

A CASE FOR ASTRONAUT CAROLING

by
Tara Meddaugh



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A CASE FOR ASTRONAUT CAROLING

A monologue from the one-act play, [*Christmas Superpowers and Believing in Blitzen*](#)

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About the one-act play, [*Christmas Superpowers and Believing in Blitzen*](#), from which the monologue, **A CASE FOR ASTRONAUT CAROLING** comes:

To four children, Christmas is no simple sleigh ride. Annie's new best friend is a talking reindeer, and she's not sure if that's really okay. Sam is experiencing the pressure of being the Lead Shepherd in the church pageant. Dylan has a very secretive wish he hopes Santa can deliver. And Lauren needs to make sure someone is giving her little brother a very special Christmas. Experience the joys and challenges of Christmas through the eyes of these children in this monologue-driven one-act comedy.

Get the complete play [here](#):

www.tarameddaugh.com/christmas-superpowers-and-believing-in-blitzen

About the monologue, ***A Case for Astronaut Caroling***:

Sam really wants to wear his astronaut costume Christmas Caroling this year, but he needs to get his mom on board. His space helmet has a voice changer that would make him sound really cool singing Christmas songs. And if they're singing to lonely people, wouldn't they love to see a little child dressed up in such a cute way? He's only looking to brighten their night! Can Sam make enough of a case for astronaut caroling to convince his mom?

DETAILS

Genre: Comedy

Age range: 5-10 (or adults playing children)

Setting: Home/out to audience

Time period: Contemporary

Running time: Around 2 minutes

SAM (out)

When we go caroling, I really want to wear my astronaut costume from Halloween because it looks really cool, but my mom says it's not Christmassy and I can't wear it. She says I can wear my shepherd costume if I want, but I gotta ask Mrs. Wendell first if I can borrow it.

A shepherd is fine, but my astronaut costume actually has real buttons on it that beep, and a space helmet that makes my voice sound all weird and loud when I talk in the speaker. So I think it would be perfect for singing Christmas songs into. But my mom doesn't get it when I explain it to her like that.

So I ask her, I say, "Who are we going to be caroling to again? I forgot."

But I didn't.

And she says, "The elderly"—that means old—"people from the church who have a hard time getting out in the snow."

So I ask her if they get to see their grandkids much in the winter, and she says, probably not that much unless the kids visit them, because they don't drive much in the snow.

And I say, "Well, that's too bad because they probably miss all the cute funny things the little grandkids do."

And she says, "I'm sure they do, Sam, and that's very nice of you to think how they would feel."

And I say, "Sure," or something like that.

And then I kind of walk away, sort of like I'm sad, and then I turn back and I tell her I have a great idea. And she's like, "What?" And I say:

"Don't you think if the elderly people saw me in my astronaut costume they'd think it was really funny and cute?"

I tell her, of course, I don't have to wear it, but I was just thinking of how it might make them really happy for Christmas, so I figured I'd tell her. And I point out how I'm not that tall and in my astronaut costume they might even think I was one or two years younger than I am, and then it would be even cuter and funnier.

So. She takes a minute, like she's trying to figure me out. Like maybe she knows.

But then she smiles. And she strokes my hair like when she's really trying to show me she loves me. And she kisses my head and says, Of course I can wear my astronaut costume.

(pause)

But she's taking the battery out of the helmet.

END OF MONOLOGUE

To request permission of use, email tmeddaugh@gmail.com.

To read the one-act play, from which this monologue comes, visit:
www.tameddaugh.com/christmas-superpowers-and-believing-in-blitzen

To learn more about Tara's plays, visit www.tameddaugh.com.

ABOUT THE PLAYWRIGHT



Tara's work has been presented by theater companies such as Fusion Theatre, Mosaic Theater Company of DC, The Directors Company, Le Petit Theatre de Terrebonne, Theatre One, 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 also 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. 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. Tens of thousands of teachers, actors and students world-wide have utilized her monologues for competitions, course material, auditions, performances, and showcases. 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 taught Creative Dramatics Workshops for children throughout New York, New Jersey and Connecticut. Additionally, she toured in a Children's Theatre Troupe, which she wrote for, co-directed, and performed in. She has won writing awards such as the Shubert Fellowship in Dramatic Writing, the Sloan Screenwriting Fellowship, the New Works for Young Women [Actors] Award, and The Write Stuff Award. Tara is a graduate of Carnegie Mellon University's MFA program in Dramatic Writing and is a member of the Dramatists Guild. She lives near New York City, with her husband and two creative kids. At Christmastime, you might find her sipping (okay, guzzling) eggnog, watching *Elf* or organizing an outdoor candy cane hunt.

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

www.tameddaugh.com