

THE REPLACEMENT  
Episode Two

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draft 26/06/16

1 INT. HOSPITAL CORRIDOR - NIGHT 1

Ian hurries through a hospital corridor. We can hear women in labour. He sees a couple of uniformed police outside one of the birthing suites.

2 INT. BIRTHING SUITE - NIGHT 2

As he arrives he sees Ellen inside, pacing around the birthing pool, holding her belly. Breathing harshly. In the middle of a complicated explanation to Detective Sergeant COLIN.

COLIN  
Did Kay mention Paula by name?

ELLEN  
She didn't need to.

COLIN  
Did you see anyone on the roof?

ELLEN  
I built it, no way you can fall without being pushed.

IAN  
What's going on?

Ellen grabs Ian and hugs him.

IAN (cont'd)  
Are you hurt?

Ellen shakes her head. Ian looks at Colin, appalled.

IAN (cont'd)  
Can this wait?

COLIN  
She called us.

ELLEN  
The first twenty-four hours are crucial.

COLIN  
Not really that's a bit of a myth.

IAN  
Well she's busy right now.

COLIN  
We've got enough to be getting on with.  
(TO ELLEN)  
Thanks for your help.

ELLEN  
I've haven't given you any context.

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

IAN \*\*\*  
Later. \*\*\*

ELLEN \*\*\*  
No! They'll think I'm bonkers. \*\*\*  
(TO COLIN) \*\*\*  
She was going to tell me something about \*\*\*  
Paula, that's why she was killed. \*\*\*

COLIN  
Got it, thanks. \*\*\*  
(TO IAN) \*\*\*  
Good luck.

He leaves.

IAN  
I'm sorry. I know how much she meant.

ELLEN  
But you want me to park it. My best  
friend was murdered.

IAN  
Are you sure that's really what... yes.  
You have to park it.

Ellen grimaces.

IAN (cont'd)  
Now!

3 INT. CONSTRUCTION SITE STAGE 5 - NIGHT 3

Forensic workers and police officers examine the scene of  
Kay's fall, the body still there.

4 INT. BIRTHING SUITE - NIGHT 4

Ellen grimaces inside the birthing pool. She grabs Ian's  
arm. A midwife monitors the foetal heartbeat.

5 INT. OPEN PLAN OFFICE - NIGHT 5

D.S. Colin talks with Lucy in the deserted office. Police  
officers take away Kay's laptop.

6 INT. OPERATING THEATRE - NIGHT 6

Anaesthesia puts Ellen under. We see a scalpel.

FADE TO BLACK.

7 INT. WARD - DAY 7

Ellen opens her eyes to baby gurgles. The first thing she  
sees is:

Paula holding her baby.

8 INT. WARD - DAY

8

Ellen wakes up with a jolt. She's in pain. Ian is holding her hand. He gestures to Rianne.

Rianne steps forward with her baby Lia. Ellen's expression transforms from pain into shock and wonderment.

She tries to hold Lia but it hurts.

RIANNE  
Don't overdo it.

IAN  
Let her.

Ellen takes her baby. Examines her face. Looks up at Ian.

ELLEN  
How did it go?

IAN  
I was fantastic.

ELLEN  
So much for a natural birth.

RIANNE  
You held out a lot longer than I did.

IAN  
Only because she was waiting for updates from the police.

ELLEN  
Have they called?

IAN  
No.

ELLEN  
How long before I can leave?

RIANNE  
About eighteen years.

Ellen's eyes lock on baby Lia. Ian kisses Ellen's forehead.

9 SCENE OMITTED

9 \*\*\*

10 INT. WARD - NIGHT

10 \*\*\*

Lia is asleep. Ellen on the phone. The ring tone persists but there's no pick up. She places the phone down and we see she's been calling David. She's crying.

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

11 EXT. ELLEN'S HOUSE - DAY 11 \*\*\*  
Paula approaches Ellen's house. She carries flowers, gripping them tightly. \*\*\*  
\*\*\*

11A INT. NURSERY - DAY 11A \*\*\*  
Rianne changes Lia in the upstairs nursery. \*\*\*

11B INT. ELLEN'S LIVING ROOM - DAY 11B \*\*\*  
Ellen rests on the couch, recovering. She opens her eyes at a knock to see Paula looking through the glass door. Ellen freezes. Paula waits patiently. Ellen can't think what to do. Paula waits patiently, a little forlorn. Ellen gets up painfully and approaches the door. They face each other through the glass. Ellen looks upstairs to where Rianne is. Ellen contemplates the door handle. She opens the door. Paula offers the flowers shakily. \*\*\*  
\*\*\*  
\*\*\*

PAULA \*\*\*  
I tried the hospital, they said no visitors. \*\*\*  
\*\*\*

They stay in the doorway until eventually: \*\*\*

ELLEN \*\*\*  
Come in. \*\*\*  
\*\*\*

11C INT. ELLEN'S KITCHEN - DAY 11C \*\*\*  
Ellen opens a cupboard for tea, movements stiff. Paula takes over. \*\*\*  
\*\*\*

PAULA \*\*\*  
Sorry I can't watch you do that. Please, I feel bad enough as it is. \*\*\*  
\*\*\*

Paula organizes tea and puts the flowers in water. Ellen watches her with uneasy fascination. \*\*\*  
\*\*\*

PAULA (cont'd) \*\*\*  
It can't have been an accident. The area's restricted, there are barriers all round it. \*\*\*  
\*\*\*

Ellen says nothing. \*\*\*

PAULA (cont'd) \*\*\*  
What was she doing up there? \*\*\*  
\*\*\*

Ellen doesn't answer. \*\*\*

PAULA (cont'd) \*\*\*  
You don't want to talk about it, I know, it must have been so terrible for you. \*\*\*  
I'm being selfish. I just can't sleep trying to work out why. \*\*\*  
\*\*\*

ELLEN \*\*\*  
Have the police spoken to you? \*\*\*

PAULA \*\*\*  
They're going through everyone who had \*\*\*  
access. We all have to prove where we \*\*\*  
were. Did you see someone up there? \*\*\*

ELLEN \*\*\*  
No. \*\*\*

PAULA \*\*\*  
Why did she call you? \*\*\*

ELLEN \*\*\*  
I don't know. \*\*\*

PAULA \*\*\*  
I just can't believe it. All she did for \*\*\*  
me. Not just the job... she baby-sat for \*\*\*  
Caris. We had a spa booked... \*\*\*

Ellen doesn't believe her. Paula looks at her. She absorbs \*\*\*  
Ellen's frozen expression but then, with sympathy: \*\*\*

PAULA (cont'd) \*\*\*  
Don't blame yourself. \*\*\*

Ellen's stunned. \*\*\*

PAULA (cont'd) \*\*\*  
You came up with the skylight, I built \*\*\*  
it. \*\*\*

Before Ellen can respond: \*\*\*

RIANNE \*\*\*  
Hello, I thought we weren't doing \*\*\*  
visitors. \*\*\*

Ellen is relieved as Rianne comes down the stairs. \*\*\*

ELLEN \*\*\*  
Paula, this is my sister Rianne. \*\*\*

RIANNE \*\*\*  
Paula from work? The Paula? \*\*\*

PAULA \*\*\*  
So nice to meet you. How is she? \*\*\*  
(TO ELLEN) \*\*\*  
Do you have a name yet? \*\*\*

ELLEN \*\*\*  
No. \*\*\*

Rianne sees Ellen's panic. \*\*\*

RIANNE \*\*\*  
She's sleeping. \*\*\*

PAULA \*\*\*  
I won't even breathe. \*\*\*

Ellen mouths to Rianne: Get Her Out. \*\*\*

RIANNE \*\*\*  
It's not a great time. \*\*\*

PAULA \*\*\*  
You had a tricky labour. \*\*\*

Rianne escorts Paula out. \*\*\*

PAULA (cont'd) \*\*\*  
Just because you missed the first few \*\*\*  
hours doesn't mean anything. There's a \*\*\*  
lot of rubbish talked about bonding when \*\*\*  
you've had a c-section. You did great. \*\*\*

RIANNE \*\*\*  
Did you have a section? \*\*\*

PAULA \*\*\*  
I wish. No I was thirty-four hours. I \*\*\*  
broke the hospital record, not something \*\*\*  
I was going for. \*\*\*  
(TO ELLEN) \*\*\*  
No-one cares how she got here, least of \*\*\*  
all her. Well done. \*\*\*  
(TO RIANNE) \*\*\*  
So great to meet you. \*\*\*

Paula leaves. Ellen and Rianne look at each other. \*\*\*

RIANNE \*\*\*  
What is your problem. She's lovely. \*\*\*

Rianne can't keep it up and bursts out laughing. Ellen joins \*\*\*  
in then winces. \*\*\*

ELLEN \*\*\*  
She is a monster right? \*\*\*

RIANNE \*\*\*  
Oh twenty-four carat. \*\*\*

ELLEN \*\*\*  
I love you. \*\*\*

11C INT. NURSERY - NIGHT 11C \*\*\*

Ellen tries to breast-feed. Painful in all areas. She \*\*\*  
perseveres, determined. Disturbed about Paula's comment \*\*\*  
about bonding. \*\*\*

12 EXT. ELLEN'S HOUSE - DAY 12 \*\*\*

D.S. Colin arrives at Ellen's house. \*\*\*

13 INT. ELLEN'S LIVING ROOM - DAY 13

Ellen sits on the sofa with Ian, facing D.S. Colin. Ellen is shell-shocked.

ELLEN  
That's it? She jumped? That's bullshit,  
she would never do that.

COLIN \*\*\*  
There's no evidence of any crime.

ELLEN  
If she was planning to kill herself why  
would she call me over? To watch?

COLIN  
Have you ever dealt with a jumper? I  
have. They go back and forth.

ELLEN  
And when they fall, do they scream?

COLIN  
Sometimes, yeah.

ELLEN \*\*\*  
There's no note. There's no reason. \*\*\*

Colin looks to Ian.

IAN  
Two thirds of suicides don't leave a  
note.

ELLEN \*\*\*  
Excuse me, he's not my carer. So you're  
not going to take it any further? Where  
was Paula? \*\*\*

COLIN \*\*\*  
With her husband. \*\*\*

ELLEN \*\*\*  
Oh come on. That doesn't count! \*\*\*

COLIN \*\*\*  
You don't accuse someone of murder just  
because you don't get on. That doesn't  
count either. \*\*\*

ELLEN  
Who told you that?



COLIN

The office manager, the boss, the client.

14 SCENE OMITTED 14

15 INT. ELLEN'S KITCHEN - DAY 15

Ian shows Colin out and returns to join Ellen. She's ready to attack but he's in first.

IAN

Is this how you want to spend her first days? I'm sorry about Kay, it's awful. You don't deal with it like this.

ELLEN

It doesn't make any sense-

IAN

Who says it has to make sense! Suicide... it's a rabbit hole. You're not her family. We have a daughter.

Ian's looking tearful.

IAN (cont'd)

I want this to be about us now.

Ellen is taken aback by his emotion.

ELLEN

It will be. It is.

She moves to embrace him. He hugs her back. She winces.

IAN

I love you. I want to take care of you.

ELLEN

Don't pop my stitches then. \*\*\*

IAN

I can't always be the one talking you down. Can I be on the ceiling occasionally? \*\*\*

ELLEN

How do you like it up here? \*\*\*

IAN

It's not bad. So you're going to stay home for a bit and recover, right? \*\*\*

Ellen kisses him in reply. \*\*\*

15D EXT. ELLEN'S HOUSE - DAY 15D \*\*\*

A taxi parked outside Ellen's house. \*\*\*

16 INT. NURSERY - DAY 16 \*\*\*

Lia sleeps in her cot as Ellen stands over her, dressed to go out. Rianne enters and sees Ellen wavering over Lia. \*\*\*

ELLEN \*\*\*  
Would a normal mother be able to leave her baby for the first time without a qualm? \*\*\*

RIANNE \*\*\*  
Don't let Paula get to you. \*\*\*

ELLEN \*\*\*  
Because I'm not feeling anything. \*\*\*

RIANNE \*\*\*  
You will in a minute. If I was your obstetrician no way would you be out and about. \*\*\*

ELLEN \*\*\*  
I would love you to be my obstetrician. \*\*\*

16A EXT. ELLEN'S HOUSE - DAY 16A \*\*\*

Rianne helps Ellen into the taxi. \*\*\*

RIANNE \*\*\*  
Don't push him too hard. \*\*\*

ELLEN \*\*\*  
He's got to have the same questions. \*\*\*

RIANNE \*\*\*  
What if Ian finds out? \*\*\*

ELLEN \*\*\*  
He shouldn't be making me lie. \*\*\*

17 EXT. DAVID'S HOUSE - DAY 17

David opens the door. He looks a wreck. Ellen hugs him. They hold on to each other. Ellen's never felt so close to him. She forces herself to break the embrace. \*\*\*

18 INT. DAVID'S LIVING ROOM - DAY 18

Ellen joins David in the living room.

ELLEN \*\*\*  
Is there anything I can do? Can I help with the service?

DAVID  
Paula's on it.

Ellen rolls with that.

ELLEN

What about the office?

DAVID

She's on top of everything. There will be. I'll let you know.

ELLEN

We don't have to talk about it.

Ellen really wants to talk about it.

DAVID

She had no reason to be up there.

ELLEN

Maybe she heard someone.

DAVID

Did she say that?

ELLEN

No but there was someone she was upset about.

David looks uncomfortable. Ellen is hopeful.

ELLEN (cont'd)

Did she tell you who?

Ellen's preparing to offer up Paula when:

DAVID

She thought I was having an affair.

Ellen is astonished.

DAVID (cont'd)

I wasn't. But I am the one she was upset about.

ELLEN

Who were you supposed to be having an affair with?

DAVID

Don't. It doesn't matter. We had a fight. That was the last time I saw her.

ELLEN

Oh my God.

Ellen hugs David. David summons up the courage to ask:

DAVID

Did she say anything to you?

ELLEN

No! This wasn't about you. Don't ever think that. Look if Ian was having an affair I wouldn't kill myself. It was something else.

DAVID

(BLEAK)

Well I'd love to believe that.

ELLEN

Could there have been someone else on the roof? Maybe someone broke in. Or someone else with access.

DAVID

Police have been through all that.

Ellen looks doubtful.

DAVID (cont'd)

What do you want me to do?

ELLEN

I'm sorry. I'm sorry. It's just hard to imagine how it happened.

DAVID

Then stop imagining.

ELLEN

Sorry.

DAVID

I need to stop picturing it or I'm going to go crazy. I don't need any help.

Ellen backs off. She holds her stitches. \*\*\*

ELLEN \*\*\*

Shit, I'm bleeding. \*\*\*

19 INT. DAVID'S BATHROOM - DAY

19 \*\*\*

Ellen sits on the toilet, surrounded by Kay's make-up and toiletries. Her perfume. She cries. \*\*\*

She pulls herself together and washes her face. She sees a lipstick on the basin. She's shocked. She recognizes it and picks it up. The distinctive pattern tells her it's Paula's. \*\*\*

She opens it to be sure. The lipstick is nearly new. She draws the shade on her hand. She wrestles with what to do. She puts it back. \*\*\*

20 INT. DAVID'S LIVING ROOM - DAY 20 \*\*\*

Ellen returns to David in the living room. She looks at him in a new way, more guarded. \*\*\*

ELLEN \*\*\*  
Is there anything you want me to do? \*\*\*  
You're not going into the office are you? \*\*\*

DAVID \*\*\*  
I'm doing it by phone. \*\*\*

ELLEN \*\*\*  
Would it help if you took some meetings here? \*\*\*

DAVID \*\*\*  
I've never had meetings here I'm not going to start now. \*\*\*

Ellen nods. So Paula wasn't here for work. \*\*\*

DAVID (cont'd)  
How's Lia?

ELLEN  
Great.

DAVID  
I'm not expecting you to make the funeral.

ELLEN  
I'll be there. Of course I will.

DAVID  
Bring her.

Ellen's hesitant. \*\*\*

DAVID (cont'd)  
And don't wear black.

21 EXT. CREMATORIUM - DAY 21 \*\*\*

Mourners file into a chapel as Ellen and Ian arrive. No-one wearing black.

Ellen opens the order of service. Among psalms and hymns are various tribute readings from friends and family. One tribute is on behalf of everyone at Gillies Warnock Partners. To be delivered by Paula. \*\*\*

IAN \*\*\*  
You should be saying something. \*\*\*

Ellen closes the booklet, swallowing her anger. \*\*\*

IAN (cont'd) \*\*\*  
I'll ask her. \*\*\*

ELLEN \*\*\*  
Let her do it. I'm not going to have a \*\*\*  
fight here. \*\*\*

Ellen sees Paula join David and Vernon. She studies David \*\*\*  
and Paula's body language. She sees Paula take David's arm \*\*\*  
and guide him in. Paula looks back at Ellen as she goes. \*\*\*  
Ian is observing Ellen's reactions. \*\*\*

22 INT. CREMATORIUM - DAY 22 \*\*\*

The celebrant begins his address. A couple with a young baby \*\*\*  
crying. Ellen finds herself sorely distracted. She scans \*\*\*  
the pews. She sees Paula sitting alone. \*\*\*

IAN \*\*\*  
Who have you lost? \*\*\*

ELLEN \*\*\*  
Kieran. \*\*\*

IAN \*\*\*  
Hon? \*\*\*

He calls her attention to her clothes. Ellen realizes with \*\*\*  
horror her breasts are leaking. The stains are clearly \*\*\*  
visible through her dress. Ian fumbles for a handkerchief.

As Ellen looks down, trying to figure out what to do, she \*\*\*  
hears the celebrant call her name. \*\*\*

CELEBRANT \*\*\*  
... Ellen Rooney, one of Kay's closest \*\*\*  
professional colleagues and personal \*\*\*  
friends. Ellen worked alongside Kay for \*\*\*  
the best part of ten years. Now I know \*\*\*  
on your programme it says Paula is giving \*\*\*  
this tribute but we've decided... am I \*\*\*  
right...

He looks to Paula who nods emphatically.

CELEBRANT (cont'd) \*\*\*  
... Ellen is the best person to mark this \*\*\*  
stage of the proceedings. So Ellen if I \*\*\*  
can ask you to step up.

Ellen is astonished and totally unprepared. And can't \*\*\*  
decline. They're all looking at her.

She gets up and walks to the podium. Her mind's a blank.

She looks at Paula who blandly returns her rabbit-in- \*\*\*  
headlights stare. A long pause as Ellen searches for the \*\*\*  
words.

ELLEN

When I was at University, Kay was already a star graduate. She came back to mentor some of us. She gave me my first internship. Then I introduced her to one of my tutors.

Ellen looks up and catches sight of David. Fatal mistake. His face throws her completely.

ELLEN (cont'd)

I warned David how she was unusual for an architect, she only worked twenty-five hours a day, eight days a week. She always said she didn't believe in Sundays. No such thing as a day of rest.

Ellen catches sight of the coffin. It's too much. Her voice starts breaking. Paula watches impassively.

Ellen wipes her nose. The front of her dress has two wide wet circles. Everyone can see.

ELLEN (cont'd)

I always tell David...

She looks at David.

ELLEN (cont'd)

I fell in love with her before you did.

She can't go on. Paula gets up and stands beside her. Puts her arm round her. Gives Ellen her coat and concludes the eulogy.

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

PAULA

I think we'd all agree Kay was a really special woman and we're all going to miss her dearly.

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

23 INT. BATHROOM - DAY

23 \*\*\*

Ellen dabs at her stained shirt in a sink. She uses the hand drier to dry it out, hollow-eyed. Paula enters.

Paula opens her bag and takes out a pair of scissors. Ellen takes a step back, unnerved, as Paula produces a box of ultra-thin panty liners and cuts one in two. She hands both halves to Ellen.

PAULA

They're cheaper than breast pads. You'll get used to it. The humiliations never stop coming. Don't beat yourself up.

24 EXT. CREMATORIUM - DAY 24 \*\*\*

Ellen joins David, Ian, Vernon and Paula outside the crematorium. \*\*\*  
\*\*\*

PAULA \*\*\*  
(TO IAN) \*\*\*  
Take care of her, you. \*\*\*

IAN \*\*\*  
Doing my best. \*\*\*

PAULA \*\*\*  
And see if you can twist her arm to bring the baby in. \*\*\*  
(TO ELLEN) \*\*\*  
We're all waiting for that royal visit. \*\*\*

ELLEN \*\*\*  
How's Kieran? \*\*\*

PAULA \*\*\*  
He wanted to come. Caris is poorly. \*\*\*

ELLEN \*\*\*  
I'm sorry to hear that. \*\*\*

Ellen gathers herself with difficulty to say goodbye to David. \*\*\*  
\*\*\*

ELLEN (cont'd) \*\*\*  
Good service. Good choice. \*\*\*

DAVID \*\*\*  
She loved this building. \*\*\*

VERNON \*\*\*  
Cordiner isn't it? The architect. \*\*\*  
You've got something of him in the library. \*\*\*

PAULA \*\*\*  
We have. \*\*\*

DAVID \*\*\*  
I don't know half these people. I feel like a gatecrasher. \*\*\*

ELLEN \*\*\*  
She threw some great parties. \*\*\*

DAVID \*\*\*  
Didn't she. \*\*\*

A moment of shared history. Ian watches Ellen and David hug goodbye. Ellen's face full of determination behind the grief. \*\*\*  
\*\*\*  
\*\*\*



25A EXT. PAULA'S HOUSE - DAY 25A \*\*\*  
Ellen is parked within sight of Paula's house. \*\*\*

25B INT. ELLEN'S CAR - DAY 25B \*\*\*  
Ellen watches Paula's house, breastfeeding Lia. \*\*\*

ELLEN \*\*\*  
Were not going to have trouble bonding \*\*\*  
are we? No we're not. We're going to \*\*\*  
bond by going on little outings together. \*\*\*  
We're going to bond by finding out \*\*\*  
whether Paula really was with her husband \*\*\*  
that night or whether someone's telling \*\*\*  
porkies. \*\*\*

She sees Kieran leave the house. She puts Lia back in her \*\*\*  
seat and starts the engine. \*\*\*

25C EXT. CAFE - DAY 25C \*\*\*  
Kieran is having lunch alone by the window. Ellen wheels her \*\*\*  
buggy past and pauses to make a phone call. Eventually \*\*\*  
Kieran notices her and taps on the window. Ellen turns and \*\*\*  
feigns surprise. \*\*\*

25D INT. CAFE - DAY 25D \*\*\*  
Ellen and Lia share the table with Kieran. \*\*\*

ELLEN \*\*\*  
I had no idea you lived so close. \*\*\*

KIERAN \*\*\*  
What brings you round here? \*\*\*

ELLEN \*\*\*  
The car's the only thing that settles \*\*\*  
her. How's the house husband thing \*\*\*  
working out? \*\*\*

KIERAN \*\*\*  
Great. What about you? What a week. I \*\*\*  
mean, sorry. I'm so sorry for your loss. \*\*\*

He looks at Lia.

KIERAN (cont'd) \*\*\*  
And... congratulations? See this is why \*\*\*  
I'm not allowed out in public.

ELLEN \*\*\*  
Thanks. Is Caris better? \*\*\*

Kieran nods. \*\*\*

ELLEN (cont'd) \*\*\*  
Shame Paula's at work. She dropped by to \*\*\*  
see Lia but I was too out of it. \*\*\*

Kieran reaches for his phone. \*\*\*

KIERAN \*\*\*  
I'm sure she can nip out for an hour. \*\*\*

ELLEN \*\*\*  
Oh don't bother her, I can't stay that \*\*\*  
long anyway. I'll swing by again, it's \*\*\*  
not like I'm busy. How's she coping? \*\*\*

KIERAN \*\*\*  
Same as everyone. Total shock. You were \*\*\*  
right there, you had it worse. \*\*\*

ELLEN \*\*\*  
I wonder if it's harder when you haven't \*\*\*  
witnessed it. Makes it harder to sink in \*\*\*  
maybe. Where were you? \*\*\*

KIERAN \*\*\*  
When it happened? \*\*\*

ELLEN \*\*\*  
When you were told. \*\*\*

KIERAN \*\*\*  
At home. Yeah we were at home all \*\*\*  
evening. \*\*\*

ELLEN \*\*\*  
With Caris. \*\*\*

Kieran hesitates. Which lie to tell.

KIERAN \*\*\*  
No she wasn't. \*\*\*

Ellen's got him.

KIERAN (cont'd)  
She was on a sleepover.

ELLEN  
I'm just glad you were together. And I  
want you to know I'm here for her, like  
she is for me.

KIERAN \*\*\*  
That's good to know. \*\*\*

25 EXT. ELLEN'S HOUSE - DAY

25 \*\*\*

Ellen returns home to see Ian's mother BETH unloading cases  
from her car.

ELLEN

Hello!

Beth hugs her.

BETH

Hi!

She leans into the buggy.

BETH (cont'd)

Hello you!

Ellen's looking at the number of cases Beth has brought.

BETH (cont'd)

I thought you might need me a bit longer  
after the operation.

ELLEN

(TO IAN)

Have you been putting the wind up your  
mother?

IAN

It's called a cry for help.

26 EXT. ELLEN'S PATIO - DAY

26

Rianne and Ellen wait in the patio with Nina and Zoe. They  
watch Ian and Beth in the kitchen cooing over Lia.

RIANNE

See if she'll take you on as a patient.  
Then she won't be able to report back to  
Ian. Psychiatrist-patient  
confidentiality.

ELLEN

She's not a psychiatrist she's a  
psychotherapist.

RIANNE

Jesus between the two of them you might  
as well be in the funny farm.

ZOE

What's a funny farm?

RIANNE

A funny farm... is where you go when you  
do funny things.

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

ELLEN

Or sometimes... when people think you're  
funny when in fact you're completely  
serious.

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

RIANNE \*\*\*  
Are you serious about Caris? \*\*\*

ELLEN \*\*\*  
I'm going to casually ask about that \*\*\*  
sleepover. She won't even know. \*\*\*

RIANNE \*\*\*  
Because you're so subtle. \*\*\*

27 INT. ELLEN'S KITCHEN - NIGHT 27

Alone in the kitchen at night, Ellen pumps breast milk.

She searches for Caris Reece on Facebook. \*\*\*

28 SCENE OMITTED 28 \*\*\*

29 SCENE OMITTED 29 \*\*\*

30 EXT. ELLEN'S OFFICE - DAY 30

Ellen arrives for her first day back at work for months.

31 INT. OPEN PLAN OFFICE - DAY 31

Ellen enters the busy open plan office. Everything seems alien. The noise, the people.

She sees Paula working in what used to be Ellen's office. The collage of ultrasound photos has been dismantled.

Lucy gives her a brief smile. David comes out of his office to greet her. He embraces her warmly.

32 INT. DAVID'S OFFICE - DAY 32

David and Ellen sit opposite each other in his office.

DAVID \*\*\*  
When I say we're coping without you, I  
don't want you to think we don't miss you  
to bits but... we're ticking over. You  
don't have to put yourself under pressure  
to come back this early because of Kay.

ELLEN  
I want to be here.

DAVID  
Sleep on it. That's all I'm saying.

ELLEN  
Sleep? I don't know if you know how this  
baby thing works...

Ellen kicks herself. He doesn't.

ELLEN (cont'd)

Now I'm here can I catch up with a few things or are you literally throwing me out?

David looks over her shoulder towards Paula in Ellen's old office. He looks across to Kay's empty office. Then scans the office.

ELLEN (cont'd)

I can use the meeting room.

DAVID

Use Kay's and don't make it a thing.

33 INT. KAY'S OFFICE - DAY

33

Ellen sits at Kay's desk. David in the next office, Paula at the other end of the open plan. Ellen keeps an eye on them both as she accesses Kay's work email.

She scans the last few days of emails before her death. She looks in the trash file.

She searches for "Paula". She scans the emails.

She's startled by a knock on the door. Paula enters.

ELLEN

Hi.

PAULA

Kieran said she's gorgeous.

\*\*\*

ELLEN

I'm not going to argue with that.

PAULA

Have you got a photo?

ELLEN

About eleven hundred.

Ellen gets out her phone.

Paula comes round the desk to see the phone, or is she trying to see what Ellen's been looking at on Kay's computer?

Ellen changes Kay's screen to hide her email search.

PAULA

She's got your nose.

Ellen is uncomfortable at the proximity.

PAULA (cont'd)

Caris looks nothing like me.

ELLEN  
I'd love to meet her sometime.

PAULA  
I'd love that. \*\*\*

ELLEN  
Maybe we can bring Lia over and have a family dinner. God, listen to me inviting myself round.

PAULA  
We should definitely do that.

ELLEN  
Shoot me some dates.

PAULA  
I will.

Paula leaves and Ellen returns to Kay's computer.

She navigates to Caris's Facebook page. Hesitates. \*\*\*

She types out a friend request. \*\*\*

*Hi Caris I work with your Mum!* \*\*\*

Her finger hovers over the submit button. \*\*\*

Is she going to do it?

She sees Paula in with David, deep in meaningful meeting. \*\*\*

She submits the friend request. \*\*\*

33A INT. OPEN PLAN OFFICE - DAY

33A \*\*\*

Ellen leaves Kay's office and moves across to Lucy who's getting ready to go. \*\*\*

ELLEN  
Drink?

Lucy's not keen.

ELLEN (cont'd)  
You're my first night out in months.  
Please. I'm not going to take no for an answer.

LUCY  
Quick one.

34 INT. BAR - DAY

34

Ellen and Lucy have drinks and snacks at the bar.

ELLEN  
I've missed you.

LUCY  
Aw.

ELLEN  
How's it been?

LUCY  
Great, everything's going smooth. Paula kept us on the rails, she's an absolute trooper that one.

ELLEN  
I know.

LUCY  
She really loves you, you know.

ELLEN  
I'm a fan.

LUCY  
Are you maybe going to stop bullying her then.

Ellen is stunned.

LUCY (cont'd)  
If you knew the number of times I had to pick her up off the floor.

Ellen steels herself.

ELLEN  
Hormones. I've apologized. We're good.

LUCY  
Thank God for that. Cause that atmosphere you could cut with a knife. Welcome back, Ellen Rooney.

She toasts Ellen.

ELLEN  
Do you think David was having an affair?

Lucy almost chokes on her drink.

ELLEN (cont'd)  
Isn't that supposed to be the reason?

LUCY  
So much for a nice night out.

ELLEN

Let me talk about it. I know you guys  
are probably sick of talking about it.  
Please.

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

LUCY

Anyone who kills herself over a man is a  
loser in my book and Kay was no loser.

ELLEN

Now you're talking my language. So why  
would she? What does Paula say?

LUCY

How would she know?

ELLEN

I thought they were best friends. They  
had a spa booked.

LUCY

I caught her in the toilets four or five  
times, sobbing her guts out. Seemed a  
bit over the top to me. I thought maybe  
she had a suicide in the family.

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

35 INT. ELLEN'S CAR - NIGHT

35

Ellen waits in her car down the street outside the office.  
She sees David drive out. Paula is in his passenger seat.

36 EXT. DAVID'S HOUSE - NIGHT

36

Ellen parks at the corner to David's house. She watches  
David and Paula enter.

37 INT. ELLEN'S CAR - NIGHT

37

Ellen's phone rings.

IAN O.S.

Where the fuck are you?

ELLEN

At work. What's up?

IAN O.S.

I'll give you a clue.

The sound of Lia screaming is brought closer to the phone.

ELLEN

Look in the freezer. I pumped gallons.

IAN O.S.

She's not interested.



ELLEN  
I'll be home in an hour.

IAN O.S.  
Great I'll tell her that. Mum's in the  
freezer.

He hangs up. Ellen sees a taxi arrive. Paula emerges from David's house and gets in the taxi. Ellen decides.

38 SCENE OMITTED 38 \*\*\*

39 INT. DAVID'S LIVING ROOM - NIGHT 39 \*\*\*

David leads Ellen into the living room.

DAVID  
Her phone?

ELLEN  
Did you keep it?

DAVID  
Why would you want Kay's phone?

ELLEN  
There might be something on it.

A long moment between them.

DAVID  
Something the police missed.

ELLEN  
They didn't even look.

DAVID  
I don't know what makes you think you've  
got more of a right to be angry than I  
am.

ELLEN  
Kay thought you were having an affair.  
Was it Paula?

David stares at her, makes a superhuman effort.

DAVID  
I'm not getting into this.

ELLEN  
I don't believe for a second you're  
having an affair with her or have ever  
entertained the notion of having an  
affair but that she lives in hope? That  
I can believe.

DAVID

You mean I gave her enough encouragement  
to push my wife off a roof.

ELLEN

If you're so sure, why not give me Kay's  
phone and if there's nothing on it I  
won't bother you again.

DAVID

Oh that's a deal. Great, let's do it.

David grabs Ellen's arm and frogmarches her upstairs.

40 INT. DAVID'S BEDROOM - NIGHT

40

David pushes Ellen into the bedroom and flings open a  
wardrobe. He throws a plastic bag full of Kay's personal  
possessions on the bed. He delves into it.

DAVID

It's here, somewhere in here. Right.

He finds Kay's shattered phone and forces it into Ellen's  
hand. Stabs at the keys.

DAVID (cont'd)

Password for you. There, you're sorted.

He takes Kay's handbag, still spotted with blood and empties  
it over Ellen's feet.

DAVID (cont'd)

Have a good root round. Let me know when  
you're DONE.

He leaves Ellen alone in the bedroom, shaking. She looks  
down at the scattered items at her feet. She hesitates over  
the phone. Through the spiderwebbed screen is the  
screensaver of David.

She looks at Kay's last emails. She looks at her last calls.  
The last one was to Ellen. She looks at the voicemail.  
Nothing that arouses suspicion.

\*\*\*

Ellen picks up the contents of the handbag and replaces them  
in the handbag. On the back of a business card she finds a  
handwritten company name: Jarman McCreadie with initials  
R.I.A.S. An office address with a name: Georgia.

Ellen checks Kay's phone again. She looks on Google Maps.  
Kay's most recent search matches the office address.

41 INT. DAVID'S LIVING ROOM - NIGHT

41

Ellen returns downstairs. David is watching sport on TV.

ELLEN

I'm sorry.

He doesn't turn to face her.

DAVID

I know you're doing this because you loved her. But will you stop now.

ELLEN

If you want me to stay at home I will.

DAVID

Just get it out of your system.

ELLEN

Can I ask you one question?

David doesn't answer. Ellen chances it.

ELLEN (cont'd)

Do you know anyone called Georgia?

DAVID

Someone else I'm screwing.

ELLEN

I never thought that was the reason.

DAVID

As long as Paula did it.

ELLEN

What was she doing here before, if it wasn't for work? You never do meetings here.

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

DAVID

This is the first time she's been over.

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

Ellen decides whether to say.

\*\*\*

ELLEN

That's not true David. I found her lipstick last time I was here.

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

DAVID

Maybe Kay borrowed it.

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

ELLEN

Women don't do that.

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

DAVID

Do they not. Do they not give each other presents either? You gave her shit all the time.

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

Ellen hadn't thought of that.

\*\*\*

DAVID (cont'd) \*\*\*  
Yeah. Maybe Paula is just like you. Why \*\*\*  
the fuck am I even talking about this. \*\*\*  
Go home, will you before.... go home. \*\*\*

42 EXT. DAVID'S HOUSE - NIGHT 42

Ellen gets into her car.

Paula stands at the end of the street watching her.

43 INT. ELLEN'S LIVING ROOM - NIGHT 43

Beth is on the sofa, reading as Ellen returns.

BETH  
Did you get everything you needed done?

ELLEN  
Pretty much.

BETH  
Coffee?

ELLEN  
Thanks I'm fine. Did she settle?

BETH  
I told him to let her cry herself out.  
Sometimes there's nothing you can do. I  
used to do the same with him.

Ellen nods. Why is Beth waiting for her?

BETH (cont'd)  
I'm afraid he called Lucy so he knows  
when you left the office.

ELLEN  
Right.

BETH  
You feel she was pushed?

Ellen is thrown by Beth's directness but doubles down.

ELLEN  
It's more than a feeling.

BETH  
By the woman who replaced you.

ELLEN  
I know. I've factored that in.

BETH  
Have you tried talking to her?

ELLEN

Accuse her flat out to her face? That might work in group it's not such a great recipe for the office.

BETH

You don't have to accuse her of anything, just get to know her. Really. Get to know her. Either your worries'll go away or if you're right... the more you talk to someone who's disturbed, the more they reveal themselves.

\*\*\*

Ellen hesitates. Is Beth talking about her or Paula?

44 INT. NURSERY - NIGHT

44

Ellen leans into Lia's cot to breathe her in.

ELLEN

No bonding with grandma, okay?

Ellen turns to go then looks back to study her sleeping baby, fascinated.

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

45 INT. ELLEN'S BEDROOM - NIGHT

45

Ellen climbs into bed with Ian.

ELLEN

Are you pretending to be asleep?

IAN

I'm pretending to be a parent.

Ellen hugs him. He turns on her.

IAN (cont'd)

You leave at eight, you're back at midnight. You just had a baby - by fucking caesarian.

ELLEN

You don't need to remind me. I'm the one on painkillers.

IAN

You reckon you can have your old job back and your old nightlife.

\*\*\*

ELLEN

Think how thrilled you'll be when I crawl back in a couple of weeks begging for mercy.

IAN

Only it won't be you begging for mercy it'll be everyone else. Where were you?

\*\*\*

ELLEN \*\*\*  
I'm not under a curfew. \*\*\*

IAN \*\*\*  
David's? \*\*\*

ELLEN \*\*\*  
He lost his wife. I'm not going to \*\*\*  
apologize for being there. \*\*\*

IAN \*\*\*  
Does it not occur to you Lia might need \*\*\*  
you, not just your milk? \*\*\*

Ellen gets out of bed. \*\*\*

46 SCENE OMITTED 46 \*\*\*

47 INT. ELLEN'S KITCHEN - NIGHT 47

Ellen looks through Paula's CV. She finds the name of an architect's practice on Paula's list of past employers. \*\*\*

She compares it with the name on the back of the business card she found and it's the same: Jarman McCreadie.

She calls the number. The dial tone is unobtainable.

She notices Beth's book poking out of her bag. The spine shows Psychological something. She slides the book out to see the full title: Psychological Trigger Points.

She examines the pages to see which corner is turned. She opens the book at that page.

*Postpartum Psychosis.*

Ellen scans the description, wide-eyed.

*A severe episode of mental illness which begins soon after birth. Symptoms include mania, depression, confusion, hallucinations and delusions. Postpartum psychosis is a psychiatric emergency. You should seek help as quickly as possible.*

Ellen digests the discovery. So that's what Beth thinks about her.

48 EXT. STREET - DAY 48

Ellen walks past the address on the business card. It's not an architects' practice now, it's a fish and chip shop. Ellen's reached a dead end. She returns to her car.

49 SCENE OMITTED 49

49A INT. ELLEN'S CAR - DAY 49A

Ellen's Facebook friend request has been answered by Caris.

*hi! Mum talks about you a lot*

Ellen types eagerly:

*she works too hard we should all do something fun*

Caris replies:

*I'll ask*

Ellen:

*we might have to surprise her*

Ellen waits with trepidation.

\*\*\*

49B INT. PAULA'S OFFICE - DAY

49B \*\*\*

Paula in Ellen's old office responds to Ellen on Caris's web page. Paula types for Caris:

\*\*\*

\*\*\*

*LOL :))*

\*\*\*

Paula is unsmiling.

\*\*\*

49C EXT. ELLEN'S OFFICE - DAY

49C \*\*\*

Ellen enters the office, pleased with herself, raring to go.

\*\*\*

50 INT. ELLEN'S OFFICE - DAY

50 \*\*\*

Paula looks up as Ellen knocks and enters her old office.

ELLEN

I wanted to ask your advice about something.

Paula seems eager to help.

\*\*\*

ELLEN (cont'd)

If I need to pump in the office, what do you think the best way is of handling that? Without making anyone uncomfortable. Put a sign on the bathroom?

PAULA

You shouldn't have to pump in the toilet, that's medieval. Bring her in.

ELLEN

I don't want special treatment.

PAULA

You're breastfeeding. Come on, there's denial and there's denial. Bring her in.

(MORE)

PAULA (cont'd)

Put her in a cot, you can type with her in a sling, whatever works. You'll concentrate a lot easier if she's around.

ELLEN

We are not going to organize the office around my mammaries.

PAULA

All the top execs do it. Try it for a day, if you hate it don't do it.

Paula gives her a big supportive smile.

ELLEN

I'm sorry for how I behaved towards you.

PAULA

Honestly, I completely understand. I invaded your space, your relationships. I'd be freaking out.

ELLEN

You kept this place going. Thanks.

Paula gets up and hugs her. Close on Ellen's face and we can see this hug is the most difficult thing she's had to force herself to do. And it's the same for Paula.

\*\*\*

51 INT. BAR - DAY

51

Ellen, Paula and Lucy enjoy a drink after work. We slowly close in as they give all the appearance of three women enjoying a night out. We close in on Ellen as Paula makes a phone call. Ellen clocks Paula's phone password.

52 INT. KAY'S OFFICE - DAY

52

Ellen in her office keeps an eye on Paula. She sees Paula take her things and leave the office. Ellen immediately dials Lucy.

ELLEN

Hi hon any chance you could pick up a sandwich for me?

LUCY O.S.

What do you fancy?

ELLEN

One of those falafel things. Thanks.

She waits for Lucy to leave the office and makes a beeline for Paula's.



53 INT. ELLEN'S OFFICE - DAY

53

Ellen enters her old office and pretends to look for some paperwork.

She enters the phone password on Paula's computer. It works. She looks around the office to see if anyone's watching.

She searches Paula's contacts. Nothing under Georgia. But there is a phone number under simply "G". She writes it down.

She sees something poking under the keyboard. She lifts the keyboard. She finds an ultrasound photo. Of Lia. She puts it back, unnerved.

CARIS

Hi.

Ellen turns, startled. Ten year old Caris in the doorway, with Paula.

PAULA

Surprise.

Ellen is completely wrongfooted. Paula acts like she knows nothing about the Facebook request.

ELLEN

(TO CARIS)

Hello. We haven't been properly introduced. I saw you outside once. Looked like you were having a bad day.

\*\*\*

CARIS

Someone gave me a terrible hair cut.

ELLEN

Bad hair day. That is the worst. Looking good now.

CARIS

(TO PAULA)

Is this your office?

PAULA

No sweetheart, I'm just minding it for her.

\*\*\*

\*\*\*

(TO ELLEN)

Were you after me?

ELLEN

Just these.

She lifts up some paperwork and thinks fast about how she can be alone with Caris.

\*\*\*

\*\*\*

ELLEN (cont'd) \*\*\*  
(TO CARIS) \*\*\*  
Have you been to an architect's office \*\*\*  
before? Would you like a tour? \*\*\*

CARIS \*\*\*  
I have to go to the dentist. \*\*\*

ELLEN \*\*\*  
Do you want to see a model of what your \*\*\*  
Mum's building? It's just in there - \*\*\*  
take two seconds. \*\*\*

Caris looks back at Ellen coldly. \*\*\*

CARIS \*\*\*  
No. \*\*\*

Paula smiles apologetically. \*\*\*

PAULA \*\*\*  
Work's not as interesting as we think, is \*\*\*  
it. So when are you bringing Lia? \*\*\*

ELLEN \*\*\*  
Tomorrow.

PAULA \*\*\*  
I should hope so. I never thought you'd \*\*\*  
meet mine before I met yours. \*\*\*

Paula takes Caris away. Caris whispers something in Paula's \*\*\*  
ear and looks back at Ellen. \*\*\*

Ellen looks around. She looks at the photos of Caris.  
They're a couple of years older and Caris aged eight looks a  
little different.

54 INT. KAY'S OFFICE - DAY

54

Ellen prepares herself for an important call. She dials the  
number for "G" she found in Paula's contacts. A woman's  
voice answers.

ELLEN \*\*\*  
Hi, am I speaking to Georgia?

GEORGIA (O.S.) \*\*\*  
Who is this?

ELLEN \*\*\*  
My name's Ellen, I got your number \*\*\*  
through a colleague, she said you might \*\*\*  
be prepared to talk to me about an \*\*\*  
architectural project.

GEORGIA O.S. (O.S.) \*\*\*  
Who's your colleague?

ELLEN

Kay.

GEORGIA (O.S.)

She called a few weeks ago, never followed up.

ELLEN

I'd love to follow up on her behalf, have you got a window in the next couple of days?

GEORGIA (O.S.)

I've got your number I'll check my diary.

ELLEN

Fantastic. It would be great if you were around this week.

GEORGIA (O.S.)

What's the project?

ELLEN

It's a little sensitive, I'd rather talk about it in person.

GEORGIA (O.S.)

What's your practice again?

ELLEN

Gillies Warnock Partners.

GEORGIA (O.S.)

Okay I'll be in touch. Ellen...

ELLEN

Rooney. Thanks so much.

Ellen hangs up. This feels fantastic. Finally a result.

\*\*\*

55 INT. ELLEN'S LIVING ROOM - NIGHT

55

Ellen watches Beth pack some books into her case.

BETH

If you're taking her in I'm going to escape till tomorrow night.

ELLEN

I really appreciate your help.

BETH

Made any progress?

ELLEN

Yes, thanks for your advice. I've had some good chats with Paula. We're getting on much better.

Beth looks at her sardonically.

BETH  
Keep your enemies close wasn't what I meant.

ELLEN  
Are therapists supposed to pass snide remarks?

BETH  
No-one likes being lied to.

ELLEN  
You don't want me to talk honestly, you want me to pretend everything's fine.

BETH  
Then pretend better. Ian's worried about you.

ELLEN \*\*\*  
Because you told him to be. \*\*\*

BETH \*\*\*  
I haven't said a word about what you \*\*\*  
discussed with me. Much as you might \*\*\*  
have liked me to. But he's not stupid. \*\*\*  
So don't treat him like he is. \*\*\*

56 INT. ELLEN'S KITCHEN - NIGHT

56

Ian and Ellen have dinner. They eat for some moments in silence.

ELLEN  
Your Mum says you're worried about me.

IAN \*\*\*  
You make that sound like a bad thing. \*\*\*  
You any closer to proving Paula did it? \*\*\*

Ellen is wrongfooted. \*\*\*

IAN (cont'd) \*\*\*  
That's what you're doing isn't it, \*\*\*  
running around trying to fit her up. \*\*\*  
After you promised me you'd stop. \*\*\*

ELLEN \*\*\*  
I never promised anything. I think \*\*\*  
you'll find that was all in your head. \*\*\*

IAN \*\*\*  
I said I wanted this to be about us and \*\*\*  
you said yes. \*\*\*

ELLEN \*\*\*  
You may be the most important thing in my \*\*\*  
world but you are not the whole world. \*\*\*

IAN \*\*\*  
Any evidence? Any reason why she might \*\*\*  
have done it? \*\*\*

ELLEN \*\*\*  
She's got a crush on David. \*\*\*

IAN \*\*\*  
What's the evidence for that? \*\*\*

ELLEN \*\*\*  
Nothing that'd satisfy you. I know it \*\*\*  
when I see it. \*\*\*

IAN \*\*\*  
Great. \*\*\*

ELLEN \*\*\*  
How about I take the rest of the week \*\*\*  
off. \*\*\*

IAN \*\*\*  
I don't want you to do anything I'll \*\*\*  
regret later. \*\*\*

ELLEN \*\*\*  
Unless you've decided to put your career \*\*\*  
on pause. \*\*\*

Her phone buzzes. She looks at the text. From Georgia: \*\*\*  
*can only do tomorrow - 2pm*

ELLEN (cont'd) \*\*\*  
Rest of the week after tomorrow. \*\*\*

57 INT. RIANNE'S HOUSE - DAY 57

Early morning. Ellen is with Rianne in her house, carrying Lia.

ELLEN  
I said I'm sorry it's last minute, what?

RIANNE  
So... you want to meet the same woman Kay  
was going to meet, just before she was  
pushed off a building.

ELLEN  
The police don't take any of this  
seriously. I've literally got to spell  
it out for them.

RIANNE

Spell it out for me. Why do you have to do this?

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

ELLEN

It's absolutely fine. Paula's got no idea. She thinks we're buddies now.

Rianne shakes her head.

RIANNE

Get the police to do it.

ELLEN

They think I'm crazy. I'm not asking you to come with me, just look after Lia.

RIANNE

I'm sorry. You've been going on about how dangerous she is, I won't. Drop it now.

Ellen gives her a withering look and leaves.

58 INT. OPEN PLAN OFFICE - DAY

58

Ellen carries Lia into the office. She's soon surrounded by admiring colleagues. David comes out of his office to look. Paula emerges from her office. Ellen holds Lia in the centre of the scrum, Lucy cooing over her. Paula is drawn to the baby.

PAULA

Oh.

She reaches out.

PAULA (cont'd)

Can I?

Ellen hesitates. Is there any way she can refuse? No there isn't. She hands Lia over. She watches as Paula holds her tenderly, playing with Lia's little fingers.

PAULA (cont'd)

What I wouldn't give to start over.

LUCY

What's stopping you?

Paula's eyes are dark and fathomless as she looks into Lia. Ellen half reaches out to take Lia back but Paula either doesn't see it or ignores it. Ellen tries not to display her anxiety. Paula's eyes are moist. She snaps out of it and turns to Ellen. She hands Lia back, with a hint of anxiety herself. As if Lia's not quite safe with Ellen.

DAVID

Bring her into the office, it won't cause any disruption... no-one'll make a big deal...

There's laughter as David breaks the mood. Everyone gets back to work. Only Ellen and Paula remain. Paula looks soulfully at Ellen.

PAULA

She's thirsty.

59 INT. MEETING ROOM - DAY 59

Ellen looks at her phone as she unbuttons her blouse to breast-feed Lia. It's 1.05pm.

ELLEN

Take your time, there's no hurry.

60 EXT. ELLEN'S OFFICE - DAY 60

Vernon arrives at Ellen's office building.

61 INT. OPEN PLAN OFFICE - DAY 61

Vernon enters the open plan office. He heads straight for Ellen's office. Paula is not there.

He looks into David's office where David is in a meeting with Paula and Lucy. He looks towards Kay's office.

62 INT. MEETING ROOM - DAY 62

Vernon walks through Kay's office and enters the meeting room. He doesn't notice the sticker on the glass which says: Feeding Time. Ellen is faced away from Vernon, breastfeeding Lia. Vernon freezes.

ELLEN

C'mon guys. Sign's up: tits out, it's not rocket science.

With dread inevitability, Ellen turns to see who it is. She faces her client.

VERNON

I'm sorry.

Ellen stares at him.

VERNON (cont'd)

They gave me a desk. I'm here so often... I... no-one told me.

Paula appears behind Vernon.

PAULA

Vernon what are you doing in here?

VERNON

You texted me to come in.

Ellen looks at Paula - has she engineered this?

\*\*\*

PAULA

I told you: use my office... this is Ellen's space now. I am so sorry. Both of you.

(TO VERNON)

This is my fault.

VERNON

It's okay I don't need the smelling salts, I've got three of my own.

Paula closes the door for Ellen's modesty. We stay on Ellen's face. She glances at the clock again.

63 INT. ELLEN'S OFFICE - DAY

63

Ellen knocks and enters her old office, dressed and fighting to stay calm.

ELLEN

Sorry Vernon, that is not how I usually greet my clients after a three month break. How are you?

\*\*\*

Vernon tries to respond in kind but it's more difficult.

VERNON

If I'd checked my mail I'd have known. My fault.

Vernon forces a smile. He hates being embarrassed.

PAULA

Me and Vernon had a bet on. I was mid-October, he had you down for September.

ELLEN

And here I am in June. I win.

Lia starts crying from across the office. Ellen is torn about what to do.

She turns away from Paula and Vernon and steps towards the door. Instead of leaving, she closes the office door to block out the cries. She turns back and sees Vernon radiating disapproval.



ELLEN (cont'd)  
She's had plenty. I was just about finished. I'm heading out to a meeting actually. Is everything fine?

VERNON  
I think she tells you when you're finished.

Ellen realizes she's made the wrong call but now she's stuck with it. Paula pitches in.

PAULA  
Trust a man to tell us how to do babies. She has to learn to self-soothe.

VERNON  
At four weeks?

PAULA  
She'll settle in a minute.

ELLEN  
So... it feels like the project is in great shape.

Lia screams louder, penetrating the glass. Ellen's colleagues look towards her.

PAULA  
We had some budget snags but nothing we couldn't handle.

VERNON  
(TO ELLEN)  
You make all the promises and she has to deliver the bad news.

Lia screams louder.

VERNON (cont'd)  
She sounds like my investors.

Ellen smiles. Lia screams.

64 INT. MEETING ROOM - DAY

64

Lia is still not sated as Ellen breastfeeds. She looks into David's office. Vernon is in there with Paula and David. Ellen is quite sure that she's the subject of discussion. It's 1.45.

At 1.53 Lia finally finishes her feed. Ellen gets ready to go. She sees David waiting outside her door.

65 INT. DAVID'S OFFICE - DAY

65

Ellen sits opposite David in his office, the two of them. She's edgy. She texts Georgia.

*running a few minutes late so sorry*

DAVID

How do you feel about a promotion?

Ellen comes to attention.

DAVID (cont'd)

I need someone to look at the bigger picture. I can't do it all on my own. And you need a permanent office.

ELLEN

You want me to take over from Kay?

DAVID

It's not how I'd... okay, yeah.

ELLEN

What about the library?

DAVID

Paula's handling it.

ELLEN

Is this because of what just happened?

DAVID

Don't be so touchy. Jesus. And with the shit you've been dishing recently, you've got a nerve-

ELLEN

She persuaded Vernon to get rid of me.

DAVID

He's got used to her.

ELLEN

The library means something to me.

DAVID

Me too.

Ellen is stopped by that, momentarily.

ELLEN

I'm sorry.

DAVID

So we're fine.

ELLEN  
And I'm really sorry about last night.

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

DAVID  
I've forgotten about that. You should  
too.

A warning.

ELLEN  
I have a meeting, can I go?

DAVID  
Who with?

ELLEN  
Jarman McCreadie. I'm late?

66 INT. ELLEN'S CAR - DAY

66

Ellen straps Lia in, hurriedly, but it takes time and she's  
meticulous.

ELLEN  
Have I told you I love you today.

66A INT. DAVID'S OFFICE - DAY

66A

Paula looks into David's office.

PAULA  
Did she say where she was having lunch?  
I need her to sign something.

DAVID  
She didn't.

PAULA  
I don't want to ring her if she's driving  
the baby.

DAVID  
Someone out of Jarman McCreadie. I  
thought they closed. Probably looking  
for a job.

Paula knows who Ellen is meeting and feels a stab of fear.

DAVID (cont'd)  
You know them?

PAULA  
I did some work there a couple of years  
ago. I'll see if I can catch her.

Paula leaves in a hurry.

67 EXT. STREET - DAY

67

Ellen parks across the street from a cafe. She sees a woman her age, GEORGIA, on the phone.

Georgia listens and says something.

She listens some more.

\*\*\*

Then she hangs up abruptly, goes to pay up at the counter.

Ellen dials Georgia's number. Georgia looks at Ellen's call and hangs up. Ellen is mystified.

Ellen gets out of the car. She looks at Lia, asleep. She looks back at Georgia leaving the cafe.

Ellen locks her car door and hurries across the street. She keeps a close eye on Lia and the car as she calls:

ELLEN

Georgia?

Georgia doesn't slow down. She's walking fast. Ellen calls louder.

ELLEN (cont'd)

Georgia!

Georgia doesn't answer. She walks faster.

Ellen breaks into a jog but Georgia is already disappearing around the corner.

Ellen stops at the corner, looks back at her car. There is no one around.

She runs after Georgia, losing sight of her car.

ELLEN (cont'd)

Hey!

Georgia finally stops to confront Ellen.

GEORGIA

Can you not harass me please.

ELLEN

I just want to ask you something.

GEORGIA

You said you wanted to talk about a project.

ELLEN

Did she warn you off?

Back at Ellen's car, Paula drives past slowly, eyes on the cafe. She sees Georgia is not there but Ellen's car is.

Paula hears crying and looks into Ellen's car and sees Lia.

Paula steps on the brakes.

She stares at Lia crying, appalled that Ellen has left her.

Back round the corner:

GEORGIA

If you try this again I'll contact your employer. I can't talk to you.

\*\*\*

ELLEN

Just tell me what you were going to tell Kay.

GEORGIA

I don't know any Kay and I don't know you. Please don't contact me again.

\*\*\*

Georgia walks away. Ellen considers following but she's nervous about Lia. She heads back.

As Ellen rounds the corner to her car something makes her break into a run.

She arrives at the car and sees Lia screaming.

She unlocks the car and comforts Lia.

ELLEN

I'm sorry God I'm so sorry.

Ellen's given herself a shock.

67A INT. ELLEN'S OFFICE - DAY

67A \*\*\*

From Ellen's old office, Paula sees Ellen return with Lia. Paula watches with utter disgust, almost shaking from the encounter.

\*\*\*

\*\*\*

\*\*\*

67B INT. OPEN PLAN OFFICE - DAY (WAS 74)

67B

Ellen looks guilty.

\*\*\*

DAVID

Did she catch you?

\*\*\*

Ellen turns, startled.

DAVID (cont'd)

She's got some stuff for you. How'd the meeting go?

ELLEN  
She cancelled. \*\*\*

Ellen summons up her best friendly face for Paula. \*\*\*

67B INT. ELLEN'S OFFICE - DAY 67B \*\*\*

Ellen knocks and enters. Paula hides the incredible pressure she's under. \*\*\*  
\*\*\*

PAULA  
Congratulations on the promotion. \*\*\*

ELLEN  
I think I've got you to thank for that.

PAULA  
Kay would have been proud of you. \*\*\*

ELLEN  
We should celebrate.

PAULA  
Yes. \*\*\*

ELLEN  
Your place or mine?

PAULA  
Is it easier if we come to you? \*\*\*

ELLEN  
I wouldn't mind a night out. I've forgotten what it's like! I'd love to meet Caris properly. \*\*\*  
\*\*\*

The moment hangs. Paula folds.

PAULA  
Of course. Come over. \*\*\*

ELLEN  
How about Friday? \*\*\*

Paula nods. \*\*\*

PAULA  
Friday's good. \*\*\*  
\*\*\*

67B INT. KAY'S OFFICE - DAY (WAS 75) 67B \*\*\*

Ellen returns to the sanctuary of Kay's office, trembling with the exertion of keeping up her front. She sits down.

She takes out her phone. She considers a while before dialling "G". The phone signal is now unobtainable. She's been blocked.

67C INT. ELLEN'S OFFICE - DAY (WAS 76) 67C

Paula looks at Ellen in her office. She looks at her phone. She's taken photos of Lia in the locked car.

68 EXT. ELLEN'S HOUSE - DAY 68

Ellen returns home. There's a police car pulling away as she arrives.

69 INT. ELLEN'S LIVING ROOM - DAY 69

Ellen carries Lia inside. Ian is in the kitchen, looking grim. He takes Lia from Ellen and hands her his phone.

Ellen looks at the series of photos of Lia alone in the car. She closes her eyes, defeated.

IAN

You left her in a locked car.

ELLEN

I know. I know. I'm so sorry but it was literally one minute and I know that's too long.

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

IAN

Twenty.

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

Ellen is shocked.

\*\*\*

IAN (cont'd)

Twenty minutes.

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

ELLEN

That's a lie. I would never do that.

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

IAN

Maybe it felt like a couple of minutes.

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

ELLEN

Who called them?

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

IAN

Anonymous. Don't shoot the messenger.

ELLEN

Paula.

IAN

Again? And did she make you leave your one month old baby inside a locked car?

ELLEN

It's her word against mine. They can't prosecute me on her say so. We've got history.

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

IAN \*\*\*  
No you've got history. Making false \*\*\*  
accusations. Mental health history. \*\*\*  
Don't go there. We have to work out how \*\*\*  
to play social services, you contradict \*\*\*  
them you make it worse. \*\*\*

ELLEN \*\*\*  
I'm not going to admit to something I \*\*\*  
didn't do. \*\*\*

IAN \*\*\*  
There were two witnesses. \*\*\*

ELLEN \*\*\*  
The other one's Georgia! They know each \*\*\*  
other! \*\*\*

IAN \*\*\*  
Listen to me, you locked her in a car. \*\*\*  
Whether it's one minute or five or \*\*\*  
twenty, take responsibility. Because if \*\*\*  
you come out with any conspiracy talk in \*\*\*  
front of them, you might as well lock our \*\*\*  
daughter up and throw away the key. \*\*\*

Ellen nods, starts to understand the predicament she's in.  
She's frightened.

ELLEN \*\*\*  
Right. Okay. \*\*\*

IAN \*\*\*  
Are you hearing me? \*\*\*

ELLEN \*\*\*  
Yes. \*\*\*

IAN \*\*\*  
We have to work together on this one. \*\*\*

She thinks about it. \*\*\*

ELLEN \*\*\*  
What if they find out about me and Paula? \*\*\*

IAN \*\*\*  
Exactly. You have to come clean you've \*\*\*  
been having trouble at work. The closer \*\*\*  
you stick to the truth the better. \*\*\*

ELLEN \*\*\*  
Yes yes. Tell me what to say. I'll say \*\*\*  
anything. \*\*\*



IAN

I'll give you the talking points but be careful. They know I'm a psychiatrist and they weren't born yesterday.

70 EXT. ELLEN'S HOUSE - DAY 70

Social worker OMAR arrives with his colleague.

71 INT. ELLEN'S LIVING ROOM - DAY 71

Ellen and Ian sit in front of Omar and his colleague takes notes.

OMAR

The difficulty for us Ellen is you don't seem able to acknowledge your own negative feelings about motherhood. Everyone has them, it seems like you're trying to avoid yours by putting them into a box marked Paula.

Ellen realizes if she gets this wrong, she loses Lia.

ELLEN

I understand what you're saying and I think you're right. I've been blaming everyone except myself and this is about my relationship with Lia and my relationship with myself. When my mother died I got depressed... that's how I met my husband.

Ian squeezes her hand. She gives the speech of her life, trying not to show her panic.

ELLEN (cont'd)

He helped me understand some things about my family dynamic. Some of those issues resurfaced after the baby and the death of my mentor figure at work. I'm projecting my own fears and... now I'm able to talk about it and name it, I feel sure it won't ever happen again.

She searches Omar's impassive expression.

OMAR

Let's talk some more about what was on your mind when you left her in the car.

72 EXT. ELLEN'S HOUSE - DAY 72

Ian sees Omar and his colleague out.

73 INT. ELLEN'S LIVING ROOM - DAY 73

Ian returns to Ellen.

IAN

We won't know for a bit. They don't make instant decisions. She could go into care. she could go on protection, nothing's off the table.

Ellen takes a shaky breath.

ELLEN

What's next?

IAN

They'll put a support package in place, random checks. You can't afford any more mistakes. You're on probation.

ELLEN

From you too.

Ian hugs her.

IAN

You did well.

\*\*\*

Ellen's eyes fill.

\*\*\*

ELLEN

Do you still love me?

IAN

Yes.

She hugs him.

ELLEN

I won't ever do it again.

IAN

Do we still go round to Paula's?

\*\*\*

ELLEN

If we don't it'll look bad. I just made a big show of how I'm over it.

\*\*\*

\*\*\*

IAN

Let's do it.

74-76 SCENES MOVED

74-76

77 INT. ELLEN'S BEDROOM - DAY

77

Ellen and Ian get dressed for dinner. Ian casts a look at Ellen. Both on best behaviour.

78 EXT. RIANNE'S HOUSE - DAY

78

Ellen is parked outside Rianne's house, Ian waiting in the car.

79 INT. RIANNE'S LIVING ROOM - DAY

79

Ellen hands over Lia to Rianne.

ELLEN  
You told me so.

\*\*\*

Rianne shakes her head.

\*\*\*

ELLEN (cont'd)  
Everyone thinks I'm mad.

\*\*\*

\*\*\*

RIANNE  
You're not mad. You're grieving and  
you're angry.

\*\*\*

\*\*\*

\*\*\*

ELLEN  
I can't grieve until I know what  
happened.

\*\*\*

\*\*\*

\*\*\*

RIANNE  
No not Kay. Mum.

\*\*\*

\*\*\*

Ellen is reeling.

\*\*\*

RIANNE (cont'd)  
I love you but you've always been angry  
with me.

\*\*\*

\*\*\*

ELLEN  
Why are you doing this now.

\*\*\*

RIANNE  
I come along and you think I stole Mum.  
When I got pregnant with my second you  
were furious. No-one wants to get rid of  
you Ellen.

\*\*\*

\*\*\*

\*\*\*

Ellen struggles to keep it together.

ELLEN  
I am only trying to do right by my  
friend.

Rianne softens.

RIANNE  
I know. I know you are.

Rianne hugs her.

80 EXT. PAULA'S HOUSE - DAY

80

Ellen and Ian enter Paula's house.

81 INT. PAULA'S HALLWAY / KITCHEN - DAY

81

Paula leads Ellen and Ian into the kitchen to greet Kieran.

Ellen finds it hard to be in the same room as the woman who tried to have her baby taken away. Paula finds it hard to be civil to the woman who she thinks doesn't care about her child.

On the surface they play happy work colleagues.

PAULA  
It's pretty much how we bought it. We had lots of plans but... life gets in the way.

ELLEN  
Where's Caris?

PAULA  
She's at a sleepover. \*\*\*

ELLEN  
That's a shame. \*\*\*

IAN  
Hopefully we'll still be here when she gets back. \*\*\*

Ian and Kieran shake hands.

KIERAN  
Sorry about Kay.

IAN  
Come on we're not going to talk about that. We're celebrating a promotion. I've got an idea. Let's ban all work talk, how about that.  
(TO KIERAN)  
You with me?

KIERAN  
Hundred percent.

ELLEN  
You know it's not nice to enter someone's home and lay down the ground rules.

IAN  
(TO PAULA)  
You'll thank me for it later.

ELLEN  
Okay then, no work, no babies.

PAULA  
That's not fair!

KIERAN  
What do you want to drink?

82 INT. PAULA'S DINING ROOM - NIGHT

82

The foursome at dinner. Ellen scans the photos of Caris on the wall.

ELLEN  
Does she know what you gave up for her?

PAULA  
I just couldn't hack it. My hat's off to you though.

It's not a compliment, it's an accusation. Paula and Ellen make eye contact. It's been building all evening. It can't be held in. \*\*\*

ELLEN  
(TO KIERAN)  
She thinks I'm borderline psychotic.

IAN  
Borderline?

They laugh.

ELLEN  
Who's Georgia?

Paula stiffens. Ellen glances at Kieran who has the same reaction.

ELLEN (cont'd)  
I think she said Georgia. She called the office the other day. She used to work for Jarman McCreadie. You did a stint there didn't you?

Ian looks at Ellen in disbelief. What is she doing?

PAULA  
Two, three years ago. What did she want?

ELLEN  
I don't know. I was in your office and I picked up.

Ian gently squeezes her leg, out of sight. \*\*\*

IAN  
No work, we said.

ELLEN  
(TO IAN)  
You said. This is social.  
(TO PAULA)  
Sorry I forgot to pass the message on.

PAULA  
I wonder if I've still got her number.

ELLEN  
She said you had. They closed down  
didn't they?

Paula doesn't answer. \*\*\*

An awkward pause. Kieran makes a decision. He's had enough. \*\*\*

KIERAN  
(TO IAN)  
Do you get bored of people asking medical  
advice at dinner parties?

IAN  
Try me.

KIERAN  
It's not me, it's someone I know.

IAN  
(SARDONIC)  
Right.

KIERAN  
He's happily married except she's got  
some...guess you'd have to call them  
mental health issues. She won't see  
anyone. How do you persuade someone they  
need help? \*\*\*

Another awkward pause. Is Kieran talking about him and Paula  
or Ian and Ellen?

IAN  
Mental health issues, that covers a  
pretty broad spectrum.

KIERAN  
Someone who has trouble accepting  
reality.

ELLEN  
Would that be reality as defined by the  
man in your life.

IAN  
Shut up Ellen.

PAULA  
What's so great about reality. As long  
as she's not hurting anyone. \*\*\*

KIERAN  
She's hurting herself. \*\*\*

PAULA \*\*\*  
Maybe she's the best judge of that. \*\*\*

ELLEN \*\*\*  
I know exactly what you mean. \*\*\*

Ellen and Paula face each other. \*\*\*

ELLEN (cont'd) \*\*\*  
I've had it up to here with being told \*\*\*  
what the reality of being a mother is. \*\*\*

Ian raises his glass. \*\*\*

IAN \*\*\*  
I'd love to help but I'm over the limit. \*\*\*

83 INT. PAULA'S DINING ROOM - NIGHT 83

Paula and Kieran are in the kitchen ferrying plates and coffee. Ellen and Ian are alone in the living room.

ELLEN \*\*\*  
Now do you get it? She is disturbed. \*\*\*

IAN \*\*\*  
Are you sure he wasn't talking about you? \*\*\*

ELLEN \*\*\*  
Something's off and don't tell me you \*\*\*  
can't feel it. \*\*\*

Ellen looks at the photos of Caris adorning the living room.

ELLEN (cont'd)  
They're hiding her. There's something  
wrong with her.

IAN  
Maybe she pushed Kay off the roof.

Ian calls to the kitchen.

IAN (cont'd)  
I think we're going to have to skip  
coffee. Just got a text, Lia's playing  
up. Really sorry.

PAULA  
Don't be silly. Go.

ELLEN  
(TO IAN)  
I'll stay, you go.

IAN  
I've had three quarters of a bottle.

PAULA  
Kieran'll take you.

Ellen nods to Paula. They're agreed. They're going to thrash this out here and now. Kieran and Ian look uncertain.

IAN  
This is ridiculous.

KIERAN  
He's right.

The men don't want to leave Ellen and Paula alone with each other.

PAULA  
Just go.

Ellen nods to Ian for him to go.

IAN \*\*\*  
I don't think it's a good idea to leave \*\*\*  
these two alone. \*\*\*

ELLEN \*\*\*  
If not now we'll do it some other time. \*\*\*

PAULA \*\*\*  
May as well be now. \*\*\*

Ian gets up, still uncertain. \*\*\*

ELLEN \*\*\*  
Go. \*\*\*

She's ready for this. \*\*\*

84 EXT. PAULA'S HOUSE - NIGHT 84

Kieran drives Ian away.

85 INT. PAULA'S DINING ROOM - NIGHT 85

Ellen and Paula sit opposite each other. Down to business.

PAULA  
If you thought I killed someone you  
wouldn't be alone with me so what is it  
really?

ELLEN \*\*\*  
You're hardly going to do it again \*\*\*  
tonight. So I'm not afraid of you, no. \*\*\*

PAULA \*\*\*  
Won't you please leave me alone? \*\*\*



ELLEN

Says the woman who reported me to social services.

Paula says nothing.

ELLEN (cont'd)

If you're not even going to admit to that, what is there to talk about?

PAULA

Why would I kill her?

ELLEN

David.

PAULA

I'm not the one in love with him.

\*\*\*

Ellen gets up to go.

ELLEN

I'm going to find Georgia sooner or later and I'm going to find out what you're hiding.

PAULA

She won't talk to you. I'm asking you, one mother to another. Leave me alone.

\*\*\*

ELLEN

If she won't, someone will. Maybe Kieran, he took a bit of a wobble tonight.

\*\*\*

PAULA

Please.

ELLEN

Or maybe I'll get a friend to ask Caris if you were really here when Kay died.

Paula bows her head. Ellen senses she's onto it.

ELLEN (cont'd)

She knows something. Both times I've seen her you couldn't whisk her away fast enough.

Each word is like a knife to Paula, Ellen doesn't realize.

ELLEN (cont'd)

If motherhood is the highlight of your life, why aren't you the proud parent showing her off?

Paula gives it one last try.

PAULA  
Do you remember when I touched you and  
felt your baby?

ELLEN  
Yes.

PAULA  
You felt violated.

ELLEN  
Yes.

PAULA  
Because it's not public property.

ELLEN  
What's your point.

PAULA  
What you're doing to me now it's like...

Paula makes a savage gesture.

PAULA (cont'd)  
You're reaching right up into me. It's  
mine, do you get me? It's not yours.

ELLEN  
I have no idea what you're talking about. \*\*\*

PAULA  
Okay. Okay. \*\*\*

She looks up and smiles weakly at Ellen.

PAULA (cont'd)  
You win.

She gets up. Ellen backs off a little, unnerved.

Paula walks into the corridor. She looks back, waiting for  
Ellen to follow.

86 INT. HALLWAY - NIGHT 86

Paula leads Ellen upstairs.

87 INT. CARIS'S BEDROOM - NIGHT 87

Paula opens the door to Caris's bedroom. An element of  
clutter but not too many kid's things. Something is missing. \*\*\*

PAULA  
You didn't really look at her did you. I  
said look at her. \*\*\*

Ellen looks around at the photos. \*\*\*

PAULA (cont'd)  
Don't you think she looks young for ten?  
They were taken when she was eight.

Ellen turns to face Paula, uncomprehending, as Paula joins her in the room.

PAULA (cont'd)  
Do you want to know why there are no  
pictures of her the last couple of years?

Ellen feels her blood run cold.

PAULA (cont'd)  
Take your time.

Paula closes the door.

END OF EPISODE.