

Pancasila [working title] Audition Packet

A Senior Thesis in Acting and Playwriting for Arnold Setiadi

Performance dates: Monday, Nov. 8, Wednesday, Nov. 10, Friday, Nov. 12, and Saturday, Nov. 13

Theatre and Performance Studies Black Box Theatre, 53 Wall St

Hey! Thank you so much for your interest in auditioning for *Pancasila* - we hope that the information below will help you enter your audition feeling as confident and positive as possible, as well as hopefully giving you a good idea about what kind of commitment acting in the production will be. However, if you have any questions at all (either about auditioning, or what acting in the show will look like), please feel more than free to email either of our wonderful producers, Claire (she/her) and Bradley (he/him), at claire.sattler@yale.edu or bradley.nowacek@yale.edu, or our director, Catherine (they/them) at catherine.alam-nist@yale.edu - we're here to help YOU feel as happy and excited about potentially becoming a part of this production as possible :)

PLEASE NOTE: According to the official Yale College Public Health policy, you must be fully vaccinated against COVID-19 to participate in any in-person productions, including this one. There will be no exceptions.

Meet (some of) our team!

Playwright: Arnold Setiadi (he/him)



Arnold Setiadi is a Chinese-Indonesian First-Generation Senior at Yale double majoring in Theater & Performance Studies and Political Science. Although born in Norwalk, CT, he grew up in both Bridgeport, CT and Indonesia. At Yale, he is mainly involved in the entertainment and media realm! He is primarily an actor, but has also produced and written for the Yale Dramatic Association, Yale Drama Coalition, and Yale Cabaret (Asian American representation for the win!). Other activities include: numerous on-campus jobs, TEDxYale, YCC, YMUN, Yale IM Sports, and Yale in Hollywood. His other interests include staying active by working out or playing soccer, singing, eating, watching shows, and hanging out with family and friends. Upon graduation, he hopes to become a successful actor, producer, and writer for film, TV, and theater! As long as he's in the process of creating ART, he's content.

Director: Catherine Alam-Nist (they/them)



Catherine is a sophomore in Grace Hopper College majoring in Theatre Studies and Humanities. They would describe themselves as Bangladeshi-American-British, and are also an international student. At Yale, Catherine has worked in theatre as a performer, props designer, diction coach, playwright and director, having previously directed the online shows *Dominion* and *Unstable Connection*, and will be directing *King Lear* in spring 2022. Besides theatre (and tbh there's not much I do besides theatre.....) they also work as Reform Chavurah student leader at Slifka, and are co-Vice President of the Yale Drama Coalition (okay, so I guess that's also theatre-related). They are particularly passionate about promoting queer representation and Asian/Asian-American representation in our casts, production teams, and in the stories we choose to tell at Yale. This past summer they also trained as a director at the National Theatre Institute at the Eugene O'Neill Theatre Centre.

Producer: Bradley Nowacek (he/him)



Bradley is a junior in Morse College majoring in Theater & Performance Studies (definitely) and EP&E (probably). He's primarily worked as an actor (*American Idiot*, *Dominion*), but has also done stints as a producer (*Our New World*), assistant director (*Lost Girl*), and musician (*Our New World*). Aside from theatre, Bradley has been known to hang around the Yale Dems, write for the YDN, and spend far too

much time watching late night comedy (and I do mean far too much). He is originally from Wauwatosa, Wisconsin, and will do a variety of ridiculous accents upon request (or just whenever). Holy cow this bio has way too many parentheses in it.

Producer: Claire Sattler (she/her)



Claire is a junior in Pauli Murray College majoring in Theater & Performance Studies and MCDB because she hates free time and/or fun. She is the resident jack-of-all-trades of Yale Theatre, known for spending her freshman fall painting windows and floors for *Sweeney Todd* and *Rumpringa*, her freshman spring belting like a maniac in *American Idiot*, and her sophomore year writing and directing a bonkers virtual comedy play about Dungeons & Dragons called *Roll With It!*. In her (lack of) free time, Claire enjoys being a boba-addicted Wasian, trying to write the next Great American Sitcom, and complaining about the MCAT. She's constantly juggling her responsibilities and clownery, so it only makes sense that she's also Vice President of the Yale Anti-Gravity Society.

What is *Pancasila*?

Pancasila is an original play by Arnold Setiadi (he/him) that explores the experiences of a myriad of Asian American characters from across the diaspora, with particular focus on relationships to family, heritage, the entertainment industry, and the concept of the 'American Dream' within this community. The play looks at both aspects of the Asian-American experience that bind the diaspora together, as well as factors which can lead to different members of the community having markedly disparate experiences, such as nationality, age, social class, immigration status, gender and religion. The author's note at the start of the script describes it as a 'dramatic comedy', which invites both actors and audience to share laughs and have fun, whilst simultaneously creating a forum for more serious themes and questions to be explored.

As the Asian-American community is one which has been historically underrepresented both in theatrical industry at large and in Yale theatre in particular, or has often been portrayed in demeaning, stereotypical fashions (often by white writers and directors), the team behind this show is incredibly excited to be presenting a piece that grants Asian American characters more depth, nuance, and complexity of experience; we are also excited to have Asian American theatremakers in numerous production team positions, as well as in major roles in the cast.

Who are the characters in the play?

Because the play is a new work which will be developed throughout the rehearsal process, aspects of some characters will possibly change somewhat. However, the core list of characters below, as well as their major defining characteristics, are unlikely to change significantly from now, so please use the below list as a reliable reference.

A note about gender and casting: This production aims to be as inclusive of trans, non-binary, and gender-non-conforming artists as possible. The gender identities listed beside each character below indicate only the gender that the character identifies as, not the gender identity that the actor playing them has to hold. Anyone of any gender identity is welcome to audition for any character that they are drawn to/feel comfortable playing. There will also be a space on the audition form for actors to list what gender identity/ies they feel comfortable playing, and we will be sure to only call you back for characters with gender identities that you feel comfortable playing. If there is anything that we can do to make the audition space feel more welcoming and safe for you and your experience of gender, please get in touch with Catherine, our director, at catherine.alam-nist@yale.edu.

Please also note that the roles of Christian and Brian are pre-cast, so we will not be auditioning for these roles.

Principal roles

Harold: 54. Jacob's father. Appears conservative on the outside. *Identifies as a man*

Daisy: 54. Jacob's mother. Selfless. *Identifies as a woman*

Christian*: 23. "Wannabe" detective who is dutiful to his dead parents. *Identifies as a man*

Brian*: 22. Christian's partner-in-(anti)crime. *Identifies as a man*

Jacob: 21. Aspiring actor. *Identifies as a man*

Camille: 21. Jacob's girlfriend. International student from South Asia. *Identifies as a woman*

Aaron: Jacob's younger brother, decided to pursue STEM to satisfy his parents, but does NOT like it. *Identifies as a boy*

Charlie: Aaron's close friend. Really smart but a bit snarky at times. *Identifies as a girl*

Brandon: Charlie and Aaron's classmate/friend. Like Charlie, is smart and passionate about STEM. *Identifies as a boy*

*** These roles have been pre-cast.**

From the author, on the ethnicity of the principal characters: The actor playing Camille will ideally have a South or Southeast Asian background, and the actors playing Jacob, Harold, Daisy and Aaron should all have the same ethnicity, preferably East Asian or Southeast Asian.

Ensemble characters

Iragi: Brian and Christian's boss at the detective agency. *Identifies as a man*

John: Director that Jacob auditions for. *Identifies as a man*

Billy Bob: John's assistant. *Identifies as a man*

Mr. Pumpnickel: Executive at a consulting firm. *Identifies as a man*

Mrs. Rodgers. Mr Pumpnickel's assistant. *Identifies as a woman*

Julian. A waiter Christian and Brian meet. *Identifies as a man*

Random Waiter: Another waiter Christian and Brian meet. *No gender identity specified, will be the choice of the actor*

Random Kid Studying: Shushes Brian and Christian in a library. *No gender identity specified, will be the choice of the actor*

Izzy: Casting agent that Jacob auditions for. *Identifies as a woman*

Barry: Casting agent that Jacob auditions for. *Identifies as a man*

Greg: Casting agent that Jacob auditions for. *Identifies as a man*

Jebedoiah: Prospective recruit to Iragi's company. *Identifies as a man*

All the ensemble characters can be played by actors of any ethnicity, except for the actor playing Random Waiter, who should be Latinx, as this is referenced in the script.

What's the audition timeline for this show going to look like?

We're going to be casting in the Yale Drama Coalition's September casting cycle, which means that we'll start holding auditions on Friday, September 3. You'll be able to book a time that works for you by clicking the tab with our show name on it on the 'Auditions' page on the Yale College Arts website (<https://collegearts.yale.edu/opportunities/auditions>), although please note that you have to create a YCA profile to be able to book audition slots.

Here's a general outline of what our audition/callback schedule will look like:

Saturday, September 4, 2021: Season preview - this is a fun event held by the Yale Drama Coalition where all the shows casting that semester pitch their shows briefly, and you can talk to the show's representatives afterwards if you have questions or would like to get more information - you'll be able to hear our show's pitch and meet some of us on the team there :)

Sunday, September 5 (morning): Audition workshop!

Sunday, September 5 (afternoon) - Tuesday, September 7: First round of auditions

End of the day on Wednesday, September 8: We'll let you know whether it would be helpful for us to see you for a callback

Thursday, September 9 - Friday, September 10: Callbacks in the afternoon/evening (if we'd like to see you for a callback, we'll contact you on Wednesday to find a time that works for you in one of these timeslots)

Saturday, September 11: Unlikely that we'll be seeing anyone on this day, but if there's a tough casting choice that means we really need to see a few people again, we may ask you if you could possibly come see us again at a convenient time on this day

Sunday, September 12: September Casting Day!! That means that all the shows casting in the September casting cycle will get together in a room at noon and start calling actors to offer them roles.

What's an audition workshop? What can I expect if I attend?

An audition workshop is a chance to meet more of the production/creative team of the show, hear more about the show, the audition process, and the rehearsal/performance schedule, all in an informal and supportive environment. You'll also be able to hear more about what specifically we'll be looking for during the audition process, as well as to ask us any questions you have about auditioning, rehearsals, or the show itself. This is also a chance for us to give *you* more information about why you should want to be a part of our show - throughout the whole casting process, we're also auditioning for you as well, in a way! You can expect to meet the director, writer, at least one of the co-producers, and possibly the stage manager as well as members of the design team. Although this workshop will primarily be focussed on what to expect when auditioning to act in the show, feel free to also attend this workshop if you're interested in working on the show in a production capacity, and would like to hear more about us!

What can I expect from the different stages of auditioning?

For the first round of auditions, we're going to ask you to read a two-person scene from the play, with one of the show's prod team members as your scene partner. These scenes are all available at the bottom of this packet, and feel free to pick whichever character you feel you suits you best — we will be considering everyone who auditions for all parts in the show that we can possibly see them in (and that they have indicated they feel comfortable playing from a gender perspective), so no need to worry that you're limiting yourself to a particular role depending on which audition piece you pick for the first round.

For the second round of auditions/callbacks, we might ask you to read one of the pieces from the initial round of auditions or a different piece, which will again most likely be a multi-character scene. We will do our best to send what we expect to ask you to read the night that we let you know whether we'll be calling you back or not (Wednesday, September 8) - however, depending on how many people we need to invite to the second round of auditions, this may or may not end up being feasible, in which case we'll let you know what we'd like you to read when you arrive at callbacks, and give you some time to read over the scenes by yourself or with your scene partner before we ask you to read them for us. We understand that callbacks (and auditions in general) can be super stressful, so we promise we're not looking for a super-refined version of the scenes — what we're looking for more than anything else in our auditionees is enthusiasm, an interest in the script and the issues/questions it explores, and a willingness to have fun with your collaborators in the audition/rehearsal space :)

We'll also have all of the audition/callback pieces printed out when you arrive, so need to worry about bringing these yourself!

What's the rehearsal timeline going to look like?

This show is a 'straight play', meaning that it is not a musical — all dialogue in the play is spoken. This means no music learning or choreography is required, which makes it a lesser time commitment than a show involving these elements. However, the play's performance dates are in the middle of the fall semester (**our performances dates are Monday, Nov. 8, Wednesday, Nov. 10, Friday, Nov. 12, and Saturday, Nov. 13**), meaning that we will have less than two months between Casting Day (September 12) and the show opening, so we will have to do all of our character work, blocking, line-learning, costume fittings, run-throughs, etc., in this time period. It would therefore be reasonable to expect that this show will be a pretty significant part of your life in that two-month period if you accept a role in this show. While the exact time requirement for each character will differ depending on the amount of stage time they have, and time requirements will also vary per character week-by-week depending on which specific scenes we're working on that week, for a mid to large-sized part in this show, you can expect approximately the following time commitment throughout the production process:

Mid-September to early October: 4-8 hours of rehearsal per week

Early October to late October: 8-12 hours of rehearsal per week

Residency in the Black Box Theatre (starts October 24, 2021): 10-12 hours of rehearsal per week

TECH (starts October 31): 15-25 hours per week

- Plus load-in (*the day the show loads into the theatre, where the cast usually spends the day helping move sets/props/costumes into the theatre, hang lights, etc.*)

Performances (Monday, Nov. 8, Wednesday, Nov. 10, Friday, Nov. 12, and Saturday, Nov. 13):

4-5 hours per performance (*includes time to get into costume/makeup, warm up, perform, and take off costumes + clear the space*)

- Plus strike (*the evening or day after the show, when the cast usually helps to remove sets/costumes/props from the space, take down lights, clean up the space, etc.*)

What if I don't get offered a part?

Do not despair! We on the production team really want to provide as many opportunities as possible for people to get involved if they want to, and there are a variety of ways to get involved in this show. We're currently recruiting for:

- Props Designer
- Hair/Makeup Artist
- 2-3 Assistant Stage Managers
- Assistant Producer
- Assistant Sets Designer
- Assistant Sound Designer
- Assistant Lighting Designer

If you don't end up getting cast in the show, but are still interested in the project, we strongly encourage you to reach out to either bradley.nowacek@yale.edu or claire.sattler@yale.edu about any of these roles that you're interested in - it's not a problem at all if you don't feel like you have prior experience related to these positions, we'll be more than happy to help mentor you throughout the process, or find you a mentor outside of the prod team who can better provide role-specific support :) All that we're looking for is excitement, positivity and enthusiasm for this production, the process of putting on a piece of new work, and Asian-American representation onstage - if this sounds like you, we'd love to hear from you!

Audition sides begin on the next page :)

1. Daisy + Harold

Daisy: 54, character identifies as a woman. East Asian or Southeast Asian

Harold: 54, character identifies as a man. East Asian or Southeast Asian

Daisy: What's wrong with him? Kids nowadays are extremely disrespectful. If I did what he did back home, I can't even begin to imagine what my parents would have done to me.

Harold: (*sigh*) Months, Daisy. Months. Jacob has been gone for months. Actually, it's getting closer to a year. (*beat*) I just can't imagine a world in which he'll succeed with his plans. Just stay safe and do what you can to guarantee your future. And guarantee you happiness at that point, as well.

Daisy: (*beat*) Well, it's not like he's completely wrong. We do need to love him and support him as our only child.

Harold: I'm just saying I don't want the kid to ruin his life, especially with this whole Hollywood thing. He spends most of his time auditioning -- auditioning for what?!

Daisy: Whatever. I just think that we should start to trust him. He's getting older Harry. We're getting older. He's going to have to take risks, and as his mom I do hope he can succeed. It's not like his career choice is that bad. I was never given an education... You need to remember that.

Harold: You don't need to worry about working a day in your life, alright? (*beat*) That kid will never understand things from our perspective. We came here with nothing, but broken English. I spent years trying to expand my business just for my son to be somebody's puppet in an industry full of lies.

Daisy: Ugh, you always have to make it about yourself.

Harold: What do you mean?

Daisy: You always figure out how to connect every single situation we are talking about to YOU, or how "great" / you are.

Harold: I don't get what you're saying.

Daisy: We're talking about our son's career and then suddenly you just have to bring up that little shop we had back home that you considered a "business"? That happened over 25 years ago Harold, give me a break.

Harold: Huh... Alright then. Sorry, I guess it's because I see so much of myself in him...?

Daisy: See yourself in who?

Harold: Nevermind.

Daisy: You know... I don't mind working some day, Harold.

Harold: You? Work? I should not hear those two in the same sentence.

Daisy: No, I'm being serious. Especially ever since Jacob left, there's not really a point, you know? I'm barely doing anything nowadays. Heck, I'm pretending to clean the shelves right now (*breaks the*

fourth wall with Harold). This is all for show. I need to do something. I want to keep moving. I want to find a job and work hard and become the CEO of a –

Harold: We're undocumented, Daisy.

Daisy slowly gets removed from her ecstasy and gradually realizes the reality of their situation.

Daisy: *(beat)* Oh, sorry... Yes, you're right about that.

Harold: Jacob better start coming to his senses.

Daisy: *(sigh)* Things will get better... I'm sure they will. He'll come back.

2. Harold + Jacob

Harold: 54, character identifies as a man. East Asian or Southeast Asian

Jacob: 21, character identifies as a man. East Asian or Southeast Asian

—

Harold: Well, that was too much to process for my old, dusty body.

Jacob: Wait... Hey Dad?

Harold: So you're finally taking the time to talk to me?

Jacob: Well, it's not like you ever make an effort to see me nowadays.

(silence)

Jacob: I don't know what happened to our family, to our relationship. You would always carry such an exuberant smile through it all... dad, what happened to you?

Harold: You're disappointed in me, aren't you? I bet you can't bear to look at your own father this way.

Jacob: I just... I just wish you would talk to me more. I wish you would communicate with me. I just wish you trusted me.

Harold: How is this about trust?

Jacob: You've never trusted me with pursuing my own goals.

Harold: Being a parent is harder than it looks.

Jacob: It's your ONLY job as a parent. *(very intensely delivered)* You have to start acting like a father.

Harold: *(sitting down)* I guess I do. I guess I'm still so... so childish.

Jacob: Childish? How so?

Harold: Because I have hope. Such a childish thing, isn't it? Hope is irrational the way I hope for everything in my life to remain the same, but also change into something more forgiving. Did you think I enjoyed leaving my country to be here? Do you think I enjoy my life? I wish I could carry around the polluted villages, shady street vendors, and all of those memories with me wherever I went. But I also wish I didn't have to be so sorry for looking the way I am... I wish the racist laws back home would have just flown away along my own innocence. *(beat)* At the same time, I wish I could enjoy the freedom of America without the difficulties they place on people like us... Why is it that we always have to choose between realism and romanticism? Isn't the very fact that we were born on this earth a blessing and a privilege given to us so that we can experience both, everything that life has to offer?

Jacob: *(beat)* I know you've had it tough, but you're just saying the same old stories that, to be quite frank with you, have lost any meaning to me. You constantly mention how shitty you had it growing up and all of the sacrifices you've made for us, but I...

Harold: And that's your problem Jacob. How do you expect to change the minds of others, when you yourself refuse to open up yours? Do you really think that you and Camille broke up earlier just because

she didn't agree with you, or didn't wanna listen to you, or didn't love you? Do you think that the only reason you're not pursuing your goals right now is because of your own incompetence? Do you really think that I have never even give the smallest amount of effort to try to listen to you --

Jacob: I just don't feel anything, sometimes! If you listened to me, or even talked to me or trusted me, then maybe I would have felt...

Harold: Felt what?

Jacob: Maybe I would have felt love.

Harold: (*beat*) Love, huh? Growing up with family, there is so much that is said and unsaid, and it's what's in the unsaid that is important. (*sigh*) My point is that I struggle communicating with you, Jacob. My love for you is conveyed in the things that I cannot verbally express...

Jacob: But it would have been much easier to say things! We are not the same, dad!

Harold: Yes, we are Jacob! We are both dreamers!

Jacob: Sure, we are. But you're a pretty damn selfish one.

Harold: It's fine... My life is almost over anyways. After all of these years of trying to show my love for you, you still won't seem to understand. After finally learning enough English being in this country for so long, you still can't seem to understand my words.

(*beat*)

Jacob: (*beat*) You said that we're both the same, that we're both dreamers... What did you mean by that?

Harold: Well, Jacob... After all of those decades... I think I can say with certainty, that you can truly be whatever you want to be. (*beat*) And it's not my job as a parent to force you to abide by my "rules." I want you to enjoy this life and live every single day differently from the other.

3. Camille + Brian

Camille: 21, character identifies as a woman. South or Southeast Asian.

The role of Brian has been pre-cast, so we recommend that you don't read for this part.

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Brian: Oops, sorry ma'am, let me help you with that.

Camille: Thanks so much.

Brian: Wow. I don't think a beautiful small, Asian lady like you should be carrying that much luggage.

Camille: Umm... was the "Asian" part necessary?

Brian: Well, yeah, obviously.

Camille: Why?

Brian: Umm... uhh, because...

Camille: It's OK. I was just joking. I'm just heading back home. It was a bit of an unexpected event.

Brian: Home? Where's that? China? Japan? Korea?

Camille: Bangladesh.

Brian: Ohhhh, Boongladesk, of course. I thought you were from an Asian country for a second.

Camille: Bangladesh is in Asia. South Asia, to be specific.

Brian: What, there's more to Asia than just those three?!

Camille: Yes.

Brian: (*turning away*) Dammit Brian. We've been through this with Christian.

Camille: (*laughing*) Honestly, it's fine. You seem earnest, and that's good enough.

Brian: Well, why are you heading back to Bungluh...

Camille: Bangladesh.

Brian: Exactly, I knew what I was saying... so, uhh why...?

Camille: Well, for family reasons, really. Gotta visit mom and dad.

Brian: Wait, so you're telling me you're flying all the way back to Bangladesh to see your parents? Heck, I flew all the way from California to here to get AWAY from my parents. So far it's been super duper swell.

Camille: Well, maybe if your parents were as strict as mine, we'd be able to relate more. (beat) See 'ya.

Brian: Wait, I'm so sorry. Please don't leave yet... I have this habit of sounding like an inconsiderate asshole, but please... Tell me more.

Camille: Huh? Umm, this is weird, but sure I guess? My flight doesn't leave until another two hours or so. Uhh...

Brian: Do you love your parents?

Camille: Of course I love my parents, are you kidding me? It's just that they are so stuck to their traditions. In Bangladesh, we're still sorta at that stage where women don't usually pursue higher education or anything like that. My family is pretty well off so they wanted me to just marry a rich dude, and well, that would be my life.

Brian: That'd be such a boring life.

Camille: Tell me about it.

Brian: Yeah, my parents just wanted me to live under their wealth. It would have been an easy way out of things... But that would have been it...?

Camille: No excitement.

Brian: Nothing new.

Camille: Just boring.

Brian: Just boring.

Brian: Well, that's why I moved here in the first place, to be honest. To get out of my comfort zone. Did I have to do that? No. But did I need to do that? I think I did. Was there an unfulfilled promise or desire to create something, do something, find something that I was missing? I want to find it. I don't know what it is yet, but I know that I have to find it.

Camille: Huh... Well those were all of the reasons why I moved here in the first place...

Brian: (beat) Wait, then why are you heading back?

Camille: ...

Brian: Sorry, that might be too much information to ask from you.

Camille: Yeah, no worries. (beat) I think I'm gonna head out now.

Brian: Of course! Umm, take care.

4. Mr. Pumpernickel + Jacob

Jacob: 21, character identifies as a man. East Asian or Southeast Asian.

Mr. Pumpernickel: Character age ambiguous. Any ethnicity. **Note: For the sake of this audition, anyone of any gender identity is encouraged to read for Mr. Pumpernickel, and to adapt the character in terms of gender if they want (i.e. you can play the character as ‘Ms. Pumpernickel’ or ‘Mx. Pumpernickel’ if you want!)**

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Jacob attends a local consulting seminar that was recommended by his new friend, Christian. He enters the workshop filled with people and takes a seat in the back corner of the room.

Mr. Pumpernickel: (enthusiastically) Hello everyone, welcome today to my consulting presentation for “ABCDEF, and Don’t Forget the G” Consulting Company. Today, we will be going over the five main core qualities that we look for when selecting consultants to work at our firm. (switches powerpoint slide) The first one is: “both inter AND intrapersonal skills.” (to the group) Can anyone elaborate on what I mean by that? (*waits a bit*) Yes, uh, red hat in the back.

Bingo! That answer gets you some extra cookie points -- well, umm, not actually, like uh, we’re not legally obliged to provide you with compensation of any kind, umm... But yes, you’re right –

Jacob: (*under his breath*) What a loser.

Mr. Pumpernickel: (*noticing Jacob’s rude remark*) Oh. I’m sorry? Gentleman in the back.

Jacob: Oh, uh, me?

Mr. Pumpernickel: Yes, you. Did you say something?

Jacob: Oh! No no no, I’m good. You can carry on... Sorry –

Mr. Pumpernickel: No no, I insist. (angrily) If you wanna smart mouth and wise talk that big chomper of yours, why not say it in front of everyone else? Huh?! Why don’t you just tell everyone what you just said you little piece of –

Sorry, I forgot to go to my 5 PM Anger Management Appointment yesterday, but I’m good now... (awkward pause, getting back on track) Anyways... back to my point: as you will be working with several clients for anywhere between 4 to 12 months, it’s crucial that you understand their issues, which leads to the second core quality: problem solving skills. Consulting is all about problem solving –

Jacob: (*whispering to a random dude sitting next to him*) Yo, look at my disgusting ass calluses. I started nibbling on them to make them more rough.

Mr. Pumpernickel: That’s it! (*Pumpernickel rushes towards Jacob*) My KNUCKLES are gonna have calluses after I’m done with you!

Just as Mr. Pumpernickel is about to land a huge one on our boy Jacob, Pumpernickel has a realization.

Mr. Pumpernickel: Wait... Jacob?

Jacob: Huh? How do you know me... (beat) Jimbo?

Mr. Pumpernickel: Yes! Jacob! It's me! Jimbo! Remember? I was your babysitter when you were like 9 years old.

Jacob: Ho-ly shiznit, man. I didn't recognize you with your suit and tie and all that.

Mr. Pumpernickel: Same! If it weren't for me being 3 inches away from smacking the living daylights out of you, I wouldn't have gured!

Jacob: Never knew your last name was Pump... Pumpy... Pumpy Pumper Nick –

Mr. Pumpernickel: Pumpernickel. Then again, you only referred to me as “Big Bro Jimmy Job” when you were younger. Damn Jake... well, how's mom doing?

Jacob: She's doing fine! It's just, well...

Mr. Pumpernickel: What?

Jacob: It's just so surprising seeing you here... You were like an -- no, you are an older brother to me. Haven't seen you since. *(beat)* You've grown so much now.

Mr. Pumpernickel: I should be saying that to you!

Jacob: *(slight chuckle)* Huh... What are the odds...?

Mr. Pumpernickel: What was that?

Jacob: Well, as you can tell, the reason why I'm here is because I don't know what the fuck I wanna do with my life.

Mr. Pumpernickel: Well, you're at this meeting, no?

Jacob: Yeah, only 'cause some random DoorDash guy I met the other day recommended it to me.

Mr. Pumpernickel: Well... What are you passionate about...?

Jacob: Acting!

Mr. Pumpernickel: Then do that!!!

Jacob: Yeah! What the fuck am I doing -- I have an audition in a few hours later tonight -- I should be preparing for that! I'll just get some dinner, tell Camille, and I'll be on my way to success!

Mr. Pumpernickel: Of course! Hey, let me walk you out!!!