

Who is SUV Guy 1&2 ?

SUV GUY 1 & SUV GUY 2

Age: 20s–30s

The Trackers. The Grab Team. The Men Who Turn Surveillance Into a Hunt.

UNDERSTANDING SUV GUY 1 & SUV GUY 2

These two characters don't need long speeches to make an impression.

Their job in the story is very specific:

THEY MAKE ROD AND EVE REALIZE THEY ARE BEING HUNTED.

Until these men appear, much of what Rod is learning can still feel like information—stories about his grandmother, the property, Morelli and people who may be looking for him.

SUV Guy 1 and SUV Guy 2 change that.

They are physical proof.

Someone knows where Rod is.

Someone has found him.

And someone has sent men to take him.

WHO THEY ARE

These men operate together.

They sit inside a black SUV watching.

Waiting.

Following.

When Rod and Eve move, they move.

When the opportunity presents itself, they act.

They are not there to have a conversation with Rod.

THEY HAVE AN OBJECTIVE.

And that's how both actors should approach the roles.

Don't think:

"We're the bad guys."

Think:

"WE HAVE A JOB TO COMPLETE."

That immediately makes the performances more grounded.

THEY ARE NOT THE SAME CHARACTER

This is important.

Even though they work as a pair, we don't want two actors giving us identical performances.

They should feel like men who have worked together enough to understand each other without constantly talking.

But each should bring a slightly different energy.

SUV GUY 1 — THE LEAD

SUV Guy 1 should feel like the more decisive of the two.

He watches.

Assesses.

Makes the move.

He doesn't need to constantly announce that he's in charge.

WE SHOULD FEEL IT FROM HIS DECISIONS.

He's focused on the objective.

If something changes, he adjusts.

If the target runs, he pursues.

If things go wrong, he doesn't waste time complaining about it.

For the actor:

PLAY DECISION.

You're constantly deciding:

Now?

Wait.

Move.

Follow.

Grab him.

Get out.

That gives the character purpose even during moments with little dialogue.

SUV GUY 2 — THE SUPPORT

SUV Guy 2 is not merely "the other guy."

He's the second half of the operation.

He watches the surroundings.

He supports the approach.

He reacts to changes.

He helps control the situation.

PLAY AWARENESS.

If SUV Guy 1 is primarily focused on the target, SUV Guy 2 can naturally be more aware of everything surrounding the target.

Cars.

People.

Roads.

Witnesses.

Escape routes.

Eve.

Anything that could interfere.

That gives the actors two different internal jobs while keeping them connected.

THE BLACK SUV

The SUV itself becomes part of their presence.

Rod and Eve don't initially know who these men are.

They don't know exactly who sent them.

They don't know what they want.

THEY JUST KNOW THE SUV KEEPS APPEARING.

That means the actors shouldn't give away too much too early.

While watching Rod and Eve—

don't look like movie villains.

Don't sit there glaring.

Don't constantly whisper dramatically.

Don't make suspicious movements simply because the audience needs to know you're suspicious.

GOOD SURVEILLANCE LOOKS BORING.

Blend in.

Wait.

Watch.

THE SYRINGES

The fact that these men have syringes is an important clue.

Their original objective appears to be something other than simply killing Rod on sight.

THEY WANT CONTROL OF HIM.

That's important for the actors.

You're not running into the woods looking for an excuse to start a fight.

You're trying to accomplish a specific task.

That means unnecessary violence can actually interfere with the job.

ROD IS THE TARGET

Remember this during the confrontation.

Rod matters.

Eve becomes an obstacle.

That's different from entering a scene intending to attack both people indiscriminately.

KNOW WHO YOU CAME FOR.

Your eyes should tell us.

When Rod moves—

you track Rod.

When Eve interferes—

now Eve requires attention.

That distinction makes the sequence clearer and more dangerous.

THE WOODS

Once Rod and Eve run, the assignment changes.

Surveillance becomes pursuit.

BUT DON'T TURN INTO ACTION-MOVIE HENCHMEN.

Running through uneven terrain is exhausting.

People lose sight of one another.
Branches interfere.
Adrenaline changes breathing.
Plans become less controlled.
Rod and Eve are fighting to escape.
You are fighting to prevent that.
Play the objective rather than trying to make every physical movement look impressive.

EVE FIGHTS BACK

This is important.
The men may have expected Rod and Eve to be easier to control than they are.
Then Eve fights back.
She grabs a rock and strikes one of the attackers.
THAT SHOULD CHANGE THE ENERGY.
Not because suddenly you're afraid of Eve.
Because the operation is going wrong.
Something that should have been controlled has become unpredictable.
That's dangerous for professionals.

IF YOU ARE THE MAN WHO GETS HIT

Don't play the injury like a stunt performance.
The rock hurts.
There's shock.
Disorientation.
Anger may come afterward.
But initially—
YOUR BODY REACTS BEFORE YOUR EGO DOES.
Let the impact interrupt the plan.
For that moment, the objective disappears because your body is telling you something is wrong.
Then recover.

IF YOU ARE THE OTHER MAN

Your partner has just been hit.
Rod and Eve are escaping.
Now you have competing priorities.
CHASE THE TARGETS OR DEAL WITH YOUR PARTNER?
That decision reveals character.
Again, even without dialogue, you're acting.

THE FAILED OPERATION

Rod and Eve get away.

That's significant.

These men were sent to accomplish something.

AND THEY FAILED.

Don't necessarily play embarrassment.

Play urgency.

The problem now is:

What happens next?

Who needs to know?

How quickly do we leave?

Did anyone see us?

How badly is my partner hurt?

Where did Rod go?

Professionals don't stand around explaining failure.

THEY MOVE.

FOR BOTH ACTORS

DO NOT PLAY "HENCHMEN."

That's the biggest note.

We don't want:

forced tough-guy walks,

constant scowling,

deep fake voices,

unnecessary aggression,

movie-villain looks,

or exaggerated menace.

These should feel like **real men doing dangerous work.**

The more ordinary they initially appear—

the more disturbing it becomes when we understand why they're there.

COMMUNICATION BETWEEN THE TWO

Build history.

Maybe you've done this together before.

You don't need a conversation for every decision.

A look can mean:

Go.

A nod can mean:

I see him.

A hand movement can mean:

Wait.

One man moving can automatically cause the other to move.

WE SHOULD FEEL TEAMWORK.

Not choreography.

There's a difference.

DON'T TRY TO OUT-DANGER THE OTHER CHARACTERS

DEEP already has several different kinds of dangerous men.

Tavon has psychological unpredictability.

The Hitman has professional precision.

Morelli has power and resources.

SUV GUY 1 & 2 REPRESENT IMMEDIATE PHYSICAL THREAT.

Their importance comes from proximity.

They're right there.

Following.

Getting out of the vehicle.

Coming through the woods.

Closing the distance.

That's enough.

EMOTIONAL RANGE

These aren't heavily emotional roles, but that doesn't mean the actors should be blank.

There's room for:

focus, patience, suspicion, urgency, frustration, physical pain, surprise and controlled aggression.

Keep it grounded.

WHAT NOT TO DO

Don't play stereotypical thugs.

Don't overact the surveillance.

Don't constantly look suspicious.

Don't make both men identical.

Don't turn the pursuit into superhero action.

Don't forget Rod is the objective.

Don't treat Eve like she doesn't matter once she fights back.

Don't overplay injuries.

Don't add unnecessary dialogue or reactions.

And most importantly:

DON'T TRY TO MAKE THE AUDIENCE AFRAID OF YOU.

Do your job.

The situation will create the fear.

WHAT WE'RE LOOKING FOR

For **SUV Guy 1**, we're looking for an actor with **focus, authority, physical presence and the ability to communicate decisions with very little dialogue.**

For **SUV Guy 2**, we're looking for an actor with **awareness, physical presence, strong reactions and believable chemistry with his partner.**

For both:

We need actors who can handle physical scenes naturally.

Who listen.

Who react.

Who understand that silence is still performance.

And who can make us believe these two men have done dangerous work before.

THEY SHOULD FEEL CAPABLE BEFORE THEY EVER BECOME VIOLENT.

THE HEART OF SUV GUY 1 & SUV GUY 2

These men serve an important purpose in Rod's journey.

Before them, Rod is being **told** he's in danger.

After them—

HE KNOWS.

The mystery has followed him into the woods.

Someone knows who he is.

Someone knows where he is.

And whoever is behind it isn't just watching anymore.

They're reaching for him.

SUV Guy 1 and SUV Guy 2 are the moment the warning becomes physical.

THEY DON'T NEED TO EXPLAIN THE DANGER.

They are the danger.

That's SUV Guy 1 & SUV Guy 2.

Now show us your version of them.