

Who is The Hitman?

THE HITMAN

Age: 39

The Professional. The Hunter. The Man Who Never Wastes a Movement.

UNDERSTANDING THE HITMAN

The Hitman is dangerous for one very specific reason:

Nothing about him looks out of control.

He isn't Taron.

He isn't a street enforcer.

He isn't a hothead.

He doesn't need people to know what he's capable of.

This is a man who has spent years learning discipline, patience and precision. The photographs in his home reveal a previous military life—combat photographs, helicopters, a younger version of him standing beside his unit. Whatever happened between that life and the man we meet today, the discipline never left him.

When we first meet him, he's not doing anything threatening.

He's cooking dinner.

And that tells the actor almost everything.

WHO HE IS

The Hitman is controlled, methodical, observant and extremely disciplined.

His kitchen is immaculate.

Every knife has its place.

Every spice has its place.

He doesn't measure.

He doesn't hesitate.

Nothing about his movements is wasted.

Then the phone rings.

Morelli says:

"We found him."

The Hitman's knife stops.

Just for a beat.

Then he continues cutting.

That's the character.

The smallest reaction can mean everything.

He doesn't need a dramatic facial expression.

He doesn't need to ask ten questions.

He simply asks:

"Where?"

HIS PERSONALITY

The Hitman is **disciplined, intelligent, patient, observant, self-contained, confident, methodical and highly professional.**

He's probably the kind of man most people wouldn't remember seeing.

That's useful.

He doesn't walk into a room announcing danger.

He can look ordinary.

He can be polite.

He can wait.

But underneath that ordinary exterior is someone constantly observing.

He notices things other people don't.

HIS MILITARY PAST

The script doesn't yet tell us everything that happened during his military career, so **don't invent a traumatic backstory for the audition.**

What we do know is visible.

The combat photographs matter.

The organization matters.

His economy of movement matters.

His ability to receive serious information without emotionally unraveling matters.

Whatever his past was, it helped create the man standing in that kitchen.

The military isn't something he's pretending to remember.

It's still in the way he moves.

HIS RELATIONSHIP WITH MORELLI

This relationship is interesting because the Hitman works for Morelli, but he doesn't behave like someone psychologically beneath him.

Morelli says:

"You'll leave tonight."

The Hitman doesn't argue.

He adjusts.

Morelli tells him there's another person hunting the same target—someone extremely violent, intelligent and not a team player.

Then Morelli asks:

"Is that going to be a problem?"

The Hitman doesn't answer.

He hangs up.

That's confidence.

Not arrogance.

He doesn't need to tell Morelli:

I can handle him.

He simply goes to work.

THE OTHER HUNTER

This is important for the actor.

Morelli has warned him that someone else is operating in the same space.

Extremely violent.

Smart.

Unpredictable.

The Hitman doesn't react like someone who suddenly feels threatened.

But he should **register the information.**

There's a difference.

This character collects information.

Stores it.

Adjusts.

Moves forward.

Don't play fear. Play calculation.

THE KITCHEN SCENE

This is the key to understanding the character.

You're preparing dinner.

You're comfortable.

You're in your own space.

Then you receive a call that immediately changes your plans.

Don't suddenly become "The Hitman."

You were already him while you were cooking.

That's what makes the scene work.

The same precision used to prepare the meal exists in everything else he does.

When the call ends, he washes his hands.

Dries them carefully.

Walks to the closet.

Everything there is organized.

He selects a worn black duffel bag.

Returns to the kitchen.

Turns off the burner.

And walks out.

As if he's going to work.

The normalcy is what makes him unsettling.

THE HOTEL ARRIVAL

Later, he arrives at a weathered roadside motel in an old pickup truck.

Nothing flashy.

Nothing memorable.

Before entering, he quietly surveys the parking lot—the exits, windows and vehicles.

Again, he's not acting frightened.

It's habit.

Only after he's satisfied does he take his bag and enter the room.
That tells us his awareness doesn't switch on when danger appears.
It's always on.

FOR THE ACTOR

DO NOT PLAY "HITMAN."

This is the most important note.
Don't come into the audition trying to look dangerous.
Don't squint.
Don't growl.
Don't give every line a threatening tone.
Don't move slowly just because you think slow equals intimidating.
Don't make a "killer face."
Play a professional doing his job.
That's much scarier.

ECONOMY OF MOVEMENT

The screenplay repeatedly tells us something important:
Nothing is wasted.
That applies to the performance too.
Don't fidget unnecessarily.
Don't constantly adjust your clothes.
Don't fill silence because you're uncomfortable.
When you reach for something, know why you're reaching for it.
When you look somewhere, **see something.**
When you stop moving, actually become still.
The character should give us the feeling that his body and his mind are connected.

DON'T RUSH

This man doesn't allow other people's urgency to become his panic.
Morelli may need something immediately.
That doesn't mean the Hitman suddenly becomes frantic.
Information comes in.
He processes it.
Decision.
Movement.
That's his rhythm.
Receive.
Assess.
Decide.
Act.

USE YOUR EYES

The eyes are extremely important for this role.

The Hitman should be constantly gathering information without making it obvious that he's gathering information.

When he enters an unfamiliar environment, he notices.

When someone speaks, he listens.

When something changes, he registers it.

But we shouldn't necessarily know **what he's thinking**.

That mystery gives him power.

DON'T PLAY EMOTIONLESS

Controlled does not mean empty.

There is a man underneath this profession.

We simply haven't been shown much of him yet.

The combat photographs tell us he had another life.

People stood beside him.

There was history before Morelli.

The actor doesn't need to invent exactly what happened.

But understand:

This man didn't appear out of nowhere.

He became this.

There is a difference.

HIS CONFIDENCE

The Hitman doesn't believe he's invincible.

That would make him careless.

His confidence comes from preparation.

That's much more interesting.

He checks.

He watches.

He plans.

He adjusts.

And because he takes danger seriously, he rarely needs to behave dramatically when it appears.

WHAT NOT TO DO

Don't play a movie cliché.

Don't make him constantly angry.

Don't make him robotic.

Don't overdo military mannerisms.

Don't manufacture a gravelly "killer voice."

Don't turn every pause into intimidation.

Don't make every movement painfully slow.

Don't show us how dangerous you are.

And don't try to compete with Tavon's energy.

THE HITMAN AND TAVON SHOULD FEEL DANGEROUS FOR COMPLETELY DIFFERENT REASONS.

Tavon feels dangerous because you don't know what he might decide to do.

The Hitman feels dangerous because you get the impression **he already decided before he entered the room.**

WHAT WE'RE LOOKING FOR

We're looking for an actor with **presence, intelligence, physical control and stillness.**

Someone who understands that a two-word line can carry more weight than a speech.

Someone who can stand in an ordinary kitchen cooking dinner and somehow make the audience wonder:

Who is this man?

We need someone who can communicate experience without explaining it.

Military discipline without caricature.

Danger without aggression.

Confidence without arrogance.

And most importantly—

WE NEED AN ACTOR WHO DOESN'T HAVE TO SHOW US HE'S DANGEROUS.

We should discover it ourselves.

THE HEART OF THE HITMAN

Most killers in DEEP are surrounded by chaos.

The Hitman brings order to it.

His kitchen is organized.

His belongings are organized.

His movements are organized.

His thinking is organized.

And when Morelli tells him that the situation has become complicated, his response isn't panic.

It's preparation.

That's what separates him from everyone else hunting Rod.

He's not chasing excitement.

He's not trying to prove himself.

He's not angry.

As far as he is concerned—

he has been given a job.

And somewhere on the Eastern Shore, people who don't even know he exists are about to discover that he's coming.

That's The Hitman.

Now show us your version of him.

