

THE REPLACEMENT
Episode Three

written by Joe Ahearne

draft 29/06/16

1 INT. CARIS'S BEDROOM - NIGHT

1

Ellen turns to face Paula as she closes the door. Paula stands blocking her exit.

PAULA

She died two years ago.

Ellen is too stunned to think what to say. Paula looks traumatized but angry.

PAULA (cont'd)

Hit by a car.

Ellen is speechless.

PAULA (cont'd)

The girl you saw? She's my niece. She doesn't live here, I like having her around. Is that enough for you?

Paula waits for Ellen to respond.

ELLEN

Why did you lie?

Paula can barely control herself.

PAULA

Why should I be forced to have this conversation with strangers. With someone who hates me.

Ellen is afraid to push.

PAULA (cont'd)

We're here now, we're having it all out, you wanted this, you may as well say it.

Ellen can't.

PAULA (cont'd)

You dragged me up here, you better say something.

ELLEN

Kay found out.

PAULA

I told her. She respected my privacy.

ELLEN

Privacy?

PAULA

Do you understand what that is?

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

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

Ellen can't.

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

Ellen tries to leave but Paula blocks her.

ELLEN
I'd like to go please.

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

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

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

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

Ellen stops to look back.

ELLEN
I'm sorry.

PAULA
You're the one who's disturbed.

2 EXT. PAULA'S HOUSE - NIGHT 2

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

3 INT. CARIS'S BEDROOM - NIGHT 3

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

4 INT. RIANNE'S HOUSE - NIGHT 4

Ellen takes Lia back from Rianne.

She holds her daughter tight. Trying to imagine the
unimaginable.

RIANNE

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

ELLEN

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

RIANNE

I talk to Mum every day.

Ellen looks at her sister and starts to doubt.

5 EXT. ELLEN'S HOUSE - NIGHT 5

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

6 INT. ELLEN'S KITCHEN - NIGHT 6

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

KIERAN

She told you.

ELLEN

I'm sorry for your loss.

KIERAN

Thanks. What are you going to do?

ELLEN

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

IAN

We've just been talking about it.

Ellen looks at Ian, alarmed.

ELLEN

She can't go to Ian.

(TO IAN)

That is completely-

IAN

Already done that-

KIERAN

Go to a GP and get referred. I know. I've tried. Every time I push her... it's terrible.

(TO IAN)

You're the only one she's opened up to.

Ellen tries to say this delicately.

ELLEN
Maybe it shouldn't be her choice.

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

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

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

Ellen doesn't understand.

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

ELLEN
In itself.

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

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

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

KIERAN
Do I think she killed someone, no.

ELLEN
So you gave her a false alibi.

KIERAN
I stand by what I said to the police.

That clinches it for Ellen.

ELLEN
(TO IAN)
Can we talk?

Kieran gets up.

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

ELLEN
You want us to lie too?

Kieran steps up to Ellen.

KIERAN

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

Kieran goes.

Ellen goes to make coffee.

The silence holds between Ian and Ellen until:

ELLEN

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

IAN

I'd do the same for you. Doesn't mean she did it.

ELLEN

And all the other lies. She's completely... okay I'm sorry if delusional isn't the right word...

IAN

If it wasn't for how Kay died, would you be more sympathetic?

ELLEN

And if my auntie had balls she'd be my uncle. You've done nothing but argue how it couldn't possibly be Paula, she's so nice, she's so normal and now we find out she's a lunatic suddenly that's off the table?

IAN

Wish you wouldn't use words like lunatic.

ELLEN

I am going to tell the police and let them deal with it.

IAN

Okay and when they say being grief-stricken isn't a crime which it isn't and they will, then what? You'll drop it?

ELLEN

Like you wouldn't believe.

IAN

You won't tell David.

ELLEN

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

IAN

His wife, that's right. I thought this campaign was about Kay being your friend, but now it's something you have to do for him.

ELLEN

Can't it be both?

IAN

Not in my experience.

He heads upstairs.

7 INT. CARIS'S BEDROOM - NIGHT

7

Kieran returns to Caris's bedroom and kneels beside Paula. He takes her hand.

KIERAN

You did the right thing. The only thing.

It's a while before Paula answers.

PAULA

I don't know why I'm alive.

KIERAN

You're strong.

Paula looks far away.

PAULA

She's so lost.

He takes her hand.

KIERAN

Caris is safe.

PAULA

Ellen.

He says nothing but Kieran's eyes betray his concern.

8 INT. ELLEN'S STUDY - NIGHT

8

Ellen is up late composing a tricky email.

*Dear Detective Sergeant
I'm writing to you about Paula Reece*

She deletes that and replaces it with

*Hi Colin
Hope you're well*

She deletes that and replaces it with

Dear D.S. Lockheid

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

PAULA

9 INT. ELLEN'S BEDROOM - NIGHT

9

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

ELLEN
Do you want to talk about David?

IAN
Oh just shoot me.

ELLEN
I care about him as a friend.

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

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

IAN
Did you send the email?

ELLEN
Yes.

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

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

IAN
Careful what you wish for.

Ellen is left with her anxieties. Unable to settle.

10 INT. KAY'S OFFICE - DAY

10

The outside office is busy.

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

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

LUCY
Long night?

ELLEN
Kind of.

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

ELLEN
Nothing.

Lucy gives her a knowing look and leaves.

Ellen tries to busy herself with work.

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

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

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

Paula opens her bag and takes out something small.

Ellen looks up. She sees a tiny glint.

It's a razor blade.

Paula slashes her arm. Blood sprays the glass.

11 INT. ELLEN'S BEDROOM - DAY 11

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

IAN
Let me know what happens.

12 INT. OPEN PLAN OFFICE - DAY 12

Ellen enters the office with some trepidation.

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

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

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

Ellen looks at David next door and considers.

She's not sure if she can do it.

She looks back at Paula.

Paula looks into Ellen's eyes across the office.

Ellen can't look at her.

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

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

She's packing up to go.

Ellen gets a sinking feeling this is going to rebound.

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

Ellen watches the exchange like a silent play.

Paula breaks down. Lucy comforts her.

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

Then Paula, haltingly, gets out her story.

David looks towards Ellen, the culprit.

13 INT. DAVID'S OFFICE - DAY

13

Ellen enters David's office.

DAVID
Close the door.

He looks grim.

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

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

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

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

David leans forward, impassioned.

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

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

The moment settles. Ellen has one last try.

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

David's had enough.

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

ELLEN
And you.

DAVID
You want to know why she killed herself.

ELLEN
She didn't.

DAVID
She thought I was having an affair.

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

DAVID
With you.

Ellen is stunned.

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

Ellen absorbs the blow. Quietly:

ELLEN
She really thought I could do that?

David just looks back at her. Ellen is haunted.

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

DAVID
She asked me.

ELLEN

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

David can't answer that.

ELLEN (cont'd)

What did you tell her?

DAVID

That is between me and my dead wife.

ELLEN

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

DAVID

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

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

ELLEN

I'm sorry.

She looks at David.

She knows what she has to do.

Eventually she gets up.

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

David watches her in dismay.

Everyone's watching.

14 INT. KAY'S OFFICE - DAY

14

Ellen grabs the last of her stuff and looks towards her old
office. Paula is not there.

15 INT. ELLEN'S OFFICE - DAY

15

Ellen goes into her old office, lifts the keyboard and
confiscates the ultrasound picture of Lia.

16 INT. OPEN PLAN OFFICE - DAY

16

Ellen walks through the open plan office with her stuff.

She stops at the exit to take one last look back at her ten
years here.

She looks at Lucy. Lucy can't meet her eye.

17 EXT. BAR - DAY 17
Ellen leaves the office and passes the bar.
She sees Paula inside. ***

18 INT. BAR - DAY 18
Ellen sits opposite Paula. Paula says nothing, doesn't look up. They both look spent, prize fighters gone the distance with no reserves left. ***

ELLEN ***
So. We both lost. ***

Paula looks up. ***

ELLEN (cont'd) ***
I quit. ***

PAULA ***
Why? ***

Ellen won't admit why. ***

PAULA (cont'd) ***
Well I can't. ***

Ellen is amazed at that. ***

PAULA (cont'd) ***
You saved my life Ellen. You did. I was ***
in a bad place when you gave me this ***
break. If I leave now and spend my days ***
at the house... the nights are bad ***
enough. ***

ELLEN ***
It's different now. ***

PAULA ***
Yeah, it's worse. ***

ELLEN ***
Isn't it a relief not to have to lie? ***

PAULA ***
That was all I had left. ***

They fall silent. ***

PAULA (cont'd) ***
At least some good came out of it.

Ellen is rocked by Paula's assessment.

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

ELLEN
It's not either or. ***

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

Ellen can't believe this woman.

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

PAULA
They're not. My God.

Paula is filled with compassion and horror.

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

Ellen gets up to go.

Paula grabs her arm. ***

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

ELLEN
Goodbye Paula. ***

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

19 EXT. BAR - DAY 19

Ellen walks away from the bar. ***

20 SCENE OMITTED 20

21-22 SCENES MOVED TO 42B-42C 21-22

23-26 SCENES OMITTED 23-26

26A INT. ELLEN'S LIVING ROOM - DAY

26A

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

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

IAN
Shit, really?

ELLEN
Really.

IAN
You don't want to leave there.

ELLEN
Done deal.

IAN
You just walked?

ELLEN
I had to.

IAN
Why?

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

ELLEN
I thought you'd be happy.

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

ELLEN
Just... be happy.

IAN
So you can be a detective full time?

It's difficult but Ellen says it.

ELLEN
I'm done with that too.

IAN
What about Kay?

Another difficult admission from Ellen.

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

IAN ***
What about David? ***

ELLEN ***
I've done all I can. More than I should ***
probably. ***

Ian embraces her.

ELLEN (cont'd)
Admit it, you're a little disappointed.

IAN
I love you.

ELLEN
I love you too.

IAN
You make me happy.

27-28 SCENES MOVED TO 32A-32B 27-28

29-30 SCENES OMITTED 29-30

31 INT. CARIS'S BEDROOM - DAY 31

Kieran watches Paula finally clear out Caris's bedroom. It's wrenching for him but Paula is distant, business-like.

KIERAN
Let me do this.

PAULA
I need to.

KIERAN
We haven't even talked about where we're going to put it.

PAULA
You're going to take half, I'm going to take half.

Kieran doesn't understand.

PAULA (cont'd)
I'd like to stay in the house but I don't mind if you want to.

Kieran is shocked.

KIERAN
After all we've been through you want to split up now.

Paula speaks simply, without reproach.

PAULA

She's gone.

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

KIERAN

Let's talk.

She shakes her head.

KIERAN (cont'd)

You owe us more than this.

She kisses him tenderly.

KIERAN (cont'd)

Paula.

PAULA

Words don't change anything.

32 EXT. PAULA'S HOUSE - DAY

32 ***

Kieran drives away.

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

32A

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

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

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

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

32B

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

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

33 INT. ELLEN'S OFFICE - DAY

33

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

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

34 INT. DAVID'S OFFICE - DAY

34

Paula knocks and enters David's office.

PAULA

Hi.

DAVID

Hey.

PAULA

Did you know she was looking for a job already?

David doesn't understand.

PAULA (cont'd)

Ellen. You forwarded me a reference request.

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

DAVID

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

PAULA

Right.

DAVID

I'll do it.

PAULA

What are you going to say?

DAVID

I don't know.

PAULA

Don't short change her.

DAVID

I wouldn't.

PAULA

Have you been in touch?

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

PAULA (cont'd)

Do you think she's applying for jobs as a way of reaching out to you?

DAVID

No!

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

DAVID (cont'd)

No.

PAULA
I hope she's better.

DAVID
Who is it?

PAULA
Lexington Raymond.

DAVID
She's better than that.

PAULA
Now I feel guilty.

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

PAULA
She will, she's unstoppable.

DAVID
I'll handle this.

David thinks the conversation is done but Paula hovers.

PAULA
I miss her.

DAVID
I don't.

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

34A INT. KAY'S OFFICE - DAY

34A

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

She changes the image to one of David.

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

35 INT. ELLEN'S OFFICE - DAY

35

Paula is on the phone back in her own office. Ellen's CV and reference request in front of her. We hear a receptionist voice:

PAULA
(TO PHONE)
Hi I'm calling about a reference you asked for, we're sending something in writing I'm just calling to fill in some background.

(MORE)

PAULA (cont'd)
(SHE LISTENS)
Ellen Rooney.

36 INT. ELLEN'S LIVING ROOM - DAY

36

Ellen and Ian sit in front of social worker Omar.

OMAR
How do you feel going out looking for
work again?

ELLEN
I'm ready. Taking a step back really
helped put things into perspective.

OMAR
How do you feel about leaving Lia?

Ellen chooses her words very carefully.

ELLEN
I feel confident we've got all the
structures in place.

From the look on Omar's face she senses that's not good
enough.

ELLEN (cont'd)
I feel nervous, I feel judged. But I
believe it'll make me a better mother.

OMAR
And the hostility you were feeling
before, where do you think that's going
now Paula's not around?

IAN
Excuse me, are you a social worker or a
psychiatrist?

OMAR
I have a degree in psychology.

IAN
So's next door's cat.

ELLEN
As you can see, my husband is channelling
all my hostility. I'm very chilled.

Ellen squeezes Ian's arm to calm him down.

ELLEN (cont'd)
When I left my last job I realized it
wasn't Paula I was angry at, it was the
way my life had changed. I was in
denial. You've helped me see that.

Ellen gives Omar her best lying smile.

OMAR

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

The relief washes over Ellen.

37 SCENE OMITTED 37

38 INT. ELLEN'S KITCHEN - DAY 38

Ellen and Beth have tea. Beth openly appraising her.

BETH

Congratulations.

ELLEN

Thank you.

BETH

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

ELLEN

Don't you mean "high functioning".

BETH

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

ELLEN

Exact science. Give me a break.

BETH

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

ELLEN

Oh really? I enjoyed that?

BETH

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

ELLEN

I'm surprised you haven't shipped me off
in a huggy jacket.

BETH

Self-dramatizing again. Is that what you
think mental health professionals do, go
round fitting everyone for a
straightjacket at the drop of a hat?
You're more of a danger to Ian's mental
health. He needs to switch off when he
gets home not put on a whole other set of
armour. Get some advice you pay for.

39 EXT. ELLEN'S HOUSE - DAY

39

Beth drives away.

40 INT. RIANNE'S KITCHEN - DAY

40

Ellen's just unloaded. A pregnant pause. Ellen's waiting.

RIANNE

This woman has forced you out of a job
and a relationship that's been at the
centre of your life for ten years and I'm
supposed to believe you're quitting
without a fight.

ELLEN

Lia's more important. And I did fight.

RIANNE

I'm surprised David let you go. He's
always had the hots for you.

ELLEN

Managed not to do anything about it for
ten years.

RIANNE

What if he had?

ELLEN

He was happily married.

RIANNE

You were single.

ELLEN

To my best friend.

RIANNE

They're always the ones we want.

ELLEN

When I was pregnant.

RIANNE

Men screw around when we're pregnant, why shouldn't we.

Ellen realizes Rianne is talking about her own broken relationship. She puts an arm round her.

ELLEN

Because we're better than them. Do you forgive me?

Rianne kisses her on the cheek.

RIANNE

Six months, you'll forget all about that bitch.

ELLEN

As long as she forgets about me.

41 EXT. CREMATORIUM - DAY 41

Ellen places flowers on the memorial to Kay.

42 INT. ELLEN'S OFFICE - DAY 42

Paula clears out Ellen's office so she can move into Kay's.

She lifts the keyboard to retrieve Lia's ultrasound picture and sees it's gone.

42A EXT. RIANNE'S HOUSE - DAY (WAS 52) 42A

Paula checks up on Lia in Rianne's care.

She sees Rianne paying attention to her daughters as Lia cries in the car.

Lia's not being neglected but Paula looks troubled, feels as though she is.

She watches Lia anxiously.

It seems an age before Rianne attends to her.

42B EXT. MENTAL HEALTH UNIT - DAY (WAS 21) 42B

Paula enters Ian's mental health unit.

42C INT. IAN'S OFFICE - DAY (WAS 22) 42C

Ian looks up as Paula knocks and enters.

PAULA

Hello.

IAN

What's happened?

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

IAN
I am backed up with emergencies, Paula.

PAULA
This is serious. ***

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

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

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

PAULA
Did she tell you why she was sacked?

Ian is shocked.

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

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

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

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

Paula nods.

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

IAN
That's your lot.

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

Ian is stunned.

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

Message delivered, she leaves.

Ian, reeling, gathers his thoughts.

He goes back behind the desk and dials.

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

IAN
Hey. Where are you? Are you okay?

43 EXT. INTERVIEW BUILDING 1 - DAY 43

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

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

IAN (O.S.)
Good luck.

ELLEN
Everything okay?

43A INT. IAN'S OFFICE - DAY 43A

Ian tries to bury what Paula planted.

IAN
Everything's good. Call me after. Knock
'em dead.

Ian hangs up and tries to shake it off but it's eating at all his anxieties.

44 INT. INTERVIEW BUILDING 1 - DAY 44

Ellen sits in front of an interview panel of three. They're looking at her CV and design samples.

PANEL MEMBER 1
We knew her a little through the
Association, it must have been a terrible
shock. It sounded like such a freak
accident-

She sees them half-paying attention to her work and she tries to steer the subject back.

ELLEN
It was. It was. That was my pitch for
the Mendelsohn Wing.
(MORE)

ELLEN (cont'd)

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

They give it a cursory once over.

PANEL MEMBER 1

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

Ellen realizes Paula has stitched her up.

45 INT. CARIS'S BEDROOM - DAY 45

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

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

46 INT. INTERVIEW BUILDING 2 - DAY 46

Ellen enters a different building wearing a different
interview outfit.

47 INT. INTERVIEW BUILDING 2 - DAY 47

Ellen fields questions for another panel who look actively
hostile. They're viewing a video of the library plan.

ELLEN

This is the work that won the contract.
Twelve point two. I think it's north of
thirteen now.

PANEL MEMBER 2

Wasn't the design altered after the
business was won?

ELLEN

Materially, no. There were changes,
there always are.

PANEL MEMBER 3

What about the entrance hall. These
sightlines, were they all your own work?

Ellen realises Paula has got the word out.

48 INT. KAY'S OFFICE - DAY 48

We pull back to show Paula now installed in Kay's office.
She doesn't seem happy.

49 INT. MEETING ROOM - DAY 49

She goes into the adjacent meeting room where Ellen did her
breastfeeding. She folds her arms and cries.

50-51 SCENES OMITTED 50-51

52 SCENE MOVED (NOW 42A) 52

53 EXT. GEORGIA'S OFFICE - DAY 53

Ellen enters another office building.

54 INT. GEORGIA'S OFFICE - DAY 54

Ellen sits down, prepared for the worst.

ELLEN

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

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

PANEL MEMBER 4

Go ahead.

ELLEN

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

Ellen can't take her eyes off Georgia.

PANEL MEMBER 4

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

ELLEN

It got some headhunters after me but I felt we were such a good fit the three of us. Kay and David and I had chemistry. I'm hoping I can find it again.

Georgia's buried in her notes.

55 INT. LIFTS - DAY 55

Ellen catches up with Georgia at the lifts.

ELLEN

Are you still friends?

GEORGIA

Sorry?

ELLEN

Paula.

Georgia shakes her head.

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

GEORGIA
You're thinking of someone else.

ELLEN
You're frightened of her.

Georgia gets into the lift and the doors close.

56 INT. KAY'S OFFICE - DAY 56

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

57 INT. GEORGIA'S OFFICE - DAY 57

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

58 INT. KAY'S OFFICE - DAY 58

Paula hangs up and thinks it over.

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

She looks across to David in his office.

59 INT. ELLEN'S HOUSE - DAY 59

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

60 INT. ELLEN'S LIVING ROOM - DAY 60

Ian studies the gilded invitation.

Gillies Warnock Partners
A Dedication

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

IAN
It's from him.

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

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

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

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

ELLEN
I'm not interested.

IAN
It's your baby.

ELLEN
It's his baby.

Ian tries not to react.

61 EXT. PARK - DAY 61

Ellen walks Lia through a park.

Her phone rings.

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

Ellen is part nervous, part delighted.

ELLEN
Hello.

62 INT. DAVID'S BEDROOM - DAY 62

David's lying on his bed.

DAVID
Paula's not going to be there.

ELLEN (O.S.)
Did she die.

DAVID
The invite is from me.

ELLEN (O.S.)
What about Vernon.

DAVID
Vernon asked specifically.

63 EXT. PARK - DAY 63

Ellen stops.

ELLEN
David. We've all moved on.

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

Ellen looks lost.

ELLEN
Why would I be going?

DAVID (O.S.)
To see me.

ELLEN
We can grab a coffee anytime.

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

ELLEN
Below the belt.

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

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

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

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

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

ELLEN
Just keep her away from me. ***

DAVID (O.S.)
Done.

64 INT. ELLEN'S BEDROOM - DAY 64

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

65 INT. ELLEN'S BATHROOM - DAY 65

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

66 EXT. LIBRARY - DAY 66

Ellen and Ian arrive at the finished library.

67 INT. LIBRARY - DAY 67

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

IAN

Is it how you imagined?

ELLEN

Everything except me.

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

DAVID

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

ELLEN

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

IAN

I'll let you two catch up.

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

DAVID

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

ELLEN

They really swung it.

DAVID

Did you get some offers?

ELLEN

Any day now.

Ellen smiles, looks around, then up.

ELLEN (cont'd)

I keep expecting to see her in the rafters, sawing through a chandelier.

DAVID

She's here somewhere.

ELLEN

Is it going well?

DAVID

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

ELLEN

(CRUSHED)

That's fantastic.

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

ELLEN
Me too.

DAVID
How is she?

ELLEN
Sleeping I hope.

DAVID
You?

ELLEN
We're both doing great.

DAVID
Great.

ELLEN
I'll catch you later.

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

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

IAN
The only other man to see her naked.

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

ELLEN
I do know. I put it there.

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

ELLEN
Where did you land with the under floor
heating?

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

ELLEN
She did a great job.

VERNON
You both did.

ELLEN
Great to see you.

Ian and Ellen move on.

IAN
That wasn't so painful.

ELLEN
No you were very brave.

IAN
You're good at this.

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

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

IAN
I think that's close enough.

He sees Ellen considering.

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

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

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

ELLEN
She is though. I really thought I could do this. You know I can just about deal with her taking credit for everything I've done, but I'm not going to have her blocking everything I want to do.

IAN
How do you know it wasn't David?

ELLEN
He would never do that.

IAN
First he suspended you then he let you go.

ELLEN
I'll be back in a minute. Talk to Lucy. She likes married men.

68 SCENE OMITTED 68 ***

69 INT. LIBRARY - DAY 69 ***

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

PAULA
Don't make a scene.

Ellen turns, startled.

PAULA (cont'd)
Not here.

ELLEN
Come down and join the party.

PAULA
I'll wait.

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

Paula takes a step back. ***

PAULA
Don't threaten me.

ELLEN
I'm not threatening you.

PAULA
Don't touch me.

ELLEN
I'm not touching you.

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

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

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

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

70 SCENE OMITTED 70

71 EXT. LIBRARY - DAY 71

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

72 EXT. RIANNE'S HOUSE - NIGHT

72

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

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

Ellen doesn't understand.

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

Ellen can't process it.

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

ELLEN
Ian.

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

ELLEN
It's not possible.

IAN
It's happening.

ELLEN
You don't believe I did this.

Ian says nothing.

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

IAN
Are you fucking him?

Ellen is stunned.

IAN (cont'd)
Did you ever?

ELLEN
No.

Then with incomprehension.

ELLEN (cont'd)
No.

She can see Ian doesn't believe her.

IAN
Why did you leave work?

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

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

Ellen struggles to voice it.

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

IAN
You wanted to.

ELLEN
No, never.

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

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

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

ELLEN
No.

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

He walks away from her.

73 SCENE OMITTED 73

74 INT. RIANNE'S HOUSE - NIGHT 74

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

75 INT. RIANNE'S HOUSE - DAY 75

Ellen sorts through paperwork from social services.

RIANNE

Can you see her if I'm there?

ELLEN

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

RIANNE

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

ELLEN

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

RIANNE

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

Ellen considers.

ELLEN

No I'm going to tell the truth.

RIANNE

Can't Ian do anything?

ELLEN

Right now Ian's pressing for no visits.

RIANNE

What does he think you'll do?

ELLEN

Hurt her.

Ellen's anger and determination rise up.

76 INT. MEETING ROOM - DAY

76 ***

Paula interviews for Ellen's replacement in the same meeting room Paula was interviewed.

PAULA

We're like a family business here. It's very tight. Some people can find that claustrophobic, others love it. So when we say team player, what we really mean-

Paula is distracted by Lucy knocking on the glass.

PAULA (cont'd)

I am so sorry.

Paula goes to the door.

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

77 INT. OPEN PLAN OFFICE - DAY 77

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

PAULA
Ellen, you know what'll happen.

78 INT. RIANNE'S HOUSE - DAY 78

Ellen makes the call from Rianne's kitchen, calm.

ELLEN
When I was afraid Lia might be taken away, you had some leverage. But you made a mistake. You thought it was you I was afraid of. Now it's happened, not only have I got nothing to lose, I've got no choice. You just forced me to dedicate every waking moment to you.

Ellen hangs up.

79 INT. OPEN PLAN OFFICE - DAY 79

Paula replace the receiver, thoughtful. Lucy looks anxious.

PAULA
Next time record it.

80 EXT. ELLEN'S HOUSE - DAY 80

Ian opens the door to Paula. He's holding Lia. Paula is carrying a gift-wrapped parcel. Ian wrestles with his conscience. He knows there is no way he should allow her in.

81 INT. ELLEN'S LIVING ROOM - DAY 81

Ian looks at the parcel.

IAN
I really hope that's not for me.

PAULA
No and it's not from me either, it's from everyone.

IAN
I should be thanking you. What made you withdraw your statement?

PAULA
She's suffered enough.

IAN
But she did push you?

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

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

As Ian unwraps the gift, Paula admires Lia.

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

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

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

IAN
In case I forget where I leave her?

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

IAN
This is really extravagant.

PAULA
Not for peace of mind.

Ian looks sharply at Paula.

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

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

Paula seems satisfied with that.

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

IAN
We had a bit of a row.

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

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

IAN
I'm okay for the moment.

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

82 INT. RIANNE'S LIVING ROOM - DAY

82

Ian and Ellen face each other with their solicitors.

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

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

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

ELLEN
Don't tell me my point of view.

IAN
You're the first person in the world to go through this and it's the biggest injustice in the universe. Except I've seen it dozens of times. People who can't accept they've got a problem. When you accept you've got a problem and start addressing it, then we can have a conversation about Lia.

ELLEN
This is the conversation. We're having it now at three hundred an hour so let's stick to the points.

IAN
You'll lose.
(TO HER SOLICITOR)
Tell her.

ELLEN
We've discussed the supervision order. What's this?

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

IAN

It's a petition for a paternity test.

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

IAN (cont'd)

You can say no. But that's also saying something.

Ellen very calmly gathers herself.

ELLEN

No.

82A EXT. PARK - DAY

82A ***

Ian walks with Paula.

PAULA

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

IAN

My bed.

PAULA

Lonely job. How do you feel about that?

IAN

How long have you got.

PAULA

I used to be able to joke about stuff.

IAN

What happened with Kieran?

PAULA

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

IAN

Did you never want to try again?

PAULA

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

IAN

Adoption?

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

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

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

IAN ***
I know. ***

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

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

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

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

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

83 EXT. CREMATORIUM - DAY 83 ***

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

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

DAVID
What do you want?

ELLEN
Lia.

DAVID
I can't help with that.

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

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

ELLEN (cont'd) ***
This is still me. I haven't changed. ***

DAVID

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

ELLEN

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

DAVID

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

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

DAVID (cont'd)

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

ELLEN

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

David is on the edge.

DAVID

Ellen.

ELLEN

Because she thought you might be having an affair with me? Without checking her facts? What could you possibly say to make her do that?

David finally blurts out the last terrible part of his secret.

DAVID

I said if I had been with you at least I might have got a baby.

His shame is unbearable. Ellen can't go to comfort him. She can't deal with it. She has other priorities: Lia. She still hates herself for asking:

ELLEN

Did you tell anyone else you'd said that.

David doesn't want to admit it.

ELLEN (cont'd)

David.

DAVID
I got drunk with Paula once. I don't remember. Maybe.

ELLEN
She told Ian to get a paternity test.

David takes it in.

ELLEN (cont'd)
Next time you're in the office, look at Paula. Really look at her. And if you've got even the smallest doubt, take another look at what Kay was doing before she went to the library-

DAVID
I have done nothing else except go over and over those last hours! Leave us alone!

Ellen backs off as David turns to the memorial, shaking.

84 INT. ELLEN'S CAR - DAY

84

Ellen gets into Rianne's car.

ELLEN
Drop me at mine.

Rianne doesn't start the engine.

RIANNE
Don't break the order.

ELLEN
I've got to see her.

RIANNE
You'll lose her. Wait till Thursday.

ELLEN
(BREAKING)
I want to see her. I have to see her or I will lose my mind.

85 INT. DAVID'S OFFICE - DAY

85

David tries to occupy himself with work. He can't.

He looks across to Paula in the adjacent office. He studies her.

86 EXT. ELLEN'S HOUSE - DAY

86

Ellen returns home. She gets out her keys but knocks first. No-one answers.

87 INT. ELLEN'S LIVING ROOM - DAY 87

Ellen walks through the deserted house.

88 INT. NURSERY - DAY 88

Ellen looks in on the nursery. What Paula said has come to pass: "You go home right now and Lia's gone". She feels a chill of panic.

Ellen dials Ian. No answer. She dials his office.

ELLEN
(TO PHONE)
Hi I'm looking for Ian, it's Ellen. Is
he with a patient?
(SHE LISTENS)
Okay, thanks.

89-90 SCENES OMITTED 89-90

91 EXT. PAULA'S HOUSE - DAY 91

Ellen approaches Paula's house, afraid. She sees movement in the kitchen. She walks nearer. She sees:

Ian with Paula and Lia. Paula holds Lia up, trying to elicit a laugh. A happy family. Paula displays a joy we've never seen in her. It radiates from her. Ian is captivated with her evident delight in his baby.

Ellen stares, almost swaying from the body blow. She makes the most difficult decision of her life and walks away.

91A SCENE OMITTED 91A ***

92 INT. BETH'S STUDY - DAY 92 ***

Beth is working in her study as the doorbell rings.

93 INT. BETH'S HOUSE - DAY 93

Beth moves to the front door and opens it to Ellen. Almost before Beth can register her shock, Ellen falls into her arms. Ellen needs her mother and Beth is all there is.

94 INT. BETH'S KITCHEN - DAY 94

Beth serves tea to a distraught Ellen. She views her daughter-in-law with some disdain.

BETH
I'll help you draw up a court order, pull
yourself together.

Ellen looks up in astonishment.

ELLEN
He's your son.

BETH
Don't remind me.

ELLEN
No-one will listen.

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

ELLEN
Did you know?

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

ELLEN
We never got together till after-

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

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

Beth nods.

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

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

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

ELLEN

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

BETH

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

Ellen nods, she understands.

ELLEN

One crazy bitch at a time.

Ellen waits for Beth's next pronouncement.

BETH

Off you go.

95 INT. DAVID'S BEDROOM - DAY

95

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

DAVID

Hi it's me.

95A EXT. RIANNE'S HOUSE - DAY

95A

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

DAVID (O.S.)

I went through her phone again.

Ellen pays close attention.

DAVID (O.S.) (cont'd)

She made some notes the day before. There's a licence plate number. E013 JJX. It's the only thing on here I don't recognize.

ELLEN

Thank you.

96 INT. RIANNE'S HOUSE - DAY

96

Ellen swipes through old newspaper items on her iPad.

She finds one relating to Caris's death:

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

RIANNE

She already admitted she died in a car accident.

ELLEN

She didn't say it was a hit and run.

A picture shows a wreath laid at the kerb.

Ellen scans more news items.

ELLEN (cont'd)

Let's find out who that licence plate was registered to. ***

RIANNE

How did Kay find the number?

ELLEN

She was smarter than me.

97 EXT. GEORGIA'S OFFICE - DAY

97

Georgia leaves her office and sees Ellen waiting for her. ***
Georgia stops dead.

ELLEN

I know why you don't want to talk to me. ***
You were driving the car that hit Paula's ***
child. Did the police not find you? ***

GEORGIA

Of course they found me. They didn't ***
prosecute because it was an accident. ***

ELLEN

Paula asked you not to talk to me, do you ***
know why? ***

GEORGIA

No and I don't care. I owe her that ***
much. ***

ELLEN

It's the same reason she didn't want my ***
friend to talk to you. Only my friend ***
ended up dead. ***

98 EXT. ELLEN'S OFFICE - DAY

98 ***

Paula returns to the office and sees police officers talking to Lucy. They enter Kay's office looking for Paula. Paula turns back the way she came.

99 INT. PAULA'S HOUSE - DAY

99

D.S. Colin arrives at Paula's house. No answer.

100 EXT. ELLEN'S PATIO - DAY

100

Ian plays with Lia in the patio.

101 EXT. CEMETERY - DAY 101
Paula visits Caris's grave. She talks to Caris. ***
PAULA ***
I'm sorry I didn't save you. There's ***
another little girl. ***

102 INT. ELLEN'S KITCHEN - DAY 102
Ian takes some frozen breast milk out of the fridge and puts it into the microwave.
He fixes himself something to eat as the microwave pings.
He takes out the milk and looks out the window to the patio.
He drops the milk in shock, splattering it on the floor.

103 INT. RIANNE'S HOUSE - DAY 103
Ellen is on the phone to Ian.
ELLEN
Ian slow down, don't shout at me.
Ellen snatches the phone.

104 EXT. ELLEN'S PATIO - DAY 104
Ian is on the phone, checking in every direction. Lia's gone.
IAN
Bring her back and I promise I won't report it.

105 INT. RIANNE'S HOUSE - DAY 105
Ellen listens, in shock.
IAN (O.S.)
If you don't bring her back right now, you'll never see her again. You'll go to prison Ellen. Do you understand what I'm telling you! This is prison now!
Ellen's phone buzzes. A text from Paula.
you know where I am
Close on Ellen's face as she racks her brains.

106 EXT. ROAD - DAY 106
An unremarkable road. From the old news story, the scene of Caris's road accident.

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

Paula and Ellen meet.

ELLEN
Don't hurt her.

PAULA
I wouldn't put a mother through this.

ELLEN
Tell me where she is.

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

ELLEN
Is she safe?

PAULA
Giving her back to you would hurt her more.

ELLEN
More than what.

PAULA
Never knowing you.

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

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

ELLEN
Is that why you killed her? ***

PAULA
That's not what happened.

ELLEN
Why was she on the roof unless you lured her there?

Paula shakes her head.

ELLEN (cont'd)
You're still going to pretend she jumped.

PAULA
She wouldn't leave me alone.

ELLEN
She would have been trying to help you.

PAULA
She chased me up there.

Ellen has a sickening realization.

ELLEN
She thought you were going to jump.

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

Paula falls silent.

ELLEN
Why have you taken Lia?

PAULA
You're ruining her life.

ELLEN
I love my daughter.

PAULA
First I've heard of it.

Paula walks away. Ellen follows.

106A EXT. GARAGE - DAY

106A

Paula leads Ellen to a garage further down the road.

She opens up the garage.

107 INT. GARAGE - DAY

107

A car is parked inside the garage.

Ellen sees the cracked front light.

The number plate E013 JJX.

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

108 INT. GEORGIA'S CAR - DAY

108 ***

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

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

Ellen grabs Paula and tears at her.

ELLEN
Where is she!

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

Ellen stops herself.

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

Ellen listens to Lia screaming, undone.

She dials her mobile with trembling fingers. 999.

ELLEN
(TO PHONE)
Police please.

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

Ellen falters.

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

Ellen listens to Paula.

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

Ellen hangs up.

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

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

ELLEN
Tell me what to do.

PAULA
You shouldn't need to ask.

ELLEN
I don't know.

PAULA
You do know. There's only one way.
After all you've done to that baby.

Ellen doesn't understand.

PAULA (cont'd)
You need to love your daughter more than
you love yourself.

Ellen begins to realize. But can't believe it.

PAULA (cont'd)
I know I can't have her. I know. But I
can't let you have her back.

ELLEN
You want me dead.

PAULA
She needs a mother. You don't know what
that is.

ELLEN
You want me dead.

PAULA
Right to the end it's all about you.
Your life ahead of hers.

Ellen listens to her baby screaming.

ELLEN
You can't expect me to trust you.

PAULA
How can you listen to this and do
nothing?

Ellen can't.

ELLEN
Tell me where she is first.

PAULA
You can trust me Ellen but we both know I
can't trust you.

Ellen can't bear the sound of Lia screaming. She's become a
little quieter.

Paula turns up the volume.

ELLEN
No.

PAULA
That's what I said.

ELLEN
How do I know you'll save her.

PAULA
Ellen.

Paula's eyes are full of tears.

PAULA (cont'd)
Let me save her.

Ellen realizes Paula is talking about Caris.

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

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

Paula watches Ellen carefully as she swallows every last one.

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

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

DISSOLVE TO:

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

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

Ellen is drifting.

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

Ellen's eyes flicker.

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

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

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

Ellen's consciousness slides away to abstract images:

Her skylight.

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

Bare feet on tiles.

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

Ellen knows where Lia is.

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

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

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

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

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

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

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

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

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

She tries to hot-wire the engine.

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

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

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

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

She pulls out some wires. ***

She takes the battery from the torch. ***

She connects the battery to the wires. ***

The air bag explodes, spiderwebbing the windscreen. ***

The windscreen breaks free from its mounting. ***

Ellen kicks it out. ***

She reconnects the car battery. ***

109 EXT. GARAGE - DAY 109

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

110 EXT. LIBRARY - DAY 110

Ellen drives towards the library.

111 INT. LIBRARY - DAY 111

Ellen enters the library and sees Lia in her cot, wrapped up warm. Under the skylight in the same spot Kay fell.

D.S. Colin arrives with a couple of uniformed officers. Ellen stares at them for a couple of long moments. It looks like she's been caught red-handed. Then she sees Paula behind them.

Paula is already in handcuffs. She fulfilled her side of the bargain.

She sees Ellen and a flash of defeat crosses her face. Then, over a few seconds, she comes to terms with it. She relaxes and smiles at Ellen.

PAULA

Don't tell her you made me do this.

Ellen caresses Lia as the police buzz around her.

112 EXT. RIANNE'S HOUSE - DAY 112

Ian is at Rianne's door. Rianne blocking his way.

RIANNE

She's not here.

IAN

I can see her car.

RIANNE

Fuck off Ian. ***

Ellen appears behind Rianne, who is annoyed at her weakness.

RIANNE (cont'd)

You promised me.

ELLEN
He's going to wake her.

Rianne leaves them to it.

ELLEN (cont'd)
Make it quick.

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

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

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

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

IAN
I don't expect another chance.

ELLEN
That'll save time.

IAN
There must be something I can do. ***

ELLEN
Not right now. ***

IAN
I still love you. ***

ELLEN
That's not enough. ***

IAN
Will you let me see Lia?

ELLEN
Not now.

IAN
When?

ELLEN
Weekends.

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

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

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

ELLEN

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

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

VERNON

This is a library.

Ellen turns and Vernon stops himself. Slightly in awe.

VERNON (cont'd)

Make as much noise as you like.

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

The Busy Building Book

VERNON (cont'd)

Keeping busy yourself?

ELLEN

Non-stop.

VERNON

Are you in practice somewhere?

ELLEN

Not right now.

VERNON

I could put you in contact with some people.

ELLEN

No you're all right. ***

Vernon looks at her with approval.

VERNON

She's a full-time job.

Ellen clarifies: ***

ELLEN

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

Ellen takes Lia out of the library.

Ellen and Lia visit Kay's memorial.

Ellen reads out from The Busy Building Book.

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

He steps forward.

END OF EPISODE