

THE WRONG WAKE

Logline

A lonely retired chemistry teacher accidentally crashes a mob wake looking for free food and ends up impersonating a Sicilian cousin to protect a widow's son from a murderous underboss.

Genre

Drama, Crime, Character Study

Top Keywords

Funeral, Crime, Mob, Deception, Redemption, Family, Loneliness, Chemistry Teacher, Organized Crime, Widow, Mafia, Undercover, Infiltration, Grief, Second Chances, Unlikely Hero, Witness Protection, Moral Dilemma, Reinvention, Acceptance

Location Setting

The Salvati Estate.

Script Score

1. Character Development: 8.5/10

Wally Krause is a beautifully realized protagonist whose arc from lonely funeral-crasher to reluctant mob mediator to reconciled father is drawn with exceptional specificity and emotional truth. His identity as a retired chemistry teacher isn't merely backstory—it actively informs his problem-solving, his dialogue, and his worldview in every scene. Gina Salvati is equally well-crafted, a woman whose pragmatism masks deep loneliness, and her complexity deepens as the story reveals her capacity for both mercy and ruthlessness. Tommy Marcello functions effectively as an antagonist whose menace is grounded in insecurity rather than pure villainy, and Dominic's quiet hunger for a father figure gives the surrogate relationship genuine weight. The supporting cast—Carmine, Nikki, even Murray—are sketched with economy and distinction.

2. Plot Construction: 8.0/10

The screenplay builds with impressive structural confidence, escalating Wally's involvement through a series of increasingly dangerous situations that feel both surprising and inevitable. The inciting incident—a smudged address leading to the wrong funeral—is elegant in its simplicity and thematic resonance. Each set piece (the Atlantic City negotiation, the Crespi standoff, the ambush intervention) raises stakes while revealing character. The Tommy exile/execution resolution is well-foreshadowed with the blue tarp motif. However, the third act feels slightly rushed in its resolution—the FBI subplot wraps up almost too neatly, and the transition from warehouse confrontation to Tommy's exile to Wally's departure compresses several major beats into rapid succession.

3. Dialogue: 9.0/10

The dialogue is the screenplay's greatest asset—sharp, witty, character-specific, and consistently surprising. Lines like "a man who has spent forty years delivering other people's decisions in a voice that makes them sound like weather" demonstrate prose-level craft within a visual medium. Wally's voice is perfectly calibrated: his teacher-speak applied to criminal contexts creates comedy that never undermines the stakes. Gina's dialogue carries the weight of decades of survival in every measured sentence. The exchanges between Wally and Tommy crackle with genuine tension beneath the humor. Even throwaway lines ("Your cat has done very well") land with precision. The Marilyn bedroom scene achieves remarkable emotional depth through conversational naturalism.

4. Originality: 8.5/10

The premise—a lonely widower accidentally infiltrating a mob family through a funeral mix-up—is genuinely fresh and executed with consistent inventiveness. The central conceit that a retired teacher's classroom skills translate directly to conflict mediation among criminals is both absurd and convincingly argued. The screenplay subverts mob-genre expectations at nearly every turn: violence is prevented rather than enacted, the protagonist's weapon is patience rather than firepower, and the emotional core is grief and reconnection rather than power or revenge. The Marilyn ghost scenes could feel derivative but are handled with enough specificity and restraint to feel earned.

5. Emotional Engagement: 9.0/10

The screenplay achieves a rare tonal balance, moving between genuine comedy and deep emotional resonance without either register undermining the other. The terrace conversation between Wally and Gina about their respective marriages is quietly devastating. The Marilyn bedroom scene is the emotional centerpiece and earns every beat—her line "You betray me by stopping, not by going" is genuinely moving. The Nikki encounter in Atlantic City carries unexpected emotional weight. The final scene at Danny's door pays off the entire emotional arc with admirable restraint—Wally's decision not to make a joke is the culmination of everything the story has been building toward. Murray's death in Tucson provides necessary moral weight without melodrama.

6. Theme and Message: 8.5/10

The screenplay explores loneliness, usefulness, and the human need to matter with remarkable consistency and depth. The central thematic question—whether a person can find purpose and connection in the wrong place with the wrong people—is examined from multiple angles without becoming didactic. The parallel between Wally's classroom authority and his mob mediation illuminates how the skills of empathy and patience transcend context. The tension between Wally's humanizing influence and Gina's ultimate pragmatism (Tommy's execution) adds genuine moral complexity, preventing the story from becoming a simple redemption fable. The letter from Marilyn provides thematic closure that feels discovered rather than imposed.

7. Overall Rating: 8.6/10

This is a remarkably accomplished screenplay that succeeds on nearly every level—its dialogue is exceptional, its central character is richly drawn, and its tonal control between comedy and pathos is masterful. The originality of its premise is matched by the intelligence of its execution, finding fresh angles on both the mob genre and the story of late-life reinvention. The slight compression in the third act and the somewhat tidy FBI resolution prevent it from reaching the highest tier, but the emotional payoffs—particularly the Marilyn scene and the final doorstep moment—demonstrate a writer with genuine command of both craft and feeling.

Based on the Script Score, this screenplay ranks at 99th percentile and received a Recommend*

(The percentile indicates how this script compares to other scripts of a similar genre and style.)

Synopsis

When lonely, recently widowed retired chemistry teacher Wally Krause begins crashing funeral buffets to stave off isolation, a smudged obituary address lands him at the wrong wake — that of a mob boss — where he is mistaken for a Sicilian cousin and swept into the Salvati crime family. Taken in by the shrewd widow Gina, who needs a stabilizing presence to protect her law-student son Dominic from the murderous ambitions of underboss Tommy Marcello, Wally discovers that thirty-eight years of managing dangerous teenagers in a classroom has made him surprisingly effective at defusing armed men, brokering criminal disputes, and preventing bloodshed — not through force, but through patience, paperwork, and the exhausted authority of a man with nothing left to lose. As he navigates FBI scrutiny, a warehouse execution attempt, and the moral weight of a world where grace and violence share the same table, Wally ultimately saves Dominic's life, exposes Tommy, and earns a place in a family not his own — before choosing, finally, to drive to Colorado and knock on his estranged son's door.

Comprehensive Synopsis

THE WRONG WAKE — Synopsis

WALLY KRAUSE, a 71-year-old retired chemistry teacher and widower from Allentown, Pennsylvania, has developed an unusual coping mechanism for his loneliness and financial hardship: he crashes funeral receptions. Armed with a black notebook of obituary clippings, spare condolence cards, and a practiced expression of grief, Wally moves through church basements, funeral parlors, and veterans' services, signing guest books under false names, offering vague condolences to strangers, and filling his plate with whatever food the mourners have provided. He is not malicious — he is simply a man adrift, eating soup from a can in a kitchen set for one, haunted by the memory of his late wife MARILYN, who appears to him as a vivid, warm presence: not quite a ghost, but memory with lipstick.

When a coffee stain smears the address on a newspaper obituary, Wally misreads the number and drives ninety minutes east to the wrong funeral entirely. He arrives at Salvati Funeral Home, where an opulent mob wake is underway for Angelo Salvati, a recently deceased organized crime patriarch. The buffet is extraordinary — roasted peppers, baked clams, manicotti, whole fish, pastries — and Wally is immediately mistaken for Alberto Belladonna, a Sicilian cousin expected from Palermo. Before he can correct anyone, he is swept up by Carmine Ventresca, the family's aging consigliere, and presented to Gina Salvati, Angelo's widow. Gina sees through the deception immediately but says nothing, because across the room she has spotted Tommy Marcello, the family's underboss, watching with calculating eyes. She needs a buffer, and Wally — harmless, honest, and utterly out of place — is the only one available.

Wally is driven to the Salvati estate in Bucks County, installed in a guest room, and presented with an envelope of cash, a pistol, and a tailored suit. The next morning, Gina lays out the situation plainly: Tommy intends to kill her son Dominic, a 28-year-old law student, before he can pass the bar exam and assume legitimate control of the family's affairs. The real Alberto died months ago in Sicily. No one from the old country wanted the job. Gina asks Wally to play the role of the cousin long enough — six weeks — for Dominic to take his exam and be safely established in a law career far from the family business. In exchange, Wally will leave alive. He agrees, terrified but unable to resist the first room in years where people have said his name with urgency.

What follows is a darkly comic immersion. Wally attends mob business meetings and resolves disputes the way he once managed volatile teenagers — by asking both sides to write down what they believe happened. He reroutes collection schedules based on "emotional profiles," corrects grammar in threat letters, and tutors Dominic through contract law by explaining that offer, acceptance, and consideration are simply chemistry: people collide, bonds form, heat gets released. The capos, baffled and disarmed, find themselves listening to him. Tommy watches this with growing fury as his authority quietly erodes.

Gina sends Wally to Atlantic City with Tommy and Carmine to resolve a distribution dispute with rival bosses Marty Santoro and Lenny Caruso. The meeting nearly collapses into violence before Wally intervenes with a chemistry metaphor — when an experiment keeps producing smoke, either the formula is wrong, the measurements are wrong, or someone touched the beaker when no one was looking — and proposes three jointly monitored shipments with neutral witnesses to isolate the leak. The room, stunned by the civility of the suggestion, agrees. On the way out, Wally encounters Nicole DeSantis, a former student now working as a casino escort. He recognizes her immediately, recalls her brilliance in stoichiometry, and quietly presses a community college program card into her hand, telling her he still believes in her. The moment is witnessed by Tommy, who files it away as further evidence that Wally is becoming something he cannot control.

Back at the estate, Wally and Gina share a late-night conversation on the terrace that strips away performance entirely. He speaks about Marilyn — about grief as an administrative condition, about passwords and soup and no one asking where the good scissors went. Gina speaks about Angelo — about forty years of houses and jewelry and listening for tires in the driveway to determine whether her evening would be lonely or dangerous. Two people who had love without money and money without love, respectively, recognize each other's loneliness without sentimentality. Wally negotiates: he will stay as long as needed, but his fee is Dominic's freedom — a law practice in a city where no one knows what his last name buys.

Tommy arranges a test, bringing in Vito, an elderly Sicilian who knew the real Alberto as a boy. Wally's Italian is catastrophically inadequate, but Vito — who reveals privately that the real Alberto drowned months ago and nobody in Sicily wanted this assignment — covers for him anyway, telling the room that Wally speaks like his mother, who was from the hills and incomprehensible. Tommy is thwarted. Privately, Vito warns Wally that when the truth comes out, he should not look to him for help.

Tommy moves to have Dominic killed on a Wednesday night, arranging for Luca to pick him up from the law library and route him through an industrial street where a second car will be waiting. Wally reads the pattern, recognizes the geometry, and drives his battered Buick to the scene. He parks diagonally across the lane, leans on his horn, gets out with empty hands, and talks the shooters down with the same flat, exhausted authority he used for thirty-eight years on dangerous teenagers. The second car leaves. Dominic survives. The family formally places Wally under protection, and Gina tells him plainly: he is no longer an accident. He is trusted.

Tommy exposes Wally publicly at a club meeting, producing documentation that he is Walter Krause of Allentown — a retired chemistry teacher, a widower, a funeral parasite. He demands Wally's death. Gina overrules him, insisting Wally be heard first. Wally is taken to a warehouse and kneels between two gunmen. In what may be his final minutes, he talks — calmly, methodically — asking the gunmen whether they were given the same instructions by the same person at the same time, planting the seed of doubt that one of them is the shooter and one is the witness, and only one goes home. The gunmen hesitate just long enough. Gina arrives with Dominic, Carmine, and the capos. The family votes with their feet. Tommy is isolated.

In a formal meeting, Gina sentences Tommy to Phoenix — framed as a supervisory role in a western operation, understood by everyone as exile. Carmine places a folded blue tarp on the floor. Tommy reads the room, accepts the offer, and departs. What the audience later understands is that Phoenix was never an exile — it was a destination. Tommy is met at the airport by two local associates, driven to a remote house, and led into a garage where a blue tarp covers the floor. He is shot. Gina made the decision. The professor's philosophy of bloodless resolution was real when Wally said it; Gina simply operated on a different timeline.

In the aftermath, FBI Agent Nick Russo, who has been tracking Wally across surveillance footage from the Crespi standoff, the Atlantic City meeting, and the industrial street intervention, sits with him in the Salvati estate. Russo

acknowledges that Wally kept a war from starting in his district and offers him a path out — witness status, protection, a quiet life. Wally declines, explaining that arresting him would make him look like an informant and remove the only thing keeping the shouting manageable. Russo lets him go, writing one word on the file: "RESOLVED."

In the driveway, Gina gives Wally an envelope. Inside is a letter in Marilyn's handwriting — a condolence note his son Danny mailed to the Salvati house eleven years ago that Angelo never forwarded. It reads: *"In case I go first, somebody tell Walter he was the safest place I ever lived."* Wally breaks. Gina holds him — not romantically, not maternally, but as family made late. She extends his stay by a month, then two, before sending him on his way.

The film ends in Colorado. Wally stands at the foot of his son Danny's driveway with his small suitcase, the same one that has traveled through funeral buffets and limousine bars and mob warehouses. He climbs the steps, remembers Marilyn's instruction — *"when Danny opens the door, don't make a joke first"* — and rings the bell. When Danny answers, Wally says simply and directly: *"I have been gone too long, and I am sorry."* Danny lets him in. A small granddaughter peeks around the corner. Wally sets down his suitcase, picks her up, and holds on — a man who walked into the wrong wake and found, by accident and stubbornness and grief, his way back to the right life.

Plot Assessment and Enhancement

What Works Well

The central conceit—a lonely widower who crashes funeral buffets for free food and accidentally stumbles into a mob family—is an exceptionally strong engine for both comedy and pathos. It creates an inherently dramatic irony that sustains tension across the entire screenplay: every scene carries the dual threat of exposure and genuine danger, while simultaneously mining humor from the absurd mismatch between Wally's skill set and his environment. The premise is original, commercially viable, and immediately pitchable.

Wally Krause is a deeply compelling protagonist precisely because his vulnerability is his superpower. The screenplay smartly establishes that his classroom techniques—de-escalation, written accountability, patient listening, the authoritative teacher voice—translate with uncanny effectiveness into organized crime mediation. This isn't played as mere gag; it's rooted in character logic. A man who spent thirty-eight years managing volatile teenagers in underfunded schools genuinely would possess the emotional intelligence to defuse armed standoffs. The Atlantic City negotiation sequence is the screenplay's strongest set piece because it demonstrates this thesis with escalating stakes and a satisfying payoff that feels earned rather than contrived.

The Gina-Wally dynamic is the emotional spine of the piece and it's beautifully calibrated. Neither character is romanticized. Gina is not softened into a damsel; she is a strategist who chose Wally because his disposability made him trustworthy. Wally is not elevated into a hero; he remains bewildered, frightened, and morally compromised. Their terrace conversation—where they compare the shapes of their respective loneliness—is the screenplay's most accomplished scene on a craft level. It reveals character through contrast without exposition, and it earns the later moments where Gina extends genuine trust.

The Marilyn sequences are handled with remarkable restraint. She is introduced as "memory with lipstick," which is a perfect tonal instruction. The late-night bedroom visitation scene is the emotional climax of the screenplay and it works because it refuses sentimentality—Marilyn is funny, sharp, and slightly impatient, which makes her tenderness devastating. Her line about rearranging chairs is the kind of detail that anchors an entire film emotionally.

The screenplay's thematic architecture is sophisticated. It's fundamentally about usefulness as a form of love—Wally's

crisis isn't grief alone but purposelessness, and the mob family gives him a perverse but genuine context in which to matter again. The parallel between his classroom flashback and the capo meeting is structurally elegant, demonstrating that the same man is operating in both rooms. The Murray/Tucson subplot efficiently establishes real stakes: Wally's mercy has consequences he cannot control, and the newspaper clipping scene is a gut-punch that recalibrates the audience's understanding of the world Wally has entered.

Tommy Marcello is written with genuine dimensionality. His coat-room monologue about the meat house is chilling precisely because it's intimate and almost kind—he's warning Wally with the same care Wally uses on students. This makes Tommy a worthy antagonist rather than a cardboard villain, and it makes his eventual fate land with appropriate moral weight.

The Nikki DeSantis encounter in Atlantic City is a small gem of character work that efficiently expands Wally's world and reinforces his core identity. It demonstrates that his instinct to teach and uplift is involuntary—he cannot stop being a teacher even in a casino lobby surrounded by criminals. The scene also provides welcome tonal relief in the middle of the highest-tension sequence.

The FBI thread with Russo and Perez provides necessary external pressure and a grounded counterpoint to the increasingly surreal mob world. Russo's grudging respect for Wally mirrors the audience's own evolving assessment.

The pacing across the first two acts is strong, with the montages efficiently compressing time while the major scenes breathe. The dialogue is consistently sharp, character-specific, and quotable without becoming precious. Lines like "a poison that stops the heart—try not to introduce yourself" and "a bank that developed a drinking problem" land because they emerge from character rather than from a writer showing off.

The ending—Wally at Danny's door, choosing not to make a joke—pays off the Marilyn scene perfectly and closes the emotional arc with precision. The little girl around the corner is exactly the right final image: life continuing, connection restored, purpose found outside of danger.

Opportunities for Improvement

Tommy's elimination undermines the screenplay's moral thesis. The single most significant structural problem is that Gina orders Tommy killed offscreen in Arizona after Wally has spent the entire film arguing that there is always a version where nobody has to die. The screenplay acknowledges this tension in the driveway scene, but acknowledgment is not resolution. As written, Gina's decision retroactively flattens Wally's arc: his philosophy didn't change the family, it merely provided cover while the family did what it was always going to do. This needs to be confronted more directly. One option: let Wally discover the plan **before** it happens and force him to choose—intervene and risk Dominic's safety, or stay silent and become complicit. His choice, and its cost, would give the third act genuine moral complexity rather than a revelation he absorbs passively. Alternatively, if Tommy's death is essential to the plot, Wally's reaction in the driveway needs to be more than filing—he needs to reckon with whether his presence enabled it, whether his stabilizing influence gave Gina the breathing room to plan an execution. That reckoning should cost him something visible.

The garage execution sequence is tonally dissonant. The Tommy death scene is written as a taut, atmospheric thriller—and it's well-crafted on its own terms—but it belongs to a different movie. For seven pages, the screenplay

shifts entirely away from Wally's perspective and into a procedural assassination told from Tommy's point of view with characters (Ray, Miguel) we've never met and will never see again. This breaks the POV contract the screenplay has established. The audience has been experiencing this world through Wally's eyes; suddenly we're watching a hit carried out by strangers in a garage. Consider whether this scene could be conveyed through implication—a phone that stops ringing, a news item, Carmine's silence—which would be more consistent with the film's established method of revealing violence through its aftermath (as with Murray's death).

Dominic's discovery of Wally's identity needs more dramatic consequence. The law school hallway scene where Dominic learns the truth is emotionally effective but structurally underdeveloped. Dominic walks away hurt, and then the next time we see them together, the crisis has essentially resolved. There should be a scene—or at minimum a sustained beat—where Dominic's trust must be actively rebuilt, where Wally earns back the relationship rather than having it restored by the external pressure of the assassination attempt. As written, the near-death experience on the industrial street does the reconciliation work, but that's circumstantial rather than character-driven. Dominic forgiving Wally because Wally saved his life is less interesting than Dominic forgiving Wally because Wally says something true about why he stayed.

The Vito Bellaforte subplot is introduced and abandoned. Vito's back-corridor warning—"when they find out, do not look at me"—sets up a ticking clock and a potential betrayal that never detonates. Vito appears at the dinner, delivers his warning, and then shows up at the warehouse climax as part of Gina's entourage with no further development. Either Vito needs to play a more active role in the third act (perhaps he's the one who confirms Tommy's plan to Gina, completing his own arc from self-preservation to reluctant alliance) or his warning needs to pay off in a specific scene where Wally is nearly exposed and Vito must choose sides publicly.

The warehouse climax relies on a pattern that has diminishing returns. By the time Wally talks down the two gunmen in the warehouse, this is the fourth time he has defused a violent confrontation through calm speech and teacher authority (after the Crespi standoff, the Atlantic City negotiation, and the industrial street intervention). Each individual scene is well-written, but the cumulative effect risks feeling repetitive. The warehouse scene needs a different mechanism or a higher personal cost. Consider: what if Wally's words *don't* work this time? What if the gunmen are unmoved and it's only Gina's arrival that saves him? This would accomplish two things—it would break the pattern before it becomes formula, and it would force Wally to confront the limits of his philosophy, which would deepen the driveway scene where he learns about Tommy.

Danny is a voice on a phone until the final scene. The emotional payoff of the Colorado ending is significant, but Danny has no characterization beyond "son who doesn't answer" and "son who finally answers." Even one brief scene—a flashback to a strained Thanksgiving, a returned letter, a specific argument—would give the reunion scene enormously more weight. The audience needs to understand what broke between them, not just that something did. Marilyn's instruction "when Danny opens the door, don't make a joke first" implies a specific dynamic (Wally deflects with humor, Danny needs sincerity) that should be dramatized earlier so the final scene completes a visible arc rather than an implied one.

The Russo/FBI thread resolves too neatly. Russo pulls Wally in, they have a compelling conversation, and then Russo essentially lets him go twice—once from the interview room and once from the estate. For a career organized crime agent, this is generous to the point of implausibility. The screenplay would benefit from Russo extracting something—a name, a confirmation, a piece of information Wally doesn't realize he's giving—that makes the FBI thread feel consequential rather than observational. Russo writing "RESOLVED" on the file is a satisfying button, but it would land harder if Russo had actually resolved something through his own agency rather than simply deciding Wally isn't worth prosecuting.

The first act could be compressed. The funeral montage and supermarket sequence effectively establish Wally's

loneliness and financial precarity, but the screenplay takes roughly twelve pages before Wally arrives at the Salvati wake. For a film that runs 117 pages, tightening the setup by three to four pages would allow more room in the third act, which currently feels rushed between the warehouse scene, Tommy's exile/death, the FBI resolution, and the Colorado ending. The diner scene with Donna, while charming, largely duplicates information the montage has already conveyed.

Gina's strategic omniscience occasionally strains credibility. Gina knows about Tommy's plan through Carmine's nephew, she knows the real Alberto is dead, she recognizes Wally as a fraud instantly, and she orchestrates Tommy's elimination from a distance. Each individual piece of knowledge is plausible, but cumulatively she begins to feel less like a character and more like a plot engine. One moment of genuine surprise—something she didn't anticipate, a variable that forces her to improvise—would make her feel more human and raise the stakes. Her vulnerability should come not just from grief or loneliness but from a moment where her control actually fails.

The "blue tarp" motif is clever but overplayed. It appears in Tommy's side room, the warehouse, the conference room, and the garage. The first two uses are effective; by the fourth, it has become a running gag that undercuts the gravity of what it represents. Consider limiting it to two appearances—Tommy's private moment with it and the garage—which would preserve its power as a symbol of premeditated violence.

Wally's financial desperation disappears after Act One. The supermarket scene where he can't afford coffee and cheese is one of the screenplay's most grounding moments, but once Wally enters the Salvati world, his poverty is never referenced again. He's given cash, suits, and a guest room, and the economic pressure that partly motivated his funeral circuit evaporates. A brief scene where Wally sends money to Danny, or quietly pays off a bill from the Salvati envelope, would maintain continuity with his established circumstances and add texture to his moral compromise.

Character Profiling

Wally Krause

A 71-year-old retired chemistry teacher who transforms from a lonely widower attending strangers' funerals for companionship into a respected mediator within the Salvati crime family. Wally grapples with survivor's guilt and ultimately learns to honor his late wife by being present for the living, particularly his estranged son.

Archetype: The Sage

Gina Salvati

The widow of mob boss Angelo Salvati, Gina manages a criminal empire she never wanted. Her arc involves reclaiming her moral compass and attempting to break her family's cycle of violence. By the end, she learns that true family protection sometimes means letting people go.

Archetype: The Caregiver

Dominic Salvati

Gina's 28-year-old son and a law student, Dominic represents the possibility of escaping the family business. His arc is one of awakening and choice, as he finds mentorship in Wally and ultimately chooses a path of redemption by passing his bar exam and leaving the family business.

Archetype: The Innocent

Tommy Marcello

A 50s underboss who embodies the old guard's violent pragmatism. Tommy's arc is one of decline, as Wally's peaceful interventions undermine his authority. His failed assassination attempt on Dominic leads to his exile, symbolizing the end of violence without wisdom in the Salvati family.

Archetype: The Shadow

Carmine Ventresca

The family's consigliere in his 60s, Carmine serves as a bridge between the old order and the new. His arc involves recognizing Wally's value and shifting his loyalty to support necessary change. By the end, Carmine becomes the voice of the new order, advocating for adaptation and evolution within the family.

Archetype: The Sage

Main Character Casting

Wally Krause

- Tom Hanks (marquee): Hanks' iconic roles in films like 'Road to Perdition' make him a perfect fit for a character who is both relatable and morally complex.
- Bryan Cranston (established): Cranston's portrayal of Walter White in 'Breaking Bad' aligns with Wally's journey into organized crime.
- Jeff Bridges (marquee): Bridges' performance in 'Hell or High Water' showcases his ability to portray complex, morally ambiguous characters.
- Ed Harris (marquee): Harris' intense performances in films like 'A History of Violence' align with Wally's character arc.
- Stellan Skarsgård (established): Skarsgård's work in 'Chernobyl' highlights his ability to convey deep moral conflict.

Gina Salvati

- Valeria Golino (rising): Known for her nuanced performances in indie films, Golino brings a fresh yet authentic Italian-American presence, perfect for Gina's strategic and protective nature.
- Marisa Tomei (established): Tomei's experience in playing complex, strong-willed women in films like 'The Wrestler' makes her a great fit for Gina's intelligent and calculating character.
- Monica Bellucci (marquee): Bellucci's international appeal and experience in dramatic roles add depth and star power to the role of Gina, enhancing the film's marketability.
- Joan Cusack (established): Cusack's versatility and experience in both drama and character studies make her a strong candidate for portraying Gina's multifaceted personality.
- Laura Linney (established): Linney's role in 'Ozark' showcases her ability to portray intelligent and strategic

characters.

- Viola Davis (marquee): Davis' powerful performances in films like 'Fences' make her an excellent fit for Gina's strong-willed character.

- Toni Collette (established): Collette's versatility and depth in roles like 'Hereditary' make her ideal for Gina.

Dominic Salvati

- Lorenzo Zurzolo (rising): Known for his role in 'Baby', Lorenzo brings a youthful intensity and depth that fits Dominic's struggle for legitimacy.

- Timothée Chalamet (marquee): A bankable star with a proven track record in character-driven dramas, Timothée can capture Dominic's complexity and vulnerability.

- Jacob Elordi (rising): Known for 'Euphoria', Jacob has the charisma and depth to portray Dominic's struggle between family loyalty and personal aspirations.

- Lucas Hedges (rising): Hedges' performances in films like 'Manchester by the Sea' show his ability to portray complex young characters.

- Barry Keoghan (rising): Keoghan's role in 'The Killing of a Sacred Deer' highlights his talent for intense, character-driven narratives.

- Asa Butterfield (rising): Butterfield's work in 'Sex Education' demonstrates his ability to handle complex, coming-of-age roles.

- Noah Centineo (rising): Centineo's performances in romantic dramas show his potential for deeper, character-driven roles.

- Tye Sheridan (rising): Sheridan's performances in films like 'Mud' highlight his talent for portraying complex young men.

Main Character Casting Limited Budget

Wally Krause

- Stephen Root (established): Root's versatility in films like 'Get Out' and 'Office Space' allows him to bring both humor and gravitas to the role of Wally.

- Bill Nighy (established): Nighy's performances in 'The Best Exotic Marigold Hotel' and 'Love Actually' highlight his ability to portray charming yet layered characters.

Gina Salvati

- Valeria Bruni Tedeschi (rising): Known for her nuanced performances in character-driven dramas like 'The Summer House', she brings depth and complexity to roles that require intelligence and emotional range.

- Juliette Binoche (marquee): An A-list actress known for her roles in 'The English Patient' and 'Clouds of Sils Maria', she can bring both gravitas and subtlety to the role of Gina Salvati.

- Maria Bello (rising): Her performances in 'A History of Violence' and 'The Cooler' highlight her capability to

portray complex, strategic women in crime dramas.

Dominic Salvati

- Justice Smith (rising): Smith's work in 'The Get Down' and 'Detective Pikachu' shows his versatility and potential in leading roles.

- Charlie Heaton (rising): Heaton's role in 'Stranger Things' highlights his ability to portray complex, emotionally driven characters.

- Fionn Whitehead (rising): Whitehead's performance in 'Dunkirk' demonstrates his ability to handle intense, character-focused stories.

- Ashton Sanders (rising): Sanders' role in 'Moonlight' showcases his talent for portraying deeply emotional and complex characters.

- Alex Wolff (rising): Wolff's performances in 'Hereditary' and 'Pig' highlight his ability to bring depth and intensity to his roles.

- Jharrel Jerome (rising): Jerome's Emmy-winning performance in 'When They See Us' demonstrates his capability to portray deeply emotional and challenging roles.

Comparative Film Analysis

This screenplay can be described as a mash-up of the following ten movies, each contributing elements that resonate with the screenplay's themes, characters, or plot:

1. ***"The Godfather" (1972)**

- **Reason:** The screenplay's exploration of mob dynamics, family loyalty, and power struggles is reminiscent of the intricate world of organized crime depicted in "The Godfather."

- **Box Office:** \$246 million worldwide

2. ***"Catch Me If You Can" (2002)**

- **Reason:** The protagonist's ability to navigate different identities and situations with charm and wit parallels Frank Abagnale's con artist escapades.

- **Box Office:** \$352 million worldwide

3. ***"A Simple Plan" (1998)**

- **Reason:** The screenplay's themes of ordinary people getting entangled in crime and the moral dilemmas they face are similar to the plot of "A Simple Plan."

- **Box Office:** \$16.3 million worldwide

4. ***"The Intern" (2015)**

- **Reason:** The screenplay's focus on an older protagonist finding new purpose and connection in an unexpected environment mirrors the themes of "The Intern."

- **Box Office:** \$194.6 million worldwide

5. **"Gran Torino" (2008)**

- **Reason:** The screenplay's exploration of an elderly man's unexpected involvement in a community and his protective instincts is akin to Clint Eastwood's character in "Gran Torino."

- **Box Office:** \$270 million worldwide

6. **"The Family" (2013)**

- **Reason:** The blending of crime family dynamics with humor and the challenges of adapting to new roles is similar to the tone of "The Family."

- **Box Office:** \$78.4 million worldwide

7. **"The Funeral" (1996)**

- **Reason:** The screenplay's setting of funerals as a backdrop for exploring family and crime ties is reminiscent of the themes in "The Funeral."

- **Box Office:** \$1.2 million worldwide

8. **"The Equalizer" (2014)**

- **Reason:** The protagonist's unexpected role as a protector and problem-solver in a criminal world echoes the vigilante justice themes of "The Equalizer."

- **Box Office:** \$192.3 million worldwide

9. **"About Schmidt" (2002)**

- **Reason:** The screenplay's focus on an elderly man's introspection and search for meaning after personal loss is similar to the journey in "About Schmidt."

- **Box Office:** \$105.8 million worldwide

10. **"Analyze This" (1999)**

- **Reason:** The comedic elements of a non-criminal becoming involved with a mob family and the ensuing chaos are akin to the plot of "Analyze This."

- **Box Office:** \$176.9 million worldwide

These films collectively capture the screenplay's blend of crime, humor, introspection, and the journey of an unlikely

protagonist navigating complex social dynamics.

Disclaimer

*Disclaimer: Scores are generated using our current evaluation models and are designed to remain consistent. From time to time, results may vary following platform-wide model intelligence improvements or updates.