

Rain Dogs

Cash Carraway

Episode 6

24th May, 2022

PINK REVISIONS

BLUE REVS PAGES: 21, 24, 25

PINK REVS PAGES: 1, 1A, 2, 2A, 9, 10, 21, 22!

WRI TERS

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 Films Ltd on 020 7034 2660 immediately.!

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)

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

Bit ch, it's your funeral.

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

2

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

2

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.

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

RICHARD

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

COSTELLO 6.7 ()ing anana7 05hat 6.6 (6 .6 (n)16.7 g6.6 (o)16.6 (d)16.7
.7 (t)16g.7 (t)eg.7 .7 (n)16.6 (k)167(a(e)16.7 (n)16.6 (t)16.7 eg)16.7 r(.7 (t)1
7 (16 (n)1(g)16.7 (k)16.7 t(.7 (t)tn)16.7 eg.7 (t)p(.7 (t)tn)1666 e6ba16 .7 (t)0 -a1

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?

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 com. 7 (n)16-g(d)16.7 erh

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, Glori a.

GLORIA

No, probably not, but you take care.

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

GLORIA (CONT' D)

(to hersel f) One down, one to go.

She looks down at her notepad on t6.7 ()16.7 (d) (t)16.7 ()16.7 (y)16

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

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, 7 () JJO -2 TD9, stCOhs, h

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 BACKSTREET, 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

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.

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 cuntin
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.

21 SCENE OMITTED 21

22 EXT. ISLINGTON BACKSTREET, REFUGE - DAY 35. 9:20AM. 22

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

st8S sloos()16.7 (W)16.66.7 (w)16.7 (i)16.6 (t)16.7 (h)16.7

IRIS .

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

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.

ACT 1 WRITERS ROOM