

THE REPLACEMENT
Episode One

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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.

ELLEN, a mid-thirties associate, shakes the champagne bottle and gives her library another blast. Scooshes some through the tiny windows.

Wider, we see the party in progress. An architects' practice of fifteen people. The office looks good and has to, but not designed to within an inch of its life. Carefully judged not to scream money and privilege, this is a practice with a heart.

Office manager LUCY, late twenties, separates Ellen from the champagne bottle.

LUCY

I ask you, is this the behaviour of a Senior Associate?

Ellen throws a look to the corner office where her boss KAY, late forties, tries to have a phone conversation. In the office with her is Kay's business partner and husband DAVID.

ELLEN

Did they say something?

LUCY

She's saying it now. Who do you think she's on the phone to? Lawyer.

Lucy makes a money gesture with her fingers. Ellen entertains the idea for a moment before dismissing it.

ELLEN

If this was going to get me a promotion they'd have had the conversation already.

LUCY

No-one expected you to pull it off. Twelve million!

ELLEN

Twelve point two.

Lucy shakes the bottle and gives Ellen a blast. Some of it hits the glass, obscuring the view of Kay looking across at the commotion.

2 INT. TOILET - DAY

2

Kay enters the toilet where she hears retching.

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.

3 EXT. ELLEN'S HOUSE - NIGHT 3

Ellen staggers out of a taxi, drops her bag.

4 INT. ELLEN'S LIVING ROOM - NIGHT 4

Ellen's husband IAN waits for her, buried in papers. He
hears her stumble through the hall, knock something over.

ELLEN

Why didn't you come?

Ian lifts his pile of paperwork.

ELLEN (cont'd)

They're going to make me a Senior
Associate.

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
I do love the smell of vomit in the morning!

6 EXT. PHARMACY - DAY 6

Ellen enters a pharmacy.

7 INT. TOILET - DAY 7

Ellen emerges from a toilet cubicle, shell-shocked.

8 INT. ELLEN'S OFFICE - DAY 8

Ellen cleans and dries off the library model with a hairdrier, gazing through it, in shock. The phone rings.

9 INT. KAY'S OFFICE - DAY 9

Ellen sits in front of Kay and David in Kay's office. Her bosses are still on cloud nine.

KAY
Are you ready for the next ten years?

ELLEN
I'm pregnant.

Kay smiles and nods.

KAY
Sense of humour is one of the first things you have to let go of as you step up the corporate ladder...

Ellen laughs. A little too much. Then settles down.

ELLEN
I am though. Pregnant.

An uncomfortable moment. Kay is disconcerted.

DAVID
That's fantastic! It's not a complete accident is it?

KAY
You can't ask that!

ELLEN
No I want a baby. I just thought I could pick my time a bit better.

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...

(MOMENTARILY COVERS RECEIVER)

Are you telling people?

(ELLEN SHAKES HER HEAD)

Someone with a bad hangover.

KAY

Thanks for telling us. You didn't have to.

David watches Ellen as Kay quizzes her.

ELLEN

Of course I did!

KAY

How far are you?

ELLEN

Eight weeks, ten?

KAY

What did Ian say?

ELLEN

He's over the Moon.

Ellen waits in reception as a patient leaves Ian's office. She scans the various posters on mental health. A familiar place but the patients and poster messages disconcert her for reasons we'll find out later.

11 INT. IAN'S OFFICE - DAY

11

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 bought.

(TO ELLEN)
This is your baby. Your other baby.

ELLEN
I'm having twins, exactly.

VERNON

When are you off?

ELLEN

Eight months. Four months time. I'll be overlapping my cover so you'll barely know I'm gone. We've already started interviewing.

DAVID

It will be seamless.

VERNON

Bollocks, you're irreplaceable.

Vernon takes her arm as she walks towards the construction. Ellen almost pulls away but thinks better of it. He takes off his hard hat and jokingly puts it over her imperceptible bump.

13 EXT. ELLEN'S HOUSE - DAY

13

Ellen's sister RIANNE, a couple of years younger with NINA, five, and ZOE, seven, buzzing around her feet, unloads baby stuff from her car.

ELLEN

We don't need all this. I've got nowhere to put it.

RIANNE

You have no idea what you need.

Zoe tries to engage Ellen as she ferries a toddler toy.

ZOE

I used to play with this-

ELLEN

Did you?

RIANNE

I'm talking to your auntie sweetheart.

Ellen takes the baby toy from Zoe.

ELLEN

Thank you! I will take good care of it, it's only a loan okay?

ZOE

I'm too old for it.

Ellen scoops up Nina who's strayed near the edge of the pavement. Rianne's more laid back, leaves her to it.

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.

15 INT. MEETING ROOM - DAY

15

Paula sits across from Kay, David and Ellen, Lucy taking notes. The interview is going well.

PAULA

I wouldn't really call it a practice, it was me and a friend from Leeds and an intern. Plus an overdraft. We only won the Hyatt award because a couple of the big hitters were disqualified. You know, that ban on curves the Government brought in at the last moment.

KAY

I remember that! You're being too modest, it's a very prestigious bit of furniture the Hyatt.

Paula glances at the back cabinet full of awards.

PAULA

How many have you got?

KAY

Three. Two of them are mine and the other one...

(TO ELLEN)

Are you going to pretend it was an easy field that year?

ELLEN

I worked my arse off for that.

DAVID

(TO PAULA)

You were a bit of a prodigy.

PAULA

Right place at the right time. People are always looking for the next hot young thing. Not today I hope.

They all laugh.

ELLEN

You're still hot.

DAVID

I'm glad someone said that.

KAY

You've been part time for quite a few years, how do you feel about getting properly stuck back in?

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

We'll make sure you've got plenty of time shadowing me. Don't worry about it.

Paula produces a design drawing of the library project and unfurls it over the table, moving cutlery and condiments to make room. She's unaware Ellen is taken aback. Paula admires the plan. ***

PAULA

This is really outstanding. You found a client with some taste. Or you beat it into him.

ELLEN

Where did you get that?

PAULA

Lucy. Was that okay?

ELLEN

(NO)

Of course! You mind if we don't do it here?

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.

PAULA

You'll learn this pretty fast: mothers
have to look out for each other cause no-
one else will.

ELLEN

Shall we order?

19 EXT. ELLEN'S PATIO - DAY

19

Ian brings snacks out to the patio where Ellen and Rianne are hanging out with Nina and Zoe. Zoe and Nina help Ellen with some plants.

ELLEN

Do you think he'd take ten years out?

RIANNE

No.

ELLEN

Not even if I did first?

RIANNE

The only way you'd take ten years out
would be in a coma.

IAN

Are you still on about work?

ELLEN

Rianne thinks our relationship could
benefit from some forward planning.

IAN

(TO RIANNE)

Thanks I've got enough neurotics at work.

RIANNE

(TO ELLEN)

Has he come back to you on names?

IAN

Names are private.

RIANNE

That'll be a no then.

Ellen eyes him sympathetically.

ELLEN

Hard day at the office. Nothing but hard
days at the moment.

RIANNE

That's what James did. Suddenly work got
so busy.

(MORE)

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.

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.

KIERAN
Easier than I thought.

Paula arrives, flustered.

PAULA
(TO KIERAN)
You didn't need to, I said I'd make it.

KIERAN
I thought it was urgent.

PAULA
I've hardly been in here myself.

Ellen indicates the plans she gave to Kieran.

ELLEN
You might need those before you get in
too far with Vernon.

PAULA
I didn't know what to do. He rang me out
of the blue and asked to meet up just to
put a face on the name. He asked me not
to bother you with it and I knew it was a
mistake...

ELLEN
Don't worry about it, how did you find
him?

PAULA
Hands-on.

A car horn sounds. Ellen spots the ten year old girl waiting
in Kieran's car outside. Paula does not look happy she's
here. A rare flash of anger against Kieran which Ellen is
fascinated to witness.

PAULA (cont'd)
(TO KIERAN)
See what she wants.

KIERAN
It was nice to meet you.

Paula grabs the plans as Kieran goes.

PAULA
I'm really sorry about Vernon.

ELLEN
Just let me know if he asks you to keep
anything else quiet.

PAULA
Absolutely. Sorry.

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 Paula is like I'm supposed to be reassured, meanwhile Paula's acting like I'm not excited enough about being pregnant-

Ian taps Ellen on the arm and points at the monitor. Ellen looks across to see the fuzzy shapes resolving on the monitor. She looks with fascination. Ian watches her.

26 INT. HOSPITAL CORRIDOR - DAY

26

Ellen and Ian emerge from the sonography room, Ian studying the polaroid.

ELLEN

Are you sulking?

IAN

Just had this stupid idea the second scan was supposed to be a milestone. Why don't you want to know the sex of our baby? Normally you want to micromanage every part of a project.

ELLEN

It doesn't mean I'm not excited!

She takes the polaroid from him. Sticks it on her forehead.

ELLEN (cont'd)

Happy?

27 INT. ELLEN'S OFFICE - DAY

27 ***

Ellen's ultrasound polaroid has been replicated to fill most of one wall in her office. It's a striking wallpaper design. She's constructing a 3D model of the library.

Typing furiously, in the zone. Rotating a view of a skylight. Six months pregnant.

DAVID

Hey.

Ellen startled, didn't hear him come in.

DAVID (cont'd)

Loved your new take on the skylight.
Really sexy.

ELLEN

Thanks. It came to me when we had that meeting on the acoustics, of all things.

DAVID

Yeah we both love the idea of it...

Ellen starts to observe him.

ELLEN

I can feel a "but".

DAVID

Kay's a bit worried we're going to unsettle Vernon, chopping and changing.

Ellen stops working. This is serious.

DAVID (cont'd)

The new entrance is great and we're all for evolving the design but maybe we want to let things bed in for a bit before we pitch anything else at him?

ELLEN

You're nixing it.

DAVID

It's not a competition. It was, but we won it. You won it.

ELLEN

Is that what you think I'm doing?
Competing with the new girl to impress the boss?

DAVID

No! Look, your position here is completely unassailable. You must know that. We love you. We love you Ellen.

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.

29 INT. CONSTRUCTION SITE STAGE 2 - NIGHT

29

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)

I'm the same. It's easier to think when the builders are gone. Should you be here? The floor's really uneven.

ELLEN

I have been on sites before.

PAULA

That came out wrong... sorry, that sounded terrible.

ELLEN

I didn't know you had the access code for out of hours. I'm not even sure you're insured.

PAULA

No I am, I checked. I wouldn't make that kind of mistake.

Ellen studies Paula, needled.

ELLEN

Any new ideas?

PAULA

No I think it's probably better to let Vernon digest what he's got on his plate.

Ellen nods. That sounds suspiciously familiar.

ELLEN

Let the ideas bed in.

PAULA

Exactly. We don't want to panic him by evolving the design too fast.

ELLEN

So why are you here?

PAULA

Just checking my sightlines are working how I imagined.

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. ***

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.

PAULA (cont'd)
Oh my God I felt the baby!

Paula grabs Ellen's hand and guides it to where she felt the kick.

PAULA (cont'd)
Quick!

All eyes are on Ellen. Paula ushers Ian over and grabs his hand too. Ellen gently detaches Paula's hand.

ELLEN
I can't feel anything.

PAULA
Give it a minute. Sometimes-

ELLEN
It's okay, really. I can wait for the next one.

PAULA
That was one hell of a kick. You really didn't feel anything?

ELLEN
I didn't. Sorry.

PAULA
(SUDDENLY MORTIFIED)
That wasn't the first time, was it?

ELLEN
(YES)
No.

KIERAN
Let's go.

Paula kisses Ian and David and heads off. They watch her go.

ELLEN
Anyone else want to feel me up?

DAVID
She's entitled to her personal space.
Even if her personal space has grown to
gigantic proportions.

He gives Ellen a hug.

KAY
She may be a bit full on but so's our
client. He can't get enough of her.

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

It's great to be able to break out of the office occasionally.

He points at a smaller bag she's brought with her.

VERNON

You made a new model.

Ellen takes out an expensive bottle of champagne.

ELLEN

This is for being a wonderful client.

Vernon picks it up and examines the label.

VERNON

Wow this is a glorious vintage. I can't.

ELLEN

Oh don't be silly, it's from everyone.

VERNON

No I mean legally. You can buy me six glasses of it but I can't accept gifts.

Ellen is humiliated. He hands it back.

VERNON (cont'd)

You've got a lot on your mind.

ELLEN

I'll drink it.

That also falls flat. Vernon's looking most uncomfortable.

ELLEN (cont'd)

Been down here much?

VERNON

I'm not going to be one of those clients.

ELLEN

Paula's keeping you updated.

VERNON

More than. You made a great hire.

ELLEN

I'm really happy you signed off my new entrance plan. The sightlines to the community space work well.

VERNON

Was that you?

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?

35 INT. KAY'S OFFICE - DAY

35

Ellen is in Kay's office, slightly flushed.

KAY

It's the latest progress report, absolutely standard, what's the matter?

ELLEN

Did you call it?

KAY

It's triggered automatically by the second invoice.

ELLEN

We're not at second invoice till the eighteenth.

KAY

The alterations sucked up some of the foundation budget so we're a couple of weeks adrift. No biggie.

ELLEN

I almost looked a complete tit in front of the client. That's quite a biggie.

KAY

Paula knows. She put in the budget request. Have it out with her. I'll have a go at Lucy if it makes you feel better.

ELLEN

I just feel like... there are conversations being had and I'm not across it. Just because I'm pregnant doesn't mean...

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 make yourself ill. I nearly gave myself a breakdown clinging onto my old life. And never mind a baby, once you've got that on your CV you are screwed.

ELLEN

This is not going to be my old life, Paula. Just because you decided to jack it in and stay at home for ten years doesn't mean I'm going to.

PAULA

Forget ten years, I'm talking about right now. You'll never be pregnant with your first child again but there'll be other buildings. What's happening to you right now is a million times more meaningful than whether or not a library gets a skylight?

Ellen stares at her. Paula knows she's gone too far.

ELLEN

I want you to stop cutting me out of conversations with my client and my bosses.

PAULA

I never meant to do that. I thought I was doing you a favour. Of course.

ELLEN

Great.

Ellen nods. The end. Paula goes to leave but turns back at the door.

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. ***

ELLEN ***

You're not here to look out for me. ***

Paula nods and leaves. Paula crosses with Lucy arriving. ***
Ellen starts to watch them. Lucy is very friendly to Paula. ***
Paula seems upset. Lucy follows her outside. ***

39 INT. RIANNE'S HOUSE - DAY

39

Nina and Zoe are asleep on the couch. Rianne goes for a
refill of her wine glass.

ELLEN

I thought it was the one actually having
the baby who got to be crazy.

RIANNE

You got weird. When I was pregnant with
Nina.

ELLEN

Did I?

RIANNE

Oh yeah. Big time.

Ellen's waiting.

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

I can't fire her, she's my sister.

IAN

Paula.

ELLEN

It'll look terrible, like I'm jealous or something. Her work's too good.

IAN

Well then you have to make friends with her.

ELLEN

Pretend I'm a patient with an actual legitimate problem that is causing me significant emotional distress, will you? ***

IAN

I'm listening.

ELLEN

Right, you mean work it out for myself.

IAN

They're the only solutions that stick.

ELLEN

Please. I'm falling out with my sister, everyone at work, I'm asking for help, not self-help. ***

IAN

You can't fire her and you can't stand her, minimize your contact with her. Email, don't phone. Pretend she's my mother. ***

ELLEN

I need to find something on her.

IAN

Like what.

ELLEN

Can you check whether someone's had mental health issues?

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
I've been meaning to say, about that... I didn't want you to think I was having a go at you...

LUCY
I know that. I know who you were having a go at.

Lucy doesn't look entirely chummy. She leaves.

46 INT. MEETING ROOM - DAY

46

Paula gives her presentation to Ellen, Kay, David and Vernon.

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 tried to explain it to her was, "Sshh". She knew what it meant. It was a place for thinking and breathing and not for running around. That's what the internet does to our minds, it pumps them up and sets us racing like rats in a maze. The library is our oasis and although it's not about water, it is about waves: sound waves. Light waves.

Despite her protestations, Paula's clearly rehearsed this to perfection. Vernon's lapping it up. Kay sneaks a glance to Ellen who has a fake proud grin stapled to her face. Ellen knows she's screwed herself. Paula takes Vernon through the modifications on the model. Another pitch highlight:

PAULA (cont'd)

We think it's important visitors feel the space even before they enter it. They anticipate it, they crave it. So the overhang prepares them acoustically and visually. When they open the door we want them to feel the way you do when you enter the favourite room in your home.

Paula lowers the lights and shows Vernon the night setting. It's quiet and seductive. She's closing the pitch.

PAULA (cont'd)

When winter comes, the library becomes a place of shelter as well as learning. The focal point for the external lighting is right here in the lower quadrant, it acts like a hearth. The heat draws you in and what it's asking you to do is find that sense of comfort and resolution, not in the cold blue glow of a laptop, but the golden glow of a book.

She slides a book across the table towards Vernon.

PAULA (cont'd)
It's not an Idea Store.

An antique illustrated tome on the lost library of Alexandria.

PAULA (cont'd)
It's a Library.

Paula turns the lights up. End of presentation.

VERNON
I should never have told you.

He explains to the others.

VERNON (cont'd)
I had my first sexual experience in a library. She was a store of ideas.

They all laugh. He applauds Paula. The others join in.

VERNON (cont'd)
I'm not saying I don't have notes.

DAVID
(TO PAULA)
That was something.

PAULA
I don't know where it came from.

Kay winks to Ellen.

KAY
Ellen knows how to marshal her troops.

PAULA
I couldn't have done it without her.

47 INT. MEETING ROOM - DAY

47

Paula packs up her stuff as Ellen watches Vernon inside the corner office with Kay and David. Ellen and Paula are alone.

PAULA
I'd never have been able to pull that off
if I'd been obsessing over it for days.

ELLEN
Are you telling me you haven't been
practising that in front of a mirror?

PAULA
They're just random thoughts that go
round in my head while I'm working.

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

It's nothing serious. I over-reacted.
Paula's been fantastic.

Kay is looking at Ellen, furious. David guides Vernon out.

DAVID

Lot of creative energy zinging around in
here. All good.

Vernon shakes hands with Paula.

VERNON

Don't take any shit.
(TO ELLEN)
It's her baby too.

Ellen visibly recoils before she realizes what he means.

ELLEN

Yes I see what you mean. Yes.

Kay waits for Vernon to leave.

KAY

Ellen, you have a minute?

ELLEN

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

KAY

Fantastic work Paula.

PAULA

It was mostly Ellen.

KAY

(KINDLY)

You need to stop that.

ELLEN

(UNKINDLY)

You really do.

48 INT. KAY'S OFFICE - DAY

48 ***

Kay closes her door as Ellen nervously enters.

KAY

The lawyers have come back.

ELLEN

Did they find anything?

Kay doesn't understand.

ELLEN (cont'd)

Her currency with the building regs. It was my only reservation about her.

KAY

I'm talking about your contract. Now it's changing all the time, the law in this respect and nothing's black and white but we all thought seven months was a good cut-off point.

ELLEN

Cut-off?

KAY

For your maternity leave.

Ellen is floored.

ELLEN

There's no need for me to leave that early.

KAY

You shouldn't really be going on a building site after six months.

ELLEN

It's perfectly legal. It's up to us.

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

Yes you did.

ELLEN

Put yourself in my position.

KAY

You want me to imagine being pregnant.

Ellen is silenced, horrified.

KAY (cont'd)

Oh for God's sake Ellen stop tiptoeing around it. Not everyone wants kids. I'm not bursting with jealousy about you. If you want the truth, the way you've been acting the last few months? I'm thanking my lucky stars I made the smart choice.

ELLEN

What about David?

Kay's face drops - is Ellen really going there?

ELLEN (cont'd)

Paula! I'm talking about Paula!

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 your chest. I mean are the episodes connected? ***

50B INT. IAN'S OFFICE - DAY 50B ***

Ellen listens, stony-faced. ***

IAN ***
Her mother died and she was on antidepressants for eighteen months, now she's becoming a mother herself. ***

(MORE)

IAN (cont'd)

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

ELLEN

Hormones?

Ian jumps. Ellen's in his doorway.

ELLEN (cont'd)

I believe that's the technical term.

IAN

(TO PHONE)

Call you back.

ELLEN

Was that your mother.

IAN

She's not just my mother, she is a professional. I'm not saying I'm right, or that I'm right to be worried but I'm worried, okay? I love you and I'm worried.

ELLEN

I'm not your patient anymore I'm your wife. Are you really going to question my mental state because I'm pregnant? Or because I got a little too sad after my mother died? Six years ago?

Ian wonders whether to tell her. In for a penny.

IAN

I got a call from Paula today.

Ellen cannot believe this.

IAN (cont'd)

Wait. She said nothing but lovely things about you. She has no idea you've been dripping poison. She said everyone at work is worried about you. And she sounded worried.

ELLEN

I am going to have to fucking kill her.

IAN

They can't all be out to get you. You're in danger of alienating your entire office.

Ellen silently fumes.

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

Lia.

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 Paula.

ELLEN
Didn't I say she'd get me out early?

DAVID
This isn't early. This is bang on.

ELLEN
Is Kay all right? ***

DAVID
Once Health and Safety have called off
the rottweilers. Give it a few days.

ELLEN
I'm not going to sue her.

DAVID
No but they might.

ELLEN
I'm not the one who called them.

DAVID
Paula did the right thing.

ELLEN
Does Vernon know?

DAVID
He had to be told.

ELLEN
Right so he's not going to want me back.

DAVID
All he wanted to know was were you okay.
Is there anything I can do?

ELLEN
Have an affair with her then I can tell
Kay. ***

An ugly moment. The joke didn't come off and David knows she
means it. ***

ELLEN (cont'd) ***
I'm sorry. I'll miss you. ***

She gives him a kiss. Kay watches them both. ***

59 EXT. ELLEN'S OFFICE - DAY

59

Ian helps David load the boxes in the boot. Ellen waits in
the passenger seat. Keeping a wary eye on them in the rear
view mirror.

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.

64 INT. ELLEN'S STUDY - NIGHT

64

Ellen goes over Paula's design work obsessively. Ellen talks to her bump, absently caressing it. More than eight months.

ELLEN

Well Lia, this woman does not put a foot wrong. We're going to have to raise our game. No way of taking her down from in here. It's going to take something monumental. I could circle the office and slip off the brakes just as she steps outside-

IAN

Who are you talking to?

Ellen's startled at Ian's sudden arrival

ELLEN

Lia, who do you think.

IAN

What about?

ELLEN

I don't think she cares.

IAN

Are you talking to her about work?

ELLEN

Do you want us to bond or not?

Ian leans down to talk into Ellen's belly.

IAN

Don't listen to your mother.

Ellen wrestles him away. It turns into a clinch.

65 EXT. ELLEN'S OFFICE - DAY

65

Ellen drives past her office, wistful.

66 INT. ELLEN'S CAR - NIGHT

66 ***

Ellen's eating a burger at the wheel, parked. Her phone rings. She looks and is amazed.

ELLEN

Kay?

KAY (O.S.)

Hello.

ELLEN

How's it going?

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
The floor's fixed. I could do with seeing you. I need to talk to you, it's got really shitty around here..

66B INT. ELLEN'S CAR - NIGHT

66B ***

Ellen silently punches the air.

ELLEN
I'm coming. Are you all right?

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.

She opens her eyes.

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

Kay.

END OF EPISODE