

## Contents

ATLANTA SOAPS — “KENDRA AUDITION SIDES” .....	3
Sister/Cousin Jas.....	7
Maintenance Man Sides .....	10
Nagging Neighbor-Regina .....	14
Baby Mama "Kemi" .....	17
Maid Sides-Jazz .....	20
Mike's Audition Script .....	22
Toni Script Sides .....	24
Kina/Ari Script Sides .....	26
Nephew/Son .....	30
Daughter Sides.....	32
Male Best Friend Sides.....	34
Therapist Sides.....	36
Traveling Nurse.....	38
Little Brother’s Girlfriend Sides .....	40
Rex Spouse .....	41
Ron’s little brother .....	42
Rex The Pressure Washer .....	43
Kelly Single Friend .....	44
Comedian - Be prepared to tell a good joke:-).....	45
Insurance Man Sides.....	47
Dancer ( All Forms) Sides .....	49
Mother’s Role Sides .....	51
Father’s Role .....	52
Daughter’s Friend .....	54
Disc Jockey Sides .....	56
Singer Sides ( Be ready to sing your favorite song).....	57
Yoga Instructor Sides .....	58

Nail Tech Sides ..... 59  
Couple’s Massage Therapist ..... 60  
Ken (Mike’s Brother) ..... 62

## ATLANTA SOAPS — “KENDRA AUDITION SIDES”

INT. ARI'S KITCHEN — DAY

Kina and Ari sit at the counter sipping mimosas. The front door bursts open and in walks KENDRA — hair tied up, diaper bag hanging off one shoulder, baby bottle in one hand, pure chaos in her eyes.

KENDRA

(throws her bag down)

Y'all. I just survived World War III... and it had a car seat.

ARI

(laughing)

Girl, what happened?

KENDRA

What didn't happen? The baby spit up on my blouse, my mama called me lazy for orderin' DoorDash, and my man said, "You look tired."

I look tired 'cause I ain't slept since Beyoncé dropped her last album!

KINA

(snickering)

You could've called first.

KENDRA

If I called first, y'all would've locked the door! I need emotional support and breakfast food.

She flops onto the stool dramatically, fanning herself.

KENDRA

You ever been so tired you start prayin' mid-diaper change?

“Lord, take the wheel—just not this stroller!”

ARI

(laughing)

Girl, you're overreacting.

KENDRA

Overreacting?! My baby threw up on my soul! I been smellin' Enfamil and regret since 8 a.m.!

KINA

Well, you wanted kids, remember?

KENDRA

Yeah, I wanted a baby, not a full-time supervisor with no benefits.

And every time I try to rest, he start cryin' like I just got promoted!

ARI

(chuckling)

At least your man helps, right?

KENDRA

Girl, please. He “helped” by takin’ a nap. Said he was tired from watchin’ me be tired. I almost put a pacifier in his mouth and rocked him to sleep—permanently.

Kina and Ari burst into laughter.

KENDRA

(sipping her mimosa)

I swear, if motherhood had a Yelp page, I’d rate it 3 stars. Love the product—hate the hours.

KINA

You dramatic, but you hilarious.

KENDRA

That’s all I got left, baby—humor and a stretch mark shaped like Georgia.

ARI

A stretch mark?

KENDRA

Yep. Every time I look at it, I remember what I lost—sleep, sanity, and the will to wear crop tops.

They all laugh. Kendra leans back, proud of herself despite the chaos.

KENDRA

But hey, I'm still fine. Just tired fine.

FADE OUT.

## Sister/Cousin Jas

RON CHRISTOPHER & FRIENDS

Episode: “Cousin Jaz Moves In”

© Rontastic Films

INT. RON AND ARI’S LIVING ROOM – DAY

Sunlight pours in through the blinds. The house is spotless and peaceful. Ron lounges on the couch with a smoothie in hand. Ari sits nearby, sipping coffee and smiling.

ARI

You notice how peaceful it’s been lately? No drama, no surprises, no doorbells—just quiet.

RON

Yeah... it’s almost scary. I feel like peace just paid rent early for once.

ARI

Mmhmm. Maybe we finally in our grown-and-stable era.

RON

Don’t say that too loud. Every time somebody say “peace,” God send a test.

The doorbell rings three times—followed by a loud knock.

ARI

See? You spoke it into existence.

RON

(sighs)

Lawd... I knew peace had a short lease.

He opens the door. Cousin Jaz stands there, rocking a mocha spandex set, sneakers, and a denim jacket tied at the waist—two big floral suitcases behind her.

COUSIN JAZ

This house smell like a candle factory and clean credit!

RON

That's just Jazz's cleaning spray and my black card pretending to get along.

COUSIN JAZ

(laughing)

See, that's what I missed 'bout you, Cousin Ron—you always got somethin' slick to say!

RON

And as always, when you show up, peace just goes on vacation.

Ari walks in from the hallway, grinning.

ARI

Hey, Jaz! You made it safe?

COUSIN JAZ

Safe? Girl, that Greyhound had me rethinking my whole walk with Jesus.

Some lady next to me said her spirit guide was Beyoncé. I said, "Ma'am, if Beyoncé guided you here, she took a wrong exit!"

RON

(squinting at luggage)

Oh no, no, no... this look like more than a weekend visit.

COUSIN JAZ

It's just a lil' staycation—till I get my bearings. Network, find a job, maybe meet a Falcons player who love the Lord.

RON

Just remember, faith without a paycheck is dead. And make sure he love the Lord and got a contract.

COUSIN JAZ

(laughing)

See, that's why I missed you!

ARI

(teasing)

You tryna fit in already, huh?

COUSIN JAZ

Oh, I'm ready. I studied Atlanta on TikTok! I got my brunch walk down, learned how to say "periodt," and I just ordered lemon-pepper wings so spicy they come with a waiver.

RON

(sips smoothie)

Oh look at God... Birmingham just Prime-shipped me drama in leggings.

COUSIN JAZ

Don't act brand new, Cousin Ron! You said, "Come to Atlanta, it's opportunities everywhere!" Well, I'm here—opportunity number one!

ARI

You mean staying in our guest room rent-free?

COUSIN JAZ

(mock offense)

Excuse me, ma'am—I'm payin' my way in vibes and good intentions!

They laugh. Ron shakes his head, defeated.

RON

(to himself)

First Jazz the maid, now Cousin Jaz. I'm livin' in a Jaz sequel.

COUSIN JAZ

Baby, we ain't in Birmingham no more... time to turn my country off and my city on!

She hits a quick TikTok-style hip sway and tosses her pixie cut proudly. Ron groans as Ari bursts into laughter.

RON

Yep... the remix nobody asked for.

FADE OUT.

## Maintenance Man Sides

ATLANTA SOAPS — “THE MAINTENANCE MAN” AUDITION SIDES

© Rontastic Films

INT. RON AND ARI'S KITCHEN — MORNING

Jazz stands with her arms crossed, unimpressed. The MAINTENANCE MAN — tall, muscular, wearing a too-tight shirt — is under the sink, clanking tools like he's winning a battle he's clearly losing.

JAZZ

You sure you know what you're doin'?

'Cause that sound like the pipes tappin' out.

MAINTENANCE MAN

Relax, sweetheart. I been fixin' things since I was twelve.

JAZZ

Yeah? You start with your grades?

He chuckles, slides out from under the sink, wiping sweat dramatically.

MAINTENANCE MAN

(laughing)

You funny. You got that sharp mouth — I like that.

JAZZ

You also like floodin' kitchens, apparently.

MAINTENANCE MAN

That's just pressure buildin' up, baby. I know how to release it.

JAZZ

Mm-hmm. Well, release it outside before you break somethin' else.

He leans on the counter, smiling, confident.

MAINTENANCE MAN

You always this hard on a man tryin' to work?

JAZZ

Only the ones who think "work" mean talkin' more than fixin' stuff.

MAINTENANCE MAN

(flirtatious)

Maybe I'm just distracted — can't focus with you starin' at me like that.

JAZZ

Boy, please. I'm starin' 'cause I'm waitin' for you to do somethin' right for once.

MAINTENANCE MAN

(grinning)

Well, one thing I do right is make an impression.

JAZZ

Yeah, like a bad review.

The sink suddenly SPRAYS water everywhere. Jazz jumps back.

JAZZ

See?! Now look what you did!

MAINTENANCE MAN

(laughing, trying to control the leak)

That's just a minor setback. Happens all the time.

JAZZ

In your career or your relationships?

MAINTENANCE MAN

Both — but I bounce back quick!

He finally stops the water and stands tall, dripping wet but still smiling like he's proud.

JAZZ

You somethin' else.

MAINTENANCE MAN

And you somethin' I wanna get to know... after I fix your pipes.

JAZZ

Boy, fix your life first.

FADE OUT.

## Nagging Neighbor-Regina

ATLANTA SOAPS — “THE NOSY NEIGHBOR” AUDITION SIDES

© Rontastic Films

INT. RON AND ARI’S LIVING ROOM — DAY

Ron and Ari sit on the couch. There’s a sudden knock — three fast taps followed by a long pause.

RON

(sighs)

Oh no. That’s her knock.

ARI

You mean—

RON

Yep. Neighborhood News Network herself.

He opens the door. The NAGGING NEIGHBOR bursts in, talking before her feet even cross the threshold.

NEIGHBOR

Don’t mind me, I was just walkin’ by...

and noticed y’all got a delivery. Big box. Heavy. Sounded expensive.

Y’all orderin’ secret babies now or just furniture?

ARI

(laughing awkwardly)

It’s just a new table, Ms. Regina.

NEIGHBOR

Mmhmm. “Table.” That’s what my cousin said before the repo truck took hers.

RON

Ms. Regina, you don’t ever just knock and not come in?

NEIGHBOR

Nope. I'm community accountability, baby.

I see somethin', I say somethin'. You lucky to have me — I keep this street safe and spicy.

ARI

And nosey.

NEIGHBOR

Excuse me? I'm not nosey — I'm observant.

There's a difference between "snoopin'" and "stay in the loopin'."

She spots a photo on the table and squints.

NEIGHBOR

Aww, that your family? Cute. But tell me why you smilin' like you know somethin' I don't.

RON

Because I do. Peace and privacy. You should try it sometime.

NEIGHBOR

Oh, I tried that. Didn't like it. Too quiet.

You know silence attract suspicion — that's how marriages fall apart.

Beat — Ari bursts into laughter; Ron shakes his head.

NEIGHBOR

Anyway, I just came to tell y'all...

the lady two doors down said she saw somebody sneakin' in your backyard last night.

Turns out it was me. My bad — I dropped my charger.

ARI

Ms. Regina, why was your charger in our backyard?

NEIGHBOR

'Cause that's where I plug in to mind other people's business.

She waves dramatically and heads out.

NEIGHBOR

Y'all be good now! And if y'all argue later, keep the blinds open — I can't hear through double glass!

FADE OUT.

## Baby Mama "Kemi"

ATLANTA SOAPS — “RON’S BABY MAMA” AUDITION SIDES

© Rontastic Films

INT. RON’S LIVING ROOM — NIGHT

The door swings open. Ron’s baby mama steps in — composed, flawless, and intentional. She doesn’t knock, because she never has to. Ron looks up from his laptop — the tension’s instant.

BABY MAMA

You know, every time I drop the kids off, I tell myself I’m just gonna smile, wave, and leave. And every time... you say somethin’ that remind me why we didn’t work — and why I still care.

RON

You could just drop them off and go.

BABY MAMA

I could. But I don’t trust your version of “bedtime.”  
Last time, Trissy told me y’all had popcorn for dinner and watched horror movies till midnight.

RON

It’s called bonding.

BABY MAMA

It’s called bad parenting with extra butter.

She sets her purse down, slowly — owning the room without permission.

BABY MAMA

You always think everything’s a joke, Ron.  
That’s your problem — you laugh when you should be listening.

RON

And you talk when you should be healing.

Beat — her eyes soften, then sharpen again.

BABY MAMA

I am healing. Just not from you yet.

You broke something I can't replace. And the worst part? You made me believe it was my fault.

RON

You walked away.

BABY MAMA

Yeah... but you let me.

And now every time I see you with them kids, playin' happy, I gotta pretend like I didn't mess up the best thing I ever had.

She glances around, her voice soft but loaded.

BABY MAMA

You got this new "peaceful" life, new woman, new vibe...

But you'll never have that kind of love again, Ron.

Not the kind that ruins your sleep and lives in your playlists.

RON

(quietly)

You done?

BABY MAMA

Not yet.

You tell the kids I love 'em.

And tell your little girlfriend — she enjoyin' the version of you I built.

She grabs her purse and heads for the door, pausing — turning back just long enough to smile like she still owns part of him.

BABY MAMA

Don't worry. I'm not comin' between y'all... unless I feel like it.

She exits — perfume lingers, tension thicker than silence.

FADE OUT.

## Maid Sides-Jazz

ATLANTA SOAPS — “JAZZ THE MAID” AUDITION SIDES

© Rontastic Films

INT. RON AND ARI’S LIVING ROOM — MORNING

Jazz stands with a mop in one hand and attitude in the other. Ron sits on the couch, half-watching TV, half-watching her work. She’s clearly not your average maid.

RON

Jazz, what’s takin’ so long? You been “cleanin’” that same corner for ten minutes.

JAZZ

Because, Mr. Christopher, that corner got stories.

It’s seen more arguments, bad dancing, and broke promises than a Tyler Perry script.

RON

I just need the house to sparkle, not confess.

JAZZ

Oh, it’s sparkling. The problem is you keep trackin’ in new sins every time you walk through the door.

RON

(snickers)

You talk more than you clean.

JAZZ

And you clean less than you pay. But look at us — makin’ it work.

ARI

(entering)

Jazz, can you please just stay focused?

JAZZ

Honey, I am focused. On survival. Y’all got me cleanin’ baseboards like it’s a detox program.

ARI

You wanted the job!

JAZZ

Yeah, 'cause y'all said "family environment."

You didn't mention "family drama" came with it.

RON

(raising brow)

You lucky we keep you around.

JAZZ

Oh please, I'm the only reason this house don't end up on a reality show called Dust & Dysfunction.

ARI

(snickering)

You really think you irreplaceable?

JAZZ

Sweetheart, I don't think — I know.

'Cause the last maid didn't last two days after she caught Ron reheatin' leftovers with a hairdryer.

RON

That's called improvisin'.

JAZZ

That's called broke behavior with confidence.

Ron bursts out laughing. Jazz smirks and wipes the counter dramatically.

JAZZ

Now if you'll excuse me, I'm about to go make this floor shine like y'all relationship goals — lookin' good but one argument away from slippery.

FADE OUT.

## Mike's Audition Script

ATLANTA SOAPS — “MIKE AUDITION SIDES”

© Rontastic Films

INT. LIVING ROOM — DAY

Mike stands by the TV, remote in hand, dressed like a man who came prepared to win an argument. His girlfriend, off-screen, calls from another room. Ron lounges nearby, watching the show unfold with popcorn-level interest.

MIKE

(shouting toward the kitchen)

Baby, I don't need no list! I already know what we need.

Men don't write lists — we remember greatness by instinct.

RON

(laughing)

You forgot milk, bread, and peace in your relationship — all in one trip.

MIKE

Peace overrated, bruh.

Ain't no man ever built a kingdom sayin', "Let me double-check with my queen first."

RON

Yeah, but you keep gettin' dethroned every other Tuesday.

Mike shoots him a look, still proud.

MIKE

Look, I lead with structure. I pay bills, I fix things, I protect, I provide — that's my ministry.

She talkin' 'bout, "Mike, can I go to brunch?" I said, "Did I say no?"

She said, "No."

I said, "Then what we arguin' for?"

RON

Boy, you one argument away from eatin' cold spaghetti in your car.

MIKE

Let her try it. She know I love her too much to let her go anywhere... unsupervised.

RON

(laughs)

You call that love — I call it probation.

MIKE

Nah, see, that's discipline.

If she wanna live free, she can go do that — after these bills pay theyselves.

Ron shakes his head, laughing.

RON

One day she gonna flip that switch and show you who really in charge.

MIKE

Then I'ma flip the breaker, 'cause in my house... power stay with me.

He folds his arms proudly. Ron stares — half impressed, half concerned.

RON

You wild, man. You need a therapist.

MIKE

A therapist? For what? I already talk to myself — and I listen.

FADE OUT.

## Toni Script Sides

ATLANTA SOAPS — “TONI AUDITION SIDES”

© Rontastic Films

INT. KINA AND ARI'S KITCHEN — DAY

Kina and Ari sip coffee at the table. Toni bursts in like she owns the place — shades on, energy loud, and purse first.

TONI

Alright, who made this coffee? ‘Cause it tastes like heartbreak and expired ambition.

KINA

You coulda called before you came over.

TONI

And ruin the surprise? Please. Y’all look like two women one bad day away from motivational quotes.

ARI

(laughs)

What do you want, Toni?

TONI

Nothing serious — just came to sprinkle a little fabulous on your midlife monotony.

KINA

You always show up talkin’ loud and leavin’ louder.

TONI

That’s called presence, baby. I don’t enter rooms — I upgrade ‘em.

ARI

Mmm, well next time, bring caffeine that works.

TONI

Girl, calm down before that coffee sue you for defamation.

Kina shakes her head, trying not to laugh.

KINA

You came here to gossip, didn't you?

TONI

Gossip? No, honey — I deliver community updates with enthusiasm.  
Now which one of y'all is fightin' with your man this week?

ARI

You messy.

TONI

No, I'm curious. I like to learn from other people's poor decisions.

They laugh. Toni grabs a mug and takes a sip.

TONI

(snickers)

Lord, this coffee just confessed it's been through something.

KINA

And yet you still drink it.

TONI

Because, baby, I'm loyal — even to bad choices.

Beat. Ari and Kina crack up. Toni grins, knowing she's owned the room.

TONI

Now that's better — I came to bring the joy back. Don't thank me, just name a drink after me.

FADE OUT.

## Kina/Ari Script Sides

### ATLANTA SOAPS — “THE GIRLS TRIP” AUDITION SIDES

© Rontastic Films

#### INT. LIVING ROOM — EVENING

Ron lounges on the couch, chips in hand, locked into his game. Ari walks in slow — smiling like a woman who knows she’s about to get what she wants.

ARI

(soft, sweet)

Hey, baby...

RON

Ohhh no. No, no, no. That voice right there come with a price tag.

You sound like a bill... with lip gloss on it.

Ari laughs and sits next to him, pretending to be innocent.

ARI

Why you always assume I want somethin’?

RON

Because last time you said “Hey baby,” I ended up at the nail salon holdin’ your purse like I was auditionin’ for The Real Housewives: Husbands Edition.

Three hours, Ari! I was so bored I almost got a pedicure just to feel included.

ARI

Okay fine... maybe I want a tiny favor.

RON

Tiny? Ari, your favors come with fine print and late charges.

ARI

Me and the girls just wanna go on a little trip.

RON

Uh huh. A “little” trip? Like Miami? Cabo?

Or that girls’ trip where y’all lose your voices and half your morals?

ARI

(sweetly)

It’s just a quick getaway. Self-care.

RON

Self-care? The last time you said that, you came back with new hair, new lashes, and a whole new attitude.

I didn’t recognize you — I thought I broke into the wrong house!

Ari slides closer, turning on the charm.

ARI

(whispering in Ron’s ear)

Picture me... on the beach... sundress flowin’... thinkin’ about you.

RON

Ari, stop. You ain’t thinkin’ about me — you thinkin’ about tequila, sunshine, and some dude named Ricardo with Abs-for-Days.

ARI

(mock offense)

Ricardo is married now!

RON

Exactly! That’s why I don’t trust him — he’s experienced.

Ari chuckles, then grabs Ron’s face with both hands.

ARI

Come on, baby... you trust me, right?

RON

I trust you... but every time you grab my face like this, my debit card starts trembling!

ARI

Fine, we'll call it a business retreat.

RON

For who? Fashion Nova, LLC? Victoria's Secrets & Lies?  
Or Shein & Sin Incorporated?

ARI

(seductively)

If you say yes, I'll come back refreshed and READY... maybe even cook your favorite dinner.

RON

(raises brow)

With real pots and real pans?

ARI

(smiling, slow)

Mhmm. Yes, Ron.

RON

(grinning, giving in)

Alright now... now you speakin' my language. Book it.

But if I see one selfie with Mr. Ricardo on the beach,

I'm FaceTiming the Atlantic Ocean in a bathrobe talkin' 'bout, "Ari, you forgot somethin'!"

ARI

(grinning)

And that's why I love you — dramatic and domesticated.

RON

Yeah, yeah. Just bring me back some peace... and no receipts.

Last time, my bank app stopped loading like it needed a minute to pray.

They laugh. Music fades in — soulful, comedic, and warm.

RON (TO CAMERA)

Fellas — if she hits you with "Hey baby..." in that whisper voice, don't say nothin'.

Blink twice, grab your wallet, and go into hiding.

ARI (TO CAMERA)

Ladies — “Hey baby” ain’t manipulation... it’s manifestation.

END SCENE

## Nephew/Son

Audition Script: Nephew/Son - "Finding My Own Path"

Setting:

The nephew/son is sitting on the porch with Ron, having a heated discussion about his future. Ron is pushing him to take life more seriously, while the young man wants to forge his own path, uncertain of where he's headed.

Ron:

(serious, leaning in)

"Look, I'm just saying you need to start thinking about your future. You're not a kid anymore. What's the plan? College? A job? You can't just drift."

Nephew/Son:

(sighing, frustrated)

"Man, I know, alright? But every time we talk, it's the same thing—'Do this, do that.' I don't even know what I want yet. I just... I need some space to figure it out."

Ron:

(firm but caring)

"Space is fine, but life doesn't wait. You gotta start making moves, or you'll get left behind. Trust me, I've been there."

Nephew/Son:

(rolling his eyes, crossing his arms)

"I get it, but I'm not you. I don't want to do everything your way. Can't I just figure things out on my own for once?"

Ron:

(sighing, softening a bit)

"I get that. I do. But I'm here to help you avoid the mistakes I made. That's all I'm trying to do."

Nephew/Son:

(looking down, quieter)

"Yeah, but sometimes it feels like I'm not allowed to make my own choices. Like, you've already got my whole life planned out."

Ron:

(gently)

“I don’t have your life planned out, man. I just want to see you succeed. But I get it. You need to find your own way. Just... don’t shut me out, alright?”

End Scene

## Daughter Sides

Audition Script: Trissy - “Between Two Worlds”

Setting:

Trissy is sitting in the living room with her father, Ron. He’s trying to bond with her, but Trissy is visibly uncomfortable around Kina, who just left the room. She’s giving short, passive-aggressive answers while clearly struggling with her emotions.

Ron:

(smiling, trying to break the tension)

“So, Triss, how was school today? Anything exciting happen?”

Trissy:

(shrugging, barely looking up from her phone)

“It was fine. Same old stuff.”

Ron:

(nudging her)

“Come on, there’s gotta be something. You always have stories to tell me.”

Trissy:

(rolling her eyes, still focused on her phone)

“Not really. Just the usual.”

(She pauses, then glances toward the door where Kina just walked out.)

Ron:

(sensing the tension)

“Look, I know it’s different having Kina around, but you and me, we’re still good, right?”

Trissy:

(cold, finally looking up)

“Yeah, I guess. But I’m telling you now, Dad—if I don’t like her, I’m gonna make sure she knows it.”

Ron:

(sighing)

“Triss, that’s not fair. Kina’s trying, and I need you to give her a chance.”

Trissy:

(crossing her arms, muttering)

“Whatever. I still don’t get why things had to change.”

End Scene

## Male Best Friend Sides

Audition Script: Male Best Friend - "Leadership in Love"

Setting:

Ron and his best friend are sitting in the living room, talking about relationships. The best friend is explaining his philosophy about how to make a relationship work, while Ron listens, occasionally pushing back on some of his views.

Best Friend:

(relaxed, leaning back with a grin)

"Look, Ron, I've been saying this for years—you want a relationship to work, you gotta take the lead. I'm not talking about bossing someone around. I'm talking about being the rock. You make the big decisions, you set the tone, and everything else falls into place."

Ron:

(raising an eyebrow)

"Yeah, but what happens when she has her own ideas about things? You just shut it down?"

Best Friend:

(laughing, shaking his head)

"Nah, man, it's not like that. Of course, you listen to her. You respect her opinion. But at the end of the day, you gotta be the one steering the ship. If you're always second-guessing yourself or letting her take control, things start to go sideways."

Ron:

(smirking)

"Is that how it works? 'Cause I'm pretty sure I'd end up in trouble if I tried that with Kina."

Best Friend:

(grinning, shrugging)

"That's because you're too soft sometimes. Women want a man who knows what he's doing, someone who can take charge when it matters. I'm not saying don't compromise, but you can't let her run the whole show. That's how you lose control, bro."

(He leans in, speaking more seriously.)

Best Friend:

“I’m telling you, if you’re steady, if you show her you’ve got things under control, she’ll feel safe. And that’s what they really want at the end of the day—security. If you’ve got that, you’ve got the whole relationship on lock.”

End Scene

## Therapist Sides

### Audition Script: Mental Therapist - "Unpacking Emotions"

#### Setting:

Ron and Kina are sitting on a couch, looking a bit unsure as they face the therapist for their first mental health session. The therapist sits across from them, radiating calm and reassurance, guiding them through the process of opening up about their mental and emotional struggles.

#### Therapist:

(calm, soothing tone)

"Alright, Ron, Kina, I want to thank you both for being here today. Mental health is something we often overlook, so it's great that you're both taking this step. Let's start with something simple. What's been weighing on your mind lately?"

#### Kina:

(nervously fidgeting)

"Well, I've been feeling really anxious lately. It feels like everything is piling up, and I just can't keep up with it all."

#### Therapist:

(nodding, keeping a calm tone)

"That's a completely valid feeling, Kina. Anxiety can often make us feel like we're drowning in tasks or expectations. It's important to acknowledge that you're feeling overwhelmed. Ron, how have you been feeling?"

#### Ron:

(rubbing the back of his neck, hesitant)

"I don't know... I guess I've been feeling like I need to be strong all the time. Like I'm not allowed to have moments where I'm just... tired. It's a lot."

#### Therapist:

(gently, leaning in a bit)

"Thank you for sharing that, Ron. It's important to understand that strength doesn't mean carrying everything on your own. Sometimes the strongest thing you can do is admit when you're struggling."

(The therapist pauses for a moment, letting the words settle.)

Therapist:

“What I want both of you to focus on today is recognizing your feelings without judgment. It’s okay to feel anxious, it’s okay to feel overwhelmed, and it’s okay to not have all the answers. This is a space where you can unpack those emotions and learn how to cope with them in a healthier way.”

End Scene

## Traveling Nurse

Audition Script: Traveling Nurse - “Annual Check-Up”

Setting:

The traveling nurse is sitting in Ron and Kina’s living room, preparing for Ron’s physical. Ron is clearly not excited about it, while the nurse remains calm and professional, with a touch of humor to keep things light.

Nurse:

(flipping through a clipboard, glancing at Ron)

“Alright, Mr. Christopher, let’s get this over with. I’ve got a long list of patients, and you’ve got... whatever it is you’re avoiding by not scheduling this earlier.”

Ron:

(grumbling)

“Yeah, well, who’s excited for an annual physical, right?”

Nurse:

(smirking)

“Trust me, you’re not the only one. But hey, at least I come to you. You’re not stuck flipping through old magazines in a doctor’s office.”

(The nurse sets down their bag, pulling out a blood pressure cuff.)

Nurse:

“Alright, let’s start with the basics. Blood pressure. Try not to stress—it’ll only make the numbers worse.”

Ron:

(rolling up his sleeve)

“Stress? Who’s stressed? I’m as relaxed as they come.”

Nurse:

(smirking, wrapping the cuff around his arm)

“Sure, that’s what they all say... until the cuff starts squeezing.”

(As the machine beeps, the nurse checks the reading.)

Nurse:

“Hmm... not terrible. Could be better. Do you get much exercise?”

Ron:

(avoiding eye contact)

“Uh, yeah... here and there. You know, when I have time.”

Nurse:

(raising an eyebrow)

“Uh-huh. You and everyone else. Alright, let’s check your weight. Try not to panic.”

End Scene

## Little Brother's Girlfriend Sides

Audition Script: Al-J's Girlfriend - "Father's Absence"

Setting:

Al-J and his girlfriend are sitting on the couch after a long day. She seems a bit distant, and Al-J notices. He gently asks what's on her mind, and she opens up about her father.

Al-J's Girlfriend:

(sighs, staring at the floor before looking up at Al-J)

"You ever just sit and think about how different things would be if you had someone guiding you through all the tough stuff? I never had that. My dad... he wasn't around. Not really."

(She pauses, biting her lip, then continues.)

Al-J's Girlfriend:

"He'd pop in and out of my life, make a bunch of promises, and then... nothing. It was like he didn't know how to be responsible. It was my mom who held everything down, and I love her for that, but... there's always this part of me that wonders what it would've been like to have a dad who actually showed up, you know?"

(She fidgets with her hands, glancing at Al-J.)

Al-J:

"I get that... I really do."

Al-J's Girlfriend:

(nodding, a little more emotional)

"It's hard sometimes. I see you and your family, and it just... reminds me of what I didn't have. It's why I struggle with trusting people sometimes. I guess I'm always waiting for someone to let me down."

(She leans into Al-J for comfort.)

Al-J's Girlfriend:

"I'm trying, though. I just need to know that you're different... that you'll stick around."

End Scene

## Rex Spouse

Audition Script: Rex's Spouse - "The Escape Job"

Setting:

Rex's spouse is sitting at the kitchen table with a cup of coffee, talking with a friend or family member about why she still works even though Rex is able to provide for the family.

Rex's Spouse:

(laughing lightly, stirring her coffee)

"People always ask me, 'Why do you still work? Rex has got everything covered, right?' And I just look at them like, 'You ever been stuck in a house with a man who loves to give advice about everything?'"

(She rolls her eyes playfully, taking a sip.)

Rex's Spouse:

"Don't get me wrong, I love him to death, but if I have to hear one more life lesson while he's pressure washing the driveway, I'm gonna lose it. Working gives me some peace, you know? A little break from all the... wisdom."

(She leans forward, smiling.)

Rex's Spouse:

"Plus, it's not like I'm out here working just for the money. It's about having my own space, doing my own thing. Keeps me sane. I get to talk to people who don't have a detailed plan for how to clean the gutters or the 'right way' to fold towels."

(She laughs again, more genuinely this time.)

Rex's Spouse:

"It's my little escape, and honestly? I wouldn't trade it for the world."

End Scene

## Ron's little brother

Audition Script: Al-J - "Big Dreams, Little Brother"

Setting:

Al-J is in the middle of setting up some camera equipment for a shoot when Ron walks in. Al-J looks up, a little distracted but excited to chat with his older brother about his latest project.

Al-J:

(adjusting the camera, not looking up)

"Hey, bro, you're just in time. I've got this crazy idea for a new production—gonna blow people's minds. You ready for it?"

Ron:

(smiling, crossing his arms)

"Man, you always got something new cookin'. What's this one about?"

Al-J:

(finally looking up, grinning)

"Alright, picture this: a web series about up-and-coming artists, but it's more than just music. We dive deep—get into their struggles, their stories. Raw, real, and unfiltered. People eat that stuff up, right?"

Ron:

(nodding, impressed)

"Sounds big, Al. You sure you can handle it all?"

Al-J:

(laughing, shrugging)

"Bro, I got a production company now! This is what I do. Plus, you're always telling me to go big or go home, right? So I'm goin' big. And trust me, this is just the start."

End Scene

## Rex The Pressure Washer

Audition Script: Rex - "Pressure and Relationships"

Setting:

Rex is outside, finishing up pressure washing a driveway. He's wiping sweat from his brow when he notices a neighbor, Ron, approaching. Naturally, Rex can't resist offering some relationship advice.

Rex:

(grinning, putting down his pressure washer)

"Well, there it is. Driveway's cleaner than a Sunday morning after church! But let me tell you somethin', Ron... relationships? They're just like this driveway."

Ron:

(laughing, confused)

"What? What are you talking about now, Rex?"

Rex:

(serious, but with a smile)

"I'm tellin' you, man. You gotta maintain 'em. Just like you can't let the dirt and grime build up on this concrete, you can't let the small stuff build up in your relationship. If you don't clean it up every now and then, pretty soon it'll be too late, and you're stuck with cracks."

Ron:

(nodding)

"Alright, that's a good one. You got any more wisdom today?"

Rex:

(laughing, slapping Ron on the back)

"You know me, I got plenty. It's all about the work, Ron. You keep things clean, keep 'em smooth, and take care of the foundation. Just don't be afraid to put in a little pressure when you need to—keeps everything in line."

## Kelly Single Friend

Audition Script: Kelly - "Single and Proud"

Setting:

Kelly is sitting with her friends, casually chatting about relationships. The others are in relationships, but Kelly is single and proud of it—at least, that's what she says.

Kelly:

(laughing, shaking her head)

"See, this is why I stay single! Y'all out here stressing about date nights and who left the dishes in the sink, while I'm out here living my best life—no drama, no mess."

(She leans back, confidently sipping her drink.)

Friend:

"But don't you ever want someone to come home to?"

Kelly:

(smirking, with a playful shrug)

"Come home to? Nah, I come home to peace, girl! Ain't nobody blowing up my phone asking where I am or why I didn't text back. It's just me, Netflix, and a glass of wine. And let me tell you—that's a relationship I can commit to."

(She pauses for a moment, then gets a bit more real.)

Kelly:

"Look, I'm not saying I'll be single forever... but right now? I'm good. I'd rather be by myself than settle for something just to say I've got somebody. That's real love, right there."

End Scene

## Comedian - Be prepared to tell a good joke:-)

Script: Comedian - "Everyday Struggles"

Setting:

The comedian is sitting with a group of friends (possibly Ron, Kina, and Toni), casually cracking jokes as they chat about life. The friends are laughing, and the comedian is in their element.

Comedian:

(leaning back, grinning)

"You ever notice how nobody tells you adulthood is just a series of weird negotiations? Like, no one prepares you for that! You spend half your time convincing yourself that paying bills is normal and the other half arguing with your fridge."

(pauses for laughter, leans in)

Comedian:

"Last week, I stood in front of the fridge for, like, a solid 10 minutes, just staring at it. Like, 'Why are you empty? I just spent \$100 at the store!' And the fridge is just sitting there, like, 'That's on you, fam. Should've bought more than just snacks.'"

(laughs, shaking their head)

Ron:

(laughing)

"You gotta stop spending all your money on junk food, man."

Comedian:

"Oh, I know, but let's be real—what else is there? Like, broccoli? Come on. Ain't nobody getting excited about broccoli! I'm trying to live my best life, not my most responsible one."

(pauses for laughter)

Comedian:

“And relationships? Don’t even get me started. Trying to text back without sounding crazy is a full-time job! Like, ‘Did I use too many exclamation points? Does this emoji say ‘I’m interested’ or ‘I’m unstable’? I gotta be out here deciphering hieroglyphics just to say ‘Hey.’”

(leans back, grinning at the laughter)

Kina:

(laughing)

“You’re a mess!”

Comedian:

“Tell me something I don’t know! Life’s crazy, and I’m just here for the jokes, man.”

End Scene

## Insurance Man Sides

Script: Insurance Man - “Persistent Pitch”

Setting:

Ron is sitting in his living room, clearly trying to relax, when there’s a knock at the door. The Insurance Man walks in, carrying a folder full of papers, wearing a bright smile that never seems to fade.

Insurance Man:

(walking in, full of energy)

“Ron! My man! I know, I know—you’re busy, but I’ve got something that you just can’t pass up!”

Ron:

(groaning slightly)

“Look, I told you, I’m not interested in any insurance right now. I’m good.”

Insurance Man:

(ignoring the comment, flipping open the folder)

“But here’s the thing—this isn’t just any insurance, Ron. This right here is the best policy you’ll ever see. We’re talking full coverage, affordable rates, and—get this—your kids are covered too! Trissy and Al-J will be set for life.”

Ron:

(raising an eyebrow, trying to stay polite)

“I appreciate that, but—”

Insurance Man:

(cutting him off, stepping closer)

“Now, I know what you’re thinking. You’re thinking, ‘I don’t need this right now,’ but what if something happens tomorrow, huh? You want to leave them hanging without a plan? No, you don’t! You’re a smart guy, Ron. You plan ahead.”

Ron:

(sighing, getting frustrated)

“Man, I get it, but I don’t need the hard sell. I said I’ll think about it.”

Insurance Man:

(nodding enthusiastically, as if Ron agreed)

“Exactly! And while you’re thinking about it, let me just leave you with this—\$10,000 coverage for each kid, and you barely even notice the payments. It’s like a latte a week. And we all know you’re drinking more than that, Ron!”

Ron:

(laughing despite himself)

“Alright, alright, I get it. But can I at least breathe for a second?”

Insurance Man:

(still smiling, unphased)

“Breathe all you want, but I’ll be right here when you’re done. You’re not gonna shake me that easy. This is too important, and I’m not leaving until you’re covered.”

End Scene

## Dancer ( All Forms) Sides

Script: Dancer - "Finding Peace in Movement"

Setting:

Toni and Kina are sitting in a dance studio, watching the dancer warm up. They're chatting, curious about how the dancer stays so calm and focused despite the stress they see around them.

Toni:

(leaning back, smirking)

"Alright, so tell me, how do you stay so zen? I'm out here stressing, and you're just dancing like you don't have a care in the world."

Dancer:

(grinning, stretching their arms)

"It's not that I don't have stress. Trust me, I do. But for me, dancing is how I deal with it. It's like... whenever things get too heavy, I just move."

Kina:

(curious, leaning forward)

"So, dancing helps you relax? How?"

Dancer:

(nodding, stepping onto the floor, beginning to sway lightly)

"It's more than just relaxing. It's like... when I dance, everything else disappears. The worries, the frustration, all the stuff that keeps me up at night—it all melts away. Every move, every step, it's like letting go of the weight I carry."

(They twirl gently, catching their breath, then smile at the two.)

Dancer:

"See, some people talk things out, some people write. Me? I let my body speak. Every time I hit the floor, it's like I'm telling a story, but without words. It's my way of feeling free."

Toni:

(laughing lightly)

"Man, I need something like that. My stress is about to do me in."

Dancer:

(playfully)

“Hey, I can show you a move or two! It’s not about being perfect. Just feel it. Let your body move the way it wants to. Trust me, you’ll feel the difference.”

End Scene

## Mother's Role Sides

Script: Mother's Wisdom - "The Best You Can Be"

Setting:

Linda is sitting at the kitchen table, talking to her daughter or daughter-in-law, giving heartfelt advice about motherhood. Her tone is warm, caring, and filled with gentle strength.

Linda (Mother):

(smiling softly, looking at her hands)

"You know, being a mother is the most important thing I've ever done. It's not about being perfect, because none of us are... but it's about being the best version of yourself for your children."

(She looks up, her eyes warm and full of love.)

Linda:

"I always believed that if I could give you one thing, it would be love that you could carry with you, no matter where life took you. There are days when it's hard, and you'll feel like you're not doing enough. But trust me, the love you give... that's what matters most."

(She pauses, her voice soft but firm.)

Linda:

"Being a mother means showing up. It means being there when they need you, even when you're tired or frustrated. It means being the kind of person they can look up to, someone they can trust. Your kids won't remember all the little mistakes you make, but they will remember how you made them feel... safe, loved, and important."

(She places her hand over the other's gently.)

Linda:

"Just remember, it's not about being the perfect mother—it's about being their mother. And that's something no one else can be. So, when you feel unsure, just listen to your heart... it always knows what to do."

End Scene

## Father's Role

Script: Father's Reflection - "If I Could Do It Over"

Setting:

Ron is sitting on the porch with his father, Bobby, as the sun sets. There's a comfortable silence between them before Bobby starts talking, reflecting on his past and his role as a father.

Bobby (Father):

(looking out into the distance, quietly)

"You know, son, there are a lot of things I wish I'd done differently when I was raising you and your sister."

(He pauses, his voice filled with regret but calm.)

Bobby:

"I worked hard... too hard sometimes. Thought I was doin' what was best for the family, keeping a roof over our heads, food on the table. But now that I look back, I see all the moments I missed... all the times I could've been there more, listened more."

(He sighs, shaking his head slightly.)

Bobby:

"I was always so focused on being the provider that I forgot to be... present. And that's a regret I'll carry with me for the rest of my life."

(He glances at Ron, a sad smile on his face.)

Bobby:

"But you... you're different, Ron. You're always there, even when things get tough. You've done better than I ever did, and I'm proud of you for that."

(He pats Ron on the back, his eyes misting slightly.)

Bobby:

"If I could do it over... I'd be there more, spend more time with the ones that matter. Just... don't make the same mistakes I did, alright? Family's all we got at the end of the day."

End Scene

## Daughter's Friend

Script: Daughters Chat - "Family Issues"

Setting:

The daughters are sitting together in a cozy living room, catching up with each other. They've been talking about their families, and the conversation turns to concerns about their parents.

Skyla (Ron's Daughter):

(leaning back with a sigh)

"You know, sometimes I just don't get my dad. He's got all this energy and charm, but he's always so caught up in his work or whatever relationship drama he's got going on. It's like he barely has time to just sit down and talk anymore."

Brianna (Mike's Daughter):

(nodding in agreement)

"Tell me about it. My dad's all about control. Every little thing has to be just the way he wants it. It's exhausting. He's great in public—everyone thinks he's so put together—but at home, it's like walking on eggshells. Mom just goes along with it, but sometimes I think she's had enough."

Ally (Rex's Daughter):

(thoughtful, tapping her chin)

"Yeah, but at least your dads are still... you know, in it. My dad means well, but he's always giving me the whole 'marriage is hard work' speech. Like, I get it, Dad, but sometimes I feel like he's using me to figure out his own issues. He's been with Mom for so long that he doesn't even realize when he's being overbearing."

Skyla:

(sighing)

"Yeah, it's like they don't even notice how much their own stuff spills over into our lives. I love my dad, but he's always so busy being... 'Ron Christopher.' I just want to have a normal conversation without it turning into some lecture or motivational speech."

Brianna:

(laughing lightly)

"Right? Like, sometimes I just need Dad to be a dad. Not 'Mr. Alpha Male, I'm Always Right.'"

It's like he doesn't even realize he's pushing us away with that whole 'my way or the highway' thing."

Ally:

(shaking her head)

"And the worst part is, when we bring it up, they act like we're the problem. Like, 'Oh, you just don't understand what it's like to be an adult.' But we get it... we see the cracks."

Skyla:

(leaning in, serious)

"Exactly. We see it, but they're so wrapped up in their own worlds that they can't even see how much it affects us. And I just don't know how to get through to Dad sometimes. It's like he's... here, but not really here."

Brianna:

(softly)

"Yeah, I worry about my mom. She doesn't say much, but I can tell she's tired. And I'm just not sure how long she can keep going like this."

Ally:

(nodding)

"Same. I mean, I love my dad, but there are moments where I just want him to be... less of a coach and more of a dad, you know?"

End Scene

## Disc Jockey Sides

Audition Script: DJ - “Introducing the Talent”

Setting:

The nightclub is packed, the lights are low, and the crowd is buzzing with excitement. The DJ, standing behind the turntables, grabs the mic to introduce the next performer.

DJ:

(grinning, hyping up the crowd)

“Alright, alright, y’all! You feelin’ good tonight? You ready for somethin’ special?”

(The crowd cheers. The DJ bobs their head to the beat, keeping the energy high.)

DJ:

“That’s what I like to hear! Now, you know we always bring the best talent up on this stage, and tonight is no different. We got somethin’ fresh for y’all, somethin’ that’ll make you feel all the vibes.”

(The DJ gestures toward the stage, getting the crowd more excited.)

DJ:

“Straight outta the heart of the city, give it up for the one, the only... [Insert Performer’s Name]! Show some love, y’all!”

(The crowd cheers louder as the performer walks onto the stage. The DJ points to the crowd, keeping the energy high.)

DJ:

“Y’all know the drill—let’s make some noise and keep this place lit all night long! Let’s go!”

(The DJ drops the beat, and the performer starts their set as the crowd erupts in applause.)

## Singer Sides ( Be ready to sing your favorite song)

Audition Script: Singer - “The Music in Me”

Setting:

The singer is sitting in a cozy lounge area, chatting with someone about their music before launching into a brief performance. They’re confident, passionate, and eager to show their range.

Singer:

(smiling, relaxed)

“You know, people always ask me what genre I prefer. Honestly? I can’t choose just one. It’s like asking a chef to cook with only one ingredient. I’ve got R&B in my soul, jazz in my heart, and rock in my blood. I grew up with gospel in the mornings and blues at night.”

(They pause for a moment, then smile again, clearly passionate about their craft.)

Singer:

“I love to blend it all together. One minute, I’m hitting soulful notes that make you feel something deep, and the next, I’m belting out a rock anthem like I’m on stage at a festival.”

(They take a deep breath, closing their eyes for a moment, then open them, ready to perform.)

Singer:

“But you know what? Enough talking. Let me show you what I mean.”

(They start singing a brief excerpt, moving seamlessly between a soulful melody and a powerful vocal run that showcases their range. After a few bars, they finish with a smile, knowing they’ve made an impact.)

## Yoga Instructor Sides

Audition Script: Yoga Instructor - “Connecting Through Breath”

Setting:

Ron and Kina are in a serene yoga studio. The instructor, standing at the front, is guiding them through a couples’ yoga session. The instructor speaks slowly and softly, focused on bringing calm and connection.

Yoga Instructor:

(soft, serene tone, hands clasped in front of them)

“Alright, let’s start with something simple. I want both of you to sit facing each other, close enough that your knees are touching. Good... now, take a deep breath in... and out. Feel that connection.”

(The instructor walks around them, observing their posture.)

Yoga Instructor:

“This is about more than just the physical poses. It’s about aligning your energies, syncing your breath, and being present with each other. Let go of any stress or tension, and just focus on this moment.”

(The instructor smiles gently, watching as they follow the instructions.)

Yoga Instructor:

“Now, Ron, place your hand on Kina’s heart. Kina, do the same. Feel each other’s heartbeat. This is the rhythm you need to focus on—together. Breathe in together... and out together. You’re not just doing yoga; you’re creating a bond through your breath.”

(The instructor pauses, giving them time to connect.)

Yoga Instructor:

“This practice isn’t about perfection. It’s about presence. Remember, the stronger your connection is off the mat, the more grounded you’ll be in life.”

## Nail Tech Sides

Audition Script: Nail Technician - "Dating Drama"

Setting:

Kina is sitting in the nail salon, getting her nails done. The Nail Tech is working on her nails while chatting away, giving her opinions on dating and relationships.

Nail Tech:

(sassy, shaking her head as she files Kina's nails)

"Girl, let me tell you something... dating out here is a whole mess. Every guy I meet either wants to 'chill' or don't even know what they want. Like, really? You're 35 and still trying to 'figure it out'?"

(She rolls her eyes, continuing to work.)

Kina:

\*(laughing)

"Oh, I hear you. It's tough out here."

Nail Tech:

"Right? And don't even get me started on those dudes who act all sweet at first, like 'I'm gonna take care of you, baby,' and then next thing you know, they're asking you to split the check at dinner! Uh, no, sir. You invited me!"

(She shakes her head dramatically, clearly annoyed but still playful.)

Nail Tech:

"I swear, these men either want a queen but treat you like a peasant or they act like they're God's gift to women. Like, 'Boy, you ain't even unwrapped, how you gonna be a gift?'"

(She pauses for a second, glancing at Kina.)

Nail Tech:

"But you, girl, you got Ron. He's one of the good ones, right? You better hold on to him tight. Ain't too many of those left."

## Couple's Massage Therapist

Audition Script: Sade - "First Consultation"

Setting:

Sade is sitting in her consultation room with Ron and Kina, who have come in for their first couple's massage. She's calm, focused, and professional, carefully explaining the process while observing their body language.

Sade:

(calm, measured tone, looking at Ron and Kina with a serene smile)

"Alright, before we begin, I want to understand what brought you both here today. Couple's massage therapy is not just about relaxation, it's about connection. It's an experience where you can realign your energy together."

(She pauses, glancing between the two of them.)

Sade:

"So, Ron, Kina, what are you hoping to get out of this? Are there any specific areas of tension—physical or emotional—that we need to focus on?"

Ron:

(shifting in his seat)

"Uh, mostly just here for the relaxation, I think. Right, babe?"

Kina:

(laughing softly)

"Yeah, I guess we've both been a little stressed lately. Thought this might help."

Sade:

(nodding, serious but gentle)

"Stress can manifest in many ways—tight muscles, headaches, even tension between the two of you. My job is to help you release that, physically and emotionally. I take this process seriously because it can open up a deeper level of communication between partners."

(She sits up straighter, her voice clear but soothing.)

Sade:

“I’ll guide you through every step, and if there’s anything either of you are uncomfortable with, just let me know. The goal is to leave here feeling more connected and in tune with each other.”

## Ken (Mike's Brother)

Audition Script: Ken - "Toni's the One"

Setting:

Ken and Mike are sitting in Mike's living room. Ken is nervously talking to his brother about his feelings for Toni, while Mike listens, clearly amused.

Ken:

(hesitant, fidgeting with his hands)

"Hey, Mike... I've been thinking about something, and I need your advice. You know Toni, right? I mean, she's... different, man. She's got this attitude, but I kinda like it. I've been thinking... maybe I should ask her out?"

Mike:

(raising an eyebrow, smirking)

"Toni? The one who's always got something to say? She's tough, bro. You sure you can handle all that?"

Ken:

(laughing nervously)

"Yeah, I know she's... well, sassy, but there's something about her, man. She's always real, you know? No games. I just don't know how to approach her without messing it up."

Mike:

(grinning, leaning back)

"Ken, you gotta be direct. Women like her? They don't want no wishy-washy stuff. You like her? Go tell her. Confidence. That's the key."

Ken:

(nodding, unsure)

"Yeah, but what if she shuts me down, man? I mean, I'm not you... I don't exactly have that whole 'alpha' thing going on."

Mike:

(laughs)

"Don't worry about that. Just be cool, keep it simple. You can't let her see you sweat. Trust me, she'll respect you if you show her you're serious. Worst she can say is no, right?"

Ken:

(taking a deep breath, nodding)

“Yeah... yeah, you’re right. I just gotta go for it. Thanks, man.”