

# SHORE SCRIPTS

## SHORE SCRIPTS COVERAGE REPORT

**Title:** Face Painters

**Writers:** Giovanni Sanseviero

**Format:** Feature

**Length:** 202 pages

**Genre:** Drama

**Location:** Contemp. NY and Italy

**Circa:** 1920s – present day

**Budget:** High

**Coverage Date:** 20 April 2020

### Logline:

A coffin maker reflects on his violent childhood in Italy and the people he lost that defined the trajectory of his life.

### Grading/Verdict:

	EXCELLENT	GOOD	FAIR	POOR
PREMISE	X			
STORY	X			
CHARACTERS	X			
STRUCTURE	X			
DIALOGUE	X			
MARKETABILITY	X			

## **COMMENTS:**

### **Premise**

Face Painters tells the story of a man's life working in a family-run funeral home, as he grapples with a past that has been marred by violence and tragic circumstances. It begins with what almost seems to be an ode to Scorsese's brand of Italian American filmmaking.

### **Marketability**

This script is incredibly well managed, especially given how long it is. It has clearly been drafted a few times, and seems ready to be produced (bar a few small edits). The worlds within this story contain a great level of detail, and this authenticity will help sell it. The overt inclusion of the Campbell's soup image seems to be a bid for brand partnership, ala Stranger Things, with older product designs for brands which are still contemporary. If this is the case, I'm pleased to see innovative funding opportunities already being considered. This will help the film make it past the first financing goalposts. Many of the themes are universal, but this story definitely emanates an aura of 'old school cinema-going audience'. This is not to say it won't survive in an online market.

### **Character**

The characters in Face Painters are superbly crafted. Buono's hands are described as "beefy cut up bear paws". The parallels drawn between Buono and his father Luca in their characterization are also great. Buono bites his palm in anger, just like daddy Luca back in Italy. On page 116, Buono clowns around in his car just like Luca did. The conflict between Michael and Buono is integral to the story and exists physically in a way that saves the script from relying on exposition. Michael motions for Buono to clean up his face (p49); he uses this to deflect from a conversation he doesn't want to have. This follows on from the dialogue "let's start with a shave; coffee's for the guests" (p41). Buono's insecurities that Michael has fostered emerge in moments like grabbing a random man with cufflinks (p99), an endearing reminder of Buono's naivety. Their relationship is complex, with Michael suppressing his sexuality to appeal to Buono's forgiveness (p179). This is heartbreaking.

### **Dialogue**

Given how much of it there is, the dialogue is consistently entertaining and functional. Some of my favorite lines are "following the asses of goats" (p25), "he seems to like heading north" (p192), "it is entirely too hot for this" (p68), "it's okay mama, authority ain't everything" (p31) and "that my friend, would be an anatomical wonder" (p96). The passage from "gee, I hope I never get old" to "I'm not sure everyone keeps dying" (p64) is a great example of the swift repartee that keeps the longer scenes in the script trucking along. Most of the dialogue between Buono and Michael is near perfect, but the line "enough of your art crap" feels a bit clichéd.

## **Structure/Pace**

This screenplay is written as though it is a film that has already been edited: I can see everything. The tight written cut between p23 and 24 as Luca closes the door means I can feel the film without it seeming invasive on the page. Tension is held well across scenes in this screenplay. A good example is when Buono kills Incubuso (p88).

The screenplay crisscrosses between time and place, slowly layering the story details together to paint the entire picture. It is complex and compelling. The parallel between gatecrashed funerals is eerie and will play well on screen. The second funeral also serves Michael's redemption arc well. The unravelling of Isabella's death and Michael's birth is affecting, and the pace is handled well. I am unsure if it is revealed that most of the story (or at least the voiceover) has been a conversation between Buono and Abbey's missing husband, but either way that scene is unexpected, in a good way. There are some beautiful uses of the broken fourth wall, especially as Buono reaches for the viewer on p89. The opening and closing scenes are puzzle pieces which bookend the film and all its madness.

## **Conclusion**

Face Painters is a wonderful read and is pretty much ready to be produced. The characterization is phenomenal, and the dialogue is surprisingly tight for such a lengthy piece of work. There are a few things to note: some spelling errors and typos do litter the screenplay and a final proof would be needed. Overall, this is a fantastic screenplay, and a film I would love to watch.