



Written by
Cora Alley

“The Monologue of Elijah After Mt. Carmel”

Scripture: 1 Kings, chapter 19

Dramatic Category: Monologue

** NOTE: Please see “The Ten Commandments of Oral Interpretation and Monologues” that follows this monologue. In it you will find helpful hints to maximize this intimate art form that reveals so much individual emotion.*

Topic: Spiritual exhaustion

Performance Time: 3 minutes

Number of Players: 1 man

Sound Needs: One wireless microphone, hidden in his clothing.

Lighting Notes: A spotlight anywhere on stage

Set Suggestions: A few silk trees and some rocks, indicating the entrance to a cave.

Props: None

Costume Needs:

Dress him in biblical attire indicating a man who has run at top speed for miles and been in the presence of intense heat.

SPOTLIGHT UP:

HE STEPS INTO THE LIGHT.

The Monologue:

(Elijah comes onto the stage, running and looking behind him anxiously. He speaks as he catches his breath.)

She cannot find me here, Jezebel, the pagan queen of King Ahab. She swears that she will kill me, the prophet Elijah, out of vengeance. She has already killed the other prophets of Jehovah; only I and those I have hidden, remain. Through me, Jehovah has raised the dead, now I cannot even raise my own courage.

I have rebuked a king! Ahab, King over Israel allowed his Queen, Jezebel, to poison God's chosen nation with the worship of the pagan god, Baal. I shouted to Israel: "You have abandoned the Lord's commands and have followed the Baals. How long will you waiver between two opinions? Jezebel brought four hundred and fifty prophets of Baal into the royal palace to feast at her table and lead the people of Israel away from God. Yes, I have rebuked a king, and now I cower from his queen.

I have called fire down from heaven! I devised a contest to show the power of Jehovah over false gods. The prophets of Baal slaughtered a bull and laid it on an altar of wood to their god. I too, slaughtered a bull and laid the bull on an altar of wood to Jehovah. I rebuked Israel, saying: "You call on the name of your god, and I will call on the name of the Lord. The god who answers by fire--he is God."

All day long the prophets of Baal called to their god to send fire from heaven to light the sacrifice, but no fire came. Then I dug a trench around the sacrifice to Jehovah, drenched the altar three times with water until it filled the trench. At the time of the sacrifice, I stepped forward and prayed,

"O Lord, God of Abraham, Isaac and Israel, let it be known today that you are God in Israel and that I am your servant, and have done all these things at your command; answer me, O Lord, answer me, so these people will know that you, O Lord, are God, and that you are turning their hearts back again. Then the fire of the Lord fell and burned up the sacrifice, the wood, the stones, and the soil, and licked up the water in the trench. When the people saw this, they fell prostrate and cried, The Lord--he is God! The Lord he is God! Yes, I have called fire down from heaven, and now I cannot even call out my own name.

I have run before the royal chariot! I had all the prophets of Baal killed, then I ran in triumph before the royal chariot all the way from Mt. Carmel to Jezeel, the royal city where the palace of Ahab stands. When Jezebel heard that the Lord had triumphed over the silent, impotent Baal, and that I had killed her prophets, she sent word to me that she would kill me before one day had gone by. Yes, I have run before chariots, and now I am running for my life, from a woman, like a frightened child.

I am so tired! I have given out every ounce of strength.....I have withstood the greatest of contests.....I have been faithful to my highest call....I have done my best; and what is my gain? To

be hunted, starved, exhausted, and hated everywhere I turn. I have had enough Lord, I want to die. Take my life; I am no better than my ancestors. *(He lays down and covers his head.)*

Option #1:

He lays down under one of the silk trees and the LIGHT FADES OUT SLOWLY.

Option #2:

He lays down, covering his head with his hands. The Pastor steps into the light pool and talks about effects of extreme exhaustion, especially after we have engaged in a spiritual battle. After this introduction to his sermon, the LIGHTS FADE as he steps out of the light pool, and Elijah leaves the stage.

The Ten Commandments of Oral Interpretation and Monologues

#1: Thou shalt know the purpose of Oral Interpretation.

The “Oral Interpreter” is a human bridge between the author and the audience, conveying the author’s purpose for writing the selection. One who delivers a “monologue,” is one who actually becomes the character and represents his/her inner-most thoughts to the audience.

#2: Thou shalt know how to select an appropriate passage.

Select a passage that has impacted you profoundly and is 3-5 minutes in length. Poetry, prose, comedy, or drama is fine, but it must have had a significant impact on your life in order to be worthy of being read; scripture is, of course, the most important material to read and deserves the greatest application of all of these principles. Some other sources include: The Chicken Soup Series, the works of Max Lucado, Chuck Swindoll, C.S. Lewis, etc. Some Children’s stories and fables are also extremely effective in preparing the audience for receiving a Christian messages.

#3: Thou shalt prepare the selection properly.

Divide it into phrases for breathing & timing. Re-type it in phrases. Bind it into a small black notebook, 3-hole punch it, and highlight the words of emphasis. If this interpretation is a “monologue,” be sure to memorize it completely and internalize each phrase so that you are becoming the character speaking, not merely representing the author.

#4: Thou shalt use eye contact.

Make eye-contact with the audience. Look up from your manuscript 2/3rds of the time. Scan the audience from left to right; make everyone feel included. If this is a “monologue,” speak directly to the audience as though they were eavesdropping on an intimate time of “true confession.”

#5: Thou shalt use voice inflection.

Use all of your vocal options. Vary the pitch (high/low); vary the pace (fast/slow); vary the volume (loud/soft); vary the tone (emotion: satire, mystery, joy, etc.)

#6: Thou shalt maintain an impressive appearance.

Dress up (church clothes) for this presentation. Dress in costume if this is a “monologue.”

#7: Thou shalt use facial expression.

Your voice is your least effective tool. Your body and face are more expressive. Use your eyes, mouth, eyebrows, nose, everything to communicate.

#8: Thou shalt use gestures for emphasis.

When the body moves, people notice. Use gestures wisely, for emphasis of a word or a mood. Do not let the free hand lie limp at your side. Hold the notebook in either your right or your left hand; brace it by placing your little finger in the spine, so it does not flop around. Restrict movement. Imagine that one foot is nailed down & the other can move one step to the left or right of center. For “monologues” move freely across the stage as though you were alone in a room.

#9: Thou shalt know the selection.

Rehearse this over & over & over, until you know it so well that you don’t have to have your nose in the book, except to glance down occasionally for added confidence. Monologues require tremendous practice. (Here’s a hint: story board out your monologue in stick figures, then place the series of pictures on the floor. The audience will never see it, but you will! Glance down if your mind goes blank; the pictures will help you remember what comes next. Remember, if you make a mistake in a “monologue,” you are the only one who know it, so move on to your next confident point, and don’t get flustered. Plan your gestures & pauses. Read it before some peers for practice. Sit your audience 25 ft. away & practice projecting to them.

#10: Thou shalt craft an interesting introduction.

*Tell us why you chose this piece, then introduce it by title and author. (20 sec. into)
For “monologues,” have someone else introduce you or set the stage for your presentation.*