



# Two Christmas Trees On Their Way to The Great Pyramid of Giza

EXCERPT

BY TARA MEDDAUGH

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## EXCERPT

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For more information about Tara Meddaugh or her work,  
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# TWO CHRISTMAS TREES ON THEIR WAY TO THE GREAT PYRAMID OF GIZA

a one-act drama/comedy

by  
Tara Meddaugh

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Character Breakdown

DEAR TREE                      Male pronouns used in script, but could be any gender. Late teen-80s, but around the same age as Darling Tree. A Douglas Fir tree on a Christmas Tree Farm. Lifelong partners with Darling Tree and cares deeply for her.

DARLING TREE                Female pronouns used in script, but could be any gender. Late teen-80s, but around the same age as Dear Tree. A Douglas Fir tree on a Christmas Tree Farm. Lifelong partners with Dear Tree and cares deeply for him.

Setting

Outdoors, a Christmas Tree Farm. The Sunday after Thanksgiving. Present.

AT RISE: Outdoors. A Christmas tree farm, the Sunday after Thanksgiving. DEAR TREE and DARLING TREE have been lifelong partners and are rooted next to each other.

Are you ready?

DEAR TREE

Are you?

DARLING TREE

(pause)

No.

DEAR TREE

Well, then, I'm not either.

DARLING TREE

But you could be ready first.

DEAR TREE

Impossible.

DARLING TREE

One of us will likely be ready first. It's actually quite possible. Very practical.

DEAR TREE

I'm not practical! I've never been practical! I don't—

DARLING TREE

All right! You're not practical.

DEAR TREE

I'm a romantic.

DARLING TREE

Yes, I know.

DEAR TREE

(pause)

Ok, so if I say that I'm ready first, then...will you be also?

DARLING TREE

Oh, no. Never.

Never? But if I'm—

DEAR TREE

I'm romantic, not suicidal!

DARLING TREE

Can't you be both?

DEAR TREE

(DARLING TREE looks at him hard)

DARLING TREE

Dear Tree, we can accept things without choosing them.

(pause)

Those families—you see? Over there? They're already perusing us, whether we like it or not. We've avoided talking about this for 8 luxurious years, but you and I both know that we're finally to that age, where...

DEAR TREE

We're basically perfect.

DARLING TREE

Yes! We're basically perfect!

(pause)

And now they're going to chop us down and leave us only as a stump.

DEAR TREE

Well.

(pause)

I'm not going to be The Stump. I'm going to be The Christmas Tree.

DARLING TREE

No, you're going to be The Stump because that's the part of you that has the roots.

DEAR TREE

No, I'm going to be The Christmas Tree because that's the part of me that has the life—

DARLING TREE

That's ridiculous!

DEAR TREE

The scent. The moisture coursing through my veins.

DARLING TREE

How can you believe that?

DEAR TREE

Because...it's true, Darling Tree. The people will continue feeding us—the tree—the real tree—they'll feed us water and we'll go on living and living and being as beautiful and noble as we can—

DARLING TREE

With ornaments and lights all over us—

DEAR TREE

Yes, as beautiful as we can under the circumstances...until...

DARLING TREE

Yes?

DEAR TREE

Until we can't anymore, I suppose.

DARLING TREE

And that's how it ends, is it?

DEAR TREE

Something like that.

DARLING TREE

What about our roots then? Hm?

DEAR TREE

What about them?

DARLING TREE

What happens to them? What happens to our stump?

DEAR TREE

It...rots, I suppose.

DARLING TREE

Rots?

DEAR TREE

I suppose.



DARLING TREE

That's the part of us that is strong and supporting the rest of the frivolities of—

DEAR TREE

Are you calling our branches frivolous?

DARLING TREE

Well—

DEAR TREE

They're not frivolities, Darling Tree, they're—they're basically what makes us a Douglas Fir.

DARLING TREE

What makes us a Douglas Fir comes from our roots. That is our core. We'd be nothing at all without that!

DEAR TREE

But we're indistinguishable without our branches, or trunk or needles. We could be a—a—Sugar Pine or Balsam Fir or even Blue Spruce! If we're just a stump, no one would even recognize who we are!

(pause)

DARLING TREE

I'd recognize who you are, Dear Tree.

**END OF EXCERPT**

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

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## ABOUT THE PLAYWRIGHT



Tara is an award-winning published playwright. She holds her MFA in Dramatic Writing from Carnegie Mellon University, is a member of the Dramatists Guild. She is the recipient of numerous theatrical honors, including The Sloan Screenwriting Fellowship, The Bradford Gromelski Jury Award, The Shubert Fellowship in Dramatic Writing, The New Works for Young Women [Actors] Award, The Write Stuff Award, and The Arts Alive Recovery NY Regrant Award. Her work has been published by YouthPLAYS, Smith & Kraus, 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. 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 countless universities, colleges and schools. 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 worldwide have utilized her monologues for competitions, course material, auditions, performances, and showcases. Additionally, she has script consulted on several animation and VR projects and once wrote monologues for a receptionist robot long before AI was commonplace. Tara has taught Playwriting at Carnegie Mellon, the Pittsburgh Public Theatre, The Westport Country Playhouse, and numerous Theater workshops for children. She lives near NYC with her creative husband and kids, and fluffy cat, Kiwi.

For more about Tara, her work, or permission to perform, visit:

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