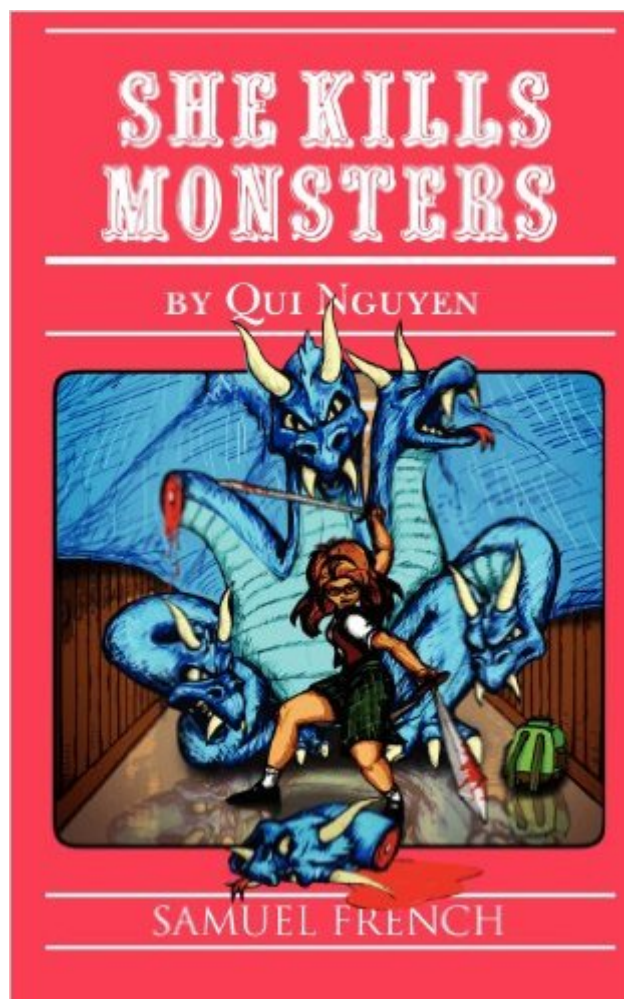


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# She Kills Monsters



## Synopsis

A comedic romp into the world of fantasy role-playing games, *She Kills Monsters* tells the story of Agnes Evans as she leaves her childhood home in Ohio following the death of her teenage sister, Tilly. When Agnes finds Tilly's Dungeons & Dragons notebook, however, she stumbles into a journey of discovery and action-packed adventure in the imaginary world that was Tilly's refuge. In this high-octane dramatic comedy laden with homicidal fairies, nasty ogres, and 90s pop culture, acclaimed young playwright Qui Nguyen offers a heart-pounding homage to the geek and warrior within us all.

## Book Information

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Shipping Weight: 3.2 ounces (View shipping rates and policies)

Average Customer Review: 4.2 out of 5 stars [See all reviews](#) (12 customer reviews)

Best Sellers Rank: #68,409 in Books (See Top 100 in Books) #20 in [Books > Literature & Fiction > Dramas & Plays > Comedy](#) #105 in [Books > Humor & Entertainment > Humor > Comedy](#) #773 in [Books > Literature & Fiction > Action & Adventure > Fantasy](#)

## Customer Reviews

The cover told me I'd laugh reading *She Kills Monsters*, but it didn't tell me I'd also cry. (Which means, obviously, it's better than *Cats*.) In a manner not unlike *Community*'s brilliant D&D episodes, Nguyen uses the framework of tabletop fantasy roleplaying games to literalize an emotional journey. Agnes realizes she didn't really know her geeky younger sister, who's been killed in a car crash. This younger sister left behind a D&D module (a scenario for play), and by playing through it, Agnes learns who her sister really was. The play warps back and forth between fantasy and reality with style, setting up wonderful parallels between the fantasy versions of the characters and their real selves. There's just so much to love here: the sharp dialogue, the foregrounding of women's stories in a genre and game that's been traditionally (unfortunately) all too male-centric, the awesome stage combat opportunities (again a field where women tend to be marginalized), and finally those moments when reality and fantasy bridge for stunning emotional payoffs that made my hairs stand

on end. There's a few beats here where the fantastic and the real collide in huge emotional payoffs that made my hair stand up on end. I haven't read the "Young Adventurer's Edition," but I imagine this could work beautifully in a high school group: Geography Club with swords and dragons and six women/three men. Smart and insightful about both geek culture and teen LGBT issues, this play would be right in the wheelhouse of student groups both in high school and college. (Not that it's a "school" play—this stands on its own. But I imagine it will have a strong and long life in educational theatre for many reasons.

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