

# THE BALD AND THE BEAUTIFUL

A Dramatic Monologue

by  
J.J. Jonas



BROOKLYN PUBLISHERS, LLC

*Publishers of Contest-Winning Drama*

Copyright © 2002 by J.J. Jonas  
All rights reserved

**CAUTION:** Professionals & amateurs are hereby warned that *The Bald and the Beautiful* is subject to a royalty. This play is fully protected under the copyright laws of the United States of America, Canada, the British Commonwealth and all other countries of the Copyright Union.

**RIGHTS RESERVED:** All rights to this play are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion pictures, recitation, lecturing, public reading, radio broadcasting, television, video and the rights of translation into non-English languages.

**PERFORMANCE RIGHTS & ROYALTY PAYMENTS:** All amateur and stock performance rights to this play are controlled exclusively by Brooklyn Publishers, LLC. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Brooklyn Publishers, LLC. Questions concerning other rights should be addressed to Brooklyn Publishers, LLC. If necessary, we will contact the author or the author's agent. PLEASE NOTE that royalty fees for performing this play can be located online at Brooklyn Publishers, LLC website (<http://www.brookpub.com>). Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Brooklyn Publishers, LLC. You will find our contact information on the following page.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged. Only forensics competitions are exempt from this fee.

**AUTHOR CREDIT:** All groups or individuals receiving permission to produce this play must give the author(s) credit in any and all advertisement and publicity relating to the production of this play. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the play. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

**PUBLISHER CREDIT:** Whenever this play is produced, all programs, advertisements, flyers or other printed material must include the following notice:

*Produced by special arrangement with Brooklyn Publishers, LLC*

*(<http://www.brookpub.com>)*

**TRADE MARKS, PUBLIC FIGURES, & MUSICAL WORKS:** This play may include references to brand names or public figures. All references are intended only as parody or other legal means of expression. This play may contain suggestions for the performance of a musical work (either in part or in whole). Brooklyn Publishers, LLC have not obtained performing rights of these works. The direction of such works is only a playwright's suggestion, and the play producer should obtain such permissions on their own. The website for the U.S. copyright office is <http://www.copyright.gov>.

**COPYING:** from the book in any form (in whole or excerpt), whether photocopying, scanning recording, videotaping, storing in a retrieval system, or by any other means is strictly forbidden without consent of Brooklyn Publishers, LLC.

#### TO PERFORM THIS PLAY

1. Royalty fees must be paid to Brooklyn Publishers, LLC before permission is granted to use and perform the playwright's work.
2. Royalty of the required amount must be paid each time the play is performed, whether the play is presented for charity or profit and whether or not admission is charged.
3. When performing one-acts or full-length plays, enough playbooks must be purchased for cast and crew.
4. Copying or duplication of any part of this script is strictly forbidden.
5. Any changes to the script are not allowed without direct authorization by Brooklyn Publishers, LLC.
6. Credit to the author and publisher is required on all promotional items associated with this play's performance(s).
7. Do not break copyright laws with any of our plays. This is a very serious matter and the consequences can be quite expensive. We must protect our playwrights, who earn their living through the legal payment of script and performance royalties.

8. If you have questions concerning performance rules, contact us by the various ways listed below:

*Toll-free:* 888-473-8521

*Fax:* 319-368-8011

*Email:* [customerservice@brookpub.com](mailto:customerservice@brookpub.com)

Copying, rather than purchasing cast copies, and/or failure to pay royalties is a federal offense. Cheating us and our wonderful playwrights in this manner will be prosecuted to the full extent of the law. Please support theatre and follow federal copyright laws.

# THE BALD AND THE BEAUTIFUL

by  
J.J. Jonas

***A teenage girl named MARIANNA carefully removes a colorful scarf from her head to reveal that SHE is bald. SHE opens a makeup case before her and lifts from it a crown, admires herself in the mirror and then frowns frugally, appraising her own appearance, but without any sign of depression or low self-esteem.***

***\*Most people performing this piece will have hair. The words and the actor's body language will create the illusion. The crown may be pantomimed.***

MARIANNA

I think it might have looked better with hair, but still... not bad, not bad at all. Good bone structure ***(SHE passes her hands over her cheekbones with upward strokes, still appraising)***, yes, very good bone structure ***(SHE then lifts the crown and strokes over the top of her sparse head)***, yes, even here, good bone structure. ***(SHE smiles)*** Now, how many people would look this good almost bald? ***(SHE laughs at herself humorously, self-amused and with a sense of pride)***.

***(SHE sets the crown aside and selects some lipstick from the makeup case and applies it meticulously, first with a lipstick pencil and then the filler. SHE tilts her head in all directions, examining the angles of reflection in her mirror.)***

You might think me vain, but I honestly think I am pretty. ***(SHE smiles knowingly, but not too smugly)***

Yes, even without the hair. ***(one more look in the mirror)*** Absolutely stunning. Have you ever seen such a winning smile?

It wasn't always there, you know. I think my smile is more beautiful today than before I got sick. ***(pause)*** I think... I think it's because it is more... real. ***(SHE looks in the mirror again and finds herself smiling genuinely at the reflected image)***

***(Slightly pensive)*** It took a long time to learn to smile this way... a long time. But maybe, just maybe, it was worth it. ***(Looking back up)*** I did have some help, you know.

***(SHE digs through the makeup case to bring up three locks of hair, each tied in a separate colored ribbon. One is a chestnut brown and the other two are a shining strawberry auburn. SHE admires them cherishingly)***

You won't believe what good friends I have. ***(SHE set the locks of hair down beside her gently, smiling)*** The best.

When I was first diagnosed with leukemia, I thought it was the end of the world. ***(pause)*** Well, now that's not quite true. At first, I just didn't believe it. Denial, my doctor called it. Then I went through the tragic heroine phase, I think. Romanticized it. But it is rather difficult to feel romantic and beautiful when vomit is dripping from your lip. ***(Slight beat)*** I'm sorry, it's just true. There is just not much romantic about chemotherapy treatments and hospital visits and needles and a churning stomach. It is not even a pleasant experience. ***(SHE looks directly at audience wryly and her tone changes from teen slang to an older, wiser voice of experience)*** What a euphemism. What a joke. We are given terms like 'oh, this might cause a bit of discomfort,' or 'you might experience some slight queasiness.' The truth is you're wrenching your guts out and your insides are on fire and you never felt closer to hell. It is not discomfort. That's the word they use so you won't get 'freaked out' before you go in. It's a little like saying, "Now, Marianna, I'm going to hit you with a sledgehammer numerous times. You may experience some *discomfort*."

Maybe I'm being a bit harsh on the medical profession, but you know, I'd rather have known "straight up" what to expect. I would have been more prepared... and felt less betrayed. Yeah, I know. They want to keep your mind in a positive state, keep all the feel-good endorphins flowing as long as possible. Because when the cold reality sets in and you're throwing up and your hair is falling out on the floor in clumps as you're hugging the toilet or drooling over some steel bedpan, there's very little chance of producing anything that makes you feel good.

You go through all the typical emotions, only they are not typical to you. Only to those who have seen them in a thousand patients before, right? And you start to hate their cheery dispositions, promoting positive attitudes and you start

to snarl a bit. Baring your teeth at them, all the nurses, every medical technician, every intern who sees you as a statistical learning experience, no matter how well-meaning they are.

END OF FREE PREVIEW