INT. HOSPITAL CORRIDOR - NIGHT

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.

INT. BIRTHING SUITE - NIGHT

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

4 INT. BIRTHING SUITE - NIGHT
Ellen grimaces inside the birthing pool. She grabs Ian’s arm. A midwife monitors the foetal heartbeat.

5 INT. OPEN PLAN OFFICE - NIGHT
D.S. Colin talks with Lucy in the deserted office. Police officers take away Kay’s laptop.

6 INT. OPERATING THEATRE - NIGHT
Anaesthesia puts Ellen under. We see a scalpel.

FADE TO BLACK.

7 INT. WARD - DAY
Ellen opens her eyes to baby gurgles. The first thing she sees is:
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.

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.
Paula approaches Ellen’s house. She carries flowers, gripping them tightly.

Rianne changes Lia in the upstairs nursery.

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.

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

Ellen tries to breast-feed. Painful in all areas. She
perseveres, determined. Disturbed about Paula’s comment
about bonding.
EXT. ELLEN’S HOUSE - DAY

D.S. Colin arrives at Ellen’s house.

INT. ELLEN’S LIVING ROOM - DAY

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

15  INT. ELLEN’S KITCHEN - DAY

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

A taxi parked outside Ellen’s house.
INT. NURSERY - DAY

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.

EXT. ELLEN’S HOUSE - DAY

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.

EXT. DAVID’S HOUSE - DAY

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.

INT. DAVID’S LIVING ROOM - DAY

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
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.
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.

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.

INT. CREMATORIUM - DAY

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 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.

INT. BATHROOM – DAY

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.
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

Ellen is parked within sight of Paula’s house.

25B  INT. ELLEN’S CAR - DAY

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

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

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
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

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
Alone in the kitchen at night, Ellen pumps breast milk. She searches for Caris Reece on Facebook.

28 SCENE OMITTED

29 SCENE OMITTED

30 EXT. ELLEN’S OFFICE – DAY
Ellen arrives for her first day back at work for months.

31 INT. OPEN PLAN OFFICE – DAY
Ellen enters the busy open plan office. Everything seems alien. The noise, the people.

32 INT. DAVID’S OFFICE – DAY
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.

INT. KAY’S OFFICE - DAY

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.

INT. OPEN PLAN OFFICE - DAY

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.

INT. BAR - DAY

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

37 INT. ELLEN’S CAR – NIGHT
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

39 INT. DAVID’S LIVING ROOM – NIGHT

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

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

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. **

EXT. DAVID’S HOUSE - NIGHT 42
Ellen gets into her car.
Paula stands at the end of the street watching her.

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?

INT. NURSERY - NIGHT

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.

INT. ELLEN’S BEDROOM - NIGHT

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

47 INT. ELLEN’S KITCHEN - NIGHT
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
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

49A INT. ELLEN’S CAR - DAY
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.

INT. PAULA’S OFFICE - DAY

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

LOL :))

Paula is unsmiling.

EXT. ELLEN’S OFFICE - DAY

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

INT. ELLEN’S OFFICE - DAY

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

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

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.
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.

INT. KAY’S OFFICE - DAY

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

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

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?

ELLLEN
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.

ELLLEN
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

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
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
Vernon arrives at Ellen’s office building.

61 INT. OPEN PLAN OFFICE - DAY
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
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

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.
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
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
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

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.
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

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)

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.

INT. ELLEN’S OFFICE – DAY

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.

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

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

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

Ellen is shocked.

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
Social worker OMAR arrives with his colleague.

71 INT. ELLEN’S LIVING ROOM – DAY
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
Ian sees Omar and his colleague out.

73 INT. ELLEN’S LIVING ROOM – DAY
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?

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

77 INT. ELLEN’S BEDROOM – DAY

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

78 EXT. RIANNE’S HOUSE – DAY

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

Ellen and Ian enter Paula’s house.

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?
INT. PAULA’S DINING ROOM - NIGHT

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
divorce 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
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.

EXT. PAULA’S HOUSE - NIGHT

Kieran drives Ian away.

INT. PAULA’S DINING ROOM - NIGHT

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
Paula leads Ellen upstairs.

87 INT. CARIS’S BEDROOM - NIGHT
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.