

Breaking the Fourth Wall: How *Fleabag* Defies Traditional Gender Representation on Television

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ABSTRACT

Erving Goffman's book Gender Advertisements (1976) looked into gender representation in advertisements almost 45 years ago. Results of his work was a framework of six categories, that patterned the gender representation in media content. Goffman's research has been applied to many different media and gender studies. The emergence of video streaming platforms in the last years and the increase in strong female lead television shows on such platforms have caught the attention of feminist media studies, especially what this shift means for gender representation in media. Applying Goffman's framework, this thesis aims to understand how women's representation has changed since his analysis, using the television show Fleabag (2016-2019) as the unit of analysis. Fleabag is a critically acclaimed show aired on BBC and later on Amazon Prime, written by Phoebe Waller-Bridge who is both the creator and the lead role on the show. The show is praised for the way it presents its female characters from a feminist perspective with brutal honesty. Results of a qualitative content analysis on the two seasons of Fleabag reveal power dynamics between female characters that are discussed within Goffman's framework. Honesty on female experience and power relations between female characters are presented as overall results which points to an improvement in women's representation in media. Some of the categories from Gender Advertisements (1976) still appear, predominantly, Relative Size and Feminine Touch. Adopting a feminist perspective, the thesis also discusses the effects of postfeminist discourse in television content.

KEYWORDS: *Erving Goffman, Fleabag, Feminist Media Studies, TV, female centered drama series*

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1. Introduction

The scene opens in a nice bathroom of a restaurant. Frank Sinatra's "*Strangers in the Night*" plays as a woman casually washes her hands in the sink. Soon the camera shows her reflection in the mirror. A shocking view as we see her blood running from her nose all the way to her chin. She calmly wipes her face with a towel, her nose still hurting. As she wipes off the blood, a knock on the door interrupts her: "Can I do anything?". She finishes with the blood and thanks the person at the door. Finally, she hands a towel to another woman on the floor with a bloody nose and takes a final look in the mirror, takes a big breath before turning to the camera with a mischievous smile and addresses the audience: "This is a love story". The first minutes of the second season premiere of the TV show *Fleabag* (Two Brothers Pictures) raises a lot of questions about what might have happened before that leads to two people with bloody faces. Was there a fight between the two women in the bathroom, perhaps an unexpected attack at the two of them, who is the person at the door? This scene is a good example of many intriguing scenes containing the unexpected events taking place in writer and producer Phoebe Waller-Bridge's television debut, *Fleabag*. What makes *Fleabag* unique is a mix of different elements such as the protagonists' witty nature, the awkwardness of people's relationships on the show, the unexpected dark turn of events and comic reliefs. These elements set the show apart from other female centered television series many of which present a caricatured portrayal of women and do not go further than reproducing socially constructed gender roles. *Ally Mc Beal* (20th Century Fox Television) is an example for such series where a female centered show contributes to women's representation however it fails to truly go beyond socially constructed gender roles for its characters (Gorton, 2007). Waller-Bridge who also portrays the main character named Fleabag, has stated in many interviews that her aim with the show was to offer a feminist portrayal of a woman who has been through some serious trauma. During a panel about her show at Edinburgh Television Festival, Waller-Bridge said: "A feminist show is one that shows and deepens complex female characters. That was really important to me in *Fleabag*. I think it is a, politically and personally, feminist show." Originally a one-woman theatre piece, *Fleabag* was adapted to television by Waller-Bridge and producer Vicky Jones. The show centers around a complicated female character as she struggles to deal with some traumatic events taken place prior to the events on the show. *Fleabag* first aired in 2016 on BBC later to be picked up for a second by Amazon Prime in 2019. The show, director, writer, and actors have won 17 awards in total including the Golden Globe for Best Television Series- Musical or Comedy and the Primetime Emmy Award for Outstanding Comedy Series (Warren, 2020).

The success of the show is mainly due to its honesty about the experiences of the central character and the different situations she gets into. "It puts the fun in dysfunctional, providing a

window into the travails of a single, 33-year old, bisexual white woman trying to make a go of it in present day London.” (Killian, 2019, p.1) The series brought the story of a woman to such depths and honesty that no television show has ever succeeded to do as masterfully as *Fleabag* did (Desta, 2017). Perhaps the most interesting part of *Fleabag* is the audience address of the main character. Since it is adapted from a theatre piece, the audience address originated from the main character narrating her life for the theatre audience. Breaking the fourth wall, is used in other television series to create an intimate relationship with the audience and create an ‘unreliable narrator’ for the story. *House of Cards*, *Malcolm in the Middle*, *Chewing Gum* and more recently *High Fidelity* are some examples where fourth wall is broken by the main character for similar reasons. In *Fleabag*, the moments where she gives a look at the camera, completes her sentences in a private manner or just updates the audience on what is going on, are the moments where she is the most honest and vulnerable. Creator Waller-Bridge states in her interviews that the reason why the character talks to us, the audience is that she is in need of someone she can share her thoughts with. Later on, when she resolves some major issues in her life and begins to heal, she leaves the audience to go on with her life. Therefore, the use of fourth wall becomes a way to complete the character’s narrative.

With these promising qualities, *Fleabag* can be taken as a prime example to the recently introduced genre of ‘strong female lead drama’ by the emerging streaming services. Strong female characters have been present in television since the 70’s. The category has evolved ever since, to the extent that the popular streaming platform Netflix now has a section especially for series and movies featuring ‘Strong Female Leads’ (Handler,2015). In this newly emerging genre, women are, following the feminist and postfeminist guidelines in television writing, portrayed in a way that moves away from the traditional gender roles and female representation in media. Often their flaws, their sexualities, and the traumas the series center on are portrayed in a more realistic and relatable way than the preceding television shows. The main reason for the shift in this genre is owed to the increasing female voices in the writing and producing of the television series. Many examples of the strong female genre are written by women, for women. Therefore, series with quaint female characters do not aim to simply satisfy the general audience. *Fleabag*, as a show, has a darkness in the whole narrative that peaks through in crucial moments that is blended with the central character’s narrative which eventually contributes to the successful gender representation the show offers. The so-called darkness contributes to the relatability of the events on the show. At times, the events of the show seem a bit absurd, however, even at those moments a line of dialogue or an expression from a character grounds the story to reality again. The shows of this genre are not afraid to refuse the stereotypical ideas of society and television. *Fleabag* is an example of the change in television content that extends to more than one television series but to genres, streaming platforms, and mediums. Within this genre, along with the impact of digitalization of television, the

necessity to revisit the representation of women arises. However, academic work on this version of female representation is limited. The existing work does not include recent shows that are released from 2018 to 2020. In my thesis, I set out to examine how and in what ways these representation of women in 'strong female lead drama' is different than other genres. Therefore, the research question is, "How female characters in the first two seasons of *Fleabag* are represented?". The research question is supported by Erving Goffman's work on gender representation as the theoretical base, which will be introduced in this chapter.

Stuart Hall elaborates on his book *Cultural Representation and Signifying Practices* (1997) that representation in media connects meaning and language to culture. He identifies 'cultural codes' that are changed and adapted in accordance with the social reality. "Because we interpret the world in roughly similar ways, we are able to build up a shared culture of meanings and thus construct a social world which we inhabit together. That is why 'culture' is sometimes defined in terms of 'shared meanings or shared conceptual maps" (Hall, 1997, p.18). This perspective on representation along with Erving Goffman and George Gerbner's theories provide groundwork for this thesis. Erving Goffman's framework of gender representation in the book *Gender Advertisements* (1976) is one of the most comprehensive theories about gender representation in media which makes it a crucial theory for the purpose of this thesis. Goffman's influential work has been a starting point for a number of research articles. However, given the current conditions of television and the technological advancements surrounding this medium, it is also important to reevaluate his framework and compare it with more contemporary gender representation on television. Representations of social structures such as race, ethnicity and gender in media content is a discussion point for academia, as these representations shape our understanding of the social reality, we live in. "Theory and research suggest that mass communication can act as a positive agent of social change..." (Johnson, 2001, p. 147). Indeed, there are positive agents of change in media content as well as negative agents that reproduce social norms and prevent progress in society. This thesis argues that the agents of media are in close relation to the amount of exposure to the media and the consumption patterns of media consumers. Therefore, it is especially meaningful to look at the effects and changing representations in media at the age of digital streaming platforms and many different devices used for streaming. This change in television content distribution and consumption is called "post-network era" (Lotz, 2007). Streaming services' promise of original content and the ability to "binge watch" TV series has also affected the production side of television. Television writers and creators, like Waller-Bridge find a place for their original ideas to come to life in streaming service companies where diversity in content has become more important, to be able to meet audiences' demands (Mikos, 2016). *Fleabag* has an interesting relation to streaming world. The show's first season was originally distributed by BBC in 2016. There were no plans of a second season

for *Fleabag* however the growing interest from the audience and the success of the show drove the creator, Waller-Bridge to write a second season. Amazon Prime Video bought the rights to both seasons and the second season premiered on this platform. Although the content of the show, the characters or the narrative did not change due to this arrangement, the production quality of the show has certainly increased. Shooting in more locations compared to season one, the increased quality of visuals, even the songs used on the second season are indicators for the enhancement of production. Michael Wayne, in his article on streaming services' success praises "Amazon's ability to forge symbiotic relationships with networks..." (Wayne, 2017, p. 737) which illustrates the relation between BBC and Amazon in *Fleabag's* case.

Since the main focus of this thesis is a television show, George Gerbner's work on cultivation analysis will be explanatory in why television content key in the discussion of social reality and change. Cultivation analysis begins by recognizing that media content is the result of a production system that is focused on profit and marketing. Therefore, the cultural products that society consumes comes from a corporate monopoly. Gerbner writes: "Mass-produced stories can reach them (people) on average of more than 7 hours a day." (Gerbner, 1998, p.176) In short, content is produced from a single standpoint, whether it is a collection of companies or the state, with a certain agenda to distribute dominant messages and representations, while the consumers are exposed to this mainstream of common consciousness. It is important to note that cultivation analysis is centered around American audiences and the generalizations are made around the biggest television forces of the world: USA and UK.

Television's messages and their relation to social life is analyzed thoroughly by cultivation analysis. In the 2019 Primetime Television Emmy Awards actor Bryan Cranston gave a speech about the power of television. Referring to livestream of the moon landing and the popular fictional places created through television series he says: "Television has never been bigger; television has never mattered more, and television has never been this damned good." (Lewis, 2019). Indeed, Damico and Quay, in their book '*21st Century TV Dramas: Exploring the New Golden Age*', explain golden eras of television as processes of transformation. "At the turn of the 21st century, a new era of television began to be recognized, characterized by the emergence of highly regarded, well-crafted programs offered by a variety of providers ranging from traditional television networks to online streaming services." (Damico & Quay, 2016, p. vii). Having established the importance of television as a tool for culture and message, I will focus more on representation of women in media and the application of the feminist perspective.

Representation of social classes and minorities in media is important for more than just influencing general thoughts of the society towards them. When we look at the quantitative data on representation in television, the Comprehensive Annenberg Report on Diversity in Entertainment

presents the current status of diversity on television. The report states that for every two male characters there is one female character and whether this female character speaks or not is up for debate. The report also indicates that Hollywood avoids casting female characters of age 40 or older. Character sexualization by gender in the reports shows that female sexuality is used a lot more especially clothing-wise. Therefore, women are not only underrepresented, they are presented in shallow and stereotypical ways. The report also looks at the production side of media, the data on writer and director ratios demonstrate that these areas are also male dominated. It is hard to come by media content that is created by women, for women at the time of the report. Therefore, it will be interesting to explore representations in a 'for women, by women' TV show such as *Fleabag*. These claims about the position of television in modern age is centered around American and British productions mainly. The reason for such focus is the fact that most of the popular TV formats are produced by US and Europe (Fung, 2015).

The quantitative summary of gender representation in the media presents a negative picture when it comes to questioning the importance of gender and media studies. On the other hand, it is also crucial for such academic research to consider how to study gender. The feminist perspective on social sciences have been pushing for inclusion and objectivity in line with equality since 1970's (Campbell & Wasco, 2000). Feminism, as an ideology, informs feminist approach to social sciences where epistemology and methodologies are conducted or created by this perspective. According to the article by Campbell and Wasco (2000), there are several ways feminist approach can change methodology such as recognizing emotionality, connecting women and reducing hierarchy. In this study, the aim is to investigate a different and unique representation of women in television in contrast to the framework created by Erving Goffman's earlier studies. Therefore, the methodological standpoint informed by feminism would be to reduce hierarchies presented in theoretical work about gender representation. Furthermore, to exemplify and inspire future research to find the different possibilities of female narratives in media content. "Feminist research seeks to respect, understand and empower women." (Campbell & Wasco, 2000, p.778) Earlier I mentioned the standpoint of the writer of *Fleabag* that she wanted the character to struggle with feminism and her femininity, therefore trying to offer a feminist approach to a multidimensional female character. This is the main point of feminist perspective and *Fleabag*, being able to reach and reflect the universal experiences of humanity while being aware of the patriarchal system prevalent in the society.

The adoption of the feminist critical approach requires a discussion on postfeminism. Postfeminism in media content has been discussed in media studies since the 70's. Therefore, not only it is relevant to this thesis, it also looks into the connections between capitalism and postfeminist discourse which has significant impact on the findings of this thesis. Rosalind Gill in her extensive article on postfeminism, likens postfeminism to neoliberal capitalism (Gill, 2017).

Postfeminism's definition differs in context and according to the author's perspective. In general, postfeminism indicates the era where the ideals and demands of the first and second wave feminism has been achieved. Therefore, postfeminism suggests that there is no need for further activism on the matter. Amanda Lotz, in her article on postfeminism and media elaborates on how feminism in media have been used and has changed (Lotz, 2001). She demonstrates that the emergence of feminism in advertisement and television has been mainly due to its profitability. "Since the early 1970's advertisers have tried to connect the value and meaning of women's emancipation to corporate products." (Goldman, Heath & Smith, 1991, p. 335). Advertisements were directed at women who was in charge of shopping since their domain was the house, upper- middle class white women were represented in television. This is, in the 70's when Erving Goffman also conducted his study. However, in her article Lotz indicates that in the 90's "new, new woman" were introduced in television where the shift in female representation gained momentum. (Lotz, 2001, p. 105) As feminism changes, so does the subject of feminist perspective change. Postfeminist definitions become important to adopt when identifying feminist elements progressions or digressions in female representation. In summation, "Feminist theory is beginning to offer tools for understanding the complexity of living feminism in a world full of tangled issues and priorities for women with many different opportunities and privilege" (Lotz, 2001, p.114). *Fleabag's* feminism comes from this perspective where rather than focusing on the activist aspect of the theory and movement, the show focuses on the struggle with feminism on a personal level.

Erving Goffman is an American sociologist who specialized on the study of everyday life, presentation of self and performance of social roles. His influence in the field of media studies and sociology is mainly due to his focus on social interaction. He claims in one of his essays that "...social interaction is how most of the world's work gets done." (Burns, 2002) He is also famous for unusual methodology he uses in his book *Gender Advertisements* (1976) where he purposefully samples his study on advertisements. (Belknap, Leonard II, 1991) The research articles that put his theory at the center, emphasize the significance of Goffman's attention to subtle cues about gender roles. Similarly, such manner will be useful for this thesis in that *Fleabag* has various non-verbal cues and allusion. Erving Goffman himself took television and radio as participants in social interaction in his book *Forms of Talk* (1981). He believed that media content of the time, namely advertisements, communicate cultural ideals of the sexes, subtly or explicitly. His concern with social actions and self-image consolidates with the cultivation theory of George Gerbner. Gerbner claimed that the content viewers are exposed to contributes to their social reality.

Gender Advertisements, Erving Goffman's research book written in 1976 provides an answer to the question of: How self-conscious are people during social interactions? Is the so-called lack of self-awareness caused by incapacity of individuals or institutionally sustained beliefs? Within the

social structure, Goffman is interested in the extent of unquestioned actions that takes place during social interactions of any kind. Precisely, Erving Goffman is interested in how this process takes place in terms of gender. He argues that these processes are amplified in the media. His analysis of over four hundred visual advertisements, that is print advertisements rather than television or radio ads, lead to a theoretical framework of six categories of gender representation. Goffman selected the advertisements to be analyzed purposively to ensure his focus on gender differences (Kang,1997). Therefore, he did not intend to make generalizations or wide conclusions on the matter. In his book, Goffman points out that although his analysis may not be open for generalization, the illustration of gender differences is perceived natural by the target audiences of the advertisements (Goffman, 1976).

The intersection of *Fleabag* and Erving Goffman's theory are at the heart of this thesis. Goffman often looks into actions and interactions that are taken for granted in everyday social life. Similar to his intentions about researching advertisements, I want to analyze televised images and narratives of women that are taken for granted. To do this, Goffman's theory needs to be revisited. Although his work is influential and used in contemporary research, the time dimension of his work, some of his assumptions in the process and his results can be reevaluated. *Gender Advertisements* was written in 1976 with close connections to the American culture and at the time there were only a handful of media tools available for entertainment. New media technologies, such as streaming services and social developments, instigated by feminism can be assumed to have changed the way media messages are communicated including gender representations. In addition, Erving Goffman analyzed advertisements composed of photography and illustrations. In his book on Goffman, Tom Burns explains: "What is portrayed in the illustration is a specific kind of relationship, one which demonstrates involvement, regard, affection. And since the demonstration, is confined to what can be contained in a still photograph, this can only be conveyed by the pose which they adopt. The relationship must be recognizable from the manner, style of the posture." This is a strict contrast between Goffman's unit of analysis and the television show *Fleabag*. The reason for the selection of *Fleabag* as the case study is the show's implicit meanings as much as the explicit narrations by the main character.

In the upcoming chapter I will focus on the details of Erving Goffman's theory and his body of work in general. I believe his focus on everyday life and performance of social roles are also valuable to understand the depth of *Fleabag* and create the frame for content analysis.

2.Theoretical Framework

The central theoretical framework chosen for this thesis is Erving Goffman's work on advertisements and gender. Goffman is a Canadian social scientist who has studied various aspects of sociology, linguistic philosophy, dramaturgy, and psychology. He focused his studies on 'microsociology' which dealt with social interactions and sociology of everyday life. Although Goffman does not categorize himself in a certain school of sociology, he was influenced by Émile Durkheim and George Simmel. He worked with many famous sociologists during his time in The Chicago School such as George H. Mead and Herbert Blumer. In 2007, Times Higher Education found that Erving Goffman was the sixth most cited author in social sciences in the category of sociology (Times Higher Education,2007). His influential work has been the theoretical foundation of many research articles especially those of media studies where social roles were reflected in a condensed and traditional ways. These articles are also central to this thesis as their successful application of Goffman's theories will inform the findings and theoretical approach of this study.

Within the social structure, Goffman is interested in the extent of unquestioned actions that takes place during social interactions of any kind. In his book, *Gender Advertisements* (1976), Erving Goffman aims to understand how and in which ways gender affects social interactions. He argues that these processes are amplified in media materials. His analysis of over four hundred visual advertisements, that is print advertisements, lead to a theoretical framework of six categories of gender representation. In the foreword of the book *Gender Advertisements*, Vivian Gornick justifies the unit of analysis as follows: "Advertisements depict for us not necessarily how we actually behave as men and women but how we think men and women behave. This depiction serves the social purpose of convincing us that this is how men and women actually behave." (Goffman, 1976, p.vii). As the result of his analysis, Goffman categorized the way in which women's and men's positions in the advertisement reflected their social position and highlighted their gender traits. The six categories Goffman identified as a result of his analysis, will be the guide to my thesis as they are still prominent in contemporary media. As will be discussed in the literature review, recent articles from 2000's use Goffman's framework to understand representation in media. While some categories are observed less in media, majority of Goffman's work still provides a solid ground for media and gender studies. Following my research question, I believe there will be deviations from these categories due to time space and context differences between the analysis subjects. However, as the literature that centers Goffman's framework has proven, his studies are essential to understand the roots of representation of gender roles in the media. Although Goffman's framework will be operationalized in the methodology chapter, it is necessary to demonstrate the main components of these categories.

This thesis is supported by a number of theories however, at the center is Erving Goffman's theoretical framework on gender representation. There are certain connections between these theories that provide a more substantial theoretical framework. In the introduction, a feminist perspective and cultivation analysis were mentioned to elaborate on the significance of this study and to underpin the methodological approach to be taken. In addition, postfeminist discourse on media has been introduced to further discuss the gender representation in the chosen unit of analysis. Goffman's framework is parallel to these two central theories. While there are some feminist critiques which do not categorize his work as studies with feminist intentions, it is certain that his work has contributed to the field. Candace West in her article Goffman in Feminist Perspective, evaluates the contributions made by Goffman to the feminist academic work after him (West, 1996). West questions whether Goffman intended to include a women's perspective or acknowledge the inequality amongst genders. Yet, the article proceeds to show how his work was the foundation of further studies that underlined the reproduction of gender roles through social interaction. Instead, Erving Goffman sought out to understand the institutionalized production of gender roles. Goffman helped and guided his PhD student, Carol Brooks Gardner's empirical research on street remarks. The inequality of such interaction was made apparent with the thesis in efforts of Gardner and support from Goffman. West concludes in her paper: "Goffman's legacy to this field, then, is twofold: an appreciation of how power works in spoken interaction between women and men, and an appreciation of mundane conversation as the means of discovering this." (West, 1996, p.360). It is also noted in the article by West that Goffman acknowledges his position as a white middle class male. Which is an important step towards self-awareness in male dominated academia.

There are many obstacles in this study to confidently claim that the gender representation in these advertisements are a mirror reflection of the society's values however, Vivian Gornick concludes : "Although the pictures shown here cannot be taken as representative of gender behavior in real life... one can probably make a significant negative statement about them, namely, that as pictures they are not perceived as peculiar and unnatural." (Goffman, 1976, p. ix). In this chapter, the literature featuring Goffman's framework will be discussed, some fundamental concepts from his theory will be explained and the categories presented in *Gender Advertisements* (1976) will be introduced with examples from current literature.

Literature centering Erving Goffman's *Gender Advertisements* (1976) present some similarities and contributions to the subject matter of gender representations and media. The most common similarity is the methodology, namely Goffmanian analysis. Following Goffman, studies apply the same categories predominantly to advertisement and magazine visuals. Different aspects of gender representation are discussed such as race, sexuality, gender identity in each article (Baker, 2005), (Carpenter & Recihert, 2004), (Kang, 1997), (Wallis, 2011). Research articles that use Goffman as the

theoretical framework make note of and critique the fact that Goffman chose his sample purposefully. Mee-Eun Kang explains, "His sampling strategy was not chosen so generalization to a population of visual images could be made; instead he deliberately selected advertisements that mirrored gender differences, sometimes ones that captured the nuances of social relationships." (Kang, 1997, p.983). Purposeful sampling, especially in qualitative analysis can raise questions regarding the objectivity of the study. Therefore, to avoid criticism on the same methodology, many of the literature including Goffman use quantitative methods where it is arguably easier to check for errors and assure reliability. These research articles aim to find a change in women's representation since Goffman's analysis in the 70s. Compared to Goffman, contemporary literature hold a feminist approach and look for different aspects of gender representation that may show an improvement in women's image in the media. There are two branches of literature that use Goffman's theory, some use magazine covers and commercial pictures as Goffman did: some use television advertisements and music videos. First branch of articles which use visuals such as Hatton and Trautner (2011), focus on sexualization of women in the media which contributes to highlighting gender differences. The article elaborates on how women and men's sexualization on the covers of the *Rolling Stone* magazine are presented. While images of men are sexualized, women are hypersexualized through posing, the amount of nudity and color choices on the cover. Another article focusing on commercial pictures in United States magazine advertisements between 1950 and 2000 finds: "Our review of magazine advertising role portrayals provides empirical evidence that the feminist movement likely contributed to the increased portrayal of women in public sphere." (Helgeson & Mager, 2011, p. 250). However, the article concludes that women are still portrayed in ritualized manners that display their position against men in the society. Although the media content analyzed is drastically different than photographs and pictures, television commercials and music videos still present actions and dialogue which illustrates gender differences. The second branch of articles that focus on moving pictures contain interesting additions to representation. Coltrane and Allan find that the voice of the narrator is an important component to television commercials due to the domination of male voices which are claimed to be more trustworthy and convincing. Same article reports an increase in images of women in the workplace. This finding is in the context of 80's where women are shown in work settings due to the increase in women entering the workforce around the same time. There are two more recent articles which analyzes gender representation in music videos. Susan Alexander (1999), identifies different stereotypical women featured in music videos depending on genre. "The Conventional Woman" is found in romantic ballad music videos where women are the most subordinate and passive. Whereas "The Independent Women" are found in pop music sang by women, namely, Madonna, Sheryl Crow and Alanis Morissette (Alexander, 1999). Cara Wallis (2011) argues that more emphasis should be places on women's sexuality in the current media

environment. In her article, women's sexuality is found to be a dominant component for music videos.

The results section of many of the research articles show that Goffman's work is still operative to look at gender representation and gender relations reflected in the media. However, literature suggests that some of the categories are disappearing and or changing. Some research articles introduce new categories in addition to Goffman's framework to include the new patterns of female representation in media. (Lindner, 2004, Krassas, 2003). Before detailing Erving Goffman's categories, his main concepts will be discussed in the next section.

2.1. Goffman's Concepts

Erving Goffman uses some key concepts in *Gender Advertisements* (1976). To understand how gender is used in his book and to point out some important concepts this chapter looks into the highlights from his book. Gender's position as a construct, power and hierarchy relations and social interaction are influential in the categories Goffman formulated. They will also guide the codes to be found in the methodology chapter of this thesis.

In his book *Gender Advertisements*, Erving Goffman writes about the gender differences and how they are perceived natural components of individuals that makes itself apparent in social interactions. He claims that when society takes gender as a natural indicator of difference between individuals this reflects upon their behaviors, actions and the language they use. Therefore, the social interaction produced from this perspective illustrates a system of society in which there are roles to fulfill. Goffman calls these roles displays. "Displays thus provide evidence of the actor's alignment in a gathering the position he seems prepared to take up in what is about to happen in the social situation (Goffman, 1976, p.1). Displays are used in social interaction to signal the rank, position, intent of a person. Displays are performed in different levels depending on the context in which social interactions take place. Gender roles are transformed into visual summaries in advertisements to create a reflection in the society to sell products."... If gender be defined as the culturally established correlates of sex (whether in consequence of biology or learning) then gender display refers to conventionalized portrayals of these correlates." (Goffman, 1976, p.1)

Social interaction for Goffman, consisted of members of the society being in a form of communication with each other at any given moment. What makes Goffman's analysis unique is the attention he played to the details and taken for granted actions which takes place in social interaction. He claims that such taken for granted actions reveal the power relations between the participants in social interaction. Displays, as described above factor into social interaction and determine how people perceive and respond to each other. Therefore, gender is a dimension of

displays whereas in social interaction display changes depending on the context of the interaction. With these many factors going into the interaction, it is hard to capture the essence of what constitutes it and which dynamics decide how social interaction will take place. In his book, Goffman explains the dynamic nature of social interaction. While the behaviors and gestures during social interaction indicate the social positions of the individuals involved, the essence or character of the individuals cannot be captured via single interactions. Therefore, for the analysis of social interaction and social roles, the purpose and context of interactions needs to be determined and clear. Advertisements fulfill this requirement perfectly as Goffman elaborates on his book.

The categories Goffman created, as the result to his study on advertisements, explores the themes of power and hierarchy through gender displays. Having established that social interaction is conditioned by gender and indicates social status, the reflection of those interactions on media content reflect the power relationship between the genders. Often women were depicted in their so-called traditional setting the kitchen or the house where they have an authority to some extent. Out of this context they are either following, listening, watching as a man acts, executes or talks. Goffman (1976) believes that such representation stems from the institutional reaffirmation of gender roles. His main goal regarding gender and social interactions is to make a statement about this institutional reproduction. Tom Burns, in his book *Erving Goffman*, draws attention to another essay by Goffman, *Forms of Talk*, where he describes the so-called nature of interactions between men and women:

Men often treat women as faulted actors with respect to 'normal' capacity for various forms of physical exertion. Women so treated often respond by affirming this assessment. On both sides there may be unquestioning belief and a long-sustained capacity to act accordingly without guilt or self-consciousness. Nonetheless, cannot the question be put as to whether 'real' incapacities are involved or merely institutionally sustained belief?

(Burns, 2002, p. 230)

Goffman's use of the concept of power relates to Michel Foucault's remarks on the same matter. Foucault shifts attention from the institutionalized forms of power to more focused and localized mechanisms that power circulates through (Hall, 1997). Such views resonate with Erving Goffman's microsociological approach. However, Goffman's aim in his gender study is to arrive to an institutionalized explanation of interactions.

2.2. Gender Representation in Commercial Pictures

Results from over 400 advertisements showed a pattern of gender representation that reinforces gender roles and the hierarchy between men and women. Power and hierarchal dimensions of the theory is observed through categories. There are some photography techniques and compositions that intentionally put both genders in positions that resonate with the socially created gender norms. Women are portrayed subordinate, weak and preoccupied where men are portrayed in control, functioning, serious and present.

Goffman (1976) postulated six distinct categories of gender display that each show a different power configuration. The first category is 'Relative Size'. Relative size is determined by comparing the "height" of the parties contained in the advertisement.

Power and hierarchal dimension of the theory are observed through categories in Goffman's framework. Analysis includes such difference in size for both male – female subjects and amongst same gender. Therefore, as Goffman explains here, relative size can be used to communicate the occupational rank or social hierarchy amongst people presented. "...differences in size will correlate with differences in social weight that relative size can be routinely used as a means of ensuring that the picture's story will be understandable at a glance." (Goffman, 197, p.28). This category is observed in advertisements where female subjects are usually smaller or shorter than the male subject on the picture. One of the simpler indicators of social difference, however, is observed quite often and provides clear messages that advertisements aim for. What is interesting in this category is, as Goffman explains, is in occasions where women are taller than men, the social status of men is made clear by the way they are dressed or positioned in the advertisements. Goffman exemplifies such instances where the male subject is in a service occupation or position therefore socially subordinate to the female subject. Relative Size is one of the categories that is still observed in contemporary literature. Belknap and Leonard (1991), report that relative size was inapplicable for 97% of the advertisements, the 3% percent where category was applicable found that men were always taller. Researchers claim that both of these reports are socially significant (Belknap and Leonard, 1991). The persistency of this category could be related to the fact that biologically, men are taller or bigger than women. This is not to say that there are no women taller than men, in fact, many nations have taller women which is a result of genetics. The generalization of biological differences and its presentation in media often leads to relative size. Therefore, the distinction between the category simply appearing and the indication that size difference is related to power should be done.

The second category is 'Feminine Touch' which uses the idea of femininity, the so-called delicateness and fragileness of women to create a sensation about the product advertised. Measured by pictures involving the use of fingers and hands tracing the outline of an object as well as cradling

or caressing it (Belknap& Leonard, 1991, p. 108). The category also includes junctures where the female subject touches their face gently. Feminine touch is also performed by male subjects; however, such instances are used to emphasize the female subject's delicateness and fragility.

Goffman points to a certain ritualization of the act of touching. Parallel to his views about the ritualization of certain social situations and the likeness of this process to the dramatization in advertisements, feminine touch distinguishes itself from "...the utilitarian grasps and holds" that male subjects usually perform (Goffman, 1976, p. 29). Feminine Touch, along with other categories that centralize ritualization, contribute to the power relations where men are accepted as the protector, dominator, and the high functioning gender. One of the music videos studies by Wallis found Feminine Touch used for overtly feminine gender displays which contributed to previous research findings on the submissive image of women in music videos (Wallis, 2011, p.168).

The third category, 'Function Ranking' illustrates subjects of the advertisements performing different tasks. "The importance of the task as it related to the person engaging in it, creates clues as to one's social importance." (Belknap& Leonard, 1991, p. 109).

In this category hierarchy in occupational frame is used specially to highlight the difference between genders. However, examples of this category can be found in advertisements where idle life scenes are depicted which is more useful to the arguments of Goffman where in social interaction the gender differences are deliberately highlighted and performed. This category is also applied to commercial pictures where children are involved. Their apparent status in the interaction with adults fall into this category where they are depicted to listen to and learn from adults. An important aspect of this category is brought forward by Goffman in his book; how does function ranking category apply when men are in more traditional domains such as the house or the kitchen where women's authority is applied. By doing nothing, not performing the actions attributed to females. Roles can be reversed however advertisements make sure that they include a readable reaction to this reversal such as surprise, disdain, and appreciation from the opposite gender. A quantitative research by Helgeson and Mager on magazine advertisements from 1950 to 2000 show: "Females being instructed, the complement to males playing an executive role, showed a significant negative relationship with time." (Helgeson &Mager, 2011, p. 247). Therefore, recent literature presents contradictions to Goffman's original findings.

Fourth category, 'Ritualization of Subordination' is defined as actions classified as deeds of subordination such as lowering oneself physically to another, not holding the body erect, lying on a bed or floor, canting postures and so on. (Belknap& Leonard, 1991, p. 109)

This category is similar to relative size however there is action involved where subjects of the photo deliberately, often for social reasons, lower themselves physically. First examples from the book are surprisingly not of men and women but from what appears to be a salutation of a

government official. Goffman also observes that in some pictures the lowering of the body can be a sign of the centrality of the character. Where men are seated at the center and women accompany them as the secondary subject of the picture. In more straightforward examples: "... men tend to be located higher than women, thus allowing elevation to be exploited as a delineative resource." (Goffman, 1976 p. 43) Goffman's analysis of commercial pictures with ritualization of subordination extend to the arm lock, holding hands and holding shoulders where the female subject is depicted to be under the subordination of the male subject. Also, occasions where social curtesy towards women performed are included in this category. Therefore, this category does not indicate an active form of subordination, rather the symbolic indicator of the differences between men and women. Some literature which reported less occurrence of Function Ranking reports an increase in this category (Helgeson & Mager, 2011). Kang argues that while categories ritualization of subordination and function ranking may not be found, the stereotyping of women in media content continue through other displays, she suggests Body Display (Kang, 1997, p.985).

Fifth category, 'Licensed Withdrawal' presents behavior in which characters are mentally and or physically withdrawn from a particular social situation. Goffman explains that such withdrawal from a situation can signal dependency and unprotectiveness. This category is often associated with women's emotional reactions. Surprise, horror, secretiveness, shyness is attributed to the withdrawal of the subject. Goffman adds sucking or biting of the fingers to this category that reflects anxiety that leaves the subject turned away from the center of action. The gendered dimension of licensed withdrawal is explained by Goffman as following: " In advertisements women are shown mentally drifting from the physical scene around them while in close physical touch with a male, as though his aliveness to the surround and his readiness to cope with anything that might present itself were enough for both of them." (Goffman, 1976, p.64). Katharina Lindner (2004) compares images from magazines *Time* and *Vogue* in to see how they differ from each other through time. An interesting finding regarding the category Licensed Withdrawal is, "...no differences were found in the stereotypical portrayal of women in the more "traditional" magazines and the more "modern" ones." (Lindner, 2004, p.412).

Last category is 'The Family'. In this category, the presentation of family conveys cultural images of this institutional arrangement. (Belknap& Leonard, 1991, p. 109)

As the first unit of social organization, family is pictured almost too perfectly in advertisements. The made-up families of commercials are intentionally composed of one girl and one boy who are often depicted as girls bonded with their mother and boys bonded with their father. Goffman also does not overlook the emotional portrayal of mothers and daughters in contrast to the restrained relation between fathers and sons. He relates such distinction to men's obligation to "push their way into manhood". The Family is left out of the analysis in almost every research article

that uses Goffmanian analysis. This is due to the nature of the unit of analysis (music and fashion magazines, music videos) where there are no representations of families. Some of the articles do not include this category due to their focus on sexualization.

2.3. Limitations and Critique

Literature review of research that used Goffman's framework has shown that although *Gender Advertisements* was written in 1976, the findings of the study can still be applied to media content and help us understand the reflections of social life in media and the reverse. The time dimension to Goffman's framework has positive and negative implications for this thesis. Since the aim of this study is to make a comparison between the findings from *Gender Advertisements* in 1976 and findings from the analysis of the show *Fleabag*, this theory is essential to the thesis. On the other hand, the progress made in media content and society in terms of gender roles and gender representation raise some limitations. Goffman's framework was created in a time when feminism was starting to become widespread in society and academia. Feminist perspectives seldom found their way into advertisements of the time as *Gender Advertisements* (1976) demonstrated, women were still portrayed in settings of what society believed they should be in such as the house, the kitchen, next to a man in an inferior and subordinated position and so on. In contemporary society, it cannot be argued that feminism has been achieved. However, it is widely accepted that we have entered the post-feminist era. As mentioned in the introduction chapter, some institutions, media included, describe postfeminism as the contemporary situation where equality between genders have been achieved and there should not be strong efforts to further these so-called achievements. Despite postfeminist trend in media, women's representation has relatively progressed (Schreiber & Perkins, 2019). The improving image of women in media, where they are portrayed in different storylines than household and motherhood related tropes made its way into television. Shows that center groups of female characters and their lives revolving around career, relationships and their problems carried television into a new era. One of the prime examples of progressive female centered series is *Sex and The City* (Darren Star Productions). The show focuses on a young single woman in New York and her group of friends in a time when they try to navigate their urban lives, work, and romantic relations. Although the show has been criticized for its insistence on characters stories only making sense when they are in a steady relationship with men, other aspects of the show where female characters express and explore their sexuality and made bold choices about their careers were praised (Arthurs, 2003). From shows about single women in big cities all the way to strong female lead genre, television's progress towards a variety of representation for women continues. Strong female lead is a genre that is used to categorize shows with female characters that

are tough, stubborn, ambitious, determined, just, moral, and so on. In summation they carry characteristics that were more often observed in male characters. This genre is used in streaming services' libraries to incline audiences towards such shows. Therefore, it can be argued that there is a demand for such content.

In addition to the strong female lead shows, recently women centered comedy shows that have emotional, dark, awkward, villainous qualities to their female characters and their narratives have become popular. *Girls*, *Insecure*, *Chewing Gum* were the predecessors of *Fleabag* that offered young women's narratives written by women, for women. Emily Nussbaum (2012) in her article about *Girls* (Apatow Productions), wrote about how the shows representation of young women from a certain generation, millennials, felt like it was written 'by us and for us'. From the perspective of these white, middle class young women feminism and female characters who do not necessarily fit into the traditional gender roles do contribute to the progression of women's image in the media. Shows created by minorities that give voice to their generations and their struggles in everyday life also find space for themselves on television. *Insecure* (3A Arts Entertainment, 2016) and *Chewing Gum* (Retort, 2015) and more recently, *High Fidelity* (ABC Signature Studios, 2020) are such examples that portray black and queer young women's own stories in contrast to the aforementioned *Fleabag* and *Girls*. Therefore, there are still voices to be heard, stories to be told that not only achieves feminist representation of women but also intersectionality. Going back to Goffman's framework, this progression on television means some of the findings in his work may not have provisions in content that is produced today. Indeed, in the literature review it was argued that many of the articles that used the six categories observed decline in certain categories such as relative size and licensed withdrawal. That is not to say the categories should be omitted. However, they can be modified, extended, and applied to different interactions that may not take place strictly between men and women.

Another limitation posed by using *Gender Advertisements* (1976) as the theoretical basis is the difference between the unit of analysis used by Erving Goffman and the unit of analysis for this thesis. Goffman explains his choice of using commercial pictures in relation to his arguments on social interaction. He acknowledges that the field he is interested in is a very dynamic and volatile form of social life. In *Gender Advertisements* he talks about how hard it would be to capture and understand the social interactions that are modified by the gender of the participants and categorize them. He gives some examples of social interaction where power and hierarchy can be imposed on the actors through gestures, form of address and positioning of the bodies. These indications are still subject to change and can vary in context and they are open to the interpretation of the observer. Therefore, Goffman chose to analyze commercial pictures that have the purpose of carrying out a message. Krijnen and Van Bauwel adds: "Commercial photography has a clear and obvious

persuasive function. It is meant to persuade us to buy something or believe something. One of the main functions of ads is to grab our attention and communicate a certain message in a very short amount of time." (Krijnen & Van Bauwel 2015, p. 26). Erving Goffman's main goal in *Gender Advertisements* (1976) is to understand how gender roles are reinforced through institutions, therefore he establishes a difference between public and private pictures. He argues that private pictures often capture a social gathering, a ceremony that has taken place. Private pictures are taken at a moment that presents people in their best social behavior and position. Public pictures are those designed to catch the attention of an audience. Public pictures work in two ways. First is the purpose of the photograph that is taken. The second is the use of our eyes when looking at the photograph. Goffman argues that we learn to use our eyes through society. "... it is due primarily to those institutionalized arrangements in social life which allow strangers to glimpse the lives of persons they pass, and to the readiness of all of us to switch at any moment from dealing with the real world to participating in make believe ones." (Goffman, 1976, p. 23). Majority of the research articles examined in the literature review follow Goffman in choosing their unit of analysis. They use magazine covers, commercial pictures to examine how his categories would apply to different images. Cara Wallis analyzed women's representation and their position against men in music videos (Wallis, 2011). It can be argued music videos carry similar values to commercial pictures in that they want to capture a meaning, a message that can transfer the meaning of the song and the essence of the artist. The important difference is that in advertisements the message is that we need a product and we should buy a product, whereas in music videos, film, and television much more complicated narratives about the human experience are instilled. This limitation will be discussed further in the methodology chapter.

Considering the year, it was written in and the chosen focus of the book, there are arguments or critiques about different gender identities or interactions between people of different sexual orientation rather than heterosexual. The social reality of our world is that people from various gender identities and sexual orientations exist and we are all in interaction (Michelson, 2019). The representation they have fought for in the media especially in the last years should be taken into consideration. When we examine contemporary media content, such stories and identities enter the same social interactions, therefore gender displays and power relation Goffman extensively talked about in his book. *Fleabag* is no different to such media content. Although the sexual orientation of the main character is never made clear, there are some scenes and indications that she may not be heterosexual. These are not idle indications that are used to attract audiences, which is called 'queer baiting', rather they add to the character and her struggle with understanding herself, her desires, and problems. In light of such differences of time, context and media content, Goffman's

categories must be extended. Perhaps new categories should be added to be able to continue using his framework.

3. Methodology

Theoretical background and the literature review of the articles that use Goffman's framework proves that a qualitative analysis is appropriate to adapt to this thesis. In this chapter, I will elaborate on which qualitative method is chosen, how it will be operationalized and how reliability will be achieved.

3.1. Research Question

Erving Goffman's original work is discussed in the theoretical framework chapter extensively. Following recent articles that aim to see deviations from Goffman's concepts, this thesis seeks out to understand how the framework would reflect on a contemporary television show that centers around female characters. Therefore, the research question is, "How are female characters in the first two seasons of *Fleabag* represented?". Two main sub questions arise from the research question. First sub question is, 'Can the categories of Erving Goffman be observed in the show *Fleabag*?'. This sub question answers how Goffman's framework would work on a contemporary media content. Since his theory is based on social interaction between genders and it is rooted in socially constructed gender roles, any interaction between male and female characters can be interpreted in Goffman's framework. Second, is to understand if the shows content deviates from the framework and offer a different representation of women therefore, 'What aspects of female representation in *Fleabag* differ from Goffman's categories?'. Literature found that there were some categories that are observed less in contemporary images and representations. However, it still looks into the relations between two genders. *Fleabag*'s main characters are dominantly female therefore there are a lot of social interaction takes places between them. Goffman's analysis has not been applied to such interactions; it would be interesting to see power relations between same genders through his theory.

3.2. Qualitative Content Analysis

Qualitative methods are used in social sciences to discover how individuals make sense of the world, how certain changes, and processes effect society. In media studies, qualitative methods are used to uncover how media messages are understood and processed (Zawawi, 2007). Since the aim of this study is to discover the gendered representation of the characters in *Fleabag* and compare the findings with another established theory about gendered patterns in advertisement, qualitative analysis is suitable to achieve this comparison.

Fleabag as a sample, has 2 seasons, 12 episodes, each being approximately 30 minutes resulting in approximately 12 hours of content. The episodes are available on Amazon Prime and

therefore the data are officially obtained and gathered for analysis. This is a large amount of data, considering the detailed methodology chosen. Hennie Boeije explains: “Qualitative analysis entails segmenting and reassembling the data in the light of the problem statement” (Boeije, 2010, p.93). Therefore, a qualitative approach aims to put the text in order and to systematize the themes derived from the text. To be able to explore the different dimensions of the show discussed in the previous chapter, this component of qualitative methods is crucial. To follow the original work of Goffman and to be able to present patterns that rise from the analysis of the show *Fleabag*, content analysis is chosen as the methodology of this thesis. In content analysis, the themes and codes of the content are in some cases drawn from the data and in other cases pre-determined themes are applied to the data to organize the content. Rebecca L. Collins in her article on content analysis for gender roles in media states that, “One key goal of content analysis is to examine whether media have characteristics that might influence users’ attitudes and behaviors, either negatively or positively.” (Collins, 2011, p. 292). Although the aim of this thesis is not to argue the impacts of gender representation on society, such effects are accepted as given in Erving Goffman and George Gerbner’s theories. This way, methodology and theory are connected to provide a solid ground for the analysis.

Content analysis can provide an understanding of how similar or different the representation of genders in the show are to Goffman’s framework. This method allows to observe the detailed aspects of interaction between the characters of the show therefore is appropriate to adopt for a thesis centered around Erving Goffman who specialized in everyday life and microsociology. Under the content analysis umbrella, thematic analysis was chosen to reveal patterns of female representation from the show. Combined with Goffmanian analysis, the patterns arising from the show will be interpreted in relation to power relations of genders. The flexibility of the method also allows for interpretation of the different aspects of the show raised in the analysis that do not strictly fall into Goffman’s categories.

3.3. Data and Sampling

This study focuses on the television series *Fleabag*. The show consists a total of twelve episodes for each of the two seasons. The run time of the episodes range between 25 to 30 minutes. A television show was selected due to the emerging female centered television content that emphasizes feminist ideas and provide diverse representation of women in media. The selection *Fleabag* is purposive, given the comparative nature of the research question. The significance of *Fleabag* is discussed in the introduction chapter.

The episodes of the show are available on Amazon Prime which was used in the analysis process therefore no data collection was required. The subtitles of the show were downloaded and used for accuracy in reporting results and providing quote examples. The subtitle transcriptions can be found in Appendix F and Appendix G. No episodes were excluded from the analysis since the continuation of the narrative on the show and the development of characters add to the results of the analysis and are inseparable.

In order to understand the results and to be able to follow the power relations between characters, some main characters must be introduced. In the show *Fleabag*, some characters do not have names, they are simply called by their relation to the main character Fleabag. Fleabag is a thirty-three-year-old British woman who has opened a café with her best friend Boo. In the series, Boo is dead by an accident which has shaken up Fleabag especially because of her involvement in the matter. Fleabag has a sister, Claire who is an uptight character. She has a stable job and a long-term marriage. Godmother is Fleabag's Godmother, her mother's understudy in the art studio and Fleabag and Claire's Dad's partner, soon to become his wife at the end of the series. Fleabag's mother is not included in the series, the audience is informed that she died from breast cancer. However, the character's importance in the lives of Fleabag, Claire and Dad is underlined and there are two episodes that center around her death. Harry, Arsehole Guy, Bus Rodent and The Priest are love interests of Fleabag in the show. In addition to this Fleabag has encounters with a Bank Manager and a woman named Belinda who are mentioned in the results section.

3.4. Operationalization

This thesis is supported by theory and data of which the connections are explained in the previous chapters. The research question is supported by theories of Erving Goffman, George Gerbner, Stuart Hall, and the feminist perspective. All of which agree upon some aspects of media studies that are upheld in this thesis, such as the effect of media messages on society, the importance of social interaction at the personal level and the principle of equality between genders that is also an important aspect in the unit of analysis.

First sub question, 'Can the categories of Erving Goffman be observed in the show *Fleabag*?' is based on Goffman's work on *Gender Advertisements* (1976). The categories he determined as the result of his analysis in the book were applied to the show as using his descriptions of each category on the book, initially focusing on both genders. However, this resulted in very little amount of data in analysis as there are significantly less dialogue between male and female characters than between female characters. Therefore, without tempering with the range of the categories proposed by Goffman, female interaction that pointed to power relations was included to the categories.

The second sub question, 'What aspects of female representation in *Fleabag* differ from Goffman's categories?' was created again, in accordance with Goffman's theory, in terms of power dynamics. However, Goffman's focus on male and female subjects leaves out an important part of the show that is crucial to this thesis.

A code table was prepared to illustrate Goffman's categories and their codes, along with the categories arose from the analysis. The codes of Goffman's categories were derived from his book *Gender Advertisements* (1976) where he explained what constituted the categories and what was included. For the other categories, the different forms of power relations and women's experiences were considered as codes. This table is included in Appendix C.

To be able to achieve validity, the unit of analysis was chosen to fulfill the needs of the research question and during operationalization, certain aspects of the show was included in the analysis. This also helped the accuracy of the results as there were no irrelevant data that is not mentioned in the research question is included to the analysis. Reliability is harder to achieve in methods where there is more room for interpretation and even the results of the research rely on this interpretation. This thesis is not different from such research. Silverman, in the book *Interpreting Qualitative Data* (2015) suggests 'inter-rater reliability' where same data is processed by different researchers and the results are compared. Since this is a master's thesis, this option is not possible. David Silverman, in his book on qualitative analysis, explains how reliability can be achieved in textual analyses: "Providing there is no evidence of forgery, issues of reliability now arise only through categories you use to analyze each text. It is important that these categories should be used in a standardized way, so that any researcher would categorize in the same way." (Silverman, 2015, p. 364). This is partly achieved by adopting Goffmanian analysis where his categories are used in the analysis. As for the newly emerged categories from the unit of analysis, since the aim of qualitative methods is to understand a subject matter better or provide an explanation to a research question, rather than answering it with certainty; it could be said that the new categories are open to criticism, improvement and interpretation.

3.5. Analysis

Thematic analysis was done on a total of 24 episodes where Goffman's concepts were used as guiding categories. Due to the chosen method, this thesis adopts grounded theory. "Grounded theory is a research approach or method that calls for a continual interplay between data collection and analysis to produce a theory during the research process." (Bowen, 2006, p. 13). By definition, grounded theory uses inductive analysis where patterns and categories emerge from the data rather

than imposing an already existing method. Since this thesis is based upon Erving Goffman's framework, this framework is used to understand and categorize the patterns emerging from the thematic analysis.

To be able to identify the data relevant to the research question, sensitizing concepts were used. "Sensitizing concepts draw attention to important features of social interaction and provide guidelines for research in specific settings." (Bowen, 2006, p.14). From this perspective, Goffman's framework works as a sensitizing concept which allows to understand and distinguish gender displays and power relations between genders. The postfeminist discourse detailed in the introduction chapter, helps to focus on relations between female characters and understand what effects the power relations between female characters.

Open coding was done as the first round of analysis, to see how Goffman's framework would work on the unit of analysis. This first round revealed that focusing on opposite gender interactions would produce very little data as same gender interactions were more dominant on the show. Second round of open coding showed that it is possible to extend Goffman's categories to include same gender interactions. Axial coding was done on the third and fourth rounds of analysis to map out the female interactions and female representations that deviated from Goffman's framework. Axial coding lead to the introduction of three distinctive results which are discussed extensively in the results chapter. On the next chapter, methodological limitations are explained.

3.6. Methodological Limitations

In terms of methodology, the selection of this television show poses a challenge and an advantage at the same time. The challenge is that, despite its deep meanings and well written storylines, the duration of the show is not very wide. This means that during the analysis, the text would have to be analyzed more than once, put under different themes at the same time. On the other hand, since the content is dense in meanings it provides a rich text to explore and draw meanings from. Both the disadvantage and the advantage of the sample brings up the question of reliability and validity. Qualitative methods often carry a concern for validity mainly due to the fact that it cannot be put through a computer system to check for errors. There are some ways reliability is ensured for qualitative methods. One is a second coder working on the data and comparison of the results with the findings of the second coder. For the scope of this study, it is not possible to have another coder working on the content. However, Krippendorff suggests that to measure the reliability of the analysis, the study should result in an increased the understanding of the material. (Krippendorff, 2004) Since the main goal of doing qualitative analysis is to uncover the meanings, this

could be a good way to ensure reliability. Additionally, Goffmanian analysis and thematic analysis are both used in this thesis to make sure that gender representation on the television show is put into an already established framework, later to add the new categories which arose from thematic analysis. Both methodologies inform each other in the coding and interpretation processes of the thesis.

In January of 2020, news of the novel coronavirus spread started to dominate the media. The virus initially broke out in China Wuhan and the city soon went into lockdown due to the speed of spread and the death rates. Whole world was warned about a new form of the coronavirus that could potentially become a pandemic. Soon after Wuhan's lockdown, new cases of the virus were announced from different parts of the world. The second city to go into lockdown was Italy and shortly after all of Europe was paralyzed by the virus. Uncertainty ruled the world as the effects of the virus was not certain at the beginning of the breakout. In the span of two months many countries went into lockdown, banned international flights, and had to take many different measures. Such uncertainty and the threat of the disease caused by the virus hit every occupation, institution, and nation. New measures taken against the virus brought a change in lifestyle for everyone as businesses, universities and public areas closed down. As a master student in the Netherlands, at Erasmus University, I was also affected by the 'new normal'. Although this adaption was nothing, compared to people who suffered from the virus, who suffered because of the virus and the brave healthcare workers who worked day and night helping people. As an international student, I had limited time and resources to visit my home country. Therefore, when I ensured the necessary resources, I planned a two week visit to Turkey, Ankara, my home. In Erasmus University, before the closing, me and my friends joked about not seeing each other again to the end of the semester if a lockdown happened in the Netherlands. This became the reality shortly after my departure from Rotterdam. The day I arrived at Turkey, the government banned all international flights and started to apply weekend lockdowns. At first, I thought all this would end in a month where a month become two months, three months and so on. Since I did not expect to be held back in Turkey, I had not brought my laptop with me. I had to share a laptop with my family, who all had to use the computer for school and work. Thankfully, they prioritized my thesis and I was able to use the computer as much as I could. Towards the end of April where me and my peers were all almost halfway done with our thesis, our family computer broke down and I had to wait before we bought a new one. I needed financial resource at this time and Erasmus University provided a financial aid for this specific need. However, between the loss of the family computer, applying to the financial aid and buying a new computer I lost significant time that I would use to write my thesis. Although I continued to write a chapter manually and with minimum literature review, this was not fast enough to keep me on track for the June deadline. Thanks to my supervisor and our thesis coordinator, my deadline was pushed back for me to complete my thesis successfully. This was a significant relief in addition to the

financial aid and I was able to continue my thesis swiftly. The pandemic indirectly effected the thesis process in terms of making deadlines and producing quality work for the theoretical framework chapter. Thanks to all the help I received I was able to make up for the misfortune I experienced.

4. Results

In this chapter, the general findings of each category will be explored with quotes, scene descriptions and screenshots from the series to understand what abides with the rules Goffman created, and what falls out of the pattern. One of the widely referenced research articles that center Goffman's *Gender Advertisements* (1976) by Mee-Ung Kang. Her analysis introduced two new categories to add to Goffman's framework, due to a lack of provision to women's representation in magazine advertisements (Kang, 1997). Following Kang's research, two overarching results from the analysis are introduced. The overall results are about female representation which highlights the power relations between women and the honesty of female characters on their experience with sex and femininity. These results regarding the female characters also inform Goffman's categories. In categories such as Function Ranking and Relative Size, same gender interactions are not considered. The overall results enable the analysis to look into how female characters may present these categories. This relation between overall results and Goffman's framework will be discussed further in this chapter.

Analysis revealed that almost all of Erving Goffman's original categories are prominent in the show *Fleabag* in relation to power dynamics between genders. One of the most important findings indicate that such power dynamics appear between characters of the same gender. This is a strict contradiction to Goffman's analysis where he compared the portrayal of men and women and how their depiction indicated the social reality. However, in the show, there are interactions and relations between female characters that go beyond the social relations they already have as sisters, godmothers, and friends. Such relationships have flaws, display disfunction, and in one particular case include violence. Therefore, this component of *Fleabag*, the complicated female relations, is the best indicator of an answer to the research question of this thesis (How are female characters in the first season of *Fleabag* are represented?). Along with the power dynamics between female characters there were two major patterns that pointed to a different representation of women in television series. 'Body Image' and 'Honest Female Experience' categories were added to the analysis to cover such representations. *Fleabag*, being a show created by women for women, results in scenes that resonate with female audiences from different ages. Even in scenes such as when Fleabag sees people on the metro crunch with pain and hold their stomach, she thinks her period is starting, it is not something all women see when they are PMS'ing. However, every woman who experiences awkward feelings and changes in their body around the time of their period relates to this scene and it makes them laugh at the familiarity of the situation. The struggle of characters with their body image, age and trauma are presented in a feminist perspective that does not shy away from questioning itself. The show raises questions that we ask ourselves as feminist women (Are we bad feminists?) and do not lecture about it. Rather, watching this flawed character gives the

audience the relief that they are not alone in their thoughts and different answer to the questions about themselves and feminism are possible. Bonnie Dow connects this struggle with feminism to the postfeminist discourse that has shifted the focus of feminism from the politics and activism to a matter of lifestyle and attitude of women in their personal lives (Lotz, 2001). Indeed, in the show, we see that the so-called feminist characters do not struggle with gender equality, rather they struggle with the feminist values they are expected to uphold by such postfeminist ideals.

4.1. Power Relations Between Women

The first analysis round for this thesis resulted in a large amount of data excluded from Goffman's framework due to complex interactions between central female characters in the series. This exclusion required a different category to be created in order to understand how power is established and performed between female characters. The category is divided to three codes; a) establishing dominance, b) establishing control which points to disempowering female interactions and c) empowering female interaction. The relationships and dialogue which include power struggles or passive aggressive behavior between female characters are included in the disempowering female interaction codes. The relationships where female characters support each other, bring up good memories and empower each other are included in the empowering female interaction code. The most prominent data in this category is found in the relationship and dialogue between character Fleabag and Godmother. However, power relations between women also occur between other characters such as Fleabag and Claire. To make the relation of the characters clear, Godmother, is the godmother to and Fleabag and her sister Claire, and their mother's best friend. After the death of Fleabag's mother, Godmother and Dad (Fleabag's father) starts a romantic relationship and they get married at the end of the series, making Godmother the stepmother to Fleabag and Claire. Most of the power struggle between Fleabag and Godmother is caused by this chain of events. The Godmother character never misses an opportunity to make a negative comment about Fleabag and Claire and although she presents a kind loving personality, her true self comes forward in moments where she displays her power over the girls, and their father. This character uses her sexuality and artistic identity to implement power on others. The scene where she explains the idea behind her Sexhibition she concludes by saying:

"I don't believe people always think about sex when they see a naked body. I believe they think of their own minds, their own bodies, and their own power. And that's what this show is really about. It's about power."

(Bradbeer, Waller-Bridge, 2016)

These words are directed at Fleabag who is also at the Sexhibition. The Godmother makes it clear to her that she knows her and Fleabag are making power moves against each other (Fleabag stealing a statue from the Godmother's studio, the Godmother constantly make innuendos about Fleabag's appearance and her business) and she is in control of the battle.

Another power dynamic is between Claire and Fleabag. This dynamic is in close relation to the Function Ranking between the two characters which will be discussed later. However, the sister relationship does take another form in empowering interactions. Empowering interactions is a code of this category due to the empowering presence of the characters Fleabag's best friend Boo and Fleabag's late mother. The relationship of Fleabag and Boo, Fleabag and her mother are the contradiction to the distant and limited relationships Fleabag has in the part of her life the audience witnesses. Postfeminist discourse mentioned in the theoretical framework where feminism becomes a more personal matter has some implications on female relationships. A postfeminist article on female friendships in media content elaborate: "Friendship has become an arena where women support each other in the anxious work of self-perfection" (Martinussen, Wetherell & Braun, 2019, p. 1). The article goes onto argue that the representation has become less optimistic regarding the safety and reliability of female relationships. However, through these characters, Boo and the mother, we are reminded of the special place female relationships hold in people's lives and how they can be portrayed in the media to uplift and show another side of power relations woman can have. We witness Fleabag mourning the loss of her friends Boo and deal with her part in her demise through flashbacks to their friendship. Emily Nussbaum in her article interprets this friendship: "These brief scenes reveal a two-woman world of soul mates who truly get each other's sensibility, drinking and sharing private gags, huddling up against a hostile world that views single women as both threatening and pathetic." (Nussbaum, 2016). The mother character does not appear in the series however her absence is used especially in scenes featuring the family. There is an episode dedicated to the anniversary of her death that goes into detail about her relationship with the characters on the show. Therefore, it is important to know that Fleabag had a mother whom she was close with but lost to breast cancer. Joanna Wilson-Scott focuses on the mother in her article and explains what her absence means to the show and Fleabag. She claims that after the mother's death the empowering relation and the emotional support is provided by Boo (Wilson-Scott, 2018). Indeed, there is a scene in the second series episode four where Fleabag feels lost after her mother and Boo reassures her that she will be there. Through the two characters Boo and the mother, we see that empowering relationships take different forms, especially when one party of those relationships have died.

The empowering nature of friendship and parental relations are not a unique feature of this show however, it must be noted next to the attempts of dominance and power moves performed by other characters, to underline the range of women's representation on the show.

4.2. Honest Female Experience

This result is introduced to include the main character's honesty and intimate relationship with the audience and some storylines including other characters that speak to common experiences women have. There are two codes in this category: honesty on sexual experiences and honesty on female experience. As the audience, we witness not only the events of the show but the private thoughts of Fleabag where she informs us of what she truly thinks and updates us on the events of the past. Therefore, her experience with her own femininity, romantic relationships, and other aspects of the female experience i.e. periods, menopause, sexual harassment, miscarriage, breast cancer is narrated from the perspective of the person experiencing them (directly or indirectly) and elaborating on them honestly.

In a scene between Fleabag and the women in business award winner Belinda, which is also noted in the empowering female interaction results, Belinda provides an honest perspective on menopause that is not only aimed at the main character but also the audience.

"I've been longing to say this out loud, so...Women are born with pain built in. It's our physical destiny. Uh, period pains, sore boobs, childbirth, you know. We carry it within ourselves throughout our lives. Men don't. They have to seek it out. They invent all these gods and demons and things all so they can feel guilty about things which is something we do very well on our own. And then they create wars so they can feel things and touch each other and when there aren't any wars, they can play rugby. And we have it all going on in here, inside. We have pain on a cycle for years and years and years. And then, just when you feel you are making peace with it all, what happens? The menopause comes. The menopause comes, and it is the most wonderful fucking thing in the world. And yes, your entire pelvic floor crumbles and you get fucking hot, and n-no one cares but then you're free. No longer a slave no longer a-a machine with parts. You're just a person, in business."

(Bradbeer, Waller-Bridge, 2019)

This quote, although delivered by a character that appears in only one episode, is one of the most important quotes from the show that adds to the unique female representation in *Fleabag*. We witness the perspective of a woman who has gone through many stages of life and has embedded feminism to her life therefore came to this conclusion about her body and what it means to be a woman. Additionally, she is transferring this wisdom to a younger feminist woman who needs guidance and reassurance about her life as a woman.

Fleabag does not aim to make a point by showing a character masturbating, struggling with sex, or worrying about their periods and their hair. Rather, these scenes are shown in a natural way for us to witness the normal events of women's lives. The main character's perspective on sex is openly communicated in the show:

"Got to think about all the people I could have sex with now. I'm not obsessed with sex. Just can't stop thinking about it. The performance of it, the awkwardness of it, the drama of it. The moment you realize someone wants your body. Not so much the feeling of it."

(Bradbeer, Waller-Bridge, 2016)

There are a number of quotes that are similar to the above quote where *Fleabag* is completely honest about her preferences and approach to sex. In the show, sex scenes are not used to shock the audience; they are not filmed aesthetically or unrealistically to create a socially acceptable portrayal of women's sexuality and sexual experiences. There are certain nods to the main character being queer, but it is not openly discussed or used as a main characteristic. *Fleabag* simply narrates such experiences as they occur.

Another part of the series included in this category is regarding feminism. Apart from the show's clear aim to be feminist, the characters are shown to struggle with identifying as feminists and upholding the values feminism requires. This struggle is also recognizable for women who has to both manage society's expectations of their gender and oppose these expectations to demand equality. This again, connects the show's text to the postfeminist discourse. One simple sentence by the main character summarized this matter perfectly:

"Sometimes I worry that I wouldn't be such a feminist if I had bigger tits."

(Bradbeer, Waller-Bridge, 2019)

This quote is a nod to the general understanding that if a woman had the so-called perfect body, she would not need feminism because only women who are not desired by men become feminist due to their resentment for not being wanted. *Fleabag* thinks that if she had the body, she desired that would make her more attractive to others, she would not consult to feminism to solve her problems. This category's findings are the main reason why *Fleabag* is a critically acclaimed show and it is praised for its relatability for women.

4.3. Results by Categories

Results of the Goffmanian analysis and other findings are discussed in this chapter. The overall results presented earlier inform the results on this section. Considering power relations between women and the honest female representation on the show allows for the categories that are intended to be observed between male and female subjects, to be extended.

4.3.1. Relative Size

In *Gender Advertisements* (1976), Goffman describes the category 'relative size' as "...social situations where size can be an influence" (Goffman, 1976, p.28). The series *Fleabag* is an exception as the main character, Fleabag, is taller than most of the characters on the show with female characters always being shorter. In some cases, she is almost the same height as her male scene partners. The actress who plays Fleabag, Phoebe Waller- Bridge is 1.77 meters which is taller than the average female height in UK which is 1.64 meters. It is also important to note that British men are on average 1.75 meters which is arguably not very tall for men. (Statistics reveal Britain's 'Mr. and Mrs. Average', 2010). This statistic means that the male love interests of Fleabag were chosen especially tall, to be able to look taller than Fleabag. Actors which play Arsehole Guy and Bus Rodents are 1.85 and 1.83 (See Figure 1). Considering Goffman's theory, Fleabag's tallness gives her an advantage in social situations where she would not hold as much power if she were not this tall. In more than one occasion, during the first series, Bus Rodent pulls Fleabag by her arm, tries to swing her around and fails. These scenes could be interpreted as Bus Rodent character's awkwardness however, it can be argued that the power Fleabag's length provides is at play here.

The character does not use her length as a means to display power however, the advantage it gives to her is displayed in scenes where she needs to hold her own, especially against the Godmother. Yet, she is constantly brought down by the Godmother character and other characters; reminding her of the unfortunate events that took place prior to the time included in the show and the financial state of her café. Fleabag is at times a childish character which gets her in trouble with her family. Her behavior is frowned upon and at times, she does not speak to her sister due to this however, her tallness plays a role in the fact that she eventually gets away with her childish actions. One example to this could be the scene in the final episode of the first season where she makes a scene in the middle of the Sexhibition and there is nothing her father could do other than to ask her to leave, which she eventually does.



Figure 1. Stills from *Fleabag* (2016-2019), see Season 1, Episode 4 (15:00), Season 2, Episode 1 (08:25), Episode 4 (09:40) (11:18).

Although her length alone does not compensate for the fact that she is not in the best shape mentally, physically, and economically, it does give her an advantage to fight back negative comments and pity. Given the power relations between female characters, Goffman's claim that difference in size indicating social weight is observed between the Godmother and Fleabag. Overall, this category does not follow Goffman's criteria where men appear taller than women in a way that underlines the social differences between genders. Literature review also revealed that articles written almost thirty years after Goffman's book (1976) observed less of some categories. In Kohrs& Gill (2018) Wallis (2010) found that relative size between sexes were infrequent.

4.3.2. *Feminine Touch*

By *Feminine Touch*, the so-called female gentleness, softness, and fragility is communicated. In the show, *Feminine Touch* is observed on certain characters such as the Godmother. This character is written to be an artist in touch with her feminine side and translates this to her art the expression of her femininity is found in many instances where she performs *Feminine Touch* (See Figure 2). Returning to the power dimension of the relationship between Fleabag and Godmother, Godmother draws her power from contrasting her words and actions. Her words are hurtful, sarcastic, and belittling but her manners are always soft, kind and caring. This connection between the power a female character holds and the usage of *Feminine Touch* as a means is not included in Goffman's work. Referring back to the theoretical framework, the specific usage of *Feminine Touch* can be related to *Fleabag's* genre. Drama series with female leads have to use such categories to distinguish female characters and establish their character traits. Godmother's use of *Feminine Touch* and the contrast of her character to her gentle behavior is an example to this.

Another major pattern brought up in the analysis is male characters touching female character's faces. Goffman does include such instances where men perform *Feminine Touch* in his analysis. Belknap and Leonard (1991) asserts that, "Some of the 'reverse' portrayals (e.g. feminine touch) of men seem to suggest a decline in male stereotyping." (Belknap & Leonard, 1991, p.116). However, in the show, this performance by men underline the femininity and fragility of the female characters receiving the feminine touch rather than a role reversal or male stereotyping. Fleabag's face is held with both hands, her cheeks are caressed with one hand, hair pushed back gently. All of these occur in scenes where there is an intimate moment between female and male characters that require sensitivity or romantic emotions. This action carries out Goffman's original intent creating the category *Feminine Touch*. Women are presented weak, fragile, soft through the feminine action that happens to be performed by male characters.



Figure 2. Stills from *Fleabag* (2016-2019), see Season 1 Episode 6 (07:35), Season 2 Episode 4 (11:18), Episode 6 (02:48).

Figure 2 illustrates occasions where Godmother’s use of Feminine Touch and one of many occasions where Feminine Touch is performed on Fleabag by a male character.

4.3.3. *Function Ranking*

This category is observed in the presence of each gender, where men are likely to take the executive role (Goffman, 1976, p.32). Therefore, Function Ranking is more likely to be observed in occupational settings where one person is performing their job, and the other takes a more passive role. Hence, in *Fleabag*, function ranking occurs in scenes where Bank Manager, Lawyer and the Physician are present (See Figure 3). It should be noted that all these characters are male, therefore the category does occur on the show as Goffman defined.

However, Function Ranking also occurs frequently between Claire and Fleabag. Claire is portrayed as the opposite of her messy and irresponsible sister; therefore, this difference is underlined at almost every chance. Emily Nussbaum describes the contrast between sisters as: “While Fleabag is selfish and chaotic, Claire is pathologically selfless and choked by her need for

control.” (Nussbaum, 2016). Claire has a more stable job in a law firm, she receives a promotion that not only makes her richer but also very happy. While her sister struggles to keep her café running. Claire takes control of almost everything in her life, even her own surprise birthday party. The strictness and controlling personality of Claire is used to emphasize Fleabag’s character flaws. Considering the trauma and loss caused by Fleabag’s irresponsibility and lack of impulse control, her messiness, financial and personal problems are portrayed as undesirable as possible. Almost for the viewer to judge the character Fleabag just as other characters do. However, Claire is not presented as the ideal criteria of function as it would in Goffman’s analysis. Claire’s problems arise from her controlling and uptight personality and at the end of the show, she abandons these traits to show that the higher functioning sister chooses to chase her dreams and becomes more like Fleabag in this manner. In the section where power relations between women is explained, two codes are identified. The change in Claire’s behavior and the relationship between the sisters are directly related to the empowering female interaction code. Throughout the series, sisters go through many hardships but in the end, Claire makes clear that the only person she truly cares about is her sister, Fleabag. Therefore, their interaction which sometimes shifts into establishing control code becomes empowering interaction. It is no coincidence that this happens around the same time Fleabag takes control of her own life. There is one occasion where Claire visits Fleabag at her café in series two where she is busy with her work. This is used to contrast the other scenes where Claire always seem to function more and better than Fleabag and to emphasize the change Fleabag went through between the time of series one and two. Although Function Ranking is used to categorize the relationship between Claire and Fleabag, the relationship works different between female characters than it would between sexes. In Goffman’s analysis where the higher functioning male would be considered the ultimate power holder, the capability of change and the possibility of function at different levels displayed by the female characters on the show changes the definition of power in this category.



Figure 3. Stills from *Fleabag* (2016-2019). See Season 1 Episode 1 (06:40), Episode 5 (00:15), Season 2, Episode 2 (12:10), Episode 3 (15:00)

4.3.4. Ritualization of Subordination

Another category rooted in Goffman's social ritualization concept is Ritualization of Subordination which occurs where certain behaviors of the genders indicate social rank. The data found from the show that are included in this category do not necessarily underline social status as Goffman identified in *Gender Advertisements* (1976). There is one exceptional occasion to this argument. It is the scene where Martin forcefully kisses Fleabag and Fleabag cringes her body with shock and disgust (See Figure 4). In this situation, by doing something that is not consented by the female character, male character establishes subordination. Later in the season where Claire chooses to side with Martin on this matter it is underlined that Fleabag is the subordinated person in this interaction.

There is one scene in the final episode of the series where Claire kneels in front of Martin. This occasion is noted under Ritualization of Subordination in the analysis and indeed, Claire kneels as a result of Martin saying he would leave her if she would get down on her knees and beg him to leave her. However, in this situation, by asking Martin to leave her, Claire does something unexpected and takes control of her relationship with Martin. At the end of the scene, it is Martin who is subordinated; he gives up and leaves Claire as she requested.



Figure 4. Stills from *Fleabag* (2016-2019). See Season 1, Episode 3 (20:30), Season 2, Episode 1 (01:50), Episode 6 (10:48)

4.3.5. *Licensed Withdrawal*

Licensed Withdrawal is used to underline the gender roles of women where they appear engaged with something else that removes them from the present moment psychologically. This category occurs seldom in the series. The few occasions Licensed Withdrawal is observed is when the male character Harry bursts out crying. This character is in itself a contradiction to the male representation in Goffman's analysis. Wallis argues about Licensed Withdrawal: "...yet a man who acts feminine may be seen as merely idiosyncratic." (Wallis, 2011, p.162). Accordingly, the character Harry is sensitive, emotional and empathetical. Often the character displays actions that would be expected from female characters such as his postpartum depression after the birth of his child that he claims has been hard on him. Harry is the exception to this category which undermines Goffman's findings on Licensed Withdrawal on female subject where their disassociations indicate their gender roles in the society.

There is another indicator of Licensed Withdrawal throughout the series. Fleabag's audience address is a distinctive feature of the show. It is not acknowledged by the characters in the series until the character Priest notices that the main character sometimes drifts off, "goes somewhere" (See Figure 5). Therefore, we learn that whenever Fleabag talks to us, she is removed from the present moment she is living in.



Figure 5. Still from *Fleabag* (2016-2019). See Season 2, Episode 3 (20:42)

Considering the moments where she addresses the audience is at times, during her emotional moments or when she wants to avoid the reality around her, this is an important addition to the category. However again, the dissociation Fleabag displays is not the kind Goffman has identified which points to women's helplessness and oblivion in social situation. Fleabag's audience address stems from her awareness and sensitivity towards her environment and she knows really well what is happening during those moments, she is not weak or helpless in that sense. This is not to say that there are no occasions where Goffman's Licensed Withdrawal is found on the show. Such instances are added to the analysis where characters bite their nails or display bursts of emotions such as Claire suddenly starting to cry two times in episode three of series one (See Figure 5). The character Harry and Fleabag's audience address expand the scope of this category and further prove that different gender representation is possible; for both genders this time.



Figure 5. Stills from *Fleabag* (2016-2019). See Season 1, Episode 2 (04:10), Season2, Episode 2 (01:50), Episode 5 (05:38) (08:30)

4.3.6. *The Family*

Goffman's last category includes the representation of the classic nuclear family in media content. For this category, the show *Fleabag* displays the opposite. The main character's family lacks communication, they are dysfunctional and at times, even toxic. After the death of the mother who seems to be the only element that kept the family together and was a better parent to the two sisters, given Fleabag's latest trauma and the father's relationship with their Godmother the family becomes an obligation rather than what Goffman analyzed in advertisements as a loving and protecting unit idealized by the society. There is a second family on the show that is, Fleabag's sister Claire's family however they do not get much screen time and it eventually breaks down at the end of the series due to marital problems between Claire and Martin. Family in Goffman's theory (1976) is used as a way to frame women in their socially determined domain and to emphasize the gender roles of men and women through parenting.

Goffman's theories on social interaction and performance was discussed in the theoretical framework chapter. "Goffman once said that we have party faces, funeral faces and various kinds of institutional faces." (Larsen, 2010, p. 327). Following this theory, the family of Fleabag on the show only appear functioning and as a unit when another person is present. Such instances usually occur at a dinner table where everyone is present. When the person leaves the room, they are unable to keep the conversation going, they seem to not have a relationship outside these occasions. Hence, they 'perform' as a family.

Therefore, no data has been included in this category during analysis. The opposite representation of the family on the show contributes to the goal of the research question, where the portrayal of women, family and gender relationships deviate from Goffman's theoretical framework.



Figure 5. Still from *Fleabag* (2016-2019). See Season 2, Episode 1 (19:00)

4.3.7. Body Image

Body Image is the category derived from the analysis related female representation. Since the main goal of this thesis is to find in what aspects the show's portrayal of women deviate from Erving Goffman's original theory, and the show's female characters' relationship with their body and youth and comments they make of themselves and others is an important addition to the categories of gender roles. Body Image on the show is closely related to age and sexuality. There are many comments about characters' body shapes being or not being compatible with socially constructed body standards. Almost every female character has a comment or scene about this issue. The category is broken down to two codes where body image comments occur positively and/or negatively. Throughout two seasons, negative body image comments occur the most. From the perspective of women's representation in television shows, there are many examples to negative body image and socially imposed body standards being an issue for female characters. Media

contents' impact on this issue is widely discussed in academic literature. An article by Marika Tiggemann investigating television content's impact on body image claims: "... such media images are postulated to play an important causal role in the current high levels of body dissatisfaction and disordered eating observed among women." (Tiggemann, 2005). *Fleabag* does not differ from such television shows in this category; the main character is afraid of aging therefore losing her attractiveness, Claire is claimed to be 'anorexic'. However, the frustration of the characters with the idea of socially constructed body images is an important aspect that needs to be underlined. The next quote illustrates this frustration well:

"I know that my body, as it is now really is the only thing I have left and when that gets old and unfuckable I may as well just kill it."

(Bradbeer, Waller-Bridge, 2016)

This quote illustrates the struggle between keeping up with social beauty standards and being a feminist who comfortably rejects such standards. Postfeminist discourse argues that feminist ideals shifted focus onto women's lifestyle where women have to monitor their own experiences, lifestyle, and choices according to feminist notions. This creates the pressure of being able to exist in both worlds, the world where we exist through our perfect body, and the world where all genders are equal, and people are not body shamed. This quote and other examples in this category reveal the moments where characters are being honest about their experience as women. Therefore this category is closely related to the overall result, Honesty on Female Experiences.

There are some rare occasions where positive body image comments are made. What makes this category important is the critical approach to body shape standards and the main character's frustration with her age. Her worries about aging and being less and less desirable is clearly shown in the first season of the series and the little comments here and there become a breaking point for the character on the season finale where she honestly expresses her fear of not having the perfect body, losing the currency of youth.

There are symbolic references to femininity and female body in the maintained by the nude sculpture that constantly changes hands. The Godmother character uses the disappearance of the statue to make a remark on female bodies and femininity:

"A few weeks ago, one of my most delicate pieces was stolen from my studio. But in a sense, it was a blessing. In fact, her brutal snatching made me think of all the women of the world who have been robbed of their freedom, of their happiness and in the saddest of cases, of their body."

(Bradbeer, Waller-Bridge, 2016)

Godmother is portrayed as a woman who is in touch with her femininity in a positive way. She is an artist who uses femininity and female experience as inspiration for her works. The result of her work is a “Sexhibition” where her explicit artwork on female sex and sexuality are displayed. Where body image and sexuality are used to reflect the struggles of women in the show in general, it is used to display power for this character that as explained in the Honest Female Experience section. Godmother’s openness of her own sexuality is one of the most solid findings of the code, honesty on sexual experiences. Her Sexhibition and her speech that is quoted above, combines the two codes of Honest Female Experience to illustrate that sexuality is an inseparable part of the female experience that should not be hidden or be ashamed of.

5. Conclusion

This study's main focus was to answer the research question, how female characters in the first two seasons of *Fleabag* are represented? In this chapter I will provide the answer for the research question, in light of the content analysis, as well as the sub questions. I will discuss how theory has contributed to the better understanding of the research question and present some critiques.

5.1. Answers to the Research Question

The results of the analysis indicate that the framework found in the book *Gender Advertisements* (1976) by Erving Goffman is still applicable almost 45 years later. The categories he established to understand the pattern of gender representation in media content are observed on the show *Fleabag*. Some of the categories such as The Family and Ritualization of Subordination were observed less, in contrast to the categories Feminine Touch and Function Ranking which occurred frequently. There are two main reasons for this difference in the occurrence of categories. First, is regarding the ritualization concept of Goffman (1976). In the categories The Family and Ritualization of Subordination, gender roles are emphasized and performed according to the social roles attributed to each gender, or parents. Since *Fleabag* is a contemporary show centering around the life of a young European woman, family functions and occasions where women appear subordinate to men are less likely to be observed.

Second, is due to the fact that most of the relationships on the show revolve around female characters. Therefore, some of the gender role differences which Goffman masterfully defined do not exactly apply to such interactions. Some of the most cited research articles, (Wallis, 2011), (Belknap & Leonard, 1991), (Kang, 1997), which use Goffman as the theoretical base revealed that the category The Family is omitted in the analysis. This choice is mostly due to the exclusion of family images in media content. Therefore, the sub question, Can the categories of Erving Goffman be observed in the show *Fleabag*?, is answered.

The female relationships in *Fleabag* were examined in terms of their power dynamics and how they occurred in the framework of Goffman, in categories such as Function Ranking and Relative Size. The extent of which Goffman's theory is connected to the gender representation in *Fleabag* is most apparent in these occurrences. When the codes for Goffman's categories are expanded to include same gender interactions, the ways in which power relations work between female characters are revealed. This allows a new space for women's representation in media where they exist beyond male characters and social expectations. Goffman's theory's occurrence in the show proves that social interaction rules and gender norms are still included in television content. The female centered drama series genre offers female characters that go beyond and speak against such

socially accepted roles. Therefore, the sub question, What aspects of female representation in *Fleabag* differ from Goffman's categories? is answered.

As a result of this new form of representation, two important results were introduced where power relationships and the honest female experience were narrated in the series. Power relations between female characters examine the power struggles between female characters that stem from interpersonal issues. Since there are no male characters involved in these interactions, and the representation allows for a variety of characters in age and sexuality, this category is the best answer to the extent of *Fleabag*'s deviance from Goffman's work in *Gender Advertisements* (1976). The variety of characters are narrated through their honest female experiences which is the second overarching result of the analysis. We witness characters as they have sex and give their honest opinion about it. Important parts of a woman's life are brought to the screen in the relatively short series that has proven to be very effective.

Fleabag does not suddenly change women's struggle with their own bodies, their sexualities, and their traumas. However, as a globally successful show, through being relatable for women and bringing explicit stories to the screen where women speak freely on their experience, *Fleabag* opens a door. It opens a door in media content where women can have a platform to tell their stories; It opens a door for television viewers who are looking for different perspectives to discover on the screen and finally, it opens a door for academic research where female centered shows and their contribution to the field of social science can be studied.

The flexibility of Goffman's framework, and the unique female representation in *Fleabag* point to different research possibilities for gender representation in media. Although Erving Goffman's work belongs to another era of the world and the media, it can still be used not only to find patterns in current television content but also to guide the studies in search of diverse gender representation.

5.2. Theory Discussion

This thesis was based upon a few theories. First and the most important is Erving Goffman's gender representation and social interaction theories which have been discussed extensively. Second is the feminist perspective which is a must in all research, especially research on gender and media. In the introduction I emphasized that feminist perspective was adopted to recognize emotionality, connecting women, and reducing hierarchy. As Amanda Lotz stated, "Feminist theory is beginning to offer tools for understanding the complexity of living feminism in a world full of tangles issues and priorities for women with many different opportunities and privileges." (Lotz, 2001, p. 114). Combined with the aim of this study, to see how gender representation has changed, feminist perspective allowed for a better understanding of the importance of female representation in media.

Therefore, during analysis, no dialogue, no narrative, or action related to female characters expressing themselves have been excluded. The two overarching results related to the female representation in *Fleabag* were created thanks to the feminist perspective.

The thesis process has led me to the postfeminism discourse on media. As discussed before, postfeminism is often used to describe an era the world has entered where the demands of the first two waves of feminism are fulfilled and we have exceeded the need to keep demanding basic equalities. This is simply not true as there women worldwide that still have to struggle and fight for their basic rights and bargain with patriarchy to reach basic equality. However, Lotz offers another meaning of postfeminism, in television content that is focused on female voices. These 'postfeminist attributes' (Lotz, 2001) include the diverse relations of power female characters exhibit, deconstructing binary understanding of gender and sexuality and the way women and feminists' experiences with contemporary problems are narrated in the series. *Fleabag* is a show that fits into the attributes described by Lotz. There is an increase in television series that correspond with these attributes which is an important change for women's representation on television. Therefore, postfeminist discourse has also been valuable to the goals of this thesis.

The overall findings of this thesis are contradictory of the findings of the Goffmanian analysis, in that, there is progress in women's representation where a theory produced 45 years ago is still applicable. The important part is overarching results reveal a significant amount of data on female relations that are yet to be understood completely. By finding strict contradictions to Goffman's original work it is evidences that the traditional gender representations are increasingly abandoned. It cannot be argued that Goffman's analysis will one day, lose its applicability. However, his theory can always be used to understand how much media has progressed and what changed exactly.

5.3. Limitations and Critique

Fleabag has been praised throughout this thesis for its smart and witty narration of a woman's life. The series still receives awards, one year after its release. It has been a successful unit of analysis for the purpose of this thesis and have expanded the understanding of postfeminist discourse for the scope of this study. However, there are certain aspects that limit the results and withhold generalization. Most importantly, *Fleabag* is about a young, upper middle-class white woman. There are several shows that center women of color that is grouped in the same category of strong female lead with *Fleabag* which gives voice to such women and their struggles. As stated before, the scope of the study could be extended to include shows that are more diverse in age, race, gender, and sexuality. Erving Goffman's framework has proven to be flexible to include female experiences and intersectionality would make this study even more valuable to investigate gender representation.

For the purposes of this thesis, *Fleabag* has been categorized in the 'strong female lead drama' genre. However, there is no consensus on which genre does this show exactly fall into. The confusion of the show's genre makes it harder to arrive to conclusion based on genre determinants. Although *Fleabag* is considered a drama here, it is important to recognize the dark humor it involves, especially because it is directly related to the portrayal of the female characters. Future research cannot avoid this limitation. Considering the multidimensional structure of the show in the research process can be helpful in this situation.

Erving Goffman's *Gender Advertisements* (1976) strictly examines the relations between men and women in advertisements. Given the nature of advertisements, to reach the general public and convey simple messages, and the time of the research it is understandable that a binary understanding of gender and sexuality were used in the study. However, today's media content is much more diverse in gender, sexuality and race representation which is a position gay community and people of color has fought fiercely for. Therefore, when examining contemporary content, queer characters, and non-binary, trans characters have to be accounted for. In the show *Fleabag*, there is one openly gay character which is Belinda. Although she only appears in one episode for a small amount of screen time, her dialogue with the main character Fleabag and her impactful speech about women's bodies and pain is one of the most memorable moments of the series. Through the interaction of these characters we learn that Fleabag is not strictly heterosexual. This is not used in the series as a character trait or openly discussed. However, the possibility of queerness and the mention of this in such a swift way is important to note. William Simmons note: "There is something very gay indeed about Fleabag, not only in her erotic oscillation between despair and empowerment (and her bisexuality) but also in her and Boo's attachment to Hillary the Guinea pig..." (Simmons, 2020, p.34). Another article also identifies Fleabag as bisexual (Killian, 2019). The queerness of the main character in *Fleabag* adds another dimension to the power relations. How power relations shape and are performed when there are queer characters present is out of the scope of this study. However, it is an important part of the representation discussion. Goffman's framework, although flexible and applicable, does not leave room for such representation to be made sense of.

These limitations and critique brought upon Erving Goffman's theory does not hinder its value or make this research less inclusive of different dimensions of *Fleabag*. The queerness of the character, the rich representation of female characters and their complex relationships makes the study even more exciting regarding future research. From this perspective, *Fleabag* breaks the fourth wall on the screen and in research and demands us to examine this complex, flawed and deeply relatable characters.

Unit of analysis' size is appropriate for the scope of this research. However, in future research it could be more broad, different shows that center women that are written by women could be included to achieve another layer of pattern in female representation. Articles by Nussbaum (2012), Dobson and Kanai (2019) and Woods (2019) examine shows that are similar to *Fleabag* and emphasize the unique representation of women in television considering the intersectionality of the content. *Fleabag* is, after all, about a young, white, upper middle class, European woman who do not share the same life experience and struggle of queer women or women of color. Intersectionality brings another layer of power relation constructed between opposite and same gender interactions. It would be valuable to look into this dimension with a broadened methodology.

6. References

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APPENDIX

Appendix A Fleabag Episodes Synopsis

Season 1

Episode 1

Angry, pervy, outrageous and hilarious Fleabag arrives with a bang, as she spins through the city grasping at anyone and anything that might keep her head above the water.

Episode 2

Haunted by memories of her dead best friend, dumped by her emotionally fragile boyfriend, and now desperately trying to sell her stolen goods, Fleabag attempts to rekindle romantic fires to distract her from the mayhem of her life.

Episode 3

Fleabag helps her inappropriate brother-in-law buy a present for Claire, who is organizing her own surprise birthday party. On the hunt for a date, Fleabag reconnects with a toothy friend.

Episode 4

Fleabag and her sister Claire reluctantly visit a female-only, silent retreat, courtesy of their father. Their enforced silence is interrupted by an unusual neighboring weekend workshop, explosive secrets coming to light

Episode 5

On the anniversary of her mother's death, Fleabag and Claire return to their family home for the annual memorial lunch. Although this time there is an interloper... Things get heated between Fleabag and her Godmother who muscles her way into the occasion and reveals plans for her Sex-hibition.

Episode 6

Fleabag takes a date to her Godmother's Sex-hibition to discover a few shocks that are in store for her there, including a declaration of love, a familiar piece of work, and an entire wall of surprises. But where is Claire? The season finale forces Fleabag to face up to her actions, and to finally reveal what happened to her beloved friend, Boo.

Season 2

Episode 1

Fleabag celebrated Godmother and Dad's engagement but old tensions soon surface.

Episode 2

A counselling session elicits, and awkward truth and Fleabag ends up somewhere unexpected.

Episode 3

Fleabag helps Claire out, and a meeting with a stranger opens Fleabag's eyes.

Episode 4

After a day of looking back on painful memories, Fleabag searches for solace.

Episode 5

Claire has a crisis, and Godmother and Dad's wedding hangs in the balance.

Episode 6

As the wedding day arrives, will Fleabag find the ending she's looking for?

Source: Amazon Prime Video

Season 1: <https://www.amazon.com/Fleabag-Season-1/dp/B01J4SSP6E>

Season 2: <https://www.amazon.com/Fleabag-Season-2/dp/B07QBD39W7>

Appendix B Fleabag Series Character List

Character Name	Gender	Shortened Name
Fleabag	Female	
Claire	Female	
Godmother	Female	GM
Boo	Female	
Belinda	Female	
Counsellor	Female	
Dad	Male	
Martin	Male	
Harry	Male	
Bus Rodent	Male	BR
Arsehole Guy	Male	AG
The Priest	Male	TP
Bank Manager	Male	BM
Jake	Male	
Klare	Male	

Appendix C Themes and Codes Table

Themes	Codes
Relative Size	Women appear smaller or shorter than men
Feminine Touch	Women gently holding an object, or a person barely touching
	Self-touching
Function Ranking	Men are likely to take executive role, appear busy
	Learning relation between genders
	Body addressed service (feeding etc.)
Ritualization of Subordination	Lowering, crunching, bending of the body
	Smiling agreeingly
	Arm lock, shoulder hold, hand holding
Licensed Withdrawal	Looking elsewhere, preoccupied with something else
	Finger to mouth or face
	Couple looking at each other
	Burst of emotion
The Family	Nuclear family
	One boy, one girl
	Boy with father, girl with mother
Body Image	Self-deprecating comment
	Positive Body Image

	Socially imposed body image
	Under male gaze
Power Relations Between Women	Establishing dominance
	Establishing control
	Empowering female presence
Honest Female Experience	Honesty on sexual experiences
	Honesty on female experience

Appendix D Fleabag Season 1 Content Analysis Results

Themes	Codes	Data	Time Mark
Relative Size	Women appear smaller or shorter than men	Arsehole Guy is taller than Fleabag	Episode 1, 0:40
		Bus Rodent is taller than Fleabag	Ep 1, 3:35
Feminine Touch	Women gently holding an object, or a person barely touching	AG touching Fleabag's hair	Ep1, 2:15
		Godmother touching Fleabag and Claire's arm	Ep 5, 03:16
		Godmother touching Fleabag's arm	Ep 1, 23:43
		Godmother touching dad's arm	Ep 5, 13:35
	AG holding Fleabag's face	Ep 6, 07:35	
	Self-touching		
Function Ranking	Men are likely to take executive role, appear busy	Bank Manager interviewing Fleabag for a loan	Ep 1, 06:40
		Claire: "I have two degrees, a husband and a Burberry coat."	Ep1, 12:28
		Fleabag approaching Martin about his work.	Ep 2, 02:20
		Fleabag tending to a café customer.	Ep 2, 07:10
		Claire takes over her birthday party planning	Ep 2, 19:00

		Claire taking a business call on her meeting with Fleabag	Ep 3, 02:09
		Claire driving to silent retreat	Ep 4, 0:20
		Claire has a cream for everything, Fleabag has one	Ep 4, 04:35
		Retreat manager talking to Fleabag and Claire	Ep 4, 15:10
		Doctor examining Fleabag	Ep 5, 00:15
		Dad sawing off the tree in the backyard	Ep 5, 02:53
		Dad saying a few words in the memory of the mother	Ep 5, 05:23
		AG riding his bike with Fleabag	Ep 5, 22:10
		BM interviewing Fleabag for a loan	Ep6, 23:50
	Learning relation between genders		
	Body addressed service (feeding etc.)		
Ritualization of Subordination	Lowering, crunching, bending of the body	Fleabag lying down, AG standing over her	Ep 1, 1:40
		BR interrupting Fleabag, asking for her number	Ep 1, 4:00
		Harry breaking up with Fleabag, she is passive	Ep 1, 5:27

		Harry breaking up with Fleabag, she is passive	Ep 2, 25:00
	Smiling agreeingly		
	Arm lock, shoulder hold, hand holding	BR pulling Fleabag off the way	Ep 3, 18:10
		BR swinging Fleabag around	Ep 3, 15:20
		Fleabag crunching down	Ep 3, 20:30
Licensed Withdrawal	Looking elsewhere, preoccupied with something else	Fleabag looking into the distance with teary eyes	Ep 1, 18:50
		Fleabag walking on the streets mindlessly	Ep 6, 19:09
	Finger to mouth or face		
	Couple looking at each other		
	Burst of emotion	Harry crying while cleaning	Ep 2, 04:10
		Harry crying in the bath	Ep 2, 22:00
		Claire crying in the car	Ep 4, 00:50
		Claire crying in the silent retreat	Ep 4, 15:00
Body Image	Self-deprecating comment	Fleabag: "Do I have a massive arsehole?"	Ep 1, 2:54

		Boo: "I hate my body."	Ep 1, 12:55
		Fleabag: "I guess, losing the currency of youth."	Ep 2, 12:04
		Fleabag: "My bottom dropped ages ago."	Ep 3, 00:40
		Boo insecure about her thighs	Ep 4, 14:00
		Fleabag insecure about her face	Ep 4, 14:10
		Fleabag: "I know that my body, as it is now really is the only thing I have left and when that gets old and unfuckable I may as well just kill it."	Ep 6, 23:00
	Positive Body Image	GM: "Yes, she's actually an expression of how women are subtle warriors, strong at heart. You know, we don't have to use muscular force to get what we want we just use our innate femininity."	Ep 1, 22:30
		Fleabag: "She had a double mastectomy but never really recovered."	Ep 3, 02:15

		It was particularly hard 'cause she had amazing boobs. She used to tell me I was lucky 'cause mine would never get in the way. My sister's got whoppers. But she got all of Mum's good bits.	
		Fleabag: "I took half an hour trying to look nice and I ended up looking amazing! Just one of those days. Gorgeous, fresh-faced, new top, little bit sexy on my way to open my café."	Ep 2, 5:42
		GM: "I've taken a photo of my naked body every year for the past 30 years... Well, I think it's important for women of all ages to see how my body has changed over the years. I think we have to have a healthy perspective on my body, don't they?"	Ep 5, 13:20
	Socially imposed body image	Lecturer: "Please raise your hands if you would trade five years of your life for the so-called perfect body." Fleabag and Claire raise hands.	Ep 1, 14:30
		Fleabag: "My sister. She's uptight and beautiful and	Ep 1, 09:10

		probably anorexic, but clothes look awesome on her, so..."	
		Fleabag reminding herself to always stay sexy	Ep 6, 00:14
		GM: "In fact, her brutal snatching made me think of all the women of the world who have been robbed of their freedom, of their happiness and, in the saddest of cases, of their bodies.	Ep 6, 04:50
	Under male gaze	Fleabag: "Oh, just these. For my tiny, bleeding vagina."	Ep 2, 09:24
		AG: "They're so small" (Fleabag's breasts)	Ep 2, 13:00
		AG calling Fleabag a "sexy plank"	Ep 6, 08:00
Power Relations Between Women	Establishing dominance	Claire: "I have two degrees, a husband and a Burberry coat."	Ep 1, 12:25
		GM: "I find the nighttime peaceful, usually."	Ep 1, 22:17
		GM: "You really do look ghastly darling."	Ep 1, 23:40
		Claire: "Well I'm successful, so..."	Ep 2, 18:46
		GM: "All alone, so lonely..."	Ep 3, 17:26

		GM putting the flowers Claire brought on the doorstep	Ep 5, 02:35
		GM: "You do turn over fast" (to Fleabag)	Ep 5, 04:40
		GM: "Take that off." (to Dad)	Ep 5, 06:20
		Claire: "I grew up in this house" GM: "It's all changed now though"	Ep 5, 09:17
		GM: "Almost too good looking..."	Ep 5, 12:27
		Fleabag releasing Godmother's cat from the house	Ep 5, 16:50
		GM "How is your little restaurant?"	Ep 5, 17:15
		Fleabag pushing Godmother, Godmother slapping Fleabag	Ep 5, 19:00
		GM makes Fleabag caterer at her exhibition	Ep 6, 03:20
		GM: "And that's what this show is really about. It's about power."	Ep 6, 05:25

		GM calling for Fleabag by snapping her fingers	Ep 6, 13:27
		Fleabag dropping the glass on the floor at the exhibition	Ep 6, 13:30
		Fleabag: "Turns out I'm a natural after all."	Ep 6, 14:00
	Establishing control	Claire telling Fleabag she is late	Ep 1, 09:00
		Fleabag: "The only thing harder than having to tell your super-high-powered perfect, anorexic, rich super-sister that you've run out of money is having to ask her to bail you out."	Ep 1, 10:33
		Claire finding out Fleabag stole toilet paper and asking it back	Ep 2, 03:30
		Claire takes over her own surprise party planning	Ep 2, 19:00
		Claire: "Tell the truth."	Ep 3, 22:06
	Empowering female interaction	Fleabag taking care of the drunk girl on the sidewalk	Ep 1, 18:00
		Fleabag and Boo singing	Ep 1, 19:00
		Boo: "Let's never ask anyone for anything. They don't get it."	Ep 1, 19:26

		Fleabag remembering her good memories with Boo.	Ep 3, 24:00
		Claire thanking Fleabag for her birthday gift	Ep 4, 11:50
		Fleabag encouraging Claire to take the job promotion	Ep 4, 17:20
		Claire and Fleabag sleeping together	Ep 4: 24:00
		Boo helping Fleabag feel better	Ep 5, 15:00
		Claire stealing the statute for Fleabag	Ep 5, 21:00
		Fleabag and Claire hugging	Ep 5, 21:10
		Boo showing compassion for the boy in the newspaper, reminding of Fleabag how sweet she was.	Ep 6, 01:30
Honest Female Experience	Honesty on sexual experiences	AG thinking that his night with Fleabag was amazing, her saying it's an overstatement.	Ep1, 1:50
		Fleabag masturbating	Ep 1, 04:30
		Fleabag excited about the aggressive sexual remark BR makes and then getting disappointed because it is a joke.	Ep 1, 06:25

		Fleabag: "Got to think about all the people I could have sex with now. I'm not obsessed with sex. Just can't stop thinking about it. The performance of it, the awkwardness of it, the drama of it. The moment you realize someone wants your body. Not so much the feeling of it."	Ep 2, 05:05
		Fleabag: "Next man who walks in here is getting ridden to death"	Ep 2, 07:30
		Fleabag clearly excited about AG asking her to come over.	Ep 2, 09:45
		Fleabag impressed by AG's naked body.	Ep 2, 12:57
		Fleabag: "I wish he would just fuck me"	Ep 2, 15:30
		Fleabag: "I masturbate about that all the time. I masturbate a lot these days. Especially when I'm bored or angry or upset or happy or..."	Ep 2, 16:02
		Fleabag's porn history read by Harry	Ep 2, 23:40
		Fleabag sending nude pictures to BR	Ep 3, 05:00
		Fleabag: "Fuck her, please. She's going insane."	Ep 3, 11:35

		Fleabag comfortable in the sex shop as opposed to BR	Ep 3, 13:00
		Fleabag: "I don't carry a vagina with me. That would be way to provocative."	Ep 3, 15:00
		Fleabag openly discussing masturbation with her sister	Ep 4, 05:12
	Honesty on female experience	Fleabag: "I think my period is coming"	Ep 2, 00:50
		Fleabag choosing between regular and super tampon, switching to regular when she sees AG.	Ep 2, 09:07
		Fleabag saying her period is never a light flow	Ep 2, 09:50
		Fleabag: "Madam ovary is telling me to run back to safe place, I could make baby in safe place..."	Ep 2, 13:35
		Fleabag: "Dad books us boob appointments a year to make sure our tits don't turn on us like mom's did."	Ep 5, 00:50
		Claire has very bad PMT	Ep 5, 06:55
		GM is having a "Sexhibition", her opening speech about sexuality.	Ep 5, 12:00

Appendix E Fleabag Season 2 Content Analysis Results

Themes	Codes	Data	Time Mark
Relative Size	Women appear smaller or shorter than men	Fleabag is taller than The Priest	Ep 1, 08:25
Feminine Touch	Women gently holding an object, or a person barely touching	GM touching TP's arm	Ep 1, 05:28, 12:32
		Pam touching TP's shoulders	Ep 2, 20:50
		TP touching Fleabag's arm	Ep 2, 21:21
		Klare touching Claire's arm	Ep 3, 05:27
		TP touching Fleabag's arm	Ep 4, 02:13
		GM touching Fleabag's cheek	Ep 4, 11:18
		TP touching Fleabag's cheek	Ep 4, 22:50
		GM touching TP's chest	Ep 5, 03:07
		Klare touching Claire	Ep 5, 13:45
		Lawyer touching Fleabag's cheek	Ep 5, 20:29

		Fleabag touching TP	Ep 6, 01:05
		GM touching her friend	Ep 6, 02:48
		GM touching Fleabag's cheek	Ep 6, 03:42 04:40
		Dad touching Fleabag's cheek	Ep 6, 21:30
	Self-touching		
Function	Men are likely to take executive role, appear busy	TP is giving Sunday sermon	Ep 2, 01:13
Ranking		Fleabag is working when Claire visits her	Ep 2, 07:40
		GM painting Claire and Fleabag	Ep 2, 09:55
		Claire is busy with work	Ep 2, 11:10
		Fleabag helps with Claire's work	Ep 2, 11:15
		Claire and Fleabag visit the lawyer that will represent Fleabag	Ep 2, 12:10
		Fleabag visits the counsellor	Ep 2, 15:08

		Claire is hosting an awards ceremony	Ep 3, 07:15
	Learning relation between genders		
	Body addressed service (feeding, helping up, supporting while walking)	Fleabag helps Claire up	Ep 6, 11:43
		Fleabag helps Dad up	Ep 6, 15:27
		Fleabag walks Dad down the aisle	Ep 6, 15:46
Ritualization of Subordination	Lowering, crunching, bending of the body	Needy waitress is on the floor with her bloody nose	Ep 1, 01:50
		Fleabag kneels in front of TP	Ep 4, 21:00
		Claire kneeling in front of Martin	Ep 6, 10:48
	Smiling agreeingly		
	Arm lock, shoulder hold, hand holding	Martin holding Claire's shoulders	Ep 1, 02:50
		Martin and Claire hold hands	Ep 1, 04:01
		GM arm locking both Fleabag and Claire	Ep 4, 11:45
		Martin grabbing Fleabag	Ep 5, 17:20
Licensed Withdrawal	Looking elsewhere, preoccupied with something else	Fleabag cleaning her face on the mirror	Ep 1, 00:10

		Fleabag drifted off looking at a tree	Ep 1, 13:40
		Fleabag looking at the Priest	Ep 2, 23:55
		The Priest notices Fleabag's look at the audience	Ep 3, 20:42
		Fleabag looking at the mirror, remembering her mother's funeral	Ep 4, 08:40
		Harry crying on Fleabag's shoulder	Ep 4, 11:15
		Fleabag crying and looking away	Ep 4, 14:40
		Fleabag at the bus station sitting with her face covered	Ep 5, 05:38
		Fleabag waiting for TP at the bus station	Ep 6, 21:40
	Finger to mouth or face	Fleabag surprised at something she read in the bible, she gasps and touches her face	Ep 3, 00:20
		Fleabag biting her nails	Ep 5, 08:30
	Couple looking at each other	TP and Fleabag	Ep 6, 24:00
	Burst of emotion		
Body Image	Self-deprecating comment	Claire: "My hair is not great at the moment."	Ep 2, 14:00
	Positive Body Image		

	Socially imposed body image	Fleabag: “Hair is everything. We wish it wasn't so we could actually think about something else occasionally but it is. It's the difference between a good day and a bad day. We're meant to think that it's a symbol of power that it's a symbol of fertility. Some people are exploited for it and it pays your fucking bills. Hair is everything, Anthony!”	Ep 5, 10:20
	Under male gaze		
Power Relations Between Women	Establishing dominance	GM: “You do look tired Claire”	Ep 1, 05:40
		GM: “We thought you couldn't have them... (babies)”	Ep 1, 06:20
		GM: “Did you have a cigarette?” holding her nose, disgusted	Ep 1, 09:05
		GM telling Fleabag she's not very photogenic	Ep 1, 12:12
		GM favoriting Fleabag instead of Claire because she thinks she had a miscarriage	Ep 2, 09:00
		GM telling Claire and Fleabag she might have children with their father	Ep 2, 10:18

		GM: "Does the little café do canapés?"	Ep 2, 11:14
		GM: "Haven't you got a lovely thick neck !"	Ep 2, 11:27
		GM interrupting an intimate moment between Fleabag and Dad	Ep 4, 14:30
		Claire: "I don't need you to do anything, thank you."	Ep 5, 02:20
		Everyone is afraid of the GM's response to TP quitting their wedding	Ep 5, 04:10
		GM telling Fleabag that the statue was based on her mother	Ep 6, 05:00
		Claire and Fleabag waiting for GM to say please a few times	Ep 6, 11:20
		Fleabag steals the statue one last time	Ep 6, 25:49
	Establishing control	GM not letting Dad tell the story	Ep 1, 07:00
		GM preventing conversation between TP and Fleabag	Ep 1, 11:18

		Claire directing Fleabag on how to behave at her work	Ep 3, 01:00
		Claire telling Martin to leave her	Ep 6, 08:00
		GM making Dad let go of Fleabag's hand	Ep 6, 16:36
	Empowering female presence	Fleabag taking care of Claire	Ep 1, 19:50
		Claire helping Fleabag find a lawyer	Ep 2, 11:30
		Claire thanking Fleabag covering her for the miscarriage	Ep 2, 14:42
		Belinda and Fleabag having an uplifting conversation	Ep 3, 10:30
		Boo being there for Fleabag at her mother's funeral	Ep 4, 08:00
		Fleabag helping Claire with her hair crisis	Ep 5, 07:51
		Fleabag and Claire holds hands	Ep 6, 11:50
		Claire: "The only person I'd run through the airport for is you"	Ep 6, 17:50

Honest Female Experience	Honesty on sexual experiences	Fleabag googling whether she can have sex with TP	Ep 2, 10:05
		GM: "I had an orgasm finishing that" (to Claire and Fleabag)	Ep 2, 10:40
		Fleabag: "He's very good." (about the lawyer)	Ep 5, 00:47
		Fleabag: "I've spent most of my adult life using sex to deflect from the screaming void inside my empty heart."	Ep 2, 16:10
	Honesty about female experience	Claire's miscarriage	Ep 1, 18:00

		<p>Belinda: "I've been longing to say this out loud, so...Women are born with pain built in. It's our physical destiny. Uh, period pains, sore boobs, childbirth, you know. We carry it within ourselves throughout our lives. Men don't. They have to seek it out. They invent all these gods and demons and things all so they can feel guilty about things which is something we do very well on our own. And then they create wars so they can feel things and touch each other and when there aren't any wars, they can play rugby. And we have it all going on in here, inside. We have pain on a cycle for years and years and years. And then, just when you feel you are making peace with it all, what happens? The menopause comes. The fucking menopause comes, and it is the most wonderful fucking thing in the world. And yes, your entire pelvic floor crumbles and you get fucking hot, and n-no one cares but</p>	<p>Ep 3, 12:42</p>
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		then you're free. No longer a slave no longer a-a machine with parts. You're just a person, in business. (to Fleabag)	
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		Fleabag: "I sometimes worry that I wouldn't be such a feminist if I had bigger tits."	Ep 4, 04:00
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Appendix F Fleabag Season 1 Transcription

Episode 1

00:00:17,720 --> 00:00:19,631

You know that feeling when a guy you like

00:00:19,680 --> 00:00:21,640

sends you a text at two o'clock on a Tuesday night

00:00:21,664 --> 00:00:23,551

asking if he can come and find you

00:00:23,600 --> 00:00:26,016

and you've accidentally made it out like you've just got in yourself.

00:00:26,040 --> 00:00:28,216

So you have to get out of bed, drink half a bottle of wine

00:00:28,240 --> 00:00:31,056

get in the shower, shave everything, dig out some Agent Provocateur business

00:00:31,080 --> 00:00:32,309

suspender belt, the whole bit

00:00:32,360 --> 00:00:34,237

and wait by the door until the buzzer goes?

00:00:39,240 --> 00:00:42,400

And then you open the door to him like you've almost forgotten he's coming over.

00:00:43,040 --> 00:00:45,395

Oh. Hi.

00:00:45,680 --> 00:00:47,000

Hey.

00:00:49,160 --> 00:00:50,195

Hey.

00:00:51,400 --> 00:00:52,595

Hey.

00:00:53,680 --> 00:00:55,717

And then you get to it immediately.

00:01:06,160 --> 00:01:07,912

After some pretty standard bouncing

00:01:07,960 --> 00:01:13,353

you realize he's edging towards your arsehole.

00:01:14,040 --> 00:01:17,510

But you're drunk and he made the effort to come all the way here.

00:01:17,560 --> 00:01:19,915

So you let him. He's thrilled.

00:01:20,280 --> 00:01:21,429

Oh!

00:01:21,480 --> 00:01:23,232

I'm so thrilled.

00:01:28,280 --> 00:01:34,549

And then the next morning you wake to find him fully dressed

00:01:34,600 --> 00:01:38,559

sat on the side of the bed, gazing at you.

00:01:45,960 --> 00:01:48,031

He says that... - Last night was incredible.

00:01:48,080 --> 00:01:50,151

Which you think is an overstatement.

00:01:50,200 --> 00:01:52,271

But then he goes on to say that...

00:01:52,320 --> 00:01:56,553

It was particularly special because I've never managed to actually...

00:01:57,840 --> 00:02:00,753

up the burn with anyone before.

00:02:01,520 --> 00:02:03,238

To be fair he does have a large penis.

00:02:03,280 --> 00:02:05,351

And although it's always been a fantasy of mine

00:02:05,400 --> 00:02:09,155

I've never found anyone I could do it with.

00:02:10,080 --> 00:02:12,435

And then he touches your hair.

00:02:17,560 --> 00:02:19,995

And thanks you with a genuine earnest.

00:02:22,240 --> 00:02:23,753

Thank you.

00:02:25,160 --> 00:02:27,197

It's sort of moving.

00:02:27,240 --> 00:02:29,390

Then he kisses you gently...

00:02:36,120 --> 00:02:37,758

and then he leaves.

00:02:46,920 --> 00:02:50,231

And you spend the rest

of the day wondering...

00:02:53,120 --> 00:02:55,953

do I have a massive arsehole?

00:03:33,080 --> 00:03:35,549

Well, um, this doesn't happen very often, does it?

00:03:35,600 --> 00:03:37,477

- No.

00:03:37,520 --> 00:03:39,636

No, I suppose it's...

00:03:39,680 --> 00:03:41,751

- It's quite rare, yeah.

00:03:43,160 --> 00:03:44,514

I hate myself.

00:03:45,760 --> 00:03:47,592

Um, are you going to work?

00:03:47,640 --> 00:03:51,270

Er, no actually...

- Okay, um, this is gonna sound crazy

00:03:51,320 --> 00:03:53,357

um, but I think that I should take your number

00:03:53,400 --> 00:03:54,720

and I think I should call it

00:03:54,760 --> 00:03:58,276

and I think I should ask you if you wanna go out for a drink with me.

00:03:59,800 --> 00:04:01,154

Um...

00:04:01,200 --> 00:04:03,157

Fuck me, you've got a boyfriend.

00:04:03,200 --> 00:04:06,670

Er, no. Um, no, we broke up
quite recently actually.

00:04:06,720 --> 00:04:09,792

Oh my God, I'm so sorry, slash really pleased.

00:04:09,840 --> 00:04:13,435

Um, how the hell did he manage to fuck that up?

00:04:15,000 --> 00:04:16,638

Power rarely gives up without a fight.

00:04:17,880 --> 00:04:22,829

Particularly in places where there are divisions of tribe, divisions of sect.

00:04:24,560 --> 00:04:27,916

We also know that populism can take dangerous turns

00:04:27,960 --> 00:04:30,873

and there will be difficult days along the way.

00:04:31,680 --> 00:04:36,072

From the extremism of those who would use democracy to deny a minority of rights

00:04:37,080 --> 00:04:38,960

to the nationalism that...

- What are you doing?

00:04:38,984 --> 00:04:40,258

Nothing.

00:04:44,000 --> 00:04:45,559

Harry.

00:04:45,600 --> 00:04:48,319

I know what you were doing.

- I was watching the news.

00:04:49,680 --> 00:04:51,318

Really?

- Yeah.

00:04:52,640 --> 00:04:54,677

Really?

- Yeah.

00:04:55,720 --> 00:04:57,233

What was he talking about then?

00:04:57,280 --> 00:04:59,032

What?

00:04:59,080 --> 00:05:01,754

Please, I just need to hear this. What was he talking about?

00:05:04,240 --> 00:05:05,514

Iraq.

00:05:09,800 --> 00:05:14,033

Don't say anything, and please don't stop me leaving.

00:05:15,200 --> 00:05:17,669

Please don't!

- Okay. - Don't!

00:05:21,160 --> 00:05:23,913

I've really tried to be there for you through this.

00:05:23,960 --> 00:05:26,190

You can't say I haven't tried.

00:05:26,240 --> 00:05:27,560

Don't say anything.

00:05:27,600 --> 00:05:29,750

And please don't contact me

00:05:29,800 --> 00:05:32,076

or turn up at my house drunk in your underwear.

00:05:32,120 --> 00:05:33,838

It won't work this time.

- It will.

00:05:36,000 --> 00:05:38,116

I'm taking that posh shampoo.

00:05:42,480 --> 00:05:43,914

He was talking about democ...

00:05:45,320 --> 00:05:47,038

Oh, he was just...

00:05:48,280 --> 00:05:51,750

really kind and supportive with my work.

00:05:51,800 --> 00:05:54,440

He'd cook all the time, he'd run baths, Hoover.

00:05:54,480 --> 00:05:56,391

He'd laugh at all of my jokes.

00:05:56,440 --> 00:05:59,034

He was really great with my family and my friends loved him.

00:05:59,080 --> 00:06:00,878

Plus he was really fucking affectionate.

00:06:06,400 --> 00:06:08,914

Yeah, he sounds like a dickhead.

- Yeah.

00:06:08,960 --> 00:06:12,430

So was that like you can have my number or whatever you...

00:06:12,480 --> 00:06:14,994

Yes. Yeah, I guess it's a yes.

00:06:15,040 --> 00:06:17,475

Oh my God. Great. Okay.

00:06:19,360 --> 00:06:21,397

Put that in there.

00:06:23,600 --> 00:06:25,830

And I'll be sure to treat you like a nasty little bitch.

00:06:27,840 --> 00:06:29,160

Um, that was a joke.

00:06:29,200 --> 00:06:31,840

Oh no, I know, I know.

- Yeah, okay. That was like, oh.

00:06:31,880 --> 00:06:33,951

Okay. Great. Wow.

00:06:34,000 --> 00:06:36,435

I'll buzz you then?

00:06:36,480 --> 00:06:38,835

Okay.

- Okay. Okay.

00:06:41,080 --> 00:06:44,038

I can't stop smiling. Sorry I...

00:06:44,840 --> 00:06:46,513

Oh, okay.

00:07:04,560 --> 00:07:06,676

Thank you for coming in today.

00:07:06,720 --> 00:07:12,398

We really appreciate you considering us for your small business start-up loan.

00:07:12,440 --> 00:07:14,397

No problem.

- I've read your application form.

00:07:14,440 --> 00:07:17,239

Thank you.

- It was... funny.

00:07:17,280 --> 00:07:18,350

Oh.

00:07:19,400 --> 00:07:21,277

Okay, that wasn't my intention but...

00:07:21,320 --> 00:07:23,470

As you are probably aware

00:07:23,520 --> 00:07:26,433

we haven't had the opportunity to support many...

00:07:26,480 --> 00:07:28,676

any women-led businesses since the...

00:07:28,720 --> 00:07:30,552

Sexual harassment case.

00:07:31,040 --> 00:07:34,032

The sexual harassment case, yes.

00:07:35,960 --> 00:07:37,871

Are you alright?

- Oh yeah, sorry.

00:07:37,920 --> 00:07:41,231

I just, um, I ran from the station so I'm just a bit hot.

00:07:41,280 --> 00:07:42,759

But I'm really excited about, um...

00:07:42,800 --> 00:07:45,030

Water?

- Er, no thanks, I'm fine.

00:07:45,080 --> 00:07:47,080

Actually, yeah, water would be great, if I could...

00:07:47,104 --> 00:07:48,035

Sure.

00:07:48,080 --> 00:07:51,516

There are a couple of details that we need to iron out

00:07:51,560 --> 00:07:54,996

and one or two bits and pieces I'm gonna need to see some more on.

00:07:55,040 --> 00:07:58,476

It says in here that you opened the business with your partner in...

00:08:00,320 --> 00:08:01,515

Okay.

00:08:02,360 --> 00:08:05,318

I'm sorry, that kind of thing won't get you very far here anymore.

00:08:05,360 --> 00:08:06,555

Oh no, sorry.

00:08:06,600 --> 00:08:08,079

I thought I had a top on underneath.

00:08:08,120 --> 00:08:09,952

Yeah, okay.

- No seriously.

00:08:10,000 --> 00:08:11,354

In this case, genuine accident.

00:08:11,400 --> 00:08:13,640

I can see given our history why you might think that's...

00:08:13,664 --> 00:08:15,790

No! Seriously I wasn't trying to. I was hot.

00:08:15,840 --> 00:08:17,480

I take this kind of thing very seriously.

00:08:17,504 --> 00:08:19,939

I'm not trying to shag you! Look at yourself!

00:08:25,760 --> 00:08:27,273

Okay.

00:08:28,440 --> 00:08:29,839

Please leave.

00:08:30,640 --> 00:08:31,914

On...

00:08:32,720 --> 00:08:36,031

No, you don't understand. I need this... I need this loan...

00:08:36,080 --> 00:08:38,151

Please just leave.

00:08:50,880 --> 00:08:52,029

Perv! -Slut.

00:08:53,200 --> 00:08:54,554

Wow!

00:09:06,040 --> 00:09:07,553

My sister.

00:09:07,600 --> 00:09:09,830

She's uptight and beautiful and probably anorexic

00:09:09,880 --> 00:09:12,315

but clothes look awesome on her so...

00:09:12,360 --> 00:09:14,237

You're almost late.

00:09:14,280 --> 00:09:15,873

Had to do a flash poo in Pret.

00:09:15,920 --> 00:09:17,399

Oh Christ. Did you wash your hands?

00:09:17,440 --> 00:09:18,440

Course not.

00:09:19,240 --> 00:09:22,596

Oh my God! You are disgusting. Fucking hell.

00:09:22,640 --> 00:09:25,951

Of course I washed my hands. It's not like a grew up without a mother.

00:09:28,320 --> 00:09:29,640

Heard from dad?

00:09:29,680 --> 00:09:30,829

No

00:09:32,440 --> 00:09:34,716

Dad's way of coping with two motherless daughters

00:09:34,760 --> 00:09:36,592

was to buy us tickets to feminist lectures

00:09:36,640 --> 00:09:39,109

start fucking our Godmother and eventually stop calling.

00:09:42,600 --> 00:09:43,954

You look tired.

00:09:44,000 --> 00:09:46,514

Thanks, I've been sleeping really well recently.

00:09:53,040 --> 00:09:54,314

Shit.

00:09:56,080 --> 00:10:00,790

I'm wearing the top that she lost years ago.

00:10:00,840 --> 00:10:03,719

So... this is gonna be tense.

00:10:04,160 --> 00:10:05,833

Do you want to take your coat off?

00:10:05,880 --> 00:10:07,791

No. - Okay.

00:10:10,760 --> 00:10:12,831

Oh, I'm so sorry.

00:10:16,000 --> 00:10:17,320

So, any luck with...

00:10:17,360 --> 00:10:18,976

Oh God, can we just have two seconds without...

00:10:19,000 --> 00:10:21,000

I was going to ask how it was going with the cafe'.

00:10:21,024 --> 00:10:24,224

I know, I just don't wanna talk about it yet!

- Fine, we won't talk then. - Fine.

00:10:25,360 --> 00:10:27,829

Hair looks nice.

- Oh fuck off.

00:10:29,960 --> 00:10:33,749

The only thing harder than having to tell your super-high-powered

00:10:33,800 --> 00:10:36,792

perfect, anorexic, rich super-sister that you've run out of money

00:10:36,840 --> 00:10:39,400

is having to ask her to bail you out.

00:10:45,720 --> 00:10:47,631

I'm just gonna ask her.

00:10:49,520 --> 00:10:51,272

I'm just gonna ask her.

00:10:51,800 --> 00:10:53,711

I'm just gonna ask her.

I'm just gonna come...

00:10:53,760 --> 00:10:55,478

Do you need to borrow money?

- No.

00:10:55,520 --> 00:10:58,160

Can't do it, can't do it, I can't do it. Can't do it.

00:10:58,200 --> 00:10:59,713

Your business is good then?

00:10:59,760 --> 00:11:02,274

Yeah. It's good. It's really good.

It's really, really good.

00:11:02,320 --> 00:11:03,719

Yeah, it's really good.

00:11:03,760 --> 00:11:05,478

Sounds like it's really good.

00:11:05,520 --> 00:11:07,158

It is.

00:11:08,480 --> 00:11:09,480

Hey.

00:11:09,520 --> 00:11:10,590

Hey.

00:11:12,440 --> 00:11:13,794

Can I get you anything?

00:11:13,840 --> 00:11:15,160

No thanks, I'm good.

00:12:01,720 --> 00:12:03,597

Are you sure I can't get you anything at all?

00:12:03,640 --> 00:12:07,110

Is Harry helping?

-Er, we broke up.

00:12:07,160 --> 00:12:08,878

What?! Again?

00:12:08,920 --> 00:12:12,072

Mmm. If you see him, I'm a wreck, okay?

00:12:12,120 --> 00:12:16,478

God, just don't get drunk and scream through his letterbox again.

00:12:16,520 --> 00:12:18,397

Wow, thanks for the vote of confidence.

00:12:18,440 --> 00:12:20,750

Don't get drunk and shit in your sink again.

00:12:20,800 --> 00:12:23,076

When are you gonna stop bringing that up?

00:12:23,120 --> 00:12:25,236

When you do something better!

00:12:25,760 --> 00:12:28,991

I have two degrees, a husband and a Burberry coat.

00:12:29,040 --> 00:12:31,919

You shat in a sink!

00:12:31,960 --> 00:12:35,112

- Oh. Hi. Thank you. Hi.

- Oh, no problem.

00:12:37,040 --> 00:12:39,600

Nothing is ever going to be better.

00:12:44,760 --> 00:12:47,593

I swear there are pants that give you thrush.

00:12:47,640 --> 00:12:49,358

What are yours made from?

00:12:50,240 --> 00:12:51,594

I dunno.

00:12:53,720 --> 00:12:55,552

I need to get sexy pants.

00:12:55,600 --> 00:12:58,672

I hate my body, I hate my body, I hate my body, I hate my body.

00:12:58,720 --> 00:13:03,715

Fucking last minute bastard trendy parties, why do we do it to ourselves.

00:13:06,520 --> 00:13:10,718

Oh my God, definitely not. That does nothing for you. I hate that.

00:13:12,400 --> 00:13:13,720

What?

00:13:13,800 --> 00:13:16,314

These are my clothes, Boo, I've been wearing these all day.

00:13:17,200 --> 00:13:18,793

Oh God.

00:13:19,440 --> 00:13:21,750

Were you wearing your coat?

- Yes.

00:13:21,800 --> 00:13:23,029

But...

00:13:23,960 --> 00:13:26,176

Well, nothing here looked nice so I just thought I'd wear what I was wearing anyway.

00:13:26,200 --> 00:13:27,713

Are you joking?

00:13:27,760 --> 00:13:29,034

Are you joking?

00:13:29,680 --> 00:13:30,795

Yes.

00:13:33,040 --> 00:13:36,317

Oh my God! Why didn't you tell me!

- It's really not that bad! I love you!

00:13:36,360 --> 00:13:38,397

I've gotta get a whole new outfit now!

00:13:38,440 --> 00:13:42,035

I'll buy you pants, I'll buy you sexy pants!

- I've been so many places today!

00:13:42,080 --> 00:13:44,310

I'll buy you sexy pants!

- Fuck off!

00:13:44,360 --> 00:13:47,591

I'm sorry! I think it's a lovely dress!

- Get out of here!

00:13:47,640 --> 00:13:51,270

Oh, I mean, you really shouldn't wear such cheap materials.

00:13:51,320 --> 00:13:53,038

They don't let your fanny breathe.

00:13:55,600 --> 00:13:56,920

I know.

00:14:03,560 --> 00:14:08,430

Thank you so much for coming to Women Speak

00:14:08,480 --> 00:14:11,950

opening women's mouths since 1998.

00:14:12,000 --> 00:14:16,312

Before we begin, I would like to ask you a question.

00:14:16,360 --> 00:14:20,911

I don't know about you, but I need some reassurance.

00:14:23,680 --> 00:14:27,719

So I pose the question to the women in this room today.

00:14:29,040 --> 00:14:31,793

Please raise your hands

00:14:32,440 --> 00:14:37,594

if you would trade five years of your life

00:14:39,520 --> 00:14:42,433

for the so-called perfect body.

00:14:50,520 --> 00:14:52,557

We are bad feminists.

00:14:54,120 --> 00:14:56,316

I want my top back.

- Okay.

00:15:05,640 --> 00:15:08,712

Won't you get cold?

- No, I've got really hairy nipples.

00:15:14,000 --> 00:15:15,070

What?

00:15:17,200 --> 00:15:18,838

Oh!

- Fuck!

00:15:18,880 --> 00:15:20,154

Fuck!

- What was that?!

00:15:20,200 --> 00:15:22,111

Jesus!

- A fucking hug!

00:15:22,160 --> 00:15:23,560

Well, why the fuck did you do that?

00:15:23,584 --> 00:15:25,461

It was terrifying. Never do that again!

00:15:25,920 --> 00:15:27,479

I was just trying to...

00:15:34,960 --> 00:15:37,759

Are you okay?

- Yeah.

00:15:42,800 --> 00:15:45,713

Do you wanna go for a drink or...?

- No, I've got plans.

00:15:45,760 --> 00:15:48,718

Okay, fine. Sure, see you next time 'Women Speak' then.

00:15:53,040 --> 00:15:55,236

Do you wanna go for a drink?

00:16:04,840 --> 00:16:08,071

And my sister blows glass. She has done for a long time.

00:16:08,120 --> 00:16:09,576

What was I saying, I've never like been in a fight.

00:16:09,600 --> 00:16:11,856

Well, I've been in a fight. Never been punched in the face, you know what I mean?

00:16:11,880 --> 00:16:15,032

I've been punched in the leg and someone once threw some punch in my face.

00:16:15,080 --> 00:16:17,913

So my colours this season are sort of brown mainly

00:16:17,960 --> 00:16:21,316

but like, you know, I wouldn't say no to a maroon.

00:16:21,360 --> 00:16:24,671

I wouldn't like jump down the throat of someone wearing something blue

00:16:24,720 --> 00:16:25,869

it's just not for me.

00:16:25,920 --> 00:16:28,275

So, I'm gonna go for a waz.

00:16:28,320 --> 00:16:30,072

- Yep, okay.

00:16:36,800 --> 00:16:39,997

Same again? While I'm up. Or perhaps like a little cocky-tail?

00:16:40,040 --> 00:16:41,394

Or like a nice shot?

00:16:41,440 --> 00:16:44,592

Oh, yeah, or we could

just go back to mine.

00:16:44,640 --> 00:16:46,392

Wow. Um, thanks.

00:16:46,440 --> 00:16:50,115

Er, I've actually got work, er, tomorrow, but, um, another drink here?

00:16:50,160 --> 00:16:52,800

Or we could just go back to yours.

- Gotta be up really early so...

00:16:52,846 --> 00:16:55,726

Well, let's get you a cab in the morning.

- That's ridiculous. I can't...

00:16:55,750 --> 00:16:57,900

- Okay, what the fuck is your problem?

00:16:58,320 --> 00:17:00,755

Oh, um, nothing.

00:17:00,800 --> 00:17:02,837

I, um, I like you.

00:17:02,880 --> 00:17:04,075

Okay, you're a dick.

00:17:04,800 --> 00:17:06,154

What's going on?

00:17:07,600 --> 00:17:09,511

You're pathetic.

00:17:09,560 --> 00:17:12,279

Wait!

- Oh, don't follow me.

00:17:12,320 --> 00:17:13,799

Oh. I wasn't.

00:17:14,320 --> 00:17:16,357

You dropped this.

00:17:21,320 --> 00:17:22,674

Um...

00:17:33,440 --> 00:17:34,510

Hey.

00:17:36,320 --> 00:17:37,879

Come on.

00:17:52,600 --> 00:17:54,113

Are you okay?

00:18:01,200 --> 00:18:03,111

Are you okay?

00:18:04,840 --> 00:18:06,592

Sad face.

00:18:08,080 --> 00:18:09,514

I'm fine.

00:18:18,920 --> 00:18:20,274

Oh.

00:18:21,680 --> 00:18:24,354

You're such a lovely man.

00:18:29,480 --> 00:18:32,040

Okay.

- Thank you.

00:18:33,720 --> 00:18:35,791

Stay there, stay there, you okay?

00:18:36,160 --> 00:18:38,834

Okay. Hey. Hey.

00:18:41,560 --> 00:18:44,120

Do you wanna come home with me?

00:18:44,160 --> 00:18:46,959

What?! No way!

00:18:48,040 --> 00:18:49,792

You naughty boy.

00:18:57,760 --> 00:19:02,072

Uh!

- Ooh. sing us a song. Boo-boo.

00:19:02,120 --> 00:19:05,954

♪ Another lunch break, another abortion!

00:19:06,000 --> 00:19:09,118

♪ Another piece of cake, another two...

00:19:09,160 --> 00:19:14,280

♪ Fucking 20 cigarettes...

and we're happy!

00:19:14,320 --> 00:19:20,396

♪ So happy to be modern women! <i>♪</i>

00:19:21,840 --> 00:19:23,558

Hey, come here.

00:19:24,400 --> 00:19:27,756

Let's never ask anyone for anything. They don't get it.

00:19:28,560 --> 00:19:30,710

Deal.

- Deal.

00:19:32,800 --> 00:19:33,949

Fuck it.

00:19:34,000 --> 00:19:36,150

♪ Do, do, doup doup! <i>♪</i>

00:19:36,720 --> 00:19:38,438

This is totally fine.

00:19:39,880 --> 00:19:44,670

Hello? Open! Look.

00:19:50,800 --> 00:19:52,711

Alright, Dad?

00:19:53,600 --> 00:19:55,477

What's going on?

00:19:55,520 --> 00:19:58,034

Oh, I'm absolutely fine.

00:19:58,840 --> 00:19:59,989

Okay.

00:20:01,760 --> 00:20:03,956

I just, er...

00:20:05,320 --> 00:20:06,594

Yeah?

00:20:08,720 --> 00:20:10,233

Ah, it's nothing.

00:20:10,600 --> 00:20:13,069

It doesn't... it's...

00:20:13,680 --> 00:20:16,354

You know it's nearly two o'clock in the morning.

00:20:16,960 --> 00:20:18,314

Okay.

00:20:19,640 --> 00:20:23,031

Yeah, okay. Um, I'm don't wanna, I'm gonna...

00:20:24,040 --> 00:20:25,553

It was...

00:20:25,600 --> 00:20:27,034

Oh fuck it...

00:20:27,080 --> 00:20:31,995

I have a horrible feeling that I'm a greedy, perverted, selfish

00:20:32,040 --> 00:20:36,830

apathetic, cynical, depraved, morally bankrupt woman

00:20:36,880 --> 00:20:39,474

who can't even call herself a feminist.

00:20:40,960 --> 00:20:42,997

Well, um...

00:20:48,320 --> 00:20:51,153

you get all that from your mother.

00:21:02,200 --> 00:21:03,838

Good one.

00:21:03,880 --> 00:21:06,474

Er, I'm gonna call you a cab, darling

00:21:06,920 --> 00:21:10,629

and, um, please don't go upstairs.

00:21:43,160 --> 00:21:46,869

To be fair she's not an evil stepmother.

00:21:46,920 --> 00:21:49,196

She's just a cunt.

00:21:51,200 --> 00:21:52,349

Hi.

00:21:53,280 --> 00:21:55,954

Darling, I thought that must be you. Everything alright?

00:21:56,000 --> 00:21:58,389

Yeah, I just thought I'd swing by.

00:21:58,440 --> 00:22:00,431

Oh, how lovely. Lucky us.

00:22:00,480 --> 00:22:02,915

Oh don't worry,

Dad's already booking me a taxi.

00:22:08,600 --> 00:22:09,749

What you doin'?

00:22:09,800 --> 00:22:11,234

Oh, painting.

00:22:11,280 --> 00:22:14,910

I find the night time's very peaceful...

00:22:14,960 --> 00:22:17,270

Usually.

00:22:17,840 --> 00:22:19,797

Oh, warming up.

00:22:26,360 --> 00:22:28,920

Look, I know it's not really my place, but are you okay?

00:22:28,960 --> 00:22:31,315

Everyone's been really worried.

- Poor fucker.

00:22:31,360 --> 00:22:37,311

Yes, she's actually an expression of how women are subtle warriors, strong at heart.

00:22:37,360 --> 00:22:39,920

You know, we don't have to use muscular force to get what we want

00:22:39,944 --> 00:22:43,699

we just use our...

- Tits. - innate femininity.

00:22:44,720 --> 00:22:47,519

Tits don't get you anywhere these days. Trust me.

00:22:49,520 --> 00:22:51,591

It's very valuable actually.

00:22:51,640 --> 00:22:53,597

How much?

- Thousands.

00:22:53,640 --> 00:22:55,438

Whoa. Can I have it?

00:22:55,480 --> 00:22:56,959

- No.

00:23:05,240 --> 00:23:06,958

What's that?

00:23:07,000 --> 00:23:09,913

Oh, um, my self-portrait.

00:23:16,880 --> 00:23:18,029

Oh.

00:23:19,480 --> 00:23:22,916

- Right, it's here.

- Oh, er, I think I can hear your dad.

00:23:25,480 --> 00:23:27,312

Cab's here!

00:23:27,360 --> 00:23:28,589

Thanks.

00:23:28,640 --> 00:23:29,835

Ah, nice of him.

00:23:31,080 --> 00:23:34,232

Okay. Bye.

- Bye.

00:23:36,040 --> 00:23:41,831

Um, please look after yourself. You really do look ghastly, darling.

00:23:49,360 --> 00:23:51,397

Oh, a café, eh?

00:23:51,440 --> 00:23:52,669

Yeah.

00:23:53,800 --> 00:23:55,757

On your own?

00:23:56,040 --> 00:23:57,394

Er, kind of.

00:23:58,040 --> 00:24:00,236

Kind of? Go on.

00:24:00,280 --> 00:24:03,193

- It's quite a funny story actually.

00:24:03,240 --> 00:24:06,278

On no, that's good, it'll keep me going. Shoot.

00:24:08,040 --> 00:24:09,917

I opened the cafe with my friend, Boo.

00:24:09,960 --> 00:24:11,712

Cute name.

- Yeah.

00:24:11,760 --> 00:24:13,592

Yeah, she's dead now.

00:24:13,640 --> 00:24:15,756

She accidentally killed herself.

00:24:15,800 --> 00:24:18,713

It wasn't her intention but it wasn't a total accident.

00:24:18,760 --> 00:24:20,273

She didn't actually think she'd die

00:24:20,320 --> 00:24:23,711

she just found out that her boyfriend fucked someone else

00:24:23,760 --> 00:24:26,320

and wanted to punish him by ending up in hospital

00:24:26,360 --> 00:24:28,590

and not letting him visit her for a bit.

00:24:28,640 --> 00:24:31,154

She decided to walk into a busy cycle lane

00:24:31,200 --> 00:24:34,352

wanting to get tangled in a bike, break a finger maybe.

00:24:34,400 --> 00:24:36,994

But as it turns out bikes go fast and flip you into the road.

00:24:37,040 --> 00:24:39,998

Three people died, she was such a dick.

00:24:44,920 --> 00:24:47,196

So yeah. Kind of on my own.

Episode 2

00:00:50,520 --> 00:00:52,431

I think my period's coming.

00:00:58,240 --> 00:01:00,550

OK...

00:01:00,600 --> 00:01:01,476

Hi!

00:01:01,520 --> 00:01:03,670

Are you all right? What's happened? Are you hurt?

00:01:03,720 --> 00:01:05,916

- Oh, good.

00:01:07,120 --> 00:01:09,999

Nice haircut.

- It's better.

00:01:12,520 --> 00:01:13,715

Can I come in?

00:01:13,760 --> 00:01:15,478

Why didn't you text?

00:01:15,520 --> 00:01:17,079

Well, I just thought I'd pop by.

00:01:17,120 --> 00:01:18,030

Tell the truth.

00:01:18,080 --> 00:01:19,229

I need to speak to Martin.

00:01:19,280 --> 00:01:20,111

Martin.

13

00:01:20,160 --> 00:01:21,594

Martin. Martin.

00:01:21,640 --> 00:01:23,280

Why on earth would you want to speak to...

00:01:23,331 --> 00:01:24,651

- Martin?

- Hello?

00:01:24,691 --> 00:01:27,989

Hello! My wife in my study, hello. Give me two.

00:01:28,040 --> 00:01:30,554

Gangbangs, Asian. I'd put a tenner on it.

00:01:31,000 --> 00:01:32,593

- Finished.

00:01:33,120 --> 00:01:35,157

Well, hello, you.

00:01:37,280 --> 00:01:38,953

She wants to talk to you about something.

00:01:39,000 --> 00:01:40,798

Oh, well, must be my lucky day.

00:01:40,840 --> 00:01:43,354

You said she only likes to talk to people she fancies.

00:01:44,960 --> 00:01:45,756

Ugh.

00:01:45,800 --> 00:01:47,871

Can you leave us?

- Why?

00:01:47,920 --> 00:01:50,434

He's organizing your surprise birthday party.

00:01:53,840 --> 00:01:57,549

Er... you know, I hate surp... OK.

00:02:00,160 --> 00:02:02,390

I have a week to organize that now.

00:02:02,440 --> 00:02:03,475

Best of luck.

00:02:03,520 --> 00:02:04,669

Nice top.

00:02:04,720 --> 00:02:06,358

Ugh. Thanks.

00:02:06,400 --> 00:02:09,677

Do you deal in sculptures as well as paintings and papier-méché?

00:02:09,720 --> 00:02:12,030

Depends on the quality of the piece.

00:02:17,000 --> 00:02:18,752

Fuck me.

00:02:20,000 --> 00:02:21,354

What a pair!

00:02:21,400 --> 00:02:22,720

- I know, right?

00:02:23,800 --> 00:02:25,279

Where'd you get this?

00:02:25,320 --> 00:02:29,359

Oh, just a... stole it from a market.

00:02:29,400 --> 00:02:32,233

Oh. It's quite a piece. Who's the artist.

00:02:33,240 --> 00:02:36,153

Just a... market artist.

00:02:36,200 --> 00:02:37,200

Huh.

00:02:37,680 --> 00:02:40,559

If I sell it, I take ten percent. Deal?

00:02:40,600 --> 00:02:41,749

Deal.

00:02:41,800 --> 00:02:44,918

OK. Well, I'll get her photographed now.

00:02:44,960 --> 00:02:47,634

Don't tell Claire, please.

00:02:47,680 --> 00:02:48,909

Or what?

00:02:48,960 --> 00:02:51,236

Or I'll... I'll...

00:02:51,280 --> 00:02:53,669

You got nothing on me, princess.

00:02:55,200 --> 00:02:57,396

Or I'll tell her you were watching gangbangs.

00:02:59,200 --> 00:03:01,032

Please don't do that again.

00:03:04,120 --> 00:03:05,838

I wasn't, by the way.

00:03:20,240 --> 00:03:21,355

Ugh.

00:03:25,440 --> 00:03:26,919

Disappointing.

00:03:26,960 --> 00:03:30,112

Erm... Where did you get that?

00:03:30,160 --> 00:03:31,639

Oh, I brought it with me.

00:03:31,680 --> 00:03:33,432

No, you didn't. Give it back.

00:03:34,280 --> 00:03:35,679

Tight.

00:03:35,720 --> 00:03:37,358

Patch things up with Harry?

00:03:37,400 --> 00:03:40,438

Yeah. We're... engaged, so.

00:03:40,480 --> 00:03:41,879

God! What?

00:03:41,920 --> 00:03:43,593

No, we're not engaged.

00:03:43,640 --> 00:03:46,075

No, he's back at the flat,
packing up all his stuff again.

00:03:46,720 --> 00:03:48,552

Oh. I'm sorry.

00:03:49,320 --> 00:03:51,755

He really used to make you laugh.

00:03:52,640 --> 00:03:54,677

He also used to say things like...

00:03:54,720 --> 00:03:56,552

You're not like other girls.

00:03:56,600 --> 00:03:58,750

You can... keep up.

00:04:00,760 --> 00:04:03,752

I like Harry. I liked his songs.

00:04:14,280 --> 00:04:17,989

I admire how much Harry commits to our breakups.

00:04:21,360 --> 00:04:23,033

I mean, this is a new detail.

00:04:23,080 --> 00:04:24,832

But he does usually go the extra mile.

00:04:24,880 --> 00:04:27,474

A few times, he's even cleaned the whole flat.

00:04:29,560 --> 00:04:31,710

Oh God, no.

00:04:32,920 --> 00:04:34,752

Like it's a crime scene.

00:04:34,800 --> 00:04:38,589

I've considered timing a breakup for when the flat needs a bit of a going over.

00:04:46,080 --> 00:04:48,276

I don't think this is working.

00:04:50,400 --> 00:04:51,435

What?

00:04:52,360 --> 00:04:55,512

But he always leaves...

00:05:00,480 --> 00:05:01,754

him.

00:05:01,800 --> 00:05:03,359

To come back for.

00:05:03,400 --> 00:05:06,233

Got to think about all the people I can have sex with now.

00:05:08,200 --> 00:05:10,396

I'm not obsessed with sex.

00:05:10,440 --> 00:05:12,716

I just can't stop thinking about it.

00:05:13,360 --> 00:05:15,078

The performance of it

00:05:15,120 --> 00:05:17,157

the awkwardness of it

00:05:17,200 --> 00:05:19,111

the drama of it.

00:05:19,480 --> 00:05:24,714

The moment you realise someone wants your body.

00:05:25,960 --> 00:05:27,917

Not so much the feeling of it.

00:05:30,080 --> 00:05:33,038

Probably got about 48 hours before Harry comes back.

00:05:35,560 --> 00:05:37,312

I should get on it.

00:05:38,160 --> 00:05:40,470

I took half an hour trying to look nice

00:05:40,520 --> 00:05:42,955

and I ended up looking amazing!

00:05:43,000 --> 00:05:44,399

Just one of those days.

00:05:44,440 --> 00:05:47,114

Gorgeous, fresh-faced, new top, little bit sexy

00:05:47,160 --> 00:05:48,912

on my way to open my café.

00:05:48,960 --> 00:05:50,951

And... Oh God.

00:05:51,600 --> 00:05:55,150

Yeah, you check me out, chub-chub, 'cause it's never going to happen.

00:05:55,880 --> 00:05:58,599

Oh God, he can't believe how attractive I am.

00:05:58,640 --> 00:06:01,360

Kind of worried I'm going to make a sex offender out of the poor guy.

00:06:01,384 --> 00:06:03,356

Here we go. This better be good. Here we go.

00:06:03,400 --> 00:06:05,152

- Walk of shame!

00:06:06,960 --> 00:06:08,120

- CYCLIST: Oi!

00:06:22,040 --> 00:06:23,917

Oh.

00:06:23,960 --> 00:06:25,394

Dropped my cucumber.

00:06:31,000 --> 00:06:32,070

Just dropped my...

00:06:37,120 --> 00:06:39,919

Um... Could I get a cheese sandwich to go, please?

00:06:39,960 --> 00:06:41,189

Sure.

00:06:44,640 --> 00:06:49,714

That'll be, um... £12.55, please.

00:06:50,160 --> 00:06:51,230

London.

00:06:51,280 --> 00:06:53,476

- Thanks.

00:06:58,480 --> 00:07:01,233

Why do I recognise her? Is she famous?

00:07:05,480 --> 00:07:07,312

Boo's death hit the papers.

00:07:07,360 --> 00:07:11,194

Local café girl gets hit by bike, and a car, and another bike.

00:07:11,800 --> 00:07:14,599

Oh no, she used to work here.

- Oh.

00:07:18,040 --> 00:07:19,838

I'm sorry, I don't have any change.

00:07:28,280 --> 00:07:31,352

The next man who walks in here is getting ridden to death.

00:07:34,680 --> 00:07:35,795

Hi.

00:07:36,280 --> 00:07:37,714

Not ideal.

00:07:37,760 --> 00:07:41,833

Um... How are you? Darling?

00:07:43,160 --> 00:07:44,355

You busy?

00:07:44,880 --> 00:07:45,950

A bit.

00:07:46,000 --> 00:07:47,798

Well, I won't keep you.

00:07:48,960 --> 00:07:53,716

I just wanted to talk about when you dropped in the other night.

00:07:53,760 --> 00:07:55,194

OK

00:07:55,240 --> 00:07:58,517

I can't help thinking that I... we...

00:07:58,560 --> 00:08:00,358

Yeah?

- I know that we...

00:08:02,080 --> 00:08:04,549

don't have much of a chance to...

00:08:05,760 --> 00:08:08,957

Did you take the sculpture? Did you um...

00:08:09,960 --> 00:08:13,032

take the sculpture? Did you take it?

00:08:15,600 --> 00:08:17,637

No. What sculpture?

00:08:17,680 --> 00:08:20,035

Oh right. Right. Good.

00:08:20,920 --> 00:08:23,389

Good. You said, "No," and that...

00:08:24,080 --> 00:08:27,755

that means I can go. All right, great.

00:08:29,400 --> 00:08:30,595

Phew.

00:08:31,040 --> 00:08:33,236

Are you happy? Are you healthy?

00:08:33,736 --> 00:08:34,736

Hmm.

00:08:37,960 --> 00:08:40,713

Hey. Do you do, like,

hot organic-y food?

00:08:40,760 --> 00:08:42,433

Of course.

00:08:43,080 --> 00:08:45,151

What would you like?

00:08:45,200 --> 00:08:46,793

Um, I like risotto.

- Yeah.

00:08:46,840 --> 00:08:48,592

Sure. Grab a seat.

00:09:09,560 --> 00:09:10,560

Hey.

00:09:12,200 --> 00:09:13,235

Hi.

00:09:13,280 --> 00:09:14,280

Hey.

00:09:14,576 --> 00:09:15,576

Hey.

00:09:15,600 --> 00:09:16,954

It's nice to see you.

00:09:17,000 --> 00:09:18,274

You too.

00:09:18,480 --> 00:09:20,073

Fucked me up the arse.

00:09:20,120 --> 00:09:21,440

What are you getting?

00:09:22,040 --> 00:09:23,189

Oh, just these.

00:09:23,240 --> 00:09:25,993

For my tiny, bleeding vagina.

00:09:27,056 --> 00:09:28,056

Hot.

00:09:28,080 --> 00:09:28,797

You?

00:09:28,840 --> 00:09:29,875

Stock cubes.

00:09:29,920 --> 00:09:31,194

Hot.

00:09:31,840 --> 00:09:33,558

Hope it's a light flow.

00:09:33,600 --> 00:09:34,670

Oh.

00:09:34,720 --> 00:09:36,233

It never is.

00:09:36,880 --> 00:09:39,315

It never... is.

00:09:41,000 --> 00:09:43,719

Listen, you around later?

00:09:44,720 --> 00:09:45,755

Er...

00:09:45,800 --> 00:09:47,120

Yes, fucking yes please, yes.

00:09:47,160 --> 00:09:48,514

Yes.

00:09:48,560 --> 00:09:49,595

Cool.

00:09:49,640 --> 00:09:51,677

Cool. Bye.

00:09:57,280 --> 00:09:58,634

Yes!

00:09:58,680 --> 00:10:01,320

I'm so happy with my body now.

00:10:01,800 --> 00:10:04,269

Like, I don't have to define myself by how I look

00:10:04,320 --> 00:10:06,152

'cause I've just got a fucking great body!

00:10:06,200 --> 00:10:06,996

Yeah.

00:10:07,040 --> 00:10:08,856

Yeah! I can like, do other stuff now.

00:10:08,880 --> 00:10:09,836

That's so great!

00:10:09,880 --> 00:10:11,917

Mike wants to start trying for a baby.

00:10:11,960 --> 00:10:12,756

OK?

00:10:12,800 --> 00:10:16,156

No... I can't blow this body on a baby, Steph.

00:10:16,200 --> 00:10:18,396

I'm going to have to leave him.

00:10:19,920 --> 00:10:21,240

What the fuck?

00:10:21,960 --> 00:10:23,951

Oh, shit.

00:10:24,000 --> 00:10:25,320

That is not hygienic.

00:10:25,344 --> 00:10:26,520

Sorry.

00:10:26,560 --> 00:10:28,995

Oh, gross! We're leaving now.

00:10:29,640 --> 00:10:31,438

I suppose you should meet Hilary.

00:10:31,480 --> 00:10:32,914

Two years ago, I...

00:10:34,800 --> 00:10:36,234

OK, the most important thing is

00:10:36,280 --> 00:10:38,160

if you don't like it, we can't take it back, OK?

00:10:38,184 --> 00:10:39,184

OK.

00:10:39,720 --> 00:10:42,439

Happy birthday. I'm sorry, I panicked.

00:10:42,480 --> 00:10:44,915

As long as I can wear it or eat it, I'm happy.

00:10:44,960 --> 00:10:46,837

You can do both of those things.

00:10:47,760 --> 00:10:50,229

Oh my God! Did you get me a...

What is this?

00:10:50,280 --> 00:10:51,509

I...

00:10:51,560 --> 00:10:53,437

What is...?

- I don't know!

00:10:53,480 --> 00:10:55,391

What is it?

- Something to love?

00:10:55,440 --> 00:10:57,795

She's beautiful!

00:10:59,520 --> 00:11:01,158

Thank you, you idiot.

00:11:02,040 --> 00:11:04,077

Escape artist.

00:11:10,080 --> 00:11:12,993

I don't feel anything about guinea pigs, they're pointless.

00:11:13,040 --> 00:11:15,475

But Boo took Hilary very seriously as a gift

00:11:15,520 --> 00:11:19,195

and soon everything became guinea pig related.

00:11:21,840 --> 00:11:24,593

This is an excellent one.

00:11:27,840 --> 00:11:29,035

Drink?

00:11:33,920 --> 00:11:36,355

Look, I'm sorry about the mess.

00:11:36,400 --> 00:11:37,435

No problem.

00:11:37,480 --> 00:11:38,960

Do you want some

prosciutto with that?

00:11:38,984 --> 00:11:40,054

Mmm.

00:11:48,360 --> 00:11:50,158

He's so reliable.

00:11:50,200 --> 00:11:53,079

Utterly inaccessible and relentlessly profound.

00:11:53,120 --> 00:11:56,033

All he wants is to get you in the bath and ask questions like...

00:11:56,080 --> 00:11:57,514

What are you afraid of?

00:11:58,440 --> 00:12:00,716

And you find yourself saying things like...

00:12:01,600 --> 00:12:04,991

I guess, losing the currency of youth.

00:12:09,520 --> 00:12:11,238

Ask me a question.

00:12:12,040 --> 00:12:14,350

When did you realise you were so good-looking?

00:12:16,880 --> 00:12:19,269

I knew I was different when I was about nine.

00:12:19,320 --> 00:12:21,197

But shit got real around 11.

00:12:21,240 --> 00:12:22,833

Shit got real?

00:12:22,880 --> 00:12:26,191

You know. Aunts got weird.

00:12:29,160 --> 00:12:30,912

I have another question.

00:12:31,680 --> 00:12:33,273

OK.

00:12:33,720 --> 00:12:35,358

Do you ever feel lonely?

00:12:37,720 --> 00:12:40,314

Yeah. Of course.

00:12:41,240 --> 00:12:42,389

Do you?

00:12:42,920 --> 00:12:44,319

Never.

00:12:48,680 --> 00:12:50,353

Do you want some pineapple?

00:12:52,800 --> 00:12:54,074

Yeah.

00:13:01,680 --> 00:13:03,478

God! Yeah!

00:13:03,520 --> 00:13:08,640

Oh, they're so small. You are so small!

00:13:08,680 --> 00:13:09,750

What?

00:13:09,800 --> 00:13:11,120

They're so small.

00:13:11,160 --> 00:13:12,230

So...

00:13:12,280 --> 00:13:16,353

Small. God, they are so fucking tiny.

00:13:16,400 --> 00:13:17,754

Yeah, I guess they're...

00:13:17,800 --> 00:13:21,191

God, they're hardly even there! I mean, what the fuck even are they?

00:13:21,240 --> 00:13:22,913

Bit much

00:13:23,320 --> 00:13:24,754

Excuse me.

00:13:29,200 --> 00:13:30,634

Oh yeah.

00:13:31,520 --> 00:13:32,954

I'm having a Harry panic.

00:13:34,080 --> 00:13:36,160

Madame Ovary is telling me to run back to safe place.

00:13:36,202 --> 00:13:37,402

I can make baby in safe place.

00:13:37,426 --> 00:13:38,942

But... got to ride it out.

00:13:40,320 --> 00:13:42,675

Mustn't... call... Ha...

00:13:48,840 --> 00:13:50,672

Thanks for coming.

00:13:51,400 --> 00:13:52,834

That's OK.

00:13:53,120 --> 00:13:54,474

Are you OK?

00:13:54,520 --> 00:13:56,670

Your message sounded urgent.

00:13:59,040 --> 00:14:00,235

Were you busy?

00:14:00,280 --> 00:14:01,759

No, I was in the interval...

00:14:01,800 --> 00:14:02,870

Oh cool.

-Of Cats.

00:14:02,920 --> 00:14:04,797

OK.

- The musical.

00:14:04,840 --> 00:14:08,117

Was it good?

- Really good actually. Really good.

00:14:09,080 --> 00:14:10,639

Sorry for interrupting.

00:14:10,680 --> 00:14:12,000

No, that's OK.

00:14:12,040 --> 00:14:15,271

I got the feeling it wasn't going to end well for the cats

00:14:15,320 --> 00:14:19,314

so, I mean, probably good to remember them like that, before they all...

00:14:20,360 --> 00:14:22,920

Sorry. Are you OK?

00:14:24,320 --> 00:14:25,640

Who were you with?

00:14:25,680 --> 00:14:27,273

A work friend.

00:14:28,560 --> 00:14:29,595

A girl.

00:14:34,760 --> 00:14:36,558

Urn...

00:14:40,480 --> 00:14:42,198

I found this.

00:14:48,040 --> 00:14:49,519

Thanks.

00:14:50,000 --> 00:14:51,593

I didn't realise I'd left it.

00:14:57,800 --> 00:14:59,359

Why is your hair wet?

00:15:01,560 --> 00:15:02,959

Don't look at me like that.

00:15:03,000 --> 00:15:04,752

Like what? Like what?

00:15:04,800 --> 00:15:08,077

Look, I don't want

to sound cold or cruel or...

00:15:08,120 --> 00:15:11,440

and I don't want you to think I'm just off happy at the theater all the time either.

00:15:11,464 --> 00:15:12,395

I'm not.

00:15:12,440 --> 00:15:15,432

But... I'm not going to... I just...

00:15:16,120 --> 00:15:18,430

If this is about us getting back together, I was serious.

00:15:18,480 --> 00:15:20,596

This time, I'm not just going to come running back.

00:15:20,640 --> 00:15:22,438

I really just need some time away from...

00:15:25,160 --> 00:15:27,117

I'm so glad you called.

00:15:27,160 --> 00:15:28,992

I'm so glad you picked up.

00:15:30,000 --> 00:15:31,798

I've missed you.

00:15:33,840 --> 00:15:35,513

I've missed you.

00:15:37,200 --> 00:15:39,476

Oh my gosh, you feel good.

00:15:40,960 --> 00:15:42,837

I wish he'd just fuck me.

00:15:42,880 --> 00:15:44,996

All he wants to do is make love.

00:15:45,040 --> 00:15:48,317

Are you OK?

- Yeah, I'm really good. I'm amazing.

00:15:49,240 --> 00:15:51,277

He's wasting me.

00:15:51,320 --> 00:15:55,473

I was once fucking this guy who would breathe on every thrust.

00:15:55,520 --> 00:15:57,875

You're so young! You're so young!

00:15:57,920 --> 00:16:00,116

I masturbate about that all the time.

00:16:00,760 --> 00:16:02,717

Masturbate a lot these days.

00:16:03,400 --> 00:16:05,516

Especially when I'm bored.

00:16:06,520 --> 00:16:08,272

Or angry.

00:16:08,480 --> 00:16:09,629

Or upset.

00:16:09,680 --> 00:16:11,034

Can we just...

00:16:11,080 --> 00:16:12,559

Or happy.

00:16:12,600 --> 00:16:16,559

Oh, yeah. Oh, yeah.

00:16:17,600 --> 00:16:18,954

Amazing.

00:16:19,000 --> 00:16:20,035

Yeah.

00:16:20,080 --> 00:16:23,516

Shall I...

- No, could you just... just stay there.

00:16:23,560 --> 00:16:26,837

Oh, just don't... Yeah, no, don't. Just...

00:16:28,240 --> 00:16:30,038

Yeah, ssh.

00:16:30,640 --> 00:16:32,074

Yeah.

00:16:32,480 --> 00:16:35,359

Yes, just... oh, just...

00:16:35,400 --> 00:16:36,913

Oh God.

00:16:59,440 --> 00:17:01,351

I think we should stop masturbating.

00:17:06,000 --> 00:17:07,718

No, don't say anything yet.

00:17:07,760 --> 00:17:12,038

I just think it might help us focus on each other

00:17:12,080 --> 00:17:13,957

you know, be more present.

00:17:14,000 --> 00:17:16,196

Really successful couples do it, you know.

00:17:18,136 --> 00:17:19,136

Um...

00:17:19,160 --> 00:17:20,389

I've hidden our vibrators.

00:17:20,440 --> 00:17:21,440

Our?

00:17:21,480 --> 00:17:23,039

I thought it might be fun.

00:17:23,080 --> 00:17:24,275

To find them?

00:17:24,320 --> 00:17:26,357

No. Just to try and not...

00:17:26,800 --> 00:17:28,279

touch ourselves.

00:17:28,320 --> 00:17:33,235

To try and save our touches for each other.

00:17:33,280 --> 00:17:34,315

What do you think?

00:17:34,360 --> 00:17:36,715

Well, I think you're being really sexy.

00:17:36,760 --> 00:17:37,989

Don't!

00:17:38,040 --> 00:17:39,838

Ooh, I'm joking!

00:17:40,280 --> 00:17:43,750

I never masturbate. I don't know how.

00:17:46,680 --> 00:17:50,036

Yeah, also, I thought we should try and surprise each other

00:17:50,080 --> 00:17:51,195

once every day.

00:17:51,240 --> 00:17:53,390

Just a, you know, sweet little something

00:17:53,440 --> 00:17:55,158

just to keep it, you know...

00:17:55,200 --> 00:17:56,713

Are you getting this out of a book?

00:17:56,760 --> 00:17:59,274

I've already planned your first surprise, so...

00:18:00,440 --> 00:18:03,193

don't eat too much before dinner.

00:18:08,360 --> 00:18:10,033

See you later.

00:18:11,040 --> 00:18:13,839

And I will see you later, too.

00:18:23,160 --> 00:18:24,355

Oh!

00:18:24,640 --> 00:18:25,869

Hi.

00:18:25,920 --> 00:18:28,594

Just thought I'd pop by for some lunch.

00:18:28,640 --> 00:18:29,914

Bit weird.

00:18:29,960 --> 00:18:31,917

Yes. Well.

00:18:34,720 --> 00:18:37,678

How are you? Quiet day?

00:18:38,880 --> 00:18:40,951

Yeah, I'm fine.

You OK? You look stressed.

00:18:41,000 --> 00:18:43,116

Well, I'm successful, so.

00:18:44,840 --> 00:18:46,114

Do you have rye bread?

00:18:46,160 --> 00:18:49,391

Er, no. But I have some normal bread

you can puke up after.

00:18:49,880 --> 00:18:51,234

Great.

00:18:52,240 --> 00:18:53,469

What do you want on it?

00:18:53,520 --> 00:18:54,669

Oh, just tomatoes is fine.

00:18:55,600 --> 00:18:57,159

Just tomatoes?

00:18:57,200 --> 00:18:58,952

Just a tomato sandwich?

00:18:59,000 --> 00:19:01,150

Yes. There a problem?

00:19:01,200 --> 00:19:02,349

No.

00:19:04,440 --> 00:19:06,960

Listen, I don't want to know anything about this surprise party.

00:19:07,000 --> 00:19:11,995

But if you could just... have it at mine, this Friday at 7.30, that'd be great.

00:19:12,040 --> 00:19:16,398

I can organise it and act surprised, but if you could just...

00:19:16,440 --> 00:19:18,829

Do you know what? Why don't I just do it?

00:19:18,880 --> 00:19:21,838

I can organise it, do the food, act surprised

00:19:21,880 --> 00:19:23,837

and just... take it off your hands.

00:19:23,880 --> 00:19:25,440

I mean, I can see that you're busy, so.

00:19:25,464 --> 00:19:26,794

OK. If you want.

00:19:26,840 --> 00:19:30,51

Well, I don't want to, but I think it'd be easier for everyone if I could just...

00:19:30,560 --> 00:19:31,63

OK.

00:19:31,680 --> 00:19:35,594

I mean, I've done it. It's done. It's this Friday at 7.30, at mine.

00:19:36,560 --> 00:19:37,880

Great.

00:19:43,640 --> 00:19:46,712

How behind are you? If it's money that you need...

00:19:46,760 --> 00:19:48,080

I don't need money.

00:19:48,760 --> 00:19:50,671

That'll be £25, please.

00:19:53,200 --> 00:19:54,429

London.

00:19:56,080 --> 00:19:57,080

Thanks.

00:20:00,080 --> 00:20:01,640

Can't believe that thing's still alive.

00:20:02,920 --> 00:20:05,150

Oh, um... any news on Harry?

00:20:05,200 --> 00:20:06,474

Yeah, we're back together.

00:20:06,520 --> 00:20:08,477

Oh God. I can't keep up.

00:20:15,720 --> 00:20:17,074

Hello?

00:20:19,000 --> 00:20:20,479

Harry?

00:20:24,680 --> 00:20:27,593

Oh... Shit!

00:20:28,040 --> 00:20:30,475

Surprise, surprise, surprise...

00:21:21,080 --> 00:21:23,276

Surprise!

00:21:25,000 --> 00:21:26,559

It's me! It's me! It's me! It's me!

00:21:26,600 --> 00:21:28,910

Why would you do that? I thought I was going to get raped!

00:21:28,960 --> 00:21:31,110

I'm sorry! I just... Baby, I'm sorry.

00:21:31,160 --> 00:21:33,400

I thought you wanted a surprise. It was a ninja surprise.

00:21:33,424 --> 00:21:35,589

Oh my God, my heart. I'm shaking so much. Oh my God.

00:21:38,080 --> 00:21:39,514

Oh my God!

00:21:39,560 --> 00:21:41,073

Oh...

- Oh my God.

00:21:41,120 --> 00:21:43,236

OK. It's OK. Are you OK?

00:21:43,280 --> 00:21:44,839

Oh my God.

00:21:45,760 --> 00:21:48,120

Did you have a good day?

- I did, yeah. It was fine, thanks.

00:21:48,144 --> 00:21:50,879

Baby, I'm so sorry. I'm sorry. I didn't think...

00:21:50,920 --> 00:21:53,639

I didn't think you were going to react like that. I...

00:21:54,320 --> 00:21:55,469

I'm sorry, it was a joke.

00:21:56,000 --> 00:21:57,593

It was a good joke.

00:21:59,920 --> 00:22:01,149

Jesus.

00:22:01,200 --> 00:22:03,157

I thought you'd be later.

00:22:03,200 --> 00:22:04,634

Yeah, I...

00:22:04,680 --> 00:22:05,875

Oh my God!

00:22:05,920 --> 00:22:08,355

Oh, God, sorry, I just... I think I'm still in shock.

00:22:13,520 --> 00:22:15,079

That was horrible.

00:22:15,120 --> 00:22:16,633

It was a surprise.

00:22:16,680 --> 00:22:19,752

I know. Thank you. It's fine.

00:22:22,320 --> 00:22:23,958

Shall I go and get us some wine?

00:22:25,120 --> 00:22:26,235

OK.

00:22:32,280 --> 00:22:34,920

I know what you look like! I know what you took!

00:22:34,960 --> 00:22:36,837

That is the last time!

00:22:39,400 --> 00:22:41,869

Splashed out on a special bottle for a special...

00:22:45,440 --> 00:22:46,555

Harry?

00:22:47,600 --> 00:22:50,399

Had to go into the history on my computer

00:22:50,440 --> 00:22:53,831

to find something I'd seen on the H&M website this morning, and...

00:22:55,560 --> 00:22:58,279

I don't want to point fingers, but...

00:22:58,320 --> 00:23:03,633

anal, gangbang, mature, big cock, small tits

00:23:03,680 --> 00:23:09,517

hentai, Asian, teen, MILF, big butts, lesbian, gay

00:23:09,560 --> 00:23:12,791

facial, fetish, bukakke, young and old

00:23:12,840 --> 00:23:17,073

swallow, rough, voyeur, and public.

00:23:22,520 --> 00:23:24,636

Why are you being so sexy?

00:23:25,880 --> 00:23:27,871

Don't make me hate you.

00:23:28,520 --> 00:23:30,591

Loving you is painful enough.

00:23:33,880 --> 00:23:35,553

OK, sorry.

00:23:37,000 --> 00:23:39,150

But I really think you should write that down.

00:23:39,200 --> 00:23:41,496

I know it's not appropriate, but I really think you should write that down.

00:23:41,520 --> 00:23:43,920

It's really good for a line.

- I'm not going to write down...

00:23:43,969 --> 00:23:45,769

No, no, I'm serious! For your songs and stuff.

00:23:45,793 --> 00:23:48,660

It's perfect. It's poetic, yet real. Serious.

00:23:59,520 --> 00:24:02,433

Don't make me...

00:24:02,480 --> 00:24:04,710

Hate you.

- Yeah, I know! Thank you!

00:24:06,240 --> 00:24:08,993

Loving you is painful...

00:24:11,280 --> 00:24:13,032

What am I doing?

00:24:14,280 --> 00:24:16,920

There's someone at work who loves me.

00:24:16,960 --> 00:24:19,560

Well, she told me she loves me, and I said we couldn't be together

00:24:19,584 --> 00:24:21,461

because I had to know.

00:24:22,800 --> 00:24:24,313

Do you want to be alone?

00:24:28,520 --> 00:24:30,113

You will never see me again.

00:24:32,200 --> 00:24:35,431

I'll always love you, but I just can't take it anymore.

00:24:36,040 --> 00:24:39,032

I don't hate you, I'm scared for you.

00:24:41,320 --> 00:24:43,038

He's going to write that down.

00:24:50,800 --> 00:24:53,792

I don't hate you... scared.

00:25:01,280 --> 00:25:04,875

I'm going to go pack my things up from the bedroom again. But...

00:25:05,840 --> 00:25:07,672

I'm not going to clean.

00:25:07,720 --> 00:25:10,109

It's still in pretty good shape, so.

00:25:12,160 --> 00:25:15,596

If I don't see you after that, goodbye.

00:25:25,920 --> 00:25:26,920

Forever.

00:25:33,520 --> 00:25:34,954

He'll be back.

Episode 3

00:00:23,320 --> 00:00:24,719

Jogging.

00:00:29,360 --> 00:00:32,591

I did a fart the other day that was exactly like Mum's.

00:00:32,640 --> 00:00:34,836

A door opening or suspicious duck?

00:00:34,880 --> 00:00:36,279

Door opening.

00:00:36,760 --> 00:00:38,194

Mean's your getting mum's bum.

00:00:38,240 --> 00:00:39,992

God, I'd be lucky.

00:00:40,040 --> 00:00:41,951

My bottom dropped ages ago.

00:00:42,000 --> 00:00:44,116

My farts used to be like, pah.

00:00:44,480 --> 00:00:47,393

Now they're just sort of fighting their way out.

00:00:47,720 --> 00:00:50,314

I haven't farted in about three years.

00:00:54,960 --> 00:00:56,155

Happy Birthday.

00:00:57,640 --> 00:00:59,074

She won't eat it.

00:00:59,120 --> 00:01:00,315

Thanks.

00:01:03,840 --> 00:01:09,950

So, it's a 7pm arrival tonight for a 7:30 surprise, OK?

00:01:10,000 --> 00:01:11,354

Yeah, I got your email.

00:01:11,400 --> 00:01:12,959

It's really a business birthday thing.

00:01:13,000 --> 00:01:16,356

It won't be much fun so just don't expect a party party.

00:01:16,400 --> 00:01:17,629

I won't.

00:01:17,680 --> 00:01:21,594

And maybe just wear trousers.

00:01:21,640 --> 00:01:23,039

And don't drink too much.

00:01:23,080 --> 00:01:24,957

There's this huge promotion in Finland.

00:01:25,000 --> 00:01:29,517

So this party is quite a serious... I mean, it's basically a business meeting.

00:01:29,560 --> 00:01:31,437

Sounds like a blast.

00:01:31,480 --> 00:01:32,675

Can I bring a date?

00:01:32,720 --> 00:01:34,199

Harry?

00:01:34,240 --> 00:01:35,240

Who?

00:01:35,920 --> 00:01:37,752

Oh, I don't know yet.

00:01:40,480 --> 00:01:44,394

It's really inappropriate to jog around a graveyard.

00:01:44,440 --> 00:01:45,475

Why?

00:01:45,720 --> 00:01:48,075

Flaunting your life.

00:01:52,480 --> 00:01:54,790

God, I can't wait to be old.

00:01:55,560 --> 00:01:58,313

If it's any consolation, you look older than you are.

00:02:04,680 --> 00:02:06,353

Sorry. Sorry.

00:02:07,240 --> 00:02:09,470

Hello, Claire speaking.

- Mum died three years ago.

00:02:09,520 --> 00:02:11,750

She had a double mastectomy but never really recovered.

00:02:11,800 --> 00:02:15,714

It was particularly hard 'cause she had amazing boobs.

00:02:15,760 --> 00:02:19,754

She used to tell me I was lucky 'cause mine would never get in the way.

00:02:19,800 --> 00:02:21,871

My sister's got whoppers.

00:02:21,920 --> 00:02:24,230

But she got all of Mum's good bits.

00:02:25,040 --> 00:02:26,474

What's Martin given you?

00:02:26,520 --> 00:02:28,955

Oh, cursory stroke'd be nice.

00:02:29,000 --> 00:02:30,513

What? No bang bang?

00:02:30,560 --> 00:02:34,554

He say's he's still got that thing on his...

00:02:35,200 --> 00:02:36,200

What?

00:02:36,840 --> 00:02:38,319

On his...

00:02:38,800 --> 00:02:40,029

Come on, you can do it.

00:02:40,080 --> 00:02:41,673

I don't have to say.

- Yes, you do.

00:02:41,720 --> 00:02:43,960

No, not here. No.

- Come on, little one, come on, please.

00:02:43,984 --> 00:02:45,577

Penis.

- Thank you.

00:02:47,520 --> 00:02:51,912

He says he still has that thing on his penis, sorry.

00:02:55,680 --> 00:02:58,752

Christ. Look at that man, tragic.

00:03:00,200 --> 00:03:01,474

Nah, he's a con.

00:03:01,520 --> 00:03:04,911

You can't call someone who is grieving a con.

00:03:04,960 --> 00:03:06,633

That is shit grieving.

00:03:06,680 --> 00:03:08,896

Look at him. He is properly keening.

- No one grieve-s like that...

00:03:08,920 --> 00:03:10,856

Who are you to pass judgement on his grief?

- Unless you're in a film or from Italy.

00:03:10,880 --> 00:03:14,032

Trust me, he's at a different grave every day. He can't get enough of it.

00:03:18,040 --> 00:03:19,314

What?

00:03:19,360 --> 00:03:21,431

You come here every day?

00:03:26,720 --> 00:03:29,314

Don't do a jumpy-outy surprise thing

00:03:29,360 --> 00:03:32,193

and don't sing happy birthday, I couldn't bear it.

00:03:33,080 --> 00:03:34,514

I'm, erm...

00:03:35,600 --> 00:03:38,069

I'm actually looking forward to it.

00:03:40,000 --> 00:03:42,116

Hi, Harry, it's me...

00:03:42,160 --> 00:03:43,520

Um, listen, I know we're broken up

00:03:43,544 --> 00:03:46,138

but it's Claire's birthday tonight and I thought that, um...

00:03:49,360 --> 00:03:53,194

Er, I thought that maybe, erm... you'd like to come to her...

00:03:54,880 --> 00:03:56,393

birthday party.

00:03:56,440 --> 00:04:00,513

Um, anyway, give me a call and hope you're OK. Bye.

00:04:08,240 --> 00:04:09,753

Can't go outwith a dog.

00:04:22,200 --> 00:04:23,952

My boyfriend before Harry

00:04:24,000 --> 00:04:26,992

used to make me send him pictures of my vagina wherever I <i>was.</i>

00:04:27,040 --> 00:04:28,792

Ten or eleven times a day.

00:04:28,840 --> 00:04:31,150

One day when I was temping, he asked me to...

00:05:06,520 --> 00:05:08,352

Time to throw the net out.

00:05:12,320 --> 00:05:13,993

I am so in trouble.

00:05:14,040 --> 00:05:15,474

Jesus Christ.

00:05:15,520 --> 00:05:16,476

What am I gonna get Claire?

00:05:16,520 --> 00:05:18,318

I am meant to get her the perfect present.

00:05:18,360 --> 00:05:19,919

I am not drunk.

00:05:19,960 --> 00:05:20,960

Always drunk.

00:05:21,000 --> 00:05:23,037

I am not drunk.

- Oh.

00:05:23,080 --> 00:05:25,117

Which is odd because Claire's so straight.

00:05:25,160 --> 00:05:27,037

Smack me in the face. Really hard.

00:05:27,080 --> 00:05:28,718

Really?

- Yeah.

00:05:30,040 --> 00:05:31,110

Oh. OK.

00:05:33,280 --> 00:05:35,920

Fuck. Think you've given me a semi.

00:05:37,320 --> 00:05:40,711

Can I eat a water or a sandwich or something?

00:05:40,760 --> 00:05:42,592

I mean, the man's got a problem.

00:05:42,640 --> 00:05:45,109

Oh, speak to me. Speak to me.

00:05:45,160 --> 00:05:46,840

But no one wants to admit there's a problem

00:05:46,886 --> 00:05:49,806

because then they don't get to have crazy nights outwith fun drunk Martin.

00:05:49,846 --> 00:05:51,590

Chicken, are you chicken? No.

00:05:51,640 --> 00:05:55,679

He's one of those men who is explosively sexually inappropriate with everyone

00:05:55,720 --> 00:05:59,839

but makes you feel bad if you take offence because he was just being fun.

00:05:59,880 --> 00:06:03,032

Honestly, you could tell him you're gonna pop to the loo and he'll say...

00:06:03,080 --> 00:06:05,071

Yes, you pop to the loo

00:06:05,120 --> 00:06:09,318

pull down your kickers and then I will come in and fuck you.

00:06:14,320 --> 00:06:16,038

I mean, this place is ridiculous.

00:06:16,080 --> 00:06:17,832

Does anyone ever come in here?

00:06:17,880 --> 00:06:20,440

I mean, it is creepy as fuck.

00:06:20,480 --> 00:06:23,154

Why don't you get her a guinea pig? It was a surprise hit here.

00:06:23,880 --> 00:06:26,315

What? Do you think she'd like a pig? Can I take this one?

00:06:26,360 --> 00:06:27,509

No, not that one.

00:06:28,520 --> 00:06:29,999

Christ, woman.

00:06:30,040 --> 00:06:32,640

There's something wrong with that one, it's got death in its eyes.

00:06:33,080 --> 00:06:35,230

Yeah. Vet says she's depressed.

00:06:35,280 --> 00:06:36,156

Oh.

00:06:36,200 --> 00:06:38,237

Aren't we all, girl?

00:06:39,080 --> 00:06:41,913

You know, guinea pigs can die of loneliness.

00:06:42,320 --> 00:06:43,754

Can they?

00:06:44,400 --> 00:06:45,799

Hold her

00:06:45,840 --> 00:06:47,433

She needs it.

- No.

00:06:48,040 --> 00:06:49,235

Ssh.

00:06:49,960 --> 00:06:51,234

I have an idea.

00:06:51,280 --> 00:06:53,715

Ah, he's sexually inappropriate and he eats raw sausages

00:06:53,760 --> 00:06:56,036

but no one's made her laugh like he does

00:06:56,080 --> 00:06:57,639

so, I guess I have to give him that.

00:06:57,680 --> 00:07:00,559

Right, just put your, wait, what are you doing, what are you doing?

00:07:00,600 --> 00:07:01,556

No.

- All right, stop it.

00:07:01,600 --> 00:07:05,116

No, no, no, there. There we go.

00:07:06,000 --> 00:07:08,071

I'm an innocent man.

00:07:08,120 --> 00:07:10,794

I bought her a necklace with her name on it

00:07:10,840 --> 00:07:12,911

that she found and told me not to buy.

00:07:12,960 --> 00:07:16,112

I bought her a book, that she already has.

00:07:16,160 --> 00:07:18,913

And she says not to buy her any clothes

00:07:18,960 --> 00:07:21,679

because she probably won't wear them. She scares me.

00:07:23,400 --> 00:07:25,755

Oh, this sandwich is so good.

00:07:25,800 --> 00:07:27,234

Look, this is London.

00:07:27,280 --> 00:07:29,999

Just fuck off and buy something weird and expensive.

00:07:30,040 --> 00:07:32,793

No, no. It's gotta be good, all right? Help me.

00:07:32,840 --> 00:07:35,116

Pay me and I'll help you.

- Fuck off.

00:07:35,160 --> 00:07:36,639

How much?

00:07:36,680 --> 00:07:38,478

£60.

- 70.

00:07:38,520 --> 00:07:39,874

Done.

- Yeah.

00:07:44,640 --> 00:07:46,756

I don't know who she is.

00:07:47,160 --> 00:07:48,355

Is she...?

00:07:49,600 --> 00:07:50,829

No.

00:07:51,920 --> 00:07:53,718

What about...?

00:07:54,280 --> 00:07:55,475

No.

00:07:57,280 --> 00:08:00,432

Just... get whoever you are.

00:08:01,200 --> 00:08:02,679

Who are you?

00:08:03,440 --> 00:08:06,398

I don't know, I... wanna be that person.

00:08:07,080 --> 00:08:09,356

I have been that person.

00:08:09,400 --> 00:08:10,400

Hot.

00:08:10,920 --> 00:08:13,673

But most of the time I'm that person, like everyone else.

00:08:14,360 --> 00:08:16,795

They're good, right? Chic?

00:08:16,840 --> 00:08:19,275

Chic means boring. Don't tell the French.

00:08:19,320 --> 00:08:20,674

What about these?

00:08:20,720 --> 00:08:22,313

No. God.

00:08:23,560 --> 00:08:28,396

Look, stop checking, all right? Nobody loves you. Help me here.

00:08:30,360 --> 00:08:33,000

Who is this person?

00:08:33,040 --> 00:08:35,316

Oh, fuck no.

00:08:36,080 --> 00:08:37,957

This is perfect!

00:08:38,000 --> 00:08:39,991

Get her something she'd never get herself.

00:08:40,040 --> 00:08:41,189

Surprise her.

00:08:41,240 --> 00:08:42,799

She'll think I've gone nuts.

00:08:42,840 --> 00:08:45,195

No, she'll think you see her as this person.

00:08:45,240 --> 00:08:47,675

And everyone wants to be this person.

00:08:47,720 --> 00:08:48,949

I don't know.

00:08:49,000 --> 00:08:51,310

Aren't these for children?

00:08:51,360 --> 00:08:52,360

No.

00:08:53,800 --> 00:08:55,074

Let's keep going.

00:08:55,120 --> 00:08:57,350

I saw some more stuff she'll hate over there.

00:09:05,920 --> 00:09:09,709

My neighbour is really fit.

00:09:09,760 --> 00:09:11,512

Which one?

- The fit one.

00:09:11,560 --> 00:09:13,119

The one with the sexy big belly?

00:09:13,160 --> 00:09:14,878

No, no, he's the other neighbour.

00:09:14,920 --> 00:09:17,355

He's like, he's like, OK.

00:09:17,760 --> 00:09:20,79

I'm gonna hold his face in my hand so you can see him.

00:09:20,840 --> 00:09:21,989

OK.

00:09:26,720 --> 00:09:28,597

I'm not getting anything.

00:09:28,640 --> 00:09:31,029

Make your face his face.

- Yeah, OK.

00:09:34,560 --> 00:09:36,836

Is he mixed race? I'm getting mixed...

00:09:36,880 --> 00:09:38,154

Yes!

00:09:39,336 --> 00:09:40,336

That's him.

00:09:40,360 --> 00:09:41,589

Go on...

00:09:41,640 --> 00:09:42,710

Yes.

00:09:49,600 --> 00:09:50,954

Jesus.

00:09:51,000 --> 00:09:53,355

I'm really sorry, we're really high.

00:09:53,400 --> 00:09:56,199

We just really wanted to know what you look like.

00:09:57,200 --> 00:09:59,350

She thinks you're lovely.

00:10:08,720 --> 00:10:12,679

Oh my God, look at my elegant feet.

00:10:18,920 --> 00:10:23,915

Hey! Hey! Hey! Hey. Hello? Hey. Hey!

00:10:25,440 --> 00:10:27,317

What's your problem? Who was that?

00:10:27,360 --> 00:10:31,149

Er... Oh, no one, it was, er, what?

00:10:31,200 --> 00:10:34,989

No, no one, I just need to, I just need to go and get a drink, or something.

00:10:35,560 --> 00:10:36,595

OK.

00:10:36,640 --> 00:10:38,836

Cool. Excellent.

00:10:38,880 --> 00:10:40,837

Can I go get my shoes?

00:10:40,880 --> 00:10:43,030

Yeah. OK.

00:10:51,120 --> 00:10:53,589

Whoa! Easy, tiger.

00:10:56,320 --> 00:10:57,799

Coming from you.

00:10:59,280 --> 00:11:02,238

So, come on, who is that heartbreaker, hmm?

00:11:04,000 --> 00:11:06,116

He used to go out with 800.

00:11:06,640 --> 00:11:09,280

And then he slept with someone else and then she...

00:11:10,600 --> 00:11:13,638

Yeah, yeah. I know, OK. Fuck.

00:11:15,880 --> 00:11:17,917

I've never really said how sorry I was.

00:11:17,960 --> 00:11:19,519

You should get the trainers.

00:11:20,480 --> 00:11:21,959

She'll say I don't know her.

00:11:22,000 --> 00:11:23,035

You don't.

00:11:23,080 --> 00:11:24,798

You're just as bad.

00:11:24,840 --> 00:11:28,674

It's never clear what she wants. I should just get her some perfume.

00:11:28,720 --> 00:11:31,633

Jesus. Just fuck her.

00:11:31,680 --> 00:11:33,717

Please, for the love of a good woman

00:11:33,760 --> 00:11:36,036

just wrap your willy up in a bow and just screw her.

00:11:36,080 --> 00:11:37,559

She's going insane.

00:11:40,920 --> 00:11:42,479

What is it?

00:11:43,400 --> 00:11:44,959

You having an affair?

00:11:49,240 --> 00:11:52,119

Think you're a clever little puss, don't you?

00:11:53,280 --> 00:11:55,191

Little marital poke isn't gonna kill you.

00:11:55,240 --> 00:11:57,550

Would it kill her to take me out to dinner?

00:11:57,600 --> 00:11:59,273

You girls, Jesus.

00:11:59,320 --> 00:12:01,152

Anyone said that to her, they'd be hung.

00:12:01,200 --> 00:12:03,400

If they were hung, she probably wouldn't be complaining.

00:12:15,280 --> 00:12:17,669

Little advice, from a married man.

00:12:17,720 --> 00:12:18,790

Oh.

00:12:19,320 --> 00:12:21,880

You should probably get yourself out there, sweetie.

00:12:23,080 --> 00:12:25,993

You're just tipping your prime.

00:12:31,040 --> 00:12:32,553

Another drink, hmm?

00:12:32,600 --> 00:12:34,637

- Bingo.

00:12:35,560 --> 00:12:38,234

Excuse me, I have a date.

00:12:39,040 --> 00:12:41,839

Get the trainers, shop closes in an hour.

00:12:43,840 --> 00:12:47,959

Whoa, God, I was not expecting to see you again.

00:12:48,000 --> 00:12:49,070

Shut up.

00:12:49,120 --> 00:12:51,120

I mean don't get me wrong, I am chuffed to my boots

00:12:51,144 --> 00:12:53,832

but yeah, oh, and thank you for the text. Saucy.

00:12:53,880 --> 00:12:56,440

- Oh, and sorry I'm late.

00:12:56,480 --> 00:12:57,993

Oh no, it's fine, it was last minute.

00:12:58,040 --> 00:13:00,509

No, no, no, I am such a tool box.

00:13:00,560 --> 00:13:02,736

You know, I'd like to say I was trying to save a puppy or something

00:13:02,760 --> 00:13:05,521

but I just got my coat caught on someone else's coat outside the Tube.

00:13:05,562 --> 00:13:07,618

You know, we had to separate ourselves, it was fucking intense.

00:13:07,642 --> 00:13:09,477

I had to give him my coat.

00:13:09,520 --> 00:13:10,590

What are we doing?

00:13:10,640 --> 00:13:12,480

Well, it's my sister's surprise birthday party.

00:13:12,504 --> 00:13:13,794

I love surprises, go on.

00:13:13,840 --> 00:13:16,200

Yeah, but I just thought, I need to get her a present first.

00:13:16,240 --> 00:13:17,760

Oh my God, what are you gonna get her?

00:13:17,784 --> 00:13:19,398

I know this beautiful soap shop.

00:13:19,440 --> 00:13:22,717

I mean, this stuff just gets you straight in the bath.

00:13:22,760 --> 00:13:25,115

Oh, I was thinking more like...

- Yeah?

00:13:27,960 --> 00:13:32,557

Oh yeah, these places, all the time, so yeah.

00:13:34,160 --> 00:13:35,480

You OK?

00:13:35,520 --> 00:13:36,520

Yeah.

00:13:36,560 --> 00:13:38,312

Sorry. I won't be long

00:13:38,360 --> 00:13:39,634

Oh...

00:13:43,240 --> 00:13:44,240

Hi

00:13:44,320 --> 00:13:45,230

- Hi!

- Hi.

00:13:45,280 --> 00:13:46,509

- Hi.

- Hey.

00:13:46,560 --> 00:13:48,312

What are you craving?

00:13:48,360 --> 00:13:50,670

Oh, just a really, really cheap thrill.

00:13:50,720 --> 00:13:51,630

For you?

00:13:51,680 --> 00:13:53,671

Ooh. Hello.

00:13:53,720 --> 00:13:55,677

No, it's for her sister.

00:13:55,720 --> 00:13:58,280

Yeah, it's for my very sexually frustrated sister.

00:13:58,320 --> 00:13:59,680

Just a basic bunny would be great.

00:13:59,720 --> 00:14:03,076

OK. Well, I'll see what I can dig out and you go browse.

00:14:03,640 --> 00:14:05,153

Thanks.

00:14:11,600 --> 00:14:13,398

Oh.

00:14:14,760 --> 00:14:16,671

Oh, I think you just do it at the bottom.

00:14:21,240 --> 00:14:23,038

It's always a twist.

00:14:27,000 --> 00:14:28,035

Ooh.

00:14:30,720 --> 00:14:32,393

Whoa.

- I know.

00:14:32,440 --> 00:14:34,909

Yeah. You should totally get one of those.

00:14:34,960 --> 00:14:36,439

A vagina?

- Yeah.

00:14:36,480 --> 00:14:37,800

Oh, I've already got one.

00:14:38,400 --> 00:14:41,597

Really? You have? No, you've got one?

00:14:41,640 --> 00:14:43,119

I take it with me everywhere.

00:14:43,160 --> 00:14:44,753

Look, no, you lie.

00:14:44,800 --> 00:14:46,518

You don't have one on you now?

00:14:46,560 --> 00:14:48,039

Yeah. Never gonna get it.

00:14:48,080 --> 00:14:49,354

Where?

00:14:49,400 --> 00:14:50,754

Where's my vagina?

- Yeah.

00:14:51,120 --> 00:14:53,236

Where's my vagina?

- Yeah.

00:14:53,720 --> 00:14:56,075

Ha, you got me!

00:14:56,120 --> 00:14:58,714

I don't carry a vagina around with me.

00:14:58,760 --> 00:15:01,513

That'd be way too provocative.

00:15:03,320 --> 00:15:04,833

Didn't get it.

00:15:04,880 --> 00:15:06,678

OK, so this one's really great.

00:15:06,720 --> 00:15:09,553

It's half price because it's quite relentless.

00:15:09,600 --> 00:15:11,193

It's called The Burrower.

00:15:11,240 --> 00:15:14,358

Basically it doesn't stop until you've come.

00:15:14,400 --> 00:15:16,038

Excuse me

00:15:16,080 --> 00:15:18,356

Oh, don't worry about him.

00:15:18,400 --> 00:15:19,595

He'll be fine in a minute.

00:15:19,640 --> 00:15:22,758

Oh my god, I love surprise parties.

00:15:22,800 --> 00:15:25,269

I love them, I love them, I love them, I love!

00:15:25,320 --> 00:15:27,200

Will your parents be there?

- My dad might be...

00:15:27,224 --> 00:15:28,737

Oh, intense.

00:15:29,200 --> 00:15:30,554

Parents adore me.

00:15:30,600 --> 00:15:35,037

Um, I want you to be totally in love with me by the end of the night.

00:15:35,080 --> 00:15:36,559

OK?

- OK.

00:15:38,120 --> 00:15:39,394

Who's that?

00:15:41,120 --> 00:15:43,589

Oh, it's my sister.

- Wow! No. No, no.

00:15:43,640 --> 00:15:45,560

We're going to ruin the surprise.

- No, no, we...

00:15:45,584 --> 00:15:47,197

No, no, no. - No, really.

- Get down.

00:15:47,240 --> 00:15:48,116

It will be fine.

00:15:48,160 --> 00:15:49,594

Surprise!

00:15:49,640 --> 00:15:51,074

Oh my God.

00:15:51,120 --> 00:15:53,873

Thank you so much. I'm so surprised!

00:15:53,920 --> 00:15:55,354

She's very good.

00:15:55,400 --> 00:15:57,630

How divine, what a lovely husband you have.

00:15:58,440 --> 00:15:59,839

Where is he then?

00:16:01,240 --> 00:16:03,197

Ah, busy.

00:16:03,800 --> 00:16:07,680

I'm blown away, I had absolutely no idea.

00:16:08,440 --> 00:16:11,080

Oh, Hildegard, can I just talk to you for a second?

00:16:11,520 --> 00:16:13,431

Hello.

- Hello.

00:16:14,080 --> 00:16:16,720

Er, Dad. Hi.

00:16:18,320 --> 00:16:21,551

Thank you for asking, yeah. I'm essentially a documentary maker.

00:16:21,600 --> 00:16:22,600

Docs.

00:16:24,200 --> 00:16:26,999

Oh really? What is your latest project?

00:16:27,040 --> 00:16:30,158

Well, sir, I'm interested in life.

00:16:30,200 --> 00:16:35,957

And how it affects lots of people in all sorts of different ways.

00:16:36,000 --> 00:16:37,832

Yeah. It's awesome.

00:16:37,880 --> 00:16:39,757

How did you two meet?

00:16:39,800 --> 00:16:41,438

Oh, I met her on a bus.

00:16:41,480 --> 00:16:43,153

So easy to pick up girls these days.

00:16:43,200 --> 00:16:45,350

I was like, hi, and she's like oh take my number.

00:16:45,400 --> 00:16:47,277

- I was like yeah.

00:16:48,200 --> 00:16:50,555

I'm just gonna see if there are any other wines to try.

00:16:50,600 --> 00:16:52,760

It's lovely, I'm just gonna see if there's some others.

00:16:55,080 --> 00:16:57,310

Excuse me. Can't resist.

00:17:01,240 --> 00:17:02,878

Find anything nicer?

00:17:02,920 --> 00:17:06,390

Oh, I was so sorry to hear about Harry.

00:17:06,440 --> 00:17:08,113

Lovely Harry.

00:17:08,160 --> 00:17:09,798

Love Harry.

00:17:10,200 --> 00:17:12,157

Exciting news about his new job.

00:17:13,480 --> 00:17:15,437

Yes. Very exciting.

00:17:15,480 --> 00:17:18,552

I was so pleased that you found someone else so fast.

00:17:18,600 --> 00:17:19,670

Mm.

00:17:20,280 --> 00:17:24,069

I just can't stop conjuring an image of you sitting around that café.

00:17:24,120 --> 00:17:27,272

Just all alone. Feeling so terribly lonely.

00:17:27,680 --> 00:17:30,115

I just can't stop picturing it.

00:17:31,840 --> 00:17:34,070

I don't think you have to be alone to be lonely.

00:17:34,120 --> 00:17:36,236

Dad always taught me that.

00:17:37,280 --> 00:17:40,193

Did your father tell you that one of my pieces has gone missing?

00:17:40,240 --> 00:17:43,392

He did. That's awful, I'm so sorry.

00:17:44,080 --> 00:17:46,754

So sweet of you. Very sweet.

00:17:47,280 --> 00:17:48,793

May I cut in?

00:17:49,240 --> 00:17:50,594

Yes, of course.

00:17:50,640 --> 00:17:54,599

Do you know, you are the most perfect-looking pair.

00:17:57,400 --> 00:17:58,879

Such a great gang.

00:17:58,920 --> 00:18:00,638

Do you want some normal food?

00:18:00,680 --> 00:18:02,193

No. No.

00:18:02,240 --> 00:18:06,359

Erm, what I really want to do is this.

00:18:06,800 --> 00:18:08,552

Whoa!

00:18:08,600 --> 00:18:10,591

Oh sorry, nothing happened!

00:18:10,640 --> 00:18:12,438

I was trying to be sexy.

00:18:12,480 --> 00:18:14,596

So... no, it *was* it was really sexy.

- Was it?

00:18:14,640 --> 00:18:16,039

What broke, what broke? Show me.

00:18:16,080 --> 00:18:19,516

Nothing, I just slipped. Claire, this is my friend...

00:18:19,560 --> 00:18:21,676

Yes, yes. We've already met.

00:18:21,720 --> 00:18:26,510

My wife, my wife, my wife.

00:18:27,680 --> 00:18:32,151

All of your desires are wrapped up in here.

00:18:33,200 --> 00:18:34,679

OK.

00:18:34,720 --> 00:18:35,790

Open it.

00:18:40,040 --> 00:18:43,635

Well, gold has always...

00:18:46,400 --> 00:18:48,357

Wow! Er...

00:18:49,920 --> 00:18:52,116

That's really rather wonderful.

00:18:52,160 --> 00:18:55,915

Thank you. What is it? Is it a paper weight or...?

00:18:55,960 --> 00:18:58,520

It is a shrine to your body.

00:18:59,320 --> 00:19:00,833

Because I love your body.

00:19:01,880 --> 00:19:03,518

- Thank you.

00:19:03,560 --> 00:19:06,916

Wow! Wow. This is really...

00:19:06,960 --> 00:19:10,635

Can I, can I see, it's, it's really quite something, yes.

00:19:10,680 --> 00:19:12,273

Wow, I think it's really...

00:19:12,320 --> 00:19:16,632

Might be a bit inappropriate for your guests to see your body at this...

00:19:16,680 --> 00:19:18,300

I'm just... Shall I put it somewhere safe?

00:19:18,400 --> 00:19:19,674

OK.

00:19:39,520 --> 00:19:40,635

Smooth.

00:19:40,680 --> 00:19:43,479

Well, I told you I'd find you a buyer.

00:19:47,640 --> 00:19:52,032

Your boy, he is hilarious, smart, funny...

00:19:52,080 --> 00:19:53,639

Fuck off.

00:19:54,760 --> 00:19:56,751

You'd fuck anything, wouldn't you?

00:19:58,680 --> 00:20:01,433

Just don't tell her you got the statue from me, OK?

00:20:01,480 --> 00:20:00,915

Oh. How much do you want for it?

00:20:03,960 --> 00:20:06,395

Finger up the ass? Nipple tickle?

00:20:09,320 --> 00:20:11,834

Come on. Lighten up.

00:20:14,800 --> 00:20:17,235

She's gonna leave you one day.

00:20:20,800 --> 00:20:23,076

Looking forward to that?

00:20:40,840 --> 00:20:42,672

You're an asshole.

00:20:57,680 --> 00:20:59,114

Hey!

00:21:01,240 --> 00:21:02,560

Hey.

00:21:08,640 --> 00:21:09,960

I think you took my coat.

00:21:10,336 --> 00:21:11,336

Oh.

00:21:11,360 --> 00:21:13,510

I'm sorry. This is my coat.

00:21:13,560 --> 00:21:15,278

Oh, sorry.

00:21:16,000 --> 00:21:17,638

Why you leaving so early?

00:21:17,680 --> 00:21:22,197

Oh, I have to give Hilary some earl grey. She's not feeling well, so.

00:21:22,800 --> 00:21:24,632

Oh, got you this.

00:21:24,680 --> 00:21:26,876

Oh, I wasn't expecting anything.

00:21:31,960 --> 00:21:35,396

It's called The Burrower. It basically won't stop until you come.

00:21:35,840 --> 00:21:37,592

Sounds horrendous.

00:21:37,640 --> 00:21:38,960

Thank you.

00:21:39,920 --> 00:21:42,036

Good birthday business?

00:21:42,080 --> 00:21:43,753

Oh, huge.

00:21:44,480 --> 00:21:48,075

You know, I don't wanna jinx anything, but huge.

00:21:48,120 --> 00:21:49,793

Could be life-changing.

00:21:50,280 --> 00:21:51,554

Great.

00:21:52,520 --> 00:21:53,999

OK, happy birthday.

00:21:54,040 --> 00:21:55,519

Thanks.

00:21:56,680 --> 00:21:58,114

Are you OK?

00:21:58,840 --> 00:21:59,989

Yeah.

00:22:00,520 --> 00:22:02,113

Tell the truth.

00:22:04,320 --> 00:22:05,674

Are we leaving?

00:22:06,696 --> 00:22:07,696

Yes.

00:22:07,720 --> 00:22:09,154

Birthday girl.

00:22:09,200 --> 00:22:12,397

Awesome party, thank you so much, we had such a great night.

00:22:12,440 --> 00:22:13,589

Oh. Whoa.

00:22:13,640 --> 00:22:15,950

Oh, what's that? Oh.

00:22:18,096 --> 00:22:19,096

Goodnight.

00:22:19,120 --> 00:22:20,838

Goodnight.

- Night.

00:22:30,400 --> 00:22:31,720

Shall we?

00:22:37,280 --> 00:22:38,918

Surprisingly bony.

00:22:38,960 --> 00:22:42,078

I've nearly finished, I've nearly finished.

00:22:42,120 --> 00:22:43,997

It's like having sex with a protractor.

00:22:44,040 --> 00:22:46,236

I'm finishing, I'm finishing.

00:22:46,280 --> 00:22:50,513

I'm, I'm done, I'm done. I'm done.

00:22:50,560 --> 00:22:52,198

Oh OK.

00:22:53,080 --> 00:22:54,559

Whoa! Yeah.

00:22:54,600 --> 00:22:56,318

Are you done?

00:22:56,360 --> 00:22:58,556

Oh yeah. Yeah.

00:22:58,600 --> 00:23:00,477

Amazing, that was amazing.

00:23:00,520 --> 00:23:02,318

That was amazing.

- Yeah. Yeah

00:23:04,840 --> 00:23:07,480

That was amazing.

- Yeah.

00:23:11,320 --> 00:23:13,072

For fuck's sake.

00:23:13,120 --> 00:23:14,190

What?

00:23:15,400 --> 00:23:17,994

OK, you don't go through life with teeth like these

00:23:18,040 --> 00:23:21,032

and not know when someone's pretending.

00:23:26,120 --> 00:23:28,396

What the fuck is that?! I'll kick it, I'll kick it.

00:23:28,440 --> 00:23:29,396

No. no.

00:23:29,440 --> 00:23:31,795

I'll kick it, I'll kick it. What?

00:23:34,040 --> 00:23:35,872

Did we catch that, or is that yours?

00:23:35,920 --> 00:23:37,797

That is a rat.

- It's a guinea pig.

00:23:37,840 --> 00:23:39,035

That is a rat.

Episdoe 4

00:00:02,000 --> 00:00:05,436

You cannot know this. No one can hold a map in their head.

00:00:05,480 --> 00:00:07,994

I can. It's three turnings away.

00:00:08,040 --> 00:00:09,439

You're so gonna get this wrong.

00:00:10,440 --> 00:00:11,999

Stop it!

- What?

00:00:12,040 --> 00:00:13,400

I can feel you judging my driving.

00:00:13,424 --> 00:00:15,859

I'm not judging your driving.

00:00:16,720 --> 00:00:17,949

Let go of the handle then.

00:00:19,280 --> 00:00:21,040

Oh, we were supposed to go down that turning.

00:00:21,064 --> 00:00:22,035

What?

- Yeah.

00:00:22,080 --> 00:00:24,390

You said three turnings.

- Yeah, well, I missed one.

00:00:24,440 --> 00:00:27,876

Just use your phone, you have a sat-nav on your phone.

00:00:27,920 --> 00:00:30,753

Oh my God, there... Mindful - oh God - Farm.

00:00:30,800 --> 00:00:32,757

There it is. We're going the right way.

00:00:32,800 --> 00:00:34,598

I was right.

00:00:34,640 --> 00:00:36,392

I was right.

00:00:39,480 --> 00:00:42,871

Do you know what the lesbian app for Grindr is called?

00:00:46,280 --> 00:00:47,280

Twat-nav.

00:00:51,160 --> 00:00:52,878

Don't make this fun.

00:00:59,280 --> 00:01:02,671

It's OK. I'm fucking OK. I'm excellent.

00:01:05,120 --> 00:01:06,952

I know I seem mental but I'm fine.

00:01:07,000 --> 00:01:08,115

OK.

00:01:08,160 --> 00:01:09,594

I just...

00:01:09,640 --> 00:01:11,790

I just sometimes need...

00:01:11,840 --> 00:01:13,990

need you not to...

- To take the piss.

00:01:14,040 --> 00:01:15,997

Don't finish my sentences!

00:01:16,360 --> 00:01:18,237

Take the piss...

- Out of you and your...

00:01:18,280 --> 00:01:21,318

You don't always know what I'm going to say, OK?

00:01:21,360 --> 00:01:22,316

Sorry.

00:01:22,360 --> 00:01:23,395

Out of...

00:01:23,440 --> 00:01:25,511

Out of her when she's driving.

00:01:25,920 --> 00:01:28,070

Me while I'm driving.

00:01:29,320 --> 00:01:31,038

Sorry.

00:01:31,600 --> 00:01:36,310

Is it at... at home or... work, or Martin, or...?

00:01:36,360 --> 00:01:38,112

I'm fine. It's fine.

00:01:38,600 --> 00:01:40,159

Martin's being lovely.

00:01:40,800 --> 00:01:42,120

Really?

00:01:42,480 --> 00:01:43,834

It's fine.

00:01:50,040 --> 00:01:51,519

I'm OK.

00:01:55,440 --> 00:01:57,192

Fucking psycho!

00:02:01,360 --> 00:02:04,159

Wow! Dad really splashed out this time.

00:02:04,200 --> 00:02:06,316

He must be about to do something awful.

00:02:06,360 --> 00:02:08,192

No, it's just Mother's Day.

00:02:08,240 --> 00:02:09,310

Oh.

00:02:09,840 --> 00:02:11,717

Happy Mother's Day.

00:02:13,400 --> 00:02:15,391

We're not supposed to bond on this are we?

00:02:15,440 --> 00:02:17,520

'Cause I really don't think that's going to end well.

47

00:02:17,544 --> 00:02:22,061

We're not supposed to talk at all.

It's a silent retreat - God help us.

00:02:23,680 --> 00:02:25,717

How's everything at the cafe, are you...?'

00:02:25,760 --> 00:02:27,592

You really don't have to.

- Pfft, thank you.

00:02:43,720 --> 00:02:44,949

Come on.

00:02:45,880 --> 00:02:48,110

They're probably gonna think we're a couple.

00:02:48,160 --> 00:02:51,630

The fact that your mind even goes there is beyond disturbing.

00:02:51,680 --> 00:02:54,354

Hey! We'd make a really cute couple.

00:02:56,920 --> 00:02:58,354

Sluts!

00:03:01,000 --> 00:03:02,593

Yes?

00:03:02,680 --> 00:03:04,114

We're gonna die here.

00:03:04,160 --> 00:03:06,436

We're gonna be raped and die.

00:03:07,240 --> 00:03:08,992

Every cloud...

00:03:09,120 --> 00:03:11,999

Oh, just open the fucking door.

00:03:12,040 --> 00:03:14,395

It's been fucking forev...

00:03:16,160 --> 00:03:17,230

Welcome.

00:03:17,280 --> 00:03:19,191

Thank you so much.

- Yeah.

00:03:19,240 --> 00:03:21,709

- It's really wonderful.

- Really beautiful grounds.

00:03:21,760 --> 00:03:23,160

Extraordinary energy, yeah.

00:03:23,184 --> 00:03:25,919

I see you've been gifted this retreat.

00:03:25,960 --> 00:03:27,917

How lucky you both are.

00:03:27,960 --> 00:03:33,160

I hope after this weekend you will feel... rested, inspired...

00:03:33,200 --> 00:03:34,998

<i>Do you have Wi-F'V?

- No.</i>

00:03:35,040 --> 00:03:38,590

Would you like two single beds or a double?

00:03:38,640 --> 00:03:40,631

A double, please.

- Two singles.

00:03:41,880 --> 00:03:43,996

Actually, do you have a separate room?

00:03:44,040 --> 00:03:47,795

I'm afraid not. Everyone has to share here, it's part of the communal...

00:03:47,840 --> 00:03:50,514

Singles then. Do you get newspapers in the morning?

00:03:50,560 --> 00:03:54,440

No, we try to keep the outside world on the outside during your stay here.

00:03:54,480 --> 00:03:58,155

You'll appreciate it in the end, I promise.

00:03:58,200 --> 00:04:00,077

So, here is your key.

00:04:00,120 --> 00:04:01,394

Thank you.

00:04:01,440 --> 00:04:02,794

Hope you have a restful weekend.

00:04:02,840 --> 00:04:04,353

You too.

00:04:07,640 --> 00:04:09,313

Wow, no papers.

00:04:09,360 --> 00:04:11,237

You don't read the news.

00:04:11,720 --> 00:04:12,949

Yes, I do.

00:04:13,000 --> 00:04:14,513

What happened yesterday?

00:04:14,920 --> 00:04:17,799

Sting wore white jeans, and a puppy got stuck in a fan.

00:04:18,240 --> 00:04:19,799

Big day.

00:04:23,280 --> 00:04:25,510

What's that for?

- My neck and chest.

00:04:26,240 --> 00:04:28,914

What's that for?

- My legs and knees.

00:04:29,400 --> 00:04:31,835

What's that for?

- Ends of my hair.

00:04:31,880 --> 00:04:34,713

What's that?

- For my under-eyes.

00:04:34,760 --> 00:04:37,513

What's that?

- That is for my face and body.

00:04:39,240 --> 00:04:41,356

What would you do if someone stole all of those?

00:04:41,400 --> 00:04:42,993

I'd kill myself.

00:04:43,040 --> 00:04:45,350

Why are there no plug sockets in here?

00:04:45,400 --> 00:04:47,516

Don't touch my stuff.

00:04:48,280 --> 00:04:50,396

What are these for?

- Nothing.

00:04:50,680 --> 00:04:51,715

Mm-hmm...

00:04:52,080 --> 00:04:53,080

What?

00:04:53,120 --> 00:04:54,793

Well, it's just...

00:04:54,840 --> 00:04:56,797

Why would you bring such tiny batteries?

00:04:57,840 --> 00:04:59,433

I'm just prepared.

00:04:59,840 --> 00:05:01,592

Just I've only ever...

00:05:01,640 --> 00:05:03,836

seen them used for remote controls...

- Yes, well...

00:05:03,880 --> 00:05:05,120

or alarm clocks.

- Yes, alright.

00:05:05,160 --> 00:05:06,753

And vibrators.

- Yes! Alright!

00:05:07,320 --> 00:05:09,630

You didn't have to ask for a separate room.

00:05:09,680 --> 00:05:10,795

What?

00:05:10,840 --> 00:05:12,880

If you wanna have a wank, I can give you some space.

00:05:12,904 --> 00:05:14,234

Oh my God!

00:05:14,280 --> 00:05:15,736

No, it's just if you wanna take ten minutes

00:05:15,760 --> 00:05:18,360

I'll just go into the bathroom and moisturise my wrists for a bit.

00:05:18,384 --> 00:05:19,389

You are so immature.

00:05:19,440 --> 00:05:20,794

Oh, give it a minute.

00:05:20,840 --> 00:05:22,592

Oh, God!

00:05:22,640 --> 00:05:25,598

Seriously? What is wrong with your insides?

00:05:25,640 --> 00:05:28,109

Why did you bring the tiny batteries?

00:05:37,000 --> 00:05:38,399

A-ha!

00:05:38,960 --> 00:05:40,678

You're a genius!

00:05:40,720 --> 00:05:42,996

Always know where the reserves are.

00:05:43,360 --> 00:05:45,556

Let go of your past.

00:05:46,600 --> 00:05:47,874

Bit on the nose.

00:05:47,920 --> 00:05:49,877

Now is the time to let it go

00:05:49,920 --> 00:05:51,479

open up your senses

00:05:51,520 --> 00:05:54,956

close your mouth and live now.

00:05:56,320 --> 00:06:00,837

Welcome to the female-only Breath of Silence Retreat.

00:06:00,880 --> 00:06:02,996

'Women don't speak'.

00:06:03,600 --> 00:06:07,309

Erm... Sorry, I think I'm meant to be at...

00:06:07,360 --> 00:06:09,829

Fucking sluts!

- That one.

00:06:12,640 --> 00:06:13,835

Shame.

00:06:14,160 --> 00:06:19,633

Yes, the first major consideration is why are you here?

00:06:20,360 --> 00:06:22,954

Can anyone here answer that question?

00:06:23,000 --> 00:06:26,311

I want to shut the noise out and reconnect to my inner thoughts

00:06:26,360 --> 00:06:28,749

on the road to feeling more at one with myself.

00:06:28,800 --> 00:06:30,711

Excellent attitude.

00:06:31,640 --> 00:06:33,790

Well, you're in the right place.

00:06:33,840 --> 00:06:37,720

This weekend is about being mindful.

00:06:37,760 --> 00:06:40,718

It's about leaving your voice in your head

00:06:41,200 --> 00:06:43,953

and trapping your thoughts in your skull.

00:06:44,000 --> 00:06:47,675

Think of it as *a...* thought prison in your mind.

00:06:48,320 --> 00:06:51,711

Firstly, we're going to teach you how to breathe.

00:06:52,160 --> 00:06:54,720

Then we will have a short meditation.

00:06:54,760 --> 00:06:59,072

Then we will find our sanctuary in the partaking of menial tasks

00:06:59,120 --> 00:07:02,238

all in perfect silence.

00:07:03,280 --> 00:07:05,840

Principle rules are no talking.

00:07:05,880 --> 00:07:09,510

If you need to communicate with any of our other superior

00:07:09,560 --> 00:07:11,756

you can write on that board.

00:07:12,320 --> 00:07:14,789

Under no other circumstances must you communicate

00:07:14,840 --> 00:07:16,274

even with each other.

00:07:16,840 --> 00:07:21,471

Oh, what if there's an emergency?

- Thank you all for coming here today.

00:07:21,520 --> 00:07:25,957

No matter what happens, a word must not be heard.

00:07:48,560 --> 00:07:49,959

Ssh!

00:07:51,120 --> 00:07:52,554

Slut!

00:08:34,080 --> 00:08:36,037

Fucking bitch! Fucking piece of shit.

00:08:48,280 --> 00:08:52,717

Back here, back here, back here, back to me, back to me.

00:08:52,760 --> 00:08:55,434

Alright, now wherever it's come from

00:08:55,480 --> 00:08:58,677

your upbringing, your experiences with women

00:08:58,720 --> 00:09:02,111

now is the time to turn that around

00:09:02,160 --> 00:09:06,950

to reprogramme your mind, your body and your mouth

00:09:08,240 --> 00:09:11,949

to be the better man.

00:09:13,400 --> 00:09:14,879

Alright?

00:09:14,920 --> 00:09:18,675

So, this is Patricia.

00:09:19,200 --> 00:09:21,237

Yeah? She's a friend.

00:09:21,280 --> 00:09:25,160

Now Patricia, has just earned a promotion at work

00:09:25,200 --> 00:09:27,191

beating over six other candidates.

00:09:27,240 --> 00:09:30,631

She's the youngest person to ever achieve this role.

00:09:31,760 --> 00:09:35,549

What should we not say when we meet her?

00:09:35,920 --> 00:09:38,275

Clever little munchkin?

- Excellent.

00:09:38,320 --> 00:09:40,436

Who'd you blow to get that job?

- OK.

00:09:40,480 --> 00:09:43,916

Slut! You fucking stupid slut!

- OK.

00:09:44,520 --> 00:09:45,919

OK.

00:09:47,200 --> 00:09:49,237

What should we say to her?

00:09:51,520 --> 00:09:52,749

<i>Hmm?</i>

00:09:55,160 --> 00:09:56,878

Well done, Patricia.

00:09:57,560 --> 00:10:01,235

Very good. Well done, Patricia.

00:10:01,680 --> 00:10:02,875

Please leave.

00:10:04,096 --> 00:10:05,096

Perv.

00:10:05,120 --> 00:10:05,916

Slut.

00:10:05,960 --> 00:10:07,314

Wow!

00:10:07,360 --> 00:10:09,920

Well done, Patricia

00:10:12,160 --> 00:10:14,993

Guys, it's OK. Keith, can you just...

00:10:15,040 --> 00:10:17,998

Oh my God. Excuse me, miss, you can't be here.

00:10:18,040 --> 00:10:19,110

OK.

00:10:19,160 --> 00:10:23,279

You really can't be here. It's for your own good... please.

00:10:27,080 --> 00:10:29,674

And now hands up.

00:10:31,240 --> 00:10:33,629

Mirror your palms.

00:10:34,440 --> 00:10:38,673

Look each other in the eye and...

00:10:39,600 --> 00:10:40,635

touch

00:10:42,840 --> 00:10:45,878

Literally her worst nightmare.

00:10:48,560 --> 00:10:50,278

Ergh.

00:10:55,840 --> 00:10:57,956

Are you alright?

00:10:59,400 --> 00:11:00,754

Talk to me.

00:11:00,800 --> 00:11:02,154

It's nothing.

00:11:04,040 --> 00:11:07,749

God... I can't feel my feet.

00:11:09,400 --> 00:11:11,755

Do you remember we used to go top-to-toe?

00:11:11,800 --> 00:11:13,598

Ah, kids are so weird

00:11:13,640 --> 00:11:15,039

We used to do that all the time.

00:11:15,080 --> 00:11:18,118

Yeah, when we were ten and cute, now we're 30 and angry.

00:11:18,160 --> 00:11:19,594

God, I'm not suggesting that we...

00:11:19,640 --> 00:11:21,153

Just don't, OK?

00:11:30,640 --> 00:11:32,756

Stop stealing my things.

00:11:32,800 --> 00:11:34,871

I'm just checking it's working.

00:11:34,920 --> 00:11:36,991

Oh, it's working, it's definitely working.

00:11:38,600 --> 00:11:40,318

- WOMAN: Ssh!

00:11:47,960 --> 00:11:48,960

Have fun.

00:11:54,720 --> 00:11:57,599

It's actually a really thoughtful present. Thank you.

00:11:59,360 --> 00:12:02,034

And Martin, getting me that sculpture...

00:12:02,640 --> 00:12:05,439

He must have bent over backwards to get something like that.

00:12:07,760 --> 00:12:09,797

I feel very lucky.

00:12:13,840 --> 00:12:15,478

I have to tell you something.

00:12:16,680 --> 00:12:18,034

What?

00:12:20,360 --> 00:12:24,991

I stole that sculpture from a certain somebody's studio

00:12:25,040 --> 00:12:26,872

and then I tried to sell it through Martin

00:12:26,920 --> 00:12:29,036

but Martin took it and gave it to you.

00:12:29,080 --> 00:12:32,198

Just don't put it pride of place when Dad...

00:12:32,240 --> 00:12:35,232

Well, when they come over. OK? Because...

00:12:35,440 --> 00:12:36,999

Right.

00:12:42,840 --> 00:12:44,274

Claire...

00:12:45,296 --> 00:12:46,296

Claire?

00:12:46,320 --> 00:12:48,516

Ssh. Go to sleep.

00:12:52,360 --> 00:12:53,919

Shit.

00:13:11,320 --> 00:13:13,197

The sooner we get up...

- Argh!

00:13:17,360 --> 00:13:20,432

The sooner we get on with it, the sooner we are out of here.

00:13:20,480 --> 00:13:22,710

That's a really nice outfit.

00:13:22,760 --> 00:13:23,955

Thanks.

00:13:27,520 --> 00:13:31,115

Delve into your past.

00:13:31,160 --> 00:13:34,994

Think of something you can't let go of...

00:13:35,440 --> 00:13:38,319

a moment of noise.

00:13:39,960 --> 00:13:41,997

A moment of tension.

00:13:47,240 --> 00:13:48,639

Not for now.

00:13:48,680 --> 00:13:53,277

Now... a moment when you were peaceful.

00:13:54,360 --> 00:13:58,399

If you could change anything in the whole world, what would it be?

00:13:58,440 --> 00:14:00,238

My thighs.

00:14:00,920 --> 00:14:02,831

The whole world?

00:14:02,880 --> 00:14:04,951

Oh, don't tell anyone I said that.

00:14:05,000 --> 00:14:06,035

You?

00:14:06,920 --> 00:14:09,150

I've always been insecure about my face...

00:14:09,200 --> 00:14:10,315

you know that.

00:14:10,360 --> 00:14:11,953

I know. You shouldn't.

00:14:12,000 --> 00:14:13,877

Nah, thank you but... hmm.

00:14:13,920 --> 00:14:16,434

No, seriously, there's nothing wrong with your nose.

00:14:18,160 --> 00:14:19,440

I mean, there's nothing wrong...

00:14:19,480 --> 00:14:21,160

Say that again.

- I mean there's nothing...

00:14:21,184 --> 00:14:22,791

What?

- I don't know...

00:14:22,840 --> 00:14:24,114

_ Argh!

Oh my God!

00:14:24,160 --> 00:14:26,037

I always say the wrong thing!

00:14:35,880 --> 00:14:37,234

Hot.

00:14:46,720 --> 00:14:48,200

What is this?

00:14:48,240 --> 00:14:50,277

I don't even do this in my own home.

00:14:50,320 --> 00:14:51,799

Oh, it's very simple.

00:14:51,840 --> 00:14:54,878

We've paid them to let us clean their house in silence.

00:15:01,720 --> 00:15:03,040

Jesus!

00:15:05,360 --> 00:15:08,239

I don't want to come down on you like a schoolteacher

00:15:08,280 --> 00:15:13,195

but I'm afraid your flagrant lack of respect for the one rule that we have here

00:15:13,240 --> 00:15:16,471

is now affecting the other students... Er, clients.

00:15:16,520 --> 00:15:17,954

Inmates?

- Cleaners?

00:15:18,000 --> 00:15:19,229

Participants!

00:15:20,080 --> 00:15:22,754

Do you have a problem with the programme?

00:15:24,160 --> 00:15:29,394

I suggest you try sitting here in silence for the next hour.

00:15:29,440 --> 00:15:34,310

It will benefit you. I swear by my soul it will.

00:15:57,400 --> 00:15:59,038

I went through your bag.

00:15:59,800 --> 00:16:01,029

What?

00:16:01,080 --> 00:16:02,435

I couldn't find anything so you're just gonna

00:16:02,447 --> 00:16:04,047

have to tell me what's going on with you.

00:16:04,600 --> 00:16:07,353

Talk... or I will scream.

00:16:10,680 --> 00:16:12,671

I got the Finland promotion.

00:16:12,720 --> 00:16:14,154

What Finland promotion?

00:16:14,200 --> 00:16:17,016

How can you ask that? I've told you...

- Oh my God, I'm totally... I know, I know!

00:16:17,040 --> 00:16:19,156

The Finland promotion, that's amazing.

- Thank you.

00:16:19,200 --> 00:16:20,800

Would that mean you're a millionaire now?

00:16:20,840 --> 00:16:21,671

Handy.

00:16:21,720 --> 00:16:23,63

Don't be ridiculous.

00:16:24,080 --> 00:16:25,275

Yes, it would.

00:16:26,680 --> 00:16:28,273

Well, money makes you cry?

00:16:29,000 --> 00:16:30,752

I'm turning it down.

00:16:30,800 --> 00:16:33,633

What? Why?

00:16:33,680 --> 00:16:35,159

Martin.

00:16:35,200 --> 00:16:36,998

Martin says it would be unfair on Jake.

00:16:38,880 --> 00:16:41,110

Jake's her stepson, he's really weird -

00:16:41,160 --> 00:16:43,629

probably clinically, but no one really talks about that.

00:16:43,680 --> 00:16:46,149

He freaks out if she's gone for longer than a day.

00:16:46,200 --> 00:16:49,158

And he's got this thing about trying to get in the bath with her.

00:16:53,800 --> 00:16:56,872

No, no... No, Jake... No!

00:16:56,920 --> 00:16:58,638

He's fifteen.

00:16:59,160 --> 00:17:02,278

He's not your son.

- That's not the point.

00:17:02,320 --> 00:17:04,596

Go!

- I knew you'd say that.

00:17:04,640 --> 00:17:06,278

This is what you've always wanted.

00:17:06,320 --> 00:17:07,320

I know.

00:17:07,360 --> 00:17:09,033

No more power-suits, fuck load of snow...

00:17:09,080 --> 00:17:09,876

I know.

00:17:09,920 --> 00:17:12,150

Perfect place for your cold, cold heart.

00:17:12,200 --> 00:17:15,192

I know! I can't, I have responsibilities.

00:17:15,240 --> 00:17:17,072

Oh, come on...

00:17:17,120 --> 00:17:19,839

Don't let other people get in the way of what you really want.

00:17:19,880 --> 00:17:22,633

Finland is what you really want.

00:17:22,680 --> 00:17:27,595

My husband isn't other people, OK? My husband is my life.

00:17:27,640 --> 00:17:31,349

Your husband tried to kiss me on your birthday.

00:17:35,040 --> 00:17:36,269

Did he?

00:17:41,280 --> 00:17:42,873

Did he?

00:18:12,600 --> 00:18:14,671

Sluts!

00:18:18,840 --> 00:18:20,831

Sluts!

00:18:26,480 --> 00:18:28,153

Sluts!

00:18:34,040 --> 00:18:35,189

Sluts!

00:18:40,240 --> 00:18:42,356

Slut!

00:18:49,560 --> 00:18:50,709

Lovely, lovely.

00:18:52,320 --> 00:18:53,355

OK.

00:18:54,280 --> 00:18:57,830

Up on your feet.

We're gonna say 'sorry Patricia'.

00:18:58,240 --> 00:18:59,913

Sorry Patricia.

00:19:00,840 --> 00:19:02,880

Lovely, give yourselves a round of applause.

00:19:03,960 --> 00:19:07,919

Alright guys, well done. We're gonna head back to that house...

00:19:08,360 --> 00:19:13,116

better men, yeah? Well done. Good work. Great stuff.

00:19:26,960 --> 00:19:32,911

Go on... you can do it... you're ready.

00:19:37,720 --> 00:19:38,720

Yeah.

00:19:39,360 --> 00:19:40,589

I thought I recognised you.

00:19:45,600 --> 00:19:46,600

Fair enough.

00:19:48,320 --> 00:19:49,674

Probably for the best.

00:19:53,920 --> 00:19:55,672

So is your business...

00:19:57,400 --> 00:19:58,515

surviving?

00:20:03,120 --> 00:20:04,120

I'm sorry.

00:20:05,840 --> 00:20:07,319

Oh, I don't want that.

00:20:10,640 --> 00:20:14,554

So you're doing the whole silent escape thing?

00:20:16,520 --> 00:20:17,520

Indeed.

00:20:19,280 --> 00:20:20,280

Going well?

00:20:28,560 --> 00:20:30,437

I touched a colleague's breast

00:20:31,800 --> 00:20:32,870

more than once

00:20:34,080 --> 00:20:35,150

at a party, I...

00:20:38,520 --> 00:20:40,318

They asked me to go on a workshop to...

00:20:41,320 --> 00:20:42,320

huh.

00:20:44,400 --> 00:20:45,549

I'm just a very...

00:20:47,560 --> 00:20:49,073

disappointing man.

00:20:56,560 --> 00:20:58,073

No thanks, I'm trying to quit.

00:20:59,920 --> 00:21:01,399

Those, on the other hand...

00:21:09,560 --> 00:21:13,076

"What do you want from this workshop?

00:21:13,120 --> 00:21:14,315

What do you want?"

00:21:15,920 --> 00:21:17,877

I'm not telling them what I want.

00:21:19,960 --> 00:21:21,234

I wanna move back home.

00:21:24,120 --> 00:21:25,713

I want to hug my wife.

00:21:28,800 --> 00:21:31,189

Protect my children, protect my daughter.

00:21:34,560 --> 00:21:36,676

I wanna move on.

00:21:39,760 --> 00:21:42,036

I want to apologise, to...

00:21:43,920 --> 00:21:45,035

everyone.

00:21:48,040 --> 00:21:49,713

I wanna go to the theater.

00:21:54,080 --> 00:21:57,960

I want to take clean cups out of the dishwasher

00:21:58,520 --> 00:22:01,194

and put them in the cupboards... at home.

00:22:02,720 --> 00:22:07,032

And the next morning I want to watch my wife drink from them.

00:22:10,120 --> 00:22:12,509

And I want to make her feel good.

00:22:14,960 --> 00:22:17,031

I want to make her orgasm again...

00:22:19,640 --> 00:22:20,755

and again.

00:22:24,040 --> 00:22:25,040

Truly.

00:22:31,960 --> 00:22:35,794

I just wanna cry, all the time.

00:24:20,400 --> 00:24:21,400

Claire?

00:24:39,640 --> 00:24:41,153

Have you seen my sister?

00:25:25,800 --> 00:25:27,359

Hi, this is Boo.

00:25:27,400 --> 00:25:30,791

I can't come to the phone right now but please leave me a messiagio

00:25:30,840 --> 00:25:32,114

and I'll get back to you.

00:25:38,360 --> 00:25:39,920

Someone should pprobably disconnect that.

Episode 5

00:00:06,520 --> 00:00:09,558

I mean we're all being very grown up about this but..

00:00:09,600 --> 00:00:11,273

Let me know if you feel any discomfort.

00:00:11,320 --> 00:00:13,231

Oh no, it's lovely, thank you.

00:00:14,840 --> 00:00:17,514

Your father informed me of your family history.

00:00:17,800 --> 00:00:19,279

Yeah, evil boobs everywhere.

00:00:19,800 --> 00:00:20,800

Arm up, please.

00:00:23,720 --> 00:00:28,669

Wa-he-hey... stop it! I'm sorry, I'm just ticklish.

00:00:30,520 --> 00:00:32,158

I examined your sister this morning.

00:00:32,200 --> 00:00:35,272

Did you? Did she... is she alright? Did she seem alright?

00:00:35,320 --> 00:00:37,072

Yes. Why?

00:00:37,760 --> 00:00:40,070

Just can't get hold of her.

00:00:41,520 --> 00:00:43,033

She seemed very busy.

00:00:43,080 --> 00:00:44,150

Mmm, sure.

00:00:45,480 --> 00:00:47,278

Dad books us boob appointments once a year

00:00:47,320 --> 00:00:49,709

to make sure our tits don't turn on us like mum's did.

00:00:50,080 --> 00:00:53,277

It's a bit of a hassle but at the end of the day it's nice to be touched.

00:00:56,240 --> 00:00:57,799

Bet you look forward to seeing Claire.

00:00:58,680 --> 00:01:00,961

A lot more to touch, if you know what I mean. - SHE LAUGHS

00:01:03,040 --> 00:01:05,077

I'm sorry, it's just that there are worse jobs.

00:01:06,160 --> 00:01:07,559

Look...

00:01:08,560 --> 00:01:11,598

I check for cancerous lumps in mammary glands.

00:01:12,040 --> 00:01:14,554

Now, any pleasure I derive from that

00:01:14,600 --> 00:01:18,389

is entirely dependent upon whether or not I am about to save your life.

00:01:21,080 --> 00:01:22,275

Of course, Doctor.

00:01:23,640 --> 00:01:25,233

You can put your clothes back on.

00:01:31,840 --> 00:01:35,799

Hey... hey... she's here.

00:01:36,920 --> 00:01:38,416

I've been waiting out here for nearly ten minutes.

00:01:38,440 --> 00:01:40,351

Well, you left me on the fucking silent hill.

00:01:40,400 --> 00:01:41,595

Yes, well, I had to.

00:01:42,000 --> 00:01:44,150

Did you get back OK? God this is so stressful.

00:01:44,200 --> 00:01:45,349

Mum's memorial lunch.

00:01:45,400 --> 00:01:46,720

I should have worn my other coat.

00:01:46,920 --> 00:01:50,117

Visiting Dad is hell for Claire. I see it more as a sport.

00:01:50,160 --> 00:01:52,117

It's so inappropriate that she should be here.

00:01:52,160 --> 00:01:53,230

Have you spoken to Martin?

00:01:53,280 --> 00:01:55,640

No, it's fine, everything's fine. Everything's totally fine.

00:01:55,664 --> 00:01:56,779

Sounds like it's fine.

00:01:58,200 --> 00:02:01,158

Can you please just gimme some space! You're standing so close to me!

00:02:03,280 --> 00:02:04,509

Ready?

00:02:09,120 --> 00:02:11,680

Don't tell Dad about Finland and don't provoke her.

00:02:12,840 --> 00:02:14,956

Let's just get out of this alive, OK?

00:02:17,640 --> 00:02:18,640

Girls...

00:02:19,560 --> 00:02:20,675

Gotta hand it to her.

00:02:20,720 --> 00:02:21,391

Hi.

00:02:21,440 --> 00:02:22,475

Oh, you shouldn't have!

00:02:23,120 --> 00:02:24,952

Oh, they're actually for Dad.

00:02:25,000 --> 00:02:26,320

Oh, are they Freesias?

00:02:26,360 --> 00:02:28,120

Yeah, they were sort of a favourite of our...

00:02:28,144 --> 00:02:29,896

Oh gosh, how special.

00:02:30,160 --> 00:02:31,719

How lovely. Aren't they stunning?

00:02:33,080 --> 00:02:38,314

Oh, let's just leave them... there.

00:02:39,120 --> 00:02:40,997

Lovely. Come in.

00:02:50,280 --> 00:02:51,998

Who's Dad sawing in half?

00:02:52,040 --> 00:02:53,040

Oh, just the tree.

00:02:53,200 --> 00:02:54,349

Sorry?

00:02:54,400 --> 00:02:55,356

The tree in the back garden.

00:02:55,400 --> 00:02:56,720

Why are you taking the tree down?

00:02:57,000 --> 00:02:59,958

Oh, Felicity tried to use it to get out. She's very expensive.

00:03:02,240 --> 00:03:03,240

This is nice.

00:03:03,600 --> 00:03:04,920

Oh, thank you.

00:03:04,960 --> 00:03:06,553

Oh, this is beautiful!

00:03:08,480 --> 00:03:11,598

I hope you don't mind my being here but my Pilates fell through so...

00:03:11,640 --> 00:03:13,160

Oh, of course.

- Gosh, no, it's lovely.

00:03:13,280 --> 00:03:17,035

It's a sad day. Sad, sad day. I'll get the champagne.

00:03:27,760 --> 00:03:29,159

This is my favourite bit.

00:03:33,960 --> 00:03:35,553

Wonder who's going to...

00:03:35,600 --> 00:03:36,920

That's a lovely cushion.

00:03:37,760 --> 00:03:39,273

Thanks, it's an original.

00:03:40,080 --> 00:03:41,080

Gosh.

00:03:45,720 --> 00:03:46,835

I love your hat.

00:03:47,200 --> 00:03:48,235

It's a hair scarf.

00:03:48,920 --> 00:03:49,920

Looks like a hat.

00:03:51,000 --> 00:03:52,593

Well, it's a hair scarf.

00:03:54,920 --> 00:03:55,920

OK.

00:03:58,320 --> 00:03:59,320

Is Martin coming?

00:03:59,640 --> 00:04:01,358

Oh, no, he's away.

00:04:03,640 --> 00:04:05,677

I'm very excited to meet your new chap.

00:04:06,880 --> 00:04:07,880

Is he...

00:04:08,240 --> 00:04:09,639

Oh no, he's a different one.

00:04:10,080 --> 00:04:12,674

Ooh. You do turn over fast.

00:04:17,240 --> 00:04:19,277

Dad'll come in with some weird canapes in a second.

00:04:19,920 --> 00:04:20,920

Girls

00:04:24,120 --> 00:04:25,872

Hello.

- How are you

00:04:25,920 --> 00:04:27,638

- Hi.

- Hello, yeah..

00:04:28,640 --> 00:04:32,554

yeah, I'm really sorry about all that noise, it... you got a drink?

00:04:32,760 --> 00:04:33,760

Oh.

00:04:33,920 --> 00:04:36,275

Oh sorry. I forgot your glass.

00:04:37,400 --> 00:04:41,155

Well, you're both looking very healthy, very...

00:04:41,960 --> 00:04:44,713

good and healthy and...

00:04:46,200 --> 00:04:49,670

did you talk to Dr Samuels about your...?

00:04:50,800 --> 00:04:51,800

Yep.

- Yes.

00:04:52,640 --> 00:04:57,032

And they're happy, they're getting along alright?

00:04:57,840 --> 00:04:59,478

Yeah.

- Yeah, yeah. Great.

00:04:59,520 --> 00:05:00,794

Good. Excellent.

00:05:01,920 --> 00:05:03,877

You are my...

00:05:05,920 --> 00:05:06,920

daughters...

00:05:10,480 --> 00:05:12,232

Yep.

- Yes. Yeah, we are

00:05:14,120 --> 00:05:15,120

Sit down.

00:05:17,080 --> 00:05:20,835

I think I should say a few words about your mother.

00:05:20,880 --> 00:05:23,269

Ignore me. Ignore me. Ignore me.

00:05:23,320 --> 00:05:24,640

This day is not an easy one...

00:05:26,240 --> 00:05:29,278

- Sorry. Cheers.

00:05:30,000 --> 00:05:31,000

To Mum.

00:05:31,440 --> 00:05:32,440

To Mum.

00:05:32,960 --> 00:05:33,960

To Margaret.

00:05:34,680 --> 00:05:35,795

Dearest Margaret.

00:05:37,000 --> 00:05:38,274

Just the most generous woman.

00:05:38,320 --> 00:05:40,400

Yeah, well, she certainly was.

- Yeah, she was great.

00:05:46,640 --> 00:05:49,632

It was the voices she used for the pigeons.

00:05:49,680 --> 00:05:51,956

She always made them so, so rude

00:05:52,000 --> 00:05:54,514

you know, but very, very funny.

00:05:55,200 --> 00:05:58,591

She used to take the girls round the park and point at the...

00:05:58,640 --> 00:06:00,756

Oh, the squirrel voices were the best.

00:06:00,800 --> 00:06:01,915

Run!

00:06:01,960 --> 00:06:04,474

Run, fucking run!

- Run, run, run, run, run...

00:06:04,520 --> 00:06:06,909

Run, run, run, run, run...

00:06:06,960 --> 00:06:10,271

Yes, yes, my ex did a similar thing, voices and fun.

00:06:10,960 --> 00:06:12,678

Really, really funny man.

00:06:13,360 --> 00:06:14,634

Really funny.

00:06:16,656 --> 00:06:17,816

Can I help you with the food?

00:06:17,840 --> 00:06:19,911

Yes, yes, I should, yes.

00:06:19,960 --> 00:06:20,955

And take that off.

00:06:21,040 --> 00:06:22,040

Alright.

00:06:34,720 --> 00:06:36,199

So are you going to Finland?

00:06:37,560 --> 00:06:39,240

You're gonna have to talk to me eventually.

00:06:47,320 --> 00:06:48,355

Plaits...

00:06:48,840 --> 00:06:51,878

either she's got her period or some serious shit's gone down.

00:06:52,640 --> 00:06:55,120

She always does something slightly different around her period.

00:06:55,144 --> 00:06:57,260

She gets really bad PMT.

00:06:57,480 --> 00:07:01,394

Mum used to call it her monthly confidence crisis but it's PMT.

00:07:02,000 --> 00:07:05,834

The only way she can get through it is to reinvent herself in some small way.

00:07:13,560 --> 00:07:14,560

What?

00:07:15,120 --> 00:07:16,400

I'm doing a wee on this cushion.

00:07:16,440 --> 00:07:17,440

What!

00:07:20,040 --> 00:07:21,599

Sort of wish you were

00:07:29,560 --> 00:07:30,560

What are you doing?

00:07:30,600 --> 00:07:32,432

Just put it back where you got it from, OK?

00:07:32,480 --> 00:07:33,197

No!

00:07:33,440 --> 00:07:35,954

Just do it. I don't want it in my house.

00:07:36,440 --> 00:07:39,796

I'm doing you a massive favour. She could really go to town on you for this.

00:07:40,400 --> 00:07:42,232

Come on, what's she gonna do, draw me?

00:07:42,576 --> 00:07:43,576

Go!

00:07:43,600 --> 00:07:44,600

No.

00:07:45,480 --> 00:07:48,233

OK, OK, OK... Jesus.

00:07:55,440 --> 00:07:56,839

Why are we sneaking?

00:07:57,880 --> 00:07:59,075

We're not allowed upstairs.

00:07:59,120 --> 00:08:00,120

Of course we are.

00:08:10,360 --> 00:08:13,591

God, I keep forgetting that she's actually talented.

00:08:13,640 --> 00:08:15,199

I know, it's infuriating.

00:08:16,360 --> 00:08:17,360

Go on then.

00:08:18,480 --> 00:08:19,595

Where's her head?

00:08:19,640 --> 00:08:21,560

Well, she's got your boobs, she doesn't need one.

00:08:22,280 --> 00:08:23,280

OK...

00:08:28,920 --> 00:08:29,920

OK. Hey...

00:08:31,160 --> 00:08:33,720

is everything OK with Martin?

00:08:36,320 --> 00:08:37,640

You've invited someone today?

00:08:37,680 --> 00:08:40,798

Yeah. Yeah, he's horrifically hot. You're gonna puke when you see him.

00:08:41,696 --> 00:08:42,696

Are you on your period?

00:08:42,720 --> 00:08:43,720

Why would you ask that?

00:08:44,136 --> 00:08:45,136

The plaits.

00:08:45,160 --> 00:08:46,160

No reason.

- Say it.

00:08:46,200 --> 00:08:47,200

The plaits.

00:08:48,680 --> 00:08:51,991

Hey... do you think she's ever painted Dad naked?

00:08:53,080 --> 00:08:55,993

I think you should take your nose out of other people's marriages.

00:08:58,280 --> 00:09:00,476

Ooh, sneaking a preview, are we?

00:09:00,920 --> 00:09:05,517

Sorry, I spilt my champagne and... I got distracted on my way to the bathroom.

00:09:07,160 --> 00:09:08,230

Me too.

00:09:10,440 --> 00:09:12,113

It's really beautiful work.

00:09:12,160 --> 00:09:14,276

Thank you. Let me show you to the loo.

00:09:14,320 --> 00:09:17,233

Oh, that's alright, grew up in this house.

00:09:17,480 --> 00:09:18,754

It's all change now though.

00:09:22,800 --> 00:09:23,995

Your father's in the kitchen.

00:09:24,360 --> 00:09:26,556

Oh great. I'll go and torment him.

00:09:32,920 --> 00:09:35,719

He hates being alone in a room with me. Watch this.

00:09:37,136 --> 00:09:38,136

Hi, Dad!

00:09:38,160 --> 00:09:39,434

Oh! Um...

00:09:42,720 --> 00:09:45,314

Um, I just need some...

00:09:45,960 --> 00:09:46,960

What do you need?

00:09:47,000 --> 00:09:48,991

Need some salt.

00:09:49,560 --> 00:09:50,560

There it is.

00:09:50,840 --> 00:09:53,309

Oh, here it is, yeah.

00:09:54,600 --> 00:09:57,991

So... how are you darling, you alright?

00:10:01,160 --> 00:10:03,629

Have you got enough clothes?

00:10:03,960 --> 00:10:05,400

Oh, could never have enough clothes.

00:10:05,680 --> 00:10:07,432

Right. And how's the café?

00:10:07,880 --> 00:10:10,599

Erm. Well, the lease is up in a couple of days and...

00:10:10,640 --> 00:10:12,233

I don't think I can really afford to..

00:10:12,280 --> 00:10:15,238

I think I'm just gonna have to accept that it's...

00:10:15,280 --> 00:10:18,200

I'm sorry about that, darling, but of course we're just a little bit tight

00:10:18,224 --> 00:10:19,355

in the purse strings too.

00:10:19,400 --> 00:10:21,311

Oh no, no, I wasn't asking you for any...

00:10:21,360 --> 00:10:23,720

We've just been keeping it quiet, we haven't been able to...

00:10:23,800 --> 00:10:25,393

buy anything or do anything and...

00:10:28,880 --> 00:10:30,234

Oh... what's that?

00:10:31,160 --> 00:10:37,509

Oh that, that's just a tiny little house we're buying in... France.

00:10:38,840 --> 00:10:39,840

Lovely.

00:10:40,360 --> 00:10:43,990

Yeah. I... I just wanted to talk to you

00:10:45,120 --> 00:10:47,350

about this exhibition.

00:10:47,400 --> 00:10:48,674

What exhibition?

00:10:50,880 --> 00:10:52,632

- Oh no!

- Jesus, Dad, OK!

00:10:52,680 --> 00:10:56,230

Pick it up! Pick it up! Help me, please...

- Jesus, Dad, OK.

00:10:57,000 --> 00:10:59,435

She mustn't see it. She mustn't find out!

- OK!

00:11:01,440 --> 00:11:02,839

Mmm, five second rule.

00:11:02,880 --> 00:11:05,872

No, I have never bought into that rule, that's disgusting!

00:11:11,320 --> 00:11:12,320

What are you doing?

00:11:14,000 --> 00:11:15,400

Oh, just a little family tradition.

00:11:15,424 --> 00:11:18,064

Oh... what odd fun. What are the rules?

00:11:19,800 --> 00:11:21,871

Oh... thank God, that'll be your man.

00:11:26,560 --> 00:11:28,790

I mean I didn't wanna show off but...

00:11:31,680 --> 00:11:34,194

Gosh... you really are...

00:11:36,240 --> 00:11:37,240

So how did you two meet?

00:11:37,760 --> 00:11:38,760

Fucked me up the arse.

00:11:38,800 --> 00:11:44,034

I used to manage a bar and... I just found her crying in the toilet one night.

00:11:46,600 --> 00:11:48,557

How about you two, how did you two meet?

00:11:48,600 --> 00:11:49,760

Through our mother, actually.

00:11:52,680 --> 00:11:54,717

How is work, Claire?

00:11:55,800 --> 00:11:58,076

Oh... fine, nothing new.

00:11:58,920 --> 00:12:00,080

She used to be our Godmother.

00:12:00,600 --> 00:12:03,911

Still am. But then their parents split up.

00:12:03,960 --> 00:12:04,960

Mum died.

00:12:05,360 --> 00:12:07,033

And we just became even closer friends.

00:12:08,400 --> 00:12:10,869

Do you know... and I can say this because I'm an artist

00:12:10,920 --> 00:12:13,833

but you really are very good looking.

00:12:14,240 --> 00:12:15,24

Thank you.

00:12:15,920 --> 00:12:16,920

Very.

00:12:18,120 --> 00:12:19,120

Thank you.

00:12:19,280 --> 00:12:20,280

Very.

00:12:20,600 --> 00:12:21,600

Thank you.

00:12:22,800 --> 00:12:23,915

I mean almost...

00:12:25,600 --> 00:12:27,557

too good looking.

00:12:29,560 --> 00:12:32,393

Well, if you'll excuse me I'm gonna go and do that old human thing.

00:12:38,840 --> 00:12:40,672

How's the exhibition going?

00:12:41,280 --> 00:12:45,478

Ah yes, yes... I wanted to talk to you about that.

00:12:45,520 --> 00:12:46,520

Talking about me?

00:12:46,960 --> 00:12:50,237

All good things, all good things, I swear.

00:12:51,576 --> 00:12:52,576

Oh and again.

00:12:56,600 --> 00:12:57,715

Have you found a venue?

00:12:57,760 --> 00:12:58,760

What exhibition?

00:12:59,040 --> 00:13:00,474

Thank you so much for asking.

00:13:00,520 --> 00:13:01,999

We have actually found a...

00:13:02,040 --> 00:13:07,274

There are some elements of the work that I, you know, I wanted to talk to you about

00:13:07,320 --> 00:13:08,833

It's a sexhibition.

00:13:08,880 --> 00:13:10,320

But don't panic, it's nothing scary.

00:13:10,344 --> 00:13:13,636

It's simply a journey through my physical and sexual life

00:13:13,680 --> 00:13:17,639

climaxing in a few pieces inspired by and moulded on your father

00:13:18,880 --> 00:13:19,915

And there are photos.

00:13:19,960 --> 00:13:23,840

I've taken a photo of my naked body every year for the past 30 years.

00:13:24,376 --> 00:13:25,376

Why?

00:13:25,400 --> 00:13:29,075

Well, I think it's important for women of all ages to see how my body has changed

00:13:29,120 --> 00:13:30,269

over the years.

00:13:30,520 --> 00:13:34,798

I think we have to have a healthy perspective on my body, don't they?

00:13:35,200 --> 00:13:36,395

Oh, absolutely.

00:13:36,840 --> 00:13:38,120

I mean, I don't need to tell you

00:13:38,520 --> 00:13:42,115

but your father is a deeply sexual man

00:13:42,880 --> 00:13:44,154

No, you don't.

00:13:44,520 --> 00:13:45,520

Just did.

00:13:45,720 --> 00:13:46,720

Knew it.

00:13:46,880 --> 00:13:51,397

I'm just very lucky. I will be touched until the day I die

00:13:51,440 --> 00:13:52,510

and so will you, Claire.

00:13:53,400 --> 00:13:59,476

I mean, it's really all that humans want, is to be loved and to be touched.

00:14:14,480 --> 00:14:16,000

Tell Dad about your promotion, Claire.

00:14:17,336 --> 00:14:18,336

There's nothing to tell.

00:14:18,360 --> 00:14:19,395

What promotion?

00:14:20,016 --> 00:14:21,016

Finland.

00:14:21,040 --> 00:14:22,792

Oh, odd place.

- Any news?

00:14:22,840 --> 00:14:24,319

No.

- She got it.

00:14:24,360 --> 00:14:26,078

- Oh!

00:14:26,120 --> 00:14:27,190

Fuck's sake.

00:14:27,480 --> 00:14:28,959

Congratulations, Claire.

00:14:29,000 --> 00:14:30,149

Thank you.

- Clever girl.

00:14:30,200 --> 00:14:31,031

Can we not.

00:14:31,080 --> 00:14:33,117

This is so exciting

00:14:33,160 --> 00:14:34,195

She's turning it down.

00:14:35,480 --> 00:14:36,800

- Why?

- Why?

00:14:36,840 --> 00:14:38,816

- Why... why not, why Claire?

- Claire, are you pregnant?

00:14:38,840 --> 00:14:41,229

Why aren't you getting on a plane to your cold rich future?

00:14:41,280 --> 00:14:43,400

Oh, Claire!

- This is everything you'd ever hoped for.

00:14:43,424 --> 00:14:45,954

You can't just fuck off on aeroplanes

00:14:46,000 --> 00:14:50,392

and leave your weird stepson and broken sister to fend for themselves, OK?

00:15:04,520 --> 00:15:05,590

Excuse me.

00:15:19,640 --> 00:15:22,280

She's your sister, it's your job to annoy her.

00:15:22,320 --> 00:15:23,920

No, no, I'm just so annoyed with myself.

00:15:23,944 --> 00:15:28,859

I wish I could just meet myself and just... have a go at myself!

00:15:47,520 --> 00:15:48,520

Do your worst.

00:15:50,920 --> 00:15:52,115

Come on, Bitch!

00:15:54,640 --> 00:15:56,039

You don't take yourself seriously.

00:15:56,520 --> 00:15:58,397

Oh pussy.

00:15:59,360 --> 00:16:01,351

You need to reach out to your family.

00:16:01,376 --> 00:16:03,456

You need to stop provoking your sister. Just grow up!

00:16:03,480 --> 00:16:05,416

You do not take yourself seriously as a businesswoman.

00:16:05,440 --> 00:16:08,080

You need to pay your fucking bills! You need to be nicer to Hilary.

00:16:08,104 --> 00:16:09,299

You need to get a new hat!

00:16:10,016 --> 00:16:11,016

Is that better?

00:16:11,040 --> 00:16:12,269

Yeah, it's better.

00:16:50,440 --> 00:16:54,149

OK. Off you go.

00:16:58,440 --> 00:17:01,000

The artwork in this house is stunning.

00:17:02,600 --> 00:17:03,600

Who is it?

00:17:03,840 --> 00:17:06,309

If I tell you will you promise to come to my sexhibition?

00:17:07,400 --> 00:17:08,400

It's not your work?

00:17:09,320 --> 00:17:10,320

Will you come?

00:17:10,960 --> 00:17:12,314

It would be an honor.

00:17:14,520 --> 00:17:15,954

How's your little restaurant?

00:17:16,680 --> 00:17:17,68

It's a cafe'.

00:17:17,920 --> 00:17:19,433

Oh, don't do it a disservice.

00:17:19,840 --> 00:17:21,911

I'm not. It's a café.

00:17:22,480 --> 00:17:23,629

Oh, sorry.

00:17:25,040 --> 00:17:27,429

It's fine. It's fine.

00:17:30,280 --> 00:17:32,237

Your father tells me you're struggling.

00:17:32,280 --> 00:17:33,873

Well... I think we all are.

00:17:33,920 --> 00:17:36,753

Oh, well, yes. But I mean, now there's only one of you...

00:17:36,800 --> 00:17:38,600

God, I can't imagine what you've been through.

00:17:41,080 --> 00:17:42,320

Sorry, have I missed something?

00:17:42,344 --> 00:17:44,954

Well... her dear little friend died

00:17:45,000 --> 00:17:47,196

and left her to run the cafe on her own.

00:17:47,240 --> 00:17:48,240

Jesus.

00:17:48,920 --> 00:17:50,752

Oh God, that is truly awful. How did she die?

00:17:50,800 --> 00:17:51,631

Oh, she killed herself.

00:17:51,680 --> 00:17:52,750

It was an accident.

00:17:54,680 --> 00:17:58,958

Well... maybe it's time to let the little restaurant go, give it up.

00:17:59,000 --> 00:18:00,798

Sell it, have a little holiday.

00:18:04,400 --> 00:18:05,629

We did this.

00:18:06,640 --> 00:18:07,640

Mm-hmm

00:18:08,400 --> 00:18:11,153

And whatever happens, we never let it go, OK?

00:18:18,480 --> 00:18:19,550

Excuse me.

00:18:32,040 --> 00:18:33,394

Have you seen Felicity?

00:18:34,400 --> 00:18:35,400

Oh no, sorry.

00:18:36,000 --> 00:18:38,480

Gosh, all sorts of things go missing in this house, don't they?

00:18:38,504 --> 00:18:39,111

Big house.

00:18:39,160 --> 00:18:40,230

Yes, lovely house.

00:18:40,800 --> 00:18:41,995

Oh, the sculpture turned up.

00:18:42,400 --> 00:18:45,040

Did it?

- Yes. Must have just toppled off the side.

00:18:45,520 --> 00:18:47,591

Well... if you rid a woman of her head and limbs

00:18:47,640 --> 00:18:49,560

you can't expect her to do anything other than...

00:18:49,976 --> 00:18:50,976

roll around.

00:18:57,960 --> 00:18:58,960

What?

00:18:59,160 --> 00:19:01,754

Oh, your father and I often say

00:19:01,800 --> 00:19:04,792

when you've had a few drinks you're so like your mother.

00:19:15,760 --> 00:19:18,593

Oh, whoops... look at these.

00:19:19,800 --> 00:19:23,111

So the party's moved to the hallway, always a good sign.

00:19:23,160 --> 00:19:25,470

Does anyone mind if I leave, I've got a dicky tummy?

00:19:25,520 --> 00:19:26,520

So swift.

00:19:27,120 --> 00:19:28,120

Thanks.

00:19:28,560 --> 00:19:30,760

I'm not going to kiss you because I'm probably very ill.

00:19:31,280 --> 00:19:32,634

You too, come on.

00:19:32,680 --> 00:19:36,594

Goodbye then, my... my daughters.

00:19:37,720 --> 00:19:38,720

Goodbye.

00:19:47,840 --> 00:19:48,910

What a lovely occasion.

00:19:50,320 --> 00:19:52,118

Yeah, see you at the sexhibition.

00:19:52,160 --> 00:19:54,879

No, there's absolutely no need...

- Yes, lovely.

00:19:54,920 --> 00:19:57,639

No, no, we'll definitely be there. I will definitely be there.

00:19:58,040 --> 00:20:01,032

Hold up... Yeah, trying to keep me overnight?

00:20:01,080 --> 00:20:03,117

- Very good looking.

00:20:05,240 --> 00:20:07,360

I might never see you again. You're very good looking.

00:20:07,384 --> 00:20:09,341

Yes, yes, very good looking.

00:20:20,280 --> 00:20:21,600

Thanks, I owe you.

00:20:22,120 --> 00:20:23,519

No, I owe you.

00:20:23,920 --> 00:20:26,280

It's been really nice to spend the day with a normal family.

00:20:27,560 --> 00:20:28,840

I actually feel quite emotional.

00:20:30,680 --> 00:20:31,880

Will you stay with me tonight?

00:20:32,840 --> 00:20:33,840

Sure.

00:20:34,640 --> 00:20:36,074

I'm gonna go warm up the bike.

00:20:38,040 --> 00:20:39,120

Lovely to meet you, Claire.

00:20:39,144 --> 00:20:40,144

You too.

00:20:41,120 --> 00:20:42,394

Um, what's his...

00:20:42,440 --> 00:20:43,350

Fucked me up the arse.

00:20:43,400 --> 00:20:44,435

Oh that's...

00:20:45,680 --> 00:20:46,795

I totally see that now.

00:20:53,880 --> 00:20:55,029

I'm sorry if I was a...

00:20:55,200 --> 00:20:56,235

Listen to me...

00:20:59,200 --> 00:21:00,474

I'm going to leave Martin.

00:21:01,360 --> 00:21:03,192

I'm going to give you the money for the cafe

00:21:04,000 --> 00:21:05,673

and I'm gonna go to fucking Finland.

00:21:06,920 --> 00:21:08,149

OK.

00:21:10,120 --> 00:21:11,349

Oh and...

00:21:19,160 --> 00:21:20,840

That is the coolest thing you've ever done.

00:21:21,080 --> 00:21:22,080

I know.

00:21:24,120 --> 00:21:25,120

Thanks, Claire.

00:21:28,480 --> 00:21:29,629

Shall we...?

00:21:31,600 --> 00:21:32,600

We can try.

00:21:46,080 --> 00:21:47,640

I'll see you at the sexhibition?

- Yeah.

Episode 6

00:00:02,760 --> 00:00:03,636

Oh yeah

00:00:03,680 --> 00:00:04,511

- Yeah!

- Phew.

00:00:04,560 --> 00:00:05,277

Oh!

00:00:05,320 --> 00:00:06,799

Oh, look at me!

00:00:07,760 --> 00:00:09,280

I want to see those tiny things again.

00:00:10,600 --> 00:00:11,749

Eh. Huh.

00:00:13,120 --> 00:00:15,430

Stay sexy. Always stay sexy.

00:00:15,480 --> 00:00:17,153

Those tits. Uh.

00:00:17,200 --> 00:00:18,270

Ooh.

00:00:18,320 --> 00:00:19,469

Oh.

- Ah, yes.

00:00:19,520 --> 00:00:21,431

So... fucking tiny.

00:00:22,000 --> 00:00:23,070

May I, er...

00:00:25,360 --> 00:00:26,395

oh, yeah.

00:00:32,120 --> 00:00:33,120

Um...

00:00:36,280 --> 00:00:37,395

Oh God.

00:00:38,200 --> 00:00:40,640

There's always a stage when someone's falling in love with you

00:00:40,680 --> 00:00:42,353

that they lose their erection.

00:00:43,280 --> 00:00:46,989

They get confused. They panic. The stakes get too high

00:00:47,560 --> 00:00:49,836

the blood rushes from their dick to their heart.

00:00:49,880 --> 00:00:50,676

Oh Jesus.

00:00:50,720 --> 00:00:53,712

And everything is fucked!

00:01:03,280 --> 00:01:04,280

What?

00:01:05,960 --> 00:01:08,270

Ah, no, I don't think Hilary's gonna wanna hear this.

00:01:08,320 --> 00:01:09,320

No, go on.

00:01:11,320 --> 00:01:12,320

No.

00:01:12,360 --> 00:01:13,360

No, go on.

00:01:13,840 --> 00:01:17,356

OK. An 11-year-old boy was put in juvenile prison

00:01:17,400 --> 00:01:21,394

for repeatedly sticking rubber ended pencils up the school hamster's arsehole.

00:01:21,976 --> 00:01:22,976

What?

00:01:23,000 --> 00:01:24,000

Yeah.

00:01:24,120 --> 00:01:25,554

Why would they do that?

00:01:26,080 --> 00:01:28,040

Apparently he liked it when their eyes popped out.

00:01:28,064 --> 00:01:30,738

No, why would they send him away? He needs help.

00:01:31,600 --> 00:01:33,159

She was a surprising person.

00:01:34,680 --> 00:01:36,200

They shouldn't have just looked him up.

00:01:36,240 --> 00:01:37,958

He pencil fucked a hamster.

00:01:38,280 --> 00:01:41,400

Yeah, but he's obviously not happy -happy people wouldn't do things like that!

00:01:41,424 --> 00:01:42,151

Fair point.

00:01:42,200 --> 00:01:46,114

And anyway, that's the very reason why they put rubbers on the end of pencils.

00:01:46,160 --> 00:01:47,719

What, to fuck hamsters?

00:01:47,760 --> 00:01:50,639

No. Because people make mistakes.

00:01:53,480 --> 00:01:54,480

Hey.

00:01:59,280 --> 00:02:00,280

Hey.

00:02:00,960 --> 00:02:01,960

Hey.

00:02:03,960 --> 00:02:04,995

Look, about last night.

00:02:05,600 --> 00:02:06,600

Uh oh.

00:02:07,040 --> 00:02:09,031

I don't usually connect with women.

00:02:09,360 --> 00:02:11,112

I know, that's what I like about you.

00:02:11,800 --> 00:02:17,273

Yeah. OK. Um... I, er...

00:02:20,600 --> 00:02:21,600

Wow.

00:02:24,320 --> 00:02:25,840

This must be what insecure feels like.

00:02:27,840 --> 00:02:29,440

Actually, can we speak about this later?

00:02:29,464 --> 00:02:31,899

I want to find the right words for you.

00:02:32,320 --> 00:02:33,600

I'll see you at the sexhibition?

00:02:34,400 --> 00:02:35,400

Yeah, see you there.

00:02:36,040 --> 00:02:37,075

I'm gonna go to yoga.

00:02:37,360 --> 00:02:38,360

OK.

00:02:47,920 --> 00:02:49,479

Ooh. Marvellous.

00:02:49,520 --> 00:02:51,431

I'm so relieved you're here.

00:02:51,480 --> 00:02:52,480

Hi.

00:02:56,240 --> 00:02:57,992

- And hello, good looking.

- Hi.

00:02:58,040 --> 00:02:59,040

Hello.

00:02:59,680 --> 00:03:00,680

Thank you.

00:03:01,840 --> 00:03:02,875

Thank you.

00:03:03,920 --> 00:03:04,920

Well clung to.

00:03:05,560 --> 00:03:06,560

Thank you.

00:03:08,040 --> 00:03:09,040

Does it get very boring

00:03:09,080 --> 00:03:11,549

everybody telling you how gorgeous you are all the time?

00:03:12,480 --> 00:03:14,039

Er... a little

00:03:14,520 --> 00:03:15,555

Should we, er...

00:03:15,960 --> 00:03:17,837

Oh, yes, I won't forget this, I promise.

00:03:17,880 --> 00:03:19,040

Oh, sure. Is Claire here yet?

00:03:19,440 --> 00:03:22,159

No, not yet. You're an angel for being here.

00:03:23,240 --> 00:03:25,470

Would you just hold onto that

00:03:25,520 --> 00:03:28,911

and there are bottles for topping up on the little bar just inside.

00:03:29,680 --> 00:03:31,159

I'm the luckiest thing to have you.

00:03:31,840 --> 00:03:34,798

And erm... there.

00:03:37,680 --> 00:03:38,715

You're a natural.

00:03:48,880 --> 00:03:52,953

No, really though, this sexhibition isn't about me trying to get you all aroused

00:03:53,240 --> 00:03:55,516

it's about the beauty of sex

00:03:55,560 --> 00:03:57,278

and how it brings us all together.

00:03:57,680 --> 00:04:00,240

How it excites and connects

00:04:00,520 --> 00:04:02,352

how it opens people's minds.

00:04:02,880 --> 00:04:04,678

After all, sex got us all here.

00:04:05,120 --> 00:04:07,475

Sex brings life.

00:04:10,240 --> 00:04:14,438

I've been building this Sexhibition since I was 11 and a quarter

00:04:14,760 --> 00:04:16,876

which is when I first climaxed

00:04:17,880 --> 00:04:19,871

by accident on a bidet.

00:04:20,880 --> 00:04:23,508

The bidet is, of course, exhibited here as are

00:04:23,520 --> 00:04:26,159

all the pieces from my first ever sexhibition.

00:04:27,200 --> 00:04:28,200

All apart from one.

00:04:28,880 --> 00:04:30,154

A few weeks ago

00:04:30,720 --> 00:04:34,839

one of my most delicate pieces was stolen from my studio.

00:04:37,320 --> 00:04:39,072

But in a sense it was a blessing.

00:04:40,520 --> 00:04:42,760

In fact, her brutal snatching made me think of

00:04:42,772 --> 00:04:45,071

all the women of the world who have been robbed

00:04:45,680 --> 00:04:48,433

of their freedom, of their happiness

00:04:49,080 --> 00:04:51,037

and, in the saddest of cases, of their bodies.

00:04:51,960 --> 00:04:54,429

So in many ways I have to thank the thief

00:04:54,840 --> 00:04:58,196

for creating my most profound piece of work to date.

00:04:59,240 --> 00:05:00,240

A woman robbed.

00:05:04,920 --> 00:05:08,276

Now I would ask you all to leave your genitals at the door

00:05:08,320 --> 00:05:00,914

and bring your minds to these pieces.

00:05:11,200 --> 00:05:15,433

I don't believe people always think about sex when they see a naked body

00:05:15,480 --> 00:05:18,359

I believe they think about their own minds

00:05:18,720 --> 00:05:21,280

their own bodies and their own power.

00:05:22,400 --> 00:05:25,199

And that's what this show is really about.

00:05:26,120 --> 00:05:27,155

It's about power.

00:05:29,320 --> 00:05:30,320

Thank you.

00:05:38,880 --> 00:05:40,314

Beautiful. Beautiful

00:05:44,480 --> 00:05:46,869

Claire, it's me.

Just wondering where you are

00:05:46,920 --> 00:05:52,916

'cause I am very much here and waiting for you. OK, bye.

00:05:54,280 --> 00:05:55,475

- Damn it, Claire.

00:05:56,040 --> 00:05:58,400

Have you seen a sort of stressed out version of me anywhere?

00:05:59,360 --> 00:06:01,510

Is it weird that my mouth's watering?

00:06:06,160 --> 00:06:09,232

It's really fantastic work, honestly. It's amazing.

00:06:09,280 --> 00:06:10,600

Thank you so much.

00:06:11,960 --> 00:06:13,155

Yes, extraordinary.

00:06:13,800 --> 00:06:16,314

Really, really moving and present.

00:06:17,000 --> 00:06:18,360

I'd love one of these on my floor.

00:06:19,200 --> 00:06:20,315

Like a rug with perks.

00:06:21,760 --> 00:06:22,909

I'm sure you would

00:06:22,960 --> 00:06:25,270

but it's very securely nailed to the wall this evening.

00:06:27,760 --> 00:06:29,000

Have you found your father yet?

00:06:29,160 --> 00:06:30,520

Oh yes, I think he's by the coats.

00:06:30,544 --> 00:06:33,297

Oh, no, no. Have you found your father yet?

00:06:35,320 --> 00:06:37,118

It's just so very obvious to me

00:06:47,760 --> 00:06:48,760

Yeah.

00:06:50,080 --> 00:06:52,196

Er... Oh, Connor.

00:06:52,640 --> 00:06:53,640

Oops.

00:06:56,640 --> 00:06:58,392

Look, about this morning.

00:07:00,600 --> 00:07:02,320

God, listen, what I was trying to say is...

00:07:02,344 --> 00:07:03,414

Oh, here we go.

00:07:04,200 --> 00:07:08,353

I didn't realise this until we were having sex earlier and I lost my...

00:07:08,400 --> 00:07:09,754

Erection.

- Erection.

00:07:09,800 --> 00:07:10,676

One more time.

00:07:10,720 --> 00:07:11,720

Erection.

00:07:13,880 --> 00:07:16,235

But it made me realise

00:07:16,960 --> 00:07:17,960

I'm in love.

00:07:19,960 --> 00:07:20,960

Oh...

00:07:21,960 --> 00:07:23,633

OK. I mean, I don't really know what to...

00:07:23,680 --> 00:07:26,035

And I don't want to have sex with anyone else

00:07:26,600 --> 00:07:28,477

and that's never happened to me before.

00:07:34,640 --> 00:07:35,640

I'm in love.

00:07:37,920 --> 00:07:40,719

And I need to tell her.

00:07:42,920 --> 00:07:45,080

Her? - Yeah, we've been together for a couple of months

00:07:45,120 --> 00:07:48,397

and physically she just never satisfied me.

00:07:48,440 --> 00:07:53,355

She has these really massive bouncy tits

00:07:53,400 --> 00:07:55,960

that really don't do anything for me and you just kept turning up

00:07:55,984 --> 00:07:59,579

like this sexy plank

00:08:00,440 --> 00:08:01,953

and it confused me.

00:08:03,240 --> 00:08:05,960

I just don't think I should be fucking around behind her back anymore

00:08:06,000 --> 00:08:09,277

but I just thought that I should say that I am

00:08:09,560 --> 00:08:13,315

sorry if I have led you on.

00:08:14,640 --> 00:08:16,313

Oh. No.

00:08:17,200 --> 00:08:21,114

Oh God, no. My, um, my ex is due back any day now anyway

00:08:21,160 --> 00:08:23,879

so that's, um... I'm happy for you.

00:08:26,440 --> 00:08:28,829

Yeah... I I knew you wouldn't give a shit.

00:08:28,880 --> 00:08:30,075

Yeah, well, what can I say?

00:08:30,960 --> 00:08:33,839

I'm sorry. I don't give a shit.

00:08:40,440 --> 00:08:41,440

Cool.

00:08:45,080 --> 00:08:46,673

Never wear padding, OK

00:08:55,240 --> 00:08:56,992

Claire, where are you?

00:08:57,040 --> 00:09:00,112

I can't survive much longer in this sea of penises

00:09:00,160 --> 00:09:01,992

and I don't know anyone and so...

00:09:04,440 --> 00:09:05,440

Harry?

00:09:07,480 --> 00:09:08,480

Harry?

00:09:10,960 --> 00:09:11,960

Hi.

00:09:12,400 --> 00:09:13,400

Hi.

00:09:14,440 --> 00:09:15,874

What did she do to you?

00:09:16,720 --> 00:09:17,755

Well just, you know

00:09:17,800 --> 00:09:20,561

covered me in plaster and left me in the garden for a couple of hours.

00:09:21,640 --> 00:09:24,712

Oh God, hi. Oh. It's so good to see you.

00:09:25,320 --> 00:09:26,320

Oh.

00:09:27,720 --> 00:09:28,720

Hi.

00:09:29,080 --> 00:09:30,080

Hi.

00:09:32,280 --> 00:09:33,280

Hi.

00:09:34,560 --> 00:09:35,560

Hi.

00:09:35,640 --> 00:09:36,640

Um...

00:09:36,840 --> 00:09:38,353

I'm just gonna go and browse around.

00:09:39,000 --> 00:09:40,320

It was really nice to meet you.

00:09:40,360 --> 00:09:41,475

You too.

00:09:42,880 --> 00:09:45,269

That's Elaine.

00:09:45,320 --> 00:09:46,355

Hm.

00:09:46,400 --> 00:09:47,470

Hello darling

00:09:49,336 --> 00:09:50,336

We're...

00:09:50,360 --> 00:09:53,000

Hey, did you see that really good looking guy that *came* in with me?

00:09:53,024 --> 00:09:56,071

No, but I saw a really good looking guy on his motorbike outside...

00:09:56,120 --> 00:09:56,837

Why?

00:09:56,880 --> 00:10:00,077

Oh, yeah, that's... he, um, eell he and I and...

00:10:00,120 --> 00:10:01,394

Oh, great.

00:10:01,440 --> 00:10:02,999

Yeah, he just dumped me, you know.

00:10:03,040 --> 00:10:05,873

Oh. Eh... um I'm sorry.

00:10:07,400 --> 00:10:09,710

This is very you.

00:10:10,000 --> 00:10:14,870

Yeah. Yeah... she, er, she said you were cool with us doing... that.

00:10:23,440 --> 00:10:25,158

Yeah, I don't know why she... erm...

00:10:26,160 --> 00:10:27,559

where's my penis?

00:10:27,600 --> 00:10:28,880

Oh, it's on the wall over there.

00:10:29,280 --> 00:10:30,475

Second from the left.

00:10:35,280 --> 00:10:38,400

I should probably go and find Elaine. She doesn't like being left on her own so

00:10:38,440 --> 00:10:40,113

You've still got some stuff at the flat.

00:10:42,200 --> 00:10:43,896

I've been rolling around in my lingerie all over it

00:10:43,920 --> 00:10:45,480

waiting for you to come and collect it.

00:10:45,504 --> 00:10:46,230

Yeah, I...

00:10:46,280 --> 00:10:49,193

Just your, your Tupperware and your TV and your dinosaur plate.

00:10:49,240 --> 00:10:50,833

Oh... I got a new dinosaur plate

00:10:50,880 --> 00:10:51,880

erm

00:10:52,760 --> 00:10:56,719

yeah... thank you. But you can, you can keep those.

00:10:57,960 --> 00:10:58,960

Hey...

00:10:59,920 --> 00:11:01,593

do you still wank about me sometimes?

00:11:04,240 --> 00:11:05,240

No

00:11:15,360 --> 00:11:16,634

Elaine

00:11:19,560 --> 00:11:20,755

Oop.

00:11:25,960 --> 00:11:28,600

Claire! My God, it's been hell. Where have you been?

00:11:29,440 --> 00:11:30,510

. Erm.

00:11:34,360 --> 00:11:35,634

All parked up.

00:11:36,600 --> 00:11:37,600

Hello, you.

00:11:38,856 --> 00:11:39,856

Erm...

00:11:39,880 --> 00:11:41,359

We almost didn't make it but...

00:11:42,560 --> 00:11:44,437

We didn't wanna let the old boy down.

00:11:45,920 --> 00:11:49,160

But I thought that... - We're just gonna do a quick whizz round to show our faces.

00:11:49,184 --> 00:11:50,354

OK I... but...

00:11:50,400 --> 00:11:52,000

We're just gonna do a quick whizz around.

00:11:59,280 --> 00:12:02,600

Sorry, could you just... could you just do something with those. Thank you, darling.

00:12:54,480 --> 00:12:55,709

Don't!

00:12:58,320 --> 00:12:59,674

Don't!

00:13:05,080 --> 00:13:06,912

The joys of butterfingere staff.

00:13:07,200 --> 00:13:11,319

Stop making a spectacle of yourself and clean that up.

00:13:12,280 --> 00:13:13,280

You clean that up.

00:13:16,640 --> 00:13:17,675

Apologise

00:13:19,960 --> 00:13:21,189

I'm sorry.

00:13:23,200 --> 00:13:25,077

Turns out I'm not such a natural after all.

00:13:29,440 --> 00:13:31,238

Oh, fuck off.

00:13:32,960 --> 00:13:34,280

I'm just going to say this once.

00:13:35,800 --> 00:13:37,632

I deserve to be happy.

00:13:38,480 --> 00:13:40,835

I am allowed to move on.

00:13:40,880 --> 00:13:42,757

I have a good life

00:13:42,800 --> 00:13:44,313

and I am happy, alright?

00:13:45,840 --> 00:13:46,875

Alright?

00:13:47,240 --> 00:13:53,873

If you don't mind, I'm going to go and get my cardi from the car.

00:13:55,160 --> 00:13:56,639

It's a little chilly.

00:14:06,040 --> 00:14:07,872

I'm sorry you had to hear that

00:14:09,480 --> 00:14:11,198

but you did have to hear it.

00:14:12,160 --> 00:14:14,071

No, no. She'll do it.

00:14:25,120 --> 00:14:26,440

What the fuck was that?

00:14:26,880 --> 00:14:27,915

What is he doing here?

00:14:31,800 --> 00:14:33,029

You're not going to Finland?

00:14:35,800 --> 00:14:37,029

Oh God.

00:14:38,040 --> 00:14:39,269

What are you doing here?

00:14:39,320 --> 00:14:40,355

I'm helping.

00:14:42,680 --> 00:14:44,432

He is...

- He didn't try to kiss you.

00:14:45,120 --> 00:14:46,120

He did

00:14:46,640 --> 00:14:48,440

He says it was more like the other way around.

00:14*:50,800 --> 00:14:51,800

What

00:14:53,720 --> 00:14:55,233

But that's just not true.

00:14:55,880 --> 00:14:56,880

Huh.

00:14:57,640 --> 00:14:58,835

No, fuck you.

00:14:58,880 --> 00:15:00,359

Claire...

- Please don't.

00:15:00,400 --> 00:15:02,357

No, Claire, he came out into the garden...

00:15:02,400 --> 00:15:03,595

I don't wanna hear it.

00:15:03,640 --> 00:15:04,880

Claire, you have to believe me.

00:15:04,904 --> 00:15:06,075

How can I believe you?

00:15:06,120 --> 00:15:07,440

Because I'm your sister.

00:15:07,480 --> 00:15:09,232

After what you did to Boo!

00:15:23,480 --> 00:15:25,517

He slept with someone else. He said...

00:15:26,240 --> 00:15:28,800

He told me he fucked someone else.

00:15:33,160 --> 00:15:37,597

I'm sorry but you just have to see it from my point of view.

00:15:42,640 --> 00:15:43,640

Come on.

00:15:58,920 --> 00:16:00,479

I think I love him.

00:16:16,720 --> 00:16:19,030

I'm gonna hurt myself. I'm gonna get hit by a bike.

00:16:19,080 --> 00:16:22,240

I'm gonna hurt my finger and then he's gonna have to come and see me in hospital

00:16:22,264 --> 00:16:24,733

and be really sorry for what he did.

00:17:07,680 --> 00:17:09,159

I don't know where you came from.

00:17:11,040 --> 00:17:12,951

What, you don't think we're the same

00:17:13,000 --> 00:17:15,037

You've got the same lines on your forehead as me.

00:17:17,320 --> 00:17:18,958

Thank you for fixating on them.

00:17:19,000 --> 00:17:20,195

And you're stubborn.

00:17:20,240 --> 00:17:21,240

Snap.

00:17:21,896 --> 00:17:22,896

And sad...

00:17:22,920 --> 00:17:24,194

Not born sad.

00:17:24,240 --> 00:17:25,240

Some people are.

00:17:25,280 --> 00:17:26,280

You weren't.

00:17:26,320 --> 00:17:28,152

No. I guess not.

00:17:34,840 --> 00:17:38,629

Jesus, why do daughters get to say that they're fucked up by their fathers

00:17:38,680 --> 00:17:40,717

when it's so often the other way round?

00:17:53,280 --> 00:17:54,873

Why do you do that to yourself?

00:17:56,720 --> 00:17:57,720

Looks cool.

00:18:01,160 --> 00:18:04,312

I think your mother would have admired your little performance up there.

00:18:09,400 --> 00:18:10,629

Do you ever think about her?

00:18:12,880 --> 00:18:13,880

Yeah.

00:18:15,560 --> 00:18:17,119

Do you think about your friend?

00:18:19,040 --> 00:18:20,040

All the time.

00:18:20,400 --> 00:18:21,400

Well

00:18:26,720 --> 00:18:27,790

I'm sorry.

00:18:44,360 --> 00:18:45,589

Think you should go.

00:19:10,760 --> 00:19:13,832

Hi, this is Boo. I can't come to the phone right now

00:19:13,880 --> 00:19:17,157

but please leave me a messaggio and I will get back to you.

00:19:21,800 --> 00:19:24,838

Hi, this is Boo. I can't come to the phone right now

00:19:24,880 --> 00:19:27,269

but please leave me a messaggio and I will get back to you.

00:20:19,880 --> 00:20:20,880

You OK?

00:20:24,480 --> 00:20:25,600

Big night then?

00:20:31,640 --> 00:20:32,640

Hmm...

00:20:33,880 --> 00:20:34,880

What?

00:20:37,280 --> 00:20:40,910

I thought in the application for your loan it said you ran a café

00:20:41,320 --> 00:20:42,674

for guinea pigs.

00:20:44,600 --> 00:20:46,273

That's why I thought it was funny. I...

00:20:47,440 --> 00:20:49,113

never thought guinea pigs needed...

00:20:49,160 --> 00:20:50,400

It's guinea pig themed.

00:20:51,816 --> 00:20:52,816

OK.

- Yeah

00:20:52,840 --> 00:20:54,274

That makes sense.

- Yeah.

00:21:02,160 --> 00:21:04,310

Can I get you a cup of tea?

00:21:05,280 --> 00:21:06,280

Run out.

00:21:07,120 --> 00:21:08,120

Coffee?

00:21:09,600 --> 00:21:10,600

Run out.

00:21:15,520 --> 00:21:19,036

Well, I should probably be heading back to the office.

00:21:22,840 --> 00:21:26,629

Cafés are a very difficult business.

00:21:28,080 --> 00:21:30,037

You certainly made this one very...

00:21:32,280 --> 00:21:33,280

. unique.

00:21:36,000 --> 00:21:37,752

I also fucked it into liquidation.

00:21:39,760 --> 00:21:40,760

OK.

00:21:42,520 --> 00:21:44,272

And I fucked up my family.

00:21:45,640 --> 00:21:46,914

Did you?

00:21:47,440 --> 00:21:50,114

And I fucked my friend by fucking her boyfriend.

00:21:51,760 --> 00:21:52,760

Right.

00:21:54,600 --> 00:21:58,639

And sometimes I wish I didn't even know that fucking existed

00:21:59,840 --> 00:22:01,672

and I know that my body, as it is now

00:22:01,720 --> 00:22:03,518

really is the only thing I have left

00:22:03,560 --> 00:22:06,871

and when that gets old and unfuckable I may as well just kill it.

00:22:10,400 --> 00:22:12,357

And somehow there isn't anything worse

00:22:13,480 --> 00:22:15,949

than someone who doesn't want to fuck me.

00:22:17,720 --> 00:22:19,358

I fuck everything.

00:22:21,240 --> 00:22:23,797

Except for when I was in your office, I really

00:22:23,809 --> 00:22:25,996

wasn't trying to, that was an accident.

00:22:30,200 --> 00:22:34,273

Either everyone feels like this a little bit and they're just not talking about it

00:22:35,240 --> 00:22:37,629

or I am completely fucking alone.

00:22:41,000 --> 00:22:42,593

Which isn't fucking funny.

00:22:52,280 --> 00:22:53,634

Right, well, er...

00:22:55,480 --> 00:22:57,517

I should probably, um...

00:23:00,040 --> 00:23:01,678

I should probably, um...

00:23:04,920 --> 00:23:06,069

I should probably...

00:23:40,120 --> 00:23:41,872

People make mistakes.

00:23:49,480 --> 00:23:51,676

That's why they put rubbers on the ends of pencils.

00:23:53,880 --> 00:23:55,109

Is that a joke?

00:23:56,800 --> 00:23:57,800

I don't know.

00:24:01,880 --> 00:24:04,269

I think we should start your interview again.

00:24:07,200 --> 00:24:08,200

Here?

00:24:08,720 --> 00:24:09,720

Yeah.

00:24:11,960 --> 00:24:12,960

OK.

00:24:14,320 --> 00:24:16,550

Well, thank you for coming in.

00:24:18,600 --> 00:24:19,635

No problem.

00:24:21,840 --> 00:24:24,559

I've read through your application form.

00:24:25,960 --> 00:24:28,873

Says you run a café for guinea pigs.

00:24:31,400 --> 00:24:32,629

Told you it was funny.

Appendix G Fleabag Season 2 Transcription

Episode 1

00:01:13,400 --> 00:01:17,189

♪ Strangers in the night ♪

00:01:17,520 --> 00:01:23,198

♪ Exchanging glances♪

00:01:24,840 --> 00:01:28,550

♪ Something in your smile ♪

00:01:28,600 --> 00:01:31,798

♪ Somethnig in my heart ♪

00:01:33,560 --> 00:01:37,156

♪ Told me ♪

00:01:37,920 --> 00:01:44,793

♪ I must have you ♪

00:01:46,320 --> 00:01:47,320

Can I do anything?

00:01:48,600 --> 00:01:49,600

No, thank you

00:01:50,720 --> 00:01:51,756

They've gone

00:01:52,840 --> 00:01:53,840

So...

00:01:56,840 --> 00:02:00,277

♪ strangers in the night ♪

00:02:00,360 --> 00:02:01,680

Thank you.

- ♪ lovers at first sight

00:02:01,720 --> 00:02:06,112

♪ It turned out so right for strangers in the night♪

00:02:11,000 --> 00:02:12,000

This is a love story.

00:02:16,560 --> 00:02:18,358

You know when you've done everything?

00:02:18,480 --> 00:02:19,914

When you've been all...

-Squat

00:02:19,960 --> 00:02:21,394

Squat!

- Squat!

00:02:21,440 --> 00:02:22,440

And...

00:02:24,360 --> 00:02:25,360

You've even...

00:02:25,960 --> 00:02:26,960

Do you wanna have sex?

00:02:27,560 --> 00:02:28,560

No.

00:02:29,800 --> 00:02:31,234

Can I at least go down on you?

00:02:31,480 --> 00:02:32,480

No!

00:02:32,920 --> 00:02:34,877

You've done everything

00:02:34,920 --> 00:02:36,559

and you feel great.

00:02:37,120 --> 00:02:38,679

You're not even thinking about...

00:02:39,160 --> 00:02:40,389

You don't even think about...

00:02:40,800 --> 00:02:42,600

And even though your sister still hates you...

00:02:42,880 --> 00:02:44,917

Thank you.

- You're pretending to be friend

00:02:44,960 --> 00:02:45,960

because your dad is...

00:02:47,760 --> 00:02:49,831

I'm joking, he's just there

- Here's to love

00:02:50,160 --> 00:02:51,160

And engaged.

00:02:51,280 --> 00:02:53,237

To love!

- To love.

00:02:53,280 --> 00:02:54,953

Ayyy!

00:02:55,000 --> 00:02:56,000

Eugh.

00:02:56,280 --> 00:02:58,078

Congratulations, you assholes.

00:03:08,640 --> 00:03:13,237

So, uh, it means a great deal to both of us

00:03:13,280 --> 00:03:16,079

that, uh you... that we...

00:03:16,360 --> 00:03:18,431

the family, are... are... uh...

00:03:19,280 --> 00:03:20,280

are all...

00:03:20,560 --> 00:03:21,994

together here for, uh...

00:03:22,840 --> 00:03:25,480

For a very special family...

00:03:26,920 --> 00:03:27,990

gang bang.

00:03:30,160 --> 00:03:32,311

It's just, you know, being here...

00:03:33,400 --> 00:03:36,438

You know, I know we've had our...

00:03:38,040 --> 00:03:39,110

Cos I-I...

00:03:39,240 --> 00:03:41,232

I have the feeling, um...

00:03:41,840 --> 00:03:42,840

in...

00:03:43,600 --> 00:03:44,750

here.

00:03:45,080 --> 00:03:46,833

Th-That... So, I just want to...

00:03:47,720 --> 00:03:48,720

say...

00:03:51,280 --> 00:03:52,280

Very much.

00:03:55,520 --> 00:03:56,520

And that's it.

00:03:56,680 --> 00:03:57,639

Oh, darling.

00:03:57,640 --> 00:03:58,790

Aww!

- Congratulations, Dad!

00:03:58,840 --> 00:04:00,354

Congratulations.

- Cheers.

00:04:00,400 --> 00:04:02,039

May these be the worst of our days.

00:04:03,520 --> 00:04:04,670

Don't know who this guy is.

00:04:04,720 --> 00:04:07,235

Happy for you, old boy. Best decision a man can make.

00:04:07,600 --> 00:04:08,600

Ugh.

00:04:09,040 --> 00:04:10,759

You look well.

- Thank you.

00:04:10,800 --> 00:04:12,473

Right, wine, everyone?

00:04:12,520 --> 00:04:14,976

We'd love some wine, please.

- Oh, you'll adore it, I chose it.

00:04:15,000 --> 00:04:16,320

Not for us, thanks.

00:04:16,720 --> 00:04:18,916

Off the sauce!

- Six months and counting.

00:04:18,960 --> 00:04:21,031

Why would you do that?

- We just...

00:04:21,080 --> 00:04:23,400

Don't wanna miss a thing.

- Enjoy each other more this way.

00:04:25,160 --> 00:04:26,230

Haven't seen her since...

00:04:27,720 --> 00:04:28,756

Except for...

00:04:29,760 --> 00:04:31,399

Nice jumpsuit.

- Thank you.

00:04:31,640 --> 00:04:32,960

You look well, where've you been?

00:04:33,160 --> 00:04:34,160

Boots.

00:04:34,480 --> 00:04:35,920

It's lovely there this time of year.

00:04:38,600 --> 00:04:40,114

Oh, you look fantastic.

00:04:40,160 --> 00:04:43,119

Oh, well, you both look gorgeous!

- Oh, thank you.

00:04:43,160 --> 00:04:44,160

Is that fur?

00:04:44,161 --> 00:04:47,073

Yes, but it's OK because it had a stroke.

00:04:47,120 --> 00:04:48,190

Oh, lovely!

00:04:50,160 --> 00:04:52,391

I can't go to hell for that, can I, Father?

- No.

00:04:52,640 --> 00:04:55,109

Not as long as you confess.

- Oh, God, he's their priest.

00:04:55,160 --> 00:04:56,496

Then you've nothing to fucking worry about!

00:04:56,520 --> 00:04:57,795

Their cool, swearsy priest.

00:04:57,840 --> 00:04:59,991

Love the Catholics! You can get away with anything.

00:05:00,040 --> 00:05:01,315

A lot of them did!

00:05:02,680 --> 00:05:05,070

It's an honour to be marrying you two. Thank you.

00:05:05,120 --> 00:05:07,919

I didn't realise you were allowed out without your little doggy thing.

00:05:08,280 --> 00:05:11,239

Oh, sorry, have I disappointed you?

- Of course not.

00:05:11,400 --> 00:05:12,400

Devastated.

00:05:12,600 --> 00:05:13,795

Can I get you another bottle?

00:05:14,040 --> 00:05:15,599

Needy waitress.

- Ah, no, it's alright.

00:05:15,640 --> 00:05:17,996

We've already ordered wine.

- Oh, no, really?

00:05:18,400 --> 00:05:19,720

I'll have another tequila.

00:05:20,080 --> 00:05:21,080

I'll have a tequila.

00:05:21,200 --> 00:05:22,200

Great, thank you so much.

00:05:22,440 --> 00:05:25,399

Can I get a glass of sparkling water with a dash of lime, please?

00:05:25,680 --> 00:05:27,558

Oh, yes, I'll have the same.

00:05:28,000 --> 00:05:29,559

Dream team.

00:05:30,040 --> 00:05:32,794

You know, the most fascinating thing about Father here

00:05:33,160 --> 00:05:35,197

is that his mother was originally a lesbi...

00:05:44,760 --> 00:05:46,752

- Is everyone OK?

- You do look tired.

00:05:46,800 --> 00:05:49,240

Oh, it's not as exhausting as I thought it would be, actually.

00:05:49,680 --> 00:05:50,875

She's commuting from Finland.

00:05:51,040 --> 00:05:54,795

She has narrowed down her packing to a ten-minute turnaround, it's...

00:05:55,000 --> 00:05:56,514

It's fabulous!

- It's all about...

00:05:56,680 --> 00:05:58,433

Rolling it up, rather than...

- Folding it.

00:05:58,480 --> 00:05:59,800

I read about that.

00:05:59,840 --> 00:06:02,230

Are you sure you don't want any wine?

00:06:02,280 --> 00:06:03,430

No, thank you.

00:06:03,480 --> 00:06:06,712

It really is delicious. I admire you both so much.

00:06:06,760 --> 00:06:08,736

Well, it's really turned us around, hasn't it, honey?

00:06:08,760 --> 00:06:10,194

Oh, so much more energy.

00:06:10,280 --> 00:06:11,280

You know, in Finland...

00:06:11,281 --> 00:06:13,576

Is there a reason that you're not drinking?

- He's an alcoholic.

00:06:13,600 --> 00:06:15,239

Oh, fun, my parents are alcoholics.

00:06:15,280 --> 00:06:16,199

Oh, great.

00:06:16,200 --> 00:06:18,112

We thought it'd be easier if we did it together.

00:06:18,160 --> 00:06:20,880

And I don't really like the taste.

- And we are trying for a baby.

00:06:23,240 --> 00:06:25,550

Oh, Claire! We thought you couldn't have them.

00:06:25,600 --> 00:06:27,398

What, why?

- Well, you just seem a little...

00:06:27,480 --> 00:06:31,190

Well, they say a lifestyle change can help, so here we go.

00:06:31,240 --> 00:06:33,436

That is so exciting, darling.

00:06:33,520 --> 00:06:35,000

Oh, thanks, Dad.

- Good luck.

00:06:35,040 --> 00:06:36,110

That's wonderful.

00:06:36,160 --> 00:06:37,816

Something's up.

- And now you have the money

00:06:37,840 --> 00:06:38,840

to pay for proper help.

00:06:39,200 --> 00:06:40,998

Ghastly without help, I imagine.

00:06:41,840 --> 00:06:42,876

Tell us about Finland.

00:06:43,200 --> 00:06:44,475

Oh, well, it's, um...

00:06:44,960 --> 00:06:47,156

Cold and beautiful and dark.

00:06:47,680 --> 00:06:48,830

I think she might be happy.

00:06:48,880 --> 00:06:50,519

It's a lot of pressure but I love it.

00:06:50,560 --> 00:06:53,456

I have this amazing new partner out there, he's really pushed the company forw...

00:06:53,480 --> 00:06:55,696

D'you know, I can't remember the last time we went away.

00:06:55,720 --> 00:06:57,951

Weren't you both in Japan recently?

00:06:58,000 --> 00:06:59,320

Japan, wow.

00:06:59,360 --> 00:07:01,160

Oh, yes, but that was just a little fortnight.

00:07:01,280 --> 00:07:03,158

- Don't ask her.

- Why were you in Japan?

00:07:03,200 --> 00:07:04,880

Well, the...

- I was... Oh, sorry, darling.

00:07:05,240 --> 00:07:06,276

Oh, no, no. No.

00:07:06,320 --> 00:07:07,640

Thank you. Erm...

00:07:07,680 --> 00:07:09,956

They flew us over with the Sexhibition.

00:07:10,000 --> 00:07:11,416

Yes, really made it...

- And... sorry, darling.

00:07:11,440 --> 00:07:12,920

Do you want to...?

- No, no, no.

00:07:13,000 --> 00:07:15,435

No? Oh. You see, you think of the Japanese

00:07:15,480 --> 00:07:17,736

as a very prudish people...

- Well, we're not to generalise.

00:07:17,760 --> 00:07:20,878

But actually they have a very deep interest in sex in their culture.

00:07:20,920 --> 00:07:23,776

It's just hidden in the underbelly, it's not allowed to come to the surface.

00:07:23,800 --> 00:07:25,536

- Fair enough.

- They really appreciate...

00:07:25,560 --> 00:07:27,216

The honesty of the Sexhibition, whereas the...

00:07:27,240 --> 00:07:28,560

The Americans.

- The Americans...

00:07:28,600 --> 00:07:29,856

Well, they just took me in their stride.

00:07:29,880 --> 00:07:32,793

But the Japanese were deeply moved by my work ethic

00:07:32,840 --> 00:07:34,000

weren't they, darling?

- Yeah.

00:07:34,160 --> 00:07:36,277

It caused quite a cultural wave.

- Ripple.

00:07:37,320 --> 00:07:38,549

Rip... w-wave.

00:07:38,720 --> 00:07:39,559

Wave.

00:07:39,600 --> 00:07:42,195

No one's asked me a question in 45 minutes.

- So what do you do?

00:07:47,160 --> 00:07:48,310

Er, I run a café.

00:07:48,760 --> 00:07:50,035

Oh, wow!

00:07:50,440 --> 00:07:51,510

It's going well, is it?

00:07:51,760 --> 00:07:54,673

Yes, it is. It really is.

00:07:55,000 --> 00:07:56,000

It actually is.

00:07:58,640 --> 00:07:59,640

It is.

00:08:02,840 --> 00:08:04,433

Can I get anyone any ice?

00:08:23,520 --> 00:08:24,520

Fellow smoker.

00:08:24,640 --> 00:08:26,518

Do you have a spare one?

- Sure.

00:08:35,520 --> 00:08:37,318

So, do your family get together much, or...?

00:08:39,200 --> 00:08:40,200

Fuck you, then.

00:08:53,280 --> 00:08:54,280

We should wait.

00:08:55,720 --> 00:08:56,720

OK.

00:09:02,280 --> 00:09:03,280

Mm.

00:09:08,760 --> 00:09:09,760

He's such a lovely man.

00:09:09,800 --> 00:09:11,439

Yes.

00:09:11,480 --> 00:09:12,480

Did you have a cigarette?

00:09:12,520 --> 00:09:14,352

Yeah.

- I just wish you could've seen him...

00:09:14,400 --> 00:09:16,198

Yeah, they can't even masturbate.

00:09:16,240 --> 00:09:18,038

- Shit alive, man.

- Oh, sorry.

00:09:18,280 --> 00:09:19,680

- No, no.

- Hey!

00:09:19,760 --> 00:09:23,276

We were just saying, it's fascinating, the notion of a calling.

00:09:23,640 --> 00:09:26,394

Yeah, well, marriage is a calling too, of course.

00:09:26,440 --> 00:09:29,035

Did you always want to join the priesthood?

- Oh, fuck, no.

00:09:31,400 --> 00:09:33,073

Sorry.

00:09:33,200 --> 00:09:34,079

No, no, no.

00:09:34,080 --> 00:09:37,710

I came quite late to it, actually, but it's been a really good life to me.

00:09:37,760 --> 00:09:40,275

I've really found peace in it.

00:09:40,320 --> 00:09:43,836

Is anyone in your family in the Church?

- Actually, both my parents are lawyers

00:09:43,880 --> 00:09:45,720

and my brother is a long-distance lorry driver.

00:09:46,200 --> 00:09:48,351

How unusual! Are your parents successful?

00:09:48,840 --> 00:09:50,797

They were very successful alcoholics, yeah.

00:09:52,320 --> 00:09:54,118

Better than you, anyway.

- Ha-ha!

00:09:54,240 --> 00:09:55,390

No, but beyond them

00:09:55,520 --> 00:09:59,594

my family's literally crawling with nuns, so it wasn't too much of a leap.

00:09:59,880 --> 00:10:00,950

Must be hard on the balls.

00:10:01,120 --> 00:10:02,600

Martin!

00:10:02,680 --> 00:10:05,520

Not as hard on them as trying to make a baby for five months, I imagine.

00:10:05,800 --> 00:10:08,759

- Food good?

- This sauce is disgusting.

00:10:09,040 --> 00:10:11,316

Is everything OK?

- Oh, it's delicious, thank you.

00:10:11,360 --> 00:10:12,760

- Thank you.

- Lovely, lovely.

00:10:16,240 --> 00:10:17,356

Um, darling?

- No, no.

00:10:17,400 --> 00:10:19,517

We'll just pour our own wine, please.

00:10:19,680 --> 00:10:21,797

Oh, I actually love doing...

- Thank you.

00:10:21,840 --> 00:10:23,752

You can pour me some.

- Oh, thank you.

00:10:24,720 --> 00:10:27,076

So, do you do a lot of older weddings?

00:10:27,120 --> 00:10:28,474

I don't think that's how we...

00:10:28,520 --> 00:10:30,716

No, this is my first ever wedding, actually.

00:10:30,760 --> 00:10:31,989

Oh!

00:10:33,040 --> 00:10:35,953

D'you know, I've always been so suspicious of religion but I must say

00:10:36,240 --> 00:10:39,438

I think there's something rather chic about having a real priest at a wedding

00:10:40,440 --> 00:10:41,440

Are you a real priest?

00:10:43,040 --> 00:10:44,040

Yeah.

00:10:46,040 --> 00:10:48,555

D'you know, it's so nice spending time getting to know the man

00:10:48,600 --> 00:10:50,398

who's going to marry us.

- Is that usual?

00:10:51,320 --> 00:10:54,119

No, but I'm new to the parish

00:10:54,160 --> 00:10:55,799

and I guess I'm just...

00:10:56,880 --> 00:10:59,031

I'm really fucking lonely!

00:10:59,120 --> 00:11:00,520

So...

00:11:00,560 --> 00:11:02,392

So I appreciate this. Thank you very much.

00:11:02,440 --> 00:11:03,510

New to the parish?

00:11:03,960 --> 00:11:08,113

Father Patrick sadly died, so I got the gig.

00:11:08,560 --> 00:11:12,110

What did he die of?

- Just, um, time.

00:11:12,840 --> 00:11:13,840

Oh.

00:11:13,920 --> 00:11:16,879

But he was a dedicated man, he was a brilliant priest.

00:11:17,160 --> 00:11:18,160

Sounds like a riot.

00:11:18,920 --> 00:11:20,877

He was, actually.

00:11:25,880 --> 00:11:26,880

Do you know how we met?

00:11:27,480 --> 00:11:28,439

No.

00:11:28,440 --> 00:11:29,440

Through Jake.

00:11:29,880 --> 00:11:30,880

Creepy step-son.

00:11:30,960 --> 00:11:32,952

- He plays the flute.

- The bassoon.

00:11:33,000 --> 00:11:35,834

In the church band. Just adorable!

00:11:36,120 --> 00:11:38,760

And Claire introduced us and we just hit it off.

00:11:39,160 --> 00:11:40,594

Didn't we?

- We did, yeah.

00:11:40,640 --> 00:11:41,640

They did.

00:11:42,160 --> 00:11:45,676

She's donating a painting for the fete, it's gonna cause quite the stir.

00:11:45,720 --> 00:11:47,313

Oh, it's just an old one, but...

00:11:48,080 --> 00:11:50,914

Now, listen, um, we don't want gifts at the wedding.

00:11:51,280 --> 00:11:54,671

I mean, it's enough that people slog it over without then expecting a gift.

00:11:54,960 --> 00:11:57,680

So we've decided to ask people to make a small donation

00:11:57,960 --> 00:12:00,316

to a charity of their choosing, in our name.

00:12:00,640 --> 00:12:01,640

That sounds lovely.

00:12:02,840 --> 00:12:04,856

Do you want to know what gift I'm giving your father?

00:12:04,880 --> 00:12:06,394

Oh, God.

- It's a portrait.

00:12:06,680 --> 00:12:08,353

Oh, God.

- Of you girls.

00:12:08,600 --> 00:12:09,716

Oh, God. Erm...

00:12:10,920 --> 00:12:12,832

Do you mean...?

- Together, or, erm...?

00:12:13,080 --> 00:12:14,594

I'd only need a couple of sittings.

00:12:14,640 --> 00:12:16,279

Right. Can't you use photos?

00:12:16,320 --> 00:12:18,073

No, because the lighting's never good enough

00:12:18,120 --> 00:12:20,589

and if you're not very photogenic then it does you no favours.

00:12:20,760 --> 00:12:22,479

And besides, the only photos there are

00:12:22,520 --> 00:12:24,557

of you two together are of when you were children

00:12:24,800 --> 00:12:26,120

and you looked like a boy, so...

00:12:27,440 --> 00:12:30,194

You never told me you had a sister, Claire.

- Oh, well, we, um...

00:12:30,560 --> 00:12:32,472

We don't get to see each other much.

00:12:33,240 --> 00:12:35,277

Do you see your brother?

00:12:35,320 --> 00:12:38,757

Oh, I don't really speak to my brother.

- Oh, God, how desperately sad!

00:12:38,800 --> 00:12:39,800

Why is that?

00:12:39,840 --> 00:12:42,719

Oh, erm, well...

- You don't have to...

00:12:42,760 --> 00:12:43,679

No, no, it's OK.

00:12:43,680 --> 00:12:45,496

Does he not approve of what you do, of your choices?

00:12:45,520 --> 00:12:47,776

No, it's not that, it's not that.

- Is he not in the Church?

00:12:47,800 --> 00:12:50,235

No, he's not in the Church.

- Oh, it must be so hard!

00:12:50,280 --> 00:12:52,256

Well, it's mainly hard...

- Is it cos he's Mummy's favourite?

00:12:52,280 --> 00:12:53,555

Because he's a paedophile.

00:12:56,160 --> 00:12:57,160

Oh.

00:13:03,640 --> 00:13:05,120

I'm aware of the irony of that.

00:13:21,040 --> 00:13:23,475

Just a... just a breath of air, eh?

00:13:25,320 --> 00:13:26,549

Interesting man.

00:13:26,960 --> 00:13:27,960

Mm.

00:13:29,960 --> 00:13:30,960

No, thanks.

00:13:34,440 --> 00:13:37,592

Darling, I, uh... I'm sorry I missed your birthday

00:13:37,640 --> 00:13:38,960

so I just...

- Oh, that's OK.

00:13:39,000 --> 00:13:41,390

No, no. I just... In case you're struggling.

00:13:42,640 --> 00:13:45,394

Oh, Dad, the café's going well.

- No, no, this is not for work.

00:13:46,120 --> 00:13:47,120

It's just for you.

00:13:49,920 --> 00:13:50,920

Thanks.

00:13:54,560 --> 00:13:55,630

You look, er...

00:13:57,560 --> 00:13:58,560

strong.

00:13:58,960 --> 00:14:00,519

Thanks.

- Are you?

00:14:02,560 --> 00:14:04,916

Are we gonna have a fight?

- No, no! I'm sorry, no.

00:14:04,960 --> 00:14:09,034

I just want to check that that you're... that you and I are...

00:14:11,400 --> 00:14:13,312

Well, you're being very...

00:14:15,080 --> 00:14:16,514

You're not being naughty.

00:14:18,200 --> 00:14:19,350

No!

- Why?

00:14:19,840 --> 00:14:23,117

Oh. Because, I guess...

00:14:23,280 --> 00:14:24,280

Yeah?

00:14:25,560 --> 00:14:26,560

It doesn't matter.

00:14:32,280 --> 00:14:33,280

Oh.

00:14:35,440 --> 00:14:36,359

OK.

00:14:36,360 --> 00:14:37,360

Is that right?

00:14:41,800 --> 00:14:42,836

I'm happy for you, Dad.

00:14:46,240 --> 00:14:47,240

Thank you.

00:14:56,640 --> 00:14:58,677

Ah! Thank you.

00:14:58,800 --> 00:15:00,120

You're an exceptional waitress.

00:15:00,800 --> 00:15:01,800

Apple juice?

00:15:03,040 --> 00:15:04,040

Yeah.

00:15:04,960 --> 00:15:08,317

I... I just wanted to say

00:15:08,880 --> 00:15:14,831

I am so intrigued to see how you're going to make this whole evening about yourself.

00:15:18,800 --> 00:15:19,800

Oh, no.

00:15:21,160 --> 00:15:23,231

We probably shouldn't arrive at the table together.

00:15:26,440 --> 00:15:29,638

A lot of people would say praying is just talking to yourself in the dark.

00:15:29,680 --> 00:15:32,320

I guess it could look like that, but...

00:15:32,800 --> 00:15:36,157

No, it's more just about connecting with yourself at the end of each day.

00:15:36,200 --> 00:15:39,238

It takes a bit of effort, but...

- Yes, yes, I completely agree.

00:15:39,280 --> 00:15:40,794

Positive energy takes work.

- Yes.

00:15:40,840 --> 00:15:42,718

In the last six months, I've excelled.

00:15:42,760 --> 00:15:44,194

I take all the negative emotions

00:15:44,240 --> 00:15:46,560

and just bottle them and bury them and they never come out.

00:15:46,680 --> 00:15:48,680

I'm not sure...

- I've basically never been better.

00:15:48,840 --> 00:15:51,275

Us neither.

- I feel fantastic!

00:15:51,320 --> 00:15:53,816

- You're a very positive family, I must say.

- Oh, absolutely.

00:15:53,840 --> 00:15:55,320

I think it's all about positivity.

00:15:55,360 --> 00:15:57,192

It takes real commitment to be this happy.

00:15:57,240 --> 00:15:59,550

It's not just about eating and drinking well, either.

00:15:59,760 --> 00:16:01,816

Putting pine nuts on your salad doesn't make you a grown-up.

00:16:01,840 --> 00:16:03,513

Fucking does.

- It's about...

00:16:03,960 --> 00:16:07,158

Well, in Finland, we, um... they have this saying

00:16:07,200 --> 00:16:09,556

which I can't quite remember now, it's, um...

00:16:09,960 --> 00:16:13,476

It's about opening yourself up to the people who want to love you.

00:16:13,840 --> 00:16:16,036

And she is wide open lately.

00:16:16,320 --> 00:16:18,596

What do you do?

- Oh, I work in finance.

00:16:18,640 --> 00:16:19,676

What?

- What?

00:16:19,720 --> 00:16:21,632

Across two firms, one in Finland and one here.

00:16:21,680 --> 00:16:22,680

No, no, she's a lawyer.

00:16:22,681 --> 00:16:24,000

I thought you were a lawyer?

- No.

00:16:24,040 --> 00:16:25,040

What?

00:16:25,240 --> 00:16:27,232

I work with lawyers, I'm not a lawyer.

00:16:27,280 --> 00:16:28,999

Darling, you are a solicitor.

00:16:29,040 --> 00:16:30,759

I went to business school.

00:16:31,000 --> 00:16:32,639

You're being so quiet!

00:16:32,680 --> 00:16:34,080

Why aren't you saying anything?

00:16:38,960 --> 00:16:41,156

What do you want me to say?

- Anything!

00:16:42,160 --> 00:16:43,230

What's that in your hand?

00:16:43,360 --> 00:16:45,576

She doesn't need to tell you.

- Birthday present from Dad.

00:16:45,600 --> 00:16:46,670

It's a good thing, Claire.

00:16:47,080 --> 00:16:47,999

Chunk of change?

00:16:48,000 --> 00:16:49,320

No, it's, er...

00:16:49,360 --> 00:16:50,476

- What is it?

- Dunno.

00:16:50,520 --> 00:16:52,989

You don't need to...

- I love presents, I never get presents.

00:16:53,040 --> 00:16:55,350

Well, it's because you might...

- It's a voucher.

00:16:55,760 --> 00:16:56,955

For a counselling session.

00:16:59,600 --> 00:17:01,353

Thanks, Dad.

00:17:01,680 --> 00:17:03,717

So thoughtful!

- I'd kill for one of those.

00:17:03,760 --> 00:17:05,496

I don't believe you can pay your problems away

00:17:05,520 --> 00:17:08,274

I think you have to face who you are and suffer the consequences.

00:17:08,320 --> 00:17:09,600

It's the only road to happiness.

00:17:10,160 --> 00:17:12,600

Maybe happiness isn't in what you believe but who you believe.

00:17:21,120 --> 00:17:23,760

Fuck. Excuse me.

00:17:27,400 --> 00:17:29,756

- Oh! Do you think she needs anything?

- No.

00:17:35,280 --> 00:17:37,397

That was meant to be a bedroom present.

00:17:37,720 --> 00:17:38,559

A what?

00:17:38,600 --> 00:17:41,513

A present that you open in your bedroom, alone.

00:17:41,800 --> 00:17:43,871

All my presents are bedroom presents, aren't they?

00:17:44,200 --> 00:17:46,237

Do you want some more wine?

00:17:46,320 --> 00:17:47,320

Oh, yes.

- No.

00:17:56,520 --> 00:17:57,520

Claire?

00:17:58,200 --> 00:17:59,200

You've been ages.

00:17:59,880 --> 00:18:01,520

Are you pissed off or are you doing a poo?

00:18:02,840 --> 00:18:03,840

Fuck.

00:18:04,240 --> 00:18:05,240

Fuck it.

00:18:06,080 --> 00:18:07,150

Claire, can we just...?

00:18:07,600 --> 00:18:10,434

Have you got a sanitary towel?

00:18:10,880 --> 00:18:14,430

Oh, no, but I know a waitress who would jump on that request.

00:18:14,480 --> 00:18:15,960

Do you want me to ask her?

- No!

00:18:16,160 --> 00:18:19,631

OK, well, there are some sturdy hand towels here.

00:18:19,680 --> 00:18:22,798

Could try and fashion something with wings out of these.

00:18:23,640 --> 00:18:24,640

Yes, fine.

00:18:25,080 --> 00:18:26,080

Open the door.

00:18:27,960 --> 00:18:29,997

The fuck! Just give it! Fuck!

00:18:30,040 --> 00:18:33,317

Give it to me! Don't come in!

- It's a period! It's not gonna bite me!

00:18:33,880 --> 00:18:36,440

Don't look at it!

- I'm not looking at your period!

00:18:36,480 --> 00:18:37,550

Just take this...

00:18:38,120 --> 00:18:39,474

Oh, God.

- It's not a period

00:18:39,520 --> 00:18:40,920

it's a fucking miscarriage, OK?

00:18:45,360 --> 00:18:46,360

Jesus, Claire!

00:18:46,760 --> 00:18:47,989

It's OK.

00:18:48,080 --> 00:18:49,576

No, it's not OK, you need to go to a hospital!

00:18:49,600 --> 00:18:51,478

It's fine, I just need...

00:18:51,520 --> 00:18:52,590

Let me just...

- No!

00:18:52,640 --> 00:18:55,519

Just get your hands off my miscarriage!

00:18:58,440 --> 00:18:59,440

It's mine.

00:19:01,520 --> 00:19:02,590

It's mine.

00:19:21,200 --> 00:19:22,200

OK.

00:19:24,080 --> 00:19:25,080

Claire.

00:19:27,080 --> 00:19:28,080

It's OK.

00:19:28,400 --> 00:19:29,400

It's OK.

00:19:29,880 --> 00:19:31,394

OK, we need to go to a hospital now.

00:19:32,880 --> 00:19:33,880

Now.

00:19:37,680 --> 00:19:38,680

Yes.

00:19:39,600 --> 00:19:41,273

OK.

- OK.

00:19:42,480 --> 00:19:43,550

OK.

- OK.

00:19:47,720 --> 00:19:48,790

Come on.

- It's...

00:19:49,400 --> 00:19:50,470

It's all good.

- OK.

00:19:52,440 --> 00:19:53,794

Don't tell anyone.

- OK.

00:19:54,120 --> 00:19:56,936

Let's get the coats, I'll get a taxi.

- I'll tell them I don't feel right.

00:19:56,960 --> 00:19:57,879

OK.

- Thank you.

00:19:57,880 --> 00:19:58,880

OK.

00:19:59,280 --> 00:20:01,776

I've never been there, I get antiques from there all the time.

00:20:01,800 --> 00:20:02,759

I still haven't gone.

- Oh, really?

00:20:02,760 --> 00:20:04,736

I can understand, it's a wonderful place to buy things like that...

00:20:07,760 --> 00:20:10,640

I don't like all the water, I'd love it if...

- Fuck it, I'm having some.

00:20:11,040 --> 00:20:14,954

Sorry, darling.

- Oh, good girl! Have one night off.

00:20:15,240 --> 00:20:17,118

Oh, wow! What did you say to her?

00:20:17,560 --> 00:20:20,758

I, um...

- Oh, nothing. I just, er, just sit down.

00:20:20,800 --> 00:20:21,870

Come on, it's a party.

00:20:21,920 --> 00:20:22,920

Can I have some?

00:20:22,921 --> 00:20:25,913

Oh, someone's suddenly getting into the party spirit now!

00:20:25,960 --> 00:20:26,960

Sit down!

00:20:27,480 --> 00:20:28,880

What did you take in there?

00:20:28,920 --> 00:20:31,435

Your sister is finally a good influence on you.

00:20:31,480 --> 00:20:34,678

No, we just suddenly realized what a monumental fucking day this is!

00:20:35,080 --> 00:20:36,039

Drink.

00:20:36,040 --> 00:20:37,616

Honestly, just leave them in there two minutes

00:20:37,640 --> 00:20:39,996

and they're suddenly being teenagers again.

00:20:40,040 --> 00:20:41,554

Shall I get another bottle?

- Yes!

00:20:41,600 --> 00:20:42,600

OK!

00:20:42,601 --> 00:20:44,990

Where's the waitress?

- We were just talking about Venice

00:20:45,040 --> 00:20:46,440

and this wonderful trip we had.

00:20:46,480 --> 00:20:48,736

I mean, how many times have we said we have to go to Venice?

00:20:48,760 --> 00:20:51,070

I've always wanted to go there. Top of my list.

00:20:51,120 --> 00:20:52,600

It's great.

- Yeah, I know.

00:20:52,640 --> 00:20:54,871

Oh, for fuck's sake, stop it!
00:21:00,000 --> 00:21:01,000
Are you OK?
00:21:02,560 --> 00:21:03,710
Yeah, I'm, er...
00:21:05,200 --> 00:21:07,715
Er...
- Is, um... is it?
00:21:08,080 --> 00:21:09,196
No, I'm sorry, I just...
00:21:09,920 --> 00:21:10,920
Here we go.
00:21:11,160 --> 00:21:12,216
Sorry, I just...
- What's happened?
00:21:12,240 --> 00:21:13,536
Nothing's happened.
- What's happened?
00:21:13,560 --> 00:21:14,596
Something's happened.
00:21:15,040 --> 00:21:16,793
Come on! Come on.
00:21:16,840 --> 00:21:18,672
Well, spit it out.
- No secrets here.
00:21:18,720 --> 00:21:21,280
I just had a little... I just had...
00:21:21,600 --> 00:21:23,478
This is a safe space.
- I just...
00:21:23,520 --> 00:21:26,592
I had a little miscarriage.
00:21:32,640 --> 00:21:33,559
Oh, my God.
00:21:33,560 --> 00:21:34,914

What?

- Um...

00:21:35,560 --> 00:21:36,676

What the fuck?

00:21:36,720 --> 00:21:38,837

Er...

- How far gone were you?

00:21:38,880 --> 00:21:40,496

You should go to the hospital.

- Whose was it?

00:21:40,520 --> 00:21:42,496

Maybe leave that for later.

- Was it the tooth man?

00:21:42,520 --> 00:21:44,591

Hospital, now.

- What about the bill? Sit down.

00:21:44,640 --> 00:21:45,736

No, I'll cover her, I'll cover you.

00:21:45,760 --> 00:21:47,399

She doesn't want to go!

- Why?

00:21:47,440 --> 00:21:49,016

Cos I'm stubborn, and for some inexplicable reason

00:21:49,040 --> 00:21:51,416

I'd rather stay here and have a passive-aggressive party, so.

00:21:51,440 --> 00:21:53,716

How far gone were you?

- Oh, it was very early stages.

00:21:53,760 --> 00:21:56,036

You knew?

- I really think she should see a doctor.

00:21:56,080 --> 00:21:57,912

Yeah, so do I.

- I thought you hadn't spoken?

00:21:57,960 --> 00:22:00,680

She's fine. She's absolutely fine!

00:22:00,800 --> 00:22:01,679

Drink.

00:22:01,680 --> 00:22:02,830

If it's gone, it's gone!

00:22:04,000 --> 00:22:05,354

Claire...

- What if it's not gone?

00:22:05,720 --> 00:22:06,720

It's gone.

00:22:06,880 --> 00:22:08,712

- Darling, please...

- Probably ectopic.

00:22:09,640 --> 00:22:10,640

Awful.

00:22:10,800 --> 00:22:12,996

I'll pay you back.

- D'you need someone to go with you?

00:22:13,040 --> 00:22:15,256

No, I think I'll just deal with this in my own insane, irrational

00:22:15,280 --> 00:22:16,316

anal way, if that's OK.

00:22:17,200 --> 00:22:18,839

That's probably for the best.

00:22:19,240 --> 00:22:21,277

What'd you say?

- Ignore him, he's been drinking.

00:22:21,480 --> 00:22:22,880

What?

- Just, you know...

00:22:22,920 --> 00:22:25,196

it's like a goldfish out the bowl, sort of thing.

00:22:25,400 --> 00:22:27,296

If it didn't wanna be in there, it didn't wanna be in there

00:22:27,320 --> 00:22:28,436

something wasn't right.

00:22:31,560 --> 00:22:32,560

What?

00:22:32,760 --> 00:22:35,992

It's the kid's choice if it wants to jump ship, right?

00:22:36,040 --> 00:22:38,316

- No, Martin, just...

- Either way...

00:22:39,960 --> 00:22:41,155

she got her spotlight.

00:22:45,760 --> 00:22:48,559

Whoa, whoa, whoa, whoa!

- What the fuck?

00:22:48,920 --> 00:22:50,991

Fuck! Oh, fuck!

00:22:51,440 --> 00:22:54,319

Jeez... Jesus Chr...!

- Is there anything I can do?

00:22:57,440 --> 00:23:00,080

Fuck! Argh!

- Oh, for God's sake!

00:23:14,600 --> 00:23:15,670

Can I do anything?

00:23:16,800 --> 00:23:17,800

No, thank you.

00:23:19,400 --> 00:23:20,400

They've gone.

00:23:21,600 --> 00:23:22,600

So...

00:23:28,640 --> 00:23:29,640

Thank you.

00:23:33,760 --> 00:23:34,760

Fucking hell.

00:23:35,760 --> 00:23:36,719

Oh, hey.

00:23:36,720 --> 00:23:38,473

Uh, I got your stuff.

00:23:38,720 --> 00:23:39,720

You OK?

- Thanks.

00:23:39,960 --> 00:23:41,360

Yeah, you OK?

- Yeah, yeah.

00:23:41,960 --> 00:23:46,318

If you ever need someone to talk to, or, you know, be there...

00:23:48,800 --> 00:23:49,800

I'm always there.

00:24:08,040 --> 00:24:09,040

Hey!

00:24:09,840 --> 00:24:10,840

Hey!

00:24:25,960 --> 00:24:26,960

Thank you.

00:24:27,440 --> 00:24:29,960

Just tell him where you live and we'll talk about this tomorrow.

00:24:31,400 --> 00:24:33,136

Can you take us to the nearest hospital, please?

00:24:33,160 --> 00:24:34,160

Yeah.

00:24:51,520 --> 00:24:52,749

The priest is quite hot.

00:24:52,800 --> 00:24:53,800

So hot.

Episode 2

00:00:07,000 --> 00:00:09,560

Oh. Peace be with you. Yeah, you, too. Thank you.

00:00:09,600 --> 00:00:11,016

Peace be with you.

- Peace be with you

00:00:11,040 --> 00:00:12,315

And also with you.

00:00:12,360 --> 00:00:13,794

Peace be with you.

00:00:13,840 --> 00:00:15,336

And also with you.

- Peace be with you.

00:00:15,360 --> 00:00:16,360

Peace be with you.

00:00:16,680 --> 00:00:18,200

Peace be with you.

- And also with you.

00:00:18,240 --> 00:00:19,356

Peace be with you.

00:00:19,400 --> 00:00:20,400

And also with you.

00:00:20,600 --> 00:00:21,954

Let us pray.

00:00:28,640 --> 00:00:31,314

Our Father, Who art in Heaven

00:00:32,160 --> 00:00:33,230

hallowed be Thy name.

00:00:34,280 --> 00:00:35,800

Thy Kingdom come

00:00:36,120 --> 00:00:37,600

Thy will be done on Earth

00:00:38,400 --> 00:00:39,400

as it is in Heaven.

00:00:40,000 --> 00:00:41,798
Give us this day our daily bread
00:00:42,640 --> 00:00:44,359
and forgive us our trespasses
00:00:44,760 --> 00:00:47,434
as we forgive those who trespass against us
00:00:48,560 --> 00:00:50,677
and lead us not into temptation
00:00:52,600 --> 00:00:54,193
but deliver us from evil.
00:00:56,960 --> 00:00:57,960
Amen.
00:01:00,240 --> 00:01:03,039
<i>♪ Rooted, grafted ♪</i>
00:01:03,080 --> 00:01:05,675
<i>♪ Built on Thee ♪</i>
00:01:06,880 --> 00:01:07,950
Please be seated.
00:01:08,120 --> 00:01:09,395
And also with you.
00:01:16,840 --> 00:01:17,840
Um...
00:01:18,600 --> 00:01:19,636
Sorry, uh...
00:01:19,840 --> 00:01:21,957
Uh, yes, today's, um...
00:01:24,200 --> 00:01:25,919
Uh, uh, today's notices.
00:01:25,960 --> 00:01:29,351
There's a raffle, um, at tomorrow's fete
00:01:29,400 --> 00:01:31,357
to raise funds for the, uh...
00:01:31,400 --> 00:01:33,073
uh, t... uh, excuse...

00:01:33,120 --> 00:01:35,874

I'm sorry. The diocesan pilgrimage to Lourdes.

00:01:35,920 --> 00:01:39,038

Uh, congratulations to St. Ethelred's football club.

00:01:40,760 --> 00:01:41,830

3-1 victory.

00:01:42,080 --> 00:01:43,958

Uh, next Friday is a First Friday

00:01:44,000 --> 00:01:45,878

and I'm going to be making my usual sick calls

00:01:45,920 --> 00:01:48,389

to the housebound with the Eucharist.

00:01:48,640 --> 00:01:51,792

And finally, on Thursday, I'm going to begin

00:01:51,840 --> 00:01:53,797

H-Holy Communion preparation classes.

00:01:53,840 --> 00:01:56,355

And there are more details of that in the parish newsletter

00:01:56,680 --> 00:01:58,911

along with my latest review.

00:01:59,000 --> 00:02:01,231

That's all, folks.

00:02:01,600 --> 00:02:04,069

Uh, please stand for God's blessing.

00:02:05,160 --> 00:02:06,496

Thanks so much. All the best.

- Thank you, Father.

00:02:06,520 --> 00:02:07,636

Sure. See you next week.

00:02:07,680 --> 00:02:09,433

All the best.

- Really good one, Father.

00:02:09,520 --> 00:02:12,274

Nice to see you, Gina.

- Loved the story about your eye.

00:02:12,320 --> 00:02:14,016

Oh, yes. Stop, stop. Off you go.

00:02:14,040 --> 00:02:15,679

Give my regards to those budgies.

00:02:17,800 --> 00:02:19,280

Hello.

- Hi.

00:02:19,520 --> 00:02:21,876

- This is lovely.

- Oh, thank you. Thank you.

00:02:22,400 --> 00:02:23,959

I thought you'd be in prison by now.

00:02:24,040 --> 00:02:25,936

Oh, well, I keep trying, but they just won't have me.

00:02:26,920 --> 00:02:28,195

I'm sorry about your eye.

00:02:28,240 --> 00:02:30,197

Oh, that's OK. Gives me some edge.

00:02:30,680 --> 00:02:32,512

I've told them some heroic bullshit.

00:02:32,600 --> 00:02:33,795

Ah, bless you, Sandy.

00:02:33,840 --> 00:02:35,27

Thank you, Father.

- Bless you.

00:02:35,320 --> 00:02:36,993

Get well.

- Thank you.

00:02:37,560 --> 00:02:38,896

Bye, now. Have a nice day.

- Thank you, bye-bye.

00:02:38,920 --> 00:02:40,376

God bless you.

- Bye. See you next week.

00:02:40,400 --> 00:02:41,400

Bless you.

00:02:42,560 --> 00:02:43,755

I just wanted to, uh

00:02:43,840 --> 00:02:44,759

pay you back for dinner.

- Oh, no.

00:02:44,760 --> 00:02:46,456

Thank you. Honestly.

- Because I... No, no, really. I insist.

00:02:46,480 --> 00:02:47,816

It'll have to be in instalments.

- I don't want it.

00:02:47,840 --> 00:02:49,416

I don't want it. I've got no pockets.

- But I really... I just, I...

00:02:49,440 --> 00:02:50,874

Honestly, thank you.

00:02:50,920 --> 00:02:52,070

OK.

- Ah, ah, ah!

00:02:52,120 --> 00:02:53,576

I'm going to knife the candles, Father.

00:02:53,600 --> 00:02:54,795

They're a bit clogged up.

00:02:55,040 --> 00:02:56,360

OK, Pam.

- Yeah.

00:02:56,840 --> 00:02:59,016

Well, the-the hair dryer is in the, in the wonky drawer.

00:02:59,040 --> 00:03:00,793

Under the wonky drawer. Yes, I know.

00:03:01,360 --> 00:03:02,589

Hello, love.

- Hi.

00:03:02,680 --> 00:03:04,399

Oh, is that for the collection?

How sweet.

00:03:04,600 --> 00:03:06,034

How kind. Thank you.

00:03:08,080 --> 00:03:09,080

That's Pam.

00:03:13,000 --> 00:03:14,036

Do you like tea?

00:03:23,800 --> 00:03:24,800

Jesus.

00:03:32,360 --> 00:03:33,840

- Tea.

- Great.

00:03:35,760 --> 00:03:37,080

I don't want to boast

00:03:37,280 --> 00:03:38,696

but I make a cracking... Oh!

00:03:38,720 --> 00:03:40,439

Bastard! Sorry!

- Oh.

00:03:40,480 --> 00:03:41,755

Bastard!

- Um...

00:03:41,800 --> 00:03:43,951

Let me just,

let me just get this.

00:03:44,320 --> 00:03:45,356

OK. Oh, dear.

00:03:45,440 --> 00:03:46,635

Oh, is that holy?

00:03:46,680 --> 00:03:49,195

A bit less than it was before.

00:03:49,280 --> 00:03:50,953

Shit. Uh...

00:03:51,000 --> 00:03:52,000

Oh, well.

00:03:53,440 --> 00:03:55,238

He'll understand. He's an understanding sort.

00:03:55,360 --> 00:03:58,000

OK.

00:03:59,160 --> 00:04:00,799

There you go.

00:04:01,240 --> 00:04:02,515

Sorry about all the tat.

00:04:02,960 --> 00:04:05,429

It's for a fund-raiser garden party thing tomorrow.

00:04:05,680 --> 00:04:07,592

So much stuff. Absolutely no staff.

00:04:07,640 --> 00:04:09,438

You can volunteer if you want.

00:04:09,480 --> 00:04:10,596

Ah.

00:04:10,640 --> 00:04:11,756

I'm only joking.

- Oh.

00:04:12,480 --> 00:04:14,437

Probably got a life. Oh.

- Mm.

00:04:14,920 --> 00:04:15,839

What's the time?

00:04:15,840 --> 00:04:17,320

Um...

- Do you want a proper drink?

00:04:17,560 --> 00:04:20,075

I've got cans of G&T from M&S.

00:04:20,960 --> 00:04:22,320

Well, it's...

- I will if you will.

00:04:23,080 --> 00:04:24,230

OK.

00:04:24,640 --> 00:04:26,233

OK.

00:04:28,040 --> 00:04:29,040

Yeah.

00:04:34,800 --> 00:04:35,836

Thanks.

00:04:41,520 --> 00:04:42,880

So, you're a cool priest, are you?

00:04:42,960 --> 00:04:44,076

A cool priest?

- Yeah.

00:04:44,200 --> 00:04:46,669

No, I'm a big reader with no friends. Are you a cool person?

00:04:46,720 --> 00:04:47,960

Oh, I'm a pretty normal person.

00:04:48,000 --> 00:04:49,576

A normal person.

- Yeah, a normal person.

00:04:49,600 --> 00:04:52,080

What makes you a normal person?

- Well, I don't believe in God.

00:04:57,600 --> 00:04:59,034

I love it when He does that.

00:05:06,960 --> 00:05:08,872

So, you were in my prayers last night.

00:05:09,120 --> 00:05:10,120

Likewise.

00:05:10,680 --> 00:05:11,955

I'm sorry for your loss.

00:05:12,960 --> 00:05:13,960

What?

00:05:14,280 --> 00:05:15,280

Your baby.

00:05:17,080 --> 00:05:19,276

Oh. Yeah, thank you.

00:05:20,280 --> 00:05:22,112

Thank you. Yes. I, uh...

00:05:23,360 --> 00:05:25,477

I'm... Thank you.

00:05:25,600 --> 00:05:27,034

Is the father alright?

00:05:27,360 -- 00:05:28,360

Well, he's...

00:05:28,480 --> 00:05:29,914

He doesn't really...

00:05:31,760 --> 00:05:32,760

exist.

00:05:34,760 --> 00:05:35,796

I understand.

00:05:37,920 --> 00:05:40,435

The funeral liturgy says

00:05:41,080 --> 00:05:44,357

that life is changed, not ended.

00:05:47,600 --> 00:05:49,432

I've always loved that, if that's of any help.

00:05:49,680 --> 00:05:51,990

No. Thank you very much, but I really am an atheist.

00:05:52,080 --> 00:05:54,080

Yeah, I gathered that by the smelling of the Bible.

00:05:54,280 --> 00:05:55,999

Oh.

00:05:58,000 --> 00:05:59,000

New sermon ?

00:05:59,240 --> 00:06:00,856

Oh, no, no, no, no, no, no, no,

that's, uh...

00:06:00,880 --> 00:06:03,839

I-I write, uh, restaurant reviews

00:06:03,880 --> 00:06:05,155

for the parish magazine.

00:06:05,240 --> 00:06:06,536

I was just finishing up the last one.

00:06:06,560 --> 00:06:07,976

I actually just came up with a really good title.

00:06:08,000 --> 00:06:09,000

Oh, what is it?

00:06:10,320 --> 00:06:11,279

No.

00:06:11,280 --> 00:06:12,600

What?

- No, it's not cool.

00:06:12,800 --> 00:06:13,916

Well, neither are we, so...

00:06:13,960 --> 00:06:16,475

"I'd spend 40 days and 40 nights in that desert."

00:06:20,440 --> 00:06:22,113

Oh, God, I fancy a priest.

00:06:58,920 --> 00:07:01,037

There you go. Thanks.

00:07:05,360 --> 00:07:06,360

Hey.

00:07:06,400 --> 00:07:08,119

Are you having an event?

00:07:08,640 --> 00:07:09,640

No.

00:07:10,000 --> 00:07:11,560

What? Why are there so many people here?

00:07:11,720 --> 00:07:13,757

Well, it's just successful, I guess.

00:07:13,800 --> 00:07:15,837

Why is everyone talking to each other?

00:07:16,240 --> 00:07:18,118

Oh, it's Chatty Wednesday. If you buy something

00:07:18,200 --> 00:07:19,536

you have to have a chat with someone you don't know.

00:07:19,560 --> 00:07:21,597

What?

- Loneliness pays.

00:07:23,280 --> 00:07:24,280

Listen, can we...?

00:07:24,720 --> 00:07:25,720

Sure.

00:07:30,240 --> 00:07:32,360

I know you and I haven't...

- Have you had a check-up?

00:07:32,480 --> 00:07:33,834

Yes. It's-it's fine.

00:07:33,960 --> 00:07:35,776

It's really not a big deal. It happens all the time.

00:07:35,800 --> 00:07:37,029

Hello.

- No!

00:07:37,240 --> 00:07:38,536

Where are you from?

- I'm-I'm not..

00:07:38,560 --> 00:07:40,677

This isn't... I'm-I'm not part of this.

00:07:40,920 --> 00:07:43,037

I shouldn't have to... I don't want to tell you that.

00:07:43,320 --> 00:07:45,232

No. Sorry. No.

00:07:46,240 --> 00:07:47,240

Tooting.

00:07:48,480 --> 00:07:49,816

She hasn't bought anything yet, Joe.

00:07:49,840 --> 00:07:52,116

Oh, shit! I'm so sorry.

00:07:52,160 --> 00:07:53,799

I'm sorry.

00:07:54,800 --> 00:07:55,870

Does Martin know?

00:07:55,960 --> 00:07:57,576

You're not supposed to tell anyone
for the first 12 weeks.

00:07:57,600 --> 00:07:59,176

Well, you can tell the father.

- I just haven't told him, OK?

00:07:59,200 --> 00:08:01,056

OK, well, what does he know?

- I don't want to talk about it. OK?

00:08:01,080 --> 00:08:02,878

And I never want anyone to know about it.

00:08:03,600 --> 00:08:04,600

You have it.

00:08:04,680 --> 00:08:06,416

You're better at dealing with awful things, anyway.

00:08:06,440 --> 00:08:07,816

I don't want it.

- Well, you took it

00:08:07,840 --> 00:08:09,720

now everyone thinks you have it, so you have it.

00:08:17,800 --> 00:08:18,800

What?

00:08:18,960 --> 00:08:20,360

They're some pretty funky trainers.

00:08:20,400 --> 00:08:21,914

I said I'm fine.

00:08:22,080 --> 00:08:23,536

I just really, really don't want anyone

00:08:23,560 --> 00:08:25,392

to make a big deal out of this, OK?

00:08:25,520 --> 00:08:27,910

Brutal. Just brutal.

00:08:28,240 --> 00:08:29,640

You must feel rotten.

- Mm.

00:08:30,160 --> 00:08:31,196

Do you feel rotten?

00:08:31,400 --> 00:08:33,376

Um, I'd-I'd rather not talk about it,
if that's OK.

00:08:33,400 --> 00:08:35,312

Of course, darling. Come on up.

00:08:35,520 --> 00:08:36,960

Claire, get the door, for God's sake.

00:08:37,720 --> 00:08:39,000

Did you know who the father was?

00:08:39,040 --> 00:08:41,509

Um, you know, I'd rather not talk about it, if that's OK.

00:08:41,600 --> 00:08:42,875

No, of course, darling.

00:08:42,920 --> 00:08:44,320

Here. Here.

00:08:44,400 --> 00:08:46,198

I've got a setup I'm very excited about.

00:08:46,240 --> 00:08:47,799

It's going to be very striking.

- Cool.

00:08:47,880 --> 00:08:50,031

So, Claire, if you just sit here.

00:08:50,600 --> 00:08:52,273

That's lovely, and, darling.

00:08:52,360 --> 00:08:53,589

Mm-hmm.

- Just beside her.

00:08:53,680 --> 00:08:55,353

Like that. Lovely.

00:08:55,800 --> 00:08:57,200

And actually, if you could just...

00:08:58,040 --> 00:08:59,554

That's it. That's it.

00:08:59,880 --> 00:09:01,280

Just a bit.

- Oh.

00:09:02,400 --> 00:09:04,073

A bit more. Bit more.

00:09:04,120 --> 00:09:05,315

There. Perfect.

00:09:05,640 --> 00:09:06,790

Gorgeous. Yes.

00:09:10,120 --> 00:09:11,320

Sorry, no.

If you could just...

00:09:12,040 --> 00:09:13,315

That's it.

Thank you, darling.

00:09:15,240 --> 00:09:17,118

So, um...

- She can't not talk about it.

00:09:17,400 --> 00:09:19,198

You know, I have six friends...

- A lie.

00:09:19,480 --> 00:09:21,312

...who've had miscarriages.

00:09:21,800 --> 00:09:24,360

Five of them never managed to produce a child afterwards.

00:09:25,040 --> 00:09:26,880

But the sixth one did, and rather regretted it.

00:09:27,440 --> 00:09:29,671

So, I think you've probably done the right thing.

00:09:30,280 --> 00:09:31,280

Thank you.

00:09:33,360 --> 00:09:34,555

Did you never want them?

00:09:34,920 --> 00:09:36,274

Oh, I'm still thinking about it.

00:09:37,760 --> 00:09:39,558

Is Dad here?

I texted him, but...

00:09:39,640 --> 00:09:41,279

Oh, I saw that.

- Oh, so he is here?

00:09:41,400 --> 00:09:42,834

Sorry, no.

I've got his phone today.

00:09:45,880 --> 00:09:47,030

I love that colour.

00:09:47,400 --> 00:09:49,03900:09:49,440 --> 00:09:50,476

Oh, that's three colours.

00:09:51,640 --> 00:09:53,233

- Right.

- I'm getting rid of it.

00:09:54,480 --> 00:09:55,896

But it was quite an adventure painting.

00:09:55,920 --> 00:09:57,240

I had an orgasm as I finished it.

00:09:57,560 --> 00:09:58,640

Well, let's hope we all get

00:09:58,680 --> 00:10:00,216

as much pleasure out of this one.

00:10:00,240 --> 00:10:01,296

No, no. Could you...

00:10:01,320 --> 00:10:04,154

Um, I have a pretty full afternoon, so...

00:10:04,240 --> 00:10:06,056

Oh, have you got to go back to Finland again?

00:10:06,080 --> 00:10:08,959

No, Finland are coming here.

- Oh. That's easier for you.

00:10:09,240 --> 00:10:10,240

Mm.

00:10:10,480 --> 00:10:12,016

Are you still OK to pick up the invitations?

00:10:12,040 --> 00:10:13,554

Oh, yes, of course.

00:10:13,720 --> 00:10:15,256

And did you find that ribbon thing for the flowers?

00:10:15,280 --> 00:10:16,396

- Yes.

- Great.

00:10:16,800 --> 00:10:18,016

And is Martin's nose on the mend?

00:10:18,040 --> 00:10:19,040

Yes.

00:10:19,320 --> 00:10:21,437

And how's the, uh, bassoon solo coming on?

00:10:21,520 --> 00:10:22,776

Oh, yes, he's practising.

00:10:22,800 --> 00:10:24,598

Oh, God,

and now I just have to...

00:10:24,680 --> 00:10:26,736

- What?

- Sorry, Claire, can you look up, please?

00:10:26,760 --> 00:10:27,719

Thank you.

00:10:27,720 --> 00:10:29,598

...organise canapés for an awards ceremony.

00:10:29,680 --> 00:10:31,319

Oh, gosh, you must be exhausted.

00:10:31,800 --> 00:10:33,553

Does the little cafe do canapés?

00:10:33,720 --> 00:10:34,836

It totally could, yeah.

00:10:35,440 --> 00:10:36,960

There you are. That's one off the list.

00:10:38,200 --> 00:10:39,200

Great.

00:10:42,400 --> 00:10:45,154

Gosh, haven't you got a lovely, thick neck.

00:10:48,640 --> 00:10:49,835

That was fun.

- Thank you.

00:10:49,920 --> 00:10:51,816

Yeah, I really can help with the canapés if it's...

00:10:51,840 --> 00:10:54,116

I'm gonna say this quickly. OK.

- OK.

00:10:54,200 --> 00:10:56,176

Martin wants to press charges against you for assault.

00:10:56,200 --> 00:10:57,776

I've tried to talk him down, but to be fair

00:10:57,800 --> 00:10:59,837

you did hit him fucking hard.

- What?

00:10:59,920 --> 00:11:01,991

I will provide you with exceptional legal advice

00:11:02,080 --> 00:11:03,736

as long as you don't tell anyone I'm providing you

00:11:03,760 --> 00:11:05,274

with exceptional legal advice.

- What?

00:11:05,440 --> 00:11:06,440

This is happening.

00:11:06,600 --> 00:11:09,320

I am mortified,

but it is happening, OK?

00:11:09,680 --> 00:11:11,353

I will hire this lawyer to scare him off

00:11:11,440 --> 00:11:12,960

and I will hire you to do the canapés.

00:11:13,840 --> 00:11:14,840

Who's the lawyer?

00:11:14,960 --> 00:11:17,111

Oh, he's a friend. He mainly defends rapists.

00:11:17,560 --> 00:11:18,776

He has a high success rate, then?

00:11:18,800 --> 00:11:21,190

Oh, undefeated. Come on.

00:11:22,160 --> 00:11:23,840

I've filled him in with the basics.

00:11:23,880 --> 00:11:25,080

That your husband's an animal?

00:11:25,160 --> 00:11:27,152

Be serious. Just do whatever he says.

00:11:27,240 --> 00:11:28,594

And don't flirt with him.

00:11:28,840 --> 00:11:30,160

I'm not going to f...

00:11:32,000 --> 00:11:33,559

Fucking hell. OK.

00:11:34,000 --> 00:11:35,719

Claire.

- David, thank you so much.

00:11:35,880 --> 00:11:37,280

Oh. Sorry.

- Wow.

00:11:37,760 --> 00:11:39,752

I can take you to court for that.

00:11:40,040 --> 00:11:41,440

This the little troublemaker, then?

00:11:41,680 --> 00:11:42,680

Hi.

- Hi.

00:11:42,920 --> 00:11:46,072

Now, listen, I just want to be clear
that whatever happens

00:11:46,400 --> 00:11:48,198

I don't sleep with people I work with, OK?

00:11:50,080 --> 00:11:52,914

Ah!

00:11:53,040 --> 00:11:54,554

I'm joking.

00:11:54,760 --> 00:11:55,830

Slip on in, ladies.

00:11:56,680 --> 00:11:57,830

Well, if you spit guilty

00:11:57,880 --> 00:12:00,554

you'll have to swallow a short jail term,
or community service

00:12:00,600 --> 00:12:02,034

if you're lucky.

- Or? 00:12:02,080 --> 00:12:03,594

You definitely started it?

- Yes.

00:12:03,720 --> 00:12:06,360

Any witnesses?

- About... 30.

00:12:08,360 --> 00:12:10,056

The most important thing, honey,
is that you do not

00:12:10,080 --> 00:12:11,878

under any circumstances, apologise.

00:12:11,960 --> 00:12:14,316

I can do that.

- No, that's not what we discussed.

00:12:14,400 --> 00:12:16,232

Or that can be taken

as an admission of guilt.

00:12:17,320 --> 00:12:18,816

I assume you know the victim personally.

00:12:18,840 --> 00:12:19,956

Yes, she...

- No and...

00:12:20,160 --> 00:12:22,038

let's not call him "the victim" yet,

shall we?

00:12:22,120 --> 00:12:24,396

Well, that's what he is.

- Yes. Right.

00:12:25,040 --> 00:12:26,269

They've definitely fucked.

00:12:26,360 --> 00:12:28,192

We just want a letter to scare him off

00:12:28,280 --> 00:12:29,720

if he ends up seeking proper action.

00:12:29,760 --> 00:12:31,856

Really doesn't make sense, Claire.

- Actually, maybe not.

00:12:31,880 --> 00:12:33,439

I think it makes perfect sense.

00:12:33,520 --> 00:12:35,616

I just want to be ahead of the game.

- God, I can't tell.

00:12:35,640 --> 00:12:37,233

That's a habit of yours, I've heard.

00:12:37,400 --> 00:12:38,800

Oh, I've got it.

- Is it?

00:12:38,880 --> 00:12:40,736

They haven't.

- You're gonna have to tell me who said that.

00:12:40,760 --> 00:12:42,080

Never.

- But they're going to.

00:12:42,160 --> 00:12:44,072

David.

- Oh, God, I've got to get out.

00:12:44,240 --> 00:12:45,310

Claire.

- Excuse me.

00:12:45,720 --> 00:12:46,896

Where you off to, little lady?

00:12:46,920 --> 00:12:49,515

I'm just gonna let this, uh... yeah.

00:13:06,600 --> 00:13:07,896

You alright?

00:13:07,920 --> 00:13:09,673

Yeah. Just thought I'd leave you to it.

00:13:11,040 --> 00:13:12,633

Sorry.

- What?

00:13:12,920 --> 00:13:14,856

He says he'll only talk you through
potential proceedings

00:13:14,880 --> 00:13:16,656

- if you go for a drink with him.

- What?

00:13:16,680 --> 00:13:17,955

I know.

- Outrageous.

00:13:18,120 --> 00:13:19,696

Stop smiling.

- I thought he was after you.

00:13:19,720 --> 00:13:22,280

Oh, so did I, but my hair
isn't great at the moment.

00:13:22,520 --> 00:13:24,034

Either way,
it's very inappropriate.

00:13:24,440 --> 00:13:25,680

Don't sleep with him.

- I won't.

00:13:25,760 --> 00:13:26,989

Don't.

- I won't!

00:13:27,080 --> 00:13:28,639

I don't do that anymore.

- What?

00:13:29,440 --> 00:13:31,193

Why? Are you ill?

- No.

00:13:31,280 --> 00:13:33,317

Then what?

- Well, I... I...

00:13:33,880 --> 00:13:35,997

I just...

- Oh, my God. Have you met someone?

00:13:36,400 --> 00:13:39,279

Well... well, not really.

- Back with Harry?

00:13:39,360 --> 00:13:41,056

No, it's actually... so, well...

- Someone new?

00:13:41,080 --> 00:13:42,719

Is he single?

- Sort of.

00:13:45,400 --> 00:13:48,040

Take this.

I'll try talk Martin down

00:13:48,120 --> 00:13:50,240

but call him if you need him.

He's a very good lawyer.

00:13:51,080 --> 00:13:52,116

Surprisingly...

00:13:53,320 --> 00:13:54,800

tender underneath it all.

00:13:55,440 --> 00:13:56,440

Knew it.

00:13:57,000 --> 00:13:58,880

What you did in the restaurant
was unforgivable.

00:13:59,480 --> 00:14:00,480

I know.

00:14:01,480 --> 00:14:02,480

Thank you.

00:14:05,360 --> 00:14:06,616

OK. Well, I'll, um...

- Listen, I actually

00:14:06,640 --> 00:14:08,836

just wanted to give you this.

00:14:08,920 --> 00:14:10,960

It's just one session,

but you've been through a lot

00:14:11,000 --> 00:14:12,992

so I just...

- Come on. I said I'm fine.

00:14:14,560 --> 00:14:15,755

I'm weirdly fine.

00:14:18,320 --> 00:14:19,436

I'd rather have the money.

00:14:35,840 --> 00:14:37,911

Excuse me.

I've got dry forearms.

00:14:38,800 --> 00:14:39,800

Sure.

00:14:42,440 --> 00:14:43,920

So why have you come

to this session?

00:14:44,360 --> 00:14:46,120

Uh, it was a birthday present

from my father.

00:14:47,120 --> 00:14:48,120

Is that a joke?

00:14:48,680 --> 00:14:49,680

No.

00:14:52,000 --> 00:14:53,640

It would be good

not to make jokes in here

00:14:53,800 --> 00:14:55,359

just in case anything gets...

00:14:56,400 --> 00:14:58,631

lost in humorous translation.

00:14:58,840 --> 00:15:00,600

Oh, I don't know if I can do that.

00:15:02,600 --> 00:15:03,600

Is that a joke?

00:15:03,840 --> 00:15:04,840

No.

00:15:06,240 --> 00:15:09,711

Well, just try not to,

or make it very obvious.

00:15:10,920 --> 00:15:11,920

Sure.

00:15:12,120 --> 00:15:14,760

So why do you think your father suggested
you come for counselling?

00:15:15,080 --> 00:15:17,914

Um, I think because my mother died
and he can't talk about it

00:15:18,120 --> 00:15:19,736

and my sister and I

didn't speak for a year

00:15:19,760 --> 00:15:21,296

because she thinks I tried

to sleep with her husband

00:15:21,320 --> 00:15:23,915

and because I spent most

of my adult life using sex to deflect

00:15:24,000 --> 00:15:25,800

from the screaming void

inside my empty heart.

00:15:26,240 --> 00:15:27,240

I'm good at this.

00:15:27,640 --> 00:15:29,240

Although I don't really do that anymore.

00:15:30,280 --> 00:15:31,509

You close with your family?

00:15:33,960 --> 00:15:34,960

We get on with it.

00:15:35,640 --> 00:15:36,640

Do you talk?

00:15:36,760 --> 00:15:37,760

God, no.

00:15:38,040 --> 00:15:39,040

Any friends?

00:15:40,000 --> 00:15:41,000

Sorry?

00:15:41,160 --> 00:15:42,230

Any friends?

00:15:44,320 --> 00:15:45,356

Um...

00:15:45,760 --> 00:15:47,160

no, I don't really have time for...

00:15:47,800 --> 00:15:49,951

Well, I have a guinea pig,
but she blows hot and cold.

00:15:50,200 --> 00:15:51,236

Not a joke.

00:15:53,520 --> 00:15:54,636

Tell me about the sex.

00:15:57,920 --> 00:15:58,920

All of it?

00:15:59,280 --> 00:16:00,520

You said you don't do that now.

00:16:01,160 --> 00:16:02,480

Oh, no, I just play tennis now.

00:16:05,080 --> 00:16:06,080

Tough crowd.

00:16:07,560 --> 00:16:08,560

Sorry.

00:16:09,000 --> 00:16:10,000

I just...

00:16:11,000 --> 00:16:12,320

Sex didn't bring anything...

00:16:13,920 --> 00:16:15,798

...good, so I'm... I'm trying not to...

00:16:17,600 --> 00:16:18,600

But I've...

00:16:18,920 --> 00:16:20,957

And what have you found
in your abstinence?

00:16:21,080 --> 00:16:23,440

Well, I'm very horny,
and you're little scarf isn't helping.

00:16:26,400 --> 00:16:27,800

So the impulse is still there.

00:16:28,720 --> 00:16:29,790

Oh.

00:16:30,920 --> 00:16:31,920

Yeah, the...

00:16:32,120 --> 00:16:33,236

The impulse is...

00:16:33,960 --> 00:16:36,000

The impulse is v-very much still there.

00:16:36,960 --> 00:16:38,280

It's just never the right person.

00:16:39,320 --> 00:16:41,596

Mm-hmm.

So there is a particular person

00:16:41,680 --> 00:16:42,796

you're not having sex with.

00:16:43,360 --> 00:16:44,360

No.

00:16:44,920 --> 00:16:46,480

No, well, nothing's happened. I just...

00:16:47,800 --> 00:16:48,950

He's not available.

00:16:49,560 --> 00:16:51,597

In a relationship?

- Yes. A bad one.

00:16:52,200 --> 00:16:53,236

Oh, really? How so?

00:16:53,680 --> 00:16:54,976

It's the sort of relationship

where one partner

00:16:55,000 --> 00:16:56,160

tells the other how to dress.

00:16:56,600 --> 00:16:57,600

Are you in love with him?

00:16:57,960 --> 00:16:59,030

No.

00:17:02,040 --> 00:17:03,040

Well, I...

00:17:03,680 --> 00:17:04,680

I lied. I just...

00:17:05,640 --> 00:17:07,120

I don't kn-know.

00:17:08,120 --> 00:17:09,120

Just not a romantic?

00:17:09,400 --> 00:17:10,400

No.

00:17:11,000 --> 00:17:12,000

Just...

00:17:12,600 --> 00:17:14,353

a girl with no friends

and an empty heart?

00:17:18,320 --> 00:17:19,549

By your own description.

00:17:25,520 --> 00:17:26,520

I have friends.

00:17:26,800 --> 00:17:28,393

Oh. So you do have someone to talk to.

00:17:30,880 --> 00:17:32,234

Yeah.

00:17:34,240 --> 00:17:35,310

Do you see them a lot?

00:17:35,480 --> 00:17:36,630

Oh, they're...

00:17:37,000 --> 00:17:38,240

They're always there.

They're...

00:17:39,720 --> 00:17:41,320

They're always there.

00:17:42,000 --> 00:17:43,116

Why do you find that funny?

00:17:43,560 --> 00:17:46,056

Listen, I don't need to be analysed.

I have a nice life. I just...

00:17:46,080 --> 00:17:48,120

I just wanted to exchange
the voucher for the money.

00:17:48,160 --> 00:17:49,389

It's a bit late for that now.

00:17:50,160 --> 00:17:51,480

I've only been here five minutes.

00:17:54,520 --> 00:17:55,520

I want the money.

00:17:58,880 --> 00:18:00,030

I want to fuck a priest.

00:18:00,920 --> 00:18:02,434

Catholic?

- Yes.

00:18:02,760 --> 00:18:03,910

A good one?

- Yes.

00:18:04,120 --> 00:18:05,952

Looks good in the, um...

- Mm, yes.

00:18:06,320 --> 00:18:07,320

I understand.00:18:08,960 --> 00:18:10,256

Do you really want to fuck the priest

00:18:10,280 --> 00:18:11,600

or do you want to fuck God?

00:18:12,880 --> 00:18:14,712

Can you fuck God?

- Oh, yes.

00:18:15,640 --> 00:18:18,838

Look, just-just please tell me
how to not fuck a priest

00:18:18,920 --> 00:18:19,920

before I get arrested.

00:18:20,480 --> 00:18:22,496

Well, I don't think fucking a priest
will make you feel

00:18:22,520 --> 00:18:23,840

as powerful as you think it will.

00:18:24,160 --> 00:18:25,440

Can you just tell me what to do?

00:18:25,880 --> 00:18:26,880

You know.

00:18:28,480 --> 00:18:29,856

You already know

what you're going to do.

00:18:29,880 --> 00:18:30,880

Everybody does.

00:18:31,480 --> 00:18:32,480

What?

00:18:32,640 --> 00:18:34,757

You've already decided

what you're going to do.

00:18:35,880 --> 00:18:36,960

So what's the point in you?

0:18:39,920 --> 00:18:41,240

You know what you're going to do.

00:18:42,760 --> 00:18:43,639

No, I don't.

00:18:43,640 --> 00:18:45,040

Yes, you do.

- I don't.

00:18:45,080 --> 00:18:46,912

You do. You do.

- I don't. I don't!

00:18:48,880 --> 00:18:50,200

Good luck.

- Thank you.

00:18:50,560 --> 00:18:51,596

Shut up.

00:18:53,080 --> 00:18:54,912

Hi, can I have two raffle tickets, please?

00:18:55,040 --> 00:18:56,040

Oh, my God.

00:18:56,360 --> 00:18:57,360

Oh, my God. Hi.

00:19:01,200 --> 00:19:02,953

Yeah, you got a fringe.

- Yeah.

00:19:03,000 --> 00:19:04,798

Yeah. Cool.

- Aw. You always wanted a baby.

00:19:04,840 --> 00:19:06,399

You always wanted a fringe.

00:19:06,440 --> 00:19:08,636

She is amazing.

00:19:08,720 --> 00:19:10,359

I mean, it's been tough but amazing.

00:19:10,440 --> 00:19:11,510

Oh, yeah?

- Yeah.

00:19:11,600 --> 00:19:13,160

I mean, the birth really took its toll.

00:19:13,200 --> 00:19:14,416

Oh, really?

Was it a tricky one?

00:19:14,440 --> 00:19:15,456

I can't really remember it now.

00:19:15,480 --> 00:19:18,712

But the whole thing has just...

really changed me.

00:19:18,840 --> 00:19:21,275

I just don't feel...

You know, my emotions

00:19:21,320 --> 00:19:24,791

are up and down.

My body just feels different.

00:19:24,880 --> 00:19:26,951

I mean, Elaine is being amazing.

00:19:27,040 --> 00:19:28,040

So supportive...

00:19:28,080 --> 00:19:29,616

Sounds like you have postnatal depression.

00:19:29,640 --> 00:19:31,518

I do, yeah, but we're working through it.

00:19:33,600 --> 00:19:34,559

Sure.

00:19:34,560 --> 00:19:36,136

Just to let you know,

the band is gonna start

00:19:36,160 --> 00:19:38,720

in a couple of minutes.

- Hey, Father. This is Suzie.

00:19:38,800 --> 00:19:40,393

Oh, I don't know how to talk to babies.

00:19:40,560 --> 00:19:42,119

Sorry.

Do you guys know each other?

00:19:42,680 --> 00:19:44,480

Well, we sort of used to...

- Uh, yeah, I used

00:19:44,600 --> 00:19:46,360

to be her girlfriend.

- ...used to kind of...

00:19:46,600 --> 00:19:47,600

Oh, cool.

00:19:49,200 --> 00:19:50,200

Good for you.

00:19:51,040 --> 00:19:52,736

Well, I'm gonna go

and show her the coconuts.

00:19:52,760 --> 00:19:55,195

- She's really good at counting.

- OK.

00:19:55,400 --> 00:19:57,198

Excuse me, everyone!

00:19:57,480 --> 00:20:00,678

The Youthy Band is about to play

the ode to something!

00:20:00,760 --> 00:20:02,194

You having fun?

00:20:02,240 --> 00:20:03,594

Yes. Yeah.

- Selling well?

00:20:03,680 --> 00:20:05,056

Yes, I think so.

- Good? Oh, a puzzle!

00:20:05,080 --> 00:20:06,576

Love a puzzle.

- Father, the-the Youthy Band

00:20:06,600 --> 00:20:07,776

are about to...

- Yes, I-I heard you, Pam.

00:20:07,800 --> 00:20:10,315

Thank you. Thank you so much. Thank you.

00:20:12,200 --> 00:20:13,316

Oh, there's the main event.

00:20:13,600 --> 00:20:15,114

Yeah.

- Very talented.

00:20:15,200 --> 00:20:17,237

She, um, sh-she...

00:20:17,360 --> 00:20:19,670

don't say it...

she-she actually, uh...

00:20:19,760 --> 00:20:20,796

just-just don't say it...

00:20:20,880 --> 00:20:22,599

she actually orgasmed

when she finished it.

00:20:23,120 --> 00:20:24,713

Just said it. Apparently.

00:20:25,000 --> 00:20:26,000

Ah.

00:20:28,240 --> 00:20:29,993

Well, whatever gets you there.

00:20:32,800 --> 00:20:33,800

Father!

00:20:33,960 --> 00:20:36,111

Father, we have

a cupcake situation over here!

00:20:36,200 --> 00:20:37,953

OK, Pam!

I will be there to cupcake!

00:20:39,680 --> 00:20:41,000

Thank you so much for helping.

00:20:41,240 --> 00:20:42,435

Thanks.

00:20:46,960 --> 00:20:48,679

Arm touch.

00:20:55,520 --> 00:20:57,591

At least my son is in the Youthful Band.

00:20:57,680 --> 00:20:59,000

What's your excuse?

00:21:01,400 --> 00:21:02,550

I'm helping the priest.

00:21:02,960 --> 00:21:04,917

Wow, you do love a challenge, don't you?

00:21:06,640 --> 00:21:07,816

Hey, I just want to say something.

00:21:07,840 --> 00:21:09,520

It's from River Island.

I got it last week.

00:21:09,640 --> 00:21:14,157

No, I want to say that I'm sorry
for saying what I said.

00:21:14,400 --> 00:21:16,278

I'm sorry for what you went through.

00:21:16,800 --> 00:21:17,800

I'm sorry.

00:21:18,080 --> 00:21:19,816

I know what you're doing.

I'm not gonna say it.

00:21:19,840 --> 00:21:22,275

I'm just saying sorry.

- I'm not gonna say it.

00:21:22,600 --> 00:21:23,600

I'm sorry.

00:21:24,440 --> 00:21:25,440

Mm-mm.

00:21:28,600 --> 00:21:29,600

OK.

00:21:30,440 --> 00:21:31,556

And thank you.

00:21:31,880 --> 00:21:33,200

She and I have never been better.

00:21:33,280 --> 00:21:34,953

Oh.

- You had a big part in that.

00:21:35,240 --> 00:21:36,879

I'm happy for you.

00:21:37,880 --> 00:21:39,376

I'm happy you've found a way to deflect

00:21:39,400 --> 00:21:44,077

from your pitiful, self-sabotaging,
ego-driven, masturbatory...

00:21:44,160 --> 00:21:46,200

I cannot believe how well
this is coming out, pawing

00:21:46,240 --> 00:21:50,075

insidious, insidious,
overwhelming mediocrity

00:21:50,280 --> 00:21:52,590

only to finally figure out
that at your very core

00:21:52,760 --> 00:21:55,639

you are a... w-weaky.

00:21:56,960 --> 00:21:57,960

Damn!

00:21:57,961 --> 00:22:00,350

A weaky?

- Damn. Damn.

00:22:00,560 --> 00:22:02,199

Wow. A weaky.

00:22:07,920 --> 00:22:11,357

In that case,

I just wanted you to know

00:22:11,720 --> 00:22:15,157

that I'm impressed
with how you just keep bouncing back.

00:22:15,240 --> 00:22:16,913

I really am.

00:22:17,040 --> 00:22:19,271

You're a... strongy.

00:22:21,160 --> 00:22:22,674

That was awesome, man!

00:22:22,960 --> 00:22:24,336

Creepy Jake.

Mainly says things like...

00:22:24,360 --> 00:22:25,360

Where's Claire?

00:22:25,400 --> 00:22:26,754

And...

- Where's Claire?

00:22:26,880 --> 00:22:28,160

Well, she couldn't make it, man.

00:22:28,320 --> 00:22:31,392

Lucky for us,

your aunt is an avid churchgoer.

00:22:31,480 --> 00:22:32,709

Hi. Thanks for watching.

00:22:32,840 --> 00:22:33,956

Oh, you were excellent.

00:22:35,560 --> 00:22:36,835

Oh.

- Ooh.

00:22:36,920 --> 00:22:38,479

Careful there, buddy.

00:22:38,680 --> 00:22:40,856

You could go down for that sort
of behaviour these days.

00:22:40,880 --> 00:22:43,076

It was just a hug.

- "It was just a hug."

00:22:43,160 --> 00:22:44,960

You got to do better

than that these days, boy

00:22:45,080 --> 00:22:46,753

especially around this firecracker.

00:22:46,800 --> 00:22:48,120

But I didn't do...

- Come on.

00:22:49,840 --> 00:22:51,160

I don't want to be an asshole.

00:22:52,040 --> 00:22:53,520

I just want her to be happy.

00:22:53,960 --> 00:22:56,998

And she has been really happy.

00:22:57,600 --> 00:22:59,034

Until she saw you.

00:23:00,240 --> 00:23:01,276

Just saying.

00:23:01,920 --> 00:23:02,920

Ow.

00:23:14,600 --> 00:23:15,795

Psst.

00:23:16,120 --> 00:23:17,474

Hi, Jake. Oh.

00:23:18,040 --> 00:23:20,600

Tell her to leave him.

00:23:21,360 --> 00:23:22,360

What?

00:23:22,960 --> 00:23:24,394

Tell her...

00:23:25,000 --> 00:23:26,753

to leave him.

00:23:36,000 --> 00:23:37,480

He's gonna kill someone one day.

00:23:41,000 --> 00:23:42,000

Hey.

00:23:42,960 --> 00:23:44,394

Yes, Father. Yes, Father?

00:23:44,680 --> 00:23:46,353

I can't believe I'm saying this, but...

00:23:46,480 --> 00:23:47,480

Oh, God.

00:23:47,481 --> 00:23:48,720

...can I get that coconut back?

00:23:48,880 --> 00:23:49,950

They're actually on hire.

00:23:50,600 --> 00:23:51,696

Uh, I'm not sure if a lot of them

00:23:51,720 --> 00:23:53,951

are even real actually,

which is morally a bit dubious.

00:23:54,040 --> 00:23:56,350

But we got to make money somehow.

Sorry. Thank you.

00:23:56,520 --> 00:23:57,795

Thanks.

- Knuckle brush.

00:23:58,080 --> 00:23:59,196

Uh, also...

00:23:59,280 --> 00:24:00,953

I hope you don't mind, but, um...

00:24:02,120 --> 00:24:03,952

I've marked a few pages in here

00:24:04,040 --> 00:24:05,136

that I thought might be...

- Oh, I...

00:24:06,040 --> 00:24:07,920

No, no, no, no, no, no, no.

I'm not trying to...

00:24:08,920 --> 00:24:10,798

They're just words.

00:24:11,200 --> 00:24:13,237

OK, it's just

I-I think I know what happens.

00:24:15,160 --> 00:24:16,310

Classic.

00:24:18,040 --> 00:24:19,190

Come on, have a read.

00:24:22,120 --> 00:24:23,400

I'd like to know what you think.

00:24:23,760 --> 00:24:24,989

And if you ever want to...

00:24:25,920 --> 00:24:27,434

uh, talk about stuff, I'm here.

00:24:28,040 --> 00:24:29,713

With a G&T, of course.

00:24:31,200 --> 00:24:32,440

You can come whenever you want.

00:24:34,640 --> 00:24:35,640

I'd like you to come.

00:24:36,360 --> 00:24:37,360

If it helps.

Episode 3

00:00:25,640 --> 00:00:27,313

Just don't... talk too much

00:00:27,400 --> 00:00:29,416

or try to pretend you know anything

about the company.

00:00:29,440 --> 00:00:31,750

OK.

- And don't be funny or clever or...

00:00:31,960 --> 00:00:33,456

Just don't be the centre of attention.

00:00:33,480 --> 00:00:34,856

These people are very important to me

00:00:34,880 --> 00:00:36,155

so just don't...

- OK.

00:00:36,200 --> 00:00:37,714

...don't be yourself.

00:00:39,040 --> 00:00:40,190

I won't.

00:00:44,160 --> 00:00:45,276

Fuck's sake.

00:00:48,840 --> 00:00:50,638

I know people in this building.

00:00:50,720 --> 00:00:52,680

Anyone could come...

00:00:53,640 --> 00:00:54,640

Hi, Claire.

00:00:54,760 --> 00:00:55,760

Hello, Leslie.

00:01:04,440 --> 00:01:05,794

Ooh, that's lovely.

00:01:06,040 --> 00:01:07,235

What is that?

00:01:09,640 --> 00:01:11,279

We have a load of vegetarians

00:01:11,320 --> 00:01:13,216

so make sure it's clear

which 00:01:13,240 --> 00:01:14,496

Loves a crisis.

- We have a couple

00:01:14,520 --> 00:01:15,576

of waitresses for the drinks

00:01:15,600 --> 00:01:17,056

so if you could hand round the food.

- Mm-hmm.

00:01:17,080 --> 00:01:18,376

Put her in a quiet room

with a nice breeze

00:01:18,400 --> 00:01:20,176

she'll have a panic attack.

- Where is everyone?

00:01:20,200 --> 00:01:21,200

She's so happy.

00:01:21,440 --> 00:01:22,874

God, this is stressful.

00:01:23,920 --> 00:01:25,560

Don't be weird

about how big my office is.

00:01:26,320 --> 00:01:27,834

What the fuck?

00:01:28,080 --> 00:01:29,355

- I know.

- Are you a...

00:01:29,480 --> 00:01:31,756

It's over the top. I know. OK.

00:01:31,880 --> 00:01:33,553

Put them on the table.

Not that table.

00:01:33,840 --> 00:01:36,275

Oh. You OK?

- Of course. It's just

00:01:36,360 --> 00:01:37,510

it's just, it's a big night

00:01:37,600 --> 00:01:39,760

and the Finnish partners are here,

so it's all a bit...

00:01:40,480 --> 00:01:42,551

- Oh, check the award.

- Why?

00:01:42,760 --> 00:01:45,216

Just to make sure it's not pink
or anything horrifically female.

00:01:45,240 --> 00:01:46,240

She'll loathe that.

00:01:46,280 --> 00:01:48,078

Be careful with it.

It's worth thousands.

00:01:48,280 --> 00:01:49,760

It's not pink.

- Good.

00:01:50,080 --> 00:01:51,480

It's perfect.

It looks like a sperm.

00:01:51,600 --> 00:01:53,000

Your hair looks nice.

- Shut up.

00:01:53,720 --> 00:01:55,393

OK, don't sit on that.

00:01:56,520 --> 00:01:58,034

OK, put those on the posh plates.

00:01:58,240 --> 00:01:59,640

Put the award

behind the microphone.

00:01:59,760 --> 00:02:00,910

Oh, and, um...

00:02:06,880 --> 00:02:07,880

Thank you.

00:02:08,280 --> 00:02:09,316

You've really, uh...

00:02:10,000 --> 00:02:11,000

Thank you.

00:02:13,760 --> 00:02:15,513

Don't play with that.

00:02:20,480 --> 00:02:21,675

Oh, that's heavy. Argh!

00:02:25,840 --> 00:02:28,355

Oh, fuck, fuck, fuck, fuck,

fuck, fuck, fuck, fuck.

00:02:28,680 --> 00:02:29,830

My God.

00:03:08,520 --> 00:03:10,113

Where have you been?

- Oh, sorry.

00:03:10,200 --> 00:03:11,696

I just had to get the vegetarian bites.

But it's all fine.

00:03:11,720 --> 00:03:13,916

You're gonna love them.

- You're sweating so much.

00:03:14,000 --> 00:03:15,559

Sorry.

- It's attention-grabbing.

00:03:15,640 --> 00:03:17,757

It's only on one side.

00:03:18,000 --> 00:03:20,515

Um, sorry, this is, uh, Sylvia.

00:03:20,920 --> 00:03:22,256

She's going to be

presenting the award

00:03:22,280 --> 00:03:24,715

so when you hear me

introduce her, get her onstage.

00:03:24,800 --> 00:03:26,678

Hi.

- Has this got shellfish in it?

00:03:26,880 --> 00:03:28,439

No.

- Fine.

00:03:28,880 --> 00:03:31,520

Four CEOs have been fired.

Two are being taken to court.

00:03:31,560 --> 00:03:32,755

I mean, it's just sad.

00:03:32,920 --> 00:03:34,195

We felt like a family.

00:03:34,560 --> 00:03:36,576

Yeah. Especially sad

when you have to tell your family

00:03:36,600 --> 00:03:38,592

not to touch each other up

by the photocopier.

00:03:40,760 --> 00:03:42,353

Stop making jokes.

00:03:42,400 --> 00:03:43,880

I'm sorry. I can't help it.

- You can.

00:03:44,480 --> 00:03:46,711

Oh, Belinda's coming.

Don't speak to Belinda.

00:03:47,200 --> 00:03:49,920

Hello, Claire.

- Hello, Belinda.

00:03:50,280 --> 00:03:51,839

God, you're tasteful.

- Mm.

00:03:52,160 --> 00:03:53,310

Ooh, are these meaty?

00:03:58,880 --> 00:04:00,109

Say something.

00:04:00,200 --> 00:04:01,336

Um, no,

I think they have courgette in them.

00:04:01,360 --> 00:04:02,874

Oh, I love courgette.

00:04:03,480 --> 00:04:06,279

You can treat them appallingly

and they still grow.

00:04:10,800 --> 00:04:12,598

She seems lovely.

- Yeah, she's great.

00:04:13,480 --> 00:04:14,760

So who are you so nervous about?

00:04:14,880 --> 00:04:17,156

I'm not nervous.

I'm being completely...

00:04:17,200 --> 00:04:18,793

Claire!

- Oh!

00:04:19,160 --> 00:04:20,435

Hi. Oh!

- Oh, wow.

00:04:20,520 --> 00:04:23,080

Oh, sorry. I-I'm-I'm so glad

you could come.

00:04:23,160 --> 00:04:24,879

- Of course. It's my job.

- Ah.

00:04:24,920 --> 00:04:26,718

This is my catering.

She's the sister.

00:04:26,760 --> 00:04:27,955

Hi.

- Ah.

00:04:28,040 --> 00:04:30,396

I ate a sausage over there,

thinking it was a prune.

00:04:30,440 --> 00:04:31,440

Oh.

00:04:31,480 --> 00:04:33,278

Fifteen years of vegetarianism, gone.

00:04:33,320 --> 00:04:34,356

Like bang, bang.

00:04:34,400 --> 00:04:35,470

Oh.

00:04:35,520 --> 00:04:36,896

We do actually call them "bangers."

00:04:36,920 --> 00:04:38,673

Ah! That's funny!

00:04:38,800 --> 00:04:39,950

Yes, it was.

00:04:41,520 --> 00:04:42,920

So, how do you two know each other?

00:04:43,120 --> 00:04:44,873

Uh, we're partners.

- Uh, we are partners.

00:04:45,240 --> 00:04:47,096

Um, business partners in, um...

- Yes. She's been working with me

00:04:47,120 --> 00:04:48,600

- in Finland, and, uh...

- Yes.

00:04:48,720 --> 00:04:49,720

We don't get to see each other

00:04:49,721 --> 00:04:51,120

that much, but I'm...

- No, exactly.

00:04:51,160 --> 00:04:52,480

I'm a huge...

- I'm a big fan.

00:04:52,640 --> 00:04:54,552

Thank you. Admirer.

00:04:57,520 --> 00:04:59,716

I'm going to get a drink.

Do you want anything?

00:04:59,800 --> 00:05:01,678

Oh. Uh, champagne, please.

00:05:01,760 --> 00:05:03,296

Oh, off the wagon?

00:05:03,320 --> 00:05:04,515

Oh, just when I'm with you.

00:05:06,600 --> 00:05:08,273

Let's go fucking crazy tonight, then.

00:05:08,480 --> 00:05:09,914

Hmm?

00:05:10,720 --> 00:05:11,720

What did you say?

00:05:12,040 --> 00:05:13,793

No, no. I, um, I was...

00:05:13,880 --> 00:05:15,439

No, what did you say?

- Oh, just, uh

00:05:15,760 --> 00:05:16,760

uh...

00:05:16,960 --> 00:05:18,872

I just said,

"Let's go fuck like crazy tonight."

00:05:20,400 --> 00:05:21,400

Oh, God. Uh...

00:05:21,640 --> 00:05:23,996

OK!

00:05:32,800 --> 00:05:33,800

Shut up.

00:05:33,840 --> 00:05:35,240

Oh, my God.

00:05:35,320 --> 00:05:38,119

He is a very good businessman.

He's just socially sort of...

00:05:38,280 --> 00:05:39,714

And what's, um...

- Shut up.

00:05:40,120 --> 00:05:42,077

Claire.

- Please don't. Please don't.

00:05:42,160 --> 00:05:43,039

I can't cope. OK?

00:05:43,040 --> 00:05:44,076

OK.

00:05:45,120 --> 00:05:46,120

What's his name?

00:05:48,360 --> 00:05:49,360

What's his name?

00:05:50,960 --> 00:05:51,960

Klare.

00:05:54,320 --> 00:05:55,320

What?

00:05:56,400 --> 00:05:57,675

His name is Klare.

00:05:58,800 --> 00:06:00,314

Don't.

- Mm.

00:06:01,640 --> 00:06:03,552

Oh, God, I have to announce.

OK, mingle.

00:06:03,720 --> 00:06:04,995

But don't talk to anyone.

- OK.

00:06:05,160 --> 00:06:06,355

I'm not in love with him.

00:06:06,680 --> 00:06:07,680

OK.

00:06:13,960 --> 00:06:15,553

Hi, everyone.

00:06:15,640 --> 00:06:18,155

I am very proud

to announce the nominees

00:06:18,240 --> 00:06:20,152

for the Women in Business Awards

00:06:20,680 --> 00:06:22,160

sponsored by us here at Hurbots.

00:06:22,640 --> 00:06:24,393

Amongst our exceptional women

00:06:24,520 --> 00:06:26,751

we have Georgina Franks.

00:06:30,040 --> 00:06:31,235

Belinda Friers.

00:06:33,400 --> 00:06:35,596

And another extraordinary woman

00:06:36,200 --> 00:06:37,475

Klare Korhonen.

00:06:39,840 --> 00:06:42,309

Oh, uh, sorry. I-I think

there's been a mistake here.

00:06:42,640 --> 00:06:44,472

I... and, uh, Elizabeth Sawkin.

00:06:48,720 --> 00:06:51,030

Congratulations to you all.

Have a wonderful evening.

00:06:51,120 --> 00:06:53,271

We will be presenting the award

very soon.

00:06:53,960 --> 00:06:55,030

I'm gonna introduce Sylvia

00:06:55,120 --> 00:06:56,176

who's gonna introduce Belinda.

- Uh-huh.

00:06:56,200 --> 00:06:58,056

When you hear me introducing

Sylvia, get her onstage.

00:06:58,080 --> 00:06:59,799

It has to go like "cockwork."

- Like what?

00:07:00,640 --> 00:07:01,640

"Cockwork."

00:07:01,840 --> 00:07:03,056

Claire, your brain

is somewhere else right now.

00:07:03,080 --> 00:07:04,639

Just... Sylvia. Go.

00:07:05,880 --> 00:07:06,950

Sylvia.

00:07:12,880 --> 00:07:14,155

Crap.

00:07:14,640 --> 00:07:17,599

A huge thanks to Matthew,

Mark Luke and John

00:07:17,680 --> 00:07:18,955

for coming up with this award

00:07:19,040 --> 00:07:22,431

and to LinkedIn for connecting

us all this evening and beyond.

00:07:23,000 --> 00:07:26,118

I am so excited

to introduce Sylvia Hamber

00:07:26,240 --> 00:07:28,311

this year's winner

of Women Who Work...

00:07:28,480 --> 00:07:30,520

...who will announce this year's

00:07:30,600 --> 00:07:32,671

Best Woman in Business. Sylvia.

00:07:32,920 --> 00:07:34,800

What an entrance!

00:07:44,720 --> 00:07:45,720

I'll do it.

00:07:47,480 --> 00:07:48,516

I can do it.

00:07:49,200 --> 00:07:51,476

Um, I'm sorry.

00:07:51,600 --> 00:07:53,671

It appears that Sylvia is busy

00:07:53,760 --> 00:07:56,434

which shouldn't come
as a surprise, really.

00:07:57,280 --> 00:07:58,280

Uh...

00:07:58,360 --> 00:08:01,080

It's-it's been a big year
for business.

00:08:02,240 --> 00:08:03,799

Particularly women in business.

00:08:04,120 --> 00:08:06,874

Men have been pretty hands-on
the past few decades.

00:08:09,680 --> 00:08:12,639

I'd like to thank

all the brilliant men and women

00:08:12,800 --> 00:08:14,553

for supporting each other
here at Hurbots.

00:08:14,640 --> 00:08:16,472

We're a... a family, really.

00:08:16,640 --> 00:08:18,696

And if we've learned anything
during the past 12 months

00:08:18,720 --> 00:08:20,951

it's that family really

shouldn't touch each other up

00:08:21,040 --> 00:08:22,040

next to the photocopier.

00:08:26,040 --> 00:08:27,076

Funny!

00:08:27,160 --> 00:08:29,550

I am honoured to present this award

00:08:29,800 --> 00:08:32,872

to this year's

Best Woman in Business...

00:08:34,480 --> 00:08:35,675

Belinda Friers.

00:08:36,120 --> 00:08:37,520

Fuck's sake!

00:09:00,840 --> 00:09:02,832

Thank you, thank... thank you.

00:09:03,920 --> 00:09:05,320

Well, um...

00:09:07,720 --> 00:09:09,496

Well, I was going to say this is a bit

on the nose

00:09:09,520 --> 00:09:11,751

but she doesn't seem to have one.

00:09:12,040 --> 00:09:13,759

What were you thinking?

- It'll be fine.

00:09:13,880 --> 00:09:16,952

It's not fine. I awarded her

with a pair of tits.

00:09:18,120 --> 00:09:19,120

Chase her down.

00:09:19,360 --> 00:09:21,955

Chase her down?

- It's a stolen piece of art.

00:09:22,120 --> 00:09:23,416

I will deal with the photographer.

00:09:23,440 --> 00:09:24,760

- Claire!

- Oh!

00:09:24,800 --> 00:09:26,792

Oh, my God, you were brilliant.

00:09:26,840 --> 00:09:29,036

Thank you, Klare.

- I loved the joke.

00:09:29,280 --> 00:09:31,511

Ah.

- Oh, well, I didn't think it was that funny.

00:09:31,760 --> 00:09:33,280

Can you go, my love?

00:09:33,400 --> 00:09:34,993

Oh, I'm just gonna...

- Take the stairs.

00:09:35,360 --> 00:09:36,794

OK.

00:09:56,640 --> 00:09:57,994

I'm trained in martial arts.

00:09:58,160 --> 00:09:59,720

It's just the basics, but it is enough.

00:10:00,240 --> 00:10:01,240

I work at Harbots.

00:10:01,520 --> 00:10:02,520

Hurbots.

00:10:03,840 --> 00:10:05,832

Yes, I ate a courgette off your tray.

00:10:06,480 --> 00:10:07,550

Yeah.

- It was delicious.

00:10:07,680 --> 00:10:09,239

Thank you.

- What do you want?

00:10:10,600 --> 00:10:11,600

That.

00:10:13,000 --> 00:10:15,196

I-I need to take your award back.

00:10:15,840 --> 00:10:17,832

Why?

- It's a stolen piece of art.

00:10:17,920 --> 00:10:20,240

It's not really an award.

It's all my fault. I can explain.

00:10:20,600 --> 00:10:21,750

Is it a long story?

00:10:22,720 --> 00:10:23,720

Sort of.

00:10:25,640 --> 00:10:27,520

And she still doesn't

know you have it?

00:10:27,600 --> 00:10:29,910

That's glorious.

00:10:30,240 --> 00:10:31,840

I think you did exactly the right thing.

00:10:32,080 --> 00:10:33,992

I think you're the only person
who thinks that.

00:10:34,520 --> 00:10:37,831

God. Women's awards.

00:10:38,000 --> 00:10:39,000

Congratulations.

00:10:39,080 --> 00:10:41,231

Oh, it's infantilising bollocks.

00:10:42,320 --> 00:10:43,993

Well, don't you think it's good that...

00:10:44,080 --> 00:10:45,912

No. No. It's ghettoising.

00:10:45,960 --> 00:10:47,872

It's a subsection of success.

00:10:49,160 --> 00:10:51,470

Ah, it's the fucking

children's table of awards.

00:10:51,560 --> 00:10:53,836

Why did you go?

00:10:54,480 --> 00:10:56,153

Because I'd be an arsehole not to.

00:10:56,320 --> 00:10:57,320

Ms Friers.

00:10:57,600 --> 00:10:58,600

Thank you, darling.

00:11:00,240 --> 00:11:01,240

Gosh, she's hot.

00:11:01,600 --> 00:11:02,600

Yeah.

00:11:03,320 --> 00:11:04,320

Are you a lesbian?

00:11:04,560 --> 00:11:06,199

Not strictly. You?

- Mm.

00:11:06,440 --> 00:11:09,160

Mm. Do you like old films?

- Some.

00:11:09,400 --> 00:11:11,153

And what's your favourite period film?

00:11:12,840 --> 00:11:13,840

Carrie.

00:11:16,800 --> 00:11:17,995

God.

00:11:18,840 --> 00:11:20,513

God, you are a tonic.

00:11:21,360 --> 00:11:23,238

What do you do?

Are you a "woman in business"?

00:11:23,360 --> 00:11:24,760

I run a café.

- Oh.

00:11:25,400 --> 00:11:26,400

Oh, good for you.

00:11:27,680 --> 00:11:28,955

Did you make the canapés?

00:11:29,480 --> 00:11:31,790

Uh, no, actually, I stole them.

00:11:34,440 --> 00:11:35,440

How old are you?

00:11:35,480 --> 00:11:37,233

Fifty-eight, and you?

- hirty-three.

00:11:37,440 --> 00:11:39,875

Oh. Well, don't worry.

It does get better.

00:11:40,400 --> 00:11:42,471

You promise?

- I promise.

00:11:43,440 --> 00:11:45,352

Listen, I was in an aeroplane

the other day

00:11:46,480 --> 00:11:49,075

and I realised... well, I-I mean

00:11:49,160 --> 00:11:51,072

I've been longing to say this

out loud, so...

00:11:52,560 --> 00:11:56,474

Women are born with pain built in.

00:11:57,600 --> 00:11:58,920

It's our physical destiny.

00:11:59,160 --> 00:12:03,120

Uh, period pains, sore boobs,

childbirth, you know.

00:12:04,440 --> 00:12:07,672

We carry it within ourselves

throughout our lives.

00:12:08,160 --> 00:12:09,160

Men don't.

00:12:09,520 --> 00:12:10,715

They have to seek it out.

00:12:10,840 --> 00:12:12,911

They invent all these gods

and demons and things

00:12:13,000 --> 00:12:14,719

all so they can feel guilty

about things

00:12:14,800 --> 00:12:17,520

which is something we do

very well on our own.

00:12:17,800 --> 00:12:19,917

And then they create wars

so they can

00:12:20,280 --> 00:12:21,999

feel things and touch each other

00:12:22,120 --> 00:12:24,096

and when there aren't any wars,

they can play rugby.

00:12:24,120 --> 00:12:27,830

And we have it all going on

in here, inside.

00:12:28,040 --> 00:12:31,750

We have pain on a cycle

for years and years and years.

00:12:31,840 --> 00:12:36,551

And then, just when you feel you

are making peace with it all, what happens?

00:12:37,480 --> 00:12:38,480

The menopause comes.

00:12:38,520 --> 00:12:41,638

The fucking menopause comes,

and it is...

00:12:43,880 --> 00:12:45,553

...the most

00:12:46,960 --> 00:12:49,759

wonderful fucking thing in the world.

00:12:49,840 --> 00:12:52,958

And yes, your entire pelvic floor crumbles

00:12:53,160 --> 00:12:55,470

and you get fucking hot,

and n-no one cares

00:12:55,800 --> 00:12:56,800

but then...

00:12:57,640 --> 00:12:58,640

you're free.

00:12:59,920 --> 00:13:01,400

No longer a slave

00:13:01,520 --> 00:13:04,319

no longer a-a machine with parts.

00:13:06,080 --> 00:13:07,958

You're just a person, in business.

00:13:09,200 --> 00:13:10,200

Oh.

00:13:11,560 --> 00:13:12,755

I was told it was horrendous.

00:13:12,920 --> 00:13:14,673

It is horrendous,

but then it's magnificent.

00:13:15,680 --> 00:13:16,840

Something to look forward to.

00:13:22,400 --> 00:13:23,720

You better get back

to that party.

00:13:23,960 --> 00:13:26,998

Your party.

- Mm. It is not a party

00:13:27,520 --> 00:13:28,795

until someone flirts with you.

00:13:28,880 --> 00:13:31,600

And that's the only really
shit thing about getting older

00:13:31,680 --> 00:13:34,036

is that people don't flirt
with you anymore.

00:13:34,360 --> 00:13:36,352

Not really. Not with danger.

00:13:36,440 --> 00:13:39,035

I miss walking into a room
and not knowing

00:13:39,240 --> 00:13:42,392

and there's a sort of energy,
a dare.

00:13:42,640 --> 00:13:44,871

And do not take that for granted.

00:13:46,800 --> 00:13:50,191

There is nothing more exciting
than a room full of people.

00:13:51,080 --> 00:13:52,400

Yeah, except most people are...

00:13:53,120 --> 00:13:54,120

What?

00:13:56,240 --> 00:13:57,240

Shit.

00:13:57,520 --> 00:13:58,520

Oh.

00:13:59,280 --> 00:14:00,280

Look at me.

00:14:01,280 --> 00:14:02,350

Listen.

00:14:03,880 --> 00:14:05,234

People are all we've got.

00:14:06,800 --> 00:14:10,237

People are all we've got,

so grab the night by its nipples
00:14:10,320 --> 00:14:12,039
and go and flirt with someone.

00:14:12,560 --> 00:14:15,155
Mm. No, that's not what I meant.
00:14:19,840 --> 00:14:20,990
Mm...

00:14:21,080 --> 00:14:23,959
Oh. I wish you were my type.
00:14:25,520 --> 00:14:27,910
You take this tart back to my party
00:14:28,000 --> 00:14:29,856
and go and find someone
to actually do that with.

00:14:29,880 --> 00:14:31,439
I want to do it with you.

- No.

00:14:31,920 --> 00:14:32,920
Why not?

00:14:32,960 --> 00:14:34,076
Honestly?

- Yeah.

00:14:34,760 --> 00:14:35,910
I can't be arsed, darling.

00:14:36,960 --> 00:14:40,510
I'm gonna go back to my room
and have one more martini

00:14:40,560 --> 00:14:41,880
and if you need anything

00:14:42,480 --> 00:14:43,439
call me.

00:14:43,440 --> 00:14:44,440
Anything.

00:14:46,120 --> 00:14:48,715

You can have whoever you want
at your age.

00:14:48,800 --> 00:14:50,200

Except the Best Woman in Business.

00:14:50,400 --> 00:14:53,313

Well, that's just cos she's... exhausted.

00:14:54,480 --> 00:14:55,709

33 isn't exactly...

00:14:55,800 --> 00:14:57,871

And what had Jesus done by 33?

00:14:58,240 --> 00:14:59,119

Died?

00:14:59,120 --> 00:15:01,271

Exactly. So get out there and flirt.

00:15:11,760 --> 00:15:12,760

Here you are.

00:15:12,960 --> 00:15:15,031

Oh, hi.

- Thought you might be snogging Finland.

00:15:15,080 --> 00:15:16,639

Ha. No, I, uh...

00:15:16,720 --> 00:15:18,154

Just, uh, sorting a few things.

00:15:18,440 --> 00:15:19,840

I got her.

- Oh.

00:15:20,160 --> 00:15:23,039

And Belinda gave me her card.

- Oh, that's great.

00:15:24,480 --> 00:15:25,675

What?

- Nothing.

00:15:26,560 --> 00:15:27,560

She's furious.

00:15:28,120 --> 00:15:29,520

Really?

- Yes.

00:15:29,720 --> 00:15:30,790

It was a great night.

00:15:31,000 --> 00:15:32,639

Everything went smoothly
in the end

00:15:32,720 --> 00:15:34,677

and everyone loved the canapés.

00:15:34,840 --> 00:15:35,956

Really?

I'm a dead woman.

00:15:36,080 --> 00:15:37,639

Really?

- Yes.

00:15:38,200 --> 00:15:39,200

Really?

00:15:39,320 --> 00:15:40,879

Yes. It was a great night.

00:15:41,240 --> 00:15:42,880

She's gonna blow.

I just have a feeling...

00:15:42,960 --> 00:15:44,758

I would have come up
with my own joke

00:15:44,880 --> 00:15:46,473

if you hadn't put that one
in my head.

00:15:46,880 --> 00:15:48,712

I have my own jokes.

00:15:48,800 --> 00:15:51,156

I am funny, I am interesting.

00:15:51,480 --> 00:15:53,392

I knew I shouldn't have

brought you here.

00:15:53,480 --> 00:15:55,136

What do you mean "interesting"?

- You just think you can do

00:15:55,160 --> 00:15:57,391

whatever you like,

say whatever you like

00:15:57,760 --> 00:15:59,831

steal whatever you like,

kiss whoever you like.

00:15:59,920 --> 00:16:01,877

He kissed me!

- Oh, I know!

00:16:02,920 --> 00:16:03,956

You know?

00:16:04,440 --> 00:16:06,336

Then why have we been spending the entire...

- Because you're fine.

00:16:06,360 --> 00:16:09,000

You'll always be fine,

you'll always be interesting

00:16:09,080 --> 00:16:11,800

with your quirky café

and your dead best friend.

00:16:12,120 --> 00:16:13,998

You just make me feel

like I've failed.

00:16:17,480 --> 00:16:18,359

Claire...

00:16:18,360 --> 00:16:21,239

If you mention the size

of my office, I will scream.

00:16:22,400 --> 00:16:24,756

It's huge.

00:16:28,800 --> 00:16:30,234

I just thought
we were hanging out.

00:16:31,800 --> 00:16:32,836

Just as friends.

00:16:34,440 --> 00:16:35,476

We're not friends.

00:16:36,040 --> 00:16:37,235

We are sisters.

00:16:39,840 --> 00:16:40,956

Get your own friends.

00:17:01,440 --> 00:17:03,193

Oh, hi.

- Oh, sorry.

00:17:03,720 --> 00:17:04,936

I didn't have your number,
and you just said

00:17:04,960 --> 00:17:06,280

come round anytime with G&Ts.

00:17:06,680 --> 00:17:08,399

Yeah, yeah, yeah, sure.

I just, uh...

00:17:09,040 --> 00:17:10,936

This is a bit embarrassing,
but recently I've been

00:17:10,960 --> 00:17:13,475

really enjoying
going to bed at 9:30.

00:17:13,720 --> 00:17:15,200

Oh, shit.

- No, it's fine.

00:17:15,560 --> 00:17:16,789

I can see G&T...

Are you OK?

00:17:17,000 --> 00:17:19,640

Yeah, yeah, I just-just fancied
a drink and a priest

00:17:19,720 --> 00:17:20,836

and a chat, maybe.

00:17:21,280 --> 00:17:22,350

Oh, that's my whole job.

00:17:22,480 --> 00:17:24,136

We'll have to be quiet though

00:17:24,160 --> 00:17:25,160

because Pam's a bit of a

00:17:25,240 --> 00:17:27,471

sound tyrant in the evenings.

00:17:27,600 --> 00:17:28,600

Pam lives here?

00:17:28,720 --> 00:17:30,074

Yeah, Pam lives here.

00:17:33,800 --> 00:17:36,031

- So, I read your book.

- OK, great.

00:17:36,080 --> 00:17:37,680

Well, it's got some great twists.

- True.

00:17:37,800 --> 00:17:39,439

Uh, but I just, I couldn't help

00:17:39,520 --> 00:17:40,576

but notice...

- Come on, just spit it out.

00:17:40,600 --> 00:17:42,637

...just one or two

little inconsistencies.

00:17:42,720 --> 00:17:43,880

OK, sure.

00:17:44,000 --> 00:17:45,878

So, the world was made

in seven days

00:17:46,400 --> 00:17:48,073

and on the first day,

light came

00:17:48,160 --> 00:17:50,720

and then, a few days later,

the sun came.

00:17:52,600 --> 00:17:53,636

Yeah, that's ridiculous.

00:17:53,800 --> 00:17:55,439

But you believe that.

00:17:55,600 --> 00:17:58,593

But it's not fact.

It's poetry, it's moral code.

00:17:58,760 --> 00:18:00,479

It's for interpretation

to help us work out

00:18:00,600 --> 00:18:01,875

God's plan for us.

00:18:02,800 --> 00:18:03,916

What's God's plan for you?

00:18:04,440 --> 00:18:07,160

I believe God meant for me

to love people

00:18:07,840 --> 00:18:09,433

in a... different way.

00:18:09,520 --> 00:18:11,910

I believe I'm supposed

to love people as a father.

00:18:12,960 --> 00:18:13,960

We can arrange that.

00:18:14,280 --> 00:18:16,078

A father of many.

00:18:16,320 --> 00:18:18,080

I'll go up to three.

- It's not gonna happen.

00:18:18,280 --> 00:18:19,634

Two, then.

- OK, two.

00:18:24,120 --> 00:18:25,474

Oh, shit, Pam.

She's not happy.

00:18:25,640 --> 00:18:27,074

We should go outside.

00:18:31,040 --> 00:18:32,256

Do you think I should become a Catholic?

00:18:32,280 --> 00:18:33,350

No, don't do that.

00:18:33,560 --> 00:18:35,870

I like that you believe

in a meaningless existence.

00:18:36,200 --> 00:18:38,237

And you're good for me, you make me

00:18:38,600 --> 00:18:39,670

question my faith.

00:18:40,400 --> 00:18:42,312

And?

- I've never felt closer to God.

00:18:42,640 --> 00:18:44,279

Fuck you.

00:18:44,400 --> 00:18:45,800

What was that?

00:18:46,240 --> 00:18:47,736

It wasn't a fox, was it?

- I don't know.

00:18:47,760 --> 00:18:49,877

Was it a fox?

Shine something. Boo! Baa!

00:18:50,080 --> 00:18:52,000

- Oh, God, I bet it's a fox.

- Oh, God.

00:18:52,080 --> 00:18:54,549

No, I'm not being funny,
foxes have been after me for years.

4068:54,640 --> 00:18:56,240

It's like they have a pact or something.

00:18:56,400 --> 00:18:58,596

I'm not kidding. I was on a toilet

00:18:58,680 --> 00:19:00,672

a toilet of a train,
and when the train stopped

00:19:00,760 --> 00:19:02,256

a fucking fox tried
to get through the window.

00:19:02,280 --> 00:19:04,556

Of a train!

Its face was in the window.

00:19:04,680 --> 00:19:06,911

And once,

when I was at a monastery

00:19:07,280 --> 00:19:08,536

I woke up just feeling a bit weird

00:19:08,560 --> 00:19:10,870

like there might be a fox about,
and a fox was sitting

00:19:10,960 --> 00:19:13,429

underneath my window,
looking at me like this.

00:19:13,960 --> 00:19:16,600

Pointing at me like,

"You... we're watching you.

00:19:16,800 --> 00:19:17,800

We're having you."

00:19:20,680 --> 00:19:21,830

Lucky God got there first.

00:19:22,120 --> 00:19:24,157

Well, yeah.

- You could be a fox boy by now.

00:19:24,280 --> 00:19:26,280

And we all know what happened to them.

00:19:29,600 --> 00:19:30,875

You OK?

- I'm OK.

00:19:33,320 --> 00:19:34,356

Do you think I'm mad?

00:19:34,840 --> 00:19:36,760

Because of the fox thing

or cos of the God thing?

00:19:37,040 --> 00:19:38,713

You're obsessed.

00:19:40,800 --> 00:19:41,800

Do you ever have doubts?

00:19:42,880 --> 00:19:45,554

Yes, of course. Every day.

It's part of the deal.

00:19:46,880 --> 00:19:48,160

I just don't think

I could do it.

00:19:49,480 --> 00:19:50,480

Especially as a...

00:19:53,720 --> 00:19:54,720

What?

00:19:55,240 --> 00:19:56,469

Celibacy and...

00:19:56,560 --> 00:19:57,560

Oh, it's a fucking fox!

00:19:57,640 --> 00:19:58,790

Chill out about the fox.

00:19:58,880 --> 00:20:01,759

Oh, sorry. I just don't know
what they want from me.

00:20:04,080 --> 00:20:05,116

Sorry.

00:20:06,280 --> 00:20:07,280

Celibacy.

00:20:07,640 --> 00:20:08,640

Go.

00:20:10,040 --> 00:20:11,040

I just...

00:20:12,520 --> 00:20:14,273

I couldn't give up sex forever.

00:20:15,800 --> 00:20:16,836

It's just too...

00:20:18,320 --> 00:20:19,320

too...

00:20:20,880 --> 00:20:21,880

Celibacy...

00:20:22,760 --> 00:20:25,116

is a lot less complicated than...

00:20:26,040 --> 00:20:27,360

romantic relationships.

00:20:28,280 --> 00:20:29,714

What if you meet
someone you like?

00:20:31,120 --> 00:20:34,033

I talk and drink and laugh
and give them Bibles

00:20:34,120 --> 00:20:35,793

and hope they eventually
leave me alone.

00:20:37,080 --> 00:20:38,480

What if you meet
someone you love?
00:20:42,200 --> 00:20:43,350
We're not gonna have sex.
00:20:47,760 --> 00:20:51,720
I know that's what you think
you want from me, but it's not.
00:20:52,960 --> 00:20:55,031
It won't bring any good.
00:20:55,600 --> 00:20:57,193
- Well, it might.
- It won't.
00:20:58,280 --> 00:20:59,760
I've been there many times...
00:21:00,680 --> 00:21:01,796
before I found this.
00:21:01,920 --> 00:21:02,990
Many, many times.
00:21:03,720 --> 00:21:04,790
How many times?
00:21:09,640 --> 00:21:10,676
Many.
00:21:21,800 --> 00:21:23,598
I'd really like to be your friend, though.
00:21:24,720 --> 00:21:26,000
I'd like to be your friend, too.
00:21:28,680 --> 00:21:29,680
We'll last a week.
00:21:31,600 --> 00:21:32,600
What was that?
00:21:34,840 --> 00:21:35,876
What?
00:21:36,600 --> 00:21:38,159
Where'd you...
where'd you just go?

00:21:39,320 --> 00:21:40,320

What?

00:21:41,120 --> 00:21:43,191

You just... went somewhere.

00:21:44,640 --> 00:21:46,120

There. There.

00:21:49,040 --> 00:21:50,440

Where'd you just go?

00:21:51,640 --> 00:21:52,640

Nowhere.

00:21:58,240 --> 00:21:59,310

Episode 4

00:00:07,000 --> 00:00:08,400

I don't know.

00:00:09,240 --> 00:00:10,435

Just come out.

00:00:15,800 --> 00:00:16,800

I prefer the last one.

00:00:16,920 --> 00:00:19,037

Me, too. It's a bit more subtle.

- Elegant, yeah.

00:00:19,160 --> 00:00:21,560

It's these bits, isn't it?

- Yep. Yeah. Last one, definitely.

00:00:21,680 --> 00:00:22,750

Yep. Great.

00:00:31,000 --> 00:00:32,440

I'm really pleased with that.

- Yeah.

00:00:32,480 --> 00:00:34,756

Once it's nipped in there.

- Oh, it'll perfect.

00:00:35,080 --> 00:00:36,080

His arms.

00:00:36,160 --> 00:00:37,674

Do you prefer weddings
or funerals?

00:00:37,760 --> 00:00:39,240

Weddings. His arms.

00:00:39,320 --> 00:00:41,136

I think there's something
humbling about funerals.

00:00:41,160 --> 00:00:43,834

Really?

- Yeah, it's good to dwell on the next life.

00:00:44,600 --> 00:00:46,273

You really think
there's a next life?

00:00:46,360 --> 00:00:48,272

What do you believe? Worm food?

00:00:48,840 --> 00:00:50,638

Mm.

- Why?

00:00:50,800 --> 00:00:52,154

Why what? His neck.

00:00:52,240 --> 00:00:54,311

Why would you believe

in something awful

00:00:54,560 --> 00:00:56,358

when you can believe

in something wonderful?

00:00:56,440 --> 00:00:57,760

Oh, don't make me an optimist.

00:00:57,840 --> 00:01:00,071

You will ruin my life.

00:01:00,960 --> 00:01:03,191

Have you been to many funerals?

- A couple.

00:01:03,800 --> 00:01:07,032

His neck.

- And you never felt them go somewhere?

00:01:07,160 --> 00:01:09,277

No, they were already gone.

His beautiful neck.

00:01:09,600 --> 00:01:10,670

What?

00:01:12,080 --> 00:01:14,037

What?

- You just said, "His beautiful neck."

00:01:15,200 --> 00:01:18,511

No, I, no, I-I said

th-that they were already gone.

00:01:19,560 --> 00:01:20,960

OK. Weird.

00:01:21,360 --> 00:01:22,874

Oh, right, so...

00:01:23,840 --> 00:01:26,560

This might be your idea of Hell

00:01:27,560 --> 00:01:30,598

but I think it's kind of special.

00:01:32,960 --> 00:01:34,314

His beautiful neck.

00:01:43,560 --> 00:01:44,680

Quaker meeting.

00:01:45,680 --> 00:01:46,830

You're not allowed to speak.

00:01:48,200 --> 00:01:49,480

If the Spirit moves you to speak

00:01:49,560 --> 00:01:51,631

you have to stand up

and share it with everyone.

00:01:53,280 --> 00:01:54,280

It's very intense.

00:01:55,280 --> 00:01:56,280

It's very quiet.

00:01:57,240 --> 00:01:59,550

It's very, very...

00:02:00,960 --> 00:02:01,996

erotic.

00:02:15,400 --> 00:02:16,400

Oh.

00:02:18,400 --> 00:02:19,400

I think...

00:02:20,920 --> 00:02:24,914

I'm going to go home

in November.

00:02:27,320 --> 00:02:28,320

I think.

00:02:43,760 --> 00:02:44,760

What's he thinking?

00:02:50,760 --> 00:02:51,796

What's he thinking?

00:03:01,280 --> 00:03:04,193

I don't really think it's...

I'm not really feeling... the...

00:03:04,480 --> 00:03:06,096

it's not anything

that's really affecting me...

00:03:06,120 --> 00:03:07,190

Oh, my...

00:03:08,480 --> 00:03:10,536

Oh, my God, oh, my God,

oh, my God. What am I gonna say?

00:03:10,560 --> 00:03:12,320

What am I gonna say? What am I...

00:03:14,200 --> 00:03:15,395

I sometimes worry

00:03:16,840 --> 00:03:19,674

that I wouldn't be such

a feminist if I had bigger tits.

00:03:37,000 --> 00:03:38,480

Well, it's good you felt something.

00:03:38,520 --> 00:03:40,239

Is it?

- Something moved you.

00:03:40,320 --> 00:03:41,936

I'm not sure I needed to be moved

00:03:41,960 --> 00:03:43,160

to discover that about myself.

00:03:45,040 --> 00:03:46,040

What were you thinking?

00:03:46,041 --> 00:03:47,456

Well, I was thinking

about how peaceful I felt

00:03:47,480 --> 00:03:49,536

and then, for some reason,

I was thinking about your tits

00:03:49,560 --> 00:03:50,560

which kind of ruined it.

00:03:50,600 --> 00:03:52,881

Oh, my tits ruined your peace?

- Yeah, you could say that.

00:03:57,080 --> 00:03:58,040

I should probably...

00:03:58,041 --> 00:03:59,056

...open the café actually, um...

- I've got a confession actually

00:03:59,080 --> 00:04:00,456

actually in a little bit...

Oh, can I see it?

00:04:00,480 --> 00:04:01,480

Uh...

00:04:01,520 --> 00:04:03,910

Oh. Uh, yeah. It's a bit...

00:04:05,360 --> 00:04:06,360

What?

00:04:06,560 --> 00:04:08,631

It's a bit...

- What?

00:04:08,680 --> 00:04:10,034

The fuck?

00:04:10,160 --> 00:04:11,913

Wow.

00:04:12,400 --> 00:04:13,720

Hello.

00:04:14,160 --> 00:04:17,358

Oh, you gorgeous little thing.

00:04:18,920 --> 00:04:20,639

Can I ask, um...

00:04:21,280 --> 00:04:23,033

why so many guinea pigs?

00:04:23,600 --> 00:04:25,831

Oh, um, I just, um...

00:04:27,160 --> 00:04:29,436

This is an excellent one.

00:04:29,880 --> 00:04:31,616

I just thought it'd be

a unique selling point.

00:04:31,640 --> 00:04:32,640

Yeah.

00:04:33,040 --> 00:04:35,555

Which came first, the guinea pig

or the guinea pig café?

00:04:35,640 --> 00:04:38,314

That is a big old question.

00:04:38,720 --> 00:04:39,720

Fair enough.

00:04:41,400 --> 00:04:43,960

What do guinea pigs do?

- Um, they are born

00:04:44,040 --> 00:04:45,736

they shit themselves with fear,
and then they die.

00:04:47,920 --> 00:04:49,513

Can I use that at the wedding?

00:04:50,320 --> 00:04:51,549

Seriously, I need material.

00:04:51,640 --> 00:04:54,109

Tell me about your stepmother-to-be.

00:04:54,200 --> 00:04:55,919

Any, uh... what's she like?

00:04:56,560 --> 00:04:58,040

Oh, she's, um...

00:04:59,560 --> 00:05:00,560

she's from Exeter.

00:05:01,120 --> 00:05:02,156

Mm-hmm.

00:05:02,520 --> 00:05:03,920

OK, thank you.

That's very helpful.

00:05:05,000 --> 00:05:06,070

How did she meet your dad?

00:05:06,360 --> 00:05:08,352

Through my mother.

- Right.

00:05:08,440 --> 00:05:09,816

She was my mother's student
at one point.

00:05:09,840 --> 00:05:11,376

Do your parents get on?

00:05:11,400 --> 00:05:13,437

No. Were you close to your mum?

00:05:13,760 --> 00:05:15,114

Yeah. You?

00:05:16,520 --> 00:05:17,520

Not really.

00:05:18,280 --> 00:05:19,976

How come?

- So that must've been a bit weird.

00:05:20,000 --> 00:05:21,440

Well, I don't really think about it.

00:05:26,960 --> 00:05:29,040

So you run... no, no.

- So do you go back a lot to...

00:05:29,080 --> 00:05:31,231

Do you run this place

on your own?

00:05:32,200 --> 00:05:33,680

No, I opened it with a friend.

00:05:33,760 --> 00:05:35,320

Oh, cool, right.

So you run it together?

00:05:35,400 --> 00:05:36,470

No, she's...

00:05:37,400 --> 00:05:38,516

She, uh...

00:05:39,040 --> 00:05:40,040

She what?

00:05:43,800 --> 00:05:45,996

What?

- What?

00:05:46,440 --> 00:05:47,760

She, she what?

00:05:49,120 --> 00:05:50,120

She...

00:05:52,440 --> 00:05:54,240

He's a bit annoying, actually.

- What is that?

00:05:55,520 --> 00:05:56,520

What?

00:05:56,720 --> 00:05:58,154

That thing that you're doing.

00:05:58,240 --> 00:05:59,959

It's like you disappear.

- What?

00:06:00,040 --> 00:06:01,713

What are you not telling me?

- Nothing.

00:06:01,800 --> 00:06:03,496

Tell me what's going on underneath there.

- Nothing.

00:06:03,520 --> 00:06:05,080

Tell me, come on. You can tell me.

- No.

00:06:05,120 --> 00:06:06,800

Nothing. Nothing!

- Ah! What are you doing?

00:06:06,840 --> 00:06:08,559

No, stop being so churchy.

00:06:08,640 --> 00:06:10,376

I'm not being churchy,

I'm just trying to get to know you.

00:06:10,400 --> 00:06:11,400

Well, I don't want that.

00:06:21,560 --> 00:06:23,760

Listen, I'm just, I'm just,

I'm just trying to help you.

00:06:24,560 --> 00:06:25,560

What?

00:06:27,680 --> 00:06:29,319

No. No, I didn't mean...

00:06:29,400 --> 00:06:30,536

Oh, I know what you mean, Father.

00:06:30,560 --> 00:06:31,816

Thank you so much
for your guidance.

00:06:31,840 --> 00:06:33,016

Come on, I didn't, I didn't mean...

00:06:33,040 --> 00:06:34,136

Oh, look, I really should
get back to work.

00:06:34,160 --> 00:06:35,760

A customer's bound
to turn up any minute.

00:06:35,960 --> 00:06:37,216

And you should probably
be getting back to God

00:06:37,240 --> 00:06:38,240

don't you think?

00:06:41,080 --> 00:06:43,197

I think you've played
with my guinea pig long enough.

00:06:52,640 --> 00:06:53,640

OK.

00:07:02,160 --> 00:07:03,310

Alright, bye.

00:07:20,120 --> 00:07:22,280

Sorry, girls,
people are starting to arrive.

00:07:27,960 --> 00:07:29,917

She was a spectacular woman.

00:07:41,960 --> 00:07:42,960

Don't worry.

00:07:43,040 --> 00:07:44,110

We can sort this out.

00:07:57,120 --> 00:07:58,679

Stop doing that to your face.

00:07:58,760 --> 00:07:59,760

No, I have to.

00:07:59,840 --> 00:08:02,036

I don't know what's wrong.

I just...

00:08:02,560 --> 00:08:04,472

I look so good.

00:08:04,760 --> 00:08:06,399

It's OK.

We can sort it out.

00:08:06,480 --> 00:08:08,597

Just take

me of your makeup off.

00:08:08,680 --> 00:08:09,760

I'm not wearing any makeup.

00:08:10,080 --> 00:08:11,080

What?

00:08:11,200 --> 00:08:12,200

What has happened?

00:08:12,201 --> 00:08:13,536

I have never seen you...

- No, I don't know.

00:08:13,560 --> 00:08:14,776

...look so good.

- I just woke up looking amazing

00:08:14,800 --> 00:08:16,216

and then everyone's gonna think

I got a fucking facial

00:08:16,240 --> 00:08:17,390

for my mother's funeral.

00:08:17,520 --> 00:08:18,556

Oh, what the hell?

00:08:18,680 --> 00:08:20,831

You look incredible.

- We're trying to mess her up.

00:08:21,280 --> 00:08:22,496

Just no matter what I do
with my hair

00:08:22,520 --> 00:08:25,115

it just keeps falling
in this really chic way.

00:08:25,920 --> 00:08:27,195

Oh, God.

00:08:27,440 --> 00:08:28,440

You look perfect.

00:08:29,040 --> 00:08:30,040

Thank you.

00:08:30,120 --> 00:08:32,191

Sorry, girls,
people are starting to arrive.

00:08:32,800 --> 00:08:34,856

Thank you.

- You don't have to greet them if it's too...

00:08:34,880 --> 00:08:36,439

Gosh, you look gorgeous.

00:08:37,360 --> 00:08:38,360

Thank you.

00:08:40,440 --> 00:08:41,920

I'm so sorry.

- Thank you.

00:08:42,480 --> 00:08:44,073

You look glorious.

- Thank you.

00:08:45,120 --> 00:08:47,112

Have you spoken to Dad?

- No, not yet.

00:08:47,320 --> 00:08:48,320

He's avoiding me.

00:08:48,800 --> 00:08:50,951

My deepest condolences, girls.

00:08:51,240 --> 00:08:52,640

She was magnificent.

00:08:52,720 --> 00:08:53,736

Thanks so much.

- Thank you so much.

00:08:55,360 --> 00:08:56,396

Thank you. Have you?

00:08:57,040 --> 00:08:58,474

No, he's not really engaging.

00:08:58,560 --> 00:09:00,836

She was a spectacular woman.

00:09:00,920 --> 00:09:01,920

Thanks.

00:09:01,921 --> 00:09:03,070

Darling, you look wonderful.

00:09:03,120 --> 00:09:04,600

Oh, my God.

00:09:04,760 --> 00:09:05,920

- Hi, Claire.

- Hi.

00:09:06,240 --> 00:09:08,960

Gosh, grief clearly agrees with you.

00:09:09,160 --> 00:09:10,276

Thank you, Jeremy.

00:09:12,600 --> 00:09:13,920

Oh, incoming.

00:09:14,720 --> 00:09:15,836

How are you doing?

00:09:15,920 --> 00:09:17,479

My God, she's shameless.

00:09:18,000 --> 00:09:19,957

Can you not think

the fucking worst of someone

00:09:20,040 --> 00:09:21,918

for just a split fucking second?

00:09:22,200 --> 00:09:23,759

Not everyone is after cock.

00:09:35,280 --> 00:09:36,919

She's definitely trying

to fuck my dad.

00:09:37,280 --> 00:09:38,440

Well, she ain't made of wood.

00:09:40,560 --> 00:09:41,630

Do you want a ciggy?

00:09:45,360 --> 00:09:46,430

Oh, incoming.

00:09:46,760 --> 00:09:49,275

- Hi, Harry.

- Hi, hi.

00:09:49,880 --> 00:09:50,950

You OK?

- Mm-hmm.

00:09:52,200 --> 00:09:54,351

You? Do you need anything?

00:09:54,600 --> 00:09:57,115

Uh, no, I'm good, thanks.

I've just had a large glass of water.

00:09:58,560 --> 00:09:59,560

Are your trousers OK?

00:10:00,080 --> 00:10:02,549

I... sorry,

I-I left them in the dryer.

00:10:02,680 --> 00:10:03,716

Oh, mate.

00:10:04,280 --> 00:10:06,112

Oh, sh-shit. Sorry.

00:10:06,680 --> 00:10:08,990

It's OK.

00:10:09,320 --> 00:10:12,518

Funerals, when you actually knew
the person, they're so...

00:10:12,920 --> 00:10:13,920

Oh.

00:10:20,400 --> 00:10:22,073

It just doesn't feel real. I...

00:10:24,480 --> 00:10:26,437

I'm just gonna miss her so much.

00:10:27,600 --> 00:10:28,875

Have you, have you cried yet?

00:10:29,560 --> 00:10:30,560

Yes.

00:10:30,840 --> 00:10:32,035

Well, I didn't see you cr...

00:10:33,320 --> 00:10:34,470

Wow, you look...

00:10:35,200 --> 00:10:36,793

Have... have you had

your eyebrows done?

00:10:38,080 --> 00:10:39,640

Hi, girls. How are you doing?

00:10:40,480 --> 00:10:41,630

Alright.

- I'm good, thanks.

00:10:41,840 --> 00:10:43,200

You know,

the hard bit's gonna come

00:10:43,280 --> 00:10:45,158

in a few weeks,

when it all calms down.

00:10:45,800 --> 00:10:47,951

Yeah, I have heard.

- They do say that, yeah, yeah.

00:10:48,040 --> 00:10:49,360

When people start to forget

00:10:49,960 --> 00:10:51,760

and the cards and the flowers
stop turning up.

00:10:52,360 --> 00:10:53,279

Yeah.

- Uh-huh, yeah.

00:10:53,280 --> 00:10:54,280

And people just disappear

00:10:54,320 --> 00:10:56,000

because it spooks them

to be around someone

00:10:56,080 --> 00:10:57,080

perpetually in pain.

00:10:57,160 --> 00:10:58,196

OK.

- Right.

00:10:58,280 --> 00:11:00,176

And your lovely boyfriends

might not be able to cope.

00:11:00,200 --> 00:11:02,016

Oh, well, he's my husband, so...

- I'm sure they'll push through.

00:11:02,040 --> 00:11:03,896

But I just want you to know

that I will always be there for you

00:11:03,920 --> 00:11:04,920

always.

00:11:05,560 --> 00:11:07,119

Always.

- Thank you.

00:11:08,360 --> 00:11:09,430

Always.

00:11:11,480 --> 00:11:12,630

Always.

00:11:14,120 --> 00:11:15,634

I'm gonna check
on the sausage rolls.

00:11:16,040 --> 00:11:18,635

OK.

00:11:23,320 --> 00:11:24,390

See?

00:11:25,240 --> 00:11:26,799

- OK.

- Yeah.

00:11:32,400 --> 00:11:34,471

Hey.

- I don't know how you're eating.

00:11:35,520 --> 00:11:36,749

Do something.

00:11:52,760 --> 00:11:53,760

Hi.

00:11:53,880 --> 00:11:55,712

Oh. Hello, darling.

00:11:57,760 --> 00:11:59,319

- Bit tight.

- Oh, yeah.

00:11:59,440 --> 00:12:02,194

Tell me about it.

00:12:09,480 --> 00:12:11,392

I found her very difficult,
you know?

00:12:13,040 --> 00:12:14,040

I know.

00:12:14,800 --> 00:12:17,918

I... I loved her, but, um...

00:12:18,480 --> 00:12:20,790

That's all that really matters.

- No, I don't think it is.

00:12:22,800 --> 00:12:24,120

Her instincts were, you know

00:12:24,360 --> 00:12:28,354

she... she just knew how to be fun.

00:12:29,320 --> 00:12:30,356

How to be kind.

00:12:30,920 --> 00:12:32,036

She just knew.

00:12:34,040 --> 00:12:35,360

I'm just guessing.

00:12:37,960 --> 00:12:39,280

You're fun, Dad.

00:12:39,360 --> 00:12:41,670

No, I didn't like that about her, you see.

00:12:42,560 --> 00:12:45,394

I loved her, but I didn't like

that she was...

00:12:48,800 --> 00:12:50,473

For a long time, I...

00:12:53,160 --> 00:12:54,160

And today...

00:12:57,040 --> 00:12:58,554

I was jealous of her.

00:12:58,960 --> 00:12:59,996

Uh-huh.

00:13:01,600 --> 00:13:03,193

That is a lovely thing to say, really.

00:13:04,920 --> 00:13:06,036

Oh, sorry.

00:13:09,640 --> 00:13:11,074

I'll leave you two.

00:13:18,400 --> 00:13:19,880

She's a bit annoying, isn't she?

00:13:19,920 --> 00:13:21,115

Mm.

- Hmm.

00:13:22,760 --> 00:13:24,399

Look, let's go and find your sister.

00:13:24,480 --> 00:13:27,791

No, I don't think she wants to see me.

- Yeah, she loves you.

00:13:29,000 --> 00:13:31,356

She just didn't get the fun gene.

00:13:31,520 --> 00:13:33,876

Yeah.

00:13:39,720 --> 00:13:40,915

I just...

00:13:43,360 --> 00:13:44,874

I don't know what to do.

- I know.

00:13:45,880 --> 00:13:46,916

I know.

00:13:48,520 --> 00:13:49,520

Buck up.

00:13:50,280 --> 00:13:52,397

Smile. Charm.

00:13:53,960 --> 00:13:54,996

Off we go.

00:13:57,200 --> 00:13:58,350

We'll be OK.

00:14:02,640 --> 00:14:03,756

I'll follow you.

00:14:07,960 --> 00:14:09,474

You look lovely, by the way.

00:14:10,280 --> 00:14:11,280

Thank you.

00:14:27,320 --> 00:14:29,120

I don't know what to do with it.

00:14:29,520 --> 00:14:30,520

With what?

00:14:31,160 --> 00:14:32,640

With all the love I have for her.

00:14:35,640 --> 00:14:36,640

I don't know where to...

00:14:37,960 --> 00:14:39,189

put it now.

00:14:40,200 --> 00:14:41,200

I'll take it.

00:14:43,360 --> 00:14:45,795

No, I'm serious. It sounds lovely.

00:14:47,920 --> 00:14:49,036

I'll have it.

00:14:49,720 --> 00:14:50,995

You have to give it to me.

00:14:51,040 --> 00:14:52,394

OK.

00:14:54,120 --> 00:14:55,440

It's got to go somewhere.

00:15:17,680 --> 00:15:19,672

<i>♪ Queen of the underground,

arrive in my stretch ♪</i>

00:15:19,720 --> 00:15:21,473

<i>♪ And my diamond-studded crown ♪</i>

00:15:21,520 --> 00:15:23,671

<i>♪ On my red velvet throne,

gold sceptre and gown ♪</i>

00:15:23,720 --> 00:15:25,279

<i>♪ My feet don't make a sound ♪</i>

00:15:25,320 --> 00:15:26,800

<i>♪ Cause they never touch the ground ♪</i>

00:15:27,160 --> 00:15:29,720

<i>♪ Living the life

most people only dream of ♪</i>

00:15:29,760 --> 00:15:31,399

<i>♪ Start my day off with a blunt ♪</i>

00:15:31,440 --> 00:15:32,590

<i>♪ Catch a nice buzz ♪</i>

00:15:32,640 --> 00:15:34,040

<i>♪ Gather my crew, hit the mic ♪</i>

00:15:34,080 --> 00:15:35,230

<i>♪ With my money flow ♪</i>

00:15:35,280 --> 00:15:36,680

<i>♪ Making more gold with my words ♪</i>

00:15:36,720 --> 00:15:38,757

<i>♪ Than King Midas though ♪</i>

00:15:38,800 --> 00:15:43,477

<i>♪ Oh, ever since I learned how to... ♪</i>

00:15:45,080 --> 00:15:47,072

Oh, fuck. Fuck! Jesus!

00:15:47,400 --> 00:15:48,436

Whoa, why are you awake?

00:15:48,480 --> 00:15:50,199

It's 9:45.

- Oh, my God.

00:15:50,320 --> 00:15:51,856

I thought you were just

in my head then.

00:15:51,880 --> 00:15:53,792

But, I mean,

you were in my head then.

00:15:54,200 --> 00:15:56,192

But now you're there.

00:15:56,880 --> 00:15:59,236

Are you OK, Father?

00:15:59,520 --> 00:16:01,000

Oh, fuck you calling me Father

00:16:01,120 --> 00:16:03,157

like it doesn't turn you on

just to say it.

00:16:07,640 --> 00:16:08,640

Do you want a drink?

00:16:09,520 --> 00:16:10,520

OK.

00:16:11,040 --> 00:16:12,040

Don't move.

00:16:17,840 --> 00:16:19,280

Are you a nostalgic person?

00:16:21,200 --> 00:16:22,200

Yeah.

00:16:22,240 --> 00:16:23,390

Do you like Winnie the Pooh?

00:16:23,600 --> 00:16:24,519

Yeah.

00:16:24,520 --> 00:16:25,874

I-I fucking love Winnie the Pooh.

00:16:26,640 --> 00:16:28,871

I can't read a Winnie the Pooh quote
without crying.

00:16:29,840 --> 00:16:30,840

Fuck.

00:16:32,240 --> 00:16:33,240

Piglet.

00:16:35,400 --> 00:16:36,400

Piglet.

00:16:38,160 --> 00:16:39,160

Why are you here?

00:16:39,240 --> 00:16:41,436

Sorry, but, I mean,
why-why are you...

00:16:42,280 --> 00:16:43,714

Were you looking for me?

00:16:46,640 --> 00:16:48,760

I was on the verge

of having a little prayer actually.

00:16:49,080 --> 00:16:50,639

No.

00:16:50,840 --> 00:16:53,116

No, no, no, no, no,

no, no, no, no, no, don't...

00:16:53,480 --> 00:16:55,233

Don't you dare. That's my thing.

00:16:55,600 --> 00:16:56,720

What were you praying about?

00:16:57,000 --> 00:16:58,256

Please say you were praying for me.

00:16:58,280 --> 00:16:59,776

I could do with the extra pair of hands.

00:16:59,800 --> 00:17:03,714

Mine don't seem to have

the fucking reach anymore.

00:17:06,760 --> 00:17:07,760

God help me.

00:17:08,760 --> 00:17:09,876

Whoa!

00:17:10,480 --> 00:17:11,480

Thank you.

00:17:14,440 --> 00:17:16,656

Do you know there was a man
who wanted to be a saint so badly

00:17:16,680 --> 00:17:18,831

he castrated himself

just to stop himself...

00:17:20,480 --> 00:17:22,517

you know... whack!

00:17:24,440 --> 00:17:25,440

Wow.

00:17:32,480 --> 00:17:33,630

Here's to peace.

00:17:36,600 --> 00:17:38,193

And those who get
in the way of it.

00:17:53,240 --> 00:17:54,469

I'm sorry about today.

00:17:56,560 --> 00:17:57,560

Forget it.

00:17:58,280 --> 00:17:59,280

Look at this.

00:18:05,600 --> 00:18:06,600

Look at it.

00:18:07,360 --> 00:18:08,919

That's the first one I ever got.

00:18:10,440 --> 00:18:12,079

Went all the way to Rome for that.

00:18:12,680 --> 00:18:15,673

Such a nerd.

00:18:15,840 --> 00:18:18,230

Two years before I was even
allowed to wear it

00:18:18,320 --> 00:18:20,516

but I just... I couldn't wait.

00:18:20,760 --> 00:18:21,989

I couldn't wait.

00:18:22,320 --> 00:18:26,280

I knew I wanted a bold,

you know, this colour

00:18:26,680 --> 00:18:28,160

but proper plum.

00:18:28,240 --> 00:18:30,118

You can only get proper plum in Italy.

00:18:31,400 --> 00:18:33,676

Sometimes I worry

I'm only in it for the outfits.

00:18:36,920 --> 00:18:38,195

So beautiful, isn't it?

00:18:42,200 --> 00:18:43,680

I mean, your stuff is lovely, too.

00:18:43,920 --> 00:18:45,149

Hmm.

00:18:45,920 --> 00:18:47,149

What were you praying about?

00:18:52,920 --> 00:18:55,116

You don't like

answering questions, do you?

00:19:01,600 --> 00:19:02,600

OK.

00:19:08,720 --> 00:19:09,720

Come with me.

00:19:12,960 --> 00:19:14,189

I know what to do with you.

00:19:15,880 --> 00:19:18,315

You go in there, I go in there.

00:19:19,320 --> 00:19:21,039

And you make me tell you

all my secrets

00:19:21,120 --> 00:19:22,873

so you can ultimately trap

and control me?

00:19:23,040 --> 00:19:24,040

Yeah.

00:19:24,440 --> 00:19:26,591

No. You tell me

what's weighing on your heart

00:19:26,680 --> 00:19:29,070

and I listen without judgment

and in complete confidence.

00:19:29,160 --> 00:19:31,231

- Sounds dodgy.

- I just listen.

00:19:31,320 --> 00:19:33,240

At the very least,

it'll shut me up for a minute.

00:19:33,480 --> 00:19:35,597

I'm not Catholic.

- Tonight, that doesn't matter.

00:19:35,840 --> 00:19:37,120

Won't I catch fire or something?

00:19:37,280 --> 00:19:39,440

If you did, it would confirm

my faith, so let's try it.

00:19:39,480 --> 00:19:40,516

Go on.

00:19:45,440 --> 00:19:46,440

Go on.

00:19:50,720 --> 00:19:51,720

Alright.

00:20:04,640 --> 00:20:05,710

OK, now you say

00:20:05,880 --> 00:20:07,096

"Bless me, Father,

for I have sinned..."

00:20:07,120 --> 00:20:09,096

- I'm not gonna say that.

- What? Very good.

00:20:09,120 --> 00:20:11,760

"It's been..."

uh, enter days, years, months

00:20:11,840 --> 00:20:13,360

"...since my last confession."

- Mm-mm.

00:20:13,480 --> 00:20:15,711

Then I say, "That's OK,"

blah-blah-blah-blah-blah-blah

00:20:15,960 --> 00:20:17,256

till you tell me what's on your mind.

00:20:17,280 --> 00:20:19,112

Tell me your s...

00:20:19,360 --> 00:20:20,430

Sins.

00:20:20,560 --> 00:20:21,835

Sins. If you want.

00:20:22,200 --> 00:20:25,079

Why would I tell you my sins?

- Because it will make you feel better.

00:20:25,280 --> 00:20:26,509

And because...

00:20:26,800 --> 00:20:27,995

I want to know!

00:20:30,960 --> 00:20:31,960

OK.

00:20:38,920 --> 00:20:39,990

I lied.

00:20:40,680 --> 00:20:41,716

OK.

00:20:42,520 --> 00:20:43,520

To you.

00:20:44,760 --> 00:20:45,796

About?

00:20:46,000 --> 00:20:47,957

About the miscarriage.

00:20:55,640 --> 00:20:58,216

I was just covering for my sister,
who actually had the miscarriage

00:20:58,240 --> 00:21:00,760

because her husband didn't know
she was pregnant, and it just...

00:21:01,840 --> 00:21:02,876

OK.

00:21:06,840 --> 00:21:07,910

Keep going.

00:21:10,000 --> 00:21:11,434

Well, I've stolen things.

00:21:12,840 --> 00:21:16,516

I've had a lot of sex
outside of marriage.

00:21:18,320 --> 00:21:20,755

And once or twice
inside someone else's.

00:21:21,920 --> 00:21:23,877

Uh, there's been a spot of sodomy.

00:21:24,920 --> 00:21:27,719

Then, much masturbation

00:21:27,920 --> 00:21:30,435

a bit of violence, and of course
the endless fucking blasphemy.

00:21:32,800 --> 00:21:33,916

And?

00:21:35,480 --> 00:21:36,480

And...

00:21:39,280 --> 00:21:40,280

Go on.

00:21:40,760 --> 00:21:41,796

And...

00:21:45,280 --> 00:21:46,316

I...

00:21:49,920 --> 00:21:50,920

I can't.

00:21:52,880 --> 00:21:54,030

It's OK. Go on.

00:21:55,920 --> 00:21:56,956

Frightened.

00:21:57,640 --> 00:21:58,710

Of what?

00:21:59,960 --> 00:22:01,155

Forgetting things.

00:22:02,880 --> 00:22:03,950

People.

00:22:05,040 --> 00:22:06,156

Forgetting people.

00:22:10,640 --> 00:22:14,395

And I'm ashamed of not knowing

00:22:14,480 --> 00:22:16,199

what I...

- What you want?

00:22:16,280 --> 00:22:17,456

It's OK not to know what you want.

00:22:17,480 --> 00:22:18,480

No, I know what I want.

00:22:18,520 --> 00:22:20,796

I know exactly what I want, right now.

00:22:21,600 --> 00:22:22,600

What's that?

00:22:25,760 --> 00:22:26,796

It's bad.

00:22:28,040 --> 00:22:29,076

It's OK.

00:22:31,440 --> 00:22:33,560

I want someone to tell me

what to wear in the morning.

00:22:35,920 --> 00:22:37,576

OK, well, I think

there are people who can...

00:22:37,600 --> 00:22:40,160

No, I want someone to tell me

what to wear every morning.

00:22:42,240 --> 00:22:44,038

I want someone to tell me

what to eat.

00:22:45,280 --> 00:22:48,114

What to like, what to hate,
what to rage about.

00:22:48,760 --> 00:22:50,752

What to listen to, what band to like.

00:22:51,120 --> 00:22:52,759

What to buy tickets for.

00:22:52,920 --> 00:22:54,832

What to joke about,
what not to joke about.

00:22:54,920 --> 00:22:56,877

I want someone to tell me
what to believe in.

00:22:58,560 --> 00:23:00,995

Who to vote for and who to love
and how to...

00:23:02,120 --> 00:23:03,120

tell them.

00:23:07,960 --> 00:23:09,560

I just think I want someone
to tell me...

00:23:12,000 --> 00:23:14,176

how to live my life, Father, because so far

00:23:14,200 --> 00:23:15,600

I think I've been getting it wrong.

00:23:17,440 --> 00:23:20,080

But I know that's why people
want people like you in their lives

0:23:20,600 --> 00:23:22,432

because you just tell them how to do it.

00:23:22,880 --> 00:23:25,031

You just tell them what to do

00:23:25,600 --> 00:23:27,056

and what they'll get out of the end of it

00:23:27,080 --> 00:23:28,799

even though I don't believe
our bullshit.

00:23:28,880 --> 00:23:31,076

And I know that scientifically
nothing that I do

00:23:31,160 --> 00:23:32,576

makes any difference in the end anyway.

00:23:32,600 --> 00:23:33,954

I'm still scared.

00:23:34,080 --> 00:23:35,753

Why am I still scared?

00:23:46,200 --> 00:23:47,634

So just tell me what to do.

00:23:52,400 --> 00:23:54,835

Just fucking tell me what to do, Father.

00:24:04,200 --> 00:24:05,200

Kneel.

00:24:07,680 --> 00:24:08,680

What?

00:24:11,600 --> 00:24:12,670

Kneel.

00:24:19,280 --> 00:24:20,316

Just kneel.

00:24:45,560 --> 00:24:47,756

♪ Kyrie ♪

00:24:47,880 --> 00:24:49,155

♪ Christe ♪

00:24:50,280 --> 00:24:53,910

♪ Kyrie, Christe ♪

00:24:56,000 --> 00:24:58,993

♪ Kyrie eleison ♪

00:24:59,560 --> 00:25:03,520

♪ Christe eleison ♪

00:25:04,080 --> 00:25:08,233

♪ Kyrie eleison ♪

00:25:08,680 --> 00:25:12,390

♪ Christe eleison ♪

00:25:13,240 --> 00:25:17,359

♪ Kyrie eleison ♪

460

00:25:17,880 --> 00:25:22,033

♪ Kyrie eleison ♪

461

00:25:47,120 --> 00:25:49,157

This is a skirt *and* trousers?

462

00:25:49,320 --> 00:25:50,320

Sorry, sorry.

463

00:26:32,720 --> 00:26:34,951

♪ Kyrie ♪

Episode 5

00:00:08,840 --> 00:00:11,056

I thought I wouldn't see you again
unless you were in trouble.

00:00:11,080 --> 00:00:12,799

Oh, I am in trouble.

00:00:12,840 --> 00:00:14,479

Oh, you mean this kind of trouble?

00:00:14,560 --> 00:00:16,791

Isn't he great?

00:00:16,840 --> 00:00:17,910

He's so great.

00:00:17,960 --> 00:00:19,872

He's funny, he makes jokes.

00:00:19,920 --> 00:00:21,296

She turned around

and it was the golden one.

00:00:22,800 --> 00:00:24,136

You sort of needed to hear the top bit.

00:00:24,160 --> 00:00:26,197

I love wordplay.

- Oh, he's clever.

00:00:26,240 --> 00:00:28,516

Shakespeare uses wordplay.

- He says things like...

00:00:28,560 --> 00:00:31,359

I've got a big case tomorrow.

- He's little bit controlling...

00:00:31,400 --> 00:00:32,776

Don't eat that.

- But it's manageable.

00:00:32,800 --> 00:00:33,800

I'm going to.

- OK.

00:00:33,801 --> 00:00:35,439

He's a feminist.

- I have a sister.

00:00:35,480 --> 00:00:37,756

He's unpredictable.

- I'm just gonna go for a shit.

00:00:37,800 --> 00:00:38,950

I'm ignoring that.

00:00:39,840 --> 00:00:40,840

Actually...

00:00:41,240 --> 00:00:43,152

You wanna go and have sex?

- That's better.

00:00:43,200 --> 00:00:44,873

I'm really good at it.

- He won't be.

00:00:44,960 --> 00:00:46,679

I'm really good at it.

- He won't be.

00:00:47,240 --> 00:00:48,276

He's really good at it.

00:00:51,000 --> 00:00:52,070

Oh, my God...

00:00:58,240 --> 00:00:59,356

I'm not gonna be sick.

00:01:01,160 --> 00:01:02,196

I'm not gonna be sick.

00:01:05,480 --> 00:01:07,039

Hi.

- Hi.

00:01:08,200 --> 00:01:10,112

Uh, do you need a hand with any of...?

00:01:10,160 --> 00:01:11,958

No, no.

- I can at least take the bassoon...

00:01:12,000 --> 00:01:14,196

I am perfectly balanced, thank you.

00:01:15,440 --> 00:01:17,432

Big night last night?

- Is it obvious?

00:01:17,840 --> 00:01:19,560

Well, at least someone's having fun.

00:01:20,840 --> 00:01:23,136

- Wait, I can get the bell...

- No, no. I've got it.

00:01:23,160 --> 00:01:24,913

OK.

00:01:29,600 --> 00:01:31,159

Are you going to be sick?

- Nope.

00:01:32,040 --> 00:01:33,474

She better be quick today.

00:01:33,800 --> 00:01:35,951

I've got a serious appointment later.

I can't miss it.

00:01:36,000 --> 00:01:37,912

It's very important.

- What kind of appointment?

00:01:38,360 --> 00:01:40,636

A serious one. Can't miss it, OK?

00:01:40,960 --> 00:01:42,720

Well, do you need me to...

- I don't need you

00:01:42,920 --> 00:01:44,559

to do anything, thank you.

00:01:46,400 --> 00:01:47,629

Unless you can find a way

00:01:47,680 --> 00:01:49,876

to stop this horrendous wedding

from happening.

00:01:49,920 --> 00:01:51,149

Girls!

- Hi!

00:01:51,240 --> 00:01:52,594

Come in, come in. Oh.

00:01:52,680 --> 00:01:54,160

Oh, look.

00:01:54,280 --> 00:01:56,192

Just leave these things there for now, yeah?

00:01:56,320 --> 00:01:58,576

You like a quick cup of tea before you...

- Oh, actually, yeah.

00:01:58,600 --> 00:02:00,536

Um, I have to be pretty quick today.

- It's already in a pot.

00:02:00,560 --> 00:02:01,856

Some water, or some gin...

- Come through.

00:02:01,880 --> 00:02:04,270

We've got a tray of lovely,
sweet chocolate-y things

00:02:04,320 --> 00:02:06,710

and our lovely friend has just dropped round.

- Hi.

00:02:07,040 --> 00:02:08,190

Hello, darling.

00:02:09,760 --> 00:02:10,760

Hello.

00:02:10,800 --> 00:02:12,234

Uh, I'm gonna be sick.

00:02:13,080 --> 00:02:14,400

You alright? You look horrendous.

00:02:14,440 --> 00:02:16,113

Oh, thanks. Just a big night.

00:02:16,960 --> 00:02:17,960

Hello.

00:02:18,160 --> 00:02:20,880

Hey. I only meant to be quick, I wasn't...

Didn't need to...

00:02:20,920 --> 00:02:22,960

Wasn't expecting the whole family. Wow.

00:02:23,000 --> 00:02:25,640

They're being painted. Isn't that fun?

- Oh, so fun.

00:02:25,760 --> 00:02:28,116

Um, I can come back later?

- No, no.

00:02:28,160 --> 00:02:30,834

No. No.

- So, come on, fill us in.

00:02:30,880 --> 00:02:33,200

Probably better actually

that we should all hear the plans.

00:02:33,400 --> 00:02:34,470

- Right.

- Right.

00:02:34,520 --> 00:02:37,319

Well, I just wanted to pop in actually

to say that, um...

00:02:38,760 --> 00:02:41,673

I've been called away

this weekend and I'm afraid

00:02:41,720 --> 00:02:44,713

I won't be able to officiate

at the ceremony tomorrow.

00:02:50,000 --> 00:02:51,400

Oh, Christ.

00:02:52,680 --> 00:02:53,680

Why?

00:02:54,280 --> 00:02:55,680

My brother is ill.

00:02:56,480 --> 00:02:57,994

So I have to go and see him.

00:02:59,200 --> 00:03:01,112

Well, what's he ill with?

00:03:01,760 --> 00:03:02,760

A lorry.

00:03:05,240 --> 00:03:07,072

Accident.

- Right.

00:03:08,120 --> 00:03:09,120

Oh, God.

00:03:09,920 --> 00:03:11,479

Is he alright?

- He's... he's...

00:03:11,520 --> 00:03:14,752

he's in a bit of a state, to be honest.

00:03:15,680 --> 00:03:16,680

But, uh...

00:03:18,920 --> 00:03:20,149

I just can't do it.

00:03:21,320 --> 00:03:22,320

Can't do it.

00:03:23,720 --> 00:03:24,720

Well.

00:03:25,920 --> 00:03:26,920

Well.

00:03:29,920 --> 00:03:31,639

Oh, this is gonna be spectacular.

00:03:33,440 --> 00:03:34,440

You...

00:03:35,480 --> 00:03:36,516

poor man.

00:03:37,400 --> 00:03:38,800

Well, of course you must go.

00:03:39,800 --> 00:03:41,473

Really?

- Uh, really?

00:03:41,720 --> 00:03:43,598

Of course. Family first.

00:03:43,640 --> 00:03:44,676

Always.

00:03:44,840 --> 00:03:45,956

Family first.

00:03:46,200 --> 00:03:49,352

You must go, get straight to him.

Just send me through the details

00:03:49,400 --> 00:03:51,576

of what you've worked out so far
and we'll sort something out.

00:03:51,600 --> 00:03:53,680

Oh, I've put out the feelers
for somebody else and...

00:03:53,720 --> 00:03:56,360

Well, uh, I think we might have to...

- Don't even think about it.

00:03:56,400 --> 00:03:58,357

This is much more important.

You must go.

00:03:58,440 --> 00:04:00,909

Go, go, go.

- OK. Well, thank you so much

00:04:00,960 --> 00:04:03,350

- for your understanding.

- Oh, well, sure, sure, sure.

00:04:04,840 --> 00:04:07,136

And all the best, and, uh,

I'll see you again. I'm sorry.

00:04:07,160 --> 00:04:08,416

- Oh, goodbye, darling.

- Have a great day.

00:04:08,440 --> 00:04:09,616

- Good luck.

- Bye, bye.

00:04:11,440 --> 00:04:13,397

What... a...

00:04:14,200 --> 00:04:15,200

Cunt!

00:04:15,560 --> 00:04:17,200

- What a cunt!

- Look, don't, please...

00:04:17,240 --> 00:04:19,436

Bastard! Fucking ba...

Don't touch me!

00:04:19,640 --> 00:04:22,553

Christ, I need to paint! I need to paint now!

Send them away!

00:04:22,640 --> 00:04:23,640

I...

00:04:26,800 --> 00:04:28,917

I think you should, uh...

- Yes. OK.

00:04:30,000 --> 00:04:32,037

Bye, Dad.

- Bye, Dad.

00:04:38,040 --> 00:04:39,793

Well, that solves that problem.

00:04:40,240 --> 00:04:41,674

Well, I'm relieved for him.

00:04:42,600 --> 00:04:44,876

You alright?

- Yeah, I'm just late for the café.

00:04:46,520 --> 00:04:47,239

Right.

00:05:02,240 --> 00:05:03,390

Oh, my God!

- Oh! Sorry.

00:05:03,440 --> 00:05:04,510

Sorry. Sorry. Sorry.

00:05:04,560 --> 00:05:07,678

Jesus! How long were you there?

- Literally, three seconds.

00:05:11,040 --> 00:05:12,936

You can't just cancel a wedding.

- I don't have a choice.

00:05:12,960 --> 00:05:15,475

But you have the dress.

00:05:17,240 --> 00:05:18,239

I ca... I can't.

00:05:18,240 --> 00:05:19,936

I can't. I can't.

- Listen, I just need to say...

00:05:19,960 --> 00:05:21,296

No, no, I know what you're...

I don't want to know.

00:05:21,320 --> 00:05:23,080

I don't think you do know

what I'm gonna say.

00:05:35,040 --> 00:05:36,633

Please don't come to the church again.

00:05:41,120 --> 00:05:42,120

I mean that...

00:05:44,120 --> 00:05:45,679

with the greatest of compliments.

00:06:03,440 --> 00:06:06,080

I'd strongly advise

taking out the insurance.

00:06:06,360 --> 00:06:08,158

Er, the problem is...

- I can deal with it.

00:06:08,200 --> 00:06:10,696

The, um, er, if you took a seven foot tall...

- I can deal with it.

00:06:10,720 --> 00:06:13,633

A very large armchair, so he couldn't...

- Can't deal with it.

00:06:13,680 --> 00:06:15,990

...even feel the chinchilla, so, you know

00:06:16,040 --> 00:06:17,296

suffocating underneath him.

- Mm!

00:06:17,320 --> 00:06:18,436

It's Tuesday, Joe.

00:06:19,400 --> 00:06:21,471

No, it's Chatty Wednesday.

00:06:21,520 --> 00:06:23,477

No, it's Quiet Tuesday.

It's Chatty Wednesday.

00:06:24,160 --> 00:06:25,656

Well, it was a very small chinchilla...

00:06:25,680 --> 00:06:28,115

No, can we just stop chatting,
just for a second please, Joe?

00:06:30,440 --> 00:06:31,440

Joe, I...

00:06:38,440 --> 00:06:39,440

Hi.

00:06:40,120 --> 00:06:42,351

You OK?

- Uh, yeah.

00:06:42,400 --> 00:06:44,296

Are you OK?

You look like something bad's happened.

00:06:44,320 --> 00:06:46,755

Do I?

I thought I was looking jolly.

00:06:47,280 --> 00:06:49,237

Oh. Um, why?

00:06:49,480 --> 00:06:50,960

I've been offered a new job.

00:06:51,040 --> 00:06:53,430

Oh. Congratulations.

00:06:53,760 --> 00:06:56,116

Well, I just wanted to say goodbye.

00:06:57,440 --> 00:06:59,113

And to give you this.

00:07:00,000 --> 00:07:01,000

Thanks.

00:07:03,200 --> 00:07:05,112

It's a guinea pig.

- It's a hamster.

00:07:05,840 --> 00:07:06,840

Thanks.

00:07:09,840 --> 00:07:12,480

Oh, sorry, it's my sister.

She's a bit mental. Do you mind if I...?

00:07:12,560 --> 00:07:14,438

Sure. I wasn't gonna stay, so...

00:07:14,480 --> 00:07:15,816

- Claire?

<i>- Something's happened.</i>

00:07:15,840 --> 00:07:17,638

<i>Something awful has happened.</i>

00:07:17,840 --> 00:07:19,638

What?

<i>- I can't...</i>

00:07:20,040 --> 00:07:22,216

Where are you? Do you need me to come?

<i>- I can't breathe.</i>

00:07:22,240 --> 00:07:24,038

<i>No, no, I just... I fucked it up!</i>

00:07:24,080 --> 00:07:26,595

<i>I fucked everything up! Can you come?</i>

00:07:26,640 --> 00:07:29,560

I mean, I have to close the café,

but I can... Just tell me where you are.

00:07:29,600 --> 00:07:32,195

<i>No, no, don't close.

I'm so sorry, but... but...</i>

00:07:32,240 --> 00:07:34,311

I-I can look after the place if you like.

- Really?

00:07:34,360 --> 00:07:35,714

Well, I don't start till Monday.

00:07:35,920 --> 00:07:36,920

Wait, why...?

00:07:37,440 --> 00:07:38,440

I just like it.

00:07:38,680 --> 00:07:39,639

Well, OK...

00:07:39,640 --> 00:07:42,030

<i>Are you talking to me?</i>

- Could you give Hilary and, um...

00:07:42,080 --> 00:07:43,719

<i>No, don't bring Hilary.</i>

- Stephanie.

00:07:43,880 --> 00:07:45,917

...Stephanie,

some cucumber at 2:30?

00:07:45,960 --> 00:07:47,599

<i>Who's Stephanie?</i>

- Great, thanks.

00:07:47,880 --> 00:07:49,416

Um, Claire, just tell me where you are.

00:07:49,440 --> 00:07:51,840

What the hell has happened?

<i>- No, just come! I need you to...</i>

00:07:56,720 --> 00:07:57,720

Tell the truth.

00:07:57,760 --> 00:07:59,433

It's horrendous.

- It's horrendous.

00:07:59,480 --> 00:08:01,153

It's modern.

- Don't lie!

00:08:01,200 --> 00:08:03,510

I'm not!

- I look like a pencil.

00:08:03,760 --> 00:08:05,035

You...

00:08:05,080 --> 00:08:06,799

you don't look like...

- Don't laugh!

00:08:07,000 --> 00:08:10,152

It's OK!

- It's not OK! I'm gonna lose my job.

00:08:10,200 --> 00:08:12,032

You won't lose your job. It's cool.

00:08:12,120 --> 00:08:13,839

It's not cool!

- It's edgy.

00:08:13,880 --> 00:08:15,599

Oh, fuck off!

- No, it's chic.

00:08:15,680 --> 00:08:17,672

It's unsalvageable!

- Claire, it's French.

00:08:20,160 --> 00:08:21,719

Really?

- Yes.

00:08:25,400 --> 00:08:26,516

Have you been drinking?

00:08:26,960 --> 00:08:30,510

Oh, he gave me champagne

before he ruined my life.

00:08:30,920 --> 00:08:32,070

That's how they get you.

00:08:33,120 --> 00:08:34,395

Did you go to Anthony?

00:08:35,840 --> 00:08:37,559

Claire.

- I know.

00:08:37,600 --> 00:08:40,069

What? You remember what happened to me?

00:08:40,120 --> 00:08:42,555

I honestly thought it was the last time

I was gonna see him.

00:08:42,800 --> 00:08:45,679

Um, I mean, that's awful, but if I...

- His little face was just...

00:08:45,720 --> 00:08:46,720

Anthony!

00:08:46,960 --> 00:08:49,350

Is this what you asked for?

- No, of course not.

00:08:49,400 --> 00:08:50,629

He's just a bastard.

00:08:53,000 --> 00:08:54,000

Right, fuck it.

00:08:55,440 --> 00:08:56,440

What?

- Come on.

00:08:56,800 --> 00:08:58,678

No, no! It's alright!

00:08:58,720 --> 00:09:01,997

- Come on.

- Oh... slow down!

00:09:05,800 --> 00:09:06,800

Hey!

00:09:07,320 --> 00:09:08,390

No.

- Anthony.

00:09:08,440 --> 00:09:11,000

No! That is exactly what she asked for.

00:09:11,040 --> 00:09:13,157

No, it's not. We want compensation.

- Claire?

00:09:13,320 --> 00:09:16,279

I've got two important meetings

and I look like a pencil.

00:09:16,360 --> 00:09:18,556

No! Don't blame me for your bad choices.

00:09:19,080 --> 00:09:20,080

Hair isn't everything.

00:09:20,400 --> 00:09:21,400

Wow.

00:09:22,640 --> 00:09:23,640

What?

00:09:23,880 --> 00:09:25,917

Hair is everything.

00:09:26,400 --> 00:09:27,516

We wish it wasn't

00:09:27,600 --> 00:09:29,296

so we could actually think

about something else occasionally

00:09:29,320 --> 00:09:30,320

but it is.

00:09:30,800 --> 00:09:33,156

It's the difference between

a good day and a bad day.

00:09:33,240 --> 00:09:34,936

We're meant to think

that it's a symbol of power

00:09:34,960 --> 00:09:36,016

that it's a symbol of fertility.

00:09:36,040 --> 00:09:38,496

Some people are exploited for it
and it pays your fucking bills.

00:09:38,520 --> 00:09:40,432

Hair is everything, Anthony!

00:09:41,760 --> 00:09:43,274

Show her the reference.

00:09:45,160 --> 00:09:47,834

Claudia, bring me the bin.

00:10:02,680 --> 00:10:06,356

If you want to change your life,
change your life.

00:10:07,400 --> 00:10:08,754

It's not gonna happen in here.

00:10:09,880 --> 00:10:11,160

Sorry, Anthony.

- Sorry, Anthony.

00:10:11,200 --> 00:10:13,840

Didn't mean for it to turn out like that.

- I'll see you next week.

00:10:16,280 --> 00:10:17,396

You got any cigarettes?

00:10:17,600 --> 00:10:18,750

No.

- Good.

00:10:21,800 --> 00:10:23,996

Thank you for being there.

- It was cathartic.

00:10:24,040 --> 00:10:26,316

At the hospital.

- Oh, it's OK.

00:10:27,200 --> 00:10:29,590

Shame you didn't get to keep that doctor.

- Mm...

00:10:32,640 --> 00:10:33,756

I'm sorry you lost it.

00:10:36,200 --> 00:10:37,793

I just felt...

00:10:39,040 --> 00:10:40,076

relief.

00:10:43,720 --> 00:10:45,677

I didn't want my husband's baby.

00:10:46,440 --> 00:10:47,476

Isn't that awful?

00:10:52,320 --> 00:10:54,471

I haven't even asked you how you are.

00:10:55,240 --> 00:10:57,391

How are you? What's going on with you?

00:10:57,880 --> 00:11:00,554

Um... I met someone.

00:11:01,320 --> 00:11:02,834

What? Really?

- Yeah.

00:11:03,080 --> 00:11:05,276

Oh, my God. That's amazing.

00:11:05,320 --> 00:11:06,320

What does he do?

00:11:06,960 --> 00:11:07,960

He's a priest.

00:11:23,000 --> 00:11:24,000

Is it...?

00:11:25,760 --> 00:11:26,760

Yeah.

00:11:27,080 --> 00:11:28,673

Oh, my God.

- Yeah.

00:11:29,680 --> 00:11:31,114

You are joking.

- No.

00:11:37,200 --> 00:11:39,431

I'm sorry.

- I know.

00:11:39,640 --> 00:11:40,756

It's just...

00:11:40,880 --> 00:11:43,349

I'm sure it's very complicated.

- Yes.

00:11:43,400 --> 00:11:45,312

But it's just...

- It's very painful.

00:11:45,480 --> 00:11:47,233

You're a genius.

00:11:47,280 --> 00:11:48,600

You're my fucking hero.

00:11:49,360 --> 00:11:50,360

Claire?

00:11:51,120 --> 00:11:52,634

Is that you?

- Oh, God.

00:11:52,880 --> 00:11:54,109

Oh, God, oh, God, oh, God.

00:11:54,280 --> 00:11:55,475

Claire!

- Klare!

00:11:55,520 --> 00:11:57,159

Hi.

- Oh, my God!

00:11:57,200 --> 00:11:59,476

Claire, I love your hair!

- Oh!

00:11:59,520 --> 00:12:00,954

Claire!

00:12:01,000 --> 00:12:04,198

It's so cute and edgy and cool.

00:12:04,240 --> 00:12:07,312

Oh, thank you.

- Like superstar. Pop star.

00:12:09,320 --> 00:12:14,998

Listen, these penguins are taking me
to this new, amazing London music thing.

00:12:15,320 --> 00:12:16,320

Are you free?

- Oh.

00:12:16,600 --> 00:12:17,600

Yes.

- You wanna come?

00:12:18,440 --> 00:12:21,274

Oh, I... I have to take my step-son
his bassoon.

00:12:21,320 --> 00:12:23,118

I mean, I wish I could.

00:12:25,200 --> 00:12:26,520

Well, I leave tomorrow.

00:12:26,760 --> 00:12:28,080

So...

- Oh.

00:12:29,440 --> 00:12:31,238

I'll take the bassoon. I've got it.

00:12:31,880 --> 00:12:32,839

I'll take it.

00:12:32,840 --> 00:12:35,799

Oh, um, no, he's expecting me to.

- No, no.

00:12:35,840 --> 00:12:37,797

No, just tell Jake
it's with me at the café.

00:12:37,840 --> 00:12:38,910

Honestly, it's fine.

- Oh.

00:12:39,000 --> 00:12:41,469

Hey, I don't want to get in the way
of your family day.

00:12:41,560 --> 00:12:42,960

No, I'll take it.

00:12:43,000 --> 00:12:44,798

Please get in the way of her family days.

00:12:45,440 --> 00:12:46,840

Just tell Jake I've got it.

00:12:48,800 --> 00:12:49,800

No biggie.

00:12:50,560 --> 00:12:51,560

Bye, Claire.

00:12:51,880 --> 00:12:52,880

Bye, Klare.

00:12:53,360 --> 00:12:54,360

Bye, Claire.

00:12:55,080 --> 00:12:57,072

I can't believe your hair.

00:12:57,120 --> 00:13:00,431

It's so chic and cute.

00:13:00,480 --> 00:13:01,994

- It's all the things.

- Really?

00:13:04,920 --> 00:13:06,320

Goes so well with your top.

00:13:06,440 --> 00:13:08,159

Oh, thank God. That's so sweet of you.

00:13:08,720 --> 00:13:11,280

- Honestly, I've had such a day with it.

- Yeah, oh, right?

00:13:11,320 --> 00:13:12,993

Yeah.

00:13:14,200 --> 00:13:15,236

Oh, fuck.

00:13:20,240 --> 00:13:21,240

Sorry.

00:13:22,560 --> 00:13:24,119

Well, that was exhausting.

00:13:24,680 --> 00:13:26,797

The new guinea pig...

- Hamster.

00:13:26,880 --> 00:13:28,075

...is in with Hilary.

00:13:28,640 --> 00:13:31,633

They shared the cucumber, OK?

Which was quite sweet.

00:13:31,680 --> 00:13:33,034

Oh. Thanks.

00:13:33,560 --> 00:13:36,314

Well, I'd say anytime but, uh...

- You have a new job.

00:13:37,120 --> 00:13:38,120

I will be back, though.

00:13:38,800 --> 00:13:40,598

My wife would love Chatty Wednesdays.

00:13:41,960 --> 00:13:43,474

Love them.

- Oh.

00:13:44,560 --> 00:13:46,870

Ahem. Oh, you have a visitor.

00:13:46,920 --> 00:13:48,736

He said he knew you,

so I let him wait in there.

00:13:48,760 --> 00:13:49,760

Oh.

00:13:49,800 --> 00:13:50,800

Oh.

00:13:53,480 --> 00:13:54,800

Pleasure doing business with you.

00:13:55,720 --> 00:13:56,720

Bye.

00:14:01,120 --> 00:14:02,120

He took the pinny.

00:14:06,400 --> 00:14:07,914

Ugh.

- Hey!

00:14:08,440 --> 00:14:11,000

He's gonna make a bassoon joke.

- Is that a bassoon in your hand

00:14:11,040 --> 00:14:12,520

or are you just pleased to see me?

00:14:13,080 --> 00:14:14,434

Would you say that to your son?

00:14:14,800 --> 00:14:16,473

When he has his bassoon, sure.

00:14:16,880 --> 00:14:18,280

But...

00:14:18,320 --> 00:14:22,155

He's never pleased to see me, so...

- It doesn't even make sense.

00:14:22,200 --> 00:14:24,954

Why would a bassoon in my hand...

- Like a dick in your hand.

00:14:25,000 --> 00:14:27,816

Oh, right, so if I was walking towards you

with an amputated dick in my hand

00:14:27,840 --> 00:14:30,016

you'd think I was horny?

- Well, I'd assume that you had been.

00:14:30,040 --> 00:14:32,509

Certainly wouldn't put it

past you to chop a dick off.

00:14:33,160 --> 00:14:35,311

Put the guinea pig down.

00:14:36,040 --> 00:14:37,679

Where is she?

- Why?

00:14:38,360 --> 00:14:40,875

Well, she was meant

to have dropped that off

00:14:40,920 --> 00:14:43,216

and she's not at the office.

- Well, I don't know where she is.

00:14:43,240 --> 00:14:45,357

So you just... found that, huh?

00:14:45,600 --> 00:14:47,512

Mm. Please don't hurt the guinea pig.

00:14:49,520 --> 00:14:51,159

I would never hurt the guinea pig.

00:14:53,200 --> 00:14:54,200

I wouldn't do that.

00:14:56,360 --> 00:14:58,556

Here we go, sweetie. Go in here...

00:15:01,520 --> 00:15:03,000

Oh, that's fucking adorable.

00:15:03,680 --> 00:15:05,176

Are you sure we should even be talking?

00:15:05,200 --> 00:15:07,520

Aren't you supposed to be
getting me arrested or something?

00:15:07,960 --> 00:15:08,960

Wow.

00:15:09,920 --> 00:15:12,230

She really tells you everything,
doesn't she?

00:15:13,280 --> 00:15:14,430

Cute tables.

00:15:15,400 --> 00:15:17,710

Oh, Jesus, Martin.

- Fuck off!

00:15:22,920 --> 00:15:25,355

You... are the problem,
you know that?

00:15:25,400 --> 00:15:30,555

You are the problem
in my perfect, awful life.

00:15:31,200 --> 00:15:32,793

I haven't seen you in a year.

00:15:32,840 --> 00:15:37,357

And yet still, off she runs
into the night, for you.

00:15:39,760 --> 00:15:43,231

I can't even get the woman pregnant,
and then you come in

00:15:43,280 --> 00:15:45,511

showing off about your miscarriage.

00:15:45,560 --> 00:15:47,472

Like, you didn't even want
the one you had.

00:15:47,960 --> 00:15:50,429

I was just trying to make her feel better!

00:15:57,760 --> 00:15:58,760

Give me your phone.

00:15:58,960 --> 00:16:01,395

No.

- Give me your phone!

00:16:01,440 --> 00:16:02,440

No.

00:16:05,000 --> 00:16:06,150

Is she leaving me?

00:16:07,480 --> 00:16:08,516

I hope so.

00:16:10,880 --> 00:16:12,075

Don't let her leave me.

00:16:15,400 --> 00:16:17,153

Don't let her leave me, please.

00:16:22,480 --> 00:16:24,073

I hope she doesn't come home tonight.

00:16:27,880 --> 00:16:29,792

Ah! Cashmere, cashmere, cashmere...

00:16:31,200 --> 00:16:34,079

I will take you down, fucker.

00:16:37,480 --> 00:16:38,359

Fuck you!

00:16:38,360 --> 00:16:42,309

Fuck you!

- Fuck you!

00:16:42,480 --> 00:16:44,756

You better start sleeping with a lawyer!

00:16:44,800 --> 00:16:48,350

I'm already sleeping with a lawyer!

- Yeah? Lucky lawyer!

00:16:50,360 --> 00:16:51,794

Shit.

00:16:57,880 --> 00:16:59,519

I better call my lawyer.

00:17:02,160 --> 00:17:03,456

You know that feeling

when the Hot Misogynist

00:17:03,480 --> 00:17:05,176

who might not be a misogynist

is turning up at your house

00:17:05,200 --> 00:17:08,079

for the second time in 48 hours

to give you nine orgasms you don't want

00:17:08,120 --> 00:17:09,736

just to do something
to get your head out of the fact
00:17:09,760 --> 00:17:11,296
that the only person
you want to see in the world
00:17:11,320 --> 00:17:12,936
is the priest that you...
00:17:14,360 --> 00:17:16,480
So you pick yourself up,
cover yourself in coconut oil
00:17:16,520 --> 00:17:18,656
and hope he hasn't noticed
that you haven't shaved your...
00:17:18,680 --> 00:17:20,433
Hey.
00:17:23,720 --> 00:17:25,200
Your sister gave me your address.

00:17:27,120 --> 00:17:28,270
Are you on your way out?
00:17:29,280 --> 00:17:30,794
Oh, no, I just... I just got in.
00:17:31,040 --> 00:17:32,640
I've only got underwear under this coat.
00:17:33,200 --> 00:17:34,873
OK, good. Can I come in?
00:17:35,280 --> 00:17:36,555
Yeah. Sure.
00:17:42,840 --> 00:17:43,990
It's nice.
- Oh, thank you.
00:17:45,880 --> 00:17:46,880
Uh...
00:17:50,280 --> 00:17:52,954
Water?

- No, thanks. I wanna keep a clear head.

00:17:54,040 --> 00:17:55,838

Uh, I've changed my mind
about the wedding.

00:17:55,960 --> 00:17:57,240

I can't let them down like that.

00:17:58,720 --> 00:18:00,632

And apparently no one else
will wear the outfit.

00:18:00,680 --> 00:18:03,354

Oh, that's good of you.

- You gonna take off your coat?

00:18:03,400 --> 00:18:04,400

Oh...

00:18:04,520 --> 00:18:06,239

no, no, I'm good. I'm a bit chilly.

00:18:10,680 --> 00:18:13,149

I've sacrificed a lot for this life.

00:18:14,160 --> 00:18:16,197

You know?

I've given a lot of things up.

0:18:16,680 --> 00:18:19,479

Um, so, uh...

00:18:27,000 --> 00:18:28,150

Do you want to get that?

00:18:29,080 --> 00:18:31,675

Oh, no. I don't like opening the door
to people I don't know.

00:18:31,720 --> 00:18:33,871

I'm back!

00:18:35,560 --> 00:18:37,836

Look, if-if... if there's someone

00:18:37,880 --> 00:18:40,270

you need to see or-or let in, or...

00:18:40,320 --> 00:18:41,720

No, honestly, honestly, it's fine.

00:18:49,400 --> 00:18:51,790

When I was a child, I...

00:18:51,840 --> 00:18:53,456

- Little lady!

- I'm just...

00:18:53,480 --> 00:18:55,517

I'll just be, um...

00:18:58,640 --> 00:19:00,256

So, you're in trouble again, huh?

00:19:00,280 --> 00:19:03,512

Oh, my God, listen. You can't come in.

- OK, you wanna do it on the doorstep?

00:19:03,560 --> 00:19:06,678

Uh, no, my priest is here,

and he really needs some guidance.

00:19:07,600 --> 00:19:09,273

What? Is he OK?

00:19:09,680 --> 00:19:11,816

No, I'm hoping

he's having an emotional crisis.

00:19:11,840 --> 00:19:13,536

Shall I wait?

You said you wanted to see me.

00:19:13,560 --> 00:19:15,920

Yes, I did want to see you,

but now I don't want to see you.

00:19:16,040 --> 00:19:18,336

Did I do something wrong?

You seemed to like what I did.

00:19:18,360 --> 00:19:20,113

- I did.

- I'm really good at it.

00:19:20,160 --> 00:19:21,416

Yes, I know you are. Yeah.

00:19:21,440 --> 00:19:23,272

I'm really good at it.

- Yeah, I know you are.

00:19:23,360 --> 00:19:24,896

I'm really...

- OK, you're really good at it.

00:19:24,920 --> 00:19:27,296

Well, clearly I'm not, if you don't want it.

- Oh, for God's sake.

00:19:27,320 --> 00:19:29,755

You're the best sex I've ever had.

- What?

00:19:30,240 --> 00:19:32,436

You're the best sex I've ever had.

- Really?

00:19:32,880 --> 00:19:35,600

Honestly, you...

you made me come nine times.

00:19:36,960 --> 00:19:38,474

Honestly?

00:19:39,880 --> 00:19:42,111

Cool. Do you want me to go?

00:19:42,160 --> 00:19:43,435

Yeah. OK.

00:19:43,480 --> 00:19:46,040

I could take this somewhere else.

- Oh, OK, good. Good for her.

00:19:47,680 --> 00:19:48,680

Nine times.

00:19:48,960 --> 00:19:49,960

You're a saint.

00:19:56,560 --> 00:19:57,519

I'm sorry.

- That's OK.

00:19:57,520 --> 00:19:58,715

That was...

- I won't ask.

00:20:01,120 --> 00:20:03,237

Nine times?

- I just had to get rid of him.

00:20:03,320 --> 00:20:04,320

Sure.

00:20:07,200 --> 00:20:09,351

I can't be physical with you.

00:20:10,720 --> 00:20:13,189

What, we can't even wrestle?

00:20:15,400 --> 00:20:18,598

No, priests have sex, you know.

A lot of them actually do.

00:20:18,640 --> 00:20:20,393

They don't burst into flames, I Googled it.

00:20:20,720 --> 00:20:23,235

I can't have sex with you

because I'll fall in love with you.

00:20:24,280 --> 00:20:25,794

And if I fall in love with you

00:20:25,840 --> 00:20:27,433

I won't burst into flames, but...

00:20:29,240 --> 00:20:30,469

my life will be fucked.

00:20:33,080 --> 00:20:34,275

We're gonna have sex.

00:20:34,320 --> 00:20:36,551

I'm supposed to love one thing.

00:20:36,600 --> 00:20:39,593

Oh, my God, we're gonna have sex.

- For fuck's sake! Stop that!

00:20:43,640 --> 00:20:45,616

I don't think you want to be told
what to do at all.

00:20:45,640 --> 00:20:47,176

I think you know exactly
what you want to do.

00:20:47,200 --> 00:20:50,096

If you really wanted to be told what to do,
you'd be wearing one of these.

00:20:50,120 --> 00:20:52,999

Women aren't actually allowed...

- Oh, fuck off! I know!

00:21:04,600 --> 00:21:05,954

We're gonna have sex, aren't we?

00:21:13,680 --> 00:21:14,680

Yeah.

00:21:15,400 --> 00:21:16,400

Yeah.

2

00:21:20,000 --> 00:21:21,000

OK.

00:21:43,000 --> 00:21:44,798

I...

- Oh, whoa, OK.

00:21:45,160 --> 00:21:46,913

Uh...

- Listen, I had a...

00:21:46,960 --> 00:21:48,792

No, no, no, no. Shh, shh, shh.

Episode 6

00:00:25,480 --> 00:00:26,480

What?

00:00:30,280 --> 00:00:31,634

Mm.

00:00:31,680 --> 00:00:32,716

What do you think?

00:00:35,800 --> 00:00:36,800

I just...

00:00:38,320 --> 00:00:40,152

Go on.

00:00:45,480 --> 00:00:46,755

I just...

- Go on.

00:00:46,840 --> 00:00:47,840

I...

00:00:51,240 --> 00:00:52,833

I just can't believe you did that.

00:00:56,360 --> 00:00:57,396

I know.

00:01:05,120 --> 00:01:07,191

So good to see you.

- We're over the moon.

00:01:07,320 --> 00:01:09,437

Hey, good to see you.

- Love the shirt.

00:01:09,480 --> 00:01:10,400

Who is that?

00:01:10,401 --> 00:01:12,357

Ooh, is this a, uh...

- Don't. Come on.

00:01:12,960 --> 00:01:14,553

Ooh!

00:01:14,600 --> 00:01:16,114

Thank you.

00:01:16,360 --> 00:01:17,953

What's happened with the priest?

00:01:18,000 --> 00:01:19,400

Oh, pretty.

- Hi. Oh.

18

00:01:19,760 --> 00:01:20,720

Nothing.

00:01:20,721 --> 00:01:23,280

Oh, so good of you to come and get me.

00:01:23,440 --> 00:01:25,113

Get you?

- Uh, see me.

00:01:25,520 --> 00:01:26,840

Hi, Jake.

- Where's Claire?

00:01:26,920 --> 00:01:27,920

Just there.

00:01:28,440 --> 00:01:29,590

Your dad's just down there.

00:01:31,320 --> 00:01:32,515

Nice skirts.

00:01:32,600 --> 00:01:37,038

Do you need me to say
anything emotional about today?

00:01:37,160 --> 00:01:39,200

No, no. We're good.

- I think we're alright, thanks.

00:01:39,480 --> 00:01:42,040

Do you want tequila? I'm gonna get one.

- Hi. Nice to...

00:01:42,320 --> 00:01:43,320

How was Klare?

00:01:44,360 --> 00:01:45,760

Well, he's crazy about me

00:01:45,920 --> 00:01:47,673

so that's a nightmare.

- Nightmare.

00:01:47,720 --> 00:01:49,616

He's back to Finland today anyway,

which is good.

00:01:49,640 --> 00:01:51,760

It's fine. It's totally fine.

- Sounds like it's fine.

00:01:51,840 --> 00:01:52,840

It is.

00:01:55,680 --> 00:01:58,639

It's gonna be a lovely day, isn't it?

- I'm afraid so.

00:01:59,280 --> 00:02:02,352

This is my very interesting friend Daniel,
who's deaf.

00:02:02,400 --> 00:02:04,392

I picked him up

at a student gallery opening.

00:02:04,440 --> 00:02:05,715

Utterly fascinating.

00:02:05,800 --> 00:02:08,679

Can't hear a thing but is a fabulous
physical communicator

00:02:08,720 --> 00:02:09,870

through hands and lips.

00:02:11,040 --> 00:02:12,269

Oh! Oh...

00:02:13,200 --> 00:02:14,919

Oh, I love that.

00:02:14,960 --> 00:02:17,350

And this is

my extraordinary friend Francine.

00:02:17,400 --> 00:02:18,800

She's a lesbian.

00:02:18,920 --> 00:02:22,470

And this is Asif,

my bisexual Syrian refugee friend

00:02:22,600 --> 00:02:24,416

who you haven't actually met yet, darling.

- Hi.

00:02:24,440 --> 00:02:25,999

And, Asif, this is, um...

00:02:28,000 --> 00:02:30,276

Oh, my God. This is...

00:02:31,400 --> 00:02:34,438

This is... God, how extraordinary.

I just... I always call you "darling."

00:02:34,480 --> 00:02:36,631

This is the love of my life.

00:02:40,440 --> 00:02:41,320

Hi.

00:02:41,321 --> 00:02:44,358

Is there somewhere I can put this?

- We said no presents!

00:02:44,400 --> 00:02:45,914

Oh, you're such a sweetheart.

00:02:45,960 --> 00:02:47,633

She's a natural rule breaker.

00:02:47,960 --> 00:02:49,030

Not today.

- No.

00:02:49,320 --> 00:02:51,789

Ah, well, I've been trying

to get rid of it for ages, so...

00:02:51,840 --> 00:02:52,840

Oh.

00:02:53,960 --> 00:02:54,960

Thank you.

00:02:55,600 --> 00:02:58,513

I'm going to open it over a bin

so I've got somewhere to put the paper.

00:03:01,200 --> 00:03:02,714

Um, come with me.

00:03:05,760 --> 00:03:08,559

Uh, are you short on staff or what?

00:03:08,920 --> 00:03:10,115

Do you need me, or...?

- No.

00:03:10,160 --> 00:03:12,959

I just wondered if you had

a little show planned.

00:03:13,920 --> 00:03:15,798

What?

- Well, you normally do.

00:03:16,480 --> 00:03:18,995

And I wondered if there was anything

I might need to know about

00:03:19,040 --> 00:03:20,040

that might happen later.

00:03:20,360 --> 00:03:21,360

No.

00:03:21,760 --> 00:03:22,760

Good.

00:03:22,880 --> 00:03:24,712

Well, let me know

if you change your mind

00:03:25,080 --> 00:03:27,470

because today is the most

important day of my life.

00:03:28,080 --> 00:03:29,958

And I love your father very much.

00:03:30,680 --> 00:03:32,990

And I imagine you'd rather have me

looking after him

00:03:33,040 --> 00:03:35,191

in the years to come

than having to do it yourself.

00:03:35,760 --> 00:03:38,753

So, no more miscarriages.

00:03:51,280 --> 00:03:53,192

It's worth a lot, so...

00:03:58,040 --> 00:03:59,040

Thank you.

00:04:01,200 --> 00:04:03,431

I'll go and put her

straight back on her shelf.

00:04:08,240 --> 00:04:10,576

D'you know, I often thought it strange

that of all my pieces

00:04:10,600 --> 00:04:11,875

you chose to take her.

00:04:12,520 --> 00:04:14,910

Why?

- She was based on your mother.

00:04:18,640 --> 00:04:20,711

So nice to have her back in the house.

00:04:31,800 --> 00:04:32,800

Oh.

- Oh, fuck!

00:04:32,801 --> 00:04:34,096

Oh! God. Fuck, you're here.

- Oh, Jesus.

00:04:34,120 --> 00:04:35,679

I thought you were a fox.

00:04:35,720 --> 00:04:37,154

You're not.

- No. Are you...

00:04:37,240 --> 00:04:39,914

I didn't know you were...

- No, no, I'm fine. Sorry. I...

00:04:39,960 --> 00:04:41,816

No, I just didn't want to...

I'm practicing the homily.

00:04:41,840 --> 00:04:43,399

How's it going?

- Not good. Not good.

00:04:43,440 --> 00:04:44,476

I can't, I can't...

00:04:47,560 --> 00:04:48,560

You look lovely.

00:04:49,920 --> 00:04:51,513

Thank you. So do you.

00:04:52,280 --> 00:04:54,590

Wait till you see me in the full... shebang.

00:04:54,640 --> 00:04:56,871

You're gonna lose your fucking mind.

00:05:02,720 --> 00:05:04,996

We just need to get through this bit,
and then we can...

00:05:06,200 --> 00:05:07,200

We can...

- Yeah.

00:05:10,800 --> 00:05:11,995

Better get changed.

- Yeah.

00:05:12,320 --> 00:05:13,320

Good luck.

00:05:25,480 --> 00:05:27,073

Oh, my God.

- What?

00:05:27,520 --> 00:05:29,637

You have lipstick all...

- Oh, fucking hell.

00:05:29,960 --> 00:05:31,296

That would not look good. Is it gone?

00:05:31,320 --> 00:05:32,595

Where?

00:05:33,040 --> 00:05:34,156

Oh, fucking hell.

00:05:34,960 --> 00:05:36,314

I don't know, I don't know...

00:05:36,920 --> 00:05:38,479

Oh, I don't know what this feeling is.

00:05:40,880 --> 00:05:42,633

Is it God, or is it me?

- I don't know.

00:05:46,080 --> 00:05:47,080

I don't know.

00:05:58,360 --> 00:05:59,360

Fuck you, then.

00:06:09,480 --> 00:06:11,551

Where's your priest?

- Oh. I don't know.

00:06:11,960 --> 00:06:12,960

You OK?

00:06:13,880 --> 00:06:15,872

Yes, well, um... I hate my husband

00:06:15,920 --> 00:06:19,152

and the man I love is on his way to Finland,
so pretty weird.

00:06:19,560 --> 00:06:22,314

Oh, way to upstage the bride!

00:06:22,760 --> 00:06:23,720

Tried my best.

00:06:23,721 --> 00:06:25,598

Cute dress.

00:06:25,760 --> 00:06:27,353

Oh, look!

00:06:27,560 --> 00:06:29,199

Whoo!

00:06:29,400 --> 00:06:31,920

This is our very chic priest.

- Oh, good, I was aiming for chic.

00:06:32,080 --> 00:06:33,992

Particularly good around the, uh...

- Thank you.

00:06:34,640 --> 00:06:36,074

Father, you remember Martin.

00:06:36,120 --> 00:06:37,998

Hey, how you doing, man?

- Bit nervous, Martin.

00:06:38,040 --> 00:06:39,633

Do you know Jake?

00:06:39,680 --> 00:06:41,176

Yes, hello, Jake. How are you?

- Father.

00:06:41,200 --> 00:06:44,477

And this is my very interesting friend Lucy,
who is a surrogate.

00:06:44,600 --> 00:06:46,239

- Hello, Interesting Lucy.

- Weird.

00:06:46,560 --> 00:06:48,279

And this is my unstable step-daughter

00:06:48,320 --> 00:06:51,074

who's had a miscarriage.

- Nice to see you again.

00:06:51,240 --> 00:06:53,118

You, too.

- But you knew that. You were there.

00:06:53,160 --> 00:06:54,640

It was my miscarriage.

00:06:55,280 --> 00:06:56,350

What?

00:06:56,480 --> 00:06:58,995

It was my fucking miscarriage.

00:07:00,880 --> 00:07:03,156

Yes, I thought you'd find that funny.

00:07:03,360 --> 00:07:06,000

How interesting.

- She was just covering for me.

00:07:07,200 --> 00:07:09,635

We were pregnant?

- For a few weeks, yes.

00:07:09,840 --> 00:07:12,096

It was my baby?

- Sorry, so you haven't had a miscarriage?

00:07:12,120 --> 00:07:13,120

No. Sorry.

00:07:13,360 --> 00:07:16,080

Wait, what the fuck is going on here?

It-it was my baby?

00:07:16,600 --> 00:07:19,520

I guess it was your baby's way of saying
it didn't want you as its father.

00:07:21,400 --> 00:07:24,040

Like a goldfish out of the bowl
sort of thing.

00:07:24,520 --> 00:07:26,955

Sorry, but whoever had a miscarriage

00:07:27,000 --> 00:07:28,640

could you take it to the kitchen, please?

00:07:29,440 --> 00:07:31,193

No. Don't follow me, Jake.

00:07:31,600 --> 00:07:33,398

Oh, and this is over.

00:07:39,080 --> 00:07:40,958

Ah!

00:07:44,280 --> 00:07:45,280

Ooh.

00:07:47,680 --> 00:07:49,160

You're leaving me.

- No, no, no.

00:07:49,200 --> 00:07:50,998

Yes!

- Are you drunk?

00:07:51,120 --> 00:07:52,395

Yes.

- Are you sober?

00:07:52,440 --> 00:07:54,272

A bit. Could you just fuck off...

00:07:54,320 --> 00:07:55,674

Oh, absolutely not.

- OK, no, no.

00:07:55,720 --> 00:07:56,836

I'm staying right here.

00:07:58,800 --> 00:08:01,520

I want you to leave me.

- Listen to me. I just, I have...

00:08:01,560 --> 00:08:04,314

I think he has a little speech.

- I have a little speech

00:08:04,360 --> 00:08:05,396

that's building here.

00:08:05,560 --> 00:08:10,157

Now, I know you look at me and you see

a bad man with a big beard.

00:08:10,320 --> 00:08:12,630

You are an alcoholic,

and you tried it on with my sister.

00:08:13,680 --> 00:08:17,310

Fine. I tried to kiss your sister
on her birthday.

00:08:17,480 --> 00:08:19,233

- My birthday!

- Fine!

00:08:19,280 --> 00:08:22,239

I mix up birthdays,
and I have an alcohol problem

00:08:22,280 --> 00:08:24,351

just like everyone else
in this fucking country!

00:08:24,520 --> 00:08:27,240

But I am here, and I do things.

00:08:27,480 --> 00:08:29,233

I pick up Jake from shit.

00:08:29,280 --> 00:08:30,999

I make dessert for Easter.

00:08:31,040 --> 00:08:32,759

I organise the downstairs toilet.

00:08:32,920 --> 00:08:34,912

I fired the humming cleaner.

00:08:35,120 --> 00:08:37,271

You enjoyed that.

- I Hoover the car.

00:08:37,360 --> 00:08:38,794

I put up all your certificates

00:08:38,840 --> 00:08:41,674

and I don't make you feel guilty
for not having sex with me.

00:08:41,720 --> 00:08:43,871

I am not a bad guy!

00:08:44,400 --> 00:08:47,234

I just have a bad personality.

It's not my fault.

00:08:47,560 --> 00:08:51,634

Some people are born
with fucked personalities.

00:08:51,920 --> 00:08:52,920

Look at Jake.

00:08:53,160 --> 00:08:55,914

He is so creepy. It's not his fault.

00:08:56,240 --> 00:08:57,833

Why the bassoon?

00:08:57,880 --> 00:08:59,360

You want to know what the bassoon is?

00:08:59,480 --> 00:09:01,711

It's a cry for help!

00:09:05,960 --> 00:09:09,510

The main fucking problem here
is that you don't like me.

00:09:15,480 --> 00:09:18,871

And that has been breaking
my fucking heart for 11 years.

00:09:19,440 --> 00:09:21,671

I love you. I make you laugh.

00:09:21,960 --> 00:09:23,872

I'm a douche, but I make you laugh.

00:09:23,960 --> 00:09:26,475

You said that that was
the most important thing!

00:09:35,520 --> 00:09:38,513

I think the thing that you hate the most
about yourself

00:09:38,560 --> 00:09:41,155

is that you actually love me.

00:09:46,080 --> 00:09:50,279

So, I am not going to leave you

00:09:50,560 --> 00:09:53,439

until you are down on your knees

00:09:54,200 --> 00:09:55,270

and begging me.

00:10:07,240 --> 00:10:09,630

Please leave me!

00:10:13,400 --> 00:10:15,357

Oh, man.

00:10:18,240 --> 00:10:20,118

I didn't think you'd do that in that dress.

00:10:22,800 --> 00:10:24,314

Right. Well...

00:10:29,120 --> 00:10:31,589

I guess the only thing left

for me to say is...

00:10:35,560 --> 00:10:36,560

Fuck you.

00:10:37,640 --> 00:10:38,640

Fuck you.

00:11:17,800 --> 00:11:19,393

What have you done with him?

- Who?

00:11:19,480 --> 00:11:20,480

Your father.

00:11:20,840 --> 00:11:23,355

The wedding is about to start
and no one can find him anywhere.

00:11:24,080 --> 00:11:25,400

Um...

- Can you do something?

00:11:25,960 --> 00:11:27,553

lease. Please.

00:11:29,600 --> 00:11:30,600

Please.

00:11:34,160 --> 00:11:35,196

Garden.

- Upstairs.

00:11:35,240 --> 00:11:36,240

OK.

00:11:47,920 --> 00:11:48,920

Dad?

00:11:54,560 --> 00:11:55,560

Dad.

00:11:56,560 --> 00:11:57,560

I can't get out.

00:11:59,520 --> 00:12:00,954

OK, Dad, you can.

00:12:01,000 --> 00:12:02,400

I can't. It's a trap.

00:12:02,880 --> 00:12:04,394

I'm stuck.

- No. Dad...

00:12:04,440 --> 00:12:06,909

J-Just, there's nothing I can do.

- Everyone will understand.

00:12:06,960 --> 00:12:09,880

Just give them all a bottle to take home.

Honestly, they will be relieved.

00:12:11,040 --> 00:12:12,872

My foot... is stuck.

00:12:13,800 --> 00:12:14,800

Oh.

00:12:15,600 --> 00:12:16,954

"Everyone will understand"?

00:12:17,840 --> 00:12:18,840

Um...

00:12:20,280 --> 00:12:22,237

W-Will you help me, please?

- Oh.

00:12:24,440 --> 00:12:26,272

How is it stuck?

- Just help me get it out.

00:12:26,320 --> 00:12:27,993

I'm going to be in so much trouble.

00:12:28,040 --> 00:12:29,952

What are you doing up here?

- I'm...

00:12:30,400 --> 00:12:33,837

I just remembered that I had left a...

a friendly mousetrap

00:12:33,880 --> 00:12:36,156

up here a few weeks ago,

and I hadn't checked it

00:12:36,200 --> 00:12:38,078

and I just wanted to make sure

00:12:38,120 --> 00:12:41,033

that one little chap

hadn't got, uh, trapped in it

00:12:41,080 --> 00:12:43,436

and was, uh...

was suffocating up here.

00:12:44,760 --> 00:12:45,760

Like...

00:12:50,680 --> 00:12:53,639

Think I've worked out what we need to do.

- Well, let's do it.

00:12:54,640 --> 00:12:55,640

Do it.

00:12:57,040 --> 00:12:58,040

Darling.

00:12:58,760 --> 00:13:00,560

I'll do it if you tell me

why you're up here.

00:13:01,200 --> 00:13:02,554

Just one honest answer.

00:13:03,880 --> 00:13:05,394

I... What? What, I...

00:13:05,720 --> 00:13:06,640

I don't think...

00:13:06,641 --> 00:13:07,869

One full sentence.

00:13:09,400 --> 00:13:12,154

I was checking on the mouse.

00:13:15,960 --> 00:13:16,960

Dad.

00:13:19,520 --> 00:13:20,656

Do you wanna make a run for it?

00:13:20,680 --> 00:13:22,456

I can smuggle you out

in one of Mum's dresses.

00:13:22,480 --> 00:13:24,392

You would, as well.

00:13:25,960 --> 00:13:28,031

No, I-I know she's not...

00:13:29,760 --> 00:13:31,160

everyone's cup of tea.

00:13:34,640 --> 00:13:36,393

And neither are you, darling.

00:13:37,120 --> 00:13:38,315

I mean, I'm sorry...

00:13:38,640 --> 00:13:43,032

I love you, but I'm not sure

that I like you all the time.

00:13:43,880 --> 00:13:44,880

Sorry.

00:13:45,200 --> 00:13:46,680

Hey, you created this monster.

00:13:48,520 --> 00:13:50,796

You're not the way you are because of me.

00:13:50,880 --> 00:13:51,880

I know.

00:13:52,320 --> 00:13:55,392

You're the way you are because of her.

00:13:57,600 --> 00:14:00,638

And it's those bits

that you need to cling to.

00:14:02,760 --> 00:14:04,672

Alright, can you get my shoe out?

00:14:05,680 --> 00:14:09,196

I just want you all to be proud of me.

00:14:10,200 --> 00:14:11,350

We are proud of you, Dad.

00:14:11,720 --> 00:14:14,440

You have two daughters who love you,
even if you don't like them.

00:14:14,560 --> 00:14:16,631

I like Claire.

00:14:16,840 --> 00:14:18,718

Jesus, Dad!

00:14:23,640 --> 00:14:25,518

Thank you.

- OK...

00:14:27,880 --> 00:14:28,880

Come on.

00:14:30,160 --> 00:14:31,833

I-I don't think I can go...

00:14:32,160 --> 00:14:33,674

Come on. Buck up.

00:14:34,200 --> 00:14:36,669

Smiles, charm. Off we go.

00:14:41,960 --> 00:14:45,317

I think you know how to love
better than any of us.

00:14:46,280 --> 00:14:48,715

That's why you find it all so painful.

00:14:54,280 --> 00:14:55,475

I don't find it painful.

00:15:04,800 --> 00:15:06,240

There, there, there.

00:15:06,760 --> 00:15:08,638

OK, go, go, go.

00:15:19,880 --> 00:15:20,880

OK, Dad.

00:15:21,200 --> 00:15:22,714

No, don't. Stay with me.

00:15:23,240 --> 00:15:24,240

Stay, stay.

00:15:31,160 --> 00:15:32,160

Hi.

00:15:46,200 --> 00:15:47,634

Darling.

00:15:47,680 --> 00:15:48,680

Sorry.

00:15:51,840 --> 00:15:53,240

Good afternoon, everybody.

00:15:53,640 --> 00:15:56,678

Thank you for coming today
to celebrate the love between
00:15:57,080 --> 00:15:58,719
these two very special people.

00:15:59,400 --> 00:16:03,155

Before we start, uh, Jake has asked
to play another piece on his bassoon.

00:16:13,240 --> 00:16:14,435

I can't do this reading.

00:16:15,720 --> 00:16:16,836

Don't do it.

- What?

00:16:17,160 --> 00:16:19,436

I'll do it.

You go and get him.

00:16:19,880 --> 00:16:21,280

I can't go and get him.

00:16:21,520 --> 00:16:23,557

Why not?

- It's too late.

00:16:23,600 --> 00:16:25,592

I can't leave my father's wedding.

00:16:27,000 --> 00:16:28,639

He's called "Klare" for God's sake

00:16:28,680 --> 00:16:30,512

and he's already at the airport anyway.

00:16:30,720 --> 00:16:31,720

Well, there you go.

00:16:32,400 --> 00:16:34,320

Is it "running through the airport"

kind of love?

00:16:34,360 --> 00:16:35,760

I'm not going to the airport.

00:16:35,800 --> 00:16:37,473

He'd think I was insane.

- Yeah.

00:16:37,920 --> 00:16:39,400

I'm just saying...

- The airport?

00:16:39,440 --> 00:16:40,556

How would I even find him?

00:16:40,640 --> 00:16:42,871

You can't get through security
without a boarding pass.

00:16:42,920 --> 00:16:44,936

No, I wasn't suggesting that...

- I'd have to buy a dummy ticket

00:16:44,960 --> 00:16:46,096

just to get through the gate.

00:16:46,120 --> 00:16:48,430

I don't know when his flight is
or which terminal.

00:16:48,560 --> 00:16:52,110

Imagine if I knew that.

Imagine him finding out I knew all that.

00:16:52,240 --> 00:16:54,709

Imagine if he was just in Boots
buying a pair of tweezers

00:16:54,760 --> 00:16:56,911

in Terminal Five,

and suddenly I was there.

00:16:57,040 --> 00:16:58,110

"Hello, Klare."

00:16:58,240 --> 00:16:59,640

Yeah. OK, that would be intense.

00:17:01,600 --> 00:17:03,720

The only person

I'd run through an airport for is you.

00:17:11,360 --> 00:17:13,920

Thank you, Jake,

for that beautiful bassoon piece

00:17:14,680 --> 00:17:16,399

uh, written specially for today.

00:17:16,760 --> 00:17:18,274

I believe it's called...

00:17:19,440 --> 00:17:20,440

"Where's Claire?"

00:17:26,160 --> 00:17:28,755

I think what you guys are doing is amazing.

00:17:30,240 --> 00:17:31,240

Sorry...

00:17:32,520 --> 00:17:33,520

Phew! Fuck me.

00:17:33,680 --> 00:17:36,195

Sorry. Didn't get much sleep last night.

00:17:36,680 --> 00:17:41,152

So, it turns out it's quite hard to come up with something original to say about love

00:17:42,640 --> 00:17:43,710

but I've had a go.

00:17:52,320 --> 00:17:53,436

Love is awful.

00:17:53,800 --> 00:17:55,917

It's awful.

00:17:56,720 --> 00:17:57,680

It's painful.

00:17:57,681 --> 00:17:58,830

It's frightening.

00:18:00,000 --> 00:18:02,595

It makes you doubt yourself, judge yourself.

00:18:03,640 --> 00:18:06,360

Distance yourself

from the other people in your life.

00:18:06,400 --> 00:18:07,470

It makes you selfish.

00:18:08,000 --> 00:18:09,116

It makes you creepy!

00:18:09,400 --> 00:18:11,039

It makes you obsessed with your hair.

00:18:11,840 --> 00:18:13,069

It makes you cruel!

00:18:13,240 --> 00:18:15,994

It makes you say and do things you never thought you would do!

00:18:16,240 --> 00:18:17,959

There's something wrong with your priest.

00:18:18,000 --> 00:18:20,879

It's all any of us want,
and it's hell when we get there!

00:18:21,000 --> 00:18:24,710

So no wonder it's something
we don't want to do on our own.

00:18:27,600 --> 00:18:29,273

I was taught, if we're born with love

00:18:29,320 --> 00:18:31,596

then life is about choosing
the right place to put it.

00:18:31,680 --> 00:18:33,876

People talk about that a lot,
it feeling right.

00:18:33,920 --> 00:18:35,274

"When it feels right, it's easy."

00:18:35,360 --> 00:18:36,794

But I'm not sure that's true.

00:18:38,440 --> 00:18:41,194

It takes strength to know what's right.

00:18:50,320 --> 00:18:53,438

And love isn't something
that weak people do.

00:18:55,600 --> 00:18:58,160

Being a romantic
takes a hell of a lot of hope.

00:19:01,680 --> 00:19:02,875

I think what they mean is...

00:19:04,960 --> 00:19:06,792

when you find somebody that you love...

00:19:10,480 --> 00:19:11,550

it feels like hope.

00:19:23,520 --> 00:19:25,830

Go out the side way.

00:19:26,440 --> 00:19:27,440

Now.

00:19:36,880 --> 00:19:40,032

So thank you for bringing us
all together here today.

00:19:41,160 --> 00:19:44,119

To take words from this book of love...

00:19:44,600 --> 00:19:47,354

"Be strong and take heart

00:19:48,560 --> 00:19:51,792

all you who hope in the Lord."

00:19:54,680 --> 00:19:57,149

Um, let's get on with the big bit.

00:20:09,960 --> 00:20:12,191

Oh. There you are.

00:20:12,760 --> 00:20:13,760

Hi.

00:20:17,960 --> 00:20:18,960

Huh.

00:20:24,600 --> 00:20:26,398

Ah...

00:20:27,160 --> 00:20:28,160

Oh, uh...

00:20:28,840 --> 00:20:30,672

Oh, fuck it.

00:20:34,960 --> 00:20:35,960

Thank you.

00:20:36,120 --> 00:20:37,120

Mm.

00:20:40,360 --> 00:20:41,396

And thank you.

00:20:44,920 --> 00:20:47,515

Oh, the, uh, priest is looking for you.

00:20:48,640 --> 00:20:49,640

Oh.

00:20:49,840 --> 00:20:51,672

Don't break his heart.

00:20:55,480 --> 00:20:56,776

Oh, well, thank you so much...

- Hiya.

00:20:56,800 --> 00:20:58,712

Oh, are you leaving?

- Oh, actually, well...

00:20:58,920 --> 00:21:01,310

I thought you were...

- I was changing.

00:21:01,400 --> 00:21:03,631

Oh, yeah.

- What do you do? Do you get the...

00:21:03,760 --> 00:21:05,513

Get the bus, or...?

- Yeah, I get the bus.

00:21:05,600 --> 00:21:07,273

On the road?

- Just on the road.

00:21:07,320 --> 00:21:08,595

I get on the bus.

- Cool.

00:21:08,920 --> 00:21:11,037

OK.

- Well, bye, my daughter.

00:21:11,640 --> 00:21:13,359

Bye, Father.

00:21:13,720 --> 00:21:14,949

Bye, Father.

00:21:15,000 --> 00:21:16,400

"Bye, Father."

00:21:17,200 --> 00:21:18,270

Goodbye.

- Bye.

00:21:38,120 --> 00:21:39,873

You nailed it.

00:21:48,160 --> 00:21:50,550

They always lie.

It'll magically come in a minute.

00:21:53,160 --> 00:21:54,160

Yeah.

00:21:55,520 --> 00:21:57,273

They're really into each other, those two.

00:21:57,320 --> 00:21:58,840

It's nice.

- They really pulled it off.

00:21:59,640 --> 00:22:01,680

Was your sister OK? She seemed...

- Yeah. She, um...

00:22:01,720 --> 00:22:03,518

Bit on edge.

- She's run off to a work thing.

00:22:03,560 --> 00:22:05,040

Wow. Dedicated.

00:22:05,120 --> 00:22:06,759

Addicted.

00:22:21,400 --> 00:22:22,595

It's God, isn't it?

00:22:26,840 --> 00:22:27,840

Yeah.

00:22:33,720 --> 00:22:35,552

Damn.

00:22:36,960 --> 00:22:37,960

Damn.

00:22:41,160 --> 00:22:42,719

You know, the worst thing is...

00:22:44,880 --> 00:22:46,394

that I fucking love you.

00:22:51,520 --> 00:22:52,520

I love you.

0:22:55,320 --> 00:22:56,470

No, no, don't.

00:22:56,920 --> 00:22:59,640

No, let's just leave that out there,
just for a second on its own.

00:23:02,320 --> 00:23:03,320

I love you.

00:23:15,560 --> 00:23:16,560

It'll pass.

00:23:33,480 --> 00:23:35,600

This bus is not magically coming.

- I think I'll walk.

00:23:36,000 --> 00:23:37,354

OK.

00:23:42,640 --> 00:23:43,960

Uh, see you Sunday?

00:23:44,640 --> 00:23:46,950

I'm joking, you're never ever allowed
in my church again.

00:23:51,080 --> 00:23:52,080

I love you, too.

00:23:59,600 --> 00:24:00,600

OK.

00:24:28,080 --> 00:24:29,080

Ugh.

00:24:35,360 --> 00:24:38,000

♪ I just kept hoping ♪

00:24:39,080 --> 00:24:41,549

♪ I just kept hoping ♪

00:24:41,720 --> 00:24:44,110

♪ The way would become clear... ♪

00:24:44,160 --> 00:24:45,230

He went that way.

00:24:49,480 --> 00:24:52,234

♪ I spent all this time ♪

00:24:53,680 --> 00:24:55,478

♪ Trying to play, now ♪

00:24:56,200 --> 00:24:58,840

♪ I found my way here ♪

00:25:04,000 --> 00:25:07,755

♪ See, I've been having me

a real hard time ♪

00:25:08,160 --> 00:25:10,800

♪ But it feels so nice ♪

00:25:10,880 --> 00:25:14,237

♪ To know I'm gonna be alright ♪

00:25:19,000 --> 00:25:21,674

♪ So I just kept dreaming ♪

00:25:22,480 --> 00:25:25,154

♪ Yeah, I just kept dreaming ♪

00:25:26,160 --> 00:25:28,072

♪ It wasn't very hard ♪

00:25:33,320 --> 00:25:36,074

♪ I spent all this time ♪

00:25:37,200 --> 00:25:39,271

♪ Trying to figure out why ♪

00:25:40,600 --> 00:25:42,876

♪ Nobody on my side ♪

00:25:47,920 --> 00:25:51,675

♪ See, I've been having me

a real good time ♪

00:25:52,120 --> 00:25:54,510

♪ And it feels so nice ♪

00:25:54,560 --> 00:25:58,236

♪ To know I'm gonna be alright ♪

00:26:00,480 --> 00:26:02,915

♪ Now, if I wanted to ♪

00:26:03,480 --> 00:26:05,870

♪ I'd be ♪

00:26:06,120 --> 00:26:11,559

♪ Alright. ♪