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**US - Episode Three - Final Shot**

**1 INT. ALBIE S SCHOOL: CORRIDOR FLASHBACK 2018 DAY FEB 1  
(19 25) - NIGHT**

**A BLACK SCREEN**

**November. The sound of heavy-breathing, foot st  
parquet -**

**Douglas, in suit and tie, briefcase hammering**

**US - Episode Three - Final Shot**

**US - Episode Three - Final Show**

**DOUGLAS**

**You' re quizzing with other people.**

**CONNIE**

**That' s allowed, isn' t it? You weren' t here and -**

**DOUGLAS**

**But you' re Arts and Culture, I' m Science and Geography, that' s how we win.**

**CONNIE**

**I' m not completely ignorant about those things -**

**DOUGLAS**

**Flags of the world**

**CONNIE**

**I know my flags. I' m trying something new -**

**QUIZMASTER**

**Your seats, please!**

**CONNIE**

**It' s meant to be fun. Remember?**

**TITLES continue.**

**5**

**INT. SCHOOL HALL FLASHBACK, 2018 DAY FEB (19 31) - NIGHT 5**

**Douglas joins his team Throughout the follow take his eyes off Connie and Mike.**

**SIMONE**

**We need a funny teamname.**

**DOUGLAS**

**Oh, God.**

**TEAMMEMBER 2**

**Quizzard of Oz.**

**SIMONE**

**Les Quizzerables**

**DOUGLAS**

**Can' t we just be Hue Team?**

**SIMONE**

**Where' s the fun in that?**

**DOUGLAS**



**US - Episode Three - Final Shot**

**DOUGLAS**  
**Yes, Mike, we are.**

**MIKE**  
**Well. We'll see.**

**DOUGLAS<sup>a</sup>**                    **A**  
**We'll see.**

**US - Episode Three - Final Show**

**SIMONE**

**Oh well. Never mind, eh?**

**But look at them! Look at their pleasure!**

**DOUGLAS**

**Excuse me.**

**(louder)**

**Excuse me, I think -**

**(louder still)**

**US - Episode Three - Final Show**

**DOUGLAS**

**Well, no point doing these things unless you do them properly.**

**MIKE**

**We won't see you next year, with Albie off at university.**

**ALBIE**

**If I get the grades.**

**DOUGLAS**

**'Get the grades' art!**

**(beat)**

**And you're so good at it.**

**MIKE**

**(ruffled hair, a hand on his shoulder)**

**He'll get the grades.**

**Mike hands him the champagne.**

**MIKE (CONT'D)**

**Maybe you could come back by yourself, Douglas. Just for fun.**

**DOUGLAS**

**Or maybe we could just attack each other with rocks, I don't know.**

**The three of them awkward, embarrassed.**

**CONNIE**

**Let's go home.**

**9**

**INT. PEIERSEN HOUSE HALLWAY. FLASHBACK 2018 DAY FEB 9 (22 00) - NIGHT**

**The family arrive home in a tense silence.**

**DOUGLAS**

**(the champagne)**

**Save this for another time?**

**Connie heads into the kitchen, Albie runs upstairs**

**DOUGLAS (CONT'D)**

**Off to bed? Yep, me too. Goodnight, Albie! See you tomorrow! Goodnight!**

**CUT TO**



**US - Episode Three - Final Show**

**TITLE, WHITE ON BLACK ' US**

**DOUGLAS (V.O)**  
**Goodnight, everyone! . Goodnight**

**CUT TO**

**10 INT. HOTEL SAN BIBIANA: BEDROOM VENCE PRESENT DAY 10 10**  
**(07.00) - MORNING**

**In the present, Douglas wakes.**

**A moment of disorientation - how did I get here?**

**Now dressed, he sits on the edge of the bed, over a feeling of terrific melancholy.**

**He knows he must move, but can't. He looks down at a mess of bandages and blisters.**

**With some effort, he opens a shoebox.**

**Giant trainers, a radiant white. He pulls them out.**

[NB: NO SCENE 11.]

**12 EXT. HOTEL SAN BIBIANA BREAKFAST TERRACE DAY 10 (07.46) 12**  
**- DAY**

**At the buffet again.**

**DOUGLAS**  
**The breakfast cake or the breakfast**  
**cheese?**

**FREJA**  
**Today, I think the... cake.**

**DOUGLAS**  
**Me too. How was the Accademia?**

**FREJA**  
**Actually, it's pronounced**  
**Accademia. Like the nut -**

**FREJA/DOUGLAS**  
**Macademia!**

**DOUGLAS**  
**Of course. And how was it?**

**FREJA**  
**I didn't go. Too many tourists.**  
**Like me.**





**US - Episode Three - Final Show**

**She waits for more but... a little further on.**

**FREJA**

**So do you know about art or history  
or -**

**DOUGLAS**

**God, no, I'm in pharmaceuticals.  
Administration now, no hands-on  
science but that's what I trained  
in. Biochemistry.**

**FREJA"**

**Fascinating.**

**DOUGLAS**

**Not to everyone.**

**FREJA**

**More interesting than dentistry.**

**DOUGLAS**

**A dentist!**

**(Hand in GSP Out of Mouth)  
Now I'm suddenly self-consted**

**(MRE)**

**(c) Drama Republic Ltd**

**US - Episode Three - Final Show**

**FREJA (CONT'D)**

**I imagine them, flossing away,  
flossing, flossing -**

**DOUGLAS**

**And how did you -?**

**FREJA**

**Cope? To begin with it was awful, a  
catastrophe. No-one wants to see  
their dentist cry, tears dropping  
into your open mouth. It got  
easier. It had to.**

**DOUGLAS**

**How did your children take it?**

**FREJA**

**They had already moved out, but  
they were furious or they pretended  
to be. Children always know more  
than you think. Now they worry  
about my being alone, which I don't  
much care for. We should worry  
about our children, not the other  
way around.**

**DOUGLAS**

**But if they'd been younger, would  
you have stayed together?**

**FREJA**

**'For the sake of the kids'? I  
expect so, but this is better. Not  
that I wanted him to go; we were  
friends, I thought we'd grow old  
together. But it's undignified to  
hold onto the sleeve of someone who**

**US - Episode Three - Final Show**

**CONNIE**

You'll be pleased to know you were absolutely right.

**INTERCUT** Douglas moves away from Freja.

**DOUGLAS**

About what?

**CONNIE**

I've sent you a link. Have a look -

Douglas looks at his phone, opens the link. 'L... are!'

**CONNIE (CONT'D)**

I couldn't sleep last night and at four in the morning I remembered the name of Kat's old band, she'd told me, and I searched online and found her - it's ~~KaK~~ with a C - and found this -

On Connie's computer -

**22B EXT. BUSKING SPOT, CONSAPAZI. DAY 9 (14:30) - DAY 22B**

Insert: Albie on iPhone footage, a little grumpy camera away. OCKat insists 'smile!' and he follows Albie, busking.

**22C EXT/INT. CAFE, SQUARE / PETERSEN HOUSE KITCHEN DAY 10 (D 17:00) - DAY 22C**

Continue to INTERCUT Douglas has seen the image on his phone -

**DOUGLAS**

I was there! I walked past there, six times yesterday.

**CONNIE**

Then you must have just missed each other.

Freja is watching -

**DOUGLAS**

I'll head there now -

**CONNIE**

No! No rush. He won't be up for hours yet, he might not go there at all. Take the morning off. Go to the Accademia.

**US - Episode Three - Final Show**

**DOUGLAS**

It's AcEFA, like the nut. The  
macadamia nut.

**CONNIE**

Okay.

(impatience, then -)

I thought you should know you were  
right.

**DOUGLAS**

Well, you found him

**CONNIE**

But you're there. On the ground.

**DOUGLAS**

Listen to us. Like a team of spies.

**CONNIE**

Something like that.

He hangs up and returns to Freja, bundling his

**DOUGLAS**

I'm sorry, I have to go -

**FREJA**

Okay. Should I come with you?

**DOUGLAS**

Christ, no! I don't know what I was  
thinking, I'm sorry -

**FREJA**

Why do British people apologise for  
things that aren't your fault?

**DOUGLAS**

But it is, it is my fault, that's  
the point!

(his wallet)

I only have twenty euros - here.

**FREJA**

But I'm leaving early tomorrow -

**DOUGLAS**

That's all right, keep the<sup>a</sup> °

**US - Episode Three - Final Show**

**FREJA**

**But I won't see you again...**

**This brings him up short. A pause, then -**

**DOUGLAS**

**(holding out his hand)**

**Well, it was nice to meet you.**

**FREJA**

**And you too, Douglas. Now you must go.**

**And Douglas leaves.**

**23 EXT COSAFELZI, VENCE DAY 10(10) - DAY 23**

**- Douglas hasn't known where to turn, wondering left or right? Where now? Until -**

**24 EXT BUSKING SPOT, COSAFELZI. DAY 10(15) - DAY 24**

**- he stands at the spot where Albie stood in the photo, looks around, checking the photo against the spot. He takes a seat for a long wait.**

**25 EXT HOTEL SAN BIANCA DAY 10 (16 30) - DAY 25**

**He heads back to the hotel, exhausted, sweating.**

**26 INT HOTEL SAN BIANCA RECEPTION DAY 10 (16 35) - DAY 26**

**He doesn't even need to speak to the Receptionist. He shakes his head gravely.**

**27 INT HOTEL SAN BIANCA BEDROOM DAY 10 (16 38) - DAY 27**

**And now, with a terrible sucking noise, Douglas puts on new trainers. There's blood on the seat. JUMP**

**He applies plasters and bandages. He's a mess, falling apart.**

**28 INT PEIERSEN HOUSE KITCHEN DAY 10 (13 30) - DAY 28**

**At home, Connie puts cleaning materials in a pile.**



**US - Episode Three - Final Show**

**29** **INT. PEIERSEN HOUSE ALBIE S BEDROOM DAY 10 (13 31) 29**  
**- DAY**

**The room is a monstrous mess, just the way Albie  
Connie puts on some music, on Albie's stereo, a  
tidy. MUSIC continues.**

**30** **INT. HUEL SAN EBIBANA BATHROOM DAY 10 (16 50) - DAY 30**

**Douglas washes his clothes in the hand-basin.**

**31** **INT. PEIERSEN HOUSE ALBIE S BEDROOM DAY 10 (13 40) 31**  
**- DAY**

**From under the bed, Connie pulls mouldy plates  
ancient socks, and drops them all in the wash.**

**A packet of condoms, unopened. Connie puts the  
she found them**

**32** **INT. HUEL SAN EBIBANA BEDROOM DAY 10 (17.00) - DAY 32**

**Surrounded by his dripping laundry, Douglas has  
tablet (and keyboard) and is searching online  
Snapshots of the search bar -**

**Venice buskers**

**buskers Venice best spot**

**street musician banjo kat**

**busker kat banjo Venice**

**And then simply -**

**Albie Petersen**

**- an image search. The screen fills with image  
photographic work mainly - black and white, p  
good.**

**33** **INT. PEIERSEN HOUSE ALBIE S BEDROOM DAY 10 (14 00) 33**  
**- DAY**

**Connie pins the same photos to the pinboard -  
quite proud -**

**34** **INT. HUEL SAN EBIBANA BEDROOM DAY 10 (17.05) - DAY 34**

**- then Albie himself - with friends in photo b  
party, his hand in front of his face, not want**

**US - Episode Three - Final Show**

**Albie posing with his arms around his friends  
dangling from his lips -**

**DOUGLAS**

**Put it out. Silly boy.**

**He regards the picture, full of love but uncertain  
this person really is.**

**The wet clothes drip-drip-drip. Impossible to  
goes to leave -**

**35 INT. PEIERSEN HOUSE ALBIE'S BEDROOM DAY 10 (14.30) 35  
- DAY**

**At the top of the wardrobe, Connie finds an ashtray  
overflowing, tobacco, papers, matches. Something  
notebook, Albie's diary.**

**She rolls a cigarette, sits among the chaos, sips  
Next to her a half drunk bottle of wine and he**

**INT. HOTEL SAN EBIBIANA CORRIDOR DAY 10 (17.30) - DAY**

**US - Episode Three - Final Show**

**37** **INE HUEL SAN BIANCA RECEPTION DAY 10 (19 55)** **37**  
**- EVENING**

**Douglas is talking to the receptionist, a car**

**DOUGLAS**  
**I want somewhere functional.**  
**Pleasant, but not romantic, not too**  
**many candles.**

**ITALIAN RECEPTIONIST**  
**(with a wink)**  
**I understand.**

**DOUGLAS**  
**No, please don't wink. I'm serious.**

**ITALIAN RECEPTIONIST**  
**I think the lady will like this**  
**very much.**

**Douglas sees Freja coming down the stairs.**

**DOUGLAS**  
**H there.**

**ONE**  
**H.**

**And now his phone is ringing. He looks - it's G**  
**cancel's the call.**

[NB: NO SCENE 38.]

**38** **INE HUEL SAN BIANCA RECEPTION DAY 10 (20 01)** **39**  
**- CONTINUOUS**

**Guilt. Douglas takes a moment to almost physi**  
**off. Then he crosses to Freja.**

**FREJA**  
**Oh you are -**  
**(awkward hug)**  
**Damp. You're damp to the touch.**

**DOUGLAS**  
**I've been washing my clothes in the**  
**hand basin. Very ritzy.**

**FREJA**  
**And your trainers are spectacular.**  
**You could play basketball.**

**DOUGLAS**  
**Well, it is my sport. I actually**  
**got them for walking. Look -**  
**boxfresh**

**US - Episode Three - Final Shot**

**US - Episode Three - Final Show**

**DOUGLAS**

**He was present at his grandchild's birth? When the baby... came out?**

**FREJA**

**Of course. We both were.**

**DOUGLAS**

**That's very Scandinavian.**

**FREJA**

**Given that you have a son, not something you have to experience.**

**DOUGLAS**

**No. He's very handsome.**

**FREJA**

**My ex? Yes he is. Little shit. That's where my daughters get their looks from**

**DOUGLAS**

**Well, that's clearly not true.**

**A FLOWER SELLER arrives, single roses for the lady  
Loudly -**

**DOUGLAS (CONT'D)**

**No, thank you, it's not a date.**

**FLOWER SELLER**

**Mi tumoglie è bella**

**FREJA**

**Grazie, ma no.**

**(The FLOWER SELLER goes.)**

**He said you have a beautiful wife.**

**DOUGLAS**

**I do, but she's in the process of leaving me.**

**FREJA**

**I don't have the Italian to explain that.**

**DOUGLAS**

**Best not mention it.**

**They smile. A moment.**

**43**

**EXT STREET, VENICE DAY 10 (22 45) - NIGHT**

**43**

**And now they walk along a Venice street, broad  
this summer night.**

**US - Episode Three - Final Shot**

**FREJA**

**Perhaps - I' m thi nki ng al oud here -  
it' s harder between fathers and  
sons .**

**DOUGLAS**

**W** **DOUGLAS** **DOUGLAS** **Perhaps a**

**US - Episode Three - Final Show**

**FREJA**

I' m s o s o r r y -

**DOUGLAS**

Don' t b e . M y w i f e a n d I , w e h a v e a p a c t n e v e r t o a v o i d t h e s u b j e c t . W e s t i l l a c k n o w l e d g e h e r b i r t h d a y . . . t h i n k a b o u t h e r . S h e ' d b e n i n e t e e n n o w , s a m e a s y o u r d a u g h t e r . A s o r t o f p h a n t o m I s u p p o s e , e x c e p t w e ' r e n o t s c a r e d o f h e r . A s I s a y t h i s , I r e a l i s e h o w s t r a n g e i t m u s t s o u n d .

**FREJA**

N o t a t a l l , b u t I ' v e b e e n s o i n s e n s i t i v e -

**DOUGLAS**

B u t w h y w o u l d y o u k n o w ?

**FREJA**

E v e n s o -

**DOUGLAS**

I t w a s a l o n g t i m e a g o .

**FREJA**

M y I a s k - w h a t h a p p e n e d ?

In t h e d i s t a n c e , t h e s o u n d o f a p h o n e r i n g i n g .

**DOUGLAS**

W e l l , s h e w a s e a r l y a n d v e r y s m a l l b u t w e t h o u g h t i t w o u l d a l l b e f i n e . T h e y k e p t h e r i n , j u s t a f e w d a y s a n d j u s t a s s h e w a s c o m i n g h o m e -

**CUT TO**

44

**INE KILBURN FLAT: LIVING ROOM FLASHBACK, 1999**

44

**DAY FB10 (10 00) - DAY**

Y o u n g D o u g l a s l i e s o n t h e s o f a , c r a s h e d o u t , f E x h a u s t e d . H e p i c k s u p t h e p h o n e . . .

**DOUGLAS (V.O)**

N o t h i n g t o w o r r y a b o u t , s h e ' s j u s t h a v i n g t r o u b l e b r e a t h i n g , a n d I t h o u g h t w e l l , t h a t ' s n o t h i n g t o w o r r y a b o u t , b e c a u s e b r e a t h i n g a n d l i v i n g , i t ' s t h e s a m e t h i n g , i s n ' t i t ?

**US - Episode Three - Final Show**

**44A EXT KILBURN FLAT FLASHBACK 1999 DAY FB10 (10 10) - DAY 44A**

**Young Douglas rushes out the door, heading to**

**45 INT HOSPITAL: CORRIDOR FLASHBACK 1999 DAY FB10 (10 30) - DAY 45**

**DOUGLAS (V.O)**

**It was, um sepsis, neonatal sepsis, and they gave her antibiotics and we were told to wait.**

**Young Douglas approaches Young Connie, waiting intensive care - ashen-faced, frantic with words into each other's arms.**

**46 INT HOSPITAL: DOOR/CORRIDOR FLASHBACK 1999 DAY FB10 (21 00) - NIGHT 46**

**Later, vinyl furniture. Young Douglas and Young Connie hug to each other.**

**YOUNG CONNIE**

**I can't breathe, I'm so frightened.**

**YOUNG DOUGLAS**

**Shhh**

**YOUNG CONNIE**

**I keep making these promises, I don't know who they're to, ridiculous really, but I keep thinking I'll do anything, anything at all, if she's all right**

**YOUNG DOUGLAS**

**She will be. We'll have her back soon. Try and sleep now.**

**46A EXT STREET, VENCE PRESENT DAY 10 (22 46) - NIGHT 46A**

**DOUGLAS**

**So we started this vigil, one day, then two then three, four, too scared to go home.**

**47 INT HOSPITAL: DOOR/CORRIDOR FLASHBACK 1999 DAY FB11 (14 00) - DAY 47**

**Another day. Connie and Douglas step out of the care room Both of them pale, drained, just about together.**





**US - Episode Three - Epnal Sho**

**DU GLAS**

**And why hasn't she signed up for a class? Eg Eg fl  
remember holding her when she was  
born and making all these solemn  
vows to look after her, protect her  
- doesn't every parent do that? All  
worthless anyway.**

**FLA**

[NB: NO SCENE 50A.]

**51 EXT. STREET NEAR HUEL / HUELSAN BIBIANA, VENCEDAY GLAS 51  
DAY 18 EAR**

**(MRE)**

**(c) Drama Republic Ltd**

**US - Episode Three - Final Show**

**FREJA (CONT'D)**

**But sometimes it feels like a test.  
I miss ~~DPNQB~~ Which is why...  
( ' I ' m grateful ' )**

**DOUGLAS**

**To you too.**

**52      INC. HUEL SAN EBHANA CORRIDOR DAY 10 (23 20) - NIGHT 52**

**A civil kiss on the cheek at Freja's door.**

**DOUGLAS**

**Goodnight.**

**FREJA**

**Goodnight and... goodbye!**

**The door closes. Douglas walks away.**

**53      INC. HUEL SAN EBHANA BEDROOM DAY 10 (23 21) - NIGHT 53**

**Back in his room, Douglas closes the door, bemused.  
The room is almost unbearably lonely - the wall  
hangers, maps, guide books. He sits, unsure what to do.  
A knock on the door. Freja stands there.**

**54      INC. HUEL SAN EBHANA BEDROOM DAY 10 (23 30) - NIGHT 54**

**They lie next to each other, rather stiff. Perhaps  
her head on his shoulder but no more.**

**FREJA**

**(eyes closed, sleepy)  
Not much of a seduction.**

**DOUGLAS**

**No. Just as well.**

**FREJA**

**This temptress. Falling asleep.**

**A little LATER, Freja sleeps soundly. Douglas does too.**

**55      INC. PEIERSEN HOUSE LIVING ROOM DAY 10 (22 30) - NIGHT 55**

**And neither does Connie, lying on the sofa in  
house. The bottle of wine is empty. She checks  
Nothing. She closes her eyes to sleep as we -**

**CUT TO**

**US - Episode Three - Final Show**

**56                    INE HOSPITAL: RELATIVES' ROOM FLASHBACK 1999                    56**  
**DAY FBI2 (10 00) - DAY**

In CU. - an empty box. Various items are added. Hair. A footprint on a piece of card. An envelope and photographs.

The lid is placed on top. We recognise this as CONNE cradled towards the end of Episode Two. On 'Jane'

They sit, the box held on Young Connie's lap.

**YOUNG DOUGLAS**  
I'll go fetch the car.

**57                    EXT/INE HOSPITAL: CAR PARK FLASHBACK 1999 DAY FBI2                    57**  
**(10 05) - DAY**

Young Douglas knows what he must do. He opens the door of the car and attempts to remove the baby seat. But it's too much. The dam bursts and behind the door it crumples to the ground - a great outpouring of

**58                    INE HOSPITAL: RELATIVES' ROOM FLASHBACK 1999 DAY FBI2                    58**  
**(10 20) - DAY**

But it's a very different Young Douglas who returns, his grief and guilt stowed away. He holds out his

**YOUNG DOUGLAS**  
Okay...?

Young Douglas helps her, steadying her.

[NB:NO SCENE 59.]

**59A                    EXT. KILBURN FLAT, LONDON FLASHBACK 1999 DAY FBI2                    59A**  
**(10 55) - DAY**

They've arrived home, weary and dazed. Young Douglas opens the door.

**YOUNG DOUGLAS**  
So - here we are.

But YOUNG CONNE stands dazed at his side.

**YOUNG CONNE**  
Look at everyone. Just carrying on,  
like nothing's happened.

He doesn't know what to say. Picks up the bags.

**US - Episode Three - Final Shot**

**60 INE KILBURN FLAT FLASHBACK 1999 DAY FBI2 (11.00) 60**  
**- DAY**

**They let themselves in. In the communal hallway a bouquet of congratulatory flowers. Young Connie stands in horror.**

**YOUNG DOUGLAS**  
**I'll get rid of them**

**He takes them away and Young Connie stands in a horrified silence.**



**US - Episode Three - Final Show**

He swallows aspirin for his thick head, then sits at his desk, pen in hand, and writes while Freja sleeps.

**DOUGLAS (V.O)**

While you were asleep I came across a 'hot lead'. It seems Albie has moved on and I need to be in Siena before I miss him again.

Bag in hand, he takes one last look at Freja - her?

**DOUGLAS (V.O)**

I so enjoyed our evening together -

On the bedside table - the letter.

**66 EXT HOTEL SAN BIANCA DAY 11 (05 15) - DAWN 66**

Douglas exits the hotel.

**DOUGLAS (V.O)**

But our conversation also served to remind me why I'm here, my promise to myself to find my son and try to make amends. I'm sorry we couldn't have spent longer in each other's company.

**67 EXT ROSTRA, VENCE DAY 11 (05 30) - DAWN 67**

The main drag to the train station, deserted and over, unshaven, plastic bags in hand, damp clothes tucked into the back of his rucksack. Falling apart -

**DOUGLAS (V.O)**

Perhaps I might even have joined you in Florence. But this can't be. I hope you enjoy your holiday and consider myself extremely fortunate to have shared part of your journey. I will always think of you with fondness, gratitude and perhaps some regret...

**67A EXT TRAIN STATION, VENCE DAY 11 (06 30) - MORNING 67A**

Douglas boards the train from Venice to Empoli.

**68 INT HOTEL SAN BIANCA, BEDROOM DAY 11 (07.00) - DAY 68**

Freja wakes with a hangover and finds herself in a wardrobe, empty shirt-hangers.

**US - Episode Three - Final Show**

**DOUGLAS (V.O)**  
**... Douglas Petersen.**

**She finds Douglas's note. Sits and reads.**

**Oh Freja - thoughtful.**

**Then she tears the letter sharply in two and  
waste-paper bin.**

**68A INT. PETERSEN HOUSE KITCHEN DAY 11 (9 45) - DAY 68A**

**Connie, also hungover, swallows two aspirin  
opens the cupboard where they keep the dog food.**

**68B EXT. PETERSEN HOUSE DAY 11 (10 30) - DAY 68B**

**In sloppy clothes, head down, she takes a deep  
breath and makes a run for the car. But -**

**SUE**  
**You're back! We thought we'd seen  
you!**

**CONNIE**  
**Hello there!**

**SUE**  
**What happened to the trip of a  
lifetime??**

**CONNIE**  
**Can't stop!**

**SUE**  
**Where's Douglas?**

**CONNIE**  
**Just got to - I'll explain later -**

**And she scrambles into the car and drives off.**

**68C INT. PET SHOP DAY 11 (10 45) - DAY 68C**

**And now she stands, dazed and unseeing, in the  
pet section. A voice behind her -**

**MIKE**  
**So much choice.**

**It's MIKE, Albie's art teacher.**

**CONNIE**  
**Oh, my God. Hello! Hello, what are  
you doing here?**



**US - Episode Three - Final Show**

**MIKE**

I' m j u s t , u m . . I d o n ' t w a n t t o  
u n d e r m i n e m y i m a g e . S h a l l I j u s t  
c o m e o u t a n d s a y i t ?

**CONNIE**

G o o n .

**MIKE**

I h a v e a n a q u a r i u m

**CONNIE**

O h . G o l d f i s h ?

**MIKE**

E x o t i c . I l i k e f i s h . T h e r e i t i s ,  
n o w y o u k n o w . D o n ' t t e l l A l b i e .  
K i d s c a n b e c r u e l .

(A s m i l e . A b e a t .)

Y o u h a v e a d o g ?

**CONNIE**

N o , I j u s t l i k e b r o w s i n g . Y e s , w e  
h a v e a d o g .

**MIKE**

I ' m s u r p r i s e d t o s e e y o u . A l b i e  
s a i d s o m e t h i n g a b o u t a G r a n d T o u r ?

**CONNIE**

O h , t h a t ? Y e s , t h a t . . . I h a d t o  
c o m e b a c k . I . . . i t d i d n ' t w o r k o u t .

**MIKE**

A r e y o u o k a y ?

**CONNIE**

I a m I a m I t ' s j u s t s o s t r a n g e  
s e e i n g t e a c h e r s i n t h e r e a l w o r l d ,  
w i t h y o u r j e a n s a n d y o u r . . .  
a q u a r i u m s o r r y , I ' v e b e e n i n  
t h e h o u s e a l o n e t o o l o n g , s o -

**MIKE**

W h e r e ' s A l b i e ?

**CONNIE**

O h , C h r i s t k n o w s . T o b e h o n e s t i t  
i s a c a u s e f o r c o n c e r n .

**MIKE**

T h e r e ' s a c a f e h e r e i f y o u w a n t e d  
t o t a l k a b o u t i t . N o t h i n g s p e c i a l  
S l i g h t l y g r e a s y s a u s a g e r o l l .

**CONNIE**

H m m m O k a y .



**US - Episode Three - Final Show**

**KICK CHEF**

**Hey! Hi hi esquest o! d'avi  
pagare**

**DOUGLAS**

**No, I can't, no time, oh, God. My  
wallet's on the -  
(fumbling in his pocket,  
throwing cash)  
I must go, my train...**

**KICK CHEF**

**Un momento.**

**DOUGLAS**

**No... scusi, keep the change, I  
have to go...**

**The train is pulling out. He runs, banging the**

**DOUGLAS (CONT'D)**

**No, this is no good. My bag! My bag  
is on the train!**

**72            INC. PLATFORM ENCLI STATION DAY 11 (12 40) - DAY            72**

**And now he sits on the platform bench, eating  
that has cost him his luggage. The KICK OWNER puts  
thumbs up. Douglas manages a smile.**

**The next Siena train is pulling in -**

**73            INC. SIENA TRAIN DAY 11 (12 45) - DAY            73**

**Once again in his seat, Douglas empties his po  
smartphone and a handful of coins, tangled he  
Passport. His sole resources. Twenty-five Euros.  
Checks phone: 3% battery remaining.**

**74            INC. PEISHOP CAFE / SIENA TRAIN ITALY. DAY 11            74  
(11.46 GMT) - DAY**

**A greasy-spoon, nothing special. Mike and Conni  
thoughtful silence. Then -**

**CONNIE**

**On one of our first dates, Douglas  
took me to his lab canteen. Stood  
there with our trays, helping  
ourselves to gammon and chips. I  
didn't mind, not in those days, I  
thought it was funny. For a date.**

**MIKE**

**Do you know where Douglas is now?**

**US - Episode Three - Final Show**

**CONNIE**

**No idea.**

**MIKE**

**And have you told Albie about what's going on?**

**CONNIE**

**Not yet though I'm sure he'll have an idea. It's so predictable, isn't it? Empty nests - it's even a syndrome. I haven't lived alone for twenty-five years. If I do go, will I be lonely, will I, I don't know, go on 'dates'? I mean, do you?**

**MIKE**

**Sometimes.**

**CONNIE**

**And isn't it hell?**

**MIKE**

**Not always.**

**A beat, a held moment. The phone rings. Startle it, steps away. INTERCUT -**

**CONNIE**

**(into phone)**

**Hi, hi, how are you?**

**DOUGLAS**

**(into phone)**

**I'm going to have to talk very quickly, my phone's about to run out. I've lost my stuff.**

**CONNIE**

**What do you mean, how? Douglas, slow down - you lost your luggage at the airport?**

**DOUGLAS**

**My fault. I thought I could do it in time. I was about to pass out, you see, with hunger, and they had these, what are they called, like a cheese toastie, an Italian toastie -**

**CONNIE**

**Apanino**

**DOUGLAS**

**No, a panini**

**CONNIE**

**Panino is singular. One panino -**

**US - Episode Three - Final Show**

**DOUGLAS**

**What are you talking about, Connie?  
Don't correct my Italian, we  
haven't got time -**

**CONNIE**

**Douglas, where are you?**

**DOUGLAS**

**On my way to Siena. 2% Christ!  
I've got to dim the screen. Putting  
you on speaker.**

**CONNIE**

**I thought you'd be at the airport!**

**DOUGLAS**

**I'm not giving up! Siena's tiny,  
it's got a wall around it. If I  
wait in the main square -**

**CONNIE**

**What?**

**DOUGLAS**

**It's WALLED It's got a WALL!**

**CONNIE**

**Okay - you need to calm down - you  
need to calm down and think this  
through.**

**DOUGLAS**

**My battery is extremely low - 1%  
I have to go now. No charger.**

**CONNIE**

**Douglas! Come. Home.**

**DOUGLAS**

**I will come home when I've found  
him**

**CONNIE**

**But you're not really looking for  
him anymore, are you?**

**DOUGLAS**

**What?**

**CONNIE**

**I know what you're doing.**

**DOUGLAS**

**Sorry. 0%**

**Panicked, unwilling to go there, he hangs up t**





**US - Episode Three - Final Show**

**POLICE OFFICER**  
(in Italian)  
You need a permit. ~~Without a permit~~ ~~Why permit?~~ ~~Why permit?~~ ~~Why permit?~~ ~~Why permit?~~  
They want a permit. I'm me  
you this before, but still  
you come back and still no  
permit.

**DOUGLAS**  
Well, I'll buy you one.

**KAT**  
Too late, they've already warned me  
three times.  
(to the policemen)  
I can't pay the fine. How can I pay  
the fine if you don't let me earn  
money?

**DOUGLAS**  
I have money! I have, here -  
fifteen euros?

But it's no good. The police take an armeach a  
away, marching, very fast.

**DOUGLAS (CONT'D)**  
No, no, no. You're overreacting.  
(following, desperate)  
No, you can't take R ey° y° ey° y° e



US - Episode Three - Final Show

81            **INT. STAZIONE DI POLIZIA WAITING AREA, SIENA DAY 11 81**  
**(19 00) - EVENING**

Douglas, sweaty and shabby, sits on a bench in  
area.

On the other side, Kat sits and scowls. They've  
here some time. The DESK CLERK passes by, and Douglas  
up.

**DOUGLAS**  
Scusi! Scusi, signor  
(his phone)  
Charger for telephone? Per favor  
(the DESK CLERK hesitates,  
then softens and takes  
the phone. To Kat.)  
That was nice of her

And they lapse into fraught silence again.

**KAT**  
What happened to your face?

**DOUGLAS**  
This? I fell asleep. Midday sun, so

**KAT**  
You look like a football hooligan.

**DOUGLAS**  
Well, that's a first.  
(finally a smile)  
If you won't tell me where he is,  
can you at least assure me that  
he's okay?

**KAT**  
Define 'okay'. He's a very confused  
and angry boy.

**DOUGLAS**  
Well, he's a teenager, so -

**KAT**  
But on top of that, a lot of  
issues, M<sup>A</sup>U<sup>W</sup> With you, I mean, he  
talks about you -

**DOUGLAS**  
Does he?

**KAT**  
- and not in a good way. I'm not  
going to sugarcoat things for you,  
M<sup>A</sup> P.

**US - Episode Three - Final Show**

**DOUGLAS**

**You can if you want.**

**KAT**

**He tries to seem all cool but he's very confused and angry.**

**DOUGLAS**

**How so?**

**KAT**

**He thinks he disappoints you.**

**DOUGLAS**

**Well that's not true -**

**KAT**

**He can't bear all the tension.**

**DOUGLAS**

**What tension?**

**KAT**

**You and Ms P. He thinks you might be splitting up.**

**DOUGLAS**

**'Might be' or 'definitely are'**

**KAT**

**'Might be'**

**DOUGLAS**

**OK**

**KAT**

**- but he thinks you will.**

**DOUGLAS**

**I see.**

**KAT**

**If it makes you feel any better, we've split up too.**

**Douglas comes and sits next to her.**

**DOUGLAS**

**Oh, Kat, that doesn't make me feel better. What happened?**

**KAT**

**We were just arguing all the time, about politics, life. He said Astrology was bullshit.**

**DOUGLAS**

**Did he? Well, he's a Capricorn so -**

**US - Episode Three - Final Show**

**KAT**

Then there was the sex -

**DOUGLAS**

- okay -

**KAT**

- that was a whole can of worms -

**DOUGLAS**

Yes, but you don't have to tell me about that if you don't want to -

**KAT**

He said I was smothering him, I was too much. But I just really liked him, M P.

Somewhat awkwardly, Douglas puts his arm around

**DOUGLAS**

I'll talk to him if you could just give me the name of the hotel or hostel -

**KAT**

I don't know the hotel, I just know the city.

**DOUGLAS**

He's not in Siena?

**ARRESTING OFFICER**

(to Kat)

Madam? Please?

She considers a moment.

**KAT**

Barcelona.

**DOUGLAS**

Barcelona? The one in Spain?

**ARRESTING OFFICER**

Madam, per favor -

**DOUGLAS**

And you don't know - ?

**KAT**

That's all I know. Barcelona.

**DOUGLAS**

Then I've lost him, Kat. That's it. He's gone. I was so, so near -

(a terrible blow)

It doesn't seem right.

**(MRE)**

**US - Episode Three - Final Show**

**DOUGLAS (CONT'D)**

If you want something this much,  
you ought to get it. Don't you  
think?

The policeman is waiting, opening the office

**KAT**

Better pay my fines. Goodbye, M P.

**DOUGLAS**

Bye, Kat.

**KAT**

If they ask about the hotel buffet -

**DOUGLAS**

Hey, I'm no snitch

She smiles, and leaves and with her all of Douglas

**82** **INE STAZIONE DI POLIZIA, WAITING AREA DAY 11 (02 00) 82**  
**- NIGHT**

Late night. Douglas has fallen asleep but the  
shakes him awake -

**DESK CLERK**

Hey! Hey -

**DOUGLAS**

I'm free to go now?

She hands Douglas his mobile phone, waves him  
door.

**DOUGLAS (CONT'D)**

It's two in the morning. Scusi,  
parlinglèse

**DESK CLERK**

Of course.

**DOUGLAS**

I wonder. Could I ask a favour.

**83** **INE STAZIONE DI POLIZIA, POLICE CELL / PETERSEN HOUSE 83**  
**BEDROOM DAY 11 (02 05) - NIGHT**

Douglas takes a seat on the vinyl bed, testing  
The **DESK CLERK** is in the doorway.

**DOUGLAS**

If you could leave the door open?  
Grazie.

A moment later, and he's lying on the cell bunk

**US - Episode Three - Final Show**

**DOUGLAS (V.O)**

The good news is that he's very happy and very well.

Connie is in bed with M Jones lying across her.

**DOUGLAS**

Kat says he's having a great time, I just don't know where. So you're absolutely not to worry.

**CONNIE**

Well, that's good to know.

**DOUGLAS**

Is M Jones on the bed?

**CONNIE**

(he is)

No, because if I let him on the bed, he'll get used to it.

**DOUGLAS**

Exactly right.

**CONNIE**

Where are you?

**DOUGLAS**

Just a little hotel I found.

**CONNIE**

Is it nice?

**DOUGLAS**

It is. If I lean out far enough I can see the cathedral. Little bit touristy though. I think I've had enough of travelling.

**CONNIE**

Oh, Douglas. Shall I come out there?

**DOUGLAS**

No, I'm going to come home now.

**CONNIE**

Okay. Come home. We'll... talk.

But both dread this. Changing the subject -

**DOUGLAS**

So I'm going to head to, I don't know, Florence airport I guess, or Milan. I'll let you know when I land. I was so close, Connie.



**US - Episode Three - Final Show**

**YOUNG DOUGLAS (CONT)**

It's been a while since you went out.

**YOUNG CONNE**

They don't want to see me, not really. They just want to be able to say they've seen me -

**YOUNG DOUGLAS**

Not true. They love you and they want to -

**YOUNG CONNE**

- and anyway I know what they're going to tell me

**YOUNG CONNE (CONT D)**

'You're young, you can have another baby. But I don't want another baby, I want our daughter.

**YOUNG DOUGLAS**

I know. So do I.

**YOUNG CONNE**

I'm sorry. It comes in waves and sometimes they knock me over.

**YOUNG DOUGLAS**

Maybe we should go away somewhere together.

**YOUNG CONNE**

The trouble with going away is you have to come back.

**YOUNG DOUGLAS**

That's true.

**YOUNG CONNE**

I think... I think I might be a bit depressed.

**YOUNG DOUGLAS**

That's my diagnosis.

They both manage to smile.

**YOUNG CONNE**

Oh, God.

(she kisses his hand)

If you want to leave me, Douglas, I'd understand.

**YOUNG DOUGLAS**

Shh. Don't be ridiculous. That's enough.









**US - Episode Three - Final Show**

**With a pen and paper and his phone, he works out his itinerary. A glimpse, times and places - Florence 12 15 - Milpensa 13 22 - Barcelona 18 55**

**94 EXT PLATFORM EMILI STATION DAY 12 (09 00) - DAY 94**

**The same platforms as before, interchange between national.**

**Waiting for the train, Douglas sits in the sun on his face. One side burnt, one pale.**

**Rather awkwardly, he adjusts the angle, until he is lying down on the pale side. Evening things out. Making himself presentable.**

**He relishes the warmth of the sun on his face.**

**95 INT TRAIN MOVING DAY 12 (09 30) - DAY 95**

**- and continuing his journey, he's on the phone**

**DOUGLAS**

**¿A, um, hablo en inglés?**

**Gracias. I'm coming to Barcelona today, unexpectedly and I wonder, do you have a room? Yes, I've stayed with you before. You won't have the details, it was many years ago.**

**CUT TO**

**96 INT HOTEL DUERMISHIEN RECEPTION BARCELONA FLASHBACK 96  
2000 DAY FB14 (14 00)**

**The Receptionist is on the phone. Two figures wait patiently. We reverse and find that they**

**YOUNG DOUGLAS and YOUNG CONE, and we are in a FLASHBACK. It's a mid-range hotel, central and anonymous. A special treat for this couple. They whisper -**

**YOUNG DOUGLAS**

**Don't be surprised. I'm going to speak some Spanish now.**

**YOUNG CONE**

**What if he replies in Spanish?**

**YOUNG DOUGLAS**

**No-one has ever done that. Watch.  
(Receptionist hangs up)  
Hola, cómo estás**



**US - Episode Three - Final Shot**



**US - Episode Three - Final Shot**

**An echo of Jane's arrival in the previous episode  
morning light. A NEWBORN BABY, tiny, eyes scrunched  
flesh pinky, rose red.**

**YOUNG CONNIE**

**Does he look like an Albie?**

**YOUNG DOUGLAS**

**Exactly like an Albie.**

**US - Episode Three - Final Show**

**YOUNG CONNE**  
**I know you will.**  
**(she closes her eyes)**  
**Okay, we'll take it in turns. You**  
**first. Stay awake.**

**She closes her eyes. Young Douglas keeps them open for his wife and new son -**

**CUT TO**

**108      INT. HOTEL DUERMISHIEN BEDROOM BARCELONA PRESENTE      108**  
**DAY 13 (07.30 - 11.00) - DAY**

**YOUNG CONNE (V.O)**  
**(a whisper)**  
**Stay awake. Dbn' t sleep.**

**Then wakes alone in the hotel room Sits. A new mission.**

**He stands at the sink, shaving with forensic care.**

**He sits, dressed neatly as if for a job interview. Checks his watch. Waits.**

**109      EXT. FONIA MAGICA, BARCELONA DAY 13 (11.55) - DAY      109**

**And now, back at the Magic Fountain, Douglas watches as the fountain is plainer during the day but still could be anywhere on its circumference.**

**So Douglas starts to walk around its edge, looking from side-to-side. No sign of him.**

**He walks faster -**

**Breaks into a trot -**

**110      INT. ALBIE'S SCHOOL CORRIDOR FLASHBACK EARLIER      110**  
**IN 2019 DAY FBI7 (20.30) - NIGHT**

**Douglas, in suit and tie, briefcase hammering his hip, rushes down a corridor and barges through the door.**

**Not the PIA Quiz this time, but the end of year exam. Albie, talking to Mike and Connie, looks up as his father arrives, smiles nervously.**

**111      INT. SCHOOL HALL FLASHBACK 2019 DAY FBI7 (20.45)      111**  
**- NIGHT**

**Douglas is frowning at a canvas.**



**US - Episode Three - Final Show**

**Reverse, and we find that it's Albie's work. The abstract paintings.**

**Albie stands by, nervous and self-conscious. V RECENT PAST Douglas has come straight from the office, exhausted, and has no time for this stuff, but Teacher is there.**

**MIKE**

**He has an eye, don't you think?**

**Connie is there. Smiling, supportive, she takes**

**CONNIE**

**They're wonderful, Albie.**

**ALBIE**

**Thank you.**

**He turns to his father.**

**DOUGLAS**

**Yes. They've very... compelling.**

**112**

**INT PEIERSEN HOUSE KITCHEN FLASHBACK 2019 DAY FBI7 112  
(22 00) - NIGHT**

**But later - a terrible row, late at night, just a drink in hand, and Albie, tearful.**

**DOUGLAS**

**My point is -**

**ALBIE**

**- what's your point, Dad?**

**DOUGLAS**

**- give someone paints or clay or a camera, and they'll make something. Anyone can make something and call it BS. But in the laboratory -**

**ALBIE**

**- here we go -**

**DOUGLAS**

**- in the laboratory, there's a process, a system, and it requires knowledge, expertise and hard work. It's difficult, it's just more difficult.**

**ALBIE**

**So, what, because you're a scientist, you're smarter?**

**US - Episode Three - Final Show**

**DOUGLAS**

**Yes! In my field, yes! Anyone can paint, Albie, anyone can take a photo, the whole world's a photographer now and the environment you're going into, the working environment, well I want you to be a success!**

**ALBIE**

**Mm thinks I can be a success! My teacher -**

**DOUGLAS**

**Well of course says that, he doesn't have to pay the fees -**

**And we now see Connie on the landing, hearing walking downstairs then hesitating, out of sight**

**DOUGLAS (CONT'D)**

**The problem with telling people they can do whatever they want is that it isn't true. Wanting something doesn't work. Life has limits, it just does.**

**ALBIE**

**Oh, Christ.**

**DOUGLAS**

**Success comes to people who work hard at things that are difficult, and I want you to be a success.**

**ALBIE**

**Like you?**

**DOUGLAS**

**Would that be so bad?**

**(Douglas is stung. Connie almost makes her presence known)**

**The future is frightening, Albie, so frightening. I want you to have skills that will help you survive. And... colouring-in, taking your snaps - it's not going to do it.**

**This hangs there for a moment.**

**ALBIE**

**So basically I should be scared.**

**DOUGLAS**

**Albie -**



**US - Episode Three - Final Shot**

**113      INE FONT MÀGICA, BARCELONA PRESENT DAY 13 (12 00)      113**  
**- DAY**

**And now, in the present, Douglas slows and stops.  
A familiar figure has appeared at the edge of  
Douglas smiles. Laughs. Then stops. He has to say  
What will he say?**

**He approaches, slowly.**

**He stands next to his son, wanting to embrace**

**Finally.**

**DOUGLAS**

**Hi Al.**

**(Albie turns)**

**Comestàs**

**CUT TO BLACK**

**END OF EPISODE THREE**