REDWOOD

LES

AUDITION SIDES

Character Overview + Three Audition Scenes

SECTOR 7 FILMS

LES

50s | General Manager, Redwood Grill

CHARACTER DESCRIPTION

Les is the general manager of Redwood Grill. The script describes him as an African-American man in his 50s: bearded, well dressed, usually in a fitted suit, with a deep commanding voice. He operates in one of Vanguard Foods' most visible restaurants, where every detail - service, inventory, staff behavior and guest experience - eventually lands on his desk.

Les is a manager first. He pays attention. If a table has been waiting too long, he notices. If the numbers do not add up, he checks them himself. If an employee has a family emergency, he does not make her beg for compassion - he immediately begins solving the staffing problem. His authority comes from competence, not performance.

There is also steel underneath the professionalism. When inventory starts disappearing, Les does not explode or accuse people blindly. He verifies the numbers, brings Shorty into the problem, installs a hidden camera and waits until he has enough information to act. When he finally confronts Shana, the danger of the scene comes from how calm and certain he is.

The actor should resist turning Les into a stereotypical 'tough boss.' He is a seasoned restaurant professional who understands that a successful dining room is controlled chaos. His job is to keep that chaos invisible to the guests. He can be compassionate one minute and uncompromising the next because both responses serve the same thing: protecting the restaurant and the people responsible for it.

WHAT THE AUDITION SHOULD SHOW

• Command - Les can take control of a room without shouting.

• Attention to detail - he sees problems before they become disasters.

• Operational intelligence - numbers, timing, staffing and inventory matter to him.

• Humanity - his concern for Mona and her sister should feel immediate and genuine.

• Controlled pressure - when he knows someone is lying, he does not need to overplay the confrontation.

DO NOT PLAY LES AS AN ANGRY BOSS. PLAY A MAN WHO KNOWS HIS RESTAURANT SO WELL THAT VERY LITTLE GETS PAST HIM.

SIDE 1 - RUNNING THE FLOOR

SCENE: Redwood is in the middle of a busy dinner service. Les is watching the floor closely. A table is waiting on food, and before that problem is solved, Mona approaches with a family emergency.

ACTOR OBJECTIVE: Keep the restaurant moving while taking care of the people inside it. Les has to solve two completely different problems without allowing either one to become chaos.

PERFORMANCE NOTE: Start in manager mode - focused, efficient and observant. When Mona tells you about her sister, let the concern become personal without losing the ability to make a decision. Les does not make compassion dramatic; he simply acts.

INT. REDWOOD GRILL - NIGHT

The restaurant is busy. LES stands beside SHAWN, watching the dining room.

LES

What's up with table thirty? They got their drinks ten minutes ago. No food.

SHAWN

The guy ordered a well-done steak. The other order is medium rare. I'll check now.

Mona approaches Les in a panic.

MONA

Les, I gotta problem.

LES

What's up Mo.

MONA

I got a call from the hospital. My sister just got into a car accident. I can't tell how bad it was. I really have to leave. But I still have four tables.

LES

God! I hope she's ok.

Les surveys the restaurant, already working the problem.

LES

Let me figure out who can cover your tables. Give me a few.

MONA

Thank you.

Les walks off. From a distance, he speaks with Elise, then gives Mona a thumbs-up. The problem is handled.

PERFORMANCE KEY

Les's strength is that none of this feels heroic to him. This is simply what a good manager does. Let the shift from operational focus to genuine concern happen quickly and naturally - then get back to solving the floor.

SIDE 2 - THE NUMBERS

SCENE: After service, Les is in his office reviewing inventory. Something is wrong with the steak count. He brings Shorty in because Shorty handled the inventory and because Les trusts him enough to help figure out what is happening.

ACTOR OBJECTIVE: Confirm the problem and quietly recruit Shorty to help identify where the loss is coming from.

PERFORMANCE NOTE: Do not play suspicion too early. Les has already done the homework. He is not asking whether there is a problem - he knows there is one. The scene is about bringing Shorty to the same conclusion.

INT. LES'S OFFICE AT REDWOOD - NIGHT

Les sits at his desk near the kitchen, studying numbers on his laptop. SHORTY appears at the door in his kitchen smock, holding a spatula.

SHORTY

You wanted to see me boss?

Les keeps his eyes on the laptop.

LES

Who handled inventory last week? Seafood and steak.

SHORTY

I did and uploaded it into the system.

Les finally makes eye contact.

LES

We've got a problem. Take a look.

Shorty removes his gloves and comes around behind Les.

LES

The ribeye and sirloin count is off. POS shows we sold ninety-seven last week. We purchased a hundred thirty. Should have thirty-three total on hand. I just recounted myself and can only find fifteen on hand.

SIDE 2 - THE NUMBERS (CONTINUED)

SHORTY
Yeah, I see it. You sure we ordered that many?

LES
I double checked the invoice. It was one thirty.

Shorty steps back toward the office door, thinking.

SHORTY
Somebody's walking with them.

LES
Exactly. They fuckin' with my profit. Keep your eye out.

SHORTY
Gotchu.

Shorty returns to the kitchen. Les remains with the numbers.

PERFORMANCE KEY

The profanity is not the performance. The important beat is ownership: 'my profit.' Les feels responsible for the restaurant. Missing product is not an abstract accounting problem; it is someone violating the operation he is responsible for protecting. Keep the energy controlled and investigative.

SIDE 3 - CAUGHT

SCENE: Les has been monitoring a hidden camera after discovering repeated inventory losses. Late at night, he watches Shana, a sous chef, enter the freezer. He positions himself outside and waits for her to come out.

ACTOR OBJECTIVE: Give Shana every opportunity to tell the truth while making it clear that Les already knows something is wrong.

PERFORMANCE NOTE: This scene works through stillness. Les does not need to intimidate Shana physically. He has the facts, the authority and the patience. Let the silence do some of the work.

INT. REDWOOD GRILL - KITCHEN - LATE NIGHT

On a hidden camera feed, a woman can be seen inside the freezer putting something into a bag. Les rises from his desk, walks through the empty kitchen and waits silently outside the freezer door.

The freezer opens. SHANA, 26, a sous chef, steps out wearing a jacket over her smock and carrying a duffel bag. She freezes when she sees Les.

SHANA

Whoa! You scared the shit out of me.

Les smiles.

LES

It's a bit late to be doing inventory.

SHANA

Yeah, I forgot to rotate and label some of my pans earlier.

Les gives her a slow, deep stare.

LES

We have a problem.

SHANA

Okay.

LES

I kept noticing that our prime rib and sirloin count has been off the last few weeks. We purchase fifty a week, give or take, sell forty-three, there should be roughly seven steaks on hand. I check the count at the end of the week and we got none on hand. And nothing went to waste.

SIDE 3 - CAUGHT (CONTINUED)

LES

So, I ask myself how's that possible? Steaks don't have legs. They can't get up and walk away. Then it dawned on me. About the same time you started working here is about the time my steak count started being off. Strange coincidence, huh?

SHANA

I guess.

LES

You mind opening the bag?

Shana hesitates, then slowly removes the duffel from her shoulder and opens it.

SHANA

Sure.

Les searches it. Nothing but a dirty shirt and socks. Shana takes the bag back and zips it.

SHANA

Can I leave now?

LES

Of course.

Shana starts walking away. Les notices the strange way her clothes fit from behind.

LES

Hold up.

She stops without turning around. Les moves closer and discovers steaks hidden near her ankles. He removes two and tosses them onto a nearby table. Shana is too embarrassed to speak.

LES

If I ever see you near this restaurant again you're going to jail. Now get out.

Shana quickly leaves. Les remains in the empty kitchen, the proof sitting on the table.

PERFORMANCE KEY

Do not celebrate catching her. Les is not playing detective for fun; he is protecting the restaurant. The final warning should be simple, final and believable. By this point he does not need to prove he is in charge - the scene already has.

AUDITION REMINDER

Across these three sides, we should see the full range of Les: the general manager watching an active dining room, the operator who catches a financial problem in the numbers, and the leader who can confront dishonesty without losing control.

Les should feel like someone who has spent years in restaurants. He understands timing, staffing, inventory, service and people. The audience should believe that he can walk through a packed dining room and know what is working - and what is not - almost immediately.

His authority is not based on being the biggest personality in the room. It comes from competence. When Mona needs help, he helps. When Shorty needs direction, he gives it. When Shana steals from the restaurant, he handles it. Different situations. Same man.

WHAT WE WANT TO SEE

• A commanding voice without forced intimidation.

• The ability to listen and think while other people are talking.

• A believable understanding of leadership and responsibility.

• Warmth when the moment calls for it.

• Stillness and certainty when the moment becomes confrontational.

• A man who protects standards because he genuinely takes pride in the place he runs.

THE HEART OF LES

Les is the man responsible for making Redwood look effortless. Guests see food, service and atmosphere. Les sees every moving part underneath it. When something threatens that machine - whether it is a delayed table, a frightened employee or disappearing inventory - he steps in and handles it.

DON'T TRY TO SHOW US THAT LES IS IN CHARGE. LET US REALIZE IT BY WATCHING HOW EVERYONE RESPONDS WHEN HE SPEAKS.

That's Les. Now show us your version of him.