



**THE WHITE LOTUS**

**(SICILY)**

**"That's Amore"**

**Episode #205**

**Written by  
Mike White**

**Directed by  
Mike White**

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# THE WHITE LOTUS

## "That's Amore" Episode #205

### CAST LIST

CAMERON SULLIVAN.....	THEO JAMES
DAPHNE SULLIVAN.....	MEGHANN FAHY
ETHAN SPILLER.....	WILL SHARPE
HARPER SPILLER.....	AUBREY PLAZA
BERT DI GRASSO.....	F. MURRAY ABRAHAM
DOMINIC DI GRASSO.....	MICHAEL IMPERIOLI
ALBIE DI GRASSO.....	ADAM DIMARCO
TANYA MCQUOID-HUNT.....	JENNIFER COOLIDGE
GREG HUNT.....	JON GRIES
PORTIA.....	HALEY LU RICHARDSON
LUCIA.....	SIMONA TABASCO
MIA.....	BEATRICE GRANNO
VALENTINA.....	SABRINA IMPACCIATORE
ISABELLA.....	ELEONORA ROMANDINI
ROCCO.....	FEDERICO FERRANTE
JACK.....	LEO WOODALL
QUENTIN.....	TOM HOLLANDER
SALVATORE.....	LUCIO PATANE*
ALESSIO.....	LORENZO SCALZO*
HUGO.....	PAOLO CAMILLI*
MATTEO.....	FRANCESCO ZECCA*
SOMMELIER.....	
WAITER.....	
MAITRE D'.....	
MALE GUEST.....	

# THE WHITE LOTUS

## "That's Amore" Episode #205

### SET LIST

#### INT.

ALBIE'S ROOM  
DOMINIC'S ROOM  
SPILLER ROOM  
TANYA'S ROOM  
PORTIA'S ROOM  
WHITE LOTUS  
- LOBBY  
- LOUNGE  
- BREAKFAST RESTAURANT  
- DINNER RESTAURANT  
TEATRO \*  
VILLA FUOCO  
- TANYA'S ROOM  
HALLWAY  
QUENTIN'S YACHT

#### EXT.

BEACH  
ETNA WINERY  
IONIAN SEA  
PALERMO RESTAURANT  
QUENTIN'S YACHT  
TAORMINA STREET  
VILLA FUOCO  
WHITE LOTUS HOTEL  
- POOL  
- PATIO  
- GARDENS  
- RESTAURANT  
PIAZZA \*

**THE WHITE LOTUS**

**"That's Amore"  
Episode #205**

**DAY/NIGHT BREAKDOWN**

**SCENE #**

**SCRIPT D/N**

1-20.....D5  
21-27.....N5



4

TANYA (cont'd)

Two nights at Quentin's palazzo,  
then they're gonna bring us back  
here. They might throw a party for  
me. So pack some cute things. Do  
you have any cute things?

PORTIA

I... yeah.

TANYA

What's wrong? Are you sick?

PORTIA

There's someone here sleeping.

TANYA

What?! Who? The nephew?

PORTIA

Yeah.

Jack lets out a sleepy SNORT.

TANYA

Good for you. Portia! We're  
leaving after breakfast so get  
packing.

Tanya hangs up. She continues packing in an upbeat mood.

5

**INT. SPILLER ROOM - MORNING**

5

ETHAN opens his eyes and checks the time. It's time for his  
morning run.

He gets up and heads to the bathroom, leaving a sleeping  
HARPER alone in the bed.

6

**INT. BATHROOM - CONTINUOUS**

6

Ethan enters the bathroom. As he squeezes toothpaste onto  
his toothbrush, he notices...

...THE CONDOM WRAPPER - intentionally left in the center of  
the pristine bathroom counter for him to find.

Ethan stares at it, confused and disturbed.

7

**INT. SPILLER ROOM - CONTINUOUS**

7

Ethan steps out of the bathroom, holding the wrapper.

(CONTINUED)

ETHAN

Harper.

Harper opens her eyes, but says nothing.

ETHAN (cont'd)  
(holds out wrapper)  
What is this?

HARPER  
You tell me.

ETHAN  
Did you put this on the counter?  
(no response)  
Where did you get it?

HARPER  
I found it yesterday.

ETHAN  
Where?

HARPER  
On the couch.

Harper points toward the couch by the entrance.

In an instant, Ethan puts it all together.

ETHAN  
It's not what you think. I didn't  
do anything. It wasn't *me*.

Harper sits up in bed and just looks at him.

ETHAN (cont'd)  
It wasn't me. It was...

Ethan points toward Cameron's room.

ETHAN (cont'd)  
I swear to God.

HARPER  
He had sex on the couch - in *here*?  
With who?

ETHAN  
With these Italian girls we met at  
the bar.

HARPER  
*Girls?* How many girls?

(CONTINUED)

ETHAN

Two. They were, you know, hookers.

Harper lets out an EXHALE of amazement, shaking her head.

HARPER

You met two hookers at the bar and brought them back to *our* room - and Cameron had sex with them on the couch. *Both of them?*

ETHAN

I don't know. I don't remember. I was really out of it.

HARPER

And you were doing what? Watching them or what?

ETHAN

I was... honestly, I was just sitting here. I was fucked up.

HARPER

And you didn't do anything with these hookers? These *two* hookers?

ETHAN

I swear to God. One of them tried to kiss me. But nothing happened. We took Molly.

HARPER

What?

ETHAN

I didn't do anything. I was just partying.

HARPER

On Molly? With two hookers?

ETHAN

I know it sounds bad.

HARPER

Yeah, it sounds bad. I go away for one night and you end up doing Molly with hookers and there's a condom wrapper on our couch? What the fuck?

(CONTINUED)



ETHAN

I swear to you. I'm not lying. I didn't do anything.

HARPER

You already *have* lied to me.

ETHAN

No, I haven't.

HARPER

I gave you multiple chances yesterday to tell me what happened and you totally bullshitted me.

ETHAN

I didn't tell you everything, yeah.

HARPER

To say the least!

ETHAN

Cameron begged me to not say anything. My worry was that you might say something to Daphne.

HARPER

*That* was your worry?!

ETHAN

I'm sorry. I fucked up. But to be honest, I feel like you should feel good about the fact that I *didn't* do anything - I mean, in those circumstances.

Harper lets out a derisive SCOFF.

HARPER

Are you insane? Who are you?

ETHAN

Please don't make a bigger deal of this than it is. Please. I just partied - that's all.

Ethan crosses to the bed and sits down. She shakes her head at him with pained disbelief.

Ethan gives her an insistent look.

ETHAN (cont'd)

I'm not a liar.

(CONTINUED)

HARPER

Well - you're on your way.

Harper rises from the bed. Ethan watches her as she crosses to the bathroom and closes the door.

**INT. ALBIE'S ROOM - MORNING**

Albie watches as Lucia gets her belongings together.

ALBIE

Can I see you again? I have to hang out with my family today - but maybe tonight?

LUCIA

Yes, of course.  
(delicately)  
Do you have my... money?

ALBIE

Money?

LUCIA

It's two thousand for over nights.

ALBIE

Ummm... for what?

LUCIA

For *me*.

Albie's mouth drops. He now realizes what's going on.

LUCIA (cont'd)

I thought you knew.

ALBIE

I had no idea.

LUCIA

It's okay. It's okay.

ALBIE

No, look, I've never done that before - I just figured... but I...

LUCIA

You didn't know. It's okay. I had fun. I like you. You're nice. You don't have to pay.

ALBIE

Wait. But now I feel bad. I can get the money but I don't have it right now.

LUCIA

It's okay. It's just... there's a man - he will ask me for the money... he's crazy...

ALBIE

You mean, like your pimp?

Lucia shrugs and nods.

ALBIE (cont'd)

Well, I don't want you to get in trouble or... I'll get the money now. I'll go to the bank.

LUCIA

No, no. It's okay. Maybe we can still meet later?

(off his look)

Now, you don't want to see me again. I understand.

ALBIE

No, I want to see you. Sure, I want to see you. For sure!

LUCIA

I'm sorry I didn't tell you. I thought you knew.

Albie shakes his head.

LUCIA (cont'd)

I do like you.

ALBIE

I like you, too.

LUCIA

I hope I see you again.

ALBIE

You will.

(off her sad look)

Tonight. And I'll get the money. It's not a problem. Don't worry.

Lucia gives him an appreciative smile. Then she kisses him.

(CONTINUED)

He kisses her back - real sparks between them.

LUCIA  
*Arrivederci.*

Lucia exits. Albie stands there, his mind blown.

**INT. WHITE LOTUS BREAKFAST RESTAURANT - MORNING**

Tanya prattles as a groggy Portia picks at her breakfast.

TANYA  
I talked to Billy Offer last night  
about getting the marriage  
annulled. How did I not see the  
signs, Portia? Do you think I'm  
oblivious?

Portia is distracted, she spots...

...Albie entering the breakfast area. Albie sits down with  
DOMINIC and BERT. As Albie looks in her direction...

...Portia looks away from him and back at Tanya.

TANYA (cont'd)  
Sometimes I think I should have  
started that spa for poor women  
with that girl from Maui. She was  
a real healer. But sometimes  
healers can be a little witchy. Do  
you think she put a curse on me?

ACROSS THE RESTAURANT

Dominic scrutinizes Albie.

DOMINIC  
How was your night? You have fun?

Albie nods, distracted.

BERT  
Today's the big day. Going to  
visit the motherland.

DOMINIC  
Wouldn't it be cool if we actually  
found some blood relations? Marty  
Fiorina did something like this,  
but in Puglia. He found his whole  
extended family. They had a big  
lunch - drank wine - took photos.

BERT

A real homecoming. That would be nice.

ALBIE

I need to go by the bank. I need some Euros.

DOMINIC

(takes out his wallet)  
How much do you need? I can give you two hundred.

ALBIE

I need more than that.

DOMINIC

For what?

ALBIE

For whatever. Something. Does it matter? I gotta go by the bank.

Dominic instantly puts it together - his eyes widen.

ALBIE (cont'd)

What?

Dominic shakes his head and sips his espresso. He sees...

...Lucia and Mia, at the buffet. They fill their plates with free food.

Dominic watches them - then looks back at Albie.

ACROSS THE RESTAURANT

Ethan, Harper, CAMERON and DAPHNE are eating breakfast. Mia and Lucia pass by their table.

Ethan spots them - a look of dread, he averts his gaze.

Lucia sees the men and whispers to Mia.

LUCIA

(in ITALIAN)

Those guys owe us money.

LUCIA

(in ITALIAN)

Quei due ci devono dei piccioli.

Mia and Lucia continue walking.

Back at the table, Cameron munches a *croissant*.

CAMERON

Daphne's pissed at me.

(CONTINUED)

Ethan and Harper both look up in unison.

CAMERON (cont'd)  
She thinks we partied without her  
and now I've lost my mojo.

DAPHNE  
(to HARPER)  
They had their big night out  
without us - not cool.

CAMERON  
So I ordered a car so we can hit  
some of these wineries on Etna.  
Little wine tasting, little day  
drinking...?

DAPHNE  
The wine's supposed to have lots of  
minerals from the volcanic soil.

CAMERON  
Healthy wine.

DAPHNE  
We can get drunk and tomorrow our  
skin and hair and nails will be  
glowing.

CAMERON  
What do you guys think?

A sheepish Ethan looks over at Harper.

ETHAN  
Yeah, if it's good with Harper.

HARPER  
Yeah. Why not? Let's get drunk.  
Maybe we can find some Molly - and  
really rage.

Harper casually rises and heads to the buffet.

Cameron throws a sharp look at Ethan. Ethan smiles, dumbly.

Lucia and Mia have brought their plates out to the garden.  
Mia gives Lucia an excited smile. THEY SPEAK IN ITALIAN.

MIA  
I sang well last night. What if they gave me the job here?

MIA  
Ho cantato bene ieri sera. Pensa se mi danno il lavoro qui...

LUCIA  
After you murdered their piano player?

LUCIA  
Dopo che gli hai ammazzato il pianista?

MIA  
Do you think he's dead?

MIA  
Dici che è morto?

LUCIA  
This is a lucky week for us, Mia. I feel it.

LUCIA  
Questa è una settimana fortunata per noi, Mia. Me lo sento.

MIA  
You do?

MIA  
Te lo senti?

LUCIA  
This boy is rich - and very innocent.

LUCIA  
Sto caruso è ricco - e innocente. Assai.

MIA  
What are you thinking?

MIA  
Che stai pensando?

LUCIA  
I'm thinking - maybe we won't be punished after all.

LUCIA  
Sto pensando - forse forse, niente punizione.

Lucia gives Mia a hopeful smile. Mia then sees...

...VALENTINA, crossing the gardens, walking toward the hotel.

Mia rises, waving her hands.

MIA  
Excuse me!

MIA  
Mi scusi!

Mia chases after Valentina. She catches up with her.

MIA (cont'd)  
*Signora!* Did you hear?!

MIA (cont'd)  
*Signoraaa!* Hai saputo?

VALENTINA  
My name is Valentina. Hear what?

VALENTINA  
Mi chiamo Valentina. Saputo cosa?

MIA  
About my singing? I took over for Giuseppe last night - at the piano.

MIA  
Ho cantato! Ho preso il posto di Giuseppe ieri sera - al pianoforte.

10 WHITE LOTUS #205  
CONTINUED: (2)

Pink Revisions (2/25/22)

11A.  
10

VALENTINA  
(frowning)  
I told you not to do that.

VALENTINA  
(frowning)  
Ti avevo detto di non farlo.

(CONTINUED)



MIA  
But I wanted to help. I was great! Ask the bartender. Ask anyone. I could do it again tonight.

MIA  
Ma volevo darti una mano. Sono stata pazzesca! Chiedi al barista. Chiedilo a tutti. Lo rifaccio stasera.

VALENTINA  
No.

MIA  
But don't you need a new piano player?

MIA  
Ma non vi serve un nuovo pianista?

VALENTINA  
Giuseppe is not dead.

VALENTINA  
Giuseppe non è morto.

MIA  
(disappointed)  
He's not?

MIA  
(disappointed)  
Ah no?

VALENTINA  
No, he had a bad reaction to a drug. He will be back to work by Thursday.

VALENTINA  
No, ha avuto una brutta reazione ad un farmaco. Rientra al lavoro questo Giovedì.

MIA  
Friday. Oh. Look Valentina, you're a business woman - living in a man's world. Shouldn't you want to try to help other women?

MIA  
Venerdì. Ah. Senti Valentina, tu sei una donna che lavora - in mezzo a tutti questi uomini che comandano. Tra donne ci si deve aiutare, no?

VALENTINA  
Stay away from the piano.

VALENTINA  
Stai lontana dal pianoforte.

Valentina heads into the hotel, leaving a crestfallen Mia.

OVER BY LUCIA

Dominic spots Lucia and approaches.

DOMINIC  
Hi. How are you?

LUCIA  
Well. And you?

DOMINIC  
Fine. Listen, I noticed you and Albie together. You know he's my son.  
(off LUCIA's nod)  
I gotta say - it makes me a little uncomfortable.

10 WHITE LOTUS #205  
CONTINUED: (4)

Pink Revisions (2/25/22)

12A.  
10

LUCIA  
*È molto gentile.*

(CONTINUED)

DOMINIC

He's a kid - and pretty sheltered.  
Whatever you do - please don't say  
anything to him about - you know -  
*you and me*. Okay? Please. I'd  
prefer if you just stayed away from  
him, you know, *completely*.

Lucia just looks at him, with a non-committal smile.

DOMINIC (cont'd)

And have you guys been charging  
things to my room?

LUCIA

Not much. Is it a problem?

DOMINIC

Okay, charge some food, that's fine  
- but in exchange, maybe just stay  
away from my son? Okay? Have you  
been going into my father's room?

LUCIA

Just one time. We took showers.

DOMINIC

Please don't go into his room.  
That's not okay. If you're gonna  
be hanging out here, I just don't  
want a situation.

(off LUCIA's nod)

Okay. *Buona giornata*.

LUCIA

*Buona giornata a te*.

Lucia gives him a blithe wave. Dominic's anxieties have not  
been assuaged. He walks away with a grimace.

Portia walks down the hall, carrying an overnight bag. As  
she turns the corner, she runs into...

...Albie, coming the other direction. Portia is startled.

PORTIA

Oh my god, hey.

ALBIE

Hey. Are you leaving?

PORTIA

We're going to Palermo for two nights - but we're coming back. Sorry about yesterday. I was planning on hanging out, but I couldn't get away.

ALBIE

Yeah, I saw that you were... *busy*.

PORTIA

Yeah. I guess. Busy. You seemed a little *busy* there - too.

Albie shrugs - awkward silence.

ALBIE

Well, if I don't see you, have a good rest of your trip.

PORTIA

Yeah, yeah - have a good vacation. Say good-bye to your - yeah.

ALBIE

I will.

PORTIA

Hope you find your, you know, *wounded bird*.

ALBIE

Yeah, thanks and I hope you find your *caveman*.

PORTIA

Oh, right. But seriously, I mean - have a nice life.

ALBIE

I'll try. And you, too.

They both head off in opposite directions. Albie throws one last look back at her. Portia just keeps walking.

Valentina enters the lobby to find...

...ROCCO and ISABELLA, flirting as usual. They stop talking when they see her and separate.

She approaches Isabella, who is wearing the starfish pendant  
Valentina gave her. (THEY SPEAK IN ITALIAN).

VALENTINA  
You like your starfish?

VALENTINA  
Ti piace la tua stella marina?

ISABELLA  
Yes, I love it.

ISABELLA  
Sì mi piace un sacco.

Valentina smiles pleased. Then notices Rocco lurking.

She gives him a sour look, then...

...Bert and Dominic enter the lobby.

DOMINIC

Dad, I'm gonna go get the car.

Dominic exits to the courtyard. Bert turns to Valentina.

VALENTINA

*Buongiorno.*

BERT

How are you, sunshine? You have a very beautiful smile, you know that? So you should smile more often.

Valentina doesn't smile.

BERT (cont'd)

Today we go to Testa dell'Acqua - the town where my mother was from. I'm going with my son and grandson - so it's a special day.

VALENTINA

How nice.

Albie arrives in the lobby.

ALBIE

Where's Dad?

BERT

Getting the car.

(to VALENTINA)

When you get to be my age, family is everything. How many children do you have, my dear?

VALENTINA

I don't have children.

BERT

No children? None?

VALENTINA

No.

BERT

But you're married.

VALENTINA

No.

BERT

Not married? Never?

(CONTINUED)

VALENTINA

Once. A long time ago.

BERT

But you're very beautiful. You must have had many suitors.

VALENTINA

I'm not dead yet.

BERT

So you're still looking?

ALBIE

Dad's got the car. Let's go.

BERT

Or do you enjoy just being completely alone?

ALBIE

Nonno, come on.

BERT

Wish us luck!

Albie and Bert head out to the courtyard.

Valentina looks suddenly self-conscious. She notices Rocco and Isabella watching her.

Lucia enters and approaches Valentina. THEY SPEAK IN ITALIAN.

LUCIA

There should be an envelope here for me. With my name. Lucia Greco.

LUCIA

Ci dovrebbe essere una busta per me, col mio nome. Lucia Greco.

VALENTINA

I don't think so. Did someone leave an envelope for Lucia Greco?

VALENTINA

Non mi pare. Qualcuno ha lasciato una busta per Lucia Greco?

Rocco and Isabella shake their heads. Lucia reacts.

Something catches Valentina's eye out in the courtyard.

THROUGH THE GLASS DOORS - we can SEE Bert has fallen by the fountain. He is splayed across the ground. Dominic, Albie and a VALET surround him.

Valentina springs into action, heading outside.

13

**EXT. WHITE LOTUS HOTEL - CONTINUOUS**

13

Valentina sprints across the front courtyard. Bert is now sitting up, looking dazed.

(CONTINUED)



VALENTINA

Is he all right?

DOMINIC

Dad, are you okay?

BERT

What happened?

DOMINIC

You fell, Dad.

Bert clutches the back of his head and GROANS with pain.

BERT

I hit that fucking...

Bert looks at his hand - it's covered in blood.

BERT (cont'd)

Ah, shit.

DOMINIC

Your head is bleeding.

(to VALENTINA)

We need to take him to a hospital.

VALENTINA

There is one. It's not far. I will go with you.

DOMINIC

Let's get you to a doctor, Dad.

Dominic and Albie help Bert to his feet.

BERT

I don't need that. I'm okay.

DOMINIC

No, you're not. Come on.

Albie and Dominic lead Bert to the car.

BERT

What the hell happened?

Albie helps Bert into the passenger seat. Dominic gets in the driver's side. Albie and Valentina hop in the back.

A WHITE LOTUS VAN pulls down the long driveway and parks.

(CONTINUED)

CONTINUED:

Ethan, Cameron, Daphne and Harper step out of the van and head into the winery.

A15

**EXT. ETNA WINERY - DAY**

A15

The SOMMELIER has brought Cameron, Daphne, Harper and Ethan to a picturesque outdoor table for their wine tasting.

DAPHNE

This is so beautiful.

CAMERON

I have this fantasy that when I'm done plundering and made all my *fuck you* money, I'll buy my own vineyard - make wine, have friends come...

DAPHNE

It's too much work.

CAMERON

We don't do the work, babe.

ETHAN

Could be a money pit.

CAMERON

We'll be so rich we won't care. The oceans will rise, the world will burn - but we'll be tucked away in our little winery with our olives and our cheese and our Cabs.

DAPHNE

Could we have a few baby pigs?

CAMERON

You want baby pigs? Anything you want.

Cameron and Daphne share a kiss.

Harper watches them, then looks over at Ethan.

Ethan gives her a hangdog smile, trying to gauge her level of resentment. Harper's reaction is inscrutable.

The Sommelier returns with the first bottle - and pours.

SOMMELIER

We will start with our Etna bianco.

(CONTINUED)

As the Sommelier fills Harper's glass, she indicates with her finger for him to keep pouring more.

SOMMELIER (cont'd)

On the palate, it is juicy and has notes of plums and prickly pears.

HARPER

(takes big gulp)  
Delicious.

Harper points to her glass - she wants even more.

SOMMELIER

You like white wine?

HARPER

I like all wine. I like it all.

CAMERON

(raises his glass)  
To Sicily. To friends. To the good life.

They raise their glasses and sip. Harper, however, downs her glass - then gives a Cheshire cat grin.

15 **EXT. IONIAN SEA - DAY**

15

Quentin's YACHT is leaving Taormina, on its way to Palermo. A gorgeous day on the water.

16 **EXT. QUENTIN'S YACHT - TRAVELING - DAY**

16

Tanya and Portia have joined QUENTIN, JACK, MATTEO, DIDIER, and HUGO on the deck of the impressive boat.

Quentin calls over the boat's captain - an older, rangy man clad in white - TOMMASO.

QUENTIN

Tommaso, *vieni a salutare i nostri ospiti*. Tommaso is our captain.

TANYA

Love your pants! You're adorable!

Tommaso grins with enthusiasm then returns to work.

Jack, inside the cabin, waves Portia inside. Portia rises and enters the boat's cabin.

(CONTINUED)

TANYA (cont'd)

Your nephew and Portia are hitting it off.

QUENTIN

I'm sure he's enjoying having someone his own age around.

TANYA

Yeah, someone who's a girl - with a vagina.

HUGO

Why would he want that?

TANYA

Some men are heterosexual, ya know?

MATTEO

Let's not think about it. Too depressing.

The Men all LAUGH. Tanya turns to Quentin.

TANYA

So why did you move to Sicily in the first place?

QUENTIN

My father bought *Villa Fuoco* in '72. He was a member of the House of Lords and a minister in the government, but was forced to resign after a scandal. He was having an affair with one of his good friend's wives. His friend, rightfully annoyed, recorded his wife and my father having sex and snorting cocaine then sold the tapes to *The News of the World*.

TANYA

Oh, my.

QUENTIN

After that, Father wanted nothing to do with government or London and he moved the family to Italy. I spent my youth getting kicked out of boarding schools, took a few humiliating jobs and then when I was thirty-two, the old bastard blessedly died.

(MORE)

(CONTINUED)

16 CONTINUED: (2)

16

QUENTIN (cont'd)

I received my inheritance and decided to take over *Villa Fuoco* and make it my full-time obsession.

TANYA

And you love it here.

QUENTIN

Yes. Sicily can be very seductive.

TANYA

Yeah, I could get used to it here.

Tanya takes in the sea and the sky and smiles, delighted.

17 INT. QUENTIN'S YACHT - CABIN - DAY

17

Jack and Portia are alone in the cabin.

JACK

I got a headache.

PORTIA

I'm a little hungover, too.

JACK

You're looking sexy.

Jack impulsively kisses her neck. Portia pulls away.

PORTIA

They can see us.

JACK

Old fucks love it when young people get naked. Give the vampires what they want.

PORTIA

I'm not doing that.

JACK

Let me show you the bedrooms. They're very fucking posh.

Jack leads Portia toward one of the yacht's bedrooms.

18

**INT. WHITE LOTUS LOBBY - DAY**

18

Dominic and Albie escort Bert - his head bandaged - back into the hotel. Valentina enters behind them. Rocco greets them.

ROCCO

How are you, Sir?

BERT

The reports of my death have been greatly exaggerated. I'm fine.

(to DOMINIC)

We could still go to Testa dell'Acqua.

DOMINIC

We lost some time. And you should take it easy. We'll go tomorrow.

VALENTINA

I'm glad you are all right.

BERT

Thank you for your help, dear.

The men exit into the hotel. Valentina is left alone with Rocco. She approaches him. THEY SPEAK IN ITALIAN.

VALENTINA

Listen Rocco, I have decided to make a change.

VALENTINA

Senti Rocco, ho deciso di fare un cambiamento.

ROCCO

A change?

ROCCO

Un cambiamento?

VALENTINA

I think we will move you from the front desk to the Beach Club.

VALENTINA

Penso che ti trasferiremo dalla reception alla spiaggia.

ROCCO

For the day?

ROCCO

Per oggi?

VALENTINA

Permanently.

VALENTINA

Per sempre.

ROCCO

To the Beach Club?

ROCCO

Al lido?

VALENTINA

And I'll bring Salvatore up here.

VALENTINA

E vieni qui al posto tuo Salvatore.

(CONTINUED)

ROCCO

I would prefer to stay here. I don't want to work at the Beach Club.

ROCCO

Io preferirei restare qui. Lavorare al lido...

VALENTINA

Unfortunately, here - you are always chatting and distracted - and distracting others.

VALENTINA

Eh purtroppo qui parli, chiacchieri, ti distrai - e fai distrarre anche gli altri.

ROCCO

If there's something I am doing that is bothering you, I can stop.

ROCCO

Se sto facendo qualcosa che ti da fastidio, la smetto subito.

VALENTINA

The decision is made. You will look handsome in the uniform. The Beach Club is perfect for flirting.

VALENTINA

Ormai la decisione è stata presa. Starai benissimo in uniforme. E la spiaggia è il posto ideale per flirtare.

(pointed look)

Head down there now. Tell Salvatore I would like to see him.

(pointed look)

Adesso puoi scendere. E dí a Salvatore che vorrei vederlo.

Rocco nods, in shock, then angrily exits the hotel.

**EXT. ETNA WINERY - DAY**

Empty wine glasses cover the table. Ethan, Daphne, Cameron and (especially) Harper have good buzzes going.

ETHAN

My favorite was the Rovittello.

DAPHNE

I liked the one that was in this glass. What was this one, Cam?

CAMERON

Don't remember, babe. But we'll buy a case.

After tossing back her last glass, Harper gives Cameron and Ethan a mischievous smile.

HARPER

I have a question.

CAMERON

Yeah? What's your question?

HARPER

Did you two ever sleep with the same girl? Just curious.

(CONTINUED)

ETHAN

What?

DAPHNE

(laughs)

Where'd that come from?

HARPER

In college. Be honest.

CAMERON

Wasn't really a lot of overlap.  
Different dating pools.

HARPER

You never brought a girl back to  
the room - played naked twister and  
things got, you know - *freaky*?

CAMERON

You mean - at the same time?

HARPER

Little orgy in the dorm room?

ETHAN

What the hell?

CAMERON

Ethan never brought girls back to  
the room, first of all.

ETHAN

Yes, I did. I had a girlfriend all  
Junior year.

CAMERON

Who?

ETHAN

Gracie Yesner.

CAMERON

(laughs)

I forgot about her. I never heard  
that girl say two words. Was she a  
mute?

ETHAN

She was shy. You made her nervous.  
You weren't very friendly.

(CONTINUED)



HARPER

I'm sure you guys had at least one  
orgy. Just tell us.

DAPHNE

Did you have orgies, Cameron?

CAMERON

In my dreams.

HARPER

Never a threesome?

CAMERON

Not that I recall. Different  
dating pools.

ETHAN

He slept with girls that I liked  
but before I could get to them. If  
I told him I liked a girl, within a  
week he'd have sex with her.

DAPHNE

(wags her finger)  
Cameron - rude!

HARPER

You're one of those, hunh?

CAMERON

I'm suggestible.

ETHAN

You have a bad case of mimetic  
desire.

DAPHNE

What's that?

ETHAN

It's this theory that there's only  
a few things we really need. And  
the other things we desire - it's  
only because *other* people desire  
them. And if someone with higher  
status wants something, it's more  
likely we'll want it, too.

CAMERON

You did not have higher status than  
me.

(CONTINUED)

ETHAN

*Then.*

Cameron and Ethan lock eyes for a moment.

CAMERON

What can I say? I'm competitive.  
(off DAPHNE's look)  
It's not weird - it's normal. It's  
how the whole world works. Social  
media, advertising - even the  
markets. It's all about creating  
desire. I'm susceptible. I love  
winning things other people want.  
I love it when guys check Daphne  
out. It's hot.

HARPER

You guys ever watched each other  
have sex?

CAMERON

Me and E?

ETHAN

What's with these questions?

DAPHNE

I know. I like it.

CAMERON

It was college. We didn't even  
have our own rooms. Probably.

HARPER

(pointedly)  
So old habits die hard, huh?

Ethan gives her a knock-it-off look. She is unapologetic.

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HARPER (cont'd)  
So are we gonna hit another winery  
or what?

Cameron, Daphne and Ethan react.

20 **OMIT** 20

21 **EXT. QUENTIN'S YACHT - TRAVELING - DAY** 21

The boat pulls into the Palermo Marina.

QUENTIN  
Welcome to Palermo!

TANYA  
Wow! This is gonna be fun!

QUENTIN  
We're gonna show you off to all the  
Palermitani! You've never seen a  
freak show like this.

Jack and Portia step out. Tanya pulls Portia aside.

TANYA  
Where've you been?

PORTIA  
He was giving me a tour of the  
cabin...

TANYA  
This whole time?! Did you just  
have sex on the boat?!

PORTIA  
(weakly)  
No.

TANYA  
I'm starting to get jealous.

Portia's face flushes. She looks over at...

...Jack, across the deck. Quentin pulls Jack close and  
whispers something in his ear.

Jack sees Portia watching him. He gives Portia a sly wink.

Portia smiles back - she's becoming smitten.

22

**EXT. WHITE LOTUS RESTAURANT - DAY**

22

Dominic and Albie eat at a restaurant next to the pool.  
Albie notices Dominic's troubled expression.

ALBIE

Dad?

DOMINIC

It's good we did this now. He's  
not in great shape. He might not  
be able to do this in a year.

(rubs his temples)

God.

ALBIE

What?

DOMINIC

Looking at him...

(locks eyes with ALBIE)

I don't want to be old - and alone.

I don't want to be his age - and  
have the women I've spent my life  
with hating me. I don't want to be  
the bad guy. I want to be loved.

I want my family. You can help me.

ALBIE

How can I help you?

DOMINIC

You know how you can help me.

ALBIE

Dad...

Dominic looks up and sees... Bert wandering around the  
restaurant, looking for them. Dominic rises.

DOMINIC

Dad - over here.

Bert approaches and sits at the table.

DOMINIC (cont'd)

I thought you were going to nap.

BERT

I can't nap without a martini.

Albie then sees...

...Lucia and Mia sunbathing by the pool. Lucia waves to him.

(CONTINUED)

Albie smiles back at her, then turns to Bert and Dominic.

ALBIE

I think I'm gonna eat lunch by the pool.

DOMINIC

Why not with us?

ALBIE

Well, that girl's over there. The girl - from last night.

Dominic and Bert look over and see Lucia, by the pool.

DOMINIC

Look, I don't know how I feel about you spending a lot of time with those girls.

ALBIE

Why? What's the problem?

As Dominic stammers, Bert jumps in.

BERT

I think it's because they're escorts.

ALBIE

How do you know?

BERT

Well, because...

Bert gestures toward Dominic.

Dominic's eyes widen - trying to signal Bert.

ALBIE

Because what?

BERT

Because I wasn't born yesterday and it's fairly obvious.

ALBIE

So what if they are? You'll sleep with escorts but then you judge them?

BERT

Who says I sleep with escorts?

(CONTINUED)

ALBIE

I'm sure you both have hired escorts. No?

Bert and Dominic just look at him, expressionless. Then...

BERT

I've gotten a few massages.

DOMINIC

I just don't think your mom would be happy if she knew I was letting you run around Sicily with a couple of escorts.

ALBIE

Mom's not happy because you cheat on her with whoever you can get your hands on. And it's pretty hypocritical that you would judge *them*.

DOMINIC

I'm not judging them. I'm just looking out for you.

ALBIE

Have a little compassion, maybe. They probably don't want to be escorts. They're just poor - and victims of a fucked up system.

BERT

The patriarchy?

ALBIE

Yeah, roll your eyes but there is a patriarchy. Men keep women down. Men exploit women. Men abuse women. Men murder women. These are just facts - look at the data.

BERT

Women aren't all saints, Albie. They're just like us. Some are sneaky.

ALBIE

(rises)

Have a good lunch. Hope your head feels better.

Albie walks off to join Lucia and Mia.

DOMINIC

Dad, you almost just...

(CONTINUED)

BERT

Just what?

DOMINIC

You know what. I'm trying to smooth things over with Albie and everyone - and that would really not be good.

BERT

I can't be responsible for everything I say. I'm concussed.

Dominic rolls his eyes, then looks back over at...

...Albie, who is now sitting with Lucia and Mia. Lucia puts her hands on Albie's leg and smiles brightly at him.

Dominic watches for a moment, then looks down at his food.

**EXT. WINERY - DAY**

Harper and Daphne walk through the picturesque vineyards. They are drunk and LAUGHING about something. A few yards behind them, Cameron and Ethan walk together.

As the women disappear around a corner, Cameron gives Ethan a sharp look.

CAMERON

Dude. What the hell? You told her?!

ETHAN

You left a condom wrapper on the fucking couch. She found it.

Cameron's eyes widen and his mouth falls agape.

CAMERON

What?

ETHAN

Yeah. So what was I supposed to do? She thought it was *me*. I think she still does.

CAMERON

Shit.

ETHAN

You said you were going to help me clean all that shit up.

(CONTINUED)

CAMERON  
I must have missed it.

ETHAN  
How could you miss *that*?

CAMERON  
Fuck. My bad.

Ethan lets out a LAUGH of disbelief.

DAPHNE (O.S.)  
Cam! Where are you guys?!

Ethan and Cameron keep walking. They turn a corner to find...  
...Daphne and Harper with their arms around each other.

DAPHNE (cont'd)  
Harper keeps grabbing my ass.

HARPER  
What? It's a very perky ass.

DAPHNE  
Thank you. So is yours.

As Daphne and Harper keep walking, Cameron and Ethan exchange looks of concern.

CAMERON  
This is getting weird.

Cameron follows after the women. Ethan is left alone in the vineyard, full of unease.

Tanya, Portia, Quentin, Jack, Hugo, Didier, and Matteo have arrived outside *Villa Fuoco*, a palatial home on the outskirts of Palermo.

QUENTIN  
Welcome to Villa Fuoco.



TANYA

It's like a fairytale.

QUENTIN

Yes - for evil fairies.

Jack is saddled with Tanya's big trunk, struggling with it.

TANYA

Sorry about the bag. I tried not to overpack.

JACK

Ah, not a problem. Dead body in here? Pile of bricks?

They chat amongst themselves as they walk toward the house.

**EXT. VILLA FUOCO - DAY**

Tanya and Portia take in the dramatic neo-classical pool. Tanya turns to Portia.

TANYA

These are some high-end gays.

Portia nods. They turn toward the house.

**INT. VILLA FUOCO - DAY**

Quentin, Matteo, Hugo and Didier are having tea in the exquisite salon. Tanya and Portia enter.

TANYA

I've seen some beautiful *palazzos* but this is a masterpiece.

QUENTIN

Thank you. My philosophy has always been - if you're going to do something, do it properly and try to do it with style.

TANYA

You must have dumped a fortune into this place.

QUENTIN

Yes, a little one. I thought it would be jolly to get some heritage subsidies from the government.

(MORE)

(CONTINUED)

QUENTIN (cont'd)

But they wanted me to open the house to the public! Sicilians? With their sticky little fingers? So that's not going to happen. Tea? *Moscato*?

TANYA

I'll take a splash of *Moscato*.

Matteo pours Tanya a glass of wine.

QUENTIN

So. After hearing the story of your love life, I thought - this woman is a tragic heroine out of an opera by Puccini. I told you this.

TANYA

But is it a compliment?

QUENTIN

So I thought it'd be fitting to take you to the Teatro while you're here - and tonight they're performing *Madame Butterfly* - which should be fantastic.

\*

TANYA

The opera? I have nothing to wear.

QUENTIN

I'm sure you must have something in that trunk.

In the hall, Jack whispers to Portia.

JACK

I'm not going to a fucking opera. Let's ditch the gays. I'll show you around. Let's get into trouble.

\*

Jack gives her a wicked grin. Portia nods, gamely.

26

**EXT. WHITE LOTUS POOL - SUNSET**

26

Lucia and Albie look like disembodied heads, popping up over the surface of the pool.

(CONTINUED)

ALBIE

I went to the bank. I have the money.

Lucia smiles with gratitude.

LUCIA

Did you like last night?

ALBIE

Very much.

LUCIA

So did I. What about tonight?

Lucia gives him a coy smile. Albie hesitates.

ALBIE

I don't mind paying - it's just - I feel weird being part of some situation - if you're being exploited by some guy or... Do you know what I'm saying?

Lucia shakes her head, then smiles.

LUCIA

I don't want money. I like you.

ALBIE

Yeah?

Lucia nods, emphatic. Albie is pleased.

Lucia then disappears under the water.

Albie waits for her to emerge.

But suddenly she grabs him from below, taking him by surprise. Albie reacts with a startled SHOUT.

Lucia emerges from the water, LAUGHING.

ALBIE (cont'd)

You got me.

Lucia grabs his shoulders and stares into his eyes.

Albie kisses her. She kisses him back.

POOLSIDE

Mia looks up from her phone and sees them kissing. Then...

(CONTINUED)

...A MALE GUEST, lying on the next chair, looks over at her.

MALE GUEST

Hey. Were you the singer last  
night in the lounge?

(off MIA's nod)

You were great. Great job!

MIA

*Grazie.*

(has a thought)

Tell the manager!

MALE GUEST

Yeah, okay.

Mia is now even more motivated. Her mind is racing.

**EXT. BEACH - SUNSET**

Dominic has come down alone to the beach. He walks along the  
shoreline, passing...

...a YOUNG COUPLE in love, holding hands as they stroll the  
beach.

Dominic smiles at them as they pass.

The couple smiles back.

Dominic keeps walking, approaching...

...a YOUNG FAMILY, camped out on the beach. The MOTHER  
brushes the sand out of her DAUGHTER's hair, while the FATHER  
and SON work on building a sand castle together.

Dominic lingers, watching them for a moment.

The Father gives instructions to his Son in ITALIAN.

The Little Boy dutifully fills up his plastic pail with sand  
then brings it over to his Father.

Dominic smiles wistfully at them, then...

...continues down the beach.

Finally, Dominic passes an OLDER COUPLE, sitting on beach  
chairs, reading, side-by-side. They share an exchange in  
ITALIAN and both giggle.

Dominic watches them as he passes.

(CONTINUED)

27

He then wades into the water.

He takes in the beauty of the sky and the sea, feeling melancholy and alone.

28

**INT. WHITE LOTUS LOBBY - SUNSET**

28

Isabella is at the front desk when Valentina enters with an older male employee with patchy hair, SALVATORE. THEY SPEAK IN ITALIAN.

VALENTINA  
Isabella, you know Salvatore.

VALENTINA  
Isabella, tu conosci già Salvatore.

ISABELLA  
Yes, hello.

ISABELLA  
Sì, salve.

SALVATORE  
Hello.

SALVATORE  
Ciao buonasera.

Salvatore has glazed eyes and a stiff, awkward comportment.

VALENTINA  
He will be working with us now at the front desk.

VALENTINA  
D'ora in poi lavorerà con noi qui alla reception.

ISABELLA  
What about Rocco?

ISABELLA  
E Rocco?

VALENTINA  
Don't worry, I moved Rocco down to the Beach Club.

VALENTINA  
Stai tranquilla, ho spostato Rocco giù in spiaggia.

Isabella's eyes widen with surprise.

VALENTINA (cont'd)  
He was a distraction for you. Salvatore will be a better fit, don't you think?

VALENTINA (cont'd)  
Per te poi era una distrazione. Penso che Salvatore sia più adatto, non credi?

Isabella looks at Salvatore, who gives her a toothy grin.

Isabella forces a smile, none too pleased. Valentina, however, looks satisfied, until her attention is pulled by...

...A WHITE LOTUS VAN arriving in the courtyard.

Through the window, we SEE Cameron, Daphne, Ethan and Harper spill out of the van. They have been drinking all day - and are feeling the effects of the alcohol.

They enter the lobby, loose and loud.

(CONTINUED)

HARPER

*Buonasera!*

VALENTINA

*Buonasera. How was the wine  
tasting?*

HARPER

*Perfetto! Fantastico!*

CAMERON

*Molto delizioso!*

The couples stumble into the hotel.

29 **INT. TEATRO - NIGHT**

29 \*

Tanya, Quentin, Matteo, Didier and Hugo, dressed for the opera, cross the lobby of the TEATRO. \*

TANYA

This place is gorgeous. This is so nice of you - to bring me here and take me out. I haven't thought about Greg once today.

QUENTIN

Who's Greg?

TANYA

Exactly.

He gives her a warm smile as they enter the theater.

A30 **EXT. PIAZZA - NIGHT**

A30 \*

The Piazza is buzzing with cars and nightlife. \*

JACK

Can you believe it? We're fucking free. You wanna eat? You like *arancine*?

PORTIA

*Arancine. Yeah, totally. What is it?*

JACK

They're rice balls.

PORTIA

Oh? Yeah? Love a good rice ball.

(CONTINUED)

JACK

Well, the best rice balls in the world are down the street.

Portia follows Jack as he makes his way through the crowd.

30 INT. TEATRO - NIGHT

30 \*

Tanya, Quentin, Matteo, Hugo and Didier have found their seats. Tanya looks around the spectacular theater - as the THEATER LIGHTS GO DOWN.

31 INT. WHITE LOTUS DINNER RESTAURANT - NIGHT

31

Daphne, Cameron, Ethan and Harper wait at the HOST STAND.

MAITRE D'

Your table is ready.

CAMERON

I'm gonna hit the head. I'll meet you guys in there.

Cameron turns and heads for the bathroom. He is intercepted by a sour-faced Lucia.

He tries to walk past her, but she grabs at his arm.

LUCIA

(urgent whisper)  
Where is my money?

CAMERON

Ah, yeah, sorry, just been dealing with stuff and...

LUCIA

Thirteen hundred Euros.

CAMERON

I know. You'll get it.

LUCIA

Give me your number.

CAMERON

No, I can't. And I can't be talking to you.

Cameron pushes past her and makes a fast escape.

Lucia crosses back to the bar where Albie is waiting for her.

(CONTINUED)

ALBIE  
Who was that?

Lucia shakes her head, annoyed.

LUCIA  
He owes me money.

ALBIE  
He hired you?  
(off LUCIA's nod)  
And he didn't pay you?

LUCIA  
And Alessio is asking *me* for the  
money, threatening me...

ALBIE  
Is there anything I can do?

Lucia looks at him, amused and touched.

LUCIA  
It's not your problem.

Lucia gives Albie an appreciative kiss.

ACROSS THE RESTAURANT

Bert and Dominic are spying on Albie as they eat. Seeing Lucia and Albie kiss, they both react.

BERT  
Well, you can't be that surprised.

DOMINIC  
By what?

BERT  
That he's running around with an  
escort.

DOMINIC  
What do you mean?

BERT  
You've normalized it for him.

Dominic puts his fork down - hit with a wave of anger.

DOMINIC  
Right. Just like you normalized it  
for me.



BERT

I never ran around with hookers.

DOMINIC

I don't *run around* with hookers either.

BERT

(points toward LUCIA)

Dom, didn't you run around with that exact hooker? You gave her the key to my room.

DOMINIC

The reason I am the way I am is *because of you*.

BERT

You're blaming *me* for your situation? That's rich.

DOMINIC

You think you were so discreet? How many nights did I hear Mom cry herself to sleep? I mean, get real. Everybody knew, Dad.

BERT

No.

DOMINIC

Everybody.

BERT

We had a great marriage.

DOMINIC

You're deluded. You made her life hell - my entire childhood. Do you have amnesia?

BERT

If I made her life hell, why did she stay with me?

DOMINIC

Because she didn't know better. I don't know! She was a martyr.

BERT

She loved me.

(CONTINUED)

DOMINIC

She was bitter. Believe me. And she knew about everything you did. You were just too self-involved to even notice *that*. And she died bitter. And no, I don't blame you for my situation but I sure fucking could.

(off BERT's look)

Because you never showed me how to love a woman. Or how to be intimate. Or put others first. You always put yourself first. And so I did, too.

Bert seems stunned - and stung.

BERT

I loved your mother - and she loved me.

DOMINIC

It's not that simple.

BERT

Yes, it is.

Bert abandons the conversation and resumes eating his meal. Dominic sits in pained silence.

ACROSS THE RESTAURANT

Cameron has joined Harper, Ethan and Daphne at their table. They are at various levels of intoxication, but Harper is the most drunk. She waves down a WAITER.

HARPER

Can we get a bottle of red, please? A Sangiovese or I dunno. You pick! *Grazie*.

Cameron is looking Harper over with an amused expression.

CAMERON

Okay, Harper, so you've grilled us enough today. What about you?

HARPER

What about me?

CAMERON

Did you have threesomes in college?

(CONTINUED)

HARPER

Maybe.

DAPHNE

Really? With who?

HARPER

My friend, Paola - and this guy  
Oscar - this was in San Juan.

CAMERON

Were they your cousins?

DAPHNE

Was he hot?

HARPER

He was a free diver.

DAPHNE

So he could go deep.

HARPER

All the way down.

DAPHNE

How old were you?

UNDER THE TABLE

Cameron intentionally rests his leg against Harper's leg.

ABOVE THE TABLE

Harper can feel Cameron's leg. She looks over at him.

He holds her gaze with an inscrutable look.

HARPER

I dunno - I was still in college.

DAPHNE

Were you a good girl or a bad girl?

HARPER

I wasn't *bad*, but I had *fun*.  
In *college*...

DAPHNE

But not anymore?

(CONTINUED)

HARPER

Well, Ethan loves his porn so...  
it's hard to compete with *Slutty  
Intern who gets triple-banged for  
not listening to her boss.*

Ethan is not enjoying this. The WAITER returns with wine.

ETHAN

Okay. Maybe we should slow down.

HARPER

Why? Let's keep going. Right?

DAPHNE

Might as well!

UNDER THE TABLE

Cameron is now boldly rubbing his leg against Harper's.

ABOVE THE TABLE

Harper looks down at her leg, then over at Cameron.

DAPHNE (cont'd)

You sow your oats when you're young  
- and get it out of your system.

CAMERON

It doesn't work like that.

DAPHNE

I know. But that's the idea.

CAMERON

It's like food. You gorge until  
you're sick - and you swear you'll  
never eat another bite - but a few  
days later, you're hungry again.

As the Waiter fills Harper's glass - she gives him a  
flirtatious, drunken smile.

HARPER

Thank you. What's your name?

WAITER

Sergio.

HARPER

Sergio, *piacere*. I'm Harper.

Ethan watches Harper flirt from across the table.

32

**INT. WHITE LOTUS GRAND LOBBY - CONTINUOUS**

32

Valentina is behind the bar, sorting through time cards, when Mia approaches. THEY SPEAK IN ITALIAN.

(CONTINUED)

MIA  
It's sad in here without music.

MIA  
Che tristezza qui dentro senza musica.

VALENTINA  
It's just a few nights.

VALENTINA  
Sarà solo per un paio di sere.

MIA  
I've been getting compliments from last night. Let me play for you. I'm really good.

MIA  
Guarda che mi hanno fatto i complimenti per ieri sera. Lasciami suonare per te. Sono davvero brava.

Valentina continues to work, ignoring her.

Mia decides to take a different approach.

MIA (cont'd)  
You're a lesbian, right?

MIA (cont'd)  
Tu sei gay, giusto?

Valentina, caught off guard, stops working.

VALENTINA  
What?

VALENTINA  
Che cosa?

MIA  
That's cool. I'm a little bit lesbian, too. All women are, I think. Do you have a girlfriend?

MIA  
È fico. Anche io sono un po' lesbica. Tutte le donne lo sono, secondo me. Ce l'hai la ragazza?

The subtlest of head shakes from Valentina.

MIA (cont'd)  
Do you want one?  
(no response)  
Do you find me attractive?

MIA (cont'd)  
Ti piacerebbe averne una?  
(no response)  
Ma tu... mi trovi carina?

Valentina looks up at her with a stunned look.

MIA (cont'd)  
(whispers)  
Give me this job and we can have a lot of fun.

MIA (cont'd)  
(whispers)  
Se mi dai questo lavoro, ti prometto che ti farò stare bene.

VALENTINA  
This conversation is over.

VALENTINA  
Questa conversazione è finita.

MIA

Don't be so uptight. That's  
your problem. I can loosen you  
up. Let's help each other. You  
say you're a friend of women -  
well, here's your chance to help  
a woman.

MIA

Come sei rigida... Dai ti faccio  
sciogliere un po. Tu aiutami, e  
io aiuto te. Dici che sei amica  
delle donne? Dimostralo.

Valentina looks at her, exasperated.

VALENTINA  
You can sing tonight and  
tomorrow. But when Giuseppe  
comes back, I don't want to see  
you around here.

VALENTINA  
Puoi cantare stasera e domani.  
Ma appena torna Giuseppe, non ti  
voglio più vedere.

MIA  
(ecstatic)  
Really? *Grazie. Grazie mille!*

MIA  
(ecstatic)  
Davvero? *Grazie. Grazie mille!*

Mia gives an unsuspecting Valentina a grateful kiss on the  
cheek. Valentina looks around for witnesses.

MIA (cont'd)  
I'll be great. You'll see!

MIA (cont'd)  
Sarò una bomba. Sta a vedere!

Mia heads off to the piano to begin her set.

We STAY on Valentina as she contemplates their exchange.

**EXT. PALERMO RESTAURANT - NIGHT**

Portia and Jack have finished dinner and exit the restaurant.

PORTIA  
You were right. Best rice balls  
I've ever had. You're right about  
Palermo. There's a lot going on.

JACK  
There's a good club around here, but  
it's still early. Places don't  
really get going until two in the  
morning!

A angry WAITER emerges from the restaurant, looking for them.

WAITER  
EHI!

JACK  
Keep walking. Keep walking.

PORTIA  
What?!

WAITER  
*EHI! TORNA QUI!*

Jack starts to run, pulling her with him.

JACK  
Come on! Run!



Jack and Portia run at top speed as the angry Waiter gives chase. They bob and weave through the late-night crowd.

Portia, terrified, SCREAMS as she runs.

Jack pulls her into a small, dark alley.

They run a few yards then dive behind a dumpster.

They both peer out and see...

...the Waiter running past and disappearing into the night.

Portia, breathless, looks at Jack with confused distress.

JACK (cont'd)  
I forgot my wallet.

PORTIA  
I could have paid!

JACK  
I'm not gonna ask you to pay.  
You're the lady.

Jack gives her a cheeky grin. Portia shakes her head.

JACK (cont'd)  
You're a fast runner. I'm  
impressed.

As they exit the alley and emerge into the street, we STAY on  
PORTIA. She takes in...

...the wild street life of Palermo.

She then looks over at...

...the fearless, impulsive Jack, who is leading her around  
with a mischievous expression.

Portia smiles to herself with a deep satisfaction. She is  
getting the adventure she was pining for.

34 INT. TEATRO - NIGHT

34 \*

*Madame Butterfly* is being performed. Onstage, MADAMA  
BUTTERFLY sings to her SERVANT, "*Un Bel di Vedremo*".

MADAMA BUTTERFLY  
*Chiamerà, chiamerà*  
*"Piccina, mogliettina*  
*Olezzo di verbena"*  
*I nomi che mi dava al suo venire*

(CONTINUED)

We FIND Tanya and Quentin in the audience. They both seem transfixed and moved by the performance.

MADAMA BUTTERFLY (cont'd)

*Tutto questo avverrà,  
te lo prometto  
Tienti la tua paura  
Io con sicura fede  
L'aspetto*

Tanya wipes a tear from her cheek. The song ends.

The crowd responds with a hearty ovation. The Gays APPLAUD with enthusiasm.

MATTEO

*Brava! Bravissima!*

Tanya, overcome with emotion. She looks over and sees...

...Quentin is misty-eyed, as well. They lock eyes. He takes her hand in his and gives her a smile of understanding.

**EXT. WHITE LOTUS PATIO - NIGHT**

A drunk Harper comes out to the patio to find Daphne, sitting alone on an outdoor couch. Harper sits beside her.

HARPER

Where'd they go?

DAPHNE

They went to get cigars.

Daphne takes in Harper's mood and expression.

DAPHNE (cont'd)

Are you okay?

HARPER

(delicately)

I think something happened - when we were in Noto.

DAPHNE

(long beat)

Like what?

Daphne and Harper just stare at each other for a moment.

DAPHNE (cont'd)

I'm sure whatever it was, it wasn't a big deal.

Daphne gives Harper a reassuring smile.

(CONTINUED)

DAPHNE (cont'd)  
And if something ever did happen...  
(shrugs)  
...you just do whatever you have to  
do to feel better about it.

Harper's eyes narrow, considering this.

DAPHNE (cont'd)  
I have this trainer in the city.  
Lawrence. He's so handsome. He's  
got brown hair, big brown eyes,  
olive skin - he's so cute. You  
want to see a picture?

Daphne scrolls through her phone and then hands the phone to  
Harper. Harper looks at the phone.

ON PHONE - a CANDID of Daphne's kids. The three year-old is  
blond with blue eyes. The toddler girl has dark hair and  
dark eyes.

HARPER  
This is a picture of your kids.

DAPHNE  
Oh. Whoops.

Daphne takes back the phone, looks at it, then puts it away.

DAPHNE (cont'd)  
I'll find it later. Anyway - my  
point is - maybe you should get a  
trainer.

Daphne's smile is guileless.

Harper nods, trying to decipher what Daphne is telling her.

Lucia and Albie eat ice cream as they walk down the Corso  
Umberto. A MAN'S VOICE yells out.

ALESSIO (O.S.)  
Lucia!

They both turn. Lucia's face falls when she sees...

...a muscular man, ALESSIO, standing with some FRIENDS  
outside a club. Alessio motions her over with a grimace.

Lucia mutters in Italian, then...

LUCIA

I'll be right back. Just stay  
here.

Albie watches as Lucia walks over to Alessio.

Lucia and Alessio exchange some angry words in Italian.

At one point, Alessio grabs Lucia roughly by the arm.

Lucia pulls her arm free, CURSES at him in Italian, then  
walks back to a concerned Albie.

ALBIE

Who was that?

LUCIA

Alessio.

ALBIE

Is everything okay?

LUCIA

(urgent)

Let's go back to the hotel.

Albie nods. They walk back toward the White Lotus. Albie  
throws one look back at...

...Alessio, who watches them go with a menacing look.

**INT. VILLA FUOCO - NIGHT**

Quentin's posse has returned from the opera. As Matteo,  
Didier and Hugo smoke on the patio...

...Quentin and Tanya make themselves comfortable in the  
living room. Tanya is still recovering from the opera.

TANYA

Poor Madame Butterfly. *Seppuku*.

QUENTIN

When you're a romantic and a  
masochist, *seppuku* can happen. I  
don't have the patience for it.  
Gore Vidal, who was a friend - he  
slept in the room you're staying in  
- said once, "I can understand  
companionship. I can understand  
bought sex in the afternoon, but I  
cannot understand the love affair."  
I'm the same.

(CONTINUED)

TANYA

You've never been in love? Ever?

QUENTIN

Once, yes. Before I got wise. I was young.

TANYA

Who was it?

QUENTIN

An American, actually. I was restless and had read too much Beat poetry and decided to bum around the American West in the hopes of out-scandalizing my father. I met this young cowboy in Wyoming. Fell absolutely head over heels for him. Of course he was heterosexual and completely uninterested in me - but that only added to the torturous pleasure. I would have done anything for him. The amazing thing is after thirty plus years, I still would.

TANYA

What happened to him?

QUENTIN

Oh, he got old - which, though unforgivable, is not strictly speaking his fault. No, other than the cowboy, love was never my Achilles' heel. It was always beauty.

TANYA

Ah, I love beauty, too.

QUENTIN

I know you do. I would die for beauty, wouldn't you? Kill for it. A world without beauty is not a world I want to live in.

TANYA

Well, you couldn't ask for a more beautiful world than this.

Tanya gestures toward the villa. Quentin raises his glass.

QUENTIN

To beauty.

(CONTINUED)



Also in the lounge, Valentina. She stands near the bar and watches Mia with newfound interest.

**EXT. WHITE LOTUS PATIO - NIGHT**

Cameron and Ethan have joined Harper and Daphne out on the patio. The men smoke cigars. Mia's singing drifts out.

MIA (O.S.)

*Bells will ring ting-a-ling-a-ling  
Ting-a-ling-a-ling and you'll sing,  
"Vita Bella".*

Cameron looks over at Harper and locks eyes with her. He gives her a seductive look as he puffs on his cigar.

Harper looks back at him, expressionless - but not breaking their stare-down.

MIA (O.S.) (cont'd)

*Hearts will play, tippy-tippy-tay  
Tippy-tippy-tay like a gay  
tarantella...*

We find Ethan - he is watching Cameron and Harper - a gnawing suspicion growing in him.

Harper looks away from Cameron and finds Ethan's gaze on her.

Harper gives him a little defiant smile, then gulps her wine.

**INT. DOMINIC'S ROOM - NIGHT**

Dominic calls his wife. The phone RINGS but she doesn't answer.

ABBY'S VOICE

Hi, this is Abby. Leave me a message.

He hangs up and tosses the phone with frustration. We HEAR:

MIA (O.S.)

*When the stars make you drool just  
like a pasta e fasule  
That's amore  
When you dance down the street with  
a cloud at your feet  
You're in love*



42        **INT. ALBIE'S ROOM - NIGHT**

42

Albie and Lucia make love in the moonlight. Albie has loosened up and is becoming more comfortable and passionate. Over this, we HEAR:

MIA (O.S.)  
*When you walk in a dream but you  
know you're not dreaming, signore  
Scusa mi, but you see, back in old  
Napoli  
That's amore!*

Lucia clutches Albie's back as he climaxes. The song ends.

43        **INT. VILLA FUOCO - TANYA'S BEDROOM - NIGHT**

43

The song ends. All is silent. Tanya is in her beautiful bedroom, unable to sleep.

She HEARS strange noises from a nearby room. Tanya sits up in bed, restless.

44        **INT. VILLA FUOCO - HALLWAY - NIGHT**

44

Tanya walks down a hall in her nightgown. At the end of the hall, comes sounds of a soft BANGING and muffled GRUNTING.

Curious, Tanya follows the sounds toward a closed door.

Tanya arrives at the door. It is open - but just a crack.

Tanya pushes the door open - ever-so-slightly.

She puts her head up to the door and peers in. She sees...

...Quentin is bent over a sofa. Jack is fucking him from behind. It's quite an image.

Tanya watches them for a moment, stupefied.

Tanya then pulls away from the door and reacts, her mouth agape with shock.

She does an about face and tip-toes away down the hall and we...

FADE TO BLACK.