

PICTURE IT: SICILY; "SOPHIA AND CELESTE: THE TRIANGLE"

DIR. MARGO NEELY

AUG/SEPT 2022

LOCATIONS:

THE SPRUCES

PERA

CRICKET CREEK BARN/ WCP ALL PURPOSE ROOM/THOMPSON MEMORIAL
CHAPEL (STAINED GLASS)

63 SPRING STREET (PUB ANNEX; 63 SUITES, 2ND FLOOR OUTDOOR
SPACE)

GREYLOCK WORKS

SHOT 1: DRONE FLYOVER. 4K ESTABLISHING SHOT OF SICILY.

SOPHIA (V.O.)

Picture it. Sicily, 1912. Two young
girls, best friends, who shared
three things: a pizza recipe, some
dough, and a dream.

SHOT 2: WIDE SHOT OF GIRLS IN SICILIAN VISTA. MEDIUM GIMBAL
EST. SHOT; SOPHIA AND CELESTE walk through landscape,
carrying baskets.

SHOT 3: OVERHEAD COPTER SHOT/PULL UP. CELESTE AND SOPHIA
lying in the grass, dreaming together.

SHOTS 4-9: INSERT CLOSEUPS. SOPHIA AND CELESTE collect the
wheat, closeups of quality assessment. Sophia and Celeste
gather tomatoes. KITCHEN SHOT INSERTS/MONTAGE. Making the
dough. Throwing it. Preparing the sauce. Tasting it. Etc. The
final product reveal. They've perfected pizza. They
celebrate.

SHOT 10: SOPHIA AND CELESTE light a candle and pray to the
Blessed Virgin to make their restaurant dream come true.

SHOT 11: MEDIUM GIMBAL IN. SOPHIA AND CELESTE make their
business pact, a picnic under an olive tree, toasting with
wine. No matter what, they will be partners. Their pizza will
be a success. It will make them rich and famous and take them
together to America. (DIALOGUE)

SHOTS 12-15: GIMBAL IN THROUGH WINDOW. SOPHIA AND CELESTE
stand inside an empty, dusty storefront.

SOPHIA, with toothpick in mouth, negotiates a handshake deal with GIUSEPPE THE LANDLORD. She whips out a billfold and gives him his cash. The deal is made. The girls have a restaurant. They embrace. (DIALOGUE)

SHOT 16: CONTINUOUS FAST FADE MONTAGE (NO CUTS) of SOPHIA AND CELESTE transforming the restaurant. Making it special. Making it home.

SHOT 17: Line of girls (5-7) step forward in matching aprons, ready for work.

SHOT 18: EXTERIOR CLOSE TO WIDE PULL OUT of finishing touches of their intricate and beautiful logo ("LUISE + GRISANTI RISTORANTE") being painted on window. PULL OUT to reveal Celeste with brush. The girls step back to admire the work. med to wide shot of SOPHIA and CELESTE embracing; The other girls celebrate. Success.

SHOT 19: DOLLY FOLLOW on line of waiting men outside, greeting Celeste and Sophia (to camera, a la GOODFELLAS) as they walk to open the restaurant.

SHOT 20: REVERSE CLOSES of Sophia and Celeste walking.

SHOTS 21-28: Sensual slow motion CLOSE UPS of Celeste and Sophia making the sauce, throwing the dough, etc. Sensual Slow motion CLOSE shots of the girls serving the pizza. Customers eating. OVERHEAD SHOT All of the girls dancing and lining up in formation (almost as if choreographed) to get the pizza ready. CLOSE UPS of the men eating the pizza. WIDE AND CLOSEUPS of crowds of people waving money to eat their pie. The days are a success. The girls celebrate, tired and happy.

SHOT 29: MEDIUM to WIDE GIMBAL OUT. CELESTE AND SOPHIA stand together before a cyclorama/backdrop, posing for a portrait. PHOTOGRAPHER WITH CIGARETTE directs them, counting to three before hiding under hood while camera bulb flashes. With the camera bulb/powder flash, the static image transforms into newsprint.

SOPHIA (CONT'D)

Everything is going great until one day,
a fast-talking pepperoni salesman gallops
into town.

SHOT 30: We PULL OUT from the newsprint image of SOPHIA AND CELESTE to reveal ANTONIO "ANTHONY" LIZIO, THE EXTREMELY HANDSOME AND CHARMING TRAVELING PEPPERONI SALESMAN IN QUESTION, reading the newspaper article. He clearly has an idea.

SHOT 21-22: FOLLOW SHOT of ANTHONY, CARRYING SUITCASE, traversing stone walkway to restaurant. WIDE GIMBAL AND CLOSE UP INSERTS of WOMEN, who swoon as he passes, and ANNOYED/SUSPICIOUS MEN.

SHOT 23: INT. RESTAURANT. WIDE TO MED. GIMBAL IN. CLOSING TIME. SOPHIA AND CELESTE are cleaning the now empty and quiet restaurant, backs turned to camera. The door bell TINGS. They spin around simultaneously to turn the customer away in their usual brusque but loving manner. But this is no ordinary customer. It is ANTHONY. He steps into the shot. The girls freeze as he speaks, instantly under his spell.

SHOT 24-7: WIDE/MEDIUM/CLOSE SHOTS OF ANTHONY SPEAKING TO GIRLS. INSERT CLOSE UP of his suitcase, covered in commemorative travel stickers from far off places. He's talking but they're not hearing a damn word. (DIALOGUE)

SHOT 28: REVERSE OF THE GIRLS. Still frozen. Mesmerized.

SHOT 29: MEDIUM of ANTHONY. He opens the suitcase to reveal his pepperoni with a click.

SHOT 30: REVERSE MEDIUM of THE GIRLS. As the suitcase falls open, a bright light shines from within, the shadow of a very large pepperoni cast upon them. CELESTE falls to her knees. SOPHIA crosses herself.

SOPHIA (CONT'D)

Of course, both girls are impressed.

SHOTS 31-32: MEDIUM TWO SHOTS. ANTHONY at a table with SOPHIA AND CELESTE. They sample his goods. He pitches woo.

SOPHIA (CONT'D) (CONT'D)

He dates one one night, the other, the next night.

SHOTS 33-4: STATIC 4K AND GIMBAL IN. IDENTICAL RESTAURANT DATE SCENES WITH ANTHONY AND EACH GIRL. A ROMANTIC CAFE. (IDENTICAL DIALOGUE AND ACTION IN BOTH SCENES.)

SHOT 35: ANTHONY kisses SOPHIA in the restaurant. The pot of sauce on the stove boils over.

SHOT 36: ANTHONY kisses CELESTE in the restaurant. But these kisses are different. He is clearly falling in love with CELESTE.

SOPHIA (CONT'D) (CONT'D)

Pretty soon, he drives a wedge between them.

SHOT 37: STATIC 4K AND GIMBAL IN. IDENTICAL SCENES, WITH ANTHONY making promises to each girl. He professes love and promises of America to CELESTE,

SHOT 38: ... and money for the pizza recipe to SOPHIA. He wants CELESTE, and he wants SOPHIA out of the way.

SOPHIA (CONT'D) (CONT'D)
Before you know it, the pizza suffers,
the business suffers

SHOT 39: The girls try to one up each other for ANTHONY'S AFFECTIONS. SOPHIA is beginning to look ridiculous, ignoring the other customers, angry with CELESTE.

SHOT 40: NONNA CINZIA (Cindy) gives the MEZZO E MEZZO "not so great" HAND GESTURE TO THE GIRLS about the pizza.

SHOT 41: SOPHIA AND CELESTE argue about ANTHONY. (DIALOGUE) SOPHIA COMES AT CELESTE with a WOODEN SPOON.

SHOT 42: THE GIRLS wrestle on the floor of the restaurant.

SHOT 43-53; A group of YOUNG BOYS (GUAGLIONE) magically appear at the door to watch SOPHIA and CELESTE'S catfight. They smile with delight, shock, and wonder, transfixed on the scene. One enterprising young boy throws down his hat, taking bets on who will win the fight. The other boys throw down their money. FATHER ALBERTO, the local priest, enters the shot, shooing the boys away and reprimanding them - telling them to go pray for forgiveness for their transgressions. The boys scurry away. When FATHER ALBERTO looks around and sees the boys are gone, he picks up the money and WOLF WHISTLES. AN IDENTICALLY DRESSED COLLECTION OF GROWN MEN TAKES THE PLACE OF THE YOUNG BOYS. They now watch with interest, throwing down their money to bet on the winner. SOPHIA, annoyed, gets up and throws her shoe at them. They scramble. She straightens herself out. CELESTE walks away.

SHOT 54: ANGELA confronts SOPHIA. Tells her to stop goofing around. They argue.

SOPHIA (CONT'D)
The friendship suffers.

SHOT 55: SOPHIA imitates Anthony in front of the rest of the girls, making fun. They laugh. ANTHONY appears behind her. SOPHIA is embarrassed. CELESTE is upset. (Dialogue)

SHOTS 56-59: SOPHIA tries to make amends with CELESTE. She apologizes for her behavior and suggests they should ask ANTHONY to leave so they can focus on the business and their friendship. She loves CELESTE like a sister and hates that they've let this handsome stranger tear them apart. CELESTE tells SOPHIA Anthony has proposed to her and is taking her with him to America to open a restaurant in Chicago. CELESTE shows her the diamond ring. She asks SOPHIA for her blessing and the rights to the recipe. (Dialogue)

SHOTS 60-2: WIDE AND CLOSEUPS. SHIPYARD. SOPHIA and CELESTE say a cold goodbye as CELESTE gets ready to board the both. ANTHONY watches coldly from a distance. He collects CELESTE and takes her with him. SOPHIA, once again, isn't leaving Sicily just yet. (DIALOGUE)

SOPHIA (CONT'D)

The girls part company and head for America, never to see one another again.

SOPHIA (CONT'D)

One of those girls was me.

SHOT 63: SOPHIA CLEANS THE NOW CLOSED RESTAURANT. SHE CRIES, ALONE. GIMBAL OUT TO WIDE SHOT.

SHOT 64: GIMBAL IN. A SUPERMARKET, 2022. An American family shops in the frozen aisle. As MOM opens the freezer door, camera zooms in on her hand reaching for the prominently placed box of MAMA CELESTE PIZZA.

SOPHIA (CONT'D)

The other one you probably know as Mama Celeste.