

THE BOY IN THE LEMON SUIT

An original TV drama

by

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1 EXT QUEEN'S SILVER JUBILEE CELEBRATIONS (1977) - DAY 1

MUSIC: Somewhere Over the Rainbow

Unseen DOROTHY(44) a petite, fun-filled, frustrated crooner, blends her voice with Judy Garland.

On the TV screen is archive footage of a montage of a silent report of the Queen's Silver Jubilee

The Queen on walkabout.

The Queen in her carriage with the Duke of Edinburgh followed by Prince Charles and the Queen Mother, and Princess Anne and Mark Phillips.

The Queen and her family coming out onto the Royal Balcony at Buckingham Palace. The crowds, the celebration.

DOROTHY (O.S.)

She may have a crown and fancy
jewels, but she doesn't have what I
have does she my love? My first
grandchild.

PULL BACK TO:

2 INT DOROTHY'S SITTING ROOM SILVER JUBILEE (1977) - DAY 2

Proudly Dorothy kisses her 8 month old grandson Jack on the head as she stands, holding him, in front of the tv, alone in the room.

The room is comfortable, spacious, South England suburbia with the t.v. pride of place. Photographs of family overflow around the room.

Jack, delighted with the singing, watches her and grins. Light on her feet, Dorothy dances him around the room.

DOROTHY

.....fly, across the rainbow..why
oh...

END CREDITS

SARAH (20), a bundle of straw
coloured energy, flings herself
through the door.

Judy is abruptly scratched to an end and the Bee Gees thunder from the record player.

SARAH
That's better.

Dorothy turns in delight to see her daughter.

Sarah grabs Jack and the three of them exuberantly disco dance and laugh together.

SARAH (CONT'D)
(shouts)
The street party's all set!

DOROTHY
(shouts)
Great!

Sarah spins Jack round and round, loses her balance, spins into an occasional table and the photographs go flying as she saves Jack before anything else.

SARAH
Oh mum I'm sorry.

She puts Jack on the floor. Goes and turns the music off.

Dorothy meanwhile is on the floor picking up frames.

DOROTHY
It's alright. Don't worry.

SARAH
(picks up a stray one)
It's broken.

The photograph of an elderly couple in the collapsed frame reveals a black and white picture of a young man.

Behind that a torn but carefully pieced together picture of a toddler in a lemon suit.

Sarah holds the photos up.

SARAH (CONT'D)
Mum?

But Dorothy is already frozen.

SARAH (CONT'D)
Who are these people? What's wrong?

Tears have come into Dorothy's eyes. She holds out her hand.

Sarah hands the photographs to her.

DOROTHY
It's a long time since I looked at these.

SARAH
Tell me. Please.

DOROTHY
(so vulnerable)
You might not like me if I do?

Sarah picks up Jack.

DOROTHY (CONT'D)
What about the party?

SARAH
They won't notice if we're a bit late.

DOROTHY
The first time I saw Judy Garland sing Somewhere Over the Rainbow it was the end of the war, and I suddenly realised that there was a world bigger than mine.

DISSOLVE TO:

3 INT CINEMA 1945 - NIGHT 3

Wide-eyed Dorothy (12) stares with rapt attention at the cinema screen where Judy Garland sings "Somewhere Over the Rainbow". Dorothy mouths every word.

Next to her sits her mother MAISIE (30) a shopgirl, dressed to kill, who is not watching the film so much as flirting outrageously with the man STAN (26) who sits beside her.

CUT TO:

4 EXT CINEMA 1945 - NIGHT 4

People exit the cinema which is festooned in Union Jack bunting.

Dorothy emerges on her own.

She waits outside, alone. She lifts her eyes at a familiar droning sound of a B52 flying low overhead in the clear, starlit sky..

She starts to sing 'Over the Rainbow'.

Her reverie is broken by laughter and running as Maisie and Stan emerge.

Maisie stops and does up her blouse. She straightens her skirt.

An affronted CINEMA ATTENDANT locks the door behind them.

Maisie looks at her seams, straightens one, notices a hole.

She whacks Stan on the arm.

He grabs her and kisses her soundly.

She breaks away laughing.

She takes Dorothy by the hand and they walk away. Stan with his arm tight around Maisie.

CUT TO:

5 EXT SMALL BUNGALOW NIGHT - NIGHT

5

Dorothy, in a world of her own, stands and waits for her mother who is with Stan. Again she looks up at the stars, still singing.

MAISIE
Dorothy. DOROTHY!

Dorothy startled looks at her mother.

MAISIE (CONT'D)
(kindly)
Go on tuppence. Go inside and go to bed. Stan and I have still got some celebrating to do. It's not every day a war ends!

DOROTHY
Night mum. Night Stan.

She watches as Stan pulls her mother into the darkness.

Suddenly Dorothy hears a noise. She jumps.

KEN
 (whispers)
 It's only me.

Dorothy walks towards the voice.

She sees KEN (13) skinny, scruffy, shock of black curly hair, short trousers, sitting in the porch.

DOROTHY
 (whispers)
 Ken what're you doing here?

KEN
 Waiting for you.

She squats down beside him and giggles.

DOROTHY
 Went to see the Wizard of Oz.

KEN
 I want to see that.

DOROTHY
 You can.

KEN
 Maybe. Look.

He opens his hands and shows her his pride and joy, a catapult.

He stands up, and goes out of the porch into the front garden. Dorothy follows.

He takes a stone, and expertly fixes it and prepares to fire it into the clear star filled sky.

DOROTHY
 (very impressed)
 Perhaps it's reached the stars. I bet you could make a stone fly even over a rainbow.

KEN
 Next time you see a rainbow, you find me.

DOROTHY
 (looks at him and grins)
 Alright I will.

Ken releases the stone into the air.

STAN (O.S.)
Ouch! Who was that?

Ken and Dorothy look at each other in horror then grin.
Stan, his clothes awry, emerges rubbing his head.

STAN (CONT'D)
Bloody kids.

Ken scarpers out of the garden, Dorothy into the house noisily.

MAISIE (O.S.)
Don't think you've finished.

Stan disappears back into the bushes with a grin.

CUT TO:

6 INT BUNGALOW - NIGHT

6

Dorothy tries to close the front door really quietly.
She starts to tiptoe to her room.

ROBERT (O.S.)
That you Maisie.

DOROTHY
It'smee Grandad. Mum'll be in soon.

ROBERT (O.S.)
Will she!

MARGARET (O.S.)
Hush Robert. Sleep well Dorothy.

DOROTHY
Thanks Gran.

Dorothy reaches her room, opens the door and creeps inside.

7 INT ROOM - NIGHT

7

Inside the room are two single beds, one smaller than the other. On one there are a couple of soft toys. A bookshelf with children's books.

Dorothy goes to the window, opens it, and stands looking up at the stars.

Suddenly she sees a shooting star and her face breaks into a radiant smile. She points excitedly.

DOROTHY
(excitedly)
Fireworks Mum...

She looks round. No-one there.

CUT TO:

8 EXT CORONATION STREET PARTY 1953 - DAY 8

Dorothy, dressed impeccably in her RAF uniform, now 19, laughs and jokes as she hands round cakes to the lines of terminally excited children who sit at a huge table half the length of the same street festooned with bunting.

A band is playing jive music. Some of the adults are jiving.

At the top of the street KEN (20), a spotty beanpole in a navy uniform organises a group of boys in a race.

KEN
On your marks, get set, GO!

The boys run, hell for leather towards the finish line perilously near the end of the long table.

They reach the end.

One BOY (10), unable to stop, careers into the table and ends up with jelly all over him. He looks up worriedly.

Everyone laughs. The boy starts to eat the jelly.

Ken has his eye on Dorothy and walks with purpose towards her as she helps the boy up.

KEN (CONT'D)
Careful of that uniform young lady.

Dorothy looks up with recognition and delivers a killer smile.

She hands the boy what's left of the jelly.

DOROTHY
(to the boy)
You might as well finish it.

The boy runs off delightedly, a group of eager boys suddenly surrounding him.

Ken takes his handkerchief out and hands it to Dorothy. She looks at him quizzically.

KEN
Your uniform Dorothy.

Dorothy looks down and deals with the jelly.

TED
Not keeping such a lovely young
lady all to yourself Ken?

TED (22), short, broad, brylcreamed and full of himself,
butts in. Ken is obviously annoyed.

Dorothy looks at them both and enjoys the attention.

DOROTHY
Fancy a dance boys?

She takes one in each arm and saunters with them to the band
and the busy jivers.

DOROTHY (CONT'D)
C'mon Ken. You first.

KEN
I don't dance.

DOROTHY
Then you should.

She takes off her jacket and hands it to Ken.

She takes hold of Ted's hand and drags him amongst the
jivers.

Ted dances really well. He is strong, and Dorothy loves the
feeling of being thrown about. She knows they look really
good.

Ken watches the smiling bubbly Dorothy, moody and irritable.

The dance ends and laughing Dorothy returns, Ted in tow.

DOROTHY (CONT'D)
Get us a drink Ted, would you?

TED
Sure.

Ted saunters off.

DOROTHY
 (to Ken)
 You clean up well.

Ken looks bashful.

KEN
 Didn't know you joined up?

DOROTHY
 There's a lot people don't know
 about me. Bet you can't guess
 where I'm going to be stationed can
 you?

Ken looks at her excited face.

KEN
 No.

DOROTHY
 Try. Please.

KEN
 Germany!

DOROTHY
 (bursting to say)
 Egypt.

KEN
 Never.

DOROTHY
 Can't wait. I'll get to see the
 pyramids. They're one of the
 seven wonders of the world you
 know. Cleopatra, so romantic.
 What with her and Mark Anthony.
 Where are you going? What sort of
 ship?

KEN
 Portsmouth. I'll be staying on
 terra firma though, in Supplies.

DOROTHY
 Don't you want to get away, to
 explore?

KEN
 (looks at the street
 celebrations)
 (MORE)

KEN (CONT'D)
From all this. I love all this.
This is where I belong.

DOROTHY
(wistfully)
I wish I knew where I belonged.

Ted returns with a drink in each hand.

TED
Sorry mate. Only got two hands.

He hands Dorothy a drink. They both drink.

TED (CONT'D)
Fancy another dance?

They both hand their drinks to Ken who stands there like a lemon.

Ted whisks Dorothy on the dance floor and starts throwing her about.

Ken puts the two drinks down. Takes a last look at Dorothy and goes.

Ted pulls Dorothy off to the side. His hands start exploring her body as he tries to kiss her.

DOROTHY
(she shoves him away)
Get off.

He grabs her again.

She slaps him round the face which suddenly becomes brutal, but he controls himself.

DOROTHY (CONT'D)
No. The only man I'll let touch
me is the man I'm going to marry.

TED
Too hoity toity for your own good.
You need to come down a peg or two
miss.

DOROTHY
And you're going to do it are you?

TED
Maybe.

Dorothy laughs. A young MAN grabs her and takes her into the dance space, where suddenly Ted is quite forgotten.

Ted is furious, but Dorothy is oblivious.

DISSOLVE TO:

9 EXT STREET PARTY SILVER JUBILEE (1977) - DAY 9

There is bunting, disco music, families, food, drink and a general air of excitement.

Dorothy laughs as the BALLOON SCULPTOR finishes the balloon crown and places it on her head.

She sits at a long table filled with food, beside Sarah with Jack in a high chair, eating.

SARAH

Suits you. Dad was a good dancer then?

DOROTHY

The best.

SARAH

You didn't really see the Pyramids did you? You never go abroad.

DOROTHY

There's a lot you don't know about your old mum.

SARAH

(holds b/w picture of young man)
Is that where you met him?

DOROTHY

(giggles)
'Gorgeous George' (her eyes fill). He was as tall as a house.

CUT TO:

10 INT PORT SAID NIGHTCLUB (1953) - NIGHT 10

Smoked-filled decadence fills and thrills Dorothy's nostrils as she, enticed by her worldly wise and glamorous friend PAM (21), both dressed in RAF uniform, tries to appear sophisticated in what to Dorothy, is a den of iniquity.

Pam nonchalantly orders two drinks and sits at a table.

Dorothy sits open eyed, childlike and up for anything.

She listens enchanted by the ageing cabaret CROONER (40) in a shimmering suit.

The drinks arrive. Two whiskies.

DOROTHY
I don't drink whisky.

PAM
Now you do!

She sips the noxious stuff feigning indifference, but gags.

Suddenly two men, flyers in RAF uniform appear with a bottle of whisky.

They sit. EDWARD (22) short, stocky, shy, pitted skin and bristle for hair and GEORGE (25) 6'7" matinee idol looks and a line for every woman.

Dorothy is immediately smitten by George who ignores her.

GEORGE
(looks Pam over)
I bet you can dance.

PAM
Oh yes.

GEORGE
(takes her hand)
Let's go then.

Dorothy, put out, finds herself with Edward.

Pam, delighted, is whisked away to dance.

Awkward and silent Edward drinks while she watches slim-hipped George flirt with Pam.

DOROTHY
Shall we dance?

EDWARD
I'm not very good.

DOROTHY
Don't worry. I'll make you look good.

On the dance floor Dorothy unsuccessfully tries to get George's attention.

The music ends. Still Dorothy has failed to capture George's attention.

CROONER
Ladies and gentlemen, the
microphone is yours. Who would
like to join me in a song?

11 EXT STREET PARTY SILVER JUBILEE (1977) - DAY 11

Dorothy still has the sculpted balloon crown still on her head.

SARAH
(impressed)
You didn't?

DOROTHY
I'm afraid I did.

SARAH
Hussy.

12 INT PORT SAID NIGHTCLUB (1953) - NIGHT 12

Dorothy and the Crooner sing "Over the Rainbow". It is one of her finest moments.

She finishes, everyone, including George, applauds.

A hand is held out for her as she gets off the stage.

DOROTHY
Thank you.

The music begins, "Bewitched, Bothered and Bewildered".

GEORGE
Care to dance?

She is swept into his arms.

Pam looks at them, furious with Dorothy. She picks up her jacket and leaves.

Edward sits at the table drunkenly drinking whisky.

George lifts Dorothy's face to his and kisses her.

DOROTHY (V.O.)

I think that was one of the most exciting times in my life. I got drunk on the attention and fell head over heels in love. It was as if all my dreams had come true. I was supposed to be on rest and recuperation in Port Said. There wasn't a lot of either. (giggles) But thensuddenly I was back in Chatham. Again!

CUT TO:

13 INT DOROTHY'S BEDROOM - DAY

13

Dorothy, tears falling, hangs up her uniform precisely in her childhood bedroom. Her mother's bed is empty as if she had never been there.

Her grandmother MARGARET, an old looking 54, shoulders bowed, in a large apron, brings her a mug of tea. Dorothy wipes the tears away determinedly.

MARGARET

Nothing better than a cuppa.

Dorothy turns round, tearless but Margaret sees the tear stains.

MARGARET (CONT'D)

No good crying over spilt milk.

DOROTHY

Bit more than milk Gran. Thanks for the tea. But..I must be brave. George will be back soon. We're moving to Blackpool. I know it's a bit far, but you will come and visit me won't you Gran. At least its not as far as New Zealand is it?

MARGARET

No. Dorothy...

DOROTHY

I've got a photograph. Do you want to see? Course you do. (She rummages) Isn't he adorable? Just like a movie star. Do you know how tall he is? He's 6'7". He makes me look like a midget.

Margaret starts to leave.

DOROTHY (CONT'D)
 Isn't he just the most perfect
 person in the whole world. How
 many girls have the chance to marry
 the man of their dreams?

Margaret shuts the door as she leaves.

14 EXT BUNGALOW HALL - DAY

14

Margaret looks up worriedly as her husband ROBERT (55) a
 dapper, precise, cold man in a suit and hat, lets himself in
 the front door.

Robert looks at her and shakes his head.

MARGARET
 Don't be too hard...

ROBERT
 Dorothy!

Dorothy appears at her bedroom door.

ROBERT (CONT'D)
 Come into the drawing room.
 Margaret get us some tea.

DOROTHY
 It's alright Grandad I've got some.

ROBERT
 I'd like some.

Margaret goes off to the kitchen as Dorothy and Robert walk
 into the lounge, a model of cleanliness and order.

15 INT DRAWING ROOM - DAY

15

Robert stands authoritatively.

ROBERT
 Today I saw George's Commanding
 Officer...

DOROTHY
 ..did he say when George is to be
 back?

ROBERT

Dorothy! George has no intention of marrying you. You will have to give the child up for adoption.

DOROTHY

How can you say that? You haven't even spoken to George. You don't know him like I know him. He loves me..

ROBERT

He's already married!

DOROTHY

What?

ROBERT

George is already married, he has one child and his wife is expecting another. Dorothy you have been very foolish, very foolish indeed. There is nothing for it, but for you to go away, have the child and put it up for adoption. I've already been looking at places. The Forces hospital in Bromley will help you during your confinement...

DOROTHY

...but I'm going to live in Blackpool. It's all arranged. George said..

ROBERT

George is a liar and a cheat. The sooner you come to your senses about him the better.

Her legs sag.

DOROTHY

You don't know him..

ROBERT

..and neither do you...

DOROTHY

.. he loves me..

Robert looks at her in utter frustration.

ROBERT

Go to your room.

DOROTHY
I'm not a child.

ROBERT
Then act like an adult.

Distraught Dorothy runs out of the room.

Robert starts to order the ornaments on the already perfect mantelpiece. He runs his finger along the top and looks at it for dust.

ROBERT (CONT'D)
Margaret!

CUT TO:

16 INT 2ND FLOOR ROOM BALCONY, MOTHER AND BABY HOME - BROMLEY 1-6 NIGHT

Dorothy, extremely pregnant, stands on the balcony of the double fronted house, and looks at the silent stars.

A face appears behind her.

17 SISTER LE PLASTRIER 17

A shooting star!

DOROTHY
(turns surprised)
Yes.

SISTER LE PLASTRIER (48) a well spoken, groomed 'County' type from old money.

18 SISTER LE PLASTRIER 18

It's like having your own private fireworks.

DOROTHY
I'm not going to change my mind.
I'm going to put it up for adoption. I'm going to go back into the RAF. Maybe I'll go back to Egypt. I've seen the pyramids. Who knows what else I could see.

19 SISTER LE PLASTRIER

19

How are you feeling?

DOROTHY
Awful. Will my skin ever go back?

SISTER LE PLASTRIER
(laughs)
Of course. You'll have to do
exercises. Any pain?

DOROTHY
No.

SISTER LE PLASTRIER
Good.

She turns to go.

SISTER LE PLASTRIER (CONT'D)
If you ever want to talk..

DOROTHY
I don't.

Sister Le Plastrier goes. Dorothy looks at the stars. Suddenly she feels a contraction. She winces and looks at her stomach with astonishment.

DOROTHY (CONT'D)
Sister....

CUT TO:

20 INT FORCES HOSPITAL - DAY

20

Sister Le Plastrier walks into Dorothy's ward. She looks down and sees Dorothy. Dorothy sits feeding her new born baby.

Sister Le Plastrier approaches Dorothy who is gently stroking the baby's head a look of contentment on her face.

SISTER LE PLASTRIER
How are you?

DOROTHY
Have you seen him?

She shows him off.

SISTER LE PLASTRIER
He's beautiful.

DOROTHY
(laughs)
He is so hungry. I've decided to
call him Bryan.

SISTER LE PLASTRIER
Family name?

DOROTHY
(shakes her head)
No. And I don't know anybody called
Bryan. This is my little man and
he's going to have his own name,
the one I give him, no-one else's.

SISTER LE PLASTRIER
(concerned)
You do realise his new family will
probably change his name.

She looks at Sister Le Plastrier's face.

DOROTHY
Don't..

SISTER LE PLASTRIER
..but Dorothy...

DOROTHY
Not yet.

SISTER LE PLASTRIER
We'll talk about it when you come
back to the home.

But Dorothy is already back in her reverie feeding her
beautiful baby.

CUT TO:

21 EXT GARDEN OF MOTHER & BABY HOME - DAY

21

A beautiful sunny idyllic day.

Dorothy sits under a tree with Bryan on a rug. She measures
a lemon suit against him. It is too big. She bursts into
tears.

Sister Le Plastrier approaches.

SISTER LE PLASTRIER
Dorothy, whatever's the matter?

DOROTHY
It doesn't fit. It's too big. I
bought it specially.

SISTER LE PLASTRIER
He'll grow into it.

DOROTHY
But I won't see him grow into it.

SISTER LE PLASTRIER
You made a good decision. You
can't look after him. They're
here to take him to the home.

Dorothy looks to the front of the house.

A WOMAN waits at a car.

DOROTHY
Now?

Sister Le Plastrier starts to pick up Bryan.

Dorothy grabs him. She kisses him.

DOROTHY (CONT'D)
(whispers)
Goodbye little man. Not for long.
Mummy'll sort it out. You'll see.

SISTER LE PLASTRIER
(she goes to take Bryan)
Dorothy.

Dorothy reluctantly lets him go.

DOROTHY
Don't forget the suit.

She hands it to Sister Le Plastrier who can hardly bear it.

SISTER LE PLASTRIER
I shouldn't say this but there is
one way you can keep him. (Dorothy
looks at her) Get married.

Sister le Plastrier reluctantly turns and leaves.

Dorothy watches as Sister Le Plastrier carries Bryan to the
waiting woman.

DOROTHY

I know.

As she watches, Dorothy forces herself to stop crying. She wipes her eyes and determination fills her face.

CUT TO:

22 EXT STREET PARTY SILVER JUBILEE (1977) - DAY 22

Dorothy and Sarah, who holds Jack, walk out around the street celebration.

Sarah sees the band. There are dancers jiving.

They walk over.

SARAH

Don't know how you did it. (She nuzzles into Jack) Leave your baby.

DOROTHY

It was one of the hardest things I have ever done. Grandad didn't want me at home, Mum was in New Zealand, so I was on my own. There was only one thing to do, find a husband, and quick.

SARAH

Go on mum. (Pushes her towards the dancers) Show me what you can do.

As Dorothy steps into the midst of the jivers.

A hand takes hers and she starts jiving. Her face bubbles into laughter.

Sarah watches enjoying her mum.

CUT TO:

23 INT STEAM TRAIN (1954) - DAY 23

SOUND OVER: The music continues

Dorothy travels on a train. The trunk beside her.

She arrives at a small country station in Sussex.

CUT TO:

24 EXT COUNTRY STATION - DAY

24

Dorothy steps off the train alone.

A guard carries the trunk off for her and places it beside her.

The train leaves the station.

Dorothy abandoned, stands and waits.

COOKIE (40) balding, glasses, and a slight limp, walks onto the platform. He sees Dorothy and walks towards her.

COOKIE
(cheerfully)
Dorothy?

DOROTHY
Yes.

COOKIE
Mrs Hilton sent me to pick you up.
This yours?

Dorothy nods.

Cookie lifts it easily and together they walk off the platform.

CUT TO:

25 INT CAR - DAY

25

Cookie drives the car, Dorothy next to him.

COOKIE
Wher're you from then?

DOROTHY
Chatham, Kent.

COOKIE
I used to have an aunt that lived there. Not seen her for years though. She was always complaining about the planes.

DOROTHY
They've stopped the big B52's from Marston now. People complained. What's she like, Mrs. Hilton?

COOKIE

A widow with too much money.
Still she pays my wages and I can't
complain. She'll have you doing
all sorts. My advice is say what
you'll do and stick to it. She'll
want you 24 hours a day if not.

DOROTHY

You married?

COOKIE

Velda, the wife, she does the
cooking. (silence)

You'll have to watch Mrs. Hilton. She makes it her business
to know everything that goes on at The Firs. You got any
secrets?

DOROTHY

(suddenly guilty)

No!

COOKIE

Better not have or she'll find 'em.

They turn into a long drive lined by firs.

At the top is a sprawling country house nestling sedately.
Not the house of gentry, but of well-to-do upper middle
class.

Cookie brings the car to a stop round the side.

CUT TO:

26 INT KITCHEN - DAY

26

VELDA (38) round, face etched with lines, stressed, looks up
quickly as Cookie carries the trunk followed by Dorothy.

She returns to her cake decorating.

VELDA

She's waiting.

COOKIE

Dorothy this is Velda.

VELDA

Go!

Cookie puts the trunk down and leads on.

27 INT HALLWAY - DAY 27
Dorothy follows him through the hallway.

28 EXT DRAWING ROOM - DAY 28
He stops and beckons Dorothy into the drawing room and leaves.

29 INT DRAWING ROOM - DAY 29
Inside at one end is a large black grand piano.
A fire is lit in the grate. MRS HILTON (56) tall, lean, imperious, a cleric's daughter, sits writing. She gets up.

MRS HILTON
Dorothy. How do you do.

They shake hands.

MRS HILTON (CONT'D)
Please sit down. How was your journey?

DOROTHY
(in her best voice)
Good, thank you.

MRS HILTON
(looks her up and down)
You have come very well recommended.

DOROTHY
Sister Le Plastrier is very kind.

MRS HILTON
How do you know her?

DOROTHY
I got to know her while I lived in Bromley..after I came out of the RAF.

MRS HILTON
And why did you leave the RAF?

DOROTHY
Too much travelling. I ended up in Egypt.

MRS HILTON

Nasty smelly place as I recall full of Arabs. So you like the quiet life.

Dorothy nods.

MRS HILTON (CONT'D)

Excellent. I shall expect you to be here prompt at 8.30am every morning, except Sundays. I shall then give you your tasks for the day. I lead a very busy life, so I shall expect you to be as industrious and attentive as possible. Are all your clothes similar?

Dorothy looks at herself, surprised.

DOROTHY

Yes.

MRS HILTON

I shall provide you with two suits. I like my staff to look neat. I shall leave you to settle in. If you go to the kitchen Velda will give you some refreshment and show you to your room.

Dorothy gets up to leave and walks towards the door.

MRS HILTON (CONT'D)

One more thing. I do not tolerate any loose behaviour. Is that understood?

DOROTHY

(meekly)

Yes Mrs. Hilton.

Dorothy walks out of the door. Shuts it.

30 INT HALL - DAY

30

She stands at the foot of the staircase and lets out a deep sigh.

DOROTHY

From one control freak to another.

CUT TO:

31 INT PUB - NIGHT

31

Cookie sits in the full pub and drinks his pint like a man in a desert.

Dorothy returns and sits next to him and drinks her half.

COOKIE
Haven't got long Dot..

DOROTHY
Dorothy. Thanks for bringing me.

COOKIE
Velda doesn't like the pub.

DOROTHY
(jokes)
Shame you're married.

COOKIE
(enjoys the attention)
Watch it girl.

He looks around.

COOKIE (CONT'D)
That's Pete. (points) He works..

DOROTHY
No, not him.

Her eye is caught by a man sitting by himself in the corner.

BILL (36) dark, strong and weathered, dress unkempt, looks up and catches her eye. He notices she's with Cookie.

He looks back at his pint.

COOKIE
What about...

DOROTHY
Don't look now, but who's that man in the corner by himself.

COOKIE
Where?

DOROTHY
To the left.

COOKIE
He's nearly my age girl.

DOROTHY

And a very good age it is.

COOKIE

Bill. He's the cowman on the farm next to us. Where we gets our milk. Never seen him with a woman. Not your sort at all.

DOROTHY

Is that right? (Grins) Maybe he doesn't like women?

She looks over at Bill who is now busy talking to another man.

COOKIE

(chuckles and finishes his pint)

The things you say girl. The things you say. Want another half?

DOROTHY

You mean you do. Time to go I think. Velda won't let you out again if I take you back drunk.

COOKIE

What do you mean? I'm me own man.

Dorothy laughs, gets up and moves out of the pub watched with interest, by Bill.

CUT TO:

32 EXT COUNTRY LANES - EARLY MORNING

32

Dorothy walks, in the beautiful sunshine, swinging a metal milk container.

There is the sound of cows mooing, desperate for milking.

She stands unsure, outside the milking shed.

She pokes her head into the shed and straight up the backside of a cow. She wrinkles her nose with disgust.

BILL

Watch out!

Bill pulls her back just as the cow let's go a stream of faeces.

BILL (CONT'D)
That would have been all over you.

DOROTHY
Thanks. Do they do that often?

BILL
Do you?

DOROTHY
Bit personal when we've not even met. But yes, regularly.

BILL
Same with them. You're working with Velda aren't you.

DOROTHY
Dorothy. Nice to meet you Bill.

He looks at her.

DOROTHY (CONT'D)
Cookie.

BILL
Wanting milk are you? Come with me.

She follows him meekly into the shed.

At the end is a tethered cow.

BILL (CONT'D)
She's not been done yet. Help yourself.

DOROTHY
Excuse me?

BILL
Velda does it herself.

DOROTHY
She does!

BILL
Stool's over there.

He walks away.

Dorothy gets the stool. She places it near the cow who moves and makes her jump.

Dorothy moves the stool again and sits and looks at the full udder.

She puts the milk jug under it. She touches a teat tentatively and pulls it.

The cow moos, moves and Dorothy jumps and falls off the stool.

Bill appears at her side with a smile on his face. He helps her up.

He sets the stool up, pats it. Dorothy sits down.

Bill gets a pail and substitutes it for the jug.

BILL (CONT'D)

Too small. Only an expert could fill the jug.

Bill crouches and takes her hands and shows her what she has to do.

Gradually Dorothy gets the hang of it, occasionally squirting herself.

They both enjoy the proximity to each other.

Bill hesitates.

BILL (CONT'D)

You got a boyfriend?

DOROTHY

You ask very personal questions. Have you got a girlfriend?

BILL

Have you?

DOROTHY

No I don't have a girlfriend.

Bill grins.

DOROTHY (CONT'D)

You didn't answer my question.

BILL

D'you ...want to go for a drink..er..sometime?

DOROTHY

That would be very nice. Tonight?

Bill nods and smiles.

BILL
I'll finish this off for you.

Dorothy gets up relieved. She stands behind him a smile on her face.

DOROTHY
This your place Bill?

BILL
No. Got a cottage though and some land.

DOROTHY
Have you.

BILL
I'll show you.

DOROTHY
I'd like that.

JUMP CUT TO:

33 INT KITCHEN - DAY

33

Dorothy walks into the kitchen with the full milk jug.

Velda looks up from cooking bacon and egg.

Dorothy plants the milk on the vast kitchen table.

VELDA
Took you long enough.

DOROTHY
Velda how long did it take you to learn to milk a cow?

VELDA
Me. Milk a cow. Never. Nasty smelly things. Bill always pours some from what he's already collected.

DOROTHY
(smiles)
Oh does he.

Velda looks at her and frowns.

Cookie walks in.

COOKIE
(to Dorothy)
You the new milkmaid?

VELDA
(jealous)
Sit down and eat your breakfast.

She takes the pan and slaps his food angrily on his plate.

Cookie and Dorothy smile at each other much to Velda's annoyance.

CUT TO:

34 INT POST OFFICE/VILLAGE STORE - DAY

34

Dorothy stands at the counter.

DOROTHY
Hello Mrs Tilbury.

MRS TILBURY
Morning Dorothy duck. My you've a pile today.

DOROTHY
stamps please plus a parcel.

Dorothy puts the parcel on the weighing machine.

MRS TILBURY
She holding a party?

DOROTHY
For the Red Cross. She's very involved. She's got a uniform, medals, the lot.

MRS TILBURY
There you go ducks. That's 12 shillings and sixpence for the stamps. That parcel got bricks in? That's 1 shilling and sixpence. Altogether 14 shillings. My, that woman must have money to burn.

Dorothy hands over the money.

DOROTHY
 Can I have a postal order please
 for £1.

Mrs Tilbury hands over the postal order.

She puts the postal order inside an envelope. She turns it
 round to put the stamp on.

LETTER
 Miss Kinchin Smith

St Mary's Nursery
 Common Road
 Felixstowe, Suffolk

35 EXT POST OFFICE - DAY 35

Bill's face lights up when he sees Dorothy in the post
 office. Shyly he hovers outside and waits.

36 EXT POST OFFICE - DAY 36

Dorothy, letters in hand walks into Bill. She drops the lot.

BILL
 Sorry.

He helps Dorothy pick up the letters.

The last stray one is to the Nursery. He reads it.

Dorothy snatches it off him and quickly puts it in the post
 box.

DOROTHY
 Thanks.

Bill notices her anxiety.

DOROTHY (CONT'D)
 (covering up)
 How about I cook you a meal
 tonight?

Bill looks shocked.

DOROTHY (CONT'D)
 If you want that is. Maybe
 tonight isn't a good time.
 (MORE)

DOROTHY (CONT'D)

I mean I had such a good time in the pub the other day, but it's still...

BILL

..okay.

DOROTHY

Really?

BILL

Really.

DOROTHY

Tomorrow then.

They part.

CUT TO:

37 INT BILL'S COTTAGE LOUNGE - NIGHT

37

The furniture is pushed back, the music plays, and Dorothy tries to teach Bill to jive.

Bill is as wooden and fixed as a tree.

DOROTHY

(impatient)

Bill you have to move your feet.
You can't just move your arms.
Look!

She shows him again. Bill sits down.

DOROTHY (CONT'D)

Oh come on. I really want to go dancing with you. Please.

BILL

There isn't anywhere to go round here.

Bill dutifully gets to his feet and manfully does his best.

Dorothy takes pity on him.

DOROTHY

Okay. Stop.

She looks at him, makes a decision.

DOROTHY (CONT'D)
How about we play something else!

She pushes him down into his seat.

She starts to undo her blouse and expose her midriff. She pushes down her skirt exposing her belly button.

As best she can she starts to entice him with her rendition of belly dancing.

DOROTHY (CONT'D)
Like it?

Bill is transfixed. The belly gets closer and closer.

He grabs her.

Laughing she falls into his arms and they kiss. Bill can't get enough of her.

They tumble onto the floor.

Dorothy lets him, she is in control.

CUT TO:

38 EXT GARDEN CLOTHES LINE - DAY

38

Velda hangs out the sheets, Dorothy helps unwillingly in the strong wind.

VELDA
You leave that man alone.

DOROTHY
Whatever do you mean?

VELDA
He doesn't need your sort hanging round him.

DOROTHY
And what exactly is my sort?

VELDA
You're the sort of girl with a history you are. Bet my life on it. Bill's a nice man and he doesn't need a girl like you messing up his life. He's made for something better.

DOROTHY
 If that is so, then how come he's
 still unmarried at 36?

Velda looks at her.

DOROTHY (CONT'D)
 (realises)
 You liked him. You still like
 him.

Velda turns on her heel and walks back into the house.

VELDA
 You can finish that lot by
 yourself.

Dorothy continues to pin the sheets up. Suddenly she hears
 a voice.

MRS HILTON
 Cooee Dorothy! Oh DOROTHY!

Dorothy raises her eyes to heaven.

She stabs the last peg in the sheets and walks like a snail
 to her keeper.

CUT TO:

39 INT HOUSE - NIGHT

39

SOUND OVER: Live soft music

A Red Cross banner is hung over the bannisters.

Mrs Hilton, done up like a dog's dinner in expensive
 fluffiness.

MRS HILTON
 Dorothy! Where is that girl?

Dorothy appears carrying a tray full of glasses.

MRS HILTON (CONT'D)
 Dorothy! Come here. Have you
 checked the chairs (She nods), the
 napkins (nod), the coat hangers..

Dorothy doesn't nod.

MRS HILTON (CONT'D)
 Oh really Dorothy. The simplest of
 tasks..

Dorothy scoots off to check the coat hangers.

Suddenly the doorbell goes.

Dorothy goes to answer the door.

MRS HILTON (CONT'D)
 Dorothy. You're not even changed.
 Go! And for goodness sake be
 quick.

Dorothy runs up the stairs two at a time.

She looks down as Cookie opens the door.

Mrs Hilton welcomes all smiles.

MRS HILTON (CONT'D)
 George, Gladys, how wonderful to
 see you. Do come in.

CUT TO:

40 INT DOROTHY'S BEDROOM - NIGHT 40

Dorothy shuts the door and breathes a huge sigh of relief.

She strips off to her underwear.

She takes out of the wardrobe a lovely strapless dress with
 full net skirt.

DOROTHY
 If this doesn't do it, nothing
 will. It had better be worth
 getting into debt.

JUMP CUT TO:

41 INT HOUSE STAIRCASE - NIGHT 41

Bill arrives for the party. He looks uncomfortable in his
 new suit.

He looks up, catches a vision, which takes his breathe away.

Dorothy, looking at her absolute best, walks sedately down
 the staircase.

Dorothy reaches him and stands in front of him.

DOROTHY
Well? Bill you've got your mouth
open, say something.

BILL
Marry me.

DOROTHY
Alright.

She flings her arms around him.

Velda stops in astonishment with a tray of hors d'oeuvres.

MRS HILTON
Dorothy! What are you doing?

DOROTHY
It's alright Mrs Hilton. Bill
asked me to marry him and I said
yes.

Mrs Hilton is astonished.

Bill looks as if he can't quite believe this is happening.

MRS HILTON
Congratulations Bill, and to you
Dorothy.

Dorothy holds Bill's hand as if she will never let it go.

DOROTHY
(can't resist)
Aren't you going to say something
Velda?

VELDA
Congratulations.

Velda disappears amongst the guests.

MRS HILTON
Dorothy to work. I need you.

Dorothy gives Bill a kiss on the cheek and goes.

Bill grabs a passing glass, takes a drink and smiles
extremely pleased with himself.

JUMP CUT TO:

Bill is lying dozing half on Dorothy who looks at the fine engagement ring on her finger.

DOROTHY
Bill. B..ill.

She lifts his head gently.

DOROTHY (CONT'D)
I want to talk for a moment

BILL
You do?

DOROTHY
Then you can go back to sleep.

BILL
What is it?

DOROTHY
There's no easy way to say this.

BILL
(lazily)
You're married.

DOROTHY
No. No. Worse.

BILL
(kisses her with relief)
Nothing's worse.

DOROTHY
months ago I had a baby.

Bill goes rigid.

He gets off her and watches her intently.

DOROTHY (CONT'D)
Don't look at me like that. It was a mistake. A terrible mistake. Except it wasn't. His name is Bryan. He's the most beautiful baby in the world and he's mine and when we're married I want us to adopt him and then I'll be able to be his mother properly. You'll love him Bill, I know you will.
(MORE)

DOROTHY (CONT'D)

This is the most perfect place to bring up a child. He'll be able to help you with the cows..

BILL

..stop.

DOROTHY

I'm sorry I didn't tell you. I meant to and then...

BILL

..no you didn't. You wanted that on your finger first!

DOROTHY

What?

BILL

Dorothy look at me. Do you love me? Me!

Dorothy senses things slipping away from her.

DOROTHY

(hesitates)

Course I do.

Bill gets up and disappears into the field.

CUT TO:

43

INT KITCHEN - MORNING

43

Outside the kitchen window it is pouring with rain.

Cookie flings open the backdoor and rushes in soaking wet with some coal.

VELDA

(cooking)

Get those boots off.

Mrs Hilton walks into the kitchen.

MRS HILTON

Anyone seen Dorothy?

Velda and Cookie look at each other.

VELDA

She's gone.

COOKIE

..Rushed off to see her
grandfather. He's been taken ill.
She didn't want to disturb you.
She'll be back tonight.

MRS HILTON

Wretched girl.

She leaves.

VELDA

Lie for her now too will you!

COOKIE

She's got enough trouble.

Cookie stomps out of the back door again, slamming it behind
him.

CUT TO:

44 INT SISTER LE PLASTRIER'S OFFICE - EVENING

44

Dorothy is distraught sobbing on Sister Le Plastrier's
shoulder.

SISTER LE PLASTRIER

Hush. Hush.

DOROTHY

..and now it's cancelled and he
says I don't love him, well maybe I
don't, but I could, I could love
him, he's maybe not everything, but
at least we could have been a
family, and I could have Bryan, and
I would have tried to make him
happy.....

A NURSE brings in two teas.

SISTER LE PLASTRIER

Hush. Come on now. Dry your eyes
and let's have some tea.

Dorothy does as she is told, and they both sit and she tries
to drink some tea.

DOROTHY

He's all that's mine in the world.

SISTER LE PLASTRIER
 I know. But sometimes love isn't
 something that is ours to keep.
 Sometimes we have to give it away
 and then it has a chance to become
 something bigger.

DOROTHY
 (demanding)
 Help me.

SISTER LE PLASTRIER
 I wish I could...

DOROTHY
 (petulant)
 ...you can I know you can...

SISTER LE PLASTRIER
 (shakes her head)
 Dorothy you have no way of looking
 after him.

Dorothy gets up.

DOROTHY
 (angry)
 I thought you were my friend. I
 thought you were the one person who
 would really understand. But you
 don't.

She storms out of the office.

DOROTHY (CONT'D)
 (turns and shouts)
 There has to be a way.

Sister sadly watches her go and picks up the phone and dials.

SISTER LE PLASTRIER
 Miss Kinchin-Smith please.

CUT TO:

45 EXT STREET - DAY

45

Dorothy walks down the street.

She sees a child in a pram outside a shop. She stops.

Her fingers curl around the bar.

She takes the brake off.

She starts to move the pram.

MOTHER
What are you doing?

DOROTHY
(guiltily)
He was crying. I was just rocking
him.

The woman looks at her and swiftly holds onto the pram.

Dorothy runs off.

CUT TO:

46 EXT MRS HILTON'S HOUSE - DAY

46

A taxi draws up at the house.

Dorothy's face waits at the window.

Out of the taxi steps MISS KINCHIN-SMITH (39), Scottish, buttoned and belted like a devout missionary, her face a mask of criticism due to years of disapproval.

MISS KINCHIN-SMITH
(to the taxi driver)
Wait please.

The front door flies open, and eager-to-please Dorothy walks up to her visitor.

DOROTHY
(in her best posh voice)
Miss Kinchin-Smith (who
nods) how do you do.

MISS KINCHIN-SMITH
How do you do Dorothy.

DOROTHY
I have arranged for us to sit in
the garden as it is such a
beautiful day. It is a beautiful
day isn't it?

MISS KINCHIN-SMITH
Indeed.

She follows Dorothy to the back of the house.

CUT TO:

47 EXT GARDEN - DAY

47

A table is set with a jug and glasses.

Dorothy pours her visitor a glass for them both, then sits desperately trying not to look anxious on the edge of her seat.

MISS KINCHIN-SMITH

I have been asked to see you by the Adoption Society. Having told us that your impending marriage has unfortunately fallen through, and you owe the adoption society £13 which is indeed quite a large sum. Perhaps you have finally decided that adoption is the only solution for Bryan?

DOROTHY

I am so pleased to inform you that I am now engaged to be married to a sailor. He lives in Portsmouth and we intend to be married in one month and move there. So we should be able to collect Bryan very soon. I also have an insurance policy that is about to become due in December and that should definitely clear my debt.

MISS KINCHIN-SMITH

That is indeed good news. Somewhat surprising considering your previous engagement has just ended. How long have you known the fortunate young man?

DOROTHY

Since we were children. It was a chance meeting really and we got on so well, it seemed natural that we should get together.

MISS KINCHIN-SMITH

You've seen him once?

DOROTHY

We used to see each other all the time, every day in fact.

MISS KINCHIN-SMITH

(looks at her strangely)
I see. You seem very well turned out for a woman in service.

DOROTHY

Mrs Hilton is so generous. A person couldn't get a more delightful employer. It's unfortunate that you won't meet her today. She is really so kind and so understanding.

MISS KINCHIN-SMITH

So she knows all about Bryan.

DOROTHY

Indeed I..I..thought it..I really don't think she needs to know....she..

Dorothy looks distracted.

MISS KINCHIN-SMITH

Dorothy?

DOROTHY

I had to buy a bike, which I am still paying off. I had to have some transport. I thought in the end it would save money. Tell me about Bryan. Have you seen him?

Despite herself, Miss Kinchin-Smith actually smiles.

MISS KINCHIN-SMITH

(warmly)
He really is a most delightful child. He is full of smiles. Rather dark-skinned. We call him our little eskimo. He deserves a real home where he can be properly looked after. I'm not sure you..

DOROTHY

.....Could you send me a photograph? I would like one of him in his lemon suit. Do you know the one?

MISS KINCHIN-SMITH
Yes. I know exactly which one.

She stands up to go.

MISS KINCHIN-SMITH (CONT'D)
Thank you Dorothy. I've seen all I
need to see. My taxi is waiting.

DOROTHY
He must fit into it by now.

MISS KINCHIN-SMITH
He does.

She takes a last look at Dorothy who sits and sips her
lemonade. She walks back to the taxi.

CUT TO:

48 INT GARAGE - EARLY EVENING

48

Cookie opens the garage door carrying a dustpan and brush.

He opens the front door of the car and starts to brush the
floor.

He opens the back door, same side and is shocked to find
Dorothy curled up on the back seat.

COOKIE
Dorothy! What on earth are you
doing here?

No answer. Cookie climbs in gently beside her.

COOKIE (CONT'D)
What's wrong love? It can't be
that bad.

He takes hold of her hand and pats it like a dog.

DOROTHY
I'm done for Cookie.

COOKIE
No. No you're not.

DOROTHY
I am. There's only one person in
the world who loves me and I can't
be with him.

COOKIE

I'm sure you and Bill could get
back together.

DOROTHY

I'm not talking about Bill.

COOKIE

There, there. We all love you. If
I had a daughter I'd want her to be
just like you.

Suddenly Velda appears with a mug of tea. She and Cookie
lock eyes in mutual horror.

Cookie jumps out of the car like it's a furnace.

Very slowly and deliberately Velda places the tea on the
side.

COOKIE (CONT'D)

(helplessly)
She's upset.

VELDA

So am I.

She turns on her heel and walks away.

JUMP CUT TO:

49 INT MILKING PARLOUR - DAY

49

Bill, miserable, is hosing down the empty stalls.

He looks up as Velda strides in and continues hosing.

VELDA

(fiercely)
Bill.

He nods.

VELDA (CONT'D)

I need to know what happened
between you and Dorothy.

BILL

It's our business.

VELDA
I've just seen Cookie with his arm
round her in the backseat of the
car.

Bill stops hosing and looks at her with eyes of fire.

BILL
Have you indeed.

VELDA
Bill, I need your help.

50 SILENCE

50

VELDA
Please.

BILL
Aye well, she's that desperate.

VELDA
For a man?

BILL
To find a home for her baby.

VELDA
(triumphant)
I knew that woman had a history.

She looks at Bill.

VELDA (CONT'D)
You're a good man Bill. I'm sorry
it didn't work out, but you're
better off without her. You can't
marry a woman with a past like
that. Not a respectable man like
you.

Velda triumphant turns on her heel and walks away.

BILL
(in pain)
She made me laugh.

VELDA
There's more to life than laughing.

CUT TO:

51 INT HALL - DAY

51

Dorothy picks up the post.

Velda exits the drawing room full of tight triumph.

VELDA

Mrs Hilton will see you in the
drawing room. Now.

Fear fills Dorothy.

She walks in clutching the letters.

52 INT DRAWING ROOM - DAY

52

She goes over to Mrs Hilton and hands her the letters.

MRS HILTON

Thank you Dorothy. Please sit
down.

Dorothy does so.

MRS HILTON (CONT'D)

Some disturbing news has been
brought to my attention. Not only
do you have an illegitimate child,
but you seem to be causing havoc
with the single men in this
village. I cannot have someone of
such loose morals on my staff and I
therefore wish you to leave my
employment.

DOROTHY

(desperate)

Please Mrs Hilton. I haven't got
anywhere else to go. If I don't
earn any money then I can't pay for
Bryan.

The phone rings.

MRS HILTON

(firm)

So it is true. Pack
your things. You will
leave on the first train
tomorrow. (dismissing
her)

Dorothy stands up somewhat
dreamily.

The door opens.

COOKIE
Excuse me Mrs Hilton, it's a phone
call for Dorothy.

Dorothy looks surprised.

MRS HILTON
Please make sure no-one has this
number when you leave.

DOROTHY
Yes Mrs Hilton.

Dorothy leaves the room.

53 INT HALL - DAY

53

Dorothy picks up the phone.

Cookie watches her, anxious.

DOROTHY
Hello. (she listens) What? How is
he? Oh God.

A noise, like a wail, emits from Dorothy as she drops the
phone.

She starts to walk in circles about the hall.

She bumps into the wall, turns and walks into another wall.
She turns and walks into another wall.

COOKIE
Dorothy? What's wrong? What's
happened?

Suddenly Dorothy rushes out of the front door.

JUMP CUT TO:

54 EXT HOUSE - DAY

54

She rushes to the garage.

She reappears with her bike, gets on it and starts cycling.

Cookie watches.

COOKIE
Where are you going?

DOROTHY
Felixstowe. He's got diptheria.

She bikes at speed down the drive and out of sight.

COOKIE
That's 250 (?) miles away.

CUT TO:

55 EXT ROAD - DAY 55

Dorothy continues to bike at speed.

It starts to rain.

Dorothy is soaked, but continues obviously in pain.

CUT TO:

56 INT NURSERY NIGHT 56

Miss Kinchin-Smith sits watching over the sick baby.

CUT TO:

57 EXT HILL - NIGHT 57

Dorothy pushes her bike doggedly up a steep hill.

Exhausted and soaked in the pouring rain. She spasms as pain hits her intermittently.

CUT TO:

58 INT NURSERY NIGHT 58

The baby starts to fit.

Miss Kinchin-Smith picks him up in her arms. She runs blindly out of the nursery.

MISS KINCHIN-SMITH
Help me. He's dying. Somebody
help me.

Matron appears from her room.

59 EXT ROAD - DAWN

59

A milk float drives down the road.

It stops in before a bike lying across the road.

The MILKMAN gets out of the float and walks up to it.

He discovers Dorothy lying on the grass unconscious.

CUT TO:

60 EXT STREET PARTY SILVER JUBILEE (1977) - DAY

60

Dorothy and Sarah, sit at the gaily decorated table and look at the faded photograph.

SARAH

Did you ever see Bill again?

DOROTHY

(shakes her head)

No. I think I went a bit funny in the head.

SARAH

Who was the sailor?

DOROTHY

In my mind I was thinking of Ken, but I hadn't seen him for ages. It was like I had to make something happen because I couldn't bear to give Bryan up. I was so ill.

SARAH

How far did you get on the bike?

DOROTHY

(grins)

I did 150 miles. Couldn't manage 5 now.

CUT TO:

61 EXT HOSPITAL CONSERVATORY (1954) - DAY

61

Dorothy, in a wheelchair, sits with the rain drumming.

She fixes her hands apart holding a skein of wool whilst Margaret, her grandmother, winds the wool into a ball.

MARGARET

You gave us all a nasty turn you did. No wonder you collapsed with pneumonia and appendicitis. I'll be glad to get you home and build you up properly. This will knit up into a nice winter jumper. Just what you need.

She holds the wool up to Dorothy's face.

MARGARET (CONT'D)

Lovely. Brings out the colour of your eyes.

She stiffens as Robert appears and stands next to Dorothy.

ROBERT

The doctors think you should be allowed out at the end of the week. There is a jewellery shop in Chatham. Nice people, light work. They've agreed to give you a trial. I've decided to allow you to come back on condition there will be no more nonsense about babies and I have written a letter here for you to sign.

He takes out the letter.

ROBERT (CONT'D)

Dear Miss Kinchin-Smith, I regret to tell you that my proposed (this continues O/S) marriage...

Dorothy lifts her eyes to look at the sky. The clouds are clearing.

CUT TO:

62 INT PHOTOGRAPHIC STUDIO - DAY

62

Baby Bryan, in his lemon suit, finds it very difficult to sit still for the camera.

Miss Kinchin-Smith, all smiles, sits him back on the blanket.

CUT TO:

63 INT HOSPITAL DAY

63

ROBERT (O.S.)
 Has fallen through. I cannot keep
 up the payments. At the moment of
 writing I am with my grand-
 parents...

Dorothy watches the rain stop on one side and the sun break
 through.

ROBERT (O.S.) (CONT'D)
My new work has a wage of
 £4.5.0d less 4/6d insurance....

The shadow of a rainbow begins.

ROBERT (O.S.) (CONT'D)
I am paying 10shillings weekly
 HP for my cycle...

Suddenly a beautiful rainbow breaks across the sky.

CUT TO:

64 INT PHOTOGRAPHIC STUDIO - DAY

64

Bryan smiles broadly at the camera and immediately moves
 spoiling the shot.

CUT TO:

65 INT HOSPITAL DAY

65

ROBERT (O.S.)
 ...I reluctantly wish him to be put
 forward for adoption as soon as
 possible as I know I still owe
 money for him which will be met in
 due course. I hope you will
 understand.

(He hands her the letter)
 Sign it or you will not come back
 into my house.

DOROTHY
 (angrily)
 You know I've nowhere else to go!

ROBERT
 It's up to you.

DOROTHY

That's just what you did to my mother isn't it? She had nowhere to go so she went to New Zealand. Because of you she left me. (She starts coughing. The effort is too great for her)

ROBERT

(furious)

Now you listen to me my girl. You made your bed and you lie in it. Take it or leave it!

MARGARET

Robert. She's ill.

ROBERT

Don't interfere.

DOROTHY

Give me the bloody letter.

She signs it.

CUT TO:

66 INT PHOTOGRAPHIC STUDIO - DAY

66

Bryan at last sits, smiles broadly and claps his hands. He is at his most delightful. The shot is finally perfect.

Miss Kinchin-Smith approaches him, he lifts his arms to be picked up and cuddled.

MISS KINCHIN-SMITH

Please make sure I have a copy of the photograph as well.

CUT TO:

67 INT HOSPITAL DAY

67

Robert puts the letter precisely into his jacket and walks out.

DOROTHY

I bet he wishes I never lived.

MARGARET

He's not a bad man. He couldn't cope. Not after your mother left.

DOROTHY
 ..as soon as I can I'll be gone.

JUMP CUT TO:

68 EXT STREET - DAY

68

Dorothy, clip clops down the street towards the jewellers shop she works in, in her heels and summer dress.

She posts a letter.

A wolf whistle, so piercing it stops every woman in her tracks, including Dorothy.

TED
 Thought you weren't coming back!

DOROTHY
 I changed my mind.

He saunters over to her. He's changed. More self-assured. Tougher.

TED
 Who're you writing to?

DOROTHY
 None of your business.

TED
 Alright. Keep your hair on.

You working?

DOROTHY
 (points)
 The jewellers shop. Got to go.
 My lunch hour's over.

She goes. He moves to walk in step beside her.

TED
 Fancy a night out?

She hesitates.

TED (CONT'D)
 Bet you still like to dance?

DOROTHY
 Alright.

TED
Tonight?

DOROTHY
Tomorrow.

She turns into the jewellers. Ted watches her walk in.

CUT TO:

69 INT BUNGALOW BATHROOM - NIGHT 69

SOUND OVER: radio

Dorothy, alone, her hair in curlers, dances around the bungalow in her underwear.

70 INT BATHROOM - NIGHT 70

She checks the full bath and goes to turn the taps off.

The hot works fine, but the cold is completely stuck.

Panic stricken she tries hitting it.

The water is perilously close to the top. She gets towels and dumps them by the bath in preparation.

She takes the plug out.

71 INT HALL - NIGHT 71

She looks through her grandparents address book for PLUMBER. She picks up the phone.

DOROTHY
I'm sorry to ring you at this hour...no I know you wouldn't normally...yes but it's an emergency....What? That much...no, No. Come now. Please. 105 Bredhurst Road.

Dorothy rushes into her room.

CUT TO:

72 INT HALL - NIGHT 72

Bell goes.

Dorothy comes out of her room, dressed for dancing, half her hair in curlers.

She opens the door.

DOROTHY
(suddenly self-conscious)
Ken! What're you doing here?

KEN
I'm your plumber.

DOROTHY
Thank goodness.

She shows him into the bathroom.

73 INT BATHROOM - NIGHT

73

He sees the pouring tap.

KEN
Mains first. You look well.

Dorothy laughs knowing she looks a mess.

Dorothy follows him into the kitchen.

DOROTHY
Didn't know you were a plumber.

74 INT KITCHEN - NIGHT

74

Ken gets under the sink and pokes around.

KEN
Started the business just 3 months ago. Been doing very well. There!

He reappears.

KEN (CONT'D)
Mains is off now. Don't look so worried.

DOROTHY
I'm obviously in very capable hands.

She follows him back to the bathroom.

75 INT BATHROOM - NIGHT

75

He starts to get his tools out.

KEN

Did you ever get to the pyramids?

DOROTHY

I did.

KEN

And?

DOROTHY

(her face in pain)

They were amazing. Really amazing. It made me realise how small I really was, but what potential.

KEN

I think you've got a lot of potential.

DOROTHY

You do?

KEN

Always have.

The bell goes. Dorothy suddenly realises what the time is. She rushes to the door.

76 INT HALL - NIGHT

76

She opens the door and there stands Ted in full teddy boy outfit with accompanying hair quiff.

He waits for approval.

DOROTHY

My, that is some outfit.

TED

At least I've done my hair.

Dorothy realises she has still got curlers in.

DOROTHY

Shan't be a tick.

Ted walks into the hall as Dorothy disappears. He waits.

77 INT BATHROOM - NIGHT

77

Ken has reassembled the tap which functions perfectly.

He puts his tools back together. He walks into the hall where he stands looking at Ted.

KEN
 (shouts but doesn't take
 his eyes off Ted)
 It's working.

Dorothy appears, flushed and ready.

DOROTHY
 Thanks Ken. How much do I owe you?

KEN
 No charge.

DOROTHY
 Really!

KEN
 Can't charge an old friend can I?

TED
 Never going to make a successful
 business like that.

KEN
 Not something you'd understand.
 Night Dorothy.

He lets himself out.

DOROTHY
 Thanks.

TED
 (lightly)
 You ready then? I don't like to be
 kept waiting.

Dorothy looks at him strangely as they leave the bungalow.

CUT TO:

78 INT LARGE TOWN HALL - NIGHT

78

On stage a live band are playing jive music.

The floor heaves with jivers.

In the middle of it Ted flings an energetic Dorothy expertly around.

The music stops and everyone claps and cheers crazily.

A slow song comes on and Ted keeps hold of Dorothy.

TED
(into her neck)
You're the best looking woman here.

DOROTHY
Thank you.

TED
The only woman I know who has ever
been to bloody Egypt.

A thickset OSCAR (31) interrupts and whispers in Ted's ear.

TED (CONT'D)
Sorry. Got to go. Bit of business
to sort out. He'll dance with
you won't you Oscar.

The man looks pained.

OSCAR
You know I can't dance.

TED
Hop from one foot to the other,
slowly.

Ted leaves and Dorothy is left with Oscar.

Obediently Oscar hops from one foot to the other, slowly.
Dorothy looks at him and tries to help.

DOROTHY
I think I've danced enough. Thanks

OSCAR
(relieved)
Sorry.

Dorothy watches him leave through the dancers and follows him.

CUT TO:

79 EXT TOWN HALL - NIGHT

79

Dorothy stands on the steps of the Town Hall and looks round.

Ted, emerges from the side alley, rubbing his knuckles with Oscar.

Ted sees her and runs up the steps to her.

Oscar stands and watches.

TED
(expansive)
Fancy a drink?

DOROTHY
Yes. Is everything alright?

TED
Course.

DOROTHY
What happened to your hand?

TED
Slipped on the step. Fell over.
Stupid. C'mon let's get you that
drink. Dying for a pint meself.

He puts his arm round her and steers her down the steps into the street.

TED (CONT'D)
Thanks Oscar. Owe you.

Dorothy turns her head and sees Oscar standing like a sentinel alone in the dark street.

CUT TO:

80 INT BUNGALOW - MORNING

80

Robert picks up the morning post.

He knocks on Dorothy's door.

She opens it he hands her the letter.

DOROTHY
(cross)
What?

ROBERT
It's from the adoption society I
want to know what it says.

DOROTHY
None of your business.

ROBERT
Do you want me to open it myself?

Dorothy opens the letter and reads it.
She struggles to keep her emotions in check.

DOROTHY
You should be pleased. They've
found a couple who want Bryan.

ROBERT
Capital. Best for the child.

DOROTHY
They want me to sign the final
adoption papers.

ROBERT
As soon as possible. Understood?
This nonsense has got to stop.

Dorothy turns and slams the door.

81 INT BEDROOM - MORNING 81

Dorothy leans back against the door. Tears come, but no
sound.

CUT TO:

82 INT TEA SHOP - DAY 82

Dorothy runs into the tea-shop.
She looks around. Sees Sister Le Plastrier and almost bursts
into tears.

SISTER LE PLASTRIER
(pushes a tea cup)
Drink.

DOROTHY
I paid off the debt. I'm looking
after him and they let him stay
with other people.

SISTER LE PLASTRIER
That's normal.

DOROTHY
Listen (she takes out the letter)
"Bryan is a joyous, laughing
child"..my child.."he has brought
incredible joy into their lives".
He's mine. I'm his mother.

SISTER LE PLASTRIER
They are doing their best for
Bryan.

DOROTHY
I'm his best. I'm going to get
married.

SISTER LE PLASTRIER
When?

DOROTHY
You watch. I'll show you all.
I'll be married in two months.

SISTER LE PLASTRIER
Don't do anything foolish will you?
You've your whole life ahead of
you.

DOROTHY
He is my life.

CUT TO:

83 EXT KEN'S PREMISES - DAY

83

Ken is on a ladder fixing a sign to the outside of his shop.

SIGN
"Ken Blount & Partners - heating
and plumbing engineers"

Dorothy passing stops and reads.

DOROTHY
Who're your partners?

KEN
Still looking for them.

DOROTHY
Have to be careful. Can't just be anybody.

KEN
No, it can't. What would you recommend I should look for?

DOROTHY
Loyalty. Someone you could talk to..about the business.

KEN
Of course. Do you think they should be a trained plumber?

DOROTHY
Could be helpful, but not essential. Some people are very good at learning on the job.

KEN
Honest.

DOROTHY
(unsettled)
..What?

KEN
Honesty is very important. Can forgive a lot of things if people are honest.

DOROTHY
Can you?

Discomforted Dorothy starts to walk on.

KEN
(shouts)
I took dancing lessons.

She wheels round. Delight all over her face.

DOROTHY
You never.

KEN
Fancy having lunch tomorrow.

DOROTHY
Where?

KEN
What about Ted?

DOROTHY
(defiant)
What about him!

KEN
(delighted)
I'll pick you up then.

84 EXT KENT CLIFFS - DAY

84

It's windy, the surfs up and pounding against the chalk cliffs.

Ken carries a picnic basket. Dorothy some beer.

Ken takes her to a very particular place where the waves hit the cliff in such a way that the spray blows up and fans out.

They put down the picnic and beer.

He grabs reluctant Dorothy by the hand and pulls her towards the cliff.

DOROTHY
Ken I'm getting soaked.

At the edge of the cliff he lies down on his stomach and pulls her down.

DOROTHY (CONT'D)
What are we doing here?

KEN
Wait. I want you to see something.

Suddenly the sun moves from behind the cloud and blazes in all it's glory

KEN (CONT'D)
Look Dorothy. Look.

She looks and suddenly understands. The spray turns into rainbows in the sunshine.

DOROTHY
 (captivated)
 Rainbows. Oh Ken. You've given me
 rainbows.

He looks at her face, shining with the spray, captivated by her.

She turns to him and kisses him passionately as the rainbows dance in the sun.

CUT TO:

85 EXT KEN'S PREMISES - DAY 85

Ted arrives at the open premises in the process of redecoration.

He walks in the open door.

86 INT KEN'S PREMISES - DAY 86

Dorothy paints up a ladder. Jive music is playing on the radio.

Ted stands at the bottom of the ladder.

TED
 Well, well, well. Nice view.

DOROTHY
 Get away Ted Myers.

DOROTHY (CONT'D)
 Hope he's paying you.

DOROTHY (CONT'D)
 (laughs)
 I'm not a good enough decorator to get paid.

She climbs down the ladder to fill up on paint and into his arms.

DOROTHY (CONT'D)
 No Ted.

TED
 You didn't object before.

DOROTHY
 Well I do now.

TED

There's a dance on tonight.

He takes hold of her arm and they start jiving to the music.

Dorothy laughs out loud.

KEN

She's not available tonight Ted...

Dorothy stops guiltily.

KEN (CONT'D)

...or any night.

TED

Is that right Dorothy?

Dorothy is unsure.

TED (CONT'D)

Aw Dorothy. You don't know what you're missing. Wouldn't have my woman working as an unpaid decorator.

Ken refuses to rise to Ted's taunts.

TED (CONT'D)

With me you'd be dancing every night, pearls in your ears, a fine woman like you.

Ted's comments hit home and her eyes sparkle.

KEN

Get off my property.

TED

Oh you're his property now!

DOROTHY

I'm nobody's property.

Ken moves towards Ted. In a straight fight Ted would win and both know it.

Ted however, backs down.

TED

I'll leave, but I'm not going anywhere. (He reaches the door)

Ken closes the door on him. He keeps his back to Dorothy.

KEN
You were dancing with him.

DOROTHY
I didn't mean anything. It was
just the music, the moment...

She goes over to him.

He turns round.

DOROTHY (CONT'D)
I want to be with you.

KEN
Do you?

Dorothy can't look him in the face.

DOROTHY
But..

KEN
...something you want to tell me?

DOROTHY
No! No. Nothing.

Dorothy turns away, gets the paint and climbs up the ladder again.

KEN
I don't like secrets.

She starts painting.

Ken turns away to continue painting himself.

DOROTHY
(stops painting)
I've got a son and I want to keep
him.

Ken stops with shock, but then continues painting.

87 SILENCE

87

KEN
What if that's a problem?

DOROTHY
Would he be a problem?

KEN

(angry)

Course he'd be a problem. He's not an illness you can just get rid of. He's living and breathing and he's part of you, but he's not part of me.

DOROTHY

(throws the paintbrush)

Then you can't have either of us.

She walks out of the shop.

CUT TO:

88 EXT FUNFAIR - NIGHT

88

Ted and Oscar stand at a stall with rifles shooting at moving ducks. Ted particularly is an excellent shot. He finishes his go.

The STALLHOLDER (55) a weathered Traveller, wants him to move along.

TED

(points)

The large Goofy.

STALLHOLDER

(hands it over)

Move along now gents. Give somebody else a chance.

TED

(puts his money down)

I want another go.

STALLHOLDER

(air of menace)

You don't want to do that.

TED

And who's going to stop me. You?

STALLHOLDER

(nods)

Nope. They are.

Ted and Oscar look round and THREE LARGE TRAVELLERS appear out of the crowd with wooden bats.

He quickly lifts the gun and points it in the face of the Stallholder.

STALLHOLDER (CONT'D)
(unnerved)
It's empty.

TED
This close, if it hits your eye, it could kill you or at the very least give you brain damage. Nasty accident. I'm very sorry officer. I'm not good with guns. Shouldn't play with them. Sorry officer.

The terrified Stallholder sweats profusely.

TED (CONT'D)
Stop them.

The Stallholder looks at the men and they stop.

OSCAR
No Ted. Not here.

Ted's eye is taken by the Horse Carousel grinding to a halt. Suddenly he notices Dorothy.

His attention diverted, he laughs and puts the gun down.

He picks up the large Goofy.

TED
Joke. You're right, it was empty.

He saunters off through the crowd to the Carousel.

CUT TO:

89 EXT CAROUSEL - NIGHT

89

As Dorothy steps down from the Carousel a hand is there to balance her.

She looks at Ted and takes his hand.

TED
(he looks at her hand)
Where's Ken?

DOROTHY
I don't know.

He holds onto her hand and puts it through his arm.

TED
I see. Well then you'll just have to walk with me. In fact, I have something for you.

DOROTHY
You didn't know you'd meet me.

TED
Ah but there was always hope.

He takes huge Goofy from a relieved Oscar and puts it into her arms.

DOROTHY
(genuinely pleased)
Thank you.

TED
How about the rollercoaster?

DOROTHY
I warn you, I can't help screaming.

TED
All the better. You'll only have me to hang on to.

CUT TO:

90 EXT BUNGALOW - NIGHT 90

A car pulls up outside Dorothy's place.

Oscar gets out and starts to walk back down the road.

91 INT CAR - NIGHT 91

In the back Ted looks like he's trying to eat Dorothy alive.

She pushes him away and comes up for air, giggling.

DOROTHY
Ted. Ted stop.

TED
When we're married...

DOROTHY
What? What did you say?

TED
When we're married.

DOROTHY
You haven't asked me.

TED
Do you want to get married?

DOROTHY
(weakly)
Yes.

TED
Good. That's settled then.

He sticks his hand down her bra. She stops his hand.

TED (CONT'D)
Don't pretend you haven't done this
before.

DOROTHY
No, but..

TED
What?

DOROTHY
When? When can we get married?

TED
As soon as you want.

DOROTHY
Three weeks.

TED
You're not pregnant are you?

DOROTHY
No.

TED
Fine. Now, no more talking.

He starts devouring her again. Dorothy lets him, her eyes
wide open.

JUMP CUT TO:

92 INT DOROTHY'S BEDROOM - NIGHT

92

Dorothy sits at her table and carefully writes a letter.

LETTER

Dear Sir/Madam, Would you please
let me know when I may collect
Bryan Alan Berry from the nursery
at Felixstowe. I am getting
married in three weeks and both my
fiance and I want Bryan. When I
collect him I will pay my debt.
Yours sincerely, D E Berry

Carefully she places it inside an envelope, seals it and puts
it in her bag.

CUT TO:

93 INT JEWELLERY SHOP - DAY

93

Ken walks into the jewellery shop.

Dorothy looks at a tray of wedding rings in front of her.

KEN

So it's true then?

DOROTHY

Ssh. (she looks towards the back of
the shop). What?

KEN

You're marrying Ted.

DOROTHY

You didn't want me.

KEN

Yes I did. If I was sure you
wanted me I'd have had you both.

DOROTHY

(agonised)
Really?

KEN

I just needed to know you loved me.

DOROTHY

(brusquely)
It's too late now.

KEN

Dorothy you have to stop this.
He's no good for you.

DOROTHY

(angrily)

He's paying for this wedding and he
wants no expense spared. He's
proud of me! He wants everyone to
know about it.

KEN

I was proud of you.

DOROTHY

You made me feel ashamed of myself.
The wedding is on Saturday at the C
of E church. You're invited.

KEN

Is he going to have you both?

DOROTHY

I'm afraid I can't invite you to
the reception it's just immediate
family.

Ken looks at her, turns on his heel and walks out of the
shop.

Dorothy watches him go, her face suddenly old and tired.

JUMP CUT TO:

94 INT BUNGALOW HALL - DAY

94

The front door is wide open. Robert stands there in morning
suit.

ROBERT

Dorothy, the car is here.

Her bedroom door opens and Dorothy emerges resplendent in
white dress, veil over her face and large bouquet of roses.

Robert smiles.

JUMP CUT TO:

95 INT CHURCH - DAY

95

Dorothy stands with Robert waiting to walk down the aisle.

ROBERT

This is what I always wanted for you. It's been a long road, and I know you feel I have been hard on you, but it's been worth it. To see you like this. One day you'll understand.

DOROTHY

(fiercely)

It's because of you I'm standing here. You make the mistake of looking at me and seeing your own daughter. If you had let me keep my child then I would never have to stoop to marrying a man like Ted. But I'm grateful to him. He took me in. I will love him. He will give me the chance to be the mother I want to be.

ROBERT

On the 30th December 1954 George was killed in a motorbike accident. A young woman, not his wife, was riding pillion and also injured. He left a pregnant wife and a young child. You're a fool, just like your mother.

DOROTHY

I will never set foot in your house again. Now walk me down this aisle and then get out of my life.

Ted resplendent in morning suit stands at the altar puffed up with pride.

The wedding march plays, he turns and spies Dorothy walking up the aisle, the perfect bride, his bride.

As Dorothy passes him, Ken watches, pain etched on his face.

Dorothy reaches the altar, Ted removes the veil from her face.

Believing in the dream they smile at each other, the picture perfect couple.

CUT TO:

96 INT PUB - DAY

96

The wedding party is in full swing. Drink flows freely.

Dorothy has her veil off and is enjoying jiving to the juke box. It's her day and she is radiant.

Margaret sits with her sherry giggly, her hat askew.

Robert sits drinks himself into a stupor.

Dorothy, gasping from dancing, stops to drink.

Margaret makes her way over to her.

MARGARET

By the way this came for you.

She hands Dorothy a letter from her handbag.

Dorothy takes it. She looks around for Ted.

DOROTHY

Anyone seen Ted?

Those GUESTS that hear shake their heads.

Dorothy moves through the guests, smiling, gracious.

DOROTHY (CONT'D)

Where's Ted?

She walks through into the adjoining bar.

97 INT ADJOINING BAR - DAY

97

No sign of him. She opens the letter. It is the picture of Bryan in the lemon suit.

Her face cracks with pain. She quickly pulls herself together.

Suddenly she notices Oscar who sits alone nursing a drink.

Behind him she notices movement through the glass door to the side of the bar leading to the toilets.

She walks towards the door and Oscar stands up as if to bar her way.

She sees a woman's back pressed against the glass by the force of a body moving rhythmically against it.

She looks at Oscar once more.

She turns on her heel and returns to the bar.

98 INT BAR - DAY

98

She goes to the bar pushing the photograph into her small bag.

DOROTHY
Double whisky please.

BARMAID
Pushing the boat aren't you?

DOROTHY
It's my wedding and a bride should celebrate.

BARMAID
Don't want to pass out on your wedding night.

Dorothy looks at her, picks up the glass and takes a gulp.

Suddenly she feels arms around her.

TED
How's my girl then?

She nearly chokes.

TED (CONT'D)
You alright?

DOROTHY
(holds up the drink)
I'm fine.

Guess it takes time to learn to swallow all this.

TED
You'll learn darling. I'll make sure you do.

He takes the glass and drains it.

He grabs her and pulls her into the space and they jive energetically. They look fantastic together except for the expression on Dorothy's face.

CUT TO:

99 INT DOROTHY & TED'S HOUSE - DAY

99

Dorothy washes up at the sink shopping in bags on the sideboard.

Suddenly the back door opens and Ted, smoking walks into the kitchen.

DOROTHY
What're you doing home?

TED
You were seen.

DOROTHY
Seen where? Who saw me? Doing what?

TED
With him!

Dorothy thinks a moment.

DOROTHY
With Ken? Is that what you mean?

Ted looks daggers at her.

DOROTHY (CONT'D)
Ted I said hello.

TED
You walked down the street.

DOROTHY
So? Who's been spying on me?
Have you got someone watching me?

TED
Always keep an eye on what belongs to me.

DOROTHY
Ted I don't belong to you. I'm your wife.

Ted intimidating, walks right over to her, She puts up her arm.

DOROTHY (CONT'D)
(holds him at arms length)
Stop.

He blows smoke in her face. Somehow the end of the cigarette gets closer to her bare arm.

She drops her arm.

Ted takes another step towards her.

Dorothy is suddenly full of fear.

TED
Don't see him again.

DOROTHY
No. Of course I won't. If that's what you want.

TED
It is what I want.

Suddenly he kisses her and the tension breaks.

DOROTHY
Ted, it's my birthday in a couple of days.

TED
All you women want is money.

DOROTHY
No, I've got something I want to ask you.

TED
What?

DOROTHY
Not till then. I thought I would make a meal and I have a special surprise for you.

Ted breaks away and walks to the back door.

DOROTHY (CONT'D)
Something I learnt in Egypt.

TED
Don't forget what I said.

He leaves shutting the back door behind him.

Dorothy picks up the dish and starts to dry it up.

She notices her hands are shaking.

CUT TO:

100 INT FELIXSTOWE NURSERY - DAY

100

Miss Kinchin-Smith, reads Dorothy's letter.

There is a knock at the door and she looks up from her desk.

MISS KINCHIN-SMITH

Come in.

The door opens and an older middle class couple walk in, MR AND MRS WESTWOOD (43 and 40 respectively). Mrs Westwood holds a toddler Bryan by the hand.

MISS KINCHIN-SMITH (CONT'D)

Mr and Mrs Westwood, how nice to see you.

She looks at Bryan with genuine delight, and comes out from behind her desk.

MISS KINCHIN-SMITH (CONT'D)

Hello Bryan.

The child smiles at her and holds his hands up. Miss Kinchin-Smith delighted picks him up.

MISS KINCHIN-SMITH (CONT'D)

I have something for you.

She puts her hand in her desk and pulls out a sweet and gives it to him.

She sits down at her desk with Bryan on her knee.

The Westwood's look at her anxiously.

MISS KINCHIN-SMITH (CONT'D)

He looks very well.

MRS WESTWOOD

He is. He eats everything. He's such a happy boy.

MISS KINCHIN-SMITH

I can tell. (She pauses) I'm afraid I have some bad news.

Mrs Westwood's eyes fill. Her husband looks at her anxiously.

MR WESTWOOD
She wants him back.

MISS KINCHIN-SMITH
(passes the letter over to
him)
According to this, by now she's
married and wants to collect him.

MR WESTWOOD
(reads)
It doesn't say when.

MISS KINCHIN-SMITH
No, but...

MRS WESTWOOD
...Can she really do this? After
all this time. We've had him for
weeks. What sort of a life can
she give him?

MISS KINCHIN-SMITH
Unfortunately she can. But she
has proved so unreliable in the
past, that I will only believe this
when I see it. I have been in
touch with Sister Le Plastrier and
she has agreed to see Dorothy and
find out if this is true. Until
then...

MRS WESTWOOD
...we must wait.

The couple look distraught.

Bryan looks up and smiles at them.

CUT TO:

101 INT DOROTHY & TED'S HOUSE - NIGHT

101

Ted walks through the front door carrying flowers.

He slams it shut.

TED
Dorothy!

DOROTHY (O.S.)
I'm in the bedroom. Go in the
lounge. I'll be there in a minute.

Ted walks into the lounge. The light is dim with candles.
He puts the flowers down.

TED
Happy birthday.

Dorothy puts her head round the door.

DOROTHY
Thanks. Remember I told you I had
a surprise. Can you put the
record on?

Ted gets up and puts it on.

TED
Bought you some flowers.

The music starts. It's Middle Eastern.

DOROTHY
Thanks.

TED
What the hell is this rubbish?

DOROTHY
Sit down and I'll show you.

Ted does so.

Suddenly Dorothy appears in a home made belly dancing outfit.

Ted is shocked but delighted as Dorothy starts cavorting in
front of him.

Dorothy laughs delightedly at the effect she's having on him.

He tries to grab her, but she spins away from him.

She entices him again, getting closer and closer. This time
he waits.

Finally he makes a grab, gets her and she falls laughing on
the sofa.

Ted tries to remove the costume.

DOROTHY (CONT'D)
Wait. Wait. Ted, you remember I
said I would ask you for a birthday
present. Stay here a moment.

He tries to stop her going.

DOROTHY (CONT'D)
I'll be back. Promise.

She returns with something behind her back and faces him a little nervously.

DOROTHY (CONT'D)
How do you feel about kids?

TED
Great. What I want are sons? As soon as possible.

She thrusts the picture of Bryan at him.

TED (CONT'D)
(looks at it bemused)
What's this?

DOROTHY
He's my son.

The look on Ted's face makes her feel even more nervous.

DOROTHY (CONT'D)
I had him a year ago and they forced me to put him up for adoption. I didn't want to. It was always my dream that I would get married, make a home and then he could come...

Without warning and so swiftly Ted is on his feet and he smacks her viciously around the head.

She drops like a stone.

TED
Who's the father? Is Ken the father? Don't you lie to me.

DOROTHY
No, no.

Ted picks her up and hits her again.

TED
Who?

DOROTHY
H...he was in the airforce..

Ted comes towards her.

DOROTHY (CONT'D)
 ...no. Please Ted. He's dead.

The blow knocks the breathe out of her.

DOROTHY (CONT'D)
 He's just a little boy that needs
 his mother.

TED
 You stupid little bitch. Do you
 think for one moment that I'd have
 another man's child in my house?

DOROTHY
 But....nooooo stop..

She curls up in a foetal position as he hits her again.

Ted takes the photograph and rips it up.

He goes beserk knocking ornaments off the mantelpiece,
 throwing furniture about.

Finally he picks up the flowers and throws them down on
 Dorothy.

Dorothy hears the front door slam and a glass panel shatter.

Slowly, slowly Dorothy, shaking and crying sits herself up.

Blood pours from her mouth, swelling has grown on her face.
 Her stomach hurts.

She crawls to where the photograph has been ripped and
 carefully picks up the pieces.

She holds the pieces to herself and gentle rocks herself
 backwards and forwards moaning quietly.

CUT TO:

102 EXT STREET PARTY SILVER JUBILEE (1977) - DAY

102

SARAH
 Nooo.

The street party is in full swing. The music and the people
 are loud.

Most people are dancing.

SARAH (CONT'D)

(in tears)

He didn't. My dad didn't do that.
He couldn't have done. How can
you say that?

DOROTHY

(realises she's said too
much, backtracks)

It was my fault. I shouldn't have
told him like that. I wasn't
honest. But I wasn't much older
than you at the time.

SARAH

I don't remember him like that.
He was always buying me and my
brother presents.

DOROTHY

No. He wasn't like that to you.
Perhaps it's time to stop. Look
let me hold Jack and why don't you
go and join the dancing.

Sarah smiles at Dorothy gratefully. She jumps up and goes
and joins the dancers.

Dorothy watches, drifting away into memory.

CUT TO:

103 INT MOTHER AND BABY HOME (1954) - NIGHT

103

Sister le Plastrier hears a strange tapping on the front
door.

She goes to investigate, opens it and sees Dorothy almost in
a state of collapse.

DOROTHY

Sister.

SISTER LE PLASTRIER

Dorothy? Dorothy what on earth
has happened to you?

She helps Dorothy through the door.

DOROTHY

I'm sorry, I didn't....

SISTER LE PLASTRIER
Shh. You can talk later.

JUMP CUT TO:

104 INT BEDROOM ON SECOND FLOOR - MORNING 104

Sister le Plastrier arrives with a mug of tea and some clothes.

Dorothy's bed is empty she's on the balcony.

105 EXT BALCONY - MORNING 105

On the balcony Sister hands the tea and the clothes to a grateful Dorothy, and sits.

Silence.

Dorothy holds the carefully stuck together photograph of Bryan.

DOROTHY
This was the same room I had with Bryan.

SISTER LE PLASTRIER
I didn't realise.. I..

DOROTHY
It doesn't matter. Do you remember seeing the shooting star? You said it was like fireworks.

Sister shakes her head.

SISTER LE PLASTRIER
No bones broken as far as I can tell. You should see a doctor.

DOROTHY
No.

SISTER LE PLASTRIER
Who did this Dorothy?

DOROTHY
My loving husband.

SISTER LE PLASTRIER
So you are married.

DOROTHY
Everything I wished for except the
one thing I really want.

SISTER LE PLASTRIER
You could prosecute him.

DOROTHY
I've nowhere else to go. I am such
a fool.

SISTER LE PLASTRIER
We're all fools.

DOROTHY
Not you Sister.

SISTER LE PLASTRIER
I was so against my son's wedding I
didn't go and I haven't spoken to
him for a year. I qualify.

She pauses.

SISTER LE PLASTRIER (CONT'D) (CONT'D)
Dorothy, I think you may have run
out of time. (a beat) Bryan needs
a home and..

DOROTHY
.. Can I stay, just for one more
night?

SISTER LE PLASTRIER
I want to finish the tests on you
anyway. Are you still bleeding?

DOROTHY
A little. Not much.

Sister le Plastrier gets up and leaves Dorothy looking out
over the balcony.

CUT TO:

106 INT DOROTHY & TED'S HOUSE - DAY

106

Ted walks in the front door and listens.

He walks into the lounge.

107 INT LOUNGE - DAY 107

The destruction is still as it was.

Ted sits down on the sofa. He looks lost and isolated with no idea what to do. He waits.

CUT TO:

108 INT MEDICAL ROOM - NIGHT 108

Dorothy puts a table light on.

She opens the drawer of the desk and takes out a key.

She places the key in the medicine cabinet and opens it.

She takes out the pills she wants.

CUT TO:

109 INT 2ND FLOOR BEDROOM - NIGHT 109

Dorothy stands, with a glass, on the balcony looking at the line of pills laid out on the top of the balcony safety rail.

She hums "Over the Rainbow" and slowly begins to swallow the pills.

DOROTHY

..if all those little bluebirds fly
beyond the rainbow, why oh why
can't I?..

Finished. She stands, humming, looking into the night sky.

Without warning several shooting stars fly across the sky.

DOROTHY (CONT'D)

Fireworks!

She looks round. Nobody there.

Suddenly the dam bursts and Dorothy breaks into floods of tears, falling in a heap on the floor of the balcony.

As she lies there, grief stricken her hand goes to her belly in shocked recognition.

DOROTHY (CONT'D)

No.

Slowly recognition dawns.

She pulls herself to her feet and lurches inside.

CUT TO:

110 INT BATHROOM - NIGHT 110

She leans over the toilet bowl, sticks her finger down her throat and retches into the bowl.

CUT TO:

111 EXT MOTHER AND BABY HOME GARDEN SWINGS - EVENING 111

Dorothy pushes a young CHILD on a swing, backwards and forwards.

The child laughs happily with delight.

The lights in the home are blazing with sounds of people, children laughing, crying, shouting.

She sees Sister le Plastrier coming towards her.

She stops the swing. Helps the child down.

DOROTHY

Off you go sweetheart.

The child runs off happily to the house.

SISTER LE PLASTRIER

You're pregnant.

DOROTHY

Yes.

Dorothy sits down on the swing and begins to rock herself backwards and forwards.

DOROTHY (CONT'D)

When I was a little girl I used to dream about my life. I was never, ever going to be like my mother. I was going to escape her life. I was going to have beautiful children and be the perfect mother. I escaped then fell for a man who looked like a movie star. I desperately wanted to believe I was someone special so I believed him.

(MORE)

DOROTHY (CONT'D)

I'm not special. I'm just like everybody else struggling to make sense of the time I have. I swing from one disaster to another.

SISTER LE PLASTRIER

You're going back to him aren't you?

DOROTHY

I'm having his child. If I can't look after one child how could I possibly look after two. Do I really want another child to grow up without it's father or it's mother? I can't do it.

SISTER LE PLASTRIER

The man is dangerous.

DOROTHY

He'll love his own child.

SISTER LE PLASTRIER

But will he love you?

DOROTHY

It doesn't matter any more. I have to concentrate on looking after my children. Bryan needs a different history, a chance to make a different life. A life that I can't give him. I've decided to sign the adoption papers?

Sister nods.

DOROTHY (CONT'D) (CONT'D)

One thing.

SISTER LE PLASTRIER

Anything.

DOROTHY

You will make sure that Bryan goes to someone who loves him, won't you?

CUT TO:

112 INT DOROTHY & TED'S HOUSE - NIGHT 112

Dorothy walks through the door of her house. She shuts the door carefully.

TED (O.S.)
That you Dorothy?

DOROTHY
Yes.

She walks towards the voice.

113 INT DOROTHY & TED'S LOUNGE - NIGHT 113

Ted sits on the sofa, the destruction still untouched.

Dorothy starts to clear up the mess. To put ornaments back on the mantlepiece.

TED
Any dinner?

DOROTHY
Might be some in the fridge. I'll clear this up and see what I can find.

TED
I'll put the flowers in some water.

He gets up and picks up the flowers. He walks out of the room.

TED (O.S.) (CONT'D)
You staying?

DOROTHY
Yes.

Ted returns with the flowers in a vase.

TED
Good.

CUT TO:

114 EXT STREET PARTY SILVER JUBILEE (1977) - EVENING 114

Dorothy and Sarah are clearing up the devastation at the end of the party.

SARAH

And you never saw Bryan again?

Ken walks over and interrupts them. He puts his arms round Dorothy and kisses her soundly.

KEN

That was a cracking party.

SARAH

Ken, don't you think Mum ought to try and find Bryan?

Ken looks a bit shocked and raises his eyebrows at Dorothy.

DOROTHY

She found the picture.

KEN

(to Dorothy)
What do you think love?

SARAH

I think we definitely should. He's another brother I didn't know I had. Right mum?

Dorothy nods.

SARAH (CONT'D)

(delighted)
I'll find out what we have to do.

DOROTHY

Perhaps he won't want to see me.

SARAH

At least if he looks he'll know you want to see him.

Sarah moves away as she carries on collecting rubbish.

DOROTHY

(smiles)
She loves organising me.

KEN

Do you want to be organised?

DOROTHY

(shrugs)
I told her about Ted. She doesn't remember what it was like with him.

(MORE)

DOROTHY (CONT'D)

She was so young when I left him.
They both were.

KEN

Just as well she doesn't. How do
you feel about finding Bryan?

DOROTHY

I don't know. What about you?

KEN

It's up to you.

DOROTHY

(looks at him gratefully)
Do you know you are one in a
million? If only I had married you
first.

KEN

...shhh. At least I got you in the
end.

He kisses her soundly.

CUT TO:

115 INT DOROTHY & TED'S HALLWAY (1954) - MORNING 115

A letter falls on the floor.

Dorothy, obviously pregnant, in her dressing gown, picks it
up and opens it. Inside is a letter and a postal order for
£5.

LETTER

"They collect the final papers
tomorrow if you want to see him.
Sister"

CUT TO:

116 EXT FELIXSTOWE NURSERY (1954) - DAY 116

Dorothy waits at the bus stop opposite the nursery.

A bus arrives, but she doesn't move. It drives off.

Suddenly a nice car drives up.

Mr and Mrs Westwood get out and collect Bryan from the back.

Mr Westwood goes right in to the nursery.

Bryan toddles into the garden and wants to be put on the swing that Dorothy had been on.

Mrs Westwood puts him on the swing, trying to hold him on at the same time as pushing it. Bryan is laughing and thoroughly enjoying himself.

Dorothy wanders over to the fence. Mrs Westwood sees her smiling.

MRS WESTWOOD

He has no fear. I'm terrified
he'll fall off and bang his head.

DOROTHY

How old is he?

MRS WESTWOOD

months.

DOROTHY

Is he yours?

MRS WESTWOOD

Yes. At last.

DOROTHY

What's his name?

Mr Westwood interrupts running towards them a look of absolute delight on his face.

MR WESTWOOD

All done!

He sweeps Bryan into his arms and kisses him soundly.

MR WESTWOOD (CONT'D)

Let's go home.

MRS WESTWOOD

(turns to go)

Your first? (indicating
Dorothy's bump)

Dorothy doesn't know how to answer.

The Westwoods turn away to go.

Watching them, Dorothy shakes her head.

DOROTHY
 (silently mouths)
 No.

CUT TO:

117 ARCHIVE FOOTAGE OF GOLDEN JUBILEE 2002 117

Montage of the Queen and her family enjoying different aspects of the Golden Jubilee.

Shot of the Queen travelling with William on his own.

Shot of William standing on his own.

William amongst the people shaking hands.

William waving into the crowds.

Shot of the Queen on the balcony with her entire family.

PULL BACK TO:

118 INT. DOROTHY'S SITTING ROOM (2002) - EVENING 118

The family is gathered in the sitting room for a photo. Sarah and her HUSBAND, SARAH'S BROTHER and HIS WIFE, assorted grandchildren, BRYAN and his WIFE, BRYAN'S CHILDREN, Dorothy's TWO OTHER ADULT CHILDREN, and their CHILDREN.

The food and the drink flow freely in celebration. Union Jack bunting hangs around the room.

The noise is great. The huge new flat screen TV is still giving a commentary on the Golden Jubilee, just before the fireworks.

In the middle, in pride of place is Dorothy now 69.

BRYAN
 (taking the photo)
 Say cheese!

ALL
 Cheese!

BRYAN
 Now I want one of Dorothy and me.

Sarah gets up and takes the camera.

The rest of the family scatter behind her.

Bryan and Dorothy sit together on the sofa. Bryan, a large man beside tiny Dorothy.

He reaches into his pocket and takes out a photograph.

BRYAN (CONT'D)
Do you recognise me?

It is an untorn picture of the boy in the lemon suit.

DOROTHY
(astonished)
Where on earth did you get that?

BRYAN
A lady, a Miss Smith I think.

DOROTHY
Miss Kinchin-Smith.

BRYAN
She gave it to mum.

DOROTHY
I wish you'd met Ken.

BRYAN
Me too, but at least we found each other.

The flash goes. The two are caught forever in a still.

SARAH (V.O.)
The fireworks have started.

The group turn and sit, stand, drink.

The family t.v. screen is filled with the magnificent fireworks over Buckingham Palace.

CLOSE UP:

119 EXT BUCKINGHAM PALACE - EVENING

119

Fireworks fill the evening sky.