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US - Episode Two - Final Shooting Script

US - Episode Two - Final Shooting Script

DOUGLAS

My father's father, Albie. Two generations ago we'd have been divorced by Stukas by now.

CONIE

Can we keep voices down please? No one's being divorced by Stukas -

DOUGLAS

Do you always have to take his side?

CONIE

I'm not taking sides! I don't even understand what you're arguing about.

ALBIE

He thinks I don't care enough about 'The War'.

DOUGLAS

You don't!

ALBIE

I know the history... you're making me out to be ignorant, I'm not, I just **HE**

US - Episode Two - Final Shooting Script

Beat.

DOUGLAS
I am trying

CONNIE
(' And it shows. ')
You can't expect him to have the same interests as you because he's your son World War II is not passed down on the father's side.

DOUGLAS
Not the same interests, one interest, one thing one shared point of view or opinion -

CONNIE
But why? You want to get to know him This is what he's like.

CUT TO

TITLES continue.

6 **ON THE TRAIN FURTHER DOWN MORNING DAY 6 (07.00) - DAY** **6**

Albie stands alone, texting on his phone. We glimpse a conversation 'Heelp me' 'no better?' 'worse'

DOUGLAS
There you are! I've just walked all the way from Brussels!
(ALBIE tries to smile)
Sorry about that.

ALBIE
(' Me too ')
We can go to the war cemetery if you want -

DOUGLAS
No, too many other things planned Do you want something from the buffet? Bit early in the day for Pringles. Kinder Bueno?

ALBIE
I'm not nine, Dad

DOUGLAS
No, I am very much aware of that.

He puts his hand on Albie's shoulder.

It stays there a moment.

US - Episode Two - Final Shooting Script

Then he takes it away again

CUT TO

TITLES end

DOUGLAS (V.O)
And we're officially in
Hilaaaaand..

7 INT/EXT. AMSTERDAMCENTRAAL STATION DAY 6 (10 15) - DAY 7

The Petersens travel on an escalator and walk across the
concourse.

DOUGLAS (V.O)
...NOW

Then step outside, taking in their newsurroundings.

DOUGLAS
No point spending money on a cab
Let's walk It's not far.

7A EXT. BIKE RACKS, AMSTERDAMCENTRAAL STATION - DAY 6 7A
(10 18) - DAY

- past the bike racks outside the station -

DOUGLAS
We're staying in Grachtengordel,
literally 'the girdle of canals',
like concentric - nice word -
concentric horseshoes
Prinsengracht, Hrengracht,
Keizersgracht -

8 EXT. BROUERSGRACHT DAY 6 (10 30) - DAY 8

Over a zebra crossing away from the station - over bridges,
past the glorious houses -

DOUGLAS
Or is it Hrengracht first?

ALBIE
Look at the map!

DOUGLAS
I don't need the map!

Connie and Albie sit and wait.

DOUGLAS
Hrengracht, then Keizersgracht
then Prinsengracht -

US - Episode Two - Final Shooting Script

ALBIE
You know it so well.

DOUGLAS
I did a conference here.

ALBIE
Any wild stories?

CONNIE
Yes, any wild stories, Douglas?

DOUGLAS ..
What happens at conference, stays
at conference.

CONNIE/ALBIE **CONNIE/ALBIE** exchange there ey
Wook!

DOUGLAS
Let's just say it was a very
productive exchange of ideas...

9 EXT. BOUTIQUE HOTEL, AMSTERDAM DAY 6 (10:35) - DAY

US - Episode Two - Final Shooting Script

US - Episode Two - Final Shooting Script

CONIE
HOWDO YOU HAVE SEX WITH YOUR
FINGERS IN YOUR EARS?

ALBIE
WHAT S THAT NOISE?

CONIE
YOUR DAD GOT US A JACUZZI!

Douglas turns it off.

ALBIE
Dad, you dark horse.

DOUGLAS
I didn't ask for the jacuzzi, we
just look like jacuzzi-types.

CONIE
Maybe it's for lower-back pain
It's an orthopaedic thing

DOUGLAS
We probably won't use it anyway.

CONIE
What's your roomlike?

ALBIE
Like inside a vagina.

DOUGLAS
Albie, please!

ALBIE
It's definitely a brothel.

CONIE
Ha Let's get some fresh air. And
some penicillin

13 EXT CANALSIDE, AMSTERDAM DAY 6 (11.30) - DAY 13

And now they're on bikes, swooping along the canal.

14 EXT RIJKSMEUSEM TUNNEL DAY 6 (11.40) - DAY 14

- through the central tunnel that separates the museum's wings.

15 INT RIJKSMEUSEM ENTRANCE HALL DAY 6 (11.45) - DAY 15

- and now they're entering the imposing entrance hall, high ceilinged, spectacular -

US - Episode Two - Final Shooting Script

16 INT. RIJKSMUSEUM GALLERY OF HONOUR DAY 6 (11.55) - DAY 16

- and the galleries. It's a little less stern than the Louvre, Douglas a little more at ease. He has joined the crowd, looking at The Milkmaid by Vermeer. Albie too

DOUGLAS

Nice milk. He gets the physics of it just right, doesn't he? Liquids in motion. You could almost drink it. Or is this too corny for you?

ALBIE

'Course not.

And Douglas is heartened by this.

[NB NO SCENE 17 + 18]

19 INT. RIJKSMUSEUM THE NIGHT WITCH GALLERY DAY 6 (13.30) 19
- DAY

'The Night Witch', behind the restorers' glass box. Connie and Albie look

DOUGLAS

I think I'd be quite good at art restoration

CONNIE

What makes you think that?

DOUGLAS

I did that chest of drawers.

CONNIE

Give him a bottle of white spirit.

ALBIE

Nice fat paintbrush

Albie moves away and starts taking photographs.

DOUGLAS

Albie seems happier -
(- Albie -)
Having a good time.

CONNIE

The trick, when having a good time, is not to draw attention to the good time.

DOUGLAS

And you, you're having a good time?

US - Episode Two - Final Shooting Script

Conie smiles, and they watch Albie, taking photographs: of empty chairs, of the floor, of the back of people's heads.

DOUGLAS
He keeps missing the pictures.

CONIE
Ssssh

DOUGLAS
You know about... art and photos and stuff. Is he any good? Will he be okay?

CONIE
Oh, God, Douglas, I don't know. He might, he might not, but it's what he's passionate about -

DOUGLAS
- it's one thing to be passionate about it, another to actually make a living

CONIE
Yes, I do know this.
(moving on)
He's only a kid. Give him time.

[NB NO SCENE 19A]

19E INT. RIJKSMUSEUM GALLERY. DAY 6 (13 15) - DAY 19B

'The Jewish Bride'. Conie and Albie look, Douglas reads.

DOUGLAS
'The Jewish Bride' it's called, though Rembrandt didn't call it that.

CONIE
It's beautiful.

DOUGLAS
'One of the most touching depictions of sensual and spiritual love in all of art' it says here.

CONIE
So look at it.

DOUGLAS
Yes, it is lovely. He's getting a bit fresh, isn't he?

US - Episode Two - Final Shooting Script

US - Episode Two - Final Shooting Script

DOUGLAS

Seriously though, we're at the Anne Frank House at five, so if we want to see the Tulip Market -

Hinds SLAP the glass by Douglas. Connie and Douglas jump

CAT

(through the glass)
Hello, Petersens!

DOUGLAS

Oh, Christ!

ALBIE

Dad!

CONNIE

Cat's here! Well, that's a nice surprise.

CAT

(tumbling through the door)
You alright, M P? Clutching away at your heart there? Albie thought it would be fun to leap out on you

CONNIE

(teeth gritted)
Albie, you trickster.

DOUGLAS

It's very nice to see you, Cat.

CAT

I'm stalking you, M P! Can I call you M P?

DOUGLAS

Well, no one's ever done it and I don't like it but -

ALBIE

I said Cat could join us. Just for a day or so -

CONNIE

Okay, but it might have been nice to -

CAT

Albie says you're booked into some sort of brothel...

DOUGLAS

It's not a brothel, it's a boutique hotel.

US - Episode Two - Final Shooting Script

CAT

**All the more reason to check out
the buffet. Look - big pockets, M
P.**

(sensing the irritation)

**But I totally get that this is a
family thing. If you want it to be**

US - Episode Two - Final Shooting Script

CAT

**O I could show you the real
Amsterdam-**

DOUGLAS

**No! No, we don't have time for the
real one, we're seeing this one -**

CAT

**Museums are great, but it's such a
party city.**

DOUGLAS

**It doesn't have to be a party city.
Besides, I've pre-booked so -**

ALBIE

(casual as can be)

**Actually Cat says there's this
coffee shop she really likes.**

(tick tick tick)

**So we might do that. Instead If
that's okay.**

Douglas fighting it, fighting it...

CAT

When we say 'coffee shop', M P -

DOUGLAS

Yes, Cat, I know you mean drugs.

CAT

**Of course, there's your itinerary
but -**

(a glance to Albie)

**- you'd be totally welcome to join
us.**

DOUGLAS

Oh, I don't think so, but-

CONNIE

Okay. Let's do that.

CAT

Yay, Connie!

DOUGLAS

Oh, God, really?

CONNIE

**We spent the whole day in a museum
Let's have fun together and go
tomorrow**

CAT

You, M P?

US - Episode Two - Final Shooting Script

DOUGLAS

Oh, for safety reasons? You're not just playing the 'cool parent'!

CONNIE

I'm not playing anything. Isn't it more sensible to watch them than not? It might even be quite fun -

DOUGLAS

US - Episode Two - Final Shooting Script

CONNIE
Douglas, this is Angelo -

ANGELO
The new man! Come here.
(a smacking kiss)
Douglas, how are you mate?

YOUNG DOUGLAS
I'm good, I'm good. Bit warm.

YOUNG CONNIE
I'm going to get drinks.

Young Douglas watches her go, pleading. Angelo just stares.

YOUNG DOUGLAS
Hello.

ANGELO
Hey.

YOUNG DOUGLAS
So, what about all this!

ANGELO
It's not my work, you don't have to pretend to like it.

YOUNG DOUGLAS
I don't like it but I do find it compelling.

ANGELO
Compels me to smash things up.

YOUNG DOUGLAS
But aren't all reactions to art equally valid?

A long pause. Angelo's gaze is intense, scrutinising.

ANGELO
Sorry, were you asking if - ?

YOUNG DOUGLAS
Oh, I don't know what I'm -

ANGELO
Connie told me that you've moved in together.

YOUNG DOUGLAS
Yes, for a couple of -

US - Episode Two - Final Shooting Script

ANGELO

Yeah, we tried living together.
It didn't work. Just too intense.

YOUNG DOUGLAS

Well, it can get pretty intense
with us too but we work around
that. There's a rota.

ANGELO

(his jacket)

You know they have a cloakroom-

YOUNG DOUGLAS

No I'm okay -

ANGELO

Just give it to me, I'll -

YOUNG DOUGLAS

To be honest, I'm a little sweaty
underneath. The perils of corduroy.

ANGELO

'The perils of corduroy.' Douglas,
if they make a film of your life -

YOUNG DOUGLAS

Who'd want to see that!

ANGELO

Yeah

(beat)

Here she comes! Talk about punching
above your weight -

YOUNG DOUGLAS

I'm sorry?

ANGELO

No offence, you seem nice enough,
but she is extraordinary. I just
wouldn't get too attached, that's
all.

(and before Douglas can
respond)

Sweetheart, I've got to ningle.
Come here, you -

(a huge embrace)

Douglas: we should hang out some
time, compare notes!

And he's gone. Douglas still shaken. Connie narrows eyes.

YOUNG DOUGLAS

I have no intention of 'comparing
notes.'

US - Episode Two - Final Shooting Script

YOUNG DOUGLAS

I'm not an artist, I'm actually a
biochemist -

(CASSIE leans in)

A chemist, a BIOCHEMIST

A moment, then -

CASSIE

I need to piss. Do you know where
the toilet is?

YOUNG DOUGLAS

The toilet, yes I thought so -

Young Douglas is ready to leave now He looks for Young
Connie, talking heatedly with Angelo - intense, an ex-lovers
argument. The attack from Angelo still stings, but Young
Connie catches his eye, smiles, crosses.

YOUNG DOUGLAS

I've made a discovery. Every time I
tell someone what I do, they
suddenly need to go to the toilet.
It's like I'm a human diuretic -

YOUNG CONNIE

What?

YOUNG DOUGLAS

A diuretic, it's a - doesn't
matter.

YOUNG CONNIE

We're going on somewhere.

YOUNG DOUGLAS

I think I might head home.

YOUNG CONNIE

Okay! Should I come?

YOUNG DOUGLAS

No, you stay - you'll have more fun
without me.

YOUNG CONNIE

(over the music)

What?

DOUGLAS

I said 'you'll have more fun
without me!'

And there it is again - the same beat as he waits - longs -
to be contradicted

US - Episode Two - Final Shooting Script

YOUNG CONIE

Okay.
(a kiss)
I'll see you later.

Despondency shifts to irritation

YOUNG DOUGLAS

Or you could contradict me.

YOUNG CONIE

Okay. Is that why you said it, as a test?

YOUNG DOUGLAS

No, but -

YOUNG CONIE

So why don't you stay?

YOUNG DOUGLAS

I don't want to stay. I'm bored, I can't talk to these people.

YOUNG CONIE

Then... I don't see what the problem is.

26

INT. GALLERY WAREHOUSE FLASHBACK 1996 DAY FB4 (22-31)

US - Episode Two - Final Shooting Script

YOUNG CONIE

You wouldn't have fun which means
that I wouldn't have fun But I
come back every night to you,
because I love it, the two of us -

YOUNG DOUGLAS

So you're not even the tiniest bit
embarrassed?

YOUNG CONIE

To be with you? That's ridiculous.
I'm not remotely embarrassed, I
love you

Beat.

YOUNG DOUGLAS

Well. That was a first.

YOUNG CONIE

I know It sort of... slipped out.

Not sure what to do

YOUNG CONIE

So Do you want to go home? Or stay
and have fun?

CUT TO

EXT. CANALSIDE, AMSTERDAM PRESENT DAY 6 (19 30) - DAY

US - Episode Two - Final Shooting Script

US - Episode Two - Final Shooting Script

YOUNG DOUGLAS
(eyes closed throughout)
You wake me up to tell me to go
back to sleep?

YOUNG CONIE
I thought you'd be pleased to see
me. Open your eyes... open..
open..

YOUNG DOUGLAS
(opens them, closes them)
There. Was the party fun?

YOUNG CONIE
More of the same. Too old for that
stuff on a weekday. Or a weekend.
Prefer it here. Let's never go
anywhere again.

YOUNG DOUGLAS
Sorry about earlier. I'm trying to
be less of an idiot but I fear it's
a lifetime's project.
(she laughs, kisses him)
You too, by the way.

YOUNG CONIE
Me too what?

YOUNG DOUGLAS
That thing you said earlier.

YOUNG CONIE
Go on.

YOUNG DOUGLAS
Will. You too.

YOUNG CONIE
No.

YOUNG DOUGLAS
What do you mean 'no'?

YOUNG CONIE
'You too's' not the same, you have
to say the words.

YOUNG DOUGLAS
You can't make me.

YOUNG CONIE
I can. It's easy. Take it one word
at a time.

YOUNG DOUGLAS
No -

US - Episode Two - Final Shooting Script

YOUNG CONIE
Go on Start with 'I' -

YOUNG DOUGLAS
I' mging back to sleep now

YOUNG CONIE
'L' - make the 'I' sound

YOUNG DOUGLAS
'Night.

YOUNG CONIE
Say it! Say it.

YOUNG DOUGLAS
I love you

Young Conie smiles. Triumphant, she falls back

CONIE (V.O)
Hey. Dri t wake up

MICHCUT TO

37 **THE BOUTIQUE HOTEL: HONEYMOON SUITE PRESENE DAY 6** **37**
(02 00) - NIGHT

Conie joins him drunk, still a little stoned, face close.

CONIE
Go back to sleep
(a moment passes)
Why do they put so many pillows - ?

DOUGLAS
Fur?

CONIE
(hurling pillows)
In a teenage kind of way. You should have been there. We went to a club, we danced. I thought I was too old for that stuff.

DOUGLAS
Did you get my massages?

CONIE
Hm Albie texted you back. Maybe, you know Europe.

DOUGLAS
That'll be it.

CONIE
What did you get up to?

US - Episode Two - Final Shooting Script

DOUGLAS

Drank alone. Snashed up a
stranger's bike, got stoned, then
jacuzzi.

CONNIE

Hm

DOUGLAS

I missed you though, both of you
You were right, I should have come.
Maybe if I ~~could~~ ~~had~~ more spontaneous -
I know we're not supposed to be
talking about this - maybe if we'd
done (together) things together, gone out
more, all of us, over the years,
instead of being too tired, too
busy.

(he looks to her)

You asleep? Connie? Probably
wouldn't have made any difference
but I do regret not being more..
light shinning all night over you)

Can I still say that? Whatever

I t of happens, all the the both of you 0 nowlg
(nothing)

You're asleep aren't you? Okay.
Goodnight.

38 INT. BOUTIQUE HOTEL: BREAKFAST ROOM DAY 7 (08 50) - DAY 38

Again, Connie and Douglas sit dazed with exhaustion. Connie
has sunglasses .bl 0 .5e

US - Episode Two - Final Shooting Script

CONNIE

**Who talks that loudly at this time
in the morning?**

DOUGLAS

Here he comes.

**Albie and Cat enter, again, a little frail, past the
obnoxious businessman, towards the table.**

CONNIE

Go easy, please.

Albie and Cat sit. Douglas is doing his best.

CAT

Morning!

ALBIE

Sorry we're a little late.

DOUGLAS

**It's fine. But we're due at the Van
Gogh Museum in ten minutes.**

**There's a great crash as the WAITRESS drops a tray of the
dirty plates that she was clearing from the BUSINESSMEN's
table. Ironic CHEERS from the man.**

CAT

**(heads towards the buffet)
I'll go get started.**

DOUGLAS

**Thank you for letting me know where
you were last night.**

CONNIE

**(believing this)
Albie sent a text.**

ALBIE

Maybe it got lost.

A beat as both Connie and Douglas realise this isn't true.

DOUGLAS

Yes, probably. Europe.

**And now two things happen at once, one of them over Douglas's
shoulder, so that Albie and Connie can see it but Douglas
can't.**

**Best describe that first. The buffet takes Cat close to the
businessman and the waitress, nowhere, overworked and
fretful, now attempting to clear the mess.**

US - Episode Two - Final Shooting Script

DARREN

Hey, what are you going to do about this?

There's a stain on his trousers.

WAITRESS

**I'm very sorry, sir -
(a cloth)
Here.**

Cat is watching

DARREN

Well, that's no good, that's dirty.

WAITRESS

**(a napkin from the table)
Try this?**

DARREN

It's a suit, it needs dry "

US - Episode Two - Final Shooting Script

CAT

It's fine, go sit down -

DARREN

**Yes, fuck off out of it.
(back to the waitress)
And you - clean my suit!**

REWIND AT THE SAME TIME as the above, Douglas is speaking to a distracted Albie. Both are attempting to be reasonable, but Albie can't help but see the events unfolding behind his father;

DOUGLAS

I think perhaps it's worth having a conversation about Cat.

US - Episode Two - Final Shooting Script

32 A scuffle has broken out. Douglas marches over to the skirmish at speed, Connie following, calming Cat, Douglas holding Albie back

DOUGLAS	ALBIE
Hey! Let's all calm down, shall we? Whatever's going on here, I'm sure there's no need -	Dad, I am calm. It's not me who started it. You're not listening to me, why don't you listen?

DOUGLAS
Because you're being an idiot!

EVERYONE in the restaurant is looking on. Douglas addresses everyone, offering a general apology:

DOUGLAS
I'm sorry, everyone, I'd like to apologise for my son. I've no idea why he's being so stupid... I'm sorry, we, can we, um..

Albie shakes off his father. A beat of silence, stillness. Connie has been on her feet for some time now, watching Writing Staff clear up, and Douglas helps. Albie watches Douglas, briefly: disbelief. He goes. Cat follows.

Douglas watches them go then, suddenly fearful, turns to Connie - Connie's long look of utter disdain

EXT. STREET, AMSTERDAM DAY 7 (09 30) - DAY

US - Episode Two - Final Shooting Script

CONNIE

Because he is seventeen years old
And even if he was in the wrong
when that guy went for Albie, you
should've punched him in the face -

DOUGLAS

Yes, you're right, I should have
fought them all, all THREE of them

CONNIE

Yes! They could have kicked the
shit out of you and I would have
wanted to kiss you, but you saw the
suit and tie and then you
apologised for your own son when he
was doing the right thing!

DOUGLAS

Fine. Point taken. Now - can we get
on

CONNIE

No, I can't do this journey any
more. It's... unbearable.

DOUGLAS

It was your idea!

CONNIE

And I was wrong and you were right!
Is that what you wanted to hear? I
was wrong, wrong, wrong. Happy now?

DOUGLAS

So why did you suggest it?

CONNIE

I don't know, maybe I thought -
maybe I thought he can change,
clearly he wants to, maybe we can
find some... spark, some flicker of
life or fun or empathy or
imagination or passion, maybe I'll
recognise some tiny trace element
of the man I fell in love with -

DOUGLAS

That's exactly what I'm trying to
show you!

CONNIE

But it's gone, Douglas! It's out!
I've tried, I swear, but the reason
I can't love you is because it's
you

(walking away)

(MRE)

US - Episode Two - Final Shooting Script

CONNIE (CONT'D)
I don't even like Van Gogh I'll
see you when we check out.

And she walks away, leaving Douglas alone, lost.

40 INT. BOUTIQUE HOTEL: HONEYMOON SUITE DAY 7 (11.00) - DAY 40

Connie lies on the bed, her back to the door. Douglas stands
in the doorway, heavy-hearted

DOUGLAS
We need to start packing I've
arranged a late check out, but
still -
(nothing He sits, reaches
for her)
Clearly it's taking me a while to
settle into the holiday rhythm I
still don't think we should give up
just yet -

CONNIE
Douglas, it's too late.

DOUGLAS
No, hear me out.

CONNIE
I mean it's too late.

But she offers up a letter, scrawled on hotel paper. He takes
it and sits on the bed

ALBIE (V.O)
Dear Mum dear Dad I appreciate
the money and the effort, but I
feel like the Grand Tour isn't
quite working out so I've gone.

US - Episode Two - Final Shooting Script

ITALIAN RECEPTIONIST (O.S.)
We spoke a moment ago?

DOUGLAS
I don't think so

ITALIAN RECEPTIONIST (O.S.)
About your reservation -

Connie rides the escalator as Douglas hangs back talking to the hotel.

[NB No SCENE 48]

49 EXT. AMSTERDAM CENTRAL STATION PLATFORM/ CONCOURSE DAY 7 (14 15) - DAY 49

ANNOUNCEMENT
- to arrive at Platform 14 is the express service to Brussels".

Connie looks up anxious. Where is he? Her phone rings.

CONNIE
No, it's fine, I'll carry the luggage myself.

DOUGLAS (O.S.)
I know where Albie is.

CONNIE
What?

Douglas is on the concourse walking briskly away. INTERCUT -

DOUGLAS
That call was from our hotel in Venice. About now. /

US - Episode Two - Final Shooting Script

CONNIE

But he doesn't want to see you -

DOUGLAS

He doesn't now but he will do And
clearly we can't leave things as
they stand -

CONNIE

But even if he is in Venice, even
if you find him-

DOUGLAS

Any mistakes I've made, I'm going
to put them right and I'm going to
bring him back home.

CONNIE

But think about it. Take a moment
to think clearly. It isn't
practical!

DOUGLAS

I have my passport -

CONNIE

Oh, God, you make me so -

DOUGLAS

I've got my passport, money, cards,
I've got everything I need Just
don't let on I'm coming I want it
to be a surprise.

CONNIE

Oh, it will be a surprise.
(acceptance)
What am I supposed to tell
everyone?

DOUGLAS

I suppose you tell them the truth
I'm looking for our son

He hangs up He has reached the bank of escalators to his
train He bounds upwards...

Connie, meanwhile, sits exasperated, alone, surrounded by all
their luggage. From Connie -

YOUNG DOUGLAS (V.O)

I'd like to thank the caterers
and my sister Karen for doing the
flowers, and finally I'd like to -
(over the applause)
Quiet please! Quiet!

[NB No SCENE 50]

Young Connie, listening Young Douglas picks up her glass, starts tapping it.

A little too hard The glass shatters. Laughter and cheers from the smallish crowd NB Karen Petersen and Angelo are amongst the GUESTS.

YOUNG DOUGLAS

That was your fault!

(the noise subsides)

Now God knows what she's going to say, but I'd like to pass you on to my wife here, who wants to add a few words. So - Mrs Connie Petersen

Cheers as Young Connie stands, radiant, hugely pregnant.

YOUNG CONNIE

So I have a confession The thing is... I'm pregnant.

(laughter, cheers)

The old tradition is that wedding night's an opportunity for the bride to lose her virginity but, um that ship sailed some time ago so -

(laughter, cheers, snirks from Angelo)

So we're going to need something else to celebrate and I wanted to take this opportunity to say a few words about - let's see if I can

(MRE)

US - Episode Two - Final Shooting Script

YOUNG CONNIE (CONT'D)
And I can't wait for it to be the
three of us, because I know he's
going to be an exceptional father
too! So please raise your glasses
to... my husband

They kiss. CHEERING and APPLAUSE Over this:

52

THE WEDDING VENE FLASHBACK 1999 DAY FB5 (20 30)

52

- NIGHT

**... Young Connie and Young Douglas's first dance. They move
slowly, unhurried, in circles (perhaps "Who Knows Where The**

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DOUGLAS

**Just let me know if my son turns
up And if he phones again, please
tell him come now But don't tell
him I'm here too It's a ..
surprise**

ITALIAN RECEPTIONIST

And if Mrs Petersen arrives?

DOUGLAS

**Oh she had to return to England
She wasn't feeling well.**

56

INT. PETERSEN HOUSE KITCHEN DAY 8 (09 46) - DAY

56

**Conie fills the kettle, opens the bills. The drab, the
everyday. She opens the fridge - empty.**

**She stands for a moment, closes her eyes as if fighting back
panic. 'Pull yourself together'. The kettle has boiled She
picks it up, goes to pour -**

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YOUNG DOUGLAS

Ah, well, I'm glad you've brought
that up, Connie, because -
(mistering his thumb)
This is a very special, deluxe
laminated wipeable nap -

YOUNG CONNIE

God help me -

YOUNG DOUGLAS

See. By what strange witchcraft -

YOUNG CONNIE

Too many of your possessions are
wipeable -

He wipes again. It's not coming off -

YOUNG CONNIE

(amused)
Oh, does it not work?

YOUNG DOUGLAS

Must be the wrong kind of pen -

CUT TO

60 **INT. HOTEL BIRIANA, BEDROOM PRESENT, DAY 8 (12.00)** **60**
- DAY

Back in the present, Douglas rubs at the nap with a wet
thumb. All these years later, the ink still won't come off.

He gives up, slumps a little.

61 **INT. SOUVENIR VENEZIA, VENICE, DAY 8 (12.20) - DAY** **61**

And now Douglas shops for clothes from the meagre stock in a
souvenir shop.

61A **INT. PEIERSEN HOUSE, ALBIE'S BEDROOM, DAY 8 (17.55)** **61A**
- DAY

And stands in the doorway of her son's room. The bed unmade,
the curtains drawn, it has never felt emptier, more
abandoned.

She sits, then lies on his bed.

She feels fantastically, frantically alone.

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**62 EXT. ALLEYWAYS / CAMPO SAN GIOVANNI E PAOLO DAY 8 (20 00) 62
- EVENING**

Douglas in an 'I Heart Venice' souvenir t-shirt. At least it's clean

Map in hand, Douglas walks through the darkening evening alleys, until the passageway suddenly opens out, revealing -

The Salute - that extraordinary view down the end of the Grand Canal.

CUT TO

**63 EXT. CAMPO SAN GIOVANNI E PAOLO FLASHBACK, 1999 DAY FB6 63
(20 00) - EVENING**

A similar evening some years before. Young Connie, Young Douglas, sit on the steps, taking in the view. Young Connie with her head in his lap

YOUNG DOUGLAS

We should get back. Can you walk?

YOUNG CONNIE

(exhausted)

You're going to have to roll me onto a barge. Float me down the canal.

(she closes her eyes,
takes his hand)

Do you think we're going to be any good at it?

YOUNG DOUGLAS

What?

YOUNG CONNIE

Being parents.

YOUNG DOUGLAS

I don't see why not. Frankly when you see some of the idiots who get away with it -

YOUNG CONNIE

Exactly. How hard can it be? I think we're going to be all right.

YOUNG DOUGLAS

Strict but fair.

This lands with Connie.

YOUNG CONNIE

Except not at all strict.

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Another beat.

YOUNG DOUGLAS
Well, a little strict. Sometimes.
(subject change)
You ready?

YOUNG CONIE
A little longer. Let me sleep

He looks at his watch -

YOUNG DOUGLAS
Okay. Because we really need to
move on -

A glimpse of the Douglas to come as we -

CUT TO

64

INT/EXT. PETERSEN HOUSE ALBIE'S BEDROOM/ CAMPO SAN GIOVANNI E PAOLO PRESENE DAY 8 (19 10 GMT) - EVENING

64

Conie has fallen asleep on her son's bed. Her phone rings. She picks it up. She contemplates hanging up. But rings.

DOUGLAS (O.S.)
Hello, GG (B) ho le s ± (± (

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CONNIE

Very quiet. I've decided to go into hiding from the neighbours. I'm eating weird things from the back of the freezer -

DOUGLAS

Are you having more fun without me? Doing all those things you apparently can't do when I'm around?

CONNIE

Oh I see. You do want to do that -

DOUGLAS

No one holding you back or suffocating you, no limits, no restrictions?

CONNIE

Is that why you called?

DOUGLAS

No No, I'm just very tired

CONNIE

Then go to bed. Talk tomorrow -

DOUGLAS

But tell me - were you always looking for a way out? Was that what the marriage was, twenty years of you waiting to jump?

CONNIE

No -

DOUGLAS

I know I'm not the most, what is it, 'emotionally intelligent', but it didn't seem like that to me -

CONNIE

Because it wasn't.

DOUGLAS

So when did that start?

CONNIE

I can't provide a date and time -

DOUGLAS

Was it being a parent, did we, did I, do something wrong?

A moment.

CONNIE

I think something changed. We're tired. You're angry. Let's not talk about it now

(nothing)

I hope you find him

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YOUNG DOUGLAS

**Not too soon, just a little early.
It's fine. We're ready. Aren't we?**

[NB NO SCENE 69]

**70 INE HOSPITAL: CORRIDOR FLASHBACK, 1999 DAY FB7 (23 00) 70
- NIGHT**

**Young Connie is taken towards the delivery room in a
wheel chair, Young Douglas at her side, holding her hand,
checking his watch To staff -**

YOUNG DOUGLAS

**I have a folder here, it has all
the information, there's a birth
plan, the letters and scans.
There's a CD in there of relaxing
music -**

YOUNG CONNIE

Oh, fucking fucking hell.

YOUNG DOUGLAS

**She's at thirty-four weeks but
she's having contractions -**

YOUNG CONNIE

**(clutching her stomach)
Here comes another one -**

YOUNG DOUGLAS

(checking his watch)

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FREJA Did you have the cake or the cheese?
DOUGLAS Well, I should get going -

FREJA
Sorry, you were saying

DOUGLAS
I've got a lot of ground to cover, so -

FREJA
Well, goodbye.

Douglas smiles and goes -

[NB No SCENE 74]

75 **INT. HOTEL SAN BIANCA: RECEPTION DAY 9 (09 30) - DAY** **75**

ALBIE's face emerges from the hotel's printer - a recent photo, reluctant, his hand covering part of his face in that teenage way. Another copy, then another.

The photos are tapped into a pile and handed to Douglas.

DOUGLAS
Thank you, I appreciate it. And if you see him here -

ITALIAN RECEPTIONIST
- we will call you -

DOUGLAS
- but make sure you don't -

ITALIAN RECEPTIONIST
- tell him you're here -

DOUGLAS
- it's a surprise -

ITALIAN RECEPTIONIST
I understand

And Douglas sets off.

75A **EXT. CANAL / BRIDGES, CONSANELZI. DAY 9 (09 35) - DAY** **75A**

Douglas strides through Venice, peering at faces -

76 **EXT. STREETS, VENICE DAY 9 (09 45) - DAY** **76**

Striding through the August heat and crowds, a man on a mission

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DOUGLAS (CONT'D)

It's not a regular maze, you've got narrow alleys and dead ends and wider spaces, but it's big proportionally, big as, well, Venice, and you want them to meet. Now is it better for one of the nice to sit still in the hope that Ebbithere passes by? Or for both to wander at random?

I rherkhan

FREJA

I think it would be best to wander, but not at random

DOUG

°

5

cul r f

FREJA

No, by myself. I'm celebrating my divorce.

DOUGLAS

Oh, I'm sorry.

FREJA

It was best for both of us. That's the cliché, isn't it? Your wife -

DOUGLAS

- had to return early. Family reasons.

(a moment)

I should carry on -

FREJA

Yes, I'm off to the Accademia -

DOUGLAS

(the bill)

I should -

FREJA

My treat (100) Thank you with your check. ° tRit? " txi eb quest.

DOUGLAS

Well, thank you. No time to waste.

He strides on again, walking at speed

EXT. CANALS / STREETS, VENICE DAY 9 (1305)

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83 EXT. BUSKING SPOT, CONSAPAZI. DAY 9 (15 15) - DAY 83
And back past the cellist's spot again. The cellist no longer there.

[NB NO SCENE 84]

85 EXT. CANAL / BRIDGES, CONSAPAZI. DAY 9 (16 00) - DAY 85
Then crossing canals again, quite exhausted.

[NB NO SCENE 85A]

86 EXT. STREET NEAR HOTEL, VENICE DAY 9 (19 00) - DUSK 86
Evening is falling as he trudges back to the hotel.

87 INT. HOTEL SAN BIANCA RECEPTION DAY 9 (19 10) 87
- EVENING

Douglas looks to the receptionist, who sadly shakes his head.

CONNIE (V.O.)

I've been texting him please call us, we're not angry, we'd just like to know all is well -

88 INT. HOTEL SAN BIANCA BEDROOM/BATHROOM/ PETERSEN HOUSE 88
LIVING ROOM DAY 9 (19 20 CEI) - EVENING

Winching aching Douglas removes his shoes.

- examines his feet - winces.

- sits on the edge of the toilet, soaking them in the bidet.

DOUGLAS

It's almost as if he deliberately wants me to feel bad.

CONNIE (O.S.)

I know. Imagine. Nothing on his Facebook page either.

- he patches his feet with plasters and bandages.

DOUGLAS

I thought he kept you out of that.

CONNIE (O.S.)

Albi e2001

DOUGLAS

What's that?

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CONNIE

Because you want it. What's that called? Confirmation bias?

DOUGLAS

Do you think I've gone mad?

CONNIE

A little bit mad

Douglas takes this in. It's true, he does feel a little mad

DOUGLAS

I think you're right. Not sure if it's nervous breakdown or midlife crisis. Or an intriguing cocktail of the two

MUSIC starts here. A plucked guitar, hummed singing -

CONNIE

Will -

DOUGLAS

I miss you

A beat. Then -

CONNIE

You too

And she hangs up. He lies there. Back in England, Connie does the same. The MUSIC continues, taking us out into the night and into -

[NB No SCENE 89]

90

EXT. SQUARE, VENICE DAY 9 (23 30) - NIGHT

90

- in a small square, the cafe where Freja and Douglas drank earlier.

- where ALBIE now sits and plays the guitar.

- No one's listening. Disheartened, he gives up and sits. Alone.

CUT TO BLACK

END OF EPISODE TWO