

**SCENE 1. INT. THE MOORE FAMILY'S KITCHEN -**  
**DAY 1 [07.00]**

KENNETH (FATHER, LATE 40S) IS SITTING  
AT THE KITCHEN TABLE EATING MUESLI.  
MARIGOLD (MOTHER, MID 40S) ENTERS.

**KENNETH:**

Exceptional muesli mother.

**MARIGOLD:**

Why thank you, it's from Sainsburys.

JACK (SON, 17 YEARS OLD) ENTERS  
LOOKING TIRED AND ANNOYED

**KENNETH:**

Morning haircut.

**JACK:**

What?

**MARIGOLD:**

(SINGS) Good morning, good mor-ning!

**JACK:**

Shut up. Did you decide to wake me up at this time  
for any particular reason?

**MARIGOLD:**

Oh, well, I didn't want you to be late.

**JACK:**

Not much chance of that seeing as I don't have a  
class for another three hours.

**MARIGOLD:**

Oh dear. Still, the early bird catches the worm.

**JACK:**

And which worm am I meant to be catching exactly?

**MARIGOLD:**

Well yes!

**JACK:**

That isn't an answer.

**KENNETH:**

What's this lad? Don't want to go to school? Scared of games eh? Don't want the other lads laughing at you when you go in the shower, hmm? My father used to say to me if you walk into those changing rooms naked and proud, erect, like a cock, then the size of your percy will be the least of those other boys' worries.

**JACK:**

Did Granddad ever get arrested at all?

MARIGOLD AND KENNETH EXCHANGE A  
GLANCE

**JACK:**

And we don't even do PE in sixth form.

**KENNETH:**

You don't? That's modern schools for you. Stop moaning like a little girl then. Nobody likes a sissy.

**JACK:**

I think lots of people like sissies.

**KENNETH:**

Not anyone I know.

**MARIGOLD:**

They were talking about gays on Richard and Judy the other day...

**JACK:**

Oh for God's sake...

**MARIGOLD:**

Isn't this nice, I can't remember the last time we all had a conversation. You know, I think we should have a lovely family dinner. In fact we should have one tonight!

**JACK:**

Why the Hell would we want to do that?

**MARIGOLD:**

That's the kind of things normal families do.

**JACK:**

No it isn't.

**MARIGOLD:**

It is I saw a documentary about it on TV the other day. They ate together and spoke to one another about their lives and everything.

**JACK:**

Well that won't work with us; we can't even pay attention to one another.

**KENNETH:**

Don't argue with your mother.

**JACK:**

What, you want me to say how well we listen to each other then?

**KENNETH:**

Hmmm?

**JACK:**

Oh well prove me wrong. I'd rather eat my own face than have a family meal.

**MARIGOLD:**

Well I could book a family holiday instead.

**JACK:**

So what kind of meal exactly?

**MARIGOLD:**

Oh hoorah, it will be so wonderful, I'll make some lovely food, and we'll have lovely conversation and ooh! It's going to be an extra special diary entry for me.

**JACK:**

(UNDER HIS BREATH) Make a change from "Did sod all today."

**MARIGOLD:**

You'll be able to make it dear won't you? Or are you busy today?

**KENNETH:**

What's that? Every day has the potential to be busy if you want it to be.

**MARIGOLD:**

So you are busy then?

**KENNETH:**

Not really, no. But I'd better be hopping off now anyway.

KENNETH RISES FROM HIS CHAIR AND HOPS. MARIGOLD LAUGHS WEAKLY

**KENNETH:**

Yes, it was quite funny. Goodbye dear

KENNETH KISSES MARIGOLD THEN LOOKS AT HER.

**KENNETH:**

Have you always had brown eyes?

**MARIGOLD:**

Yes.

**KENNETH:**

Are you sure? I could have sworn they were blue before. You might want to look into that. Have a good day sport. (HE RUFFLES JACK'S HAIR VIGOROUSLY AND EXITS)

**JACK:**

Ow!

SILENCE

**MARIGOLD:**

So...

**JACK:**

Ugh. Can you write me a note to get out of school today?

**MARIGOLD:**

Oh Jack. No.

**JACK:**

God, you're such a bad mother.

**MARIGOLD:**

Now that's not true, I could have locked you in a cupboard full of rats as a child. But I didn't.

**JACK:**

Right, I might as well go then, I'll have to go do something stupid like study in the library. After all, what am I going to do here, hang around with you or something?

**MARIGOLD:**

I remember when you used to like spending time with me. We used to be chums. Laughing and frolicking. Well maybe not frolicking. But these days it's just not the same. I can't even remember the last time we did a jigsaw together.

**JACK:**

Look I'm very popular now, it's demanding on my time. And anyway you've got... (UNCERTAINLY) your friends.

**MARIGOLD:**

(UNCERTAINLY) Well...yes. But I'm your mother, shouldn't I be your best friend instead of some strangers your own age I don't even know?

**JACK:**

No, that's called being a crazy. And can you stop implying I'm a bad son please? I'd never say anything like that to you.

**MARIGOLD:**

You called me a bad mother five seconds ago.

**JACK:**

Ah get over it.

**MARIGOLD:**

Well at least eat something before you go, Bella magazine says not having breakfast can make you slow witted and apathetic.

**JACK:**

(PAUSE) Huh? So what? We've hardly got any food anyway, you should go to the supermarket, it'll be something fun for you to do other than annoying me.

**MARIGOLD:**

You think going to the supermarket is fun?

**JACK:**

Well for someone like you, yeah. And I really don't know what you do around the house all day. It's like leaving your dog at home when you go out.

**MARIGOLD:**

There's always something important to be done.

CUT TO:

**SCENE 2. INT. THE MOORE'S LIVING ROOM -**  
**DAY 1 [10.00]**

THE BARGAIN HUNT THEME TUNE IS  
PLAYING ON THE TELEVISION

**DAVID DICKINSON:** (ON TELEVISION)

So then Bargain Hunters, who will walk away  
victorious, will it be the reds, or the blues?

MARIGOLD CONSULTS HER NOTEPAD

**MARIGOLD:**

Well David, I think we've established that the blues  
will make a loss with the Lalique glassware unless  
there's a specialist buyer in the room...

**DAVID DICKINSON:**

And who knows viewers what treasures of your own  
you might have lying around your home.

**MARIGOLD:**

Ooh!

MARIGOLD LOOKS AROUND THE ROOM  
AND SEES A PICTURE FRAME. IT  
CONTAINS A PHOTO OF MARIGOLD AND  
JACK LOOKING EXCESSIVELY HAPPY  
BESIDES A JIGSAW IN PROGRESS

**MARIGOLD:**

Oh Jack.

MARIGOLD BEGINS TO SING "MEMORIES"  
BY BARBARA STREISAND EMOTIONALLY  
AND BADLY.

THE DOORBELL RINGS. MARIGOLD  
ANSWERS THE DOOR TO FIND THE  
MILKMAN STANDING THERE.

**MARIGOLD:**

Oh, it's you, good morning.

**MILKMAN:**

Is it? Surely it's just another painful episode in the  
misery of life.

**MARIGOLD:**

Gosh, you're more chipper than usual today.

**MILKMAN:**

Thanks for noticing. I thought I'd bring you your  
yoghurt in person in case some little swine tried to  
steal it.

**MARIGOLD:**

I didn't order a yoghurt.

**MILKMAN:**

Didn't you? Well, you might as well have it, I can't be  
bothered carrying it all the way back to my float.

**MARIGOLD:**

Oh dear. Oh, I've got some happy news for you – I'm  
having dinner with my family tonight.

**MILKMAN:**

Whoopee.

**MARIGOLD:**

Yes, it is rather exciting. Although...

**MILKMAN:**

Something wrong? How unfortunate

**MARIGOLD:**

Well no, no, not at all. But yes, it's some things my son said today. He just doesn't seem to want to spend any time with me these days.

**MILKMAN:**

Well of course he doesn't, he's a youth, they're scum. He'll be busy off in some date-raping, ram-raider gang.

**MARIGOLD:**

Oh, a gang? Really? That's terrible.

**MILKMAN:**

Yeah well, these things happen. I don't understand all this modern parenting it's messing with the natural order of things, all this bile gets spouted about being friends with your kids, when people should be recognising their place as overbearing, dull, annoying mothers. Not that I'm talking about anyone in particular.

**MARIGOLD:**

So you're saying I should try to relate to him as a friend rather than a mother?

**MILKMAN:**

No.

**MARIGOLD:**

Oh what a good idea, I hadn't thought of that. But what are young men interested in these days?

**MILKMAN:**

Masturbation? I don't know.

**MARIGOLD:**

Hmmm. Well I'm sure I'll come up with something.

There must be hundreds of things my little Jack likes.

CUT TO:

**SCENE 3: EXT THE PLAYGROUND OF JACK'S  
SCHOOL – DAY 1 [11.00]**

THE PLAYGROUND IS BUSY WITH PLAYING CHILDREN. JACK IS SITTING ON A BENCH WITH CHARLOTTE (FRIEND, 17 YEARS OLD) THEY ARE SNEERING AT THEIR SCHOOL MATES.

**JACK:**

God I hate everything.

**CHARLOTTE:**

Yeah. I mean, look at those losers.

**JACK:**

Who?

**CHARLOTTE:**

Everyone.

**JACK:**

Oh, yeah, they're all so... etcetera. So you doing anything tonight?

**CHARLOTTE:**

No.

**JACK:**

Cool.

**CHARLOTTE:**

What about you?

**JACK:**

Ugh, I've got a family meal.

**CHARLOTTE:**

Really? Can I come?

**JACK:**

No you bloody can't.

**CHARLOTTE:**

But it'd be fun.

**JACK:**

No it wouldn't, it'll be conversational water torture.  
Why would you even want to come?

**CHARLOTTE:**

Could be useful for my psychology project; it's a study of dysfunction. Anyway, I want to meet your Mum, since you're always blahing on at me about how terrible she is.

**JACK:**

God, she's totally going up the duff at the moment.

**CHARLOTTE:**

She's trying to get pregnant?

**JACK:**

What?

**CHARLOTTE:**

That's what up the duff means.

**JACK:**

Uh, no, it's obviously just a really cool phrase for saying someone's crazy that you just haven't heard yet. Urrrgh, pregnant, don't be sick, I don't want to think of those floppy old bodies slapping up against one another. It's bad enough knowing they must

have done it once when they were younger to have  
me...

MIX TO:

**SCENE 4: INT. THE MOORE'S BEDROOM –  
NIGHT TIME, 17 YEARS EARLIER (DREAM  
SEQUENCE)**

KENNETH AND MARIGOLD ARE IN BED.  
KENNETH IS ON TOP OF MARIGOLD,  
THRUSTING SLOWLY AND  
RHYTHMICALLY. THE ARCHERS THEME  
TUNE IS PLAYING IN THE BACKGROUND

**MARIGOLD:**

Oh. Well. Oh, hmm. Well, this is nice.

**KENNETH:**

Eh, what's that? Oof, brace yourself mother, it  
appears the dam's about to burst.

MIX TO:

**SCENE 5: EXT. THE PLAYGROUND OF JACK'S  
SCHOOL – DAY 1 [11.05]**

**CHARLOTTE:**

I don't know that it's very healthy imagining your parents having sex. Anyway, it'd more likely be like...

MIX TO:

**SCENE 6. INT. THE MOORE'S BEDROOM – NIGHT**  
**TIME, 17 YEARS EARLIER (DREAM SEQUENCE)**

MARIGOLD AND KENNETH ARE IN A  
VIGOROUS AND ELABORATE SEXUAL  
CLINCH. RED LIGHT FILLS THE ROOM  
AND SEEDY MUSIC PLAYS

**KENNETH:**

Take it.

**MARIGOLD:**

Harder.

**KENNETH:**

Take it all!

**MARIGOLD:**

(SHOUTS) More! Fill me to the brim with your love  
custard!

MIX TO:

**SCENE 7. EXT. THE PLAYGROUND OF JACK'S  
SCHOOL – DAY 1 [11.06]**

**JACK:**

You're wrong in the head.

**CHARLOTTE:**

It's always the quiet ones who are filthy.

**JACK:**

Quiet? She won't bloody shut up these days. She keeps making all these irrational demands like, "Spend quality time with me" or, "Let's have a chat" or, "Can't you say something nice for once in your life?"

**CHARLOTTE:**

Maybe it's you who's changed. Presumably you used to do nice things, otherwise she wouldn't miss them now. Which raises the question of why you've stopped being the loving son you once were.

**JACK:**

If this is going to turn into more Oedipus nonsense could we not, because I still... (SHUDDERS VIOLENTLY AND MAKES NOISES OF DISGUST)

**CHARLOTTE:**

I'm just saying, when was the last time you were nice to her?

**JACK:**

This morning! I agreed to do this stupid meal thing, so she'd shut up.

**CHARLOTTE:**

That's you being nice?

**JACK:**

Well yeah. Although I guess I did sort of compare her to a dog. And I called her a bad mother. But it sounded better at the time. Before I said it. I don't mean to say that stuff, it just sort of comes out.

**CHARLOTTE:**

Sounds like a textbook perpetuation of the stereotype of surly adolescence, how cliché.

**JACK:**

But you're always going on about how crap your mum is.

**CHARLOTTE:**

That's cos she's a bitch. But your mum, she just sounds...mumsy. Which is probably what she's meant to be otherwise they wouldn't call it that. Are you having these problems with your Dad?

**JACK:**

Nah. I just let him do his thing, it's all pretty harmless. It's like he's trying to be a dad but...

MIX TO:

**SCENE 8. INT. KENNETH'S CAR – DAYTIME, ONE  
WEEK EARLIER**

KENNETH IS DRIVING THE CAR

**KENNETH:**

Now if you don't settle down I'll turn this car around  
and none of you will go to the seaside.

**JACK:**

(SITTING CALMLY READING A BOOK) We're going  
to the dentist.

**KENNETH:**

Are we? I'd better change direction then.

MIX TO:

**SCENE 9. EXT. THE PLAYGROUND OF JACK'S  
SCHOOL – DAY 1 [11.08]**

**CHARLOTTE:**

I like your Dad.

**JACK:**

You can have him. So you think I should be friendlier with my mum then?

**CHARLOTTE:**

You could always give it a go tonight, try being interested in her life, do things she asks you to, give her a compliment, all that kind of nonsense. And if you miss the sadistic pleasure of being a moody bum-hole you can just go back to normal afterwards.

**JACK:**

I guess. I'm just a bit scared of what she's got up her sleeves. She's probably somewhere right now doing something painfully ill advised so she can vindictively antagonise me again with her slapdash motherhood tonight.

**CHARLOTTE:**

God you chat a lot of crap.

CUT TO:

**SCENE 10. INT. RECORD SHOP – DAY 1 [13.00]**

MARIGOLD STANDS NERVOUSLY IN THE DOORWAY OF A TRENDY LOOKING RECORD SHOP. LOUD MUSIC PLAYS.

**MARIGOLD:**

Stay calm, you can do this.

SHE ENTERS AND WALKS PAST A YOUTH WHO LOOKS AT HER.

**MARIGOLD:**

Yo.

THE YOUTH LOOKS DISDAINFUL AND TURNS AWAY.

**MARIGOLD:**

Aw, just like Jack.

AT THE COUNTER A HEAVILY PIERCED GIRL CHEWING GUM AND WEARING EXCESSES OF JEWELLERY LOOKS DISINTERESTED IN THE WORLD.

**MARIGOLD:**

Oh, hello, I don't suppose you could recommend something trendy? It's so I can bond with my son. I'm sure people ask for that all the time.

**ASSISTANT:**

You what?

**MARIGOLD:**

I said...

**ASSISTANT:**

You can't define trendy any more, as if trends even exist. It's all elements and fusions.

**MARIGOLD:**

You mean like Jive Bunny?

**ASSISTANT:**

Who?

**MARIGOLD:**

Oh, he's quite underground. That's a charming selection of piercings. Do you have any others?

**ASSISTANT:**

You trying it on with me?

**MARIGOLD:**

Oh no, I don't want a fight. I just want to buy a CD for my son, he's very hip. A bit like me you might say.

THE ASSISTANT SNEERS

CUT TO:

**SCENE 11. INT MARIGOLD'S CAR. DAY 1 [13.10]**

A TERRIBLE JINGLE FOR  
BUCKFORDSHIRE RADIO NEWS PLAYS

**RADIO ANNOUNCER:**

Police today apprehended notorious juvenile yoghurt thief Chessington Hardwedge. The youth's record of ram-raiding and date-rape incidents were attributed to his membership in local miscreant gang the Stubborn Weasels.

**MARIGOLD:**

No worry about that for my Jack, now I've got my secret weapon. (SHE PATS THE RECORD SHOP BAG BESIDE HER)

**RADIO ANNOUNCER:**

However, social workers also claimed that the lack of a strong father figure in the boy's life could be to blame.

**MARIGOLD:**

(SQUAWKS)

CUT TO:

**SCENE 12. INT. KENNETH'S OFFICE. DAY**

**[13.40]**

KENNETH IS AT HIS DESK WORKING. HIS  
COLLEAGUE DAVE WALKS PAST.

**DAVE:**

Alright Ken, how's the family?

**KENNETH:**

Oh, you know, the usual.

MIX TO:

**SCENE 13. INT. THE MOORE FAMILY'S LIVING ROOM. DAY (DREAM SEQUENCE)**

KENNETH IS SITTING IN AN ARM CHAIR. THERE IS A ROSE COLOUR TO THE VISION. MARIGOLD ENTERS LOOKING PERFECT CARRYING A PAIR OF SLIPPERS.

**MARIGOLD:**

Here are your slippers, dear. Dinner will be ready in five minutes precisely, it's your favourite – food.

**KENNETH:**

Yum.

JACK ENTERS, DRESSED LIKE A 12 YEAR OLD.

**JACK:**

Hello Daddy, how are you? Why don't we have a conversation about cars and football?

**KENNETH:**

Sounds like a great idea champ.

**JACK:**

Gosh father I respect you so much.

**MARIGOLD:**

Cigars for everyone!

MIX TO:

**SCENE 14. INT. KENNETH'S OFFICE/THE MOOR  
FAMILY'S KITCHEN. INTERCUT. DAY 1 [13.45]**

KENNETH'S PHONE RINGS.

**KENNETH:**

One moment. (INTO PHONE) Good afternoon,  
Kenneth Moore.

**MARIGOLD:**

(INTO PHONE) Oh Kenneth, good.

**KENNETH**

Yes, can I help?

**MARIGOLD:**

It's me.

**KENNETH:**

I'm afraid you're going to have to be a little more  
specific than that.

**MARIGOLD:**

It's Marigold. (PAUSE) Your wife.

**KENNETH:**

Ah yes, Marigold, how are you strumpet? Just bear  
with me briefly.

**MARIGOLD:**

Strumpet?

**KENNETH:**

(TO DAVE IN A COMPLETELY DIFFERENT VOICE)  
While you're here, I need those figures with me by  
Thursday morning at the latest; the Steven's proposal  
is getting pushed forward, bloody ridiculous, I know.

Shouldn't interfere with you getting to little Timmy's school play though should it? Send my love to Emma by the way; don't forget it's your anniversary this weekend!

**DAVE:**

Cheers Ken.

DAVE WALKS OFF.

**KENNETH:**

Now what's all this about a leaking pipe?

**MARIGOLD:**

I didn't say anything about that.

**KENNETH:**

Did you not?

**MARIGOLD:**

No, I'm calling to make sure you come to dinner tonight.

**KENNETH:**

Dinner?

**MARIGOLD:**

Yes, with Jack.

**KENNETH:**

Jack?

**MARIGOLD:**

Our son.

**KENNETH:**

The tall one?

**MARIGOLD:**

We've only got one.

**KENNETH:**

Is that right?

**MARIGOLD:**

Yes, it's very important that you're there as the reliable, caring father figure that you are.

**KENNETH:**

Hmmm, well, I'll have to see about that dear, lots to of work to do here. (HE SHUFFLES SOME RANDOM PAPERS, LOOKS CONFUSED BY THEM AND THROWS THEM IN A DRAWER)

DAVE WALKS PAST MAKING A PINT DRINKING MOTION. KENNETH GIVES HIM A THUMBS UP.

**MARIGOLD:**

No you must come, I don't want to sound dramatic, but if this meal doesn't go well our family could entirely fall apart! Jack will become distant from us, and end up in some date raider, ram raping gang. Then it's not long until he's in prison and next thing you know he's been stabbed to death with a sharpened toothbrush by some tax evader trying to prove to the other cons that he isn't a nonce. I saw it on Bad Girls. And you and I will fall into a hideous despair, trying to replace our lost son with numerous dog adoptions. Then we'll begin to wonder if maybe he was the only thing holding our loveless relationship together. Oh good Lord, what if he is? And on the anniversary of his death I'll say, "If only we'd had that meal." And you'll say, "Hmmm, what's

that old girl?" And I'll lunge at you with a kitchen knife and start screaming "Why can't you listen, just listen to me for once in your life, argh, I can't take anymore!"

**KENNETH:**

(CLEANING OUT HIS EAR WITH A PENCIL) What was that dear? Missed all that.

**MARIGOLD:**

Oh it wasn't that important really.

**KENNETH:**

Our family isn't going to fall about silly billy, we're the Moores. It's not like I'm about to run off with any pretty young girl who comes wandering into our lives.

**MARIGOLD:**

Where did that idea come from?

**KENNETH:**

Exactly, it's as ridiculous as the thought of you getting parenting advice from the milkman.

**MARIGOLD:**

Ahahaha.

**KENNETH:**

There you go, nothing to worry about, I only have eyes for you old thing.

**MARIGOLD:**

Oh, but I feel so fat and ugly today.

**KENNETH:**

Now see, that's nonsense, I'm sure you're no more fat and ugly today than you usually are.

**MARIGOLD:**

What?

**KENNETH:**

No time to repeat myself dear, have to get back to work. I'm sure this evening will be fine and whatever you cook will be thoroughly adequate. You've always been a marvellous cook haven't you?

KENNETH HANGS UP.

**MARIGOLD:**

Well, yes.

MARIGOLD'S EYES GLAZE OVER

MIX TO:

**SCENE 15. INT. MARIGOLD'S FAMILY KITCHEN.**  
**DAYTIME 1965 (FLASHBACK SEQUENCE)**

YOUNG MARIGOLD, DRESSED AS A BROWNIE IS TIDYING UP. MARIGOLD'S MOTHER (EARLY 30'S) ENTERS WEARING AN EYE PATCH AND CLOTHES THAT MAKE HER LOOK LIKE A FEMALE NAZI.

**MARIGOLD'S MOTHER:**

Marigold, Marigold. What previous words have I said to you of the paramount importance of ensuring domestic cleanliness at all occasions? Do you desire our maisonette should fall beneath the hooves of disease and pestilence? For here I find you without rubber gloves whilst clearing away the utensils of your use for the preparation of a short crust pie!

**YOUNG MARIGOLD:**

But I don't like rubber gloves, they feel sinister.

**MARIGOLD'S MOTHER:**

Irrelevance! If you do not cease this lackadaisical attitude towards our health we shall all soon be syphilitic! Now let me taste this alleged pie of yours.

SHE EATS A PIECE OF PIE. HER EYEBROWS RAISE

**MARIGOLD'S MOTHER:**

Come with me child.

SHE DRAGS YOUNG MARIGOLD BY THE HAND, TAKING THE PIE WITH HER

CUT TO:

**SCENE 16. EXT THE STREET OUTSIDE  
MARIGOLD'S FAMILY HOME. DAYTIME 1965  
(FLASHBACK SEQUENCE)**

**YOUNG MARIGOLD:**

Mummy, I don't understand.

**MARIGOLD'S MOTHER:**

Silence, and don't refer to me in such colloquialisms.

A WOMAN PASSES BY

**MARIGOLD'S MOTHER:**

Excuse me madam, could I trouble you for one moment and enquire whether you would be willing to try a piece of this shortcrust pie?

**WOMAN:**

Well I suppose I could. (EATS PIE) Oh, it's not very nice.

**MARIGOLD'S MOTHER:**

No it's not very nice is it! (THROWS PIE TO FLOOR)  
You've made something not very nice child, and it sickens me!

**WOMAN:**

Did your daughter make it? Well it wasn't terrible, I actually thought it was quite pleasant now that I think about it.

**MARIGOLD'S MOTHER:**

Hush your lies. What kind of harlot wears tan tights in a mid-winter climate anyway? As for you my spawn, how the word shames me, you are a constant inadequacy. Not even your own child will want to spend time with you! You will never prepare an

adequate family meal and you are bound to be dissatisfying and sexually non-appealing to your husband. Your life as a wife and mother is doomed to failure. Doomed! Failure!

END FLASHBACK

**SCENE 17. INT THE MOORE FAMILY'S KITCHEN.**

**DAY 1 [14.00]**

**MARIGOLD:**

No, it's not true! I'll make a wonderful meal, I will be sexually alluring and I'll make my family love me! Yes, I can do it! (PAUSE) Shit, I forgot to buy any food.

CUT TO:

**SCENE 18. INT. SUPERMARKET – DAY 1 [15.00]**

MARIGOLD STANDS AT THE CHECK OUT  
AND SMILES AT THE CASHIER.

**CASHIER:**

Hi madam, wow, caviar? Special occasion?

**MARIGOLD:**

Actually yes I'm having a lovely family meal tonight.  
It's going to be so wonderful.

**CASHIER:**

Sounds nice. And lobster too.

**MARIGOLD:**

It's one of my husband's favourites.

**CASHIER:**

And oysters.

**MARIGOLD:**

Aphrodisiacs you know.

**CASHIER:**

Umm, that's nice. This short crust pastry seems  
slightly out of its place in comparison.

**MARIGOLD:**

I can use it!

**CASHIER:**

Oh yes, I'm sure you can. So what's for dessert?

**MARIGOLD:**

What? Oh, umm, I've already arranged that obviously, I'm no scatterbrain who forgets everything she's doing or locks herself out of her house half naked for perfectly legitimate reasons so the fire brigade have to come and let her back in and the police turn up too talking about public decency laws, as if I was secretly sexually excited by the whole thing. No, I'm not like that at all. I'll just take some of these impulse buy mints for after dinner. Ooh, and a Family Circle, I love their recipes. I'd better get on, my two boys will be home soon. My husband loves me very much you know.

CUT TO:

**SCENE 19. INT. PUB – DAY 1 [16.00]**

KENNETH IS DRINKING AND LAUGHING  
WITH HIS WORK MATES.

**DAVE:**

Another drink Ken?

**KENNETH:**

Sure, not like I've got to be anywhere.

CUT TO:

**SCENE 20. INT. THE MOORE FAMILY'S LIVING  
ROOM - DAY 1 [16.15]**

**MARIGOLD:**

Now then. Ooh, is that the time?

CUT AHEAD TEN MINUTES. FIFTEEN TO  
ONE IS PLAYING ON THE TELEVISION.

**WILLIAM G STEWART:**

Which South American country contains the furthest  
west point of the continent?

MARIGOLD IS STANDING IN FRONT OF  
THREE HOUSEHOLD LAMPS WITH A  
HOME MADE NAME SHOWING  
"MARIGOLD" AND THE NUMBER 16

**MARIGOLD:**

Chile!

THE "INCORRECT ANSWER" BUZZER  
SOUNDS

**WILLIAM G STEWART:**

No, Peru.

**MARIGOLD:**

Oh.

MARIGOLD TURNS OFF ONE OF HER  
LAMPS. WE HEAR A KEY IN THE FRONT  
DOOR. MARIGOLD QUICKLY TURNS OFF  
THE TELEVISION, AND TURNS ON THE  
HOOVER LYING BESIDE HER. JACK  
ENTERS

**MARIGOLD:**

Oh, hello dear. I've been on my feet all day.

**JACK:**

(LOOKS AT THE LAMPS) Hi.

**MARIGOLD:**

(TURNS OFF VACUUM) How was your day?

**JACK:**

Alright.

**MARIGOLD:**

What did you get up to?

**JACK:**

Stuff.

**MARIGOLD:**

Well that's nice.

**JACK:**

And, ummm, how was your day?

**MARIGOLD:**

Pardon?

**JACK:**

I asked how your day was.

**MARIGOLD:**

(SUSPICIOUSLY) Why?

**JACK:**

Cos I thought it'd be nice to ask.

**MARIGOLD:**

(LAUGHS. PAUSE) Really? Oh, well, it was ok.

**JACK:**

Umm, good.

**MARIGOLD:**

Actually I bought something for you today. It's an album by popular British hip hop collective Blazing Squad!

**JACK:**

What?

**MARIGOLD:**

I'm a big fan of theirs. And apparently this CD includes their hit singles "Here for One" and "Flip Reverse". I thought maybe we could listen to it together.

**JACK:**

Why?

**MARIGOLD:**

Well, it would be nice, wouldn't it?

JACK PULLS A FACE OF CONCERN. CUT AHEAD TEN MINUTES – JACK AND MARIGOLD ARE SITTING NEXT TO EACH OTHER LOOKING UNCOMFORTABLE. FLIP REVERSE BY BLAZING SQUAD IS PLAYING

**MARIGOLD:**

Which one is that singing now? I mean rapping.

**JACK:**

They all sound the same to me.

**MARIGOLD:**

I think DJ Tommy B is my favourite. What does flip reverse it actually mean?

**JACK:**

What? I'm not saying that – I mean, umm, I don't know.

**MARIGOLD:**

I'm sure you do, you're very with it. You can tell me, I'm not easily shocked. I saw an episode of The Word once.

**JACK:**

What's The Word?

**MARIGOLD:**

I'm not really sure, but it had midgets on it and everything. So, is it something to do with drugs?

**JACK:**

I'd really rather not say.

**MARIGOLD:**

Oh Jack...

**JACK:**

Well...ugh, right some people might say it could possibly be seen as perhaps being a term for, (SIGHS) performing anal intercourse with a girl.

**MARIGOLD:**

Oh. (PAUSE) And is that something you enjoy doing?

**JACK:**

I've got to go away now, I mean upstairs, now. We don't want to wear ourselves out before this meal, do we?

**MARIGOLD:**

Oh Jack, wait. I just wondered, do you think I'm sexy?

**JACK:**

Do you actually want me to answer that or should I just go into therapy now?

**MARIGOLD:**

Oh no, that didn't sound right, I meant if you were your father would you find me attractive?

**JACK:**

Hadn't you better start cooking dinner now?

**MARIGOLD:**

Oh, yes, of course.

CUT TO:

**SCENE 21. INT. THE MOORE FAMILY'S KITCHEN.**

**DAY 1 [17.00]**

MARIGOLD STANDS BEFORE HER  
INGREDIENTS

**MARIGOLD:**

Now what can I make with all you?

THE READY STEADY COOK MUSIC  
STARTS PLAYING AND WE SEE ANTHONY  
WORRAL THOMPSON (OR ANY CHEAP  
CELEBRITY CHEF WHO'S AVAILABLE) IS  
STANDING NEXT TO MARIGOLD

**ANTHONY WORRAL THOMPSON:**

So Marigold, what have you brought along with you  
today?

**MARIGOLD:**

Well TV's Anthony Worrall Thompson, I've got  
lobster, oysters, caviar and some short crust pastry.  
Then for dessert I found half a box of Choco Puffs in  
the cupboard to go with this fruits of the forest  
yoghurt and several packets of mints.

**ANTHONY WORRAL THOMPSON:**

Hmm, well, it's certainly an interesting and lovely  
selection. I think I'd start by taking the box of Choco  
Puffs and pouring them down your cleavage, like  
so... (POURS COCO POPS DOWN MARIGOLD'S  
BLOUSE) And then I'd fish them out with my  
tongue. (STICKS HIS HEAD INTO MARIGOLD'S  
CLEAVAGE)

**MARIGOLD:**

Oh, celebrity chef Anthony Worrall Thompson, you're tickling me with your beard! I didn't say stop.

MARIGOLD SNAPS BACK TO REALITY  
AND IS ALONE.

**MARIGOLD:**

Well that wasn't very useful. Maybe this is all a bad idea.

**MARIGOLD'S MOTHER:** (V.O)

Your life as a wife and mother is doomed to failure.  
Doomed! Failure!

**MARIGOLD:**

I'll show you mother.

CUT TO:

**SCENE 22. INT. THE MOORE FAMILY'S LIVING  
ROOM. NIGHT 1 [20.00]**

JACK LOOKS ANNOYED. OCCASIONAL  
YELPS BY MARIGOLD ARE COMING FROM  
THE KITCHEN. WE HEAR A FUMBLED KEY  
IN THE DOOR. KENNETH ENTERS  
STAGGERING SLIGHTLY.

**KENNETH:**

Hey there champ.

JACK MUMBLES A HELLO.

**KENNETH:**

What are you doing sitting here? You should be out  
on the town, painting the tiles red. When I was your  
age I was living the life of a male gigolo.

**MARIGOLD:** (O.O.V)

Damn you mother, you never loved me!

**JACK:**

We're meant to be having a family meal.

**KENNETH:**

Are we? Nobody told me.

MARIGOLD        ENTERS        LOOKING  
FLUSTERED.

**MARIGOLD:**

Dinner's ready. I suppose. Isn't this exciting? Oh  
Kenneth, how stimulating to see you.

**KENNETH:**

Eh?

CUT TO:

**SCENE 23. INT. THE MOORE'S DINING ROOM.**

**NIGHT 1 [20.15]**

THE FAMILY SIT AROUND THE TABLE.  
JACK AND MARIGOLD ARE POKING  
UNENTHUSIASTICALLY AT A STRANGE  
LOOKING PIE ON THEIR PLATE.  
KENNETH IS HAPPILY WOLFING IT DOWN.

**JACK:**

Got enough seafood in this pie?

**MARIGOLD:**

Yes. It's all your father's favourites, isn't it, ummm,  
lover?

**KENNETH:**

Is it? So what did you troops get up to today?

**MARIGOLD:**

Jack and I listened to a CD together today, didn't we  
dear?

**JACK:**

Yeah, a crap one.

**MARIGOLD:**

But I thought you liked Blazing Squad.

**JACK:**

When did I ever say that?

**MARIGOLD:**

Oh. But they look like such a sprightly group of boys, going around in their little team. A gang you might say. A gang! Good Lord! No, you shouldn't be listening to them.

**JACK:**

You bought the bloody CD.

**MARIGOLD:**

Yes, and now I'm forbidding you to listen to it.

**JACK:**

You're forbidding me?

**MARIGOLD:**

Yes!

**JACK:**

You want to be any more overbearing?

**MARIGOLD:**

What? No, I mean I forbid you, please, if you don't mind. Whatever really, umm, mate.

AWKWARD SILENCE

**KENNETH:**

Lovely meal mother.

**MARIGOLD:**

Oh thank you, it's so pleasant to be complimented.

**JACK:**

Oh, err Mum, that blouse is very...oh. Well you're hair's looking quite... Umm, you just look very nice tonight or something.

**MARIGOLD:**

Why thank you. Did you notice my breasts tonight Kenneth?

**KENNETH:**

Yes, it's smashing.

**MARIGOLD:**

So... (PAUSE) Are you seeing anyone at the moment Jack?

**JACK:**

No.

**MARIGOLD:**

Oh. When are you going to get a girlfriend?

**JACK:**

I thought we agreed you were only allowed to start this conversation once a week.

**MARIGOLD:**

But it's not like you're ugly. Really. And your skin's cleared up a lot.

**KENNETH:**

I'm sure they're swarming round him, like bitches in heat. Ain't that right stud?

**MARIGOLD:**

Or isn't it a *girlfriend* you're looking for?

**JACK:**

Did you see the cricket today then Dad?

**KENNETH:**

Cricket? In October?

**MARIGOLD:**

You know I think we've all got the potential to be bisexual.

**JACK:**

I... I...

**MARIGOLD:**

I know sometimes I think about it, when I see an attractive lady...

THE DOORBELL RINGS.

**JACK:**

(PANICKED FALSETTO) I'll get it!

JACK RUNS FROM THE ROOM.

CUT TO:

**SCENE 24. INT. THE MOORE FAMILY'S  
HALLWAY. NIGHT 1 [20.20]**

JACK OPENS THE FRONT DOOR TO FIND  
CHARLOTTE

**JACK:**

What are you doing here?

**CHARLOTTE:**

You know, I just happened to be passing by and I thought to myself, I should pop in and say hi to my pal Jack.

**JACK:**

You didn't do any of that you liar. You're just here to get stuff for your stupid psychology bobbins aren't you?

**CHARLOTTE:**

Yeah well, what do you want? Plus I figured I'd come see how my fabulous advice is going

**JACK:**

You want to know what I think of your fabulous advice?

**MARIGOLD:** (O.O.V FROM DINING ROOM)

Who is it Jack? (ENTERS) Oh hello.

**JACK:**

Ugh. This is my friend Charlotte from school, she was just leaving.

**CHARLOTTE:**

No I wasn't

**JACK:**

You bloody were.

JACK TRIES TO SHUT THE DOOR ON  
CHARLOTTE, THEY STRUGGLE.

**MARIGOLD:**

A friend? Who's a girl? A girlfriend? Well come in,  
come in, we're just about to have dessert. It's a new  
recipe I like to call fruity, yoghurt, minty, crunchy  
choco puff pudding.

**CHARLOTTE:**

Sounds delightful! (TO JACK) This is going to be  
brilliant.

CUT TO:

**SCENE 25. INT. THE MOORE'S DINING ROOM.**

**NIGHT 1. [20.25]**

**MARIGOLD:**

Look Kenneth, Jack's friend Charlotte has come over.

**KENNETH:**

(EYES LIGHTING UP) Well hello Charlotte. What's a pretty young thing like you doing wandering into our lives?

**MARIGOLD:**

Eh?

**CHARLOTTE:**

Well I smelt some delicious food and I just had to come try it.

**KENNETH:**

Oh Charlotte, that's hilarious, especially considering what we actually ate.

**MARIGOLD:**

Yes well, what have you been doing tonight Charlotte?

**CHARLOTTE:**

Not much.

**KENNETH:**

Excellent, excellent. I can't get over what a beautiful name Charlotte is, it sounds like... it's like... hmmm, Charlotte. Charlotte. Like a small onion!

**CHARLOTTE:**

Thanks.

**KENNETH:**

And those are fabulous breasts.

**CHARLOTTE:**

Pardon?

**MARIGOLD:**

What?

**JACK:**

Oh God.

**KENNETH:**

Be a dear old girl and get Charlotte some dessert  
won't you mother?

**MARIGOLD:**

I've got a name too!

**KENNETH:**

Yes, well done.

**JACK:**

I'll help.

MARIGOLD AND JACK EXIT TO THE  
KITCHEN. MARIGOLD LOOKS BACK  
SUSPICIOUSLY

CUT TO:

**SCENE 26. INT THE MOORE FAMILY'S KITCHEN**

**- DAY 1 [20.30]**

MARIGOLD IS ANGRILY SERVING OUT  
BOWLS OF PINK GOO.

**MARIGOLD:**

Pretty young girl. Fabulous breasts. Say her name  
why don't you?

**JACK:**

Are you ok?

**MARIGOLD:**

Yes, fine fine, why shouldn't I be?

**JACK:**

That's good then.

**MARIGOLD:**

Why can't he pay attention to me and say my name?

**JACK:**

It's best when he doesn't try, he called me James for  
a month once.

**MARIGOLD:**

Well yes, but still, it's not very nice.

**JACK:**

Of course not, you want to feel appreciated, that's  
natural. I'm sure he loves us really. He's just really  
really crap at letting us know.

**MARIGOLD:**

Oh Jack, we've done it, we've found something in common, a shared disappointment in your father.

**JACK:**

Well that's great. But Mum, Charlotte's my only... best friend. And I'll point out once more we are just friends. Just, please don't say anything embarrassing when we go back in there.

**MARIGOLD:**

I wouldn't do that to you dear, especially after you've been so nice today. And she does seem like a nice girl, not a threat to my security at all.

CUT TO:

**SCENE 27. INT. THE MOORE'S DINING ROOM –**  
**DAY 1 [20.35]**

CHARLOTTE IS STANDING BEHIND  
KENNETH WITH HER ARMS AROUND HIM  
AND SQUEEZING HIM. KENNETH IS  
MAKING STRANGE NOISES. MARIGOLD  
AND JACK ENTER.

**MARIGOLD:**

What the fuck are you doing to my husband you evil  
little slut?

**JACK:**

Mum!

**CHARLOTTE:**

Cool, my Mum would never call my friends an evil  
slut.

**MARIGOLD:**

It looks like she's taking him from behind.

**JACK:**

What the Hell would she be taking him from behind  
with?

**CHARLOTTE:**

A strap on?

**JACK:**

I wasn't actually looking for suggestions!

**CHARLOTTE:**

I thought he was choking, he's making weirdo noises.

**MARIGOLD:**

He's not choking, that's the sound he makes when he's going to throw up.

**CHARLOTTE:**

Oh, so the Heimlich manoeuvre probably isn't helping then?

**JACK:**

No. So maybe you should stop.

**CHARLOTTE:**

Right. (SHE STOPS SQUEEZING KENNETH)

**KENNETH:**

False alarm everyone, sorry about that. You know you're quite forceful for such a slim, pretty young girl Charlotte.

**CHARLOTTE:**

Well it has been said.

**MARIGOLD:**

Wait a minute, you were just pretending to choke so she'd squeeze you.

KENNETH VOMITS OVER CHARLOTTE,  
SHE MOANS IN DISMAY

**MARIGOLD:**

Ok, maybe not. Ah ha, see, your father's the one who embarrassed you in front of your only friend, not me.

**JACK:**

I'd say you're both pretty even.

**MARIGOLD:**

Oh. So do you think maybe we can have a lovely family meal every week?

**JACK:**

Oh Mum. No.

**MARIGOLD:**

Oh. (PAUSE) So, Charlotte, have you ever thought of flip reversing it with Jack?

END OF EPISODE

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