



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

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**All  
Monologues  
From Published  
Plays!**

# STAND ALONE: MONOLOGUES FOR GUYS

EDITED BY  
*Lindsay Price*



*Stand Alone: Monologues for Guys*  
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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.





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