

TITLE Rain Dogs

BY Cash Carraway

EPISODE Episode 8

DRAFT 29<sup>th</sup> June, 2022

SALMON REVISIONS

**Sid Gentle**  
**Films Ltd.**

BLUE REVISION PAGES: 10, 10A, 10C, 18, 18A, 19, 19A, 19B, 20, 21, 21A, 29, 30

PINK REVISION PAGES: 1, 1A, 2, 3, 4, 5, 6, 7, 8, 8A, 9, 9A, 10, 10A, 10B, 10C, 11, 12, 13, 14, 15, 15A, 16, 16A, 17, 18, 18A, 19, 19A, 19B, 20, 20A, 21, 22, 24, 24A, 25, 26, 27, 28, 29

YELLOW REVISION PAGES: 7, 10, 10A, 10B, 12, 13, 15A, 15B, 22, 25, 25A, 26, 27, 28, 29

GREEN REVISION PAGES: 1A, 2, 5, 6, 9, 15, 15A, 23, 27, 27A

GOLDENROD REVISION PAGES: 3, 4, 5, 10C, 11, 12, 13, 15A, 15B, 16, 16A, 25, 25A, 29

BUFF REVISION PAGES: 4, 5

SALMON REVISION PAGES: 1A, 2, 3

PRE TITLES

1

**EXT. SUNSET PARK ESTATE. FLYTIP - DAWN 42. 7:00 AM.**

1

The next morning. IRIS (in school uniform) sits playing and singing '**Christmas Card from a Hooker in Minneapolis**' by **Tom Waits** on the broken piano in the middle of the flytip. COSTELLO (still drunk, red wine mouth, yesterday's clothes) stumbles over to sit next to her. IRIS is disgusted by her.

IRIS

You look like shit.

IRIS sniffs her mum.

IRIS (CONT'D)

And stink of wine.

COSTELLO

I lost the book. They took it.

COSTELLO sits next to IRIS. Lights a fag.

COSTELLO (CONT'D)

There's no way out.

COSTELLO lights a fag.

IRIS

I get scared when you're drunk.

COSTELLO is devastated she's scared IRIS.

IRIS (CONT'D)

You hate your mum, right?

COSTELLO

Yeah, I do.

IRIS

I really don't wanna hate you too.

This stings COSTELLO, childlike, in the way all drunks are.

IRIS (CONT'D)

I need you to be normal and not trying to be 'something' all the time. It hurts us both.

COSTELLO

OK, I'll go the full normal, I promise.

IRIS  
Stop promising, just try.

IRIS leans her head on COSTELLO.

CUT TO:

**TITLES - FIND WHAT YOU LOVE AND LET IT KILL YOU.**

1X

**EXT. DEBT COLLECTORS - DAY 42. 8:59 AM.**

1X

SIMON is sat outside his office having a vape and a coffee. COSTELLO stands apart from him, he hasn't seen her yet. She is dressed smart, make-up done, red wine mouth scrubbed. She's made a promise to her daughter and she intends to keep it. She fucked up last night and this is a new start. The full fucking normal. She smokes a fag, saying affirmations in her head (never out loud, fucking hell), trying to find the courage to go and beg for a job. She can do this. She stubs out her fag - goes over to SIMON.

BBC WRITERS ROOM

COSTELLO  
(merry) Morning, Si.

SIMON  
(smirks, laid back) Oh, you. What  
you wanting, a loan?

COSTELLO  
Was hoping for my job back.

SIMON  
Oh yeah?

SIMON searches his pockets for something.

SIMON (CONT'D)  
I've got something you can have.

He pulls his hands out of his pockets, gives her the finger.

SIMON (CONT'D)  
Have that! You couldn't hack it.

COSTELLO  
(laughing) You're right. I was out  
of line.

SIMON  
I like honesty, sometimes.

COSTELLO  
OK. Well, I'm just a girl, standing  
in front of a debt collector,  
asking him to give her a shitty  
job.

SIMON  
You are desperate.

SIMON rubs his hands together in glee.

SIMON (CONT'D)

Yeah. Go on then.

SIMON stands to leave.

COSTELLO

When should I start?

SIMON

You already have.

That was easy. COSTELLO follows SIMON towards the van.

1A SCENE OMITTED

1A

2 SCENE OMITTED

2

3 SCENE OMITTED

3

BBC WRITERS ROOM

4

**INT. SUNSET STRIP, DEAN STREET, SOHO. BAR - DAY 42. 8:45 AM.**<sup>4</sup>

SELBY (back in his suit) sits at the bar next to GLORIA (swigging juice, watching a STRIPPER) and LENNY (whiskey, oxygen tank) - tension's fucking high.

SELBY

Well, this is awkward.

BARTENDER pours a Tsingtao into a half pint glass for SELBY. GLORIA's look - "yeah, no shit."

LENNY

It'll be a good bonding experience.  
Might even be fun -

SELBY and GLORIA aren't so sure.

LENNY (CONT'D)

(off their looks) For me at least.

BARTENDER grabs an egg, places it into a shot glass.

SELBY

Ugh. A fucking roadtrip with a drunk driver and a deviant - what a way to spend the day!

MEMPHIS, a stripper, arrives hustle ready, smiling patiently.

GLORIA

(to SELBY) Look, you're the one who called me begging for her address - ain't letting you go alone.

LENNY

Last time I saw Costello she was on fine form.

SELBY cracks the egg into his beer.

LENNY (CONT'D)

(worried) Sad to hear things have declined so rapidly.

SELBY swills his egg beer, looks at it to avoid LENNY's eye -

SELBY

Lenny, I know me and you have had our ups and downs, but if Costello's in trouble I know she'd want to see you.

GLORIA thinks this is disingenuous, she's got him down -

GLORIA

(laughing) Oh my God, you're scared to face her alone, aren't you?

SELBY feels exposed, but with MEMPHIS hanging around, he realises he can use the stripper as a deflection. SELBY pulls out £20, hands it to MEMPHIS -

SELBY

(to MEMPHIS) For you to go away. Tits really aren't my thing.

MEMPHIS takes the money, blows him a kiss, walks away.

GLORIA

Still a full time prick, Florian.

SELBY

Hoping to go part time soon.

SELBY downs his egg beer, slams his glass down.

SELBY (CONT'D)

Let's go.

SELBY lifts LENNY and his oxygen up - "come on".

LENNY

OK, I call shotgun.

GLORIA

(to SELBY) That ain't fair.

GLORIA grabs LENNY (opposite side to SELBY) to lead him out.

SELBY

(to GLORIA) Look at him, he'll be dead by Basingstoke, then we can sling him in the boot and you can ride up front!

LENNY

Word of warning, I piss excessively so we'll have to make stops.

GLORIA

Same, got a baby on my bladder.

SELBY

Just what I need, an odyssey of a  
hundred piss stops.

They're out, towards SELBY's car.

BBC WRITERS ROOM



5        SCENE OMITTED

5

6        SCENE OMITTED

6

7        SCENE OMITTED

7

Scene 7 is now Scene 8A.

8        EXT. SMALL BACKWARD TOWN. SMALL ESTATE - DAY 42. 9:50 AM.

8

SIMON and COSTELLO load stuff into his van (TV, iPad, guitar).

SIMON

Not used to working with a woman.  
Can I ask you a question?

COSTELLO - "Yeah". SIMON slams the boot.

SIMON (CONT'D)

Do I look like one of those incels?  
Because I'm worried that I do.

They walk through the estate.

COSTELLO

Yeah, I can see that. You remind me  
a bit of the guy in that Johnny  
Cash film.

They stop outside a flat with a boarded up window.

SIMON

Walk the Line?

**Note: Costello knows the film is 'The Joker', she's just  
fucking around with Simon, calling him an incel without being  
literal.**

SIMON knocks on the door.

COSTELLO

No. No. Clown face, Johnny Cash.  
Dancing down the stairs to Gary  
Glitter. Cleft lip fella. What's  
that film?

A SINGLE MUM holding a baby looks out of the window.

SIMON

The Joker?

SIMON and COSTELLO watch SINGLE MUM close the curtains.

COSTELLO

That's it. The Joker.

SIMON

(half laugh) Cheeky little bitch.

COSTELLO

I can see a lot of him in you.

SIMON thinks she's taking the joke too far now.

SIMON

(serious) You want this job or not?

COSTELLO

Yeah.

The baby starts crying loudly, SINGLE MUM can't hide.

SIMON

Then calm your mouth.

SIMON violently bangs on the door. This is the normal life.  
And it's fucking depressing.

8A

**EXT/INT. M3/SELBY'S CAR - DAY 42. 9:55 AM.**

8A

SELBY drives, LENNY (and oxygen) shotgun, GLORIA backseat.

GLORIA

What's your plan when we get there?

SELBY

Not sure, still trying to get my  
arc together.

GLORIA

You mean your act?

SELBY

No, I mean my arc. My trajectory.  
My transformation. Where I'm going,  
who I am going to be.

GLORIA - "spare me".

LENNY

(to SELBY) You know what your  
problem is - you're a big gesture  
man.

SELBY's pleased with that.

BBC WRITERS ROOM

LENNY (CONT'D)

Great fun in a members' bar on a Friday night, I mean, you can cut a man dead in 16 words or less -

SELBY

I'm the very best in the game.

LENNY

But on Wednesday morning when Iris needs her lunch making or the U bend's blocked - you're next to useless.

GLORIA

(angry) Bullshit you're a big gesture man.

LENNY takes a hit of oxygen.

GLORIA (CONT'D)

You stole Costello's money so she couldn't leave you, that's abuse.

SELBY

I was very unwell, Gloria, and I've just left a psychiatric facility - you know what that means, don't you?

GLORIA - "what?"

SELBY (CONT'D)

The slate's wiped clean. The past is a foreign country...

LENNY

(attempting to break the tension)  
Guys, I need a hose break...

SELBY

(to GLORIA) Catholics have confession, us rich have therapists. All is forgiven.

GLORIA

(sneer) You've never taken responsibility for anything have you?

SELBY

Oh, the drunk driver has a conscience. You do know Paul's dead don't you?

GLORIA

(shocked) Paul, Paul?

SELBY

Yes Paul, the father of your child.

GLORIA is livid - "what?"

SELBY (CONT'D)

Died at a disco. (laughs) Danced himself to death - couldn't bear to be alone anymore.

GLORIA starts to laugh, then pulls it back, she's angry.

GLORIA

(worried) Yeah, but he's not dead is he?

SELBY

(shrugs) Who even knows?

SELBY hands LENNY a bottle of Evian - "use that."

8B

**EXT. SMALL BACKWARDS TOWN, PRIVATE ESTATE. SEMI DETACHED  
HOUSE - DAY 42. 10:17 AM.**

8B

COSTELLO and SIMON stand in the front garden of a pleasant lower middle class house - pebble-dash and flower baskets. He encourages COSTELLO to knock. She does. Hard.

SIMON

Oh, good knock. Natural.

A bald bloke, GARY WILSON, low level gangster - medallion, tan and tasseled loafers answers the door.

GARY WILSON

(to COSTELLO) Yeah?

COSTELLO looks down at her clipboard.

COSTELLO

(strong, threatening) Gary Wilson?  
You owe us £7,465, how will you be  
paying today?

GARY WILSON laughs at her. Slams the door.

SIMON

Knock again. He just disrespected  
you.

COSTELLO knocks, bangs - a few times.

SIMON (CONT'D)

(angry) Open up, Gary. Time to pay.

SIMON takes over the door knocking -

SIMON (CONT'D)

Gary, get out here now.

COSTELLO can see things might turn nasty, so steps away from the door, to the gate, to observe the scene. KARA WILSON sticks her head out of the upstairs window.

KARA WILSON

(to COSTELLO) What you looking at?  
Wanna slap?

COSTELLO

Not for minimum wage, no.

GARY WILSON opens the door, shoves SIMON. Both men are raging. COSTELLO lights a fag, watches, this is isn't the full normal she was aiming for.

SIMON pushes GARY, they start scraping, it's all a bit lame, KARA joins in. SIMON points to the wide open front door -

SIMON  
(to COSTELLO, desperate) Get in there, grab everything. Grab things.

COSTELLO thinks about it, walks towards the door -

GARY WILSON  
(to COSTELLO) Don't you dare. I don't hit women, but my missus does.

COSTELLO  
Love to see her try mate.

But COSTELLO surrenders - fuck this - she stands behind the gate.

COSTELLO (CONT'D)  
(to KARA) I ain't getting involved.

SIMON throws a few punches, GARY returns them harder.

GARY WILSON  
(to SIMON) You're on your own fella.

GARY punches SIMON again, hard and unrelenting.

COSTELLO  
(to GARY) C'mon, he's had enough.

GARY stops.

COSTELLO (CONT'D)  
(to SIMON) Let's go.

SIMON holds his nose, pouring with blood.

SIMON  
(off the blood, to KARA) I'm adding this to your debt.

GARY and KARA go inside, slam the door shut.

COSTELLO  
You alright?

COSTELLO takes a tissue from her bag, holds it to SIMON's nose.

SIMON

Think we need to have a chat about  
your conduct, don't you?

COSTELLO - "my conduct?". The walk towards the van.

8C

**SCENE OMITTED**

8C

8D

**SCENE OMITTED**

8D

BBC WRITERS ROOM



9

**EXT/INT. M3 LAY-BY/SELBY'S CAR - DAY 42. 10:30 AM.**

9

LENNY stands at the side of the road, ready to piss. SELBY joins him, GLORIA sits on the backseat, window open, half listening in.

LENNY

Unzip me, darling.

SELBY gets on his knees unzips LENNY

LENNY (CONT'D)

I know this journey is hard for you  
and today is sure to end in  
fireworks but I admire how you  
never take the easy way out.

SELBY

(awkward smile) Can I ask you  
something?

LENNY

Can I answer honestly?

SELBY gets up.

LENNY (CONT'D)

I know how savage you are when  
offended.

SELBY

Not true.

LENNY pisses.

LENNY

I once said you stopped Costello  
living a full life. You gave me the  
silent treatment for 6 months.

SELBY is sorry he did that. Then, the big fucking question -

SELBY

Do you think it's possible to be  
happy?

LENNY

Fucked if I know. But if you find  
something, or someone, or anything  
that makes you even remotely close  
to happy -

SELBY pisses.

LENNY (CONT'D)

Grab onto it and never let it go,  
regardless of what anyone thinks.

They've pissed enough. SELBY zips himself up.

LENNY (CONT'D)

In the not too distant past I was  
in a similar position to you.

SELBY

What happened?

LENNY

I made a series of catastrophic  
mistakes.

SELBY zips up LENNY.

LENNY (CONT'D)

And now Olivia, my only daughter,  
hasn't spoken to me for 25 years.  
That's what fucking happened.

SELBY opens the door for LENNY.

GLORIA

(out of window) Nah, that's shitty  
behaviour, you need to call her.

LENNY is surprised by GLORIA's reaction. He gets into the car

LENNY

(to GLORIA) It's too late now.

SELBY gets into the car.

LENNY (CONT'D)

So be on guard my friends, time  
slips away so fucking fast.

GLORIA is pissed off with LENNY.

SELBY

Yes, one minute you're pulling out  
your own cock to take a piss, the  
next - someone has to do it for  
you.

They drive off.

9A

**EXT/INT. SUNSET PARK ESTATE/SIMON'S VAN - DAY 42. 11:10 AM**<sup>9A</sup>

COSTELLO and SIMON are parked up. COSTELLO is gently dabbing  
TCP on his bleeding lip, first aid kit on her knee.

SIMON

I've seen the sky on fire and whole  
cities burnt to the ground, but  
that was bleak.

COSTELLO

Now, that's the kind of shit that  
makes you sound like an incel,  
Simon.

SIMON

(pissed off) You're supposed to be  
my wing man, my back up.

COSTELLO

Why did you get into that fight?

COSTELLO puts the first aid kit back under the seat.

SIMON

Because it's a jungle out there and  
I wannabe the king of it.

COSTELLO

Didn't look like the king of the jungle, with that woman slapping your head.

SIMON

Gonna have to let you go.

COSTELLO

(defensive) Was gonna quit anyway.

SIMON

Can't, you're fired.

COSTELLO

For what? Can't sack me for no reason.

SIMON

(sighs) You're a crap debt collector and your knock is weak.

COSTELLO

You said it was a good knock.

SIMON

I was being nice.

COSTELLO

Will I still get paid?

SIMON grabs a load of pound coins off the dashboard.

SIMON

£8 an hour, you did a good 50 minutes, here's 7 quid.

COSTELLO takes the coins. Jumps out of the van.

SIMON (CONT'D)

Good luck.

COSTELLO slams the door. COSTELLO walks across the estate. She couldn't even be normal for a couple of hours. IRIS will be so disappointed in her.

10      **SCENE OMITTED**

10

11      **EXT/INT. COUNTRY ROAD/SELBY'S CAR - DAY 42. 11:12 AM.**

11

SELBY's Jaguar passes nothingness and fields. GLORIA sits in the backseat retching, SELBY holds his head out of the window to avoid the smell. LENNY sits embarrassed and uncomfortable.

GLORIA

Fucking hell Lenny, as if the atmosphere in here wasn't toxic enough, you had to go and shit yourself.

LENNY

(apologetic, to GLORIA) My medication makes me lose control.

GLORIA continues to retch, my god, the smell is so bad. SELBY turns into a motel car park.

12      **INT/EXT. SELBY'S CAR/MOTEL. CAR PARK - DAY 42. 11:13 AM.**

12

SELBY parks up, stops the car.

SELBY

(to LENNY) Out.

LENNY

I'm stuck.

GLORIA

(to SELBY) We're gonna need to clean him up.

They lift him, trying not to get his shit on them.

LENNY  
(sarcastic) Oh, I'm sorry. One day  
you'll both be shitty old fucks  
too.

GLORIA, SELBY and LENNY head towards the motel.

13

**INT. MOTEL, RECEPTION - DAY 42. 11:14 AM.**

13

SELBY, GLORIA and LENNY approach the receptionist (male, 30's), he's called BEN. The smell of shit is bad.

BEN  
(sniffing the air, polite) Good  
afternoon.

Everyone attempts normality, like there's no shit smell.

SELBY  
Good afternoon. Do you rent rooms  
by the hour?

BEN looks to SELBY then to LENNY then to GLORIA.

BEN  
No sir. This hotel has standards.

SELBY looks around, surprised - "does it?"

BEN (CONT'D)  
It's £70 - not for an hour, for  
the whole night.

SELBY  
(smirks) Can we leave whenever we  
like?

BEN  
It's a free planet, sir.

SELBY pays. The smell is uncomfortable for all.

SELBY  
What's your name?

BEN  
It's Ben.

SELBY  
Let me level with you Ben. I think  
we can all smell it.

GLORIA  
(hands in the air) Ain't me.

SELBY gestures towards LENNY - "it's him".

LENNY  
Yes it's me Ben, I'm just a sick  
old artist who's soiled himself on  
the road of life.

GLORIA - "fucking hell", BEN remains professional.

BEN  
Will you be wanting the breakfast  
buffet?

SELBY  
No darling.

BEN checks them in.

13A **SCENE OMITTED**

13A

13B **INT. SUNSET PARK ESTATE, TEMPORARY FLAT. LIVING ROOM - DAY** 13B  
**42. 11:25 AM.**

COSTELLO sits on the chaise longue hungover, the remains of breakfast on the coffee table (half eaten toast and a cold mug of milky tea). Next to her is an alluring black offie bag of wine - no book, no job, no money, no hope, no boyfriend, no friends - but she does have wine. Sure, she doesn't want to drink again, but she knows it's the only thing that will get her through this moment alive. She dives into the bag - 2 bottles of cheap red, pack of fags, new lighter. She pours the leftover tea onto the floor, fills the mug to the brim with wine. She takes a sip, hates herself - the first hungover taste always feels so wrong - but then it hits the head and tells the heart it'll be ok for a bit. She checks the time, she's got hours to lose. Drinks.

13C

**SCENE OMITTED**

13C

BBC WRITERS ROOM



14      **SCENE OMITTED**

14

This Scene has been reworked into Scenes 8B, 8C and 8D.

15      **INT. MOTEL, BATHROOM - DAY 42. 11:30 AM.**

15

LENNY is singing in the shower, SELBY by the sink, scrubbing shit from LENNY's trousers, dry heaving. He is about to stop scrubbing, but catches his reflection and sees what is behind him - the shadow of the old man through the curtain - and decides to carry on.

16      **INT. MOTEL, BEDROOM - DAY 42. 11:30 AM.**

16

A news channel plays on the TV. GLORIA picks up LENNY's clothes from the floor. She feels something in the jacket pocket, takes it out. It's an address book. She opens it, flicks through the pages searching for something, she finds what she is looking for - a number for OLIVIA. As SELBY enters the room carrying LENNY's trousers she hides the address book in her bag. SELBY hangs the trousers up.

GLORIA  
(off the trousers) That was nice of  
you.

GLORIA plugs in a hairdryer to dry the trousers.

SELBY  
I'm not a monster.

GLORIA touches her stomach.

GLORIA  
Oh my God, oh my God.

SELBY  
You ok?

GLORIA  
(smiling) Feel it. Feel this!

She grabs SELBY's hand, places it on her stomach.

GLORIA (CONT'D)  
Is this a kick?

SELBY feels the kicks.

SELBY  
Or is it wind?

GLORIA

As if I'd let you touch my wind.

SELBY smiles, it's a kick.

BBC WRITERS ROOM

GLORIA (CONT'D)

She's real. Man, I actually give a fuck.

GLORIA's happy. SELBY's pleased for her. He removes his hand.

SELBY

I think giving a fuck about something is underrated. (then)  
Do you think, I'm good, as a dad?

LENNY enters, frail, wrapped in a towel. He sits on the bed.  
GLORIA watches him with contempt.

GLORIA

As a human - intolerable. As a dad -  
you give it your best shot.

SELBY's pleased with that. GLORIA sits on the bed opposite  
LENNY, opens the page on OLIVIA, shows it to him.

GLORIA (CONT'D)

We're calling your daughter.

LENNY

We're not. No way.

GLORIA

(sneer) You've eaten so much pussy,  
you've turned into one.

SELBY's impressed with GLORIA, he joins her on the bed.

GLORIA (CONT'D)

My mum walked out on me when I was  
8, you wanna know what I'd do if  
she called me right now?

LENNY wants to know.

GLORIA (CONT'D)  
I'd give her holy shit.

GLORIA picks up the phone.

SELBY  
(to GLORIA) But you'd appreciate  
the sentiment, right?

She dials the number.

GLORIA  
Yeah. So. You're gonna speak to  
her. Or, I'll take away your  
oxygen.

SELBY is enjoying this side of GLORIA. She hands the phone to  
LENNY, it's ringing.

GLORIA (CONT'D)  
You better believe I'll fucking do  
it.

LENNY looks to SELBY for help.

SELBY  
(to LENNY) Team Gloria.

LENNY takes the phone, hangs up.

GLORIA  
Seriously? Just speak to her,  
you're gonna die soon.

LENNY  
Maybe so, but not today.

GLORIA is disappointed in LENNY for not making the call.

17

**SCENE OMITTED**

17

18

**EXT. SUNSET PARK ESTATE, GREY'S FLAT - DAY 42. 13:35 PM.**

18

COSTELLO knocks on door 104. She is out of hope, and a little  
bit drunk, but very much hoping to spend the night numbing  
her mind. GREY opens the door -

COSTELLO  
(trying not to sound drunk)  
Hello Grey. Would you mind picking  
up Iris from school?

GREY - "yeah, I'll do it". GREY can spot she's drunk.

COSTELLO (CONT'D)  
And will you bring her back to  
yours and give her dinner?

GREY - "yeah".

COSTELLO (CONT'D)  
I wouldn't normally ask, but -

GREY  
You alright?

COSTELLO - "yeah".

GREY (CONT'D)  
You ever been to an AA meeting?

COSTELLO  
Few times, never worked for me.

GREY  
Maybe you should try again, pal?

COSTELLO knows she probably should.

GREY (CONT'D)  
Wanna come in?

COSTELLO - "yeah". GREY holds the door open for COSTELLO.

19

**INT. SUNSET PARK ESTATE, GREY'S FLAT. LIVING ROOM - DAY 42**<sup>19</sup>  
**13:36PM.**

GREY and COSTELLO sit next to each other on the sofa drinking tea. GREY is showing her a selection of knock off handbags.

GREY

Touch it.

COSTELLO does.

GREY (CONT'D)

Feels just like the real thing.

COSTELLO agrees.

GREY (CONT'D)

How much would you pay for something that feels and looks just like the real thing?

COSTELLO

Nothing, 'cause it's not real.

GREY

Who's gonna know?

COSTELLO

Everyone Grey. People with real £2000 handbags don't live here.

GREY

I was thinking we could sell them to your famous friends. I'd give you a cut.

COSTELLO

What famous friends?

GREY

Your famous writer friends.

COSTELLO

I don't know any writers.

GREY

Thought you were signed to a big publisher.

COSTELLO

Not anymore, but the writers that are, they wouldn't buy a fake, they get the real thing.

GREY

You said you were big time, with your Magnums!

COSTELLO

Well, that dream's over.

GREY

(laughing) Oh well, most books are shite anyway. Just gotta get on with it now.

COSTELLO

I can't just get on with it. I deserve to be something, don't I?

GREY

Aye. But you're not the first person on this estate to say that.

GREY packs away the knock offs.

GREY (CONT'D)

Everyone's got ambition here darling. My mum, her mum, me, my little girl - she went looking for something better but never came back.

COSTELLO clocks a picture of a pretty young woman in a band.

GREY (CONT'D)

Tennessee's better off without her, I suppose. Some people just aren't cut out to be parents...

This sets off an idea in COSTELLO's head. Yes, IRIS is better off without her.

COSTELLO

Can Iris stay here tonight? I just need to... Y'know.

GREY

Course. She'll be alright.

COSTELLO

I know she will.

COSTELLO gets up to leave.

20      **EXT. SUNSET PARK ESTATE. PAYPHONE - DAY 42. 13:53 PM.**      20

COSTELLO is calm as she walks into a battered up, graffitied phonebox.

21      **INT. SUNSET PARK ESTATE. PAYPHONE - DAY 42. 13:53 PM.**      21

COSTELLO reaches into her pocket for some change, pulls out her mobile, scrolls in search of a number, she picks up the payphone, inserts money, dials.

BBC WRITERS ROOM



22

**EXT/INT. COUNTRY ROAD/SELBY'S CAR - DAY 42. 13:55 PM.**

22

SELBY driving, GLORIA shotgun and LENNY in the backseat driving through B road countryside.

GLORIA  
(to LENNY) You're a coward.

LENNY  
(angry) You know nothing about the situation. You're so young.

GLORIA  
I know what it's like to be abandoned.

LENNY  
I'm sure your mother had her reasons.

SELBY  
Well, this is better than Women's Hour, isn't it?

LENNY  
Stop talking to me both of you, I'm going to sleep.

GLORIA  
Why won't you do the right thing?

LENNY  
Shut up Gloria, you're a child.

GLORIA  
You shut up.

GLORIA decides to ignore Lenny.

(to SELBY) What do you think we're gonna find when we get there?

SELBY  
At Costello's? You never know with her, she's probably fine.

GLORIA  
True. She is the most self centered person I've ever known.

SELBY

Yeah. I used to think it was  
because she was alone in the world,  
but actually maybe that's the  
reason she is alone.

GLORIA

You gonna be alright, seeing her?  
You've just got out of hospital.

GLORIA reaches over to pat his hand awkwardly.

GLORIA (CONT'D)

We're both here with you, it's ok.

SELBY

This kindness from you is really  
rather touching. Even if it is  
fake, it's very much appreciated.

BBC WRITERS ROOM

SELBY looks at LENNY through the rearview, something's wrong.

SELBY (CONT'D)

Shit. Lenny.

GLORIA - "what's wrong?" She turns, LENNY looks dead.

GLORIA

Shit. Do you think I killed him?

SELBY

You killed Lenny.

SELBY (CONT'D)

Lenny. Lenny? (to GLORIA) Shake him for fuck's sake.

GLORIA shakes him. SELBY's phone starts ringing. SELBY wants to answer, but he's panicking about LENNY's death -

GLORIA

Lenny? Lenny. Wake up.

SELBY

(freaking out) He's dead. Lenny's dead. I don't want a dead man in my car. Oh God.

SELBY starts to cry. GLORIA grabs LENNY's wrist, checks for a pulse, it's looking like LENNY is actually dead. The phone stops ringing. SELBY pulls over. Stops the car, looks back at LENNY.

SELBY (CONT'D)

(disgusted) Oh God. He's got a hard on.

GLORIA

They always do at the end!

They sit with the fact they've got a dead man in the car. LENNY suddenly breaths, loud.

LENNY

(laughing) I've always got a hard on.

SELBY and GLORIA are relieved that LENNY is still alive. SELBY gets out of the car, taking his phone.

24      **INT. SUNSET PARK ESTATE. PAYPHONE - DAY 42. 13:55 PM.**      24

COSTELLO is on the phone, it's gone to voicemail - "please leave a message after the tone..."

COSTELLO  
(matter of fact) Selby, it's me. I need you to do something. Iris is staying at 104 Sunset Park, Somerset.

The pips go. She pumps in more money.

COSTELLO (CONT'D)  
I want you to go and collect her, and I want you to look after her, because you can, and I can't. I try and I try but I can't do it anymore...

She doesn't get emotional. Remains stoic. Hangs up.

25      **EXT. COUNTRY ROAD - DAY 42. 13:55 PM.**      25

SELBY's got a voicemail. He listens, fuck, he runs back to the car. Panicked. Get's inside the car.

GLORIA  
What's wrong?

26      **EXT/INT. COUNTRY ROAD/SELBY'S CAR - DAY 42. 13:56 PM.**      26

SELBY starts the ignition.

GLORIA  
What's happening?

They speed off, recklessly.

27      **INT. SUNSET PARK ESTATE, TEMPORARY FLAT. LIVING ROOM - DAY 42. 14:30 PM.**      27

COSTELLO sits on the chaise longue. Calm. A bottle of wine on the go, a bottle of pills next to her. She takes her notepad and pen. She is scared of what she has to write.

"Dear Iris."

She thinks about what to write

27A

**EXT. BLEAK SEAFRONT - DAY 42. 15:00 PM.**

27A

IRIS is sitting in mud sand, sobbing uncontrollably.

TENNESSEE (O.S.)

And cut.

TENNESSEE is in full film director mode, behind the camera, he's happy with IRIS' performance. IRIS abruptly stops crying. Her look - "Was that good?"

TENNESSEE (CONT'D)

You're the finest damn actress I've ever worked with.

IRIS

I just looked at all the things hidden in my soul and forced them out.

TENNESSEE

(upbeat) My soul hurts too.

IRIS

(sad) My mum's a drunk again. I miss her when she goes away.

TENNESSEE understands.

TENNESSEE

Can you use that emotion again? But this time, walk out to sea, like you're leaving...

IRIS nods, looks up into TENNESSEE's camera -

TENNESSEE (CONT'D)

And action.

As IRIS walks toward the sea, she cries, this time it's real.

27B

**SCENE OMITTED**

27B

28      **EXT/INT. SUNSET PARK ESTATE/SELBY'S CAR - DUSK 42. 15:31 PM** 28

SELBY drives fast. GLORIA and LENNY are tense, they are holding hands. They pull into Sunset Park. Screech to a halt.

29      **SCENE OMITTED** 29

30      **EXT. SUNSET PARK ESTATE - DUSK 42. 15:33 PM.** 30

SELBY and GLORIA get out of the car. They race through the estate. LENNY trails behind.

SELBY  
Costello. Costello. Come out, come  
out, wherever you are!

People come out of their flats to see what's going on.

GLORIA  
Costello.

SELBY  
Costello.

GLORIA  
Costello.

SELBY runs over to THE FERRYMAN.

SELBY  
Costello Jones?

FERRYMAN  
107 Craybridge.

FERRYMAN points him towards COSTELLO's flat.

31      **SCENE OMITTED** 31

32      **SCENE OMITTED** 32

33      **EXT. SUNSET PARK ESTATE. TEMPORARY FLAT - DAY 42. 15:37 PM** 33

SELBY runs ahead to the flat. He bangs on the door. No answer. He looks through the letterbox, he can see COSTELLO asleep on the chaise longue.

GLORIA  
Is she there?

SELBY bangs on the door. He looks through the letterbox again, she hasn't moved.

BBC WRITERS ROOM

SELBY

What the fucks she done?

He kicks the door, desperately. GLORIA tries to open a window. SELBY kicks open the door. SELBY and GLORIA go inside.

34

**INT. SUNSET PARK ESTATE, TEMPORARY FLAT. LIVING ROOM. - DAY**<sup>4</sup>  
**42. 15:38 PM.**

SELBY runs towards COSTELLO, pulls her up. She's in a stupor, drunk, 2 empty wine bottles, a brown bottle of pills and note for IRIS next to her. He puts the note from IRIS into his pocket. GLORIA slaps COSTELLO's face.

GLORIA

Wake up.

GLORIA picks up the pill bottle, looks at it. SELBY slaps COSTELLO's face.

GLORIA (CONT'D)

(shouting) How many have you taken?

COSTELLO

(groggy) Not many.

SELBY

(shouting) Get up.

SELBY throws a mug of red wine over COSTELLO's face.

SELBY (CONT'D)

How many?

COSTELLO

(wasted) Two or... four?

SELBY - "four, seriously?"

GLORIA

(to SELBY) Make her chuck up, just in case.

They pull her to standing position.

SELBY

Fucking state of it.

COSTELLO

Where's Iris?



SELBY

Where's the toilet?

COSTELLO points. They hold her up and walk her to the toilet.

35

**INT. SUNSET PARK ESTATE, TEMPORARY FLAT. BATHROOM - DAY 42**<sup>35</sup>  
**15:39 PM.**

SELBY pushes COSTELLO to her knees, GLORIA holds her hair back.

BBC WRITERS ROOM

SELBY pushes his fingers down her throat until she starts to vomit. Then he pushes her head down the toilet, she lets it all out. LENNY arrives as she's puking.

SELBY  
You're fucking disgusting.

GLORIA  
(stroking COSTELLO's hair)  
Gonna be ok. Just get it all out.

COSTELLO finishes, she looks up at the 3 of them.

SELBY  
I go to a mental asylum for 5 minutes and this happens.

COSTELLO laughs until she cries, SELBY holds her.

GLORIA  
(affectionate) You're a silly bitch, what are you?

COSTELLO  
A silly bitch.

GLORIA holds her too. COSTELLO smiles at LENNY.

COSTELLO (CONT'D)  
You all came looking for me.

LENNY strokes her hair.

CUT TO:

35A

**EXT. SUNSET PARK ESTATE, TEMPORARY FLAT. DOORSTEP - DUSK 42A**  
**19:00 PM.**

COSTELLO and LENNY sit smoking overlooking the flytip. COSTELLO is drinking water to sober up and in the haze of post vomit clarity.

COSTELLO  
Maybe this is who I'm supposed to be, and I should just accept it.

LENNY takes a drag of oxygen.

COSTELLO (CONT'D)

Who am I to think I can be  
'something'? It's just arrogant,  
isn't it?

SELBY, GLORIA and IRIS walk across the estate towards them.  
IRIS looks happy, playing, joking around.

LENNY

Problem is, you don't know your  
place, but that's the best thing  
about you.

LENNY takes her hand.

LENNY (CONT'D)

A wise old man once said: "Find  
what you love and let it kill you."  
I think that's good advice.

COSTELLO

Who said that?

LENNY

I dunno, some old cunt.

COSTELLO kisses LENNY on the cheek.

COSTELLO

(laughs) Heard you died on the way  
down here - with a hard on.

LENNY

It's the only way I'm entering the  
afterlife - ready for anything!

COSTELLO

(affectionate) Oh Lenny, you're a  
raging hard on against the dying of  
the light.

IRIS runs over to COSTELLO and gives her a hug.

COSTELLO (CONT'D)

You ok?

IRIS nods - "sort of."

COSTELLO (CONT'D)

I'm sorry. You're everything, you  
know that?

COSTELLO kisses her all over.

COSTELLO (CONT'D)

Everything. Everything. You're  
everything.

They laugh, hug. There's work to do, but they are ok for now.

COSTELLO (CONT'D)

Shall we do something nice?

IRIS

Yeah. The beach?

BBC WRITERS ROOM

COSTELLO - "yeah". They've got a long way to go, but COSTELLO knows they can get through this. COSTELLO looks over at SELBY, he looks back at her. They need to talk.

CUT TO:

36

**EXT. BLEAK SEAFRONT - DUSK 42. 19:45 PM.**

36

COSTELLO and SELBY sit looking out to sea. IRIS, GLORIA and LENNY play in the distance behind them.

SELBY

Are you staying here?

COSTELLO

Dunno. You going back to hospital?

SELBY

No. I'm only 36, too young to be perfect.

And of course, SELBY lights 2 fags.

SELBY (CONT'D)

I'll probably just do a law conversion.

He hands her a fag.

COSTELLO

But you're a nutjob.

SELBY

Yes, you're right, better suited to politics.

COSTELLO laughs.

SELBY (CONT'D)

I'll become an MP, a respectable man. PM within a year.

They smoke.

COSTELLO

I wasn't trying to die, y'know.

SELBY

Well, the suicide note and pills suggest otherwise.

They both watch IRIS playing, they love her so much.

SELBY (CONT'D)

She needs you. I sort of do, too.

COSTELLO

Sort of.

SELBY

Yeah, sort of.

SELBY links fingers with COSTELLO, they're such children.

SELBY (CONT'D)

Henry Miller was 44 when he first  
got published.

COSTELLO

(some hope - ) Bukowski was 55.

More smoking.

SELBY

Do you think we're bad for each  
other?

COSTELLO

Junk food's bad for you, but I  
fucking love it.

SELBY

I could stay here with you, maybe,  
just for a while -

COSTELLO thinks -

COSTELLO

Do you really think things could be  
any different?

SELBY thinks -

CUT TO BLACK.