

Who is Moe?

MOE

Age: 19 | Baltimore, Maryland

The Young Soldier. The Informant. The Kid Trapped Between Two Death Sentences.

UNDERSTANDING MOE

Moe is caught in an impossible situation.

He isn't trying to betray his people.

He isn't secretly working against Tavon.

He isn't looking for a way out of the streets because he's suddenly developed a conscience.

Moe is trying to survive.

He was facing serious charges. Authorities offered him a deal that allowed him to come home—but that deal came with a price.

The next time his crew deals with an enemy, he's supposed to provide information.

In Moe's mind, he can take the deal, get home, and simply **never give them anything useful.**

There's just one problem.

Tavon finds out.

And once Tavon knows, Moe's situation becomes far more dangerous.

WHO HE IS

Moe is 19.

Don't forget that.

He's involved in a grown man's world with grown man's consequences, but underneath everything—

he's still a young man.

He has a mother who loves him.

An older brother, Dre, who is fiercely protective of him.

A home.

A favorite meal.

People who were relieved when he didn't have to go to prison.

That normal life is sitting only a few feet away while Tavon enters his bedroom and reminds him just how far from normal his life has become.

HIS PERSONALITY

Moe is **street-aware, loyal, guarded, proud, nervous under pressure, protective of his family and more vulnerable than he wants anyone to see.**

He understands the rules of the world he's chosen.

That's why Tavon's arrival scares him.

Moe knows exactly who just walked into his bedroom.

He doesn't need Tavon to explain why he's there.

That's what creates the tension.

THE DEAL

This is extremely important for the actor.

MOE DOES NOT BELIEVE HE'S A RAT.

Don't play him with the guilt of someone who has already betrayed everybody.

He hasn't.

From his perspective, he made a survival decision.

He tells Tavon:

"I wasn't gonna give 'em nothing. I just needed to get out. That was the only way."

And there's another layer.

Moe tells him that if he remained locked up:

"Everybody in this house goes down if I stay in there."

Whatever pressures surround his situation, Moe believes coming home was partly about protecting the people around him.

So when Tavon treats him like a rat—

Moe genuinely feels misunderstood.

TAVON

Moe knows Tavon.

This isn't his first encounter with him.

So don't play the bedroom scene like Moe has suddenly met a terrifying stranger.

History is already in the room.

Moe knows Tavon's reputation.

Knows how he thinks.

Knows what he's capable of.

And most importantly—

Moe knows when Tavon isn't bluffing.

When Tavon enters, Moe is casually rolling a blunt.

His hands stop.

Just for a second.

Then he forces himself to continue.

That's exactly how the fear should work.

TRY TO HIDE IT.

The harder Moe tries to appear normal, the more interesting the little cracks become.

A tremble in the fingers.

Shallow breathing.

Avoiding an eye.

Talking slightly too quickly.

Then recovering.

FOR THE ACTOR

DON'T START THE SCENE TERRIFIED.

That's important.
If you begin at maximum fear, there's nowhere to go.
Moe initially tries to maintain himself.
He's home.
His mother is nearby.
His brother is nearby.
Maybe Tavon just wants to talk.
Maybe Moe can explain it.
Maybe Tavon will understand.
Maybe.
Then Tavon starts asking questions.
And every moment removes another possibility.
LET MOE REALIZE HOW TRAPPED HE IS.

THE FAVORITE FOOD QUESTION

Tavon asks what Moe's mother is cooking.
Moe answers that she's making his favorite.
Then Tavon asks:
"What's that?"
Moe freezes.
It's a simple question.
But Moe understands that Tavon isn't really asking about dinner.
The conversation is a game.
And Tavon controls it.
When Tavon says:
"That was not a hard question."
the pressure increases.
Play what Moe knows, not what Tavon says.
The danger lives underneath the dialogue.

HIS MOTHER

Moe's mother is his emotional pressure point.
She is downstairs celebrating because her son is home.
She's cooking:
meatloaf, mashed potatoes and gravy, and collard greens.
To her, tonight is good.
Her son avoided jail.
He's home.
She's feeding him.
She has no idea what's actually happening upstairs.
That contrast is crucial.
Moe isn't only afraid for himself.
Tavon is sitting inside **his mother's house.**
That's different.

WHEN HIS MOTHER ENTERS

This is a great acting moment.
The bedroom is filled with danger.
Then—

Mom walks in carrying dinner.

Everything changes.
She talks normally.
She offers Tavon food.
She sees the gun.
She looks at Moe.
And Moe can't even look her in the eyes.
Don't overplay that.
That inability to look at her can tell us everything.

For a moment, Moe isn't a street guy.

He's somebody's son.
And he knows he brought something dangerous into her home.

THE TWO PLATES

This is one of Moe's most psychologically humiliating moments.
His mother gives him a plate made with love.
Then Tavon reveals another plate—
garbage and spoiled food.
Tavon tells him:

"That's yours."

Then asks:

"You know what rats eat, Moe?"

And answers:

"Whatever keeps 'em alive."

Moe pushes back:

"I ain't no rat."

Believe that line.

DON'T DEFEND MOE LIKE HE'S LYING.

Defend him like he's telling the truth.
Because from Moe's perspective—
he is.

THE MOMENT EVERYTHING CHANGES

Tavon eventually turns the threat away from Moe—
toward the bedroom door his mother just walked through.
That's the breaking point.
Moe immediately says:
"Leave my peoples out of this."
That's where we discover what can actually control him.

Not his own death.

His family.

Tavon understands that instantly.

When Moe finally asks:

"What I gotta do?"

don't play surrender like weakness.

Play a young man realizing:

I CAN'T GAMBLE WITH MY FAMILY'S LIVES.

That's different.

SHANK

Then Tavon gives Moe the assignment:

Go work for Shank.

Moe knows exactly how dangerous that is.

Tavon and Shank have been at war.

Moe has been involved.

He can't simply walk into Shank's world and pretend nothing happened.

That's why his reaction is immediate:

"What? Oh hell no!"

This isn't rebellion for the sake of rebellion.

Tavon is essentially asking Moe to walk into enemy territory and convince dangerous people that he's genuine.

Moe knows one wrong look, one wrong answer, one person recognizing the setup

—

and he's dead.

THE REAL TRAP

This is what makes Moe's storyline interesting.

Authorities want him providing information.

Tavon wants him infiltrating Shank.

Shank will likely kill him if he believes Moe is lying.

And Moe's family can suffer if he makes the wrong decision.

EVERY DIRECTION IS DANGEROUS.

There isn't an obvious "good choice."

There's only the next choice that keeps him alive.

DRE

Dre is Moe's older brother.

He's protective.

He's been away for five years and doesn't fear Tavon the way everyone else seems to.

When Tavon comes to the house, Dre immediately understands something serious is happening.

Then after Tavon leaves, Dre confronts him.

Because of Moe.

That matters.

Moe has someone willing to stand against Tavon for him.

But that protection also creates consequences.

The updated script has Tavon violently attack Dre during that confrontation.

That means Moe's choices don't remain Moe's choices.

People around him pay for them.

That's part of the tragedy of this character.

DON'T PLAY MOE AS WEAK

Fear does not equal weakness.

Moe has every reason to be afraid.

The actor should never apologize for that.

In fact, the more real the fear becomes, the more believable the world becomes.

But Moe still has pride.

He still pushes back.

He tells Tavon no.

He argues.

He defends himself.

He defends his family.

Until Tavon removes every alternative.

That's the progression.

DON'T PLAY "STREET"

Just like the other characters—

WE DON'T WANT A STEREOTYPE.

Don't force slang.

Don't manufacture a voice.

Don't constantly posture.

Don't spend the entire scene trying to look hard.

Moe already lives in this world.

He doesn't need to perform it for us.

The actor's job is to show us the **person underneath it.**

THE INTERNAL QUESTION

A useful question to carry through Moe's scenes is:

"HOW DO I GET OUT OF THIS WITHOUT ANYBODY I LOVE GETTING HURT?"

Every time Moe thinks he sees an answer—

another door closes.

That's the engine underneath him.

EMOTIONAL RANGE

Moe needs an actor capable of moving through:

confidence → discomfort → suspicion → fear → explanation → defiance →

humiliation → protectiveness → desperation → surrender.

But those changes should happen gradually.

Don't announce them.

Let us watch them happen.

WHAT NOT TO DO

Don't play Moe as a coward.

Don't play him as a willing informant.

Don't decide he's a traitor.

Don't make him constantly nervous.

Don't play every Tavon line like you're about to die.

Don't make him overly aggressive to compensate for fear.

Don't turn him into comic relief.

Don't play him older than nineteen.

And most importantly—

DON'T FORGET HIS FAMILY IS IN THE HOUSE.

That fact should quietly live underneath the entire Tavon scene.

WHAT WE'RE LOOKING FOR

We're looking for a young actor capable of **naturalism, vulnerability, pride, fear and emotional intelligence.**

Someone believable in the street world without performing a stereotype.

Someone who can sit quietly and let us watch his mind work.

Someone who can show fear while desperately trying to hide it.

Someone who can challenge Tavon without suddenly becoming fearless.

And someone who can make the audience understand:

MOE DID SOMETHING QUESTIONABLE FOR A REASON.

We don't necessarily have to agree with him.

But we need to understand him.

THE HEART OF MOE

Moe thought his biggest problem was getting home.

He was wrong.

Coming home put him in the middle of something far more dangerous.

The authorities believe they own him because of the deal.

Tavon believes loyalty gives him ownership.

Shank may become the man Moe has to deceive.

And Moe's family is standing directly in the middle of the consequences.

He's nineteen years old, trying to survive decisions that could destroy everyone around him.

He keeps insisting:

"I AIN'T NO RAT."

And that's the heart of the character.

Because Moe isn't asking everyone else to believe it.

He's fighting desperately to make sure **he still believes it himself.**

That's Moe.

Now show us your version of him.