

NAKED ROUGE

Evaluation

Overall	Premise	Plot	Character	Dialogue	Setting
6	6	6	5	5	6

Genre Coming-of-Age,Romance,Drama

Logline Based on the real Renaissance artist, a young and struggling Caravaggio navigates his way through heartache and his art work in the streets of Italy.

Pages 99

Strengths

While based on a real figure in history, the narrative still feels original in its premise and execution. Stylistically, the script lends itself to moments of visual intrigue throughout its entirety, for example when Caravaggio is smudging the pigment around on the mirror (page 1). It sets up a strong foundation for the rest of the story to fall into place organically. The writing itself is one of the strongest aspects of the script, with the lines of description being both beautiful as well as compelling while reading fluidly. Beyond the visuals on the surface there is an attention to detail within the description that deepens the intimacy between the audience and Caravaggio's inner world that lingers between scenes. Additionally, the writing contributes to the pacing in an effective way that propels the story forward, moment to moment, making it an enjoyable script to read all the way through. Overall the narrative works well to balance the historical elements of Caravaggio's life while illuminating a romance, longing, and identity within a premise that remains relatable to a modern day audience.

Weaknesses

The story and plot are well established, but the script can benefit from establishing the supporting characters more to create more of a connection between the audience and them, while also amplifying the emotional stakes of the story. As it stands, Caravaggio as the protagonist is the major stand out, with other characters seemingly pulled into his orbit with obscure motivations of their own. Expanding these characters would add depth to his interactions and enrich the already strong emotional foundation of the narrative. Another element that has some room for definition is the dialogue. At times the dialogue switches between more dated and formal language against some modern verbiage—making it difficult at times to determine whether the modern day language is an intentional and stylistic choice. Either way, the script can benefit from either clarifying that aspect by making it apparent that the characters will speak in a more modern day tongue against a historic, Renaissance backdrop, or by modifying it to be more in accordance with the time period. If the intent is a deliberate blending of eras, similar to *MEGALOPOLIS* (2024), signaling that more evidently may help set the tone and expectations for what is on the page.

Prospects

Based on the premise alone this project has built in prestige appeal that can potentially attract festival attention or awards recognition. Movies with a similar tone that include themes of queer love and longing that have performed well include *CALL ME BY YOUR NAME* (2017) and *PORTRAIT OF A LADY ON FIRE* (2019). More than likely this project could find a home with a European production company with U.S. distribution from a company such as SEARCHLIGHT or IFC. The biggest hurdle that this project faces, however, is the budget for Italian Renaissance specific period pieces (costumes, sets, locations), probably falling within a higher mid to large budget. Ideally, for this project to sell a high-profile actor would be at the forefront playing Caravaggio or a director who can convey the moodiness stylistically such as LUCA GUADAGNINO. Actors with potential range to do a film like this for example could be TIMOTHÉE CHALAMET or JOSH O'CONNOR, both of whom have learned to speak Italian for roles and who have worked with LUCA GUADAGNINO. Overall, the project and its premise are solid. With more revision to strengthen it further, it has marketable and appealing qualities that make it stand out and have potential to garner interest.