

Never the Same

*A collection of memorable monologues and scenes
by Dennis Bush*

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About This Collection

This collection features 16 monologues and 5 scenes for two characters. Of the monologues, 9 are for females and 7 for males, though some gender switching is workable. The monologues and scenes run the gamut from quirky comedy to emotional and dramatic. Many of them center on relationships, everything from "Red Vine Kiss," about the young couple who kiss while sharing a final piece of candy, to "I'll Be Your Man," about the guy who judges the availability of women by what they buy at the grocery store. Other pieces feature the theme of growing pains, as leaving for college, leaving a job, and even possibly leaving a marriage.

Your actors will delve into these pieces with relish and your audiences will identify with all the characters, humorous and heartbreaking alike. All of the material has been workshopped and performed by high school-age actors as well as by professional performers. Playwright Dennis Bush is also the author of an earlier collection of monologues published by Eldridge, "Life and Death, Laughter and Love."

MONOLOGUES FOR ACTRESSES

Build a Freakin' Bear: (Pg 4) *Sherry is 25 and single. She is speaking to a friend about dating.*

Final Exam: (Pg 6) *Pamela, 18, is emotional and obsessive. She is trying to change as she prepares to take a final exam.*

Anywhere But Here: (Pg 8) *Riley, 18, has had a difficult childhood and has had enough of the abuse and neglect.*

Prom Night Pit Stop: (Pg 10) *Carrie is 18. She is retelling the story of her most embarrassing moment.*

Seems Like Love: (Pg 11) *Rachel is 23. Her boyfriend John just broke up with her.*

Red Vine Kiss: (Pg 13) *Katie, 16, has a difficult home life but manages to find something sweet in an unlikely place.*

Flipped Switch: (Pg 16) *Brooke is 19. She is reflecting on the changes in her relationship with Adam.*

Tapping Your Troubles Away: (Pg 19) *Kelly, 14, is a young dancer who wants to tap her troubles away.*

IDK: (Pg 21) *Danielle, 18, is sharing details of a relationship she's been keeping secret.*

MONOLOGUES FOR ACTORS

Sensei in Love: (Pg 25) Curtis is 19. He is preparing to meet his online girlfriend for the first time.

Touch Me! (Pg 27) Ned is 21. He is a germ-phobic and does not like to be touched.

I'll Be Your Man: (Pg 30) Randy is 20. He has a unique way of picking up women.

Don't Let Go: (Pg 32) Kirk is 18. His self esteem issues are getting the best of him as he prepares for college and leaving behind his girlfriend.

Be a Man: (Pg 35) Chris is 18. He is trying to figure out what it means to be a man.

Superhero Someplace: (Pg 37) Ian is 15. He wants to be a superhero and find a place where he fits in.

Putting Out the Fire: (Pg 40) Jim is in his late 20s. He got fired from his job but made a memorable exit.

SCENES FOR TWO ACTORS

An Attitude to Go With the Answers: (Pg 41) Barbara says goodbye to her son, John, as he prepares to leave home.

Face-to-Face: (Pg 43) Lisa and David have been awkwardly trying to start a relationship.

Long-Distance Love: (Pg 46) Becky and Mike have been married for 18 years but have not been in the same town together in the last two months.

Have a Seat: (Pg 50) Darrin and Beth exchange anniversary gifts, maybe for the last time!

Different Directions: (Pg 54) Two sisters, who have a close bond, share exciting news.

BUILD A FREAKIN' BEAR

(SHERRY is 25 and single. She is having lunch with a friend in the food court at the mall where she works at the Aveda store. She holds a fountain drink cup filled with iced tea which she sips through a straw.)

Do I look like a woman whose affections would be swayed by a teddy bear? Don't answer. I'll tell you. No! *(Sips.)*

I'm sophisticated. People sense that about me. I work at Aveda for God's sake. I'm not selling Pantene at a drug store. I'm a certified Aveda specialist. *(Quick pause.)* I've had training! *(Sips.)*

So, when this guy with greasy hair sauntered into the store last week and asked me out, I thought, "You can't possibly think I'd go out with you. You must be insane. You must have fallen down and hit your head." I didn't say that, of course. I'm sophisticated. *(Quick sip.)* Sophisticated people don't talk about head injuries. What I said was, "No, I'm not interested." *(Sips.)*

Then, he winked at me, turned around, walked out and went into the store directly opposite Aveda – The Build-a-Freakin'-Bear store. *(Sips.)* And he bought me a bear. *(Quick sip.)* And he walked back into our store, handed me the bear and asked, "Will you go out with me now?" *(Sips.)* "Are you kidding?" I said. I actually said that. I didn't just think it and say something more sophisticated. I actually said, "Are you kidding?" And he said, "But I bought you a bear. I stuffed it myself." *(Sips.)* I wanted to tell him where he could stuff the bear but I didn't. You would have. I know you. You just say whatever comes into your head, no matter how hurtful it might be. But not me. I'm more sophisticated. I said, "That damn bear doesn't change anything." I said it nicely. I used my Aveda voice. But he didn't budge. He was persistent. *(Sips.)*

So, I said I'd go out with him. But I told him – upfront – "Just one date."

(Continued.)

"No more. Don't think that this is going to develop into any kind of lasting relationship because you are definitely not the kind of man I'm looking for." *(Sips.)*

When he came to pick me up, he brought me a big cookie. Not roses or even candy. A big freakin' cookie. Do I look like a woman whose affections would be swayed by a big cookie? Don't answer. I'll tell you. No!

And that's not even the worst part. On the cookie, he'd written: "Thanks for a good time!" *(Sips.)* Thanks for a good time! On the cookie! Before we'd even started the date. *(Sips.)* He said the message reflected his confidence that the date would go well. *(Sips.)* Whatever. *(Quick pause.)* He's soooooo not sophisticated. He's definitely not my type.

So, we're going out again, tonight.

The End

FINAL EXAM

(Pamela is 18. She's emotional and obsessive. She is trying to be different, to approach challenges in her life with more control, especially as she prepares for a final exam.)

Before you make any assumptions Let me tell you this, right up front: I am not going to cry ... not now, at least. Maybe, later, I will But definitely not now.

I'm in control. And crying would be a loss of control. I can't have that. Not now Control is important to me You might say I have control issues. *(Quick pause.)* You've probably *already* said that.

I could tell you that I lost my sparkly belt It was my favorite and, now, I don't know where it is. It disappeared. Poof, gone. That makes me want to cry. But I'm not going to ... I won't ... I simply won't allow myself to.

I could tell you about the time I was seen making out with a certain quirky boy at a public event I could tell you that and think about how much time has past since then and all the things that have happened to me between then and now and how far I've come. I could do that. I could tell you And I could cry. But I am not ... going ... to ... cry.

My mom and dad think I'm too sensitive. They think the big, bad world is going to chew me up and spit me out. That whips up a pretty mental picture, doesn't it? There are other people – they know who they are – who are worried about me falling apart out there ... out in the world

I'm going to show them all. I'm not going to be so sensitive. I'm going to be tough.

So, this is a test. A final exam, really. And I'm going to pass it.

End of Freeview

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