

Rain Dogs

Sid Gentle

Cash Carraway

Episode 8

29th June, 2022

~~SALMON REVISIONS~~

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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)

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SALMON REVS

29.06.22

1A.

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

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.

4 INT. SUNSET STRIP, DEAN STREET, SOHO. BAR - DAY 42. 8:45 AM.4

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

Uaa.

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 -

(to M) LB6 6santdnn7325r 16 (I)

SELBY

(to MEMPHIS) F7 (t)16.6 (o)166.7 (a)(S)16.7S6 () (7 (i)16.6 (

GELEY(RL bpuanl o santsnd7

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.

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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 -

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SALMON REVS

29.06.22

9A.

SELBY

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

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

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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

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.

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

GLORIA, SELBY and LENNY head towards the motel.

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

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,

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.

SCENE OMITTED

19

INT. SUNSET PARK ESTATE, GREY'S FLAT. LIVING ROOM - DAY 42.19
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 cut. grGRETELLO

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.

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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.

ÂÉÏÏ WÏÏÏ TËRÏÏ RËÏÏ

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 gsyde (k)16.7 (i)16.7e ()16.6y(i)1

SELB

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

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 4
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 42.35
15:39 PM.

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

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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 35A
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)

Everythi ng. Everythi ng. You' re
everythi ng.

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

COSTELLO (CONT'D)

Shall I we do somethi ng ni ce?

IRIS

Yeah. The beach?

ÂÉÏÏ WÏÏ TËRÛ RÛÏ

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.