



# SCRIPT READER PRO

## CLASSIC FEATURE COVERAGE

TITLE	<i>Face-Painters</i>	GENRE	Epic Drama
WRITER(S)	Giovanni Sanseviero	CIRCA	1920s – 1960s
SUBMITTED BY	Giovanni Sanseviero	LOCATION	Italy / NY
FORM / PAGES	Feature / 202	BUDGET	High
DATE	May 18, 2020	ANALYST	Scott

### LOGLINE

*An Italian immigrant, running a family funeral parlor business, centers the story of his family as they do all they can to assimilate and survive in early New York City.*

### RATINGS GRID

	1ST CLASS	SOLID	NOT BAD	WEAK
Concept		X		
Story		X		
Structure			X	
Protagonist		X		

	1ST CLASS	SOLID	NOT BAD	WEAK
Antagonist		X		
Stakes Character	X			
Minor Characters		X		
Dialogue			X	
Scenes			X	
Pacing			X	
Theme	X			
Tone	X			
Writing Style		X		
Marketability			X	
Formatting	X			
Grammar	X			
Title		X		

#### COMMENTS:

This is a sweeping family drama that takes us into the lives of the Gravetti family members as they grow up and struggle through a violent riddled upbringing, all the way to emigration into New York City and the hopes of a better life for Luca and his family when they first arrive. It puts us into the story through the heart and words of the prodigal son as he narrates the story and takes us through the events that shaped not only his life but the lives of everyone around him. It is a heartfelt story that does touch on a lot of human emotions and the human condition in a way that most people will be able to identify with, and events that people go through such as a loss and moving on, as well as hopes and dreams being shattered and promises that you make to a wife that is no longer around that you were never able to give her.

This script is defined by its characters. The characters in this are very well drawn. I truly was rooting for this family to make it. I wanted Luca to find some way to be happy again in his life. I was hoping for Buono to really step up and be the patriarch of this family and the saving grace of everything that his family had lost and gone through. I was rooting for Michael to truly be the man that he believed he was destined to be. I felt the childlike innocence of all of the children in this story and especially those who struggled, and characters like Buono and the way he lost his mother, and how he touches her face and readies her makeup as his very first foray into the whole idea of being a funeral director. The story really does run us through the gamut of these characters from when they were young children, to when they were older adults. Because of the length of the overall script, it would be impossible not to be pulled into the characters' lives. It takes us places that make us understand who these people are, the struggles that they felt, what it would have been like to emigrate into America in the early 1960s when everything was up in the air. It is fueled by racism and discrimination and violence against minorities and all of it really does speak to the power of the human spirit and how we can't be held back by our circumstances. At the same time, this script does suffer a bit from having too many characters to keep track of. And I think that is because of the span of time that we go through, the different characters that come in and out of the flashbacks and the present-day story movement.

A lot of the dialogue is quite strong. We feel the connection between these people. These family members all talk to each other in ways that feel real and gritty and fueled by emotion and anger and frustration and the normal things that siblings simply feel and go through when it comes to each other. But at the same time, not everything needs to be said out loud; one example is on page 45, where there is a three and a half-page scene of straight conversation. It is a scene in which Buono is trying to teach Scarlett about treating people with respect. It doesn't need three and a half pages to tell us this. Some of the things that these characters are feeling and going through don't necessarily need to be spoken of.

When it comes to the structure of the script, it does follow a very interesting formula of bouncing his back and forth between the 1920s and the 1960s. It allows us to meet these characters as they are young and starting out and moving them forward and taking us back at instrumental moments in their lives that mirror thoughts and emotions and movement that they went through as younger people. I think that structure of this works quite well, and it allows us to stay in the style of something like *There Will be Blood*, or *Gangs of New York* that really does give us that feeling of being taken through a large expanse of time.

Overall, this is a great story that takes us into a family and makes us feel the struggle that they went through. And so many people come from these histories and come from families that did emigrate into the country, and that struggled with pennies in their pockets to build a future and to build a home and to build a life for their family. And it gets to a great place in the end when we see the lead character is this old man who is telling stories to his grandchildren and we understand that the legacy of this family is going to continue.