the good enough mother



★★★★★
DARK, GRIPPING & LAUGH OUT LOUD FUNNY!
Rosalind Porter

INTRODUCTION

A jilted woman abandons her plan of suicide and starts robbing the rich school mothers to afford her step-daughter's school fees. A murder brings police sniffing around. Does it matter that she didn't kill anyone or that she might have even found a reason to live?

Think: Bad Sisters meets Desperate Housewives

The Good Enough Mother is an eight-episode comedy crime drama, adapted from the best selling novel. Set in the fictional town of Gatlin it is inspired by London's rich and beautiful upper-middle classes in the houses of Dulwich Village. The neighboring fictional town of Brigham sits on the outskirts of Gatlin, inspired by the drugs and crime seen just streets over in Brixton.

Big Little Lies lurk beneath the smiles and PT-sculpted bodies of the school mothers… how many women in this town are thinking you're Dead To Me yet they smile and laugh and pretend…all of them creating an illusion of happiness but inside unhappy, Desperate Housewives…all except one.

The town is fictional, the feelings are real. The Good Enough Mother scratches underneath the icing on the cupcake with black humour, crime and romance. It reveals the fragility of life, the tragedy of fantasy and one woman's fight to keep living the only way she knows how...fuck the consequences.





TONE AND STYLE

The Good Enough Mother is written from a position of clinical knowledge and lived authority. Its characters grew from the stories I encounter daily in my therapy room as a psychotherapist, stories that quietly dominate the lives of those around us. The show's tone and style are drawn directly from my clinical experience, real seedlings of human struggle shaped into fiction. That understanding is also personal. When my father passed away, I dreaded the school run. It brought out the worst in me: a profound grief paired with a helplessness to undo it. Unlike other dramas that observe grief and motherhood from the outside, this one is written from someone who has sat with both.

The visual style is dynamic, glossy and ominous. Scenes contrast between pretty, architectural and landscaped exteriors and darker, edgier emotional interiors. The framing is immersive. Voyeuristic dirty framing and soft backgrounds focus on the intimacy between characters, juxtaposed against the character's lack of connection within the narrative. The camera peeps into the character's lives with structured symmetrical framing, skewed angles and high vantage points, building on the paranoia for humour and plot development.

The cinematography is pacey and uncomfortable. Black comedy functions as levity from the distressing life situations and is one of the style features of the series. Chaos which ensues from ordinary people making bad decisions to try and live a good life.

The soundtrack is carefully curated and integral to pace. It heightens the emotion just as the Grey's Anatomy soundtrack is an emotional heartbeat of the series or how fans experience the Snowfall soundtrack.

The show features details of renovated and restored middle-class high-income wealth and lifestyle while exposing the world of weed, pills and five o'clock wine which exists within. The Good Enough Mother is an homage to David Lynch's seminal movie Blue Velvet bringing his dark under-bellied beetles of secrets and lies to Gatlin's green cinematic lawns. The PTA tiger mothers embody a Stepford-esque quality against which our heroine Drea is a refreshingly uncomfortable glass of self-reflection.



STRUCTURE

The Good Enough Mother has a traditional movie structure in the body of a television series. The emotionally driven characters have complete arcs: their intersecting journeys through the narrative have distinct beginnings, middles and ends. This maintains plot development and sustains the necessary suspense element.

Part One:

The Outsiders (episodes 1-3) introduces the town of Gatlin and its players: the mean PTA tiger mother crew, their exclusive and troubled offspring, the main character DREA, whose cannot-be-tamed spirit serves as rebellion for some and danger for others. It also introduces a dilemma - nor how Drea's boyfriend has left her for his younger teaching assistant, not how Drea plans to execute her lifelong ambition of suicide, but how she will cope with the distressing waves of maternal nausea which soon sees her mugging the rich mothers to afford her stepdaughter's private school fees.

Part Two:

The Liars (episodes 4-6) sees the idyllic town of Gatlin unravelling at the seams. There are robberies, a murder, a police investigation and - most revealing of all - a shifting of alliances. Drea is escalating her crime, her substance intake and her home cooked dinner stats, as she enters motherhood with nothing but the gut instinct that she must provide for her daughter. FELICITY and MAUDE SPENCER are from an old Gatlin family and join the cast of characters who find themselves desperate to cover the truth of what they've done.

Part Three:

The Guilty (episodes 7-8) reveals the consequences of our character's actions and their intricate connection to each other. Drea battles suicidal ideation and the shame she faces in living while disappointing the ones she loves.







DREA

DREA is all set to kill herself. She's had 50 paracetamol counted out and sitting in her bag for years, waiting to be swallowed all at once on just the right day. And that day has finally come. At least that was until her best laid plans are hit with an unexpected spasm in her gut of maternal responsibility. Drea's mother committed suicide when she was an infant and Drea the little girl has carried a deep sadness which has grown with her into adulthood.

Drea has always operated from the margins of her own life not really having any way of knowing how to enter it. That is until her boyfriend leaves her his teenage daughter to look after. Drea feels unable to take away the only maternal presence the girl has ever known and leave her motherless, like she herself was left. Drea must embark on a frightening voyage of self-reflection exposing how different she feels in this world, what it means to feel good enough, as a mother and a woman, what she is willing to do for love and - maybe most importantly - whether she loves herself enough to stay alive.





AVA

AVA THORN, fourteen, lonely, introverted. A gifted violinist, her daydreams burst at the seams with images in her private scrapbook of being noticed by Tabatha and Amelia. She lives in a modest terraced house, with her father - a teacher at her school - his girlfriend Drea and Drea's elderly father. One day Ava wakes up and her father has taken off with his research assistant. To Ava's disbelief, the worst day in the world soon leads to the best day in the world is soon forgotten when Drea's machinations inadvertently result in the cool girls starting to hang out in Ava's house. But how can this dream last…?





THE PTA

HENRIETTA CROSLY-BURKE

Mid-forties, runs an athleisurewear company with her husband which is about to IPO. Having just discovered he is having an affair, she cannot tell her best friends as their judgement and pity and - worse still - the not so eventual ostracising, would kill her faster than the herpes. They need to be a team for the IPO but now that he's having an affair it's all a lie.

REGINA SALTER

Mid-forties, recovering alcoholic, has used all her energy not to drink and has none left to give to her daughter. Just at the point where maybe she could start narrowing the distance between them she begins an affair with her best friend's husband and now cannot even look at her daughter, for fear Amelia will see right through her and never forgive her for sleeping with Tabatha's father.

ANN DONNINGTON

Mid-forties, old money. Ann is revered in Gatlin, her family as old as the town itself. Ann has propriety running through her veins, and her connection to the PTA and Gatlin School for Girls is religious.






NEED A BETTER IMAGE HERE

THE GIRLS

TABATHA CROSLY-BURKE

Fourteen and part of a trio of cool girls who rule the school. They are carbon copies of their yummy mummies; designer bags and straightened hair on the outside but behind the curtain of mascara, an emptiness on the inside. Anti-depressants take the edge of but it's only when she finds herself around Drea that she finds herself starting to feel.

AMELIA SALTER

Fourteen, grown up beyond her years, Tabatha's best friend. The girls share a need to emulate the prestigious entitlement of their parents, but the weight of pretending to be happy seems harder to bear for the younger generation. When she is befriended by Ava, who she has only noticed in her periphery as school weirdo, she lets her vulnerable part be on show and it feels nice to stop trying so hard to be perfect.

CATHERINE DONNINGTON

Fourteen, school captain, prefect, class leader. She strives for academic excellence and achievement in all areas and maintains her position in the trio not through family financials like the other two, but through educational hierarchy and a frighteningly adult poker face.







The Sisters

FELICITY SPENCER, mid-forties, works in the local tea-shop. Her sister works at the school and their parents were Methodist Christian missionaries. The sisters were brought up to be respectful and do the right thing. They are 'good people' and both have a soft spot for Drea. In her rebellious waywardness, she is the antithesis to the sisters' strongly upheld values and yet there is something in Drea's crazy that allows the sisters to relax…where God meets temptation.

MAUDE SPENCER, early fifties, married to Dick who owns the local pharmacy, school secretary and an older mother to four-year-old Molly. She married Dick to better fortify her on the path of Christian goodness. He was a principled man of medicine - or at least one who refused to publicly lament his failed medical degree – but quickly become the owner of a pharmacy. Maude was raised in a religious household where doing good was a way of life. How everything changes with motherhood…





THE DETECTIVE AND THE GRANDFATHER

DCI RODMAN

Mid-forties, broody, bearded, dark eyes. He knows his weaknesses: a temper and a lone wolf temperament. When a murder brings him to the Gatlin, where the worst that usually happens is a badly parked chelsea tractor, he knows its an inside job. This town is too good to be true. And when he spots another lone wolf in Drea, he knows she's hiding something. She fits in with the people of Gatlin about as much as he feels he fits in with the world. And though there's nothing Rodman hates more than someone lying to his face, for some reason with her he doesn't mind.

PAPA

Seventy-five, widower, compulsive geriatric porn viewer. When his wife committed suicide after three years of post-partum depression he checked out of life despite having a three-year-old Drea to raise. He is now living in her ex-boyfriend's house who has just left her and worries that his inability to be present for her when she was growing up has left indelible scars on them both.




SUSPECT

MARKET PROMISE:
THE RISE OF FEMALE DRIVEN TELEVISION

The Good Enough Mother slices right into the zeitgeist. A woman who finds herself locked out of a world she desperately wants her step-daughter to belong to. A darkly comic exploration of class, motherhood and financial and emotional survival in modern times.

Keeping up appearances is a full time job and how do you hold onto your moral compass when love, inequality and sadness collide? Drea's choices may seem extreme and yet Felicity Huffman, an actress in Desperate Housewives, one of the example show successes served real life prison time for a school scandal involving the exact same morally skewed, emotionally desperate need to provide for her daughter. The Good Enough Mother jabs its finger right into the wound of fear; fear of falling behind in a world that seems designed to leave people behind.

Female-driven content is on the rise and this is only set to continue as women continue to find their voice and take the risk of bravely challenging uneven work practices and social narratives. Proven market research shows the appetite for black comedies with female leads.

We aim to create a series which creates a world. The Good Enough Mother creates a world that the viewers will come for and characters that the viewers will stay for.

MARKET PROMISE:
THE RISE OF FEMALE DRIVEN TELEVISION

Market demand is high and there is an eager audience waiting; the percentage of women working as creators and directors on US streaming platforms rose dramatically in 2024-25, as did the percentage of major female characters appearing on those platforms. (SDSU)

The surge in female creators directly correlates with us seeing more women on screen. Female characters now account for 49% of all prominent roles on streaming shows and 47% on broadcast TV. (San Diego University)

The UK shows a similar upward trend in behind-the-scenes equity. According to the Creative Diversity Network's Diamond Report, the percentage of UK television contributions made by women writers rose to 41.3%. (Writers Guild of Great Britain)

Michaela Coel: Made history by winning the Writer: Drama award for I May Destroy You (2021) and Breakthrough Talent for Chewing Gum (2016). She was the first Black woman to win the drama writing category, delivering a devastatingly raw look at consent and trauma.

Ailbhe Keogan & Paris Lees (2026 Nominees): Earned Writer: Drama nominations—Keogan for the gripping Irish thriller Trespasses and Lees for the raw, autobiographical BBC Three drama What It Feels Like for a Girl.

Bisha K. Ali (2024 Winner): Won the Writer: Drama BAFTA alongside Charlie Brooker for the pitch-black, politically charged Black Mirror episode "Demon 79".

REVIEWS AND ACCOLADES

*****

Dark, Gripping and laugh out loud funny
Rosalind Porter, Editor at Granta

Anoushka Beazley is a talented, sharp-eyed writer
Will Francis, Literary Agent, Janklow and Nesbit

One of the most darkly comic, satirical and witty reads of this year
Bibliomaniac UK

Couldn't put it down. Makes you laugh out loud and cry all at the same time
NB Magazine

Anoushka has created a book about a mother yes, but more importantly a woman, that's a laugh out-loud in a dark and satirical kind of way…a little bit like motherhood now that I come to think of it
Cat Sims, Prominent Mummy Blogger

Drea Peiris is one of the quirkiest characters portrayed in a novel that I have ever read
Swirl and Thread



REVIEWS AND ACCOLADES

Listed in 'Top Ten Books for Christmas Gift Guide 2016'
Red Magazine

Drea is an absolute breath of fresh air. What a brilliant character she is.
Sarah Hardy, By The Letter Book Reviews

Anoushka Beazley has written a debut novel of outstanding quality and has created a character that I wish I knew in real life. The Good Enough Mother will be on this years's top ten books.
Neats Haphazdou Hippo

After reading the first chapter, i just wanted to hide myself away fromt he world and devour every single word of this wonderful book.
Jo Robertson, My Chestnut Tree

This was one crazy, frank, laugh out loud story. It was raw and shocking a times but very comical and this honesty was so adicitive.
Adele, Kraftreader

If you enjoy amd appreciate black humour then you will love this. The book is a real page turner and it makes you laugh outloud and cry all at the same time.
Helen Appleby, Nudge Magazine



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Gatlin - a leafy, affluent town:
Chelsea tractors and ladies who lunch.

However, all is not as it seems. Drea, a most unnatural mother, struggles to find private school fees for her step-daughter Ava after her boyfriend leaves her for another woman.

Watching the yummy mummies she becomes inspired, hatching a daring and criminal plan... unleashing all hell in the quiet town of Gatlin.

Can Drea survive the fallout and the wrath of the PTA? A satirical black comedy about love, motherhood and the human condition.

www.anoushkabeazley.com

★★★★★

ANOUSHKA BEAZLEY IS A TALENTED, SHARP-EYED WRITER.

Will Francis, Literary Agent

Recommended by

Poppy Loves Book Club

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