REDWOOD

EDWIN DEVEAUX

AUDITION SIDES

Character Overview + Three Audition Scenes

SECTOR 7 FILMS

EDWIN DEVEAUX

47 | Co-Founder & Chief Operating Officer, Vanguard Foods

CHARACTER DESCRIPTION

Edwin Deveaux is a tall, athletic African-American executive and one of the three men responsible for building Vanguard Foods into a major restaurant company. The script describes him as a Cornell MBA who is confident to the point of cocky, enjoys a good cigar and whisky, and carries himself like a man who expects to win.

Professionally, Edwin is aggressive about growth. He sees opportunity, scale and leverage quickly, and he is comfortable making large decisions under pressure. He does not believe Vanguard should slow down simply because the company has already become successful. To Edwin, success creates the responsibility to push harder while the opportunity is there.

Personally, Edwin is more complicated. He loves his son Trevor and genuinely believes Trevor could someday help lead the company, but that love can become control. Edwin has difficulty accepting that Trevor may want a life outside the empire Edwin helped build. He is also involved with Candice while carrying a dangerous history with Caprice, which means some of his most controlled moments are happening while his personal life is becoming less controlled.

The key to Edwin is STATUS WITHOUT PERFORMANCE. He does not need to announce that he is important. His education, money, confidence and authority are already part of him. Even when he gets angry, the actor should resist turning him into a loud businessman or a stereotypical alpha male. Edwin is strongest when the pressure is visible underneath the polish.

WHAT THE AUDITION SHOULD SHOW

- Executive authority - he speaks like someone accustomed to making decisions that affect millions of dollars.
- Ambition - Edwin believes momentum is something you use before it disappears.
- Fatherhood - his pressure on Trevor comes from love, pride, fear and ego at the same time.
- Chemistry and control - with Candice and Caprice, he can be charming and intimate without losing the executive underneath.
- Temper - when Edwin is challenged personally, we should feel how close the controlled man is to becoming reactive.

DO NOT PLAY THE MONEY. PLAY THE MAN WHO BELIEVES HE HELPED BUILD AN EMPIRE - AND DOES NOT INTEND TO LET IT SLIP AWAY.

SIDE 1 - THE FATHER & THE EMPIRE

SCENE:

After a major Vanguard celebration, Edwin and Candice are alone in his penthouse. The mood is intimate and relaxed until Candice asks about Trevor. Edwin's answer reveals how strongly he has already imagined his son's future.

ACTOR OBJECTIVE:

Let Candice see how proud Edwin is of what he has built - and how certain he is that Trevor should want the same future. Edwin is not trying to bully his son in this scene. He believes he is describing an opportunity any father would be proud to give his child.

PERFORMANCE NOTE:

Start intimate and easy. Do not begin with father-versus-son conflict. The tension should emerge only when Candice questions Edwin's assumption that Trevor belongs inside Vanguard.

Candice lifts a glass of champagne beside the bed.

CANDICE

That party was lit baby. Reminded me of my days at FAMU.

Congratulations!!!!!

Edwin lies on the bed next to her.

EDWIN

Honestly, it still feels like I'm dreaming. Seriously, if somebody had told me ten years ago we would've grown Redwood into this....I would've sent them to a psyche ward.

CANDICE

You can't underestimate the mind of a Cornell man.

EDWIN

You always had my back.

CANDICE

Your back and your front. Trying to keep these desperate ass tricks away from you.

They passionately kiss, then stop.

EDWIN

Not focused on them. I'm focused on getting this paper baby.

CANDICE

And what about your son. Where does he fit in?

EDWIN

Trevor fits in. That kid is spoiled rotten. How many black boys get a Porshe for their sixteenth birthday. And been to Paris three times on a private jet? He's sharp as a knife. If he listens, he could

take over this company someday.

CANDICE

What if that not what he wants.

EDWIN

He's too young to know what he wants. I damn sure didn't at his age. And look at me now.

SIDE 2 - THE PARTNERS

SCENE:

Edwin, Rod and Cleveland are discussing the future of Vanguard. The company needs capital to keep expanding. Cleveland wants to slow down and grow conservatively. Edwin believes that hesitation at this level can cost them the market.

ACTOR OBJECTIVE:

Convince Cleveland that the company has outgrown the old way of doing business. Edwin is not arguing simply to win. He believes the future of everything they built depends on moving now.

PERFORMANCE NOTE:

Build the heat. Begin as an executive laying out options. Let Cleveland's resistance irritate Edwin gradually. When the argument becomes personal, we should feel how deeply Edwin's pride is connected to the company and to where he came from.

EDWIN

Let's consider the pros and cons. If we take the Lieman deal we get damn near unlimited cash to expand. Vangurd stays private. We stay in control of the company. Down-side, we're swimming with sharks who love the taste of blood.

Cleveland enters the office behind Edwin.

EDWIN

The other option is go public.

CLEVELAND

So that's it? Only two options? Take cash from the bloodsuckers or go public? What about option three. We built this organically. Used Redwood to leverage loans and paid them off one restaurant at a time. Now we got cash. Lots of it. Why can't we still keep growing the company the same way? One restaurant at a time?

ROD

Cause that's not the way opportunities come at this level bro. You know that. We buy from distressed sellers. They come to us cause they're divorcing or running out of capital. It might be one location or five at a time.

EDWIN

We'd be overleveraged if we keep using our own cash. OPM. That's the name of the game.

ROD

I agree with Ed Cleve. We got two viable options to keep up the momentum.

CLEVELAND

I hear you. But we've already made it. We don't have anything to prove to nobody but us. We can take our time.

EDWIN

Bro what are you talking about? We need to cease the moment and corner the market now. While we're on top. One offs won't do it anymore.

The conversation has become intense.

CLEVELAND

You know what my pops use to say to us whenever me or my brothers were being greedy? Pigs get fat and hogs get slaughtered. So which one do you want to be Ed, the pig or the hog?

Edwin is still sitting. Cleveland is standing close to him.

EDWIN

Neither! Last time I checked your pops hadn't build a multimillion-dollar empire!

CLEVELAND

Yeah, and yours was a drunk Ed, so what else is new.

Edwin starts to rise out of his seat. Rod stops him.

ROD

Wait! Wait! Stop! Ya'll are trippin'. Cleve, we get your point. Look, I brought ya'll into this to help me build Redwood into a powerhouse restaurant. And we did it. We did it. We are the only three black men in the world who could've turned into an empire. So, what the hell are we fighting for? You both are right. Yes we want to keep growing and expanding. On the other hand we can't afford to slip up casue we're moving to fast either. Everybody take a deep breath. We'll work it out like we always do.

SIDE 3 - EDWIN & CAPRICE

SCENE:

Caprice has finished presenting rebranding concepts. The business discussion turns personal when she asks whether Edwin is coming to see her. The conversation then shifts to Trevor, revealing Edwin's fear that his son may walk away from the legacy Edwin has spent years building.

ACTOR OBJECTIVE:

Hold two realities at once: Edwin is attracted to Caprice, but he is also trying to maintain control of a relationship that has already crossed dangerous lines. When Trevor comes up, Edwin is no longer the businessman talking - he is the father trying to convince himself that controlling the road is the same as protecting his son.

PERFORMANCE NOTE:

Do not play guilt from the beginning. Let Edwin enjoy Caprice's company, then allow the discomfort to appear in small flashes. His final line should feel half-joking, half-warning, because the situation really is dangerous for both of them.

CAPRICE
You paying me a visit tonight?

EDWIN
I can't. We have dinner plans with Trevor and his date. Some new girl he's crazy about.

CAPRICE
He's so handsome. He'll be a heartbreaker just like daddy, watch.

EDWIN
He needs to grow up. We've built an empire with this company. How many black kids do you know that have a chance to be a part of a business like this? None. And he wants to be, of all things, a damn actor.

Caprice strolls over to Edwin as she speaks.

CAPRICE
Let me get this straight. You, Mr. ambitious, Mr. always pursuing his grandiose dreams, is knocking his own son for chasing dreams of his own. Well damn. Ain't that the kettle calling the pot black.

She casually eases up behind him and starts massaging his shoulders.

EDWIN
I know. He should be able to follow his heart, but he's my only son. What if his heart is leading him down the wrong road, and I can see it. Then what? Let him take it anyway.

CAPRICE

Exactly. My mother use to say 'we make our children, but we don't make their minds'. It's his road take. Not yours Edwin.

She bends over, kisses his ear, then kisses his neck. Edwin closes his eyes.

EDWIN

You know this is blackmail. You could go to jail for what you're doing.

CAPRICE

Then call the damn police.

Geofrey abruptly enters the office and sees Caprice kissing Edwin's neck.

GEOFREY

Whao! Hey....sorry. I'll come back.

Caprice and Edwin are startled. She immediately stops.

EDWIN

Goeff.

Geofrey quickly leaves and pulls the door closed. Edwin pounds his fist hard on the desk one time, then throws his head back.

AUDITION REMINDER

Across these three sides, we should see three versions of the same man: the successful father who thinks he already knows what is best for his son, the aggressive executive who believes hesitation can destroy momentum, and the private man whose personal choices are beginning to threaten the control he values so much.

That's Edwin Deveaux. Now show us your version of him.