

UPDATES:

23 November 2022 (7:22 PM CET)

Thank you to everyone who continues to contribute! I will keep editing access open because I want people to feel free to write directly and to also not make the document too heavy with suggestions and comments, but please do not delete existing scenes or lines, and feel free to leave a comment next to your contribution for credit!

22 November 2022 (3:49 PM CET)

This script will be a slower project since I (document owner) work full time and study. If you'd like to support, please reach out to me via Discord on BadassNephilim#2167

All story references, character motivations, scene-by-scene breakdowns, and sources can be found [here](#) in the master doc. More information can be found on the discord server.

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Outline notes from discord (Credits to: @JEMF9)

- The Americans are also attempting to dislodge Mafia influence in Naples, via Joseph Morelli (AKA "Ice Pick Joe") who is currently on a vengeance inspired rampage assassinating American agents planted in the Mafia who turned him over to the Americans because of his mental instability (which may or may not be real)
- This is interspersed through cinematic cross-cutting with scenes of Katya and Goncharov's wedding - fast-paced and vague, almost resembling the ephemeral qualities of old/unwanted memory. Katya & Goncharov are married in a blur of luxurious imagery. Not much is apparent other than the fact that although Katya and Goncharov got married, the circumstances were not happy.
- The Mafia thinking he is killing their guys reacts by attempting to assassinate Joe, which is where Andrey comes in. Andrey is ex-KGB mercenary (like Goncharov) and a plant in the Mafia but now has to work for them having nowhere else to go, so Joe and Andrey are attempting to kill each other.
- Goncharov attempts to help Andrey, but is later betrayed by him to the Americans and blames him for the murders committed by both Andrey and Joe, so that Andrey can protect himself from the Mafia and run away with the bounty money
- I feel like Sofia appears to be killed by Joe as she tries to protect Paolo (Joe's son) because they are related (Paolo is the bastard son of Joe by Sofia's mother) which leads Katya (manipulated in her grief by Andrey) to blame Goncharov who she then tries to kill in vengeance.
- Sofia is in fact not dead but being held captive by Andrey, while Katya goes to kill Goncharov.

- It becomes a three way standoff between Goncharov, Katya, and Joe in Pompeii, where Joe reveals he never killed Sofia as well as Goncharov has been betrayed by Andrey and was almost killed by him and two CIA agents, which leads them to work out that Andrey has tricked them.
- Goncharov shares a look of understanding with Katya allowing her to go to kill Andrey in vengeance, while Goncharov attempts to finish Joe (who is still murderous, either from fear or insanity) on his own.
- Goncharov is unable to kill Joe as ex-Soviet members arrive attempting to kill both, and Goncharov is forced to escape through the necropolis, and, wounded, runs back to his apartment.
- Meanwhile, Katya goes to meet Andrey in the clocktower and pretends she was shot and fails to kill Goncharov. Andrey then goes to kill Goncharov himself, allowing Katya to save Sofia who then warns her about Paolo.
- They go to Joe's house just as he gets there and Katya fights Joe while Sofia saves Paolo and escapes. Katya manages to wrestle the ice pick from Joe and kill him.
- Meanwhile, Andrey and Goncharov have a final showdown duel in Goncharov's office, where Goncharov is wounded but manages to kill Andrey.
- Katya then meets Goncharov outside and warns him of the Italian authorities.
- Goncharov hands her his watch and tells her to go to Sofia, and after he insists she does.

SCENE BY SCENE OUTLINE

[NOTES:

- 1) FEEL FREE TO ALTER THIS IF YOU HAVE FIGURED OUT HOW THE PLOT GOES. ADD EXTRA SCENES SO THAT THINGS ACTUALLY MAKE SENSE :)
- 2) (going to split up the 3 acts later once the plot is more laid out)]

Scene 1: Opening shot of Goncharov's silhouette at the Kremlin.

Scene 2: Goncharov gets on a train with Ilya (Goncharov's handler/brother). Andrey(i) is in the same compartment. Andrey checks his watch, Goncharov approaches him and Ilya.

Scene 3: Katya and Sofia walk arm-in-arm through a market (fruit stand passage? A market doesn't seem sophisticated enough, lol). Katya hands Sofia an apple.

Scene 4: Katya, Sofia, Goncharov, Andrey(i), Valery, and (maybe) others play poker in a casino/parlor. Foreshadowing. The meaning of this scene is to show that it's actually their lives that are at stake. They're metaphorically betting on their lives, all of the characters. The movie is all about the game of life and death.

Scene 5: Goncharov and Andrey(i) eat pizza with anchovies at a bar after the poker game.

Scene 6: Katya and Goncharov's house (??) - Katya plays piano while Goncharov and Andrey(i) discuss something important. They shake hands and Andrey(i) leaves. (Some foreshadowing in this scene, this conversation would be nice. Referencing their infatuation with each other, albeit subtly. It might be some shared glances. Also, the obligatory "It is true. I am Goncharov").

Scene 7: Ice Pick Joe/Paolo/Giorno's residence (??) - Ice Pick Joe comes in, sends Paolo off with some money for cigarettes, and then murders Giorno. Paolo gets back and sees police at the house. He runs.

Scene 8: Katya and Sofia go to church? Further biblical analogies. Exploration of their relationship. Sinful, HOMOEROTIC, forbidden. Contrast between their relationship and the scene of the church (Katya, the epitome of goodness, is pulled into the world of sin both by her husband and Sofia, the latter more significant in this scene). Camera cuts to the mosaics, further biblical analogies, metaphors pointing out the nature of their (Katya's and Sophia's) relationship. Adultery, infidelity, unfaithfulness in marriage. Reminiscing about Katya's and Goncharov's wedding; unpleasant memories.

Scene 9: Cuts back and forth from Katya to Andrey(i) with them each getting dressed for dinner and concealing weapons under their clothes.

Scene 10: Goncharov and Katya meet with mobsters, Mario, and Andrey(i) for dinner. Sofia observes, dressed as a waiter. The women smile subtly at each other.

Scene 11: Sofia tells Ice Pick Joe information (what information? And what's the correlation between Joe and Sofia exactly? Why do they cooperate?)

Scene 12: Goncharov, Katya, and Sofia are on a boat. Goncharov goes below deck, Sofia and Katya (homoerotically. LMFAO) wrestle (why?). Katya is thrown overboard and appears to maybe die (a drowning scene would be nice. She may come to certain realisations while underwater, her character changing).

Scene 13: Goncharov and Andrey(i) meet in a market. Goncharov gives Andrey an apple. (I don't think it's a good scene. The movie is all about metaphors, subtle foreshadowing. This is not subtle at all. And it doesn't really make sense in reference to their relationship. The market, or as I called it later, the fruit stands, could be used for concealment as normal civilians and passing information secretly).

Scene 14: Market trip is interrupted by Mario and Ice Pick Joe - shoot out in Pompeii. Mario dies (??)

Scene 15: Shot of Katya sleeping intercut with her swimming to the surface and getting out of the water - she is alive. Broken by the sound of a gunshot. She wakes up and finds a hot gun on the nightstand next to her. (Explain?)

Scene 16: Goncharov and Rybak meeting in a bathhouse. They each have weapons. Goncharov kills him (Who is Rybak? Why does he need to be killed? When would he appear in the movie before that?)

Scene 17: Ice Pick Joe kills Amarro. (Who is Amarro and why exactly does he need to be killed?)

Scene 18: Fight between Goncharov and Andrey(i) at the clocktower (further clock imagery, the passing of time and stuff) of the Church (biblical references). Others show up and join the fighting - Lucianna (who?) is killed by Andrey(i), some injuries (what injuries? Who?).

Scene 19: Valery (?) is distraught over the death of Luciana. He goes after Andrey(i), but Ice Pick Joe tells him that *he* is the one who actually killed her. Ice Pick allows Valery to kill him in revenge. (Why'd he sacrifice himself for Goncharov? Needs foreshadowing).

Scene 20: Katya finds Valery at the docks and kills him.

Scene 21: Sofia confronts Katya over the violence Katya has participated in (??? And how does the wrestling scene affect their relationship?) Katya is sharpening a knife but does not kill Sofia.

Scene 22: Car chase on the way to Ice Pick's funeral. (Ok, but a car chasing scene is obligatory).

(there are so many ideas for how the ending should work and I could not keep up with them so if anyone has any idea how it goes could you please flesh out the rest of this I love you so much thanks)

Scene 23: Sofia escapes in the boat that Paolo had stowed away. She appears as if she's waiting for someone (likely Katya), but they leave without saying a word about it.

Ending:

Andrey confronts Goncharov (about what? Why?) and shoots Goncharov: betrayal. Goncharov stabs Andrey in return, hitting a major artery. They draw one last breath together. Andrey goes first, leaving Goncharov to bleed out. He might reminisce on a scene between the two of them from earlier, like this:

<https://at.tumblr.com/somehow-progressing/701505192541192192/855d5a19x019>

And this: <https://at.tumblr.com/somehow-progressing/tsippor-goncharov-1973/ayn9d5eo6wiY>

He shoots him in a parallel to earlier when katya shoots him and misses, bc she doesnt love him. While andrey shoots him and doesn't miss, bc he loves goncharov. That's genius writing.

I'm pretty sure that the ending I think about is referenced in one of the links, but I'm lazy and don't feel like checking those, lol.

- They die together, a metaphor for the souls of true lovers uniting, just like in romanticism.
- Goncharov has a flashback of himself and Andrey meeting in a dark passage in the middle of the night. They walk up to each other, visibly youthful and unburdened.
- Goncharov cups Andrey's face and lights up Andrey's cigarette with his own. They share looks.
- Ultimately, the movie ends at the scene of their death, with Andrey's face being the last thing Goncharov ever sees.
- Goncharov looks fondly at Andrey's peaceful face, clutching onto his chest with a bullet hole.
- I think the movie is all about subtlety, but if someone comes up with something, Goncharov might say a very dope one-liner. I do believe this scene is fine as it is. But a dope one-liner would fit the movie. It's fine either way imho.
- The lighting up cigs scene is obligatory. No objections to be raised.

The movie reminds me of Antigone (Sophocles) a lot. Fate you can't run away from, ultimate death, unobtainable happiness. The characters go through change, they're dynamic, only for all of their doings not to have any meaning in the face of death. But I ultimately think it's not a *bad* ending and their actions weren't all that useless. The ending cut might point at the sky, a metaphor of finally reaching happiness, consolidation, escaping the problems of the Mafia, the cold war. Would fit the whole biblical imagery, heaven and all. The camera raises slowly from Goncharov looking at Andrey (from behind them, backs of heads visible in the frame) to the sky. I can quite vividly imagine this. It would be a nice ending imo. Let me know what you think.

I think the ending would be nice if it happened at dawn. This way, the sky would be slowly shifting from navy to bright blue. Symbolism of ridding of all the pain and letting go of the past (black - white, dark - light, bad - good, bad faltering against good, all that jazz).

Script (Scene by scene) - Working Version

SCENE: OPENING CREDITS

EXT-ST. PETERSBURG, CHURCH OF RESURRECTION

BIRDS EYE of the snowy CHURCH OF RESURRECTION as Katya walks, her scarf trailing down the street.

SCENE: OPENING SCENE

KREMLIN

GONCHAROV EMERGING INTO VIEW FROM BEHIND KREMLIN WALLS, WALKING TOWARDS CAMERA, LOOKING AHEAD

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SCENE: 2

PIAZZA, TRAIN

ESTABLISHING SHOT of THE TRAIN STATION as a train arrives, many people bustling about, noise and commotion

CUT to MEDIUM CLOSE UP of GONCHAROV; he begins to walk towards the train and enters.

The noise is muted, inside the train it is quiet.

He walks along until he stands parallel to a compartment and looks inside.

PAN over to ANDREY who looks up at GONCHAROV. Andrey is sitting by the window, looking outside. The apartment appears to be empty otherwise, although it isn't really shown.

CLOSE UP of ANDREY, clock ticking in the background.

TILT DOWN to his hands, he is holding his pocket watch, which is opened. The clock is ticking

CUT to ILYA, walking into frame. The camera follows him to the door, where he blocks ANDREY from the viewer and GONCHAROV

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SCENE 5

ANDREY

Even a broken clock is right twice a day, but two clocks out of sync will never catch up together. Maybe that is why we always meet at the edge of things.

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SCENE: THE FRUIT STAND

KATYA is walking through the MARKETPLACE among different sellers of fruit. She glances at a small stand with snakeskin purses and stops.

SOFIA bumps into her. Everything in KATYA'S arms TUMBLE down. SOFIA and KATYA both reach down to grab the items, and their hands graze the same item. WE linger on SOFIA'S golden snake bracelet.

KATYA and SOFIA lock eyes and recognize each other.

SOFIA

Katya, is it?

KATYA

Yes. You're Sofia?

SOFIA

That is me. Do you want to walk?

KATYA nods. SHE and SOFIA walk through the market arm in arm.

THEY pass a FRUIT STAND.

KATYA

Those look ripe.

SOFIA

They do.

KATYA goes over to the stand and grabs a couple APPLES. SHE goes over to SOFIA and gives her one.

SOFIA

Offering me the forbidden fruit, are you?

KATYA

Do I look like a snake?

SOFIA

(chuckles)

You know I've never understood why it's an apple.

KATYA

What do you mean?

SOFIA

I mean I don't get it. Why an apple?

KATYA

I don't know. Because it's always been an apple, I guess. It's easier to pull off in art. All the painters and sculptors and everyone else who makes those kinds of calls, they all just got together and decided, 'An apple looks pretty simple. Nice, smooth, round. Easy enough to draw in a tree.' And boom, everyone sees nothing but apples in the Tree of Knowledge ever after. So it's always apples.

SOFIA

The dumbest possible produce. The Forbidden Fruit is supposed to be something off limits, something special. All the knowledge of the world and of each other and of the realization that these two fools are running around the Garden with their asses bare in front of the Almighty. Apples don't seem right for that. It's dull. It's a thing for pastry and postcards.

KATYA

What would you pick instead?

SOFIA

A pomegranate, no doubt.

KATYA

Why pomegranates?

SOFIA

It's the fruit that the God of the Dead uses to trick the Goddess of Spring into staying with him in the Underworld. She tastes the seeds and she's forced to stay down there for half a year, every year, forever. A fruit so powerful it can trap a goddess seems like the kind of fruit that could banish humanity from Paradise.

CUT to KATYA'S dropped items, THEIR LINGERING eyes and a moment of focus on SOFIA'S snake BRACELET

SOFIA

Tastes better than apples too. And it looks like a jewel when you split it open.

KATYA goes over to the fruit seller stand and gets some pomegranates. She bites into it.

KATYA

I do like apples. But this? This is amazing. I'd go to Hell for this.

WE LINGER on KATYA and SOFIA'S lips before moving on.

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SCENE: BETRAYAL

GONCHAROV

It's snowing. You always liked the snow.

KATYA

I'd like it better if it was a different color.

GONCHAROV

Green? Blue?

KATYA

Red.

A GUNSHOT rings through the air. KATYA has shot GONCHAROV. Blood drips down his coat.

GONCHAROV

You missed.

(a sigh)

KATYA

The snow is still red, though. It counts.

GONCHAROV

You have never loved me, and never will. I hope one thing about me will make you happy.

KATYA

Of course I loved you. That's why I tried to shoot you.

GONCHAROV

If you truly loved me, you wouldn't have missed.

Character list

[Incomplete, for quick overview, rest available in reference.]

- Goncharov
- Katya Goncharova
- Andrey Daddano
- Sofia Modigliani

- Mario Ambrosini
 - Joeseeph "Ice Pick Joe" Morelli
 - Larissa Kucheva
 - Mariella daddano
 - Valery Michailov
 - Fruit stand guy
 - Boris
 - Thalia (mentioned only)
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Script (Scene by scene) - Old notes

[NOTE: This was started on November 21 prior to discovering the main story reference document that contains all the information, and contains just general brainstorming that has been since scraped. Not going to delete it though as people contributed to it and we must preserve all accounts.]

Act I

- goncharov on train heading into naples. He meets andrey in this scene.
- Goncharov calling Katya from the phone booth in the station.

Act II

Act III

- Goncharov and Andrey talk after the meeting with the other family heads in the area

ANDREY

Trouble is, you think you have time.

Act IV

- Goncharov and Andrey's final confrontation before the reveal

GONCHAROV

It is true. I am Goncharov

- Katya kills Mario, sealing Andrey's fate
- Katya fakes her own death
- Goncharov walks into the ambush that Katya set up for him

[Camera zooms in on Goncharov's watch, showing blood droplets across its glass surface. The clock keeps ticking. We never see Goncharov's face after Katya shoots him.]

GONCHAROV:

(reference for story overview [here](#))