking back and forth, choose specific lines for him to move on. Make a definite choice instead of random action.

There are two characters in this monologue, Jonas and the gym teacher. Decide how you're going to physicalize each character. For example, if Jonas slouches forward, throw the shoulders back for Mr. Jerkowski. Give Mr. Jerkowski a signature pose (perhaps hands on hips or folded arms) so that he's easy for the audience to identify. You're also going to want to give Mr. Jerkowski a signature voice.

What does Jonas want in this monologue? What stands in the way of him getting what he wants?

### THE MOMENT BEFORE

This monologue takes place right after gym class. This is a standalone moment in the play.



## Jonas

It's not a natural disaster. My cousin lost his house in a tornado. One second – house. Next second – toothpicks. It's not that. It's worse. I have to go in there. And shower. I can't do that. My gym teacher, Mr. Jerkowski? He laid down the law. That is his real name. Some guys, they emphasize the JERK-owski. I don't. Never. I'm "owski" all the way: Jerk-OWSKI. I'm not stupid. Or brave. So, he laid down the law. Personally, I think he made up the law, just so he could yell "hit the showers!" That's what he says. "Hit the showers, men!" He calls us men – "All right men, hit the showers." I don't want to hit the showers. I don't want to punch the showers. Swing at the showers. I can't even look at the showers. I can't go in there. (*as if to teacher*) Mr. Jerk-OWSKI I can't go in there. (*as Jerkowski, army growl*) "Why not?" (*with a shrug*) I can't explain. I can't. That's the problem. I can't say, I don't want the other guys, the men, to see me. I'm not stupid. Or brave. I know I don't look... I don't look normal. How do I say that to Mr. Jerkowski? It'll go bad. He'll completely brush it off. (*as Jerkowski*) "It'll be fine, Mugler. No one's looking at you." Lie. Or worse? (*as Jerkowski*) "Suck it up, Mugler! Are you a man or a mouse?" That's something else he says. If you shed one tear after getting smashed in the face during dodgeball, if your eye even gets the teeniest bit wet – (*as Jerkowski*) "Man or a mouse? Man or a mouse?" Why am I not a man if I think getting hit full speed in the face with a rubber ball is painful? Why is there nothing in-between man and mouse? Or the worst – (*as Jerkowski*) "Attention men! We need to have a little talk about acceptability. We aren't going to have any issues here with acceptability

## Jonas

are we? Mugler here isn't normal. We know that. Mugler don't give me that look. You know you're not normal. But that's no reason he can't shower with the rest of you." Hole. Floor. Me. You see? I can't say anything. And I can't shower. I would rather pull this fire alarm and get suspended. So that's what I'm going to do. And if I have to pull this fire alarm every time I have gym, I guess I will. One. Two. Three! *(he makes a pull gesture and runs off)*



## Toch

CHARACTER: Toch, teenager

PLAY: Neet Teen



### SYNOPSIS

Toch explains his family situation.

### STAGING SUGGESTIONS

Toch is a calm character. He is a good older brother. But there's an underlying panic to his situation. He's trying to be in control as the "man of the house" and there are elements out of his control. How can you show these contrasting emotions – the control and the lack of control? For example, is there a moment when he has to sit because he doesn't have the strength (or the control) to stand anymore?

Even in the chaos of his situation, Toch has a sense of humour. Play with that. This will keep the monologue from being one-note from beginning to end.

Based on the monologue, what conclusions can you draw about Toch's relationship with his sister?

Decide what type of person the mother is. Where does she go? Why doesn't she provide for her children? Where is the dad? Create a picture of Toch's family environment. That will give this monologue impact.

What does Toch want in this monologue? Why does he choose this moment to share his situation? What's going to happen next for Toch?

### THE MOMENT BEFORE

Toch has just sent his little sister out of the room. He is staring at a pile of bills on the table. This is a standalone moment in the play.



## Toch

The future for me is... I don't know. Uncertain. Unclear. A lot of un words. Un-talked about, oh that's not a word. Wait, unspoken! Ha! This week we had heat. And I was able to cook dinner for my sister. Spaghetti. I'm getting good at that. Afterwards we did the dishes. I wash. She dries. We... we laugh. Like we're doing something normal, like we do it all the time. "I can't do the dishes, I have a date tonight..." you know. Normal. We had food. And we didn't have to wear seven sweaters inside. We washed and dried the dishes like normal people do. And we talked about our day. Normal. We did not talk about Mom. Why would we? Nothing has changed. Where is she? Don't know. Did she give you any money? No. The rent is due. *(beat)* The rent is due. I have no energy to think about the future. The present takes everything I got. Doing the dishes isn't normal. It's fake but we do it because that's what a brother and a sister are supposed to do. "You dry, why do I have to dry, I always dry..." *(beat)* The rent is due.



## How to Block your Monologue

Whether you're competing with your monologue, or auditioning for a part in the school play, it's important to make specific choices when blocking your monologue. It may be only a minute or two long, but your performance should include much more than a vocal delivery.

If you're being intense with your voice but shuffling from side to side with your feet, then your presentation is inconsistent. Deliver your monologue from head to toe.

### Begin at the beginning...

What's the emotional state of your character at the beginning of the monologue? At what level is your character's energy? How can you translate that into an opening pose? Be dynamic from the first word and capture your audience's attention. Make your physical action specific.

### For example

Toch is trying to envision his future. "*The future for me is... I don't know. Uncertain. Unclear. A lot of un words.*" He doesn't have a firm hold on his life but he has a sense of humour. He's hiding a little behind that humour at the beginning, so why not start him off with a casual pose, leaning back in his chair with an ankle crossed over his knee.

### And go on until the end...

Once you establish your beginning, focus on the end. How has your character changed throughout the monologue? How have the emotions changed? How has the energy changed? Your character must take both a physical and emotional journey from beginning to end.

### For example

At the end of Toch's monologue, the truth is revealed and the situation is dire. He's no longer causal and he's no longer joking. A tense pose would be appropriate – standing with his arms wrapped around his body as he tries to maintain control. Think of other ways to physicalize Toch's situation.

### Sitting and Standing

You have three basic choices when it comes to blocking. Sitting, standing and moving. (There's a fourth choice – gesture – but we'll get to that in a second.)

The majority of monologues should be blocked using at least two out of the three positions. You don't need to bounce back and forth between them like a maniac. It's okay to remain sitting for the majority of the monologue. But you do want to identify opportunities (and motivations) for changing positions. Make a choice.

**For example**

Toch's monologue starts sitting. He wants to show that things are still casual. When might he stand? At one point he talks about doing the dishes with his sister – perhaps he stands to act out this moment.

*I wash. She dries. We... we laugh. Like we're doing something normal.*

This is another moment where Toch can appear to have life under control as he mimes joking with his sister while they wash the dishes.

**Avoid pacing**

Moving is one of your three positions. Be careful not to turn movement into pacing. Pacing back and forth is not a strong choice. It looks messy and indecisive. You want your audience to be totally engaged with every move you make.

Make every move purposeful. Have a reason. Block your piece using the *I must...* movement rule. **Only move when you must.** Use the first person (as if you're speaking from the character's perspective) and define every move.

**For example**

- **I must... get away.**
- **I must... move in closer.**
- **I must... avoid eye contact.**
- **I must... show you that I care.**
- **I must... demonstrate my power.**
- **I must... fight my anxiety.**

When you define each movement with “I must...” you're giving reason to your action. You might find that there's a lot less reason to move than you thought. Less is usually more!

**Gesture**

Another option when blocking your monologue is to use gesture. But be careful. Too many gestures look repetitive and unconscious – the same gesture over and over again may be an nervous actor gesture rather than a specifically-chosen character gesture. Look through your monologue and ask yourself, *How does my character use their hands? Are they powerful and point decisively? Are they trying to hide something and keep their hands in their pockets? Are they trying to make themselves smaller and wrap their arms around their body?* Think about who your character is and choose their gestures accordingly.

**For example**

Toch starts off casually. He wants to appear in control. Maybe he has his hands behind his head. Or he's got his hands in his pockets. As he continues to talk, his underlying panic about the situation starts to overwhelm him.

His bravado is a bit of a front. Maybe he runs his fingers through his hair. Or drums his fingers on his knees. Think about what gesture Toch could use to show the hopelessness of his situation.

The more specific you are with your blocking, the more impact your piece will have with your intended audience. Take the time to think about your physical action. Map it out, then deliver at the highest possible level. You can do it!



## STAND ALONE: MONOLOGUES FOR GUYS

19 Monologues  
Edited by Lindsay Price

Are you looking for new monologue material that hasn't been done a million times? Look no further!

*Stand Alone: Monologues for Guys* has 19 monologues for competition, classwork, and auditions. Each monologue comes with a synopsis, staging suggestions, and a description of the moment before.

All monologues come from published plays.



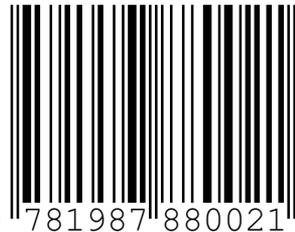
**Theatrefolk**  
Original Playscripts

PO Box 1064, Crystal Beach, ON, Canada L0S 1B0

Tel 1-866-245-9138 / Fax 1-877-245-9138

Email [tfolk@theatrefolk.com](mailto:tfolk@theatrefolk.com) / Web [www.theatrefolk.com](http://www.theatrefolk.com)

ISBN 978-1-987880-02-1





PO Box 1064, Crystal Beach, ON, L0S 1B0, Canada  
Toll-Free Phone: 1-866-245-9138 Toll-Free Fax: 1-877-245-9138  
Email: [folk@theatrefolk.com](mailto:folk@theatrefolk.com) Web: [www.theatrefolk.com](http://www.theatrefolk.com)

## Want to Read More?

**Order a full script** through the link above. You can get a **PDF file** (it's printable, licensed for one printout, and delivered instantly) or a **traditionally bound and printed book** (sent by mail).