



## Lavinia Roberts

A marvelous myriad of comedic monologues for young people

BIG DOG PUBLISHING

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*To Dr. David Montgomery*

## IS THIS SEAT TAKEN?

**MONOLOGUE COLLECTION.** All seats will be taken for this side-splitting monologue collection featuring a marvelous myriad of socially awkward characters and situations. There's the new kid who has a tendency to talk too much, a teen who thinks her messy bedroom is actually an efficient organizational system, a bookish student who wants the theme for the spring dance to be "Dancing Under the Amoebas," an insecure girl who can't figure out what to wear to a sleepover, and an art student who turns in a blank piece of paper as her self-portrait. Wildly funny and easy to perform, all ten monologues can be performed on a bare stage with minimal props.

**Performance Time:** Approximately 30 minutes.

## CHARACTERS

(1 F, 9 flexible)

(Doubling possible.)

**DYLAN/DANA:** New student who has a tendency to talk too much when he's nervous; flexible.

**JAY/JAYLIN:** Student playwright holding auditions for her new play but wants to cast herself in all the roles; flexible.

**RORY/AURORA:** Argues that her messy bedroom is actually a highly efficient organizational system; flexible.

**BAILY:** Bookish, opinionated student who tries to convince the student council that the theme for the spring dance should be "Dancing Under the Amoebas"; flexible.

**CATHERINE:** Insecure girl who is trying to figure out what to wear to a sleepover but her dad is of little help; wears pajamas; female.

**SYDNEY:** Energetic, charming student who hasn't done her math homework; flexible.

**JESSE/JESSICA:** Art student who turns in a blank piece of paper as her self-portrait; flexible.

**JORDAN:** Student who pretends to be sick so she doesn't have to go to math class; flexible.

**WESLEY/LESLIE:** Student journalist who is sent to the principal's office for being tardy; flexible.

**DYLAN/DANA:** New student who has a tendency to talk too much when he's nervous; flexible.

## SETS

All monologues in this collection may be performed on a blank stage and with just a few simple set pieces.

**Is This Seat Taken?:** A school cafeteria.

**Finding Little Red Riding Hood:** School play audition.

**Do a Little Cleaning:** Very messy bedroom.

**Dancing Under the Amoebas:** A school cafeteria.

**Stylish Sleepwear:** Living room.

**Harmonious Homework:** Math classroom.

**Art Critics:** Art classroom.

**The Miracle Worker:** School nurse's office.

**The Scoop:** Principal's office.

**Mind If I Sit Next to You?:** A school cafeteria.

## PROPS

Lunch tray with assorted food items on it  
Small table  
2 Chairs  
Desk or chair  
2 Straws  
Backpack  
2 Sheets of blank white paper  
Harmonica  
Clipboard

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## SOUND EFFECT

Opera music



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"NO ONE LIKES THOSE PEOPLE  
WHO TALK A LOT."

## IS THIS SEAT TAKEN?

*(AT RISE: A school cafeteria, the first day of school. Dylan, the new kid, enters, carrying a lunch tray with various food items on it. He approaches a small table and two chairs.)*

DYLAN/DANA: *(To student.)* Hello. Excuse me. Is this seat taken? *(Doesn't wait for an answer.)* Great. Thanks. *(Sits. Indicating food item on tray.)* Wow, what is this? Mashed potatoes? Or grits? *(Slight pause.)* It's chicken chowder? No way! Seriously? Oh, I'm Dylan, by the way. I just moved here. First day, new school. I'm a little nervous. I talk a lot when I'm nervous. Am I talking a lot now? Because if I am, you can totally can say so. I mean, I don't want to be one of those people who talks a lot.

**[END OF FREEVIEW]**

"BUT FOR THE GOOD OF THE PLAY,  
I WILL MAKE THE SACRIFICE  
AND PLAY THAT ROLE, TOO."

## FINDING LITTLE RED RIDING HOOD

*(AT RISE: Audition for the school play. Student playwright is addressing her classmates, who have come to audition for her new play.)*

JAY/JAYLIN: *(To classmates.)* Thank you. Thank you, everyone. I'm so glad to see this massive turnout for our school's production of "Little Red Riding Hood." I am the writer of this seat-clenching, nail-biting, bed-wetting, roller coaster of a drama based on the timeless classic, "Little Red Riding Hood." I also will be directing this sure-to-be-Tony-Award-winning-afterschool production. Now, perhaps, I will tell you a little bit about the roles we will be auditioning for. First, there is Granny. She is elderly, sick, frail. *(Lays down to assume the character of Granny, coughing dramatically, etc. As Granny.)* "Oh! Oh! Woe is me! I am sick! Sick, I say! Death is knocking on my door! Oh, how I do wish for a basket of goodies...that a caped heroine might come to my aid with curing confectionaries and live-saving sweets! Little Red Riding Hood! Come save me, my angel! Come to me, Little Red Riding Hood!"

**[END OF FREEVIEW]**

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"I HAVE  
A VERY UNIQUE  
ORGANIZATION SYSTEM  
CURRENTLY IN PLACE."

## DO A LITTLE CLEANING

*(AT RISE: Rory's very messy bedroom.)*

RORY/AURORA: *(To parent/guardian.)* A mess? Where? In here? I'll have you know that all these personal belongings in my bedroom are actually arranged so I can find everything here! I have a very unique organizational system currently in place. *(Slight pause.)* It looks like it's thrown all over the floor? Well, how else am I supposed to see where everything is if it isn't spread out, where I can easily find it? It's much more efficient than having my clothes in drawers. Now all my clothes are all out in plain sight, where I can see them. It really reduces time in the morning getting dressed, believe me. *(Slight pause.)* Put away my toys? Well, I need those, too! They are currently in a modern installation piece titled, "Nihilism." The work explores the futility of trying to instill order in a universe that runs on chaos.

**[END OF FREEVIEW]**

"BUT WHAT COULD  
POSSIBLY BE WRONG  
WITH AN AMOEBA-THEMED  
SCHOOL DANCE?"

## DANCING UNDER THE AMOEBAS

*(AT RISE: School cafeteria. Bailey is addressing members of the student council, who have assembled to come up with a theme for the upcoming school dance.)*

BAILEY: *(To classmates.)* Honorable members of the student council dance committee, may I be allowed to speak? Thank you. May I start off by saying what a privilege it is to work with such a brilliant, bright, and beautiful assembly as this, if I may be allowed to say so. I feel grateful, from the bottom of my humble— *(Slight pause.)* What? Get to the point? Oh, yes. Well, my distinguished delegates, I want you to use your imaginations. *(Gesturing.)* Look around you at this bland, boring cafeteria. *(Dramatically.)* Now, imagine above your very heads...the ceiling bedazzled with giant, amorphous blobs of floating primordial goo...hanging protozoa! Now, look around you. These dull, dreary walls are transformed...adorned with gigantic globules of amoeboid, protoplasmic phenomena! What could be more enticing, more enchanting, more extraordinary than—drum roll please!—having the upcoming theme for the spring dance be none other than, “Dancing Under the Amoebas”! *(Pause, waiting for applause. Silence.)*

**[END OF FREEVIEW]**



"CLEARLY,  
YOU DON'T KNOW  
THE FIRST THING  
ABOUT BEING COOL,  
DAD."

## STYLISH SLEEPWEAR

(AT RISE: *Living room. Catherine enters, wearing a pair of pajamas and carrying a backpack.*)

CATHERINE: Dad, Dad, which pair of pajamas should I wear? Are these okay or are they too little-kiddish? (*Slight pause. Disappointed.*) "Fine"? Just "fine"? That's the only word you can come up with is "fine"? All the coolest kids are going to be at the sleepover, Dad. My social life's survival depends on making a good impression at this sleepover. I can't be just *fine*. I have to be cool, chic, you know. (*Slight pause.*) You are just saying that because I just told you to. You really think the pajamas are cool? (*Slight pause.*) What's Milan Fashion Week? Okay, okay, maybe I should pack these. Wait, wait a minute. What if no one is in pajamas? You know, what if no one wears pajamas anymore? What if I am the only one in pajamas? (*Slight pause.*) So you think that everyone wears pajamas? They never go out of style? With all due respect, what do you know about style, Dad? Seriously. Sorry, Dad, but don't you ever look in the mirror?

[END OF FREEVIEW]

"NO MATTER  
HOW THE NUMERATORS  
CHANGE IN LIFE,  
THE DENOMINATORS  
ALWAYS STAY THE SAME."

## HARMONIOUS HOMEWORK

(AT RISE: *Math classroom. Sydney rushes on, carrying a backpack. She is late.*)

SYDNEY: *(To teacher.)* Ta-da! I'm here! *(Slight pause.)* Late? No, no, not late. Just making an entrance. Haven't you heard of making an entrance? *(Slight pause.)* Class has already started and I'm interrupting the learning process? Who doesn't need to learn to have more fun, and the fun has just arrived! *(Slight pause.)* Math homework? What math homework? *(Slight pause.)* Oh, that math homework. Right. *(Digs around in backpack.)* You look ten years younger today! A haircut maybe? Or is that a new knit cardigan? I don't know how you pull that off every day, but you do. Really. Not everyone can rock the tweed and wool thing the way you do, Ms. Brocklehurst. *(Pulls out a sheet of paper.)* Ta-da! Here it is! *(Slight pause.)* I know it's not my math homework. It's a certificate saying that you are the best teacher in the world.

**[END OF FREEVIEW]**

"THIS WORK REALLY CAPTURES  
THE FEELING OF EMPTINESS  
FOUND IN MODERN LIFE."

## ART CRITICS

*(AT RISE: Art classroom. Jesse is sitting on a desk or chair.)*

JESSE/JESSICA: I really appreciated Jade's use of line in her self-portrait. It's really strong...especially how she has varied the line thickness to create a sense of weight in the portrait. The texture of the hair is so vivid, and the cross-hatched line work is fabulous. The overall composition also is really well-rendered and thoughtful. The color distribution throughout the piece is really successful. I appreciate how the figure is so representational but the background is abstract. Really strong work, Jade. *(Slight pause.)* What? It's my turn? Oh, yeah, sorry. Here is it. *(Holds up a blank piece of white paper.)* My self-portrait. It's titled "Self-portrait in Snowstorm." Just kidding. It's actually called, "Untitled Number 2." Here is "Untitled Number 1." *(Holds up another sheet of blank white paper.)* They are a series. *(Slight pause. Defensive.)* What?! I was inspired by the work of a minimalist artist. You know, really bringing your work down to its simple essence.

**[END OF FREEVIEW]**

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"THESE ARE  
MY FINAL MOMENTS  
ON EARTH!"

## THE MIRACLE WORKER

(AT RISE: School nurse's office.)

JORDAN: (To school nurse.) What hurts?! More like what doesn't hurt! I have a pounding headache. My intestines are churning. I am going to be sick! I feel hot and cold at the same time. My body is overpowered by uncontrollable shivering. (Slight pause.) I don't need to have my temperature taken. Feel my forehead. I have a fever for sure! Open the window and turn on the space heater. I need a heating pad and an ice pack! (Holds out hand.) Look at my hand. Is it shaking? (Points to a spot on her leg.) What about this gash on my leg? Do I have gangrene? Will it need to be amputated? (Slight pause.) It is *not* a scar, Ms. Chen! It's an infected scratch, I tell you! I did it just yesterday...I think. Well, it felt like yesterday. My memory is foggy. Time blurs. Where am I? Who are you? Is the room full of dark patches and spots of light? Why is the floor moving and the walls closing in? (Slight pause.) I know this is the third time this week, Ms. Chen, and it's only Tuesday. Clearly, it isn't clearing up.

[END OF FREEVIEW]



"I AM COMMITTED  
TO MY READERS  
THE SAME WAY  
YOU ARE COMMITTED  
TO YOUR STUDENTS."

## THE SCOOP

*(AT RISE: Principal's office. Leslie is seated, holding a clipboard.)*

WESLEY/LESLIE: On behalf of my avid readers at the Gazette, please accept our gratitude for you taking time for this interview, Principal Meyers. *(Slight pause.)* Well, I know this was impromptu. *(Slight pause.)* Yes, I do realize you called me to your office about my being tardy on occasion. *(Switching gears.)* Now, the readers of the Gazette want to know, Principal Meyers, what made you decide to be our principal? When did you get up and look in the mirror and say, "I want to be a principal." What was the moment? *(Slight pause.)* Yes, I know that I do have a habit of being late. Why are you avoiding the question? *(Slight pause.)* Well, if you are questioning me about why I am always late, why can I not question you about why you want to be a principal? Fine, I'll write down, "Responded with a stoic and fearless glare, demonstrative of a great leader." *(Slight pause.)* What do you mean "late all the time"?

**[END OF FREEVIEW]**

"LOOK AT  
THIS MAC AND CHEESE.  
DOES IT SEEM  
MORE GELATINOUS  
THAN USUAL  
TO YOU?"

## MIND IF I SIT NEXT TO YOU?

*(AT RISE: A school cafeteria, second day of school. Dylan, the new kid, is standing in line, holding a lunch tray. He leaves the line and approaches a table with two chairs.)*

DYLAN/DANA: *(To student.)* Mind if I sit next to you? *(Doesn't wait for an answer.)* Thanks! *(Sits.)* Oh, I'm Dylan, by the way. I just moved here. Second day, new school. I am so hungry right now, I could eat my entire body weight in food just like a shrew. Did you know that a shrew eats around 90 percent of its body weight every 24 hours? In fact, they will drop dead if they don't eat every few hours. They have the fastest metabolic rate of any mammal. Can you imagine how that would make you feel trying to eat that much food...how your intestines would feel with all that food moving around in there? Not to mention what they eat. Did you know that shrews eat earthworms, insect larvae— *(Looks at food item on tray. Disgusted.)* Look at this mac and cheese. Does it seem more gelatinous than usual to you?

**[END OF FREEVIEW]**