



THE NEST

Episode 1

Written by

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SHOOTING SCRIPT

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This script is strictly confidential. Please do not discuss the contents of this script with anyone outside the production.

1 EXT. GLASGOW. NIGHT 1. 19:16 1

Fade up: Ae Fond Kiss by The Elora Singers over a drone's eye view of Glasgow.

The Clyde. The Finnieston Crane. The Armadillo. And a state of the art new sports complex with football pitch. As we hover, the pitch floodlights go on.

Adjacent to the pitch, a road. We pick out a black Range Rover driving along it.

EMILY
(tense)
Is everything OK?

CUT TO:

2 EXT. GLASGOW ROAD/ INT. EMILY'S CAR. NIGHT 1. 19:17 2

Inside the car, EMILY (thirties, English, a longtime transplant to Glasgow) has picked up a call on hands-free. On the other end, an older, busy, Glaswegian voice.

CUT TO:

2A INT. GLASOW GENERAL HOSPITAL. NIGHT 1. 19:17 2A

HILARY (late thirties, no nonsense, a senior sister in A&E) is in the locker-room changing her shoes into Crocs.

HILARY
(phone to her ear)
Did it even ring?

EMILY (O.S.)
No - but I saw your name. Are you OK?

HILARY
Grand - I just wanted to ask if one of you could pick the boys up for school in the morning.

She steps back and shuts the locker. That's when we see she has a tiny mid-riff bulge indicating first trimester pregnancy.

CUT TO:

2B

EXT. GLASGOW ROAD/ INT. EMILY'S CAR. NIGHT 1. 19:17

2B

EMILY
(relieved, cheerful)
Course we can. How are you
feeling?

HILARY (O.S.)
(indulgent, half-amused)
Emily. You've asked me that.

A call comes in from ZOE.

EMILY
(to Hilary)
Hang on a sec.

She switches calls to Zoe.

ZOE (O.S.)
You've taken my music you muppet.
The Inness piece for strings.

Emily glances on the passenger seat. Starts one-handedly
digging through a leather case of sheet music. She has it.

EMILY
Shit. Sorry. My head is...

She exhales happily.

ZOE
(affectionate)
I know where it is but can you pull
it out of there and come back? I'm
teaching tonight.

Emily glances in the mirror - empty roads - and so in a
single manoeuvre, she swings the car round to the other side.

As she does so, a pink satin blur streaks out in front of her
car.

Emily breaks hard but there's a horrible thud, like the sound
of hitting a deer.

CUT TO:

2C

OMITTED

2C

3

EXT. GLASGOW ROAD. NIGHT 1. 19:18

3

She leaps out the car.

EMILY

(shocked)

I didn't see you.

It's a girl. A teenage girl. Who's already back on her feet and limping furiously away. No more than 18. She's gashed her knee but is otherwise unharmed. This is KAYA. There's a man, JAMES, early thirties, leather jacket, out of breath. He seems to have been chasing her. They both ignore Emily.

JAMES

It was never gonnae happen. Never.
You know that.

He reaches for the girl to try and steady her but she twists away from him and grabs a broken bottle off the ground.

KAYA

(brandishing it)

Don't you touch me. Do not touch
me.

On James, slightly scared and shocked.

JAMES

Kaya.

There's a manic, determined look in her eye. She's scary.
We should believe that she'd do it.

We circle them. It's a stand-off. He can't really move as she's marking him, holding the bottle aloft.

On Emily, inadvertently part of this fracas. Scared but sure she should intervene.

EMILY

(dry-mouthed)

Put the bottle down.

JAMES

(without taking his eyes
off Kaya)

We're OK here.

Kaya's hand trembles on the bottle. Emily can see this is not OK. A beat, then she comes towards them.

JAMES (CONT'D)

(for Emily's own safety)

You need to stand back.

Emily ignores him. Instead she persists, bravely, in trying to appeal to Kaya.

EMILY

Drop the bottle. You can jump in
my car. Get your knee checked out.

Kaya is trembling so hard now. She lowers the bottle slowly
then lets it smash to the ground.

A moment of relief for Emily before Kaya reaches for a gold
cross on a chain around her neck and pulls it off, snapping
the chain. She chucks it at James's feet.

A beat, then she turns and follows Emily to Emily's car.

JAMES

I'll take you.

Kaya ignores him. Keeps following Emily to the car.

JAMES (CONT'D)

Kaya.

CUT TO:

4

EXT. GLASGOW ROAD/ INT. EMILY'S CAR. NIGHT 1. 19:22

4

The sound of the doors closing. Kaya stares ahead, adrenalin
surging. James is visible out the back windscreen.
Defeated.

Emily starts driving. Not quite sure what she's done but
making good on it. James - visible through the back window -
recedes.

As soon as he disappears out of sight:

KAYA

Right. Let me out here.

EMILY

(surprised)

The Infirmary is ten minutes down
the road.

KAYA

I'm naw going tae hospital. Stop
the car. Stop the car.

She might even open the door like a nutter, requiring Emily
to immediately pull over. Kaya gets out. No plan. Just
starts limping away. Glowering.

On Emily. What to do with this girl? She gets out too.

EMILY

Look if you won't let me take you
to A&E, then you need to go
yourself.

She hails down a passing black cab with yellow light on. As
it slows, she fishes out a twenty and holds it out to Kaya.

Kaya doesn't respond.

A bit flustered, as if what's wrong is that it's not enough,
Emily digs out another twenty.

EMILY (CONT'D)

And that's to get home again.

A beat, then Kaya grabs the two notes.

CUT TO:

5 OMITTED 5

6 INT. BLACK CAB/ EXT. STREET. NIGHT 1. 19:23 6

Kaya is in the cab. Out the window and windscreen we'll see
glimpses of Emily returning to her car then driving off. Kaya
watches intently as Emily drives away. (Visible to her are
Emily's registration plate and the Scottish Music Academy
sticker on her back window).

CABBIE

Where to?

Kaya looks at the forty in her hand.

CABBIE (CONT'D)

(louder)

Where to hen?

KAYA

Nowhere. I can walk it.

She gets out, slams the door and pockets the forty, eyes on
Emily's tail lights.

CUT TO:

7 INT/ EXT. KAYA'S FLAT. NIGHT 1. 19:42 7

Hours later. Knackered, Kaya lets herself into a flat. This
is where she ran out from earlier.

CUT TO:

8

INT. KAYA'S FLAT. NIGHT 1. 19:43

8

The flat is un-moved into. Bare, depressing and poor. There are two "happy housewarming" cards on the mantelpiece and a bin-bag of Kaya's possessions.

Inside, a heavy, wheezy woman in her sixties with her eyes closed on the couch. She's wearing a lanyard that says "JANIS MAHONEY, SOCIAL WORKER, GLASGOW CITY COUNCIL". She wakes up.

JANIS

What happened to you?

No answer.

JANIS (CONT'D)

Transitions are hard right enough
but it's naw a good start is it?

At that moment a man comes in with an armload of boxes. His face is obscured by them - so we won't initially recognise him as JAMES - who Kaya was fighting with. He lowers them - and we see who it is.

[N.B. He too is wearing a lanyard but it's tucked into his jumper which explains why we didn't see it earlier. So the purple of the shoelace round his neck is always visible but it's not his style to have his professional badge flashing all the time so we only ever see the purple lace but not the laminate].

JAMES

Kettle, toaster and a toastie
machine. Secret's tae butter the
bread on the outside or it singes.

He is patient and professional - no evidence of the earlier altercation. Kaya is sulky, giving him the stink-eye. He ignores it. He takes the broken gold necklace out his pocket and places it on the mantelpiece.

JAMES (CONT'D)

(re: her knee)

You need to get that looked at.

Kaya turns away. James comes over and stands in front of her, determined to be heard.

JAMES (CONT'D)

Right. You'll see us once a week,
every week. Once a week, every
week, OK?

She doesn't answer. Janis heaves herself off the couch.

JANIS

The world's your oyster.

She's trying to be encouraging - but the sentiment is undermined by the emphysema coughing that kicks in.

JAMES

You know where we are if you need us.

They exit. Kaya is left in this horrible flat, to boxes, impermanence and the sense of abandonment. We should feel her visceral aloneness.

CUT TO:

8A

INT. DAN AND EMILY'S HOUSE. NIGHT 1. 20:12

8A

DAN DOCHERTY (Late 30s, Glasgow boy made good) and Emily sit across from each other at the kitchen table. Emily is white as a sheet.

EMILY

I hit her.

She sounds shocked, shaken.

DAN

She ran out in front of you.

Emily looks haunted, elsewhere - disturbed by what happened.

DAN (CONT'D)

(reaching for her hand)

Look I know where your head's going but just don't. This has nothing to do with Olivia.

Dan reaches for Emily's hand. Compassionate, loving, reassuring.

DAN (CONT'D)

Forget about it. It was an accident. Her fault, now yours.

CUT TO:

9

OMITTED

9

10 EXT. KAYA'S FLAT. ROOF. NIGHT 1. 23:07

10

The sound of police vehicles, a Glasgow night, and the sound of a door banging open. Kaya comes outside onto a flat roof. With some difficulty, she is carrying the now open packages James gave her to the edge of the building. Kettle. Toaster. Toastie-machine. One by one, she drops them down onto the street below.

CUT TO:

TITLES

11 OMITTED

11

12 OMITTED

12

13 EXT. THE CAMPUS. CAR PARK. DAY 2. 08:43

13

A Bentley enters the car park of a brand new state of the art sports facility. We may or may not recognise the football pitch from the aerial view we saw of the place at the top of the episode.

Dan gets out and so do two boys, a bit shyly and in awe. One is JACK, 17. The other is SAMMY, 7.

DAN

No telling your mum, right? I'll drop youse at school straight after.

They both look excited.

Journalists get off a specially commissioned mini-bus. They head for a nearby sign saying "Press Tour" at which a PR is waiting. One of the journalists calls over to Dan.

GREGOR CARSLAW

What the hell kind of a name is The Campus?

GREGOR CARSLAW, 52, is a veteran from The Western Telegraph (our the fictional equivalent to the Herald) who survived myriad redundancies but should have got out years ago.

DAN

Nothing to do with me. They wanted my money, naw my ideas.

He gestures to Jack and Sammy.

DAN (CONT'D)

Gregor these are my nephews Jack and Sammy. They look pricks in that get up but I can assure you, good guys.

Gregor shakes the boys' hands.

DAN (CONT'D)

Either of youse want to get into journalism? Don't go near him. Or him.

Referring to IRVINE WISE, 58, from The Scotsman, who's come over to shake Dan's hand.

DAN (CONT'D)

And Souter you know.

SOUTER wanders over. Dan's consigliere.

SOUTER

(pats their shoulders,
avuncular)

Hullo boys.

The PR ushers them all inside for a tour.

CUT TO:

14

EXT. THE CAMPUS. GROUNDS. DAY 2. 08:46

14

The full scale of this project is now visible. A football pitch. Training grounds. Gyms. The PR is conducting a tour for journalists while an ASSISTANT hands around press releases.

PR

Welcome to The Campus. Fifteen hectares of state of the art facilities, designed to divert local at-risk youth away from drugs and serious organised crime. This is the biggest project of its kind in Scotland and it's at the heart of the regeneration of East Glasgow.

During the above, Gregor pats Dan on the back in congratulations. The journalists' chat continues quietly as the PR talks and the odd journalist takes notes.

GREGOR

When's the big opening?

DAN
(modest)
There's a black tie thing tonight.

SOUTER
(to Gregor)
Who's that wee lassie of
indiscriminate gender?

He's referred to ELEANOR YEUNG, a cropped haired girl who's wearing a man's boxy suit, and is part of the press tour. She's 22 but looks 16.

DAN
(laughing)
Ye cannae say those things any
mair.

GREGOR
She's one of ours. Student
journalist. On some kinna scheme.

SOUTER
She's the look of Brian Ferry if
he'd been put through a hot wash.

Dan's amused - cos that's exactly what she looks like in her over-sized Roxy Music suit. Dan puts one arm around each nephew.

DAN
(re: the stadium)
What d'you think boys? Good as you
thought it'd be?

BOTH
Amazing. Immense.

They're as proud of him as he is of them.

CUT TO:

15

INT. CONSERVATOIRE. PERFORMANCE HALL. DAY 2. 15:52

15

In the big performance hall, Emily is conducting a student folk band in rehearsal. They're fantastic and she is in her element. She puts her whole self into this - absolutely loving it, totally encouraging to the students. Emily is sweaty and buzzing and out of breath, her hair wild.

The song ends. She whoops. To her students her enthusiasm is sort of embarrassing, sort of adorable. They're quiet, sheepish.

EMILY

Don't be so miserable! Clap
yourselves!

Embarrassed laughter, relief and some applause. Her enthusiasm is infectious. She turns around, happy. Til that curdles. From Emily's POV:

Kaya. In the same ripped jeans as last night. Sitting at the back of the auditorium, among the empty seats, watching.

CUT TO:

16 INT. CONSERVATOIRE. CORRIDOR/ EMILY'S OFFICE. DAY 2. 15:58 16

Kaya is sitting inside Emily's office, waiting to talk to her. A beautiful evening gown in dry cleaner's plastic swings from a book shelf.

Kaya's eyes roam the wall behind Emily's computer which is pinned with pics of Jack and Sammy at various ages. Her and Dan. Postcards. Flyers. A calendar. (Think about how much we reveal about ourselves with these kinds of displays).

EMILY (O.S.)

Her knee's blown up.

In the corridor Emily and her colleague ZOE watch Kaya through the glass. Zoe is having none of this girl.

ZOE

Where there's blame there's a
claim.

EMILY

She ran out in front of me.

ZOE

(highly suspicious)
That's what you say. What's she
saying?

They both peer at her through the glass. She's now fingering the hem of Emily's evening dress. (The sense in this scene is of Kaya trying to drink in every last detail she can about Emily).

ZOE (CONT'D)

There's a scam that goes on, right.
They chuck eggs at your windscreen
so you can't see a thing, putting
wipers on just makes it worse, so
you have to stop. Then they've got
you.

On Emily, torn. A beat, then she pushes open the door to her office and picks the evening dress and dress shoes.

EMILY

C'mon.

CUT TO:

17

EXT. ROAD/ INT. EMILY'S CAR. DAY 2. 16:08

17

Kaya and Emily are back in Emily's car. Emily's ball dress and some dress shoes are in the backseat (dress hanging from a hook so we can see it in the back of shot).

Kaya sits nestled into the seat, her chipped fingernails stroking the buttery leather of the door. The sense that she's made herself comfortable. Is enjoying the luxury. Emily attempts some awkward small talk.

EMILY

Did you make up?

KAYA

What?

EMILY

With the guy you were fighting with. Is he your boyfriend?

Kaya snorts.

KAYA

Ma boyfriend? State of him. He's like - 30. W' a face like a ripped flag.

Emily laughs (or smiles, proportionate to the joke).

EMILY

Who is he then? To you?

KAYA

Fuck all.

She crosses her arms, looks out the window.

KAYA (CONT'D)

You're just a job to these people at the end of the day.

CUT TO:

18 EXT. GLASGOW GENERAL HOSPITAL. DAY 2. 16:23 18

They've reached the hospital but Kaya doesn't seem to want to get out.

EMILY
(prompting)
Sorry I can't come in.

It's the verbal equivalent of an ejector button but Kaya doesn't budge.

EMILY (CONT'D)
I've got something. But ask to see
Hilary Rankin, she's a senior
nurse, she's my sister-in-law.

Slightly too long a moment before Kaya gets out. Emily feels guilty. Privileged, with her ball dress and shoes in the back. She watches Kaya trudge miserably inside.

CUT TO:

18A OMITTED 18A

19 INT. GLASGOW GENERAL HOSPITAL. TRIAGE CUBICLE. DAY 2. 17:16 9

Kaya is in triage with a nurse, HILARY, late thirties.

HILARY
You should've come in on the night.
That's why you're in agony now, cos
you've put weight on it.

Hilary is down to earth and kind. A busy senior sister.

HILARY (CONT'D)
OK. Might be a good couple of
hours before we can get you X-rayed
but just sit tight and a nurse will
call for you.

That's when Kaya notices blood on the floor. A drop. Then another drop. She looks at Hilary, and sees it's coming from her. Pooling. Spreading.

HILARY (CONT'D)
(realises what's
happening)
Shit.

Turns back to Kaya, all professional.

HILARY (CONT'D)
Someone will be back shortly.

She hurries away.

CUT TO:

20 INT. GLASGOW GENERAL HOSPITAL. TRIAGE CUBICLE. DAY 2. 17.12 20

Kaya is in a waiting area. She watches a different NURSE mop up the blood. Kaya goes over.

KAYA
What's wrong? What's wrong with her?

The NURSE doesn't answer.

CUT TO:

21 OMITTED 21

22 INT. GLASGOW GENERAL HOSPITAL. CORRIDOR. NIGHT 2. 20:13 22

Hours later. A MALE NURSE accompanies Kaya - now on a temporary wooden hospital crutch - back towards A&E reception, her X-ray in his hand.

MALE NURSE
It's not broken. What you will need is physio and given the waiting list here I recommend you get whoever smashed into you to pay for it. If you just wait there I'll get you a letter for their insurers.

He goes off to do this. Then Kaya sees them. From a distance - Emily and Dan. In black tie. Emily in the beautiful gown. The sparkly shoes. They stand out - beautiful, colourful, a prince and princess - against the drab grey backdrop of the hospital.

Emily is beside herself with worry. Dan is calmer - telling her it's going to be fine - while trying to get some official attention.

Kaya watches them, unseen.

DAN
Hilary Rankin. She works here, she's a senior sister.

NURSE

Are you a relative?

DAN

Her brother. And she's our surrogate.

He holds Emily tighter.

DAN (CONT'D)

She's carrying our baby.

They're ushered into a cubicle. Immediately, Kaya moves too, pursuing the scene from a distance. (Think that scene in Romeo + Juliet! Movement! Pursuit!). Inside the cubicle is Hilary.

HILARY

I'm sorry.

And Dan and Emily realise it's over. As they move towards Hilary a sudden scrape of a curtain and the scene vanishes, as a STAFF MEMBER registers Kaya watching.

Hold on Kaya, abruptly excluded, but now party to this information, and a witness to this moment.

CUT TO:

23 INT. DAN AND EMILY'S HOUSE. KITCHEN. NIGHT 2. 01:38 23

The tick of a clock. Dan and Emily sit at opposite sides of the round kitchen table. They're still in black tie.

Wide of them framed by this beautiful house.

The silence of utter devastation. We can only imagine how many times they've been in this position.

Neither looks at the other.

(Maybe Dan glances up to look at Emily, as if to tell us that she's the more vulnerable party. That his main concern is her).

CUT TO:

24 INT. HILARY AND CALLUM'S HOUSE. KITCHEN. DAY 3. 08:34 24

Hilary is at the breakfast table with her younger son Sammy. He looks like he's been crying. Jack is sitting nearby.

HILARY

Come here you.

A wet-eyed Sammy clambers onto his mum's knee. She cuddles him and kisses the side of his head.

SAMMY
Was it a boy or a girl?

HILARY
We don't know. It was too soon to tell. Cos it was still so wee.

JACK
Will they not have any children now?

A pause.

In the background, CALLUM, Hilary's husband. He's late thirties, a paramedic about to go to work.

We can tell from the lugubrious way he moves around that he has his own not uncomplicated feelings about Hilary's involvement in all this - and the prospect of her trying again. Clearly an issue between them.

HILARY
(not getting into it now)
Don't know. Whatever's meant to be will be, eh?

CUT TO:

25 OMITTED 25

26 EXT. BEACH. DAY 3. 11:14 26

Emily is under water. In turmoil, her eyes squeezed shut. We hold on her longer than is comfortable. She seems like she's trying to stay under as long as she can; to bear pain; bear despair until her lungs burst - an action of self-harm. Eventually, she emerges to the surface - in the middle of the loch - in agony, gasping, gasping for air.

CUT TO:

27 INT. DAN AND EMILY'S HOUSE. DAY 3. 11:48 27

Emily lets herself into the house from the beach to find Hilary and Dan are at the table, deep in conversation. Consequent on Emily's arrival, the talk stops. They both look at her. And we - and Emily - wonder what they're keeping from her.

CUT TO:

28

INT. DONNA'S OFFICE. DAY 4. 11:52

28

A huge photo-collage of babies - IVF success stories. Beneath it sit Emily and Dan. They're at an appointment with their fertility doctor, DONNA SHINWELL. Emily's head hangs. Dan and Emily sit quite far apart, as if telling us the toll this has all taken.

EMILY

Hilary has decided not to try again.

Emily is quiet, wan, devoid of hope.

DAN

(like he's defending
Hilary)

Her boys were upset. And she didn't want to have to explain to them. If it happened again.

Emily doesn't lift her eyes from the carpet.

DAN (CONT'D)

(keeping it brisk and
upbeat)

So. We are where we are. But we've still got one frozen embryo left. One more roll of the dice. And we've decided to go abroad.

Donna registers that Emily is still looking away. Like she's not totally down with the plan.

Dan's mobile rings. Takes it out and looks at it for long enough to make us understand that he feels torn and wants to take it. It's work.

DONNA

You can take it. We've got time.

He does, getting up to leave the room.

DAN

Thanks.

(to Emily)

Sorry. Just be a minute.

With him gone, it's easier for Emily to talk.

EMILY

I think she was relieved. Hilary.
I ...just felt it.

Donna just listens.

EMILY (CONT'D)

Because it's an extraordinary ask
isn't it? Just extraordinary. For
someone to bear a child for you.

She weeps.

Donna passes her the tissue box that's permanently on her
desk for just such moments.

CUT TO:

29 INT. DAN AND EMILY'S HOUSE. DAY 4. 15:56 29

Dan is on a Ukrainian surrogacy website. Profiles and
headshots of hard-faced Ukrainian surrogates judder out of
Dan's colour printer. Svetlana, pattern cutter, Kiev.
Natalia, cleaner, Odessa. Anya. Elena. Would-be
surrogates. Strangers spat out by technology, one after
another after another.

CUT TO:

30 INT. EMILY AND DAN'S HOUSE. LIVING ROOM. EVENING 4. 16:03 30

Dan brings the profiles into the living room. Props the
headshots up on a mantelpiece intending that Emily take a
look at them. A line-up. Eerie. Human and not human.

CUT TO:

31 EXT. KAYA'S FLAT. CORRIDIOR. EVENING 4. 16:26 31

Kaya is sitting up on the roof of her building. Looking out
at Glasgow. Deep in thought. [N.B. We transition from 30 to
31 in such a way that we frame Kaya as a kind of continuation
of this line up. As if she's the last in the line; an
alternative to these women].

She's interrupted by a male voice behind her.

DODDY

Scott. But everyone calls me
Doddy.

Kaya turns around to see a bright eyed twenties man, sticking
his hand out. This is SCOTT "DODDY" DODDS, twenties, a bit
lonely and keen for a pal.

Reluctantly Kaya shakes it and uninvited, the guy sits down.

DODDY (CONT'D)

You from roon here?

She shakes her head.

DODDY (CONT'D)

Me either. Well I used to be. But then I went away for a few year. If you know what I mean. But aw that's behind me now.

He looks out at Glasgow.

DODDY (CONT'D)

So what d'you do? When you're naw flinging toasters aff the tap a buildings?

She turns to him.

KAYA

I'm gonnae be an entrepreneur.

DODDY

(surprised, impressed)

Cool. Good for you.

KAYA

You know the lassie who invented that bra? Michelle Mone? Now she's a Baroness or some fuck? That's gonnae be me.

He laughs.

DODDY

Fucken brilliant. Put it there man.

He goes for a fist bump. Which cheers Kaya up. A bit of belief breathed into her.

DODDY (CONT'D)

That's impressive. That's really really good.

He's settling in for a nice wee conversation but Kaya is already getting up.

DODDY (CONT'D)

(disappointed)

I've got a kinna Moroccan stew 'hing on the go doonstair if you're hungry.

KAYA
(mind elsewhere)
Naw. You're alright.

DODDY
I'm trainin' to be a chef. Well
naw trainin', mair like teachin'
masel.

He stands up.

DODDY (CONT'D)
Another night?

KAYA
Naw. I'm away.

She turns to leave. The "I'm away" is delivered with steely determination. She's decided - she's leaving this place and everything associated with it.

CUT TO:

32 OMITTED 32

33 INT. KAYA'S FLAT. EVENING 4. 16:32 33

Inside her sparse and barely furnished flat. She goes over to the broken gold necklace. Pulls a piece of thread off her bed-linen. Strings it back together and ties it round her neck. She looks in the mirror. A plan forming. (Again that 'look' in her eye.).

CUT TO:

34 OMITTED 34

34A INT. UPMARKET COFFEE SHOP NEAR CONSERVATOIRE. DAY 5. 12:38 34A

Emily is in the queue. Close up she is even more wan and vulnerable seeming. Suddenly she feels someone standing too close behind her - maybe even putting pressure on her bag. She jumps, jerks her bag away. Then sees who it is. Kaya, smiling.

KAYA
Hi.

On Emily, discomfited.

EMILY
What are you doing here?

KAYA
(friendly, open)
I jiss wanted to talk to you. Can
we sit down?

CUT TO:

35 INT. UPMARKET COFFEE SHOP NEAR CONSERVATOIRE. DAY 5. SHORTLY
 AFTER. 12: 42

Emily and Kaya sit across from each other at a round table.
Emily has bought them both coffees. She is wary. Weary.
Kaya, on the other hand, is friendly, upbeat.

KAYA
Listen. I don't know how to say
this so I'll just -

She makes a hand gesture - SPLAT. She's going to spit it
out.

KAYA (CONT'D)
I saw you. In the hospital. I saw
what happened. I was there. And I
jiss wanted to tell you.

She hesitates.

KAYA (CONT'D)
I'll dae it.

Beat.

EMILY
Sorry, I don't follow.

KAYA
If that's what you need, another
lassie to carry a baby for you.
That can be me.

Emily is stunned. She lets out a small shocked laugh.

KAYA (CONT'D)
What's funny?

EMILY
No nothing. It's...

Wow.

EMILY (CONT'D)
No. Thank you.

KAYA
(matter of factly)
Why?

Emily doesn't answer - like no explanation necessary. Kaya perseveres.

KAYA (CONT'D)
Why did you knock me down?

EMILY
Why? Cos you ran out in front of
my car.

KAYA
No - why *me*, why *your* car.

EMILY
(at an almost comical
loss)
I have no idea. You tell me.

KAYA
Cos I *wiz* meant to meet you!
Things happen for a reason. They
just do.

In the midst of this last speech, Emily stands up, clearly triggered.

EMILY
(flustered)
Thank you. It's been a week. I've
got to go.

Emily exits. Hold on Kaya, standing up, looking after her, thinking her mission has failed.

CUT TO:

36

INT. DAN AND EMILY'S HOUSE. EVENING 5. 18:04

36

Emily gets home. Dan is making dinner. He goes right over and kisses and cuddles her.

DAN
Alright darlin'.

Emily just looks weary. Then she clocks that the Ukrainian women's photos are gone from the mantelpiece.

EMILY
(nodding towards it)
Where's Svetlana?

DAN

She's away back to Kiev. And she's taken Anya and Nina and Yulia with her.

This is him acknowledging that she's not keen.

DAN (CONT'D)

Aye. She told me that every time you walked past her ye gave her the stink eye so they've all gone off to a wee dacha together to get over it.

Emily laughs.

EMILY

A wee dacha.

Dan laughs. A glimmer of happiness from her means everything and he keeps going, doesn't want it to fade.

DAN

One of them had a good idea though.
(continuing a bit
nervously)

We should sack this off for a bit. Go on holiday. Somewhere mad far away. Brazil. I'll take a month off work. We can stand under waterfalls and be together. Shag under waterfalls.

Tips some more beer into his mouth. Shy. Sweet.

DAN (CONT'D)

I don't know what else there is there apart from waterfalls.

EMILY

(trying valiantly to
disguise her sadness)
Waterfalls sound great.

CUT TO:

37

INT. DAN AND EMILY'S HOUSE. BEDROOM. NIGHT 5. 01:14

37

The middle of the night. Dan is asleep, content, on his back. But Emily is on her side in the foetal position. Brooding. There's only one thing she wants. It's not Brazil.

CUT TO:

38 EXT. KELVINGROVE PARK. DAY 6. 11:23 38

A flock of pigeons screech and take flight high up above a statue in one of Glasgow's nicest parks (it's in the wealthy West End, in the university district).

Below it, Kaya, hands jammed in her pockets.

Then she looks up as she feels someone approach and comes face to face with Emily.

CUT TO:

39 INT. BOTANICAL GARDENS. DAY 6. 11:32 39

They side by side on a bench in the fecund setting.

EMILY

There are so many great things you could be doing. Working or traveling or going to/(college)

KAYA

(passionate)

/Don't say college. This is something I can dae. This is something I want to dae. I can change your life. And you can change mine.

EMILY

But I can't change yours. You can't pay for surrogacy in this country. It's expenses only.

KAYA

I'm not after money.

EMILY

(surprised)

Then what are you after?

The question hangs in the air. Eventually -

KAYA

Aw ma life I've had to be grateful. For everythin'. I want somebody to be grateful to me.

CUT TO:

40

INT. DAN AND EMILY'S HOUSE. EVENING 6. 18:06

40

Dan rubs his forehead. Then his beard. He waits for the punch-line.

DAN
You're joking.

A pause for confirmation, which doesn't come.

DAN (CONT'D)
Why would an 18 year old want to
carry someone else's baby?

EMILY
Why would any woman?

DAN
Money. Which is why I wanted to go
somewhere where it's legal to just
pay for it.

EMILY
Maybe there's another way. A more
ethical way. Some kind of
exchange...

DAN
Ethical? Using an 18 year old fresh
out a children's home? Jesus!
Emily. C'mon.

He's properly shocked.

EMILY
It sounds nuts. I know. I know.

DAN
Aye cracked. Cracked. Properly
cracked.

EMILY
(taking hold of him)
I know.

She sounds so happy, so invigorated - which always casts a
certain spell on Dan.

EMILY (CONT'D)
But just meet, her. Please. I'm
seeing her tomorrow. Come for
dinner after.

CUT TO:

41

INT. PRINCES' SQUARE. RESTAURANT. NIGHT 7. 19:24

41

Emily, Dan and Kaya sitting across from each other at a tense dinner. Dan's chair a little further away than it needs to be.

Emily and Kaya have been shopping (Princes Square is a fancy shopping centre in Glasgow with restaurants on the roof). Bags at their feet.

Dan sits cross-armed, waiting for it to be over.

DAN

So what's in it for you?

KAYA

Whit?

DAN

(patronising)

What do you get?

They already don't like each other.

KAYA

Well what were you gonnae to pay if youse went abroad?

EMILY

50,000 pounds.

KAYA

(facing him off)

That'll do me then.

Dan smirks. Looks at Emily for confirmation that this is a fucking try-on and that they can leave now. But he gets nothing back.

DAN

(annoyed, to Emily)

Have you naw explained how it works here? You cannae get paid to carry a baby. It's expenses only. That's the law. So...end of chat.

He gestures to a waiter for the cheque. (They should probably only be at drinks and bread).

EMILY

You're allowed to pay a surrogate "reasonable expenses". And I think it's reasonable to reward this fairly.

Dan is growing increasingly incredulous.

KAYA

I want to start my own business.

DAN

Clearly.

KAYA

(getting pissed off)

This isnae the business.

EMILY

Dan.

DAN

So 50k would be seed funding would it?

This must be Emily's 'ethical' idea. Kaya glowers at his mocking tone.

EMILY

It's an investment. In her life, in her future.

DAN

Well I can put you in touch with the Prince's Trust and other places. You can apply for some career development loans. Albeit not to the tune of/(fifty thousand pounds)

He doesn't get to the end before Kaya is up and out of there - chair scraped back, napkin chucked into food - gone.

CUT TO:

42

EXT. GLASGOW. STREETS. NIGHT 7. 19:28

42

And she's out in the cold again.

Outside Princess Square, along Buchanan Street (Glasgow's fanciest shopping street).

Past all the luxury shop windows.

Wealthy, swaddled people walking past in the other direction.

We intercut with Dan and Emily arguing, walking through an empty Princes Square. All the shops are closed.

CUT TO:

43

INT. PRINCES' SQUARE. NIGHT 7. 19:30

43

Emily is fast-walking, angry at the aborted dinner, feels like Dan didn't give Kaya a chance. Dan is following her, trying to reason with her. The whole scene is fluid, angry, on the move.

DAN

She's asking for fifty thousand pounds.

Dan is incredulous at the insanity of the idea.

DAN (CONT'D)

The going rate here is fifteen - for *expenses* - which as far as I can see she doesnae have cos she's an unemployed fucking teenager from Possil!

EMILY

We can help this girl and she can help us.

DAN

For fuck's sake Emily.

He is dumbfounded. So preposterous does this seem to him and so hard is it to reason with her.

DAN (CONT'D)

Here's a lassie who's had the worst possible start in life; who could react in any number of ways to being pregnant, and you're expecting her to give up the baby at the end of it?

He grabs her wrist.

DAN (CONT'D)

D'you even know why she was in care?

EMILY

Her mum couldn't look after her.

DAN

That's it? That's your due diligence?

EMILY

I want to get to know her. I want us to get to know her.

DAN

Do you know what childhoods like
that do to a person? Mental
illness, personality disorders.
She's damaged.

Now it's her fight-back.

EMILY

So everyone in care is for the bin
are they? Irredeemable? Hence why
you won't adopt.

DAN

(weary)

Lets not have that conversation
again.

He looks at her, tries to calculate how to appeal to her.

DAN (CONT'D)

You're not thinking straight. This
lassie has keyed into ye and you
are not thinking straight. You're
talking about taking the thing
which is most precious to us; which
is us and putting it inside the
body of someone we don't know and
have no control over.

Emily is quiet for a moment.

EMILY

What if it's not about control?
What if it's about being...open to
something that might not seem
rational but just feels right.

Dan shakes his head but Emily continues with quiet
conviction.

EMILY (CONT'D)

I was meant to meet her.

DAN

Don't.

EMILY

I felt it. That night when she ran
in front of me.

Dan turns away. He can't stand this kind of Mystic Meg chat.

EMILY (CONT'D)

And the night - no, the *moment* -
that Hilary lost the baby. She was
there.

Then her final parry - the thing she finds most persuasive.

EMILY (CONT'D)

I keep dreaming of Olivia. Ever
since I met her I've been dreaming
of Olivia.

Hand up, had enough.

DAN

No. Don't. Just don't. Fuck
that. Fuck all that.

He takes hold of her.

DAN (CONT'D)

Stuff happens. Senseless. Shit.
Happens. And that's it. Strangers
don't come into our lives with
meaning. They come with agendas.

Emily pulls away.

DAN (CONT'D)

(calling after)

You need to stop seeing this
lassie. Emily.

She doesn't turn back.

DAN (CONT'D)

Emily!

CUT TO:

44

EXT. KAYA'S FLAT. CORRIDOR. NIGHT 7. 20:58

44

Kaya heads back along to her horrible flat. Defeated. Hair
flat. The shopping bags sag in her hand.

DODDY

That's some fucken blowdry.

She looks up. It's Doddy.

DODDY (CONT'D)

Michelle Mone. I googled her.
Legend. So glamorous and everhin'.
With the hair.

Sweet. Earnest. Sort of comforting.

DODDY (CONT'D)

I've made a chicken. Naw ma best
but still good. There's plenty.

Not sleazy. Sweet. It's a sweet appeal. Kaya looks like
she feels so shitty after that dinner that she just might be
susceptible.

A beat, then she walks towards him and into his flat.

CUT TO:

45

INT. SOCIAL WORK OFFICE. DAY 8. 11:14

45

James and Janis are having a meeting. Their desks are piled
high with folders - looks like they each have a massive case
load. Frenetic atmosphere, phones ringing off the hook.

JANIS

How is she?

JAMES

I wouldnae know. She didnae turn
up.

JANIS

(frustrated)

Aw that potential and it's like
she's deliberately tryin' to balls
it up.

JAMES

She's pissed w' me cos I wouldnae
let her live w' me and Frankie.

JANIS

Whit? That was never on the cards.

JAMES

Course it wisnae. It was fantasy.
Pure and utter. But in her head it
made sense. I'm on ma own w/ a
wean, she could juts slot in, and
hey presto that's her w' a place in
the world.

He stands up, pulls his rucksack on, grabs the top two files.

JAMES (CONT'D)

Right I'm away - 15 other folk to
see the day as well as Kaya.

JANIS

She's in breach of her licence.
Who's referring this upwards? You
or me?

James sighs, glances at his phone.

JAMES

Lets leave it a wee bit, eh? Gee
her the benefit of the doubt.

CUT TO:

46 EXT. HILARY AND CALLUMS'S HOUSE. DAY 8. 13:07

46

The next day. Dan is moodily smacking a football against a garage door. Hilary isn't in but it doesn't matter. He's more relaxed here than in his own house and this is where he goes with whatever ails him.

Hilary's car pulls in the drive. She gets out.

HILARY

Callum's on nights, he's going to
lamp you.

He stops. She registers what state he's in.

CUT TO:

47 INT. HILARY AND CALLUM'S HOUSE. KITCHEN. DAY 8. 13:42

47

The two of them are sitting at the kitchen table. Unpacked grocery bags at their feet. Dan has just told Hilary about Emily and Kaya.

DAN

It's that cracked I was embarrassed
to tell you.

HILARY

(gentle, non-judgmental)
Can you imagine how much pain she's
in to think this is a goer?

Dan knows it, but still, this is the straw. He is so frustrated.

DAN

There's no talkin' to her.

HILARY

(trying to reassure him)
It's grief.

(MORE)

HILARY (CONT'D)

The years of infertility, the IVF,
all the miscarriages, now what's
just happened w' me. She's been
through so much. You both have.

Hilary stands up, puts a reassuring big sister hand on his shoulder.

HILARY (CONT'D)

She can't buy a baby off a poor
girl she picked up in Possilpark.

Hilary speaks like it's so ridiculous as to be unthreatening.

HILARY (CONT'D)

And somewhere, she knows that.

CUT TO:

48

INT. DAN AND EMILY'S HOUSE. KITCHEN. EVENING 8. 18:03

48

Dan gets home. Emily is in the kitchen, making something elaborate and great-looking. She's energised. Galvanised. High colour and moving with a spring.

EMILY

Hey.

She bounces over. Gives him a kiss. She holds up the cookery book to a page that shows what she's making.

EMILY (CONT'D)

Look. From that place in Big Sur?

But he's not looking at the food. He's looking at her nails - luridly painted with wee rainbows on them - evidence, along with her mood, that she's carried on seeing this girl.

EMILY (CONT'D)

And...

As she goes over to the wine fridge, Dan picks up her phone on the worktop. Scrolls through her (long) history of texts with Kaya - and finds an address.

By the time Emily turns back around with a bottle in her hand, he's gone. On Emily as she hears the front door slam/shut.

CUT TO:

49 INT. KAYA'S FLAT. LIVING ROOM/ EXT. CORRDIOR. NIGHT 8. 23:49

A hand with five rainbow-painted nails hangs off the couch.
Kaya is asleep.

The sound of something being slipped under her door then
footsteps retreating.

She gets up. Goes over. Picks the thing up. It's a wrap of
a thousand pounds in cash. Opens the door.

Dan is heading back along her corridor. He turns around at
the sound of the door.

KAYA
You've dropped something.

Dan looks around. Embarrassed.

DAN
It's a donation. That's us drawing
a line.

KAYA
'Us'? So I take that
(meaning the money)
and you get tae prove to Emily that
I'm nae good?

She picks up the cash then chucks it at Dan.

KAYA (CONT'D)
Nuh.

The sound of a door opening and Doddy comes out. Immediately
his face breaks out into a smile of surprise. Looks from Dan
to Kaya and back again.

DODDY
Dan Docherty? Fucking hell man.

Puts his hand out to shake it. Dan not in the mood.

DODDY (CONT'D)
Cannae believe youse know each
other. Why didn't you tell me?
(to Dan)
It's amazin' what you've done, man.
Being fae roon here. I'm actually
(after a job or some advice)/

DAN
/Naw just now pal, OK?

Doddy doesn't take the hint. Doesn't go back inside.

DAN (CONT'D)
Can you fuck off please?

There's a threatening edge to his voice. Smooth he may be, but he's from round here and his roots are showing.

Doddy - a bit shocked by the encounter - goes back inside.

DAN (CONT'D)
(to Kaya)
Can I talk to you?

KAYA
In ye go.

Kaya is cold, shivering in a childish nightie. She gestures into her flat and he goes in. As she follows, he puts out a hand to stop her closing the door.

DAN
Leave the door open.

KAYA
What?

A beat, then she realises why. And laughs.

KAYA (CONT'D)
You are pure pure ridiculous. Who is that paranoid?

He stands rigid. Obviously him.

KAYA (CONT'D)
Fucksake.

She pulls on some clothes, gets her keys.

CUT TO:

50

INT. KAYA'S FLAT. LIVING ROOM. NIGHT 8. 23:57

50

Kaya drags two knackered once-white plastic garden chairs into the middle of the grass courtyard in the centre of the block.

KAYA
There you go. Now you've got witnesses in case I stab ye in the eye or whatever it is you think I'm gonnae dae tae ye.

Dan remains standing.

DAN
What do you want?

KAYA
You've just rocked up to ma bit at
midnight and you're asking me what
I want?

A beat, then he sits down. He looks around. Panic
subsiding. Eventually Kaya answers.

KAYA (CONT'D)
I want what you have.

DAN
D'you know how hard I've worked to
get that?

KAYA
Naw that. Naw your cars and your
hooose and aw that. I want a life.
Folk that care about me. I want
tae get involved w' normal folk.
Naw folk fae charities and housing
associations who're paid to be nice
to me.

She shrugs.

DAN
Are there naw less extreme ways of
going about it? Like -

KAYA
Go tae college?

A mocking twinkle in her eyes.

DAN
Aye.

KAYA
Did you go tae college?

He can't help but smile. Clearly not.

KAYA (CONT'D)
Then why've ah tae go to college? I
want to dae this.

On Dan, digesting all of this. Calming down. Opening up.

DAN
Do you drink?

KAYA
(unashamed)
Sometimes.

DAN
Do you smoke?

KAYA
Naw.

DAN
Why were you taken into care?

KAYA
Ma mum couldnae look after me.

DAN
Why?

She hesitates.

DAN (CONT'D)
Substance abuse, mental illness,
neglect?

KAYA
Whatever turns you on.

DAN
Don't you think I've got the right
to know?

KAYA
Death. Violent death. When I was
11. There you go.

DAN
Have you got a criminal record?

KAYA
Nuh. Emily's already done a check.
Feel free to do another one.

DAN
What about your psychiatric
history?

KAYA
What about yours? You are edgy,
man.

It's true. He's very highly strung. Superficially smooth but underneath, feeling and sensitive.

DAN
(noticing her necklace)
Are you a Christian?

KAYA
Would it make you more comfortable
if I was?

DAN
It would certainly explain why
you'd do something so charitable.

KAYA
It's not charity. You're geeing me
50,000 pound.

Angle on the scene from an upper corridor.

Doddy. It's not clear how much he heard.

CUT TO:

51 EXT. KAYA'S FLAT. NIGHT 8. 00:14

51

Doddy has moved around the side of the building and is watching him. He watch Dan beep open his flash car.

Dan hears the click of a picture being taken and looks up.

Doddy. Much more hostile now, a hard man - all the friendliness gone. Dan's shamed him and he's pissed off - and we get a glimpse of who he was before he got out the jail.

DODDY
I seen you on TV and you're always
geeing it aw that.

Dan looks up. Sees him do a jaw opening and closing action with his fist. Dan ignores him. Continues to his car.

DODDY (CONT'D)
"I'm such a stand up guy. Salt of
the earth so I am".

Suddenly Doddy jumps down and blocks Dan's way. Face to face now. Doddy way standing too close.

DODDY (CONT'D)
You should be more humble. Never
know when that's gonnae be of use.

It's a threat. Sounds like attempted blackmail.

DAN
(perfectly calm, scarily
unfazed)
What's your name?

DODDY
Scott. Dodds.

On Dan, taking that in like he's filing it away. Like he's now got something on Doddy. Then without another word he gets into his car and roars off, leaving Doddy discomfited.

CUT TO:

52 INT. DAN AND EMILY'S HOUSE/ EXT. BEACH. NIGHT 8. 04:01 52

Dan gets home. It's 4am. All the dinner that Emily had been making has dried on the plates. Guilt. He goes to the bedroom but Emily isn't there. He comes back out. Worried.

Then he sees she's outside, on the edge of the beach.

It's a starry clear night.

When he comes out he notices the red marks on her nails and fingers where she's scrubbed off the Kaya manicure.

Clearly he has punctured her happiness.

He stands there watching her for a sec. Then puts his jacket around her. He absolutely adores her. He's exhausted by the whole thing.

DAN
Look. You've got to understand
where I'm coming from. Listen.
Just listen.

He's gentle. Tries to be as calm and open as he can.

DAN (CONT'D)
One minute some mad wee lassie is
running out in front of your car.
The next you're wanting to trust
her with the thing that's most
important to us.

EMILY
Is Svetlana any better? Or Anya?
A stranger 2000 miles away?

DAN

Mibbe not. So what about moving on? What about deciding that our lives are going to be about something else? Each other? The world? Fucken *jigsaws* - I don't give a shit.

He is passionate and pleading. He's obviously been down this road before with her.

DAN (CONT'D)

We can just stop. Now. We can draw a line.

Emily nods. But then starts to cry.

EMILY

I can't. I want a family.

Her response hurts him. Disappoints and frustrates him. It should feel like a long-argued point.

DAN

We are a family. With or without weans. That's what we are.

That's what he desperately, desperately wants her to believe.

EMILY

We've got one more chance Dan. One last embryo. It's the last bit of us that's left. In the whole universe. It's the last bit of us that's ever going to be.

The setting - the expansive blackness and stars - should influence her mood and her manner.

EMILY (CONT'D)

I want to be close to it. To nurture it. And to look after whoever's looking after it.

She wipes her face and takes his hand, tries to get him to see what she sees.

EMILY (CONT'D)

When I married you. I leapt. After three weeks I said yes. Cos I knew. And it worked.

She puts a hand on his face. Dan can't deny it.

EMILY (CONT'D)

And it'll work again. If you leap
with me.

They are face to face, arms and legs intertwined, looking
tiny and vulnerable against the cosmos.

EMILY (CONT'D)

Cos I know - I truly know - that
this is right. Right for her,
right for us. We'll change her
life. And she'll change ours.

Shoot in wide - two tiny people against the infinite
universe, clinging onto each other.

CUT TO:

53 INT. DAN AND EMILY'S HOUSE. BEDROOM. NIGHT 8. 05:03 53

Dan and Emily in bed, curled towards each other, close.
Almost foetal. Emily is asleep but as we get closer, we see
that Dan is awake. Staring at her. Loving her. Summoning
something. And we know he's going to cross the rubicon.

CUT TO:

54 INT. PRIVATE GP SURGERY. DAY 9. 11:42 54

Kaya is standing like World in Action man, being thoroughly
examined.

She is having a complete medical at a fancy private GP's
surgery. Aquarium. Vintage apothecary bottles.

- She's having a pelvic ultrasound.

- Then blood is drawn. We watch the liquid fill the vial.
Something ominous about this. Like something vital is being
taken from her.

Intercut with:-

55 OMITTED 55

56 INT. SOUTER'S OFFICE. DAY 9. 11:53. 56

Dan sits across from Souter. Dan uses a firm of young hot
shots for most matters, but as consigliere he relies on this
gnarly old guy.

SOUTER

You're pulling ma leg.

DAN
It's naw illegal. It's legal. You
just cannae pay a fee. But
obviously we want to make sure the
lassie's looked after.

He sniffs a bit nervously, a bit evasive on the eye-contact.

DAN (CONT'D)
Can you get hold of a contract?

SOUTER
Son.

DAN
Just a standard boiler-plate for
surrogacy, if there is such a
thing.

On Souter, realising Dan is serious.

SOUTER
Son.

He looks at Dan as if trying to get the measure of him.

SOUTER (CONT'D)
You are flying.

The unspoken question hangs in the air - why would he do
something so self-destructive?

SOUTER (CONT'D)
Don't go anywhere near this.

CUT TO:

57	OMITTED	57
58	OMITTED	58
59	<u>EXT./INT. DAN AND EMILY'S HOUSE. DAY 10. 16:04</u>	59

Emily's Range Rover comes into the driveway. The passenger
door opens and Kaya gets out.

Emily unlocks the front door and ushers Kaya in. The dog
comes to greet her and she bends down to pat it.

EMILY
(welcoming)
You don't have to take your shoes
off.

On Kaya. The thought hadn't crossed her mind.

She crosses the threshold - and it really is an Annie entering Daddy Warbucks' house moment. From one life to an entirely different one. She looks around. A long moment before she says anything. Eventually -

KAYA

Gonnae to be tight in here w' three
of ye. Don't know how youse are
gonnae manage.

That breaks the ice. Dan smiles at Emily over Kaya's head. The beginning of relaxing.

CUT TO:

60

INT. DAN AND EMILY'S HOUSE. DAY 10. 16:18

60

Dan, Emily and Kaya sit round the table, negotiating terms. The scene should be shot a bit like they were playing poker.

DAN

It's going to be our embryo that
goes in. So you won't have any
genetic relationship to the child.

Kaya nods.

KAYA

I'm just cookin' it. Nothing to
dae with me.

EMILY

Legally though, it's less
straightforward.

DAN

When it's born, the law treats you
as its mum. Even though
biologically it's Emily's. And
Emily can't be the mum til you sign
over parental rights to her.

KAYA

Can I naw just do that now?

DAN

You'd think. But naw.

He crosses his arms in a defensive position, like this is a stressful aspect. Emily is looking at her too.

Beat.

KAYA

Naw bein funny but why would I want to keep your baby? I don't even want ma ain one what would I be wanting with yours?

EMILY

Could you imagine changing your mind?

KAYA

Fuck no. More worried that you do. Cos if you do, then sounds like I'm stuck w' it.

Emily and Dan smile each other.

EMILY

We won't change our minds.

DAN

I'm talking to my lawyer about the financial side. How to make all that work.

Touches his nose nervously.

DAN (CONT'D)

But it'll be expenses -

- a meaningful pause as he looks at her, making sure she gets that they're sticking to the letter of the law if not the spirit.

DAN (CONT'D)

- paid weekly.

Kaya nods.

DAN (CONT'D)

Then a further lump sum - for accommodation - after the birth.

Emily picks up the mantle as if she hasn't heard the money part.

EMILY

The idea is that we will support you completely over the period. Financially - but also non-financially. To achieve whatever it is you want to achieve.

Pause.

EMILY (CONT'D)

(nervous)

How does this all feel?

Kaya leans back in her chair, exhales. Looks around at this incredible house. These two attentive people trying to please her. The contrast between this scene and Scene 11 above could not be more marked.

KAYA

Good.

Like she's got what she was after.

EMILY

(just thinking of it)

Listen I'm happy to drop you home.
But you're welcome to stay.

CUT TO:

61 OMITTED 61

62 INT. DAN AND EMILY'S HOUSE. KAYA'S ROOM. NIGHT 10. 21:48 62

Kaya sits on the bed as Emily settles her in. It's tender and awkward between them. Suddenly weirdly intimate.

Emily draws the curtains. Checks the radiator. It's so cosy. Everything Kaya's own flat isn't. Light, warmth, heat, attention.

KAYA

Fuck me man. I feel like Annie.
But naw as ginge.

Emily laughs as Kaya gets up, paces, takes a look at the collage of framed photos on the wall. One of them is a much younger Dan - maybe a boy - in a Celtic strip with Gazza-blond spiky hair.

KAYA (CONT'D)

What a wee bampot.

EMILY

(amused)

I'll pass that on.

KAYA

Jiss saying I cannae believe he got
fae there to here. That's what I'm
gonnae dae. Make somethin' out of
nothin'.

EMILY

I don't doubt it.

Her response is sincere. She really does believe in this girl.

EMILY (CONT'D)

If I fuss over you and make sure
you're eating properly, will you
hate that?

Kaya answers honestly.

KAYA

I don't know. Nobody's ever done
it.

But she sounds happy to be asked. Emily smiles. We can see her settling into this arrangement. Getting comfortable with it. Pushing its parameters. Moulding it.

EMILY

You know you could actually just
stay here.

On Kaya, recoiling slightly.

EMILY (CONT'D)

(back-peddalling)

I mean, you don't have to, you have
your own ideas of where you want to
live. But if you wanted to.

She hesitates. Tries to keep the longing out of her voice.

EMILY (CONT'D)

We have lots of room. And you'd
save money.

From pitiable to slightly sinister. It's like Emily is the cuckoo. Encroaching. Needing.

KAYA

(shrugs)

Dunno.

EMILY

OK. I'll let you sleep.

She makes to go, but before she does, she pulls a wad of cash out of her back pocket and puts a sheaf of twenties under the clock. Embarrassed.

KAYA
What's that for?

EMILY
Expenses. You've been going to
these appointments and things, and
I just want to make sure you're not
out of pocket.

On Kaya. A smart girl. Knowing she's being bought.

EMILY (CONT'D)
(as if remembering)
Oh. You'll need these.

She opens a drawer and takes out a box of ovulation sticks.

EMILY (CONT'D)
I have hundreds.

A twist of weirdness as she places the box next to the money
on the bedside table. For a moment Kaya seems vulnerable.
This older stranger pushing her agenda. Standing as she's
sitting. Looming over her.

EMILY (CONT'D)
Night.

Emily leaves the room.

Fade up: EmmyLou Harris "Where Will I Be"

Kaya sits on the bed, knees pulled up to her chest.

Outside the sea smashes furiously.

CUT TO:

63 EXT. DAN AND EMILY'S HOUSE. NIGHT 10. 21:52. 63

Outside the front of the house, sitting on a wall - Doddy.
Smoking a roll-up. Just watching.

CUT TO:

63A OMITTED 63A

64 INT. FERTILITY COUNSELLOR'S ROOM. DAY 11. 09:33 64

Emily, Dan and Kaya sit in front of a fertility COUNSELLOR.

COUNSELLOR

The purpose of these sessions is to make sure everyone is on the same page and has the same expectations.

All three listen intently.

COUNSELLOR (CONT'D)

I need to be satisfied not only that Kaya will be able to relinquish the child but that she will be able to come out of the experience whole and unharmed.

[N.B. In the following we intercut between three different appointments with the Fertility COUNSELLOR - Dan, Emily and Kaya each see her alone].

CUT TO:

65 OMITTED

65

66 INT. FERTILITY COUNSELLOR'S ROOM. DAY 11. 10:01

66

KAYA

Why?

She's repeating the question she's just been asked - why does she want to do this.

KAYA (CONT'D)

Cos I want to do something good.

COUNSELLOR

Do you have a criminal record?

CUT TO:

67 INT. FERTILITY COUNSELLOR'S ROOM. DAY 11. 10:24

67

DAN

Yeah. I've got two convictions from when I was much younger. Stealin' cars, joy-ridin'. Nonsense. But that's why we never entertained the America route, y'know, for surrogacy, cos they won't let me in.

He's obviously done a lot of reflecting on his past.

DAN (CONT'D)

I was a wee dick. I really was.

COUNSELLOR

Is there any history of serious
discord or violence in your family
environment?

CUT TO:

68 INT. FERTILITY COUNSELLOR'S ROOM. DAY 11. 10:06

68

KAYA

Yeah.

A beat.

KAYA (CONT'D)

Loads.

She shrugs.

KAYA (CONT'D)

I'm not gonnae lie aboot it.

CUT TO:

69 INT. FERTILITY COUNSELLOR'S ROOM. DAY 11. 09:52

69

On Emily, looking out the window. It's impossible to
explain.

EMILY

It's a feeling. It's not rational.
What draws you to people.

CUT TO:

70 INT. FERTILITY COUNSELLOR'S ROOM. DAY 11. 10:09

70

KAYA

It's a no-brainer. Why would I
work in a call-centre or a
warehouse or some other zero hours
pish? When I could do something
amazin'?

She talks with utter conviction.

KAYA (CONT'D)

You know that wee voice in your
head? Ma one's saying Kaya. You
can do this.

She pauses.

KAYA (CONT'D)

Do this.

On Kaya, determined, monomaniacal, a slightly scary steeliness to her. (That look again). Looking intently at the Counsellor, ready to proceed.

CUT TO:

71 INT. ETHICS COMMITTEE. DAY 11. 11:04 71

Donna sits with the COUNSELLOR, debriefing, and some other members of the team - a NURSE, another DOCTOR.

COUNSELLOR (O.S.)

There's a lot of magical thinking
on both sides.

Intercut with:-

72 INT. EMILY AND DAN'S CAR. DAY 11. 11:05 72

Dan and Emily driving away after the appointment. Kaya is in the backseat. A mum/dad/kid dynamic.

COUNSELLOR (O.S.)

"It was meant to be". "We were
supposed to meet".

NURSE (O.S.)

Well that's quite common with
surrogacy isn't it, where mum's
been trying for years.

DOCTOR (O.S.)

How old is the girl?

DONNA (O.S.)

18.

COUNSELLOR (O.S.)

But she seems very sure of what she
wants.

CUT TO:

73 INT. PHONE SHOP. DAY 11. 11:53 73

On Kaya and Emily, Emily paying for a brand new iPhone for Kaya.

CUT TO:

74

INT. KAYA'S FLAT. CORRIDOR. DAY 11. 15:08

74

She walks along her corridor back to her flat, fiddling with the new phone. Doddy is standing outside his flat smoking a cigarette. He looks at her.

DODDY

So you get the phone, the claes.
What does he get?

He is super pissed off, jealous.

DODDY (CONT'D)

As if I didnae know.

KAYA

(without much force)
Oot ma business.

She gets her keys out.

DODDY

There wiz me thinkin' we had some
shared business.

Big eyes. Undeniable appeal. On Kaya. There was something between them. She looks genuinely sorry but this is where she is.

KAYA

(shrugs)
Ma life's ma ain.

She opens her front door - but Doddy blocks her, either wedging the door open with his foot or blocking it with his body.

DODDY

I could phone the papers on that
cunt. Any day.

Her eyes go cold.

KAYA

You wouldnae.

DODDY

Why?

KAYA

On ye go then.

Not taking any shit.

KAYA (CONT'D)

And lets see what happens when you do.

The threat in her voice - and her confidence that she can carry it out - is unmistakable. Once again, there's that scary steeliness to her.

A beat, then he steps back - and she closes the door behind her.

CUT TO:

75

EXT. THE CAMPUS. GROUNDS. DAY 12. 14:04

75

Balloons and streamers. "Sammy is 8". A kids' birthday party in this enormous facility.

Professional coaches doing football skills with the wee boys.

Dan takes a kind of childish pleasure at the coolness of all of this - a parade of guys doing elaborate keepy-uppies. He catches Callum's eye. Callum is standing about in the background, with a bottle of beer. He looks resentful. Edged out. This is Dan's world. Dan greets him warmly.

DAN

Don't remember any of this when we were eight, eh?

Callum smiles briefly, anaemically.

CALLUM

(forced)

Thanks. For putting it on.

Callum excuses himself as Hilary appears.

HILARY

(affectionate, grateful)

You didn't have to.

(Host it).

Hilary glances at Callum walking away, aware that he feels undermined and dominated by the presence of Billy Big Balls.

Hilary looks at Emily - happy, buoyant - taking a shot at goal. Her old energy well and truly back.

HILARY (CONT'D)

She's like a different person.

Dan tenses slightly.

DAN
How d'you mean?

HILARY
It's been that long since I've seen
her like this. Just
(shrugs)
- relaxed. Herself.

Dan nods.

DAN
(vague)
We're getting our head round
things. Movin' forward.

Hilary puts an arm round him.

HILARY
How did you get rid of the
teenager?

Beat.

DAN
Aw...just...what you said. It went
away by itself.

Dan styles it out, looks at the football.

HILARY
It had to have been a scam.

DAN
What?

HILARY
Surrogacy fraud. I looked it up.
Women who pretend to desperate
couples that they're pregnant, get
what they can out of them, then
halfway through 'lose' the baby.

On Dan, snorting. Like he would ever fall victim to such a
scheme.

DAN
It was never going to happen.
We're a family with or without
weans.

Bittersweet moment. That's what he wishes. That's what he
tried for.

HILARY
Of course you are.

She hooks an arm around his neck and kisses his cheek, pleased that he's come to this resolution. Both of them look at Emily, who's moving about happily, looking beautiful and healthy and light.

HILARY (CONT'D)
I think you still can't believe she married you.

He smiles tightly. Hilary goes off to deal with someone who's fallen. Dan's smile disappears as soon as she's gone.

CUT TO:

76 INT. DAN AND EMILY'S HOUSE. BEDROOM. NIGHT 12. 22:47 76

Emily asleep. He's lying awake brooding.

CUT TO:

77 INT/EXT. DAN AND EMILY'S HOUSE. BEDROOM/ PATIO. NIGHT 12. 23:14 77

He paces about. His mobile rings. SOUTER. Dan picks it up.

SOUTER (V.O.)
Where does she live, the lassie?

CUT TO:

77A EXT. KAYA'S FLAT. CORRDIOR. DAY 13. 09:54 77A

James is pounding on Kaya's door. No-one answers.

CUT TO:

78 EXT. KAYA'S FLAT. DAY 13. 09:59 78

James is walking away, dejected. Outside, SOUTER gets out of a parked car (N.B. It needs to be parked somewhere which gives him an angle on Kaya's flat - otherwise he won't know that James has been visiting Kaya).

SOUTER
Hi there.

James looks at him. Who the hell is this cheery bastard?

SOUTER (CONT'D)

I was wonderin', do you know a
lassie by the name of Kaya
McDermott?

(fishing)

I was hoping you might be a friend
or a colleague.

A cheesy, slightly alarming smile off Souter.

JAMES

And who might you be?

SOUTER

What it is, Kaya's applied for work
within the Docherty Group, it's a
big hospitality and leisure
operator, and -

Beat.

JAMES

And?

SOUTER

Well we're keen to gee her a chance
but we cannae hire folk without
references. Sorry I haven't even
introduced myself. John Souter.

Smiling, he puts out a hand. James, profoundly suspicious,
doesn't take it.

CUT TO:

78A

INT. DAN AND EMILY'S HOUSE. KAYA'S ROOM. DAY 13. 11:04

78A

Emily is making up the guest bedroom - where Kaya stayed - as if she was about to move in proper. She has added homely touches. Scented candles. A glass carafe and water glass.

She finishes making up the bed. As she makes to go, her eye goes to the wall on which there's a collection of framed photos. Mostly Jack and Sammy. (As per scene 62 above). Emily's eye finds a pic of a 8 year old girl with a big "O" on her sweatshirt doing a funny, lively dance. This is OLIVIA. Emily looks at it. As if acknowledging the 'role' or at least significance of this girl. (Does she touch the pic gently?! As if crediting this girl with being somehow involved in this thing with Kaya?! YES - think that will intrigue us and show us that Emily is making the connection).

CUT TO:

79

EXT. KAYA'S FLAT. CORRIDOR. DAY 13. 12:52

79

Kaya is walking along the corridor back to her flat. Then from her POV - there's James, waiting outside her door - apparently having waited there all day.

KAYA
(not expecting)
How come you're here?

JAMES
How come you haven't picked up your
phone all day?

She produces a brand new iPhone.

KAYA
(casual)
New number.

He clocks her change in hairstyle. The necklace back on. The nicer clothes. The phone. It all says money.

JAMES
Where d'you get that?

KAYA
Can I get by? I wasn't expecting
you.

She pushes past, trying to unlock her door.

JAMES
(more quietly)
A guy was here. Wantin' to know
all about you.

The gum-snapping, pleased with herself vibe suddenly vanishes.

KAYA
(scared)
Who?

Beat.

JAMES
(sceptical)
Apparently you've applied for work
at the Docherty Group?

A beat, then Kaya laughs. Getting what this must be about.

KAYA

Yeah.

Like she's got her own wee secret, her own wee private joke.

JAMES

Kaya what's goin' on?

KAYA

What d'you mean? I'm getting a
job! What d'you want me to do?
Sit on my arse aw day in front of
the telly?

She turns to open the door to her flat.

KAYA (CONT'D)

See ye Thursday.

She disappears inside.

A moment, then James pushes open the letter box and speaks
through it.

JAMES

You need to take this serious.

CUT TO:

80 INT. KAYA'S FLAT. DAY 13. 12:53

80

Inside the flat, all the boxes of ovulation sticks are open.
And there are used testers all over the place.

JAMES (O.S.)

I'm naw covering for you any more.
One more meeting missed. W' me or
w' Janis.

CUT TO:

80A EXT. KAYA'S FLAT. CORRDIOR. DAY 13. 12:53

80A

JAMES

(quieter)

You're gonnae end up back in the
jail.

CUT TO:

81 SCENE NOW LABELLED 78A

81

82 OMITTED

82

83 OMITTED 83

84 INT. SOUTER'S OFFICE. DAY 13. 14:42 84

On Dan, drumming his fingers on the desk.

SOUTER

Nothing. She's not on social
media, data protection is a
bastard, but I'm waiting on someone
fae the records/(office)

DAN

(stands up, out of
patience)
/It's got to be today or it's no
use to me.

He heads out the office when he gets a Whatsapp message on a
group called "Project Kaya/Emily/Dan". It's a photo of the
ovulation stick - Kaya is ovulating.

DAN (CONT'D)

Fuck.

CUT TO:

85 OMITTED 85

86 EXT. DAN AND EMILY'S HOUSE/ INT. KAYA'S ROOM. DAY 13. 15:23 86

He gets out his car - hers is in the drive - and comes into
the house.

No sign of Emily.

DAN

(calling)
Emily?

Then he sees her. Back to him. Sitting on the edge of the
bed in the bedroom she'd made up for Kaya. Dan goes in.

EMILY

They said no.

She is devastated, disbelieving.

EMILY (CONT'D)

I called the clinic. Told them we
were ready to go.

She pauses.

EMILY (CONT'D)

But they won't do it. Because of her age, they want us to wait a year. To see if she still wants to proceed.

He goes over and hugs her - more so she can't see his expression of palpable relief.

DAN

It's OK. It's OK.

Push in on Dan, so fucking relieved.

CUT TO:

87 INT. DAN'S OFFICE. RECEPTION. DAY 14. 09:12

87

The next morning. Dan calls Souter.

DAN

(quietly)

It's gone away.

CUT TO:

87A INT. SOUTER'S OFFICE. DAY 14. 09:12

87A

Souter pauses mid-emptying of a sachet of sugar into a mug of coffee. His relief is palpable.

SOUTER

Thank fuck for that.

CUT TO:

87B INT. DAN'S OFFICE. RECEPTION. DAY 14. 09:12

87B

Dan presses the button for the lift. Business as usual.

DAN

(relaxing)

All done. Gone away.

CUT TO:

88 EXT/INT. DAN AND EMILY'S HOUSE. DAY 14. 16:03

88

A gigantic bunch of flowers on the passenger seat along with a stack of travel guides for Brazil.

Dan pulls into the driveway. Out he gets.

He opens the door with his key.

And seems to recoil at the sight of something he wasn't expecting.

From Dan's POV: Kaya. What the fuck. Dan's eyes harden.

KAYA
Emily's away out to get some flour.
Fuck knows why but she says she's
wanting to bake a cake.

The sound of Emily's car coming back into the driveway.

The slam or hard close of a door as Dan shuts Emily out onto the patio for a private conversation.

CUT TO:

89 EXT/INT. DAN AND EMILY'S HOUSE. TERRACE. DAY 14. 16:04 89

DAN
They said no Emily.

EMILY
I'm not abandoning her.

(The talk is fast, overlapping, emotional).

EMILY (CONT'D)
I'm not using her then discarding
her, I'm not creating expectations
then just/

DAN
(louder)
Emily they said no.

EMILY
No they didn't. They said wait.

A moment of realisation for Dan makes him whack his own forehead. This is him at the end of his rope.

DAN
No. No.

EMILY
If we have to wait a year, we wait
a year.

DAN
No. No more waiting. Not a year.
Not a minute. No more.

This is just a nightmare for Dan. He's been living in that purgatory for years.

EMILY
What are you saying?

DAN
I'm saying it's enough. I'm
callin' it. It's finished.

EMILY
I'm going to do it.

DAN
No you're not.

EMILY
I'm doing it.

DAN
Emily. You're naw listening.

EMILY
With or without you.

Push in on Dan. It's the worst possible thing she could say to him.

DAN
Jesus.

He needs out of there. He goes inside, ignoring Kaya who's standing watching this all play out, then smashes out the front door. The sound of him getting in his car and zooming off. The dog barking.

CUT TO:

90 INT. DAN'S OFFICE. NIGHT 14. 17:12

90

Dan is in his office. Not working. Just needed to get out the house. He stares out the window at Glasgow. A reflection in the glass - his wedding photo. It's on the opposite wall.

He's in a kilt. They look so happy, so together. He turns round and looks at it.

This woman is everything to him.

CUT TO:

91

EXT. KAYA'S FLAT. CORRIDOR. DAY 15. 11:01

91

James is outside Kaya's flat, as scheduled. He knocks. Nothing. Tries again, even though he clearly knows she's not there.

Then Doddy's door opens.

DODDY

She's naw there.

No shit. He ignores Doddy. James starts to walk away.

DODDY (CONT'D)

She doesnae stay there. Naw fir ages. She jiss comes back for show, tae see you.

James can't ignore that.

He turns to see Doddy finding a pic on his phone. He flashes James a photo of a mansion - the outside of Dan's house.

DODDY (CONT'D)

She's in there.

Beat. Looks at this guy.

JAMES

Where's that?

Doddy deftly slips the phone into his back pocket.

DODDY

Dunno, what's it worth to you mate?

James has meant so many wee scrotes like this. He scoffs and walks away. On Doddy, keen not to lose the attention.

DODDY (CONT'D)

(calling after him)

Guy drives a Bentley. Minted. Owns half of Glasgow.

James turns round.

DODDY (CONT'D)

Daniel Docherty he's called. Cunt's up to nae good.

CUT TO:

92 EXT. DAN AND EMILY'S HOUSE. DAY 15. 13:04

92

Angle on Dan and Emily's house. Reveal we're seeing this from James's point of view on the other side of the road. The house is so grand - it really is a mystery what the hell Kaya could be doing here.

He hesitates, hands in pockets, like he's loathe to get involved cos it's not really his place to do so. And yet. If not him, who? A beat, then he crosses the road.

CUT TO:

93 INT/EXT. DAN AND EMILY'S HOUSE. FRONT DOOR. DAY 15. 13:06 93

James stands uncomfortably in the well-appointed driveway. Rings the bell. The door opens and he comes face to face with Sammy.

JAMES
(not expecting an 8 year
old)
Eh. Hi. Is your Daddy here?

SAMMY
No. He's at work.
(proud)
He's driving an ambulance.

Confusion on James's face.

JAMES
Nice house.

HILARY (O.S.)
Don't just open it! See who's
there first!

Hilary gets to the door, hair wet. Sees James with his plasticky leather jacket and scarred face.

HILARY (CONT'D)
(protective, to Sammy)
Go inside.

Not expecting the wife. James becomes well mannered and abashed.

JAMES
I'm sorry to disturb you. I'm
looking for a Daniel Docherty.

SAMMY
He's in Brazil.

HILARY

Sammy can you go upstairs please?

Hesitation from Sammy then a sharp look from Hilary sends him up.

JAMES

Are you his wife?

On Hilary, weirded out by the question.

HILARY

I'm sorry. What's this about?

James doesn't say anything. If this is his wife, it's awkward to discuss it with her. Jack pads in. Witnesses the rest of the conversation.

HILARY (CONT'D)

He's obviously not expecting you so
I'm going to have to ask you to go.

She starts to close the door over.

JAMES

I'm trying to find a girl. Kaya
McDermott. She's 18 and vulnerable
and missing from home. And I think
your man Docherty might know where
she is.

HILARY

Why would he know where she is?

She makes to close the door.

HILARY (CONT'D)

Look he's in Brazil with his wife.

James sticks his foot in to prop it open.

JAMES

Mibbe so but he's also making
regular trips to Possil and there's
a lassie there w' nothing who's
suddenly got money for new clothes.

Beat. A flare of something on Hilary's face - then she becomes defensive, closed.

HILARY

And?

JAMES

And - where is she? And what's he
geeing her money for? Or will I
just go straight to the cops
instead?

HILARY

I can guarantee you Dan has nothing
to do with that girl.

She kicks his foot, he steps back in surprise and she pulls
the door closed.

Inside, Hilary looks haunted and horrified.

CUT TO:

94

EXT. DAN AND EMILY'S HOUSE. DAY 15. 13:08

94

James backs away from the door, looking up at the house.
What is going on here? Who are these people? Then his eyes
settle on something. Emily's Range Rover.

He walks towards it. Something about it is snagging him. He
runs his hand over the front grill. He feels a tiny, tiny
dent from when it hit Kaya - and remembers.

CUT TO:

95

EXT. DAN AND EMILY'S HOUSE. TERRACE. DAY 15. 13:26

95

Hilary is pacing, pacing on the roof terrace, phone to her
ear. She is shaky with anger.

HILARY

(leaving a voice-mail)

I know what you're doing. I know
exactly what you're doing. And if
you think you can just spirit this
kid away without consequences...

She's crying - fear, anger.

HILARY (CONT'D)

Some guy's just turned up at your
door and he's onto you as well. He
thinks she's a missing person. He's
going to go to the police.

Then the sense of betrayal kicks in.

HILARY (CONT'D)

You've never lied to me before so I
wouldn't even know what to look
for. You can't go ahead with it.
You must know that. It's
dangerous. And it's fucking
immoral.

She sounds disappointed by him.

JACK (O.S.)

Mum what's going on?

Jack has come out on the roof. He can see how spooked she
looks.

HILARY

(short with him)

Nothing. Go back downstairs.

JACK

Who are you phoning?

HILARY

(more forceful)

Go downstairs!

Fade up: "You Can't Always Get What You Want" by the Rolling
Stones.

CUT TO:

96

INT. 'NON-PLACE'. WAITING AREA. DAY 15. (13:26 GMT)

96

A mop, as a cleaner wipes an already immaculate floor (call-
back to hospital cleaner in the Southern General after
Hilary's miscarriage). On Dan, in a non-descript
environment. Sea outside glass windows on one side. His
phone is flashing and buzzing in his pocket. He takes it
out. Hilary. He hesitates. Then he looks over at Emily,
who's sitting in a small waiting area (it's white and wood so
not clinical - more like they're in a tiny regional airport
departures area). She smiles at him. He switches the phone
off.

He goes over and sits down next to her.

Then both their eyes go to a SMARTLY DRESSED WOMAN, who's
beckoning them to follow. They stand up.

CUT TO:

97 INT. 'NON-PLACE'. CORRIDOR/ HOSPITAL ROOM. DAY 15. (13:34 97 GMT)

We wind down long Soviet-style corridors, turning and turning and turning until we're at a door. Ukrainian chat is audible from other rooms.

The woman escorting them opens it.

A hospital room.

There's Kaya. In a gown. On a bed. Legs in stirrups.

A black and white monitor shows the lining of her uterus (the image is similar to an ultrasound scan of a foetus only without the foetus).

The doctor looks like he's ready to roll. He looks at Kaya who nods in consent. She looks happy, determined, ready to go. A shared look between her and Emily, Emily and Dan.

Emily takes Kaya's hand. Dan takes Emily's other hand. All three, connected.

The doctor lifts the catheter and inserts it.

Push in on the monitor as we see the embryo going in.

Then the doctor steps back. It's done.

Beep of a voice-mail.

CUT TO:

98 INT. SOUTER'S OFFICE. DAY 15. 13:44 98

Souter is at his desk. There are various forms from the public records office (or Scottish equivalent) messily arranged on his desk. [N.B. They don't have Kaya's name on them - we just want a visual indication that this is where Souter has been researching].

SOUTER
(into his phone)
Phone me back. Something's not right.

CUT TO:

99

INT. WATER. DAY 15. 14:34

99

Wide of the white Glasgow sky then the camera swoops lower - down past the Finneston Crane, the Armadillo, all the Clydeside landmarks we saw in Scene 1, then we plunge still further - into the Clyde itself. In the murky water is Doddy, staring back at us. Eyes open, shocked, bubbles coming from his mouth and nose as his body slowly, slowly sinks into the depths and disappears from view.

Fade up: the final screaming refrain of "You Can't Always Get What You Want".

It ends abruptly.

Black.

END OF EPISODE