

A watercolor illustration of two people, likely aviators, standing side-by-side. They are wearing brown leather jackets, yellow scarves, and dark goggles. The person on the left is also wearing a brown leather flight helmet. The background is a light, textured grey. The text 'JUMPING THE WIND' is written in large, bold, black capital letters at the top right. A white rectangular box with the word 'EXCERPT' in black capital letters is centered over the two figures. On the left side, the text 'A Ten Minute Play' is written vertically in black capital letters. At the bottom, the text 'BY TARA MEDDAUGH' is written in large, bold, black capital letters.

JUMPING THE WIND

A Ten Minute Play

EXCERPT

BY TARA MEDDAUGH

Jumping the Wind

a ten-minute play

by Tara Meddaugh

EXCERPT

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Excerpt

To
Roberta—for her faith, positivity and ability to convey comfort
and security in any situation

Special thanks to God, Mike, Nick and Olya Bouteneff, Roberta Meddaugh and Arlen Meddaugh, Anya Martin, Kel Haney, Andy Boncoddio, Lancaster Country Day School, and One Armed Man

Excerpt

A Note About *Jumping the Wind*

Jumping the Wind was originally written and performed as part of the full-length play, [*Movements of the Wind*](https://www.tarameddaugh.com/movements-of-the-wind). *Movements of the Wind* is a 5-piece collection of short intertwined plays journeying the challenges of garden inhabitants as they confront the volatile effects of Mother Nature through their lives.

The final movement of the play is titled, “They wait for the wind again,” which is the 10-minute play, *Jumping the Wind*. In the first movement, titled, “They wait for the wind,” two flowers wait for the wind to carry their pollen to one another. In this last movement, we see pollen waiting for the wind to help them on their treacherous jump to another flower, completing the cycle we began at the start of the play.

If you would like more information about the entire play, *Movements of the Wind* please visit: <https://www.tarameddaugh.com/movements-of-the-wind>

Excerpt

JUMPING THE WIND

By Tara Meddaugh

Excerpt

Cast

POLLEN K-10	A young leader of a group of pollen. Male (or female).
POLLEN V-6	A young pollen. Female (or male)
THE WIND	A group of silent actors. If a director wishes to keep the play at two characters, this part may be eliminated and replaced with the sound effect of wind or simply implied through the actors.

Setting

A petal on a wilting flower. Set should not be realistic, but merely an impression of location.

Excerpt

AT RISE: Two pieces of pollen, POLLEN K-10, and POLLEN V-6, on a wilting flower petal.

POLLEN K-10

Quick—it's coming!

(There is WIND which is slow and soft at first, but gains momentum and volume as it progress through the pollens' dialogue.)

POLLEN V-6

It's too weak.

POLLEN K-10

It's not! It's a perfect breeze!

POLLEN V-6

No, no. It's too—we won't get anywhere.

POLLEN K-10

We will! We'll—hurry, now! With this gust!

(The WIND picks up speed)

POLLEN V-6

Don't pull me!

POLLEN K-10

Well, you're just standing there, rooting in to the petal even more!

POLLEN V-6

I'm storing my energy.

POLLEN K-10

Don't store it—use it! Come on! Now!

POLLEN V-6

Quit rushing me! You'll mess it up. We'll never make it to another flower and we'll just end up, we'll end up stuck in the wind and...fall somewhere useless, like in that box of sand or...I just—you need to think a little more before you act!

POLLEN K-10

Oh! I need to think more? You're telling me that I don't think about things? That I haven't planned ahead? Well, I'll tell you—I've been planning this moment since we got to the flower! Who started the jump-off training on this petal?

POLLEN V-6

It's not about the training...

POLLEN K-10

You don't think the training was important?

POLLEN V-6

Well...

POLLEN K-10

I've had 5000 successful pollen jumps since I started! You know what the rate was before I instituted the class?

POLLEN V-6

Ten percent success. I know. You quote that every time you start a new session!

POLLEN K-10

And you know what it is now?

(The WIND slows down)

POLLEN V-6

You say eighty percent success.

POLLEN K-10

You don't believe me?

POLLEN V-6

Maybe it's true. It might be. I'm just saying...you've never mentioned how you get these statistics...

POLLEN K-10

You never questioned that before.

POLLEN V-6

Everyone was wondering.

POLLEN K-10

Why didn't you tell me that?

POLLEN V-6

I was being polite.

POLLEN K-10

You should have told me.

(The WIND is gone.)

It's gone now. The breeze. You distracted me and we missed another one.

POLLEN V-6

Well, it's good we didn't ride it. It was short-lived. See? If we'd jumped it, we would have ended up half-way there and fallen in some pile of cow dung, or that circle of water the baby Talls splash around in. Then we would have drowned.

POLLEN K-10

Pollens have made it with less wind.

POLLEN V-6

And pollens have failed with more wind.

(pause)

I'm sorry, Pollen K-10. Please don't be discouraged with me. We'll take the next one.

POLLEN K-10

That's what you've been saying all day.

(pause)

POLLEN V-6

The party was nice last night. You organized it well.

(pause)

You're quite good at organizing. Classes and parties and jumps and...All the pollens look up to you. It was a good party.

POLLEN K-10

You were sitting in a corner.

POLLEN V-6

I was?

POLLEN K-10

It didn't look like you were having a good time.

POLLEN V-6

Oh, well...I was dancing too. At some point. Didn't you see me dancing? With Pollen D-9?

POLLEN K-10

He's a bad dancer.

POLLEN V-6

I know. I told him that too. But he only laughed and then danced worse. He was imitating the bees—flailing about wildly and making that terrible sound they make when they want to kidnap us. You should give him a training in dancing.

POLLEN K-10

I'm not a great dancer either.

POLLEN V-6

He's nice though. I wonder what flower he landed on.

(pause)

POLLEN K-10

Well, I'm glad you had a nice time last night. I'm glad I could organize a going-away party where everyone was talking about me behind my back!

POLLEN V-6

That wasn't happening.

POLLEN K-10

You said it was.

POLLEN V-6

Not like that.

POLLEN K-10

You said everyone questioned my statistics. And a party is a perfect place to talk about me behind my back.

POLLEN V-6

Pollen K-10...

POLLEN K-10

Well, isn't it though? Everyone is gathered together for easy access to one another. That way you can spread the rumors more quickly, right? The peepers and crickets offer loud music—which wasn't easy to arrange, by the way—so their songs could easily provide audio cover-up for everyone's gossip about me.

POLLEN V-6

They weren't gossiping about you. They like you. A few of us were just wondering how you got the statistics. That's all. I shouldn't have even told you. I'm sorry.

(pause)

POLLEN K-10

It's okay. I shouldn't care. I don't know why I let it bother me. What difference does it make what they believe or question? They're all gone now anyway. It's just you and me.

POLLEN V-6

Me and you.

END OF EXCERPT

For the complete play, *Jumping the Wind* please visit:
<https://www.tameddaugh.com/jumping-the-wind>

For more information on the full-length play, ***Movements of the Wind***, in which *Jumping the Wind* was originally presented, please visit:

<https://www.tameddaugh.com/movements-of-the-wind>

ABOUT THE PLAYWRIGHT



Tara is a graduate of Carnegie Mellon University's MFA program in Dramatic Writing. Her work has been presented by Fusion Theatre, The Directors Company, Le Petit Theatre de Terrebonne, Theatre One, Westchester Collaborative Theater, One Armed Man, Oracle Theatre, Inc, the Bobik Theatre Ensemble, The Acme Theatre Company, The Harlequin Players, Woman Seeking..., and numerous schools, universities and colleges including Gardner-Webb, Prince Williams, and Colgate. Her work has also showcased at the Artists of Tomorrow Festival in NYC, The Bangkok Community Theatre Fringe Festival, the Pittsburgh New Works Series and the Last Frontier Theatre Conference in Alaska. Students, teachers and actors world-wide have utilized her plays and monologues for competitions, Directing, Acting and Dramatic Literature courses and workshops in schools, colleges and theatres. Serial monologues she wrote were performed for two years by the internationally recognized receptionist-robot, Valerie. She has taught Playwriting and Screenwriting at Carnegie Mellon, the Pittsburgh Public Theatre, and for The Westport Country Playhouse, and she has led Creative Dramatics Workshops for children in underserved areas throughout New York and New Jersey. Additionally, she toured in a Children's Theatre Troupe, which she wrote for, co-directed, and performed in. Tara's work has been published by YouthPLAYS, Oxford Press South Africa, the London Academy of Music and Dramatic Arts (LAMDA), The Hunger Journal, Meriweather Publishing and Applause Theatre & Cinema. She is a two-time recipient of the Shubert Fellowship in Dramatic Writing, the Sloan Screenwriting Fellowship, the New Works for Young Women [Actors] Award, The Write Stuff Award, and is a member of the Dramatist's Guild. Tara has written children's books, short stories, a novel, and writes and records music in the chick-core rap band, [Girl Crusade](#). She lives in Westchester County, NY, with her husband and two creative kids.

For more information about Tara Meddaugh or her work, visit her website at www.tameddaugh.com.