

Rain Dogs

Cash Carraway

Episode 7

5<sup>th</sup> July, 2022

BUFF REVISIONS

BLUE REVISION PAGES: 4, 4A, 9, 10, 11, 11A, 13, 14, 14A, 15, 30

PINK REVISION PAGES: 1, 1A, 2, 3, 5, 6, 7, 7A, 12, 15A, 16, 16A,  
17, 18, 20, 20A, 21, 22, 22A, 23, 23A, 24, 24A, 25, 25A, 26, 26A,  
27, 28, 29, 30, 31

YELLOW REVISION PAGES: 1, 1A, 1B, 2, 7, 7A, 16, 20, 20A, 21, 26

GREEN REVISION PAGES: 1, 1A 1B, 5, 6, 7, 7A, 9, 12, 13, 17, 18, 19,  
21, 22, 22A, 27, 27A

GOLDENROD REVISION PAGES 04.07.22: 17, 18, 19, 28

BUFF REVISION PAGES 05.07.22: 7, 7A, 12

#### 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

A

INT. ROYAL ACADEMY OF ARTS, LONDON. MAIN ROOM - DAY 36.  
15:55.

A

COSTELLO and LENNY (in a wheelchair with oxygen tank) sit looking up at Goya's Saturn Devouring His Son. IRIS walks around from painting to painting.

COSTELLO  
(excited) So, I sold my novel.

LENNY  
How?

COSTELLO  
(shrugs, laughs) Discovered on a Bloomsbury slush pile by some dickhead called Barnaby -

LENNY  
Oh, Barnabys are the worst.

COSTELLO  
He's my editor now, got in touch after that pashmina video went viral.

LENNY  
I believe Salinger was discovered the same way!

COSTELLO laughs.

LENNY (CONT'D)  
You've earned this.

COSTELLO  
Yeah, well, still potless. And the council are sending us to Somerset.

LENNY  
Tell them to fuck off.

COSTELLO  
I did, but our last home was in Bruton with Selby, so they're saying we've got a local connection.

LENNY  
They can't force you out.

COSTELLO  
If I don't take it, we're  
intentionally homeless.

COSTELLO rummages around in her bag, searching for something.

COSTELLO (CONT'D)  
Oh Lenny, I will miss you, you're  
my favourite pervert.

COSTELLO winks at IRIS - they can begin their mission.

COSTELLO (CONT'D)  
But we'll be back next spring when  
the books are out.

COSTELLO pulls out an adhesive hook from her bag.

LENNY  
Bet you can't believe it's really  
happening?

COSTELLO checks the coast is clear.

COSTELLO  
I've been burnt before by posh  
pricks, I won't believe it's real  
until it's on sale in Foyles.

IRIS checks the other side, gives the signal, all clear.

COSTELLO (CONT'D)  
But when it is out, I'm gonna ride  
the tube day and night until I see  
someone reading it.

IRIS keeps lookout.

COSTELLO (CONT'D)  
Because that's when you've really  
made it!

COSTELLO sticks the adhesive hook on the wall, next to Goya.

COSTELLO (CONT'D)  
And I'll go over to them, pull the  
book down and say - I wrote that, I  
did.

IRIS  
(laughing) They'll think you're  
mad!

IRIS takes a painting from COSTELLO's bag.

COSTELLO  
(to LENNY) And that will be a great  
fucking day. Back in the city,  
because of my book.

IRIS hands the painting to COSTELLO, mission almost complete.

COSTELLO (CONT'D)  
Barnaby, reckons it's gonna be big.

LENNY  
Bigger than Dickens?

COSTELLO  
Yeah, it's basically Oliver Twist  
with big tits.

COSTELLO hangs the painting. It's LENNY's self  
portrait. COSTELLO smiles at him - Our leaving present to  
you. Lenny can't believe he's hanging in the Royal Academy.

COSTELLO (CONT'D)  
You're a real artist.

LENNY

(emotional) All you can ask for in  
life is one moment of perfection.

COSTELLO and IRIS hold LENNY's hand.

LENNY (CONT'D)

Because it doesn't last, and it's  
not meant to, remember that.

IRIS spots a SECURITY GUARD heading toward them.

IRIS

Mummy! Lenny! Run!

COSTELLO spins LENNY, they run. SECURITY GUARD chases.

COSTELLO

(running) Ain't that just like  
life, you get what you want then  
someone comes to ruin it.

They head, joyous, towards the exit, à la Part 2 style.





SELBY (CONT'D)

Well, she no longer needs me, I suppose.

He thinks he's lost COSTELLO and IRIS now.

SELBY (CONT'D)

Won't be long before the money starts rolling in.

He takes FEN's hand to distract himself from the loss.

SELBY (CONT'D)

(Mandarin) Come on. Come on!

SELBY stands.

SELBY (CONT'D)

Ever fucked in an asylum?

SELBY leads FEN out.

ÂÉÏÏ WËÍ ØÊËÛ³ ÈÖÖÏ



3	<u>SCENE OMITTED</u>	3
4	<u>SCENE OMITTED</u>	4
5	<u>SCENE OMITTED</u>	5
6	<u>SCENE OMITTED</u>	6
7	<u>EXT/INT. SOMERSET COUNTRY LANE/HEARSE - DAY 37. 12:20PM.</u>	7

Moving Day

GLORIA drives the hearse down a quiet Devon country lane. It's filled with cheap vintage furniture that COSTELLO has acquired (and a battered and dirty pink chaise longue is tied to the roof). IRIS is on her iPad. COSTELLO looks out the window at the state of her new life -

COSTELLO  
(pissed off) They've sent us  
straight to hell.

GLORIA  
Be grateful you've got a place.

IRIS  
Where are all the people?

COSTELLO  
It's the middle of nowhere.

GLORIA  
Loads of writers come out to the  
country to finish their books.

COSTELLO  
Yeah, rich ones, retreating to  
Daddy's holiday cottage.

GLORIA  
Pretty peaceful though...

COSTELLO scrolls through her phone, ends up looking on her sobriety app - 14 days sober.

GLORIA (CONT'D)  
(to IRIS) ...Means we can be wild!

COSTELLO  
Don't wanna live in peace...

GLORIA starts swerving the car to play with IRIS. IRIS laughs.

COSTELLO (CONT'D)  
I wanna shout at people who don't use escalators correctly.

GLORIA swerves the car more, causing COSTELLO to drop her phone.

COSTELLO (CONT'D)  
(off the swerving) Stop it, I wanna die in the city.

The blue of police lights flashes behind them.

GLORIA  
Shit.

COSTELLO  
Well done.

GLORIA pulls over.



COP

Last warning.

COSTELLO takes the warning. She's sad as she watches GLORIA get arrested. And wondering how the hell she's getting to Sunset Park...

ÂÉÏÏ WÏÏÏ ÆËÏÏ ÆËÏÏ

9 EXT. PRIVATE HOSPITAL, PSYCH WARD. GARDENS - DAY 37. 12:28PM. 9

The most beautiful, romantic place. Wisteria everywhere.  
SELBY and FEN find themselves against a tree in that brief moment where sex ends but before post coital begins - basically trousers up but a bit sweaty.

SELBY  
I am Lazarus. I finally rose!

FEN  
(in Mandarin) I really love you.

SELBY covers FEN's mouth with his hand.

SELBY  
Don't say that. Don't ever say that. Don't you ever fucking say that, OK?

SELBY keeps his hand covering FEN's mouth long enough to make it clear he really mustn't say it. FEN removes his hand. He's angry.

FEN  
I deserve better than you.

SELBY  
(in Mandarin) Yes, you do.

FEN looks hard at SELBY, realising he'll never give him what he needs no matter how much love he shows him.

FEN  
Adios, Selby.

FEN walks, head high, towards the gates.

SELBY  
You should know Fen, your anus is a national treasure!

FEN  
It has been said before!

SELBY  
(in Mandarin) Goodbye.

SELBY watches him leave, a small wave.

10

EXT. SOMERSET COUNTRY LANE - DAY 37. 12.56PM.

10

COSTELLO and IRIS sit by the side of the road on the pink chaise longue, surrounded by a lamp, some of LENNY's paintings, table and chair and bin liners next to them.

IRIS

You angry with Aunty G?

COSTELLO - O'yeah. COSTELLO tries to order an Uber.

COSTELLO

But she'll always be alright, she's got family to bail her out.

IRIS sighs - they're stranded in the middle of nowhere.

COSTELLO (CONT'D)

Promise you, I'm gonna write us out of here.

IRIS believes her -

COSTELLO (CONT'D)

First comes the hardback, then the paperback, audible, Sunday Times Bestseller, the Man Booker, then Richard and Judy's book club.

IRIS thinks this all sounds good.

COSTELLO (CONT'D)

Sell the TV rights to the highest bidder - I'll write the adaptation - that's where the real money is.

IRIS

Can we live in a place with high ceilings in Belsize Park?

COSTELLO looks out into the distance, awaiting the kindness of strangers. And look, it's coming, a man on a horse and cart. COSTELLO nudges IRIS to take a look.

COSTELLO

(sighs) What the hell...

It's fucking weird outside London.

11

INT. PRIVATE HOSPITAL, PSYCH WARD. THERAPY ROOM - DAY 37.  
13:00 PM.

11

SELBY walks into therapy, subdued. KENNETH is waiting.

SELBY  
(points to his cock, pleased) It's  
back. Thanks to you.

KENNETH  
Glad to hear. Though I can't take  
all the credit.

SELBY sits on the sofa opposite.

SELBY  
(matter of fact) Costello no longer  
needs me, and it made me feel  
worthless - so I fucked Fen.

KENNETH waits for SELBY to open up. SELBY makes an effort to  
relax, he gets a lot out of his time with KENNETH.

SELBY (CONT'D)  
Did you know, Kenneth, I had my  
first bugging and first  
heartbreak on the same day.

KENNETH did not know this, but lives for this shit.

SELBY (CONT'D)  
We had fagging at boarding school.  
(playing, not cruel) Allow me to  
explain - I can tell you I went  
state.

KENNETH smiles - he did go state.

SELBY (CONT'D)  
It's where a young boy acts as a  
servant for one of the older boys.

KENNETH  
(sarcastic) Sounds totally normal.

SELBY  
(truthful) I enjoyed it, bed  
hopping in dorms, mutual  
masturbation. Meaningless,  
functional - all powerful men do  
it.

KENNETH  
Do you honestly believe that?

SELBY

(joking) Yes Kenneth, I do. Take a dry cock in one's arsehole and you can definitely take a grilling from Andrew Neil.

KENNETH

What was his name? The boy who took your virginity.

SELBY

(serious) Oliver. He's straightened out now, married, kids, Member of Parliament.

KENNETH

How did he break your heart?

SELBY

He didn't break anything.







COSTELLO

Listen, I'm from London, you don't stop, you're gonna lose those fucking hands.

FERRYMAN quickly finishes his voodoo.

FERRYMAN

You're cursed until you pay me 17 quid.

GREY

Don't worry, puts 'em on me all the time.

COSTELLO jumps onto the cart too. This place is nuts.

FERRYMAN

Always lifted when the debt's done, my curses ain't unreasonable. (to IRIS) You'll like Sunset Park. Only paedo free estate in England.

IRIS



SELBY

(reverting to old behaviours) God,  
all I want to do right now is kiss  
you.

KENNETH

(pissed off) Knock that queer shit  
off.

SELBY

(smirk) Have I broken you, Kenneth?

ÂÉÏÏ WÏÏ TËRÛ<sub>3</sub> RËÏÏ

KENNETH

Not even close. (off the Mahjong tiles) Your game has rules and so does mine, you don't do that in here.

SELBY picks the tiles off the floor.

SELBY

I didn't smash your face in, come on, that's got to be 'growth'?

KENNETH is doing all he can to control his anger.

SELBY (CONT'D)

(standing, serious) Do you want me to leave?

KENNETH

Sit the fuck down, we haven't even started yet.

SELBY sets up the game of Mahjong again.

14

SCENE OMITTED

14

15

EXT/INT. SUNSET PARK ESTATE/HORSE AND CART - DAY 37.  
14:16PM.

15

COSTELLO, IRIS, GREY and FERRYMAN ride into Sunset Park. An optimistic name that could only be given to something truly grim. Isolated, run down, dangerous and miles from civilisation. SUNSET PARK. A resident has spray painted underneath ; 'Where the sun never shines'

The horse stops. A kid, TENNESSEE (13, dressed like Jarvis Cocker, and wearing a film t-shirt and eyeliner) waves at GREY.

GREY

(to COSTELLO) Aye. This is you.  
(pointing to their new flat) Last woman there died.

COSTELLO jumps off the cart, helps IRIS get down. COSTELLO takes an envelope and letter out of her bag which contains a key to the flat. IRIS looks around in amazement at the junk strewn everywhere; she eyes up a flytip topped with a battered Kemble piano. COSTELLO opens the front door as FERRYMAN unloads. IRIS goes inside.

FERRYMAN  
(shifty, to COSTELLO) You landlined  
up, then?

COSTELLO - Òwhat?Ó TENNESSEE follows IRIS into the slum.

FERRYMAN(CONT'D)  
Place is a dead zone. No tv  
reception or wifi. YouÕre off grid.

GREY  
Check your mobile. No signal.

COSTELLO checks. No signal - Òfucking hellÓ.

16

INT. SUNSET PARK ESTATE, TEMPORARY FLAT. LIVING ROOM. - DAY 16  
37. 14:17PM.

IRIS looks around the place, TENNESSEE finds the courage to  
talk to her.

TENNESSEE  
The nameÕs Tennessee. IÕm a film  
maker. I love Dario Argento and  
Mario Bava, and IÕm into the  
hellish side of life - itÕs the  
Italian in me -

He offers his hand, like an old man would. They shake.

IRIS  
IÕm Iris.

COSTELLO and GREY enter carrying bags.

COSTELLO  
Thanks for helping, Grey.

GREY shrugs - Òno worriesÓ. Her and TENNESSEE start to leave

GREY  
When you get settled, give us[(W)16.7 (h)16. (i)16.7 (v)1.7 (v)1.6.7 (n)16.7 (h)16. (





COSTELLO

Really? Look at me.

He believes she's rough.

SIMON

What about Battered Bitches?

COSTELLO

Yeah, that hasn't aged well.

SIMON

Whatever, don't give a shit -  
should see the reviews I get.

COSTELLO

In fairness Simon, you're a debt  
collector, no one likes you.

SIMON

Criminal record?

COSTELLO

Couple of cautions.

SIMON

What? Theft? Drugs?

COSTELLO

Assault, criminal damage. (looking  
around) Might come in handy.

SIMON

(impressed) And you look strong,  
like a big tree. Education?

COSTELLO

(embarrassed) 4 A-Levels - AAAB.  
Degree in English. Russell Group.  
First class.

SIMON

(shrugs) Yeah, well, whatever. I  
graduated the university of life  
via the school of hard bloody  
knocks - and I'm about to be your  
boss.

COSTELLO

I got the job?

SIMON hands her a clip on tie like the one he's wearing.

SIMON

Start tomorrow.

COSTELLO takes yet another shit job.

19

SCENE OMITTED

19

20

EXT. SUNSET PARK ESTATE - DAY 38. 8:35AM.

20

TENNESSEE and IRIS walk through the estate in school uniform.

TENNESSEE

(pointing at doors) 104 that's me  
and my Nana, 108 is Ferryman. Spice  
Boy lives there. Tony the Murderer  
lives there.

IRIS is intrigued.

TENNESSEE(CONT'D)

Don't worry he's never killed no  
one, he's just a plumber and  
terrific karaoke singer. I'm gonna  
make a film about him.

IRIS

You're a weirdo Tennessee, but  
luckily I like weirdos a lot.

TENNESSEE

Aye, thanks. (pointing to a door)  
Apparently Larry David lives at  
number 98, but I don't think it's  
him, I just think it's a bald man  
who shouts at people.

IRIS

Who's Larry David?

TENNESSEE

Absolute lunatic. Google him.

IRIS is intrigued.

SCENE OMITTED

COSTELLO and SIMON walk onto the Victorian-esque slum where the children play loudly in a foreign language, jumping into a faded ice cream van that went out of business years ago.

SIMON

Got a fella?

COSTELLO

Inappropriate.

SIMON

(shrugs) I'll take you out sometime.

COSTELLO

What makes you think I'd go out with you? You got a mirror in your house?

SIMON

I've got 3 mirrors, darling. One's an antique.

COSTELLO

Maybe take a look in one sometime. Pretty sure I'm a few rungs above you on the fuck ladder.

SIMON

(laughs, calm) You miss 100 percent of the shots you don't take, had to take mine.

They stop outside a door. This is the place.

SIMON (CONT'D)

Gotta do something that scares you everyday. Today it was asking you out, tomorrow's it's... Jujitsu.

SIMON knocks, hard.

SIMON (CONT'D)

Best to keep your mind busy in a business where you gotta look the very worst of humanity in the eye.

A weak, scared, OLD LADY answers the door.

OLD LADY

(terrified) Yes?



COSTELLO  
(shouting back at him) Yeah, but  
they're not knocking on it today.

She knocks on the OLD LADY's door, softly. SIMON's watching.  
OLD LADY looks out of the window.

COSTELLO (CONT'D)  
(shouting through window)  
Don't worry, I'm not a debt  
collector anymore.

OLD LADY answers, timid. COSTELLO surrenders, arms up.

COSTELLO (CONT'D)  
If you need leccy we can pop over  
to Londis, I can top you up, yeah?

COSTELLO holds out her hand for OLD LADY, gives SIMON the  
finger, he laughs at her, thinks she's a fool.

CUT TO:

20B2

EXT. BLEAK SEAFRONT - DAY 40. 15:00PM.

20B2

GREY, TENNESSEE and IRIS wait by an ice cream van, as  
COSTELLO pays for 4 Magnums.

GREY  
(disapproving) Magnums. Cornettos  
are cheaper.

COSTELLO hands out the Magnums.

COSTELLO  
We don't do Cornettos no more...

They unwrap their Magnums.

COSTELLO (CONT'D)  
(joking) I'm about to be a  
published author - only eat fucking  
Magnums now!

GREY's look - 'Get you'.

GREY  
What's the book about?

COSTELLO

4 webcammers, living in a battered  
women's refuge, undertake a multi(t)16.6 (i)16.71wnivlien soder jaw

COSTELLO

Good copies?

GREY

(nods) Yes. Same factory as the real thing.

COSTELLO looks out into the brown ugly sea. It's shit here.

GREY (CONT'D)

I remember my first few weeks out here, lonely, eh?

COSTELLO

Feels like I'm living on the moon.

GREY

Well, you're welcome round ours.

COSTELLO

COSTELLO - ÒyeahÓ. She goes inside too.

20B4

INT. SUNSET PARK ESTATE. PHONE BOX - DAY 40. 17:31 PM.

20B4

COSTELLO takes her mobile phone, searches for GLORIAÕs



GLORIA

Dad's basically got me under house arrest.

COSTELLO

How's you and the baby?

GLORIA

Wasn't trying to harm her, y'know. I was just so scared, still am.

COSTELLO gets it.

GLORIA (CONT'D)

Anyway, had a scan, she's good.

COSTELLO

Wait wait, she's            good? (to IRIS)  
She's having a girl!

IRIS

Call her Iris!

IRIS and COSTELLO are excited for her.

GLORIA

Dunno what to call her, see what her face suits innit.

GLORIA laughs, she's happy.





20D SCENE OMITTED 20D

20E SCENE OMITTED 20E

20F INT. SUNSET PARK ESTATE, GREYŐS FLAT. KITCHEN - NIGHT 40. 21:00PM. 20F

COSTELLO Googles herself, scrolls down past the publisher press release to a forum with a thread about Costello titled - "Costello Jones is a Liar". She reads the horrendous things written about herself. She is calm, controlled, she takes a sip of tea, starts an Insta live -

COSTELLO

You write shit about me online but I tell stories. So here's a fucking story - it's 1999...

20F2 INT. SUNSET PARK ESTATE, GREYŐS FLAT. LIVING ROOM - NIGHT 40. 21:01PM. 20F2

IRIS and TENNESSEE are intrigued by what COSTELLO is doing, they hide and watch, through the crack in the door.

COSTELLO

Everyone thinks the world's about to end, and Bruce Willis is busy seeing dead people, but I'm 13, and yet to be kissed.

IRIS

(quietly) Gross.

TENNESSEE laughs.

INTERCUT.

20F3 INT. SUNSET PARK ESTATE, GREYŐS FLAT. KITCHEN - NIGHT 40. 21:02PM. 20F3

COSTELLO lights a fag. 32 people are watching online.

COSTELLO

I was a 6.7 (.).6 (S)16.7 (T.16.7 ( )-j16.6 (L)E)16.7 (O)JTJ -6 Cc(L)16.7.7 (c)16.7 (l)ee any (A)1.6 (A)1y (A)1.6EO

B16.6 (s)167

lpee F7.7 (c)16.7 (e)16.6 ( ) (O)16B.6y F7.7 (c)ishO F7.7 (c)annO. She

TENNESSEE  
(quiet) Fatty Fishy Fanny!

IRIS laughs. COSTELLO doesn't notice them.

COSTELLO  
So, I'm on the 176 towards  
Tottenham Court Road.  
(MORE)

ÂÉÏÏ WÏÏÏ TËRÏÏ RËÏÏ

## COSTELLO (CONT'D)

Stacey's sat next to me and she says - 'Marty Casella thinks you're proper fit.' Then she says - 'He wants to meet you after school, outside the Imperial War Museum, to kiss you by the big guns.'

IRIS and TENNESSEE share looks - this is weird.

## COSTELLO (CONT'D)

And this kid, Marty, he is popular, the David Beckham of the Walworth Road. So, cut to me standing by the big guns.

338 people are watching.

## COSTELLO (CONT'D)

Marty Casella's face is close to mine, and as he moves in for the kiss, he shouts - (common accent) 'I don't kiss big pigs.' And I look round and Stacey and everyone from the 176 is laughing at me, and I'm nothing but a fool.

769 people are watching. IRIS is worried for her mum.

## COSTELLO (CONT'D)

And that's what you lot are, Stacey Backshaws. But I took care of her, beat the shit out of her in the London Dungeon.

## IRIS

(quiet) OMG, she's doing a Britney.

## COSTELLO

And I'll say this, because I can - because I did live in a women's refuge - some of you bitches could do with a proper beating, and I'd love to dish it out.

## TENNESSEE

(quiet) She's definitely doing a Britney. I love it.

COSTELLO gives them a big fake smile. 1325 watchers.

## COSTELLO

Anyway, you huns do you, and I'll keep writing and telling stories. But just know - I see you, cunts.

She stubs out her fag. IRIS is mortified.

SCENE OMITTED

COSTELLO

Hello. Hello? Barnaby.

BARNABY (O.S.)

Can you hear me?

She slows into a walk. COSTELLO knows it bad.

COSTELLO

You're about to fucc ( )16.7 (E)16/TT0 1 Tf 12 0 0 12 90 747 Tm [ 1fmour 90 747

s s0 1 Tf 12 0 0 1.



IRIS is sad, picks up a blanket, covers her mum with it. She picks up COSTELLO's phone and what is left of the wine and leaves the room.

ÂÉÏÏ WÏÏ TËRÛ RÛÏ

23 INT. SUNSET PARK ESTATE, TEMPORARY FLAT. KITCHEN - DAY 41. 15:35 PM. 23

IRIS pours the wine down the sink. IRIS sneaks towards the front door, opens it quietly, leaves it on the latch.

24 EXT. SUNSET PARK ESTATE - DAY 41. 15:36PM. 24

IRIS bolts across the estate. Past kids playing and women rummaging through the flytip. Heading for flat 104.

27 INT. PRIVATE HOSPITAL, PSYCH WARD. TV ROOM - DAY 41. 27  
15:37PM.

SELBY is watching TV, bored out of his brain. His phone rings. A withheld number. He is apprehensive, but cannot resist. A bad connection -

SELBY  
(on phone) Yes? Hello.

IRIS (O.S.)  
Hello. Hello?

He listens.

28 INT. SUNSET PARK ESTATE, GREY'S FLAT. LIVING ROOM - DAY 41. 28  
15:37 PM.

IRIS sits on the floor, TENNESSEE next to her.

IRIS  
(whispering) Selby. It's me.

INTERCUT.

29

INT. SUNSET PARK ESTATE, PSYCH WARD. TV ROOM - DAY 41.  
15:37PM.

29

SELBY turns the TV down. Happy to hear from her -

SELBY

