The Burning Bush Conference Call

The Burning Bush Conference Call — Short Christian Playlet (10 min)

WHAT

Moe is a regional logistics manager who has spent six months ducking a project nobody wants. He slips into an empty conference room to dodge his team. The smart-board flickers on by itself. A calm, patient voice joins the call — and somehow knows every excuse before he can say it. Three coworkers wander in and out, hearing only Moe's side. By the time the call ends, Moe is still scared. He is also reaching for the phone.

THEME

Every objection raised in Exodus 4 is still being raised in conference rooms. God still calls cowards.

WHO

MOE — Regional logistics manager, mid-thirties. Six months of dodging the lead role on a project that scares him. Stutters when nervous.

THE VOICE — The voice on the smart-board. Calm. Patient. Never raises its volume. Knows the next line before it is said.

DENISE — Operations lead. Sharp. Professional. Walks in mid-call asking about the conference room booking.

BRYCE — New analyst. Cheerful. Oblivious. Comes in for coffee.

HANNAH — Project sponsor. Direct. Has been waiting on Moe to lead this thing for months. No-nonsense kindness.

RECEPTIONIST — Front-desk voice over the phone, the final beat — only one line.

HOW (STYLE / TONE)

A modern office on a Tuesday at 10:14 a.m. One conference room, one long table, one smart-board with a glowing red record dot. The voice is offstage and gentle — never thunder. Lighting is fluorescent and honest. Moe sits, stands, paces — never quite leaves. Coworkers blow through with the energy of a normal workday; they do not hear the voice, only Moe's half. Treat every interruption as comedy. The weight is in the silences after they leave.

PROPS

- One long conference table
- Five rolling chairs
- A smart-board or projector with a glowing red record dot
- A laptop, a notepad, a coffee mug labeled 'I HATE MONDAYS'
- A coffee carafe and three paper cups
- Moe's phone — for the final scene

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TIME
10 minutes

Scene 1 — The Empty Room

(Lights up. A modern conference room. MOE shoves the door open behind him and exhales. He drops a laptop on the table, sits, opens the lid, then closes it again. Through the door we hear muffled office chatter.)

MOE (to himself)
Okay. Okay. Just hide for ten minutes. Twelve. They will move on. They will start without me. They will pick someone else.

(He puts his head in his hands. The smart-board on the wall behind him hums to life. A soft red record dot appears.)

THE VOICE (warm, unhurried)
Moe.

MOE (head still down)
Yeah, I am here. Sorry. Coffee. I needed coffee. Who is this — Hannah?

THE VOICE
It is not Hannah.

(Moe lifts his head. The smart-board glows but the screen is blank — no faces, no name tags, no muted-mic icons. Just light.)

Scene 2 — The First Excuse

MOE
Who am I talking to? Is this a — is this a test call? IT? Hello?

THE VOICE
It is not IT, Moe. I want to talk about the project.

MOE (rising)
Yeah. Look. Whoever this is. I am the wrong guy for that project. I have said it. I will say it again. I am not the leader type.

THE VOICE
Who am I, that I should go to the team in conference room B and say what needs to be said?

(Moe freezes. The exact words he has been rehearsing in his head for six months.)

MOE (quiet)
How did you — that is what I was going to say.

THE VOICE

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I know.

Scene 3 — Denise Walks In

(The door bangs open. DENISE strides in, tablet under one arm, looking annoyed.)

DENISE
Moe, this room is booked from ten-fifteen for the supply chain review. You hiding in here?

MOE (jumping)
I — yes. No. I am — I am in a meeting.

DENISE (squinting at the smart-board)
With who? Your screen is blank.

MOE
Yeah, the camera is — the camera is being weird.

(DENISE shrugs, grabs a coffee cup off the table, leaves. The door clicks shut. Silence.)

THE VOICE
She did not see me.

MOE
Yeah, no kidding.

THE VOICE
She was not meant to.

Scene 4 — The Second Excuse

MOE (pacing)
Look, even if I was the right person — and I am very clearly not — I do not have the credibility. They have been here longer. Bryce has the analytics chops. Hannah has the relationships. I have, what — a bad coffee mug and a stutter that comes back when I am tired.

THE VOICE
Who has made man's mouth?

MOE
Excuse me?

THE VOICE
Who makes one mute, or deaf, or seeing, or blind? Is it not me? Now therefore go, and I will be with your mouth and teach you what you shall say.

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(A long pause. Moe sits down slowly.)

MOE
That is a Bible verse.

THE VOICE
Yes.

MOE
Why is the smart-board quoting Bible verses at me.

THE VOICE
Because you stopped opening the actual book.

Scene 5 — Bryce Stops By

(BRYCE wanders in holding an empty mug, headphones around his neck.)

BRYCE
Bro. Did Denise take the last of the dark roast? She is a menace.

MOE
Bryce. Hey. I am — I am in a thing.

BRYCE (already pouring from the carafe)
Cool, cool. Hey, did you ever submit your name for the lead on that procurement overhaul? Hannah keeps asking. She would pick you in a heartbeat. Like, today.

MOE
I — I am thinking about it.

BRYCE
Think faster, dude. Hannah waits for nobody.

(Bryce salutes with the coffee cup and leaves. The door swings shut.)

THE VOICE
Hannah waits for nobody.

MOE
Do not start.

Scene 6 — The Third Excuse

MOE
Okay. Best case. I take the project. I lead the meetings. Three weeks in I freeze on a slide. The stutter comes back. Everybody sees it. They know. I lose the room. I lose the project. I lose the job.

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THE VOICE
Send, I pray, by the hand of him whom you will send.

MOE (recognizing it now)
That is Moses again.

THE VOICE
Yes.

MOE
He did not want it either.

THE VOICE
He had four good excuses. I called him anyway. The deliverer of Israel was a stutterer who hid in the desert for forty years tending sheep that were not even his.

MOE (sitting down hard)
Okay.

THE VOICE
I am not asking you to part a sea, Moe. I am asking you to lead a procurement overhaul.

Scene 7 — Hannah Comes Looking

(The door opens. HANNAH stands in the frame. She has been looking for him for an hour. She is calm in the way that storms are calm at dawn.)

HANNAH
Moe.

MOE
Hey.

HANNAH
Are you avoiding me?

MOE
A little.

HANNAH (almost smiling)
I respect the honesty. I need an answer by end of day. The team needs a lead. I want it to be you. Tell me why I am wrong.

(Moe opens his mouth. He glances at the smart-board. The red dot is steady.)

MOE (slowly)
I — I will get back to you in fifteen minutes.

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HANNAH
Five.

(She closes the door. The room is quiet again.)

Scene 8 — The Last Excuse

MOE
Okay. Last one. I am not the leader type. I have never wanted this. I do not know why you would pick me.

THE VOICE
I am with you. That is the only qualification I have ever required.

MOE
That is not a resume bullet.

THE VOICE
It is the only one that has ever mattered.

(A long silence. The smart-board hums quietly.)

MOE (very quietly)
What if I fail.

THE VOICE
Then you will fail with me, and we will start again on Monday.

Scene 9 — The Walk Back

(Moe stands. He closes his laptop slowly. He looks at the smart-board. The red dot is still steady.)

MOE
Are you going to keep showing up?

THE VOICE
Every day. Whether you notice or not.

MOE
Okay.

THE VOICE
Okay.

(He walks toward the door. He stops. He turns back.)

MOE
Hey. What is your name? In case Hannah asks who I was on a call with.

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(The smart-board flickers. The red dot dims and brightens, dims and brightens, like a slow heartbeat.)

THE VOICE

I AM.

Final Moment — The Phone Call

(Moe steps into the hallway. He pulls out his phone. He stares at it. The fluorescent lights buzz. He dials.)

RECEPTIONIST (offstage, tinny)

Hannah's office, this is reception.

MOE (clear, steady, only the smallest tremor)

Hi. This is Moe in logistics. Tell Hannah the answer is yes. I will lead it.

(He hangs up. He breathes out — a long, shaky, relieved breath. Behind him, through the conference room door, the smart-board glows once and goes dark. Lights down.)

END

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