REDWOOD

MR. LIEBERMAN

AUDITION SIDES

Character Overview + Three Audition Scenes

SECTOR 7 FILMS

MR. LIEBERMAN

58 | Investor | Owner of a Multi-Billion-Dollar Investment Firm

CHARACTER DESCRIPTION

Bill Lieberman is a 58-year-old Jewish businessman with slick hair, expensive taste and the relaxed confidence of a man who is accustomed to serious money. The script describes him as smooth, wealthy, very well dressed, with a New York accent and a presence reminiscent of Clive Davis. He owns a multi-billion-dollar investment firm and works alongside his partner, Marty Weisman.

Lieberman's power comes from access, capital and experience. He is not trying to dominate a room physically. He is the man who can change the scale of a company with a signature. At the Redwood dinner, he is charming and direct: Vanguard is growing fast, growth requires cash, and he has money ready to deploy. Later, in Rod's office, we see a more personal side of him. He explains that a childhood friendship helped shape his life and frames his investment in Vanguard as both business and paying something forward.

The actor should protect the contradiction. Lieberman can be genuinely warm and still be a hard-nosed investor. He can admire Rod and still expect a return. He is not offering charity. He is offering opportunity on terms that matter. Cleveland sees the relationship as potentially dangerous; Lieberman sees it as a deal where everyone can win.

Do not turn the New York accent, the money or the family story into caricature. Lieberman should feel lived-in, sophisticated and comfortable. His strongest weapon is certainty. He has sat across from founders, lawyers and wealthy people for decades. Nothing about Rod's success intimidates him - it interests him.

WHAT THE AUDITION SHOULD SHOW

• Executive ease - he is completely comfortable around wealth, founders and high-stakes decisions.

• Charm - the humor and warmth should feel natural, not performed.

• Storytelling - the childhood story should become personal without becoming sentimental.

• Business intelligence - when the offer arrives, every number has intention behind it.

• Control - he never needs to oversell himself or force authority.

DO NOT PLAY MR. LIEBERMAN AS A MOBSTER. PLAY A FINANCIER WHO KNOWS EXACTLY WHAT MONEY CAN MAKE POSSIBLE.

SIDE 1 - THE TABLE

SCENE: Rod and Edwin arrive at Redwood Grill to meet Cleveland, Geofrey, Bill Lieberman and Bill's partner Marty. Dinner is already being served. The meeting is social on the surface, but Bill has come with a serious business proposition.

ACTOR OBJECTIVE: Make the founders comfortable while making one fact unmistakable: Vanguard is growing fast, and Bill has the capital to help them grow faster.

PERFORMANCE NOTE: Bill should feel relaxed. He is enjoying the food, the company and the conversation. Do not rush to the pitch. Let the business emerge naturally from a man who has done this many times before.

INT. REDWOOD GRILL - NIGHT

CLEVELAND and GEOFREY sit at a table with BILL LIEBERMAN and MARTY WEISMAN. ROD and EDWIN arrive and are introduced.

GEOFREY

All that money and you can't afford a watch?

ROD

My apologies gentlemen. There's a game tonight. The traffic downtown is crazy.

GEOFREY

You guys know Bill Lieberman and his partner Marty.

Rod and Edwin shake the men's hands and sit.

ROD

It's been a minute. Haven't seen you since Aspin.

EDWIN

You went skying?

Cleveland and Geofrey chuckle.

ROD

You know we don't do that. We bumped into each other at the venture capital conference. Old Bill here was sporting young cutie on his arm.

BILL

Get out of here. That cutie was my daughter.

SIDE 1 - THE TABLE (CONTINUED)

Marty cuts into his steak, impressed by the food.

MARTY

Oh my god. This is hands down the best prime rib I've ever had.

EDWIN

Its Wagyu beef. Best in the world. We age it for forty-five days.

Bill tastes the food, then takes a sip of wine.

BILL

I could eat a whole plate these truffled scalloped potatoes. The chef is genius.

GEOFREY

Why us?

BILL

It's simple. This is the fastest growing company in restaurant sector. And to keep it up you need cash. Lots of it.

MARTY

We hedged our bets on gold a few years ago and made a shit ton. We've got two billion liquid ready to deploy fellas.

ROD

You want to bank roll us.

CLEVELAND

What happens if the market turns and sales drop off? The line between a partner and a blood sucker gets real murky.

BILL

Minor details. Business is business. The goal is for everyone to win.

CLEVELAND

This is more than business to us. It's culture. It's family.

EDWIN

It's legacy.

ROD

My grandma had an eighth-grade education but she understood something intrinsic about food.

BILL

What's that?

ROD

It brings people together. And because of that it has a certain power.

Bill raises his glass. Everyone follows.

BILL

To Redwood.

PERFORMANCE KEY

Bill does not need to win the argument in this moment. He is opening the door. The key is ease: he sees a successful company that needs fuel, and he has the fuel. Let Cleveland's resistance interest you rather than offend you.

SIDE 2 - THE STORY

SCENE: In Rod's office, Lieberman arrives for a scheduled meeting. Before discussing the investment, the two share coffee. Lieberman uses the moment to tell Rod why this opportunity means more to him than a normal transaction.

ACTOR OBJECTIVE: Let Rod understand that the offer is personal without losing the sophistication of a man who still approaches life through business.

PERFORMANCE NOTE: This side depends on storytelling. Do not perform the memory like a speech. Let it feel like something Bill has carried for years and has chosen this moment to share.

INT. ROD'S OFFICE - DAY

MR. LIEBERMAN is already seated when Rod enters.

MR. LIEBERMAN

You didn't forget about our meeting.

ROD

Not at all. I was wrappin' up another meeting. I've been looking forward to this.

Rod pours coffee.

ROD

Like a cup a coffee. I got some fresh brewed Sadoma beans from Ethiopia.

MR. LIEBERMAN

Columbian, Ethiopian, it's all the same to me.

ROD

Creme and sugar?

MR. LIEBERMAN

Light.

Rod hands him a cup. Lieberman inhales the aroma and takes a sip.

MR. LIEBERMAN

Wow! Amazing.

ROD

Best coffee beans in the world.

MR. LIEBERMAN

When I was a kid we moved from Borough Park to Crown Heights. A mostly Jewish neighborhood in Brooklyn. A year later a black family moved down the street. My father was a made man in the Jewish mob. But he ran legitimate businesses too. Every Saturday morning the black family shopped in his bakery. Turns out they had a kid around the same age as me. Jeromy Scott. And get this, Jeromy's father was a mobster too.

SIDE 2 - THE STORY (CONTINUED)

ROD

No shit.

MR. LIEBERMAN

You can't make this stuff up. Over the years me and Jeromy became really good friends. And you wanna hear the kicker?

ROD

What's that?

MR. LIEBERMAN

Kid was a straight-A student. A freakin' genius. He could solve math problems blindfolded. And me, I hated math. Probably the only jew in Brooklyn who hated math. I was struggling and too proud to ask for help.

ROD

Yeah, math was brutal for me too.

MR. LIEBERMAN

I finally confessed to him one day that I needed help and Jeromy showed up every day after school bustin' my chops in math until eventually I got better. Seven years later, there I was graduating from NYU with a degree in finance and a minor in math. Go figure.

ROD

Whatever happened to Jeromy?

MR. LIEBERMAN

A professor at Standford. Occasionally, he still buses my chops. But he's the reason this offer is just as much personal to me as it is business.

ROD

I don't get it.

PERFORMANCE KEY

The important turn is that Rod realizes there is history underneath the money. Do not make Bill suddenly emotional. A small change is stronger: a pause, a softer look, a little less salesman and a little more boy from Brooklyn.

SIDE 3 - THE OFFER

SCENE: Lieberman's story has brought the conversation to the reason he is sitting in Rod's office. Now he puts the real offer on the table.

ACTOR OBJECTIVE: Close the deal without sounding like you are trying to close the deal. Lieberman believes the opportunity is obvious.

PERFORMANCE NOTE: The numbers are enormous, but Bill should deliver them comfortably. Twenty-five million dollars is serious money to Rod; to Lieberman it is capital being deployed. That difference in perspective is part of his power.

MR. LIEBERMAN

A black kid stepped in to help this Jewish kid when this Jewish kid was too proud to ask anyone else. I probably wouldn't be where I am if it wasn't for Jeremy Scott. Now, I manage a two-billion-dollar fund. My offer is simple, twenty-five million-dollars so you can continue to grow this magnificent company. I get a decent return. All it takes is one signature. If things work out, I'll double it, fifty million in two years. I call that paying forward. He was there for me and now I'm gonna be here for you.

ROD

Equity is one thing. But twenty-five million worth of debt. I don't know about that.

MR. LIEBERMAN

We aren't opposed to taking a stake in the company. Maybe an equity position as Partners. Either way, with that kind of cash Vanguard is off to the next planet kiddo.

PERFORMANCE KEY

Do not make the offer sinister. Bill sees himself as creating possibility. But the actor should understand why Cleveland calls this 'playing with fire.' Money this large creates leverage, expectations and relationships. Bill can be sincere and formidable at the same time.

AUDITION REMINDER

Across these three sides, we should see the full range of Mr. Lieberman: the smooth investor enjoying dinner with the founders, the older man sharing a personal story that shaped him, and the financier who can put twenty-five million dollars on the table without changing his heartbeat.

The role should never become a collection of wealthy-businessman mannerisms. Lieberman is specific. He grew up in Brooklyn, built a life in finance, manages enormous capital and understands that relationships can become opportunities. He likes Rod and respects what Vanguard is becoming, but he is still an investor. He expects the money to work.

The New York accent should support the character, not become the character. The same is true of the expensive clothes, the humor and the money. What matters most is a man who has been powerful for long enough that he no longer needs to advertise it.

WHAT WE WANT TO SEE

• Sophistication without stiffness.

• Warmth without becoming sentimental.

• A natural New York rhythm without caricature.

• Business authority without unnecessary aggression.

• The ability to tell a personal story while protecting the character's dignity.

• A closer who makes a massive offer sound completely believable.

THE HEART OF MR. LIEBERMAN

Lieberman believes capital can do more than make money. It can change scale, create access and repay old debts in new ways. He is offering Rod an opportunity that could transform Vanguard - and he is confident enough to believe that both sides can win.

DON'T TRY TO MAKE US IMPRESSED BY HIS MONEY. MAKE US BELIEVE HE HAS BEEN AROUND THAT KIND OF MONEY FOR SO LONG THAT IT FEELS NORMAL TO HIM.

That's Mr. Lieberman. Now show us your version of him.