

TITLE Rain Dogs

BY Cash Carraway

EPISODE Episode 5

DRAFT 24th May, 2022

BUFF REVISIONS

Sid

Gentle

Films

Ltd.

BLUE REVS PAGES: 10, 10A, 11

PINK REVS PAGES: 13, 14, 14A, 16, 17, 20, 20A, 21, 23, 23A, 27, 28, 29, 30

YELLOW REVS PAGES: 20, 20A, 21

GREEN REVS PAGES: 17, 18, 18A, 20, 20A

GOLDENROD REVS PAGES: 16, 16A, 17, 20, 20A, 21, 22

BUFF REVS PAGES: 29, 29A, 30

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 TITLES

1 **EXT. THAMESMEAD ESTATE, LONDON. UNDERPASS - DAY 23. 4:23PM.** 1

A bright March day. COSTELLO walks through a foggy brutalist tunnel. She's as cold as Le Corbusier, as cocky as a cowboy returning to settle scores - in fact, that's exactly what she is. She's finally back in the manor, and she's here to avenge every fucking ghost that comes her way.

2 **EXT. THAMESMEAD ESTATE, LONDON. AFTERNOON. DAY 23. 4:25PM.** 2

COSTELLO walks into a row of 1970's council terraces with shit plastic windows and gnome filled front gardens. She stops abruptly. Stares at her childhood home. The sound of a vacuum cleaner behind the door.

It looks exactly how she remembers - clean and cold and characterless. Everything you'd want to run away from. She knows she's going to have to face what's inside. She can do this.

She holds down the doorbell - hard. She's not messing about. The vacuum stops. The door opens. It's a man in his 60's, shaved head, tight Millwall shirt, football firm tan. He stares at her with his jaw slack with astonishment. This is BERNARD.

BERNARD
(confused) Lisa? Lisa.

COSTELLO
(cold) Dad.

He looks at her, tenderly, surprised, pained, then happy. He grabs her, holds tight.

BERNARD
Lisa. My Lisa.

A mini weep from Bernard. He's never going to let her go.

CUT TO:

TITLES - EPISODE 5. EMOTIONAL ERECTION.

3 **INT. THAMESMEAD ESTATE HOUSE, HALLWAY - DAY 23. 4:27PM.** 3

BERNARD welcomes COSTELLO into the house. Awkward. Glad to see her but unsure what to say, it's been so long...

BERNARD
(shouting upstairs, excited) Donna!
Donna! (to COSTELLO) Your mum only
just got in the bath.

He points to her coat, she takes it off, hangs it on the
bannister.

BERNARD (CONT'D)
Shoes off. You know what she's
like.

COSTELLO takes her shoes off.

COSTELLO
You look good dad.

BERNARD
Course I do, I'm bloody gorgeous!
You look older.

COSTELLO
15 years'll do that.

BERNARD
Time is a cruel mistress! (shouting
upstairs) Donna! (to COSTELLO) Come
in, go in, go in.

He runs upstairs, tripping up, then carrying on.

BERNARD (O.S.) (CONT'D)
Donna! Donna!

COSTELLO opens the door to the living room -

4

INT. THAMESMEAD ESTATE HOUSE, LIVING ROOM - DAY 23. DAY
4:28PM.

4

Plum red carpets, ugly matching black furniture, the most
unstylish of rooms. Family photos - but none containing
COSTELLO. A muffled conversation takes place upstairs but
COSTELLO can't make out the words. COSTELLO takes a seat on
the DFS sofa (plastic covering still on, creaking) and waits
for Bernard to return, silently urging herself to hold onto
her bravado. She turns to see some photos of DONNA, a
professional photoshoot, but it's a tacky one; soft focus
verging on 80's glamour model. She realises this is going to
be harder than what she bargained for.

5

INT. BRUTON HOUSE, SELBY'S BEDROOM - DAY 23. 4:30PM.

5

SELBY has just woken up. He's wearing his Liberty dressing gown.

Note: We must never see SELBY's flesh. Naked isn't cool.

He has a bottle of Japanese Whiskey next to his bed - almost empty. He feels sick. He checks his phone, he's called COSTELLO over 60 times and she hasn't picked up. He's called GLORIA over 20 times - she hasn't picked up either. He notices his Willie Wanka Pro MK II Fantasy Machine with large plastic cock is still pumping into the air. He is briefly disgusted with himself. He turns it off. He's a fucking mess. He pushes the Willie Wanka Pro MK II Fantasy Machine under his bed. He then realises he's left his plastic choking bag on top of the drawer, he rushes to put it away, folding it up carefully and placing into his neat drawers. He receives a text - he looks at it straight away. It's not from COSTELLO. It's from a number saved as OLD ACTOR.

The message reads - "Fancy a meet? X".

SELBY prepares himself to leave the house.

5A

EXT/INT. CAR PARK/SELBY'S CAR - DAY 23. 5PM.

5A

SELBY climbs into the front seat. On the passenger seat there's betting slips and a freshly opened bottle of whiskey, which he takes a swig of. An OLD ACTOR, 60's, handsome but damaged, pulls up his trousers in the backseat.

OLD ACTOR

Now, that was a rare treat. I'm usually a bottom but for the first time this millennia I'm finally on top!

OLD ACTOR pulls off his filled condom with elan, dumps it on the backseat.

SELBY

(yawning) Save it for your memoir.

OLD ACTOR

(leans back, relaxes) When I started out in showbiz, I was shit hot - cast as the heart throb, you see. But in the blink of an eye I was playing fathers and invalids and aging wastrels. And now here I am - adrift in the gay wasteland.

He gives SELBY a sympathetic squeeze on the shoulder.

OLD ACTOR (CONT'D)
Happens to the best of us.

SELBY
You're in the gay wasteland, I'm
not in the gay wasteland.

OLD ACTOR
I know how tough it is, going from
giver to taker, sliding all the way
down to the bottom. We live our
youth in lust but by the time we
learn love is what truly matters,
we've pushed away and hurt anyone
worth giving it to.

SELBY starts to cry. OLD ACTOR kisses him on the head.

OLD ACTOR (CONT'D)
(sympathetic) Go on, let it out.
You may have been impotent for some
time, but it's the emotional
erections that count.

SELBY
(crying) You can leave now.

SELBY reaches into the back, opens the door so OLD ACTOR can
leave. He signals for him to take the condom with him.

OLD ACTOR
One piece of advice - always aim to
harden one's cock, but not one's
heart. Good luck out there.

OLD ACTOR jumps out, slams the door. SELBY watches him walk
away in the mirror. SELBY starts the ignition.

6 **SCENE OMITTED**

6

7 **INT. THAMESMEAD ESTATE HOUSE, LIVING ROOM - DAY 23. 5PM.**

7

COSTELLO searches the framed photos for a hint of her
existence, but she has been erased. BERNARD returns with mugs
of tea for them both -

BERNARD
Sorry to keep you, Lisa. (about
DONNA) Might be a while, she just
dropped a bath bomb.

BERNARD places the tea onto coasters on a side table.

COSTELLO
Ohh, still doing bath bombs.

A beat. A big angry face presses up against the window. It's her brother JOHN, 30's, Millwall shirt, shouting at COSTELLO, but unheard through the triple glazing.

BERNARD
That'll be John.

COSTELLO turns around to see.

COSTELLO
Well, the gang's all here.

A key goes into the front door, JOHN's coming in. BERNARD hurries to the door to greet JOHN and calm him down. COSTELLO listens -

JOHN (O.S.)
Let me see her.

BERNARD (O.S.)
Calm down, don't come in here all hot.

JOHN walks in, BERNARD behind. COSTELLO turns, smiling.

COSTELLO
(antagonistic) Alright bruv?

JOHN doesn't recognise her at all.

JOHN
(to BERNARD, exasperated) I mean Dad, that ain't even Lisa.

JOHN sits down, staring at COSTELLO suspiciously.

8 **INT. FUNERAL PARLOUR, PREP ROOM BATHROOM - DAY 23. 5:15PM.** 8

GLORIA is finishing up pissing on a stick, a pregnancy test packet rests on the sink.

DUKE (O.S.)
Gloria. We've got bodies piling up out here!

She closes her eyes so not to see the pregnancy test result, sticks the test and packaging into her pocket.

GLORIA

Give me a minute, Jesus, let me
piss in peace.

She flushes the chain. Leaves.

9

EXT. FUNERAL PARLOUR. REAR ENTRANCE. - DAY 23. 5:16PM.

9

The DUKE is at the door, holding it open to keep an eye on IRIS who is washing the hearse. GLORIA walks over to him, holding the pregnancy test tight in her jacket pocket, she would hate for her dad to know she might be pregnant.

DUKE

(pointing at IRIS, to GLORIA) That
doesn't look very professional,
does it?

GLORIA

(smiling at IRIS) She looks cute,
she's helping. (then) Costello came
round last night needing a place to
stay.

DUKE

Thought she'd finally sorted
herself out.

GLORIA

Noooooooooooooooooooo.

DUKE

Where is she now?

GLORIA

(worried) Gone to see her family.

DUKE knows that's a bad idea. They both watch IRIS, who is looking a little tired and sad.

DUKE

(about IRIS) She's a lovely little
girl at the moment. Let's hope she
doesn't end up like her mum.

GLORIA

C'mon Dad, Costello's hardly had a
normal life, has she?

DUKE

There comes a time when you have to
take responsibility for yourself no
matter what horrors have come
before.

DUKE goes back inside. GLORIA goes to help IRIS wash the car.

GLORIA

OK you, I need a favour.

GLORIA reaches into her pocket, screws her eyes shut, fishes
out the pregnancy test. She passes it to IRIS, who takes it,
confused.

GLORIA (CONT'D)

(eyes still shut) What does it say?

IRIS shrugs.

GLORIA (CONT'D)

(opening one eye) Is it one line or
two? No, no, don't tell me.

IRIS goes to tell her -

GLORIA (CONT'D)

(shutting her eyes) Don't tell me.
No, go on, I need to know, tell me,
how many lines?

IRIS

Two.

GLORIA opens her eyes wide, picks up the bucket of water,
throws it over the car.

GLORIA

Fuck.

IRIS laughs. All the adults in her life are bonkers.

10

INT. THAMESMEAD ESTATE HOUSE, LIVING ROOM - DAY 23. 5:26PM¹⁰

COSTELLO, BERNARD and JOHN are sat drinking tea.

JOHN

So, there's this podcast, 13 year
old boy, French. Disappears into
thin air. Family write him off.
Dead. Then like 20 years later,
knock on the door.

(MORE)

JOHN (CONT'D)

He's home, moves in, happy family -
but here's the twist, he's an
imposter. (stares at COSTELLO) Like
you -

COSTELLO

Why would I wanna steal this life?

JOHN

You tell me. I don't make the
podcasts, I just listen to 'em.

BERNARD

(gentle) John, it's her.

JOHN

OK. OK. Something only the real
Lisa, would know. When she got
upset she used to piss on the
floor. (to COSTELLO) Where did she
do it?

COSTELLO smiles. Her weird fucking family.

JOHN (CONT'D)

Exact spot please or I'm chucking
you out this house, right now.

She points to a spot by the window. JOHN punches the sofa,
again and again - "fuck". Then -

BERNARD

Married Lisa? Kids?

COSTELLO

(upbeat) Nope, not for me.

JOHN

Never maternal was she Dad?

COSTELLO

(to JOHN) How many women got child
support claims against you, John?

JOHN

No. No. None. I'm a simple
creature. I like cream pies,
Millwall football club, and true
crime podcasts. In that order.

COSTELLO

A real Renaissance man!

JOHN
(to COSTELLO) I don't speak French!
OK, yeah, OK, so you're Lisa, with
your big words and your French.

JOHN stands up, paces the room.

JOHN (CONT'D)
(to BERNARD) Dad, can I hit her?
Can I hit her?

BERNARD
No John, you can't.

JOHN
(to COSTELLO) Where have you been
the last 15 years? (then) I'll
never forgive you for what you did
to my mum.

BERNARD
Yeah, that was out of order, in a
way.

BERNARD's look is pained, he's angry with what COSTELLO put
the family through but somewhere in his subconscious, he
believes COSTELLO was right to do what she did.

JOHN
Out of order? Nearly killed her.

At the top of the stairs stands a dramatic woman (60's), pink
robe, hair backcombed big. This is DONNA, Costello's mum.

DONNA
(gliding down the stairs) But she
didn't kill me, did she?! And I
don't hold a grudge, not to one of
my own.

JOHN
(to COSTELLO) Here she is, star of
the show. Hello mum.

DONNA
(to COSTELLO, sympathetic) All that
fuss you made was embarrassing, but
everyone around here understands.
You weren't a well little girl.

COSTELLO
(cold, firm) Mum.

DONNA grabs COSTELLO for a hug.

DONNA

Welcome back to the family, Lisa.
You sticking around, then?

BERNARD

C'mon, you owe her that, been 15
years. Not like you got anyone to
rush home to.

COSTELLO nods - "yeah".

DONNA

My girl's home.

COSTELLO's steely look returns, ready to take DONNA down.

10A

INT. THAMESMEAD ESTATE HOUSE, COSTELLO'S CHILDHOOD BEDROOM 10A
NIGHT 23. 10PM.

COSTELLO paces the room. She looks under the window sill at handwritten words in marker pen - 'LISA WOZ ERE 30/05/99'. It's the only trace of her past life in the box room. The room has a single bed and is now used for storage/spare bed/free weights and an exercise bike, and has been a dumping ground for some time. She clears a space on the bed and sits down.

Her door opens, DONNA stands there in a sexy slip, full make-up. She knew COSTELLO would be too wound up to sleep.

DONNA

(knowing) Knew you'd be awake,
Lisa.

Note: DONNA may have the air and execution a Tennessee Williams character but she never has to amplify her cruelty in order to rile COSTELLO. Her cutting is subtle, calm.

COSTELLO remains still.

DONNA (CONT'D)

Or should I say Costello?

DONNA sits next to her, strokes COSTELLO's hair.

DONNA (CONT'D)

It was hard living round here after
what you did.

COSTELLO turns to looks at her, strong, she has to show DONNA she's not scared of her anymore.

DONNA (CONT'D)

Everyone judging me.

(MORE)

BBC WRITERS ROOM

DONNA (CONT'D)

Then I read that interview you did
in the paper, about how you're a
"brave little sex worker!"

DONNA moves her hand from COSTELLO's hair down to her face.

DONNA (CONT'D)

Recognised you straight away, and
my maternal instinct kicked in.

This melts COSTELLO, she's not used to feeling loved, and it
confuses her. She's here to avenge.

DONNA (CONT'D)

So, I tracked you down. Found you
at your peep show.

COSTELLO

(feeling loved) You came looking
for me?

DONNA's hand moves from COSTELLO's face, down to her
shoulder.

DONNA

(sad) All those men watching you,
getting hard for you, cumming for
you. And you know what I felt?

DONNA places her hand on COSTELLO's breast. It's sexual.

DONNA (CONT'D)

Pride.

COSTELLO smiles at DONNA who continues moving her hands down
COSTELLO's stomach, to the top of her thigh...

DONNA (CONT'D)

(whispers in ear, sexy,
threatening) You can change your
name, try and reinvent yourself,
but you'll always be connected to
me. Don't you EVER forget that.

DONNA's hand get's to COSTELLO's pussy, COSTELLO pushes it
away. She's getting angry, but she's getting what she came
for -

DONNA (CONT'D)

(laughs) You always did think you
were better than us, didn't you?
(MORE)

DONNA (CONT'D)

Going off to university, reading books, working at Waitrose.

COSTELLO

Yeah, I do think I'm better than you, because you're a nonce, mum.

DONNA takes a moment to look at her daughter, pained.

DONNA

Oh darling. That what you came here to tell me, was it?

COSTELLO

(holding ground) Something like that.

DONNA stands up, hovers over her.

DONNA

OK Lisa. Sure. I know what I am. And you know what I am. But no one else does.

DONNA turns to leave.

DONNA (CONT'D)

Why don't you bring your daughter next time?

She looks back at COSTELLO who shoots her a disgusted look.

DONNA (CONT'D)

You got what you came for. Now fuck off.

DONNA quietly closes the door behind her. COSTELLO has got what she wanted so she can leave.

10B INT. THAMESMEAD ESTATE HOUSE, UPSTAIRS LANDING - NIGHT 23 10B
10:05PM.

COSTELLO leaves in the darkness. As she heads downstairs she can hear the start of sex between DONNA and BERNARD; the bed bouncing, the groans. DONNA is performing for COSTELLO.

10C INT. THAMESMEAD ESTATE HOUSE, LIVING ROOM - NIGHT 23. 10C
10:06PM.

With the sex sounds getting louder upstairs, COSTELLO switches on the light, takes one last look at her childhood home.

She stands on the spot that she and JOHN discussed earlier. She instinctively pulls down her knickers, squats on the floor and takes a triumphant piss on the carpet to the sound of her parents fucking. She wipes her vagina on the curtain, pulls up her knickers. Leaves. Slamming the front door hard behind her.

11 **SCENE OMITTED** 11

Scene 11 has been moved to Scene 5A.

12 **SCENE OMITTED** 12

Scene 12 has been reworked into three new scenes, 10A, 10B and 10C.

13 **EXT. BRUTON HOUSE, GARDEN - DAY 24. 6AM.** 13

ALLEGRA stands by the French doors looking at SELBY, comatose on the floor by the pool. He's clearly been there all night, sprawled out in a grey cashmere jumper and matching joggers.

She lightly kicks his ankles to wake him up. SELBY squints up at her, he can see she is holding a big urn.

ALLEGRA
Costello called me.

SELBY sits, dangles his feet in the pool. Fag time for SELBY, he lights two, feeling vulnerable about what Costello might have told his mum.

ALLEGRA (CONT'D)
Said you were living out here like
Charlie Sheen - and not in a good
way.

He holds up a lit fag for her, she takes it. Sits down next to him, carefully placing the urn between them.

SELBY
Coming from her! She's spent the
last year acting like a lottery
winner.

ALLEGRA can just imagine, but -

ALLEGRA
She's worried about you.

She dangles her toes in the pool next to SELBY's.

ALLEGRA (CONT'D)
So I brought your father to cheer
you up.

SELBY
Yet another person who went to
great extremes to get away from me!

ALLEGRA
Oh, don't take it personally.
Attempting suicide was his hobby.

SELBY picks up the urn.

SELBY
You've wanted him out of the house
for a long time.

ALLEGRA
He's your problem now.

SELBY opens the urn, throws the ashes into the pool. They
watch the ashes seep into the water. SELBY flicks his fag in
the urn.

ALLEGRA (CONT'D)
(calm) Look what you've done, now
the poor man's drowned twice!

SELBY
And he's clogged up the filter.

ALLEGRA
Causes nothing but problems that
man, alive or dead.

ALLEGRA looks at SELBY tenderly.

SELBY
Can't that be said for all of us?

SELBY jumps in the pool, tracksuit on, for a swim with his
Dad. ALLEGRA watches on - she realises her son needs help.

14

INT. FUNERAL PARLOUR. RECEPTION. - DAY 24. 9:30AM.

14

IRIS is on her iPad making a Tik Tok (headphones on) while
COSTELLO and GLORIA sit drinking tea. COSTELLO is ecstatic,
riding the wave of facing her demons.

COSTELLO
I made her admit it. The fucking
sicko.

GLORIA

What you went on last night
Costello, was a nonce hunt.
Proud of you babe.

BBC WRITERS ROOM

COSTELLO
(elation) I can do anything now!
Nothing scares me. I'm gonna leave
Selby.

GLORIA
Swear you've been saying that since
the day you met.

COSTELLO
No, I'm going. I got us a place in
a refuge.

COSTELLO looks over at IRIS, she's doing all this for her.

COSTELLO (CONT'D)
She can't grow up in our madness.
Even he knows that.

GLORIA slides a pregnancy test towards COSTELLO.

GLORIA
You ain't the only one with big
news today -

COSTELLO checks out the test, she's surprised, it's a strong
positive.

COSTELLO
So, what service do you require of
me? Congratulations! Or - don't
worry, we'll get rid of it?

GLORIA
Y'know, there was this moment after
I'd taken the test where I was both
pregnant but not pregnant, and I'd
never felt happier.

COSTELLO
Schrödinger's pregnancy. Can't
believe Paul still banged you after
what you and Selby did to him.

GLORIA
Fit, ain't I? And he needs me.

COSTELLO picks up the pregnancy test.

COSTELLO
So you keeping it?

GLORIA shrugs, takes the test, puts it back in her pocket.

GLORIA
When you going to this refuge?

COSTELLO
Tonight.

GLORIA
Seems like it's a day for new
starts.

A shared moment of hope.

14A **INT. BRUTON HOUSE, SELBY'S ROOM - DAY 24. 10AM.** 14A

SELBY is sat on his bed in his dressing gown, drying his hair with a towel, when ALLEGRA walks in carrying a couple of bulging bin liners. She dumps them on his bed.

ALLEGRA
Once she's gone, we can finally
sort you out.

He looks inside the bag, it's COSTELLO's stuff.

SELBY
(on edge) They're not leaving. You
take everyone away from me.

She takes out her phone.

ALLEGRA
I've found a place that will take
you.

She scrolls through her numbers.

SELBY
Don't you dare.

ALLEGRA
I should've done this years ago.

SELBY
You haven't the guts.

She puts the phone to her ear. It's ringing.

SELBY (CONT'D)
Fucking bitch. No, go on, do it.
Bring on the white coats...

He tries to grab her phone, she dodges him.

ALLEGRA
(on phone) Hello, we spoke earlier
about a possible referral.

SELBY
You fucking cunt.

ALLEGRA leaves the room, on a call to request his removal.
SELBY paces, rages, he's about to lose everything again.

BBC WRITERS ROOM

15 SCENE OMITTED 15

16 EXT. BRUTON HOUSE, DRIVEWAY - DAY 24. 2PM. 16

COSTELLO and IRIS walk up the drive, knowing this will be their last time here. IRIS knows she's about to lose it all.

 IRIS
We're gonna be poor again, aren't we?

 COSTELLO
Yes.

 IRIS
I like being rich.

 COSTELLO
I know.

COSTELLO takes her door keys out of her bag.

 IRIS
But things have been mad, haven't they?

COSTELLO nods - "yes, sorry." COSTELLO notices ALLEGRA's car in the driveway, she's pleased ALLEGRA came.

 IRIS (CONT'D)
Who's car's that?

 COSTELLO
Allegra's.

 IRIS
Will I get to meet her?

COSTELLO shrugs - "maybe".

IRIS (CONT'D)
Will I ever see Selby again, after
today?

COSTELLO looks lovingly at IRIS, she wants to be honest.

COSTELLO
I really don't know.

As they get to door, ALLEGRA opens it. Territorial. IRIS
smiles up at ALLEGRA but she doesn't want her around.

COSTELLO (CONT'D)
(to IRIS) Why don't you go and play
on your swing.

IRIS runs through to the back garden.

ALLEGRA
Keys.

COSTELLO drops the keys on the floor by ALLEGRA's feet.

ALLEGRA (CONT'D)
Still a big cunt I see, Costello.

ALLEGRA picks up the keys, COSTELLO knows she was a prick to
drop them.

COSTELLO
Thank you for coming. He needs you.

COSTELLO reaches into her bag and takes out a picture that
IRIS had drawn of the three of them. She hands it to ALLEGRA.

COSTELLO (CONT'D)
Is he OK? Iris wants him to have
this.

ALLEGRA takes the picture.

ALLEGRA
He'll be fine.

COSTELLO steps inside.

ALLEGRA (CONT'D)
Now get your things, get out, and
leave my son alone. He's been
trying to get away from you since
the day you met.

COSTELLO

(strong) Here's a chance for you to
love him, don't blow it.

BBC WRITERS ROOM

COSTELLO goes upstairs. ALLEGRA can't believe COSTELLO spoke to her in such a way - but the words have stung somehow. ALLEGRA looks at IRIS' picture. It's very sweet. She shuts the front door.

17 **SCENE OMITTED** 17

Scene 17 has been reworked into Scene 16.

18 **SCENE OMITTED** 18

Scene 18 has been reworked into Scene 16.

19 **INT. BRUTON HOUSE, COSTELLO'S BEDROOM - DAY 24. 2:07PM.** 19

COSTELLO is looking for her things but the cupboards are empty. SELBY comes in with the full bin liners, he dumps them down at her feet.

COSTELLO
We arrived with our lives in bin
bags, and now we must leave with
them.

SELBY tips the contents of the bin bags to the floor. She starts to repack. But every time she packs something, he removes it from the bin bag.

COSTELLO (CONT'D)
(soft) Don't do anything silly.
Iris is downstairs.

He ignores her. Grabs her laptop, charger, and tin of important documents: birth certificates, passports, NHS red book, bank statements. Keeps them close to him.

COSTELLO (CONT'D)
You have to let us go. This isn't
normal.

SELBY
It's completely normal to hate the
people you love.

COSTELLO
It really isn't, Selby. And we
can't have Iris thinking it is.

He picks up her laptop, holds it high, like he might drop it. She tries to grab the laptop, but he pulls it away.

He offers it to her, then takes it away. And again, and again. His favourite way to tease.

SELBY

You're not leaving me. Please don't leave me.

COSTELLO

Wouldn't it be best for all of us, to just reach an unremarkable end?

SELBY

Costello, there's never been anything unremarkable about our love.

He starts smashing up her laptop. She tries to grab it off him, he pushes her hard into the vanity, hurting her. He smashes up the laptop until it is nothing. She's worried for them both.

20

EXT. BRUTON HOUSE, GARDEN - DAY 24. 2:20PM.

20

IRIS sits on the swing. ALLEGRA is sat on the patio drinking coffee, reading the paper. IRIS notices the toy bow and arrow laying on the grass, jumps off the swing, picks it up, she wants to impress Allegra.

IRIS

Selby told me you got a bronze medal at the Olympics.

ALLEGRA

(surprised) Did he? Yes, a very long time ago.

IRIS

How do you do archery?

ALLEGRA

I can show you if you like.

IRIS is up for it, she stands up and assumes the stance. ALLEGRA tweaks her position, pointing her towards a target set up half way down the garden.

ALLEGRA (CONT'D)

The trick, is to stand like you're the most important person in the world.

ALLEGRA checks IRIS over.

ALLEGRA (CONT'D)
Relax. Important people are
relaxed.

IRIS alters her position slightly.

ALLEGRA (CONT'D)
Better.

IRIS takes aim at the target.

ALLEGRA (CONT'D)
Never grip hard. Looks desperate.
Strong, relaxed, detached. Focus.
And release.

IRIS shoots. The arrow flies someway off the target. IRIS
runs to collect the arrow so they can do it again.

BBC WRITERS ROOM

ALLEGRA (CONT'D)
Stick to that mantra, and one's aim
will never falter, on or off the
field.

IRIS
I'm worried about Selby.

ALLEGRA
Aren't you adorable.

A private ambulance heads up the drive. IRIS is worried.

IRIS
Are you sick again, Allegra?

ALLEGRA
What?

IRIS
Mummy said Selby looked after you
when you were sick.

ALLEGRA
Well, I'm afraid your mummy has
lied to you.

ALLEGRA squats down to IRIS' eye level.

ALLEGRA (CONT'D)
He went to prison Iris, he did
something very bad.

IRIS is shocked about prison and annoyed she's been lied too.

ALLEGRA (CONT'D)
And anyway, I never get sick.

ALLEGRA stands and waves at the ambulance as they park up.

ALLEGRA (CONT'D)
(stern) Now go back to the swing
until your mother collects you.
This is not for little girls to
see.

IRIS is afraid, but she does as she is told. ALLEGRA walks
towards the ambulance.

21 **INT. BRUTON HOUSE, COSTELLO'S BEDROOM - DAY 24. 2:25PM.** 21

SELBY and COSTELLO sit on the bed, smashed laptop between them. The black cloud has passed but they know it's goodbye.

COSTELLO
Went to see my mum.

SELBY
Without me? Why? I could've been there to protect you. I've always protected you.

COSTELLO
I don't need saving, Selby.

SELBY
Yes, you do.

COSTELLO
No. I went and saw her on my own.
Told her I knew what she did.

COSTELLO starts crying like she never has before.

COSTELLO (CONT'D)
I've spent my whole life being called a liar Selby, but I wasn't lying.

He holds her tight.

SELBY
I know. I've always believed you.

He kisses her lovingly on the lips, long.

COSTELLO
I'm not like her, am I?

SELBY
You're nothing like her.

They cling onto each other. COSTELLO sobs.

SELBY (CONT'D)
(cries) I don't know how I'll live without you both.

ALLEGRA opens the door, the two PSYCHIATRIC WORKERS, walk in. They are unsure who they are supposed to take away - they both look a mess.

PSYCH 1
Who are we taking?

ALLEGRA points at SELBY - "him". They walk over to SELBY.

PSYCH 2
Don't make a fuss.

They separate him from COSTELLO. SELBY surrenders. He's led out.

SELBY
(to COSTELLO) Can I say goodbye to my daughter?

ALLEGRA
(tender) You know she can't see you like this, don't you?

SELBY knows all too well, he often saw his dad the same way.

HARD CUT TO:

22 **EXT. ONE OF THOSE DEPRESSING HOLLOWAY STREETS - DAY 24. 5:30PM.** 22

COSTELLO and IRIS wait on the corner with their bin bags. IRIS is uneasy, sad, she's lost her life and upset that her parents lied to her - she wants to know why.

COSTELLO
(reassuring) I lived in a refuge while you were in my belly. But this one's gonna make our lives better. I promise.

IRIS
(abupt) Why was Selby in prison?

COSTELLO wasn't expecting to answer this today -

COSTELLO
(considered) He did something that most people would say is bad, but it was a good thing for me and you.

IRIS is more confused than ever, she's got questions, but COSTELLO is relieved when they hear Gospel music booming from a minibus.

COSTELLO and IRIS pick up their bin bags - it's their ride. A prim woman in her 40's is behind the wheel, this is SERENA. She winds down the window.

SERENA

Costello, I'm Serena, we spoke earlier. (to IRIS) And you must be Iris? Come on, let's get you home.

BBC WRITERS ROOM

IRIS looks at SERENA suspiciously. SERENA doesn't have the type of home she wants, and she's desperate to talk about Selby and prison. SERENA unlocks the door for them. They throw in their bin bags.

SERENA (CONT'D)
Sure you haven't been followed?

COSTELLO - "sure"

SERENA (CONT'D)
Good. The only rule around here is -
we lay low and we let the Lord
guide us.

COSTELLO and IRIS share a look, they find it funny that blaring Gospel is laying low. They jump in. They are going to be safe and taken care of.

22A **EXT. LONDON STREET, REFUGE - DAY 24. 6:40PM.** 22A

A typical Islington townhouse, but neglected, with old damp duvets in the front garden and overflowing bins. Their new home stands out amongst the pristine homes of city boys and backbenchers who are COSTELLO and IRIS' new neighbours.

COSTELLO and IRIS do not find this place depressing. They've made it into a refuge on one of the finest street's in London. This suits them just fine.

SERENA leads them up the path. The beautiful house next door is hidden by scaffolding. A few WORKMEN do their business and there is loud drilling coming from the basement.

COSTELLO
Really nice, isn't it?

IRIS
(bored) Yep, bet the neighbours
have got William Morris wallpaper.

COSTELLO
(trying) Yeah, and a room just for
shoes.

But IRIS is tired of playing this game. SERENA opens the door using a pin code. COSTELLO is regretting coming here.

23 **INT. REFUGE, SERENA'S OFFICE - DAY 24. 6:45PM.** 23

It's a religious refuge. A christian one. Neon crosses all over the place.

Statues, prayers pinned to the wall, a Bible always within reach. SERENA checks them in, ticking off stuff on a clipboard. There is loud, unbearable drilling coming from next door.

SERENA

No visitors. No contact with your abuser. No contact with men whatsoever. No alcohol. No illegal drugs. No work. Sign here.

SERENA passes the clipboard and pen to COSTELLO to sign.

COSTELLO

No work?

SERENA

All residents must qualify for full housing benefit. No work or you'll have to leave.

COSTELLO signs the forms. IRIS looks around the place - shithole.

SERENA (CONT'D)

The council pay your rent directly to us, you can claim Jobseekers allowance.

COSTELLO hands the forms back.

SERENA (CONT'D)

The only work we do here is God's.

JADE, a skinny woman in her 30's walks in.

JADE

(to SERENA, pointing next door) May the Heavenly Father stop this noise, so we can heal, Serena.

The noise is taking it's toll on SERENA and all the women.

SERENA

The Lord gives his toughest battles to his strongest soldiers. (then) Jade, meet Costello and Iris, our Holy Father has just chosen you to deliver them to their room.

JADE smiles serenely at COSTELLO and IRIS. SERENA hands a care package of bedsheets, towels and toiletries to COSTELLO. And a colouring pack to IRIS.

SERENA (CONT'D)
(to IRIS) If you're good, there's
more where these came from.

IRIS smiles - "thanks"

IRIS
(to COSTELLO) What do the bad kids
get?

SERENA hands JADE a key -

SERENA
(to COSTELLO) We meet at 7am for
communal prayer. Attendance is
mandatory.

JADE leads COSTELLO and IRIS out. COSTELLO and IRIS share a
look - "prayer, please no."

24

INT. REFUGE, STAIRCASE - DAY 24. 6:47PM.

24

COSTELLO and IRIS follow JADE up. On the wall - a confusing
mix of rules and aspirational quotes. 'Alcohol Prohibited on
the premises', 'Drugs + Addiction = Eviction' 'Girl, you got
this!', and "God will meet you where you are in order to take
you where he wants you to go."

JADE
(like an air hostess) Panic buttons
are located by all exits and must
only be used in the event of an
emergency!

COSTELLO
What's with the noise?

JADE
(sighs) Neighbours are excavating
their basement to install a home
cinema.

IRIS is impressed with that. They get to a room with a grey
door, like all the others.

JADE (CONT'D)
An 8 bedroomed £4million townhouse
just isn't enough for some folk.

JADE unlocks the door. JADE holds the door open, hands
COSTELLO their keys. COSTELLO starts to close the door, but
JADE jams her foot in.

JADE (CONT'D)

Word of advice - Jesus is always watching, like a little peeper, so don't do anything I wouldn't do.

COSTELLO shuts the door.

25 **INT. REFUGE, COSTELLO'S BEDROOM - DAY 24. 6:48PM.** 25

A bunk bed, sink, chest of drawers, small wardrobe, a desk and chair.

IRIS

(sad) A bunk bed. (sarcastic)
Great.

COSTELLO smiles at IRIS over the drilling. But COSTELLO spots something horrific and triggering and totally vile on the wall -

COSTELLO

(trying to make IRIS laugh) Give me a break. As if we haven't suffered enough today. Now this.

We see above the desk - a 'Live, Laugh, Love' poster. COSTELLO takes it off the wall, hides it under the bed. IRIS laughs to please COSTELLO but isn't feeling it. .

COSTELLO (CONT'D)

What do you think of it here?

IRIS

Well, it sure ain't Disneyland.

COSTELLO agrees.

26 **INT. PRIVATE HOSPITAL, PSYCH WARD. SELBY'S ROOM. - DAY 24. 7PM.** 26

SELBY lays in the bed. ALLEGRA stands next to him, she's not hanging about. She unpacks a small case she'd packed for him.

ALLEGRA

Now, this is all being covered by your allowance. And it doesn't go far, so it's not the smartest of places.

SELBY is resigned to being here, he knows he needs help.

SELBY
(drained) At least they'll take
care of me.

ALLEGRA looks around, it looks pretty crappy, she doesn't
really think anyone could possibly get well here.

SELBY (CONT'D)
How long do you plan on keeping me
here?

ALLEGRA
Until they declare you un-insane.

SELBY
Oh goody.

She looks like she is about to say something awful, but, she
pulls out IRIS' picture from her bag-

ALLEGRA
You should know, little Iris adores
you.

This perks him up. He looks at the picture. He misses them
already. And in his head he is already planning his return to
them.

ALLEGRA (CONT'D)
She's a very charming young girl.
You've done a wonderful job with
her.

A compliment from his mother, it's a good day after all, but
he can see she's already leaving -

ALLEGRA (CONT'D)
Good luck, let's try and meet up
once you've recovered. Keep your
chin up.

He closes his eyes so he doesn't have to watch her leave.

27

INT. REFUGE, COSTELLO'S BEDROOM - NIGHT 24. 10:04PM.

27

IRIS sleeps on the bottom bunk. COSTELLO at her desk,
curtains open looking into the beautiful night, cheap candles
lit. An impoverished artist's dream! Perfect. Even the
drilling next door has stopped (the drills have been replaced
by a woman's screams).

From her Waitrose carrier bag: 1 Pukka Pad, a bar of
chocolate, 1 multi-pack of biro's - she rips them open.

Opens the pad to the first empty page, poises her pen, nothing comes, but she knows it will.

COSTELLO
(to herself) A room of one's own!

Loud talking and squealing from the hallway. Excitement fills the air. COSTELLO holds onto her notepad as she goes to check out what's going on.

28

INT. REFUGE, HALLWAY - NIGHT 24. 10:05PM.

28

The door to the bedroom next to Costello's is open. 3 women - let's call them SAM, LAILA and GABI - listen to JADE talk about the woman who used to live in the now empty room.

JADE
She went back to her husband. (to COSTELLO) You know he locked her in a basement for 3 months, don't you?!

COSTELLO - "no".

JADE (CONT'D)
OK ladies, I'm opening a book, I'm taking bets.

The women laugh, COSTELLO watches from her doorway.

JADE (CONT'D)
2 to 1 he keeps her hostage again.
3 to 1 he kills her. 4 to 1 she kills him. 7 to 1 she's back here within the week.

SAM will take that bet. She hands over a fiver.

JADE (CONT'D)
8 to 1 it's with a black eye, any eye. (laughing) 100 to 1 she leaves him and goes on to have a very happy, healthy, productive life!

COSTELLO
Would you mind keeping it down? My daughter's had a rough day.

The women roll their eyes about COSTELLO, but JADE lowers her voice -

JADE

(to the 3 women) One thing's for
certain I'm having her old bedroom
and if anyone stands in my way, I
will roll them down.

COSTELLO goes back to her room. It's insane here.

BBC WRITERS ROOM

29 INT. REFUGE, COSTELLO'S BEDROOM - NIGHT 24. 10:06PM. 29

COSTELLO checks IRIS, sleeping soundly through the noise. She misses SELBY more than anything. She makes a call -

COSTELLO
(on phone) Hello. Yeah, I'm calling
about a patient who was admitted
this afternoon... Florian Selby.
Yeah, I'm family. Can I check he's
alright?... My name? It's Costello
Jones... What do you mean I'm not
on the list, I'm family. Look, I
just need to get a message to him.
OK, OK, family only...I get it.

She hangs up. She watches IRIS sleep. Her only family. She's frightened.

CUT TO BLACK.