The Walshes '50 Shades of Graham'

by
Rory Connolly
Philippa Dunne
Niall Gaffney
Shane Langan
Amy Stephenson
and
Graham Linehan

WITH PINK PAGES

A tiny bedsit.

Graham lies in bed, reading a Penguin classic-- OF HUMAN BONDAGE.

Key in the door - swings open. In saunters O'Leary, slimy landlord, forties - with a YOUNG COUPLE in tow.

O LEARY

All mod cons. Heating's actually free cos it comes up from the launderette downstairs. That's a real feature.

Graham stares at them

GRAHAM

Eh. . .

O LEARY

... space is really optimized. Everything has two or three uses. Very Scandanavian. There's a window there. You can look out of that and so on. Fantastic location. Equidistant from two really great chippers.

GRAHAM

I'm..I'm..here. I'm here. I'm here?

O LEARY

Ceiling goes all the way across as does the floor.

GRAHAM

l'm..are you...

The husband whi spers something.

O LEARY

(to one of the couple)
Wha? No, he won't be here. I'll
have him gone by tomorrow.

GRAHAM

Tomorrow. That might not...hello?

O LEARY

No, no, no, no I don't do leases or anything like that. You're obviously an honourable gentleman, I trust you completely so a handshake is all I require. Murphy and the guy shake hands and all three leave. GRAHAMe.

RORY

I wouldn't do that. Unless it was self defence, and even then I'd only do the bare minimum needed to survive the encounter.

COLLETTE

Haha.

**RORY** 

Haha.

Pause.

COLLETTE

Would you mind?

**RORY** 

Wha? Ch, yeah, no bother. I lifted <u>five</u> boxes that were bigger than these last summer.

Rory tries to lift all four together, very aware of Collette watching. She looks him up and down and smiles.

COLLETTE

What did I ever do without you, Rory?

**RORY** 

(struggling)
...hgggh... Probably just left boxes on the ground...hggh!

Rory's being serious, but Collette reads this a joke and laughs.

COLLETTE

Your girlfriend must have you liftin' things all day long for her.

**RORY** 

Hggh...don't have...a girlfriend.

Tony sticks his head in.

TONY

Howr ya.

**RORY** 

Howrya, Da!

RORY

No, Da. She's not ridin' me at all!

Tony gives a big thumbs up and leaves.

COLLETTE

No girlfriend? A handsome lad like you?!

Rory manages to get the boxes up onto the shelf, exhausted. Collette gets him a glass of water.

**RORY** 

Ah, I suppose I'm really just tryin' to focus on Call of Duty right now.

COLLETTE

Ch, is that a video game thing?

**RORY** 

Yeah. Do you game?

COLLETTE

Me? Ch, no. No. Although I'd like to play with you sometime, Rory.

**RORY** 

Fair enough. But just so you know. I won't be goin' easy on ya. When I play Call of Duty...

He downs the rest of his water.

RORY (CONT'D)

... I play for keeps.

He walks out.

3 Omitted

3

4

### 4 INT. KITCHEN - DAY

Tony grasps a meat tenderising hammer.

TONY

All right, everyone, let the record show that this Walsh family meeting is in session.

Ciara has her head down on the table.

CI ARA

Do we have to do this like this?

CARMEL

Do we have to do what like what?

CI ARA

Judge Judy here.

TONY

Strike that from the record.

CI ARA

There's no record!

Out to Rory, who is holding a not epad.

RORY

Eh, what am I doing?

CI ARA

Probably drawing something stupid.

RORY

Actually, Ciara, I'm not, actually. I'm doing the record.

CI ARA

Show us, then.

Pause.

RORY

No. Shut up, Clara. You were the one who called the meeting.

CI ARA

I didn't call a meeting! I just want to talk to yis! Like normal people!

CARMEL

What's on your mind, love?

CI ARA

Well--

TONY

Apapapapap! Hold your horses there. There's a little something called the - that has to be observed.

CI ARA

For God's sake, Da. I just --

TONY

I said hold the horses! Right, now. Rory? What's the first item on the agenda?

RORY

There's just one. Car...ca...

Rory consults the pad.

RORY (CONT'D)

It's eh - Cara's announcement? Who's Cara?

CI ARA

Are you <u>fucking</u> serious?

CARMEL

WHOAH WHOAH. TIME OUT! Time OUT.

(simultaneous, as Carmel starts to go off on one)

TONY RORY

(to Rory) (striking something

There's no need to tell you-- through)

Way ahead of you, da... dear oh dear.

Back to Carmel.

CARMEL (CONT'D)

... I will stand for any number of things, but I won't have language. Not in this house. I do not want any cocks and wangers stuffed into my ears, thank you very much.

TONY

Ciara, you may take the floor.

CI ARA

Thank you!

TONY

You see how efficiently things work if you just observe the agenda?

CI ARA

Yeah, yeah, great. Ah, Graham-

TONY

Ciara Walsh has the floor.

Ciara glares at him

CI ARA

Graham got evicted from his flat.

**CARMEL** 

Ch, no. Why?

CI ARA

His landlord's a chancer and you know what Graham's like.

CARMEL

He's a gentle gentleman. That's how I'd put it.

CI ARA

Anyway, point is - he's got nowhere to live. So...

Ciara looks anxiously at Carmel, who just smiles back...

CARMEL

Yes?

CI ARA

So... I've asked him..

CARMEL

Yes?

CI ARA

...to move in.

CARMEL

Move in where?

CI ARA

...in here.

Carmel Looks confused.

CARMEL

In here?

CI ARA

Yeah.

CARMEL

In this house?

CI ARA

Yeah.

**CARMEL** 

But... Where will he sleep?

CI ARA

Well... In my room

Carmel's still not computing this.

CARMEL

Where will sleep?

CI ARA

In my room too.

**CARMEL** 

What, on the floor?

CI ARA

No, in the bed.

CARMEL

And put him on the floor? We can't do that!

CI ARA

No, Mam He'll sleep in the bed. And I will sleep in the bed too. With him

Carmel looks confused, but then... It all comes together. She jumps with a tiny fright.

CARMEL

Are you fucking serious?

CI ARA

Ma - you said I could do me own thing. Treat the place like a flat, that's what you said. Those were your words.

Carmel goes qui et.

Ciara Looks at Rory.

CI ARA (CONT'D)

What?

Rory is staring at Ciara as if she's just grown an extra head. His mind is completely blown.

CIARA (CONT'D)

What is up with you?

RORY

Ah. . . ah. . .

He doesn't know how to react. He tries to laugh, but that doesn't seem right, so he tries something else. His face goes through a number of different emotions. It's a very odd sight.

Finally, he's rescued by Carmel.

CARMEL

I'll be back in one second.

CI ARA

Ma? Ma? Are you OK?

CARMEL

I'm fine, Ciara. I'll just be one second. Excuse me, everyone!

Carmel rises and walks out of the kitchen. She walks down the hall and out the front door.

### 5 <u>EXT. OUTSIDE WALSHES' HOUSE - PRESENTLY</u>

5

Carmel walks up the drive way and crosses the street, traffic honks. She turns off the road and crosses the grass.

She reaches a secluded area and climbs a hill. She stops at op a windswept hillside. She blinks. And she bursts into tears and then throws up.

She alternates between crying and throwing up for a few minutes, sometimes throwing up while crying.

After a moment, she calmly wipes her eyes and mouth with a hankie. She takes a breath, turns and walks back the exact way she came.

# 6 I NT. KI TCHEN.

6

Rory is still staring at Ciara. He is still trying to settle on an appropriate face but having no luck.

TONY

Oup of tea! That's what we all need! Who wants a cup of tea?

He picks up the kettle by holding it like a bowl.

TONY (CONT'D)

Ahh!

He immediately puts it down.

TONY (CONT'D)

I held the kettle there by the hot part. What am I doing that for?

Would anyone like a cup of tea?

Jesus...Christ.

He's obviously suffering, trying to make the tea while pressing his hands in his armpits.

The front door opens/closes and Carmel re-enters and calmly sits down.

CI ARA

You sure?

**CARMEL** 

Of course! I'm fine. That's fine. Everything is wonderful. Look at the state of these blinds. I'm just going to clean these blinds.

TONY

(in pain)

Do you want a cup of tea, Carmel?

CARMEL

I'd love a cup of tea. Would anyone else like tea?

TONY

I'm making it. Actually, no, I can't make it, I've seriously hurt my hands.

CARMEL

I'll make the tea and you clean the blinds. That's the best way to approach this.

Carmel starts to make the tea, and Tony starts cleaning the blinds.

Ciara watches them, totally lost.

CI ARA

What is wrong with yis all?

She looks at Rory, who is still going through some sort of internal struggle.

**RORY** 

Ssssssssex.

Everyone freezes.

# 7 INT. KITCHEN / TOILET UNDER THE STAIRS - DAY

7

Tony comes in to the toilet.

TONY

What are you doing?

She looks very worried.

CARMEL

Nothing. Just sitting. None of your business. Go away.

### 9 <u>INT. DI SPATCH OFFI CE - DAY</u>

9

Rory's back at the dispatch desk. Collette walks in and Rory looks at her.

**RORY** 

Hi. Hi, Collette. Hi, Colette. Hello.

Collette sits on the desk in front of him

She's not really trying to be sexy, but something has certainly awakened in Rory.

He seems very uncomfortable at her proximity.

COLLETTE

Not much goin' on today, is there?

**RORY** 

No.

COLLETTE

Boring.

**RORY** 

Yeah.

Once again, Rory is having immense trouble deciding on an appropriate expression.

Collette turns around with a mischievous smile.

COLLETTE

I might know something we can do. To entertain ourselves.

**RORY** 

Nyahah?

### 10 <u>INT. DISPATCH OFFICE - MOMENTS LATER</u>

10

Collette looks at Rory seriously.

COLLETTE

All right, Rory, we're being very naughty, so you mustn't tell anyone.

RORY

I won't tell anyone.

**COLLETTE** 

All right.

She puts two receiver down next to each other.

TONY ( O. S. ) DI GSY ( O. S. ) Hello?

DIGSY (O.S.) Digsy McGuiggan here.

DIGSY (O.S.) No, this is Digsy McQuiggan. Tony Walsh is one of the other eijits.

TONY (O.S.)
No, Tony. Tony Walsh. Now, who's that?

c DIGSY (O.S.) Digsy. McGuiggan. Who are you?

TONY ( O. S. ) I wime Tony. What are you callin'me

DI GSY ( O. S. )

M ck Lyons? Ah, f`or Jáysus sake! Where'd you come from?

TONY ( O. S. )

What in God's name is goin' on?!

Collette and Rory can't take it anymore. They explode with laughter and hastily end the calls.

RORY

That was - AMAZING God, you're even better at pranks than Dais. You're a really sound girl.

Rory takes a deep breath.

You're actually... the soundest girl I ever met.

Pause.

COLLETTE

Do you mind if I kiss you, Rory?

RORY

No. I don't mind. I would...I would...I would welcome that.

Colette leans in and kisses him

RORY (CONT'D)

That was mental.

COLLETTE

Did you not like it?

RORY

Oh, no, no, I did. Can we do it again?

COLLETTE

I'd love to.

She I eans in and kisses him again. Pause.

COLLETTE

Come around to my place tonight, I'll cook you dinner and we can pick up where we left off.

**RORY** 

Ho-ho! WOW

#### 11 INT. HALLWAY - DAY

11

Graham comes in and puts a pile of boxes on the ground.

Carmel approaches, holding some papers, magazines and bubble wrap she's about to throw out.

CARMEL

Graham - Hello. Welcome.

**GRAHAM** 

Ch, hello Mrs. Walsh. Thank you so much for letting me stay. It's very, very kind of you.

CARMEL

What? Kind? No, not at all. It's normal. That's what it is. Kind doesn't come into it. It's just a normal thing that's happening right now in front of my eyes.

Tony comes in and deposits a big bunch of books.

TONY

No-one help me at all. I'm fine.

He goes out for another box.

CARMEL

We couldn't be happier to have you staying here. In my home. With my little girl. Who I held in my arms.

She turns away, choked.

**GRAHAM** 

(oblivious)
All right, so. I'll just help with the rest of the boxes. Ch, and I'd love to make dinner for you tonight, Mrs. Walsh

**CARMEL** 

The paper?

TONY

Not the paper, the bubble wrap. I want to pop it.

Graham comes in.

TONY (CONT'D)

What have you got in here, rocks? Are you having a rock concert?

**GRAHAM** 

Haha, no, no, they're me books.

Looks at the box.

TONY

What, this is full of books?

**GRAHAM** 

They all are.

TONY

They all are what?

**GRAHAM** 

They're all full of books.

Tony is stunned.

TONY

All the boxes?

**GRAHAM** 

Yeah.

TONY

What are they all about?

GRAHAM

You know. Different things.

TONY

Right. Right.

Carmel approaches.

**CARMEL** 

Here.

TONY

What.

CARMEL

Here's the bubble wrap.

What? I didn't want that.

CARMEL

You just said you wanted to pop them

TONY

I did no such thing.

CARMEL

Am I going mad? I thought you said you wanted to pop the bubbles.

TONY

"Pop the bubbles". No, no, I wanted the paper. Give us the paper.

He takes the paper and reads the front page, aware of Graham looking at him

TONY (CONT'D)

Tschoh. They've di scovered a "Higgs Bi son". (or something)

# 11A INT. KITCHEN

11A

Carmel has Graham's coat. She hangs it up and notices a book sticking out of the jacket pocket.

She slides the cover out to read it.

#### OF HUMAN BONDAGE.

Carmel has a minor panic attack and makes her way over to the sink.

Through the closed kitchen door, we can hear CRYING alternating with VOM TING.

### 12 INT. SITTING ROOM - EVENING

12

Tony sits laughing his head off at 'Mrs. Brown's Boys' on the television. Carmel sits on the couch, looking anxious.

TONY

Ahaha! Look out, Mrs. Brown. Ahaha!

Graham enters. Tony sees him and hastily changes the channel to a stuffy looking arts discussion show and pretends to nod along thoughtfully.

**GRAHAM** 

Hello.

Oh, Hi Graham

**GRAHAM** 

(sitting)
What are you watchin'?

TONY

This, thing. It's about doors. Streets. Dublin.

The sound from the TV is about as boring as it's possible to be.

VOI CE

...and it was here in the streets of Dublin, that Joyce found his odyssey...

TONY

Joyce, hah?

**GRAHAM** 

Yeah.

TONY

"James Joyce".

Graham smiles.

TONY (CONT'D)

That's some writer.

**GRAHAM** 

Have you read him?

TONY

Just. You know. The basics.

GRAHAM

Portrait?

TONY

Sorry?

**GRAHAM** 

Portrait?

TONY

No...I...I wouldn't know what he looks like.

**GRAHAM** 

No, have you read 'Portrait'?

Ch! Ch, yes. 'Portrait'. Of course. No, I don't know that one as well as...I read the big one. The one that everyone knows.

**GRAHAM** 

Ul ysses?

TONY

Yeah, that's the one.

Rory sticks his head in.

RORY

Da, can I have a word?

TONY

God, yes.

He jumps up and leaves.

# 12A <u>INT. TO LET</u>

12A

Rory and Tony in the toilet.

TONY

Rory, I really don't want to start doing "toilet meetings".

**RORY** 

Da...you know women?

**TONY** 

Yeah...

**RORY** 

Well...what do you...how do you...

TONY

Cho! There's a young filly on the scene, is there? All right, listen. There's only one thing you need to know about women. Respect. Al ways respect women. You know James Bond?

RORY

Yeah?

TONY

Don't be like him

**RORY** 

Right.

They are beautiful holy creatures, and we are disgusting weird-looking monsters. So show them not hing but the greatest respect, and you'll be fine. Got it?

**RORY** 

Got it.

Martin comes in.

MARTI N

Ch. Excuse me.

TONY

Sorry, Martin, we're finished in her e.

MARTI N

Is it a toilet meeting?

TONY

No, where did this come from all of a sudden that there's such a thing as toilet meetings?

MARTI N

You shouldn't be using it at the same time if that's what's happeni ng.

TONY

We're not using it at the same time!

MARTI N

You'll break it, Tony.

doing, Martin?

MARTI N

Carmel asked me to take the lock off Ciara's door.

TONY

Listen to me--

RORY

Thanks, Da! That was brilliant! See va. Martin!

He exits.

Listen, Martin, do you have a book I could borrow?

MARTI N

Huh? Yeah, what kind of book?

TONY

I dunno, anything. Something ... something grown up. You know?

MARTI N

Yeah, I might have something, I'll just pop home and get it.

# 13 <u>INT. DINING ROOM - EVENING</u>

13

Tony, Carmel and Rory sit at the set table. Carmel fidgets, uncomfortably. Pause. Carmel stands.

CARMEL

Should I check on them? He doesn't know my stove.

Cut to Tony. He is wearing GLASSES and reading a dog-eared copy of 'FIFTY SHADES OF GREY'

TONY

**GRAHAM** 

Hope you like it.

CARMEL

Nothing too fancy I hope, Graham We're not exactly foodies in this house.

TONY

Ehhh. Speak for yourself, Carmel?

Tony casts Graham a despairing glance RE: Carmel. Carmel's irked by this.

CARMEL

Hah! You a foodie! If I don't give him chips he looks like he's going to cry.

**GRAHAM** 

Don't worry, Mrs. Walsh. It's quite simple.

Graham goes to get it. he meets Clara in the kitchen.

CI ARA

Am I going mad, or is Da reading Fifty Shades of Grey?

Out back to dining room Carmel Leans over to Tony.

CARMEL

What are you reading a mucky book for?

TONY

Wha?

CARMEL

That's a mucky book. Are you going sex mad and all?

Graham comes back in and puts the plates in front of him

CARMEL (CONT'D)

Graham, I hope this isn't a rude question, but... what is it?

**GRAHAM** 

It's seafood risotto.

TONY

(leaping in)

Have you never had seaf ood risot to before?

(tuts)

'What`is ít?'

CARMEL

OK, Jamie Oliver. Tell us then.. What seafood risotto?

TONY

Well, eh, it's a sort of - (sniffs)
- fish - porridge.

CARMEL

A fish porridge? Is it a fish porridge, Graham?

**GRAHAM** 

Not exactly no

TONY

No, Carmel not It's a little bit more complicated than that

Tony rolls his eyes while holding up a bottle of wine.

TONY (CONT'D)

Pinnot Grigit?

**GRAHAM** 

Em, yes - please.

Rory has a big spoonful.

**RORY** 

Ugh! It's gross.

But then he just continues shovelling it in.

CARMEL

So. What's the plan for you two tonight?

CI ARA

Huh? Ch, nothing, just... head to bed. I'm pretty tired

GRAHAM

Yeah, it's been quite a day. I could do with an early night.

**CARMEL** 

I bet you could.

GRAHAM

Sorry?

CARMEL

Well, don't be running off too early now. Don't forget it's family night.

CARMEL That's settled then.

15

# 15 <u>INT. SITTING ROOM - EVENING</u>

Carmel sits on the couch, going through a pile of board game boxes. Ciara, Tony and Graham join her around the coffee

Ah, is there nothing else?

**CARMEL** 

No! There's nothing else.

Everything had wrong with it. We're playing this, OK?

TONY

CK. Just give me... two seconds.

CI ARA

How did Rory get out of this?

15R Tw (ONMO1:TTENDere's notm - 0.175 Tcu7mGS. We're F9Fh2Is?) Tj 390 0 1 90.96

CARMEL

You mumble. You're turning into an awful mumbler.

CI ARA

Would you like to read it instead?

CARMEL

No, no. You do it.

CI ARA

(reads)

What country is Belgrade the capital city of? ... What country is Belgrade the capital city of?

Bel grade. Let me think. What country is Bel grade the capital of? Bel grade. The capital of what country. Let. Me. Think. Bel grade.

The phone rings.

TONY (CONT'D)

Ah, hello, Martin. No, no, nothing. Just sitting here wondering what country Belgrade is the capital city of. Haha. Nice talking to you too, Martin!

He puts the phone down.

Out to Martin putting down the phone and turning to an ancient looking desktop computer. He presses a button and ENCARTA '95 comes up on screen.

TONY (CONT'D)

Hmmm Bel grade. I know this. You know when you absolutely know the answer and it's on the tip of your tongue but you can't say it.

CI ARA

Aw, come on, Da. Hurry up.

TONY

I can see the word in my mind. But I just can't eh... Hmmm Hurry up, Tony. Hurry up with that feckin' answer...

We hear a MESSAGE ALERT tone. Tony looks down at his phone.

TONY (CONT'D)

Martin again, just texting to say goodnight.

**CARMEL** 

Awww, text him goodnight from me, Tony.

TONY

So! Belgrade. What country is... (sly look)
Is it Yugoslavia by any chance?

CI ARA

No.

TONY

Wha?

CI ARA

No.

TONY

Whadaya mean 'no'?

CI ARA

It's the wrong answer.

TONY

It can't be though.

CI ARA

Well it is.

TONY

Hold on. It must be right. Check it again.

CI ARA

The answer's Serbia. OK?

**GRAHAM** 

There hasn't been a Yugoslavia since 2003, Mr. Walsh.

TONY

Ah, well, I eh, personally don't recognise the break up of Yugoslavia. So, I suppose. That's what happened there.

**CARMEL** 

More coffee everyone?

#### MONTAGE SEQUENCE.

Tony answering questions, Graham shaking his head (wrong again). Graham and Giara nodding off. In every shot, a coffee pot comes into shot and gives an unasked-for refill. Carmel looking more and more crazed as the evening goes on.

THE WALSHES EP2 '50 SHADES OF GRAHAM - PINK PAGES (28/11/13)	30A.
CIARA (from upstairs) MAM	* * *
CARMEL Back me up, just back me up.	*
TONY What have you done?	*
CARMEL Shush.	*
Ciara runs back into the room, then stops in front of them, livid. Graham follows behind.	*
Ciara stares for a second.	*
CIARA Where is it?	*
CARIVEL What ?	*
CLARA Where IS it?	*
CARIVEL Where's what?	*
CI ARA You know what .	*
CARIVEL Ciara, I honestly	*
CLARA Where's the bed?	*
CARMEL I don't know what you're talking about where's the bed.	* *
CIARA The BED. My BED is GONE.	*
CARMEL Your bed's gone? How could it be gone?	* * *

CI ARA I DON'T KNOW

CARMEL Well, where did you last see it?

CI ARA You hid it! You hid the bed!

CARMEL That's the most ridiculous thing I've ever heard.	•
CIARA I can't believe you actually hid the bed.	•
TONY Ah, Carmel, where'd you hide the bed?	
CARMEL I don't have to stand here and listen to wild accusa	,
CIARA Why? Why would you do that, Mam?	,
CARMEL BECAUSE I'M NOT READY! ALL RIGHT?	,
his shocks everyone into silence.	,
CARMEL (CONT'D) I'm I'm not ready. I'm not ready to take that step. It's too soon. Maybe other mothers can do that sort of thing, but I was brought up different. I'm sorry, Graham, it's just moving too fast.	•
CIARA  Mam, it's fine. Graham doesn't have to sleep in with me. Do you, Graham?	•
CARMEL Re Tm (TONY) Tj 1 0 0 1*	,

(into phone)

No, no, calm down, calm down, noone's in trouble yet. Let me ask him Calm down, I'll ask him (to Graham)

Here, Graham, do you want your old flat back?

GRAHAM

R-really? I...ah...

TONY

You see? You don't need to be a rocket surgeon to deal with chancers like this. What do you say?

GRAHAM

Ch, ah--

THE WALSHES EP2	50 SHADES OF GRAHAM - PLNK PAGES (28/11/13)	30D.
	CARMEL Give us that.   (she grabs the phone) Graham's with us now. Get lost, you ass-hole.	* * * *
She hangs	up the phone.	*
	CARMEL (CONT'D) Now!	*
	CRAHAM Are you sure, Mrs. Walsh?	*
	CARMEL Em, no. But, feck it.	*
Ciara and	Graham exchange a look.	*
	TONY Hang on, where's Ron Jeremy going to sleep?	* * *
	GRAHAM I could - sleep on the couch maybe?	

CRAHAM Ow! What was that for?

RORY Hit me back! Hit me back!

Graham tentatively/limply hits him back. Rory laughs and hits him back even harder. Graham smiles. He's getting it now and

# 23 <u>POST CREDITS. TONY & CARMEL' S ROOM - NIGHT</u>

23

Carmel lies reading Fifty Shades intently.

Tony has his glasses on, but is popping bubbles on the bubble wrap.

CARMEL

Tony?

TONY

Hmm?

CARVEL Put that bubble wrap down.

THE END