

Who is Mr. Morelli?

MR. MORELLI

Age: 50s–60s

The Billionaire. The Manipulator. The Man Who Believes Everything Has a Price.

UNDERSTANDING MR. MORELLI

Morelli is one of the most powerful men in **DEEP**.

But the actor should understand something immediately:

MORELLI IS NOT A GANGSTER.

At least, he should never behave like the stereotypical version of one.

He has money.

Influence.

Access.

People.

Private jets.

Professionals who carry out his wishes.

He doesn't need to stand on a corner threatening anyone.

Morelli operates at a level where a conversation can accomplish what violence does for other men.

And when violence becomes necessary—

he has people for that.

The updated story establishes that his interest in Rod's family goes far beyond property. Eve describes a man with tremendous wealth who is obsessed with the one thing his money cannot simply buy. Rod eventually learns that the land itself isn't even the complete prize.

WHO HE IS

Mr. Morelli is extraordinarily wealthy, intelligent and accustomed to control.

He has spent years living in a world where most problems disappear when enough money, pressure or influence is applied.

People usually say yes.

People usually take the deal.

People usually understand the consequences.

And if they don't—

someone explains it to them.

That's why Rod's grandmother became such a problem.

She possessed something Morelli couldn't simply purchase.

And eventually, she told him **no**.

For a man like Morelli, that matters.

HIS PERSONALITY

Morelli is **intelligent, sophisticated, patient, calculating, composed, persuasive, entitled, obsessive and quietly ruthless.**

He rarely needs to raise his voice.

He doesn't rush.

He doesn't waste words.

And he doesn't view himself as chaotic or evil.

In Morelli's mind, there is an order to the world.

Power determines who gets to make decisions.

And Morelli is accustomed to being one of the people making them.

MONEY

This is essential to understanding him.

MONEY DOESN'T EXCITE MORELLI ANYMORE.

He has billions.

The audience should feel that.

A million dollars isn't an emotional event.

Ten million isn't an emotional event.

Money is simply another instrument.

What interests Morelli is what money normally provides:

Access.

Influence.

Information.

Control.

So imagine what happens psychologically when a billionaire encounters something his money **cannot obtain.**

That's where Morelli becomes dangerous.

ROD'S GRANDMOTHER

According to Eve, Morelli spent a fortune bringing soil from Africa after Rod's grandmother helped his granddaughter get well.

For years, the arrangement continued.

Then one day—

Rod's grandmother cut him off.

No calls.

No visits.

Nothing.

Eve says her grandfather believed Rod's grandmother discovered something about Morelli. Morelli already knew enough about what she possessed to understand its power, but he did not possess all of her knowledge.

That history should matter to the actor.

This isn't simply:

"I want Rod's property."

It's much deeper.

Something happened between Morelli and this family before Rod even understood there was a war.

WHAT MORELLI WANTS

This is where the actor should be careful.

Don't reduce his objective to:

"Get the land."

The updated script deliberately tells us that's not enough.

Rod's mother eventually tells him:

"Morelli doesn't want the land."

Then:

"It's what's beneath it."

At the same time, Eve explains that even possessing the soil would not give Morelli everything he needs.

There is knowledge involved.

Recipes.

Process.

The grandmother's secrets.

Rod's inheritance.

Morelli is chasing something bigger than real estate.

He is chasing access to something he believes should belong to him.

MORELLI & ROD

Rod presents a new problem.

At first, Rod doesn't even know what he possesses.

But Morelli doesn't know how much Rod knows.

That distinction is extremely important.

From Morelli's perspective, Rod may possess knowledge passed down through generations.

He may know where things are.

He may understand the recipes.

He may know what the key opens.

He may know what's beneath the land.

Or he may know absolutely nothing.

Morelli cannot afford to assume the latter.

So Rod becomes valuable and dangerous at the same time.

MORELLI & TAVON

This relationship gives us one of the clearest looks at Morelli's psychology.

Morelli hired Tavon expecting a result.

To Morelli, that creates a simple equation:

I paid. You deliver.

When Tavon fails, Morelli initially treats him like almost anyone else.

He questions his capability.

Suggests he may have overestimated him.

Reminds him they have an agreement.

But Tavon doesn't respond the way people normally respond to Morelli.

He hangs up on him.

He tells him he's finished.

He gives Morelli instructions.

Then Tavon says:

"Marcus is off limits. Rod is off limits. Anybody connected to either one of 'em... off limits."

Now something changes.

Morelli has encountered a man who doesn't seem impressed by his money or reputation.

DON'T PLAY ANGER — PLAY CURIOSITY

This is important in the Tavon scenes.

Morelli shouldn't immediately explode because Tavon disrespects him.

That's too easy.

At first—

study him.

Who is this young man?

Why isn't he afraid?

What does he care about?

Where is the opening?

That's how Morelli thinks.

Then he finds it.

Morelli tells Tavon:

"You have people you care about."

Tavon responds:

"Do you?"

That exchange isn't simply two men threatening one another.

They're studying each other.

And when Morelli senses something underneath Tavon's exterior, he says:

"There you are."

That's Morelli.

He's constantly searching for leverage.

MORELLI & THE HITMAN

The Hitman shows us another side of Morelli.

When the first attempt doesn't produce what he needs, Morelli calls a professional.

He doesn't rant.

He doesn't panic.

He escalates.

Morelli tells the Hitman they've found the target and expects him to move

immediately.

Problems are resources to be allocated.

If one method fails, Morelli uses another.

That's how someone at his level thinks.

HIS POWER

Morelli's power should be visible **before he ever talks about it.**

His environment.

His transportation.

The people around him.

The way people respond when he enters.

The fact that he can call dangerous men and expect results.

The fact that he's traveling by private jet while other characters are scrambling through streets, houses and woods.

The contrast matters.

MORELLI DOESN'T LIVE IN THEIR WORLD.

He reaches into it.

FOR THE ACTOR

DO NOT PLAY "MOB BOSS."

Don't imitate famous movie gangsters.

Don't manufacture an accent unless the character ultimately calls for one.

Don't make every sentence threatening.

Don't constantly stare people down.

Don't yell because someone disrespects you.

Don't try to make Morelli scary.

PLAY A MAN WHO EXPECTS TO BE OBEYED.

There's a huge difference.

SPEAK LIKE YOU EXPECT PEOPLE TO LISTEN

Morelli doesn't need to fight for the room.

He's accustomed to already having it.

That means you can take your time.

Listen.

Think.

Then answer.

When someone talks too much, you don't necessarily interrupt them.

Sometimes you allow them to finish because you're learning something.

INFORMATION IS POWER TO MORELLI.

HIS STILLNESS

Morelli and Tavon share something interesting:

Both can be very still.

But the stillness comes from different places.

Tavon's stillness feels predatory.

The Hitman's stillness feels professional.

Morelli's stillness feels entitled.

Why rush?

People wait for him.

Planes wait for him.

Cars wait for him.

Meetings wait for him.

His entire life has taught him that the world will accommodate his schedule.

Let that affect the physical performance.

WHEN MORELLI GETS ANGRY

Get smaller.

Not bigger.

Less movement.

Fewer words.

More precision.

The audience should begin learning:

WHEN MORELLI BECOMES QUIETER, SOMETHING BAD MAY BE COMING.

He doesn't lose control.

He decides what happens next.

DON'T PLAY EVIL

This is probably the most important character note.

Eve's grandfather called Morelli **"pure evil."**

But the actor should never walk into a scene thinking:

I'm pure evil.

Morelli doesn't wake up believing he's the villain.

He likely believes he's earned his position.

He believes extraordinary things belong in the hands of people capable of controlling them.

He may believe Rod's grandmother was shortsighted.

Emotional.

Wasteful.

Perhaps even selfish.

Find the argument Morelli uses to make himself right.

That's where the character becomes frightening.

THE GRANDDAUGHTER

There's another important detail.

Rod's grandmother reportedly helped Morelli's granddaughter get well.

That means his obsession doesn't necessarily begin with greed.

It may have begun with something deeply human:

Someone he loved.

The script hasn't revealed the complete history yet, so don't invent it.

But as an actor, understand the possibility underneath the character:

Morelli has personally **seen what this knowledge can do.**

That's completely different from merely hearing rumors about it.

He knows enough to believe.

And once someone like Morelli believes—

he doesn't stop.

WHAT NOT TO DO

Don't play a stereotypical Italian mobster.

Don't play constant anger.

Don't play him loud.

Don't overuse threatening looks.

Don't make him emotionless.

Don't make wealth flashy unless the scene calls for it.

Don't turn him into a cartoon villain.

Don't make every line sound sinister.

And don't show us what he's thinking too quickly.

MORELLI SHOULD ALWAYS FEEL LIKE HE KNOWS SOMETHING WE DON'T.

WHAT WE'RE LOOKING FOR

We're looking for an actor with **intelligence, sophistication, authority, patience and enormous presence.**

Someone capable of making a quiet conversation feel dangerous.

Someone believable as a billionaire without constantly talking about money.

Someone who can make another character feel beneath him without physically intimidating them.

Someone capable of charm.

Because Morelli shouldn't always be unpleasant.

He should be capable of making you understand why powerful people willingly do business with him.

That's important.

If everybody immediately knows he's evil, he's less interesting.

We need an actor who could sit across from someone at dinner and make them think:

I want this man on my side.

And twenty minutes later make them realize:

I should never have let him into my life.

THE HEART OF MR. MORELLI

Morelli has spent his life proving that almost everything has a price.

People.

Companies.

Information.

Loyalty.

Silence.

Influence.

Access.

Then he encountered something different.

Something his billions couldn't simply purchase.

A woman told him **no**.

She protected something he desperately wanted.

Now she's gone.

And what she protected has passed to a young man who doesn't yet understand what he inherited.

Morelli does.

That's what makes Rod dangerous to him.

Not because Rod is powerful yet.

But because Rod possesses the one thing a man like Morelli cannot tolerate:

SOMETHING HE WANTS AND CANNOT CONTROL.

Morelli doesn't believe that's permanent.

He believes everything has a price.

And if money can't buy it—

power will.

That's Mr. Morelli.

Now show us your version of him.