

THE PARADISE II

Epi sode Si x

Draft of June 27th

by

Bi ll Gal l agher

KATHERINE is moving through the maze, searching. She has been

KATHERINE (CONT' D)

It has quite jangled my nerves.

TOM flicks a look to FLORA: The game is on: they ignore KATHERINE.

KATHERINE (CONT' D)

Tom, darling, did you hear me?

But TOM has ears and eyes only for FLORA.

TOM

Flora, shall we go and play in the maze?

LUCILLE

What a dress this is. I feel like I'm wrapped in butter. It's heavenly.

(but doubt takes her)

Is it heavenly? I mean, do I look foolish in it? Should I buy it?

SUSY

It's perfect, Ma'am. I think so. Perhaps ... What do you think, Clara?

DENISE returns and is watching LUCILLE.

CLARA

I promise you, Madam, it is a most tasteful and fashionable choice.

LUCILLE

When do I wear it? I know some dresses are for evening ...

CLARA

Ma'am, this dress can be worn at any time.

LUCILLE

Oh, but this is all such fun and you are so kind to help me. What shoes does a lass wear with this dress?

CLARA

What kind of footwear would you prefer, Madam?

LUCILLE

I would prefer you to choose. Everything you have chosen so far is just perfect.

DENISE is taking all of this in, curious ...

CLARA

The Gibson, with the low heel. Would you like to try a pair?

LUCILLE

If you can have them all wrapped up my husband will come in to pay.

CLARA

Of course, Mrs. Ballentine.

LUCILLE

Darling Ballentine does love to spoil me. It's not too much, is it?

(MORE)

LUCILLE (CONT'D)

It's not coarse and unladylike to buy so much?

CLARA

Not at all, Madam. We will have it all ready for you.

She's escorting LUCILLE back to the changing room, but LUCILLE doesn't want to go: she feels clinging, needy.

LUCILLE

I was a nurse, y' know. With hardly a pair of boots to my name. Look at me now. Who would have dreamed ...?

SUSY

I never dreamed I would have such a fine uniform to wear every day, and such fond friends to share a dorm with.

This seems to affect LUCILLE: she hides it with an even brighter smile.

LUCILLE

Who will deliver the parcels?

SUSY

The Delivery Lads deliver, Ma'am, on the delivery wagon.

LUCILLE

Oh. I was rather hoping it might be you, Susy. Or you, Clara. So I could try them all on and you could tell me if ... And you could see our chandeliers and feel how thick the carpets are ...

DENISE

If you would care for a morning fitting at home, Mrs Ballentine, that can of course be arranged.

LUCILLE

Yes. I like the sound of a fitting. We could have tea and scones. Oh, but perhaps scones are only eaten in the afternoon?

DENISE

My apologies, Ma'am, what I meant to say was: an afternoon fitting.

She's made LUCILLE laugh. Still she doesn't want to leave.

MORAY and DUDLEY are passing through.

DUDLEY

Of course we must mark the occasion. Window displays, flags and bunting throughout the place -- I thought perhaps Birds of Paradise, hung from the ceilings. All manner of decorations.

MORAY

I appreciate the sentiment, Dudley, but are these times for us to revel in our position?

DUDLEY

Every bright bauble will be a poke in the eye of Tom Weston. I like the thought of him seeing what we have achieved here.

MORAY

CLARA
You must admit, Mr. Lovett, you
don't have any cause to stay when --

EDMUND
(adamant)
Yes I do.

SAM
I'm not one to meddle in affairs of
a marital nature, but what is your
reason, Edmund?

EDMUND
I can't sell my shop -- because it
looks so worn-down and decrepit. If
I paint it up, you watch me, it
will be a more agreeable
proposition for any buyer. A few
days of sweat and toil will make
all the difference. You'll see ...

They're joshing and teasing him, which spurs him on.

EDMUND (CONT'D)
I will prove to the lot of you I am
only here because I intend to
leave!

Which brings roars of laughter.

7 INT. KATHERINE'S BEDROOM. BELVILLE HOUSE - NIGHT 7

KATHERINE wakes to find TOM standing in her room. He says
nothing: just stands there like a ghost ... and then he
leaves.

KATHERINE is spooked to her bones. There will be no more
sleep tonight.

8 EXT. TOLLGATE STREET - NIGHT 8

The GIRLS are heading homewards.

CLARA
She's done it, hasn't she. Mrs.
Ballentine. She's got what we all
hanker after. Bagged herself a
wealthy husband, living the grand
life.

SUSY
I don't. I want a kind husband.

MYRTLE

Susy, think on: if he's not well -
off, what good is his kindness?

CLARA

MORAY (CONT' D)

It is as if he is seeking to turn
the staff against me.

KATHERINE is struggling: at times she has to close her eyes
tight shut just to stop herself from imploding.

MORAY (CONT' D)

If I try to speak to him about
these matters he brushes aside my
concerns. It is impossible for me
to run the store as I believe --

MORAY can see KATHERINE's volatile state, but can't fathom
it.

MORAY (CONT' D)

Perhaps you could encourage Tom to
see reason --

It's too much: KATHERINE can't keep it in any more.

MORAY (CONT' D)

Katherine, what is it?

KATHERINE

Can you come back tomorrow? We will
speak then ...

She needs to be away ...

MORAY

Of course ... Please tell me ...

KATHERINE

God, help me ... God, please help
me ...

She sees MORAY's pity and her terrors pour out of her.

KATHERINE (CONT' D)

He is capable of such cruelty. I
never imagined ... What have I
done? We married in such haste. I
hardly knew him. I live in terror
of upsetting him. I dare not speak
for fear of how he will react.
There are times I think he hates
me. He wishes only to punish me. I
cannot bear one more day ...

It's too much, she is too vulnerable: MORAY is compelled to
hold her, to comfort her.

KATHERINE lets herself sink into his arms.

KATHERINE (CONT' D)

Thank you. Thank you, Moray.

What is between them now is comfort and only comfort.

MORAY

What can I do to help you?

KATHERINE

Just to have someone I can talk to
-- someone I can tell how it is.
Someone to hold me ...

MORAY

You cannot live like this,
Katherine.

KATHERINE

What else can I do?

MORAY

Promise me you will come to me when
you need someone ...

Beyond the wall, through the gate, glimpsed through the foliage, TOM stands dead still, looking at KATHERINE in MORAY's arms.

10

INT. LADIESWEAR. THE PARADISE - DAY

10

SUSY hurtles into the Department.

SUSY

It's her. It's Mrs. Ballentine.
She's here with her husband. And
he's ... He's not ... What I mean
is ...

Too late, they come in now: LUCILLE and her husband, CAMPBELL BALLENTINE. He's in his sixties. Thirty years older than Lucille.

The GIRLS take this in: it freezes them to the spot, not sure how to react, afraid of giving away their shock.

LUCILLE

Here they are, my darling: my new
friends. They have been looking
after me so sweetly.

BALLENTINE

Thank you, girls. You have made my
wife the happiest woman in the
whole of this city.

LUCILLE

Well, show them, Ballentine: show

No one dare speak for fear of giving away their surprise.

DENISE
Perhaps I might take you to the
Cashier's Office, Mr. Ballentine,
to settle your account?

BALLENTINE
I'll wager it's down those stairs
again ... when I have only just
climbed up them!

But he's laughing and good-hearted.

LUCILLE is left with the GIRLS, nervous now, feeling exposed.

LUCILLE
(she laughs nervously)
I need you to show me how to walk
in my new dresses.

11 INT. STAIRWAY. THE PARADISE - DAY

11

DENISE and BALLENTINE are coming down the stairs.

BALLENTINE
I know what you're thinking.

For a moment DENISE is caught, but there's a glint in the
BALLENTINE's eyes.

BALLENTINE (CONT'D)
You're thinking: what could be
better? A man so in love with his
wife that he will indulge her every
whim. Oh, how your sales will soar.

He's teasing and he has made DENISE laugh. She likes him.

They meet MORAY as he comes up the stairs.

DENISE
Mr. Moray, sir, might I introduce
Mr. Ballentine?

MORAY
Campbell Ballentine? We met once
before, sir. I believe it was at
the race course.

BALLENTINE
Ah, yes. I was newly married. Lost
a fortune that day.

MORAY

Well, I am pleased to see you in my
... in The Paradise. If you will
excuse me ...

MORAY continues on his way and DENISE leads BALLENTINE down the stairs.

BALLENTINE regards the sweep of the store.

BALLENTINE

What a splendid enterprise ...

DENISE

We recently opened a Food Hall. We
have an Oriental Room which has
proven very popular. We try to
stock items at all kinds of prices
to attract all manner of customers.

They are on the move and reach the Cashier's Desk during the scene.

DENISE (CONT'D)

Those who can't afford the finer
goods still like to come in to gaze
at them. We have a Children's
Department, Bedding, Menswear,
Furniture: we are always looking to
expand.

During this BALLENTINE has been taking stock of DENISE, noting that there is an air about her.

BALLENTINE

I have a brewery. I started with
one ale, and now I supply more than
half the inns and hostelries in the
city. And beyond. I might be short
of breath, but I still go into work
every day and I still know every
employee by their first name.

DURING this, an idea has been forming in DENISE's mind: she can see now that there is real flint about BALLENTINE.

DENISE

I know what you are thinking.

It is BALLENTINE's turn to be curious.

DENISE (CONT'D)

We ought to have some of those ales
of yours in our Food Hall!

He laughs. Her confidence impresses him.

CLARA and SUSY are teaching LUCILLE to walk in her dress.

CLARA

The idea is to walk as though your feet were on wheels.

LUCILLE

Oh. Like this?

CLARA

Not up and down -- no hip motion. Skipping. Tripping, we call it. Keep your hands in front -- like this. Long strides are not

LUCILLE

He is so funny sometimes. I have never known a kinder man.

There it is, the crack in LUCILLE's insistent happiness. She might cry, she might confess ... but she pushes it away.

LUCILLE (CONT'D)

I am going to invite you all out to the house, and it will be the jolliest party of the year. Say that you will come.

SUSY

Of course we'll come. We want to see your chandeliers. Don't we, Clara?

SUSY sees CLARA's hesitance and she panics.

SUSY (CONT'D)

Or -- we sometimes have a picnic on Sundays.

LUCILLE

I am so glad I have found you. The only women I have met since I came here have been those well-to-do society wives who look down their noses at me.

She takes CLARA by the hand.

LUCILLE (CONT'D)

I love picnics. Come and sit in my garden. We will have champagne and roasted meats and oranges ...

CLARA is trapped. She smiles and nods, yes. Capitulating.

CLARA

We would all love to come, Lucille.

13

EXT. THE YARD. THE PARADISE - DAY

13

TOM moves like a man in a trance, oblivious to those around him. It is not rage that is on him but despair.

TOM

I must be rid of him.

JONAS

Perhaps we should speak inside,
sir.

TOM

Yes. Of course.

They pass SAM and EDMUND carrying a ladder.

But TOM can't contain it: he's quiet but charged with hatred.

TOM (CONT'D)

I can't bear to watch him Lord it
about this place for one more day.

JONAS

Haste will not serve you well, Mr.
Weston. If you are determined to
dispose of Mr. Moray then do not do
so on his terms. To dismiss him now
would play into his hands. He would
come out on top.

TOM

What do you mean?

JONAS

There are things I have heard, sir.
Will you trust that I know best in

EDMUND

You can come over and inspect it every ten minutes if you like. I need it get the job done, don't I.

SAM

Next time ask Mr. Moray or Mr. Dudley -- or someone higher up the

And MORAY lets DENISE in.

DENISE
Who were you talking to?

MORAY
It has finally come to it.
(he laughs)
I must have been talking to myself.

They laugh and he draws her to him.

16 INT. KATHERINE'S BEDROOM. BELVILLE HOUSE - NIGHT 16

KATHERINE props a chair against the door handle, to keep it secure.

She gets into bed.

17 INT. THE PARADISE - NIGHT 17

MORAY and DENISE on the move: he is nervous, unsettled.

MORAY
Ballentine? He is spending all of his money on a wife young enough to be his daughter. The man's mind is addled with love.

DENISE
And what is so wrong with that?

MORAY
Nothing is wrong with that.

DENISE
When he talks about business matters he is as sharp as the best of us. I believe that if we were to approach him with a proposal --

MORAY
He has a pretty bride who has taken a fancy to the store -- darling, those are not grounds for us to believe the man is a suitable investor.

DENISE
Are you against it because I have brought the suggestion to you?

MORAY
I'm sorry. I'm not at my best ...

DENISE

What is it that is making you so irritable, so distracted?

MORAY has to hide the guilt and fear that are riding him.

DENISE (CONT'D)

Is it Katherine?

MORAY

What do you mean?

DENISE

I saw her when we went to dinner. She hardly spoke a word. She was festering with rage.

MORAY

I think she's unhappy in her marriage. She almost said as much.

DENISE

You went to see her?

MORAY

Yes. To plead with her to rein back her husband. His dabbling in the business of the store is making ch.

It is MORAY standing there. He smiles at her. Takes a step towards her.

It is too bewildering for KATHERINE: she buries her face in her hands.

When she looks again he has gone.

19

INT. THE GREAT HALL. THE PARADISE - DAY

19

DUDLEY has laid out drawings of the store decorations. MORAY examines them.

MORAY

Quite a splash.

DUDLEY

And a small flag for every customer.

He pins a Paradise flag onto MORAY's collar.

ARTHUR brings messages for MORAY.

ARTHUR

Mr. Moray, sir, your messages.

MORAY glances through the missives and hands them to DUDLEY with a teasing wink.

MORAY

Dudley can deal with these.

20

INT. DRAWING ROOM. BELVILLE HOUSE - DAY

20

TOM is brought in to find FENTON and JONAS waiting for him.

FENTON

Mr. Weston. Let me th-thank you for agreeing to see me. We parted on bad terms: I would b-be indebted should you allow me to show you the r-r-r-respect you deserve.

TOM

I am listening, Mr. Fenton.

FENTON

You do not w-wish to sell. I accept that. We shall both of us proceed on that understanding. But it would be d-d-duplicitous of me were I not to advise you of my intentions.

FENTON waits, but TOM simply nods for him to go on.

FENTON (CONT'D)

My brother and I have a store in Manchester and one in Liverpool. We wish to expand South and, indeed, N-N-North. Our intention is to be the f-f-first and, sir, the only national formation of Empori ums.

TOM

You propose to build here?

FENTON

We have a site. Plans are being drawn.

JONAS

Until now, Mr. Weston, the battle has been between the small shops and The Paradise. That war was easily won.

FENTON

If I b-build there will be an almighty clash on an al together different s-scale. A price war. Your best staff might well be tempted by better offers. Customers will b-b-be at the very least divided.

TOM

Why would you wish to forewarn me? It means that I might arm myself against your intentions.

FENTON

It is a battle I will w-w-win. But it will be a costly affair. I would prefer you --

TOM

To accept defeat now? In the comfort of my own home.

FENTON

Not defeat, n-no. Perhaps a more personal triumph. You will appreciate that a businessman must be -- sh-shall we say single-minded? If I build I intend to employ Moray as my store manager and I will provide him with whatever funds are needed to succeed. If you sell The Paradise to me, I will cast Moray into the wilderness. Never to return.

TOM takes his time, looking from FENTON to JONAS. Then --

TOM

No.

FENTON

I understand that em-m-m-motion might get the better of judgement, sir, so I will wait for one week whilst you allow yourself some reflection on the matter.

FENTON is leaving, but TOM stops him.

TOM

Let me explain. What you describe, Mr. Fenton, are the circumstances. But what you are dealing with is a man. If I buckle to your demand it will be because I am a coward.
(that word is difficult to get out)
I will never do that.

FENTON and TOM nod tense farewells and FENTON goes.

JONAS watches TOM, alone now: he has seen something in that last exchange which still reverberates around the room.

21

EXT. LOVETT'S DRAPERY. TOLLGATE STREET - DAY

21

EDMUND is scrubbing and scraping at his shop front.

SAM and ARTHUR are supposed to be helping.

ARTHUR

Once you take your name down, that really is the end, isn't it.

EDMUND

It is.

SAM

But you have to. Take it down. I mean, you can't paint Edmund Lovett up there again in bright new colours because -- well, what's that going to look like?

EDMUND

But if my name isn't above the shop then what is it I am supposed to be selling? Anyone interested will want to think they are buying a going concern.

It's true, but he is wriggling.

ARTHUR
You could just write up there:
Draper's Shop.

SAM
There you are, see. From the mouths
of babes.

EDMUND
Yes. Well. It is for you to have
opinions and for me to decide.

There's a grudge about him, something building.

It's Sunday and the GIRLS are heading out for their picnic. EDMUND looks across the street to where DENISE is laughing and chatting with her FRIENDS, in the thick of things, belonging.

It sends him back to his work with a renewed rancour.

22

EXT. GARDENS. DEERNESS HOUSE - DAY

22

A picnic blanket on the ground. Hampers bearing a banquet of treats. Champagne aplenty. LUCILLE is already tipsy, with that affected gaiety about her again.

LUCILLE
Eat up, girls. You're not allowed
to leave until you are properly
indulged.

MYRTLE
Five girls on a blanket and not a
man in sight! No one's going to be
indulged today.

They ALL laugh, but CLARA and DENISE see how much LUCILLE is drinking.

LUCILLE
Have more meat. There's peasant. I
mean pheasant.

DENISE
Where I come from, peasant is a
delicacy. We have them with an egg
on top.

It's such a jolly, giggling-girl mood, but DENISE and CLARA know that LUCILLE is fragile, that the mood could shift in an instant.

LUCILLE
I'm a peasant. As good as. I know
you all know it. I don't know how
to dress, how to walk, how to talk.
(MORE)

Quite a conversation killer. No one knows what to say.

CLARA

I had a child to a man was already married. I have chased after men who will never love me. You have found a husband whose only desire is to make you happy. Lucille, if you think we are here to judge you for that, then you are wrong.

LUCILLE is weeping, feeling the relief of being accepted.

And there, to cap it, is BALLENTINE waving to them from a bench.

23

EXT. PATH NEAR THE RIVER - DAY

23

KATHERINE and MORAY walk by the river.

KATHERINE

It truly is a comfort to me to have you to turn to, Moray. I hope that you appreciate how grateful I am. I feel that -- knowing you are at hand, that is enough.

(she lets out a choked laugh)

I dreamt about you last night. In truth, it was hardly a dream: I saw you standing in my room, as though you were actually there. I took it as a sign. Please say that you don't mind me speaking this way.

MORAY

A sign of what, Katherine?T Q q 1 0 0 -1 0 842 cm BT -0. C

MORAY (CONT' D)

Be honest with me -- be honest with yourself: do you suppose things will get better if we continue like this?

KATHERINE

I brought you back here to punish you. It was not enough to ruin you. That could never match the hurt I felt when you abandoned me. I put you back in that place so that I could watch you with Denise and ... I didn't care how long it might take ... I wanted her to feel as I felt. To be terrified of losing you. And then to lose you. But now ... A few moments alone with you, to feel your tenderness, your protection ... I don't want to hurt anyone now. I only want to know that sometimes we can be like this. Don't take that away from me. You asked me to be honest ... That is as much truth as I can bear.

MORAY

Tom will destroy you ...

KATHERINE

Denise will destroy you. Have you thought of that?

This stops him: he doesn't know what she means. He fears it.

KATHERINE (CONT' D)

Tom told me what he sees in the store ... Denise has such ambition ... I saw her face when he suggested that she might go to Paris ... He says that she will outrun you ...

She's done it: she's got beneath his skin, and she can see it.

KATHERINE (CONT' D)

You asked me to be honest with you, Moray. I implore you to meet truth with truth. What I describe: Is that what you see?

He has to make himself lift his head to look her in the eyes: he nods his head, yes.

KATHERINE (CONT' D)

You have comforted me. Can't I comfort you?

She takes hold of his hand.

24

EXT. GARDENS. DEERNESS HOUSE - DAY

24

DENISE approaches BALLENTINE on his bench.

In the distance the GIRLS can be heard laughing on their picnic blanket.

DENISE

BALLENTINE

Yes. I am aware of the stories. It rather endears him to me. But then I have become something of a romantic in my old age, as you can see, Denise.

DENISE

Mr. Ballentine, would you meet with Mr. Moray so that he might put before you a proposal to invest in The Paradise? It is a sound enterprise, with potential for extensive expansion. We are not vulnerable to the whims of fashion -- in fact, we are always ahead of our customers. As modern manufacturing creates new goods, we are the first to offer them. More and more people are coming to the city -- as I did, as your wife did. What they want is the new, the glamorous, foreign goods ... People want betterment and The Paradise is a haven for all that they wish for.

BALLENTINE

Why would I need Moray to present to me when you do it so admirably?

DENISE

(Laughs)

I'm sorry. I got carried away ...

BALLENTINE

Don't apologise for what you're good at, Denise. I wanted a son. Someone who would take my business and make it flourish for his own generation. If I'd had the son I wished for, he would have been just like you. Put together a formal proposition and I will consider it.

DENISE smiles, elated.

25

INT. THE GREAT HALL. THE PARADISE - NIGHT

25

MORAY watches as PORTERS hang up the store decorations ...

Great, beautiful Birds of Paradise and a banner proclaiming Five Years.

The store is brightly decorated. STAFF are passing out flags to the CUSTOMERS.

DENISE carries her sense of elation into the scene. She's on the move with MORAY and DUDLEY.

DENISE

Mr. Ballentine understands the need for progress, that a business like ours can never rest.

MORAY is haunted by what Katherine said to him.

MORAY

I hope that "our" store does not seem to him to be taking a nap.

But DENISE can't stop her effervescence and enthusiasm.

DENISE

The Paradise appeals to him, and he is impressed with how we run things.

MORAY

So you have already been through with him the details of the business?

DENISE

No. I ... We were speaking and the way the conversation went he was taken with the idea.

She is making things worse, and DUDLEY can see that MORAY is struggling.

DUDLEY

He does seem like a good fit for us, Moray: a brewer, working with hotels: he knows the retail world.

DENISE

He has capital. He is interested. Surely we would be wise --

MORAY

Capital? It was not so very long ago, Denise, that you could hardly

DUDLEY

Moray, Denise may well have found exactly what you are looking for.

DENISE

Mr. Ballentine as good as said that he is willing to invest. He would like you to meet with him --

MORAY

Katherine and Tom are not minded to sell. It would antagonise them if they thought we were manoeuvring against them.

DUDLEY

But surely there is no harm in having funding in place?

MORAY

We must find investment that is from the best source and comes at the most favourable time.

DUDLEY is ready to confront MORAY -- but something shifts in him.

ARTHUR arrives with a few messages for MORAY.

ARTHUR

Mr. Moray, sir, your messages.

This time MORAY doesn't even look at them, just passes them on to DUDLEY.

ARTHUR (CONT'D)

I know, sir: Mr. Dudley will deal with them.

DUDLEY and ARTHUR head off, so DENISE and MORAY are alone.

And all around them the store is brightly decorated.

MORAY

I long to go back to that time of innocence between us. The two of us talking in the dark ...

DENISE

Sweetheart, it was never innocent. You were engaged to be married. I was a shop girl who worked for you. It has always been difficult: but we persevered because we love one another. It is the same now.

MORAY

Sometimes I wish you didn't work here. I wish we had met on the street. I just want us to love one another and for it all to be simple. What is wrong with that?

He is so tender, so beseeching, that DENISE cannot deny him.

DENISE

There is nothing wrong with that. I think it is called romance.

27 INT. TOM'S BEDROOM. BELVILLE HOUSE - DAY 27

TOM alone, his shirt removed.

He hears a sound and he assumes it is KATHERINE.

But the face he sees in the mirror staring at him is FLORA.

We see what she is transfixed by: the scars on TOM's back.

He is paralysed for a moment too.

When he turns around, she is gone.

28 INT. KITCHENS. THE PARADISE - DAY 28

Stoves bubbling, ovens smoking, a steam-engulfed MYRTLE is in her element.

Before ARTHUR is a step inside of the back door MYRTLE's voice stops him.

MYRTLE

Kitchens is not a passageway.
Kitchens is not somewhere you trot through. My kitchen is a place of work. Out! Out!

ARTHUR

Might Mr. Lovett have a cup of tea?

MYRTLE

Cup of tea? Oh yes, of course, I'll drop everything. I mean, look at me -- I have all day to gaze out of the windows. How slack of me not to notice that Edmund Lovett is across the street in need of a hot drink.

ARTHUR

He's painting his shop.

SAM (CONT'D)

"It would be a shame to leave it when I've got it looking so splendid!"

It's too much. EDMUND blows.

EDMUND

Do you think this is no more than a joke? You stand here like it's a spectacle, no better than bear bating. Let's go across the street and laugh at old Edmund Lovett.

SAM

Edmund, we're not here to --

EDMUND

Let's entertain ourselves with a man's failure. Do you think this is how I want it to end? Scarping away, for the whole street to see?

MYRTLE

Come on now, Edmund, eat your cake --

EDMUND blows, hurls the cake at MYRTLE.

EDMUND

Cake? Cake? What is this? A party? I don't want your cake. I know why you're here. Point the finger. He's still here. He can't let go of his hopeless little shop!

EDMUND is crimson with frustration.

MYRTLE

No one's here to mock you, Edmund. We're here because we feel for you --

EDMUND

I don't want your pity.

He thrusts the scraper at SAM.

EDMUND (CONT'D)

Here. You scrape my name off. What else? You want to see my belongings on the street?

He's suffering and there is nothing they can do to stop it.

EDMUND (CONT'D)

Go on! Get away from me!

He chases them away, across the street.

Once he is alone EDMUND looks up at his name above his shop and he can't stop the tears from coming.

30 INT. STORES AND BAYS. THE PARADISE - DAY

30

As DUDLEY approaches the refectory, DENISE catches up with him, speaks to him confidentially.

DENISE
Mr. Dudley, will you help me to
prepare a bid?

DUDLEY
But Moray doesn't want us to.

DENISE
Yes, I know that. But --

SAM comes hurrying up.

SAM
Denise. Your uncle. Prickly is not
the word. You might want to step
over there and see if you can calm
him down a little. We tried. He had
us just about running for our
lives.

31 INT. REFECTORY. THE PARADISE - DAY

31

DENISE at the table with her meal. DUDLEY sits beside her, speaks privately.

DUDLEY
You think we should defy Moray?

DENISE
Let's not call it that. Let's call
it helping him. Without his
knowledge. Or his consent. But
helping nonetheless. If we secure
workable funding ... The Westons
are crushing John, Dudley. We must
do something. Even if it only
amounts to a little hope to keep
him going ...

Her devotion makes DUDLEY flinch.

DUDLEY
I'm not sure that acting secretly
is the best way, Denise.

It is a mistake. I have to admit
it. I have to.

CLARA

What are you saying? What are you
going to do?

LUCILLE

I will leave him.

CLARA

Have you told him this?

LUCILLE

It is his birthday soon. He has
such plans. He has invited his
friends. I cannot go until after
that.

CLARA

A broken heart delayed is still a
broken heart.

LUCILLE's eyes flare in anger.

He has come to discipline her, but he feels her eyes on him and the shame takes over him.

TOM (CONT'D)
Did it frighten you?

FLORA
Who did that to you?

It is the question that terrifies him.

TOM
It was the siege. The battle.

He cannot bear to have her eyes on him: he feels alone in the world with his secret.

FLORA
Will it ever get better?

He cannot bear this, wants away.

TOM
I wish you hadn't seen it. I wish you hadn't seen ... You must knock, do you understand? You must knock.

He turns and goes.

34

INT. DUDLEY'S OFFICE. THE PARADISE - NIGHT

34

DUDLEY leads DENISE through ledgers and figures.

DUDLEY
Don't pretend to know or understand anything that you don't. He is a businessman of many years experience: he will know. Keep the figures simple: don't inflate or exaggerate. If he catches you out then you have lost him.

DENISE
Wouldn't it be better if you came with me?

DUDLEY
No, it wouldn't.

DENISE
But -- why wouldn't it?

There is something about him that is making DENISE curious.

DUDLEY
Because you found Ballentine, he's your conquest.

CLARA

I wou ldn' t.

DENI SE

What is it, Clara?

CLARA

Why couldn't I be the one who met Campbell Ballentine, and woo him and marry him?

DENI SE

The right man will come along for you, Clara: I'm certain of it.

CLARA

You have the gift of foresight now, do you, as well as your many other talents?

DENI SE

(Laughs)

Perhaps. Or perhaps what I am saying is -- that is what you deserve, so I believe it is possible.

CLARA

Then have pity for the fool who falls for me.

DENI SE

What did you want to tell me?

CLARA

It's Lucille. She ... You're going out?

She has seen the coat and the documents case and the way DENI SE is dressed.

DENI SE

Clara, will you please take care of the Department this morning? I will be away for a few hours.

CLARA

Look at you. Where shall I say has been blessed with your presence?

DENI SE puts her coat on, ready to go out: she looks different, more formal, businesslike.

DENI SE

I have an appointment. I will be back before lunch.

CLARA

Denise, if you think you can take on Katherine Weston ... I have watched you. I know you can't help yourself. It is all well-meant. I see that now. What am I trying to say? Isn't it simple? You broke that woman's heart. You took away from her the man she loves.

DENISE

You said "loves" ...

CLARA

Loves. Loved. Aren't they all the same?

DENISE

You think Katherine still wants John?

CLARA

He loves you, so what does it matter?

DENISE

I have to go.

DENISE picks up a document case and starts out.

DENISE (CONT'D)

What was it that you wanted to tell me about Lucille?

CLARA

Oh. It can wait.

36

INT. THE GREAT HALL. THE PARADISE - DAY

36

JONAS walks with TOM as he moves through the store.

TOM

How long would it take Fenton to build a store from nothing? Months. A year. The man is all bluff.

JONAS

He has two lucrative emporiums, and is building another. I should take him at his word, Mr. Weston, sir.

TOM stops -- looks around the store at the decorations. They seem to taunt him.

TOM

JONAS
I understand, sir.

37 EXT. THE PARADISE. TOLLGATE STREET - DAY 37

DENISE climbs into a carriage.

EDMUND sees her, dressed so fine and looking so authoritative. It bemuses him, like a great, painful distance between them. He calls her name, but his shock makes his voice low, timid --

EDMUND
Denise ...

She has not heard him, and the carriage sweeps her away.

DUDLEY is watching too, from the entrance of The Paradise.

38 INT. MORAY'S OFFICE. THE PARADISE - DAY 38

MORAY turns away from the window. He saw too.

JONAS is already in the room.

JONAS
There is something about Mr
Weston's time in the army, sir.
Something he cannot bear to speak
about.

MORAY
Denise has just left the street in
a carriage. Where has she gone to?

JONAS
You might be better asking Mr.
Dudley about that, sir.

39 INT. LADIESWEAR. THE PARADISE - DAY 39

LUCILLE is pursuing CLARA, anxious, trying to mask her desperation as she walks through the store with CLARA.

LUCILLE
Clara, I don't know what possessed
me to say such things to you --
about my husband.

CLARA
Like I said, just a few doubts.

LUCILLE
I couldn't sleep for fear that --

They pass SUSY and it makes LUCILLE clam up.

By now they are on the stairs, heading for Ladieswear.

LUCILLE (CONT'D)
You didn't tell anyone what I said
to you, did you?

CLARA has a decision to make . . . She just wants done with it.

CLARA
There was nothing to tell.

LUCILLE
Because . . . I couldn't bear it if
Ballentine found out. I mean, found
out what I had been saying.

CLARA
But your mind is made up?

LUCILLE can't face it, turns away.

She is quick to get in amongst the goods for sale.

LUCILLE
Oh, I have not seen these shawls
before. Do you like them? We must
both have one, Clara.

CLARA
There is no need for that, Mrs.
Ballentine.

LUCILLE
I just want to show you what you
mean to me. I have a friend. I have
a true friend.

She looks around to see that they can speak privately. Now
LUCILLE pulls off a ring.

LUCILLE (CONT'D)
I want you to have this.

CLARA
I can't accept that from you.

LUCILLE
You must. Please. To show you.
Friends. Trusted friends.

It is so hurtful to CLARA: to be bought, to be bribed like
this.

CLARA

There are rules about such things
in the store. If I accept it I
could lose my position.

LUCILLE

Then don't tell them. It will be
between us.

It is too much for CLARA: she can't stop herself --

CLARA

Do you think you can buy my
sympathy, my friend? (CLARA) Tj ET Q q 3nA

She smiles at him and nods shyly before she goes.

42 INT. BELVILLE HOUSE - NIGHT 42

TOM comes to the door to KATHERINE's room. He turns the handle, but the door is locked -- blocked by a chair on the other side.

43 INT. KATHERINE'S BEDROOM. BELVILLE HOUSE - NIGHT 43

KATHERINE looking at the door as TOM tries to open it.

A whispered voice from the other side of the door.

TOM (O.S.)
Katherine ...

But she buries herself in her bed and pulls the blankets up.

44 INT. THE PARADISE - DAY 44

DUDLEY finds MORAY staring at the Birds of Paradise.

MORAY
The Birds of Paradise -- were they
Denise's idea?

DUDLEY
You underestimate me, Moray.

MORAY
I do sometimes forget what you are
capable of, Dudley. I found her
sitting in my chair. As though she
were trying out the throne.

DUDLEY
(Laughs)
Do you suppose I haven't done the
same? And Sam? I once found Arthur
sitting there. We are all allowed
to daydream, Moray. There is no
harm in it.

MORAY
I seem to be jumping at shadows,
don't I.

DUDLEY
You know why ...

MORAY looks at him, asking for the answer.

DUDLEY (CONT'D)
You are consumed with such

47 INT. KATHERINE'S BEDROOM. BELVILLE HOUSE - DAY 47
KATHERINE is writing a note to Moray.

48 INT. THE GREAT HALL. THE PARADISE - DAY 48
ARTHUR brings a note to DUDLEY.

ARTHUR
Message for Mr. Moray, sir.

DUDLEY
Thank you, Arthur.

It's a joke -- until DUDLEY sees the handwriting. Then he

CLARA

Why would you torment yourself with such superstition? Do you think he is so easily fooled? You did not steal his love, you did not trick him.

LUCILLE

Why do I let such thoughts take over me?

CLARA

What does it matter why? Listen to me: do you love him?

LUCILLE

Of course --

CLARA

Then love him. That is all he wants from you. Love him and you will be rid of your torments. If you leave him you will curse yourself for the rest of your days. To hell with what you see in other people's eyes. Your husband adores you. You have been lucky in finding such man. Why not just accept your luck?

LUCILLE sighs with relief, takes hold of CLARA's hand.

51

INT. LADIESWEAR. THE PARADISE - DAY

51

DENISE is working, engrossed, and so she's surprised when she sees BALLENTINE standing there.

BALLENTINE

Don't look so startled, Denise. I thought you would be pleased to see me.

DENISE

I am, Mr. Ballentine. It's just ... I am glad to see you.

BALLENTINE

I had hoped Moray would have the good grace to send me a note at least.

DENISE

Has he made no contact with you?

BALLENTINE

Perhaps that is just as well. I am tempted by this place, Denise. I want to invest.

DENISE

But that is wonderful news. Thank you.

Her elation blows away her anxiety about Moray's whereabouts.

BALLENTINE

One of the things I have had to consider is this: I could just as well buy the store. Put in a manager. Someone I can trust, someone I have faith in. Someone with vision, ambition ...

DENISE

Sir, before any such considerations, I implore you to meet with Moray, hear him speak about this place. I am sure you will want to do business with him.

BALLENTINE

Very well. I am going to trust your judgement in this, Denise.

He can see she is bursting with excitement.

BALLENTINE (CONT'D)

Go on, who is it you want to tell?

DENISE

Thank you, sir. And ... Thank you.

She hurries out.

52

EXT. TOLLGATE STREET - DAY

52

EDMUND stares at his name above the shop. He steels himself.

CU: The sign with Edmund's name on it. The scraper scratches at the painted words ... erasing one letter, then the next.

EDMUND makes himself do it, his eyes like raging stars.

DUDLEY

You could take on a new calling, Edmund. My house needs painting.

EDMUND

I know I can't stay here. I know I am a married man. I have a new life -- I know it.

EDMUND's burning agony is no longer external: he has turned in on himself.

EDMUND (CONT'D)

I feel as though my old life has been taken away from me -- I have been robbed of it. And every bit of me wants to fight against that. I can't let it go. Not yet. Not like this ...

DENISE comes running out. As she is heading across the street, something happens --

EDMUND is gripped by terrible pains in his chest. They take him down. He can't keep his grip on the ladder and he --

Crashes to the ground -- with a mighty, terrible, crunch.

There is an awful frozen moment when everyone takes this in.

DENISE

Uncle -- no -- no --

She rushes over and kneels beside EDMUND on the ground.

53

INT. BEDROOM. LOVETT'S DRAPERY - DAY

53

EDMUND is unconscious, with DENISE and LUCILLE beside him.

LUCILLE

Your uncle is an ox of a man. He will recover from this. He will need rest. A lifetime of rest.

DENISE

He has been like a father to me. I have been so caught up in my own concerns, I had no time for him. The last time I spoke to him I was chiding him.

LUCILLE

Then the next time you speak to him be sure to make him laugh.

DENISE kisses EDMUND.

DUDLEY is at the door. LUCILLE steps out to let them speak.

DENISE

Where is John?

DUDLEY

If he knew what had happened, I am certain he would want to be with you here.

DENISE
 You haven't answered my question,
 Dudley. Where is he?

They look at one another, both knowing what this means.

DENISE (CONT'D)
 You know where he is, don't you.

54 EXT. WALLED GARDEN. BELVILLE HOUSE - DAY

54

MORAY is full of dread as he waits.

He sees KATHERINE coming and he braces himself.

KATHERINE
 I wanted ... Thank you for coming --

MORAY
 Katherine --

KATHERINE
 Will you allow me to speak while it
 is all clear to me and I have the
 resolve? I am a mother now. I have
 the responsibility of a child. I
 can't bear to think that my actions
 might cause fear for that dear
 girl. Do you see? I must forbid
 myself from seeing you alone.

She has caught MORAY out and he is catching up.

MORAY
 Yes. Yes, I see.

KATHERINE
 This must be the last time.

MORAY
 Then ... I would not want to burden
 you with any more anxiety,
 Katherine: I will go.

KATHERINE
 Perhaps ... a few moments more.
 When I am alone my thoughts are
 governed by reason, but when I am
 with you it feels different. I feel
 overcome with the wish just to look
 at you, to touch your hand.

MORAY
 I said that I wanted you to turn to
 me in your distress ...

She is about to lose him and it makes her want him.

MORAY (CONT' D)
My concern for you, Katherine, has
been entirely genuine: I want you
to know that.

KATHERINE reaches out and holds MORAY's hand tight ...

MORAY (CONT' D)
But I came here today --

KATHERINE
No --

She reaches in to kiss him. MORAY lets her kiss him but he
does not respond. As she stops and looks at him there is an
agony of silence.

MORAY
I love Denise. I cannot in any way
--

KATHERINE
You were always true to her.

MORAY
In my heart, yes.

The hurt is crippling for KATHERINE. She stands up but her
legs won't quite hold her. MORAY instinctively reaches to aid
her but she turns on him -- it is not venom, but heartbreak
that is in her face and it is ferocious.

KATHERINE
I will stand on my own.

She walks away, leaving him there.

55 INT. BEDROOM. LOVETT'S DRAPERY - DAY

55

DENISE alone with EDMUND when MORAY comes in.

MORAY
Denise, I'm sorry I wasn't here
with you.

DENISE
I want you to look at me and tell
me where you have been.

MORAY
I have been with Katherine.

DENISE
I wish to be with my uncle. Please
let me sit in peace with my uncle.

She lays her head onto EDMUND's chest.

MORAY looks at her like this, then he goes.

56 EXT. THE MAZE. GARDENS. BELVILLE HOUSE - NIGHT 56

TOM is searching for KATHERINE. He looks down each lane of
the maze without success.

Then, there she is, sitting on the ground, broken hearted.

TOM
Did Moray do this to you?

KATHERINE
No ... Tom ...
(but she can't deny it)
I can't help myself ...

57 INT. BEDROOM. LOVETT'S DRAPERY - NIGHT 57

DENISE lies with her head on EDMUND. He stirs and wakes,
finds her there.

EDMUND
I think it's about time I retired,
isn't it.

He has made her laugh.

DENISE
I'm not going to chide you, if
that's what you want.

EDMUND
What I want is a cup of tea.

DENISE
You always say I make the worst tea
in the world.

EDMUND
Then I want a cup of the worst tea
in the world.

He grips DENISE's hand.

EDMUND (CONT'D)

Why is it that pain has to teach us
what is right before our eyes?
Twenty-three years I have loved
Audrey, believing it would never
be. Now she is waiting for me and I
fight it to hold onto to a bit of
pride. Well, I am done fighting
now, Denise.

58 INT. THE PARADISE - DAY

58

LUCILLE finds CLARA with BALLENTINE.

She looks to CLARA then takes hold of BALLENTINE's hand.

BALLENTINE

All is well?

He means with EDMUND.

LUCILLE

All is well.

Her eyes are on CLARA: she means something more personal.

As MORAY passes through there are poppers cracking and flags waving as the Five Year Celebrations begin. He is desolate and alone amongst the festivities.

CLARA watches him pass -- seeing the defeat in him.

And DUDLEY sees it, too.

59 INT. LOVETT'S DRAPERY. TOLLGATE STREET - NIGHT

59

EDMUND is sleeping. DENISE sits holding his hand.

A sound. It's DUDLEY.

DUDLEY

Denise, I don't want you to -- I
know this must be -- you must not
think of leaving.

DENISE

I am not going to leave. I belong
here.

End