

# Drama Ministry®

POINT. CLICK. ACTION!

## YOU'RE HIRED

by Troy Schmidt

**GENRE:** Comedy

**SYNOPSIS:** A job interviewer finds that his latest applicant has absolutely no qualifications for the job. Or does he?

**TIME:** Under 5 minutes

**CAST BREAKDOWN:** 2

**TOPIC:** Obedience

**SCRIPTURE REFERENCE:** Ephesian 6:7, 2 Chronicles 31:20-21

**CHURCH YEAR SEASON:** Any

**SUGGESTED USE:** Worship Service, Youth Service

**CHARACTERS:**

APPLICANT—a cheerful, mild-mannered guy

BOSS—a dedicated worker

**PROPS:** A table that acts as a counter, and some papers on top; BOSS may have a name tag

**COSTUMES:** Casual

**SOUND:** Two wireless microphones

**LIGHTING:** General stage

**SETTING:** A store

### Drama Ministry

service@DramaMinistry.com  
www.DramaMinistry.com  
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### Director's Tip:

**Motivation:** Some directors place a great deal of importance on character motivation, and others just see it as one layer toward building a character. Regardless of personal opinion, though, “What does my character want?” is always a good question for your actors to address. A “good” motivation (by which we mean an actable one) involves the other character in the scene—requires some specific response from that person.

For example, our applicant clearly wants a job, but he can't do this for himself. A better way of stating his motivation would be, “I want to convince the boss to give me a job.” All of his lines, blocking, etc., should then come through that filter. Let everything the applicant says or does be geared toward convincing the boss to hire him. Encourage the actor playing the boss to likewise choose a clear, actable motivation. Clearly the boss is exasperated by the applicant's tenacity, but “acting” an emotion (like flabbergasted) tends to come across as phony. Instead, make your actors choose a verb and—once they've settled on a good one—really stick with it. What does your character want to get from the other character?

**Characterization:** Our applicant should be cheerful and optimistic, willing to glide over any obstacle the boss can put in his path, but beware of making him so lighthearted that he comes across as either goofy or disturbed. It's a fine line to walk—he certainly seems insane to the boss—but we (the audience) shouldn't think we're dealing with a madman. Try to keep the actor portraying the applicant joyful yet composed.

**Props and Stage Business:** There aren't a lot of props called for in *You're Hired*, but sometimes a few stage items can lend a sense of reality and urgency to a scene. The boss is clearly consulting a work calendar at some point (“It looks like the only shift we have is nights.”) and the stage directions call for him to begin filling out an application at the conclusion of the scene, so these need to be taken into account when staging. Where do the papers come from? At what point does the boss remove them? When does he begin referencing them?

As simple as those elements might seem, they shouldn't just be left to chance and improvisation. Rustling and flipping through papers can be very distracting during a scene, so any stage business needs to be mapped out and rehearsed as part of the scene's blocking. This scene's comedy all builds to a climax from one basic joke (the fact that the applicant will do anything for the job), so it requires a comic delivery of ever-increasing intensity in order to achieve the payoff at the end. Be sure that the business of forms and calendars doesn't distract from that dynamic.

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*A store, with a counter. The APPLICANT enters and is greeted by BOSS.*

**BOSS:** Yes, can I help you?