



Episode: #203
Production: #2003

THE GREAT

SEASON 2

Episode #203

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1 **INT. CATHERINE'S APARTMENT - DAY** 1

We drift in on Catherine asleep, a smile on her face.
Catherine sits up suddenly.

CATHERINE
Oh fuck. Oh fuck.

Orlo enters.

ORLO
You need to see this.

She says nothing for a beat, then nods.

ORLO (CONT'D)
You should come.

2 **EXT. COURTYARD - DAY** 2

The dead body of Tarzinsky with nine stab wounds.
Catherine stares at it in horror. Watches people mill around
without taking much notice.

CATHERINE
How long has he been here?

ORLO
A day or two, since the coronation.

CATHERINE
And no one thought to move him?

ORLO
Everyone's still pretty hungover.
Though, it's Tarzinsky, so it's
more likely they don't care. I
don't know who did it.

She looks at the body.

CATHERINE
I do.

She suddenly turns, and storms back across the courtyard.
Orlo follows in her wake.

3 **INT. PETER'S APARTMENT - DAY** 3

Peter stands at the window. Georgina stands. Arkady and
Tatyana lounge on the couch.

GEORGINA
If your plan is that she ultimately
fail we should help her along.
Destabilize her.

ARKADY

We could give her laxatives.

TATYANA

I once ate a lot of those chocolate laxatives and was destabilized for a month.

GEORGINA

I mean actual destabilization. Politically.

Peter at the window, looks down on Velementov and Countess Belanova flirting with him.

PETER

Look at that fat fuck. A traitor to me and my father who made him a general and now he's actually getting pussy.

GEORGINA

Is anyone listening to me? Have I stopped making sound when I speak?

Grigor enters with a dog.

GRIGOR

Look at this guy! Coco Ottina!

PETER

Ah! Brilliant Grigor.

GEORGINA

Let's focus on the dog. Because that's what's important.

PETER

Indeed George. Well said. For it is the finest truffle dog from Italy!

GRIGOR

Fresh in from Piedmont. It can smell a truffle that has been wrapped in mink, doused in lavender oil, and shoved in an old woman's vajuju.

TATYANA

Do they actually test them that way?

GEORGINA

I fucking give up.

PETER

I used to find the first of the season with my father when I was a small boy. My father and I would run through the forests, and when we saw the dog snuffling in that dirt and nudging a newly formed truffle to the surface, its very sent of musk and autumn suddenly breaking the air with its fuck off deliciousness, we would shout together "Truffle fucker!" And run laughing together, then later shave it over some bread and butter and walk home through the forest. It was the happiest of days for us, as he was very busy running an empire and was desperate to see me but was oft called away by business, war, or pussy. As a man should be, but truffle day was different.

GEORGINA

I-

PETER

Ssssh. I am reminiscing. In my head with pictures. Hmmm. Father.

GRIGOR

She will let you out for it?

PETER

Of course, I have not missed a first day of truffle season ever and will not start now. She is not a cruel maniac.

The doors smash open. Catherine storms toward him ,

PETER (CONT'D)

Ah! I wanted to talk to you.
Firstly meet Coco Ottina.

She slaps him in the face.

CATHERINE

This is my court and my rules!

PETER

I...

CATHERINE

You fucking killed Tarzinsky didn't you.

PETER

I did, and felt bad about it.

CATHERINE

This random violence is not the way of my court. I will not have it.

PETER

If by random you mean without cause, I did have cause. He called me dickhead.

CATHERINE

That is your answer. I killed a man because he called me dickhead. Do you hear how that sounds.

PETER

I do as my words still make sound.

CATHERINE

Violence is not the answer to everything.

PETER

In this court it is a language that everyone understands. You will not get far if you do not come to terms with that.

CATHERINE

So it is how one makes others see their point?

PETER

He is seeing mine in hell and rethinking indiscriminate name calling as a manner of greeting.

GRIGOR

Indeed.

ARKADY

Huzzah!

CATHERINE

Fine. Guards!

Guards come in.

CATHERINE (CONT'D)

Beat the fuck out of him.

PETER

Funny.

The others laugh. The guards come toward him.

PETER (CONT'D)

You are a witty creature. At times the point is so slight one almost does not... what the fuck are you two doing.

They get him down and start kicking into him. Arkady and Grigor instinctively move to help.

GRIGOR

Hey!

CATHERINE

Help and you will be shot. My husband and I are busy discussing an issue.

She leans toward Peter as he's kicked.

CATHERINE (CONT'D)

Can you hear me now?

Orlo stands there, wide-eyed. Stunned.

GEORGINA

(to herself)

Fucking hell.

PETER

Fucken fuck.

Beat.

CATHERINE

Enough!

They stop.

CATHERINE (CONT'D)

All of you out.

They all scarper. Looking at each other like what the fuck. Peter gets up.

PETER

What the fuck? Do you have a fever? Should you see Vinodel? If that'd hurt, I'd be quite angry right now.

CATHERINE

My point is, is that how you wish me to make my point?

PETER

I said I wasn't proud of it, clearly it would be better if I had not, for you, I will try to be better next time.

(MORE)

PETER (CONT'D)

Now I would like to go truffle hunting with my new dog and find the first of the season tomorrow.

CATHERINE

No.

PETER

Do not be a bitch. You have kicked me and made your point and I have taken it graciously. A tiff between lovers.

CATHERINE

We are not lovers, we will never be lovers, you are a bloodthirsty thug and I wish I had killed you when I had the chance.

PETER

Try again. There are knives and guards at your beck and call.

CATHERINE

I will not stoop to your level. Guards. Grab his dog.

A guard grabs the dog.

PETER

No!

CATHERINE

Lock him in. No one comes in, ever again!

She walks out. The door is locked. Peter is a bit stunned at the turn of events.

PETER

What the fuck was that all about?

INT. SALON - DAY

Georgina walks, is deep in thought, goes to the window as Grigor and Arkady and Tatyana enter just behind.

GRIGOR

What the fuck was that all about?

ARKADY

This is outrageous, she cannot treat him like that.

4

TATYANA

Agreed, we need to... fuck her up.
Something bigger than the laxative
plan.

ARKADY

Or in addition to. I still think
that's strong.

GRIGOR

George, you ok?

George turns and nods.

GEORGINA

She is fierce and formidable.

GRIGOR

As are we.

ARKADY

Huzzah!

They toast.

Georgina sees Catherine and Orlo heading past.

She exits.

5

INT. LONG HALLWAY - DAY

5

Orlo and Catherine walk, he's struggling to keep up with her.

ORLO

That was....so great!

CATHERINE

To see a man kicked repeatedly and
writhe in pain? What is wrong with
you?

ORLO

Umm...ok.

Velementov approaches.

CATHERINE

Where have you been?

VELEMENTOV

What did I miss?

ORLO

Much.

They fall in behind her. Velementov gives him a look, like
wtf? Orlo shrugs.

VELEMENTOV

The Ottomans are massing at our border, blockading some trade. Fuckers may be readying to invade.

CATHERINE

We should talk to them.

VELEMENTOV

We probably should fire some shots, get a bit of a border skirmish going, let them know we bristle for a fight.

CATHERINE

You wish to start a fucking war?

VELEMENTOV

Hopefully the skirmish scares them off but, though a formidable foe, I know we could take them. I will ready battle plans.

She stops and turns on him.

CATHERINE

What the fuck is wrong with you?

VELEMENTOV

A general readies war plans, that's sort of the job. You are uncharacteristically yelly.

CATHERINE

Why would they invade? Let us look to reason, instead of "they looked at me funny, let's stab them in the face", we should try and raise the bar on our triggers for war. Or do you wish to see more dead in your sleep Velementov?

VELEMENTOV

I do not. And this is different. This is preemptive-

CATHERINE

Dead men. At bottom that is what it is.

VELEMENTOV

I hadn't quite finished my point.

CATHERINE

We fight, borders shift on a map and we fight again, recover it in dead men, and shift it again.

(MORE)

CATHERINE (CONT'D)

And how do you know they do want this war? Why would they?

VELEMENTOV

They don't like you.

CATHERINE

They do not even know me. I am fucking charm itself!

VELEMENTOV

Indeed. A veritable sunflower on a breeze.

ORLO

Conceptually he means. A woman.

VELEMENTOV

They were a strong Ally of Peter's. And the woman aspect.

Beat.

CATHERINE

Invite them to dinner. I will wave my sunny disposition in their faces and they will smile back and we will find the common ground that allows us to be as one in harmony.

VELEMENTOV

Right.

CATHERINE

Go in. I need a moment.

She walks away.

They look at each other.

VELEMENTOV

What's going on?

ORLO

I don't know. She is odd, she just kicked the ribs out of Peter over killing Tarzinsky but, there's something else going on. She looked deeply odd when I woke her.

VELEMENTOV

Baby might be releasing poison.

ORLO

I don't think they do that.

VELEMENTOV

Doctor are you?

5 CONTINUED: (3)

5

ORLO

No.

Shrugs.

6 **INT. PETER'S APARTMENTS - DAY**

6

Peter stands alone. Still a bit baffled. The door opens and

PETER

Ah, an apology is-

An arm appears and a tray slides in with a hunk of bread and a piece of cheese on it. He looks at it.

PETER (CONT'D)

No butter?!

No response.

PETER (CONT'D)

She'll calm down. And then I will accept her apology graciously. I can just...be alone and...

He picks up the violin. Starts playing.

Stops.

PETER (CONT'D)

Sounds fucking awful.
I need my violin tuned!

Nothing.

He kicks at the door.

PETER (CONT'D)

Do not ignore me!

Suddenly is angry.

PETER (CONT'D)

Fuckers! Let me out.

Nothing.

Smashes the violin, starts smashing up his room.

7 **EXT. TREE LINED WALK - DAY**

7

Catherine goes out into the garden, takes some breaths, walks around, stops. Seems to get emotional. Punches herself in the face.

Georgina comes into the garden, sees her.

GEORGINA

Empress.

CATHERINE

What?

GEORGINA

I have always felt a strong connection with you.

CATHERINE

We have had sex which I did not enjoy much and you have fucked my husband, which probably kept him from fucking me at times, so thank you for that. You have been loyal to him through a coup and still are, so this connection exists but is tenuous and conflicted.

GEORGINA

Right. So let us forget the past and focus on my future.

CATHERINE

I have no real interest in your future, Georgina.

GEORGINA

All Russians, you often say, are your concern. I am Russian.

CATHERINE

Well played.

GEORGINA

Thanks.

CATHERINE

What do you want?

GEORGINA

I have no place at court and feel perhaps in a prison with him.

CATHERINE

Isn't that what you wish?

GEORGINA

I have always been a woman who seeks betterment.

CATHERINE

I could never trust you if you offer the idea of some place with me.

GEORGINA

Then I seek a favor.

CATHERINE

I already did you a favor. I didn't kill you after the coup.

GEORGINA

And lifelong gratitude for that, but still I feel I need to be punished in some way for my disloyalty then.

CATHERINE

I have no interest in reprisals.

GEORGINA

I did punch you once as well, and have spoken ill of you many times. Called you a bitch, a cunt, a German.

CATHERINE

I see, and how would I punish you? I suspect you have an idea.

GEORGINA

Perhaps if I was exiled to France against my will.

CATHERINE

Take you and Grigor from him?

GEORGINA

If you see it that way, yes. I would deserve it.

CATHERINE

As would he. Granted. You are exiled. On one condition.

GEORGINA

Anything.

CATHERINE

When you get to France. Close your legs and open a book.

Catherine walks by her.

GEORGINA

(to herself)
German bitch.

Catherine walks through, sees Elizabeth waiting.

ELIZABETH
How are you today my dear?

CATHERINE
Angry.

ELIZABETH
So I hear. Why?

CATHERINE
I want this place to be better.
Yet this morning I was greeted
first thing with a dead body Peter
had stabbed nine holes in.

ELIZABETH
He is impulsive.

CATHERINE
He is a fucking animal. I have
locked him alone in quarters, no
one will speak to him until the
only thing he can hear is his own
heart beating and perhaps his inner
humanity will finally be heard by
him as the dying whisper it no
doubt is.

ELIZABETH
Oh dear. Locked in. By himself?

CATHERINE
Yes. He will have no one for weeks.
He will suffer for his crime.

ELIZABETH
That is a bad idea. He does not do
well alone.

CATHERINE
Good. Great. That makes it a good
idea.

ELIZABETH
I don't like the look in your eye,
it is uncommon for you.

CATHERINE
I am feeling uncommon for me.

ELIZABETH
His mother would lock him in for
days. He would go quite mad, we
would find him naked in a blanket,
covered in scratches, and blinking
uncontrollably.

8 CONTINUED: (2)

8

CATHERINE

Really? His mother you say.

9 **EXT. COURTYARD - DAY**

9

Grigor dances on the lawn. Peter is at the windows. Looks down.

PETER

Grigor! Grigor! Ha! Ha!

GRIGOR

ELEPHANT!

He mimes elephant.

PETER

Elephant!

GRIGOR

Elephant sucking his own cock!

He acts that.

PETER

Rich Grigor rich. Crab with crabs!

GRIGOR

What?!

PETER

Giraffe sucking elephant cock!

Georgina approaches.

GEORGINA

What the fuck are you doing?

GRIGOR

Entertaining him. When his mother would lock him in I would be down here and dance for him, sleep on the lawn so he could see me if he got scared. Went on for fucking weeks sometimes.

GEORGINA

Right.

GRIGOR

Do a funny little dance with me, like we're made of jelly.

She looks at him as he wobbles.

GEORGINA

I have to tell you something.

9 CONTINUED:

9

Peter looking down on them.

PETER
Jelly! Jelly.

Peter is yelling down at them

PETER (CONT'D)
Tits! George, your tits, wobble
them!

He watches Grigor stop and start the talk seriously to
George. They cross the lawn and away.

PETER (CONT'D)
Where are you going? Grigor! Where
the fuck are you going!

He bangs on the glass.

He hears something. Turns and sees the mummy enter. Pushed
in. Then the door closes.

PETER (CONT'D)
Mummy. What are you doing here?

10 **INT. STATE ROOM - DAY**

10

Velementov and Orlo sit in the state room. Catherine comes in
to the desk, has a shot of vodka and throws the glass at the
wall.

VELEMENTOV
Huzzah!

CATHERINE
Clearly I am in a mood.

VELEMENTOV
Seem good to me.

ORLO
You were right to exact revenge on
him.

CATHERINE
He killed Tarzinsky for what?
Calling him dickhead?

VELEMENTOV
Hmmm.

CATHERINE
You say hmmm, like it's reason
enough.

ORLO

Well legally it is reason enough.

VELEMENTOV

And the guy was a prick. So let's not grieve for him too much.

CATHERINE

What?

VELEMENTOV

He pissed in the corner and threatened to-

CATHERINE

It is legal? Expand on this Orlo before we right it and this court and country with it.

ORLO

Right. I mean there are rules around it.

CATHERINE

There are?

VELEMENTOV

They are complex.

CATHERINE

Explain them.

ORLO

One is allowed to kill for many reasons.

VELEMENTOV

Property dispute.

ORLO

Marital dispute.

VELEMENTOV

Bumping into you in the hall.

ORLO

Fucking your wife.

VELEMENTOV

Or son.

ORLO

Or daughter.

VELEMENTOV

Or pet.

ORLO

Ah yes, Smolny's brother.

VELEMENTOV

You cannot kill a serf, you can beat them.

ORLO

But not to death.

VELEMENTOV

There is a dark art where if you beat them and walk away and they die two minutes later.

ORLO

It was all legal. There are four hundred laws relating to it.

CATHERINE

That is absurd, we must rescind all. Today.

ORLO

It would require a regional summit of senators.

VELEMENTOV

I don't understand. You want to tell a man he can't kill another man if offended.

CATHERINE

Yes.

VELEMENTOV

But will you have the right to kill?

ORLO

The state you mean? We have to.

VELEMENTOV

People might take a dim view of that.

CATHERINE

Shut up.

VELEMENTOV

What?

CATHERINE

I am tired and I do not wish to be..

ORLO

Challenged?

CATHERINE

Explaining my brilliance to people
who think the earth is flat. I need
to lie down.

She does so, on the ground.

They stand there awkwardly a beat.

ORLO

I had sex last night with a woman.

VELEMENTOV

What?

ORLO

I thought a change of subject might
be helpful and that was the subject
on my mind.

VELEMENTOV

You wish to boast.

ORLO

No. It is the third time in my life
I have laid with a woman and while
not unpleasant it seems not really
worth the trouble.

VELEMENTOV

You're being preposterous. It is
marvellous even when not marvellous

She doesn't move still.

VELEMENTOV (CONT'D)

Perhaps a woman's perspective would
be helpful.

ORLO

It would be interesting.

CATHERINE

Sometimes people say words and I
just hear a buzzing in my ears,
this is one of those occasions.

VELEMENTOV

I may get Vinodel. You seem unwell.

CATHERINE

Perhaps.

VELEMENTOV

Should we-

ORLO

Um. Is the meeting over or are we just having a break?

No answer.

VELEMENTOV

I can't believe it was only your third time.

11 INT. GRIGOR AND GEORGINA'S APARTMENT - DAY

11

Georgina is packing jewels into a box, maid comes in with a trunk and starts packing things.

GRIGOR

Fuck. I don't want to leave Russia. And him. We should talk to her. Beg.

GEORGINA

Clearly after this morning she's not in a mood to be forgiving. Paris, Grigor.

GRIGOR

Fuck.

GEORGINA

I know, I'm devastated. But think of it. You and me. Alone in Paris. Paris! It is a new life. French butter.

GRIGOR

Fuck.

GEORGINA

There's no future for us here anyway. Did you not see what she did this morning?

GRIGOR

He has a plan.

GEORGINA

That she'll fail? I watched you two prattle on about truffle dogs and her come in like a blaze of light and power and I knew we are done here. You must trust my instincts.

GRIGOR

This is Russia, her light will slowly be enfolded by our natural darkness and will be snuffed out.

(MORE)

11 CONTINUED:

11

GRIGOR (CONT'D)

She will break and he will scoop
her and the country up and voila!

GEORGINA

So if he does we come back, and if
he doesn't we have a new life.

She kisses him.

GEORGINA (CONT'D)

I am fighting for us. Fight with
me. We will be alone at last. Isn't
that what you want?

She kisses him.

GEORGINA (CONT'D)

S'il vous plaît, mon amour.

GRIGOR

You know I love it when you speak
French.

GEORGINA

Just say merci and do this with me.
I beg of you.

GRIGOR

How do we tell him?

12 **INT. PETER'S APARTMENT - DAY**

12

Peter stares at his mum. He picks up a book to try and
distract himself from her. Puts it down. Goes to the window.

PETER

Where the fuck are you Grigor!?
Very fucking unacceptable!

13 **INT. PETER'S APARTMENT HALLWAY - DAY**

13

Elizabeth enters. The guards stop her.

EMILE

She said no one in.

ELIZABETH

I just want to talk to him.

ALEXI

Sorry.

ELIZABETH

I suppose if I broke the rules and did talk to him for a minute you would be within your rights to drag me from here into my apartments and treat me savagely.

CUT TO:

14 **EXT. PETER'S DINING ROOM - DAY**

14

Elizabeth sits at Peter's dining room doors.

ELIZABETH

Darling!

15 **INT. PETER'S ROOM - DAY**

15

Peter staring at mum. Rushes to the door.

PETER

Elizabeth. Get me the fuck out of here.

ELIZABETH

I fear you have made her cross in a way I have not encountered before, her sun is an angry red spitting fire.

PETER

I don't understand. Tarzinsky is a prick.

ELIZABETH

And he did call you dickhead.

PETER

Exactly. It's baffling that she thinks this is wrong...although...I...hmmm ok...

ELIZABETH

Oh dear. Although what and hmmmok what?

PETER

I did ask her, as I was clearly ill advised by you to, if there were was one thing I could do to improve myself.

ELIZABETH

And she said?

PETER

She saw my talent for violence as less than ideal.

ELIZABETH

So to reassure her of your love and your commitment to change for her you stabbed a man nine times a few hours later?

PETER

Hmmmm Fuck. I tried not to...but...

ELIZABETH

He called you dickhead.

PETER

Exactly!

ELIZABETH

Maybe she will cool. Then you need to apologize and in a way that will right this sinking ship though.

PETER

I can't stay in here alone, you know that.

ELIZABETH

I know my darling, that's why I brought you something.

She slips something under the door.

16 **INT. PETER'S ROOM - DAY**

16

Peter looks as a butterfly appears flat under the door and then takes flight.

PETER

Ha! Hello friend!

17 **INT. PETER'S DINING ROOM - DAY**

17

Emile has Elizabeth by the wrist and drags her along the floor.

ELIZABETH

Bye my darling!

She is dragged.

ELIZABETH (CONT'D)

You'll be needing a tighter grip.

He drags.

ELIZABETH (CONT'D)

No, tighter.

He drags.

ELIZABETH (CONT'D)

Oh, for God's sake just stop.
I'll just walk there myself and we
can figure it out when we get
there.

INT. SALON - DAY

Velementov approaches Vinodel, eats a giant dinner.

VELEMENTOV

Is that a bowl of wine?

VINODEL

It is. I assume you came with a
question as I know you would have
the good grace not to interrupt a
man who has a bowl of wine.

VELEMENTOV

The Empress is in a strange state.

VINODEL

She has a baby in here, a human
creature of fuck knows what evil
disposition, it poisons their
blood, and gives them a many hued
bile.

VELEMENTOV

I remember my wife, God rest her,
had a similar disagreeable
momentum. My concern is decisions
will get made that she would
otherwise not make.

VINODEL

So your question is, is there
anything we can do?

VELEMENTOV

Exactly.

VINODEL

We could give her a sleeping draft
that would have her sleep for days
at a time.

VELEMENTOV

Maybe rest would be good.

VINODEL

It has some side effects. Death occasionally, scabies often, a stutter guaranteed.

VELEMENTOV

Right. Probably too extreme.

VINODEL

I would prescribe..

VELEMENTOV

Yes.

VINODEL

Staying out of her way for the duration, it comes in waves. She I suspect has purple bile at present and we must wait for the wave to pass, when she has yellow she will be a docile lamb.

VELEMENTOV

She will never be that. But good advice all the same.

19 **INT. STATE ROOM - DAY**

19

Catherine lies alone on the floor. Her mind intensely busy. She gets up to go.

20 **INT. PETER'S APARTMENT - DAY**

20

Peter sits with paper and pen and a glass of wine, he watches the butterfly a second.

PETER

Question for you is, should I apologize to her? It is a sign of weakness that should fill her cup with disgust and loathing for me, but her mind is one of unique machinations and odd perceptions of the world, such as her strange aversion to random violence, so therefore it follows she may not even see apologies as weakness but instead see them as strength. We will risk it as I need her love and I need to be in that forest with Coco Ottina truffling. We are agreed. Let us write.

The butterfly lands next to him.

PETER (CONT'D)

You are a good companion my winged friend. Huzzah. I toast you!

He drinks his drink.

PETER (CONT'D)

Stay close to me while we do this.

He flips the glass and places it over the butterfly.

PETER (CONT'D)

Dearest Catherine. Beloved Catherine. More unique do you not think?

The door opens. A tray slides in with a letter on it. He doesn't notice, busy writing.

21 **INT. GREEN HALLWAY - DAY**

21

Catherine walks the hallway.

22 **INT. LEO'S APARTMENT - DAY**

22

The doors open. Catherine enters. She stares at the scene, dead tree, clothes on unmade bed. Dust. She takes it in. Takes a deep breath to steady herself.

Backs out. Pulls the door shut.

23 **INT. GREEN HALLWAY - DAY**

23

Marial sees Catherine coming toward her.

MARIAL

I was looking for you.

CATHERINE

I'm here.

She sees something and suddenly diverts into the salon, Marial is thrown.

MARIAL

What are you?

24 **INT. SALON - DAY**

24

Marial follows her into the salon. Can't see her. Then does, hiding behind a couch. Goes and crouches with her.

MARIAL

You hiding from someone?

CATHERINE

No. Of course not. I'm the fucking Empress. I don't hide.

Watches Basil walk by.

MARIAL

You should banish him, possibly kill him, I've got a bad feeling about him.

CATHERINE

You mean Archie has.

MARIAL

Why are you hiding from him?

She looks at her, is slightly reluctant.

CATHERINE

I had a dream.

MARIAL

Sex dream? Where you fucked him? I have one where a series of cocks are brought to me on trays by servants and I inspect them all and can never choose one I like.

Catherine looks at her.

MARIAL (CONT'D)

Alright, your dream?

CATHERINE

I saved Leo.

She gets emotional for a second, punches herself in the face.

MARIAL

What're you doing?!

CATHERINE

Reminding myself not to cry.

MARIAL

Pin a note to your dress. Fuck.

CATHERINE

The dream was right, a perfect plan, would've worked. Wait a week, let Peter relax, get Velementov to plan an assault on the guard unit to begin. Leo creates a routine, a walk to that clearing, they relax, he gives them plum vodka, but we've spiked it, they're now dizzy and confused.

(MORE)

CATHERINE (CONT'D)

Velementov and his men are there and Leo leads them into a trap. He runs, I put him in a box and send him to Venice until it's over. Since then I've thought of three other ways.

MARIAL

Ridiculous. My cocks dream is more realistic. And it doesn't matter now. He's gone. There's no use punching yourself inside and out. Cry. Be sad is all.

She stands.

CATHERINE

No. I have work to do. And being sad is a pathetic self-soothing indulgence now. And I will not fucking have it.

She gets up. Catherine walks off.

INT. PETER'S APARTMENT - DAY

Peter is writing. Hears yelling.

PETER

Grigor!

He rushes to the window. Grigor and George are on the lawn.

GRIGOR

The letters! The letters!

PETER

Do a funny dance! What letters?

He looks and sees the tray. Goes and picks it up. Two letters.

PETER (CONT'D)

Darling we're waving to you because we're being exiled to France. What the fuck?

GRIGOR

Oh yeah I think he's at the bit.

GEORGINA

This is heartbreaking.

GRIGOR

Look at his face.

PETER

Fucking.

(reads more)

I know you love her but, what a bitch. Unless she wants rid of me as she does secretly love you in which case, a sweet gesture, I leave that with you. Know that I love you, will miss your cock, your fun, your mercurial thrilling nature. Fuck.

He drops the letter. Looks at the window. Puts his hand on the window.

George cries a little bit.

GRIGOR

He's got mine.

GEORGINA

What did you write in the end?

GRIGOR

I couldn't write anything. I just -

26 **INT. PETER'S APARTMENT - DAY**

26

Peter looks at Grigor's. A drawing of a dog and two boys.

PETER

Us. Oh it's got a truffle in its mouth. Grigor you know me so well.

They wave and walk away.

PETER (CONT'D)

Fuuuuuuck.

He goes and sits.

PETER (CONT'D)

My best friends, butterfly, why would she do this to me.

He looks at the glass. The butterfly lies dead in the glass.

PETER (CONT'D)

Fuuuuuuck!

27 **EXT. COURTYARD - DAY**

27

Grigor and Georgina wave to Tatyana and Arkady as they leave. Tatyana and Arkady sad-faced. Until the carriage leaves the courtyard. They turn to each other.

ARKADY
This is great!

TATYANA
I know! We're his new best friends!

ARKADY
Exactly.

TATYANA
When he gets back in we will be
first run in the court.

ARKADY
I can be everything Grigor was to
him.

TATYANA
And I everything George was.

Beat.

ARKADY
What?

TATYANA
I hear the kids yelling
She veers off smiling to herself.

28 **INT. ORLO'S APARTMENT - NIGHT**

28

Orlo and a guy kiss as they tumble through his apartment
doors. Uncle Varnya sits on the bed serenely.

ORLO
Oh shit. Uncle Varnya?

UNCLE VARNYA
Dearest Vassily Abramovich Orlo.
I did not realise you-

ORLO
I never have, it is an experiment.

He looks to the man.

VARNYA
Wait outside young fellow.

The man goes.

UNCLE VARNYA
At home they sing your name across
the region. The impoverished but
brilliant boy we sent to court
years ago. Now owns it.

ORLO

Well I...I don't own it, obviously
I'm a big part of, integral part of
it.

UNCLE VARNYA

None of this would've happened
without you. I know that.

ORLO

That's actually true.

UNCLE VARNYA

And you wouldn't have happened
without us.

ORLO

I know. My gratitude is eternal.

UNCLE VARNYA

And now. Here we are. A chance to
rain that eternal gratitude upon
us. We have some needs.

ORLO

I am very much at the service of
the Empress.

UNCLE VARNYA

I'm sure it will not be a conflict,
for your heart will serve both
loves. That is your family's
fervent wish.

Orlo smiles awkwardly at him. Gets it.

ORLO

Right.

UNCLE VARNYA

A new road. Imagine the joy it will
bring. Four hundred miles straight
from sea through our great land,
access to the next regions. A dream
for us.

ORLO

I will... try my best.

UNCLE VARNYA

You will succeed.

ORLO

Right.

VARNYA

I will leave you to your
experiment.

THE GREAT #203	'Alone At Last'	31
28	CONTINUED: (2)	28
	He ups and leaves.	
29	<u>INT. PETER'S BEDROOM - NIGHT</u>	29
	Peter lies in bed. Eyes closed, opens one. Can see his mum's face in the moonlight, seemingly looking at him.	
	Rolls over. Faces away. Closes eyes.	
	Peers back over his shoulder. There she is.	
	Gets up. Goes over and turns the cabinet around to face the wall.	
30	<u>INT. CATHERINE'S APARTMENT - NIGHT</u>	30
	Catherine dressed for bed, Sylvana.	
	<p style="text-align: center;">SYLVANA</p> <p style="text-align: center;">Will you retire to bed now Empress.</p>	
	She stares at the bed.	
	<p style="text-align: center;">CATHERINE</p> <p style="text-align: center;">No. I have work to do. That is why I am here. Get Vinodel.</p>	
31	<u>INT. SALON - NIGHT</u>	31
	Basil sits reading. Archie sees him, wanders over.	
	<p style="text-align: center;">BASIL</p> <p style="text-align: center;">Patriarch. A pamphlet on the interpretation of omens sent by God. I found it in the library.</p>	
	<p style="text-align: center;">ARCHIE</p> <p style="text-align: center;">Ah. Omens.</p>	
	<p style="text-align: center;">BASIL</p> <p style="text-align: center;">God speaks through nature, it's creatures. One of our jobs to interpret. To help the people understand his meanings.</p>	
	<p style="text-align: center;">ARCHIE</p> <p style="text-align: center;">Indeed. A good read for the long carriage ride back home. Which I suspect should happen tomorrow don't you?</p>	
	<p style="text-align: center;">BASIL</p> <p style="text-align: center;">I am at yours and God's whim.</p>	

ARCHIE

That occurred to me too. And that is what God and I wish.

BASIL

I have a couple of things to tidy up for my parish before I leave.

ARCHIE

Tidy with haste.

BASIL

You are unhappy with me in some way?

ARCHIE

Not at all. You are a simple priest who I can tell is best at home with the simple people of his region interpreting antelopes appearing out of season and owls falling from the sky, not in the vicious swirling winds of court.

BASIL

Do you not find God keeps one rooted and stable no matter what the winds?

ARCHIE

I do find that actually. Well said. Happy travels.

Catherine and Vinodel.

VINODEL

A baby's mother needs sleep.

CATHERINE

Perhaps normal mothers do, I do not as I am an Empress and have much to do as that is why I am here, why I came to Russia. Do you have something to help me not sleep.

VINODEL

I have something for everything, not sleep, not speak, not fart, not shit, not cum, not blink, not wink, not-

CATHERINE

Just get it then. Without talking.

VINODEL

Indeed.

He rummages in his bag. She stares ahead.

VINODEL (CONT'D)

Nose or arse?

CUT TO:

Catherine snorts a line of purple powder.

CATHERINE

What is it?

VINODEL

Lavender, gunpowder and some plant oils and stuff, can't remember exactly but it's good.

It hits her, she smiles and nods.

CATHERINE

Thanks!

Walks out.

Velementov and Countess Belanova

VELEMENTOV

So Belanova should we perhaps go share a port in my apartments?

BELANOVA

It depends, how well do you fuck when drunk.

VELEMENTOV

So fuck first, port second.

BELANOVA

A definite plan.

VELEMENTOV

I had it in a different order, but we shall do it your way. Shall we?

Catherine comes past.

CATHERINE

Velementov we have work to do. My apartments now.

34

INT. ORLO'S APARTMENT - NIGHT

34

Orlo is in his apartment in bed, awkwardly with the guy after sex.

NOBLE GUY
That was good.

Orlo makes a non committal noise.

NOBLE GUY (CONT'D)
You ok?

ORLO
Uh huh.

NOBLE GUY
Read one of these books to me.

ORLO
You don't have...things to do.

Guy shakes his head. Lays back.

ORLO (CONT'D)
Right. In answer to your inquiry to that experiences goodness. To be honest, similarly disappointing to doing it with a woman. I thought perhaps because it was verging on unpleasant with a woman perhaps a man was more the carriage I should be riding in, but the road is different but the feeling much the same.

NOBLE GUY
Right. And the feeling is?

ORLO
I'd really rather be reading a book.

His door opens suddenly, Catherine and Velementov there.

CATHERINE
Orlo. I- oh hello.

NOBLE GUY
Empress.

CATHERINE
We have work to do.

ORLO
Yes! We do. Great. Brilliant. Good day sir.

35 **INT. PETER'S APARTMENT - NIGHT**

35

Peter still can't sleep. Gets up. Looks at the mummy case turned away from him. He pours a vodka and drinks it. Then another. Gets back into bed.

Beat.

Rolls over.

PETER

I know what you're thinking.

Beat.

PETER (CONT'D)

And you're wrong.

Gets up goes and turns her around. Looks at her,

PETER (CONT'D)

I don't mean to say wrong, sorry, you may misconstrue the situation as I have not brought you into my cunning plan. I can see you are upset by this. And think perhaps that I lost the empire and what would my father think and what a fuckhead, but I have a genius plan. And I know you will roll your eyes and you have commented before that perhaps my brain and way of thinking is that of a peasant kicked in the head by a horse, an affectionate jest I know. You see I love her and she loves me...am I talking to much? You hate that I know but...my throat is quite dry as happens with you at times and I feel a bit shaky and the room vibrates a little, how do you make it... I just need to sit...

He goes sits and drinks some more vodka.

36 **EXT. FOREST FREEWAY - NIGHT**

36

A carriage and horses.

37 **INT. CARRIAGE - NIGHT**

37

Grigor and George reassemble their clothes after fucking.

GRIGOR

Merci madame.

GEORGINA
Au contraire, merci monsieur.

GRIGOR
I guess it will be fun.

GEORGINA
I went there as a girl and loved
it.

Beat. They both stare out the windows.

GRIGOR
I'll miss the trees.

GEORGINA
They have trees.

GRIGOR
I can't stop thinking. Who's
dancing for him. When he looks out
that window now, and no one's
there.

GEORGINA
He'll be fine. He's clever. Well
maybe not clever, but... canny.

Beat.

GRIGOR
Stop the carriage!

GEORGINA
What? What are you doing?

GRIGOR
We should stay. We can find our way
out of this.

GEORGINA
We're banished.

GRIGOR
He needs us.

GEORGINA
I need you. To go to France with
me.

GRIGOR
I can't.

GEORGINA
Are you kidding? You have spent
years trying to get me alone.

GRIGOR

I love you. I want you. I just, he
needs me right now.

GEORGINA

So do I. Come with me.

GRIGOR

You come with me.

They stare at each other in a stand off.

38

INT. CATHERINE'S APARTMENTS - NIGHT

38

Catherine stares at a giant series of books.

ORLO

That is all the legal codes, some
sixteen thousand.

CATHERINE

So we will read them all and find
all the laws we wish to repeal.

VELEMENTOV

Christ I hope you don't mean
tonight.

CATHERINE

Of course I do.

ORLO

It is very la-

Katya enters in nightgown. Bleary eyed.

VELEMENTOV

Ah, the scent of freshly slept
woman.

CATHERINE

Ah Katya, the children must read
Sophocles.

KATYA

Of course Empress. Sophocles. He's
great.

CATHERINE

Now.

KATYA

Now, now?

CATHERINE

Yes now now. Wake them, there is no time to waste filling their young brains. Go!

KATYA

Thank you Empress.

CATHERINE

Moving on, I would like to invite scientists from all over Europe for a competition and we will beat them all.

ORLO

Most of our good scientists left.

CATHERINE

So offer them as much money as it takes to come back, and keep offering until they say yes. Now to transport in the regions. Examination of routes.

ORLO

Ah I had an idea, a road four hundred miles long through a single region, maybe from the sea would send a message of modernization.

CATHERINE

Brilliant Orlo.
Maybe. Hmmm what would be a good region for this.

He stares at the map on her wall.

ORLO

Maybe Reograditch. From sea to the farms to the cities, one road.

CATHERINE

I love it. Done.

ORLO

Well that seems a good amount of work for -

VELEMENTOV

Indeed, I actually have an assignation of sorts. You ever get that touch of a woman on your arm and it doesn't leave you until your body has melded with hers in ecstasy.

CATHERINE

Are you aware you're talking out loud Velementov?

VELEMENTOV

Long day.

ORLO

We have probably done en-

CATHERINE

I am not tired, we have a country to run, to transform, people spilt blood for us and we will repay it with sweat and toil.

Basil enters, bleary eyed.

CATHERINE (CONT'D)

Ah Father Basil. We need to talk of the church. I feel it can be different, better.

BASIL

I agree.

CATHERINE

What should it be?

BASIL

A church more for the people and less about wealth and power.

CATHERINE

Exactly! All this politics and money and old men who won't look at a woman. You look at women.

BASIL

All time. A God given pleasure.

VELEMENTOV

Amen.

CATHERINE

I feel a younger generation of leaders could help that.

BASIL

I'm sure their are good men who-

CATHERINE

Look at this handsome, handsome, egoless, holy man we have before us. Gentlemen, applause, for an actual man of goodness.

Orlo and Velementov applaud.

ORLO

The patriarch and archbishop of court are usually two different people. The Emperor traditionally names his own archbishop.

CATHERINE

Well that is one tradition I would like to keep. Father Basil, you are now my archbishop at court.

BASIL

I...I am a simple man.

CATHERINE

And that is what I need.

BASIL

I am overwhelmed, and honoured. You are as Leo said, a very soft heart.

CATHERINE

And now our chat is done. We will work for the good of the people together and perhaps we will have enemies in the church and if we do we will smite them down in a very Old Testament way.

He nods. Exits.

CATHERINE (CONT'D)

Now I have bought a lot of art. Also I want to build a gallery next to the palace, something small, so we can go visit it, and drink it in and let it change us all. So much to do! It's dizzying and fun is it not?

They smile weakly. As she drinks a shot and throws the glass at the wall. Orlo passes a note to a maid.

CATHERINE (CONT'D)

Huzzah!

39 **INT. MARIAL'S BEDROOM - NIGHT**

39

Marial is awoken by Yula.

MARIAL

Yula, someone better be fucking dead.

YULA

Sorry. No one's dead. But it does seem urgent.

39 CONTINUED:

39

She sees the note. One word. Help!

40 **INT. CATHERINE'S APARTMENTS - NIGHT**

40

Catherine, Orlo and Velementov pore over a document.

CATHERINE

So if you look at page 49 the word thusly. I don't like the word, it seems stupid. Thusly, what does that mean? It sounds like the name of a Norwegian stable boy.

ORLO

I'll just take it out.

CATHERINE

And thusly, he took it out. Ha! Come on spark up you two.

VELEMENTOV

Ha. Thusly.

CATHERINE

Actually let's get Vinodel to give you some purple snuff. And thusly they were energized. Page 50!

Marial comes in.

MARIAL

Gentlemen, the ladies need a moment.

CATHERINE

We're working Marial.

MARIAL

I am your best friend and need to talk. That is the prerogative of a best friend, in the madness of the night when one has a problem, we are there for each other.

CATHERINE

I don't wish to discuss my problem.

MARIAL

Who said it was about you. It is mine and I need your help with it so you two can fuck off and run Russia later.

The two men gratefully get up.

ORLO

We probably should give you a minute actually.

VELEMENTOV

Only polite.

ORLO

(to Marial)

Thank you.

They go.

CATHERINE

Ok. What is your problem?

MARIAL

I am kept up late worrying for my friend.

CATHERINE

Do not. Solved. Go. I just need to work now.

MARIAL

I fear you will make yourself and those around you suffer and perhaps the country as well. An angry seemingly out of control woman is not looked on kindly. Trust me on that.

CATHERINE

This country needs changing and if people must suffer then they must, isn't that Russian after all.

MARIAL

Is that why you're making Peter suffer?

CATHERINE

I am teaching him a lesson. Cutting a throat or a nice piece of cheese are all the same to him. Leo is dead because of him. And me.

MARIAL

He was fighting for his empire, like you were.

CATHERINE

Are you fucking defending him!?

MARIAL

I'm not defending. Just...this is Russia.

CATHERINE

Not anymore! Go.

MARIAL

I will not go.

CATHERINE

Ok, what do you wish to say to help me. Say it and it will magically heal me.

MARIAL (CONT'D)

What would Leo say?

CATHERINE

'I can't believe you let them kill me you fucking cunt.'

Marial stares at her.

MARIAL

What would Leo say?

This stops her a beat.

CATHERINE

Forgive. Live.

MARIAL

So listen to him.

Catherine nods. Sits. Wells. Punches herself in the face.

MARIAL (CONT'D)

And for fuck's sake cry.

41 **INT. PETER'S APARTMENT HALLWAY - NIGHT**

41

Peter's guards look at each other.

PETER OS

Fucccckkkkkk!

42 **INT. PETER'S APARTMENT - NIGHT**

42

Peter stands bottle in one hand, drunk and raging at his mother.

PETER

And when I had that shaking disease the fucking doctors could not resolve when it was clearly from a swallowed bee, you would just come in and say, still doing that is he? Whereas Elizabeth would lie with me and hold me 'til I calmed.

(MORE)

42 CONTINUED:

42

PETER (CONT'D)

I remember Igor saying about you being mean and his mother being better and her kindness and you saying Igor is a cunt ...and.....that was Igor.

He takes a drink.

PETER (CONT'D)

I remember once you came in and stuck a pin in me and left and I sat there wondering what I'd done to get you to stick a pin in me. And I still wake up some mornings wondering. And the answer that floats by occasionally that I refuse to grab is... nothing actually. Nothing!!! It seems to me you are perhaps a fucking mean person who I love anyway which seems very good of me and worthy of some acknowledgement on your part!

He stares at her.

PETER (CONT'D)

But as usual, nothing!!!

He hurls a chair at the cabinet, the glass shatters. Mum falls out. Shatters on the ground.

PETER (CONT'D)

Mother!

He goes and holds her, bones go everywhere.

43 **INT. CATHERINE'S BEDROOM - DAY**

43

Catherine lies on her bed. She gets up.

44 **INT. PETER'S APARTMENT - DAY**

44

Peter wakes up on the floor, passed out.

Mother is laid out, half built, bones everywhere.

PETER

Mother! Fuck
Ok, ok. Um where was I?
This one, arm, hand, small bone in arm. Fucking human body. Bullshit.
A bear is simple.
THAT'S. AH YES ! Yes.
YES. Brilliant.

He grabs the head. Picks it up gingerly, kisses it on the lips, goes to place it on her neck. It breaks in his hands into three pieces.

He shrieks.

PETER (CONT'D)

Fuck. Oh fuck.

Puts it down, pushes himself away from it.

Catherine enters.

CATHERINE

Oh shit.

PETER

I broke her. Her head, everything.

CATHERINE

Oh shit. I'm sorry.

PETER

Fuck. I don't think I can put her back together.

CATHERINE

No. Doesn't look good I agree.
Sorry I was being cruel to you.
Putting her in here.

PETER

Oh, I thought you thought it was a nice thing to do, having mother to keep me company.

CATHERINE

You have an overly benevolent view of me.

PETER

I love you. Though your ruthlessness which I know of already has taken me aback this last day.

CATHERINE

I am not ruthless. Not like you.

PETER

You actually believe that don't you.

CATHERINE

I am sorry for my anger.
I had a bad dream.

PETER

Was it about an otter who feasts on human hair?

CATHERINE

No. Why would it-

PETER

Many people have that dream, it is fascinating how many people respond yes! An otter! When asked.

CATHERINE

It was not about an otter. Guard! Let him in.

The truffle dog comes in.

PETER

Ah Coco Ottina. You are allowing me to go?

CATHERINE

I am, under guard of course, forgiveness will perhaps soften both our hearts.

PETER

Thank you.

She nods, goes to leave

PETER (CONT'D)

What was your dream about? If not an otter.

She looks at him.

CATHERINE

Leo.

PETER

(shrugs)

You did as you had to. Let it go like a bluebird off a tree in the spring.

CATHERINE

How can you be so fucking blithe about it!

PETER

I am not! I even mentioned Leo in my apology to you.

He scrambles to the table, grabs his letter.

PETER (CONT'D)

'I am sorry you hate my violence but it has served me well, and when one does not have a capacity for it one easily gets knifed and flayed by those who do. Look at Leo for instance, he had a proclivity for peaches and sonnets but not knives and bloodshed and now he is dead. Not saying it's his fault, but being a marrowless lobcock didn't help him did it? My sincerest apologies I upset you however, I will try to kill less. Now that's dealt with, I would like to go truffling as-

She stares at him.

CATHERINE

You do not care. At all.

PETER

I just apologized, did you not hear it? I shall read it again.

She grabs the dog.

CATHERINE

Don't bother! Dog! We are going.

PETER

Oh for fuck's sake.
If you'd wanted to save him you would've.

She stares at him outraged.

CATHERINE

I didn't know how!

PETER

I am going to walk over there and kiss you and we will see why you didn't want to know.

She grabs the dog and exits.

PETER (CONT'D)

You said I could go truffling!
Fuuuuck!

A smattering of noble men, women and children heading out to search for truffles with their dogs. Elizabeth walks alone.

45 CONTINUED:

45

Sees Catherine crossing the lawn with Coco Ottina running next to her.

Marial walks toward her.

MARIAL

What happened? What are you doing?

CATHERINE

I'm going to find the first truffle and then burn it in front of him.

MARIAL

So you let go of the anger then?

She keeps walking.

MARIAL (CONT'D)

Do you want help?

CATHERINE

No!

She keeps walking. Elizabeth joins Marial.

ELIZABETH

How is she?

MARIAL

She had a dream.

46 **INT. PETER'S APARTMENT - DAY**

46

The door opens, a guard puts his arm in to slide a tray in. A hand reaches out grabs the arm. Peter pulls the guards inside, slides him across the room.

The other guard comes in, Peter knocks him out. Then runs.

47 **INT. LONG HALLWAY - DAY**

47

Peter runs hard through the nobles.

48 **EXT. FOREST - DAY**

48

Peter runs into the forest. Passes some truffling nobles.

PETER

I'll find it myself.

He starts sniffing at the ground.

49 **EXT. MOSS FOREST / CLEARING - DAY**

49

Catherine is walking through the trees trying to follow the dog. And tripping. She falls.

CATHERINE

Come back!
Fuck.

She keeps walking. Can't see it anywhere.

CATHERINE (CONT'D)

Dog! Dog!

Pushes her way into the clearing.

It's the clearing where she said goodbye to Leo.

She has a flash frame of Leo greeting her.

She sits on the ground. Breathing hard.

50 **EXT. FOREST - DAY**

50

Peter moves through the forest. Hears a noise.

Follows it through the trees.

Comes to a clearing to see Velementov fucking Belanova against a tree from behind.

VELEMENTOV

Is it not marvellous!

BELANOVA

It is. It is

Peter walks out into the clearing, they don't hear or notice him. He stands right next to Velementov for a beat.

PETER

Jesus Velementov, is that really how you fuck? Like an angry warthog with no control over your lower body.

VELEMENTOV

Fuck!

Startled he pulls away.

PETER

Countess Belanova are you drunk?
Look who you're fucking?

Velementov is rapidly pulling up his pants.

PETER (CONT'D)
Yeah pull your pants up fatso!

BELANOVA
He is a hero.

PETER
He is a thimble cocked warthog who smells like an anchovy wrapped in shit.
Oh look now, he's getting his gun.
You really going to shoot me?

VELEMENTOV
I am.

PETER
Catherine will not allow it.

VELEMENTOV
I did not know you were loose. I was in the forest hunting and I thought you were a syphilitic deer.

BELANOVA
I'll back that story.

PETER
Traitor!

He shoots. Misses.

PETER (CONT'D)
Fucker.

Peter runs.

VELEMENTOV
Run!

They run through the forest. Velementov shooting . Peter trips and falls. Velementov advances toward him smiling.

PETER
You would shoot a man in cold blood.

VELEMENTOV
Not a man. You.

The truffle dog suddenly runs into their space. They look at him.

PETER
Coco Ottina!

He goes and starts digging furiously.

TOGETHER

Truffle fucker!!

They head to the truffle spot as he digs.

PETER

Why did you say that?

VELEMENTOV

It's what we used to say.

PETER

We?

VELEMENTOV

You and I when we found it as we did, would always yell it.

PETER

I was with Father.

VELEMENTOV

Peter the Great would launch the hunt and get bored and head off to drink and fuck, it would end up just us.

PETER

I remembered it as him.

Velementov sees it's disappointing.

VELEMENTOV

We never failed though, for five years when you were a kid. Remember when we found six under that chestnut tree. And another you kept yelling! And another!

PETER

I do.

VELEMENTOV

Such joy on your face.

The dog digs it up. They look at the truffle.

VELEMENTOV (CONT'D)

Ah, a good size.

PETER

Smell.
They do. I'd rather eat that than pussy.

(MORE)

50 CONTINUED: (3)

50

PETER (CONT'D)

Unless it is pineapple tasting pussy, though that is remindful of summer, whereas this is deepest Autumn, so it is a matter of, as I always say, respect the seasonality of things.

VELEMENTOV

Ha. I have forgotten your.
..curious inimitableness. Bread

He pulls bread and a knife. They sit. Eat.

51 **EXT. MOSS FOREST - DAY**

51

Catherine sits in the field.

She wells up. Punches herself in the face, a bit harder than she wanted to.

CATHERINE

Ow. Fuck

Starts sobbing.

52 **EXT. FOREST - DAY**

52

Peter and Velementov sit and eat truffle on bread. Peter considers Velementov a moment.

PETER

Question. Why did you betray me?
You had been in my family for years
and we treasured you as we might
our finest horses or furniture.

VELEMENTOV

Flattered indeed. I loved your
father.

PETER

But you abandoned me? His son.

VELEMENTOV

Hmm, well I suppose if I excavate
to the root of it...you were a
fucken terrible leader.

PETER

What? An absurd idea.

VELEMENTOV

You also kicked me, called me fatso
and made me do funny dances and yet
I had been nothing but kindness to
you as a boy.

PETER

Because you were losing the war and making me look bad.

VELEMENTOV

You were always in my fucking way. I could've won. I am a talented general.

PETER

Between the coup and the war on Sweden your talent seems to be for killing Russians. Just an observation.

VELEMENTOV

Fucker! I will fucking choke you to death with this whole truffle rammed down your throat.

PETER

A lovely way to die, I have dreamed of it strangely.

VELEMENTOV

You know why we won the coup?

PETER

I got hungry.

VELEMENTOV

No, she inspires.

PETER

And I do not?

VELEMENTOV

You're a fucking idiot. You don't care for the people, for anyone. You are careless with people, their pain.

PETER

Right. You shoot straight when you shoot.

VELEMENTOV

But then no one cared for you much as a boy.

He hands him a flask.

PETER

Thanks.
My parents did not like me much did they?

Velementov shrugs.

VELEMENTOV

Fuck em.

PETER

Fuck em?

VELEMENTOV

They're dead. Fuck em.

Peter laughs at the idea.

PETER

Fu...funny.

53

EXT. MOSS FOREST - DAY

53

Catherine lies in the field on the ground. Dirty and tear stained. Marial and Elizabeth come out of the forest and see her.

ELIZABETH

There you are.

MARIAL

We've been looking for you.

ELIZABETH

We can walk on if you need time.

MARIAL

Or sit with you?

CATHERINE

I lost the dog.
And I lost Leo. I think to be completely honest, I'm very, very sad. Do you think I could've saved him?

ELIZABETH

No. I think the dream is just a wish, you knew in the moment the truth of what you had to do. And you did it.

MARIAL

You love Russia. You broke your own heart for it.

CATHERINE

Peter told me I'm ruthless. He knows me well sometimes.
I don't know what to do with it.
This feeling.

ELIZABETH

Suffer it, shed bitter tears for
it, and yet live anyway.

MARIAL

It is the Russian way.

CATHERINE

Today I am very Russian then.
You want to walk back now?

Catherine smiles, they help her to her feet.

CATHERINE (CONT'D)

I will miss Leo forever.

MARIAL

There'll be others.

CATHERINE

There'll never be another Leo.

ELIZABETH

But there might be an Anton.

MARIAL

A Grigory.

ELIZABETH

A Pierre.
The French are very good. First
love is good, but I also recommend
twenty first.

She nods.

Katya and the girls school pass on the other side of the
clearing.

KATYA

Antigone wants to bury him, but
that is going to be a big problem.
And Sophocles play deals with
issues of death, and war, and is
just amazing.

They follow along with small books. They take it in for a
beat.

CATHERINE

Let us go. There is much to do.

She takes their arms. They walk.

Velementov leads Peter out at gunpoint.

VELEMENTOV
That was a good truffle.

PETER
Indeed. Do you think I could
change, be a better man.

VELEMENTOV
Probably not.

PETER
Fuckler.

Grigor appears at the edge of the forest.

PETER (CONT'D)
Grigor!

GRIGOR
Huzzah!

They embrace.

END OF EPISODE.