

**TITLE** Rain Dogs

**BY** Cash Carraway

**EPISODE** Episode 6

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PINK REVISIONS

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## PRE TITLES

Black screen, drilling -

JADE (O.S.)  
Dear Lord, I know you can hear me.  
It's Jade Mary Megan James, the one  
from Carshalton.

FADE IN:

1

INT. REFUGE, JADE'S ROOM. - DAY 26. 10.06AM.

1

Drilling from next door. Constant. COSTELLO is lying on a double bed reading an old issue of 'Chat: It's Fate'. JADE, is on her knees, eyes closed, sage burning next to her.

JADE  
Give us the strength not to become  
the stereotypical weak bitches who  
live in refuges, like the pathetic  
ones you see on telly, crying with  
limp lifeless hair.

JADE gestures for COSTELLO to get on her knees too.

JADE (CONT'D)  
(to COSTELLO) Now you ask the Lord  
for salvation. Ask for something  
deep in your heart.

COSTELLO puts the magazine down, reluctantly kneels.

JADE (CONT'D)  
(pissed off) Fucking ask him, he  
ain't got all day.

COSTELLO  
(reluctant) Dear God, please can me  
and Iris have a council flat - in  
London.

JADE  
Why you so obsessed with London?  
It's shit.

COSTELLO  
It's where we're from.

JADE  
Yeah but you came here from a big  
country house. Hypocrite much.

COSTELLO

Too right I am when there's a  
mansion on offer.

(MORE)

BBC WRITERS ROOM

COSTELLO (CONT'D)

But if I'm gonna be thrown to a  
slum, it better be at the centre of  
the universe - which is London.

JADE

(rolling eyes) Yeah, deliver Jesus!  
And hear my prayers for Costello,  
whose daughter hates her.

COSTELLO

She don't.

JADE

There's vibes.

COSTELLO

She just hates her new school, and  
this place - and the fucking noise!

JADE

Yes, heavenly father, silence the  
greedy folk next door. Cast them  
into the furnace, burn them alive  
in their pashminas, lead them to  
damnation! Thanks God, bye.

JADE jumps on the bed, picks up 'Chat: It's Fate'.

COSTELLO

You ask a lot of him, don't you,  
Jade? Don't Jesus like women who  
help themselves?

JADE

(shrugs) Oh yeah, Jesus loves a  
hustler. So, what you doing for  
money? Wanna earn some cash?

COSTELLO

Doing what?

JADE

Webcamming and shit.

COSTELLO

Nah, don't wanna fuck Serena off.

JADE

Bitch, it's your funeral.

COSTELLO is willing to play by the rules to get what she and IRIS need.

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2A.

**TITLES - JESUS LOVES A HUSTLER.**

BBC WRITERS ROOM

2 **INT. PRIVATE HOSPITAL, PSYCH WARD. CORRIDOR. - DAY 26.** 2  
**10:32AM.**

A tired SELBY stands at a payphone while a queue of patients form behind him. He puts the phone to his ear, dials a number, small change in hand. It rings out to COSTELLO's voicemail - ***"Alright, it's Costello Jones, I don't owe you any fucking money! But go on, leave a message."***

SELBY

(on phone, pumping in coins) Day 12  
in Bedlam for me, you'll be pleased  
to hear I've bounced back somewhat.

SELBY looks down the queue of mentally ill people, he's not nearly as bad as this bunch -

SELBY (CONT'D)

(on phone) And I'm willing to  
concede there's a 10 percent chance  
I'm the full nutty, so rest  
assured, I'm giving my time here  
the good old college try.

FRIDA, fragile, early 20's, wild eyes, stares at SELBY in a way she would describe as coquettish, although he wouldn't agree.

SELBY (CONT'D)

(on phone) I think you'll enjoy my  
updates, like postcards from a  
demented island.

FRIDA starts fingering herself for SELBY. He sticks on his Persols to shield his eyes.

SELBY (CONT'D)

(on phone) I'm even making friends,  
found an interesting 'thing' called  
Frida, she helps to pass the time.

He turns away from FRIDA.

SELBY (CONT'D)

(on phone, quiet) Do you think you  
could come and visit? You owe me  
that, I think. Give Iris a kiss  
from me.

He hangs up, walks off down the corridor, FRIDA follows him, although SELBY wishes she wouldn't.

3

INT. FOODBANK. COLLECTION POINT. - DAY 26. 10:45AM.

3

COSTELLO stands in a queue of women and children who hold foodbank vouchers. She watches them collect bags of tins and packets and struggle to carry them out. Grim.

RICHARD

Well, well, well. If it isn't Costello Jones.

COSTELLO looks up to the gallery to see RICHARD looking at her with a mix of embarrassment and sympathy, and wearing a tabard - he volunteers here. RICHARD comes to see her. He grabs her for an awkward hug.

RICHARD (CONT'D)

(disdainful) Heard you moved to the country with Selby.

COSTELLO

Well, I'm back now.

RICHARD

Probably for the best, he's a total knob, isn't he?

COSTELLO

No he's not, he's my best mate and you know nothing about his life.

RICHARD wasn't expecting that -

RICHARD

(awkward) Well, OK, now, c'mon, let's get you some food!

COSTELLO

Bit presumptuous, aren't we?

She reaches into her pocket, pulls out a volunteer application.

COSTELLO (CONT'D)

I wanna volunteer.

She hands him the completed application. RICHARD is completely shocked. He's meant to help women like COSTELLO, not live alongside them.

COSTELLO (CONT'D)

I can do weekday mornings.

RICHARD  
(surprised) Oh. OK. Great. (then)  
Well, in that case, follow me, and  
I can show you how food banking is  
done!

COSTELLO cringes.

HARD CUT TO:

4

INT. FOODBANK. STORE ROOM - DAY 26. 11:30AM.

4

RICHARD pushes a trolley through a room of industrial shelves filled with tins and bags of pasta, and trollies filled with donations. COSTELLO strolls next to him.

RICHARD  
(unwittingly condescending) You're a survivor Costello, never down for long. And I hope, despite it all, you're still doing your writing -

He puts a tin of peas and a tin of beans in the trolley.

COSTELLO  
Ugh, why's everyone always saying that?

RICHARD throws in a tin of meat.

COSTELLO (CONT'D)  
Hemingway had other things going on his life too y'know. Some days he went fishing...

He takes pasta from the shelf, throws carbs into the trolley.

COSTELLO (CONT'D)  
Or got drunk, or went to the theatre, and sometimes, he'd just spend the day knocking his wife about.

RICHARD smiles at her while handing COSTELLO a carrier bag so she can pack it. She packs it, RICHARD throws in a multi pack of basic crisps. He points to the food package COSTELLO has just packed.

RICHARD  
(attempted cool) Keep that if you like.

COSTELLO

Fucks sake Richard, I know you think you're better than me but I am actually here to volunteer.

COSTELLO accepts that do-gooders like RICHARD will always look down on her, whether she's handing out foodbank packages or eating them. She starts creating the next package.

5

INT. PRIVATE HOSPITAL, PSYCH WARD. TV ROOM - DAY 26. 1:07PM<sup>5</sup>

SELBY shuffles a deck of cards. FRIDA hovers above him but he ignores her. Patients are littered about the place, mostly out of it/sad. The TV blasts, the shopping channel, but SELBY blanks it all out.

FRIDA

(to SELBY) I know what's wrong with you.

SELBY lays out a spread and a stack for a game of Patience.

FRIDA (CONT'D)

I know what's wrong with everyone here. I'd be a psychiatrist if they let me out.

SELBY

Well, given the fact you were elbow deep in your vagina earlier, I think you'd make a wonderful psychiatrist!

He returns to his solitary game.

FRIDA

See her -

But, shit. She's got him now. SELBY half looks over at an OLD WOMAN picking at her face skin.

FRIDA (CONT'D)

Schizoid Personality Disorder. I can tell.

SELBY plays cards, trying to freeze out FRIDA.

FRIDA (CONT'D)

And check out that nurse.

(whispers) Avoidant Personality Disorder.

SELBY looks up at her. She's not going to leave him alone. He looks around the room, points at a MAN (50's, sleazy, sagging jowls).

FRIDA (CONT'D)  
Narcissistic Personality Disorder.  
I 100 percent know that 'cause my  
Grandad was the same

SELBY  
(genuinely interested) And what is  
wrong with you?

FRIDA  
Borderline Personality disorder.  
And I've been anorexic since I was  
8, had ADHD since I was 11, and  
complex PTSD since like - forever.

He actually feels a bit sorry for her.

SELBY  
Well, you're quite the collector.

FRIDA  
I've been watching you since you  
got here. Got you sussed. Are you  
ready for my diagnosis?

SELBY goes back to his cards.

SELBY  
If you must.

FRIDA  
Antisocial Personality Disorder.  
All your relationships have been  
violent. And you've got big daddy  
issues. Am I right?

She's got SELBY down. He thought he'd been doing a pretty good job of hiding his true self. Now he's exposed, he can no longer tolerate being around her. SELBY scoops up his cards, stands.

SELBY  
Well, you can be the judge of that  
when I tell you how I want to grab  
your stupid little head and ram it  
into that cunting television.

SELBY leaves. FRIDA's in love.

6 **INT. FUNERAL PARLOUR. CHAPEL OF REST. DAY 26. 2:46PM.** 6

GLORIA is doing make-up on a corpse, COSTELLO watches, worried about her friend.

GLORIA  
I've been holding out for a  
miscarriage, but it's still up  
there.

COSTELLO  
You've never been very lucky, have  
you?

GLORIA  
You ever think about getting rid of  
Iris?

COSTELLO  
Never. From the moment I found out,  
all I knew was that I was gonna  
take my baby and run.

GLORIA  
I'm not as strong as you, ain't  
doing that shit on my own.

COSTELLO  
I ain't strong.

GLORIA  
I can't do it with Paul. No choice  
but to abort.

COSTELLO  
Sounds like you want rid of him,  
not the kid.

GLORIA thinks COSTELLO has a point.

GLORIA  
Tried to split up with him like 3  
times.

COSTELLO  
I could call him, tell him you just  
died.

GLORIA  
(laughing) Where's Florian Selby  
when you need him, hey?

COSTELLO  
He called for the first time today,  
wants me to visit.

GLORIA  
Don't you fucking dare.

COSTELLO  
I was so relieved, thought he hated  
me. I miss him, G.

GLORIA  
You know what you need? A  
distraction.

GLORIA holds her hand out to COSTELLO like she's asking her to dance.

GLORIA (CONT'D)  
Would you have this abortion with  
me?

COSTELLO takes her hand to dance and spins into her.

COSTELLO  
I've been waiting for you to ask me  
that for years.

GLORIA  
If I do it. I mean, I think I'm  
probably gonna do it. I'm gonna do  
it. Maybe.

COSTELLO doesn't reckon GLORIA's gonna go it.

7

EXT. ISLINGTON BACKSTREET, REFUGE - DAY 26. 4:21PM.

7

COSTELLO and IRIS are coming back from school.

IRIS  
I never wanna see him ever again.

The house next door is still covered in scaffolding, their front garden filled with WORKMEN and the owner of the house PASHMINA WOMAN (late 40's) is discussing plans with the ARCHITECT. The drilling is still unbearable.

IRIS (CONT'D)  
He's not my dad. And I wish you  
weren't my mum.

COSTELLO is hurt. She inputs the code into the front door.

IRIS (CONT'D)

You both said Allegra was sick, but  
that was a lie. He was in prison  
because he's bad - and you're both  
mad - and now we're here.

COSTELLO holds the door open and they go inside. Unsure how  
to rebuild her relationship with her daughter.

8

INT. REFUGE, HALLWAY. - DAY 26. 4:22PM.

8

SERENA is waiting for them as they enter.

SERENA

Costello, I need a word.

COSTELLO - "sure." COSTELLO hands IRIS their room key.

COSTELLO

(to IRIS) Go up and do your  
homework.

IRIS

(angry) Oh, just put me up for  
adoption why don't you!

IRIS storms upstairs.

COSTELLO

Iris...

SERENA gently touches COSTELLO's arm - "leave her", leads her  
into the office.

9

INT. REFUGE, OFFICE - DAY 26. 4:24PM.

9

Gospel music. A 6ft neon cross. SERENA and COSTELLO sit  
opposite each other. SERENA takes COSTELLO's hands -

SERENA

It's a joy to see you at communal  
prayer each morning.

COSTELLO

Well, it is mandatory, Serena. But  
I've been a good girl. No contact  
with Selby.

SERENA

(proud) God rewards the good.

COSTELLO

No men. No work - I've started  
volunteering at a food bank.

SERENA

This is all good, good, good. So, I  
want to talk to you about an  
organisation we work with who house  
wayward mothers.

SERENA opens COSTELLO's file.

SERENA (CONT'D)

I know this is quick, and you're  
barely settled here but we've found  
you and Iris your forever home.

COSTELLO

(almost happy) In London?

SERENA

(looking at file)...2 bedrooms, a  
balcony. It's by the sea. Thanet.  
The Lord giveth.

COSTELLO

Am I fuck going to Thanet.

SERENA

(disappointed) And the Lord taketh  
away.

COSTELLO

(angry) I've been a good person for  
12 days now. And I'm not a good  
person, Serena, I've been  
pretending to be good. And it's  
exhausting. And now I'm being shat  
on.

SERENA

(serene) The Lord moves in  
mysterious ways.

COSTELLO

Serena, the Lord's a knob. And if  
the Lord thinks I'm leaving London,  
then he can go fuck himself.

SERENA

Ah, "your murderers come with  
smiles, they come as your friends".

COSTELLO

That ain't even the bible, that's  
Goodfellas. You're getting your  
gospels mixed up.

SERENA keeps her composure, women like COSTELLO are sent to test her. SERENA puts COSTELLO's file away.

COSTELLO (CONT'D)

Suppose you're chucking me out now?

SERENA

No. Why would I do that? The  
government pay me £600 a week to  
keep you here.

COSTELLO

Ah, capitalism, the real religion  
of the 21st century. Hallelujah!

COSTELLO spins round in the chair and into the cycle of shit.

9A

INT. FOOD BANK, STORE ROOM - DAY 27. 10:30AM.

9A

COSTELLO is foodbanking, pushing the trolley around, RICHARD is stocking the shelves. They are both in tabards.

COSTELLO

This'll be my last shift today. I  
need to get a job that pays, gotta  
get myself a private flat.

RICHARD

What about the refuge?

COSTELLO

I've got six months there and the  
clock is ticking until they kick me  
to the council, who'll fuck me.

RICHARD

Is there anything I can do?

COSTELLO

How much money you got on you right  
now?

RICHARD

(shrugs) A fiver?

She holds out her hand - "hand it over". Always wanting to do 'the right thing' he goes into his pocket and gives her £5.

COSTELLO  
And now eat me out.

RICHARD looks from the £5 to COSTELLO.

RICHARD  
(awkward) Err, is this a...? Ohh,  
I'm not a... Listen, I support sex  
workers...but I don't pay for it...

COSTELLO  
Let me stop you before you say  
something stupid again. The pussy's  
free, I just want five pounds.

She lays down on the abundance of pasta. RICHARD's excited,  
but unsure -

RICHARD  
Is it ethical to lick out a woman  
who lives in a refuge?

COSTELLO  
Look, this pussy doesn't have any  
ethics. I just need a distraction,  
if you don't want it, fuck off.

COSTELLO takes off her knickers.

COSTELLO (CONT'D)  
But this is best offer you're gonna  
get in any foodbank today.

RICHARD checks the coast is clear as he falls to his knees in  
excitement to lick. COSTELLO doesn't make any noise or  
movement. It's just the sounds of RICHARD's licking. After a  
while, RICHARD wonders if he's doing it right -

RICHARD  
(coming up for air) Does that work  
for you?

COSTELLO  
Yeah. It's alright. Keep going.

He licks again, he's such an enthusiastic man.

RICHARD  
Would you object to me touching  
myself?

COSTELLO  
Yeah I would. Don't be so  
disgusting.

RICHARD knows his place, he gets back to licking.

9B

INT. FUNERAL PARLOUR, RECEPTION - DAY 27. 1:13PM.

9B

GLORIA is behind the reception desk, while PAUL stands in front of her looking lost.

GLORIA  
I just can't ever imagine loving you.

PAUL  
Mate, that hurts.

GLORIA's look - "I'm sorry".

PAUL (CONT'D)  
Is that a reason to call it a day?

GLORIA  
Yeah, I think it is. (then)  
I've never had to break up with anyone before. Normally, when I'm horrible they just leave.

PAUL  
I don't believe you could ever be horrible, G.

GLORIA can't believe this is so difficult.

GLORIA  
I bury people for a living but this conversation is tough.

GLORIA walks to the door, opens it for PAUL. PAUL is hovering by the door, he hates to leave.

GLORIA (CONT'D)  
Good luck, you're a lovely guy, but not for me.

PAUL  
Yeah, thanks. (then, upbeat)  
Listen, would you like to grab a drink sometime?

GLORIA  
Think that would be weird, don't you?

PAUL's look - "Yeah, suppose."

PAUL

See you soon, Gloria.

GLORIA

No, probably not, but you take care.

PAUL's gone. GLORIA's sigh of relief.

GLORIA (CONT'D)

(to herself) One down, one to go.

She looks down at her notepad on the desk. It reads: To do list - Paul, Baby, Cancel Sky. She crosses out Paul.

She takes her phone, makes a call -

GLORIA (CONT'D)

(on phone) Hello. I think I'd really LOVE to book in for a termination.

GLORIA crosses out 'Baby' on the to do list.

10

INT. REFUGE, LAUNDRY ROOM. - DAY 27. 2.03PM..

10

COSTELLO is dressed in her peepshow costume, complete with slutty make-up, sat on top of a washer dryer. JADE is wearing a tracksuit, no make up, and is scrubbing COSTELLO's face with a baby wipe. They have an iPad on a tripod filming them.

JADE

(wiping) Get this muck off your mush then stick on the trackie.

JADE scoops out some vaseline and rubs it into COSTELLO's hair to make it greasy and limp.

COSTELLO

What you doing? Get off!

JADE

Making you look like someone who actually lives in a refuge.

JADE rubs vaseline in her own hair too.

JADE (CONT'D)

Can't look all fancy, this ain't Babestation.

JADE gestures to COSTELLO to put on the tracksuit.

JADE (CONT'D)  
Authenticity is what they're after.

COSTELLO puts on the tracksuit.

COSTELLO  
Well, this ain't authentic to me.

JADE  
Yeah, but everyone out there thinks  
it is.

MAN 1 pops up on the screen. JADE gets straight into it.

JADE (CONT'D)  
(sad, to MAN 1) Hiya. We're a  
couple of horny babes trapped in a  
battered women's refuge with no men  
to satisfy us. Wanna help us out?

The ticker reads £5.40. COSTELLO sees money - she's gonna  
throw herself into this, back in full blown hustler mode.

MAN 1  
You run away from horrible men did  
you?

The ticker reads - £12.49

JADE  
(sad) Yeah, please help us. We're  
both 100% battered British bitches.

The ticker reads - £17.00. The ticker reads - £30.90

JADE (CONT'D)  
She's new here. Fresh from being  
abused. Tell him -

COSTELLO  
Yeah, it's true. (performative,  
sad) been abused all my life. By  
men and women.

MAN 1  
You got any bruises?

The ticker reads - £36.76.

COSTELLO  
Oh, you have no idea. So press that  
donate button and I'll give you the  
whole sordid story.

COSTELLO gives a horny sad look into the camera, so does JADE. MAN 1 starts wanking.

11 SCENE OMITTED 11

12 SCENE OMITTED 12

Scene 12 has been reworked into Scene 9A.

13 INT/EXT. REFUGE (MONTAGE) 13

Whoa, and here we go - a fucking montage! This is where we see COSTELLO doing everything she possibly can to get the money for her and IRIS to stay in London.

Let's use the music from the Scarface montage - '**Push it to the Limit**' or something equally 80's.

Only the money ticker is constantly moving up in ridiculously small increments - it's not easy for COSTELLO to make the money. But God loves a trier! Or does he?

£37.98, £38, £41.33, £42.02, £48.07, £52.74 etc. This is not big money, but it's better than nothing...

13A INT. REFUGE, COSTELLO'S BEDROOM. DAY 28. 9:20AM.. 13A

- COSTELLO and JADE pulling their hair into Croydon Facelifts.

- COSTELLO and JADE pulling shell suits and gold jewelry and Reebok classics out of a bag and trying them on. God, don't they just look so authentically common!

13B INT. REFUGE, LAUNDRY ROOM. DAY 28. 10:30AM. 13B

- COSTELLO and JADE sad webcamming.

- JADE gives £20 to COSTELLO!

- COSTELLO following a YouTube stage make-up tutorial and painting a black eye on JADE.

- COSTELLO and JADE webcamming in the tracksuits with their black eyes.

MAN 2  
(wanking) Tell me where he hit you.

MAN 3  
(wanking) How many refuges have you lived in?

MAN 4  
(wanking) You've got a face I wanna punch.

The ticker still rising slowly, constantly. Money!

13C **EXT. ISLINGTON BACK1STREET, REFUGE. DAY 31. 10:30AM.** 13C

- COSTELLO in her tracksuit having a fag on the steps, watching the WORKMEN next door digging. JADE gives COSTELLO a £50 note. They both look at the WORKMEN in disgust. A STUDENT approaches COSTELLO. She gives him £50 for a clunky old laptop.

13D **INT. REFUGE, LAUNDRY ROOM. DAY 32.11:45AM.** 13D

- COSTELLO and JADE in cheap frumpy underwear. COSTELLO is on her laptop, writing her novel. And we see a revolving film of men;

MAN 3  
(cumming) I wouldn't have let you out of my sight.

MAN 4  
(wanking) List all of your injuries for me.

MAN 5  
I'd never hurt you.

MAN 1  
You deserved it didn't you?

MAN 6  
I'll look after you.

MAN 5  
I'd hit you. With my big dick.

13E **EXT. ISLINGTON BACKSTREET, REFUGE. DAY 33. 3PM.** 13E

- COSTELLO and JADE on the door step, JADE gives COSTELLO £50, they high five and smoke a Hamlet cigar.

13F

INT. REFUGE, COSTELLO'S BEDROOM. DAY 33. 3:20PM.

13F

- COSTELLO puts her money under her mattress, she's saving up to stay in London but the returns from the webcam are small. She sighs, she's going to be doing this for some time. The drills are loud next door, plaster falls off the ceiling and onto her bed.

14

INT. PRIVATE HOSPITAL, PSYCH WARD. CORRIDOR - DAY 34. 11AM<sup>14</sup>

A new day, in a place where montages don't exist. SELBY walks towards the payphone, Persols on (he doesn't want to see FRIDA, who is trailing behind) and small change in hand. He picks up the receiver, dials COSTELLO's number. It rings out to voicemail. He pumps money in. FRIDA stands close to listen.

SELBY

(on phone, turning from FRIDA) Day 29 in the Funny Farm. I miss you both. Why won't you visit me?

FRIDA

She's already forgot you mate, they always do.

FRIDA ends his call for him. She thinks she's being cute.

SELBY

I suppose you think this is some kind of 'meet cute', don't you? Two nutters in an asylum falling in love...

He drops the phone, annoyed but controlled.

SELBY (CONT'D)

Well, this isn't that movie, darling.

SELBY walks away from her, fast up the corridor. She starts trailing behind him as usual, but SELBY's not having any more of it.

SELBY (CONT'D)

And when I say fuck off, I don't mean follow me and love me. I mean fuck off, fuck off. Bye bye.

FRIDA is totally rejected. SELBY walks, FRIDA doesn't follow.

15

INT. ABORTION CLINIC. RECEPTION. - DAY 34. 2:26PM.

15

GLORIA, drunk, dressed like she's going to a wedding (not her own), is being held up by COSTELLO.

COSTELLO

Are you sure you wanna do this?

GLORIA nods, unsure.

COSTELLO (CONT'D)

Because you've clearly had a lot to drink...

GLORIA

Dutch courage.

COSTELLO

And why you tarted up like this?

GLORIA

I can dress up for my own abortion if I like.

COSTELLO

Dress for the abortion you want to have, not the abortion you've got to have...

GLORIA

I split up with Paul and I'm happy about that. But I think I want the... baby.

COSTELLO

OK, then let's go.

GLORIA

No, no, no, you know me, I'll only fuck it up. I'll fuck it up. Best to deal with it.

RECEPTIONIST

Gloria Duke?

GLORIA's up, staggering towards the RECEPTIONIST. COSTELLO walks beside her to keep her upright. The RECEPTIONIST hands a clipboard of forms to GLORIA, who sways as she takes them.

RECEPTIONIST (CONT'D)

Sorry, I have to ask, but have you consumed alcohol in the last 24 hours?

GLORIA  
Couple over lunch.

RECEPTIONIST  
I'm afraid you can't legally  
consent to the procedure under the  
influence of alcohol.

COSTELLO can see that GLORIA is an abortion saboteur.

GLORIA  
(shouting) No. I want my abortion,  
I've made up my mind now, give it  
to me!

COSTELLO tries to get GLORIA out - "come on"

GLORIA (CONT'D)  
No! Give me my abortion. No. I  
demand an abortion. What has  
happened to this country? A woman  
can't even have an abortion after a  
couple of wines.

COSTELLO  
Come on, lets go.

GLORIA  
Look at me! Do I look like someone  
who should be having a kid?

COSTELLO  
Let's get you to bed, talk about it  
in the morning.

GLORIA  
Don't make me go Vera Drake, don't  
make me go backstreet!

COSTELLO gently leads GLORIA out.

15A

INT. REFUGE, SERENA'S OFFICE - DAY 35. 7.02AM.

15A

SERENA and COSTELLO sit opposite each other. The drilling  
continuous.

SERENA  
You just don't seem very...  
vulnerable. Abused women are  
usually a bit more humble.

The drills stop.

COSTELLO  
So, what, you think I'm lying?

Then - a bang. The roof falls down. Cracks appear in the wall. Debris. Dust. Screams. Alarms.

COSTELLO (CONT'D)  
Iris!

COSTELLO runs out of the room to get to IRIS. SERENA follows, stunned and scared.

16 SCENE OMITTED

16

17 INT. REFUGE, STAIRCASE - DAY 35. 7.04AM.

17

COSTELLO runs up the stairs through the dust. JADE, and other women, run into the hallway, terrified. Loud alarms.

IRIS (O.S.)  
Mummy, Mummy!

SERENA  
Oh Lord, oh Lord!

COSTELLO runs upstairs, a shellshocked JADE following.

18 INT. REFUGE, COSTELLO'S BEDROOM - DAY 35. 7:05AM.

18

COSTELLO and JADE follow the sounds of IRIS and CANDI, who they find clinging to each other, scared. Pieces of ceiling have started to fall. COSTELLO is calm, assessing the situation pragmatically. JADE is breathing heavy, unable to speak. COSTELLO kisses IRIS, she's terrified.

COSTELLO  
(calm) Everything's OK. We're all ok.

IRIS  
What's happening, mummy?

COSTELLO grabs her rucksack, throws in her laptop, notepad, important documents - passports, deed poll forms, NHS red book, IRIS' iPad and headphones. She's been trained with trauma her entire life, to deal with moments like this.

COSTELLO  
(to JADE, calm) Get your money and let's go. Now.

JADE rushes out. COSTELLO quickly puts on IRIS' coat and shoes, she doesn't panic.

COSTELLO (CONT'D)  
(to IRIS) It's all gonna be fine.

They hear screaming, wailing from JADE next door. This scares IRIS and CANDI. COSTELLO wraps CANDI in her coat. She reaches under her mattress for her meagre savings, pockets them.

COSTELLO (CONT'D)  
OK, let's go. Hold hands. Quick.

COSTELLO grabs IRIS and CANDI's hands, they leave.

19

INT. REFUGE, HALLWAY/JADE'S ROOM - DAY 35. 7:06AM.

19

JADE is standing at her door to her bedroom, screaming, wall has fallen onto JADE and CANDI's bed.

JADE  
My baby could've died.

COSTELLO  
(calm, to JADE) She didn't. Let's go.

COSTELLO moves JADE, IRIS and CANDI along the hall, as other women who've come upstairs to grab their children make their way down too.

COSTELLO (CONT'D)  
(calm) Everyone just stop crying and get out. Keep moving, keep going.

At the bottom of the stairs is SERENA, standing in the same spot as before, unable to move.

SERENA  
Oh Lord, Oh Lord. Why?

COSTELLO takes her arm.

COSTELLO

Come on Serena, you can talk to him in a bit. Let's get out before the whole fucking house falls down.

They all walk out into the street together.

20

**EXT. ISLINGTON BACKSTREET. REFUGE - DAY 35. 7:07AM.**

20

They all walk into the light. The WORKMEN emerge from the house next door and a small crowd gathering around the refuge with their camera phones. The building work next door has caused the refuge to collapse. The sound of sirens approaching. COSTELLO and IRIS hug tight, the first time since they left Bruton.

SERENA

Is everyone out? Everyone's here?  
OK, we're all safe that's the main thing, thank you god. Everyone's safe.

JADE is hugging her crying daughter. COSTELLO and IRIS hold hands, happy to be together and have each other.

20A

**INT. PRIVATE HOSPITAL, PSYCH WARD. THERAPY ROOM. DAY 35. 20A 9:16AM.**

SELBY stands by an open window, lighting two fags, while his therapist, KENNETH (40's, with the enthusiasm of someone who has come to the job later in life) sits on the sofa opposite.

KENNETH

You said, and I quote - "I want to grab your stupid little head and ram it into that cunting television."

SELBY

I'm a work in progress.

SELBY offers him a fag.

KENNETH

No. I've quit.

But before SELBY lets the smoke drop from the window, KENNETH stands.

KENNETH (CONT'D)

Oh, go on then.

KENNETH takes the fag and the window next to SELBY. He now conducts the session out of the window.

KENNETH (CONT'D)

You doing ok?

SELBY

(staring out of the window) I miss Iris more than anything. I just want to get back to them both and, and make it all better.

KENNETH

How would you make it all better?

SELBY shrugs. He hasn't thought that far ahead. They stand in silence for a while.

KENNETH (CONT'D)

What would you say to them?

SELBY

(a stream of consciousness...) That I have all the right feelings in my heart... but I just don't know how to love like everyone else... because no one ever taught me how to do it right.

KENNETH takes it in, lets it hang. SELBY finishes his fag, flicks it out, looks at his watch, embarrassed with himself for being so inarticulate.

SELBY (CONT'D)

I sound like an absolute twat.

KENNETH smiles, happy with SELBY's progress.

KENNETH

You're attempting to change, most don't have the guts to try that.

SELBY

(self mocking) Well, I am a big, brave boy.

SELBY's quite pleased with himself. Small steps.

21

SCENE OMITTED

21

22

EXT. ISLINGTON BACKSTREET, REFUGE - DAY 35. 9:20AM.

22

A FIREMAN tapes a cordon around the refuge. The building's condemned. SERENA, COSTELLO, JADE, IRIS, and all the women and children stand behind it. Most of the women are crying, they've lost all their stuff. Local residents have come down to check out the wreck, most are filming it on their phones. Quite the crowd has gathered.

COSTELLO notices PASHMINA WOMAN and her big bellied HUSBAND, running out of their property, towards the cordon, pulling suitcases. They stand next to the woman and PASHMINA WOMAN starts to cry. The HUSBAND places a beautiful Native American blanket over her as she sobs, it sends COSTELLO into a rage.

COSTELLO  
Oi, Pashmina! What you crying for?  
You haven't lost your home.

PASHMINA WOMAN and her HUSBAND are affronted.

COSTELLO (CONT'D)  
Ain't you got enough? How much do  
you lot actually need?

The camera phones turn to COSTELLO.

COSTELLO (CONT'D)  
You've got a huge house, why do you  
need more? And you're barely even  
here, you live in Oxfordshire.  
Everything is never enough for you  
lot is it? You take more and more  
without thinking who's getting  
less. We lived here, it was just a  
shitty room and it wasn't forever,  
but it was ours. It's lucky no one  
died. My daughter could of died.  
Posh cunts.

A weak round of applause breaks out from the rubber neckers as they stop filming. The NEIGHBOURS walk away. IRIS is embarrassed, she wishes her mum would keep her mouth shut.

COSTELLO (CONT'D)  
(to IRIS) I'm gonna sort this. I  
promise.

IRIS doesn't believe her. COSTELLO picks up her phone, makes a call.

23 **INT. PRIVATE HOSPITAL, PSYCH WARD. QUIET COMMON ROOM - DAY 23**  
**35. 2:15PM.**

SELBY lounging on a dirty cream sofa, with terrible cushions, reading John Fante.

FRIDA  
(excited) Selby! You've got a visitor! Come on.

SELBY  
(sitting up) Who?

FRIDA  
(shrugs) Some woman. Come on. She's got a little girl with her who's just so cute.

SELBY verges on happiness. He sprints down the corridor. FRIDA follows him slowly. He stops outside of the Visitor Room and transforms himself into the SELBY that IRIS loves best.

24 **INT. PRIVATE HOSPITAL, PSYCH WARD. VISITOR ROOM - DAY 35. 24**  
**2:17PM.**

The door slams behind SELBY as he searches for COSTELLO and IRIS on the sofas. He looks at the other patients sitting with visitors but cannot see them. SELBY gets the NURSE's attention.

SELBY  
Visitors?

The NURSE shakes their head - "no". SELBY feels foolish.

25 **INT. PRIVATE HOSPITAL, PSYCH WARD. CORRIDOR - DAY 35. 2:19PM.**

SELBY leaves the visiting room to find FRIDA leaning against the wall, laughing hysterically. He moves towards her, ready to headbutt her to the ground, but finds himself able to take pause, knowing that it will only keep him further away from IRIS and COSTELLO.

SELBY  
(soft) That was a horrible thing to do, but I know you're just looking for attention. Well, you have it, and you're turning my stomach.

He turns away and walks back with his head high to his room, noting the evidence of his change. It's a nice feeling.

FRIDA knows there's nothing she can do to get him - she's ready to move onto the next freak.

26

EXT. ISLINGTON BACKSTREET, REFUGE - DUSK 35. 6:46PM.

26

Women and children scramble onto SERENA's minibus like it's the last helicopter out of Saigon, but they're headed for Skegness which of course means COSTELLO and IRIS won't be boarding. SERENA is in the drivers seat -

SERENA

The Lord pours scorn upon the ungrateful. There's refuge for you in Skegness. Now, get in.

COSTELLO

No. We live here.

JADE and CANDI step out of the line with COSTELLO and IRIS

JADE

(making a stand) That's right. We live here too. (to the women inside bus) Ladies, get off. Costello's staging a protest about social cleansing.

COSTELLO

Yeah, I'm really not. I'm just not leaving.

No one gets off the bus anyway.

COSTELLO (CONT'D)

(to JADE) You should go. Get a little flat by the sea, your mum and sister will visit at weekends, you won't be alone.

COSTELLO hugs JADE goodbye.

COSTELLO (CONT'D)

(whispers) And I'm sure they've got a God in Skegness.

JADE laughs and COSTELLO lets her go. JADE and CANDI get onto the bus. JADE turns around as the doors close.

JADE

We'll keep you in our prayers.

COSTELLO and IRIS wave at the bus as it drives away.

IRIS  
We should've got on.

COSTELLO  
(shaking head "no") This is our home.

IRIS  
It don't feel like it is, mummy.

COSTELLO  
I know.

They walk aimlessly, away from the refuge, with just the clothes on their backs.

HARD CUT TO:

26A EXT/INT. ISLINGTON BACKSTREET, REFUGE/GLORIA'S CAR - DUSK 26A  
7:04PM.

GLORIA is up front, ragged from her failed abortion.  
COSTELLO puts IRIS' seatbelt on in the backseat.

COSTELLO  
(to GLORIA) You alright?

GLORIA  
Ain't I always.

COSTELLO  
So, to abort or not to abort - that is the question.

GLORIA  
(firm) Not to abort.

COSTELLO  
The Loneliness of the Unwed Single Mother - name of your memoir!

GLORIA smiles, knows it's going to be tough but if COSTELLO can navigate it, anyone can.

GLORIA  
You can stay at mine until you get something sorted with the council.

IRIS is sad, another move. COSTELLO is about to sit up front, but decides against it, takes a 20 from her purse, hands it to GLORIA.

COSTELLO

Will you take her for dinner?

GLORIA

Sure. The practise will come in handy.

COSTELLO just needs to get away.

COSTELLO

Need to clear my head.

COSTELLO blows a kiss at IRIS, who ignores it. COSTELLO walks slowly down the street.

27

SCENE OMITTED

27

28

INT. COVENT GARDEN, GLORY HOLE TOILETS. - NIGHT 35.8PM.

28

COSTELLO sits on the toilet (not shitting, not pissing), she's holding a large glass of wine, which she's bought from a bar and taken away. She looks through the glory hole, she's alone. She takes her first sip of wine in over a year. Fuck, it's a taste that takes her back to beautiful oblivion. Perfection. She takes her phone, goes onto her sobriety app. She looks at it - 569 days sober - 1 year 4 months. She presses END. The sobriety app returns to zero. She takes another sip, rests the phone on her lap, listens to a new voicemail on speaker. "First new message, sent today at 11.42am." It's from SELBY.

SELBY (O.S.)

(serious, broken) Day 30 in the Loony Bin. "Stop all the clocks, cut off the telephone, prevent the dog from barking with a juicy bone..." (hysterical laughing) Saccharine wank!

COSTELLO smiles. Lights a smoke.

SELBY (O.S.) (CONT'D)

Don't worry, I haven't gone the full mental - it's still a terrible poem and Four Weddings is still a fucking awful film! What was it you said, Costello?

COSTELLO laughs, almost cries. Takes a big sip of wine.

SELBY (O.S.) (CONT'D)  
The world is a vile place and  
neither Richard Curtis or WH Auden  
will ever change that. I hope to  
see you soon, and I hope you and  
Iris are OK. I let you down, and  
I'm sorry, and right now I can't  
reach you, and it's fucking  
terrifying...

End of messages. COSTELLO takes another big sip of wine.

END.

BBC WRITERS ROOM