

'Pink Elephants'

Episode one: 'Old habits'

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Date of submission: 04/01/2020

Abstract:

'*Pink Elephants*' is a 6x60 minute, post-watershed comedy-drama series for television that follows the life, lusts and antics of Ruth Bellamy and her family. Ruth is a relationships counsellor, mother, wife, and is about to hit the big 5-0. She's lost interest in the boring, mundane and routine-like life she's been leading. She's lost her passion for work, her husband and children rarely take into consideration her feelings and she longs for the days she had no responsibilities, when she was twenty, footloose and fancy free. So strong is her desire to relive her youth, she hits the bottle and begins visualising her younger self, 'Young Ruth'.

Episode one: 'Old habits'

On the evening of her milestone, Ruth experiences a celebration she will never forget. Wayward daughter, Stacey arrives having been evicted from her student house to announce that she's ditching university and returning back to the family home, bringing with her new boyfriend, Warren. Warren has just been released from prison for burning down his parents' home and just so happens to be the son of Ruth's next-door neighbours, acid-tongued Diana and long-suffering Neil. Meanwhile, Ruth's son, Jake arrives with his girlfriend, Samantha, surprising Ruth who after finding a business card for a gay bar, assumed he was gay. Eager to lose his virginity, he snaps his banjo under the influence of a Kama Sutra manual. Rounding out the mayhem, Ruth's colleague, Colin turns up inebriated and shockingly reveals he's spent a night with Ruth's husband, Tony. Though Tony denies the accusation and any 'contact', Ruth throws him out. Bedlam around her, Ruth hits her breaking point and... the sauce. She fully embraces 'Young Ruth', the visual manifestation she's been experiencing, leaving her family to their own devices and proudly proclaiming to Tony that she wants a divorce.

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Acknowledgments:

I'd like to thank and dedicate this thesis/project to successful, award winning television writer, Sally Wainwright OBE. Sally has been a constant inspiration and mentor to me and her less talked about shows '*At Home with the Braithwaites*' (2000), *Jane Hall* (2006) and *Bonkers* (2007) are what initially instigated my desire to put pen to paper (Or fingers to keyboard). I will forever be grateful for the opportunities she has since afforded me, selflessly and for no other reason other than sheer kindness.

Declaration:

I declare that this thesis is a presentation of original work and I am the sole author. This work has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

Pink Elephants

Series bible.

By Scott Mather.

Logline: Ruth Bellamy hits fifty, the bottle and throws her husband out, bizarrely seeing the recurring vision of her twenty-year-old self. Able to relive lost youth, is it everything she imagined?

'*Pink Elephants*' is a 6x60 minute, post-watershed comedy-drama series that follows the life, lusts and antics of Ruth Bellamy and her family. Ruth is a relationships counsellor, mother, wife, and is about to hit the big 5-0. She's lost interest in the boring, mundane and routine-like life she's been leading. She's lost her passion for work, her husband and children rarely take into consideration her feelings and she longs for the days she had no responsibilities, when she was twenty, footloose and fancy free. So strong is her desire to relive her youth, she hits the bottle and begins visualising her younger self.

Writer's statement:

I came up with the idea of 'Pink Elephants' as I wanted to write something about a woman having a midlife crisis. Predominantly, we often see or hear about men reaching a certain age and acting out of character but seldom about women. Ruth represents reaching a certain point in your life and reflecting, only to consider yourself unfulfilled and surrounded by 'What if's'. Although the series is intended to be light-hearted and verge on absurdity, it does aim to touch upon these real issues, insecurities and anxieties. The stagnation of marriage, the complexity of relationships, alcohol abuse, the depression of reaching your later years and the yearning for youth.

The name 'Pink Elephants' was chosen for a multitude of reasons. Firstly, it's a nod to an old euphemism which refers to someone who drinks excessively, causing hallucination. The euphemism is taken at this intention in the series but also literally as Young Ruth is always wearing pink elephants in some aspect. Young Ruth could also be seen as the elephant in the room and pink elephants is also a well-known lethal cocktail frequently mentioned and consumed.

Characters:

Ruth Bellamy:

Ruth's a kind-hearted relationships counsellor, mother to Stacey and Jake and wife of Tony. She's just turned the dreaded fifty and it's forced her to reflect on her life so far. She's struggling to see anything to look forward to, and concludes her life to be mundane, routine-like and pedestrian. She wishes she could revisit times where she was single, fun-loving and care-free. Ruth met Tony at university, fell in love, got married and had kids. She doesn't regret these choices but wishes she embraced her youth for longer than she did. The reality, Ruth's concluded, is she's spent her entire life pleasing other people and cleaning up their messes. Her job, her children and husband all require her advice and attention and she's tired of it.

On the morning of her fiftieth and whilst drowning her sorrows, Ruth encounters something truly bizarre, the all-seeing, all-hearing physical manifestation of her younger self. After a chaotic birthday bash, Ruth decides she's had enough of pleasing everyone else and embraces 'Young Ruth', kicking Tony out and letting her kids fend for themselves. Everyone thinks she's gone mad as Ruth looks to recapture the lost youth she feels she's missed out on, but will it be everything she hopes?

Young Ruth:

A physical manifestation/hallucination that only Ruth can see and hear, brought on and existing only because of Ruth's alcoholism. Young Ruth represents Ruth at simpler times when she was fun-loving, single and without responsibilities.

Young Ruth is a sarcastic, witty, inappropriate, chain-smoking critic, always popping up at the wrong time to say the wrong thing. She's more than happy to quip on Ruth's ageing, weight and how she's let herself go over the years as well as egg her on to do things a matured fifty-year old Ruth wouldn't do.

Throughout the series, Young Ruth flip-flops from Ruth's companion to her casual irritant, often instigating her into questionable decisions. Regardless of what mood she's in, she's rarely dull, or quiet.

Tony Bellamy:

Tony is Ruth's husband, history teacher and tighter than a badger's backside. Tony can't spend a pound without the fear of a coronary, a contrast to Ruth who's far more blasé with money. They've been married for thirty years and stagnation has set in. Tony's a different person to the romantic, funny and charismatic charmer that once whisked Ruth off her feet. He takes her for granted by instinct and appears oblivious to how unhappy she is with their marriage.

Now a penny-pinching fun sponge, Tony's a glass half empty guy, only happy when he's moaning or saving money. He's self-pitying and thinks the world is out to get him. His job as a history teacher is starting to grate, he just can't understand how others aren't as excited about the subject as he is and he's often at loggerheads with the school's headmaster over funding.

Tony has a tumultuous relationship with Jake and especially Stacey who he deems irresponsible and lazy and her impulsive decision making aggravates him.

When Ruth's colleague, Colin, severely intoxicated, drops the bombshell that he's spent the night with Tony, Ruth boots him out. Tony however is adamant that the whole thing was a misunderstanding and nothing physical took place. From this point on, Tony tries to save his marriage but isn't able to prove nothing happened with Colin as he's booked himself into a residential alcohol rehabilitation programme. He's also not above puerility, especially when his brother 'Mr Perfect', Gary, arrives as a rival for Ruth's affections.

Jake Bellamy:

Geek, gamer, often socially awkward, and Tony and Ruth's eighteen-year-old son. Jake's primed for university and at sixth form studying A levels in psychology and sociology.

Academically sorted, it's romantically and losing his virginity that Jake's focussed his attentions on. With the aid of a Kama Sutra, he catastrophically fails the deed, snapping his banjo at his mother's party in embarrassing fashion.

Studying psychology, Jake finds his mother's plight fascinating, using her as a subject for his assignments. However, Jake finds his own future in doubt when girlfriend Samantha announces she's pregnant and her troublesome brothers have a unique way of welcoming him to the family.

Stacey Bellamy:

Wayward, promiscuous, twenty-year-old daughter of Tony and Ruth. Stacey went to university to study the travel industry, but it was really a smokescreen for her to continue her chaotic party ways without prying eyes on her. Stacey lives life with very few cares and even less consideration for those her actions may affect. She goes head on and full throttle into things without thinking of the consequences and her housemates at her student house bear the brunt. She's often drawing the ire and disappointment of father Tony because of her antics and they rarely see eye to eye.

Most recently, Stacey has been visiting Warren in prison after she responded to his dating profile on a website titled 'Boys Behind Bars' and when she gets evicted from her student house, she decides to return to the family home and set up home with him. It's the latest example of her not thinking things through and Stacey starts to see the reality isn't what she expected as Warren has a lot of unresolved issues with his parents, particularly his mother, Diana. However, Stacey likes a challenge and an opportunity to prove people wrong.

Gary Bellamy:

Successful, charming and loaded with charisma, basically the direct opposite of his little brother. Flighty, Gary moved away years ago with wife Eleanor and rarely makes an effort to be in Tony's life. This suits them both well as they're chalk and cheese and can't stand each other. Gary believes Tony is weak-willed and passive while Tony considers his brother a self-assured egomaniac. Gary has always reigned superior over Tony and is considered the 'Golden child'. With a booming car valeting business to his name, there's nothing he'd rather talk about and he'll happily raise the topic himself should it not arise naturally.

Gary arrives back on the scene when his mother passes away and when he confesses to Ruth, he's in the midst of divorce, it reignites the spark between them, a spark that went ignored thirty years ago. Ruth was interested in Gary prior to Tony, but Gary went off with Eleanor instead and Ruth married Tony.

Gary gets a kick out of winding his brother up and playing brother superior so when he starts dating Ruth, it's the ultimate kick in the teeth. However, nobody knows his brother like Tony, and he sets out to show the real Gary and not the false do-gooding facade he loves to put on.

Charlie Cook/'PC Pampers'

Charlie is the young-looking police officer who detains Tony in episode one and meets Ruth at the speed dating event in episode two, spending a night with her. He's very emotional and falls for Ruth very quickly, stalking and propositioning her repeatedly thereafter and unable to handle her rejection.

Loretta Baker:

Life and soul of the party and Ruth's outrageous, misbehaving mother. In her late 60's, Loretta shows no signs of slowing down and has the energy of a woman forty years her junior. She has quite the colourful background and loves to be upfront about her tales of being a 'Lady of the night', embarrassing her daughter in the process.

Loretta loathes responsibility and she'd be towards the back of the queue if there was an award for best mother. Loretta loves to be around and cause drama, often chipping in with an unwelcomed comment or preying on a poor unfortunate member of the male sex, with or without a wedding ring.

Loretta's answer to most of life's challenges is a ridiculously named cocktail.

Neil Cresswell:

Estate agent, Ruth's neighbour and long-suffering husband of Diana. After their son Warren was sent to prison for burning their house down, Neil and Diana's marriage became a marriage of convenience and tolerance. Neil has spent the majority of his marriage a peacekeeper, stuck in the middle of endless rows between his wife and their son. While Diana has disowned Warren ever since the incident, referring to him as an aberration, Neil has been secretly visiting him inside.

Deep down, Neil still likes to believe Diana wants a relationship with Warren, but any attempt to speak to her about it is like walking on eggshells.

When Warren resurfaces, coincidentally next door, and Diana discovers Neil's been in contact with him all along, she hits the roof and their marriage becomes even more strained. Diana goes to live with her sister, refusing to live next door to her son. Harboured the patience of a saint, Neil persists and tries everything he can to reunite his family.

Diana Cresswell:

Nicknamed 'Hannibal' by those around her who valiantly try to give her a wide berth. Diana is Neil's snobby, prudish and obnoxious wife, Ruth's neighbour and a ruthless divorce lawyer. Diana always gets what she wants for her clients, and more, crushing the opposition mercilessly. However, it's Diana's own marriage that requires her attention and has ever since Warren was sent down. Diana keeps tight-lipped on the subject and prefers to pretend he doesn't exist, a contrast to Neil.

In Diana's eyes, she always had to play the bad guy, the disciplinarian while Neil got to play the fun parent and the soft touch. The real reason Diana behaves the way she does is because she considers herself to be a failure at motherhood and feels inadequate. Neil is aware of this which is why he puts up with her endless snips, rarely daring to challenge her.

When Warren re-appears and next door with a family she hates, Diana's horrified and refuses to believe Warren's claims that he's changed.

Warren Cresswell:

Fresh out of prison for arson, Warren is the aberration/son of Diana and Neil and Stacey's latest boyfriend. Warren and Diana clashed for years over boundaries, respect, chores, which way round the toilet paper went, anything and everything. Warren took teen rebellion to every level and often did things just for the sake of a reaction. Things finally came to a head when he burnt the family home down. Although he claims it was an accident, he was sent to prison thanks to a record of previous offences. While Neil remained in contact with him, albeit secretly, Diana washed her hands completely.

When Warren is released and ends up living next door, he stirs up more bad feelings for Diana. He wants to apologise and assure his parents he's a completely different person, but Diana is a tricky character to convince.

Whilst in prison, Warren met Stacey on a website and began a relationship. Now on the outside, Warren just wants to settle down and indulge in a degree of normalcy and when he finds himself popping the question to Stacey, he's even more motivated to patch things up with his mother.. if possible.

Samantha Purvis:

Jake's girlfriend who he's completely smitten with. He's totally oblivious that Sam comes with some baggage and from a notorious family that can't stay on the right side of the law. Sam definitely has the brains of her family and considers all of them a huge embarrassment, doing her utmost to keep any friends or boyfriends away from the family home. However, when Sam finds herself 'In the club', her over-protective brothers seek Jake out and initiate him to the 'Purvis way'.

Faith Nasse:

Stunning happy-go-lucky receptionist at The New Day counselling practice and occasional confidant of Ruth's. Ruth sees her as a daughter and takes her under her wing, boosting her confidence and self-esteem when necessary. Faith has a crush on Colin and is gutted to learn that he is in fact, gay. Colin is one in a line of disastrous male encounters however as Faith has a surprisingly bad track record with them. We see this when Faith tells Ruth she's met someone, only to later discover that she is a dead ringer for his recently deceased wife.

Colin Cassidy:

Colin is a fellow colleague of Ruth's, his area of speciality being alcoholism. This is cathartic as Colin himself has struggled with alcohol and this is what spurred his decision to help others, hoping that it will keep himself straight-edge. Unfortunately, Colin still has the odd blip and in dramatic fashion, falls off the wagon to reveal a night spent with Ruth's husband, Tony. After he's carted off into an ambulance, Faith informs Ruth that Colin has self-admitted himself to residential rehab.

Graeme Moore:

Ruth's psychotherapist given the unenviable task of getting to the bottom of her predicament. Ruth disrupts his attempts to become a non-smoker and she later shuns him when he accuses her of having a drinking problem, advising her to seek help.

Episodes:

Episode one: 'Old habits'

Ruth recites the events of her fiftieth birthday to Graeme, her psychotherapist, expressing a life she's bored of, a job she's lost passion for, two children who lack consideration and a husband who regularly takes her for granted.

On the evening of her milestone, Ruth experiences a celebration she will never forget. Wayward daughter, Stacey arrives having been evicted from her student house to announce that she's ditching university and returning back to the family home, bringing with her new boyfriend, Warren. Warren has just been released from prison for burning down his parents' home and just so happens to be the son of Ruth's next-door neighbours, acid-tongued Diana and long-suffering Neil. Meanwhile, Ruth's son, Jake arrives with his girlfriend, Samantha, surprising Ruth who after finding a business card for a gay bar, assumed he was gay. Eager to lose his virginity, he snaps his banjo under the influence of a Kama Sutra manual. Rounding out the mayhem, Ruth's colleague, Colin turns up inebriated and reveals he's spent a night with Ruth's husband, Tony. Though Tony denies the accusation and any 'contact', Ruth throws him out. Bedlam around her, Ruth hits her breaking point and... the sauce. She fully embraces 'Young Ruth', the visual manifestation she's been experiencing, leaving her family to their own devices and proudly proclaiming to Tony that she wants a divorce.

Episode two: 'Young hearts'

Newly single and on cloud nine, Ruth basks in her newly found freedom and care-free attitude and egged on by Young Ruth, plans to attend a local speed-dating night. Meanwhile, Tony's forced to shack up with his anally retentive mother, Doreen.

Recuperating, Jake observes his mother's strange behaviour and decides she'd be a great subject for an A-level psychology module. Elsewhere, Neil enlists the help of Stacey to bring Diana and Warren face-to-face, but it ends in disaster and Diana officially separating from Neil and moving out.

At the speed dating, Tony arrives in an attempt to save his marriage, causing a scene and a speed dating participant, Charlie ('PC Pampers' who scolded Tony in episode one) has him arrested and takes an interest in a more than impressed Ruth...

Episode three: 'Sour grapes'

After waking up with 'PC Pampers', Ruth realises she's made a big mistake and a toy boy is definitely not what she wants. The only problem however, is he's fallen in love with her and she can't seem to get rid of him despite Young Ruth's 'subtle' methods.

Two troublesome marriages and loggerheads merge when Tony discovers Ruth has enlisted Neil's help in selling the house without his permission. Diana, deliberately misinformed by Stacey, believes that Ruth and Neil have started a relationship and propositions herself as Tony's lawyer for the pending divorce, anything to get one back on her husband.

As Stacey heads back to the hair salon she was working at before university, Warren finds securing employment much more difficult given his criminal history. All hope is lost until he's approached by the owner of an escort agency offering good money...

After Tony attempts to get Ruth committed and Ruth uses her clout with PC Pampers (And the influence from Youth Ruth) to get Tony arrested at school, the tit-for-tat battle comes to a halt when Tony's brother, Gary turns up to inform Tony their mother has died.

Episode four: 'Sweet dreams'

At the wake of his mother's funeral, Tony and Ruth keep things civil for the sake of the occasion. This is until Gary makes an 'innocent' quip revealing that prior to Tony and Ruth meeting and eventually marrying, he and Ruth briefly dated.

Feeling upset, angry and second best, Tony can't believe his smarmy, do-gooding brother trumped him over the one thing that mattered most. Ruth herself feels guilty the whole thing's come to light. Feelings change when she arrives home later to discover Tony continuing their tedious game of one-upmanship by dividing the entire house in half and creating a ridiculous timetable for use. In retaliation, Ruth decides to take Gary up on his offer for a date.

Still convinced Neil is having a thing with Ruth, Diana decides to move on herself and after being given a business card by a client, she books a 'date' with an escort. Unbeknown to her and stunning the pair on them, Warren turns up and after trying to escape, they find themselves stuck in a lift together. A saving grace as it transpires as they finally

manage to settle their differences and clear the air on their past grievances.

Ruth's date with Gary could not have gone better and both of them bond over feelings ignored over thirty years ago as well as their similar divorce predicaments. In the morning they declare their intentions to Jake and Stacey to 'go steady' despite the fact that Tony is living in the house as a stubborn sitting duck...

Episode five: 'Bad omens'

Jake finds university and his future prospects in disarray when Sam announces she's pregnant with his child. Unhappy at the news, but equally absorbed in her own blossoming love life with Gary, Ruth welcomes Sam properly to the family. The same gesture is offered by Sam's troublesome wayward brothers, 'Keckers' and 'Skipper' who devise an initiation for their potential new brother-in-law. An initiation that includes a cocktail of shoplifting, drug dealing and grand theft auto...

As Diana and Stacey clash spectacularly over wedding day preparations and taste (Stacey's lack of in Diana's view), Tony is determined to prove Gary is a crook and the opposite of what everyone thinks he is. Tony discovers that not only is Gary's 'booming business' going down the pan but his wife, Eleanor has no knowledge of a pending divorce and considers herself very much married. Delighted, Tony arrives to deliver the news to Ruth. Ruth throws Gary out but also shuns Tony, wanting nothing to do with either brother. Ruth realises that Gary was only interested in her so he could potentially get his hands on the money from her and Tony's house to plough into his failing business. Hoping to seek solace by visiting her psychotherapist, Ruth ends up snubbing Graeme as well when he suggests that her relationship with alcohol is both worrying and a problem.

Drowning her sorrows, Ruth plunges herself in to Stacey's hen do, getting emotional with Sam about becoming a grandmother. Sam succumbs through guilt and confesses that the baby she's carrying isn't Jake's. Desperately, she wanted it to be, but she's actually been pregnant all along...

At Warren's stag do and oblivious to the fact that he isn't going to be a father, Jake is arrested and locked up after absentmindedly taking drugs (Pushed upon him from the debacle earlier with Sam's bothers) into a nightclub...

Episode six: 'Good tidings'

Stacey and Warren's big day arrives amidst a few hiccups. Ruth, Tony and Jake almost don't make it at all as 'PC Pampers' deliberately strings out the release process for Jake, nursing his rejection from Ruth. Tony is far from happy to learn that the officer has slept with his wife, and even more irritated to discover that his mother has left her house and money to Gary only in her will.

Jake breaks things off with Sam and chooses university, unable to deal with her lie and bringing up someone else's child, much to his parents' delight. Diana and Neil buy Stacey and Warren a flat and decide to enrol in couples therapy to resolve their marriage issues.

Ruth and Tony finally have a sensible adult conversation about their marriage and where things went wrong. Tony shows Ruth a text sent by Colin proving they did not have sex, Tony merely passed out and slept in the same bed as him. Ruth outlines all the things she wants from their marriage, fun, honesty, romance and Tony agrees to meet these requests, promising to also loosen the purse strings.

With her marriage back on track, Ruth accepts being fifty and attends an AA meeting, realising that she has a problem but still keeping it to herself and infuriating Young Ruth who knows without the sauce, she will cease to exist.

A few days later, Ruth's at the doctors for the outcome of some test results. Wanting to get a head-start on the menopause with some HRT, Ruth's stunned to be told she's not only not started the menopause yet, she's clearly very much menstrual, and eating for two..

PINK ELEPHANTS.

Episode one

'Old habits'

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1 EXT. THE NEW DAY COUNSELLING PRACTICE. DAY. 1

Establisher. A large, sophisticated building, which, as a sign confirms, is the New Day Counselling Practice.

2 INT. THE NEW DAY COUNSELLING PRACTICE. RECEPTION. DAY. 2

RUTH BELLAMY (49, joyful, vibrant, overweight) walks towards the reception desk.

FAITH NASSE (27, gorgeous, made up, yet self-effacing) sits, pen in mouth, salivating over practitioner, COLIN CASSIDY (28, handsome, boyish). He's over yonder and says goodbye to a pleased CLIENT.

Behind Faith, is an array of framed photographs of the practitioners and their area of expertise. Ruth is a relationships counsellor (She's smiling ear to ear in the photo). Colin is an alcohol misuse counsellor.

RUTH.

Any more drooling and we'll have to get the wet floor sign out.

Faith smirks, amused.

RUTH. (cont'd)

Why don't you just ask him out?

FAITH.

What, just like that?

RUTH.

What have you got to lose?

FAITH.

Self-esteem, self-respect...bodily fluids.

RUTH.

If you don't ask you won't know will you?

(Faith sighs)

Look, he's coming to mine on Friday, I've invited him for my birthday. Why don't you cancel your plans, come over, have a drink, *drinks*, away from this place and see how you get on?

FAITH.

I don't know... we... well we don't know much about him do we?

RUTH.

That's kind of the point of socialising. He's only been here three weeks.

FAITH.

No, I know... I'll think about it.

RUTH.

Good.

FAITH.

I heard he's a recovering alcoholic, on the grapevine.

RUTH.

Really? Well, that's not...

FAITH.

- Oh God.

Faith spots IVOR PATTERSON (36) who marches towards them, he's got slashes in his jacket sleeves. Faith gives a nod to Ruth who turns, straight in to...

IVOR.

You will not believe what that mad crazy bitch has gone and done now!

RUTH.

Good morning Mr Patterson, do you want to go on through?

IVOR.

This is the last straw, I mean it, I've had it!

He storms on through, and we discover 'Mad crazy bitch' has also given the back pockets of his trousers the scissor treatment too. Ruth exchanges a glance with Faith, Faith does the 'Crazy', 'Screw missing' gesture.

3 INT. THE NEW DAY COUNSELLING PRACTICE. RUTH'S ROOM. DAY. 3

Ivor paces like a madman as Ruth walks in and heads to her desk. She takes her coat off and puts her bag down.

IVOR.

It was all her suggestion you know? All her idea, that's what gets me. But, naturally, I'm left looking like the bad guy.

RUTH.

What suggestion?

IVOR.

Well, actually it was yours, so well done.

RUTH.

Excuse me?

IVOR.
To... spice things up... you
know... sexually.

RUTH.
I didn't suggest that, you two
came up with... you two decided...

IVOR.
- I suggested swinging.

Ruth sighs - what an idiot.

IVOR. (cont'd)
Well I say 'suggested'. We, she,
was making a list of things to...
you know, and, of course I was
being chastised for not
contributing. So, I, in the heat
of the moment, without thinking
and stupidly, because I'm not
remotely interested in... that
sort of thing.

RUTH.
And she's... Lydia's..?

IVOR.
- Mad as mince, off the richter
scale. This morning she...
(Struggles)

RUTH.
What?

IVOR.
She wee'd in my Coco Pops.

Ruth's lost for words.

4 EXT. OUTSIDE THE NEW DAY COUNSELLING PRACTICE. DAY. 4

A polished silver Mercedes pulls up recklessly, making
slight contact with a lamppost.

Unfazed, 'Mad crazy bitch' aka LYDIA PATTERSON (38, Lara
Croft in a suit) exits and heads straight for the boot.
She opens and takes out a large storage box containing...
ahem, a vast array of sex toys, outfits and accessories.

She SLAMS the boot and heads to the front entrance, a
woman on a mission.

5 INT. THE NEW DAY COUNSELLING PRACTICE. RUTH'S ROOM. DAY. 5

As established. Ruth's sat across from Ivor now.

IVOR.

And now she's got her aunt Flow
coming who she says is a right...
(Mouths, 'BITCH')

RUTH.

Her..?

IVOR.

Aunt Flow. She visits once a month
apparently but I've never met her.

RUTH.

I think she's talking about her
menstrual cycle.

IVOR.

See? This is the thing with you
women, you've got your own secret
language. Why can't you just say
what you mean, instead of talking
in riddles?

RUTH.

It's a metaphor.

IVOR.

A pain in the arse is what it is.

Lydia arrives, Ruth sees her, Ivor has his back to her.

RUTH.

Lydia.

Ivor turns as -

LYDIA.

You bastard!

A dildo is launched, narrowly missing Ivor's head. He
scurries to the wall as -

LYDIA. (cont'd)

You worm!

Another dildo is thrown, and misses. Ruth steps in now,
she goes and shields Ivor, hoping Lydia will relent.

LYDIA. (cont'd)

I might've known you'd slither in
here and get your side in first.

IVOR.

I didn't, I haven't...

RUTH.

- Lydia, can we just...

LYDIA.
(As she holds like
a weapon, an XXL
and intimidating
dildo)

- Shove it up your arse.

Ruth gulps, perish the thought.

LYDIA. (cont'd)
Told you has he?

RUTH.
Yes, he... yes.

LYDIA.
Disgusting, debauched...

RUTH.
He was making a suggestion, albeit
a stupid one but I don't think...

LYDIA.
- I don't care what you think.

RUTH.
No, well...

LYDIA.
- This is all your fault anyway.

IVOR.
Yes! I've said that, I...

LYDIA.
- It isn't your fault however,
that my husband is a seedy...

Ruth scarpers as Lydia throws the dildo. Ivor dodges.

LYDIA. (cont'd)
Facile.

She throws a whisk, he dodges.

LYDIA. (cont'd)
(She does the
little finger
gesture)
Shoddy.

IVOR.
Ey, ey, you said in that
department, I was...

She throws a bottle of massage oil and catches him flush,
in the stomach, winding him, he groans.

LYDIA.
- I lied!

She sees there's nothing left that can cause damage, so empties the rest of the contents and throws the box at him instead, in unison with -

LYDIA. (cont'd)
Pervert!

IVOR.
You're unhinged, ridiculous!
(To Ruth)
She is.

LYDIA.
You're ridiculous.

IVOR.
Yeah? How do you explain this then?
(He indicates his severed sleeves)

LYDIA.
Moths. And the Merc's mine now, for the foreseeable.

IVOR.
No way, you are not...

LYDIA.
(She takes out and taunts the keys)
- Watch me.

She exits.

IVOR.
You're not taking...
(To Ruth)
She's not... it's my car.

He goes to exit, walks over the sex-ploits, pauses and then picks up a pair of pink fluffy handcuffs.

IVOR. (cont'd)
I'll just... take these. Lydia!

He exits. Ruth pinches herself, nope that whole spectacle wasn't a dream.

Faith arrives at the door.

FAITH.
Ann Summers party was it?

RUTH.
They're not mine, they're those two...

FAITH.
- Fruit loops. I guessed that.

Faith picks up a gimp outfit from the floor.

FAITH. (cont'd)
How is this at all a turn on?

RUTH.
God knows. Is that a whisk?

FAITH.
Yep.

RUTH.
What on earth do they do with...
Actually I don't want to know.

FAITH.
I *will* come to your party.

RUTH.
Oh, brilliant.

Ruth grabs a tissue and picks up some anal beads.

RUTH. (cont'd)
Are these..? Do people really..?

FAITH.
Where the sun doesn't shine.

Appalled, Ruth drops them back to the floor instantly.

6 INT. PSYCHOTHERAPY PRACTICE. GRAEME'S ROOM. DAY.

6

Ruth's laid down on a sofa holding a hip flask she occasionally sips. GRAEME MOORE (55, distinguished) a psychotherapist, sits on a chair opposite, taking notes.

From behind, intermittently, pieces of popcorn land on Ruth, or the floor.

GRAEME.
Wow.

RUTH.
Foreshadowing I realise, in hindsight.
(Graeme's intrigued)
Oh, no, no, not the... anal beads, or the... whisk. Thing is, that wasn't the end of the tale either.

7 INT. THE NEW DAY COUNSELLING PRACTICE. RUTH'S ROOM. DAY.

7

Ruth and Faith, gloved up, squirm as they pack the sex toys back in to the box. Faith is wearing the gimp mask, they each have a dildo in a hand.

RUTH.
Take that off, you look
ridiculous.

RUTH attempts to take it, Faith resists, all tongue in cheek, she ends up dropping her dildo to the floor. She bends to the floor to pick it up as Ruth's dildo starts VIBRATING, she tries to turn it off, but struggles -

RUTH. (cont'd)
Oh Christ, how do you...

- She turns to Faith just as Colin walks in. It's compromising. Faith is leant over wearing a gimp mask, Ruth holds a vibrating dildo. They notice Colin.

RUTH & FAITH IN UNISON.
They're not ours.

Faith gets up, takes the mask off. Humiliated.

COLIN.
O...kay. Your client, a Mrs
Patterson?

Ruth struggles to turn the dildo off, she ends up making it LOUDER, it's a struggle to talk over it -

RUTH.
Yes. Is she back? These are all
hers.

COLIN.
From what I can gather, she never
left.

RUTH.
Oh?

It's even faster and LOUDER now, Faith takes it from Ruth's hand and turns it off.

COLIN.
She's currently handcuffed to the
revolving doors in reception.

RUTH.
She's..?

Ruth exits, Faith follows. Colin stalls, he notices a framed photo of Ruth and husband, TONY BELLAMY (52, plump) on her desk. He grabs it and stares at it with interest.

Ruth and Faith stand at the revolving doors. Lydia is indeed handcuffed to a bar in one of the pods via the pink fluffy handcuffs, stuck on a continuous loop.

They can't help but chuckle at the sheer ridiculousness of the scene as Colin arrives.

LYDIA.

Well don't just stand there like simpletons! Get me out of here!

FAITH.

What do we do?

RUTH.

I don't know.

COLIN.

Do we call someone?

RUTH.

I've no idea.

LYDIA.

Oh God, I think I'm gunna...

RUTH.

- We can stop the... go and stop the...

COLIN moves off.

LYDIA.

No I am, I'm gunna...

- She vomits. The doors stop, stopping with Ruth and Faith eye to eye with Lydia. Not pretty, they wince.

9 INT. PSYCHOTHERAPY PRACTICE. GRAEME'S ROOM. DAY.

9

As established.

GRAEME.

Gosh.

RUTH.

(Amused)

We had to get the fire brigade out in the end. I shouldn't laugh but you've got to haven't you?

GRAEME.

Indeed. So, sorry, I don't mean to dictate, you can talk about whatever you like, these sessions are led by you, I'm sure you know the drill, being a counsellor, but, the reason you're here, the *main* reason...

RUTH.

- I had an imaginary friend once.

GRAEME.

Did you?

RUTH.

Hmmm, Alice. As a kid. I was ten and my parents were divorcing. I used to talk to her when I was upset. They were too busy scoring points with each other, my parents. Besides, I knew that if I did, God forbid, speak to either of them about it, I'd be seen to be picking a side. By default.

GRAEME.

That was quite perceptive, for a ten-year-old.

RUTH.

I was.

GRAEME.

So, this manifestation, this twenty-year-old you that you're experiencing, it's not the first time you've conjured up something, *someone* in an hour of need, when you've felt isolated or not in control?

RUTH.

No.

GRAEME.

And this twenty-year-old you first appeared...

RUTH.

- Last week, the morning of my fiftieth.

GRAEME.

Can you talk me through that?

RUTH.

(Clears her throat)

Well... it's a bit, *a lot* embarrassing really.

10 INT. RUTH & TONY'S HOUSE. KITCHEN. NIGHT.

10

Ruth, in her PJ's, sits at the kitchen table, her eyes fixated on the clock in front of her - 23:59. She grabs a bottle of wine and goes to top up her glass but it's just the final dregs that come out.

Ruth notices the clock strike midnight, she sighs, heads to the fridge and opens -

To see a cake with '50' candles on it staring back at her. She sighs, dispirited, depressed. Ruth grabs another bottle of wine, then shuts the fridge.

11 INT. RUTH & TONY'S HOUSE. BATHROOM. NIGHT.

11

Ruth, tipsy, enters and turns the light on. She pulls her bottoms down, ready to park herself, but, she finds a WOMAN (YOUNG RUTH, 20, slim, made up, she wears a T-shirt with two pink elephants on) already sat on the toilet.

(Note: YOUNG RUTH is a hallucination/physical manifestation that only Ruth can see and hear)

RUTH.

Ahhhhhhhhh!

Ruth stumbles backwards and lands on her backside.

YOUNG RUTH.

A lot of cellulite's gone in to that keister.

RUTH.

What the hell!? Who the hell are you?!

Ruth grabs two deodorant cans, points them as a weapon.

YOUNG RUTH.

Ooh scary, death by Old Spice.

RUTH.

Stay back!

Young Ruth steps forward, Ruth sprays the cans continuously. They both cough violently.

YOUNG RUTH.

What the hell are you doing woman!

RUTH.

Me?!

JAKE.

Mum?

JAKE BELLAMY (18, skinny) is at the door.

JAKE. (cont'd)

What's the noise?

RUTH.

Ring the police.

JAKE.

Why?

RUTH.
Isn't it obvious?

JAKE.
No.

YOUNG RUTH.
He can't see me.

RUTH.
Why?

JAKE.
'Why' what? What's going on?

RUTH.
Can you see anything else in this room? *Anybody* else?

JAKE.
No.

YOUNG RUTH.
(Pointedly)
Told you.

JAKE.
Have you got dementia?

Ruth goes to reply, but Jake jumps in -

JAKE. (cont'd)
- Tom Harrison's nan, she's got dementia, she thinks she's Dolly Parton. She calls him Kenny and they sing islands in the stream together.

RUTH.
Oh just, go back to bed, go on.

Jake moves off.

YOUNG RUTH.
Well, that was embarrassing.

RUTH.
Who are you and what are you doing in my house?

YOUNG RUTH.
Don't you recognise me?

RUTH.
No!?

Young Ruth grabs a framed photo from the windowsill of Ruth at twenty and holds it up to her face. It's uncanny.

YOUNG RUTH.
Spot the difference.

RUTH.
This is madness. I'm going to call
the police.

YOUNG RUTH.
Righto.

Ruth takes her mobile from her pyjama pocket and dials.

YOUNG RUTH. (cont'd)
It's three nines.

RUTH.
You'll be arrested.

YOUNG RUTH.
Excuse me while I wet myself.

Amused, Young Ruth looks down at Ruth.

YOUNG RUTH. (cont'd)
Oh, I see you've beaten me to it.

Ruth checks, she has indeed wet herself.

12 INT. PSYCHOTHERAPY PRACTICE. GRAEME'S ROOM. DAY.

12

As before.

GRAEME.
Oh.

RUTH.
Yeah.

GRAEME.
And she's with you all the time
now, this...

RUTH.
- Not all the time no.

GRAEME.
But a lot of the time?

RUTH.
Yes.

GRAEME.
Is she with you now?

We pan out as Ruth looks behind her to clarify. Young Ruth sits on a chair, feet up, with a box of popcorn. She gives a taunting wave to Ruth and then flips Graeme the bird. Ruth nods to Graeme.

RUTH.

I just want rid of her, I want her gone.

YOUNG RUTH.

Charming.

RUTH.

I mean don't get me wrong, she can be quite entertaining sometimes but, she doesn't help anything, everyone just thinks I'm mad.

GRAEME.

YOUNG RUTH.

Hmm.

You are.

RUTH.

You think I'm barking don't you? You're thinking 'She's a few keys short of a bunch' this one.

YOUNG RUTH.

Course he does, who wouldn't?

GRAEME.

No. I'm not thinking things like that at all. People devise all kinds of coping mechanisms.

RUTH.

Is that what you think this is, a coping mechanism?

GRAEME.

Possibly. Maybe you've conjured up this twenty-year-old you to help with the strain of turning fifty, maybe she reminds you of simpler times. The possibilities are endless, as they say. Let's keep talking.

RUTH.

Well I'd like to talk about my fiftieth, the day of. That's when things went really... that's when the wheels truly fell off the wagon. Everything and everyone just seemed to go a bit, a lot, stark raving mad.

GRAEME.

Okay.

RUTH.

I'm not even sure where to start.

GRAEME.
Start from the beginning.

13 EXT. CUL-DE-SAC. BEVERLEY WALK. DAY. 13

A view of a tidy, well kept, sought after cul-de-sac. A MILKMAN exits a truck with two bottles of milk in tow.

14 INT. RUTH & TONY'S HOUSE. HALLWAY/STAIRS. DAY. 14

Ruth gathers up the post and opens a couple of fiftieth birthday cards. One says: 'Better to be climbing up the hill than buried under it'. Another is a Moonpig custom card with pictures of her at twenty and a comment from the sender ('Diane') 'Can you believe this was thirty years ago!'. Ruth fixates, and to answer, no she can't.

Jake comes down the stairs.

JAKE.
Have you seen my trainers?

She remains transfixed on the photo.

JAKE. (cont'd)
Mum!?
(Then, curious)
Who's that?

RUTH.
Me. It was me. Before I met your dad.

JAKE.
Wow.

RUTH.
Yeah.

JAKE.
So have you seen them or not?

RUTH.
They'll be where you left them.

Tony comes down the stairs as Jake huffs to the kitchen.

TONY.
Your mother is not your personal slave.
(Quietly)
Have I got a clean...
(Gestures to his collar)

RUTH.
- Usual place.

He leans in to kiss, Ruth expects a kiss on the lips, he goes for the cheek. Awkwardly, he pats her on the back -

TONY.
Happy birthday love.

Tony moves on, following Jake in to the kitchen. We stay with Ruth, down, bored by the endless tiresome routine.

TONY. (OOV)
Oi laddo, have you said happy birthday to your mother?

JAKE. (OOV)
Happy birthday mum!

TONY. (OOV)
You're a selfish little bugger you sometimes you know.

JAKE. (OOV)
Oh, whatever.

TONY. (OOV)
And lazy. Do you know, when I was your age..

JAKE. (OOV)
Oh here we go.

Ruth sighs and heads up the stairs as -

TONY. (OOV)
I had three part-time jobs, as well as studying to go to university. And when I got there, I stood on my own two feet. I suppose it's muggins here who'll be wiping your backside, financially? As if your sister's not bleeding me dry enough. The only things she's studying is alcohol percentages and Kama Sutra.

JAKE. (OOV)
Who's Kama Sutra?

15 INT. RUTH & TONY'S HOUSE. BATHROOM/HALLWAY. DAY.

15

Ruth's stood at the mirror, prodding and tugging at her face. Discontent with the poor elasticity, the bags.

Young Ruth appears behind her, smoking. Ruth sighs as Young Ruth studies her reflection with her.

YOUNG RUTH.
Hmm...not pretty is it? You could make a handbag out of your skin.

RUTH.

Oh..!

Ruth brushes the arm off, grabs her toothbrush, puts toothpaste on and starts brushing. A KNOCK -

JAKE. (OOV) YOUNG RUTH.
Mum? How long are you going More lines than a crack-
to be? house.

YOUNG RUTH. (cont'd)
Add to that that you're obviously
two slices short of a Hovis. I
mean who else sees and hears their
twenty-year-old self? It's all a
bit one flew over the cuckoo's
nest if you ask me.

JAKE. (OOV) YOUNG RUTH.
Mum?! You're a wet dream for the
men in white coats.

RUTH.
Just a minute!

YOUNG RUTH.
Are you having a nervous
breakdown?

RUTH.
I don't know, maybe, probably.

YOUNG RUTH.
You could always get surgery, or
botox, or fillers, or one of them
Geisha facials.

RUTH.
What's that?

YOUNG RUTH.
Bird shit.

She laughs, Ruth heads over to a pile of clothes dumped next to the laundry basket. She scoops them up and a business card drops out. She picks it up and reads:

Nightingales:

Gay Bar.

Private, discreet, but convivial atmosphere.

Young Ruth goes and reads the card over Ruth's shoulder.

YOUNG RUTH. (cont'd)
Well...

RUTH.

- What? 'Well' what? There's nothing wrong with being gay, if that's what he is. There might be some other perfectly innocent explanation.

YOUNG RUTH.

Yeah.

RUTH.

There's nothing wrong with being gay.

YOUNG RUTH.

Course not.

RUTH.

Good, well...

YOUNG RUTH.

- Still, a tart and a woofter, people might talk.

JAKE.

Mum, for God sake!

RUTH.

I'm coming out now.

YOUNG RUTH.

Ironic.

Ruth opens the door and exits, Jake rushes in, quick to titivate his hair in the mirror.

YOUNG RUTH. (cont'd)

(A la Catherine
Tate)

'Who dear? Him dear? Gay dear? Yes dear.

Ruth walks back in and hugs unsuspecting Jake, smugly and pointedly looking at Young Ruth who rolls her eyes.

JAKE.

Why are you being weird?

RUTH.

I'm not.

JAKE.

Who were you talking to?

RUTH.

What?

JAKE.

Or were you talking to yourself again?

Young Ruth's turn to look smug, looking at Ruth, anticipating her answer - 'Get yourself out of that one'

RUTH.
I was on my mobile, it was your nan, about tonight.

TONY. (OOV)
Ruth, your phone's going off like the clappers down here!

Busted. She releases the hug, gives Jake an awkward smile then heads down the stairs. Young Ruth rides/slides down the banister. Jake's Bemused.

JAKE.
(To himself,
confirming)
Menopause.

16 INT. RUTH & TONY'S HOUSE. KITCHEN. DAY.

16

Tony's sat at the kitchen table, reading the morning's newspaper and holding out Ruth's phone. Ruth enters and takes it. Young Ruth hops up on the kitchen worktop.

TONY.
You'll have to drop laddo off this morning.

RUTH.
Why?

TONY.
I said I'd pick Mike up, his clutch is buggered.

RUTH.
(Irked)
Right.

TONY.
And I owe him one for the other night when he let me stay over.

RUTH.
Right.

TONY.
We've got the N A coming in again to discuss our application.

Ruth has no idea, she puts bread in the toaster.

TONY. (cont'd)
National Association. Funding. You remember, I told you.

She doesn't, but nods all the same.

TONY. (cont'd)
It's futile, pie in the sky. We
won't get it.

RUTH.
Oh, well as long as you're being
positive.

TONY.
History's way down on the radar,
always has been. Not helped of
course by Mr headteacher, Mr IQ of
of an ashtray. Tossler.

Ruth goes to say something but -

TONY. (cont'd)
- It baffles me you know, the
ignorance, the sheer stupidity
really. It's a common fact,
inarguable that we learn from the
past. The change over time.
People, communities, nations...

Young Ruth yawns loudly and lights up a cigarette.

TONY. (cont'd)
And if schools aren't willing to
promote and respect that or show
it any appreciation, why would the
kids? I mean it stands to reason
doesn't it?

YOUNG RUTH.
This is who you let put a ring on
it?

17 INT. PSYCHOTHERAPY PRACTICE. GRAEME'S ROOM. DAY.

17

As established.

RUTH.
I don't know where it all went
wrong with Tony really. When we
met, at university, we just adored
each other, instantly. It was
quite the whirlwind. I mean, I
know he's no Brad Pitt but...

YOUNG RUTH.
- More cesspit.

RUTH.
That's unkind.

YOUNG RUTH.
Sue me.

A look at GRAEME, completely perplexed, yet fascinated watching her interact with thin air.

GRAEME.
What's she saying?

Ruth shakes her head, then takes a sip from the hip flask while noticing Graeme sporting a nicotine patch.

GRAEME. (cont'd)
Are you.. is that..?

Drinking. Alcohol.

RUTH.
How long?

GRAEME.
Sorry?

She gives a nod to the patch.

GRAEME. (cont'd)
Oh, four days.

RUTH.
Don't try the gum, it tastes like
Blu Tack.

GRAEME.
Yeah.

RUTH.
We don't have sex any more either,
well we do, but only once a flood.

Young Ruth is disgusted at such a thought.

GRAEME.
Does Tony know about..

RUTH.
- No. To tell the truth, things
are a bit... by the wayside at the
moment.

GRAEME.
Why?

Ruth turns to look at Young Ruth who's highly amused.

RUTH.
It's complicated.

YOUNG RUTH.
Ha!

GRAEME.
Go on.

18 INT. RUTH & TONY'S HOUSE. KITCHEN. DAY.

18

Ruth's in a trance at the toaster, the toast burns. She realises and takes it out, scurrying to the bin.

RUTH.
Shit, shit, sh...

She puts them in the bin, then her fingers under the tap.

TONY.
What do you think?

RUTH.
Erm...

No idea. She takes a wild guess and hopes for the best.

RUTH. (cont'd)
Yes.

TONY.
'Yes' what?

RUTH.
It sounds like a great idea.

TONY.
You weren't listening were you?

RUTH.
Have you invited the Cresswell's?

TONY.
Hmm?

RUTH.
Tonight, the Cresswell's, have you invited them?

TONY.
Have I hell.

RUTH.
Well you can't invite the rest of the neighbours and not them.

TONY.
Can't I, why? She's Hannibal Lecter in drag and he's just a... human haemorrhoid. That reminds me, can you pop by the chemist on your way home, get some more of that cream?

(He wriggles his
backside)
They're giving me some right gyp.

RUTH.
I'll go round and invite them.

TONY.

Well tell them it's BYOB, we're not made of money, especially for that arty-farty plonk he's always drivelling on about.

RUTH.

Have you told everyone that?

He has. Ruth sighs.

RUTH. (cont'd)

Is Stace coming?

He's forgotten.

RUTH. (cont'd)

Oh Tony, it's short notice now, she'll be busy.

TONY.

I'll ring her.

(Beat)

'Busy', that's what we're calling it is it?

RUTH.

What do you mean by that?

TONY.

(Hands up)

I'm saying nothing else.

19 EXT. OUTSIDE STACEY'S STUDENT HOUSE. DAY.

19

A POSTMAN is at the front door, as is MAGDA (20, bookish, glasses) who signs for a parcel.

POSTMAN.

Someone's had a heavy night.

He looks to his left to see STACEY BELLAMY (20, pretty, redhead) lying motionless in a hedge.

MAGDA.

Well it was a day ending in 'Y'.

POSTMAN.

She's not... dead is she?

MAGDA.

She never usually is.

Stacey stirs, hungover, hair resembling a female Russell Brand, face/make-up like she's been assaulted by Crayola.

POSTMAN.

Fair enough. See ya.

Magda nods and the postman heads off. She opens an important - looking letter as Stacey continues to come round. We glimpse the letter with Magda and its gist, 'EVICTION OF PREMISES' as a result of repeated ANTI-SOCIAL BEHAVIOUR.

Magda's furious, she gazes at Stacey who's crawling on all fours towards her/the door. Just as she makes it, Magda SLAMS the door in her face. Stacey BANGS on the door, presses the doorbell then opens the letterbox -

STACEY.

Let me in you bitch!

MAGDA.

Get lost!

STACEY.

Open this door now or I'll...

MAGDA.

- Piss off!

Stacey's mobile RINGS. She realises it's in the hedge. She crawls back, grabs it and answers -

STACEY.

(Posh and charming)

Hello.

No response, she looks to see the caller: 'Tight git'. Disappointed, she heads back to the door step.

STACEY. (cont'd)

Dad.

20 EXT/INT INTERCUT. TONY'S CAR/OUTSIDE STACEY'S HOUSE. DAY. 20

Tony's driving along a road, on the hands-free

TONY.

Have you forgotten it's your mother's birthday today?

STACEY.

(Mouths 'SHIT')

No, course I haven't, I was going to...

TONY.

- Yeah, I'm sure. Get yourself over tonight, we're having a get-together.

STACEY.

Tonight?

TONY.

If you can possibly spare the time.

STACEY.

No, I can only...

TONY.

- If it's not too much
trouble.

STACEY.

It's a bit short notice.

Stacey's just about to light up a cigarette, she draws a flame, when, from above, a gush of water is dropped right over her head. She leaps up to find the culprit, Magda.

STACEY. (cont'd)

You mad bastard!

TONY.

I beg your pardon! This is your
father you're...

STACEY.

- No, dad...

TONY.

- This is the problem with
you lot, your generation,
no respec...

Tony's about to join a long congestion line.

STACEY.

- Dad, I wasn't...

TONY.

(The congestion)

- Oh bollocks to you.

Stacey's appalled, she hangs up. Tony escapes, executes a three point turn and goes the opposite way. He prods the hands free but it's not playing ball, so he removes his phone, prods it and holds to his ear. Stacey answers.

TONY. (cont'd)

Did you just hang up on me?

STACEY.

Yeah, you just...

TONY.

- You just make sure you're there
tonight, for your mother.

STACEY.

Yeah, about that, can I lend some
money?

Tony hangs up.

STACEY.

Tight git.

TONY.

Idle sod.

A police car, in his rear-view mirror, flashes.

TONY. (cont'd)

Oh you've got to be joking!

Back with Stacey, soaked and stood, looking up at an amused Madga, pleased with her handy-work.

MAGDA.

Oh, dear, would you like to borrow an umbrella?

STACEY.

You bitch.

MAGDA.

Or a raincoat.

STACEY.

Open this door, now!

MAGDA.

How about no.

STACEY.

Right!

She walks over and grabs a house brick.

MAGDA.

You wouldn't.

'Challenge' accepted, Stacey heads to the front door -

Unashamedly, she SMASHES the glass of the window with the brick, sticks her hand in, opens the door and steps in.

21 INT. STACEY'S STUDENT HOUSE. HALLWAY/STAIRCASE. DAY.

21

Magda paces down the stairs, letter in hand.

MAGDA.

What the hell do you think you're playing at?

Stacey ignores, heads up the stairs, Magda follows.

MAGDA. (cont'd)

You're mad, you know that don't you? They're chucking us out!

Magda chucks the letter, Stacey picks it up and reads.

MAGDA. (cont'd)

We're homeless!

STACEY.

Hardly The Ritz is it?

Stacey chucks the letter back at her.

MAGDA.

It's all right for you isn't it?
We're not all slobs you know, we
didn't all come here to piss away
three years and...

Stacey walks up the stairs but Magda follows again.

MAGDA. (cont'd)

Oy, I want to talk to you!

STACEY.

Yeah, well it's not happening for
you is it?

Stacey's reached her room, she heads in and shuts the
door. Magda lets out a loud, frustrated SCREAM.

22 INT. STACEY'S STUDENT HOUSE. STACEY'S BEDROOM. DAY. 22

Stacey turns, her room is essentially an indoor skip,
littered with clothes, pizza boxes, booze bottles etc.

She sighs as her mobile BLEEPs - a text from an unsaved
number - 'I'm out baby!' She smiles.

23 EXT. NEIL & DIANA'S HOUSE/RUTH & TONY'S GARDEN. DAY. 23

Ruth locks the front door and, with Jake, heads towards
her car. At the same time, next door neighbour, DIANA
CRESSWELL (53, professionally dressed, sour-faced snob)
clutches a bunch of files to her chest as she approaches
her vehicle. She sees Ruth, tries to avoid, but -

RUTH.

Morning Diana!

DIANA.

(Forced,
uninspired)

Morning.

(Then under her
breath, as she
puts the files in
to the back seat)

Chirpy twit.

RUTH.

(Also under her
breath)

Miserable cow.

They both open their respective car doors. Jake hops in
as NEIL CRESSWELL (51, passive, hapless) comes over to
his car, which is just behind Diana's.

RUTH. (cont'd)

Morning Neil.

NEIL.
(Enthused, lively
big smile)
Morning! Looks like a good day for
it.

Ruth nods, gets in the car, then out as she remembers -

RUTH.
Oh, are you doing anything
tonight? Both of you?

Well...
DIANA.

NEIL.
- No, we've not got
anything on, have we?

Well...
DIANA.

RUTH.
- Only, it's my birthday today
and...

NEIL.
- Happy birthday!

RUTH.
Thank you. We're having a bit of a
bash this evening, nothing too
grand, but you'd both be welcome.

NEIL.
Oh, that sounds good doesn't it?

Diana nods, reluctantly - Like hell it does.

RUTH.
Great. See you tonight then?

NEIL.
Yep.

RUTH.
Seven thirty?

NEIL.
Perfect.

Ruth enters the car, Diana shoots Neil a look of disgust.

NEIL. (cont'd)
What?

DIANA.
You're transparent.

She gets in the car as Neil sighs, then delves in to his.
Diana turns the engine over, recklessly driving to the
end of the drive, murdering a row of daffs in cold blood.

Both Diana and Ruth are at the end of their drives now, and just as Ruth goes to drive off and turn left, Diana takes the plunge first, sharply, speeding off like the proverbial off a shovel, cutting Ruth up.

JAKE.

Wooaahh!

RUTH.

Jesus Christ! *Stupid...* Did you just see that!?

JAKE.

Yes mum I'm sat right here.

RUTH.

Idiotic, inconsiderate, mindless...

(She slams her hands aggressively on the steering wheel)

GOD!!

She turns to see Neil at the end of his drive, he waves and smiles. Ruth reciprocates, Neil drives off.

JAKE.

He fancies you you know.

24 INT./EXT. TONY'S CAR/LAY BY. DAY.

24

Tony's sat in his car, a police car parked behind him.

THE OFFICER (23, baby-faced, looks 15) walks over. Tony sees him in his wing mirror and rolls the window down.

TONY.

Is there a problem...
(He finds it difficult given how young he looks)

Officer?

The officer ignores and concentrates on writing on an electronic notepad. Tony tries to keep things light...

TONY. (cont'd)

What do they call you then, 'PC Pampers'?

Now the officer gives Tony his attention. He's far from impressed. Before he can speak, on the opposite side of the road, a car containing THREE TEENAGE YOUTHS (18) BEEPS repeatedly and pulls up in a lay-by.

YOUTH 1. OY OY!
YOUTH 2. Alright sir!

YOUTH 3.
Bit of trouble with plod squad is it?

Tony's dismayed.

OFFICER.
Step out of the car for me please sir.

25 INT/EXT. RUTH'S CAR. SECONDARY SCHOOL/SIXTH FORM COLLEGE. DAY. 25

Ruth pulls up. Young Ruth is in the back of the car now, smoking a cigarette and messing about with the electric windows, opening and closing them continuously, bored.

JAKE.
Thanks.

He goes to exit but she puts the child lock on.

RUTH.
I thought we could have a chat.

JAKE.
What, now?

Ruth nods as Young Ruth leans in, intrigued.

JAKE. (cont'd)
What about?

YOUNG RUTH.
Go on then, out with it, ask him.

RUTH.
Well - about... erm...

YOUNG RUTH.
- Ask him if he's a friend of Dorothy's. Ask him... ask him if he's...

(Whispers)
One of the Village People.

RUTH.
Is there something you want to tell me, on my own, without your dad?

JAKE.
No, like what?

RUTH.
Feelings.

JAKE & YOUNG RUTH IN UNISON.
'Feelings'?

RUTH.
And so forth.

YOUNG RUTH.
Could you actually cock this up
any more?

RUTH.
Sex!

JAKE.
Mum!

RUTH.
Or anything of that nature.
Because you know you can talk to
me don't you? Even if it's
embarrassing or difficult. I'm
your mum and that means I'll
understand.

JAKE.
I'm going to go now.

RUTH.
Okay.

He gestures for her to take off the child lock, she does.
He goes to step out, then pauses.

JAKE.
Can I bring someone tonight? A
friend.

RUTH.
Course you can. Male or female?

JAKE.
Does that matter?

RUTH.
No, absolutely not, not at all.
I'm cool with anything me,
anything at all. Safe.

YOUNG RUTH.
(Not)
Smooth.

JAKE.
O...kay.

He steps out of the car.

RUTH.
Does this person have a name?

JAKE.
Most people do. Sam.

RUTH.
Sam. And is, is that your..? Are
you two..?

YOUNG RUTH.
Making the beast with two backs?

The school bell RINGS.

JAKE.
I've got to go.

He shuts the door. Ruth sighs as Young Ruth climbs from
the back in to the front. She starts buggering about with
the electric windows again.

Then, she goes to open her mouth but Ruth, a step ahead -

RUTH.
Don't even bother.

YOUNG RUTH.
Aren't you supposed to be a
counsellor?

We go to Jake, walking through the school gates. He stops
and turns to look back at the car, finding his mother
finger-pointing, having a full scale row with... nothing,
no one, a blank space in the passenger seat.

Bemused and bewildered, he shakes his head and walks on.

26 INT. STACEY'S STUDENT HOUSE. HALLWAY/STAIRCASE. DAY.

26

Stacey walks down the stairs, lugging two suitcases. Her
mobile RINGS, She seeks it out her pocket and answers.

STACEY.
Hello?

RUTH. (V.O.)
Hiya love. Has your dad rang, rung
you?

STACEY.
Yeah, oh happy birthday.

RUTH. (V.O.)
Thank you.

STACEY.
Why have I only just been told
about this party?

RUTH. (V.O.)
Oh, it's not a party, as such.
It's more of a get-together.

STACEY.
Whatever, why do I get told on the
day?

RUTH. (V.O.)
Your dad forgot.

STACEY.
(Cynical)
Did he?

RUTH. (V.O.)
Anyway, you are coming aren't you?

STACEY.
Yeah.

Stacey exits the house and walks the path.

27 INT/EXT. INTERCUT. OUTSIDE STACEY'S HOUSE/RUTH'S CAR. 27

RUTH.
Listen, I don't want you to say
anything but...

STACEY.
- What?

RUTH.
I think your brother's gay.

STACEY.
Squirt? Are you sure?

RUTH.
I found a business card, for a gay
bar, it must have fallen out of a
pocket or something.

STACEY.
Oh. Well, does it matter? Are you
bothered?

RUTH.
No, no course not. I just want him
to know it's okay and that...

Madga is at the upstairs window now -

MAGDA.
Good riddance to old shit!

RUTH.
Who's that?

STACEY.

Nobody.

Stacey gives Magda the middle finger.

RUTH.

Course, you know what your dad's likely to be like. He'll have some Neanderthal, outdated, unwelcome opinion.

Madga returns the favour and exits.

STACEY.

(To Magda)

Tosspot.

RUTH.

Excuse me?! Would you mind *not* talking about your father like that?

STACEY.

No, mum, I wasn't...

(Sighs)

RUTH.

I know he leaves a lot to be desired, but...

(To Young Ruth

messing about

with the windows)

- Will you stop doing that?!

STACEY.

Okay! Chill out, I wasn't even...

RUTH.

- No, not...

(Sighs)

Your brother's bringing his 'friend' tonight, so I do hope you aren't going to be unpleasant, you and your dad, both of you.

Stacey crouches down to a cheap, shabby motor, glances at the house, then withdraws a small pocket knife.

STACEY.

That's up to him.

RUTH.

He does love you you know, through the bluster, you *and* your brother.

STACEY.

Yeah, can you lend me some money? For the train.

Ruth sighs. As a taxi pulls up.

Stacey sticks the knife in a tyre. The TAXI DRIVER's alarmed, she gives him a smile and the 'Shh' gesture.

STACEY. (cont'd)
I've got to go mum.

She hangs up and then sees a text from 'Warren' with two love hearts (She's saved the number now) She smiles.

RUTH.
Stacey?
(Sighs)

28 INT. CAFE. DAY.

28

WARREN CRESSWELL (22, muscular, brooding) sits, cup of tea in front of him, mobile in his hand. He's getting some judgemental looks from fellow CUSTOMERS, his see-through bag of belongings confirming he's fresh out of prison.

His phone PINGS, 'Baby Gurl' - 'Change of plan babe, come to 12 Beverley walk S81 9JC see you later xx'

'Beverley Walk' resonates and Warren scrolls to another message, from 'Dad' - '10 Beverley Walk', give me time to speak to your mother first'

29 INT. RUTH & TONY'S HOUSE. KITCHEN. NIGHT.

29

Tony sits at the kitchen table, miserable. There's lots of food, party nibbles etc plated up on the table and counters, covered up with cling film.

Ruth's at the kitchen counter with something in a mixing bowl. She opens a drawer, takes out a whisk but she hesitates, thinking about a certain... prior event. She opts for a fork instead and starts... forking?

RUTH.
Breathalysed?

TONY.
By this fifteen year old plod.

RUTH.
Fifteen year old...What for? Why?

TONY.
'PC Pampers'. The bloody hands free wasn't...

RUTH.
- You were on the phone?

TONY.
For two minutes inviting slack
Alice to tonight.

RUTH.
You pillock.

TONY.
He was being pedantic.

RUTH.
Was he?

TONY.
Course he was. And now chief
tosser wants me in his office
first thing Monday morning.

RUTH.
What does he know about it?

30 INT. SECONDARY SCHOOL/SIXTH FORM COLLEGE. CAFETERIA. DAY. 30

Lunch time. Tony walks in. Several STUDENTS and COLLEAGUES are sat eating lunch and gaze at him. Suspicious but undeterred, Tony grabs a tray. There's a piece of paper on it, he investigates. To his horror, it's a photocopied picture of him being breathalysed and his earlier encounter with 'PC PAMPERS'. Looking around, everyone seems to have one.

Suddenly, the theme tune for *'The Bill'* hits and Tony turns to see the three six form culprits from earlier. They've got an Ipod dock on the table and are each wearing a policeman's hat. They laugh it up.

Tony locks eyes with Jake who's sat on another table, he shakes his head, embarrassed, ashamed, wishing the ground would swallow him up.

Tony scurries to go through the trays and remove the pictures but, as he does, he doesn't clock unimpressed, HEADMASTER, MICHAEL FARMER, (58) approach from behind.

MICHAEL.
I'll see you in my office first
thing Monday morning.

Tony gazes back at the culprits -

TONY.
Little...

31 INT. RUTH & TONY'S HOUSE. KITCHEN. NIGHT. 31

As established.

TONY.

- Shits!

RUTH.

Oh brilliant, fantastic!

Tony's mobile RINGS, he looks at it and immediately rejects the call.

RUTH. (cont'd)

Who's that?

TONY.

Just some fool and their PPI.

A RUMBLING from above, they both head to investigate.

32 INT. RUTH & TONY'S HOUSE. STAIRS/HALLWAY. DAY.

32

Stacey on the stairs, struggles to manoeuvre two suitcases as Ruth and Tony arrive. She realises.

STACEY.

Oh, hello.

RUTH.

Hi.

STACEY.

Happy...

RUTH.

- What are you doing?

STACEY.

They chucked us out.

RUTH.

What are you talking about?

STACEY.

Accommodation.

RUTH.

Why?

STACEY.

Anti social behaviour.

RUTH.

You what?

STACEY.

So they said, it weren't me, it was the others!

TONY.

Yeah, I'll bet it was.

STACEY.

It was! I might... quit uni as well.

RUTH.

No you won't.

TONY.

That'll save a few quid.

STACEY.

Don't I get to decide that?

RUTH.

No.

TONY.

Course you do.

STACEY.

Oh right so I'll just be miserable for the next 3 years then shall I?

Stacey turns and walks up stairs.

RUTH.

Excuse me lady, I haven't finished yet.

STACEY.

I have!

RUTH.

Don't you walk away when I'm speaking to you!

Ruth follows. The doorbell CHIMES, Tony goes to the door and opens. LORETTA BAKER (68, Glamorous, looks great for her age) is on the doorstep. She hands unsuspecting Tony a large box containing several different spirit bottles.

LORETTA.

You tight get!

TONY.

Hello Loretta, how are you?

She barges past him and straight in.

TONY. (cont'd)

Your mother's here!

33 INT. RUTH & TONY'S HOUSE. KITCHEN/HALLWAY. NIGHT.

33

About thirty minutes later. Music plays as GUESTS mingle, indulging in the buffet, the booze and conversation.

Ruth stands at the counter with a glass of wine as over yonder, her mother, Loretta is the entertainment. She's got a small gathering, including Ruth's colleague, Faith.

LORETTA.

I said to her, I said 'Honey, you don't need to be a bigamist to have a husband too many'.

Laughter. Faith goes and joins Ruth, Ruth tops her glass up, then her own, right to the very top.

FAITH.
I love your mum. She's ace isn't she?

RUTH.
Oh yeah, she's a scream.

Not. Loretta comes over and proudly offers over two large cocktails.

LORETTA.
Pink Elephants.

They take them.

LORETTA. (cont'd)
Oh Ruth, tell your face you're having a good time will you?
(To Faith)
Like a ruptured arse wouldn't you say?

She sashay's back across the room. Ruth notices Jake coming in through the front door.

FAITH.
Was she really a prostitute?

And on that note -

RUTH.
Will you excuse me for a moment?

Ruth heads over to the hallway and confronts Jake.

RUTH. (cont'd)
Where have you been?

JAKE.
Library.

RUTH.
I told you seven thirty.

JAKE.
Well I'm here now aren't I?

Stacey comes down the stairs, eating cake from a paper plate. She lobs a card at Jake.

STACEY.
Happy rainbow squirt.

JAKE.
What?

Ruth's mortified as Jake opens the card.

RUTH.
I thought I told you not to say
anything.

STACEY.
(Mouth full of
cake)
Did you?

Jake stares at the card, then the inside, it reads:

***'For someone who has just come out of the closet, your
fashion sense is shite'.***

JAKE.
I'm not gay.

RUTH.
You're...

She stops, weary of Tony who's hovering nearby, then
Neil, appears seemingly out of nowhere, full of beans.

NEIL.
Ruth!

RUTH.
Neil.

He proudly holds up a bottle of wine.

NEIL.
Dom Perignon vintage 2009.

RUTH.
Oh, is that..?

NEIL.
Top banana. First class.

RUTH.
Thank you. Diana not with you?

NEIL.
No, she's erm... feeling a bit
under the weather. Migraine.

RUTH.
(Hardly)
Oh, what a shame.

NEIL.
Yeah. I'll go find some glasses.

Neil exits and Ruth gets back to the topic at hand.

RUTH.
What do you mean you're *not* gay?

JAKE.
I'm not gay.

And then, SAMANTHA' SAM' PURVIS (18, blonde, innocent-looking) approaches, Jake puts his arm round her.

JAKE. (cont'd)
This is Samantha.

SAM.
Sam.

JAKE.
My girlfriend.

RUTH.
Your..?

SAM.
Girlfriend. Happy birthday Mrs Bellamy.

RUTH.
Oh, Ruth please.

JAKE.
I'm going to show Sam the snake.

RUTH.
What?

JAKE.
Hercules.

RUTH.
Oh.

Jake and Sam head up the stairs, a book pokes out of Jake's backpack 'Kama Sutra'. Ruth and Stacey don't notice. Stacey's amused at her mother's misunderstanding.

RUTH. (cont'd)
Don't say a word. And tomorrow,
you and me are going to sit down
and have a conversation, properly.

Stacey sighs and moves off as Tony's colleague, MIKE AKROYD passes.

RUTH. (cont'd)
Oh hello Mike, how are you?

MIKE.
Good thanks, yourself?

RUTH.
Yeah, well you know. He's in the
living room I think, farting about
with the Dyson, if you're looking
for him.

Mike's confused. Ruth continues.

RUTH. (cont'd)
Birthday present.

MIKE.
Oh, really?

RUTH.
I'm afraid so. Sorry to hear about
this morning, he's hopeless isn't
he?

MIKE.
We wouldn't have got it anyway.

RUTH.
And thank you for last week, I can
only imagine the state he was in.

MIKE.
Sorry?

RUTH.
Last week when he stayed at yours.
He's never been able to handle his
booze.

MIKE.
He didn't stay at mine.

RUTH.
He did.

MIKE.
No, he didn't. Trust me, two kids
under five, there's no room to
swing a hair-dryer.

He walks on. Ruth takes out the business card from
earlier and studies, suspicious.

34 INT. RUTH & TONY'S HOUSE. KITCHEN. NIGHT.

34

Neil's got his eyes on Ruth who's talking to a guest in
the hallway but he's trapped with Loretta. Loretta pours
out a cocktail into two glasses and hands one to him.

LORETTA.
Anal sex.

NEIL.
I beg your pardon?

The cocktail, he takes it.

LORETTA.
You know, I could never get into
anal myself.

NEIL.
(Flabbergasted,
choked)
Sorry?

LORETTA.
Well, it takes so much preparation
doesn't it? I'm more of a 'ravage
me now kind of woman'.
(Winks)

NEIL.
Sorry, could you...

He hands her his glass and moves off. Over yonder, Ruth gives Loretta a look, she innocently shrugs - 'What?'.

35 INT. NEIL & DIANA'S HOUSE. LIVING ROOM. NIGHT. 35

Diana's on the sofa, she finishes the last page of 'The Silence of the Lambs' and now she's bored. Music and laughter can be heard from next door.

She gets up and exits the room.

36 INT. RUTH & TONY'S HOUSE. HALLWAY/TOILET. NIGHT. 36

Inside the toilet, Neil opens the door, with caution. He spies, hoping to avoid -

LORETTA.
Suck, bang and blow.

She hands him a cocktail, he takes it, and a mouthful.

LORETTA. (cont'd)
Now, where were we? Dogging!

NEIL.
What?!

LORETTA.
Ever tried it?

NEIL.
Er...

And then he spots a saving grace approaching - Diana.

NEIL. (cont'd)
My wife.

LORETTA.
(Impressed, flirty)
Oh, she sounds very broad-minded.

NEIL.
No, my wife's here.

Diana approaches.

NEIL. (cont'd)
Darling, you made it.

DIANA.
Are you inebriated?

Ruth approaches.

RUTH.
Diana, feeling better then?

DIANA.
What?

RUTH.
Neil said you weren't feeling well?

DIANA.
Oh, right, yes. Migraine.

RUTH.
(Not believing a word)
Oh dear. Help yourself to a drink won't you?

LORETTA.
Is this 'Hannibal'?

The sound of pot SMASHING.

RUTH.
What was that?

37 EXT. RUTH & TONY'S HOUSE. FRONT DOOR. NIGHT.

37

A seriously **SERIOUSLY** pissed Colin (Ruth's colleague) is on the doorstep. There's a smashed hanging basket next to his feet.

COLIN.
Shh!

He can barely stand up, using the door frame to steady himself. He's got a large bottle of vodka in hand, the verbal diarrhoea, as well as a moderately cut hand.

The door opens, Ruth.

COLIN. (cont'd)
Oh... it's you...the lady wife.

RUTH.
Colin, good God! How much have you had?

COLIN.
Oh...you know...

RUTH.
- You're bleeding.

COLIN.
(Unfazed, a glance
to his hand)
Oh, so I am, yeah.

He lets go of the door frame so is unsteady and sways.
Ruth grabs/steadies him. Behind her are other guests.

RUTH.
Come on, let's get you inside.
Let's get you a black coffee.

And then Tony comes in to view. He's seen a ghost.

RUTH. (cont'd)
Ah, Tony this is Colin, he's a new
colleague at the practice. Colin,
this is Tony, my husband.

COLIN.
Why didn't you answer when I rang
earlier?

RUTH.
Sorry?
(Then, to Tony)
Well don't just stand there with
your mouth open, give me a hand.

Tony's reluctant.

COLIN.
I think I love you you know.

RUTH.
(Flattered)
Ohh.

COLIN.
We could make it work. I mean, it
wouldn't be easy, course it
wouldn't, but we could try.

RUTH.
Colin, I'm a hapi... I'm a married
woman. Faith's here though,
somewhere, she'll...

COLIN.
- No, not you, you...oaf.

RUTH.
Excuse me?

COLIN.

Tony?

RUTH.

Do you two know each other?

COLIN.

You could say that.

RUTH.

Tony?

COLIN.

We're having an affair.

TONY.

We are not!

COLIN.

We slept together.

TONY.

No we didn't!

COLIN.

You slept in my bed.

TONY.

That isn't what it sounds like.

RUTH.

Last week when you didn't come home?

COLIN.

Yep.

TONY.

Nothing happened.

RUTH.

You and him?

TONY.

This isn't what you think.

COLIN.

They do say... you know... people do, apparently, the difference between a straight man and a bisexual man is six pints of lager.

Ruth shuts the door in Colin's face, he gets on his knees, to the letterbox.

Ruth's flabbergasted, she can't quite digest.

RUTH.
You, you've been...

TONY.
- No, Ruth, just listen to me.

She takes out the business card and chucks it at Tony. The crowd are watching, equally stunned and lost for words. She heads upstairs, humiliated, tears in her eyes.

Colin opens the letter box.

COLIN.
I couldn't use your... Lavatorium
could I?

Tony picks up the business card.

TONY.
This is not what you think!

Tony sighs, then turns and Loretta lamps him with a stiff right hand. He goes flying, to the front door, to the letter box, face to face with Colin -

COLIN.
Is that a no then?

Startled, with a bloodied nose, Tony staggers backwards.

39 INT. RUTH & TONY'S HOUSE. BEDROOM. NIGHT.

39

Ruth paces and stuffs two suitcases with anything and everything of Tony's. Young Ruth appears.

YOUNG RUTH.
Get out there, grab his family
jewels, and take 'em for a spin.
(Does the
accompanying
twisting gesture)
Another man though, I mean that's
a... slap in the tits isn't it?
Another woman you'd compare,
contrast, insecurity would go
through the roof, but, with a man,
it's...
(Beat, she mulls)
Actually, is it? I suppose you
could say, you could think, that's
worse, that you're doing something
so massively wrong that you've
turned him off women completely.

A KNOCK.

RUTH.
Sod off!

Tony walks in, nursing his bloody nose.

RUTH. (cont'd)
You heard me.

YOUNG RUTH.
Now! Grab 'em! Make him squeal
like a pig.

TONY.
Hell of a right hook your mother.

She heads to the window with a suitcase.

TONY. (cont'd)
What are you doing?

RUTH.
What does it look like?

TONY.
I didn't know he worked at your
place!

RUTH.
Oh, well that's all right then!

TONY.
Can you not...

Out goes the suitcase.

TONY. (cont'd)
Will you just listen for a minute?

Ruth stops in her tracks, as if to say 'Go on then'.

TONY. (cont'd)
I was upset, I was drunk.

RUTH.
So you slept with another man?

TONY.
I *didn't* sleep with him! Surely
after thirty years of marriage you
know I'm not...

RUTH.
- What?

TONY.
That way inclined! I was upset
about the funding, I didn't think
we'd get another chance, I was
drowning my sorrows. I didn't even
know it was one of those places. I
got talking to him and I woke
up... where I woke up.

RUTH.
In his bed?

TONY.
Yeah. Please don't...

She sends suitcase number two on its merry way.

RUTH.
Now, would you like to join them
or will you be using an
alternative route, Ie: the front
door?

TONY.
Oh come on, you know I'm a prat
when I've had a drink.

RUTH.
You're a prat when you haven't.

A KNOCK, a panicked Sam walks in.

RUTH. (cont'd)
Yes?!

SAM.
Can you come and see Jake?

RUTH.
Why?

SAM.
Just...

Sam exits. Ruth follows, then to Tony -

RUTH.
Your shirts aren't ironed.

Ruth exits, Tony and Young Ruth go to follow.

40 INT. RUTH & TONY'S HOUSE. STACEY'S BEDROOM. DAY. 40

Stacey stares out the window. A taxi pulls up, she races
out the room.

41 INT. RUTH & TONY'S HOUSE. HALLWAY/STAIRS. DAY. 41

Diana and Neil are on their way out.

DIANA.
I told you didn't I? I said it
would be a bloody pantomime.
Still, you've got the green light
now haven't you?

NEIL.

What's that supposed to mean?

DIANA.

I means Neil, that your little infatuation has not gone unnoticed, in fact, it's become screamingly apparent.

Neil sighs as they pass the staircase and spot Stacey dragging Warren by the arm, up the stairs.

NEIL.

Warren?

Warren stops. Diana's blood runs cold.

WARREN.

Dad?

STACEY.

'Dad'?

NEIL.

Why aren't you at the hostel?

WARREN.

Hello mum.

Diana races off, Stacey yanks Warren up the stairs.

42 INT. RUTH & TONY'S HOUSE. JAKE'S BEDROOM. DAY.

42

There's a tank containing a snake labelled 'Hercules'.

Jake has both hands clutched to his nether regions, pained. His trousers and his hands are bloody.

Ruth, along with Tony, Young Ruth, and Sam, enter.

RUTH.

What have you done?!

JAKE.

I'm bleeding.

RUTH.

Yeah, I can see that. What were you doing?

Jake and Sam are crippled with embarrassment.

YOUNG RUTH.

- He's been playing ride the horsey.

TONY.

I think it's pretty obvious.

RUTH.

Oh is it?!? How lucky we all are to have your expertise!

(MORE)

RUTH. (cont'd)

(To Sam)

And what have you got to say for yourself?

SAM.

I - I don't know what happened.

TONY.

He's snapped his banjo.

RUTH.

Ban..? His what?

TONY.

(Trying to demonstrate)

Banjo, it's the stringy bit that..

RUTH.

- Well, I suppose you'd know, being a massive prick!

YOUNG RUTH.

Good one.

RUTH.

Thank you.

Weird.

RUTH. (cont'd)

Daddy's been putting his about as well as it goes.

TONY.

That's just...

RUTH.

- Do you know, he must be at least twenty years younger than you.

JAKE.

'He'?

TONY.

Nothing happened!

Ruth scoffs as an ambulance SOUNDS.

RUTH.

Have you called an ambulance?

Sam shakes her head. Ruth goes to exit, treads on something, she picks it up - The Kama Sutra book. Jake and Sam are ashamed as Ruth lobs the book at Tony.

RUTH. (cont'd)

Does everyone in this house just think with their... loins?

43 INT. RUTH & TONY'S HOUSE. STACEY'S BEDROOM. DAY. 43

Yes. Topless, Warren's on top of Stacey, they're fully clothed otherwise, kissing, trying to get busy.

STACEY.
You are so hot.

WARREN.
Mmm, so are you.

She goes for the zip of his jeans and... he finishes.

STACEY.
Did you just...

WARREN.
- Yeah, sorry. I was just thinking about my mother.

Stacey's understandably alarmed.

STACEY.
Your..?

WARREN.
Not seen her in three years.
(Then, he realises
off Stacey's face)
Oh, no! Not like that, I don't mean...

- Stacey shoves him off the bed.

44 INT. RUTH & TONY'S HOUSE. HALLWAY/STAIRS. NIGHT. 44

Ruth, Tony, Jake and Sam come down the stairs.

RUTH.
I think you ought to be running along home now Sarah.

SAM.
Sam, and yeah I'll...

RUTH.
- I don't think your services are required any more.

JAKE.
Mum!

SAM.
I'm not a prostitute you know!

RUTH.
All the same, one broken bongo is quite enough thank you.

TONY.

Banjo!

RUTH.

Whatever!

Ruth opens the front door -

45 EXT. DIANA & NEIL/RUTH & TONY'S GARDEN. NIGHT.

45

Guests disperse. An ambulance is on the roadside where TWO PARAMEDICS place Colin inside. Faith hops in.

Ruth, Tony, Jake and Sam exit the front door. Sam paces down the path, wanting to get the hell out of there.

JAKE.

Call me.

Like hell, she feigns a smile and exits.

Tony begins scooping his clothes back in the suitcases.

TONY.

You're being ridiculous, I've explained, I've said it's all a misunderstanding!

Ruth, in a trance, just stands, watching the bedlam.

She looks over to next door where Diana stands at her car, car keys in hand in a stand off with Neil. Close by, equipped with two cocktails, is Loretta.

DIANA.

You've been in contact with him this whole time haven't you?

NEIL.

No, I...

DIANA.

- Did you know he was out, did you give him our address?!

NEIL.

No, well, yeah, I did but...

DIANA.

- You idiot!

NEIL.

I said I'd talk to you first.

DIANA.

No really, you idiot. You complete...

LORETTA.

- Tory wanker.

She offers one of the cocktails.

DIANA.

Who's 'One foot in the grave'?

NEIL.

Oh, she's, this is Ruth's mother.

LORETTA.

What did you just say?

DIANA.

I should've guessed. Geriatric's doing it for you as well now are they?

NEIL.

Oh for God's...

LORETTA.

- Who you calling geriatric?

DIANA.

Well you're hardly a spring chicken are you?

We go over to Jake (Still clutching his knackers) as he knocks on the ambulance window.

JAKE.

Excuse me?

A paramedic winds her window down, alarmed at the visual.

JAKE. (cont'd)

I think my pecker's broken.

We head back to Tony and Ruth.

TONY.

Of all the childish, puerile things to do!

Ruth glances to Neil and Diana's.

DIANA.

Mutton dressed as lamb, that's all you are!

LORETTA.

You wind ya neck in lady, or I'll be feeding you this cocktail intravenously, umbrella an' all!

The ambulance SOUNDS and takes off. Ruth's had enough now, with purpose, she heads inside, SLAMMING the door. Tony races to it.

TONY.

Ruth! Where are you going? Get
back out here!

46 INT. RUTH & TONY'S HOUSE. HALLWAY. NIGHT.

46

Ruth's sat down, her back against the front door. She
takes a generous gulp from a bottle of wine next to her.

TONY. (OOV)

Ruth! Open this door!

Ruth grabs a pot plant, lifts it and withdraws a pack of
cigarettes and a lighter. She takes a cig and lights up.

She seeks out her phone from her pocket, scrolling
birthday messages and watching a video. In the video
she's twenty, laughing, with friends, showing them how to
do the Macarena. She smiles, memories, good old times.

Young Ruth appears at the top of the stairs, wearing a
flashy sparkly dress, she slides down the banister (She
wears a necklace with two pink elephants on).

YOUNG RUTH.

If you take my advice, you'll
leave 'em out there. Selfish sods.

(Beat)

None of them care you know, too
wrapped up in themselves, too busy
trying to get their ends away.
Your mother's only here to get
rat-arsed and inflict herself on
some poor, unfortunate. The little
prince was too bothered with
losing his V plates, he's on his
way to A&E with a severed snapper.
And, don't get me started on the
dead beat outside, he's been off
chasing a rainbow!

RUTH.

Allegedly.

YOUNG RUTH.

He's worse than useless. And
finally, you've got the harlot
upstairs doing the hokey-cokey
with a lag fresh out the chokey.

Beat, Ruth takes another gulp of wine.

YOUNG RUTH. (cont'd)

I'm the only one you can rely on
you know. Ultimately, when all is
said and done, the only one we can
count on is ourselves, and the
sauce.

She goes over to Ruth.

YOUNG RUTH. (cont'd)
Come on, drink up. Let's go have
some fun.

Ruth hesitates.

YOUNG RUTH. (cont'd)
Or are you just going to sit there
feeling sorry for yourself?

Young Ruth offers her hand, Ruth's still sceptical.

YOUNG RUTH. (cont'd)
Come on, I'll look after ya.

Ruth takes Young Ruth's hand and gets up.

YOUNG RUTH. (cont'd)
Go on, down the hatch.

Ruth downs a generous amount of the wine as Young Ruth
guides her in to the kitchen.

47 EXT. OUTSIDE NEIL & DIANA'S HOUSE. NIGHT.

47

As established. Loretta and now, Tony, peeping over the
hedge, are playing gooseberries.

NEIL.
He's our son!

DIANA.
He burnt our house down, or have
you somehow forgotten that?

TONY.
Excuse me?

NEIL.
No, of course I haven't.

DIANA.
And he is *not* our son, he's a
devil-child delinquent, an
aberration, a complete waste of..

TONY.
- Could I just...

NEIL & DIANA IN UNISON.
- What?!

TONY.
You don't have a spare key do you?
For emergencies. She's locked me
out.

LORETTA.

I should think so, mucky git.

NEIL.

Hang on.

Neil heads in to the house when, the SOUND of a smoke alarm can be heard from inside Tony and Ruth's.

Diana's enters a state of panic, she jumps in the car, starts the engine and reverses out the drive. Loretta just manages to dive out of the way. Unscathed, she drinks a surviving cocktail.

48 INT. RUTH & TONY'S HOUSE. KITCHEN/HALLWAY. NIGHT.

48

'Young at heart' by The Bluebells plays as -

Ruth, inebriated and worse for wear, is stood on a stool, poking the smoke alarm with... a rolling pin.

Young Ruth, behind her, smokes, drinks, dances.

RUTH.

Come on you blasted, tinitus-inducing...

It stops/breaks. Young Ruth laughs as Ruth grabs a cig, a drink and joins her. They dance.

Stacey, with Warren then appear at the doorway.

STACEY.

Mum?

RUTH.

Oh hello love!

STACEY.

Are you... feeling okay?

RUTH.

I'm feeling fantastic! Top of the world!

STACEY.

Have you dropped some acid?

RUTH.

(She looks around)

Have I?

Young Ruth laughs.

STACEY.

This is Warren.

RUTH.

Hi!

WARREN.

Hi.

STACEY.

Can he move in? He's got nowhere to go.

RUTH.

Sure.

STACEY.

Really?

RUTH.

The more the merrier.

Stacey's astounded by her mother's lax response and care-free state. She decides to take advantage and push it.

STACEY.

He's just got out of prison, three years for arson.

RUTH.

I'd better light my own birthday candles then.

STACEY.

He's Hannibal's son.

RUTH.

Hard luck.

YOUNG RUTH.

Poor bastard.

STACEY.

Yeah. And, I'm jacking uni in as well. You can't stop me. I failed this semester anyway.

RUTH.

Okey-doke.

STACEY.

Right... so, we're going back upstairs then.

RUTH.

Okay. Here, you...

(Warren)

Don't be silly, wrap your willy.

Young Ruth laughs. Warren nervously nods. He exits with Stacey, to the hallway where Tony, Loretta and Neil (Carrying a small fire extinguisher) arrive.

STACEY.

Mum's gone mental. In a good way.

TONY.

What?

He walks on. Warren notices the extinguisher in Neil's hand, he's disappointed.

NEIL.

Warren...

WARREN.

Cheers for the faith dad.

Warren heads up the stairs with Stacey. Loretta and Neil join Tony at the door of the kitchen.

TONY.

What's she doing?

LORETTA.

Having a good time, no thanks to you.

NEIL.

She's a vision.

He's infatuated. Tony and Loretta gaze at him.

TONY.

Can you both just shove off? I'd like to speak to my wife alone.

LORETTA.

Fine.

Loretta links her arm with Neil's, heading to exit -

LORETTA. (cont'd)

Now, tell me Neil, have you got a mirror in your pants?

NEIL.

Sorry?

LORETTA.

Because I'm seeing myself in them.

Loretta laughs as they exit.

TONY.

Ruth?

YOUNG RUTH.

Ooh heads up, it's the Dyson enthusiast, Mr imagination.

TONY.

What's going on? Are you smoking?

RUTH.

'Appen I am.

TONY.

Look, I know I've been a pillock.

RUTH.
Understatement.

TONY.
But can we talk about this properly, from the beginning?

Ruth goes over and grabs a fancy plate hanging on a wall, it contains a photo from their wedding day.

RUTH.
Tell you what, how about we just cut to the chase instead?

She walks over with the plate and SMASHES it at his feet, smiling joyously, orgasmically even, as -

RUTH. (cont'd)
I want a divorce.

YOUNG RUTH.
Yeah, that's right, Fairy Poppins, to the curb with ya.

'Macarena' by los Del Rio comes on the stereo. Young Ruth and Ruth exclaim with excitement, they start the dance.

TONY.
What?

He's crushed and mulls over the consequences of such a revelation as Ruth and Young Ruth continue the Macarena.

49 INT. PSYCHOTHERAPY PRACTICE. GRAEME'S ROOM. DAY. 49

Young Ruth and Ruth are doing the Macarena.

We pan out to find Graeme, smoking a cigarette. He's in a stoic state, traumatised as he watches the disturbing visual in front of him.

FADE OUT.

50 END OF EPISODE ONE. 50