

Who is Mitch?

MITCH

Age: Mid-20s | Baltimore, Maryland

The Loyal Soldier. The Pressure Point. The Man Running Out of Time.

UNDERSTANDING MITCH

Mitch lives in a world where **loyalty has consequences**.

He's connected to Tavon and understands exactly what comes with that relationship. Mitch isn't pretending to be part of the life. He's already in it.

But what makes Mitch interesting isn't how dangerous he can be.

It's what happens when a man who is used to handling pressure suddenly finds himself in a situation **he can't control**.

Mitch has been given a deadline.

Marcus needs to be found.

The clock is ticking.

And failure doesn't just affect Mitch anymore.

His mother can become part of the consequences.

That's when business becomes personal.

WHO HE IS

Mitch is street-smart, loyal and capable.

He's accustomed to difficult situations and doesn't scare easily.

But he's not Tavon.

That's important.

Tavon can remain almost unnaturally calm under pressure.

Mitch **feels the pressure**.

He gets frustrated.

He gets angry.

He worries.

And when things start falling apart, we can see how desperately he's trying to hold everything together.

That makes Mitch human.

HIS PERSONALITY

Mitch is **loyal, intense, resourceful, impatient, emotional, determined and protective**.

He can be intimidating when necessary, but intimidation isn't his entire personality.

He's capable of joking.

He's capable of relaxing.

He's capable of caring deeply about people.

But when Mitch is given something to handle—

he wants it handled.

Failure bothers him.

Being unable to control a situation bothers him even more.

MITCH & TAVON

Mitch understands Tavon.

He knows what Tavon expects.

And when Tavon gives him an assignment, Mitch knows it isn't a suggestion.

There's history there.

There's loyalty there.

But there should also be an understanding that **Tavon is Tavon.**

Mitch knows what happens when things don't go according to plan.

He doesn't need Tavon screaming at him to understand the seriousness of the situation.

Sometimes a few words from Tavon are enough.

That's where some of Mitch's pressure comes from.

THE MARCUS PROBLEM

Marcus needs to be found.

For Mitch, what may have begun as another situation to handle becomes increasingly frustrating.

Calls aren't being answered.

Time is disappearing.

People aren't where they're supposed to be.

Every dead end creates another problem.

And Mitch knows the clock isn't stopping while he figures it out.

He has four hours.

That deadline should always exist somewhere inside the actor's performance.

Even when Mitch isn't talking about time—

he knows it's passing.

MITCH & HIS MOTHER

This is where we begin seeing something underneath the street character.

Mitch's mother matters to him.

Deeply.

And once she becomes something that can be used against him, the entire situation changes.

Mitch may be willing to accept consequences for his own decisions.

But his mother didn't make those decisions.

She isn't supposed to be part of this.

That's the emotional pressure point.

When Mitch realizes the danger could reach her, his urgency isn't simply:

"I need to find Marcus."

Underneath it is:

"I need to fix this before something happens to my mother."

That should drive the performance.

THE CAR MOMENT

There is an important moment where Mitch is alone in his car.

He's calling.

No answer.

Again.

Nothing.

The frustration finally breaks through.

He punches the dashboard.

Then—

silence.

This moment isn't about showing us how tough Mitch is.

It's the opposite.

It's one of the few moments when nobody is watching him.

He doesn't have to maintain the image.

For a second, everything he's carrying comes out.

Then it drains away.

He checks the time.

And reality hits him again.

The clock is still moving.

He has to go.

That's Mitch.

FOR THE ACTOR

DON'T PLAY MITCH AS ANOTHER TAVON.

They come from the same world.

They may work together.

But they should not feel like the same man.

Tavon's strength is control.

Mitch's tension comes from **trying to maintain control while everything around him is slipping away.**

Let us see that struggle.

DON'T START AT TEN

Mitch has intense scenes.

That doesn't mean every scene should begin with maximum intensity.

Give yourself somewhere to go.

Start controlled.

Try the phone call again.

Think.

Try another solution.

Become frustrated.

Try to suppress it.

Then—

break.

If you're angry from the first second of the scene, the audience has nowhere to travel with you.

PLAY THE CLOCK

One of the best tools for playing Mitch is simple:

YOU ARE RUNNING OUT OF TIME.

Even during silence.

Even while driving.

Even while listening to someone else talk.

Even when somebody is wasting your time.

There's another thought underneath everything:

How much time do I have left?

That creates natural urgency without forcing the performance.

HIS LOYALTY

Don't play Mitch as someone who's simply afraid of Tavon.

There should be real loyalty.

Mitch has chosen this world.

He's made decisions.

He's benefited from relationships.

He's probably been through things with these people.

That's important because it means Mitch isn't an innocent victim suddenly trapped in someone else's problem.

His choices helped put him here.

Now he's discovering what those choices cost.

HIS ANGER

Mitch has anger.

But don't stop at anger.

Ask what's underneath it.

When Marcus doesn't answer—

fear.

When time disappears—

panic.

When someone delays him—

desperation.

When his mother becomes part of the equation—

love.

Those emotions make the anger real.

HIS VULNERABILITY

Mitch doesn't want anyone seeing him panic.

Especially the people around Tavon.

So when he's around others, he may try to maintain control.
But when he's alone—
the cracks can appear.

That's where the actor can give us something deeper.

The audience should begin realizing:

MITCH ISN'T AFRAID OF WHAT'S GOING TO HAPPEN TO HIM.

He's afraid of what could happen to someone he loves.

WHAT NOT TO DO

Don't make Mitch a stereotypical gangster.

Don't yell every line.

Don't force toughness.

Don't imitate Tavon.

Don't make him frightened from the beginning.

Don't play every scene at the same emotional level.

And don't forget the person underneath the situation.

Mitch has made choices.

Some of them may be terrible.

But he's still someone's son.

That matters.

WHAT WE'RE LOOKING FOR

We're looking for an actor who can bring **intensity without forcing it.**

Someone believable in the street world but capable of giving us much more than that.

Someone who can show frustration building gradually.

Someone who understands urgency.

Someone who can make a phone call with no answer feel increasingly terrifying because we understand what's at stake.

And someone capable of showing us a man desperately trying to maintain control —

while realizing he may already have lost it.

THE HEART OF MITCH

Mitch understands the rules of the world he chose.

He understands loyalty.

He understands consequences.

He understands that when you're given something to handle, you handle it.

But now those consequences are getting dangerously close to home.

For the first time, Mitch isn't simply fighting to protect himself.

He's racing against the clock to keep the life he chose from reaching someone he loves.

And every minute that passes makes that harder.

That's Mitch.

Now show us your version of him.

