REDWOOD

DEAN

AUDITION SIDES

Character Overview + Three Audition Scenes

SECTOR 7 FILMS

DEAN

Age 21 | Trevor's Close Friend | Aspiring Actor

CHARACTER DESCRIPTION

Dean is a 21-year-old African-American man with a short, stocky build. He is one of Trevor Johnson's closest friends and, like Trevor, is pursuing an acting career. The script introduces him in his apartment while the two rehearse a monologue for Trevor's audition.

Dean is funny, direct and comfortable telling Trevor the truth. He takes acting seriously enough to stop a weak performance immediately and push Trevor to animate, emote and bring the character to life. That tells us Dean is not simply hanging around the acting world - he pays attention to the work.

At the same time, his friendship with Trevor feels loose and lived-in. He can coach him one minute, clown him the next, and recognize almost immediately when something personal is interfering with Trevor's focus. Dean's humor should feel natural between two close friends, never like he is performing jokes for an audience.

The key to Dean is FRIENDSHIP WITH INSTINCT. He knows Trevor well enough to see through him. Under the jokes, there is real concern. When Trevor admits he made a reckless decision with Gigi, Dean's reaction is funny because it is honest - but the urgency underneath it is real.

WHAT THE AUDITION SHOULD SHOW

- Natural friendship - Dean and Trevor should feel like they have known each other for years.
- Acting instinct - Dean understands performance and can give useful direction without sounding like a teacher.
- Comic timing - the humor comes from honesty, rhythm and familiarity, not mugging for laughs.
- Perception - Dean notices when Trevor is distracted before Trevor admits what is wrong.
- Loyalty - even when he jokes, he is trying to help his friend make the right move.

DO NOT PLAY DEAN AS COMIC RELIEF. PLAY THE FRIEND WHO CAN MAKE YOU LAUGH AND STILL TELL YOU THE TRUTH.

SIDE 1 - THE REHEARSAL

SCENE: Dean and Trevor are rehearsing at Dean's apartment. Trevor is preparing a monologue for an audition, but his first attempt is flat and nervous.
ACTOR OBJECTIVE: Get Trevor out of his shell. Dean wants his friend to stop merely reciting lines and actually bring the character to life.
PERFORMANCE NOTE: Dean is comfortable enough with Trevor to interrupt him immediately. Be blunt without being cruel. He is helping, not showing off.

Dean sits while Trevor stands with the script, preparing to rehearse.

TREVOR
A monologue from Class Action.

DEAN
I remember this one. Cool shit.

Trevor clears his throat, pats his chest a few times and begins nervously. The performance is underwhelming.

TREVOR
My name is Dennis Gandleman. Around this school I am the object of ridicule. Mostly because my I.Q. is 176. Now, my father wanted to send me to this special school for geniuses. You know, where everybody walks around with beakers and talks...

Dean abruptly stops him.

DEAN
Dude. Where's your head at? That was as dry as a peanut sandwich on toast. Animate. Emote. Make me feel it. Bring the character to life.

SIDE 1 - THE REHEARSAL (CONTINUED)

Trevor paces slowly and tries the monologue again with more emotion.

TREVOR
Mostly because my I.Q. is 176. Now my father wanted to send me to this special school...

Trevor abruptly stops, frustrated.

TREVOR
I'm tryin' to focus bro. Maybe this ain't the right monologue. Maybe I need something that hits harder.

DEAN
Nah. I don't think so. I think you need to get your head in it. Or just the opposite, get out of your own head. This ain't you. Sometimes in situations like this you just gotta take a walk around the block to clear your head and come back fresh.

PERFORMANCE NOTE: The important thing here is that Dean does not attack Trevor's talent. He recognizes the performance problem as a focus problem. Play the confidence of a friend who knows Trevor can do better.

SIDE 2 - HE KNOWS HIS FRIEND

SCENE: Trevor has stopped rehearsing and dropped into a chair. Dean realizes the problem is not the monologue at all - Trevor's mind is somewhere else.
ACTOR OBJECTIVE: Get Trevor to admit what is really distracting him. Dean knows his friend well enough that he does not need a long explanation.
PERFORMANCE NOTE: Let the shift from acting coach to best friend happen naturally. Dean reads Trevor before Trevor says anything.

Trevor drops into a chair, still holding the script. His head lowers.

(a beat)

DEAN
You ain't even gotta say it. I already know.

TREVOR
Know what?

DEAN
It's G.G. ain't it? Your new girl. All up in your brain cells ain't she?

Trevor stares down at the floor.

TREVOR
We connected last night down on my pops' boat.

DEAN
You smashed on the yachtsky?

SIDE 2 - HE KNOWS HIS FRIEND (CONTINUED)

Trevor answers sarcastically.

TREVOR
Did I?

Dean chuckles.

DEAN
Awe man. So, what's up? How was it?

(a beat)

TREVOR
Like butter. But...

(a beat)

Dean waits. The joke has passed. He can tell there is more.

PERFORMANCE NOTE: Dean should enjoy the teasing, but don't turn the moment into a comedy routine. The scene is about familiarity - he knows Trevor well enough to hear the 'but' before Trevor says the rest.

SIDE 3 - PLAN B

SCENE: Trevor finally admits what has really been bothering him: he had sex with Gigi and did not use protection. Dean's tone changes immediately.
ACTOR OBJECTIVE: Make Trevor understand that this is serious and that he needs to deal with it now.
PERFORMANCE NOTE: The lines are funny, but the concern is real. Dean's humor is how these friends communicate. Don't lose the urgency underneath it.

TREVOR
I didn't strap up.

DEAN
Wait, what? You lost your mind my nigga? Your peeps would hang you out to dry if you bought a baby home.

TREVOR
I know man. I usually keep one stashed, but I couldn't find it. By then, we was already in it.

DEAN
I got two words my dog. Plan B. Not A, not C, B. Now!!!!!

Trevor quickly grabs his book bag and shoves the script inside.

SIDE 3 - PLAN B (CONTINUED)

TREVOR
I'll hit you tomorrow my dog.

DEAN
You can't hit me cause I'm too fast. And rehearse your lines my dude. Sound like a broke down version Denzel Washington.

Dean chuckles as Trevor rushes anxiously out the door.

AUDITION REMINDER

Across these three sides, we should see the same Dean in every beat: an aspiring actor who respects the craft, a close friend who knows Trevor better than Trevor realizes, and a young man whose humor never cancels out his concern.
Dean's energy should feel spontaneous and lived-in. He can make fun of Trevor because there is history and trust between them. The actor should give us confidence, warmth, timing and the ability to switch from joking to serious without announcing the change.
THAT'S DEAN. NOW SHOW US YOUR VERSION OF HIM.