



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

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**All  
Monologues  
From Published  
Plays!**

# STAND ALONE: MONOLOGUES FOR GIRLS

EDITED BY  
*Lindsay Price*



*Stand Alone: Monologues for Girls*  
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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.

## Sandy

**CHARACTER:** Sandy, teenager

**PLAY:** Sandy is an Eggplant,  
Shannon is a Pretty Girl



### SYNOPSIS

Sandy and Shannon are sisters. Sandy is jealous of her younger sister. She tries not to be and fails time and time again. Sandy and Shannon are wearing ugly purple bridesmaid dresses at their cousin Deena's wedding. That's the Eggplant reference.

### STAGING SUGGESTIONS

In this monologue, Sandy plays both herself and her sister. Make sure there's a distinct physical difference between the two. When she plays Shannon, don't mock the portrayal. Try to "become" that character so that the audience can see the difference, not Sandy's version of the difference.

Sandy is a tense character. Be wary about using a tense voice, though, as that will make it hard for the audience to hear. You'll want to use variety in your vocal quality. Perhaps Sandy puts on a sunny voice right at the beginning but she can't keep it up.

Think more about showing tension within the body. And then find places for Sandy to try to shake that tension. When could she do an all over shake with her body? She's trying not to be bothered by Shannon's attitude, even though it really bothers her.

What does Sandy want in this monologue? Why is she sharing her story?

Lastly, there's a clear climax with the repeated whys. A climax doesn't necessarily mean yelling. Sandy has just reached her breaking point. Think again about variety - don't say all the "whys" the same way with the same tone and volume.

### THE MOMENT BEFORE

Sandy has just told Shannon to get ready to leave for the wedding. Shannon's response is "Whatever Mom."



## Sandy

My sister and I don't exactly see eye to eye on things. On anything. We are in completely different universes. And she got the good universe. (*she becomes Shannon on the phone*) "I'm telling you, there's this nail polish that's supposed to help you stop biting your nails. Whenever you bite your nails it tastes like sour bananas or acid or something. Some shiny frosted purple-I-wouldn't-know-taste-if-it-fell-on-me crap."

(*back to being Sandy*) She is not afraid of anything. She says whatever she wants. (*as Shannon*) "My cousin is such a freak. I can't believe she found someone to marry her." (*as Sandy*) She's right. Deena is a freak. But I could never say that. (*she sighs*) She is pretty. She's a pretty girl. Plain and simple. She doesn't have to do anything. She gets up and she's pretty. And if that wasn't hateful enough, she never thinks about her looks. Never! She doesn't think about her looks or worries about her looks, or obsesses about her looks. She never looks at her looks. (*looking down*) I look like an eggplant. How am I going to get a boyfriend when I look like an eggplant? It's completely unfair that she looks great in this dress. Bridesmaids aren't supposed to look good.

(*calling out*) Shannon get off the phone! We'll be late. (*pointing off*) See that? This is exactly what I need. I see Shannon on the phone. (*trying to brush it off*) I don't care that Shannon is on the phone. I don't care that Shannon is on the phone. (*more agitated*) I don't care that Shannon is on the phone. I don't. I really don't. I don't care that she's on the phone when she shouldn't be on the phone, when we're supposed to be fulfilling

## Sandy

our bridesmaid duties, when we're supposed to be in the room surrounding Deena with love and affection because she's a nervous wreck. But in reality I couldn't give a flying fig about surrounding Deena with love and affection because she's been an absolute nightmare ever since she got engaged. Why can't I just pull out my cell phone and not care about Deena? *(she falls to her knees and starts pounding the ground)* Why do I have to care? Why? Why? Why? Why? Why? Why? Why? Why? Why? Why? *(SANDY pauses mid-pound. She sighs and looks up.)* I guess I need to work on that a little more.

□



## Egg Girl

**CHARACTER:** Egg Girl, young teenager

**PLAY:** Funhouse



### SYNOPSIS

The Popular Girl tries to coerce Egg Girl (who is not popular) into the “dark ride” where her friends are planning to make fun of Egg. (The dark ride is a metaphor for bullying.) But Egg has been through it all before. She won’t be suckered into being bullied.

### STAGING SUGGESTIONS

Think of this as the first time Egg has had the will and the opportunity to show her strength. Present Egg as a strong character. For example: don’t pace; don’t wander; stand your ground. Vocally, she wouldn’t yell.

Remember that Egg is speaking directly to another character. When you stage the monologue, decide where Popular is standing.

Think about Egg’s history at school. What happens on an average day for her? Where has she found the strength to ignore her bullies? Who gives her that strength?

What does Egg want in this monologue? Why has she decided to share her thoughts with Popular instead of ignoring her?

### THE MOMENT BEFORE

Popular has just said that if Egg doesn’t go into the dark ride she won’t be liked and people will know that she’s weird. This is Egg’s final response.



## Egg Girl

You're not good at this you know. I've had better. Much better. Sneakier. Sit beside me at lunch, pretend to be my friend. Bolder. They try to drag me into the bathroom. Spit at me. Knock books out of my arms. Pinch me. Treat me like a piece of garbage, think it's funny to try and make me eat garbage, be garbage, and I should be so grateful for any attention that comes my way - oh sure let's go in the dark ride gee what a great idea! Oh look who's waiting for me with what, rotten eggs to rub in my hair? What a surprise! How funny! (*as others*) "Why aren't you laughing? It's just a little egg. It's just a joke." (*as herself, mocking*) But I thought you were serious. I thought we were all going to be best friends. (*turning to the popular girl, dead serious*) I'm not going to eat garbage for you, friend.

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