



Written by
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“Miracle Monologues”

Scripture: John 15:7 “If you remain in me and my words remain in you, ask whatever you wish, and it will be given to you.”

Dramatic Category: Monologue (3 separate monologues)

Topic: Three responses when we ask for a miracle

Performance Time: 3 minutes

Number of Players: 3 (1 man, 2 women; or 3 women)

Objective: To explain that a “miracle” can come in unexpected ways.

Synopsis:

These three monologues approach the subject of “Miracles” from three different perspectives: First, Frank, (*Who leaves the phone at the scene*) makes it clear that sometimes, God expects us to act, rather than ask for a miracle from Him. Second, *Nikki* (*who leaves her vitamins at the scene*) is the example of the hard, cold fact that sometimes, only God’s miracle will help because our human strength has failed. Finally, Donna, (*who leaves the letter at the scene*) is an example of someone who experiences a “spiritual growth miracle” that occurs in us when we do not get the miracle we expected.

Props:

- A phone on a table
- A tray of pills
- A letter in an envelope

NOTE: Use the script for Donna’s monologue as the letter, so she can actually read it.

Lighting: Isolate each monologue in a separate light pool

FRANK

NIKKI

DONNA

Monologue #1: “The Miracle That You Must Accomplish”

LIGHTS: Up on Stage right

Frank: *(Enters quickly and, at once, stares at the phone on the table.)*
Why won't he call me?
(looking up, as though he were conversing with God.)
I've prayed for a miracle, Lord.
You have got to have Mitch call me.

It's his bank, and he's responsible for where the money goes.
And, I know who's siphoning off those retirement accounts.....
Oh.....they don't know that I know, but I know.
Now Mitch has got to know.

Come on, Lord, make Mitch suspicious.
Have him notice those balance sheets.
Have him ask me all the right questions.
so I can steer him in the right direction.
I just need a start.
You know how important personal integrity is....
And I have to protect Mitch.

Oh, Lord, you specialize in miracles.
Remember, the red sea!
The walls of Jericho!
The water into wine!
Come on, have Mitch call!
(Pause & stare at the phone)
Why hasn't he called?
(Frank exits in a huff)

LIGHTS: Down at Stage right

Up at Center Stage

Monologue #2: “The Miracle That God Must Accomplish”

Nikki: *(enters the scene carrying a tray of vitamins.)*

(sarcastically) I don’t know why I can’t buy all these in the United States.
Who is her right mind drives to Mexico to buy pills?
(She starts to examine a bottle & reads the label)
“Extract of Terra” *(She looks puzzled)* Terra? Is that dirt?
Am I taking dirt?

(Pause...becomes more serious) I feel like dirt. That much I know.
(looking up to God) I’ve tried everything.....everything, Lord.
But, I’m still sick.
The doctors are all out of ideas, too.
Oh....they don’t say so....but I know.

I’ve eaten “foods that heal,” and popped every vitamin known to man.
Every “free radical” in my body has been enslaved.
My medicines have been homeopathic, holistic, sadistic,
....and now I’m just pessimistic!
I’ve even been through “hypno-therapy,” to try to talk myself out of this disease.
What’s left for me, Lord?
This thing is bigger than I am, and I can’t beat it.

I know...you’ve heard all this before.
You can finish my sentences by now.
But Lord, I’d like to finish my life....I’m not through, yet.
Bobby’s only eight years old, and who is going to sing to my precious Kristi?

Please, please hear me.
I can’t cry any louder!
Help me, I beg you.....
Touch my body and heal me.
I need a miracle.

LIGHTS: Down at Stage right

Up at Center Stage

Monologue #3 “The Spiritual Miracle That God Accomplishes”

Donna: *(Nervously tapping an envelope against the open palm of her hand.)*
I have to send this. If for no other reason than to tell her that I finally
give up.
(She pauses, opens the envelope and unfolds the letter inside. She reads it)

Dear Marion:
(She rolls her eyes and stops right there.)
There’s nothing dear about this woman. I should just say “Marion.”
(Looking up as though to converse with God.)
I know, now--more than ever--she is supposed to be “dear,” right?
(She takes a deep breath and begins reading it again.)

Dear Marion:

I have prayed for God to work a miracle between us, but He hasn’t done it. I’ve prayed that God would soften your heart, and that you would care to know how deeply you have hurt me and your son, over all these years, but you don’t want to know, and now I don’t care to tell you anymore. It doesn’t seem to matter like it used to. You’ve missed so much in our family: You missed your only grandson’s college graduation. Then, last summer, he and his precious Melissa were the most beautiful bride and groom I have ever seen. I still can’t believe that you refused to come to the wedding. Is your pride worth that much?

I’m writing to tell you that all the tears, all the prayers, and all the hoping for reconciliation between us have worn me out. I can’t keep up this emotional tension any longer, and I give up. I’ve read every word in the New Testament about conflict, and “telling the truth, in love,” and about “not letting the sun go down on your anger,” but every “plan” seems to have back-fired. Now, I suppose I need to take some different advice.

Jesus deals with you and me right where we are now. He tells me to “Love my enemies.” You and I are enemies. It’s odd, the New Testament is painfully clear on the treatment of enemies. I am supposed to “Bless you when you persecute me.” There must be freedom in this way of thinking, because Jesus only speaks the truth, and “The truth will set us free.”

So, I say these words to you now...knowing that my heart will catch up, as long as I obey God. Your old-age should be a time to be surrounded by the love of your family. If you get sick, call us. If you need money, we will help you. We will not abandon you. I sincerely mean it when I say, I don’t want you to suffer any more. Oh, I used to hope that you were suffering as much as I was, but I don’t hope that anymore. Perhaps someday we can be more than enemies, but that will be God’s miracle. For now, I wish you well....and perhaps, that’s His miracle, too.

(She folds up the letter, and leaves it on the chair. She exits)

SERMON NOTE:

Each character will leave something at the scene:

Frank: *Leaves the phone*

Sometimes, God expects us to act.

Nikki: *Leaves her vitamins*

Sometimes, only God's miracle will help.

Donna: *Leaves the letter*

Sometimes, a "spiritual growth miracle" occurs in us when we do not get the miracle we expected.

Option:

Travel from area to area on the stage and refer to the items to connect with the heart of each monologue's message.

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.*