

A Wayne Scott • LifeHouse Production

JOB

A Modern Man

Script by
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*Inspired by the book "The Book of Job"
Text taken from NIV Bible*

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"Job – A Modern Man"

CAST OF CHARACTERS

Job Uziah	Successful and wealthy owner of the Canaan-Uz Corporation. He is a down-to-earth, affable company/family man. He is a man of great faith, but a bit prideful. <i>(Age 50's)</i>
Meryl Uziah	Wife of Job. A woman of deep emotions, capable of great love, anguish and bitterness. <i>(Age 40's)</i>
Eli Tremain	Lifelong friend of Job, both likable and argumentative by turns. He serves as Job's lawyer and a fellow board member at Job's church. Hint of a southern accent if possible. <i>(Age 40's)</i>
Billie Shu	Forceful and slightly distrustful. She serves as the Vice-President of the Canaan-Uz Corporation. She is also a longtime friend of Job's. <i>(Age mid-30-40's)</i>
Farid Namat	Very traditional and legalistic, but he is a good friend of Job's. His company is currently involved in a merger with the Canaan-Uz Corporation. Of Arab descent; appropriate accent required. <i>(Age mid 30-40's)</i>
Michael Hughes	Wide-eyed, slightly naïve intern at the Canaan-Uz Corporation. He is able to see and evaluate Job's trials better than Job's friends. <i>(Age early 20's)</i>
Lisa Trady	Kind-hearted and beautiful. Personal assistant to Job.
Brian Uziah	Son of Job. Easy-going, lovable and slightly irresponsible. Attending medical school, though he wants to be a filmmaker.
Claire Uziah	Daughter of Job. Frivolous and bubbly, she is a self-indulgent party-girl. <i>(Age 18-early 20's)</i>
Caleb Uziah	Son of Job. Extremely self-confident pilot. Indulges in alcohol. <i>(Age mid-late 30's)</i>
Satan	Strikingly handsome, well-coifed and manipulative. <i>(Age 20's)</i>
Matt Uziah	Job's son with no speaking lines.
Mary Uziah	Job's daughter with no speaking lines.
Journalist	Forthright and curious. <i>(Age 20-30's)</i>
Camera Operator	Male/ Female <i>(Age 20-30's)</i>
Nurse 1	Female.
Nurse 2	Female. Weary, impatient check-in nurse.
Doctor	Male. He is concerned and compassionate.
Jeff	Field journalist whose heart has been touched.

OTHER CHARACTERS (USED ON VIDEO)

Talk Show Host	Female. Sugary-sweet and energetic daytime talk show host. <i>(Age 20's)</i>
Newscasters 1 & 2	Male/Female. Typical objective news commentators. <i>(Age 20-30's)</i>
Reporters and Paparazzi	5 Males/Females. <i>(Age 20-30's)</i>
Various Film Extras	<i>(Age late teens-60's)</i>

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Overture

Prologue:

Voice-over “Why do seemingly tragic events happen in the lives of seemingly good people, and where is God during troubling times? these are some of the key questions raised in the biblical book of Job. In considering these questions, a question arises: What if Job lived today in modern times? What if he were part of our world, living among us? In our modern parallel tale, based on the book of Job we take a look at how the events of his life might unfold in today’s world.”

SCENE 1: SET OF WAKE-UP! USA

(Video screen on. 15-20 smaller screens blink into existence creating a mosaic of news feeds, reality shows, and commercials on the one large screen, each one of them changing programming at intervals or going to static, etc... all with their volume simultaneously going at the same time)

(The silhouette of a figure, lit only from the video programming, back to audience, walks smoothly and slowly back and forth in front of the large screen. After a moment of this, the figure uses its fingers to make dismissive gestures at the screen)

(One by one, the multiple channels of programming turn into multiple images and layered sound of the same video)

(The silhouetted figure slowly exits)

(The repeated video image consolidates into one large video, encompassing the whole screen. Cheesy theme song starts as titling that reads: “Wake-up! U.S.A” scans across the screen. Sweeping camera shot of talk show set, where we see Job and Talk Show Host sitting in plush chairs in front of a painted cityscape backdrop. The set also includes side tables with pitcher and glasses of water. Both Job and Talk Show Host are wearing lapel mics and looking out at a [non-existent] studio audience. [Video sequence shot in mulch-cam format, alternating between Camera 1, Camera 2, and wide angle) Sound of applause starts at tail end of theme music and tapers off at the beginning of Talk Show Host dialogue)

Talk Show Host (Camera 1/C1) Good morning and welcome back to “Wake-up! USA.” I have with me as a guest, (C2) the owner and CEO of the Canaan-Uz Corporation, Job Uziah. (Wide angle/ WA) Most of you have seen his face on the cover of *Forbes* and *Time* magazines, or have heard about his global impact on matters such as aviation, investment, and philanthropy, but we thought we’d get to know the man himself. Thank you for joining us in the studio, Mr. Uziah. (C2)
(Sound of applause from audience. Job smiles, looks out to audience appreciatively, nods head and raises hand in greeting)

Job Please call me Job. (C1)

T S Host Job then. That’s a rather unusual name. (C2)

Job Yes, I suppose it is. I got teased about it nearly all my life. People liked to call me “Job.” Can’t say that it ever bothered me though; I’ve never been afraid of a little hard work. (C1)

T S Host Now that’s an understatement. Your corporation is the third largest in the United States and ranked 20th in the world market. (WA) What started off as a two prop plane enterprise has become a multi-billion dollar corporation with a fleet of over 500 commercial planes as well as interests in several overseas mining, transportation, and medical concerns. (C2) Just how did that all come about? (C2)

Job Well, it was just kind of natural. After I got out of the Air Force, I opened a private charter company, and thanks to business partners and investors, (WA) one of them my close friend and Vice-President, Billie Shu, I was able to secure more planes and before I knew it, God had blessed me with more money than I knew what to do with. (C1)

T S Host *(Chuckling)* Well, you could send a little my way if you really wanted to. (WA)
(Sound of canned laughter from the audience)

Job *(Laughing)* Well, actually, I do know what to do with it. We have several charitable organizations around the globe that we support. We built a state-of- the-art hospital near Mitu, Colombia a few years back and we’ve been able to make steady improvements and renovations to the project. And we’ve also recently started work on an orphanage facility in Uganda. (C2)

T S Host According to a recent press release, your corporation spends 40% of your profits in philanthropic projects. (C1) Most would say that’s too high. (C2)
(Silhouetted figure walks slowly on stage, back toward audience and tilts his head watching the screen)

Job Most would, but I wouldn’t. I am merely a steward of what God has given me. It’s my duty and pleasure to help ease the burdens and suffering of others less fortunate. (WA)

T S Host That’s an uncommon attitude in this day and age. (C2)

Job I’ll tell you what I tell everyone— I would be nothing... without God. He’s given me all I have, and I continually praise Him for it.

SCENE 2: LIVE ACTION AND VIDEO: BOUNDARY BETWEEN HEAVEN AND EARTH

(The figure holds up a remote to the screen)
(Video freezes on Camera 2 angle of Job smiling)
(A condensed spotlight appears flooding down from downstage center. The figure slowly turns and walks directly into the light and deliberately looks up at it)
(As soon as the figure steps into the light, the video switches to static, that fades into time lapse video of clouds)
(The sound of harsh winds fade up and down over the course of the scene)
(Satan’s voice has the added effects of stereo whispers, multiple layering of lines, echoes and static whenever he speaks)

Satan Did you hear that? He’s thanking you for everything because he **has** everything.
(Very distinct rumbling thunder and brief lightning strikes can be heard.)
(Lighting flashes briefly to indicate lightning strike)
(Satan pauses as if he’s listening to and answering the thunder; all the while staring at the white light above him)

Satan What was that? He’s blameless and upright, shuns evil and fears God, uh— YOU... yes,
(Laughing) I’ve heard **that** before.
(Sound of rumbling thunder)

Satan No, really, I believe You, but ah... How about for kicks, let’s play a little game. I’m getting tired of wandering to and fro.
(Louder and more emphatic thunder and lightning sounds, harsher lighting for lightning strikes. Satan shrinks back a bit in response)

Satan Yes, sorry, I know you don’t play games, but what do You think would happen if, say, everything Job had was destroyed? Do you think he would praise You then?
(Sound of thunder)

Satan Quite confident. Then you’ll allow me to do it? To prove me wrong?
(Louder thunder; heavier wind sound)

Satan No, I won’t touch Job himself, just everything he has. Right. Thank You.

(Lightning strike sound, lights mirror it. Down center stage spotlight goes off. Satan backs away upstage toward screen. Sound of heavy wind slowly fades out)

(Time lapse cloud footage fades out)

SCENE 3: VIDEO AND LIVE ACTION: UZIAH HOME EXTERIOR VIDEO (CALIFORNIA)

(Light jazz music fades up)

(Video screen on. [Documentary camera] Initial shot fades up, Brian Uziah fumbling with camera, turning it on. At first it points to the ground, then shakily comes to eye level. The shot reveals a lavish home interior, starting in the entryway. Well-dressed guests mingle in conversation, while servers pass around trays of hors-d'ouvres and champagne glasses)

Brian

Testing... Okay. The Private Lives of the Uziah Family— Take one... marker.

(Brian holds up his fingers in front of the camera in imitation of a clap board. He turns the camera in on himself [framing should be slightly off])

Brian

This is Brian Uziah, burgeoning documentary filmmaker and humanitarian, bringing you a no-holds barred view of life in the Uziah household.

(Brian turns the camera back to the front and starts walking. The slightly shaking camera randomly scans the guests and wait staff as Brian makes his way through the interior and exterior of the house)

Brian

As you can see, the upper crust party life consists of the best of the best— caviar Ritz Bits and bubbly champagne and all the usual suspects... a senator, a congressman, and my obnoxiously perfect older brother, Caleb, guzzling champagne, and baby sister Claire stuffing her face... *(Camera focuses on Claire and Caleb, Caleb is knocking back a drink and Claire is eating enthusiastically)*

Claire

(With mouth full) Brian, get that camera out of my face!

Brian

This is for Pop's birthday— say hello!

Claire

Oh! *(Swallowing)* Hi, Daddy! Happy, uh, whatever, birthday!

Caleb

He's Fifty-six! Happy way-over-the-hill birthday, Dad!

Brian

Well, we can tell how much you care about the old man...

Claire

Shut up, Brian! You know I love you, Daddy!

Caleb

Don't listen to him, Dad! You're still young and trim... I mistake you for George Clooney all the time...

Brian

Ah... that's the alcohol talking... Dude, if you're gonna lie, do it more convincingly. *(Whispering)* Just kidding pops, you look great. Oh, and ease up there Captain America— we're not gonna run out... *(Referring to Caleb drinking)*

Caleb

Hey— it's not like I'm flying tomorrow... Would you get lost?

(Brian continues walking, scanning the crowd until he zeroes in on Job and Lisa in conversation. He walks onstage holding the camera, approaching Job, who is holding a drink, deep in conversation with his secretary, Lisa, who is holding an iPad. Whatever is on the video screen will be mirrored on the stage till the camera is shut off)

Brian

Right-O! Now, let's see, who else can I ambush... ah, how about the man himself— there he is, ladies and gentlemen, my pops— Job Uziah. Wish yourself "Happy Birthday" Pops!

Job

Would you stop fiddling with that camera and enjoy the party?

(Screen off. The scene transitions to stage action, though Brian still pretends to be filming)

Brian

I am enjoying the party— as a completely objective third party observer— in fact, don't talk to me, I'm not here. Continue in your conversation with the oh-so-lovely Lady Lisa...

Lisa

Not interested, Brian...

Brian

Shh... I'm not here... don't ruin the illusion.

(Lisa scans the iPad, looking for Job's schedule)

Lisa

Fine. Job, the new intern, Michael Hughes, will be arriving on Monday— Billie took it upon herself to handle his initial introduction to the company, walking tour, you know, all the basics, but you should probably have a sit-down with him— I've scheduled it at four o'clock.

(Meryl enters the stage and approaches Job)

Job

Good, that should give me some time to...

Meryl

I thought 4I told you, Job— no working at your party.

Brian

Uh-oh, caught on camera! How will he get out of this one, folks?

Job

Brian.

Brian This is a rare treat, ladies and gentlemen— the lady of the hour, the most beautiful and gracious hostess on the west coast-ess— Meryl Uziah!

Meryl You still have to call me Mom, Brian, I don't care how old you are.

Lisa Meryl, it was my fault. I just wanted to go over next week's schedule— sorry. It's a wonderful party— you've outdone yourself.

Job Leave it to my wife to turn my idea of a backyard barbecue into the social event of the year.

Meryl It's still an intimate barbecue.

Job Since when has a barbecue included caviar and champagne?

Meryl *(Playfully)* I ordered kabobs, too.

Brian There are kabobs? Ah, man— gotta try some of those. See ya later, Pops!
(Brian rushes off stage)

Lisa Well, someone has to class you up, Job. You probably just wanted potato salad and steak.

Job You're not helping, Lisa. There must be a hundred people here.

Meryl It's not every day you celebrate your 56th birthday.

job I wish you'd stop saying that out loud. It makes me seem like an old gray-haired fuddy-duddy.

Meryl It makes you seem distinguished and I don't mind the gray— you are still as handsome as ever. Now, mingle and enjoy your party— I have to talk to the caterer. And no business-talk today!
(Meryl kisses Job on the cheek and exits)

Job *(Calling)* Hurry back.

Lisa Someday you'll tell me how you do it.

Job Do what?

Lisa Stay madly in love after all these years.
(Eli and Billie enter, engaged in animated conversation on the side of the stage)

Job God only knows why she still loves me. I know I'd be lost without her. So, mingling, mingling... where is Eli?

Lisa Over there, by the pool, with Billie. I'll go see if Meryl needs any help.
(Lisa exits and Job makes his way over to Eli and Billie)

Billie You have to concede that the merger will have a negative effect on our dealings with Europe. It's a PR nightmare.

Eli I'll concede that if you concede that this deal will end up producing a third more revenue in Southwest Asia than if we focused our attention in South America.

Billie That's so typical, always thinking of...

Job *(Interrupting)* Ah, my Vice President and Lawyer arguing— how novel.

Eli It's not arguing. What your lawyer, Eli, here fails to realize is that by making this merger, the Canaan-Uz corporation forfeits a huge—

Job Oh, no shop-talk today, Billie— Meryl's orders.

Billie But—

Job We can pick up this conversation later at work. For now, just enjoy the party. Have you tried a spinach puff yet, Billie? I know they're your favorite...
(Job motions to a waiter, who has entered, carrying a tray or spinach puffs)

Billie Are you trying to bribe me into silence?
(Billie takes a spinach puff and eats it)

Job Is it working?

Billie *(Considering)* I'll let it go this time.

Job Good, let's leave work at work. Now, Meryl has also ordered us to mingle, so please enjoy the party.

Billie All right. Eli, I look forward to continuing this "philosophical debate" on Monday. Job, Happy Birthday.
(Billie walks off)

Job *(To Eli)* Would you stop antagonizing Billie?

Eli Antagonizing? I just lay out the facts. Of course, I have to put my own spin on them.

Job Spoken like a true lawyer.

Eli So... have I wished you a Happy Birthday yet?

Job No, but save it for Brian.

Eli What?

Job He's around here with a camera somewhere. He's making a documentary about his old man getting older.

Eli Oh, that again. Tell me, does he want to be a doctor or a filmmaker?

Job Well, he better decide before I shell out any more tuition for Med School.

(Meryl walks up to join the conversation)

Meryl Eli! So good to see you. Where is your wife? I'm dying to show her how we re-decorated the pool house.

Eli She's around here somewhere.
(Sound of a cell phone ringing. Job fumbles in his pocket and answers it. Meryl and Eli continue in conversation. Farid's voice through the telephone should be filtered)

Job Excuse me. Hello?

Farid *(Through telephone)* Hello, my friend!

Job Farid! Good to hear from you!

Farid It is good to hear from you, too. Can you switch to video?

Job Ahhh... all right... hold on a sec...
(Job fumbles with his phone and holds it out in front of him. Screen turns on. Farid is seen through a cell phone camera. He is wearing a suit and holding a bagel with an unlit birthday candle sticking out of it)

Farid Happy Birthday. I am sorry I could not make it to your celebration today. But I did manage to find a makeshift cake for you.

Job Is that blueberry? Ah, my favorite.

Farid I know this. I will make sure to enjoy it for you. Sorry I could not light the candle.

Job *(Laughing)* Not a problem. Where are you?

Farid At Heathrow waiting for my flight.

Job It's got to be close to midnight there, you didn't have to call me.

Farid But it is your birthday and I am your friend, *(laughing)* and there is not much to do in the airport,

Job *(Laughing)* Well, whatever the reason, I appreciate it.

Meryl Oh, is that Farid? Tell him that we expect him and Naadira over to dinner next Thursday.

Job Farid, Meryl wants me to remind you about dinner with you and Naadira on Thursday. Can you still make it?

Farid Yes, we are looking forward to it. We can celebrate your birthday again.

Job I don't need a second reminder of how old I am, thank you.

Farid *(Laughing)* Very well, my friend. I must be going....

Job And God bless you, too.
(Screen off)
(Job turns off his cell phone, puts it in his pocket, and returns to Meryl. As he does so, Eli walks to a different group of people on the stage)

Job You'll see him on Thursday.

Meryl Good.

Job By the way, have I told you how much I love this party?

Meryl No.

Job Then, have I told you how much I love you?

Meryl No, you haven't.

Job Huh. I must be getting old if I can't even remember what I've said to you. You know, they say your memory is the first to go...
 Well, you could always say you love me now.
(Claire runs across the back of the stage, closely followed by Brian and his camera. They exit. The actors on stage react to what is happening by focusing their attention off stage)
(Screen on. Video of Claire running past party guests and Job and Meryl on her way to a pool. Caleb rushes on screen, chasing Claire and cornering her by the pool. Video includes startled guests and laughing siblings)

Claire *(Squealing)* Don't you dare, Caleb!

Meryl Caleb! Claire! Stop running around!

Caleb *(Laughing)* You better run faster!

Meryl *(Yelling off stage)* Act your age!

Job Oh, let them have fun, Meryl. How often do you get all your children back home?

Meryl You'd think they were all still five years old running around and... Caleb, put your sister down! Not the... pool!
(Video shows Caleb picking up Claire and throwing her into the pool, fully clothed. Guests react in varying degrees of astonishment, annoyance and amusement)

Claire *(Screaming off mic)*

Caleb *(Laughing off mic)*

Brian *(Off mic)* Ladies and Gentlemen— I do believe Claire Uziah has just been thrown into the pool by her older, pompous brother, Caleb— but what’s this? Caleb has forgotten about his other brothers and sister! *(Laughing)*
(Video shows two other siblings pushing Caleb into pool as well)

Caleb *(Yelping off mic)*
(The siblings then turn on Brian. As they are jostling him, the camera gets jostled to the ground)

Brian Hey! Not the camera— NOT THE CAMERA!
(Screen off)

Meryl A perfectly nice party and then this— I— I blame you, Job, you raised them like a pack of monkeys!

Job *(Laughing)* Oh, it’s a party. If I weren’t such an old fart, I’d throw you in myself.

Meryl You wouldn’t dare.

Job Just try me.

Meryl Happy Birthday, Job. Now please say a few words to your guests before anyone else gets thrown in the pool.
(Guests group around Job and Meryl. Brian enters the stage, sopping wet)

Job *(Addressing a crowd)* Good evening everyone! I’ve been instructed by my wife that I should give a little speech, and she is never wrong, so here it goes. Thank you, my family and friends, for spending this day with me on my 56th (“56th” said with a cough) birthday. I’ve had such a wonderful life— a beautiful wife, five rambunctious... wet... children...dedicated friends and colleagues, a great company...God has blessed me. Here’s looking forward to fifty more years!
(The crowd responds with murmured agreement and “cheers.” Lights fade out. Brief musical transition)

SCENE 4: CANAAN-UZ CORPORATION OFFICES

(Lights fade up)

(Ambient sounds of keyboarding, telephones, etc... fade up for the scene. Billie and Michael enter the stage)

Billie You’ll never see anyone shirking their work around here. There is always someone working at the office— late or early, it doesn’t matter. Mr. Uziah appreciates go-getters and a dedicated work ethic. I hope you’re ready to put in some long hours and didn’t expect this internship to be a walk in the park, Michael.

Michael No ma’am— I mean, Mrs. Shu.

Billie Ma’am will do just fine, though you’ll find we are a little more laid back around here.

Michael Oh, I see... *(Chuckling and relaxing noticeably)*

Billie Don’t become complacent though. A relaxed environment does not mean relaxed standards. This was a competitive internship and you come highly recommended, but we run a tight ship here.

Michael Yes, Ma’am.

Billie The break room is just through there. You’ll be working closely with Mr. Uziah and Mr. Tremain.
(Job and Eli enter from across the stage. Job is wearing a coat and carrying a briefcase)

Billie Ah, speak of the devil... there they are. Job, Eli... have you met our new intern?

Job Michael Hughes, right?

Michael Yes, sir, Mr. Uziah, sir.

Job I hope Billie has been getting you up to speed on how the gears of this well-oiled machine work.

Michael Yes, sir, she has. *(Slightly embarrassed)* And may I take the opportunity to say how honored I am to have been chosen for this internship, sir.

Job Well, we’re glad you’re here as well.

Billie I was just about to take him over to the legal department, but Eli, since you are here, you’ve saved me the trip. Michael, this is Eli Tremain, head shark over at the legal department.

Eli *(To Billie, sarcastically)* You’re too kind. It’s nice to meet you, Michael.

Job Enough of the pleasantries, let’s walk and talk.
(They take a few steps and stop, realizing that Michael isn’t following)

Job Michael, are you coming?

Michael Yes, sir.
(Michael joins them, walking slightly behind)

Job Billie, I was just about to get an update on our Air Force contracts from Eli.

Eli We beat out Boeing by a slim margin, but we're still in negotiations. I've got my boys at legal going 'round the clock.

Job You lawyers are slave drivers.
(An employee enters with paperwork for Job to sign, which he does. The employee exits)

Job Just make sure they get home to their families at a reasonable hour.

Eli Then I better get back to work. If you'll excuse me. Michael, I'm sure I'll be seeing you quite a lot. Job, I'll have the contracts for you to sign at seven o'clock?

Job Seven o'clock, got it.
(Eli exits. Job walks to side stage that includes a desk, two chairs and computer)

Job And Michael, here's where our tour ends, at my office.
(Lisa enters, carrying folders, papers and iPad. She has a blue tooth in her ear)

Lisa Job, I have Mr. Negrete on Line One, wanting to know the status of the...

Job Oh, Michael, this is Lisa Tandy, my secretary—

Billie Personal Assistant, Job.

Job That's right— I never seem to remember the new terminology— Lisa is my personal assistant and miracle worker. Lisa, this is our new intern.
(Michael goes to shaker her hand, but Lisa has already turned her attention to Job. During the following dialogue, Lisa artfully juggles Job's coat, papers, briefcase, etc... while Michael seems to be getting in the way)

Lisa *(Perfunctory)* Nice to meet you. Job, Mr. Negrete needs to know if you've approved the prospectus for the Kenney plan?

Billie I've got that on my desk right now, Lisa.

Job Right, tell him I'll get that to him tonight.

Lisa All right. Oh, and your wife called. She wants to know if you want to go with the sea green or teal curtains in the living room.

Job *(Chuckling)* There's a difference?

Billie Go with the teal.

Job There you go. If my Vice-President says teal, then teal it is.

Billie Leave the decorating to the women. If you had your way, everything would be brown.

Job And what's wrong with brown? It's the color of good rich soil. Michael, have you ever held good rich soil in your hands? There's nothing like it...

Billie Watch out, Michael, Job will spend hours talking to you about his years growing up on a farm...

Job And what of it? Working on a farm teaches you patience, determination, the value—

Billie/Lisa ... value of hard work.
(Sound of cell phone ringing)

Lisa Excuse me. Canaan-Uz Corporation, you've reached the office of Job Uziah, how may I assist you...
(Lisa puts her hand on top of her blue tooth and walks away)

Job *(Chuckling)* I get absolutely no respect around here...

Billie Oh, it's all in fun, Job. Michael, as you'll soon see, everyone here loves Job in spite of all his stories of the good old days.
(Walking up) Job, your tribe is on the line.

Lisa Tribe?

Michael Tribe?

Job It's Lisa's affectionate way of saying my children. *(Calling)* Which one is it?

Lisa Brian, but from the noise, I'd say they're all there.

Job Put it on video conference, Line Two. Well, gentleman and ladies, that's my cue. If you'll excuse me. Oh, and Michael—

Michael Yes, sir?

Job Grab me a coffee, two sugars, please.
(Lisa, Billie and Michael exit. Job goes to his computer)
(Screen on. Video shows Skype conversation between Brian and Job. Brian adjusts his laptop screen to focus his face. Behind him a rowdy Frat Party is taking place. Periodically people will walk behind Brian making faces at the screen, carrying red solo cups, etc... Throughout the following dialogue, Brian is only half focusing on the computer screen, his attention being constantly drawn away by the things happening at the party)

Job Brian?

Brian *(Muffled)* Totally, just bring it in! WHOA!!!!

Job *(Louder)* Brian?

Brian Oh, sorry, Pops.
Job What's going on over there? It looks like World War III's broken out.
Brian Yeah, yeah— just celebrating.
Job What is it this time— the invention of spray cheese, or did you find a cure for cancer?
Brian Have to finish medical school first, Pop. We're celebrating Mondays!
Party Guests Mondays! Yeah! Mondays ROCK!
Brian But the spray cheese thing is a great idea for next week, thanks!
Job Brian, are you being...
(Claire enters the video)
Claire *(Muffled)* Brian, we're out of ice...
Job Is that Claire?
Brian Yeah. Say hi to Pop.
Claire *(Yelling in phone)* Hi Daddy!
Job Hey Pumpkin. Are your brothers and sister there too?
Claire Ah, Mary's stuck in a meeting, so she's gonna be late, and I think Matt and Caleb are in playing pool. I've gotta get more ice, Daddy— here's Brian.
(Claire exits video)
Job Brian, are you behaving yourself?
Brian *(In background)* Guys— I'm gonna have to clean that up later. Yes, Pops. Always.
Job Yeah, always...
Brian So listen, I'm returning your call. What did you want?
Job I wanted to know if you're still coming down next month.
Brian What? I can't hear you. *(Yelling behind him)* You guys! I'm trying to talk to my dad over here!
Job Turn the volume down on that crowd then. I said that your Mother is expecting all her children home for Thanksgiving.
Brian You think we'd miss mom's world-famous turkey spread? Not a chance! We're catching one of our planes out of O'Hare, one of Caleb's flights, and, oh man...
(Video background shows a large commotion that ends in cheers by the crowd)
Brian That was awesome!
Job Brian? *(Louder)* Brian!
Brian Hey, Pops— I gotta go.
Job All right. Keep and eye out for your sisters, OK?
Brian Yeah, yeah— OK, will do, bye.
Job Bye. Oh and don't do—
(Video shows Brian shutting laptop. Screen off)
Job ... anything I wouldn't do—
(Job turns off his computer screen and presses the intercom on his phone)
Job Lisa, can you come in here for a minute?
(Lisa enters closely followed by Michael who is holding a cup of coffee)
Job Hold all my calls for an hour.
Lisa You have a five o'clock conference call with Farid Namat.
Job Could you ask him if we can move it back? He'll understand.
Michael Mr. Uziah, here's your coffee, sir.
Job Thank you, Michael, but not right now. I'm not to be disturbed.
(Michael and Lisa exit)
Job *(Sighing)* Oh, Lord Jesus, I praise You for Your ever loving mercy and care. Please care for my children right now. Guide them in Your ways. I pray they would follow You in all they do and say, especially tonight, Lord Jesus. My heart is heavy for them. Keep them safe from harm, *(fading out)* surround them with Your angels and may they be...
(Lights fade out. Brief Musical Transition)

SCENE 5: LIVE ACTION: UZIAH HOME

(Lights up on side stage set with a chair, side table with phone and a large plasma screen TV. Job enters, closely followed by Meryl)
Job Remember Meryl, just grab your coat or we're going to be late.
Meryl I'll be just a minute...
(Meryl exits)

(Sound of ringing telephone. Job picks it up)

Job Hello? Oh, Billie, hi... listen, can I call you back? Meryl and I are practically out of the door— We've got to pick up the kids at the airport...

Meryl *(From offstage)* Who's on the phone?

Job *(Yelling)* It's Billie.

Meryl *(From offstage)* No working on Sunday, Job!

Job *(Talking in phone)* Listen Billie, I've really got to... what do you mean, why didn't I answer my cell— you know I turn it off when I go to church... what? What do you mean, what are you saying?... Are they all right? Oh, God... oh, Jesus, no... no, God...

(Job drops the phone and tries to steady himself on the side table and begins to cry. Meryl enters)

Meryl Job, I can't find my coat upstairs, did you move it? Job? Job! What's wrong?

(She notices the phone lying on the ground and picks it up)

Meryl Hello— Billie, what's going on? What... What?! *(Crying uncontrollably)* No...
(Lights fade off. Brief transition music)

SCENE 6: VIDEO – TELEVISION

NEWSCAST

(Screen on. Music continues under broadcast. Steady Cam Video shows newscaster behind desk with cityscape background. News report includes plane crash footage and graphics)

Newscaster 1 *(Fading up)* ... negotiations will be in effect until February... In the Midwest, a devastating crash of Canaan-Uz Flight 0953 took the lives of over 400 passengers last evening. The 747 flight out of Chicago O'Hare was experiencing technical difficulty en-route to LAX. Five of the victims have been identified as the children of the owner and CEO of the Canaan-Uz Corporation, Job Uziah, including the pilot of the craft, Caleb Uziah. Investigators are blaming the crash on mechanical failure at this time... In other news *(fadeout)* the Israeli Prime Minister meets today with the Palestinian...

(Screen fades off. Music ends)

SCENE 7: VIDEO AND LIVE ACTION: UZIAH HOME

(Screen fades up with some home videos of Job and Meryl at the park with their five young children. Meryl is sitting on a picnic blanket braiding a young Mary's hair, while she is playing with a little tea set. A baby is sitting in a bouncer nearby. Job is playing football with three young boys)

(Lights fade up on side stage— Meryl, dressed in black, obviously distraught, is sitting in a chair, watching a flat screen of the home video. Job enters, watches the screen for a moment, then picks up the remote on the side table and turns it off)

(Video screen turns off)

Meryl Why did you do that? Turn it back on.

Job Meryl, you've been sitting here for... days... you need to eat something.

Meryl I'm not hungry.

Job Meryl—

Meryl Just give me the remote.

Job But, it's Thanksgiving, love...

Meryl I don't care. Just turn it back on.

Job It's not going to help

Meryl And what exactly, Job, would be helpful in this situation? What could possibly make this right? Nothing is going to help... the only thing that would make this right is if my children walked through that door right now and...

Job You know that can't happen. Watching this won't bring them back. You'll feel better when you've had something to eat— Betsy made the turkey and stuffing... you should—

Meryl Would you just shut up about the damn turkey! *(Quiet rage)* Just stop it. Stop it! What is there to be thankful for?

Job *(Pausing)* Meryl, I don't know why they died, but God has a plan...

Meryl No! Don't you dare talk to me about God's plan! You just stand there going on about feeling better and food and— My children should be sitting at that table right now! We should be dead long before they are! It's not right— it's all wrong, everything is wrong!

Job *(Angrily)* What do you want me to do?

Meryl I want you to do **something!**

Job What, like curse God? Crawl into a hole? Stop eating? Stop living?

Meryl Yes!

Job Meryl, I can't do that.

Meryl Then you didn't care about them.

Job You know that's not true.

Meryl No, I don't.

Job Meryl, we need to pray that...

Meryl You pray! You just keep praying and see where it will get you... *(She angrily gets out of her chair and starts to exit)*

Job Where are you going?

Meryl You act like nothing's changed. Everything has changed— my children are dead and you want to live like nothing has happened... but I can't.

Job Meryl...

Meryl I just... I can't...
(Lights fade off. Brief musical transition)

SCENE 8: LIVE ACTION: CANAAN-UZ CORPORATION OFFICES (NIGHTTIME)

(Lights fade up on side stage. Job, slightly ruffled in appearance, is sitting at his desk absentmindedly staring at the papers littering his desk. Billie enters)

Billie Job... Job? What are you still doing here?

Job Uh, *(distractedly)* I needed to sign these safety reports and Eli's finished these merger papers... I've got to look them over... I have to, uh, get them signed before my meeting with Farid Namat... and— *(He starts shuffling papers around his desk)*

Billie Job, I can do those things. You shouldn't be working right now.

Job No, I've got things to do.

Billie It's only been two weeks since the memorial, Job. You can't keep pushing yourself like this. You need to go home.

Job All I need to do is some more work, Billie... I just need to review these statements.

Billie I'm sure they can wait and I'm sure Meryl could use you at home right now.

Job She's left for her sister's in Ohio.

Billie You should be with her, I can handle things around here while you're gone.

Job No... I mean, she left.

Billie What?

Job Ah... she... she doesn't want me around. She can't look at me or talk to me. She's hurting right now and I don't know what to do to help her. I just seem to make it worse. I think she blames me.

Billie If she should blame anyone, it's never... never mind.

Job What?

Billie Job... I...

Job What is it?

Billie Never mind. You don't need to hear this right now.

Job Please just tell me.

Billie Job, I've been receiving calls off the hook. There's no easy way to say this, so... they've been looking into Caleb.

Job Looking into Caleb for what?

Billie He was the pilot. There have been some comments made that he might have been drinking the night of the flight.

Job That's outrageous!

Billie Is it?

Job What?

Billie He doesn't have a spotless record, you know that. The media knows that.

Job That was years ago when he was in college. He would never jeopardize the lives of the people on that plane— especially his own brothers and sisters.

Billie Listen, Job, we've been friends for years and you and I both know that Caleb liked to party.
Job They said the crash was the result of a mechanical failure...
Billie Well, now they are saying it was pilot error. Job... I need to know if I have to spin this.
Job If...?
Billie Just tell me the facts and I can try to do some damage control.
Job You don't mean to tell me that you believe this?
Billie *(Uncertain)* All I'm saying is that you need to tell me right now if there is anything I should know.
(Job slams his fist on his desk)
Job My children are dead! That is what you should know.
Billie I'm not attacking you here, Job.
Job No, you're just attacking my son. They are looking for someone to blame, but it is not my son!
Billie *(Pausing)* Look, I'll be in my office for the next couple of hours. We're going to have to address this sooner or later. Call me if you need me.
Job Right.
Billie Please go home and get some rest.
(Billie walks to the main stage where she is met by Michael and Lisa, who have been close enough to overhear their conversation. Michael is fumbling with several stacks of papers and folders)
Lisa What was that all about?
Billie Nothing, Lisa, just a pig-headed man refusing to see the truth. Michael, what are you still doing here?
Michael Mr. Tremain wanted me to finish filing these memorandums.
Billie Well, don't stay here all night.
Michael Yes, Ma'am.
Billie And Lisa, maybe you should drive Job home. He's upset and in no condition to drive.
Michael Oh—I can do that. *(He fumbles with the papers even more, and they start dropping on the stage)*
Billie Ah—I think Lisa can take care of it.
Lisa Sure.
Billie He shouldn't even be here tonight... Just see that he gets home safely.
(Billie exits quickly, followed by Michael, who has retrieved his papers from the ground. Lisa walks over to the side stage, where Job sits at his desk)
Lisa Mr. Uziah? Job?
Job Yes?
Lisa Why don't you call it a night and let me take you home?
Job *(Sighing)* Ah... okay.
(Lights fade down on side stage)

SCENE 9: VIDEO: EXTERIOR OF UZIAH HOME AT NIGHT

(Video screen fade up. Paparazzi camera, late night. Lisa driving Job home in a car. The reporters are across the street from the house at night, low, grainy lighting. Job and Lisa sit in car for awhile, then he exits and goes around to the driver's side window. Lisa rolls it down and Job leans in to talk to her)

Paparazzi 1 Hey— he's back.
Cameraman I thought his wife moved out! Who's in the car?
Paparazzi I don't know, come on.
(Shaky camera shot running up to the car. Sudden flash and bright lights on Job and Lisa's conversation)
Paparazzi 2 Get the shot! Get the shot!
Job Hey! Get that— what are you doing on my property?!
Cameraman Who's the woman, Mr. Uziah? Smile!
(Lisa shields her eyes from the flash bulbs and camera lights and starts backing out of the driveway quickly. Cameras are turned back on Job, who puts his hand in the lens. Video screen off)

SCENE 10: LIVE ACTION: CANAAN-UZ CORPORATION OFFICES

(Lights fade up on side stage where Job and Eli are sitting around Job's desk)

Job God, we thank You for all You have given us. I pray that we would show ourselves as workers approved in Your eyes. Amen.

Eli Amen. It feels good to pray with you again, Job.

Job Yes, it does. Now, onto business, Eli.

Eli Business can wait, Job. I never seem to be able to catch you after church these days.

Job Ah— that's the day I always visit the cemetery.

Eli I'm sorry, I didn't know. I can go with you next Sunday if you want. I know I haven't been around as much as I should.

Job You've always been there ever since college and heaven knows you've got your own life.

Eli But it's not enough. I just don't know what to say.

Job What everyone else says— pray... God has a plan...

Eli You do believe that God has a plan, right, Job?

Job I do... I do. I just don't know what it is, Eli. I feel like my world is crumbling a little at a time. My children, Meryl... I need her so much right now, Eli...

Eli When was the last time you talked to her?

Job She won't return my calls. She thinks I didn't— don't love my children. She doesn't realize how hard it... It's hard just trying to get out of bed in the morning, you know? I see a movie and I want to call Brian and talk about it, I hear a laugh and turn, thinking it's my Claire...

Eli Job— it will pass.

Job What will pass?

Eli All of it— the pain, the reminders—

Job What if I don't want them to pass?

Eli *(Pause)* Job, I don't know what to say...

Job Just listening helps.

Eli I'm here if you need me.

Job *(Heavily sighing)* Right now... I need to get back to work. It's the only thing I still have that makes me feel like me.

Eli So, how about those contracts?

Eli Since the FAA investigation, the Air Force has pulled out completely.

Job The safety commission has already given us a green light to fly. All our aircraft are completely sound.

Eli It doesn't matter to them. The Air Force can't afford the additional delays to do their own independent safety inspection, it's too much of a risk for them.

Job How much does that set us back since we've already begun production?

Eli It was a sixteen billion dollar contract...

Job *(Groaning)* File a protest...

Eli I can, but under the circumstances, it would...
(Lisa enters the stage. She quickly grabs a remote control from Job's desk and points it toward the flat screen. She briefly channel surfs)
(Screen on. Video consists of brief clips from other channels, then a Newscast report. Graphics and footage of FARC rebels, gunfire and aerial shot of building on fire are cut into the newscast)

Lisa Job, there's something important you need to take a look at—

Job Lisa, this is not a good time.

Lisa I'm sorry, Job, but you need to see what's on channel five...

Newscaster 2 ...devastation below. There are still reports of...
(Michael enters, carrying coffee)

Michael Here's your coffee, sir.

Lisa Shhhh!!

Newscaster 2 ...gunfire and small explosives going off at the hospital. Local authorities in Mitu say that the left-wing rebels, FARC have taken responsibility for the bombings in what they are calling an attempt to "liberate Colombia from the Capitalistic threat." The missionary hospital, founded by well-known philanthropist, Job Uziah, housed thirty-two American doctors and nurses who we have confirmed are dead. The names of the victims have not been released to us, however, we know that in addition to the staff of the hospital, over one hundred Colombian patients have been killed as well. Back to you, Jeff...

Newscaster 2 The President has enacted a...
(Job takes the remote from Lisa and turns off the TV)

(Screen off)

Eli Dear God.

Job We visited that hospital just three months ago...
(Sound of telephone. Lisa answers with her blue tooth)

Lisa Excuse me.

Eli I don't believe it. A hospital— what kind of person would kill their own countrymen like that?

Lisa Job, Billie's on Line One, she says it's urgent.

Job I'll call her back.

Lisa She said she's on her way down to your office—

Job Later. I need to pray.

Eli I'll try and intercept Billie. Michael...

Michael What about his coffee?

Eli Not right now.
(Eli, Lisa and Michael exit. As Job starts to pray, a brief musical transition occurs while the lights fade)
(Lights fade back up)

Eli *(From offstage)* Billie— he needs some time to...
Billie enters, closely followed by Eli.

Billie Job— we need to talk.

Job Now is not a good time. I'm in the middle of praying—

Billie No— you don't have time for that nonsense.

Eli Billie!

Billie You barely answer the phone, so I have to come over here.

Job I'm sorry— something has just come up.

Billie What? The hospital?

Eli Then you've seen it?

Billie It's been all over the news today— of course, I've seen it.

Job Then you realize why—

Billie No, I don't. I don't care what happened at one of your little pet projects, Job. I'm not here as your friend right now, I'm here as your VP. You need to start focusing on your company and not your charities.

Eli Billie, the charities are part of our company.

Job How can you talk like that— even as my VP?

Eli Over a hundred people just died, Billie— I think you need to calm down and get a little perspective.

Billie A little perspective? You have thousands of lives you are responsible for, right here— your employees and their families depend on this company to survive. How about focusing on them?
(Billie throws down a manila envelope onto Job's desk. Job opens it)

Job What's this?

Billie Pictures— apparently someone took them one night when Lisa was driving you home.

Job And?

Billie And they were sent here as a taste of what's going to explode in the press tomorrow.

Job What are you talking about?

Billie They're claiming you're having an affair.

Job That's insane.

Billie Insane or not, it's what they'll be reporting.

Eli Ah... that's all I need right now.

Billie Exactly. Allegations of an affair and Meryl leaving you and all the press about Caleb, who should have never been a pilot in this company in the first place.... He was too irresponsible with his personal life—

Job I already told you, they have no right to say anything about my family—

Billie You are the company, Job. Everything about your life will be scrutinized, and it effects everything — everyone who works for you— the shareholders, the employees, me, Eli, even the janitor that cleans up the building— are all affected by you and your life.

Eli We'll issue a statement, Billie.

Billie This isn't something that you can just gloss over, Eli. Add this to the FAA hearings, the lost contracts, plummeting stocks, investors pulling out... the company is being dissected... you need to focus and you need to come clean.

Job What?

Billie What other things are you covering up?
Eli Billie!
Job How can you even ask me that?
Billie If any more things come up that... I won't be able to do this anymore. *(Billie exits)*
(Lights fade down)

SCENE 11: VIDEO: EXTERIOR OF CANAAN-UZ CORPORATION

(Screen on. Video footage of exterior of Canaan-Uz Corporation. A reporter is standing in front of several protesters)

Reporter 1 I'm standing outside of the Canaan-Uz Corporate Headquarters, where an angry crowd of protesters have gathered in response to allegations that Job Uziah, CEO, has been mismanaging the company's charitable giving. Reports of this have been circulating since the anomaly was first noticed while scrutiny was applied to the company after allegations of bid-rigging on government contracts. Morally outraged, charitable givers have shown up in full force...
(Screen fades off)

SCENE 12: CANAAN-UZ OFFICE

(Lights fade up on Job's office, side stage)

Eli Apparently the money never arrived to the Colombian Victim Relief Fund account.
Job Have we investigated every possibility? Accounting error? How about in transit? Maybe the rebels intercepted it.
Eli It's a possibility, I suppose.
Job Find out.
Eli We'll figure it out. I've got accounting going around the clock looking for problems on our end, but till we get this straightened out, the Board of Directors have put a hold on all our charitable causes—including the Orphanage in Uganda.
Job We can't possibly stop work on the orphanage. When was this decided? Where was I when this meeting was held?
Eli You were here. Billie called it without you. She felt you weren't thinking of the company's interests objectively.
Job Well, get the board back here as soon as possible. This issue isn't settled.
Eli That will take time—
Job Then make the time—it's important.
(Lights transition from side stage to center stage, where Farid and Michael are engaged in conversation. Eli exits side stage)
Farid How long did you say he would be?
Michael I'm not sure, sir.
Farid I have been waiting for over an hour. I had an appointment.
Michael Yes, I know, sir, I'm sorry, but he said he didn't want to be disturbed and I'm not sure I should...
Lisa!
(Lisa enters the stage)
Michael The phone's been ringing off the hook and I'm not sure what to say...
Lisa Your only response would be 'no comment.' Anything further, direct them to the legal department.
Michael Got it. Oh, this gentleman is here to see Mr. Uziah, he's been waiting...
Lisa Oh, yes, Mr. Namat, I'm so sorry. Things have been a bit hectic here today.
Farid So, I see.
Lisa Michael, you can go now, I'll take over.
Michael *(Relieved)* Thank you.
(Michael exits. Lights fade up on side stage where Job is sitting at his desk)
Lisa Mr. Uziah, Mr. Namat is here to see you.
Job Send him in.
Lisa Please go in, Mr. Namat. Can I get you anything?
Farid No.
(Farid and Job shake hands, then both sit)

Job Farid, I apologize for the delay. It takes twice as long to check in with the extra security measures. I hope the protesters didn't... well, you're here now and that's all that matters, so... It's just about time for lunch. How about we head over to Merellie's— I know how much you love their spinach ravioli, and we can catch up. You can tell me how your son's soccer game went.

Farid No, we should conduct our business here.

Job Well, all right. I'll have Lisa order in...

Farid To eat with you now would be awkward.

Job In what way?

Farid I would prefer to wait to discuss it until Ms. Shu arrives.

Job I'm afraid Billie Shu won't be handling the merger any longer. She has decided to leave the company.

Farid I see. Then I will just speak plainly. I am sorry that I must bring you more bad news today, but we cannot continue our partnership.

Job I don't understand.

Farid We have been looking into your corporation and we've found some anomalies.

Job Looking into our corporation? I thought you'd finished your review for the merger.

Farid Some new developments have been brought to our attention.

Job You've been doing business with us for years, you and Naadira are practically family.

Farid Do families not sometimes keep things from each other?

Job We have a relationship of trust.

Farid It's not merely a matter of trust. It's also financial. Your stock has plummeted. Not to mention allegations of bid rigging and bribes to Government Contracting Officers. Your corporation is under Federal Investigation. Do you understand what damage will be done to our company by associating with you? What damage has already been done?...

Job Those accusations are found less and are completely ridiculous. The FAA is close to clearing us and we've lost the contracts. Where is the proof?

Farid It does not matter if there is proof or not. These rumors have been circulating and with all the negative media coverage, our board will not sanction doing business with a corporation involved in so many legal issues. We are a traditional corporation founded on integrity. We cannot work with anyone who is less.

Job But we haven't done anything wrong.

Farid That remains to be determined. I only suggest what others have said.

Job I give you my word, Farid.

Farid I am afraid that is not enough anymore. I am sorry, Job, but I have said all I came to say. Our business dealings are now at an end.

Job What about our friendship?

Farid I am sorry... *(He exits)*

Job Good God! Why? Why is this all happening at once? I feel as if my world is being torn out from under me. I don't understand any of it! Help me to understand. Show me what Your plan is. Show me what you want me to do. You are sovereign, Abba Father. I love You and I trust in You — forgive my doubts... *(Fade out)*

SCENE 13: VIDEO/ LIVE ACTION: BOUNDARY BETWEEN HEAVEN AND EARTH

(Video screen on. Time lapse clouds, alternating with thunder sound effect and lightning flashing when God 'speaks')

Satan Where have I been? Wandering to and fro...I've been dabbling in the Middle East, Mali, North Korea, and America for kicks, but really, it's not even a challenge there anymore.
(Very distinct rumbling thunder and brief lightning strikes can be heard. Lighting flashes briefly to indicate lightning strike. Satan pauses as if he's listening to and answering the thunder, all the while staring at the white light above him)

Satan Yes, I've seen Job. He still praises You, though it is to be expected. I mean, if a man still has his health, has he really lost everything?
(Sound of rumbling thunder)

Satan Yes, I'm sure You're right, he would still praise You if... but then again, can You really be certain?
(Emphatic rumbling thunder and lightning)