

Rain Dogs

Sid Gentle

Cash Caraway

Episode 3

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PINK

Episode

DRAFT

Annis

to Q10

## PRE-TITLE

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1

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

MASON (O.S.)

Selby.

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

SELBY

Out so soon! How did you get in here?

MASON

You know me, proper charmer.

MASON joins SELBY at the table. SELBY is uneasy.

MASON (CONT'D)

Where's my money?

SELBY

I don't have it.

MASON

Are you sure?

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

SELBY

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

SELBY lounges back, an attempt to regain his cool.

SELBY (CONT'D)

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

MASON

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

SELBY

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

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

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

MASON (CONT'D)  
(small laugh) Easy boy.

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

MASON (CONT'D)  
I'm not to be trifled with, I'm a  
rough cunt, I don't have to tell  
you that.

SELBY  
(defensive) Well, I know people  
too.

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

SELBY  
I need some time.

MASON agrees -

MASON  
48 hours.

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

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SELBY is watching greyhound racing on his phone, pile of  
betting slips next to him. He's holding a slip close by, it's  
the one that will solve all his problems (for today, at  
least) -

COMMENTATOR (O.S.)

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

SELBY

Come on Sammy Lee. Save my life.

COMMENTATOR (O.S.)

And Sammy Lee's down.

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

SELBY

Fuck you, Sammy Lee. Fuck you.

He is distracted by movement in the hallway -

SELBY (CONT'D)

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

He rushes out of the room to find her.

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

ALLEGRA

Would it hurt to call me mummy?...

SELBY

Very much.

ALLEGRA

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

SELBY

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

ALLEGRA

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

SELBY

Forget it then!

She turns into her gym with an eye roll.

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

SELBY

I'm in a spot of bother.

ALLEGRA climbs onto the reformer. Her INSTRUCTOR, 30s, unruly

SELBY

You're right. I should work high up  
in a bank, marry someone I despise,

GLORIA (CONT'D)

There you go - totally fuckable

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

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Scene 8 has been reworked into Scene 9A.

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9







SELBY (CONT'D)

The bin beast can join too! (to  
RICHARD) Have you been to a

GLORIA (CONT'D)

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

They carry on shooting -

GLORIA (CONT'D)

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

IRIS

Is mummy a whore?

GLORIA

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

IRIS

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

GLORIA

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

IRIS

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

GLORIA

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

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

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

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

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

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

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

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

RICHARD  
You've known each other long?

COSTELLO  
Since university.

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

They're back to playing their little game -

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

SELBY  
It was a significant bruise.

COSTELLO  
(to RICHARD) I punched him once.

SELBY  
(to RICHARD, proud) She did.

RICHARD  
Were you... together?

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

COSTELLO

You're drunk.

SELBY

And you can do better than him.

COSTELLO

Course I can but times are tough!

RICHARD

She says it as it is! I love that.

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

SELBY

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

RICHARD

I think you two have a very toxic relationship.

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

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11

Scene 11 has now been reworked into Scene 12A.

12

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12

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

PAUL

GLORIA  
Silver Lining.

PAUL  
(swigging beer) You?

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

PAUL  
That shit messes with your head, mate.

GLORIA  
I just get on with it.

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

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

GLORIA  
Bet you don't.

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

PAUL  
Mind if I join her?

GLORIA  
Knock yourself out.

PAUL  
Don't go anywhere!

GLORIA  
I'm right here.

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

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







COSTELLO

Is it baggy?

RICHARD

It's tight.

COSTELLO

(pleased) Really? How tight?

RICHARD

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

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

RICHARD (CONT'D)

Do I have your consent?

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

RICHARD (CONT'D)

I've been waiting for this for so long.

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

RICHARD (CONT'D)

(Jamaican accent) Come here baby girl.

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

COSTELLO

I didn't touch it.

RICHARD

I'm a little bit embarrassed.

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

RICHARD (CONT'D)

Would you like to cry?

COSTELLO

(quiet) No I wouldn't.

RICHARD

Would you mind if I do?

COSTELLO rolls her eyes, closes them.

14A

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14A

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Scene 15 has been reworked into 17A.

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16

Scene 16 has been reworked into Scene 17B.

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17

Scene 27 has been reworked into Scene 17C.

17A

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17A

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

SELBY

Give me a second.

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

SELBY (CONT'D)

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

He slips his limp cock into the hole.

SELBY (CONT'D)

Help a man out.

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

MASON (O.S.)

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

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

MASON pulls harder. SELBY screams. MASON lets go.

MASON  
Let's go get it then.

MASON looks down at SELBY's floppy cock.

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

SELBY and MASON leave their cubicles.

ACT 1 WRITERS ROOM

17B

17B

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

RICHARD  
(breathing heavy) Give me another chance.

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

RICHARD carries on. COSTELLO picks up his tote.

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

RICHARD stops, upset.

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

17C

17C

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

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

COSTELLO opens the front door.

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

COSTELLO

I assume you'll be taking it with you.

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

RICHARD

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

COSTELLO knew what he thought of her all along -

COSTELLO

Yep, course you are.

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







MASON

I want cash.

ALLEGRA

You'll get what you're given.

MASON

What if it bounces?

ALLEGRA

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

She hands him the cheque.

ALLEGRA (CONT'D)

Now bugger off, you brute.

MASON

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

MASON leaves, the door slams.

ALLEGRA

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

SELBY bows his head like a little boy.

ALLEGRA (CONT'D)

(cold) You'll continue to receive

COSTELLO

(Laughs) He came on his feet,  
Lenny!

LENNY

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

COSTELLO

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

LENNY

That can't be good.

COSTELLO

The past never stops chasing for  
fuck's sake.

LENNY

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

COSTELLO

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

LENNY

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

He finishes painting. He hands her £50 payment.

LENNY (CONT'D)

Thank you darling.

She takes the money, puts it in her bag.

LENNY (CONT'D)

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

COSTELLO laughs, preparing to look at the finished work.

COSTELLO

How's it looking down there?

LENNY turns the canvas around for her to view.

LENNY

Messy... but magnificent!

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

COSTELLO

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

GLORIA looks at COSTELLO, in pain, she'll never be as good as

SELBY

Are you angry? You're angry.

He hands her a cigarette, she takes it.

SELBY (CONT'D)

You're really angry.

COSTELLO

(smoking) Yeah, I'm angry.

SELBY

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

COSTELLO

Where you going?

SELBY

Bruton bound. I leave now.

COSTELLO

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

SELBY

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

COSTELLO knows that she can't lose SELBY again.

COSTELLO

You can't go.

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

SELBY

(worried) Did you see her?

COSTELLO - "no".

SELBY (CONT'D)

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

COSTELLO

I don't want to.

SELBY

It's time to finally face her.

COSTELLO

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

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

SELBY

You're not safe here.

Then, SELBY has a silly idea - but a beautiful one - and for

IRIS

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

COSTELLO - "yes".

COSTELLO

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

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

CLOSING CREDITS. END OF EPISODE.

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ACTOR'S ROOM