

YOU'LL SEE, IT WILL HAPPEN!

short feature film

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Genre: Drama

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1. EXT. MOSCOW STREET - DAY

GEORGE, a young, powerfully built, dark-haired man with short hair, wearing black glasses, with a week's worth of stubble, is walking along the sidewalk, swaying, rhythmically tapping his cane on the asphalt. In George's second hand, the mesh bag is filled with empty bottles.

George is noticed by 2 local BEGGARS. The beggars wait for George to pass by, attack, and try to take away vodka and snacks.

George is clinging tightly to the bag, fighting back blindly. The bag is torn from George's hands, one beggar runs away with it, the second is grabbed by George, gets thrashing.

George sits on top of the beggar lying on his back, grabbing his head and hitting him on the ground. The beggar is on the verge of losing consciousness, another blow and he will die.

A police squad drives by on a yellow UAZ-469, jumps out, pulls George away, handcuffs him.

2. EXT. POLICE - DAY

A police UAZ truck drives up to the police building.

A police squad leads George and two beggars out of the police UAZ and into the police department building. One beggar is wearing a hat, the other, who was injured by George, has his head bandaged.

3. INT. POLICE - DAY

The SENIOR SERGEANT leads George, handcuffed, into the room where the SENIOR LIEUTENANT on duty is sitting. Hands over the documents.

SENIOR SERGEANT
This one is blind.

The senior lieutenant examines the documents.

SENIOR LIEUTENANT
Take off his handcuffs, he won't
run away.

The senior sergeant removes the handcuffs.

SENIOR LIEUTENANT
A war invalid?

GEORGE
Yes.

SENIOR LIEUTENANT
Are you studying at Film Academy?

GEORGE
Study.

SENIOR LIEUTENANT
(to the senior sergeant)

Put him in the cell for now.

SENIOR SERGEANT
Go out!

The senior sergeant leads George out of the room.

4. INT. PRE-TRIAL DETENTION CELL - DAY

The senior sergeant leads George into a pre-trial detention cell with a ceiling-to-floor lattice wall and iron bunks around the perimeter. He puts George on a bunk.

There are two detained beggars in the cell. George is speechless.

THE BEGGAR IN THE HAT
Oh, booze and snacks!

The beggar in a hat stands on a bunk and looks sadly out of the camera window at the street.

THE BEGGAR IN THE HAT
(humming)
Summer, I roast like a cutlet in
the sun!

He approaches the beggar with a bandaged head, takes his cap and indignantly throws it at him.

THE BEGGAR IN THE HAT
Robber!

5. INT. POLICE DUTY ROOM-AT THE FILM UNIVERSITY ELEVATOR - DAY

The senior lieutenant is sitting at the table, with the senior sergeant behind him. There is a computer and several phones on the table. The senior lieutenant takes out a business card from the documents. He dials a number.

SENIOR LIEUTENANT
Good afternoon! The police are
bothering you.

A glass elevator rises, GLEB GLEBOVICH comes out with a phone in his hand, a bell rings.

Gleb Glebovich continues walking, puts the phone to his ear.

GLEB GLEBOVICH
From the police?

SENIOR LIEUTENANT
Gleb Glebovich?
(pause)
Do you know George Abaev?

GLEB GLEBOVICH
Familiar.

SENIOR LIEUTENANT
So come get him.

GLEB GLEBOVICH
Dictate the address.

6. INT. PRE-TRIAL DETENTION CELL - DAY

The beggar in the hat sings songs.

THE BEGGAR IN THE HAT
Hey, give me a pineapple. Pour 200
grams of cognac. Boss, open up!
Open up!

George is speechless, his thoughts drifting into the past.

FLASHBACK IN

7. EXT. FILM UNIVERSITY - DAY

George and his girlfriend LISA approach the Film University building, holding hands. They go inside.

8. INT. FILM UNIVERSITY HALL - DAY

George and Lisa go up the stairs to the hall of the Film University. In the center there are stands with lists of applicants. George and Lisa approach the applicants studying the list.

LISA
First, we look at the directors.

GEORGE
Actors!

LISA
Directors!

GEORGE
Actors!

Lisa filters forward, closer to the lists, finds her last name.

Lisa gets out of the crowd and hugs George joyfully.

LISA
I'm enrolled!

GEORGE
(with joy)
Congratulations! Well, now I am.

George makes his way to the lists.

Lisa is approached by STAS, arrogant guy with long brown hair. Stas holds a paper bag with donuts in his hands.

STAS
Congratulations! We study together!
Stas!

Stas hands Lisa a bag of donuts. Lisa hesitantly takes one.

George returns to Lisa, smiling and smug. He takes a doughnut from Lisa's hand and puts it back in Stas' bag. He hugs Lisa and, smiling, leads her away from Stas.

Lisa runs away from George and, imitating an interview, asks him.

LISA
Director Abaev! Are you one step
closer to your goal?

GEORGE
(complacently)
You shouldn't be laughing! The
statuette is imminent! You'll see,
it will happen!

Gleb Glebovich, Chairman of the Examination Committee, is approaching the group of happy applicants, dressed festively in a formal suit, white shirt, and tie.

GLEB GLEBOVICH
Fellow students! Don't forget to go
to the dean's office and pick up
your student's IDs!

George and Lisa enthusiastically leave the building of the Film University.

9. INT.DRESSING ROOM-DAY

Lisa is making up her face. George comes up to Lisa from behind, bends down to her, hugs her.

GEORGE
Break a leg!

LISA
Thanks!

10. INT. THEATER HALL - DAY

There is a dress rehearsal for the student production of Ostrovsky's play "The Heart is not a stone."

George, the stage director of the play, a student, is sitting in the audience next to his Master of the course Gleb Glebovich. George closely follows the action on stage, sporadically looks at the script.

Lisa, a student and future actress, appears on stage as Vera Filippovna, the wife of merchant Potap Karkunov; Stas, a student and future actor, appeared on stage as Erast, Karkunov's clerk. The actors are costumed.

STAS
Now I still want to know from you.
Do you forgive me the offense?

LISA
But what's the offense, darling?

STAS
If someone steals something from
you or offends you. Will you
forgive him, or will you hold a
grudge all your life?

LISA
No, how can I? May God condemn him,
and I will forgive him everything.

Stas warmly hugs and kisses Lisa.

LISA
Ouch! What is it?

STAS
Well, execute me!

LISA
Why are you doing this?
(wipes away tears)

STAS
Speak! Tell me, what should I do
with myself?

Lisa's character is crying softly.

GLEB GLEBOVICH
(from the audience)
Stop!

Gleb Glebovich turns to George, who is sitting next to him.

GLEB GLEBOVICH
In general, not bad. Accepted!
Release the actors.

GEORGE
Thank you all. Everyone is free.

The actors go backstage. George follows them from a distance.

11. INT. BACKSTAGE-THEATER HALL - DAY

George comes into the backstage area and his face changes. George witnesses the self-confident Stas looming over Lisa in the depths of the curtain, holding her in his arms, kissing her. Lisa desperately resists, pushes Stas away.

George silently approaches Stas and punches him in the face. A scuffle begins.

Gleb Glebovich, hearing the noise of a fight from the audience, rushes to the place of conflict.

Gleb Glebovich does not know the reasons for the conflict, but sees George's harsh edification of Stas. Gleb Glebovich grabs George by the arms from behind and pulls him back.

Stas, taking advantage of George's stiffness, punches him in the face. George gets excited, slips out of the bonds of Gleb Glebovich, hits Stas in response. Stas falls heavily, rips off the stage.

Gleb Glebovich indignantly points George to the exit.

GLEB GLEBOVICH
Abaev! Get out! Pass the test after
the army!

George, in anger, runs off the stage into the hall, pulls his jacket off the chair, rushes out of the hall.

Lisa runs after George, calling out. George, ignoring her, resolutely leaves.

Gleb Glebovich helps the beaten Stas to his feet behind the scenes.

12. EXT. PARK FENCE - DAY

George and Lisa are saying goodbye. George is already in military uniform, holding Lisa's hand as she walks along the fence. Lisa jumps down into George's arms.

GEORGE

I have to go.

Strong hugs. George goes off into the distance.

13. EXT. DEIR EZ-ZOR DESERT - DAY

There is a shooting battle between Russian Marines and ISIS fighters. George is firing a machine gun in the trench. An explosion occurs next to George.

George falls, clutching his eyes with both hands.

14. INT. ENTRANCE OF LISA'S HOUSE - DAY

Lisa runs into the entrance energetically, opens the mailbox, takes out a letter, and is delighted.

She opens the letter, runs through the lines. The expression on his face changes to tragic.

15. EXT. HOSPITAL YARD - DAY

Lisa is walking briskly through the hospital courtyard. She stops suddenly, stunned by the scene in front of her.

A NURSE leads George from a bench towards the entrance to the hospital. George's eyes are covered with a binocular bandage.

Lisa stands silently, watching George walk past her.

George, accompanied by a nurse, bypasses a group of doctors, medical staff and a legless invalid, disappears through the door of the hospital.

16. INT. HOSPITAL ROOM - DAY

George lies motionless on the bed with a binocular blindfold over his eyes. Lisa sits silently on a chair next to him, looking at George, tears in her eyes.

George raises his hand, finds Lisa's face by touch, runs his hand over it.

GEORGE

Beautiful!

Lisa is crying silently.

17. EXT. HOSPITAL YARD - DAY

George is taken out of the hospital door, he is in uniform. Lisa meets him at the entrance. The doctors and staff say goodbye to George, Lisa takes a farewell photo for them.

George and Lisa leave. George holds a blind man's wand in his hands.

18. EXT. FILM UNIVERSITY ENTRANCE - DAY

George, with short hair, black glasses, a white shirt, and a formal suit with two "Orders of Courage" on it, holding Lisa's elbow and tapping his cane in front, approaches the historical building of the Film University. They go inside.

19. INT. ENTRANCE DEAN'S OFFICE-DEAN'S OFFICE - DAY

George, accompanied by Lisa, approaches the dean's office of screenwriters. Gleb Glebovich is waiting for George and Lisa at the entrance.

Lisa remains in the hallway, Gleb Glebovich introduces George to the dean's office, puts him on a chair, and moves away.

There is an authoritative COMMITTEE of 4 teachers at a long table, all looking at George with noticeable sympathy. In the center is THE CHAIRMAN OF THE COMMISSION.

GEORGE

Hello!

THE CHAIRMAN OF THE COMMISSION

Hello! The issue of transferring George Abaev, a 1st-year student of the directing faculty, to the screenwriting faculty is being considered.

Stas comes down the stairs adjacent to the dean's office entrance in the company of two friends, everyone is having a fun conversation.

Stas notices Lisa, says goodbye to his friends, and strikes up a conversation with Lisa.

STAS

Hi!

LISA

Hi!

STAS

Do you want to take a ride around the city?

(MORE)

STAS (CONT'D)
 (pause, seeing Lisa's
 confusion)
 What are you doing here, waiting
 for someone?

Stas curiously opens the door of the dean's office, looks inside.

STAS
 Ah! Well...
 (pause)
 If you decide, I'll wait downstairs
 at the entrance.

Stas is leaving.

At this time, in the Dean's office, the Chairman of the commission reads out.

THE CHAIRMAN OF THE COMMISSION
 Dear members of the commission,
 what are your opinions?

Lisa takes her phone out of her bag in the hallway and makes a recording.

LISA
 George, darling! I realized that I
 couldn't be with you anymore.
 (pause)
 Forgive me, if you can, of course.

Lisa leaves.

In the dean's office, the members of the commission do not object to the transfer of George.

THE CHAIRMAN OF THE COMMISSION
 Unanimously! The decision has been
 made. Congratulations!

20. EXT. FILM UNIVERSITY ENTRANCE - DAY

Lisa comes out of the doors of the historical building of the Film University. There is a black BMW executive class on the road nearby. Stas is waiting at the BMW.

Stas sees Lisa approaching, is delighted, opens the front passenger door, and sits Lisa down. Lisa is thoughtful.

Stas and Lisa are leaving.

21. INT. ENTRANCE DEAN'S OFFICE - DAY

Gleb Glebovich leads George out of the dean's office.

GEORGE

Lisa! Lisa!

GLEB GLEBOVICH

She's not here, George! Come on,
I'll show you out.

22. EXT. FILM UNIVERSITY ENTRANCE - DAY

George leaves the historical building of the Film University, accompanied by Gleb Glebovich. George stops, shakes hands with Gleb Glebovich, says goodbye.

George continues walking on his own, taps with his cane, hesitantly begins to descend the stairs. On the 2nd step, he stumbles, falls, rolls down. Furiously hits the asphalt with a cane, smashes it into splinters.

Students come running to George, Gleb Glebovich helps to get up, dusts George off.

FLASHBACK OUT

23. INT. PRE-TRIAL DETENTION CELL -DAY

The Senior sergeant enters the pre-trial cell.

SENIOR SERGEANT

Abaev, on the way out!

He takes George out of the cell and passes him to the Senior Lieutenant.

SENIOR LIEUTENANT

Well, you're a veteran brother, you
want to end up like these!
(he nods at the beggars)

Gleb Glebovich, standing next to the senior lieutenant, takes George's elbow from the captain at the exit from the cell.

GLEB GLEBOVICH

That's right, Senior Lieutenant!
Thanks! Hello, George!

GEORGE

(surprised)
Gleb Glebovich?

Gleb Glebovich takes George away from the police.

24. EXT. COURTYARD OF GEORGE'S HOUSE - DAY

Gleb Glebovich walks with his guide dog BURAN through the courtyard of George's house.

25. INT. GEORGE'S APARTMENT-LANDING - DAY

George is drinking at the kitchen table. There are leftovers on the table, an open bottle of vodka, and empty beer cans.

Gleb Glebovich comes up to George's apartment with BURAN, rings the doorbell.

George is shouting from the apartment.

GEORGE
(loudly)
It's open!

Gleb Glebovich and Buran enter the apartment. When he sees the scene of drunkenness, he stops at the entrance, a look of condemnation in his eyes. He goes into the kitchen. Gleb Glebovich sits on a stool next to George.

GLEB GLEBOVICH
Getting shitfaced? And I brought
you a friend.
George puts his hand on Buran's
forehead and strokes it. Buran
licks his palm, looks at George.

26. EXT. COURTYARD OF GEORGE'S HOUSE - DAY

George and Buran come out of the entrance, Gleb Glebovich is waiting for them at the entrance. They walk along the sidewalk together, moving away from the house.

27. INT. LIBRARY - DAY

George and three students are reading the text, discussing and arguing vividly.

28. INT. AUDIENCE - DAY

Silent scene: in the audience, George, wearing black glasses, a formal suit, and a white shirt, sits on a chair next to the teacher's desk, pulls out a ticket, answers, and takes an exam.

29. EXT.-INT. SCREENING ROOM - DAY

George gets out of the elevator and walks towards the screening room.

He goes inside. He sits down in the center. The film "The Chairman" is being shown. George listens attentively.

30. INT. SPORTS HALL - DAY

George is lying down and squeezing a barbell from his chest.

31. EXT. COURTYARD OF GEORGE'S HOUSE - DAY

George and Buran, with a bag filled with groceries, return home and enter the entrance.

32. INT. GEORGE'S APARTMENT-LANDING - DAY

George puts the volume with the inscription "Script" in his briefcase.

George thinks about something, starts sniffing, stands up abruptly.

GEORGE

Buran, a fire somewhere!

George holds his hand on the wall, goes into the hallway, opens the front door, and together with the dog they go out onto the landing.

It's gloomy on the playground, smoke is pouring out of the apartment opposite, and a child's cry for help can be heard from there. George coughs, suffocates, beats with all his might sideways against the door: one, two, three - knocks down the door.

In the apartment, flames are moving towards the smoke-filled hallway.

A GIRL runs out of a burning apartment, coughs.

George pulls a suffocating BOY out of a burning apartment.

All together, holding onto the railing, they descend the stairs.

33. EXT. CINEMA FOUNDATION - DAY

George approaches the Cinema Foundation building, accompanied by Buran; a briefcase in George's hands.

George and Buran enter the building.

34. INT. CINEMA FOUNDATION - DAY

George goes to the back of the hall. A SPECIALIST (a middle-aged lady), who is responsible for receiving scripts, stands behind the counter, dissatisfied with the entrance of the dog.

George submits his script to the specialist. The specialist looks incredulously at George, his black glasses, accepts the script.

The specialist takes out the accounting log, takes George's hand, sticks in a ballpoint pen, brings it to the place where he need to sign. George signs, thanks, and leaves.

The specialist silently follows George with her gaze.

35. EXT. PARK - EARLY MORNING

George with Buran are on a walk. Gleb Glebovich is walking through the park, and Buran, who recognizes him, runs joyfully towards him.

Gleb Glebovich approaches the bench where George is sitting and sits down next to him.

GLEB GLEBOVICH

Hello, George!

GEORGE

Hello, Gleb Glebovich! Coffee?

Gleb Glebovich pours himself coffee from George's thermos and takes out an envelope.

GLEB GLEBOVICH

Good news! The answer came from the Cinema Foundation: your script is being taken into work. Congratulations!

Passes the envelope into George's hands. George is happy.

36. INT. SPORTS HALL - DAY

George is on the treadmill, listening to the radio: "The international Film Festival has ended in Venice - the main prize for the best original screenplay goes to Russian screenwriter George Abaev for the film "Inspired by Deir ez-Zor" about the rescue of a Syrian village by a Russian soldier.

GEORGE

Yes! Because that's how it was supposed to be! And I did it! The statuette is mine!

37. INT. LISA AND STAS'S APARTMENT - MORNING

Lisa and Stas are in the huge kitchen. Stas plays Bach on the piano. Lisa is making breakfast; she is in the final stages of pregnancy.

The TV on the refrigerator is broadcasting a report from the Venice Film Festival.

Lisa gets interested, leaves things to do, turns up the sound, sits down on a chair, focuses on the report.

Stas stops playing music, goes up to Lisa, puts his hands on her shoulders from behind, and watches the report together.

The commentator announces loudly: "The best script of the Venice Film Festival this year is the work of a young Russian screenwriter George Abaev."

Tears start to form in Lisa's eyes, either of joy or sadness. Lisa falls into memories.

FLASHBACK IN

38.INT. FILM UNIVERSITY HALL - DAY

A selection of shots from scene 8 is shown against the background of lyrical music.

39.EXT. FILM UNIVERSITY ENTRANCE - DAY

George and Lisa are joyful, they come out of the doors of the Film University building, walk down the street with their arms around each other, and leave.

THE END