

## THE REPLACEMENT

1 INT. MEETING ROOM - DAY

1

An intricate white card model of a modern library. Seductive lines, altogether pleasing.

A deluge of spray and foam soaks the model.

KAY

You better have some party left in you.

Ellen flushes and emerges, sheepish.

ELLEN

Have now.

KAY

This is going to transform the practice.  
Do you even realize?

ELLEN

New toilets.

KAY

New everything. New us. New you.

\*\*\*

Ellen nods, suddenly a bit tearful. Kay hugs her.

ELLEN

I don't know what I've done to deserve a  
friend like you. Thank you for believing  
in me.

\*\*\*

\*\*\*

DAVID

She took you on for a bet.

David's watching from the doorway, grinning.

KAY

Out, you!

Ellen kisses her on the cheek. To David:

ELLEN

Thank you.

DAVID

Thank you.

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IAN

Yes!

He gets up to hug her.

IAN (cont'd)

About time. How much?

ELLEN

She wanted to talk when I'm sober. I might need to do more hours.

IAN

You're going to invent the thirty hour day.

They kiss. Ian tastes something.

IAN (cont'd)

Nice of you to bring something back.

ELLEN

Are you starving?

She staggers towards the kitchen and the fridge. Ian intercepts her and guides her to the stairs.

IAN

Go to bed.

She makes to go, then turns back.

ELLEN

How was your day?

IAN

Attempted suicide.

ELLEN

You or a patient?

IAN

Bed.

ELLEN

I wanted to celebrate with you.

IAN

I know, it looks like you had a miserable time.

ELLEN

I love you.

IAN

Not only do I love you, I'm proud of you.

Satisfied, Ellen stumbles up the stairs.

5 INT. ELLEN'S BEDROOM - DAY

5

Early morning light crosses Ian's face. He wakes up to the sound of Ellen retching in the bathroom. He calls out.

IAN

KAY

I gather one of the things about babies is you don't always get to pick your moment. Congratulations. That's brilliant.

ELLEN

It is brilliant. It's not totally brilliant for us. You can't put the library on hold while I change nappies.

KAY

No, but you don't have to chuck us out with the bath water either.

DAVID

No-one's taking anything away from you. The baby's a bonus.

He presses a buzzer.

DAVID (cont'd)

(TO PHONE)

Any of that champagne left? And some orange juice for...

11 INT. IAN'S OFFICE - DAY

Ian updates his case notes.

ELLEN  
Was that your attempted suicide?

IAN  
Don't make those jokes in here.

Ellen makes a serious face.

ELLEN  
Sorry.

Ellen sits in the patient chair. Studies him. Father-to-be.

IAN  
When are you going to learn: alcohol and  
you don't mix.

ELLEN  
Just learnt it.

IAN  
So have you measured up the corner  
office?

ELLEN  
No rush.

Ian looks up at last. She's got his attention. He searches  
her dead pan expression.

IAN  
The client changed his mind.

Ellen shakes her head.

IAN (cont'd)  
You didn't.

Ian thinks it over.

IAN (cont'd)  
Give me a clue.

Ellen mimes vomiting.

IAN (cont'd)  
Hairballs?

Ellen laughs. She looks at him with love.

ELLEN  
If you were my doctor I'd probably top  
myself.

Ian's face falls as he realizes.

IAN  
Oh my God.

ELLEN  
That's what I said.

IAN  
Oh my God.

He comes round his desk to kiss her deeply. They part and he racks his brains. Trying to do the calculation.

ELLEN  
It's not yours.

IAN  
Well that's a relief.

He kisses her again.

IAN (cont'd)  
I can't believe this is happening to us.

ELLEN  
It's happening to me. You've got another seven months. Take your time.

IAN  
When are you going to tell them?

ELLEN  
Tomorrow.

12 EXT. LIBRARY STAGE 1 - DAY

12

Ellen inspects the skeleton of her new library-to-be. She's four months pregnant. A car arrives and her client VERNON gets out with David. He makes a beeline for her and shakes her hand.

VERNON  
He waited till you started pouring the concrete to tell me. Congratulations.

DAVID  
She's not going anywhere.

VERNON  
She better not because she's the one we





RIANNE  
I can't wait for you to turn up on my door, weeping because you can't take any more.

ELLEN  
How could anyone have too much of this.

Ellen hands Nina back to Rianne.

RIANNE  
(YEAH, RIGHT)  
That's why you waited till you were thirty-five.

ELLEN  
I've had all the perks and none of the downside.

RIANNE  
Can you baby-sit this weekend?

Ellen considers, it's not ideal.

NINA  
We're not babies.

RIANNE  
I've got to make the most of you while I can. If you're going to be selfish enough to have your own.

Ellen ruffles Zoe's hair.

ELLEN  
No problem, I've got plenty of reading to do.

RIANNE  
Before you know it all you'll be reading is The Cat in the Hat.

Ellen's face says: Never Going To Happen. Rianne laughs delightedly. Ellen looks at the pile of baby stuff in the boot still to come out.

ELLEN  
Why did you keep all this? Not for me.

RIANNE  
You must be joking. No, in case James ever came back.

Ellen realizes this hand-over is a big thing. She hugs her.

PAULA enters Ellen's office building.



PAULA  
I'm absolutely ready. My daughter's ten now. I just never felt comfortable before.

Ellen studies her closely with great interest.

PAULA (cont'd)  
I thought I'd be back well before now but I don't believe in fighting what your body tells you.

DAVID  
And what does your body tell you?

PAULA  
I'm ready.

\*\*\*

16 INT. BAR - NIGHT

16

Ellen has a tomato juice at the bar with Lucy after work.

LUCY  
See you in ten years then.

ELLEN  
I like her.

LUCY  
Do you?

ELLEN  
It's only a couple of months.

LUCY  
Oh she thinks you're going to be gone a lot longer than that.

\*\*\*

ELLEN  
She's right. Once I fall in love with baby I'll realize how boring you are.

LUCY  
Another friend bites the dust.

ELLEN  
I like it she's different from me.

LUCY  
We saw better candidates.

ELLEN  
I'm not sure we did. More client hours maybe but she got off to a better start than any of us and if she's ready to pick up where she left off, I don't see a problem. She needs a break.

LUCY  
You're getting all mumsie already.

Ellen flicks an olive at her.

17 EXT. RESTAURANT - DAY 17

Ellen enters a restaurant. \*\*\*

18 INT. RESTAURANT - DAY 18

Ellen sits down to lunch with Paula. \*\*\*

ELLEN  
I know it's months away but anything you want to see, give me a shout, I'll get it over to you so you hit the ground running.

PAULA  
Thanks. I was going to ask: I'd love it if I could do a day a week at the office. Unpaid, just to find my way round. I wanted to bring it up at the interview but I didn't want to sound creepy.

ELLEN  
It's not creepy but you won't need to do that.

PAULA  
That's fine, I can do it from home if you don't want to be crowded.

ELLEN

Paula rolls up the drawing.

PAULA  
Sorry. Overexcited.

ELLEN  
It's nice to see.

PAULA  
It's been a while, a project this big.  
So how are you managing your return?

ELLEN  
Family, child care, denial. What about  
you? \*\*\*  
\*\*\*

PAULA  
My husband's taking a step back. Caris  
had me for the first ten years, now I'm  
all yours. Are your parents around to  
help? \*\*\*  
\*\*\*  
\*\*\*

ELLEN  
Just his. \*\*\*  
\*\*\*

PAULA  
Brothers and sisters? \*\*\*  
\*\*\*

Ellen hesitates. \*\*\*

PAULA (cont'd) \*\*\*  
Forget it, none of my business. \*\*\*

ELLEN \*\*\*  
No I'm sorry. One sister, she's got  
young kids so I can't lean on her too  
much. \*\*\*  
\*\*\*

PAULA \*\*\*  
That's good. You've had experience. \*\*\*

ELLEN \*\*\*  
I've changed nappies, I've had sleep-  
overs, I've taken them to A&E, I've done  
everything except breast-feed. I know  
it's not the same when you can give them  
back.

PAULA \*\*\*  
It's even better. You're about to have  
the time of your life. Kay doesn't have  
kids, she doesn't get it. I know I've  
got you to thank for this. \*\*\*

ELLEN  
Everyone loved you.



RIANNE (cont'd)  
(TO ZOE)  
No!

Zoe is touching Ellen's belly.

ELLEN  
It's fine.

RIANNE  
No it's not fine. I hated it when people  
mauled me.

ELLEN  
I don't mind.

RIANNE  
She only did it because I told her not  
to.

(TO ZOE)  
Why do you do that honey? Go and sit  
over there. Honestly.

Ellen squeezes Zoe's hand and kisses it. Ian sees Ellen's  
discomfort.

20 INT. ELLEN'S LIVING ROOM - NIGHT 20

Ellen lies across Ian on the sofa, they're alone. He feels  
her belly for movement. He realizes she's crying.

ELLEN  
She's turned into Mum.

He strokes her hair.

IAN  
You won't.

21 INT. ELLEN'S OFFICE - DAY 21

Lucy knocks and enters.

LUCY  
Paula's husband.

Ellen gathers some plans from her desk. She is five months  
pregnant.

22 INT. OPEN PLAN OFFICE - DAY 22

Ellen greets Paula's husband KIERAN in the reception area.

KIERAN  
Hi I'm Kieran.

ELLEN  
Nice to meet you. I'm Ellen.



THE REPLACEMENT EP 1

KIERAN  
New boss, heard all about you. You sound  
too good to be true.

ELLEN  
I'm not her boss.

Ellen hands over the plans.

ELLEN (cont'd)  
Is she okay?

KIERAN  
She got held up at the library. I said I  
could swing round, don't want to keep you  
waiting.

ELLEN  
Which library?

KIERAN  
Your one. The construction site. I  
think she wanted to take some more  
photos?

ELLEN  
Right.

KIERAN  
Is she not supposed to?

ELLEN  
I was going to introduce her to the  
client. It doesn't matter.

KIERAN  
They met already.

ELLEN  
When?

KIERAN  
Last week. She's really got the bit  
between her teeth.

ELLEN  
That's great.

KIERAN  
She's really grateful for this  
opportunity. So am I.

ELLEN  
How are you finding it being at home?

Complicated emotions on Kieran's face. He's hiding  
something.



Ellen notices pencil marks on her plans.

\*\*\*

PAULA (cont'd)  
I was playing with the sightlines from  
the entrance.

Paula unfurls a little to show it.

\*\*\*

ELLEN  
So people see that before they come  
through the... right.

Ellen glances at the car outside where Kieran comforts the  
crying ten year old.

PAULA  
It's only for me I didn't want anyone  
else-

\*\*\*

ELLEN  
I think it's a great idea and you should  
present it to Vernon. It won't cost  
anything. That's the kind of bright idea  
clients love.

\*\*\*

Paula's gazing at Ellen, smiling.

ELLEN (cont'd)  
What?

PAULA  
I don't know how you keep it together.  
Have you felt anything yet?

\*\*\*

ELLEN  
Not yet.

PAULA  
I wouldn't worry, it was twenty-five  
weeks before I got a kick. I was  
climbing the walls.

ELLEN  
I'm not that worried.

PAULA  
I wish I'd been as relaxed as you.

ELLEN  
I'm not that relaxed.

Paula reaches in and touches Ellen's bump.

\*\*\*

PAULA  
I so miss this.

\*\*\*

\*\*\*

Ellen tries not to recoil. They are interrupted by a car  
horn. Ellen watches Paula join Kieran outside.

\*\*\*

\*\*\*

She catches a glimpse of Paula exchanging sharp words with Kieran before getting in the car.

23 INT. ELLEN'S OFFICE - DAY

23 \*\*\*

Ellen on her iPad, opens up the file containing Paula's CV. She scans the CV's of the other candidates who didn't get it. Is it too late to change her mind? She picks out a photo of a male candidate and studies it. She looks up to see Kay working in her office. Ellen steels herself for a tricky conversation.

24 INT. KAY'S OFFICE - DAY

24

Kay looks up as Ellen knocks and enters. Ellen opens her mouth to launch her piece but:

KAY

I hear Paula knocked our client dead.  
Vernon called.

Kay continues working. Ellen treads carefully.

ELLEN

How's her contract coming on?

KAY

I think it's pretty much there.

ELLEN

Was she up to speed on the building regs?

KAY

You don't have to keep apologizing for talking me into it, I'm sold.

ELLEN

Great.

KAY

In fact we were thinking of pulling her start date forward a month or so, what do you think?

ELLEN

Works for me.

KAY

You'd rather collapse than admit you had too much on. Which would be fine except it's not humanly possible. Even if you weren't going on leave, we'd have had to botch something up, this way we get to plan it properly.

ELLEN

It makes sense.

KAY  
It's going to be really weird not having  
you around.

ELLEN  
It's just for a couple of months.

KAY  
You say that now...

ELLEN  
I mean it.

KAY  
(TEASING)  
I know you do.

25 INT. ULTRASOUND ROOM - DAY

25

The sonographer applies gel to Ellen's belly as Ian watches.

ELLEN  
It might be me but it feels very passive  
aggressive. She seems to love winding me  
up about it. Going on about how great



Ellen blinks back tears.

ELLEN  
Why are you saying that? You wouldn't say that if I was a man.

DAVID  
I would! I'd say it even more, I'd say: "I really Love you man".

Ellen laughs, still uneasy.

ELLEN  
It's not competition. Paula and me are... we're overexcited. We'll cool it. The skylight can wait. It's just...  
(SHAKES HER HEAD)

DAVID  
Now you have to tell me.

ELLEN  
I didn't think a baby would change everything even before it's born.

David doesn't understand.

ELLEN (cont'd)  
Me and Kay.

DAVID  
Well she thinks you and Paula have got more in common now.

ELLEN  
We haven't! We're completely the opposite! I don't even like... we have nothing in common.

DAVID  
One pretty big thing.

ELLEN  
Paula and I have a professional relationship. Now it sounds like I'm sleeping with her. Good night.

She starts closing computer windows. He turns the lights off. Ellen remains, bathed in the light of the screen. David is watching her from outside. She turns off the computer. The light flickers off on the ultrasound polaroid wall.

\*\*\*  
\*\*\*  
\*\*\*  
\*\*\*  
\*\*\*

Instead of going home, Ellen has gone to the construction site. She types in the security access code and enters.

Ellen wanders through the gloomy empty construction space, beginning to be transformed. She looks up at the ceiling where her skylight would have been. She hears a clattering noise and almost jumps out of her skin. Paula emerges from the shadows.

PAULA  
You nearly gave me a heart attack.

Ellen takes a deep breath.

PAULA (cont'd)



Ellen watches Paula check her sightlines. Paula's phone buzzes. She looks around. Ellen finds it and picks it up. She sees a text from Kay: \*\*\*  
\*\*\*  
\*\*\*

*Sunday lunch it is* \*\*\*

Ellen's face falls. She pretends she hasn't seen it. \*\*\*

PAULA (cont'd) \*\*\*  
*Any butterflies yet?* \*\*\*

ELLEN \*\*\*  
*Nope.* \*\*\*

30 INT. ELLEN'S LIVING ROOM - NIGHT 30 \*\*\*

Ellen makes straight for the fridge. \*\*\*

ELLEN \*\*\*  
They're going to lunch! I'm telling you she's moving in on everyone! \*\*\*  
\*\*\*

IAN \*\*\*  
And us. \*\*\*

ELLEN \*\*\*  
What? \*\*\*

IAN \*\*\*  
I got a text too. We're all going. \*\*\*

ELLEN \*\*\*  
I didn't get anything. \*\*\*

She fiddles with her phone. Sees it. \*\*\*

ELLEN (cont'd) \*\*\*  
Well why would she send it to my personal account! \*\*\*  
\*\*\*

IAN \*\*\*  
Panic over? \*\*\*

ELLEN \*\*\*  
How'd she get your number? She's got no business texting you- \*\*\*  
\*\*\*

30A EXT. DAVID'S HOUSE - DAY 30A \*\*\*

Ellen and Ian arrive at David and Kay's modern house. There's a car out front on a turning circle.

31 INT. DAVID'S HOUSE - DAY 31

Ellen and Ian enter to see Paula and Kieran already on their second drinks. Kay's in the kitchen area, Paula helping. \*\*\*

THE REPLACEMENT EP 1

ELLEN  
It was two o'clock wasn't it?

\*\*\*  
\*\*\*

PAULA  
I thought there'd be more traffic.

\*\*\*

Ellen gives a look to Ian.

\*\*\*

PAULA (cont'd)  
This is amazing. Kay told me you helped out.

\*\*\*  
\*\*\*

ELLEN  
Not really, this is all her.

David clears his throat. Kay calls from the kitchen area.

KAY  
Except for the turning circle.

IAN  
(TO DAVID)  
Mine can't reverse either.

DAVID  
We had to for planning permission.

KIERAN  
Kay was telling us how you all met.

ELLEN  
Yes we go back a long way.

KIERAN  
I think it's great when friends can work together.

DAVID  
It is. Except when they're a nightmare.

The six have lunch. On the surface, animated and fun.

\*\*\*

Paula entertains the group. We travel along the table to see Kay noticing David watching Ellen.

\*\*\*  
\*\*\*

Kay brings the cheese board and gives some to Ellen.

KAY  
I had to do a special cheese run for your ladyship, she's so particular.

PAULA  
Oh but she can't.

Ellen looks at Paula, affronted.

PAULA (cont'd)  
Soft cheese, listeria.

ELLEN

They change their minds every day about what we can do. Put them on their sides so they don't die, put them on their belly so they don't die.

\*\*\*  
\*\*\*  
\*\*\*  
\*\*\*

PAULA

I don't think they've changed their mind about cheese.

\*\*\*  
\*\*\*  
\*\*\*

Kay takes it back.

KAY

(TO IAN)

Do you let her eat unsupervised?

IAN

It's like having a toddler already. Anything that's not nailed down.

Kay gives Ellen an empty cracker instead.

PAULA

Sorry.

KAY

Anyone else for botulism?

DAVID

Me please.

PAULA

(TO ELLEN)

Are we heading the same way after?

\*\*\*

Ellen gives Kay a look.

KAY

Me and Ellen have a bit of work to do.

DAVID

Have you?

KIERAN

Well, we've got to do this again.

In the hallway, they say their good-byes. Paula hugs Kay. Ellen winces. She's next. Paula comes in for a big hug.

Ellen stiffens involuntarily as Paula hugs her, pressing into her belly. Suddenly Paula gasps.

PAULA

Oh my God.

Ellen is nonplussed. Paula breaks the hug.



32 EXT. DAVID'S HOUSE - DAY

32 \*\*\*

Ian and Ellen walk from David and Kay's house.

IAN

Couldn't you just go with it? You know what, instead of complaining she's more excited about the baby than you are, how about you work up some interest.

\*\*\*

Ellen is wounded, quiet.

ELLEN

I didn't know it was a performance.

IAN

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

ELLEN

Because if I didn't want to have this baby, believe me I wouldn't be having it.

IAN

"It".

ELLEN

I'm not the first mother in history not to want to know! That was everyone till fifty years ago - it's you who's the control freak and it's you wants me to conform to some fucking womens' magazine, well it's my body and you better understand I'm in charge of it!

An explosive moment. Ian kisses her forcefully.

IAN

I love you.

Ellen takes a breath.

ELLEN

Then be on my side and stop winding me up.

\*\*\*

IAN

You're right, she's a psychopath.

ELLEN

That's more like it.

33 SCENE OMITTED

33

34 INT. VERNON'S OFFICE (CONSTRUCTION SITE) - DAY

34

Ellen greets Vernon and breaks out the latest plans.



ELLEN  
I let her run with it. Actually I  
shouldn't take credit for it, I hate  
bosses who do that.

VERNON  
I thought you weren't her boss.

ELLEN  
I didn't plan to be but that's the way  
it's worked out.

VERNON  
It's working well. I'm really looking  
forward to the presentation.

Ellen has to stop herself asking: what presentation?

KAY

Just because you're pregnant doesn't mean anything Ellen. Honestly, nothing at all either way. I'm not seeing you any differently, you're being hypersensitive.

ELLEN

I don't want this to change what we... how we work together.

KAY

Why would it?

ELLEN

I don't know.

KAY

Ellen, I can't be responsible for whatever changes you're going through. But I love you and I will always be here for you. No-one is going to replace you.

Ellen takes a shaky breath.

ELLEN

I will talk to Paula and I will never bother you again with any of this bullshit.

KAY

Don't want you bottling it up either.

(A BEAT)

Not in your condition.

Ellen takes the joke in good spirit.

36 INT. ELLEN'S OFFICE - DAY 36

Ellen back in her office, grim-faced, typing an email to Paula. \*\*\*

*I'd like a meeting tomorrow 8.30. Hope that's convenient.* \*\*\*

She watches concerned, as Kay reprimands Lucy. \*\*\*

Lucy leaves Kay's office and throws a look towards Ellen.

Lucy does not look happy.

37 INT. OPEN PLAN OFFICE - DAY 37

Paula enters the open plan office. It's early and there's no-one in apart from Ellen. Paula looks around at the deserted office. Already imagining herself here.

38 INT. ELLEN'S OFFICE - DAY 38

Paula is seated across from Ellen, defensive.



PAULA

I was going to tell you once I had confirmation, I was playing phone tag with his P.A. and I didn't think you wanted to be copied into all that.

\*\*\*  
\*\*\*

ELLEN

Copy me on everything.

PAULA

I don't know how to talk to you about this without sounding patronising.

\*\*\*

ELLEN

Go for it.

PAULA

You want to be on top of everything but it's honestly not possible and you'll

PAULA

You're going through the most amazing,  
wonderful time of your life. Don't treat  
it like an inconvenience.

That's it. Ellen's had enough.

ELLEN

Are you sure it's not you that's clinging  
on to your old life? Maybe you'd rather  
be at home with Caris.

Paula's expression clouds. Ellen has trespassed in ways  
Ellen doesn't even understand.

ELLEN (cont'd)

Maybe you don't like being around someone  
who doesn't take "motherhood" so deadly  
seriously.

\*\*\*

PAULA

I do like you being around you. I'm  
sorry if I insulted you.

\*\*\*

\*\*\*

\*\*\*

ELLEN

I asked you in to discuss work. That's  
all I'm interested in.

\*\*\*

\*\*\*

\*\*\*

PAULA

I'm just trying to look out for you.

RIANNE (cont'd)  
Water under the bridge.

ELLEN  
Evidently not. Did I criticize your  
mothering skills?

RIANNE  
You didn't talk to me at all for the best  
part of a year. We're making up for it  
now so it's fine.

ELLEN  
I was ill. It was nothing to do with you  
being pregnant, it was nothing to do with  
you.

RIANNE  
My Mum died too. Granted I didn't have  
the luxury of taking to my bed. You  
still found time for work though. I  
don't know why you're picking a fight  
over this now. Anyway it all worked out.  
You got a boyfriend out of it.

ELLEN  
(STEELY)  
You're really going to have to stop  
calling him my boyfriend.

RIANNE  
Sorry, your psychiatrist.

Ellen struggles up from the couch.

RIANNE (cont'd)  
You can dish it out but you can't take  
it.

ELLEN  
When have I ever-

RIANNE  
I've got two daughters! You barely look  
at Nina. I know you think you were hard  
done by but don't take it out on my  
youngest.

ELLEN  
No. I treat them equally.

RIANNE  
When can I meet Paula? She sounds really  
perceptive.

40 INT. ELLEN' S BEDROOM - NIGHT

40

Ellen selects clothes for the next day, frustrated nothing seems right.

IAN

Fire her.

ELLEN

IAN  
Not easily, I suppose you could try-

ELLEN  
You. Can you check.

IAN  
Oh you mean like, look up their medical records and tell you?

ELLEN  
You don't love me.

IAN  
So I'll have plenty of time to look after Liam when I've been struck off.

Ellen considers the name, nods soberly.

ELLEN  
Lia, if it's a girl.

Ian moves in close and cuddles her.

ELLEN (cont'd)  
All right, there's a big presentation to the client next month, do I try and cut her out of it or include her?

IAN  
Make her the star of it.

ELLEN  
You promised to stop winding me up.

IAN  
Normalize, de-escalate. Make nice.

ELLEN  
Why do I always have to be the one to bend over backwards?

IAN  
You are never the one.

He puts an arm around her, eases her backwards onto the bed.

41	SCENE OMITTED	41
42	SCENE OMITTED	42 ***
43	INT. MEETING ROOM - DAY	43 ***

Ellen makes adjustments to the library model. There are sandwiches and buffet food laid out along the meeting room. She looks at her watch and into the office for Lucy. She is not at her desk. She hears laughter.

She turns to see Lucy and Paula enter the office together. They're drinking take-out coffees. Paula is carrying two. They giggle all the way to Lucy's desk where Lucy picks up a novel. Lucy opens the meeting room door for her.

Paula puts the extra coffee by the food.

PAULA  
Single soya decaf, right?

ELLEN  
I didn't... thanks.

LUCY  
(TO ELLEN)  
Vernon's running ten minutes late.

Lucy hands Paula the novel.

LUCY (cont'd)  
(TO PAULA)  
Don't forget the name of that designer.

PAULA  
I know I've got it in here somewhere.  
Just a second.

Paula stuffs the novel Lucy gave her into her bag and rummages.

Ellen's heart sinks at their intimacy.

44 INT. TOILET - DAY

44

Ellen gives herself a once over in the toilet mirror. She's not happy with what she sees. Paula enters. Ellen worries away at her make-up, dissatisfied. She sees Paula do the same to better effect.

ELLEN  
How are you feeling about today?

PAULA  
Raring to go.

ELLEN  
Great. I'd like you to give the presentation.

PAULA  
You're joking.

ELLEN  
You'll be heading up phase two, seems appropriate.

PAULA  
I haven't prepared anything!

ELLEN  
You know it backwards.

PAULA  
Not as a presentation!

ELLEN  
You'll be great. You always are.

PAULA  
Why can't you do it?

ELLEN  
I feel a bit nauseous. Dizzy. I don't  
want to push if you don't feel -

PAULA  
Oh God, of course I will. Sorry! Shit,  
how long have I got?

Paula rushes out.

Ellen feels relieved she's finally rattled her.

She reapplies her lipstick, trying not to feel guilty, trying  
not to meet her own eyes in reflection.

45 INT. ELLEN'S OFFICE - DAY

45

Ellen gets her notes together in her office. Lucy knocks and  
leaves some paperwork with her. Ellen is watching Paula at  
her desk cramming furiously for the presentation.

LUCY  
Smart move. Putting her on the spot in  
front of the client.

ELLEN  
That is not what I'm doing.

LUCY  
Well, I think I've copied you into  
everything.

ELLEN  
Apo5 ] 0 0 -1 Ohcm ang he

PAULA

What is a library anyway? Who even uses that word, they were rebranded ten years ago as "Idea Stores". In the age of the internet, who's crazy enough to sink twelve point nine million into something your phone can do faster and without leaving your living room or your desk? Where would we find such a lunatic?

Paula is fluid and confident and funny. We see snatches of her routine. She's killing it. Ellen's heart sinks.

PAULA (cont'd)

When I first took my daughter to a library, the first thing she said when I





ELLEN  
I take my hat off, I really do.

PAULA  
If you want me to resign I will.

Ellen is shocked.

PAULA (cont'd)  
I could have got all tongue-tied but I  
didn't think that'd reflect well on you. \*\*\*  
This way you're a great manager.

ELLEN  
I see, you blew them away to make me look  
good. If I say yes, you'd walk in there  
right now and resign? What would you say  
- I bullied you out.

PAULA  
I could invent something. \*\*\*

ELLEN  
Bullshit.

PAULA  
You don't want me to resign. You want me  
to fail. \*\*\*

It's a stand-off. \*\*\*

PAULA (cont'd) \*\*\*  
Can't we fix this? I'm sorry for  
anything I said that was out of order.  
Why don't we all go out for dinner?

ELLEN  
That is a terrible idea.

PAULA  
Why? The last time we got together we  
all got on. Ian doesn't seem to have a  
problem with me. \*\*\*

ELLEN  
You want to recruit my husband now? You  
know what, we don't need to be best  
friends. You're doing a good job. You  
are. Keep it up for another three  
months, that's all it needs. \*\*\*

PAULA  
You really think you'll be back that  
early.

ELLEN  
And I don't want to hear another word  
about anything not work-related.

PAULA

I would be failing in my duty as a mother  
and a human being if I didn't speak out  
when I see an accident about to happen  
because it's not all about you.

\*\*\*  
\*\*\*

ELLEN

No, you do not get to do a running  
commentary on my life.

\*\*\*  
\*\*\*  
\*\*\*

PAULA

It's not just your life.

\*\*\*  
\*\*\*

ELLEN

If you question my choices one more time-

Ellen stops herself. Her voice has risen and she's suddenly  
aware the corner office is empty. She knows with sickening  
certainty they're behind her. And that Paula must have seen  
them approaching. Paula covers for her.

PAULA

I screwed up one of the compliances. My  
bad. Sorry Ellen, it won't happen again.

Vernon looks troubled.

VERNON

I'm sure it's fixable. I can't see any  
planning officer holding you at bay for  
long.

ELLEN

ELLEN

Actually I was about... sorry, of course.

KAY

It's a grey area but it's not about the  
legals. I couldn't live with myself if  
something happened.

ELLEN

I don't need to be on site but I need to  
work on the plans. I can get video  
coverage of the site to feedback on.

KAY

You can do all that from home.

ELLEN

The CAD won't run on my laptop.

KAY

We're getting you a home network. It'll  
be up and running in a couple of weeks.

There's nothing left except:

ELLEN

I don't think Paula's up to it.

KAY

We think she is.

ELLEN

I know I said I would never bring this up  
again...

KAY

THE REPLACEMENT EP 1

KAY

Ellen, the client loves her. We don't have any feelings towards her one way or another beyond that.

ELLEN

Are you sure?

Kay glances to the meeting room where Paula is talking to David. She's showing him something on the model. For a moment they seem intimate. David looks up and sees Kay watching. He leaves the meeting room.

KAY

(STEELY)

I'm speaking for David as well as myself.

ELLEN

So I'm the only one here who's got any kind of problem with her.

KAY

What is your problem?

ELLEN

She wants me out so she can take over. She's already bagged Lucy.

KAY

Well she hasn't bagged me and I'm the one who counts. If you don't want this to be a popularity contest, don't make it one.

David enters.

DAVID

Paula says it was all her fault.

KAY

I don't care, I don't ever want to see that in front of a client again.

ELLEN

You won't. I'm sorry.

DAVID

It was a triumph, let's not turn it into anything else.

Kay nods, relenting.

KAY

Let's not.

DAVID

Group hug.

David coaxes Kay and Ellen into a hug.

DAVID (cont'd)  
No feeling up.

Kay feels Ellen's belly pressed up against her and is uncomfortable. Ellen sees Paula watching them from her office.

49 INT. MENTAL HEALTH UNIT - DAY 49

Ellen waits for a patient to leave through reception. She slips in towards Ian's office.

50 INT. CORRIDOR - DAY 50

Ellen slows down as she approaches Ian's office. The door is ajar and she overhears:

IAN (O.S.)  
The trick is persuading her. She's heard about postnatal depression, she doesn't realize it can start way before.

Ellen listens. There's no response. He's on the phone.

IAN (cont'd) \*\*\*  
If I had to call it right now, I'd say antenatal depression but it's displaced to the office. She's feeling threatened by her maternity leave cover and it's gone way out of control.

50A INT. BETH'S STUDY - DAY 50A \*\*\*

Ian's mother BETH is on the other end. \*\*\*

BETH \*\*\*  
Are you going to tell me what she was seeing you for? \*\*\*

IAN O.S. \*\*\*  
That was six years ago. That was well before we started going out. \*\*\*

BETH \*\*\*  
If it makes you feel better get it off \*\*\*

The problem is the symptoms, if they are symptoms and not me projecting my own anxieties. . .

ELLEN  
Hormones?

I an jumps. Ellen's in his doorway.

ELLEN (cont'd)  
I believe that's the technical term.



IAN (cont' d)  
If you don't want my advice I won't give it.

ELLEN  
Good because the last time it blew up in my face. "Make her the star."

IAN  
Maybe take some time off.

ELLEN  
You don't need to worry, they're laying me off next month. We had a fight.

IAN  
I'm sorry.

ELLEN  
You're not sorry.

IAN  
Not really no.

\*\*\*  
\*\*\*

51 INT. OPEN PLAN OFFICE - DAY

51 \*\*\*

Lucy looks up to see Ellen at her desk with flowers.

LUCY  
Oh wow what's this?

ELLEN  
Just a small token of my appreciation and apologies for my rampant hormones.

LUCY  
That is so lovely! I should be getting you flowers. Are you all ready for next month?

ELLEN  
I wanted to talk to you about that. I really, really, really don't want any surprise party.

Lucy smiles inscrutably.

ELLEN (cont' d)  
Really.

LUCY  
We've got to have a drink. Doesn't have to be a surprise.

ELLEN  
I can't have a drink.

LUCY  
It'll be quick and painless. You can't  
just steal away like a thief in the  
night. Not after ten years.

ELLEN  
You make it sound like a wake.

LUCY  
No-one ever said that about one of my  
parties.

52 INT. ELLEN'S OFFICE - DAY 52

Ellen works at her computer. She looks up and sees Paula at Lucy's desk, smelling the flowers. They're laughing. Lucy glances up at her. Are they laughing at her? She tries not to pay attention. She concentrates on her perfect lines and angles on the screen. She looks at the ultrasound polaroid wall. Chaos.

53 INT. ULTRASOUND ROOM - DAY 53

Ellen watches the monitor as the scanner glides over her belly. She's alone.

SONOGRAPHER  
Are you sure you don't want to wait for  
your husband?

ELLEN  
He's busy.

SONOGRAPHER  
And you're sure you want to know the  
gender?

ELLEN  
I'm ready.

54 INT. ELLEN'S KITCHEN - NIGHT 54

Ellen places cutlery either side of Ian's dinner plate. She places the new polaroid on his plate. Ian picks it up, baffled.

ELLEN  
Li a.

Ian looks at the picture then at Ellen. He kisses her.

55 INT. ELLEN'S OFFICE - DAY 55

Ellen is hard at work. She looks up at a knock at the door. Paula enters. Paula notices the new ultrasound image papering the wall. She opens her mouth to say something nice but thinks better of it.

PAULA

I've got a problem with the fuel sourcing. He's cool with the sustainability but now he's saying he doesn't like the under floor heating. He says it's poncey. Doesn't gel with the "vision". Don't you love it when the client explains our own vision back to us.

ELLEN

Is he trying to save money?

PAULA

I don't think it's that.

ELLEN

Do you agree with him?

PAULA

As long as it's sustainable I don't have a strong view.

ELLEN

We'll have to switch the tiles back.

\*\*\*

Ellen gets up.

\*\*\*

PAULA

I already got some samples in from your initial design. You can see them on site I've got the links.

\*\*\*

ELLEN

I need to touch them.

PAULA

I can pick them up and bring them over.

ELLEN

I need to see them in the light there.

PAULA

You want to see them or feel them?

ELLEN

Both. That's how design mistakes get made, looking at things in isolation.

\*\*\*

PAULA

I'll drive you.

\*\*\*

ELLEN

I can still drive, thanks. I'll see you there.

56 EXT. LIBRARY STAGE 3 - DAY 56

Ellen enters the construction site, putting on a hard hat.

57 INT. CONSTRUCTION SITE STAGE 3 - DAY 57

Ellen looks around. Paula's got there first. She leads Ellen to the new materials. Ellen kicks her shoes off and struggles to bend to remove her socks. Paula wants to help but restrains herself. Ellen manages it by herself. She steps barefoot onto the sample tiles. Paula is fascinated.

ELLEN

We'll have children running on these.

Paula nods, impressed. Ellen feels light on her face and looks up. There's a hole in the ceiling.

PAULA

We wanted it to be a surprise.

ELLEN

My skylight?

PAULA

He hasn't okayed it yet, I haven't presented anything, I just wanted to take some shots. The roof's coming off anyway.

ELLEN

How did you get my designs? They're not on the system.

PAULA

David sent them. We were going to show you at the party.

Ellen struggles with it. But she has to admit it's a nice gesture.

ELLEN

Thanks. I appreciate that.

She walks around for a better view, looking straight up. She studies the shape of the skylight. Smiling.

PAULA

Careful!

Ellen's foot slips into a hole and twists. She yells and falls. Paula tries to catch her. Ellen instinctively recoils from her and falls heavily.

PAULA (cont'd)

Oh my God!

She fusses over Ellen, mortified. Ellen struggles to her feet. Paula tries to help her.

ELLEN  
I'm fine.

PAULA  
You need to go to the hospital.

ELLEN  
I'm absolutely fine.

PAULA  
I'm serious.

ELLEN  
No-one needs to know about this.

PAULA  
I have to report it. And you have to get checked out.

ELLEN  
Paula, if you report this as a workplace accident you're going to cause all sorts of trouble.

PAULA  
It's the law.

ELLEN  
I'm not even supposed to be here.

PAULA  
I didn't know that.

Ellen stops herself. She studies Paula. She's absolutely sure Paula did know.

ELLEN \*\*\*  
I'm asking you not to report this. I will get in trouble. I'll probably be suspended.

PAULA \*\*\*  
That might not be such a bad thing. \*\*\*

58 INT. ELLEN'S OFFICE - DAY

58

Ellen has packed her things from her office. She peels the last of the ultrasound polaroid copies from the wall. David comes to help her shift the boxes. Kay watches from her office. \*\*\*

ELLEN \*\*\*  
I hope you've got Kay's back.

DAVID

You' re wrong about Paul a.

ELLEN

Di dn' t I say she' d get me out early?

DAVID

This i sn' t early. Thi s i s bang on.

ELLEN

IAN  
I guess she'll see you in three months.

DAVID  
Tell her to take as long as she needs.

IAN  
If it was down to me she wouldn't be coming back. You haven't exactly helped her feel secure have you.

DAVID  
We're still friends but this is the kind of thing that could put us out of business.

IAN  
That's right, you've known her twice as long as me. Took you how long to jump ships?

DAVID  
Come on, that's below the belt.

IAN  
She's too nice to blame you. I'm not.

60 INT. IAN'S CAR - DAY

60

Ian gets in beside Ellen.

ELLEN  
I hope you're not taking it out on him.

IAN  
He suspended you didn't he.

ELLEN  
I'm not suspended, I'm full time from home.

IAN  
You're suspended.

61 INT. ELLEN'S STUDY - DAY

61

Ellen views video of the progressing construction site and makes notes.

62 SCENE OMITTED

62

63 EXT. LIBRARY STAGE 4 - DAY

63

Ellen drives past the construction site, observing the activity and progress.





KAY (O. S.)  
Been better.

ELLEN  
Oh I'm sorry.

Ellen's not sure what to say. It's been a while since they spoke.

ELLEN (cont'd)  
The library's going great from what I can see.

66A INT. CONSTRUCTION SITE STAGE 5 - NIGHT

66A

Kay walks through the deserted construction site.

KAY  
Not really. That's why I'm calling.

Ellen comes to attention sharply.

KAY (cont'd)  
Where are you?

ELLEN (O. S.)  
Just driving to the shops.

KAY  
Are you anywhere near the site? I'm here now.

ELLEN (O. S.)  
I'm not far.

KAY  
Have you got time?

ELLEN (O. S.)  
Sure.

KAY  
Could you meet me here?

ELLEN (O. S.)  
I thought I wasn't allowed.

KAY (O. S.)  
It's easier if you come. I finally know  
what's been going on.

\*\*\*  
\*\*\*

ELLEN  
I'm on my way.

KAY (O. S.)  
You're not about to pop are you?

ELLEN  
For you I'll keep it in.

KAY (O. S.)  
See you in a minute.

\*\*\*

Ellen hangs up, excited.

ELLEN  
(TO BUMP)  
It's Paula! Finally. She made a  
mistake! It's all starting to unravel!

She heads for the site.

67 EXT. LIBRARY STAGE 5 - NIGHT

67

Ellen enters the access code. The code is rejected. She  
dials Kay.

ELLEN  
Hi are you inside? The code's been  
changed.

A text arrives with the code on it.

68 INT. CONSTRUCTION SITE STAGE 5 - NIGHT

68

Ellen enters the construction site.

ELLEN  
Kay?

Ellen looks around for Kay. It's dark. She switches the  
lights on. They don't work yet.

She steps on the finished floor tiles.

She's careful.

She hears a noise and looks up.

A figure falls through the unfinished skylight.

A scream.

The body plummets to the floor almost at Ellen's feet.

THE REPLACEMENT EP 1

She opens her eyes.

On the floor in a pool of blood, eyes stare back.

Kay.

END OF EPISODE