

The Meaning of Plants

by Tara Meddaugh

a monologue

from the play,
Brush Them Fleas



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The Meaning of Plants

From the absurdist comedy, [*Brush Them Fleas*](#)

By Tara Meddaugh

About the play, [*Brush Them Fleas*](#):

As the owner of a high-end dog grooming salon, Tootsie takes great pride in presenting an upstanding establishment. Yet when Mr. Boland's dog is murdered on site, it stirs up ill feelings and suspicion amongst the staff and clients. Through the commotion, however, Mr. Boland discovers a rare connection with an awkward dog groomer, Stacy, who thinks he may give meaning to her past. And...who murdered Mr. Boland's dog?

*To read the entire play, *Brush Them Fleas*, from which this monologue comes, visit:*

www.tameddaugh.com/brush-them-fleas

About the monologue, *The Meaning of Plants*:

Stacy, an awkward young dog groomer at an upscale dog grooming salon, bullied by a fellow employee, finds herself in a room with Mr. Boland, a client who has been undergoing some stress of his own. As they struggle to find even absurd conversation, she lands on confessing that she sometimes “knows things.” When pressed on what she knows, Stacy reveals her interest in plants. In this monologue, she speaks about her disinterest in typically beautiful flowers which may hold emotional meanings from the giver. She prefers dandelions, which have a brightness and relatable dying process she appreciates.

MONOLOGUE DETAILS

Genre: Dramatic/Comedic/Teen/Young adult

Cast: Female/male

Age range: 14-50

Setting: A dog grooming salon waiting room

Running time: Approximately 1 minute

STACY

I guess, um, I know about plants. I took a class about them once and I started planting my own little garden. I'm not too big on pretty flowers. They frighten me... They always mean something. They mean, “I'm sorry or “I love you”... or... you died.

(pause)

I do like dandelions though. They don't mean anything. No one gives dandelions to someone else. They grow as much as they want to and they make your hands turn brown when you pick them, and they don't smell or even look that pretty. But, I like them. Because if you have enough of them, in your hands or in a field, you have to squint your eyes to look at them—

they’re so bright. And when they get old, they don’t just wither away. They get grey hair like us and then fall apart all over the grass and the air.

END OF MONOLOGUE

To learn more about Stacy, and [*Brush Them Fleas*](http://www.tarameddaugh.com/brush-them-fleas), the play from which this monologue was extracted, visit: www.tarameddaugh.com/brush-them-fleas

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

For more information about Tara’s work, visit: www.tarameddaugh.com

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. She lives near New York City with her husband and two kids

For more information about Tara Meddaugh and her work, visit:

www.tameddaugh.com