

PITFALLS AND TREASURES



BY TARA MEDDAUGH

EXCERPT

A 10-MINUTE PLAY

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EXCERPT

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The following is an excerpt from the 10-minute play, *[Pitfalls and Treasures](#)*.

For the complete play, please [visit here](#):

www.tameddaugh.com/pitfalls-and-treasures-a-10minute-play

For permission to perform, contact Tara at tmeddaugh@gmail.com.

For more information about Tara's work, [visit](#):

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PITFALLS AND TREASURES

EXCERPT

Character Breakdown

MARY	A loner, jaded seagull who has loved and lost. In human years, she would be anywhere from 20s-50s.
ANDREW	An injured seagull, with twine wrapped around his leg. Good natured, who recognizes his vulnerability. In human years, he would be anywhere from 20s-50s.

Setting

A parking lot of a train station. Summer time. Present.

EXCERPT

AT RISE: MARY and ANDREW, two seagulls, are in the parking lot of a train station, quite a distance away from each other at first. MARY observes a french fry on the ground.

A french fry!
MARY

Where?
ANDREW

Over here!
MARY

Where?
ANDREW

Follow my voice!
MARY

ANDREW
I'm rather hard of hearing ever since I slept all those nights by the tracks.

MARY
Come before someone else tries to take it!

ANDREW
How many nights did it take before I developed tinnitus?

MARY
How would I know?

ANDREW
Tinnitus was a certain warning sign, but did I heed it?

MARY
Apparently not. Hurry!

ANDREW

Oh, I see you there! By the car!

MARY

Can you hear me at all?

ANDREW

I can see your beak moving but I'll hear you much better in a moment.
(he starts toward her)

(MARY stares at the fry, glances back to Andrew, then decides to quickly eat the whole fry herself)

ANDREW

Ah, you're a kind soul to save me a bit of the fry!

MARY

You barely know me. Don't say that.

ANDREW

(arrives next to her)

I've only known you since this morning—that's true. But you're the only one who has tried to save my foot.

MARY

But I haven't succeeded, have I?

ANDREW

Well, not yet. But you found us a fry! Nothing perks up an otherwise gloomy morning than sinking your beak into a sea salted fry!

MARY

Well...

(pause)

A pigeon took it.

ANDREW

What?

MARY

I...tried to scare him off but—

ANDREW

I didn't see a pigeon in the parking lot.

MARY

You didn't know where I was. You said yourself you didn't know where I was. Remember? You just said, "I can't hear! I'm deaf! I'm deaf! Where are you?"

ANDREW

Oh, I am going deaf.

MARY

Pigeons can be hostile.

ANDREW

Yes. They have tenacity on their side, don't they.

MARY

I didn't want to risk getting harmed myself.

ANDREW

I would never wish that on you.

MARY

If I were harmed, then how would we get the twine off your foot?

ANDREW

I supposed we wouldn't.

MARY

No, we wouldn't.

(pause)

You don't want to be deaf and lame, do you?

ANDREW

It's not ideal.

MARY

So I had to weigh that risk versus the fry.

ANDREW

Life is a precarious balance like a cocoon on a leaf in a hurricane.

MARY

Right. So.

ANDREW

You made the correct decision, Mary.

(pause)

I'm sorry you didn't get any of the fry either.

MARY

(pause)

We better look for something sharp now.

ANDREW

Ah, yes. You keep us on task! You should have your own flock.

(ANDREW starts looking around the parking lot)

MARY

Why?

ANDREW

You're a good leader.

MARY

No, I'm not. No one would follow me.

ANDREW

You're leading me.

MARY

You're in pain so I feel sorry for you and you have no one else.

ANDREW

Actually my foot is more numb than in pain.

MARY

That's not really better.

ANDREW

I've been numb before. I'm sure you have, as well. Cold nights?

MARY

Then you pull up your foot to your belly.

ANDREW

While the other goes numb on the ground.

MARY

Then you switch feet.

ANDREW

Well, I'm glad it's Summer.

MARY

(moves close to Andrew to examine his foot)

Let me look at it again. Oh...I wish I had teeth to bite through this carefully.

ANDREW

I think your beak is lovely without teeth.

MARY

I'm not looking for a mate. You realize that, right?

ANDREW

I'm not trying to win you over. It's only—I appreciate your help. That's all. It's been very...lonely the past several...I don't know if it's days or weeks, but... I haven't been able to perform my typical routines as a seagull with this...twine and soldier attached to my foot. Is-is it a soldier? Am I saying that right?

MARY

It's a tiny green man. He has a gun but that doesn't mean he's a soldier. He might just be a man. With a gun. Who's green.

ANDREW

He doesn't weigh much, but after a time, he starts to...weigh one down.

(pause)

This green gunned man has made my existence much more solitary. You'd be surprised at how many seagulls don't want to flock around me anymore.

MARY

I'm not surprised at all...This...What did you say your name was again?

ANDREW

Andrew.

MARY

Andrew, this twine is wrapped around so many times, and...very tightly.

ANDREW

It was eight times last I checked.

MARY

Hm...Your eyesight is fine, right?

ANDREW

Sharp as an eagle's.

MARY

Okay...so let's look for...a knife or... a razor blade.

ANDREW

I'll go under the cars. Sometimes there are nails.

MARY

A nail might work. Be careful of the engines! Your hearing is—

END OF EXCERPT

For the complete play, please [visit here:](http://www.tarmeddaugh.com/pitfalls-and-treasures-a-10minute-play)
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ABOUT THE PLAYWRIGHT



Tara's plays have been presented by theater companies such as Fusion Theatre, Mosaic Theater Company of DC, The Directors Company, Le Petit Theatre de Terrebonne, Theatre One, Tutti Bravi Productions, Westchester Collaborative Theater, Possibilities Theater, Tagragg Productions, One Armed Man, Oracle Theatre, Inc, 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 showcased at festivals such as 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. Tens of thousands of teachers, actors and students world-wide have utilized her monologues for competitions, course material, auditions, performances, and showcases. Tara has taught Playwriting 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 has script consulted on several animation and VR projects. Tara's work has been published by YouthPLAYS, Oxford Press South Africa, the London Academy of Music and Dramatic Arts (LAMDA), Limelight Editions/Applause Acting Series, The Hunger Journal, Meriweather Publishing, Applause Theatre & Cinema, Performer Stuff and Ace-Your-Audition. She is a 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 holds her MFA in Dramatic Writing from Carnegie Mellon University.

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