

1 • SALLY

Monologue 1

The only thing wrong with my big brother Charlie Brown is his lack of confidence. His inferiority, and his lack of confidence. His clumsiness, his inferiority, and his lack of confidence. His stupidity, his clumsiness, his inferiority, and his lack of confidence. . . .

Monologue 2

Dear Ann Flanders. Last year I sent out 52 valentines and received 75. This year I sent out 58 valentines, but only received 61. Am I right in blaming this on zip code errors?

Monologue 3

I've been thinking about why you didn't get any valentines big brother. I think I figured it out. You didn't get any valentine because no one sent you any. *(She laughs.)*

2 • LUCY

Monologue 1

Now Linus, I want you to take a good look at Charlie Brown's face. Would you please hold still a minute Charlie Brown? I want Linus to study your face. Now, this is what you call a failure face, Linus. Notice how it has failure written all over it. Study it carefully, Linus you rarely see such a good example. Notice deep lines, the dull vacant look in his eyes—yes I would say this is the finest example of failure face you're liable to see in a long while.

Monologue 2

Do you know what I intend? I intend to be a queen. When I grow up I'm going to be the biggest queen there ever was. And I'll live in a big palace with a big front lawn and have lots of beautiful dresses to wear. And, when I go out in my coach all the people... All the people will wave, and I will SHOUT at them. And... And in the summer time, I will go to my summer palace and I will wear my crown in swimming and everything. And all the people will cheer and I will SHOUT at them. *(She pauses)* What do you mean I can't be queen?

There must be a loop hole... this kind of thing always has a loop hole. Nobody should be kept from being a queen if she wants to be one. It's undemocratic. It's usually just a matter of knowing the right people. I bet a few pieces of well placed correspondence and I get to be queen in no time. I know what I'll do. If I can't be a queen, then I'll be very rich. I'll work and work until I'm very rich and then I will buy myself a queendom. Yes, I will buy myself a queendom and I'll kick out the old queen and take over the whole operation myself. I will be head queen. NOW switch channels.

3 • CHARLIE BROWN

Monologue 1

I think lunchtime is about the worst time of the day for me. Always having to sit here alone. Of course, sometimes mornings aren't so pleasant, either—waking up and wondering if anyone would really miss me if I never got out of bed. Then there's the night, too—lying there and thinking about all the stupid things I've done during the day. And all those hours in between—when I do all those stupid things.

Monologue 2

There's that cute little redheaded girl eating her lunch over there. I wonder what she'd do if I went over and asked her if I could sit and have lunch with her. She'd probably laugh right in my face. It's hard on a face when it gets laughed in. There's an empty place next to her on the bench. There's no reason why I couldn't just go over and sit there. I could do that right now. All I have to do is stand up.

(He stands up.)

I'm standing up.

(He sits down)

I'm sitting down. I'm a coward. I'm so much of a coward she probably wouldn't even think of looking at me. She hardly ever does look at me. In fact, I can't remember her ever looking at me. Why shouldn't she look at me? Is there any reason in the world why she shouldn't look at me? Is she so great and I'm so small that she can't spare one little moment...

(Freezes.)

She's looking at me. She's looking at me.

(He panics and puts his lunch bag on his head.)

Scene 2

This is for you Lucy, Happy Valentine's Day. That doesn't sound right. Here, Lucy, this is for you, Happy Valentine's Day. You can do it if you just don't get nervous. This is for you, Lucy, Happy Valentine's Day. (LUCY enters.) Okay, take it easy, you can do it. This is for you Lucy... (He hands her the card) Merry Christmas. (LUCY takes the card, pauses, exits.) Aaaaaaargh!

4 • LINUS

Monologue 1

Happiness is a fleeting thing, Sally, but I think that a man can come closer to it by directing the forces of his life to a single goal that he believes in. And I think that a man's personal search for happiness is not really a selfish thing, either, because by achieving happiness himself, he can help others to find it. Does that make sense to you?

Monologue 2

In examining a work such as Peter Rabbit, it is important that the superficial characteristics of its deceptively simple plot should not be allowed to blind the reader to the more substantial fabric of its deeper motivations. In this report, I plan to discuss the sociological implications of family pressures so great as to drive an otherwise moral rabbit to perform acts of thievery which he consciously knew were against the law. I also hope to explore the personality of Mr. MacGregor in his conflicting roles as farmer and humanitarian. Peter Rabbit is established from the start as a benevolent hero. . .

5 • SNOOPY

Monologue 1

Here's the World War One flying ace high over France in his Sopwith Camel, searching for the infamous Red Baron. I must bring him down. Suddenly anti-aircraft fire, archie we used to call it, begins to burst beneath my plane. The Red Baron has spotted me. Nah, nah, nah, nah, nah, you can't hit me! Actually, tough flying aces never say "Nyahh, nyahh"... I just, ahhh.... Drat this fog! It's bad enough you have to fight the Red Baron without having to fly in weather like this. Alright, Red Baron! Where are you? You can't hide forever! (*Offstage female voice joins the orchestra.*) Ah, the sun has broken through. I can see the woods of Montsec below. (*music: abrupt stop*) And what's that? It's a Fokker triplane! (*music in*) Ha, I've got you this time, Red Baron. (*SFX of machinegun fire*) Aaugh! He's diving down out of the sun! He's tricked me again! I've got to run! Come on Sopwith Camel, let's go! Go, Camel, go! GO! (*Snoopy triumphantly hums the "Great Plane Ride" orchestra theme as the offstage voice ad libs a siren*) I can't shake him! He's riddling my plane with bullets! (*SFX of machinegun fire*) Curse you red Baron! Curse you and your kind! Curse the evil that causes all this unhappiness! (*SFX of plane engine sputtering toward silence*) Here's the World War One flying ace back at the aerodrome in France. He is exhausted and yet he does not sleep, for one thought continues to burn in his mind: Someday, someday I'll get you Red Baron!

Monologue 2

My stomach just went off. It's suppertime, and Charlie Brown has forgotten to feed me. Here I lie, a withering hollow shell of a dog and there sits my supper dish ... EMPTY! But that's all right. He'll remember. When no furry friend comes to greet him after school, then he'll remember! And he'll rush out here to the doghouse but it'll be too late. There will be nothing left but the dried carcass of the former friend who used to run and play so happily with him. Nothing left, but the bleached bones of...

Monologue 3

Why is it I always have my supper in the red dish and my drinking water in the yellow dish? One of these days I'm going to have my supper in the yellow dish and my drink water in the red dish. Life's just TOO short not to live it up a little.

6 • SCHROEDER

Monologue

I'm sorry to have to say it right to your face, Lucy, but it's true. You're a very crabby person. I know your crabbiness has probably become so natural to you that you're not even aware when you're being crabby, but it's true just the same. You're a very crabby person and you're crabby to just about everyone you meet. Now I hope you don't mind my saying this, Lucy, and I hope you'll take it in the spirit that it's intended. I think we should all be open to any opportunity to learn more about ourselves. I think Socrates was very right when he said that one of the first rules for anyone in life is "Know thyself." Well, I guess I've said about enough. I hope I haven't offended you or anything.

7 • MISCELLANEOUS Monologues

Monologue 1

I couldn't decide if I wanted fudge marble, chocolate, rocky road, or vanilla. I finally decided on fudge marble. Then I had to choose between a plain cone or a sugar cone. I choose the sugar cone. SO what happened? I walk out and drop the whole thing on the sidewalk. Don't tell me my life isn't a Shakespearean tragedy.

Monologue 2

This is my report on the past. The past has always interested people. I must admit, however, that I don't know much about it. I wasn't here when it happened.

Monologue 3

A "C"? A"C"? I got a "C" on my coat hanger sculpture? How could anyone get a "C" in coat hanger sculpture? May I ask a question? Was I judged on the piece of sculpture itself? If so, is it not true that time alone can judge a work of art? Or was I judged on my talent? If so, is it right that I be judged on a part of life over which I have no control? If I was judged on my effort then I was judged unfairly for I tried as hard as I could. Was I judged on what I had learned about this project? If so, were then not you, my teacher, also being judged on your ability to transmit your knowledge to me? Are you willing to share my "C"? Perhaps I was being judged on the quality of the coat hanger itself, out of which my creation was made. Now is this not also unfair? Am I to be judged by the quality of the coat hangers that are used by our dry cleaning establishment that returns our garments? Is that not the responsibility of my parents? Should they not share my "C"? (*Miss Othmar says WAA WAA WAA*). Thank you Miss Othmar. (*to the audience*) The squeaky wheel gets the grease.

8 • LUCY/LINUS/SCHROEDER

Scene 1 • LUCY/LINUS

LUCY

There, it's all done. Now, let's see what we've got. *(reads results of her survey)* It's true. I'm a crabby person. I'm very crabby person and everybody knows it. I've been spreading crabbiness wherever I go. I'm a super crab. It's a wonder anyone will still talk to me. It's a wonder I have any friends at all... or even associates. I've done nothing but make life miserable for everyone. I've done nothing but breed unhappiness and resentment. Where did I go wrong? How could I be so selfish? How could...

LINUS

What's wrong, Lucy?

LUCY

Don't talk to me, Linus. I don't deserve to be spoken to. I don't deserve to breathe the air I breathe. I'm no good, Linus. I'm no good.

LINUS

That's not true.

LUCY

Yes it is. I'm no good, and there's no reason at all why I should go on living on the face of this earth.

LINUS

Yes there is.

LUCY

Name one. Just tell me one single reason why I should still deserve to go on living on this planet.

LINUS

Well, for one thing, you have a little brother who loves you. *(Lucy is silent for a minute and then burst into tears)* Every now and then I say the right thing.

Scene 2 • LUCY/SCHROEDER

LUCY

Schroeder, do piano players make a lot of money?

SCHROEDER

Money? Who cares about money? This is art you blockhead. This is great music I'm playing and playing great music is an art. DO you hear me? An ART! ART! ART! ART! ART!

LUCY

You fascinate me.

9 • LUCY/CHARLIE BROWN

LUCY

You know a princess sort of thing... a white dress and nice slippers, oh, and a big ballroom.

CHARLIE BROWN

Uh-huh.

LUCY

But, I guess that's kind of silly isn't it Charlie Brown?

CHARLIE BROWN

Oh no, not at all. I mean, well, we all have our little daydreams or ambitions or whatever you want to call them. I mean there's one I've had myself for years only I've never told anyone.

LUCY

What? You can tell me.

CHARLIE BROWN

Oh no, it's not the sort of thing I should tell. No, I don't think I should.

LUCY

Oh, come on please. I wouldn't give it away. Come on, PLEASE.

CHARLIE BROWN

Well, I've always wanted to be called Flash. I hate the name Charlie. I'd like to be real athletic so that everybody would call me Flash. I like to be so good at everything that all around school I'd be known as Flash, and

LUCY

Hey, Frieda! Listen to this one! *(She runs off laughing.)*

10 • MISCELLANEOUS Scenes

Scene 1

KID 1
How are you today?

KID 2
I'm mad. I'm mad at the whole world.

KID 1
Are you mad at everybody in the whole world?

KID 2
I'm mad at everybody.

KID 1
Are you mad at all the animals, and the birds and the fish? How 'bout all the trees and the flowers?

KID 2
I'm mad at them too. I'm mad at everything.

KID 1
Are you mad at the sky and the stars? Are you mad at the ground? Are you mad at all the rocks? Are you mad at cars and buildings, and TV, and circuses, and roller skates and bracelets?

KID 2
You didn't mention jump ropes!

KID 1
Are you mad at jump ropes?

KID 2
I'm especially mad at stupid jump ropes. *(pulls jump rope out and it's all knotted up.)*

Scene 1 • Pepperming Patty/Marcie

PEPPERMINT PATTY
Hey, Marcie. You know the book we were supposed to read? I read the whole thing.

MARCIE
What you mean is you saw the movie on TV, Sir.

PEPPERMINT PATTY
But I wrote a good report.

MARCIE
What you mean is you copied it out of the TV guide.

PEPPERMINT PATTY
Don't ask me to be a bridesmaid at your wedding, Marcie. I'm busy that day.