

THE REPLACEMENT  
Epi sode Three

wri tten by Joe Ahearne

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ELLEN  
You go around pretending to everyone  
Caris is alive. That's not privacy. \*\*\*  
\*\*\*  
\*\*\*

PAULA  
How would you deal with it Ellen? You go  
home right now and Lia's gone. Tell me  
what you do. Try and imagine it. \*\*\*

Ellen can't.

PAULA (cont'd)  
So don't you dare tell me how to deal  
with it.

Ellen tries to leave but Paula blocks her.

ELLEN  
I'd like to go please.

PAULA  
It's horrible isn't it, it's not nice is  
it. \*\*\*  
\*\*\*

ELLEN  
Let me leave or I'm going to start  
shouting.

Paula opens the door and Ellen passes her, relieved. \*\*\*

PAULA  
I just told you my daughter's dead and  
you haven't even said you're sorry. \*\*\*

Ellen stops to look back.

ELLEN  
I'm sorry.

PAULA  
You're the one who's disturbed.

2 EXT. PAULA'S HOUSE - NIGHT 2

Ellen emerges into the night, walking fast, breathing faster.

3 INT. CARIS'S BEDROOM - NIGHT 3

Paula lies curled up on Caris's bed, heart thumping.

4 INT. RIANNE'S HOUSE - NIGHT

RIANNE  
Talk to Ian. He'll know if it's off the charts or if it's... just someone doing grief in their own way.

ELLEN  
I can't pretend to know what it's like to lose a child, fine. We lost a mother and it knocked me for six but I didn't go round pretending she was alive, talking about her like she's in the next room.

RIANNE  
I talk to Mum every day.

Ellen looks at her sister and starts to doubt.

5 EXT. ELLEN'S HOUSE - NIGHT 5

Ellen returns home. Kieran's car is still parked outside.

6 INT. ELLEN'S KITCHEN - NIGHT 6

Ellen arrives at the kitchen where Ian and Kieran have been having a heart-to-heart. Kieran looks at Ellen.

KIERAN  
She told you.

ELLEN  
I'm sorry for your loss.

KIERAN  
Thanks. What are you going to do?

ELLEN  
She needs help, I think we can agree on that.

IAN  
We've just been talking about it.

Ellen looks at Ian, alarmed.

ELLEN  
She can't go to Ian.  
(TO IAN)  
That is completely-

IAN  
Already done that-

KIERAN  
Go to a GP and get referred. I know.

Ellen tries to say this delicately.

ELLEN  
Maybe it shouldn't be her choice.

Ellen looks to Ian for help. He's not offering. She prompts.

ELLEN (cont'd)  
When someone's delusional?

IAN  
She knows Caris is dead, she just prefers to pretend she's alive to people around her.

Ellen doesn't understand.

IAN (cont'd)  
That's not a delusion, it's a coping mechanism. Bit unusual, it's not risky in itself.

ELLEN  
In itself.

Ellen doesn't want to say it in front of Kieran.

KIERAN  
You think she was involved in Kay's death.

ELLEN  
Okay let's put it to bed. Was she with you when it happened? Yes or no. \*\*\*

KIERAN  
Do I think she killed someone, no.

ELLEN  
So you gave her a false alibi.

KIERAN  
I stand by what I said to the police.

That clinches it for Ellen.

ELLEN  
(TO IAN)  
Can we talk?

Kieran gets up.

KIERAN  
All I ask is... don't tell everyone. \*\*\*

ELLEN  
You want us to lie too?

Kieran steps up to Ellen.

KIERAN

She's a good person who's going through hell. Have a heart.

\*\*\*

Kieran goes.

Ellen goes to make coffee.

The silence holds between Ian and Ellen until:

ELLEN

When did I become the bad guy. I was right all along, no-one believed me but somehow: I'm still in the wrong. He lied about where she was!

IAN

ELLEN

It was his wife. He's got a right to know.

IAN

His wife, that's right. I thought this campaign was about Kay being your friend,

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

She deletes that and replaces it with

She takes a breath. Looks at the empty subject line.  
Eventually types:

9 INT. ELLEN'S BEDROOM - NIGHT

9

Ellen climbs into bed behind Ian. She puts her arm round him.

ELLEN  
Do you want to talk about David?

IAN  
Oh just shoot me.

ELLEN  
I care about him as a friend.

\*\*\*

IAN  
It's Paula you've got the hots for.

\*\*\*

ELLEN  
I feel sorry for her. I feel sorrier for Kay.

IAN  
Did you send the email?

ELLEN  
Yes.

IAN  
There's a good chance she won't turn up for work again.

ELLEN  
There is nothing she could possibly do that would surprise me now.

IAN  
Careful what you wish for.

Ellen is left with her anxieties. Unable to settle.

10 INT. KAY'S OFFICE - DAY

10

The outside office is busy.

Ellen looks at her phone and the entrance, waiting for Paula.  
It's 9.45 and Paula is not in.



Lucy knocks on Ellen's door and gives her some paperwork.

LUCY  
Long night?

ELLEN  
Kind of.

LUCY  
She is never late. What did you do to her?

ELLEN  
Nothing.

Lucy gives her a knowing look and leaves.

Ellen tries to busy herself with work.

She checks refresh on her email: no response from the police.

A shape appears in the window behind her. Paula looks in on Ellen. Ellen senses her and turns.

Her gaze follows Paula through the entrance and into the office and into her old office at the other end. Ellen tries not to look at her.

Paula opens her bag and takes out something small.

Ellen looks up. She sees a tiny glint.

It's a razor blade.

Paula slashes her arm. Blood sprays the glass.

11 INT. ELLEN'S BEDROOM - DAY 11

Ellen wakes up, gasping. Ian's already leaving.

IAN  
Let me know what happens.

12 INT. OPEN PLAN OFFICE - DAY 12

Ellen enters the office with some trepidation.

Paula is already at work in Ellen's old office as normal.

Ellen goes into Kay's office and Paula sees her.

Ellen sits down and they face each other across the hive of activity like gunslingers. Who's going to draw first.

Ellen looks at David next door and considers.

She's not sure if she can do it.

She looks back at Paula.

Paula looks into Ellen's eyes across the office.

Ellen can't look at her.

Paula sees that as a signal and takes matters into her own hands.

She gets up and starts collecting the photos of Caris and putting them away in drawers.

She's packing up to go.

Ellen gets a sinking feeling this is going to rebound.

Lucy notices what Paula's doing and goes in to ask.

Ellen watches the exchange like a silent play.

Paula breaks down. Lucy comforts her.

David leaves his office to find out what's going on. The entire office is looking towards Paula.

Then Paula, haltingly, gets out her story.

David looks towards Ellen, the culprit.

13 INT. DAVID'S OFFICE - DAY

13

Ellen enters David's office.

DAVID  
Close the door.

He looks grim.

DAVID (cont'd)  
I can't take any more of this.

ELLEN  
Why tell me. Who just put on the command performance?

DAVID  
You call that a performance. You're the one with issues.

ELLEN  
But what she's been doing, that's normal?

David leans forward, impassioned.

DAVID  
If I could do the same I would. If I could not have to listen to one more fucking platitude about my "loss"?  
(MORE)

DAVID (cont'd)  
I'm with her a hundred percent. Radio  
silence? Perfect sense to me, let's have  
some more of it round here.

The moment settles. Ellen has one last try.

ELLEN  
She says she told Kay. Do you believe  
Kay knew about this and never said  
anything to you?

David's had enough.

DAVID  
You think you're being a friend to her.

ELLEN  
And you.

DAVID  
You want to know why she killed herself.

ELLEN  
She didn't.

DAVID  
She thought I was having an affair.

ELLEN  
With Paula, I know, she would never in a  
million years-

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

DAVID  
With you.

Ellen is stunned.

DAVID (cont'd)  
With her best friend. I didn't think you  
needed to know that. I thought it was  
kinder to keep some things to myself.  
Are you happy now?

Ellen absorbs the blow. Quietly:

ELLEN  
She really thought I could do that?

David just looks back at her. Ellen is haunted.

ELLEN (cont'd)  
Why didn't she ask me?

DAVID  
She asked me.

ELLEN  
And you told her we never did anything  
and we never would.

David can't answer that.

ELLEN (cont'd)  
What did you tell her?

DAVID  
That is between me and my dead wife.

ELLEN  
Did I make you think I wasn't happy with  
Ian? \*\*\*

DAVID  
So you're going to keep pushing. Till  
you've got me on the floor too. \*\*\*

We stay on Ellen for a long time as it all sinks in. \*\*\*

ELLEN  
I'm sorry. \*\*\*

She looks at David. \*\*\*

She knows what she has to do.

Eventually she gets up.

Ellen goes back to Kay's office to collect her things.

EXT. BAR - DAY

PAULA (cont'd)  
I'd love to spend more time with my  
daughter. I have to go back and face  
them. You get to go home.

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

ELLEN  
It's not either or.

\*\*\*

PAULA  
You won't go back to work. Not this  
year. Next year... maybe.

\*\*\*

Ellen can't believe this woman.

ELLEN  
Paula. The reason you're suffering so  
much right now is you didn't separate you  
from your child. Two separate things.

\*\*\*

PAULA  
They're not. My God.

Paula is filled with compassion and horror.

PAULA (cont'd)  
You can only say that because you haven't  
fallen in love with her yet. A couple of  
years at home, that's all you need.

Ellen gets up to go.

Paula grabs her arm.

\*\*\*

PAULA (cont'd)  
We both lost someone who meant the world.  
I'll never understand why and neither  
will you. At least you have someone to  
live for.

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

ELLEN  
Goodbye Paula.

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

PAULA  
Go home and think about who should be at  
the centre of your life. Not Kay, not  
me, not

\*\*\*

26A INT. ELLEN'S LIVING ROOM - DAY

26A

Ian arrives home. Ellen's at her desk, Lia asleep in a cot. Ian kisses Lia, then Ellen.

He looks at what she's typing. Ellen's updating her CV and scanning job advertisements.

IAN  
Shit, really?

ELLEN  
Really.

IAN  
You don't want to leave there.

ELLEN  
Done deal.

IAN  
You just walked?

ELLEN  
I had to.

IAN  
Why?

Ellen doesn't want to tell the truth about David but doesn't want to lie.

ELLEN  
I thought you'd be happy.

IAN  
I will if it's for the right reason.

ELLEN  
Just... be happy.

IAN  
So you can be a detective full time?

It's difficult but Ellen says it.

ELLEN  
I'm done with that too.

\*\*\*

IAN  
What about Kay?

Another difficult admission from Ellen.

ELLEN  
Kay wasn't my mother or my child. I don't want to end up like Paula.





PAULA  
She's gone. \*\*\*

And she smiles sympathetically like he knows it's the truth.  
He can't process it. \*\*\*

KIERAN  
Let's talk. \*\*\*

She shakes her head. \*\*\*

KIERAN (cont'd)  
You owe us more than this. \*\*\*

She kisses him tenderly. \*\*\*

KIERAN (cont'd)  
Paula. \*\*\*

PAULA  
Words don't change anything. \*\*\*

32 EXT. PAULA'S HOUSE - DAY 32 \*\*\*

Kieran drives away.

32A EXT. LIBRARY STAGE 6 - DAY (WAS 27) 32A

Ellen walks around the nearly-completed library project. She looks at all her work. It no longer feels hers.

She sees Paula and Vernon inside cracking a champagne bottle and anointing a corner, spraying the glass.

Ellen feels a pang of envy watching them. Paula's got everything Ellen wants.

32B EXT. ELLEN'S HOUSE - DAY (WAS 28) 32B

Ian and Ellen take Lia in her buggy for an outing. The picture of a perfect family.

Paula watches them from across the street, melancholy but satisfied. Ellen's got everything Paula wants.

33 INT. ELLEN'S OFFICE - DAY 33

Paula opens mail forwarded to her from David. One of them is titled: Reference for Ellen Rooney. She doesn't know what to make of it. Must be some mistake. She opens it.

She reads the attached CV with growing anger. Ellen is going back to work. Paula is disgusted.

34 INT. DAVID'S OFFICE - DAY 34

Paula knocks and enters David's office.

PAULA  
Hi .

DAVID  
Hey.

PAULA  
Did you know she was looking for a job already?

David doesn't understand.

PAULA (cont'd)  
Ellen. You forwarded me a reference request.

David shakes his head but he's pleased to hear her name.

DAVID  
Lucy must've done it for me, send it back to me.

PAULA  
Right.

DAVID  
I'll do it.

PAULA  
What are you going to say?

DAVID  
I don't know.

PAULA  
Don't short change her.

DAVID  
I wouldn't.

PAULA  
Have you been in touch?

David shakes his head. Paula watches him. She knows he wants to.

PAULA (cont'd)  
Do you think she's applying for jobs as a way of reaching out to you?

DAVID  
No!

Paula just looks quizzical. Now he's less certain.

DAVID (cont'd)  
No.

PAULA  
I hope she's better.

DAVID  
Who is it?

PAULA  
Lexington Raymond.

DAVID  
She's better than that.

PAULA  
Now I feel guilty.

DAVID  
Don't be. It's a solid start. She'll be running it in a couple of years.

PAULA  
She will, she's unstoppable.

DAVID  
I'll handle this.

David thinks the conversation is done but Paula hovers.

PAULA  
I miss her.

DAVID  
I don't.

She knows he's lying. She studies him. She tries to figure him out.

34A INT. KAY'S OFFICE - DAY

34A

Paula goes into Kay's office and looks at a photo of Lia on Ellen's old screensaver.

She changes the image to one of David.

She positions the two faces side by side. Compares them.

35 INT. ELLEN'S OFFICE - DAY

35

Paula is on the phone back in her own office. Ellen's CV and



Ellen gives Omar her best lying smile.

OMAR

Well we're really happy with the way things have been going. We want to take this opportunity to tell you we're recommending Lia not be put on the protection register.

The relief washes over Ellen.

37 SCENE OMITTED 37

38 INT. ELLEN'S KITCHEN - DAY 38

Ellen and Beth have tea. Beth openly appraising her.

BETH

Congratulations.

ELLEN

Thank you.

BETH

It's not that much of an achievement. Pulling the wool over the eyes of a social worker. Or a husband. You're a highly intelligent woman.

ELLEN

Don't you mean "high functioning".

BETH

I'm not going to outstay my welcome and I won't add to your martyr complex either. Ian thinks you're recovered. It's not an exact science, you have to be given the benefit of the doubt.

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

ELLEN

Exact science. Give me a break.

BETH

I know you like to think there's a psychopath running around trying to dismantle your life. I'm telling you: that's a fantasy. Might be a very enjoyable fantasy where you're concerned-

ELLEN

Oh really? I enjoyed that?

BETH

Most of us get our identity pushed aside by motherhood, you're pushing back hard and good for you. There's no way you're not going to be the main event is there?





PAULA  
I need to talk to you. I know it's  
difficult. \*\*\*  
\*\*\*

IAN  
I am backed up with emergencies, Paula.

PAULA  
This is serious. \*\*\*

IAN  
I can't see you as a patient. I  
explained that to Kieran.

PAULA  
I've found a therapist, it's not about  
me. I'm here as a friend. \*\*\*  
\*\*\*

IAN  
If you want to talk about Ellen, talk to  
your therapist. I can't help. \*\*\*

PAULA  
Did she tell you why she was sacked?

Ian is shocked.

PAULA (cont'd)  
She told you she resigned? Check with  
David if you don't believe me.

IAN  
As I said, I can't get into any of that-

PAULA  
I've not wanted to push back but she's  
accused me of all sorts of things I think  
she's done herself. That's a classic  
move isn't it? \*\*\*

IAN  
I'm not going to enter any discussion on  
this so you might as well wrap it up.

Paula nods.

PAULA  
I don't care what you think of me. But I  
do care what happens to that child.  
Neither of you have bonded with her. \*\*\*

IAN  
That's your lot.

PAULA  
She's David's isn't she.

Ian is stunned.



PAULA (cont'd)  
Just because your wife had an affair, you  
don't take it out on the child.

Message delivered, she leaves.

Ian, reeling, gathers his thoughts.

He goes back behind the desk and dials.

Puts down the phone and thinks some more. Then dials.

IAN  
Hey. Where are you? Are you okay?

43 EXT. INTERVIEW BUILDING 1 - DAY

43

Ellen arrives suited up for an interview at an office  
building.

ELLEN  
Can't talk now I'm heading in.

IAN (O.S.)  
Good luck.

ELLEN  
Everything okay?

It went to Greenford and Pike in the end  
but it got us quite a bit of business  
with the council.

They give it a cursory once over.

PANEL MEMBER 1  
We heard there was a police  
investigation. Instigated by you?

Ellen realizes Paula has stitched her up.

45 INT. CARIS' S BEDROOM - DAY 45

Paula lies on Caris's bed in her emptied room, staring at the ceiling.

There's nothing here for her anymore. She gets up and walks out of the room.

46 INT. INTERVIEW BUILDING 2 - DAY 46

Ellen enters a different building wearing a different interview outfit.

47 INT. INTERVIEW BUILDING 2 - DAY 47

50-51 SCENES OMITTED 50-51

52 SCENE MOVED (NOW 42A) 52

53 EXT. GEORGIA'S OFFICE - DAY 53

Ellen enters another office building.

54 INT. GEORGIA'S OFFICE - DAY 54

Ellen sits down, prepared for the worst.

ELLEN  
Before we start, can I just have a quick  
word about my references-

Ellen is startled to recognize one of the panel: it's  
Georgia.

PANEL MEMBER 4  
Go ahead.

ELLEN  
I... there was a personality clash in my  
last job which is why I left. If you get  
any references from Paula Reece you  
should source a second opinion.

Ellen can't take her eyes off Georgia.

PANEL MEMBER 4  
We'll do that. Why don't we start with  
the Hyatt award.

ELLEN  
It got some headhunters after me but I  
felt we were such a good fit the three of

ELLEN (cont' d)  
You worked together at Jarman McCreadie.

GEORGIA  
You're thinking of someone else.

ELLEN  
You're frightened of her.

Georgia gets into the lift and the doors close.

56 INT. KAY'S OFFICE - DAY 56

Paula takes a call in Kay's office. She listens, impassive.

57 INT. GEORGIA'S OFFICE - DAY 57

Georgia is on the other end of the phone, watching Ellen leave.

58 INT. KAY'S OFFICE - DAY 58

Paula hangs up and thinks it over.

She looks across the office towards the model of the library.

She looks across to David in his office.

59 INT. ELLEN'S HOUSE - DAY 59

A gold embossed envelope falls onto Ellen's hall mat.

60 INT. ELLEN'S LIVING ROOM - DAY 60

Ian studies the gilded invitation.

The library is done and this is an invitation to the opening.  
He hands it to Ellen.

IAN  
It's from him.

Ian is interested to see how Ellen reacts. She takes it and drops it in the bin. Ian fishes it out.

IAN (cont' d) \*\*\*  
You should go.

ELLEN \*\*\*  
No I shouldn't. I don't want to.

IAN  
He might take you back if you play it right.

ELLEN  
I'm not interested.

IAN  
It's your baby.

ELLEN  
It's his baby.

Ian tries not to react.

61 EXT. PARK - DAY

61

Ellen walks Lia through a park.

Her phone rings.

DAVID (O. S.)  
I know you got it. I hand-delivered it.

Ellen is part nervous, part delighted.

ELLEN  
Hello.

\*\*\*

62 INT. DAVID'S BEDROOM - DAY

62

David's lying on his bed.

DAVID  
Paula's not going to be there.

ELLEN (O. S.)  
Did she die.

DAVID  
The invite is from me.

ELLEN (O. S.)  
What about Vernon.

DAVID  
Vernon asked specifically.

63 EXT. PARK - DAY

63

Ellen stops.

ELLEN  
David. We've all moved on.

DAVID (O. S.)  
I haven't.

Ellen looks lost.

ELLEN  
Why would I be going?

DAVID (O. S.)  
To see me.

ELLEN  
We can grab a coffee anytime.

DAVID (O. S.)  
Do you think it's more painful for you to go back there than it is for me?

ELLEN  
Below the belt.

DAVID (O. S.)  
Go for networking if nothing else.

ELLEN  
Paula has to be there. It's going to look terrible if she's not.

DAVID (O. S.)  
It's up to you.

ELLEN  
Basically I'm going to look like an unprofessional shit whether I go or I don't go.

DAVID (O. S.)  
That's how we like it. \*\*\*

ELLEN  
Just keep her away from me. \*\*\*

DAVID (O. S.)  
Done.

64 INT. ELLEN'S BEDROOM - DAY 64

Ellen and Ian get dressed for the grand opening. They don't speak. Ian looks as tense as Ellen.

65 INT. ELLEN'S BATHROOM - DAY 65

Ellen carefully positions two halves of ultra thin panty liners to each nipple to protect against leakage, as Paula taught her.

66 EXT. LIBRARY - DAY 66

Ellen and Ian arrive at the finished library.

67 INT. LIBRARY - DAY 67

Ellen and Ian enter the handsomely appointed library. A beautifully lit and designed space.

IAN  
Is it how you imagined?

ELLEN  
Everything except me.

They meet David. He's standing at the exact point Kay fell, fielding guests. Ellen hugs him.

DAVID  
I thought of skirting round it. Then I thought fuck it, if was the other way round she'd own it. This is not going to define her.

ELLEN  
I wish I could be like you. You tackle the things that matter.

IAN  
I'll let you two catch up.

Ian heads into the main room leaving David and Ellen alone.

DAVID  
You've been doing the rounds. I hope our references made a difference.

ELLEN  
They really swung it.

DAVID  
Did you get some offers?

ELLEN  
Any day now.

Ellen smiles, looks around, then up.

ELLEN (cont'd)  
I keep expecting to see her in the rafters, sawing through a chandelier.

DAVID  
She's here somewhere.

ELLEN  
Is it going well?

DAVID  
We're expanding. Looking at new offices. She brought in some new business.

ELLEN  
(CRUSHED)  
That's fantastic.

DAVID  
I'm busy, that's the main thing.

ELLEN  
Me too.

DAVID  
How is she?

ELLEN  
Sleeping I hope.

DAVID  
You?

ELLEN  
We're both doing great.

DAVID  
Great.

ELLEN  
I'll catch you later.

\*\*\*

Ellen crosses the crowd and meets Ian and Vernon. He hugs her.

\*\*\*

ELLEN (cont'd)  
Here's the man responsible.

IAN  
The only other man to see her naked.

VERNON  
Half-naked, be fair.  
(TO ELLEN)  
You know we have a baby room.

ELLEN  
I do know. I put it there.

VERNON  
It's got a little sign that says  
"occupied".

ELLEN  
Where did you land with the under floor  
heating?

VERNON  
Paula talked me into it. She's hiding  
somewhere.

ELLEN  
She did a great job.

VERNON  
You both did.



ELLEN  
Great to see you.

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

Ian and Ellen move on.

IAN  
That wasn't so painful.

ELLEN  
No you were very brave.

IAN  
You're good at this.

ELLEN  
Thank you, I don't need you to tell me.

She looks around and sees Paula watching from the mezzanine level.

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

IAN  
I think that's close enough.

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

He sees Ellen considering.

\*\*\*

IAN (cont'd)  
What is there left to say? Stay away from her.

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

ELLEN  
I would if she'd stay away from me.  
She's been spiking all my references.

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

IAN  
I hate to sound like a broken record but just because you didn't land a job doesn't mean someone is sabotaging you.

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

ELLEN  
She is though. I Tj

\*\*\*

68 SCENE OMITTED 68 \*\*\*

69 INT. LIBRARY - DAY 69 \*\*\*

Ellen climbs to the mezzanine level to catch up with Paula. She searches the area. She arrives at the top of the stairs.

PAULA  
Don't make a scene.

Ellen turns, startled.

PAULA (cont'd)  
Not here.

ELLEN  
Come down and join the party.

PAULA  
I'll wait.

ELLEN  
I met a friend of yours the other day. \*\*\*  
Maybe friend's the wrong word. Hostage? \*\*\*

Paula takes a step back. \*\*\*

PAULA  
Don't threaten me.

ELLEN  
I'm not threatening you.

PAULA  
Don't touch me.

ELLEN  
I'm not touching you.

Paula takes a step back and into empty space at the top of the stairs. Ellen reaches out.

Party guests look up in time to see Paula tumble down the stairs from Ellen's outstretched arms. Paula lands heavily at the foot of the stairs.

Ellen stares down at her then at the shocked faces looking in her direction. \*\*\*

Ian hurries to help Paula. He looks up and sees David running up the stairs to Ellen. Ian watches them together.

70 SCENE OMITTED 70

71 EXT. LIBRARY - DAY 71

Ellen sits in the back of a police car. She sees Ian talking to D.S. Colin as paramedics tend to Paula.

72 EXT. RIANNE'S HOUSE - NIGHT

72

Ian parks outside Rianne's house. Ellen is still in a daze as Ian gets out of the car. She follows him.

IAN  
I'll get her. Stay in the car till I'm out.

Ellen doesn't understand.

IAN (cont'd)  
You're staying here.

Ellen can't process it.

IAN (cont'd)  
It was all I could do to persuade them I could look after her. If you come home they'll take her.

ELLEN  
Ian.

IAN  
You can see her, but it has to be supervised.

ELLEN  
It's not possible.

IAN  
It's happening.

ELLEN  
You don't believe I did this.

Ian says nothing.

ELLEN (cont'd)  
She threw herself down the stairs!

IAN  
Are you fucking him?

Ellen is stunned.

IAN (cont'd)  
Did you ever?

ELLEN  
No.

Then with incomprehension.

ELLEN (cont'd)  
No.

She can see Ian doesn't believe her.

IAN  
Why did you leave work?

Ellen knows it's the worst time to come clean.

IAN (cont'd)  
You may as well tell me cause it's going to come out.

Ellen struggles to voice it.

ELLEN  
Kay thought David and I were having an affair. We weren't.

IAN  
You wanted to.

ELLEN  
No, never.

IAN  
So your best friend was completely deluded about that and based it on nothing.

ELLEN  
Well she's dead so I'll never be able to ask her.

IAN  
You can ask me. I've seen you together and I believe it.

ELLEN  
No.

IAN  
That's why you won't accept she killed herself. And that's why you've been running around trying to blame someone else.

He walks away from her.

73 SCENE OMITTED 73

74 INT. RIANNE'S HOUSE - NIGHT 74

Ellen looks out the window as Ian puts Lia in the car and drives off with her.

75 INT. RIANNE'S HOUSE - DAY 75

RIANNE  
Can you see her if I'm there?

ELLEN  
Supervised means them present. All going well they'll reduce it to family members. But it'll be his family not ours.

RIANNE  
I don't see how it can be this harsh.  
You didn't do anything.

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

ELLEN  
I've made false accusations twice on the record, now there's assault with a deadly staircase. Aggravated by the fact I won't admit it.

\*\*\*

RIANNE  
Would it be better if you did? I mean you could say you pushed her but you didn't mean for her to fall?

Ellen considers.

ELLEN

Paula goes to the door.

LUCY  
She says if you don't take it she'll come  
in.

77 INT. OPEN PLAN OFFICE - DAY

77

Paula takes the call at Lucy's desk, in public.

PAULA  
Ellen, you know what'll happen.

78 INT. RIANNE'S HOUSE - DAY

78

IAN  
But she did push you?

PAULA  
We provoked each other. I just hope she's getting the help she needs.

Ian puts Lia down in her cot to unwrap the box.

As Ian unwraps the gift, Paula admires Lia.

PAULA (cont'd)  
With all the drama, I couldn't see the right time. I was trying to think of something I would have wanted for Caris.

Ian opens a box to reveal a tiny plastic pink bracelet.

PAULA (cont'd)  
You put it on her ankle. There are other colours. And the wireless talks to your phone.

IAN  
In case I forget where I leave her?

PAULA  
It's not just where she is, you can monitor her temperature, heart rate. You never have to worry about her again. The monthly fee's taken care of for the first two years.

IAN  
This is really extravagant.

PAULA  
Not for peace of mind.

Ian looks sharply at Paula.

PAULA (cont'd)  
Until Ellen's gone through treatment, you want to be careful. She's not someone who takes no for an answer.

IAN  
The visits are supervised. She's not going to be left alone.

Paula seems satisfied with that.

PAULA  
How are you coping? No Ellen, no Rianne, where's your Mum?

IAN  
We had a bit of a row.

Paula waits for Ian to elaborate. He doesn't.

PAULA  
Have you had to leave work to look after her?

IAN  
I'm okay for the moment.

PAULA  
If you ever want a break you know she's safe with me.

82 INT. RIANNE'S LIVING ROOM - DAY

82

Ian and Ellen face each other with their solicitors.

IAN  
You're not fighting me, you're fighting everyone. Not one agency is going to support you on this.

ELLEN  
It's Lia I'm fighting for, so the numbers hardly matter.

IAN  
Ellen I understand. From your point of view, this is the first time this ever happened to a mother.

ELLEN  
Don't tell me my point of view.

IAN  
You're the first person in the world to go through this and it's the biggest injustice in the universe. Except I've



She's found a new piece of paperwork. She can't make sense of it.

IAN  
It's a petition for a paternity test.

Ellen gazes at her husband like he's a stranger.

IAN (cont'd)  
You can say no. But that's also saying something.

Ellen very calmly gathers herself.

ELLEN  
No.

82A EXT. PARK - DAY

82A \*\*\*

Ian walks with Paula.

\*\*\*

PAULA  
Where do you go to when you're in trouble?

\*\*\*

\*\*\*

\*\*\*

IAN  
My bed.

\*\*\*

\*\*\*

PAULA  
Lonely job. How do you feel about that?

\*\*\*

\*\*\*

IAN  
How long have you got.

\*\*\*

\*\*\*

PAULA  
I used to be able to joke about stuff.

\*\*\*

\*\*\*

IAN  
What happened with Kieran?

\*\*\*

\*\*\*

PAULA  
We're still good friends. Nothing's changed.

\*\*\*

\*\*\*

\*\*\*

IAN  
Did you never want to try again?

\*\*\*

\*\*\*

PAULA  
We did. We tried everything. Caris was a miracle. Can't expect more than one in a lifetime.

\*\*\*

\*\*\*

\*\*\*

\*\*\*

IAN  
Adoption?

\*\*\*

\*\*\*

PAULA  
Are you offering? We're talking about  
you. Why can't you be friends with  
Ellen? \*\*\*  
\*\*\*  
\*\*\*  
\*\*\*

IAN  
She wants Lia and... she can't. \*\*\*  
\*\*\*

PAULA  
She won't give up. \*\*\*  
\*\*\*

IAN  
I know. \*\*\*  
\*\*\*

PAULA  
You must still love her. \*\*\*  
\*\*\*

IAN  
Would have been better for her if I  
hadn't. \*\*\*  
\*\*\*  
\*\*\*

PAULA  
You do help people. You helped me. \*\*\*  
\*\*\*

Paula seems overcome. Ian puts a hand on her shoulder. \*\*\*

PAULA (cont'd)  
Are you hungry? \*\*\*  
\*\*\*

83 EXT. CREMATORIUM - DAY 83 \*\*\*

David arrives to put flowers on Kay's memorial. He sees  
Ellen already standing there. He approaches. Steely.

ELLEN  
If I go to your home or turn up at your  
office I get hit with a non-harassment  
order. I've got a legitimate reason to  
be here.

DAVID  
What do you want?

ELLEN  
Lia.

DAVID  
I can't help with that.

ELLEN  
I need you to believe I'm mentally  
competent.

Ellen shows him an old photo of her and Kay with David.

DAVID

It's not me you've got to persuade.

ELLEN

Did you ever have any doubts about my stability in all the years we've known each other? Say yes I'll walk away.

DAVID

You're showing me photos of my wife next to her memorial. Is this supposed to convince me you haven't lost it.

He slaps the photo away. Ellen crouches to pick it up.

DAVID (cont'd)

People go off the rails, Ellen. They become ill.

ELLEN

Like Kay did? Wow, all the women in your life are suddenly going crazy, except for the one who just arrived. How can you think your wife just gave up and killed herself, someone who built a multimillion pound business out of nothing!

David is on the edge.

DAVID

Ellen.

ELLEN

Because she thought you \_\_\_\_\_

DAVID

I got drunk with Paul a once. I don't

87 INT. ELLEN' S LIVING ROOM - DAY

87

Ellen walks through the deserted house.

88 INT. NURSERY - DAY

ELLEN  
He's your son.

BETH  
Don't remind me.

ELLEN  
No-one will listen.

BETH  
I'm listening aren't I. You know a soft touch when you see one.

ELLEN  
Did you know?

BETH  
I saw it coming. He's got form. You were a patient.

ELLEN  
We never got together till after-

BETH  
I'm not talking about that. I'm talking about his wounded bird syndrome.

ELLEN  
She doesn't want him, she wants Lia.

Beth nods.

BETH  
Well when you put a child at the centre of your life to the extent she did, to the exclusion of all else and you lose that child... she wasn't prepared to go through the reconstruction of identity that requires. Now that is a full-time job, much harder than motherhood, that is sore. Much easier to pretend the child is still alive. You took that child away. She needs a replacement. And what better replacement than the child who's been so neglected. That's what she's talked herself into anyway, with a fair bit of help from you.

ELLEN  
You didn't put Ian at the centre of your life.

BETH  
Look how he turned out. Look who he married. If you want any more stroking I'll have to charge. So: custody.

ELLEN  
You'd help me take Lia away from your son.

BETH  
I want Paula away from my son. Then we'll see about you.

Ellen nods, she understands.

ELLEN  
One crazy bitch at a time.

Ellen waits for Beth's next pronouncement.

BETH  
Off you go.

95 INT. DAVID'S BEDROOM - DAY

95

David examines Kay's shattered phone. He's found a note. He dials Ellen.

DAVID  
Hi it's me.

95A EXT. RIANNE'S HOUSE - DAY

95A

Ellen takes the call as she returns to Rianne's house.

DAVID (O.S.)  
I went through her phone again.

Ellen pays close attention.

DAVID (O.S.) (cont'd)  
She made some notes the day before. There's a licence plate number. E013 JJX. It's the only thing on here I don't recognize.

ELLEN  
Thank you.

96 INT. RIANNE'S HOUSE - DAY

96

Ellen swipes through old newspaper items on her iPad.

She finds one relating to Caris's death:

"Hit and run driver sought after death of eight year old".

RIANNE  
She already admitted she died in a car accident.

ELLEN

She di dn' t say i t was a hi t and run.

A pi ctu re shows a wreath lai d at the kerb.

El len scans more news i tems.

ELLEN (cont' d)



- 101 EXT. CEMETERY - DAY 101  
 Paula visits Caris's grave. She talks to Caris. \*\*\*
- PAULA  
 I'm sorry I didn't save you. There's  
 another little girl. \*\*\*
- 102 INT. ELLEN'S KITCHEN - DAY 102  
 Ian takes some frozen breast milk out of the fridge and puts it into the microwave.  
 He fixes himself something to eat as the microwave pings.  
 He takes out the milk and looks out the window to the patio.  
 He drops the milk in shock, splattering it on the floor.
- 103 INT. RIANNE'S HOUSE - DAY 103  
 Ellen is on the phone to Ian.  
 ELLEN  
 Ian slow down, don't shout at me.  
 Ellen snatches the phone.
- 104 EXT. ELLEN'S PATIO - DAY 104  
 Ian is on the phone, checking in every direction. Lia's gone.  
 IAN  
 Bring her back and I promise I won't report it.
- 105 INT. RIANNE'S HOUSE - DAY 105  
 Ellen listens, in shock.  
 IAN (O.S.)  
 If you don't bring her back right now, you'll never see her again. You'll go to prison Ellen. Do you understand what I'm telling you! This is prison now!  
 Ellen's phone buzzes. A text from Paula.  
 Close on Ellen's face as she racks her brains.
- 106 EXT. ROAD - DAY 106  
 An unremarkable road. From the old news story, the scene of Caris's road accident.

Ellen gets out of her car and approaches Paula, standing at the kerb where the wreath was laid.

Paula and Ellen meet.

ELLEN  
Don't hurt her.

PAULA  
I wouldn't put a mother through this.

ELLEN  
Tell me where she is.

PAULA  
You pretend you want her but it's an act.

ELLEN  
Is she safe?

PAULA  
Giving her back to you would hurt her more.

ELLEN  
More than what.

PAULA  
Never knowing you.

ELLEN  
Georgia killed your child. Why aren't you tormenting her? \*\*\*

PAULA  
Her daughter's got leukaemia. She was on the way to the hospital, that's why she was speeding. Why bother asking, you don't care. You and Kay are the same.

ELLEN  
Is that why you killed her? \*\*\*

PAULA  
That's not what happened.

ELLEN

ELLEN  
She would have been trying to help you.

\*\*\*

PAULA  
She chased me up there.

Ellen has a sickening realization.

ELLEN  
She thought you were going to jump.

PAULA  
She just wouldn't shut up about Caris. I  
just wanted her to shut up.

Paula falls silent.

ELLEN  
Why have you taken Lia?

PAULA  
You're ruining her life.

ELLEN  
I love my daughter.

PAULA  
First I've heard of it.

Paula walks away. Ellen follows.

106A EXT. GARAGE - DAY

106A

Paula leads Ellen to a garage further down the road.

She opens up the garage.

107 INT. GARAGE - DAY

107

A car is parked inside the garage.

Ellen sees the cracked front light.

The number plate E013 JJX.

PAULA  
She was going to sell it. That felt so  
sick. She would have scrapped it if I'd  
asked. I never knew what to do with it  
till now.

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

108 INT. GEORGIA'S CAR - DAY

108 \*\*\*

Paula is in the driving seat, Ellen beside her. Paula  
activates the garage doors and they slide down.

She takes out her phone and dials. Lia's screaming fills the  
car.

Ellen grabs Paula and tears at her.

ELLEN  
Where is she!

Paula takes the punishment, which goes on for some time, without any defence. More than resignation, almost as if she welcomes it.

Ellen stops herself.

PAULA  
It isn't you think you're more important than your child. You think you're as important. That compared to her, you're anything at all.

Ellen listens to Lia screaming, undone.

She dials her mobile with trembling fingers. 999.

ELLEN  
(TO PHONE)  
Police please.

\*\*\*

PAULA  
It's not a phone signal it's an IP address.

\*\*\*

Ellen falters.

PAULA (cont'd)  
They can't help. It's you she's relying on. You're her mother.

Ellen listens to Paula.

PAULA (cont'd)  
You're the only one I'll negotiate with. Are you refusing to negotiate? Because that would fit with everything else you've done.

Ellen hangs up.

ELLEN  
You said you'd never put another mother through what you went through.

PAULA  
I'm still going through it. Whether you join me is up to you.

ELLEN  
Tell me what to do.

PAULA  
You shouldn't need to ask.

ELLEN  
I don' t know.

PAULA

PAULA  
That's what I said.

ELLEN  
How do I know you'll save her.

PAULA  
Ellen.

Paula's eyes are full of tears.

PAULA (cont'd)  
Let me save her.

Ellen realizes Paula is talking about Caris.

Paula opens a bottle of pills and empties them into her palm. Ellen listens to Lia's screaming, softer now, almost moaning.

Ellen takes Paula's hand and lifts it to her mouth and helps Paula feed her the pills. Ellen's eyes remain on Lia.

Paula watches Ellen carefully as she swallows every last one.

The transference between the two women is complete as Ellen commits Paula's suicide.

Ellen closes her eyes as Paula takes out the car keys. We hear engine noise as we:

DISSOLVE TO:

The garage doors sliding open and daylight plays on Ellen's eyelids. Lia's cries have faded completely. The car moves back and forth.

PAULA (cont'd)  
The sooner you sleep, the sooner I'll be there.

Ellen is drifting.

PAULA (cont'd)  
This is the best you can do for her.

Ellen's eyes flicker.

PAULA (cont'd)  
I'll tell her how much you loved her.

Paula opens the car door. The breeze ruffles Ellen's hair. We close in on Ellen's face.

PAULA (O.S.) (cont'd)  
I'll show her.

Ellen's consciousness slides away to abstract images:

Her skylight.

PAULA (O.S.) (cont'd)  
I'll bring her back.

Bare feet on tiles.

PAULA (O.S.) (cont'd)  
As soon as she can read.

Ellen knows where Lia is.

She opens her eyes just as the light fades on her face.  
Paula has closed the garage door from outside.

Ellen tries to open her door. In her drugged state it takes her a few moments to unlock it. The door opens only an inch.

Paula has reparked the car against the wall. Ellen crawls to the driver's side. She tries to open it.

Paula has pushed a heavy metal cabinet against the door, also blocking the window.

Ellen tries to focus. She sticks two fingers down her throat and tries to make herself vomit. She gags but nothing comes up.

She opens the rear door of the hatchback. It opens a couple of inches. Paula's backed up against the rear wall.

Ellen opens the sun roof. She tries to pull herself out. There's not enough room between car roof and garage roof.

She takes off the handbrake to try and roll the car forward. The floor is flat and she doesn't move.

She finds a torch in the glove compartment and tries to break the windscreen but she's not strong enough.

She tries to hot-wire the engine.

She looks more closely through the windscreen and sees the bonnet is slightly open. The battery has been disconnected.

She tries to kick out the windscreen. It cracks but doesn't shift. She's too weak. \*\*\*

She's tried every option and her will is failing. She rests her head against the steering wheel. She forces herself to lift it up. \*\*\*

She opens up the wiring under the dashboard. \*\*\*

She pulls out some wires. \*\*\*

She takes the battery from the torch. \*\*\*

She connects the battery to the wires. \*\*\*

The air bag explodes, spiderwebbing the windshield. \*\*\*

The windshield breaks free from its mounting. \*\*\*

Ellen kicks it out. \*\*\*

She reconnects the car battery. \*\*\*

109 EXT. GARAGE - DAY 109

Ellen drives the car through the closed garage door. \*\*\*

110 EXT. LIBRARY - DAY



ELLEN  
He's going to wake her.

Rianne leaves them to it.

ELLEN (cont'd)  
Make it quick.

IAN  
What I did... I know it's unforgivable.

It hangs in the air. She doesn't disagree.

IAN (cont'd)  
I should have been on your side no matter what it looked like.

ELLEN  
She put on a good show. Don't beat yourself up.

IAN  
I don't expect another chance.

ELLEN  
That'll save time.

IAN  
There must be something I can do.

ELLEN  
Not right now.

IAN  
I still love you.

ELLEN  
That's not enough.

IAN  
Will you let me see Lia?

ELLEN  
Not now.

IAN  
When?

ELLEN  
Weekends.

Ian nods, both relieved and devastated. She closes the door on him.

Months later and the library is open to the public. People are trying to read and work but there's a baby making noise.

Ellen carries Lia through her building, pointing out features, whispering.

ELLEN  
And up there would've been another window... which would have solved those ugly double shadows right here...

Lia is making noise and a couple of people are looking.

VERNON  
This is a library.

Ellen turns and Vernon stops himself. Slightly in awe.

VERNON (cont'd)  
Make as much noise as you like.

He sees a library book in her bag. It's for children:

VERNON (cont'd)  
Keeping busy yourself?

ELLEN  
Non-stop.

VERNON  
Are you in practice somewhere?

ELLEN  
Not right now.

VERNON  
I could put you in contact with some people.

ELLEN  
No you're all right. \*\*\*

Vernon looks at her with approval.

VERNON  
She's a full-time job.

Ellen clarifies: \*\*\*

ELLEN  
She's not a job, she's my daughter. I've got three offers I'm looking at. But thanks for thinking of me. \*\*\*

Ellen takes Lia out of the library.

Ellen and Lia visit Kay's memorial.

Ellen reads out from The Busy Building Book.

From a distance, David watches them, unsure whether to interrupt.

He steps forward.

END OF EPISODE