

**TITLE** Rain Dogs

**BY** Cash Carraway

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PINK REVISIONS

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BBC WRITERS ROOM

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## PRE-TITLE

1

INT. CÉLESTE, THE LANESBOROUGH HOTEL. LONDON - DAY 6. 7:30AM.

It's a month since SELBY was released from the nick. He's looking ragged from a long night of gambling (still yet to go to bed), drinking tea, engrossed in The Racing Post. The restaurant is quiet, waiters set up for breakfast.

MASON (O.S.)

Selby.

SELBY follows the voice. He is surprised, and a little scared to see MASON, his ex-cellmate from prison. But SELBY puts his paper down, tries to play it cool.

SELBY

Out so soon! How did you get in here?

MASON

You know me, proper charmer.

MASON joins SELBY at the table. SELBY is uneasy.

MASON (CONT'D)

Where's my money?

SELBY

I don't have it.

MASON

Are you sure?

MASON pours himself a tea, swigs it back in one.

SELBY

20k? I think I'd know, wouldn't I?

SELBY lounges back, an attempt to regain his cool.

SELBY (CONT'D)

What you do need it for? No, don't tell me - business opportunity...

MASON

Yeah as it happens. Stake in a bar. Acapulco. Sun, sea... fucking.

SELBY

(laughing) A convict on a beach is a story as old as time. It'll go belly up and you know it.

MASON

(smiling) That lovely little girl  
of yours, what's her name? Iris,  
isn't it?

SELBY stands in a rage, but is unsure how to follow through.

MASON (CONT'D)

(small laugh) Easy boy.

MASON gestures for SELBY to sit back down - he does.

MASON (CONT'D)

I'm not to be trifled with, I'm a  
rough cunt, I don't have to tell  
you that.

SELBY

(defensive) Well, I know people  
too.

MASON

Yeah, lived with you for a year and  
not one visitor. Ain't no one got  
your back.

SELBY

I need some time.

MASON agrees -

MASON

48 hours.

MASON sticks a piece of toast in his mouth, pours himself  
another cup of tea - a china cup to go! SELBY watches him  
leave. Starts to pour a tea, hand shaking. Frustrated, he  
throws the teapot on the floor, it smashes. The waiter will  
clean up his mess.

**TITLES - THE SMALL WORLD OF FLORIAN SELBY**

2

**SCENE OMITTED**

2

3

**INT. ESSEX VILLAS, KENSINGTON. KITCHEN - DAY 6. 11AM**

3

SELBY is watching greyhound racing on his phone, pile of  
betting slips next to him. He's holding a slip close by, it's  
the one that will solve all his problems (for today, at  
least) - '11am Romford, Sammy Lee, £500 to win, 20/1.'

COMMENTATOR (O.S.)

And it's the outsider, Sammy Lee as he stretches ahead...

SELBY

Come on Sammy Lee. Save my life.

COMMENTATOR (O.S.)

And Sammy Lee's down.

He screws the slip up, throws it on the floor.

SELBY

Fuck you, Sammy Lee. Fuck you.

He is distracted by movement in the hallway -

SELBY (CONT'D)

(shouting) Allegra. Allegra. I need a favour.

He rushes out of the room to find her.

4

INT. ESSEX VILLAS, KENSINGTON. HALLWAY - DAY 6. 11:02AM.

4

He chases ALLEGRA up the grand staircase. She is a domineering woman in her 50's, her sportswear expensive, and seemingly always brand new. She moves quick, talks fast -

ALLEGRA

Would it hurt to call me mummy?...

SELBY

Very much.

ALLEGRA

...I did carry you for 7 and a half months.

SELBY

Yes, I know. The last month and a half was just too much, places to be!

ALLEGRA

If it's money you're after, forget it.

SELBY

Forget it then!

She turns into her gym with an eye roll.

5

**INT. ESSEX VILLAS, KENSINGTON. PILATES STUDIO - DAY 6.**

5

SELBY follows her but stands tentatively at the door. In the middle of the room is a reformer machine. The walls are filled with photographs - Allegra's father, her grandfather, her great-grandfather, the physically and mentally strong men she admires. At the centre is a photo of Allegra in her youth, winning bronze at the Olympics for archery.

SELBY

I'm in a spot of bother.

ALLEGRA climbs onto the reformer. Her INSTRUCTOR, 30s, unruly vegan hair, moves her into the first position - 'The Hundred' and ALLEGRA begins her work out.

SELBY (CONT'D)

Don't suppose you could free up  
some of Daddy's cash?

ALLEGRA sighs "no". Completes her 10 reps.

ALLEGRA

Had high hopes for you, thought  
you'd achieve fortune and acclaim  
thanks to your intellect.

INSTRUCTOR moves ALLEGRA into 'The Elephant' position.

ALLEGRA (CONT'D)

But all you've done is drag the  
family name through the gutter.

SELBY

More than Papa?

ALLEGRA

No, not quite as much as your  
father, but you will, I'm certain  
of it.

He is bored by her, he needs to get away and find money, but he takes a final shot.

SELBY

Can I have some money... Mummy?

ALLEGRA

No. Get a job, you're already  
living here rent free. Isn't it  
time you thought about doing  
something useful with your life?

SELBY

You're right. I should work high up in a bank, marry someone I despise, have children I don't have time for, and get myself a little rent boy on the side - before topping myself at 55. What a capital idea, Allegra! Have a wonderful day.

SELBY rushes out, he needs to find some money.

6

INT. FUNERAL PARLOUR. PREP ROOM. - DAY 6. 4PM.

6

GLORIA is doing COSTELLO's make up for her date with RICHARD. GLORIA knocks on the coffin next to them.

GLORIA

Her in there - 94. And even she's had more dick than you in the past decade.

COSTELLO

(defensive) Well, Richard's cooking me dinner tonight, so.../

GLORIA

He picked you up outside a peep show - he's basically Travis Bickle with a friendship bracelet.

COSTELLO laughs, GLORIA's on a roll today...

GLORIA (CONT'D)

Man's so worthy he gives me the pussyshits. He's just, ugh.

COSTELLO

Yeah, but it's time to stick some dick up there.

GLORIA

You ain't been laid since Whitney Houston died.

GLORIA does the sign of the cross.

GLORIA (CONT'D)

(to the sky) 2012. No, we will always love YOU.

GLORIA's finished making COSTELLO look good-

GLORIA (CONT'D)

There you go - totally fuckable.

COSTELLO looks at her fuckable self, so does GLORIA.

GLORIA (CONT'D)

Hmmm, we'll never look as good as yesterday, will we?

COSTELLO

You alright?

GLORIA shrugs, searching for words -

GLORIA

I been feeling...

GLORIA makes the noise of deep internal pain, COSTELLO wasn't expecting that.

GLORIA (CONT'D)

Just wish, y'know, I was an alcoholic like you. No disrespect.

COSTELLO

(joking) Fuck you, some disrespect taken.

GLORIA

You can label your pain. Go to meetings, download an app and count the days.

COSTELLO

Thought you were ok.

GLORIA makes her internal pain sound again, this time it's longer. She'd love to verbalise that. COSTELLO never seems to understand her struggles, that it's not all about COSTELLO.

GLORIA

(shrugs) But I got Paul now, innit.  
(then) So you gonna sit on a dick tonight or what?

COSTELLO looks at herself in the mirror.

COSTELLO

Gonna do it if it kills me.

GLORIA

(shrugs) What's the worst that could happen?

COSTELLO is hopeful for cock. GLORIA, it seems, is hopeful for absolutely nothing.

7 **SCENE OMITTED**

7

8 **SCENE OMITTED**

8

Scene 8 has been reworked into Scene 9A.

9 **EXT. HANWAY PLACE, BEHIND SUPERMARKET/ALLEYWAY - NIGHT 6. 9  
7:45PM.**

RICHARD's hands are covering COSTELLO's eyes as he leads her into a cordoned off area filled with large industrial bins behind an inner city supermarket, his attempt at romance.

RICHARD  
All the cool couples are doing it.

He removes his hands from her eyes. Surprise! COSTELLO isn't clear on why she is standing in front of a bin.

RICHARD (CONT'D)  
It's how we're going to save the  
world. Freeganism!

RICHARD jumps into the bin, Matt Hancock style (not a stunt, just a cunt). Twat. Wades through the leftover food.

RICHARD (CONT'D)  
It's all perfectly good stuff they  
throw away. Come on, don't be a  
snob.

He holds out his arm like he's asking her to dance -

RICHARD (CONT'D)  
Get in the bin.

COSTELLO is disappointed, she lights a fag.

COSTELLO  
Get fucked.

RICHARD  
Hey, listen, I'm just trying to  
stop us burning alive on this dying  
planet.

RICHARD disappears from sight into the bin to rummage.

COSTELLO

(sarcastic) It comforts me to know  
we're in safe hands with you,  
Richard!

COSTELLO hears SELBY singing in the distance -

**Note: SELBY's idols are Nick Lowe, Elvis Costello, Warren Zevon and Graham Parker. So, he'd be singing something by one of them. No classical or opera just because he's a big posho, please - he'd hate to be a cliche - FLORIAN SELBY's the coolest motherfucker you'd ever love to meet.**

COSTELLO needs to get to him before he sabotages her date. She runs into the alleyway to intercept him -

COSTELLO (CONT'D)

Oi, you creepy little fucker.  
You've tracked me, haven't you?

SELBY

(lighting fag) With the company you  
keep, you can't be too careful.

SELBY looks around trying to work out why she's hanging out by the bins, and if she's safe -

SELBY (CONT'D)

(worried) Where's Iris?

COSTELLO

With Gloria. I'm on a date, please  
fuck off.

SELBY pushes past her to find her date, but he's not there. RICHARD pops up in the bin, holding a load of food, SELBY loves this - a prick in a bin to fuck with! COSTELLO's not pleased.

SELBY

You've picked some low hanging  
fruit before but this is ridiculous  
- he's in a bin.

COSTELLO

(embarrassed, to RICHARD) Richard  
this is Selby, a friend. (to SELBY,  
firm) Selby, Richard's cooking me  
dinner.

RICHARD

Hello mate!

RICHARD holds out his hand to shake SELBY's. SELBY ignores.

RAIN DOGS

Episode 3

PINK REVSIONS

04.05.22.

8A.

SELBY  
(to COSTELLO) I can take you to  
dinner.

COSTELLO's look - "go away"

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SELBY (CONT'D)  
The bin beast can join too! (to  
RICHARD) Have you been to a  
restaurant before Dickie? And no,  
Prezzo doesn't count.

RICHARD laughs nervously, he stuffs his food into his tote.

COSTELLO  
(to RICHARD, nice) Ignore him, he's  
a certified twat, famous for it.

COSTELLO and SELBY start to walk away together.

COSTELLO (CONT'D)  
Cockblocking cos you care, are you?  
Well, thanks very much.

SELBY looks around, anxious about MASON. RICHARD jumps from  
the bin, chases them. SELBY smirks at RICHARD's eagerness, as  
he catches up with them. They all walk towards the  
restaurant. SELBY looking at RICHARD with disdain.

9A

INT. ARCADE -. NIGHT 6. 8PM.

9A

GLORIA and IRIS are playing an arcade game with guns.

IRIS  
She's out with a man y'know.  
Am I not enough for her?

GLORIA  
It's just a date.

IRIS  
I don't like men, they disgust me.

GLORIA  
Some are alright. You love Selby,  
and Paul will be here soon, you'll  
like him - maybe.

GLORIA scans the room to see where he is.

IRIS  
Aunty G, what's a whore?

GLORIA  
Whoa!

GLORIA shoots, misses, she looks to IRIS who wants an answer.

GLORIA (CONT'D)

OK, well. Moll Flanders - official whore. Wore it proudly.

They carry on shooting -

GLORIA (CONT'D)

Divine Brown, iconic whore. Julia Roberts, she played a whore in Pretty Woman - made every girl wanna be one. Billie Piper, Secret Diary of a Call Girl - ITV whore. And that's the four whores of the apocalypse.

IRIS

Is mummy a whore?

GLORIA

Your mum's definitely not a whore, she's the opposite if anything. (casual) Why you ask?

IRIS

Ava said her mum saw my mum in the newspaper bragging about being a whore.

GLORIA

Yeah, that didn't happen. This Ava, she your friend?

IRIS

She controls the playground. She's excited about coming around for a playdate. She's never been to a whore house before.

GLORIA

(laughs, then) Well, you show me her next time I pick you up from school. I'll sort her out.

IRIS' look - "don't you dare". GLORIA surrenders her gun, lets IRIS shoot her to shit.

Half way through a big beautiful meal. COSTELLO is sat next to SELBY, and opposite them is RICHARD.

SELBY

(to RICHARD) Shame you should meet Costello during one of her sober periods. She's usually a lot more fun.

He downs his whiskey. He slams his glass down, he's fucked.

RICHARD

(touching COSTELLO'S hand) She's fun.

COSTELLO pulls her hand away from RICHARD, she feels awkward in front of SELBY. SELBY notices this, smiles.

SELBY

(to RICHARD) Don't be disheartened, Dick. She always pushes people away, but hang in there my boy.

RICHARD

You've known each other long?

COSTELLO

Since university.

SELBY

(fake fond) Yes, that was where I first hit you, wasn't it?

They're back to playing their little game -

COSTELLO

(fake fond) Well, you call it a hit, you left a tiny graze.

SELBY

It was a significant bruise.

COSTELLO

(to RICHARD) I punched him once.

SELBY

(to RICHARD, proud) She did.

RICHARD

Were you...together?

SELBY

God, no. I'm not a bi, or a pan, or a fluid, or queer. I picked a side and stuck to it - I'm a classical homosexual.

COSTELLO

You're drunk.

SELBY

And you can do better than him.

COSTELLO

Course I can but times are tough!

RICHARD

She says it as it is! I love that.

He holds COSTELLO's hand, this time she doesn't stop him.  
SELBY notes this, he doesn't like it.

SELBY

I hear she hasn't had sex in 10 years. Well, tonight's your lucky night, Dickie boy. You've won the fuck lottery and it's a rollover!

RICHARD

I think you two have a very toxic relationship.

Neither COSTELLO nor SELBY would ever deny that. In fact, they're a little bit proud.

11

SCENE OMITTED

11

Scene 11 has now been reworked into Scene 12A.

12

INT. ARCADE - NIGHT 6. 9:30PM.

12

GLORIA and PAUL stand at the bar (not drinking) as they watch IRIS dance on the dancing squares game.

PAUL

So, mum got cancer, she died, dad fucked off. Then it was care home, to care home, to care home, to foster home, then returned to care home.

GLORIA is taken aback by this oversharing.

PAUL (CONT'D)

Never got nonced though.

PAUL takes an open can of beer from his pocket.

GLORIA  
Silver lining.

PAUL  
(swigging beer) You?

GLORIA  
Well my mum, walked out on us when  
I was 8, haven't heard from her  
since. And you met my dad. Big man  
in the community, always  
disappointed in me.

PAUL  
That shit messes with your head,  
mate.

GLORIA  
I just get on with it.

PAUL admires that, he wishes he could be like her.

PAUL  
Respect. Don't normally meet women  
like you.

GLORIA  
Bet you don't.

PAUL kisses GLORIA on the cheek, she likes him (a bit), and  
he's found his new person who can save him. He points at IRIS  
dancing -

PAUL  
Mind if I join her?

GLORIA  
Knock yourself out.

PAUL  
Don't go anywhere!

GLORIA  
I'm right here.

PAUL  
(shouting) I'm gonna dance like no  
one's watching!

GLORIA  
(smiles) Please don't do that!  
People are watching, they've seen  
us together.

But he's slotting in money on the machine next to IRIS. He dances like an utter lunatic on pills in 1987 at the Hacienda. IRIS laughs at him, then looks to GLORIA to see her smile turn to embarrassment.

12A INT. L'ESCARGOT, SOHO. UNISEX TOILET - NIGHT 6. 9:35PM. 12A

COSTELLO flushes the chain, leaves the cubicle and goes to the sink to wash her hands as SELBY enters - she's proper pissed off with him, not that he cares.

SELBY

He's a ridiculous man. A poverty voyeur. Wants a grubby experience, a glimpse of your tampon string, to spend the night in a flat with a 'pay as you go' electricity meter.

COSTELLO puts her hand under the hand dryer. It's loud.

COSTELLO

(loud) You'll never let me meet anyone.

SELBY isn't listening/can't hear?

SELBY

(loud) Watches 'Can't Pay We'll Take It Away' with a hard on and a box of tissues. He's a pervert.

COSTELLO

So are you.

The hand dryer stops. COSTELLO looks in the mirror.

SELBY

(still loud) Yes, but in a normal way. (then, serious) Whatever happens with this twat, or some other twat, don't take Iris away from me.

COSTELLO

(serious) I'd never do that.

SELBY turns to the urinal, unzips.

SELBY

Don't fuck him. He's using you. You give him 'authenticity'.

COSTELLO's leaving -

COSTELLO

(mocking, laughing) I'm gonna give  
him a hand job. And a blow job.

SELBY

(shouting, pissing)  
Don't put bin cock in your mouth,  
you're better than that!

COSTELLO's gone. SELBY is alone for the night.

13

SCENE OMITTED

13

14

INT. PIMLICO, COSTELLO'S FLAT. LIVING ROOM. - NIGHT 6. 10:45.

COSTELLO and RICHARD are sitting on the flamingo lilo.

COSTELLO

(defensive) You feel like Louis  
Theroux on one of his weird  
weekends, don't you? How the other  
half live!

RICHARD

Stop it. I don't. I like you.

He kisses her. It's a nice kiss. COSTELLO pulls away.

COSTELLO

(vulnerable) I'm a bit scared.

RICHARD

About the (points to her cunt). We  
don't have to do it tonight.

COSTELLO has to. She kisses him, hard. She unbuttons her  
jeans, puts his hand down them, she's still scared. But she's  
taking control, getting shit done.

RICHARD (CONT'D)

Would you like me to finger you  
gently?

COSTELLO laughs - "yes". He does.

COSTELLO

Can you feel the scars?

RICHARD

(going harder) I like them.

COSTELLO  
Is it baggy?

RICHARD  
It's tight.

COSTELLO  
(pleased) Really? How tight?

RICHARD  
(very turned on) Tight as Norway's  
fiscal policy. (groans) Tight as  
the bond between Fidel and Che.  
Tight as the mental health budget  
in this country, utter scandal!

COSTELLO hands him a condom, she's ready. RICHARD pulls his  
trousers down around his arse.

RICHARD (CONT'D)  
Do I have your consent?

COSTELLO, exasperated - "yes". RICHARD hurriedly tries to put  
the condom on, he's so excited.

RICHARD (CONT'D)  
I've been waiting for this for so  
long.

He whips off his t-shirt, then back to the condom.

RICHARD (CONT'D)  
(Jamaican accent) Come here baby  
girl.

But before he can even get the condom on, he ejaculates - all  
over his feet.

COSTELLO  
I didn't touch it.

RICHARD  
I'm a little bit embarrassed.

COSTELLO puts on her pyjamas. RICHARD mops up his cum with  
his t-shirt. She lays down to sleep. RICHARD gets fully naked  
so he can snuggle up to her, spoons her, strokes her hair.

RICHARD (CONT'D)  
Would you like to cry?

COSTELLO  
(quiet) No I wouldn't.

RICHARD

Would you mind if I do?

COSTELLO rolls her eyes, closes them.

14A SCENE OMITTED

14A

15 SCENE OMITTED

15

Scene 15 has been reworked into 17A.

16 SCENE OMITTED

16

Scene 16 has been reworked into Scene 17B.

17 SCENE OMITTED

17

Scene 27 has been reworked into Scene 17C.

17A INT. GLORY HOLE - DAY 7. 8:00AM.

17A

SELBY has spent the night on the toilet, asleep, using his coat like a blanket. He's a light sleeper so jolts upright to a couple of thumps on the cubicle wall. A man is next door is looking for action -

SELBY

Give me a second.

SELBY's disappointed to have woken soft cocked. Again.

SELBY (CONT'D)

(talking to his limp cock, quiet)  
C'mon, you're the only thing that's  
never let me down. Very  
disappointed in you. Rude.

He slips his limp cock into the hole.

SELBY (CONT'D)

Help a man out.

But it isn't the pleasant touch he has been anticipating -

MASON (O.S.)

Hunting for cock? Thought you'd be  
out there looking for my money. You  
fucking should be.

SELBY  
(in pain) Mason! Get off. The  
money's coming.

MASON pulls harder. SELBY screams. MASON lets go.

MASON  
Let's go get it then.

MASON looks down at SELBY's floppy cock.

MASON (CONT'D)  
You're not even hard.

SELBY and MASON leave their cubicles.

17B INT. PIMLICO, COSTELLO'S FLAT. LIVING ROOM. - DAY 7. 8:20AM.

Morning light seeps in through the bin bagged window. RICHARD waits for COSTELLO to wake having returned with coffee and pastries for them. He sets them up nicely, ready for when she awakes. What a gent. She opens her eyes to RICHARD staring at her intently. Oh, and he's wanking.

RICHARD  
(breathing heavy) Give me another chance.

COSTELLO  
(sarcastic) Oh dear. (pointing to door) Get the fuck out.

RICHARD carries on. COSTELLO picks up his tote.

COSTELLO (CONT'D)  
C'mon Louie CK - out you get.

RICHARD stops, upset.

RICHARD  
No, not the L word. That's unfair.

17C INT/EXT. PIMLICO, COSTELLO'S FLAT. HALLWAY/WALKWAY. - DAY 17C  
8:22AM.

COSTELLO marches RICHARD towards the door as he zips up his jeans. Embarrassed.

RICHARD  
It's come to my attention, I have indulged in behaviour that some find inappropriate...

COSTELLO opens the front door.

RICHARD (CONT'D)  
(pointing to cock) What am I supposed to do with this?

COSTELLO

I assume you'll be taking it with you.

She throws his tote of bin food out with him. He pleads with his eyes. COSTELLO is disappointed in him.

RICHARD

(lashing out) You know I'm better than you, right?

COSTELLO knew what he thought of her all along -

COSTELLO

Yep, course you are.

COSTELLO slams the door. Fucking hell, no wonder she doesn't have sex. She reaches down to pick up the mail - mostly overdue bills. One catches her eye, no stamp, an envelope with a hand drawn heart. She rips it open. A floral card, she reads inside, "My Darling Daughter, I miss you, Love Mum". She's freaked out.

She opens the door. Looks over the balcony to see if the person who posted it is still around, but it's just RICHARD running across the estate. She goes back inside, scared.

18

INT. FUNERAL PARLOUR, PREP ROOM. - DAY 7. 9:25AM.

18

GLORIA and COSTELLO lean against a mortuary slab with a dead body on it -

GLORIA

So was his dick in you at any point?

COSTELLO - "no".

GLORIA (CONT'D)

Then it don't count - the losing streak continues!

COSTELLO

Thanks for having Iris. Did you and Paul have a nice time with her?

GLORIA

Course we did, I'm her Aunty G.

COSTELLO

Can I ask you a favour?

GLORIA's face - "again?"

COSTELLO (CONT'D)

Would you mind picking up Iris from school later?

GLORIA

Ask Florian Selby, you seem to spend all your time with him. I looked after you when he got locked up, but now he's out I never see you.

COSTELLO

Y'know I need to work.

GLORIA

Yeah, and you need to talk to Iris about her friend Ava.

COSTELLO - "what?"

GLORIA (CONT'D)

She's been telling her you're a whore since that article came out.

COSTELLO is upset that the article is still ruining their lives.

COSTELLO

Fuck's sake, I'll sort it. She's coming around for a playdate later anyway, it's fine. Can you pick her up too?

GLORIA

Feel like your employee.

COSTELLO's look - "please"

COSTELLO

I'll be back to give them dinner.

GLORIA will do it. She's got an idea about how to make COSTELLO realise she's better than SELBY.

GLORIA

You owe me big time.

SELBY

Mason is a friend I made in prison.

ALLEGRA looks him up and down, she is repulsed by him but he doesn't make her visibly scared, in fact, she's strong.

SELBY (CONT'D)

This is all very embarrassing but I have every reason to believe he's a very dangerous man.

ALLEGRA remains steely, waiting for SELBY to explain, she knows he will eventually.

SELBY (CONT'D)

I appear to have found myself owing him a rather large sum of money. So, I throw myself at your mercy. Please pay him or I fear he may hurt me.

MASON

He's right Allegra, I am a very serious individual, he won't look pretty once I've finished with him.

SELBY

(brave, because his mum's there)  
Mason, I've never been pretty but I am fucking stylish. You'll never knock that out of me.

MASON's getting fucking angry, ALLEGRA to the rescue -

ALLEGRA

How much?

MASON

£20k but I had to chase him, so lets make it 30.

ALLEGRA

(to SELBY) This is coming out of your inheritance.

SELBY

How long will I have to wait for that?

ALLEGRA gets her chequebook from the bottom drawer.

ALLEGRA

(writing cheque) You'll get 20 and not a penny more.

MASON

I want cash.

ALLEGRA

You'll get what you're given.

MASON

What if it bounces?

ALLEGRA

I haven't had a cheque bounce since  
Black Monday 1987.

She hands him the cheque.

ALLEGRA (CONT'D)

Now bugger off, you brute.

MASON

(to SELBY) I like her. She's got  
spirit.

MASON leaves, the door slams.

ALLEGRA

Pack your bags. The house in Bruton  
is empty, you can go and live  
there.

SELBY bows his head like a little boy.

ALLEGRA (CONT'D)

(cold) You'll continue to receive  
your allowance but not a penny  
more. You leave tonight.

20

INT. LENNY'S FLAT - DAY 7. 11AM.

20

COSTELLO lays on LENNY's chaise longue, covered in a sheet,  
fanny out for painting. She looks tired. LENNY's behind a  
canvas. A jazz record plays, let's have '**Bitches Brew**' by  
**Miles Davis**, mainstream enough but proper mania inducing.

COSTELLO

Didn't even like him really. But  
I've been alone since Iris was  
born, just wanted to feel  
attractive.

LENNY

That's understandable. You're still  
a young woman. Was he up to the  
job?

COSTELLO

(laughs) He came on his feet,  
Lenny!

LENNY

(disgusted) Boys these days have  
never been further away from being  
men.

COSTELLO

And then I got this card from my  
mum, she'd posted it through my  
door.

LENNY

That can't be good.

COSTELLO

The past never stops chasing for  
fuck's sake.

LENNY

That's the funny thing about the  
past, no matter where you go, it's  
always fucking there.

COSTELLO

(disappointed laugh) Well, I better  
get used to it then.

LENNY

Little tip, I've found it's best to  
make friends with disappointment.  
It's always been a constant  
companion to me.

He finishes painting. He hands her £50 payment.

LENNY (CONT'D)

Thank you darling.

She takes the money, puts it in her bag.

LENNY (CONT'D)

Y'know, you can tell a lot about a  
woman when you look between her  
legs. I've always believed the  
hairy hole is the real window to  
the soul.

COSTELLO laughs, preparing to look at the finished work.

COSTELLO

How's it looking down there?

LENNY turns the canvas around for her to view.

LENNY  
Messy...but magnificent!

COSTELLO smiles, at least her cunt's good for something.

21

INT/EXT. PIMLICO, COSTELLO'S FLAT. HALLWAY. - DAY 7. 4:45PM

COSTELLO walks in carrying bags of party food, only to find GLORIA sat outside the bathroom, looking perplexed. GLORIA gestures that IRIS has locked herself in the bathroom.

COSTELLO's look - "what's going on?"

GLORIA  
(quiet) She's pissed off with me.

COSTELLO knocks on the door gently.

COSTELLO  
(worried) Iris, you ok darling?

They listen to IRIS crying in the bathroom.

COSTELLO (CONT'D)  
Can I come in, bubba? Where's Ava?

IRIS cries louder.

GLORIA  
(knocking on door, to IRIS) Iris, I was trying to help. (to COSTELLO)  
Told Ava's mum that she's a silly boring bitch.

COSTELLO is pissed off.

GLORIA (CONT'D)  
She's going around saying you're a whore, and it's hurting Iris.  
Someone had to tell her to shut her mouth, they're laughing at you.

COSTELLO  
I told you I'd sort it. You've made it worse.

GLORIA is hurt, gets her stuff.

GLORIA  
If Florian Selby had done it, you'd have wet yourself.

COSTELLO  
(knocking, but to GLORIA) Well,  
you're not him are you.

GLORIA looks at COSTELLO, in pain, she'll never be as good as SELBY. But COSTELLO doesn't notice, she never really notices GLORIA these days. COSTELLO knocks on the bathroom door again.

GLORIA  
(shouting) Sorry Iris, I love you.

GLORIA leaves, slamming the door behind her.

COSTELLO  
She's gone. Let me in bubba.

The door opens, IRIS looks sad, COSTELLO hugs her tight.

COSTELLO (CONT'D)  
Everything is going to be ok.

IRIS  
Pinky promise?

They pinky promise.

IRIS (CONT'D)  
Would you ever lie to me?

COSTELLO  
Course I would, I love you.

They laugh.

21A SCENE OMITTED 21A

21B SCENE OMITTED 21B

21C SCENE OMITTED 21C

21D EXT. PIMLICO, COSTELLO'S FLAT. WALKWAY - DAY 7. 6:01PM. 21D

SELBY walks towards COSTELLO's flat. He is nervous, he's about to do the one thing he didn't want to - say goodbye. He knocks on the door, lights two fags, looks over the walkway, across the estate and down to his car. COSTELLO opens the door, stands next to him.

SELBY

Are you angry? You're angry.

He hands her a cigarette, she takes it.

SELBY (CONT'D)

You're really angry.

COSTELLO

(smoking) Yeah, I'm angry.

SELBY

Then you'll be pleased to know, I'm leaving.

COSTELLO

Where you going?

SELBY

Bruton bound. I leave now.

COSTELLO

Don't be a dickhead. You can't just leave. You're on license, they'll recall you back to prison.

SELBY

No. Lucky for me there's damaged men everywhere. It's all been arranged.

COSTELLO knows that she can't lose SELBY again.

COSTELLO

You can't go.

She reaches into her pocket. Pulls out the card from her mum, hands it to him. He gives it a good look over.

SELBY

(worried) Did you see her?

COSTELLO - "no".

SELBY (CONT'D)

(ready for a fight) That's it, we're going to see her right now, put an end to this. Come on.

COSTELLO

I don't want to.

SELBY

It's time to finally face her.

COSTELLO

I will, I will, just not today,  
Selby, please, leave it.

He looks at the card. They share a look, these are the only two people in the world who know just how bad this is.

SELBY

You're not safe here.

Then, SELBY has a silly idea - but a beautiful one - and for a moment gets caught up in a wonderful, perfect dream.

SELBY (CONT'D)

You could come with me?  
We could live some kind of...life.  
You could write all day...and I  
could work! Can you imagine?!

They laugh. Then -

COSTELLO

What about Iris?

SELBY

(without thinking, delirious) I'll  
adopt her. She'll go to a good  
school. And I'll adopt her!

COSTELLO

(serious) This is insane, but yeah,  
we could come with you...

SELBY

(hopeful) If Iris wants to. I mean,  
I would love that. Ask her. Ask  
her!

COSTELLO puts out her fag, goes inside. SELBY stays smoking outside, nervous that IRIS will say no.

22

SCENE OMITTED

22

23

SCENE OMITTED

23

24

INT. PIMLICO, COSTELLO'S FLAT. LIVING ROOM - DUSK 7. LI6:10PM

COSTELLO looks around at their shit life, as IRIS lays on the lilo.

IRIS

Is it a big house? Does it have an Aga? Can we have nice rugs? Can I go to a new school where no one knows me?

COSTELLO - "yes".

COSTELLO

Yes bubba. We can start again and make everything normal and alright.

They share a look - a new start with Selby. This could be the best thing ever.

25

EXT. PIMLICO, COSTELLO'S ESTATE. STREET. - NIGHT 7. 7:05PM 25

SELBY waits for them by the car, pacing, fearing they won't come. But then, he hears -

IRIS (O.S.)  
Selby! Selby!

SELBY looks up to see IRIS and COSTELLO running towards him carrying their life in bin bags. He grabs IRIS, spins her around. COSTELLO and SELBY smile at each other, excited - is this mad? It is, but what else do they have? SELBY opens the back door for IRIS.

SELBY  
(to IRIS) Me lady.

She climbs in, SELBY buckles her up. IRIS kisses him. COSTELLO loads their stuff into the boot, she slams it shut. Let's go.

26

EXT/INT. PIMLICO, COSTELLO'S ESTATE. STREET/SELBY'S CAR - 26  
NIGHT 7. 7:07PM.

The three of them are in the car, ready to go. SELBY starts the engine.

COSTELLO  
Here goes everything.

They drive into the night. COSTELLO turns up the music. It's '**Little Mascara**' by **The Replacements**. The three of them fucking love this song. They are happy, yet apprehensive. The three of them share looks - this is totally mad but everything they've ever wanted...

CUT TO BLACK.

RAIN DOGS

Episode 3

PINK REVSIONS

04.05.22.

29.

CLOSING CREDITS. END OF EPISODE.

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