

TITLE Rain Dogs

BY Cash Carraway

EPISODE Episode 4

DRAFT 10th May, 2022

YELLOW REVISIONS

Sid Gentle
Films Ltd.

BLUE REVS PAGES: 1, 8, 9, 10, 13, 13A, 15, 21, 22, 23, 24, 25, 25A, 26, 26A, 27

PINK REVS PAGES: 23, 25

YELLOW REVS: 1, 6, 8, 8A

Confidentiality Notice

The contents of this document and any supporting or attached information is confidential and privileged. If you are not the intended recipient, please be notified that disclosing or making use of the contents without permission is prohibited. If you receive this document in error, please contact Sid Gentle
Sid Gentle Films Ltd. — 40 Whitfield Street London — W1T 2RH
info@sidgentle.com — +44 (0)207 034 2660

PRE-TITLE

1 **EXT. BRUTON HOUSE, GARDEN. MAY - DAY 12. 2PM.** 1

It's hot. A view from above. A country house. A beautiful garden. Wild flowers. Fairy lights. French doors - wide open.

Quiet. Bright. Green. Birds, no planes. Disconnected. This is idyllic Didion hell.

Music: **Frank Sinatra - The Best of Everything'.**

We look down on COSTELLO in the pool, lying on a flamingo lilo (the one Iris used to sleep on). She's wearing a vintage floral swimsuit, Tom Ford sunglasses, a content face. GLORIA is lying on a lilo next to her in a yellow bikini, sunglasses.

We look down on IRIS swinging on a tree swing.

And we see a casual SELBY in white Ray Bans and linen, taking coffee on the patio.

COSTELLO turns to GLORIA -

COSTELLO

I'm telling you G - if my life was
a movie, it'd be a fucking classic.
It's your typical rags to riches
tale.

2 **SCENE OMITTED** 2

3 **INT. BRUTON HOUSE, KITCHEN. MAY - DAY 9. 4PM.** 3

COSTELLO surrounded by glorious fresh food, cooking at the Aga. IRIS stirs a pot on the stove. COSTELLO chopping - this is the life!

COSTELLO (V.O.)
We eat organic. We have coffee
colonics, can't believe I used to
drink it. Should've been putting it
up my arse!

CUT TO:

4 **EXT. BRUTON HOUSE, GARDEN. MAY. DAY 12. 2.01PM.** 4

Still lying on their lilos, COSTELLO lifts her Tom Fords,
turns to GLORIA.

COSTELLO
Stool's so firm, if I threw it at
you, you'd catch it - nothing on
your hands!

GLORIA - "ugh".

5 **SCENE OMITTED** 5

6 **SCENE OMITTED** 6

7 **SCENE OMITTED** 7

8 **INT. BOOK SHOP. MAY - DAY 10. 3.33PM.** 8

COSTELLO is at a table at the back of a book shop. She is
writing - her book - on her Macbook.

COSTELLO (V.O.)
We live mortgage free. Pool.
Outstanding school. I light a fresh
Jo Malone candle with every bath.

CUT TO:

9 **SCENE OMITTED** 9

10 **EXT. BRUTON HOUSE, GARDEN. MAY - DAY 12. 2.03PM.** 10

COSTELLO and GLORIA on the lilos -

COSTELLO
We got fuck you money. This is
everything I ever wanted -
(MORE)

COSTELLO (CONT'D)

Protection, polished wood floors
and every Le Creuset pan in
volcanic orange. I fucking love
this life!

SELBY and IRIS dive bomb into the pool to join them. Happy.

10A **TITLES: RAIN DOGS. DIDION HELL.** 10A

11 **INT. BRUTON HOUSE, LIVING ROOM. MAY - DAY 12. 3:12PM.** 11

TITLES: MAY.

IRIS is practicing the piano. One of her Grade 1 pieces -
Minuet in C, Mozart. COSTELLO, SELBY, and GLORIA watch her.
IRIS concentrates, slightly hesitant, she's only been playing
a few months, but she's actually pretty good.

COSTELLO

(whisper, to GLORIA) Teacher says
she's a natural. Only been doing it
a few months.

GLORIA looks to COSTELLO and then to SELBY, who are these
two? They seem like proper adults, in a typical, boring,
wealthy family. And they like it.

12 **EXT. BRUTON HOUSE, DRIVEWAY. MAY - DAY 12. 5PM.** 12

GLORIA hugs SELBY goodbye, then she hugs IRIS.

GLORIA

Thank you for having me.

IRIS

(to GLORIA) Told you it was good
here, didn't I?

SELBY

Lovely to see you. You must bring
Paul next time.

IRIS

(to SELBY) Can't believe Aunty G
hugged you!

SELBY's back in favour! Him and IRIS stay at the front door
as COSTELLO and GLORIA walk the driveway down to her car.

COSTELLO

Where is Paul? Thought he'd moved in with you.

GLORIA

Hmm. Dunno how much road we got left to run. You know me, 6 months and I'm done.

COSTELLO

I wish you could be happy.

GLORIA

(shrugs) Well, you certainly seem to be. And even Selby's not being a weirdo for once.

COSTELLO - "yeah". Then -

COSTELLO

Look, I should've apologised for leaving without saying goodbye...

GLORIA awaits an apology -

COSTELLO (CONT'D)

Getting that card from my mum. And all the stuff with the article, and Iris getting shit at school. I just had to get away.

GLORIA gets it. They hug.

GLORIA

It suits you out here.

COSTELLO would agree.

COSTELLO

Are you sure you won't stay for supper?

GLORIA

(mocking) "Supper". What happened to you? Go fuck yourself and your supper.

GLORIA jumps into the car. COSTELLO walks back to the house. GLORIA beeps her horn. The happy family wave her goodbye.

13

INT. BOOK SHOP. MAY - DAY 13. 10:30AM.

13

ZARA, 50's, a former groupie turned Notting Hill Britpop wife, turned homeschooling anti-vax country type - is unpacking books and passing them to COSTELLO, who is giving the blurbs an acerbic skim over.

COSTELLO
(looking at blurbs) Posh bitch.
Posh bitch. Posh bitch. Oh, working
class misery memoir "good on her!"

She places them onto the shelf. ZARA passes another book.

ZARA
(joking) Someone's got a chip on
her shoulder!

COSTELLO
(reading blurb) And another posh
bitch!

ZARA
Do you think I'm a posh bitch?

COSTELLO
Yes, but a lovely one.

ZARA laughs, she likes having COSTELLO around, she can be herself, she thinks women like COSTELLO don't judge.

ZARA
You'll laugh Costello, Neil said
something really funny last night.
Reckons Selby's got 'gay vibes',
and if anyone knows about gay vibes
it's Neil - Britpop was rife.

COSTELLO
Yeah, well he is.

ZARA
(a squeal, gossipy) Selby is? Wow.
(judgemental) And you don't mind?
(then) Well, whatever works for
you, I suppose.

COSTELLO
We're not a couple.

ZARA
Oh. I knew Iris wasn't his, but I
assumed you were a real family. You
certainly had me fooled!

COSTELLO
We are a real family.

ZARA doesn't think what they have is a real family.

ZARA
Even though you don't shag? Have
you ever shagged?

COSTELLO, gross - "no".

ZARA (CONT'D)
(squeals) You two are bloody wild!
Wow. Saying that, suppose you're
not that different from most real
couples. Me and Neil barely do it.

COSTELLO
Bored of each other?

ZARA
No. No. You know what musicians are
like, they want someone to come
home to but... (quiet) they love to
put it about and feel adored.

COSTELLO looks at ZARA with empathy.

ZARA (CONT'D)
No, he's open about it. I can do it
too if I like.

ZARA busies herself with the stock.

ZARA (CONT'D)
But I can hardly complain. Big
house, Betsy, Ibiza summers, the
odd celeb party!

COSTELLO
(shrugs) Guess it's a transaction,
you both get something out of it.

ZARA is about to protest, then the penny drops -

ZARA
See, we're not that different, are
we?

ZARA isn't sure how comfortable she is with her realisation,
but COSTELLO is more than happy with her strange set up.

14

INT. BRUTON HOUSE, KITCHEN. MAY - DAY 14. 7.15AM.

14

Early morning. COSTELLO and SELBY stick up a HAPPY BIRTHDAY banner and tie balloons to chairs, the room overflowing with presents. This is a joyous day. They are both genuinely happy, in that way people in love are, before reality steals it away.

SELBY

Our life is perfect, isn't it?

COSTELLO - "it is".

SELBY (CONT'D)

Iris is happy, isn't she?

SELBY places 10 candles on the homemade birthday cake.

SELBY (CONT'D)

We should sort out the adoption.
Soon.

COSTELLO

(genuine) We should.

SELBY

She'd like that, wouldn't she?

COSTELLO

(happy) She'd love it.

SELBY can barely contain his joy. He looks so free. This is what he's wanted since the day IRIS was born. Stability and family - it's the thing that will cure everything and make them all whole.

SELBY

And neither of you will have to worry about money EVER again - I presume at some point Allegra will actually die - that's when we hit the jackpot!

COSTELLO laughs. SELBY lights the candles quickly - they can hear IRIS coming down the stairs.

COSTELLO

You're everything she wants. The three of us. Let's do it.

IRIS arrives at the door in her nightdress, holding her teddy. COSTELLO and SELBY sing Happy Birthday. Nothing can top this kind of happiness.

HARD CUT TO:

14A **ACT 2**

14A

15 **EXT. A FIELD. AUGUST - DAY 15. 3:30PM.**

15

TITLES: AUGUST.

The sun hits COSTELLO sitting on the grass, writing in her notepad. She half watches IRIS running free, playing with a old toy bow and arrow, shooting at trees and clouds. It's a beautiful day, but the atmosphere hangs heavy.

IRIS
(shouting) Mummy! Mummy!

IRIS shoots the arrow aimlessly. Directionless fun.

IRIS (CONT'D)
Mummy. Come here. Watch.

IRIS takes aim at the sky. COSTELLO puts her notepad down. Runs towards IRIS.

IRIS (CONT'D)
I'm gonna hit that cloud.

COSTELLO
Y'know Allegra won Bronze at the Olympics for Archery?

IRIS
Yeah, Selby said.

IRIS is just about to shoot when a gun shot distracts her. Their eyes follow the sound. In the distance they see SELBY walking towards them, holding a rifle. He points the rifle, aiming at a rabbit, but he misses by some way. He does this a couple of times.

IRIS (CONT'D)
(laughing) You always miss!

SELBY
(joking) You do it then!

He holds the gun out to IRIS, she goes to take it, he pulls it back.

SELBY (CONT'D)

No. I'll have to teach you.

(serious) Would you like that?

IRIS shrugs. COSTELLO feels sad for SELBY.

BBC WRITERS ROOM

SELBY (CONT'D)

My father taught me how to shoot,
but he hunted to kill. I'm
different.

COSTELLO touches SELBY's arm, to comfort him.

IRIS

You shouldn't shoot animals Selby,
it's cruel.

SELBY hears the grass rustle. He takes aim to shake off
COSTELLO's touch.

SELBY

I just like to torment them...

IRIS

How would you like to be tormented?

SELBY decides not to shoot. He knows all about torment.

16

INT. BRUTON HOUSE. IRIS' BEDROOM. AUGUST - NIGHT 15. 9:31PM.6

IRIS is almost asleep in her big bed, surrounded by teddies.
COSTELLO and SELBY are sat either side of her, the family
together, but it's not as joyous as it was a few months ago.
SELBY reads 'Watership Down'.

SELBY

"Back to the burrow?" whimpered
Fiver. "It'll come there - don't
think it won't! I tell you, the
field's full of blood."

IRIS is asleep, SELBY kisses her.

SELBY (CONT'D)

(looking at IRIS) I wish she was
mine. Legally.

COSTELLO

Me too.

COSTELLO puts her hand on his.

SELBY

I love her. Why won't they just let
me adopt her?

COSTELLO

Because you spent a year in prison
for almost killing a man.

(MORE)

COSTELLO (CONT'D)

The adoption people tend to take a dim view of that.

SELBY

(slight laugh) Look at what your family did to you. No one stopped them being parents.

COSTELLO doesn't want to talk about her family, ever.

COSTELLO

We love her, that's all that matters.

He pulls his hand away. Stands, ready to leave.

SELBY

This family isn't real. We live nothing but a wonderful lie.

COSTELLO is helpless as he walks out the room, both holding back tears.

17 **INT. BRUTON HOUSE, HALLWAY. AUGUST - NIGHT 15. 9:34PM.** 17

SELBY walks calmly down the hall. Controlled, poised. He opens the door to his bedroom. Goes inside.

18 **INT. BRUTON HOUSE, SELBY'S BEDROOM. AUGUST - NIGHT 15. 9:35PM.** 18

SELBY closes the door. Goes inside his wardrobe, unlocks the gun cabinet. Takes out his rifle. Touches it, fetishises it. Sits down on his bed. Pushes the rifle into his mouth, down as far as it will go. He screams silently, mouth full of gun. He takes it out of his mouth. Cracks open the barrel. Zero cartridges inside. He lazily lights a fag, exhaling down the barrel, watching smoke billow out the end.

19 **INT. BRUTON HOUSE, COSTELLO'S BEDROOM. AUGUST - DAY 16. 2.11PM.** 19

Two weeks later. COSTELLO is sat on her bed. Next to her she has a tin, it's open with about grand in tenners. It's the same tin she had in Episode 1 when they got evicted. She is counting out the money into piles of 100. She is concentrating so doesn't hear IRIS come into the room carrying her piano books.

IRIS
(off the money) Can I have some?

COSTELLO looks up, smiles. She carries on counting. IRIS sits on the bed next to her.

IRIS (CONT'D)
Whose money is it?

COSTELLO
Mine. Ours.

IRIS
Where's it from?

COSTELLO
My wages.

IRIS
What you saving for?

COSTELLO puts the money back into the tin.

COSTELLO
(looking at IRIS) Remember when we didn't have a place to live?

IRIS nods - "yes".

COSTELLO (CONT'D)
Well, I don't want that to ever happen again.

IRIS
I never want to leave here.

COSTELLO
Me neither. But you know what free people have?

IRIS - "what?"

COSTELLO (CONT'D)
Money.

IRIS laughs, reassured they're staying. IRIS goes downstairs to play piano. COSTELLO puts the tin into her wardrobe.

21

INT. BRUTON HOUSE, KITCHEN. AUGUST - DAY 16. 2:15PM.

21

IRIS' piano scales drift into the room. SELBY is sat at the table in his Liberty dressing gown, drinking coffee, depressed. COSTELLO is making a sandwich.

A Domestic Crisis

COSTELLO

Have you eaten? Would you like something? How long you gonna keep this up?

SELBY ignores her.

COSTELLO (CONT'D)

C'mon. You haven't said a word to me in two weeks, you psychopath.

SELBY ignores, it's driving COSTELLO mad. But she's trying, she places a sandwich in front of him, he pushes it away.

COSTELLO (CONT'D)

(soft) Things were good.

He ignores her. It's infuriating. Too much. She grabs his sandwich, takes the two pieces of bread, puts a slice to each of his cheeks and pushes him into a head sandwich.

COSTELLO (CONT'D)

You're deranged. Why do you always have to fuck everything up?

SELBY

(calm) You're the mad one, attacking me with sourdough!

COSTELLO

I just want you to talk to me.

SELBY goes silent again. Desperate, COSTELLO grabs his phone.

Note: Nothing is screamed. Nothing shocks. This conversation is normal to them. They've done this before, they'll do it again, they know every button that delivers ultimate pain.

COSTELLO (CONT'D)

I'm gonna call Allegra. Tell her you're unwell.

SELBY

Because I can't stand to converse with you?

She dials ALLEGRA. He rises, ready to chase, tries to get his phone back. She puts the phone to her ear.

COSTELLO
Gonna tell her you need serious
help, that you're going nuts again,
just like your daddy.

This makes him want to kill her. He chases her around the table. COSTELLO laughs - a violent children's game - they're both loving this shit.

SELBY
You want to talk about families, do
you? Let's go!

COSTELLO
(smiling) What you gonna do? What
you gonna say? Go on. Take your
shot.

She slides the phone across the table, he catches it.

COSTELLO (CONT'D)
(smirks) She sent you to voicemail.

They both stand still, opposite each other, they lean in close to each other, this is where normal people would kiss, but these two would never have the inclination.

SELBY
(smiling) I'll tell you what I'm
going to do, I'm going to go and
see your mother. Today.

COSTELLO shakes her head - "no". His look - "yes"

SELBY (CONT'D)
And I'm going to tell her how she
fucked you up, and how I'm the one
who's left to deal with your shit.

COSTELLO
I deal with my mum, that's for me
to do, not you.

She touches his hand gently. To make him understand why him going to see her mum would be a step too far for them.

SELBY
How you gonna stop me?

COSTELLO knows she can't, he does what he wants. SELBY leaves the room to get dressed. COSTELLO grabs a knife from the metallic knife rack, and slips it into her pocket.

BBC WRITERS ROOM

21A INT. BRUTON HOUSE, HALLWAY. AUGUST - DAY 16. 2:25PM. 21A

COSTELLO walks down the hallway towards IRIS playing piano.
She smiles at IRIS, who is concentrating on her scales.
COSTELLO opens the front door, and onto the driveway.

22 SCENE OMITTED 22

23 SCENE OMITTED 23

24 SCENE OMITTED 24

25 SCENE OMITTED 25

26 SCENE OMITTED 26

27 SCENE OMITTED 27

28 EXT. BRUTON HOUSE, DRIVEWAY. AUGUST - DAY 16. 2:30PM. 28
CONTINUOUS.

COSTELLO walks towards SELBY's car, knife in hand. She kneels
by the back tyres and slashes them with a big smile. She
moves to the front tyre as she notices SELBY walking towards
her, with his car keys, ready to leave.

SELBY

You're going to stab me now, are
you?

COSTELLO

Course not.

She smiles at him, kneels down, slashes the front tyres. They
stand on opposite sides of the car. SELBY gives her a
sarcastic little clap -

SELBY

Well played. But a little
excessive?

COSTELLO puts the knife back in her pocket, heads back down
the drive towards the front door, where IRIS is now standing,
watching them. He walks with her up the drive.

COSTELLO

You're not thinking straight. I
can't have you drive there like
this. You'll end up wrapped around
a tree. You're mental.

IRIS is now in earshot, she can hear everything.

SELBY

I'm mental?

He points to the car.

SELBY (CONT'D)

You're a lunatic.

IRIS

(to COSTELLO and SELBY) I love you,
but you're both crazy. I'm only 10
y'know.

SELBY and COSTELLO can't hide their disdain from each other,
even in front of IRIS.

HARD CUT TO:

29	<u>SCENE OMITTED</u>	29
30	<u>SCENE OMITTED</u>	30
30A	<u>SCENE OMITTED</u>	30A
31	<u>SCENE OMITTED</u>	31
32	<u>INT. BRUTON HOUSE, KITCHEN/LIVING ROOM. SEPTEMBER - DAY 17</u>	32
	<u>10:02AM.</u>	

TITLES: SEPTEMBER.

SELBY walks through the house grinding coffee beans, he's
light, soft, relaxed, unusually unburdened. He puts on a
record - **Justin Townes Earle - 'Baby's Got A Bad Idea'**. He
turns it up loud. He smiles as he hears COSTELLO and IRIS run
downstairs in excitement. SELBY starts dancing as they enter.
He's so free and happy. He dances towards them. The Cha Cha!
The twist! A real performance.

COSTELLO and IRIS laugh as he dances. They love him like this, who wouldn't? COSTELLO joins in. SELBY and COSTELLO do a stylistic routine, and just like all of their fights, it's like they've done this a million times. This is what life is like with COSTELLO and SELBY during the good times - the very best of living.

They dance out of the room. IRIS follows them, she's never seemed so happy, none of them have ever seemed as happy as this. IRIS adores seeing her parents behave this way.

33 **INT. BRUTON HOUSE, HALLWAY. SEPTEMBER - DAY 17. 10:03.PM.** 33

The three of them dance down the hall, up the stairs. It's a life filled with so much joy. This family isn't a lie. But -

33A **ACT 3** 33A

34 **INT. CHURCH HALL, WAITING AREA. OCTOBER - DAY 18. 11:07AM.** 34

TITLES: OCTOBER.

COSTELLO and SELBY sit exhausted and broken, outside the assessment room for IRIS' Grade 1 piano exam. SELBY doesn't appear to have changed his clothes for quite a while. Things have clearly deteriorated between them. They listen to IRIS playing 'Cockatoo' by E Milne, brilliantly. An OLD LADY sits opposite them, enjoying Iris' piano playing too.

OLD LADY

Very good, in't she? How long she
been playing?

SELBY

(he looks to COSTELLO for
confirmation) Nearly 8 months?

COSTELLO - "yeah".

OLD LADY

(surprised) And she's already
taking her Grade 1? She's very
talented.

They listen to her play her final piece - 'The Egyptian Level'.

COSTELLO

She never stops playing at home,
does she?

SELBY ignores her. The door opens, IRIS (in her school uniform) and the EXAMINER walk out. The EXAMINER gives COSTELLO and SELBY a reassuring nod.

OLD LADY
(to IRIS) Your Mummy and Daddy are
very proud!

A flash of sadness from SELBY at the word - Daddy.

IRIS
(happy) I know!

IRIS holds SELBY's hand. Then grabs COSTELLO's hand. IRIS is happy, pleased with her exam. The adults are in hell.

IRIS (CONT'D)
Can I go trick or treating with
Betsy before the party tonight?

COSTELLO and SELBY, a broken nod - "yes". IRIS runs ahead.

35

INT. BRUTON HOUSE, LIVING ROOM. OCTOBER - DAY 18. 5:14PM. 35

COSTELLO has prepared the house for a halloween party - cobwebs, carved pumpkins, fairy lights and vintage black lace curtains draped on doorways and tables. Her party outfit, a jumpsuit, is hanging on the door, SELBY watches her steam it.

SELBY
Remind me, why are we having this
party?

COSTELLO
For Iris.

SELBY
(laughs) No. This is all for you.
To show off your lie of a life.
"Look how well I've done". Well,
nobody wants your silly party.
Everyone around here thinks you're
a joke.

COSTELLO ignores him. He leaves. She hears him slam the front door, through the window she watches SELBY walk to the car. She walks over to SELBY's vinyl collection. She pulls out a record - **Nick Lowe's 'Labour of Lust'**, takes it out the sleeve, holds it up to the light, takes off her ring and scratches the record. She puts it back in the sleeve and back on the shelf. She picks up her jumpsuit and walks out of the room.

36 SCENE OMITTED 36

37 SCENE OMITTED. 37

38 INT. BRUTON HOUSE, BATHROOM. OCTOBER - NIGHT 18. 6:47PM. 38

COSTELLO is surrounded by candles, bathing in stereotypical bliss, and washing off her face mask when SELBY barges in. He lifts the toilet seat, unzips his trousers, but he turns to COSTELLO - starts pissing in her bath.

SELBY
(pissing) Went on one of my long drives.

COSTELLO watches him blankly. She can deal with his piss.

SELBY (CONT'D)
Ended up at the Farmers' Market.
Asparagus! I don't eat it enough.
Lightly fried in extra virgin,
pinch of pepper, pink salt, simple.

A chef's kiss, a sniff of the air, pissing, grinning.
COSTELLO sniffs, that piss stinks bad.

SELBY (CONT'D)
But digestion is tricky. Stomach
breaks down the acid, you see,
converts it to sulphur.

SELBY shakes off his cock, giving her every last drop.

COSTELLO
Well played.

SELBY
Like the morning breath of a
Sudanese rent boy. Yum yum.

She reaches out to him, she knows he is in pain. He pushes her hand away.

SELBY (CONT'D)
Sometimes I think it might be
easier if we were both dead than to
navigate this tricky situation we
find ourselves.

COSTELLO immerses her head in the piss water, comes back up again -

COSTELLO

I think you're probably right.

SELBY leaves. COSTELLO feels sad for her, SELBY and IRIS.

39

INT. BRUTON HOUSE, COSTELLO'S BEDROOM. OCTOBER - NIGHT 18. 39
7:30PM.

COSTELLO's hair and make-up is done for the party. She can hear/see out the corner of her eye, IRIS and BETSY sitting on the floor beside the bed, sharing the labours of their Trick or Treat, halloween masks still on. COSTELLO unzips a clothes bag which contains her outfit for the party -

Note: COSTELLO wouldn't be seen dead in a costume. She's obsessed by class (and her own perceived lack of it) therefore her costume is elegant host at her country house.

However, she notices a leg has been cut off the jumpsuit. She puts it on anyway, one leg missing! She knows it was Selby.

BETSY and IRIS remove their masks to observe her -

BETSY

Your mum looks really sad.

IRIS

I think she is.

COSTELLO grabs a pair of nail scissors.

BETSY

They all are.

IRIS watches her mum cutting the leg off her jumpsuit.

BETSY (CONT'D)

My mum cries in Ibiza, she cries at every single music festival...

The girls don't realise COSTELLO can hear -

BETSY (CONT'D)

She even cried for an ENTIRE weekend at Soho Farmhouse - and no one ever cries there.

IRIS

Yeah, but you'd be stupid to run away from this life.

BETSY

Let me tell you something - they
all dream of running away, but they
never get very far on their own.

COSTELLO steps into her shoes, pouts. All good.

CUT TO:

40

INT. BRUTON HOUSE, HALLWAY. OCTOBER - NIGHT 18. 10:31PM. 40

The party is in full swing. Let's have the Boogie Nights
shot. We follow SELBY (dressed in his usual suit, but getting
messier) as he opens the door to more guests -

SELBY

Happy Halloween! Welcome to the
home where nightmares are made!

ZARA and NEIL (dressed as Sid and Nancy) walk inside.

ZARA

(spinning around) Look Selby, I'm
Nancy Spungen!

SELBY

(to NEIL) Bet you'd love to
bludgeon her in a hotel room, hey
Neil?

NEIL

(laughing, joking) Thought about
it! Great party, man.

SELBY closes the door. NEIL heads to the piano (ever the
Britpop star!) but ZARA pulls him away.

We follow SELBY down the hall, loud music, talking, fun,
past various villagers. Some in costume, others dressed
smart.

SELBY

Hello, hello. Hey, how are you?
Lovely to see you. Oh, look at you!

COSTELLO walks down the stairs in her cut off jumpsuit, SELBY
laughs to himself, COSTELLO's nothing if not resourceful.

SELBY (CONT'D)

(sarcastic) Looking gorgeous,
Costello. Beautiful.

COSTELLO doesn't react, she walks over to NEIL and ZARA to say hello. We follow SELBY into the kitchen.

41 **INT. BRUTON HOUSE, KITCHEN. OCTOBER - NIGHT 18. 10:32PM.** 41

SELBY passes PAUL, who is dancing like a lunatic, out of place at this very lovely, wholesome village party. SELBY can't take his eyes off him - a true horror. GLORIA is embarrassed.

And then SELBY gets to the backdoor, and he's out into the garden. He's too depressed for a party.

42 **EXT. BRUTON HOUSE, GARDEN. OCTOBER - NIGHT 18. 10:33PM.** 42

SELBY lights a smoke by the pool, a moment of peace.

GLORIA
Can't believe I'm actually gonna
ask this - but you know Paul?

SELBY turns around to see a tipsy GLORIA.

SELBY
Yes. Paul. Your live in boyfriend
of over a year, I am familiar.

GLORIA
Yeah, well I don't wanna be with
him anymore. And I can't tell him
cos he's nice, way nicer than any
of us, and he's been through a lot.

SELBY
And you want me to break up with
him on your behalf, am I catching
your drift?

GLORIA ashamed - "yes". SELBY looks at her in disgust, then at PAUL, then back to her -

SELBY (CONT'D)
It would be an honour.

GLORIA
Just don't be too harsh. He's
a...really nice man.

SELBY's look to GLORIA- "leave it with me." She watches SELBY through the window approach PAUL, and he stops dancing, goes somewhere with SELBY.

43 SCENE OMITTED 43

43A SCENE OMITTED 43A

43B INT. BRUTON HOUSE, LIVING ROOM. OCTOBER - NIGHT 18. 11PM. 43B

COSTELLO is on the sofa talking to ZARA, who is watching GLORIA snuggled up talking to NEIL, knowing they will later fuck. SELBY walks in, and gives GLORIA a salute, job done. Then he looks at COSTELLO, he wishes they weren't so fucked up together - they love each, this should be good.

He decides they are going to sort it out. He heads towards his vinyl collection. He picks out **Nick Lowe's 'Labour of Lust'**.

SELBY turns to COSTELLO and holds up their favourite record. She half smiles at him, still pissed off.

COSTELLO
(to ZARA, covering face) Oh God,
he's gonna sing...

SELBY stops the music. Everyone is briefly annoyed.

GLORIA
(to SELBY) Boooo, turn the music
on!

SELBY changes the record, sticks the Nick Lowe record on the turntable, the song is '**Cruel to be Kind**'. He turns it up. Everyone's happy again.

SELBY
(to COSTELLO, smiles) For what is
about to happen - I sincerely
apologise.

He's about to sing. He doesn't want to fight. He holds out his arm to ask her to dance. She's not the dancing type. But he grabs her, pulls her up to dance. They dance.

SELBY (CONT'D)
(singing to COSTELLO) *Oh I can't
take another heartache, Though you
say you're my friend, I'm at my
wit's end, You say your love is
bonafide, but that don't coincide,
With the things that you do...*

COSTELLO looks at him, filled with so much love and hate.

SELBY (CONT'D)
(singing to COSTELLO) *And when I
ask you to be nice, you say, you've
gotta be cruel to be kind...*

The record jumps. He looks at it closely. Scratched. He looks at COSTELLO, he knows she did it.

She regrets doing it now. He storms out, the record still jumping. COSTELLO follows, shit, they were so close to sorting this out - now there'll be hell to pay.

44

INT. BRUTON HOUSE, KITCHEN. OCTOBER - NIGHT 18. 11:02PM. 44

SELBY places glasses on a tray and fills them with something fizzy for the guests. In the other room NEIL is playing piano, singing '**The French Inhaler**' by Warren Zevon.

COSTELLO
(gentle) Can we stop this? We love
each other.

SELBY ignores her. Angry.

COSTELLO (CONT'D)
We both love Iris. We can make this
work. Or I can leave. Me and Iris
can leave, if it's what you want. I
have money.

SELBY
(broken and blank) You can't leave.

COSTELLO
(gentle) You can still see her. I'd
never stop you from seeing her.

SELBY
You can't leave because your
money's gone. I gambled it away.

COSTELLO looks at him, she doesn't believe him. Until he laughs in her face-

SELBY (CONT'D)

It was the best feeling in the
world, never felt self loathing
like it!

He picks up the tray of drinks, takes them into the hallway.
COSTELLO is distraught that he'd take her away freedom.

45 **SCENE OMITTED**

45

46 **INT. BRUTON HOUSE, HALLWAY. OCTOBER - NIGHT 18. 11:03PM.**

46

SELBY is walking down the hall with a tray of drinks,
COSTELLO follows him.

COSTELLO

You taken my money. I want my
fucking money! I want my fucking
money!

Guests come out to see what's going on. COSTELLO walks
straight for SELBY, punches him in the jaw. He drops the
drinks, glass everywhere. She punches him again. NEIL stops
playing piano, (GLORIA is next to him, an adoring fan), PAUL
watching GLORIA sadly. And everyone else watching COSTELLO
punch SELBY.

The villagers are shocked - what kind of party is this? SELBY
lifts his head, as blood rolls out of his nose, looks at the
guests.

SELBY

(to GUESTS) I love Halloween!
We don't celebrate nightmares
nearly enough...

COSTELLO

(to GUESTS) I'll give you all a
fucking nightmare to remember.

She runs into the kitchen. SELBY is excited. Everyone
follows.

47 **INT. BRUTON HOUSE, KITCHEN. OCTOBER - NIGHT 18. 11:04PM.**

47

COSTELLO deliberately knocks food and drinks and glasses down
as she passes. She goes into a cupboard, rips open packets of
coffee, beans everywhere, all over the floor with the glass
and food -

SELBY laughs, this is his dream nightmare. COSTELLO takes a Le Creuset pan off the shelf and takes it out to the driveway.

GLORIA
(to COSTELLO and SELBY)
I thought you were happy?

Everyone follows COSTELLO outside.

48

EXT. BRUTON HOUSE, DRIVEWAY. OCTOBER - NIGHT 18. 11:05PM. 48
CONTINUOUS.

SELBY laughs loudly with glee as COSTELLO beats up a Le Creuset pan, trying to break it. She smashes it down but it just won't break, she's screaming, frustrated. Everyone is gathered around her, unsure how to react.

Note: COSTELLO's rage is understated. This isn't a wild purge, it's a controlled rebellion against SELBY.

SELBY
It's never going to break, it's Le Creuset, it's got a lifetime guarantee!

This pisses COSTELLO off, she throws the pan towards SELBY's car but it misses. She runs to his car, jumps inside.

COSTELLO turns the ignition. She's ready to leave. Fuck his car up. She holds the horn down continuously.

SELBY runs in front of the car to stop her from leaving, he is blinded by the headlights.

SELBY (CONT'D)
(firm) Costello. Stop this.

Through the rearview mirror she can see all the guests watching them in horror. She realises this is mad. She stops the car. SELBY walks to the driver's seat, she unwinds the window.

COSTELLO
I think we've gone too far.

SELBY
I fear you may be right.

COSTELLO
What do we do now?

SELBY

(smiles) Follow my lead, we're just going to pretend that none of this has happened.

COSTELLO gives him the keys, he opens the door for her, she gets out. He holds her hand and they walk back to the guests.

SELBY (CONT'D)

Costello and I hope you've had a great time this evening. And we do hope this can become a regular event in the village.

COSTELLO

Yes, thank you, it's been absolutely wonderful.

SELBY

Anyway, the witching hour is nearly upon us so I suggest we all go to bed. And please, do drive safely. Thank you for coming!

SELBY and COSTELLO smile at each other. Together in their insanity, everything is alright.

49 **INT. BRUTON HOUSE, COSTELLO'S BEDROOM. DECEMBER - NIGHT 20. 5AM.** 49

TITLES: DECEMBER

COSTELLO is woken by her alarm. 5AM. She quickly turns it off. She had been sleeping in her clothes, ready for a quick getaway. She pulls a suitcase from under her bed.

50 **INT. BRUTON HOUSE, HALLWAY. DECEMBER - NIGHT 20. 5:05AM.** 50

She creeps along the hallway. Looks over the bannister - the huge Christmas tree is on it's side, flashing lights all over the floor, baubles smashed or rolled into corners. There has been some kind of horrific fight that's ruined Christmas.

51 **SCENE OMITTED** 51

52

INT. BRUTON HOUSE, IRIS'S BEDROOM. DECEMBER - NIGHT 20.
5:11AM.

52

She wakes up IRIS, gestures to be quiet "shush". COSTELLO reaches under the bed for IRIS's suitcase. IRIS goes along with it.

BBC WRITERS ROOM

53 SCENE OMITTED 53

54 SCENE OMITTED 54

55 EXT. BRUTON HOUSE, DRIVEWAY. DECEMBER - NIGHT 20. 5:15AM. 55
CONTINUOUS.

They're out. They run to the car.

COSTELLO
Give me your bag.

IRIS hands over her suitcase. COSTELLO opens the doors, gets IRIS (in her PJ's) strapped in, throws the suitcases in the back.

56 EXT/INT. BRUTON HOUSE, DRIVEWAY/SELBY'S CAR. DECEMBER - 56
NIGHT 20. 5:16AM.

She looks up at the house. It looks idyllic - tasteful Christmas lights in the trees and around the windows. A beautiful wreath on the grand old door. She turns the key in the ignition. They're leaving. The music comes on - **Justin Townes Earle's 'Baby's Got A Bad Idea'**. She looks up at the house again. She can't leave this. Iris can't leave this. They share a look and off the song remember when times were good - "let's go back inside." She stops the car. She undoes her seatbelt, and Iris's too. They get out of the car. Get the suitcases out. They go back into the house.

57 INT. BRUTON HOUSE, HALLWAY. DECEMBER - NIGHT 20. 5:18AM. 57
CONTINUOUS.

COSTELLO quietly opens the front door. They're back home.

COSTELLO hides the suitcases. They walk down the hallway towards a dim light in the kitchen.

58 INT. BRUTON HOUSE, KITCHEN. DECEMBER - NIGHT 20. 5:19AM 58

SELBY is asleep at the table, in a Christmas jumper. IRIS sits next to him, cuddles him. COSTELLO makes them coffee. SELBY wakes up lights a fag, the sun is coming up. It's just another day. The family together again.

CUT TO BLACK.