

SECOND-HAND DIRT

BY TARA MEDDAUGH



a monologue

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A Note About this monologue

Second-Hand Dirt is a monologue from the ten-minute play, *Sharing Soil*. *Sharing Soil* was originally written and performed as part of the full-length play, [Movements of the Wind](https://www.tameddaugh.com/movements-of-the-wind). [Movements of the Wind](https://www.tameddaugh.com/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 second movement of the play is titled, “They receive a warning through the wind,” which is this 10-minute play, *Sharing Soil*. This is where we meet youthful Carrot and Potato. The fourth movement shows Carrot and Potato as middle-aged vegetables, after their children have left the home.

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

If you would like more information about the 10-minute play, *Sharing Soil*, please visit: <https://www.tameddaugh.com/sharing-soil>

SECOND-HAND DIRT

From the full-length play, *Movements of the Wind*, 2nd movement, *Sharing Soil*

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About the play, [Movements of the Wind](https://www.tameddaugh.com/movements-of-the-wind):

As wind sweeps through a garden, its inhabitants must confront the volatile effects of Mother Nature, as well as their own changing nature. The story follows several short, intertwined pieces, as Carrot and Potato, taught to be enemies from birth, struggle to remain friends, Tulip wants more out of life than only her partner, and two pieces of pollen attempt to make a dangerous jump from a dying flower to a fresh one. Through sacrifice and friendship, they must not only survive their trials, but also come to populate another generation.

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

About the 10-minute play/scene from *Movements of the Wind*, [Sharing Soil](https://www.tameddaugh.com/sharing-soil):

In soil cultures, prejudices run deep for carrots and potatoes. But when bully vegetables draw Carrot and Potato together, they must decide if their new friendship is worth risking their safety and rejection from their own garden cultures.

<https://www.tameddaugh.com/sharing-soil>

About the monologue, *Second-Hand Dirt*:

DETAILS

Genre: Comedy/Teen/Drama/Allegory

Cast: Female (male)

Age range: 12-20

Setting: Garden

Running time: Approximately 1 minute

Carrot has just run away from mean carrots who have bitten off her carrot tip, and has been alone crying. Soon, Potato ambles by, and Carrot mistakes her for a lumpy brown carrot. Carrot is embarrassed and hurt from her run-in with the bullying carrots and speaks harshly to the potato. Potato thinks Carrot is acting mean to her. In this monologue, Carrot explains her failed attempts of being accepted into the mainstream carrot group.

CARROT

They're always picking at me. The carrots at the north end. Just because I'm beautiful, and strong!

(pause)

I'm not mean!

(pause)

Well, they make me mean.

(pause)

I usta be nice. Too nice, I guess. You know, when Carrot 92's mother got taken away, I offered her some of the moistest soil I had. I'd been guarding that soil ever since I can remember. And I'm still young and growing, you know? But I offer it to her anyway! And you know what she does? She laughs at it. Says she never would share soil with me, take my useless second-hand dirt. Then they all come around—the north end carrots—and poke at my soil saying it's got germs and—oh, I hate those carrots!

END OF MONOLOGUE

MOVEMENTS OF THE WIND

To read the complete full-length play, [*Movements of the Wind*](https://www.tameddaugh.com/movements-of-the-wind), from which this monologue comes, visit:

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

SHARING SOIL

To read only the 10-minute movement, [*Sharing Soil*](https://www.tameddaugh.com/sharing-soil), from *Movements of the Wind*, visit:

<https://www.tameddaugh.com/sharing-soil>

ABOUT THE PLAYWRIGHT



Tara's plays have been presented by theater companies around the world 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 Bobik Theatre Ensemble, The Acme Theatre Company, The Harlequin Players, Woman Seeking, and numerous schools, universities and colleges including Colgate, Gardner-Webb, Prince Williams, and Peru. 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, showcases, and in workshops at theaters, acting studios, colleges and schools. Tara has taught Playwriting at Carnegie Mellon, the Pittsburgh Public Theatre, for The Westport Country Playhouse, and she has led Creative Dramatics Workshops for children and teens in underserved areas throughout New York and New Jersey. She has script consulted on several animation and VR projects. Tara's work has been published by Oxford Press South Africa, the London Academy of Music and Dramatic Arts (LAMDA), Limelight Editions/Applause Acting Series, YouthPLAYS, 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. 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.