

Will Work

by  
Mark Noonan

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Mark Noonan  
135 Perry Street, #16  
NY, NY 10014  
646-290-0197  
Menoons@gmail.com

Characters:

Will Wallace - early 40's. Everyman.  
Kim - late 40's. Waitress.

About 40 other Characters - can be played by:

Woman 1

Woman 2

Man 1

Man 2

And/Or more if desired

ACT 1. SCENE 1.

An office. Will's Boss (50s), seated behind his desk. Will seated across from him.

WILL

I know, it's not me, it's you, right? Not my fault. I didn't do anything wrong. You appreciate my hard work here. My contribution. Isn't that what we're always talking about: contributions? What can you do to better contribute to the company? To the team. 'Cause we're all a team here, right? (Sigh from Boss) Isn't that the Modus Operandi? "We're all just one big team." "It was really all a team effort." "Take one for the team"....Bullshit. (Boss moves in his chair uncomfortably from the swear) I've been here eleven years. You've been my boss for what, four? (Boss moves to speak) (cuts him off) No, I know. There was nothing you could do about this. It's not your fault. I know that. Just following orders. Marching orders. It's not like you wanted to let me go. (Boss nods "No") No, that would be crazy. Why would someone "want" to fire somebody--(Boss moves to speak again)-- You're right, I'm sorry. Not "fire". Let go. Is that the proper term? Reposition the company? Make a change?...Always on a Friday too, right? That way I can go home, blow off some steam. Have two whole days to calm down. (they sit a moment) I don't know what else to say. This is crap. You know it's crap. I know it's crap. (Boss's head nod says, "Yeah, I agree") I've made this company a lot of money. Over all these years. I've worked my ass off. I will say this: (Boss's face says, "Oh, no, where is this going?") I respect you for doing it face to face. Nowadays nobody does that. We're "old school" as the kids say. (Will thinks about that statement wistfully, then he stands) All right. I got nothing else. (Boss stands with him)

BOSS

Will, I'm gonna need your key card.

Will's face says, "This is so ridiculous".

WILL

Sure, sure. (fishing for his wallet, then the card) Of course. Whatever.

Will hands the key card to him. Boss takes it. Boss holds out his hand.

BOSS

I am sorry.

WILL

(shakes his hand)

Yeah.

They finish the shake. Will moves to leave.

BOSS

You're gonna be okay.

WILL

Yeah...

BOSS

I mean, come on! You're name's William Wallace! That alone...

Will just stands there at the door looking at him like "what the hell are you talking about?"

BOSS

You're gonna be all right. (he has no idea what to say)  
You've got your health!

WILL

Yeah, I'll go run a marathon right now. (he starts to close the door) Assho--(second part gets cut off by him shutting the door)

BLACKOUT. BOOM! MUSIC. ON SCREEN: SHOTS OF WILL PACKING UP THE PERSONAL EFFECTS FROM HIS OFFICE INTO A CARDBOARD BOX. SHORT CREDITS. MAYBE WE SEE WILL DRIVING IN HIS CAR. THE ENTIRE SECTION: THIRTY SECONDS TO A MINUTE.

Maybe Will walks the stage and some light follows him. Sort of a post-getting-let-go-from-his-job Cool Down. He then ends up walking into his local diner. He sits at the counter. His usual waitress is behind the counter. Her nametag says "Kim".

ACT 1. SCENE 2.

KIM

Look at you: cutting out early on a Friday.

WILL

What? Oh, yeah. (he looks at the clock, it is 4pm)

KIM

You all right?

WILL

Yeah. It's just been a long week.

KIM

You know, (she holds up an orange) fruit flies only live a week. So this week is a long week because it's their *only* week.

WILL

So you're saying I could be a fruit fly and be on my last legs right now?

KIM

You could be dead, yes. In which case, do you want coffee?

Will laughs.

WILL

Sure.

KIM

Is this a late lunch or an early dinner?

WILL

I didn't get lunch.

KIM

Well that's just flat out crazy stupid whackadoo. Lunch is the most important meal of the day.

WILL

I thought it was breakfast.

KIM

Which of us spends their waking hours waiting on people?

WILL

Uh, you do.

KIM

Exactly.

She pours his coffee.

WILL

Why lunch?

KIM

Why not?

They look at each other, smiling. They know each other and are having fun.

KIM

Two words.

WILL

Okay.

KIM

## Sandwiches and salads.

She walks away dramatically as if she just dropped a huge idea-bomb.

WILL

I don't know what that means.

KIM

Think about it. Think (she points to her brain) about it.

She disappears. Will sits and thinks, takes a sip of coffee.

Kim returns.

KIM

Have you figured it out?

WILL

I have no idea what you're talking about.

KIM

(pleading, fake-annoying)

Will, come on.

WILL

Kimbo, I don't know.

They look at each other.

KIM

What do you want?

Pause.

WTT,T<sub>1</sub>

KIM

Meatloaf. Good choice. I'll be right back.

WILL

But...I...

She exits, then quickly returns.

KIM

(fast)

At lunch men eat sandwiches, women eat salads, it's what keeps people alive and functioning like normal human beings. Sandwiches and salads are their base. The middle of the day sustenance. Without them we would have anarchy, chaos, destruction. The whole equilibrium would be thrown out of whack and we would descend into a darkness incapable of escape...And *that* is why lunch is the most important meal of the day.

Pause.

WILL

I'll have a turkey sandwich.

KIM

You bet you will, Will.

WILL

Kim.

KIM

You're such a weirdo. (she walks away, as she goes) And I like it! (louder, to the back) Turkey on whole wheat, lettuce, tomato, mayo. Salad instead of fries.

WILL

(to himself)

The usual.

KIM

The usual. (from the back) Ha!

Blackout. Music. Light on Will. He walks and ends up in his apartment, on the phone.

ACT 1. SCENE 3.

WILL

(into the phone)

Who?...No, I've never heard of them...How would I know that?...They're huge, right. Well, I think maybe we have different social circles...Uh hun...And I think--the funniest part about all of this--Can I finish? (he laughs) Thank you. That's right. I am old.

Your old man's old...Well now that's just mean...No, what I'm saying is, right now you're twelve, okay? No, I'm sorry, I refuse to accept you will ever turn thirteen. You're not allowed to turn thirteen, ever. I forbid you from becoming a teenager...Oh, you're breaking my heart now...No, but listen...Listen...Bec--can I---Can I---Can---(he holds the phone up, waiting. Then he finally puts it up to his ear) Un hun...Un hun...Yes...Just, listen to me. Trust me: I'm telling you: three years from now--Scratch that, probably two years from now, you will be so Embarrassed you ever liked...I'm telling you. Trust me. You don't believe me now, but mark this date. Mark this date and this time on the Calendar, and I'll remember it too, 'cause it will forever mark...(he listens and laughs) All right...Okay...I love you. Let me talk to your Mom...Love you too, lemme talk...(his tone shifts) Hey...I'm fine. How are you?...Right. Why do you let her listen to that crap?...No, I realize that...She's not a teenage girl, not yet...Are you trying to rip my heart out? Let me at least enjoy----No, all I'm saying is: I know you can't do anything about that but just for my mental well being, would it kill you to maybe blast some Zeppelin every once in a while? Or some Clash? Shit, I'd even take fuckin' Meatloaf over...What's wrong with Meatloaf?...Does she even listen to the Marley boxset I bought her?...Still in the wrapper! Jesus...Yeah. All right. Yeah...No, everything's fine. All right, well, we can talk about that...I thought I was gonna get her for Easter...Un hun...Un hun...Okay...Okay...Yeah...You too. (Will hangs up, to himself) Who the fuck is One Direction?

Light change. Music: upbeat propelling forward music. Will walks around the stage.

ACT 1. SCENE 4.

On Screen: Interview #1

Will finally ends up sitting in an office across from a Man (50s) behind his desk.

MAN

You want some water or coffee?

WILL

No, I'm fine, thanks.

MAN

Bill's a good guy.

WILL

Yes, he is.

MAN

You two knew each other from school?

WILL

Bill's one of my oldest friends. Since freshman year. He's very reliable and cares.

MAN

I couldn't agree more. And he has nice things to say about you too.

WILL

Well, I did save his life in Vietnam.

Man laughs.

MAN

Not quite the same these days. No real level of sacrifice. This generation (he shakes his head, lost in thought a moment)...You got any kids, Will?

WILL

One. My daughter. Becca. Rebecca. Twelve. Almost thirteen. I'm divorced.

MAN

Well that is a great age.

WILL

Yeah.

MAN

The calm before the storm.

WILL

So I keep being told.

MAN

Mine are a little older: nineteen and seventeen.

WILL

Girls?

MAN

Boy and a girl. Audrey and Michael. Audg is my eldest. And thank God she's almost twenty!

WILL

The teen years are always the hardest.

MAN

I guess so. Well, listen, cherish the time you have with her right now. I mean with your current situation, the one nice thing to come out of it is you've at least got more time you can spend with her. Enjoy it.

WILL

She lives with her Mom in Milwaukee.

MAN

Oh. (he is suddenly depressed) Well, listen, Will, your resume speaks for itself, and Bill knows what he's talking about but I wanna be straight with you.

WILL

I appreciate that.

MAN

I've got nothing right now. I just can't hire any body.

WILL

I understand.

MAN

But, I want you to know, I wouldn't bring you in here just to waste your time--

WILL

Or yours.

MAN

No. I just don't have anything right now. But when, and I'm not saying If because I'm too positive--I can't let all the gloom and doom get me down--When it all lifts...(he has raised his hands high in the air hopefully)

WILL

Hey, I know how it is.

Standing, they shake hands.

WILL

Thanks for your time.

The handshake breaks, Will turns.

MAN

I've got to ask you...

WILL

What's that?

MAN

Any relation?

WILL

To...

MAN

William Wallace?

WILL

You know, I really don't know.

MAN

Great movie.

WILL

Yep.

MAN

I mean Mel Gibson's crazy but...

WILL

It's a good film.

MAN

(re: the movie)

Great. Take care.

WILL

You too.

Man shuts the door.

MAN

(to himself)

They may take our lives but they'll never take our  
Freeeeeeeeeeee--

His secretary opens his door, he stops,  
embarrassed and clears his throat, then  
sheepishly walks towards his desk.

Blackout. Music.

ACT 1. SCENE 5.

On Screen: Interview #2

Will and a Woman, very professional, 40s.

WOMAN

Coffee? Water?

WILL

No, I'm fine, thanks.

WOMAN

We trust Emily's judgment.

WILL

She's a good friend.

WOMAN

Yes.

WILL

I appreciate her recommending me.

WOMAN

Yes. So, Will,

WILL

Yes?

WOMAN

Why did you leave...(she searches her papers for the name)

WILL

I didn't leave. I was let go.

WOMAN

I see. So you're currently not working.

WILL

No, I'm not.

She writes something down.

WOMAN

When did that happen? How long--

WILL

That was about six weeks ago.

WOMAN

How's it going?

WILL

Good. Yeah, I'm all right...To be honest, I don't really know what to do with myself. I mean the first few days you sleep in. Mostly because you can. I had no idea The Today Show is on for like four hours in the morning. So I'm learning that. And learning that I don't think I'd slept in years. So that's good. But, really, in all honesty, it feels weird. I like to work. I'm a hard worker. I work. This is not coming across the right way.

WOMAN

No, I know what you mean.

WILL

I just...Never...You never think it's going to happen to you...But enough of that, Jesus, this is an interview.

WOMAN

It's okay. Tell me about something your proud of.

WILL

That's easy, my daughter, Becca. Rebecca. Her mother hates that I call her Becca.

WOMAN

What do you think is your greatest strength?

WILL

Oh, I don't know. My honesty.

WOMAN

Greatest weakness?

WILL

Ben and Jerry's Chocolate Fudge Brownie. No, uh, probably my temper.

WOMAN

It's hard to keep control sometimes.

WILL

Yes...Well, no, I mean I don't lose my temper all the time. I don't have a temper problem. I'm just saying. I'm usually cool as a cucumber. Well, that's not true either. I don't know what I'm talking about.

WOMAN

It's okay.

WILL

I haven't had to interview in a very long time. I think Eisenhower was President.

Woman smiles, but mostly to be nice.

WOMAN

It's hard at first. But like anything, once you get back on the horse, you figure it out.

WILL

It's that bad, hun?

WOMAN

No. But there are rules. Not rules but--knowing certain things can help you. You're very informal.

WILL

I guess that is true.

WOMAN

You have to think about it like this. And you're very honest and you come across as honest and genuine, which is good.

WILL

Thanks.

WOMAN

But...And don't take this the wrong way because of your background,

WILL

Okay.

WOMAN

You have to sell yourself.

WILL

I'm not used to it. Talking about myself, that is.

WOMAN

I know.

WILL

So, this interview, I really don't have a chance at this job, do I?

WOMAN

(pauses, decides which way to go with it)

No.

WILL

This is more a courtesy to Emily.

WOMAN

Yes. But let me just tell you this, Will: your resume is terrible.

WILL

Well, wait, hold on, I mean I did a lot of--do you know how much money--how much business I brought in--

WOMAN

No, no, I know. I'm sure you did. But I am talking about the presentation of your resume, that's what's bad.

WILL

Oh. Well, that. Yeah. That you could totally be right on.

WOMAN

You need to send your resume to an Agency, a Headhunter, and they can get you squared away. Because this (pointing to his resume) this isn't gonna fly.

WILL

Okay.

WOMAN

I'm nice. But once you get out there...I'm telling you. Not everyone's as nice as me.

Blackout. Music.

JANE MARTIN

(Voiceover, leaving a message)

William, this is Jane Martin. I got your resume. Thanks for sending it over. You should come in and meet with me, I might have something for you. If you could come today that would be great. I don't know what your current situation is. Okay, hon? Look forward to seeing you soon. Call me.

ACT 1. SCENE 6.

Will sits waiting in a reception area. Jane Martin walks up to him. She is late 50s and has a big "New York"-type personality.

JANE MARTIN

Are you William?

Will stands.

WILL

Will.

They shake hands.

JANE MARTIN

Nice to meet you, Will. I'm Jane. Come on in.

WILL

Okay.

JANE DAVIS

You want some water? Coffee?

WILL

I'm fine, thanks.

They go into her office which is basically an open cubicle type setup so Will sits right next to her, not across.

JANE MARTIN

So, I got your resume.

WILL

Okay.

JANE MARTIN

And it's very impressive.

WILL

Thanks.

JANE MARTIN

I mean Woo, you've done a lot. A lot. I mean, a lot.

WILL

Thanks.

JANE MARTIN

Very impressive. Now here's the deal: first thing:

WILL

Okay.

JANE MARTIN

Not crazy about your resume. The content: yes. It's a home run. The presentation: ehn.

WILL

Okay.

JANE MARTIN

Don't take it the wrong way. I'm here to help you. Jane is your helper. Believe me, I've seen some, lots, where it's the other way around: all perfectly presented, crisp phrases, Century Schoolbook font, which, by the way, is the most pleasing to the eye.

WILL

I didn't know that.

JANE MARTIN

And all of it on 80 pound Egyptian parchment with a watermark...What a bunch of hooey! The paper doesn't matter. But what you say and how you say it does.

WILL

Sell myself.

JANE MARTIN

That's right. Don't be shy. Put yourself out there. And by the way, first off: this (she motions to his attire: a simple classy dark suit and tie) Great. I love it. You look great. I'm not crazy about the tie but that's an easy fix. What else can I tell you? I mean, to be honest, this meet and greet is just so I can see you and know what I'm sending out there. And you, you're a great package. And the resume, that's an easy fix. But a few things first,

WILL

Okay.

JANE MARTIN

It's brutal out there. I'm just warning you. I want to be honest with you. You see this stack: (about six inches high) all resumes. Any position I send you out for, you can assume I'm sending two or three others, and so is the me at Kelly Services, the me at Forrester. Everybody's out there right now. It's a lot of people. I'm not trying to scare you, I just want to be straightforward. But you, you look great. I wish I had ten more just like you. What else? Oh! Your last job. What you were making...forget that number. We're not gonna get you that number. I know that's harsh and it's hard to hear but that's the God's honest truth, kiddo. I'm sorry. I will do the best I can. I will fight for you. I will fight to get you more but I am not a magician and I'm not a miracle worker. Okay, kiddo, what else?

WILL

(a bit stunned)

Uh...

JANE MARTIN

Other agencies. All I ask is that if you're out interviewing through another agency or on your own that you keep me in the loop, that you let me know. Okay? Good? Sound fair? You all right? You want some water? I know, kiddo, it's a lot to take in but I'm just preparing you. It's rough out there. So get ready for it.

Blackout. Music. Will walks across the stage and ends up at another Agency, a Big agency.

ACT 1. SCENE 7.

Waiting Room. (Maybe the other actors sit in the waiting room as job seekers filling out applications too). Will has trouble with his application so he attempts to ask the super busy Receptionist for help. It's some sort of waiver/disclaimer they want him to sign. But he can't get a word in with her because she keeps juggling calls. Finally, Stacey Upshaw shows up, recruiter, larger woman, perhaps African-American, 40s.

STACEY UPSHAW

William Wallace?

WILL

Will.

They shake hands.

STACEY UPSHAW

Stacey Upshaw. Nice to meet you.

WILL

You too. (holding papers) Do I need to sign this?

Stacey looks at the pages.

STACEY UPSHAW

Oh, no, that's fine.

She leaves the papers at reception and leads him around the stage.

STACEY UPSHAW

Thanks for coming in. You want some water? Coffee?

WILL

No thanks. I'm fine.(he looks around) Big place you have here. You guys just have empty offices sitting around? Nobody works there?

STACEY UPSHAW

(she spins it)

These aren't people's offices. These are the rooms we use for interviews. I've got my little cube in the bullpen with everyone else.

WILL

(doesn't believe that for a second)

Oh, I see.

They take seats in an office, Stacey behind a desk, Will across.

STACEY UPSHAW

Okay. Will. First of all, thanks for coming in.

WILL

You're welcome.

STACEY UPSHAW

(she puts on reading glasses and looks over his resume)

You were at your last position for quite a while.

WILL

Eleven years. Yes. Why?

STACEY UPSHAW

You just don't see that as often anymore. People move around. Change. Every couple years. Or less.

WILL

Like free agents.

STACEY UPSHAW

Yes. Very much so.

WILL

I might be the last generation that actually stays somewhere for a while.

STACEY UPSHAW

That's true. You're right. Well, Will. Your resume looks good.

WILL

You can make any changes you want, that's fine.

STACEY UPSHAW

Okay, well, I have a few tweaks we can do to make it pop a little more.

WILL

(is about to say something but  
stops himself)

Okay. Fine. Great.

STACEY UPSHAW

Now: first of all, you look great. This is how I want you to dress whenever I send you out.

WILL

Okay.

STACEY UPSHAW

That tie is good. Nothing aggressive. No reds.

WILL

All right.

STACEY UPSHAW

I'm gonna be honest with you right now: this number, your salary: I will fight to get you that but it just might not be realistic given the current climate.

WILL

I understand.

STACEY UPSHAW

How do you feel about making calls?

WILL

What do you mean?

STACEY UPSHAW

I mean spending a lot of time on the phone.

WILL

You talking about cold calling?

STACEY UPSHAW

Some. Would you be open to that?

WILL

I mean, a little bit but to be honest with you, not really.

STACEY UPSHAW

How about traveling? (she's talking driving)

WILL

(he means planes)

Traveling's fine. I'm used to that.

STACEY UPSHAW

What would you say was your favorite part about your last job?

WILL

At the end of the day it's really all about the people you work with, isn't it? I mean I enjoy what I do, I get excited about it but, I suppose, like most things in life, if it's not shared it's not as satisfying.

STACEY UPSHAW

Right. Right. Would you say that you're a natural leader?

WILL

Oh, I don't know. That's one of those questions. You either are or you aren't. Right?

STACEY UPSHAW

I think so. What would you say is your greatest strength?

WILL

I don't know. I'm not uh...Look, I can sell, I've been doing it a long time. But selling myself like this, in this way, and maybe I'm just not used to it, it feels weird.

STACEY UPSHAW

Can I give you some advice?

WILL

Sure.

STACEY UPSHAW

Everything you're doing right now--

WILL

Yes?

STACEY UPSHAW

Don't do it. Somebody asks you a question: whatever it is: you go with it, you smile, you be positive and you paint the picture of yourself so that whoever it is, sees that picture so clearly that not only will they remember you but you will stick in their brain. In a good way.

WILL

I'll try. I'm just not so sure that's me.

STACEY UPSHAW

It's okay. You'll learn. You want to keep it simple, positive, and you want to answer the question. Because I'm telling you, if you don't, nothing's gonna happen.

Will chuckles, he thinks she's joking.

STACEY UPSHAW

I want to work with you, I want to help you, but you have to listen to me. I know what I'm doing. And you wouldn't be here if you weren't a little bit desperate (Will moves to speak) And that's okay. It's a big change you've just gone through. But if you're gonna fight me I can't help you. Okay?

WILL

(suppresses his ego)

Okay.

STACEY UPSHAW

Great! Now, I have a position that might be a good fit for you. Can I tell you about it?

WILL

Please. I'm all ears. (he half smiles)

STACEY UPSHAW

Excellent!

Stacey's head dives into her notes.

Blackout. Music.

ACT 1. SCENE 8.

Will ends up back at his local diner.

WILL

Hey, Kimmy.

KIM

Hey, Big Willy. How's your week been?

WILL

Oh, you know: same old same old. You?

KIM

Ehn. I can't complain. My brother lost his job though.

WILL

Oh, yeah? I'm sorry to hear that.

KIM

You see in the news? Donnelley laid off twelve hundred people. He was one of those: the bastards.

WILL

That sucks.

KIM

Three kids. Ugh, it makes me so angry I wanto Arrrrhhh--  
(shifts) What are you having? You want coffee? Iced tea?

WILL

Iced tea would be good.

KIM

You ready to go or you need a minute?

WILL

Just give me the usual.

KIM

(she laughs)

How are things at your place going?

WILL

You know: same old same old.

KIM

Have you had to let people go?

WILL

No, no...We've been trying to avoid that.

KIM

Good to know. At least somebody out there still gives a shit about families.

WILL

Yeah...

KIM

How's Becca? (she gives him a glass of iced tea)

WILL

Fantastic. Yeah. She's great.

KIM

When do you have her again?

WILL

She's supposed to come for the 4th.

KIM

That's nice.

WILL

Yeah.

KIM

Make sure you bring her in.

WILL

I will. She loves you.

KIM

Well, come on. Look at this: what's not to love?

They share a laugh.

WILL

What are you doing for the 4th?

KIM

I'm going out to Wandawega.

WILL

That's nice.

KIM

Yeah. But one of these times when she's up here we've all gotta do something.

WILL

I want to take her to the Institute. She still hasn't seen that Seurat.

KIM

That sounds fun. And then maybe we could take her to a Blackhawks game.

WILL

She's not really into hockey.

KIM

Have you ever taken her to a game?

WILL

No.

KIM

Trust me. It's happening. You have to listen to me. I know what I'm doing.

WILL

I'm glad somebody does.

KIM

Oh. (she plays something, pantomime)

WILL

What are those, the smallest violins for me?

KIM

Yes!

WILL

All right, all right. Point taken.

KIM

Let me put in your sandwich. Oh! And if you pull what you did last time, I'm telling you (she mock raises a fist) (she is referring to him over-tipping).

WILL

What?

KIM

You know what I'm talking about. Friends don't let friends be stupid.

WILL

What?

KIM

You know. (she's gone)

WILL

(to himself)

You're stupid.

KIM

(off stage)

I heard that!

Blackout. Music.

ACT 1. SCENE 9.

Will ends up back in his apartment. He is on the phone.

WILL

(into the phone)

I'm fine.

How are you?...That's good...So what's up?...Un Hun...That's right...Okay. Why?...You want to take her to Canada for the 4th of July? That doesn't make any sense...Un hun...No...You want my opinion, I'm telling you No. She should spend the 4th doing 4th stuff: hotdogs, fireworks, she should win a goldfish throwing a ping pong ball into a jar at a local fair. *That's* how the 4th of July is supposed to work...*(he pinches his eyes, pained)* Oh, really? This is what she wants? That's what you're telling me? And by the way, who's paying for this little field trip? I'm supposed to just fork it over, right? 'Cause I'm a walking ATM machine. Just open up a vein...Okay, but I'm telling you, I don't want any of the money I send you--no, don't do that. Susan? Can you please not--Hi, honey...I'm fine, thanks for asking. How are you?...That's good...Well, is that what you want?...No, I'm not mad. I was just looking forward to seeing you, that's all...No, I'm not mad...I'm not...If that's what you want to do, it's fine...I'm sure. It's fine...You're welcome...Right...I'll be okay. I just want to see you, that's all...No, Becs, it's okay. Really...Yeah. But you do have to do something for me...You have to promise me--what do we always do on the 4th?...Yes. What else?...Yes. What else?...Exactly! You make your Mom make sure that you do that...Okay...All right...I love you too, angel. Okay, bye. Does your Mom--*(she's hung up on him)*

Will sits there thinking: sad about the 4th. And worried, for the first time, about the future.

Blackout. Music.

ACT 1. SCENE 10.

On Screen: Interview #7

Lights up. Will seated in an Interview with a Man behind a desk. The Man is a know-it-all, 40s.

MAN

William Wallace, like--

WILL

--Braveheart, yes.

MAN

The actual William Wallace.

WILL

Him too.

MAN

Any relation?

WILL

I really don't know.

MAN

You should look into it.

WILL

Okay.

MAN

You have a good resume, William.

WILL

It's Will. I go by Will.

Man gives a look: with a name like  
"Willian Wallace" why would you go by  
Will?

MAN

Okay. Will. You have a lot of the experience that we're  
looking for with this position.

WILL

That's good.

MAN

Yes. Can I ask you a question?

WILL

Sure.

MAN

Okay. Say you have a five gallon bucket and a three gallon  
bucket. How do you get four gallons?

WILL

(genuinely confused by the turn  
the interview has taken)

What?

MAN

You've got a five gallon bucket and a three gallon bucket,  
you want to get four.

WILL

(pause, thinks)

What does that have to do with my resume? Or this job?

MAN

Just humor me. Problem solving. (he smiles)

Will annoyed-smiles back. Will thinks.

WILL

I don't know. You pour one into the other and then dump it out.

MAN

It's okay. Talk me through it.

WILL

Really?

MAN

Yeah. How would you do it?

WILL

(laughs)

You fill the three gallon--you know what, don't take this the wrong way but this is stupid.

MAN

Okay.

WILL

You want to talk about my resume, you want to talk about this job, you want to talk about what I've done: great, I'm in--

MAN

It's okay.

WILL

We could even talk about why they fired me from my last job if you want to go there that's fine with me--

MAN

All right--

WILL

But I'm not here to play games. Do you understand?

MAN

Yes.

Silence.

MAN

Just so you know: you fill the three, dump it into the five. Fill the three again, pour it into the five, leaves you one in the three. Dump the one into the five. Fill the three, dump it into the five, you've got four.

WILL

Good for you.

MAN

It was in Die Hard 3.

WILL  
(laughs, stands)  
Thanks for your time.

MAN  
Come on. Don't go. Really?

WILL  
I have no chance at this job so I'll just keep this simple:  
go fuck yourself.

MAN  
Really? Come on.

Will is gone.

MAN  
Will? William Wallace! Freeeeeeedom! (he laughs to himself)

Blackout. Music. Will walks around, ends up on the opposite side from the last interview.

ACT 1. SCENE 11.

On Screen: Interview #12

A Woman, 30s behind a desk. She is a very cliche HR person in her approach.

WOMAN  
What would you say is your greatest strength?

WILL  
(sighs, then, slowly)  
I would say my greatest strength is...my honesty. I think I'm a very honest person...my leadership qualities. I think leaders lead by example and I don't really like talking about it because it doesn't mean much but I think I'm a leader. And I would say--

WOMAN  
That's fine. That's enough.

WILL  
Okay.

WOMAN  
(she looks down at her sheet)  
What would you say is your greatest weakness?

WILL  
(laughs)  
See, this is where I'm supposed to spin a negative into something positive, right?

Like I'm too much of a perfectionist. Or I sometimes can over analyze a situation because I think about it too much. Right?

WOMAN

If that's what you think.

WILL

But I also just told you that my biggest strength is my honesty. So I've kind of backed myself into a corner here...But I'll be honest and say: my biggest weakness is I get annoyed easily. Especially by stupidity.

WOMAN

(not entirely sure if that was  
directed at her)

O-kay. Where do you see yourself five years from now?

WILL

Really? That's where we're going? I don't know. I think anyone who has a five year plan is just kidding themselves. The older you get you realize: there's no rhyme or reason. Things will happen you could never expect or predict. So you better learn to roll with it or disappointment is going to be your closest friend...Why? Where do you see yourself in five years?

WOMAN

Head of HR. Married. That's gonna happen soon. We'll have one child and maybe another on the way. And we'll live in Highland Park or Lake Forest. And I'm going to run the Chicago Marathon. Somewhere in there.

WILL

(pause)

Well...Okay. Good for you. I hope that all works out.

WOMAN

Oh, it will.

WILL

I hope it does.

WOMAN

It's going to. I'm very determined.

WILL

All right. But what if it doesn't?

WOMAN

Why would you say that? That's being negative.

WILL

I'm just saying: things don't always turn out the way you want them to.

WOMAN

And some people get everything they want.

WILL

I guess so.

WOMAN

(shuffles pages, etc, a bit  
annoyed with Will, getting  
back on track)

How do you define success?

WILL

(chuckles)

I know what you want me to say: job promotions, huge sales, money, a stable family life, good kids--that kind of stuff...But really, at the end of the day: success? If my family and friends are all healthy and relatively happy, then I'm fine with whatever else.

WOMAN

Okay. I think I've got enough.

WILL

Not the best interviewee, hun?

WOMAN

(lying)

No, you're fine. Really. That was good. We just have one final question that I have to ask.

WILL

Shoot.

WOMAN

On a scale of one to ten, how would you rate me as an interviewer?

WILL

(thinks, then realizes he  
should just let it go and move  
on)

Eleven.

WOMAN

(smiles)

Okay. Great. Thanks very much.

WILL

Yep.

They shake hands.

Lights go down. Music. Will ends up on the phone back in his

apartment.

ACT 1. SCENE 12.

STACEY UPSHAW

(Voiceover)

How do you think it went?

WILL

(into phone)

It went okay. She had her list and asked all the generic questions.

STACEY UPSHAW

Yes...Did you think you answered them well?

WILL

I answered them honestly.

STACEY UPSHAW

Right. And that's good. Honesty is always good.

WILL

But.

STACEY UPSHAW

But, the important thing I want you to focus on: be positive. Warm. Think warm and fuzzy. Approachable. Nothing negative. No negative thoughts. No negative words. Nothing negative. Be positive!

WILL

(rubbing his forehead)

Yeah. I know. I know you're right. I will. I will take that to heart. I'm just not used to--

STACEY UPSHAW

Hey, it's okay. This is a learning process. You're still nine tenths of the way there. It's just the last ten percent we have to polish.

WILL

Okay. You're right. I'm sorry.

STACEY UPSHAW

Will, it's fine. You don't have to apologize. Don't ever apologize. We'll get there. I promise.

WILL

All right.

STACEY UPSHAW

Now, I have calls out to this new software company. It's a place I think you'd be perfect for.

WILL

Okay.

STACEY UPSHAW

Think warm and fuzzy. That's all I want you to do. Warm and fuzzy.

WILL

All right.

STACEY UPSHAW

Say it: warm and fuzzy.

WILL

Warm and fuzzy.

STACEY UPSHAW

That's right! And smile. But most of all: have fun!

Blackout. Music.

ACT 1. SCENE 13.

On Screen: Interview #17

Will sits patiently in a reception area. A young Female Assistant, 20s, walks up to him.

ALLISON

William?

WILL

Yep. It's Will.

They shake hands.

ALLISON

Nice to meet you.

WILL

You too. (Will smiles)

ALLISON

I'm Allison, Sue's assistant. You can just follow me. It's right in here. This is going to be a little different because Sue is traveling. We're gonna do a videoconference.

WILL

Okay. That's fine.

ALLISON

She has your resume. Can I get you anything? Water? Coffee?

WILL

I'll take some water.

ALLISON

Okay. I'll be right back. That will come on in a second. You can just talk. She'll hear you.

Allison exits. Will sits and waits a moment and then suddenly the screen pops on with a Woman sitting there. (maybe she appears on a monitor in front of Will and then on the big screen also for all to see her) Sue is loud, confident, obnoxious, 50s.

SUE

(hard of hearing, she is louder than she needs to be)

Hello. Hey. Hello there. There you are.

WILL

Hello.

SUE

Are you William?

WILL

Will.

SUE

Okay, Will. Nice to meet you. I'm Sue.

WILL

Hi, Sue. Nice to meet you too.

SUE

So let's see here: thanks for letting us do this. I wanted to meet you. My schedule's just been a little crazy lately.

WILL

It's okay.

SUE

Well, first thing: what do you know about us?

WILL

Honestly, not much. Your website is very vague. Your offices are pretty nondescript. If you don't mind my asking: what exactly is it you guys do?

SUE

That's a great question, Will. We are a software company. That's what we do.

WILL

What kind of software?

SUE

All kinds.

WILL

For...

SUE

You name it really.

WILL

Could you name me some?

SUE

It's all very proprietary. If we bring you on, of course. So, tell me about...(looks at his resume) Razorfish.

WILL

I don't know what that is.

SUE

In your current position at Razorfish.

WILL

I don't work there.

Allison re-enters with a bottle of water for Will.

SUE

Oh, so you left.

WILL

No, I've never worked there.

SUE

Your name's Will, right?

WILL

Yes. Will Wallace.

SUE

Will Wallace? No, I've got Will Watson. (she sees Allison in the background) Allison, am I supposed to have Will Wallace or Will Watson?

ALLISON

Uh...Will Watson.

SUE

Oh. Well that explains it. You're the wrong Will. Sorry about that.

WILL

So that's it?

SUE

Yes, I'm sorry.

WILL

(looks to Allison)

That's it?

Allison holds her hands out, doesn't know what to do.

ALLISON

I...I...guess so.

SUE

Sorry about that, Will. It was an honest mistake.

WILL

(collecting his stuff)

Un hun. (under his breath) Just wasted my time.

SUE

(somehow heard that)

Yeah, we just wasted your time. Makes you feel any better, we wasted my time too.

WILL

Yes, but you're paid to be here. I'm not.

SUE

Good point, Will.

ALLISON

(to Will, sing-songy)

Sorry.

Will stops before he exits.

WILL

Whatever.

Will leaves.

SUE

Allison, honey, you're fired...I'm kidding! But seriously, do that again and you will be.

Blackout. Music.

ACT 1. SCENE 14.

Will is back in his apartment, on the phone.

WILL

(into the phone)

That's great, Becs...Yeah...Really!? (he rubs his forehead) That's all awesome...Absolutely. Totally...Yeah, we'll figure it out. Okay, Becs--(she is obviously excited on the other end) Okay, yeah. Can you put--. Just put--. Can you put your Mom back on? Okay. I love you too. All right. Bye. Yeah. Bye...(his tone shifts) Yes, well, we have some time...No, I know. I just mean--...Yes. Okay. We'll figure it out...Okay, we'll figure it out...Yeah, I'm fine...You know what, I gotta go...Fine. I'm acting weird...Susan, think whatever you want. I don't care...(laughs to himself) Yes, I'm having relationship issues. That's it. You hit the nail on the head...You're right, people don't change...Well, that's why we're not together anymore...All right, that's enough...All right! I get it. Thank you. I'm sorry...Yeah, okay...Okay, bye. (Their conversation is over. She has hung up on him. He looks at his phone. He is full of tension/anger which he half lets out. Then he dials his phone) Hey, how's it going?...Yeah, I'm all right...Yeah. Why?...Oh, no, I'm okay. How's--...That's good...That's really great. Listen, Andrew...That's great news...Of course. We'll have to...Listen, do me a favor...Just keep your ears open for me...For work...Not exactly...They actually...No. Let go...Yes, I agree but...Just keep your ears open, all right?...If you want. But listen. You cannot tell Susan...I'm just saying if you run into----I know, the chances are slim but just my luck...I'm all right. I've been out there. I've been talking to people...Oh, yeah. Good stuff...Yeah, and you know what I probably won't even need it because I'm talking to people and going in places, but just...Okay. Don't feel...There's no...Okay...No, no, I'm fine. Believe me, I don't need any money. I'm good...No, I'm all good, really...Of course...You know it...It's okay. For the best, right?...Okay. Well, go. Go go go...All right. Yeah. Yes. Love you too, Bro. (Will hangs up)

Will thinks, trying to figure out what he's going to do: he looks around his apartment. His gaze stops on a framed picture of his daughter. He goes and picks it up and looks at it.

The Lights slowly Fade.

JANE MARTIN

(Voiceover)

Hi, Will, It's your favorite recruiter, Ja-ane!

STACEY UPSHAW

(Voiceover)

Hey, Will, this is Stacey. Call me as soon as you can--

JONATHAN  
(Voiceover, another recruiter,  
late 40s, gay)

Will, hey, it's Jonathan over here. Call me when you get  
this, I want to send you out--

JANE MARTIN  
(V.O.)

Send you out--

STACEY UPSHAW  
(V.O.)

Send you out--

JONATHAN  
(V.O.)

There's a position that I have--

STACEY UPSHAW  
(V.O.)

This position just came across my desk--

JANE MARTIN  
(V.O.)

I think you'd be--

Fade to Black.

JONATHAN  
(V.O.)

A perfect--

STACEY UPSHAW  
(V.O.)

Perfect--

JANE MARTIN  
(V.O.)

Perfect fit.

ACT 1. SCENE 15. A MONTAGE OF INTERVIEWS.

On Screen: Interviews #21-25

Will sits in a waiting room. A Woman, 20s, stands over him.

WOMAN  
We'd like you to take some tests.

WILL

What sort of tests?

Music. Light Shift.

Will sits on the opposite side of the stage. He sits in an Interview with an old College Pal, 40s.

COLLEGE PAL

Do you remember that time you, me, and Luke we were up all night--just all messed up--

WILL

Yes.

College Pal is enjoying the memory,  
Will doesn't care about it.

COLLEGE PAL

--and we set that couch on fire!? (laughing)

WILL

Yes.

COLLEGE PAL

Right out there in the middle of the cul-de-sac. And then we got scared and we all hid when the fire department finally showed up. I mean the couch was long out by that time.  
(laughs, wipes away tears)

Will nods his head.

COLLEGE PAL

Boy, that was stupid. (laughs)

WILL

Yes. Yes it was.

COLLEGE PAL

Oh, man, it is so good to see you. Will Wallace. It's been too long. Too long.

WILL

Yes. (doesn't mean that, he's going through the motions with this old friend because he needs a job)

Music. Light Shift.

Will on the opposite side of the stage with an HR Guy, 40s.

HR GUY

That's good. You have the experience we're looking for. You actually might have too much experience but we'll cross that bridge (he's talking money) when we get to it. Let me ask you a question.

WILL

Okay.

HR GUY

How many times do the hands on a clock meet over the course of twenty four hours?

WILL

(thinks a moment)

What? I'm sorry. What?

Music. Light Shift.

Will on the opposite side of the stage. Good Cop/Bad Cop. The man, Mike, 40s, is the good cop. The woman, Doris, 40s, lesbian, arms folded, is the bad cop.

MIKE

Gosh, Will, that is a really nice way of putting it. I agree with you. It's important to keep things in perspective.

Will nods.

DORIS

You still haven't answered the question.

WILL

Okay.

DORIS

You were "let go" from your last job for a reason. And all the positive "change is good" "it was time for me to move on" "they wanted to go in a different direction" is all fine and dandy--

MIKE

Doris--

DORIS

Let me finish, Mike. But if we're going to bring you into our environment I for one would like to know why they let you go, from your lips...

Music. Light Shift.

Will walking with a Young Woman, 20s, at a Google-type place.

YOUNG WOMAN

And over there are our relaxation pods. Down that hallway is the dodge ball court. We have some pretty competitive matches. One of the commissaries is right around this bend: everything from farm fresh pizza to sushi by Yoshi to a medium rare filet if you want. Would you like a cappuccino?

WILL

No, I'm fine.

YOUNG WOMAN

The beans are local.

WILL

Okay.

YOUNG WOMAN

Come on, we're meeting in the space station.

WILL

I'm sorry. This tour is great, I just have to ask you: what is it you guys do here?

Music. Light Shift.

Will seated in front of a computer, he turns over his shoulder and talks to the Woman from the first scene (tests).

WILL

So, how'd I do?

WOMAN

(trying to be nice)

Uh, okay. I think maybe you should try it again, one more time.

WILL

That bad, hun?

WOMAN

No. No no no. I just want you to get the best possible score, that way we can use that when selling you.

WILL

What did I get?

WOMAN

We'd like to see you 90 percent or above.

WILL

Where was I?

WOMAN

72.

Music. Light Shift.

Back to Will with the "Hands on a Clock" HR Guy.

HR GUY

Yes. That's right. Very good.

Will isn't all that excited that he answered the "hands on a clock" riddle correctly.

HR GUY

Now: this is a two parter: can you tell me why Manhole covers are round? And then the second part to it: how many manhole covers are there in Manhattan?

Will blinks his entire face.

Music. Light shift.

Back to Will and his old College Pal.

COLLEGE PAL

You know, we don't really have anything here that I think would interest you.

WILL

I don't know. I mean I'm open to whatever.

COLLEGE PAL

Nah. This really isn't your kind of place.

WILL

(has swallowed his pride)

Well--

COLLEGE PAL

But I'll tell you what I am gonna do: you remember Sween-dog?

WILL

Ryan Sweeney?

COLLEGE PAL

Yep. He's running this new start up doing killer and he might have something more suited to what you're looking for 'cause this place, this ain't a Will Wallace kind of place.

WILL

Un hun.

COLLEGE PAL

But I'm gonna see Sween's this weekend, we're playing the TPC Sunday morning. Have you played?

WILL

The TPC? No.

COLLEGE PAL

Oh, dude. You got to. It is a Test. Let me tell you. (he stands) God, it's so good to see you. (he's ending it, in charge) It's been too long.

WILL

You too.

COLLEGE PAL

I love starting out my day like this: seeing old friends. I just know it's gonna be a great day!

WILL

Yeah. Right.

COLLEGE PAL

Dude. Email me like next week, I'll get back to you.

WILL

Okay. Thanks. I will.

COLLEGE PAL

Will will. (he laughs)

WILL

Right.

College Pal shuts the door.

Music. Light Shift.

RECRUITER

(Voiceover)

Hi, Will! This is Darlene from the Career Group. I saw your resume. Wanted to talk to you about what you're looking for, some positions I might have. So give me a call back at your earliest convenience. My number is--

Returning to the Good Cop/Bad Cop routine of Doris and Mike.

DORIS

I'm gonna be perfectly honest with you, Will. Brutally honest. Is that okay?

WILL

Go for it.

DORIS

I think you are used to doing whatever you want. I think you might have a hard time having someone younger than you tell you what to do. And I think, most of all, you don't come across to me as a Team player. That's just me being honest. When was the last time you were part of a team? And do you think you could put your ego in check long enough to be a part of a Team?

Will first smiles and laughs to himself.

DORIS

What's so funny?

WILL

It's just you say Team and I think of the Dallas Cowboys or the Lakers.

DORIS

Those are good teams. Legendary teams.

WILL

Yes they are, but I guess what I'm trying to say is: what are we really talking about here?

Music. Light Shift.

Back to the Google-type place. Will seated in a conference room with the Young Woman and another Guy and Gal, all 20s.

GUY

We don't really see it as a "position" per se. What we are all about--and that goes for this whole place--from the top down--is really: How then shall we live? That's the big question around here.

YOUNG WOMAN

And especially from an HR standpoint, that goes for everything that we do. We want you to not think of this as "Work" per se, but more as an Environment for Ideas.

GAL

An Inspired Environ.

YOUNG WOMAN

Ooo, that's good.

GUY

An...Enviro...Inspiratu...

YOUNG WOMAN

I like that too.

GAL

It's closer.

GUY

It's getting there.

All 3 gaze off in deep thought. Will looks around, trying to figure out what they're looking at.

Music. Light Shift.

Back to the "hands on a clock" HR Guy.

HR GUY

There's no way that you could know that.

WILL

I knew why they were round at least.

HR GUY

Yes. But how many--it's really all about how you reason it out. Problem solving skills. Plus it's fun. And now you know how many manhole covers there are in Manhattan.

WILL

Yes, I do.

Pause. They look at each other.  
Finally...

HR GUY

What is twenty percent of a hundred?

Will thinks a second.

WILL

Twenty percent of a hundred? It's--

HR GUY

I'm just teasing you. It's twenty--

WILL

--Twenty.

HR Guy laughs. Will: nothing, he looks at the man like he's crazy.

Music. Light Shift.

Returning to the "Testing".

WOMAN

Do you want to try one more time? You're really close.

By Will's physicality it seems he has taken this test at least 4-5 times.

WILL

I don't know. I mean I could do this all day, right?

WOMAN

Some people do that. Sometimes it helps to go off, study, or take an online course, then come back. A little tip: you can find really good basic tutorials on youtube.

WILL

Yeah. Why don't we do that. I can't go through this again.

WOMAN

Okay. And just so you know: we can't send your resume out anywhere until you've scored the minimum so the sooner you can come back the better.

WILL

(laughs)

Of course you can't.

WOMAN

(misses the joke)

Oh, no. We can't.

Will looks at her a second, laughs, then leaves.

Music. Light Shift.

Will walks, he's on the phone.

WILL

(into the phone)

Darlene, don't take this the wrong way but I've been to a whole bunch of recruiters, headhunters, and unless you have a job you want to send me out for, I don't want to waste your time or mine. So: do you have a job you want to send me out for?

DARLENE

(V.O.) (pause)

No. But let me ask you a question, Will.

WILL

Okay.

DARLENE

(V.O.)

How do you feel about Temp?

Music. Light Shift.

On Screen: Interview #29

Will seated across from a Sales Guy. There is an HR Guy there also but he doesn't talk. Sales Guy is 50s and very sure of himself.

SALES GUY

You and I have similar backgrounds. We've done a lot of the same things so I feel I can talk to you openly and freely about this position.

WILL

Of course.

SALES GUY

And what I'd really like to know is this...

Will leans slightly forward. HR Guy  
leans slightly forward too.

SALES GUY

How do you, William Wallace--great name, by the way, I'd love  
to have somebody on my sales team with a name like that. Now  
if I could just find a Genghis Khan and a Napoleon I'd be all  
set...

They all laugh and smile.

SALES GUY

But how do you...plan on selling ice cubes...to Eskimos?

WILL

(thinks a second, takes the  
question in)

I don't really think about what we do as "selling". It's more  
a question of help. I look at whatever it is that I am  
selling to people as a way to help them. The product might be  
something that can help them on a daily basis. And if so,  
that's great. It might be something that helps them by  
bringing momentary joy. A sense of relief. Or it could make  
them feel good about themselves. In business, it's really no  
different: you're offering a product to make working easier.  
Make work less stressful. Simpler. Because everybody,  
especially in today's chaotic pace, people, even if they  
don't know it, they crave simplicity: anything that can take  
all of the information floating around out here and break it  
down into simple terms that can be digested and then reworked  
to suit their needs. I'm not selling. I'm helping bring  
structure to chaos. Simplicity to multiplicity. Make business  
a little bit easier. Make life a little bit easier. 'Cause at  
the end of the day, life is hard, it always has been and  
probably always will be, so any thing--whatever that thing is  
that makes getting through life that much (pinches with his  
thumb and his forefinger) easier: that will be treasured,  
Even If, people have no idea what it truly is...

Pause. Will takes the room in.

WILL

And I would like to say, on a personal note, that I will work  
my hardest to make your product--in this case your various  
software packages--the Aid that makes work and life a little  
bit easier...

Pause. Will waits. From their faces he slowly realizes...

WILL

I'm sorry. Did you mean literally?

SALES GUY

Yes. I mean how would you get Eskimos to buy ice cubes?

They look at each other.

Music. Blackout.

ACT 1. SCENE 16.

Will back in his apartment, talking on the phone with Jane Martin.

WILL

(into the phone)

What would you do in that situation?

JANE MARTIN

(V.O.)

They just want to see how you respond. But I agree, it's pretty dumb.

WILL

Thank you! Yes, it is dumb.

JANE MARTIN

But forget about that for a second. DBG want to see you again! Isn't that great news?! Are you excited?

WILL

Oh, I am psyched. Totally.

JANE MARTIN

Listen, Buster, you need to check that sarcasm at home.

WILL

I know, I know. I'm sorry.

JANE MARTIN

Get excited a little bit. This is good news!

WILL

You're right. I will. I am.

JANE MARTIN

I don't mean phone all your friends and throw a big party, but at least feel good about it. It's a step in the right direction.

WILL

I know, Jane. You're right. It's just been a long day.

JANE MARTIN

You think you had a long day. I've been on the phone since eight AM. And I am just now leaving the office.

WILL

Jesus, Jane. It's almost ten.

JANE MARTIN

I know! All right, Sweetie, I'm gonna call you Sunday night between eight and ten to prep you. Is that all right?

WILL

(holding a drink, maybe a beer)

Prep away, Jane. (he takes a drink)

JANE MARTIN

You're too funny. And funny is good. Sarcasm blech.

WILL

Okay, Jane. Thanks for your help.

JANE MARTIN

It is my pleasure, Sweetie. I'll talk to you on Sunday.

WILL

Have a good weekend.

JANE MARTIN

You too.

WILL

Take care. (Will hangs up)

Blackout. Music.

ACT 1. SCENE 17.

On Screen: Interview #32

Second Interview at DBG. Will and a Woman, 40s, are finishing up. Will seated. Woman across from him. She gets up. Will half-stands.

WILL

Do you want me to stay here, or--

WOMAN

You can just wait here. Phil'll be right in.

WILL

Okay.

WOMAN

Nice to meet you, Mister Wallace.

WILL

Will.

WOMAN

Will.

She leaves. Will sits back down. He rubs his eyes with the heels of his palms. Enter Phil, 50s. Will stands.

PHIL

William Wallace! Is that really your name?

WILL

Will.

PHIL

That is kick ass, man. I love Braveheart. (he sits behind a desk)

WILL

It's a good movie.

PHIL

It's a Great movie.

WILL

Yeah.

PHIL

All right. So, thanks for coming in. I know we brought you in a while back.

WILL

Yes, you did.

PHIL

That was, what...about two months ago?

WILL

Five months ago.

PHIL

Yeah. Well, you know how the corporate world works, sometimes these things move slower.

WILL

I understand.

PHIL

But let's not dwell on that. I'm gonna be honest with you, Will.

WILL

Okay.

PHIL

You're pretty much exactly what we're looking for. What we need around here.

WILL

Okay.

PHIL

The thing is: we have a hiring freeze right now. And that could lift three months from now. It could lift tomorrow. I really don't know.

WILL

I understand.

PHIL

I feel bad because I don't want to jerk you around. And also I know someone's gonna swoop in and steal you away from us. I know that's a real possibility and I don't want you to wait for us. But I want you to know I'd like to be able to offer you this position I just can't do it right now.

WILL

I appreciate that. What about just, you know, some freelance work? You don't have to put me on permanent staff--

PHIL

I can't do it. It's not up to me. I'm sorry. We have a full freeze. No new hires. No freelancers. Nothing. It really sucks.

WILL

Yeah.

PHIL

But listen, I know it's tough out there. When this thing opens up, I'll call you. That's no B.S. I mean it.

WILL

Thanks.

They shake hands.

PHIL

Hang in there.

WILL

I have been.

PHIL

My son's looking for a job.

WILL

Oh, yeah?

PHIL

Just graduated in May. You know what he's doing right now?

WILL

What's that?

PHIL

Nothing. He's waiting tables. He has a degree in architecture. He's an architect.

WILL

That's a good thing.

PHIL

Tell it to his mother. They're driving each other crazy.

WILL

He's at home?

PHIL

Where's he gonna go? He's got no money.

Blackout. Music.

ACT 1. SCENE 18.

Back at the Diner. Will eats a piece of pie.

WILL

So the thing is, they can't make me an offer right now because they have a hiring freeze. But, as soon as that freeze is lifted, and that could be in a month, next week, or tomorrow. Once that happens they'll make me an offer.

KIM

Must be nice.

WILL

How's that?

KIM

Well, you've got a good job and you're being wooed for another one.

WILL

Yeah, I'm lucky.

KIM

I'd say so. I know a lot of people who are just flat out of work.

WILL

It's tough right now.

KIM

My sister, Mary, the one that lives out in Aurora.

WILL

Right.

KIM

Her husband lost his job. And he had a good job. Making boku bucks.

WILL

That's too bad.

KIM

Yeah. They've got a fifteen year old and a thirteen year old.

WILL

I can relate.

KIM

I know you can.

WILL

When did he, uh,

KIM

It's been around a year.

WILL

That's a long time.

KIM

Yes it is.

WILL

What's he been doing? Has he been getting out there and interviewing?

KIM

He had a couple things that fell through. Friends of friends. That sort of thing.

WILL

That's the best way to find a job oftentimes. Friends.

KIM

You're right about that one, Buster. But no, he's mostly been sitting around the house, watching TV, going on long drives. Not doing much.

WILL

Well it's not his fault.

KIM

No, of course not. It's nobody's fault. Well, actually, it's these Banks' fault. Bastards.

WILL

They don't care.

KIM

No, they don't.

WILL

It's all about the bottom line.

KIM

I hate that saying. As if there's no other lines. I mean there could be a whole section of lines that are messed up and then your section, your lines are fine, but that doesn't matter. All that matters is the bottom line.

WILL

But you have common sense.

KIM

(tips her imaginary cap)

Thank you.

WILL

They don't have common sense.

KIM

They don't care. That's what it's really about. They don't care. At all.

WILL

No. They definitely don't.

They both stare off into space,  
thinking.

KIM

More pie?

WILL

No, I gotta go.

KIM

You better pick up that twenty.

WILL

What? I owe you for--

KIM

Ah da da da dat!

WILL

I have to leave you--

KIM

Here is your change. And you are allowed to leave me two dollars--

WILL

That's not--

KIM

And that is the end of discussion. Two dollars. That is all I will accept from you. At this time. Here. Right now.

Pause. They look at each other.

WILL

All right. Thank you. I'll get you next time--

KIM

Ah da da da dat!

WILL

Thanks.

KIM

Have a good evening.

WILL

You too.

Will exits. Kim watches him leave, she knows, and she feels for him. Then she clears his plate and mug.

Music. Lights Fade.

ACT 1. SCENE 19.

Interview. At a Starbucks. Will and Sean Zigelman, 40s, a hotshot independent headhunter.

SEAN

William Wallace. God-DAMN! That is an awesome fucking name. How are you out of work?

WILL  
(matter of factly)  
I got let go.

SEAN  
Who let's go William fucking Wallace? They're gonna regret it. Their loss is my gain. I'm just glad you answered my Ad.

WILL  
Okay. This position--

SEAN  
You are perfect for this position. Man, I wish I had a hundred of you. You make my life so much easier.

WILL  
The job?

SEAN  
Yes, the job. It's a small agency. Kind of an up and comer.

WILL  
What's the name?

SEAN  
You probably won't know it.

WILL  
Try me.

Pause. They look at each other.

SEAN  
I don't exactly have a job right now--

WILL  
I knew it--

SEAN  
But I get them in all the time. And you're perfect, I wanted to meet you so when I do have something I can just send you right out--

WILL  
Let me ask you a question.

SEAN  
Sure thing.

WILL  
We're meeting at Starbucks. Do you even have an office or is this address (holds up Sean's business card) your Mom's garage?

SEAN

Great question. Yes, I have an office. It's small--

WILL

It's just you.

SEAN

Yes, it's just me.

WILL

You are your office.

SEAN

Yes, I am.

WILL

You've got your laptop, phone, you're all set.

SEAN

Exactly. Why pay for office space.

WILL

Maybe so you don't have to meet people in Starbucks!

SEAN

What do you have against Starbucks?

Will laughs and smiles. He wants to scream. He stands up.

SEAN

Where are you going?

WILL

You've seen me, you know what I look like. You've heard me. You have my resume.

SEAN

You don't have to go.

WILL

If you have something, call me. Otherwise, don't waste my time.

Will leaves. Sean is kind of in awe of the alpha-maleness.

SEAN

Oh, he's good.

Blackout. Music.

ACT 1. SCENE 20.

On Screen: Interview #38

Conference Room. This is the continuation of Interview #1 and the Interview with Phil. On one side of the conference room table: Woman 1 (40s), Man (50s), and Woman 2 (30s). Across from them sits Will.

MAN

That's for coming in again, Will. We appreciate your discretion in this matter. (to everyone) Did everything work out okay?

WILL

Yeah, it was fine.

WOMAN 1

You weren't out there too long, were you?

WILL

No. Ten minutes, tops.

MAN

(to Woman 2)

We had Will go to the fourth floor instead of the normal reception on six. In a situation like this one it's always best to err on the side of caution.

WOMAN 2

You didn't want Will to be seen.

MAN

Exactly. Especially by certain people. The fourth floor works better for this type of circumstance. The only problem is--

WOMAN 1

You can get stuck outside the elevators.

MAN

Exactly. Once again, our apologies, Will.

WILL

It's fine.

MAN

So, we were looking and hoping to bring you on board back in (looks at papers) around August with Phil but due to constraints outside of our control that obviously didn't happen.

WILL

No, it didn't.

MAN

This time around the situation is simpler but still complicated. We are hoping to make a change soon. And if and when that change happens we would be very interested in reaching out to you.

WILL

I'm ready to go.

WOMAN 1

What have you been doing with yourself since you last came in?

WILL

(he's lying)

Mostly just some freelance work for different jobs. On an as necessary basis.

WOMAN 1

And how did that come about?

WILL

Through friends.

MAN

It helps to have friends.

WILL

Yes it does.

WOMAN 1

So as of right now you are available...

WILL

Immediately.

MAN

Excellent. Then why don't we do this: you let us go about our business and get our ducks in a row, and then once that is sorted out we'll bring you back in one last time to meet Steve.

WILL

When do you think that will be?

WOMAN 1

Soon.

WILL

Okay.

MAN

Steve likes to meet everyone joining his team before they come on board. We all met him before we were hired.

Woman 1 and Woman 2 nod yes.

WILL

All right.

Man stands, the women stand.

MAN

So we'll be in touch.

Man reaches out his hand and shakes Will's. Will shakes the women's hands.

MAN

And once again, my apologies for all of the cloak and dagger stuff.

WILL

Really, it's not a big deal.

MAN

Great. So, Monica is going to take you out using our service elevator.

WOMAN 2

Right this way.

WILL

(to Man and Woman 1 as he goes)  
I don't get a pair of the Groucho Marx glasses?

Man and Woman 1 pause, then they get the joke.

MAN

Oh, right. Yes. Very good.

Woman 1 didn't really like the joke.  
Will exits following Woman 2.

Blackout. Music.

ACT 1. SCENE 21.

Back at Will's apartment. He is on the phone, pacing.

WILL

(into the phone)

Yeah yeah yeah, that's great...I know...I'm very jealous...No, I haven't...I don't know. I just never made it up there...That's great...I don't know. We'll have to figure it out...Okay...Okay. Becca? Becca?...Yeahp. I love you too. I... (Becca is obviously gone.)

Will waits) Hey...What are you talking about?...All right... (he waits)...I know...Look, I will get you the money, all right?...I will get it to you. I promise...I just said I would---...Look---...Would you stop---...Would you---...I lost my job, Susan! All right?! Are you happy now?...Yeah, you're sorry. Everybody's sorry...I didn't do anything. If anything I did too much...Nothing...It was in February...I am aware it is November. I'm a big fan of Thanksgiving. You know that... (she talks and talks, Will holds the phone up. Finally) Because---...Because---...Because, Susan, obviously it didn't matter until the money ran out, right? Right...I'm just being honest...And another thing: I know you don't care what I say or think, but why are you taking our daughter to Mexico for Thanksgiving?! How does that make any sense?...All right. All right. Whatever...Yes, thank you. Thank you for stating the obvious...Really? Threats? Now you're just being ridiculous...I WILL GET YOU THE MONEY. I just said that...Or else what?...All right, you know what?...Well, fuck you too.

He hangs up. He winces. He knows he shouldn't have said that. He paces. He knocks something over. He thinks. His phone rings. He looks at it. It rings again. He thinks. It rings a third time. He silences it, stands and exhales deeply.

Blackout. Music.

ACT 1. SCENE 22.

On Screen: Interview #41

Will and an HR Man, 50s, a real prick.

HR MAN

Is that your real name?

WILL

(slight pause)

Yes.

HR MAN

It's an awesome name.

Will nods his head.

HR MAN

You must get that all the time, hun?

WILL

Yeah.

HR MAN  
(joking around)

Freeeeeeedooooooooom! You must have a lot of freedom these days.

WILL

Yes.

HR MAN

'Cause you're currently not working.

WILL

Right.

HR MAN

Now I gotta tell you, normally, I wouldn't even meet with someone who isn't working. But in your case I made an exception because of Larry. Larry speaks very highly of you. Which, that's basically why you're here. As a courtesy, to Larry. But I gotta tell you, you're really not what I'm looking for.

WILL

Okay.

HR MAN

You don't have Any experience in what we do, so I just don't really see the point.

WILL

Well maybe I can bring something that you haven't had with your last few employees.

HR MAN

I don't see how. Those guys all had years of experience. Technical experience. You don't have any.

WILL

No, but I know how to sell. And I think that can translate across--

HR MAN  
(cuts him off)

But you don't really know anything. You have No background in what we do.

WILL

I'm sure I could learn your products. Give me some time to get to know--

HR MAN

See, it's not that easy. You have to know what you're talking about.

I'm meeting with guys who have years and some cases decades of experience. You have nothing. And to be quite honest this is really just a courtesy to Larry.

WILL

Well, obviously, Larry thought I might be able to bring something you don't have.

HR MAN

Frankly, I don't see it. And I don't want to waste your time or my time.

WILL

(decides: fuck it)

Well maybe the reason why I'm here is because the last few hires you've made, which have been strongly based on technical experience, have been complete disasters.

HR MAN

Now, hold on. You have no idea what you're talking about. You're like the guy who shows up for the big battle scene but instead of bringing a sword or a knife or a gun, you show up with a big wooden spoon and think you know what you're talking about.

WILL

Yeah, I have no idea what you're talking about now.

HR MAN

This was a courtesy to Larry. And I'm glad you came in. It was nice to meet you but you're not what I'm looking for.

WILL

Okay. (he stands) (stern) Then have a nice day. (he holds out his hand)

They shake hands.

HR MAN

You too.

Will goes to leave. HR Man can't help himself.

HR MAN

Good luck out there.

Will stops and turns, considers for a second, then,

WILL

Fuck you.

HR Man laughs with great satisfaction.  
Will leaves.

Blackout. Music.

ACT 1. SCENE 23.

On Screen: Interview #43

An Office. Will and a Woman, 50s, a real deal HR person, the complete opposite of the last guy.

WILL

I'm looking for a new opportunity. A new challenge. I think I've taken my latest position about as far as I can and I'm ready to join a new team and contribute.

Woman takes his answer in. Then:

WOMAN

I know it's a cliched question but what would you say is your greatest strength? What sets you apart?

WILL

First of all, I'm a hard worker. I like to work. It's just how I've always been. Second, I am extremely self-motivated. I don't need a lot of supervision. You can leave me on my own and I'll come back to you with thoughts and ideas. I've always been very independent and not afraid to throw stuff out there. And some of it you might use, and some of it not, but I don't take it personally and just keep adding new ideas. And then, third, I would say that I'm honest, which doesn't seem like much when you say it but in this day and age is kind of a big deal.

WOMAN

Okay. Very good. I guess lastly, simply put: why do you want to work here?

WILL

Why not? (they share a small laugh) (Will looks around) This is a great place. And what you're doing here is exciting cutting edge stuff. And I'd love to be a part of it in any way really. I'm a big believer in what you guys do and if you hire me I will work my butt off for you.

WOMAN

Good to know.

WILL

Sorry, I got a little carried away.

WOMAN

No, it's fine. Don't apologize. We like passion...Okay. Is there anything else you'd like to ask me?

WILL

No, I'm good right now.

WOMAN

Okay. I think the next step is I'm going to reach out to your references. Is it okay if I contact Gray?

WILL

(caught off guard)

Uh, sure.

WOMAN

I know Bill Smith over there.

WILL

Oh, you do.

WOMAN

We've been friends for years. He's a really good guy.

WILL

Yes he is. Uh...

WOMAN

Is there anything else?

WILL

Well, I haven't really been working there. I've just been doing some freelance stuff which lately has been less and less.

WOMAN

(switch)

Oh, I see. So you're not currently employed at Gray.

WILL

No. Technically, no.

WOMAN

(no way she'll call them or  
hire him)

Okay. Well, you might want to change that on your resume.

WILL

(knows he's screwed)

Yes. I have to do that.

WOMAN

Thanks for coming in, Will. It was nice to meet you.

They shake hands.

WILL

You too.

WOMAN

(she means it)

Good luck to you. Happy Holidays.

WILL

(all the air has been let out  
of him)

Thanks. You too.

Blackout. Music.

ACT 1. SCENE 24.

Office. Will and a young woman, Cindy, 20s, not terribly bright: a fresh faced recruiter at a small firm. Will sits diagonal to her.

CINDY

(shuffling files at her desk)

Thanks for coming in, Mister Wallace.

WILL

No problem.

CINDY

Like I said on the phone I wanted to bring you in so I could find out what you're looking for and how we could best work together.

WILL

What I'm looking for? I'm looking for a job. You brought me in to see me. So that you know what I look like. That I'm presentable. So, Ta da. Here I am.

CINDY

Yes...So...What would you say is your greatest--

WILL

Are we really going to do this?

CINDY

I'm sorry--

WILL

The same dog and pony show. Strengths. Weaknesses. Where do you see yourself in five years? Blah blah blah.

CINDY  
(flustered, looks through her  
index cards)

Okay. Uh...

WILL

I'm sorry. I've been through enough of these. You said on the phone you have something.

CINDY

Well we have many positions. I'm trying to get a sense of what you're looking for--

WILL

Sales. That's what I'm looking for. Sales.

CINDY

Okay. (she writes it down) Sales. And you are currently unemployed?

WILL

(chuckles to himself)

Yes.

CINDY

Since...(looks at his resume)

WILL

February.

CINDY

Oh.

WILL

I know.

CINDY

How do you feel about relocating?

WILL

(chuckles)

Really?

CINDY

So no?

WILL

You don't have anything for me, do you?

CINDY

We have a lot of open positions--

WILL

You're not listening to me. You don't have anything for me.  
Do you?

CINDY

(small pause, not sure which  
way to go with it)

Not at this time. Not right now.

WILL

So no.

CINDY

No.

WILL

Okay. Then let's do this...(holds up her business card in his hand) Cindy.

CINDY

Okay?

WILL

When you do have something, something in sales (holds up handphone to his ear in a condescending way) call me. I will then be happy to come in and talk to you about it, or to go meet them.

CINDY

All right?

WILL

Sound like a plan?

CINDY

Okay.

WILL

Great. It was lovely meeting you.

Will shakes her hand.

WILL

Good luck with all of your...(makes general "everywhere" motion with his hands and arms) stuff. Happy Holidays.

Will leaves. Cindy feels small.

CINDY

(to herself)

Jerk. I'm just doing my job.

Fade Out. Music.

## ACT 1. SCENE 25.

Back in Will's apartment. He's on the phone with Sean.

WILL

(into the phone)

Yes. I am open to whatever. It doesn't have to be a big place or a small place. I'll go wherever.

SEAN

(V.O.)

I like what you're saying but not what I'm hearing. Don't lose your edge. Don't lose your confidence. You are William fucking Wallace, dude!

WILL

Yeah.

SEAN

No. Not, "Yeah. Whatever." You're the shit. Don't forget that. Say it with me.

WILL

(no real effort)

You're the shit--

SEAN

No! Not "you're the shit," "I'm the shit".

WILL

I'm the shit.

SEAN

Yes. But say it like you mean it. I'm--

WILL

I'm the shit.

SEAN

Again.

WILL

I'm the Shit.

SEAN

Again.

WILL

I'm the Shit!

SEAN

Once more!

WILL

I Am The Shit!!

SEAN

Yeah! All right! I'll call you with the deets tomorrow but head up. Don't let the man get you down. This is just a speed bump. Okay. I'll call you tomorrow. Happy Holidays.

WILL

Happy Holidays.

Will hangs up, looks at his phone a minute, then puts it in his pocket.

WILL

He's so full of shit.

Blackout. Music.

ACT 1. SCENE 26.

The Diner. Will and Kim. Christmas Decorations.

KIM

You don't want anything else?

WILL

No, just the coffee.

KIM

You have to eat. Come on. Turkey sandwich? We've got meatloaf today.

WILL

No, thank you.

KIM

Cup of soup? Tomato? A little grilled cheese action?

WILL

No, I'm fine.

KIM

You can't just sit here and not eat something. It's weird. You have to eat.

WILL

I know. I will. I'm--

KIM

I'm getting you a piece of pie. I don't care what you say--

WILL

Really, that's not--

KIM

(as she goes)

You're having a piece of pecan pie. That is the end of discussion.

She leaves, returns with the piece of pie, walks over, puts it down in front of him. She picks up the fork, places it in Will's hand, then she rests her elbows on the counter and watches him and waits. Will forks off a bite, brings it to his lips, and eats it.

WILL

(swallows)

Very good.

KIM

You're Goddamn right it is. Gonna sit here and not eat anything. Just stare at your coffee. Unacceptable. There are rules.

WILL

Did you make this pie?

KIM

No. We don't bake our own pies here. What do you think this is?

WILL

Then why'd you recommend the pie?

KIM

That pie's been in there for weeks. I'm trying to get rid of it.

Will spits out his latest bite. He looks at her. She smiles. Will smiles.

KIM

Finally! I haven't seen you smile in weeks.

WILL

It's been kind of rough at work lately.

KIM

(doesn't believe him)

Right...

WILL

And I recently moved.

KIM

Oh, yeah? Where to?

WILL

A new place on, uh, Jackson.

KIM

How is that?

WILL

It's fine. Yeah...

Will eats his pie. Kim does her stuff  
but keeps an eye on him. Finally...

KIM

Is Becca coming for Christmas? I never got to introduce that  
little rugrat to the joys of professional hockey. The  
Blackhawks are in first.

WILL

Oh, yeah. That's right. We'll have to do that sometime.

KIM

When?

WILL

I don't know. Maybe after the new year.

Will polishes off the last bite of pie.

KIM

More coffee?

WILL

No, I gotta go. (ruffling through his pockets) What do I owe  
you?

KIM

Nothing. We're all good.

WILL

Come on. Seriously.

KIM

I don't want anything.

WILL

All right. Here.

He puts down a ten dollar bill on the  
counter and leaves it there as a tip.

KIM

Don't you dare leave that there.

WILL

What? Come on.

KIM

You heard me. Take it.

She looks at him. Will's shameful eyes finally come up and meet hers, then he breaks the moment.

WILL

All right. Thanks. I'll get you the next time. (he moves away)

KIM

Don't be a stranger.

WILL

Yeah...Merry Christmas.

KIM

Merry Christmas.

He's gone. Kim stands there watching him go. Her face displays great empathy. Then she returns to routine and clears Will's plate, fork, and coffee mug.

Blackout. Music.

ACT 1. SCENE 27.

Will's apartment. Will is on the phone. His face displays that he is getting berated by someone on the other end.

WILL

(finally)

Susan, can we pretend for a second.....What do you want?...Don't you think if I had the money I would give it to you? What do you want me to do?...It was nothing to begin with and it ran out last month...What do you want from me? Should I open up a vein? What? I have nothing to give you. If I did, I would. Would you like to know what my day consists of? I get up, I shower, I look for jobs online, I eat a bowl of cereal, I look for more jobs, I eat a peanut butter and jelly sandwich, I sit here in my one room--I'm basically living in a prison cell---I had to give that up. Long gone. I sit here, I don't watch TV, I don't browse the internet, I sit here and try to think of anyone and everyone I know. Anyone I've met. Someone I might have met once. An acquaintance. A friend of a friend. An old neighbor. Someone from college I haven't seen in twenty years. An old teacher. An old girlfriend. Someone who once believed in me.

And maybe still does. Anyone...I sit here and try to think, who can get me a job? That's all I think about. Day after day...(he puts his hand to his forehead, he has a headache, he listens, he's calmer, and so is Susan on the other end) I can't do that...I just can't. He's my little brother...No, I know. You're right...I know...I will...Okay...Yeah...Okay... Yes...Okay. Bye...

Will holds his phone and thinks. He looks at the phone and fingers through the buttons. He has dialed. He holds the phone up to his ear. It rings and rings. Will waits. Then,

WILL

(into the phone) (puts on a good face)

Hey, Andy. It's me. Give me a call when you're free, I need to talk to you about something. It's nothing urgent, everybody's fine. I just need to talk to you. Oh, tell Erica and Amy I said Merry Christmas.

Will ends the call, looks at his phone, then stares off thinking.

COUNTDOWN VOICES

(Voiceover, festive)

Ten, nine, eight, seven, six, five, four, three, two, one:  
Happy New Year!

Fade to Black. Music.

ACT 1. SCENE 28.

On Screen: Interview #49

Will and a Man, 40s, not very well educated. Will just sits there and lets the Man talk. Will is pretty worn out.

MAN

Well, your resume is very impressive. And so I see you've been out of work for...

WILL

Almost a year.

MAN

That's okay. Around here that's not really a big deal. What matters to me are your people skills, those intangibles. Anything that allows you to get somebody's attention Bam! (he smacks his hands together) Right off the bat...

WILL

Okay.

MAN

So, first of all, (reading off a sheet) do you have a background in sales? Yes. Are you articulate, well spoken?

WILL

(small pause)

Yes?

MAN

Yes you are. How do you deal with rejection? Does it bother you?

WILL

(chuckles)

No.

MAN

Okay. Good.

WILL

Well, that's not true. Of course it bothers me. But I try not to let it. You have to, ya know? Or at least fake it.

MAN

Yes. How do you feel about sitting at a desk for long periods of time?

WILL

(he's been sort of dazed, it finally hits him)

Wait. I'm sorry. Is this telemarketing?

MAN

We prefer the term Prospecting.

WILL

Cold calling.

MAN

Again, we would say Warm calling.

WILL

What's warm about it?

MAN

There's a whole strategy involved. A three point system for the consumer.

WILL

And what am I calling about? What am I selling?

MAN

It really depends.

WILL

And what's the pay?

MAN

(small pause, not sure he  
should reveal this, then he  
does)

We start you out at \$8.25 an hour.

WILL

(he's playing)

Any benefits?

MAN

No.

WILL

Stock options?

MAN

No.

WILL

401K? Maternity leave?

MAN

No...And no.

They sit in silence a moment.

WILL

(claps his hands together:  
"fuck it")

All right! When can I start?

MAN

(uncomfortable)

Um...there's a background check. A drug test. And then a  
probationary period of two weeks where we see how you do...

WILL

Okay.

MAN

But I don't think this is going to work out.

WILL

Why not?

MAN

You're too smart. You don't belong here.

Will doesn't know what to say. He can't  
even get the telemarketing job.

Blackout. Music.

ACT 1. SCENE 29.

On Screen: Interview #53

4th interview, this one goes all the way back to the beginning, Interview #1 (thru a friend). Then there was Phil and the hiring freeze. Then the Cloak & Dagger routine which also fell through. And now Will is to meet Steve the CEO, 60s. Will and the Man from the Cloak and Dagger scene (Scene 20, Interview #34).

MAN

Denise, how is his schedule?

DENISE

(CEO's secretary, 40s)

He's way behind. But that's nothing unusual. You were supposed to get fifteen minutes in here, right?

MAN

Yes. Denise, this is Will Wallace.

DENISE

Nice to meet you.

WILL

You too.

DENISE

It's gonna be tough. He's backed up. We might have to reschedule. Unless you want to do it right now? I could give you five minutes.

Man looks to Will.

MAN

Uh, is that okay with you?

WILL

Whatever you want to do.

MAN

You know what, why don't we--

The CEO pops his head out and interrupts, he's not a jerk, he's simply busy.

CEO

Denise, do you want to order me something? Oh, hey.

MAN

Steve, this is Will Wallace.

CEO

(points to Will)

I'm meeting with you.

MAN

Yes.

WILL

Yes.

Will and the CEO shake hands.

CEO

Come on in.

Will enters. Man exits.

DENISE

What do you want?

CEO

I don't know. Whatever. (he turns to go inside, then turns back to her) Tuna sandwich, some salad, sparkling water.

He goes inside. Denise smiles to herself: he must do this same little lunch routine nearly every day.

Inside, Will looks out to the audience.

WILL

It's quite a view you have here.

CEO

Yes it is. Thank you for reminding me. You get used to things and forget that.

WILL

Forget the awe.

CEO

Yeah. I'm sorry, do you want anything? (re: the food he just ordered)

WILL

No. Thank you.

CEO

(sits behind his desk)

So...

Will is seated across from him.

CEO

Sell me.

WILL

Sell me?

CEO

Exactly. (he takes a drink from a bottle of water)

WILL

You know, I've been on a lot of interviews, you're the first to say that. Simple. Cut right to the chase.

CEO

Well, we don't have a lot of time.

WILL

True. I can tell you I've been looking over your business, what you've been doing, and I have some ideas that I think could really--

CEO

No. I want to know about you.

WILL

Okay. What would you like to know?

CEO

You've gotten here so obviously you're qualified. Bob wouldn't waste my time if he didn't like you. But I want to know about you. Be honest.

WILL

You want me to be honest?

CEO

Yes.

WILL

No bullshit?

CEO

I want to know what's going on in your world. I'll find out eventually anyway.

WILL

Okay. (fuck it, he has to just go for it) I'm forty-two years old. I was married, now I'm divorced. I have a thirteen year old daughter, Becca. I was at my last job for eleven years. They got rid of me because I was making too much money. I've been out of work, real work, for over a year. I've used up all of my savings.

I've had to downsize pretty much everything: from my apartment to my car to my...entire life. It's been a humbling humiliating experience that I really wouldn't wish on anyone.

They sit a few moments.

CEO

But you'd work very hard for me.

WILL

Yes, sir, I would.

A knock, Denise enters.

DENISE

John Kane on line one.

CEO

Shit. I have to talk to him.

DENISE

Yes you do.

CEO

(ie, peanut gallery, to Denise)

Thank you. (she waits for him, he stands, puts out his hand)  
It was really nice to meet you, Will.

They shake hands.

WILL

You too.

They break the shake.

CEO

You seem like a good guy. I wish you the best. Good luck to you.

WILL

Thanks. You too. I hope to hear from you.

Will leaves with Denise.

CEO

(to himself, a "No"  
acknowledgment)

Yeah...(he picks up the phone, presses a button) John. Now what's going on?

Blackout. Music.

ACT 1. SCENE 30.

## On Screen: Interview #55

Will and a by the book HR Woman, 20s. Will and the Woman in some little generic preliminary "interview room". She sits behind a small desk. This is the first time, in a long time, that we start the interview at the beginning.

WOMAN

Okay. William Wallace. Thanks for coming in.

WILL

(beat down, doesn't care)

You're welcome.

WOMAN

So I see you have sales experience. That's good.

WILL

Okay.

WOMAN

All right. What would you say is your greatest strength?

Will sits there, staring ahead blank faced.

WOMAN

What would you say--

WILL

I heard you. My greatest strength. And I'm supposed to say something that shows brains but also humility. And then you'll ask me my greatest weakness. And the key to that one is to Spin it into a positive. Like saying you're a perfectionist. You like things too perfect. Or that you're a workaholic and don't know when to quit.

WOMAN

(looks at her page, then,)

Um, what would you say--

WILL

Then you're gonna ask me about a Challenge I overcame. And where do I see myself in five years. And how do I work under pressure. And do I prefer to work independently or on a Team! And what's my favorite color!

WOMAN

(puts down her pages, his hostility scares her)

I'm sorry--

WILL

No no no! Don't ever say your Sorry! That shows weakness. And don't you know you can never show weakness. That's the one thing you can't do. Because nobody wants to hire someone perceived as weak. Or sad. Or depressed. Or lonely. Or angry! That's the other big one. Angry. Nobody wants to hire an angry person.

WOMAN

That's true.

WILL

True! Truth! There's another one. Nobody wants to hire somebody who tells the truth. You can't tell the truth to get what you want. To get ahead. You've got to Lie. Through yer teeth. You've got to embellish the truth. And make it all seem a lot more positive, a lot peppier, a lot Happier than it actually is...

WOMAN

Um...Do you...How do you--

WILL

How do I not blow my brains out? Now that would be a good question. But it's a little dark. And full of self-pity which interviewers also don't like. You should be writing this down. This is good stuff. I'm giving you gold here.

WOMAN

Do you want to get some water?

WILL

No, no, (slams his fist down) No! You don't ask for water now. You ask if I would like some water at the beginning! That's how it works.

WOMAN

(terrified)

Okay. I'm going to...(getting up)

WILL

Where are you going?

WOMAN

I'm going to get...someone.

She runs off.

WILL

Where are you going?! You're not supposed to leave. You have to stay here and answer all of these important--(he loses it, breaks down, covers his face with his hands and tries to fight off the emotion)

The timid Woman interviewing him appears with a Stronger Woman, 40s, leading.

STRONGER WOMAN

Sir? Sir? Would you like some water?

She holds out a small paper cup. Will looks up from his hands, his eyes watery.

Blackout. Music.

ACT 1. SCENE 31.

Will's tiny apartment. Will lying down on the couch. Hand over his forehead. His phone rings. His free hand rummages through his pants pocket, pulls out the phone and answers it.

WILL

(into the phone)

What? (he listens for a while) Susan...Susan...Su---.What would you like me to do, Susan? What? If I had anything to give you, I would. What do you want me to do? Magically make money appear out of nowhere? I don't know what you want...Andrew gave me money, which I swore I would never do. I am not asking him for more money...Oh, please. Stop being so melodramatic. It's not like you're going to be out on the street...What more do you want me to do? Because I really don't know...Do you want me to kill myself? Is that what you want?! Will that solve your problems?! 'Cause I'll do whatever you want me to do. I really don't care. Anymore...

He hangs up on her and tosses his phone on the couch. He stares off into oblivion as his phone rings once, twice, three times,

Blackout. Music.

ACT 1. SCENE 32.

The Diner. Will is a little bit drunk.

KIM

You don't look well.

WILL

I'm not gonna lie to you, I don't feel great.

KIM

How go things?

WILL

I lost my job.

KIM

I know.

WILL

How do you know?

KIM

Come on. Look who you're talking to.

WILL

Why didn't you say something?

KIM

It wasn't for me to say.

WILL

(thinks. Then, )

That's true.

KIM

You know, there's no weakness in letting people help you.

WILL

(still doesn't truly believe  
this)

I know.

Silence.

KIM

How bad is it?

WILL

Pretty bad. I'm not really sure what I'm going to do. I've been getting out there. A lot. It's just...there's so many people. And I just can't catch a break. I don't know what more I can do.

KIM

Can you flip burgers?

WILL

Sure.

KIM

Wanna come work here? No, wait, that's not gonna work. Then I'd have to see you everyday. And plus we're not hiring. We're gonna need a Plan B.

WILL

We could be bank robbers.

KIM

Hey, don't drag me into your sad, pathetic life.

WILL

Sorry.

KIM

You're a salesman, right?

WILL

More or less, yes. And I used to be pretty good at it.

Kim thinks.

KIM

I might have something. Can I reach out to a friend of mine?

WILL

Absolutely.

KIM

You won't feel weird or get upset?

WILL

No, I need anything.

KIM

Well, now don't be desperate. Nobody wants to hire a Desperado.

WILL

I've never heard that one before.

KIM

That's because I just made it up. Stick with me, kid, we're going places.

WILL

Okay.

Kim writes on her pad, then rips it off.

KIM

Here. This is my friend, Jim. He's a regular here too. He might be able to help you.

WILL

I appreciate it. I'll call him.

KIM

You better. Don't make me look bad.

WILL

Never.

Will has gotten up.

KIM

Where are you going?

WILL

I have like five bucks.

KIM

Sit your ass down. You are going to eat something, have some coffee, maybe a milkshake, and walk out of here feeling like a million bucks.

WILL

It doesn't seem like I can really say no--

KIM

And then, someday, when you are rich and famous, then you can come in here and say, "Kim?"

She waits. Then she guides Will.

WILL

Kim?

KIM

"Remember that time when things weren't going great, and I was really depressed and not a lot of fun to be around?" Why, yes, Will, I remember. "Well now I'm doing much better. Here's two tickets to the Blackhawks, Stanley Cup Finals, Game Seven...And here's two tickets for a cruise around the Bahamas in the dead of February..."

WILL

Sounds goo--

KIM

"And lastly, here's two tickets to my daughter, Becca's, high school graduation..."

They are in silence a moment.

KIM

(she means this Generally)

We have to help each other. That's it. (Silence) I'll get you some soup.

She goes. Will thinks about what she just said.

Blackout. Music.

ACT 1. SCENE 33.

On Screen: Interview #59

Will and Jim, sixties. Jim holds up Will's resume and looks at it.

JIM

You've been out of work for a while.

WILL

Over a year.

JIM

That's tough. I went through my period like that in eighty-two. It's not easy.

WILL

No.

JIM

You just gotta get through it. It's tough out there right now.

WILL

Yes it is.

JIM

I remember we'd had Colleen, which is my oldest. She was...two? Three? Right in there. And then: Bam! (he smacks his hands together) I lose my job. Complete terror. I didn't know what I was gonna do. I must have asked everyone I knew for work. Something, anything. Nothing. It got bad...(he's not going to talk about the specifics, that's too personal) We---Well, I'm not gonna get into it. But let's just say it was not an enjoyable period of my life. But! Let's move on. Then I finally got hired here, worked my way up, and here we are.

WILL

It worked out all right for you.

JIM

Yeah. Well, I got Goddamn lucky. I mean, I'm a hard worker but there's a lot of luck involved.

WILL

True.

JIM

So Kim thinks the world of you.

WILL

She's good people.

JIM

Yes she is. I'm surprised we never crossed paths, in all the years I've been going there.

WILL

Different schedules, I guess. Are you an early bird?

JIM

5:45.

WILL

Yeah, I'm more a part of the evening crowd.

JIM

Well, Will, I'm just going to be honest with you.

WILL

Okay.

JIM

What I need is someone to come in here and light a fire under some asses. We have a lot of people who've been here for a long time and the tendency I've been feeling a lot lately is that things have become stagnant. Everyone's entrenched in their own little world and isn't looking forward. I need somebody who wants to put in the work and try for some of these bigger accounts. It feels like we're just treading water and I want to get out there and get some big fish. You know what I mean?

WILL

Absolutely.

JIM

And your resume here, you're more than capable. Hell, you're over qualified for a place like this. I know it. You know it.

WILL

I don't look at it that way.

JIM

No?

WILL

No. I look at it as an opportunity. And I'll be honest with you.

JIM

Okay.

WILL

I will work my ass off for you. And I will bring all of my ideas and my big thoughts in here. You will get all of me. 110 percent. But most of all, you will get my passion.

And that's something you can't fake. I love to sell. It's in my blood. And I miss it. And you know what, going after bigger accounts, we'll win some and we'll lose some, but I guarantee you we'll be in the game. I've been on the sidelines for a while now and I am Desperate, I'm being totally honest with you, I am desperate to get back in. But out of that desperation comes a lot of hunger and a lot of fire. I am hungry. And...(he pauses, really thinks) I'll give you everything I got.

Jim sits and takes in Will's speech a moment. They look at each other.

JIM

I don't know what you made at your last job but I can guarantee you this won't be nearly as much.

WILL

That's okay.

JIM

But if you do work hard and make things happen, I promise we will have to have another conversation.

WILL

That's all I ask. I just want to be treated fairly.

JIM

Well, (he gets up, walks around his desk) we're not a huge place but as long as I'm here I'll treat you fairly.

He holds out his hand. Will stands.

JIM

If it all sounds good, I'm willing to give it a shot. What do you say?

Will can't believe it. He is caught by surprise a moment. Right here right now on the spot this man is offering him a job. After all he's been through. All the many interviews called back for. All the getting so close. All the runaround. All the mind games. Finally.

Will shakes his hand. Then Will, overcome with gratitude and emotion, puts his left hand on Jim's right shoulder. Then he pulls his hand away.

Lights Fade as they continue to shake hands. Music.

ACT 1. SCENE 34.

## On Screen: Interview #1

Lights fade up. An Office, Will's office. He sits behind his desk. He is interviewing a Young Man, 20s, to join his sales team.

WILL

How are you doing? I'm William Wallace.

They shake hands across his desk.

YOUNG MAN

Nice to meet you, Mister Wallace.

They sit down.

WILL

I know what you're thinking.

YOUNG MAN

You do?

WILL

Yes. And it's okay.

YOUNG MAN

Okay?

WILL

You can say it.

YOUNG MAN

What's that?

WILL

Braveheart. It's okay. I've heard it all before.

The Young Man's mind was completely focused on himself and giving a good interview to get a job. He doesn't care about the William Wallace joke, which Will realizes.

YOUNG MAN

Oh, uh...I wasn't even thinking that. You're right. Like the movie. Yes...To be honest, (a bit desperate) I just need a job.

They look at each other.

Blackout.

The End.