



THE NEST

Episode 2

Written by

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SHOOTING SCRIPT

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RECAP: LAST TIME ON THE NEST TRAIL - SUPER GENRE-Y, PUNCHING OUT THRILLER BEATS, ends with Doddy's face in the Clyde, as per 1/99.

1 INT. PRINCES SQUARE. DAY 16. 09:04

1

JAMES, uncomfortable, in a gold and glass lift. Ascending.

Then there's the jolt - the lift doors open and out he comes into a side of Glasgow he has little to do with. The top floor of Princes Square. The city's high-end shopping palace. Ladies who lunch. Champagne flowing from noon. It's classy, airy, bright. Jazz musak. Full of relaxed people with money.

He sees KAYA, already seated, comfortably a part of this scene. Sophisticated-looking. Relaxed. With a cappuccino. A far cry from the scrappy girl we met at the start of Episode 1.

CUT TO:

2 INT. DAN AND EMILY'S HOUSE. DAY 16. 09:05

2

DAN is down on his hands and knees, picking up a spilled bottle of sparkly nail polish then vigorously scrubbing the badly stained carpet.

DAN
For Christ's sake.

He takes a look at it. It's not budging. He hunches over and keeps on scrubbing.

CUT TO:

3 INT. PRINCES SQUARE. DAY 16. 09:07

3

James sits across from Kaya. Still edgy. Not comfortable in this environment.

Kaya pushes the menu towards James.

KAYA
I've ordered. But get whatever you want.

JAMES
I'm OK.

She picks up the menu.

KAYA
I've had - like - everything. On
that side. And most of that side
as well. It's all good.

She flags down a waitress.

KAYA (CONT'D)
Can you get him a coffee?

JAMES
/No thanks.

Slightly confused, the waitress backs off.

WAITRESS
I'll come back.

Kaya looks at James. Laughs.

KAYA
You're still ragin' man. Cannae
believe you're still ragin'.

CUT TO:

4 INT. DAN AND EMILY'S HOUSE. DAY 16. 09:08

4

Dan stands up and looks at the outcome of his scrubbing. The stain remains. He glowers and moves down the hall.

Tries to move a rug over it but that's not going to work.

CUT TO:

5 INT. PRINCES SQUARE. DAY 16. 09:11

5

The waitress sets down a full Scottish breakfast in front of Kaya.

KAYA
First I couldnae stop boaking. Now
I cannae stop eating.

She tucks in.

JAMES
And what've ye been dain' with
yourself?

Kaya looks at him, chews slowly then swallows.

KAYA
What d'you think I've been dain'?
(grandly)
Healing this family.

CUT TO:

6 INT. DAN AND EMILY'S HOUSE. KAYA'S BEDROOM. DAY 16. 09:14 6

Emily is tidying Kaya's bedroom. Which is a teenage tip. She is relaxed and happy. Enjoying Kaya's presence as much as Dan is hating it.

Dan appears, glowering.

EMILY
We'll get a rug.

He doesn't bother explaining that a rug isn't going to work.

DAN
Can you not - just, can you not
tidy up after her?

He walks away, stressed and pissed off. Ready to go to work. Emily comes out.

EMILY
She's a teenager!

DAN
Where is she anyway?

CUT TO:

7 INT. PRINCES' SQUARE. DAY 16. 09:16

7

JAMES
What've you told them?

Kaya ignores the question.

KAYA
(amused)
You're still in shite for aw this
aren't ye?

JAMES
Kaya. I just want to know what
they know.

KAYA

You so badly wanted this tae fail
but nae luck. It's the best thing
that's ever happened to me.

CUT TO:

8 EXT. BARRAS. DAY 16. LATER. 11:03

8

Dan and Souter, his wizened old lawyer slash consigliere, stroll through the market. It's full of poor people selling cheap things - nothing hipster about it. Dan and Souter are walking and talking - hats on against the cold so imagining they're in semi-disguise as ordinary punters but the expensive Crombie coat Dan is wearing rather undermines that impression.

SOUTER

(grimly)

Planning's asked for a whole load
of new changes.

DAN

(reassuring, smacks him
on the back)

We're baw deep already so there's
no going back. Look I know you've
got reservations but this is it,
man. This is the big one.

Souter seems sceptical. Doesn't appear to share Dan's enthusiasm.

SOUTER

All set for tomorrow?

DAN

(trying to remember)

Tomorrow...

SOUTER

(terse)

The public consultation.

DAN

I'm messin' with you. Course I am.
They're always the same these
things.

They're outside a wee ice-cream van selling rolls.

DAN (CONT'D)

Two bacon rolls and two coffees.

A beat.

SOUTER
How's the lassie?

DAN
(lying, brushing it
away)
All good in the hood.

SOUTER
Still no sign of a birth
certificate.

Souter remains deadly concerned.

DAN
(dismissive)
What can I tell you. She's been in
care, I don't know the half of it.

Dan wants to move on - indeed physically moves away - but
Souter isn't letting it go.

SOUTER
Just suggests she might have some
kind of criminal background that
she's had somebody scrub out for
her.

Dan laughs.

DAN
Are ye mad? She doesnae have those
kinds of connections, she's a
teenage idiot.

Souter can hear that Dan doesn't like her much.

DAN (CONT'D)
Look we flew into this with
unseemly haste I'll give ye that,
but babies get made in more unusual
circumstances.

Like he's trying to persuade himself.

DAN (CONT'D)
She's three month gone. Cannae
unring a bell.

CUT TO:

9 OMITTED

9

9A EXT. BUCHANAN STREET. DAY 16. 11:24

9A

Kaya is quite loving herself. Walking down Buchanan Street (fancy Glasgow shopping street), fairly expensive handbag on her shoulder, nice clothes, decent hair-cut. A grown-up - a businesswoman even - who feels like she's getting somewhere.

Then she stops. From her POV, a news-agent which has papers outside on racks. One of them e.g. The Daily Record features - in the bottom right hand corner - a small picture of Doddy. She moves closer. "Body found in the Clyde identified".

On Kaya, shocked. Frozen.

CUT TO:

10 EXT. SOCIAL WORK OFFICE. DAY 16. 11:52

10

James is having a cigarette with JANIS outside. He's not smoking - she is.

JANIS
What's she told them?

JAMES
Squat.

This concerns Janis.

JANIS
Surely we owe them a duty of care?
The couple.

JAMES
You joking?

He can barely keep the loathing out his voice.

JAMES (CONT'D)
We owe them nothing. Daddy
Warbucks is on his own.

CUT TO:

TITLES

11

INT. THE MORNING COURIER OFFICES. DAY 16. 12:23

11

ELEANOR, 22 but looks 16, gender-queer journalist from Episode 1, is at her desk, speaking Cantonese to someone on her mobile. She finishes the call when she sees GREGOR, porky, 50s, old-school, standing over her.

GREGOR

That's impressive. Didnae know you spoke Klingon.

ELEANOR

Cantonese. Just to my grandparents.

GREGOR

I know I was just making a wee joke.

Eleanor's face displays how funny she found the joke.

GREGOR (CONT'D)

Is it Eriskay you're from?

ELEANOR

Further North. Lewis.

GREGOR

Well hats off to you. Come a long way from there to get here. Right.

He reaches into his trousers for some pound coins.

GREGOR (CONT'D)

Can I get a cheese and egg roll and a coffee.

On Eleanor. FFS. IONA, a senior colleague of Gregor's, passes and rolls her eyes.

IONA

Get your own bloody roll.

GREGOR

See what I have tae put up with?

He's smiling. He and Iona are obviously friends.

ELEANOR

(to Gregor)

A body was recovered from the Clyde yesterday.

GREGOR
Yesterday. Aye. We covered it
this morning.

ELEANOR
It's looking like another drugs
death. Which would be the
hundredth this year.

GREGOR
(so what)
Uh huh.

ELEANOR
(standing up, pitching)
So I thought we could do something
bigger. Maybe do a profile on the
guy so he's not just a number?

GREGOR
It's new news that there's a drugs
problem, sadly. But I'll tell you
what you can do. Tomorrow morning
can you get down to the City
Chambers? 10 o'clock. Public
meeting about the East End.

On Eleanor, disappointed. A beat, then he slides the coins
back and wanders back to his desk.

GREGOR (CONT'D)
(to no-one in
particular)
Klingon. Is that offensive?
(reassured)
No.

CUT TO:

12

INT. DAN AND EMILY'S HOUSE. EVENING 16. 17:28

12

Awkward dinner table. Dan and Kaya. Emily at the stove.
Kaya is preoccupied, pushing food round her plate, not
touching it. Dan seems irritated by her mere presence in his
home.

Emily smiles at Kaya as she comes and sits down.

EMILY
Superfoods. Kale. Lentils. Lean
beef. We need to build you up now
that you're not being sick.

Before Emily can finish the sentence, Kaya abruptly pushes her chair back and gets up from the table.

KAYA

D'you know what I'm actually
knackered. I might just go to bed.

She leaves the table and goes into her room, closing the door.

Dan puts down his cutlery in disgust.

CUT TO:

13

INT. DAN AND EMILY'S HOUSE. KAYA'S BEDROOM. EVENING 16. 17:131

Kaya lies on the top of the bed. Stressed and miserable. She has her old phone out and is scrolling through some pics. Doddy. A few of him arsing around cooking. Then one of the two of them together. A selfie. His arm around her neck. Kaya is looking away from the camera - or putting a hand in front of her face - as usual.

There's an argument going on between Dan and Emily in the background. Dan furious with Kaya. Emily making excuses for her.

Then, as she's lying there, she suddenly decides fuck this. She sits up. Chucks her phone back in the drawer. She's got a plan.

CUT TO:

14

OMITTED

14

15

INT. DAN AND EMILY'S HOUSE. HALLWAY/ KITCHEN. NIGHT 16. 22:154

Kaya emerges from her room. It's dark and silent. She looks like her old self again - hair, clothes and make-up. Middle-class skin shed. The kitchen has been cleaned and Dan and Emily have gone to bed.

She sneaks out, closing the door softly behind her.

Fade up dance music eg Agen Wida by Joyryde:-

CUT TO:

16

EXT. CLUB. NIGHT 16. 22:57

16

Kids - teenagers - and young twenties - milling around everywhere. Kaya gets out of a taxi. So good to be out and free and with other young people away from the plush sofas and gleaming surfaces of Dan and Emily's house.

The sound of dance music thudding out of a club. She is so happy to be out. She turns towards it and goes in.

CUT TO:

17

INT. CLUB. NIGHT 16. 23:03

17

Inside - the music even louder - Kaya surveys the dance-floor, all those young people. A bit intimidating being there on her own when everyone else is in groups but she just follows the music onto the dance-floor - and just lets go.

Kaya closes her eyes and dances, giving in to the music. It's what she needs. Fun. Lets it all wash over her. We swirl around with her, as close to her that it feels like we're inside her head.

A minute passes - there's an ecstatic, almost angry quality to her dancing. (This is NOT a floor-clearing display of "talent" - it's a young girl letting go).

When she opens her eyes, she sees two girls on the edge of the dance-floor whispering to each other, evidently about her. This spears her unselfconsciousness. Her dancing slows, looks like she's going to leave the dancefloor.

But instead, the two girls come towards her and start dancing. The first, MICHELLE, 21, is a bit podgy. She's there with her too-tall friend CLAIRE, 21.

MICHELLE
(into Kaya's ear)
You're amazin' man. Ye don't give
a fuck.

Kaya blooms to the praise and the three of them dance away together. Michelle clearly thinks she's cool and wants to be her pal.

CUT TO:

18

INT. CLUB. BAR. NIGHT 16. 23:24

18

Kaya is getting drinks for Michelle and Claire.

KAYA
Two Jack Daniels and Coke and one
just Coke.

She holds out money.

MICHELLE
Och I'll get them.

KAYA

Naw naw. It's cool.

CLAIRE

How come you're naw drinking?

KAYA

(after the briefest
hesitation)

Had a massive one last night,
cannae even smell it or I'll boak.

Kaya passes out the drinks and the three of them clink.

CUT TO:

19

INT. CLUB. DANCEFLOOR. NIGHT 16. 23:30 - 00:47

19

More dancing, followed by more drinking. Coke cans cracked for Kaya, whiskey poured from upon high for Michelle. Kaya paying every time. (Tall Claire is snogging someone handsy in the background).

That wee Michelle is desperate for a night out - clearly thinks Kaya is the shit and is copying her moves.

HARD CUT TO:-

20

EXT. CLUB. ALLEY. NIGHT 16. 01:11

20

Michelle, boaking her guts out behind a bin in an alley just off the main street.

She wipes her mouth.

MICHELLE

Manky bitch sorry.

Looks at the sick. Grimaces. They walk away from it and settle down on a kerb so she can recover.

MICHELLE (CONT'D)

We should swap numbers, but you're naw paying the next time. And I'm naw boakin'.

She gets her phone out. There's a wee boy on the screensaver.

MICHELLE (CONT'D)

That's ma wee boy. Cyrus he's called.

Kaya can hear the pride in her voice.

MICHELLE (CONT'D)
Havenae been oot since he was born,
can ye tell?

Kaya puts her number. Hands it back. Then takes a risk.

KAYA
I've got one on the go an' aw.

Points to her stomach.

MICHELLE
(delighted)
You do not! Is that why you're naw
drinking?

She pushes her chummily.

MICHELLE (CONT'D)
Can't believe I've met another mum
that's amazin'. That's meant to
be.

She pauses, reflects.

MICHELLE (CONT'D)
I didnae expect it this young
but... It's brilliant. Don't let
anyone tell you otherwise. And I'm
at college as well and part time in
McDonalds'... It's mad but...

She shrugs, her face shining. Obviously really happy being a mum.

MICHELLE (CONT'D)
D'you know what you're havin'?

KAYA
Naw. Naw.

On Kaya. Debating.

KAYA (CONT'D)
It's naw actually mine.

MICHELLE
How d'you mean?

KAYA
I'm having it for this pure minted
couple who cannae have any of their
ain. Naw my genes. Nothing to dae
w' me.

MICHELLE

Serious?

KAYA

Aye.

Kaya's insecurity about revealing too much makes her boast and swagger.

KAYA (CONT'D)

Piece a piss man. 6 more months and done. That's me set up for life. Fuck McDonald's. You should dae it.

MICHELLE

(quiet, weirded)

Oh no. I couldane dae that. Gee ma baby away.

Alienated. At sea suddenly with this girl. A beat, then she stands up.

MICHELLE (CONT'D)

Right I better go.

Kaya stands up, aware of having lost her footing somehow, wanting to pull it back.

KAYA

Naw want to go back in?

MICHELLE

I'm up early in the mornin'.
Thanks for all the drinks.

She walks away, leaving Kaya feeling judged and rejected.

Fade up dance music:

CUT TO:

21

INT. CLUB. NIGHT 16. 01:30- 02:52

21

Kaya is back in the club, doing shots, drinking whatever's going, wilding it on the emptier dance-floor. Now letting people touch her - the drunk guys who end up on the dancefloor at the end of the night. Letting loose. Trying to dissolve. To forget.

CUT TO:

22

EXT. CLUB. NIGHT 16. 03:04

22

The club closes. Some snogging with one of the mingers off the dancefloor. She dodges his attempt to put his hand down her trousers.

CUT TO:

23

INT. DAN AND EMILY'S HOUSE. BEDROOM. NIGHT 16. 03:48

23

Dan and Emily are asleep. Dan's hand is on Emily's belly. Emily turns, deeply asleep.

Suddenly - a bang wakes Dan up.

CUT TO:

24

INT. DAN AND EMILY'S HOUSE. STAIRS/ KITCHEN. NIGHT 16. 03:49

Dan comes down the stairs.

Then from his POV - not an intruder, but Kaya, drunkenly carving herself a slice of bread.

DAN
Are you pissed?

KAYA
(wankered)
I need some bread.

She continues sawing away at the loaf. On Dan, raging. All the pent up frustration with this selfish girl - this teenager - now finds an exit.

DAN
Emily made you a whole fucking meal
you didnae touch. How much have
you drunk? Look at me when I'm
speaking to you.

She ignores him.

DAN (CONT'D)
How much have you drunk? You don't
give a fuck do you?

He pulls her roughly - and she rounds on him with a bread-knife. She holds it aloft.

KAYA
Don't you touch me. Don't you ever
dare touch me. You don't know
nothing aboot me or ma life.
(MORE)

KAYA (CONT'D)
You come near me again and I will
fucken kill you.

In the midst of this, Emily appears and Kaya - seeing her - drops the knife onto the floor and heads into her bedroom.

EMILY
(rising panic)
What's going on?
(to Dan)
What have you done?

DAN
(incensed)
What have I done? What have I
done?

Emily bursts into Kaya's room, blocking the door.

EMILY
Where are you going? What's
happening? What's wrong?

Then up close, Emily realises she's out of it and freaks.

EMILY (CONT'D)
(distraught, rising
panic)
Oh my Gd. What have you taken? E?
MDMA? What? Just tell me.
Please. I need you to tell me.

(Nuts. A total over-reaction).

DAN
She's drunk Emily it's naw pills.

Kaya abandons the packing, pushes past Emily. Dan is blocking the front door so she flies out the back and down to the beach, looking like she's about to fall down the stone steps.

DAN (O.S.) (CONT'D)
(shouting to Emily)
Don't go after her. Don't you dare
go after her.

CUT TO:

It's freezing and pitch black and Kaya's pissed and stumbling.

EMILY
(desperate)
I'm sorry. I'm sorry. Please come back.

Emily chases after her, until finally within reach, she grabs her, and Kaya turns around and howls.

It's an animal yell, the sound of someone not threatening but threatened. Of someone in so much pain. It's shocking. And it tells Emily that she knows nothing, but nothing, about this girl.

CUT TO:

25A INT. DAN AND EMILY'S HOUSE. NIGHT 16. 03:52 25A

From Dan's POV. This girl is dangerous. A foreign element. A fucking liability.

CUT TO:

26 INT. CLINIC. WAITING ROOM. DAY 17. 08:31 26

The next morning. Likely only a few hours later. Dan, Emily and Kaya are first in the waiting room as a RECEPTIONIST is only just opening up. Indicated by the MIDWIFE arriving just after them, still in her coat. She goes into the practice room.

All three are exhausted. Emily looks ashen and traumatised. Like someone braced for bad news. Dan is simmering with anger. Kaya is hanging to fuck.

The Midwife comes out, her coat off now. Late fifties.

MIDWIFE
Kaya McDermott.

She doesn't know whether the patient is Kaya or Emily so just calls the name at the trio. All three stand up.

CUT TO:

27 INT. CLINIC. PRACTICE ROOM. DAY 17. 08:33 27

The Midwife closes the door as the three of them get seated. She has a lovely melodious East Coast accent - and a core of steel.

MIDWIFE
Are you Mum and Dad?

She means are they parents of Kaya. Another beat of awkwardness.

DAN
Eh no. It's a surrogacy.

The midwife takes that in. In particular, Kaya's youth - as she is more teenagerish than ever, sulky, hanging.

MIDWIFE
(talks kindly to Kaya)
OK. How can I help you?

She directs the question to Kaya but instead of Kaya responding, Dan speaks.

DAN
(edgy, pissed off)
We were booked in for the first scan, the 3 month, next week, but something's gone on in the meantime.

EMILY
(shakily, upset)
We need to know, we need to check.

She's tearful. Nerves getting the better of her.

EMILY (CONT'D)
Sorry.

DAN
(hard)
What effect alcohol might have had on the foetus.

This Midwife is on it. Reading the situation slowly and carefully. She looks from Dan - rigid, angry - to Emily - upset, scared - to Kaya, sulky and teenage.

MIDWIFE
That depends on how much and how often.

KAYA
(defensive)
Once.

She sounds like a hungover, sheepish, but still rather petulant teenager - which is exactly what she is.

EMILY

Is there a test you could do? To check that the baby's OK?

DAN

We can pay privately for an extra ultrasound or whatever it is.

The Midwife is not for being either bossed or intimidated by him.

MIDWIFE

(pointedly, to Dan and
Emily)

What I would say is that stress is at least as great a risk factor.

Dan scoffs dismissively. That pisses the Midwife off even more. She doesn't like his attitude or, apparently, anything about this situation.

MIDWIFE (CONT'D)

If you wouldn't mind, I'd like to speak to Kaya alone.

CUT TO:

28

INT. CLINIC. WAITING ROOM. DAY 17. 08:36

28

Emily sits as close to the door of the examining room as it's possible to get. She's anxious, on the edge of her seat, looking like she wishes she could put a cup to the wall to try and listen.

Across the room Dan stands at the window, turning this chaos over in his mind, looking like he's making plans.

CUT TO:

29

OMITTED

29

30

INT. CLINIC. PRACTICE ROOM. DAY 17. 08:42

30

The Midwife is trying to have a frank conversation with Kaya who's cross-armed and sulky and reluctant.

MIDWIFE

How did you get yourself into this?

Kaya rolls her eyes at the headmistressy tone.

MIDWIFE (CONT'D)

There's obviously tension with the husband.

KAYA
(matter of factly)
He's a cock.

MIDWIFE
And what about the wife.

Kaya shrugs.

KAYA
I was really sick in the beginning
so she jacked in her work to look
after me. But now I'm fine and
she's still hovering about me,
phoning me fifty times a day. I
cannae staun it. More like jail
than the jail.

MIDWIFE
And have you changed your mind
about carrying the baby?

KAYA
What if I have? What am I gonnae
dae about it?

CUT TO:

31 OMITTED 31

32 EXT. CLINIC. DAY 17. SHORTLY AFTER. 09:02 32

Dan, Emily and Kaya get back in the Range Rover after the appointment, doors slamming like cell doors, illustrating exactly what Kaya just described. Locked in, together. A nightmare for all three.

CUT TO:

33 INT. CLINIC. PRACTICE ROOM. DAY 17. 09:07 33

Inside, the Midwife is typing up notes of the meeting into the computer. She presses a button which puts a red flag onto the system and picks up the phone to call someone.

CUT TO:

34 INT. DAN'S CAR/ EXT. DAN AND EMILY'S HOUSE. DAY 17. 09:28 34

Dan is driving Emily and Kaya home. All three in silence. They reach the driveway.

DAN
I've got to go.

Emily looks through the windscreen.

EMILY
Who's that?

A bouncer is standing at the door. This is CAVAN, 27, built like a brick shithouse.

DAN
Cavan.

Emily waits for an explanation.

DAN (CONT'D)
He works at the club.

Kaya gets out and stomps into the house. Emily acts like he's just made things 100 times worse.

DAN (CONT'D)
(explaining himself)
I'm not leaving you alone with a lassie who just pulled/(a knife).

Emily gets out. Slams the door on him - she also thinks he's part of the problem.

DAN (CONT'D)
For fucksake.

He reverses at speed out the driveway.

CUT TO:

35 INT. DAN AND EMILY'S HOUSE. KAYA'S BEDROOM. DAY 17. 09:34 35

Kaya comes into her bedroom. Shuts door. Flops on the bed. Hung-over. In a dark place. She picks up her phone. Dials a number and brings it to her ear.

CUT TO:

35A INT. SOCIAL WORK OFFICE. DAY 17. 09:34 35A

James is having a meeting with a YOUNG GUY - early twenties, Rangers top and trackies, cap on, diamante earrings, sulky. James's phone rings and he sees it's Kaya. Tries to leave it but sort of intuits that something is wrong.

JAMES
Sorry pal hang on a wee minute.

He picks up the phone, surprised to hear from her.

JAMES (CONT'D)
Hullo.

CUT TO:

35B INT. DAN AND EMILY'S HOUSE. KAYA'S BEDROOM. DAY 17. 09:34 35B

On Kaya, listless, lonely.

KAYA
Hi.

CUT TO:

35C INT. SOCIAL WORK OFFICE. DAY 17. 09:34 35C

Then silence.

JAMES
All OK with you?

He listens intently, trying to gage what's going on. Then tinny hip hop comes on. It's being played by the young guy on his mobile phone. The young guy is pissing about, spinning on his chair, either ADHD or just annoyed to be ignored.

JAMES (CONT'D)
Can you shut that off please?

The boy smirks.

JAMES (CONT'D)
Kaya. All OK?

CUT TO:

35D INT. DAN AND EMILY'S HOUSE. KAYA'S BEDROOM. DAY 17. 09:34 35D

KAYA
Yeah.

She picks at the side of a nail.

KAYA (CONT'D)
That guy who lived next door to me.
He's died.

CUT TO:

35E INT. SOCIAL WORK OFFICE. DAY 17. 09:34

35E

On James, surprised. Hand to his ear cos the boy won't turn the music off. Treads carefully. What's she trying to tell him?

JAMES
Were youse pals?

CUT TO:

35F INT. DAN AND EMILY'S HOUSE. KAYA'S BEDROOM. DAY 17. 09:34 35F

KAYA
Naw really. But he wanted to be a chef and stuff. So...

Her picked nail is now bleeding.

KAYA (CONT'D)
(blankly)
It's a shame.

CUT TO:

35G INT. SOCIAL WORK OFFICE. DAY 17. 09:34

35G

On James, narrowing his eyes. What's this about? What is she trying to tell him? Janis comes in.

KAYA (O.S.)
See you Thursday.

Then she hangs up. James lowers his phone. Janis registers his slightly haunted expression.

JANIS
All OK?

On James, not sure, but still prepared to vouch for her to Janis.

JAMES
...Yeah.

CUT TO:

36 EXT. HOSPITAL. DAY 17. 09:57

36

Hilary is walking towards the hospital when she becomes aware of something.

From her POV: Dan is waiting for her in his car. Not expecting him. He's just shown up there. Annoyed, she walks towards the car.

CUT TO:

37 INT. DAN'S CAR/ EXT. HOSPITAL. DAY 17. CONTINUOUS. 09:58 37

Gets in. Shuts the door. He's sitting there. Staring straight ahead. Prideful.

HILARY

You don't speak to me for three months then you turn up at my work.

DAN

I need you to get her social services files.

He still can't look at her. She was right and he was wrong but he can't face that. He stares straight ahead.

DAN (CONT'D)

Presumably you can get hold of this stuff through work. It's my fault. I didn't do nearly enough due diligence.

Not even an acknowledgement that she was right. Or an apology.

DAN (CONT'D)

It's all about damage limitation now. Just need to know/(what I'm dealing with).

Hilary gets out of the car. That attracts his attention.

DAN (CONT'D)

What are you doing? Hilary.

HILARY

(emotional)

I told you what I thought of this.

DAN

(excruciated)

You're making a scene.

Dan's worst is humiliation.

HILARY

(so what)

I've got nothing to be ashamed of.

(MORE)

HILARY (CONT'D)

People say to me oh are you Dan
Docherty's sister? Oh hasn't he
done so well.

DAN

Jesus.

HILARY

And I always say the same, well he
hasn't changed. Loves Celtic,
loves his family. Likes what he
likes, he won't change. I didn't
know that you already had.
Completely.

DAN

I'm not having this conversation.
Close the door.

HILARY

"Due diligence" Dan. She's a human
being. She doesn't come with a
warranty.

Dan's had enough. He gets out the car.

DAN

Excuse me.

He shuts the passenger door. People are watching but Hilary
doesn't give a shit.

HILARY

It's exploitation, pure and simple.
And I want nothing to do with it.

He gets back in his side and slams the door. Sealing himself
away from criticism.

CUT TO:

38

INT. CITY CHAMBERS. MEETING ROOM. DAY 17. 10:10

38

A packed room full of people. An ornate room in a typical
provincial city hall. The backdrop is photos and plans of
Dan's development "The New East End".

The clock ticking to ten past ten. People getting restless.

CUT TO:

39 INT. CITY CHAMBERS. ANTE-ROOM. DAY 17. 10:11 39

Souter is pacing. Absolutely sick and furious that Dan is late.

CUT TO:

40 INT. CITY CHAMBERS. STAIRCASE. DAY 17. 10:13 40

Dan's feet pound as he runs up the spiral staircase. Into the ante-room. To face Souter and others.

DAN
Sorry folks.

But the bonhomie doesn't mask the fact that he looks underslept, sweaty and stressed. He can't get a thing past Souter.

SOUTER
What's the problem?

DAN
None at all. Let's go.

Out he walks -

CUT TO:

41 INT. CITY CHAMBERS. MEETING ROOM. DAY 17. 10:14 41

- into the bright lights of the public meeting.

The lights dazzle Dan. He takes his seat. Journalists at the front take pictures. Dazzle him again. He pulls at his shirt collar like it's warm in there.

On Souter. Not liking the look of him at all.

Dan's speech comes up on auto-cue and he starts the presentation.

DAN
What does anyone want?

CUT TO:

42 INT. HOSPITAL. STAFF LOCKER ROOM. DAY 17. 10:15 42

DAN (V.O.)
More than what their parents had.

Hilary is in a thunderous mood. Working her arse off. Never enough money. Changing her (cheap, worn) shoes for comfy work shoes. Slams her locker door.

CUT TO:

43

INT. CITY CHAMBERS. MEETING ROOM. DAY 17. 10:15

43

DAN

More choices. More opportunities.

CUT TO:

44

INT. DAN AND EMILY'S HOUSE. DAY 17. 10:16

44

DAN (V.O.)

A safe and secure future for their family.

Emily stands in the kitchen. Staring at the locked door to Kaya's bedroom. Between her and Kaya is Cavan's bulk, aviator jacket on, sitting on the couch, keeping the peace.

CUT TO:

45

INT. CITY CHAMBERS. MEETING ROOM. DAY 17. 10:17

45

Suddenly, Dan veers off the auto-cue. His body language changes. It feels like he's defending himself to Hilary.

DAN

I'm naw some operator up here from London. I'm an East End boy myself. Probably spent as much time down the Barras as you have. But if I've learned anything it's that you cannae stop progress. You cannae be nostalgic. You cannae hang on to the old ways if they're not fit for purpose. It's supply and demand at the end of the day.

CUT TO:

46

INT. DAN AND EMILY'S HOUSE. KAYA'S BEDROOM. DAY 17. 10:17 46

On Kaya, lying on her back. Her hand goes to her stomach. Hovers over it like it belongs not to her but to someone else. She pushes down on it. Flattening it in.

CUT TO:

47

INT. CITY CHAMBERS. MEETING ROOM. DAY 17. 10:18

47

He goes back to the auto-cue.

DAN

What motivates me is creating opportunities for young people. We're already the biggest employer of under 25s in the West of Scotland. And this development will create 2000 more jobs.

In the midst of this, James stands up. Right at the back. Unignorable. In Dan's eye-line.

JAMES

(sarcastic)

What kind of opportunities for young people?

DAN

I'll take questions at the end.

JAMES

Your 'man of the people' chat cannae disguise what you're really up to. Folk on zero hours contracts have made you a multi-millionaire.

Eleanor is sitting in the crowd. She turns round to get a better look at James.

JAMES (CONT'D)

That's naw opportunity. That's exploitation.

It's the second time that day Dan's been accused of this and he's had it. He's not letting it lie.

DAN

And what do you do? How do you improve the lives of the people of this city?

JAMES

I'm a social worker.

Laughter - at Dan.

DAN

Well if you're sucking at the public teat no wonder you know nothing about business.

CROWD VOICE
Arrogant prick.

Offstage, Souter is going mad at this flare-up.

SOUTER
Jesus Christ.

CUT TO:

48 INT. CITY CHAMBERS. MEETING ROOM. DAY 17. 10:47

48

Post-mortem after. Everyone has left, it's just Dan and Souter.

SOUTER
What was that?

DAN
It was fine. I pulled it back.

SOUTER
No you never. It was a PR disaster and I'm gonnae have to trail round after ye with a dustpan and brush.

Dan doesn't answer. He's like a wee boy. Injured. Wronged.

SOUTER (CONT'D)
Son. What's wrong w' you the day?

CUT TO:

49 OMITTED

49

50 EXT. DAN AND EMILY'S HOUSE. DAY 17. 15:04

50

Dan arrives home and gets out the car. He sees Cavan sitting on the outside step. He stands immediately when Dan sees him.

DAN
(sharp, angry)
What ye doing standing out here?
You're meant to be in there.

CAVAN
(a bit scared,
haltingly)
I'm sorry Mr. Docherty. This isnae going to work. Mrs. Docherty doesnae want me in the house.

On Dan, getting it from all sides on this shitty, shitty day, but this can't be argued with. He reaches into his inner pocket and stuffs Cavan's jacket pocket with cash.

CUT TO:

51 INT. DAN AND EMILY'S HOUSE. DAY 17. 15:05

51

Dan lets himself in. The place feels empty. No sign of Emily.

DAN
(calling out)
Emily.

With increasing alarm.

DAN (CONT'D)
Emily.

A door slams. Dan jumps - turns around. Kaya has emerged from her room.

DAN (CONT'D)
Where's Emily?

At that moment, Emily comes down the stairs. She's pale, in a dressing gown, miserable. Palpable relief from Dan.

KAYA
(sulky)
I need tae eat.

EMILY
Of course. You don't have to ask.

DAN
She wasn't.

EMILY
(ignoring him)
I can make you something. Just tell me what you'd like.

She starts flapping about the kitchen. Dan observes Kaya's reaction. Emily is doing her head in.

DAN
Stop Emily. Stop flapping about her.

Kaya looks at him in surprise.

DAN (CONT'D)

We've got six month left to run on
this thing.

(to Kaya)

What's going to make this better
for you? Eh? What's gonna stop
you from pulling any of that shite
again?

Beat.

Emily starts to pipe up. Dan silences her.

DAN (CONT'D)

Let her speak.

Kaya looks from one to the other then back again. She's
intimidated. But she has to speak up.

KAYA

I need out.

From Kaya's POV - Emily, horrified.

KAYA (CONT'D)

Not out the pregnancy. Out the
house.

CUT TO:

52

INT. DAN AND EMILY'S HOUSE. BEDROOM. DAY 17. 15:37

52

Dan and Emily are in their bedroom, arguing. Dan's tone
brokers no argument but Emily is full of anxiety.

DAN

It's perfect. She'll work 9-5,
nothing strenuous, I'll take her in
and back every day.

Emily is shaking her head.

EMILY

She just got plastered while
pregnant with our child and you
want to give her a job in a bar.

DAN

She's naw an alkie Emily. She's a
teenager and she's bored. She's
said as much.

Then he pivots to an argument she can't reject.

DAN (CONT'D)
Look you sold it to me that this
lassie was 'entrepreneurial'. Well
let's see it. Mibbe she is.

On Emily, wrestling with something.

DAN (CONT'D)
What's the issue? We're out the
danger zone, we're past 12 weeks.

Finally - and slightly shamefacedly - Emily admits what she
fears..

EMILY
She could still change her mind.
Til 25 weeks, she could end this at
any moment and that's it. No more
embryos, no more chances.

DAN
(kindly)
And what's going to stop her, eh?
Not you, standing over her,
breathing down her neck.

EMILY
(crying now)
Being around other young people.
Working in a bar. She's not going
to want this, is she?

All her worst fears coming out.

DAN
(soft, gentle)
Mibbe. Mibbe not. But she's got
all the cards here. She's got all
the power.

He's not railing against Emily - he's just telling it as it
is.

DAN (CONT'D)
That's what we've given her w' this
"arrangement". And we've no choice
but to trust her.

CUT TO:

53

INT. DAN AND EMILY'S HOUSE. KAYA'S BATHROOM. NIGHT 17. 21:53

Kaya is in the huge walk-in shower room. Mirrors all around. Sitting on the closed toilet lid. On her old phone again, flipping through photos of herself and Doddy.

INSERT: pictures of different day:

- Doddy posing in front of meal he's made
- Doddy holding up a burnt pan
- A selfie of the two of them together, Doddy with his arm around Kaya, proudly, possessively, and her looking away from the camera and smiling. [N.B. She never looks directly into the camera in any photos].

As she scrolls, we see that she's rubbing a tattoo round her ankle. It says NEVE. A beat, then she's making a decision. She clicks on every single picture - and deletes.

CUT TO:

54

OMITTED

54

55

OMITTED

55

56

OMITTED

56

57

INT. THE CANYON. DAY 18. 09:14

57

Kaya is dressed for her first day of work. She's nervous. Pulling her jumper down repeatedly as if to disguise her (pretty non-existent) bump. Cavan the bouncer is at the door but he and Dan don't acknowledge each other. Cavan stares straight ahead like a solider. Kaya clocks this and finds it weird. Dan goes up to the manager JOHN-JOE, early thirties.

DAN

John-Joe.

They shake hands then Dan tousles his hair with a fist. Dan is everyone's friend.

DAN (CONT'D)

This is Kaya. She's a friend of the family. I want you to slot her into the team.

JOHN-JOE

No problem. I'll have a wee look at the rota.

Dan casts his eye over people setting up. Many of whom are carrying heavy things. He clocks the front desk where someone - GINA, 19 - is already sitting.

DAN
Let's put her front of house. 9 to 5.

The briefest hesitation from John-Joe. His eyes are on Gina, already doing this job.

DAN (CONT'D)
Just move that lassie into another section.

A steel in the tone that brokers no arguments. Then back to chummy banter.

DAN (CONT'D)
I've screwed up your rota haven't I?

JOHN-JOE
Not at all. It's no problem. I'll have a look at it now.

He pats John-Joe on the back, takes one last look at Kaya and exits.

CUT TO:

57A INT. DAN'S CAR. DAY 18. 09:23

57A

Back in his car, Kaya safely deposited, he exhales in relief.

CUT TO:

57B INT. THE MORNING COURIER OFFICES. DAY 18. 09:36

57B

Eleanor is at her desk. Gregor walks past to the kettle, holding a mug, and glances at her computer. She has two windows open. One, the report of Doddy's body being found with a little mugshot. Two, his Instagram - showing a bunch of pictures of food and him with food. Gregor stops.

GREGOR
(annoyed)
Did I now ask you to write up that meeting I sent you to yesterday?

ELEANOR
You did.

GREGOR

Then how come you're still
snufflin' aboot this guy?

ELEANOR

(intrigued)

Because...

She scrolls through another few photos and gets to a crude meme.

ELEANOR (CONT'D)

...there's a connection. Look.

The meme is a (shady-looking) picture of Dan's car and Dan - on the night in Ep 1 when he came to Kaya's flats. In scribbled purple the word 'Pimp' flashes up over and over again then pings around the screen.

ELEANOR (CONT'D)

(pleased with herself)

Dan Docherty. On Scott Dodds's Instagram. Visiting his flats.

Gregor straightens up. Not impressed.

GREGOR

Guy wiz obviously a disaffected employee.

Satisfied, Gregor makes to go, but Eleanor's not finished. Eyes flashing, sure she's onto something.

ELEANOR

Nope. That's not the connection.
I called the Docherty Group to check. They say they've never employed him.

CUT TO:

58	SCENE NOW LABELLED 60A	58
59	OMITTED	59
60	<u>INT. THE CANYON. DAY 18. 12:01</u>	60

Kaya is sitting front of house, trying hard to figure out the reservations system. CUSTOMERS are waiting as she pokes away ineffectually at the screen, not even looking up.

KAYA
Have ye booked?

CUSTOMER
No - that's why we came at 12.

Arms crossed. Pissy.

KAYA
I don't know what ye want me to
tell ye.

She spins the computer round aggressively so they can see it.

KAYA (CONT'D)
Red red red red red. Red.

Something catches their attention over Kaya's shoulder.
Gina, with menus.

GINA
(shiny, charming)
Come on through.

They follow her. She leads them to a table, smooth, small-talky, customer service perfection.

Kaya gives the stink-eye to her back then turns around to face a long, impatient queue of customers.

It feels like she's not going to last the day.

CUT TO:

60A INT. CONSERVATOIRE. CORRIDOR/EMILY'S OFFICE. DAY 18. 12:240A

Emily's return to work is going scarcely better. She walks down the familiar corridor to her office like she's walking the plank. She pushes open the door to her office - and there's ZOE.

ZOE
Oh my Gd you're back! Come to save
me from marking!

She comes and hugs her.

ZOE (CONT'D)
And the diddly dees!

EMILY
The what?

ZOE
The diddly dees - the traditional
Scottish music people. My only
mates since you quit the scene.

Emily laughs a bit stiffly.

ZOE (CONT'D)
What's the story? I thought you
weren't coming back til after the
baby.

EMILY
I wasn't.

She hesitates.

EMILY (CONT'D)
It's Kaya.

ZOE
What she's done now?

EMILY
Actually it's me.

She looks up at Zoe and tells her the truth.

EMILY (CONT'D)
I'm doing her head in.

Zoe laughs and smacks a kiss on her cheek. She knows and loves Emily.

EMILY (CONT'D)
What?

ZOE
I don't doubt it.

CUT TO:

61	OMITTED	61
62	OMITTED	62
63	<u>INT/EXT. THE CANYON. STAFF-ROOM. DAY 18. 16:58</u>	63

End of Kaya's shift. She's taking off the funky apron thing they all wear - like a butcher's apron - in the staff-room.

Kaya comes out the back door, jacket on. The day from hell. Then Gina emerges with two full bin bags, also at the end of her shift. A moment where it looks like she's going to try and bond with Kaya.

Instead, she drops the two bin bags at Kaya's feet, with enough force that one breaks open and its contents spew out.

GINA

John-Joe says to put these in the lane.

With that, she walks away. On Kaya, anger rising. She looks at the bags. There's no way on Gd's green earth that she's going to touch them. Instead she follows after Gina. Raging.

Kaya gains on her. Gains on her. That's when we glimpse that Kaya has picked up a broken bottle. Then Gina turns the corner. So does Kaya.

Then suddenly Jack looms into view, in school uniform.

He greets Gina, kisses her. Obviously boyfriend and girlfriend.

Kaya recognises him from all the pics at Dan and Emily's house. We can see Gina whispering to him and he looks round and sees Kaya - but doesn't know who she is.

Kaya tosses the bottle and keeps walking til she's round the front on the street.

Then from Jack's POV: Dan's Bentley. Kaya walks towards it like she'd rather be anywhere else. In she goes and the door slams.

On Jack, realising that that's her. That's the girl.

CUT TO:

64

INT. DAN AND EMILY'S HOUSE. EVENING 18. 17:33

64

Dan and Kaya arrive home to find Emily cooking up a feast.

EMILY

(too keen)

Hi! How was it?

DAN

Couldnae get a word out of her in the car so I havenae a clue.

EMILY
(trying for casual but
transparently not)
Was it OK? Are you going back
tomorrow?

Subtext: you don't have to. I'm hoping you won't.

Push in on Kaya. She might have had a shocker at work but
she's not staying here.

KAYA
Course.

Rock. Hard place. She's choosing the rock.

CUT TO:

65 OMITTED 65
66 INT./EXT. THE CANYON. DAY 19. 08:56 66

The next morning. Dan drives Kaya to work. She's fed up.
Sulky. Miserable. Looking out the window.

KAYA
Can you stop over there?

She doesn't want him to drop her right outside the door.

She gets out. Waits for Dan to drive off. Then instead of
going inside, she walks off in another direction.

MAN'S VOICE
Hey.

She doesn't turn round. It's Jack.

JACK
Hey.

Then he catches up with her.

JACK (CONT'D)
I know who you are.

She doesn't give a shit. Keeps walking.

JACK (CONT'D)
I saw you getting in Dan's car so
you must be... I'm Jack. Jack.
Dan and Emily's nephew.

She doesn't acknowledge this. Keeps walking.

JACK (CONT'D)
I hear you had a shocker yesterday.
Gina told me. She's my girlfriend.
(irrelevantly)
She's first year uni.

Kaya keeps walking.

JACK (CONT'D)
Look I think it's cool what you're
doing. So does she.

Off Kaya's expression - that everyone seems to know her
business.

JACK (CONT'D)
We're not going to tell anyone.

He really wants to engage with her but she doesn't want it.

JACK (CONT'D)
(passionate, sudden)
People should do whatever they
want.

On Kaya, so lonely, so out of her depth. All these words
just bouncing off her as she tries to escape - to where?

JACK (CONT'D)
I'm a feminist. I think what
you're doing is awesome.

Something about the gentleness of his tone, its sincerity,
gets her. Finally, Kaya turns around.

CUT TO:

67

INT. THE CANYON. DAY 19. 10:47

67

Jack is sitting with Kaya front of house, teaching her how to
use the bookings system.

She has no confidence and gets discouraged easily at every
little mistake, but she really focuses and starts to gets it.

Jack puts his hand up for her to slap when she gets it right.
She just ignores him.

KAYA
Cool.

No thank you. But that's almost a thank you. He hops off
the seat.

JACK

Gina's not here today. She's got lectures. First year uni.

KAYA

You already told me that. You're quite impressed by that, aye?

Jack is briefly embarrassed then laughs.

JACK

Well I'm still at school.

KAYA

What ye doing here then?

JACK

Half-term. But usually I'm in Thursday nights and Saturdays.

He hangs around chatting. Kaya ignores him, still trying to get her confidence up on the computer.

JACK (CONT'D)

She's really nice. Gina. She told me you two were sparking off each other yesterday but that's always how girls become friends. They love telling you 'we hated each other when we first met'.

A long pause as Kaya regards him. Such a peculiar perky geek.

KAYA

Are you straight?

JACK

Yeah.

KAYA

You don't seem it. No offence.

JACK

None taken. See you later.

CUT TO:

69

INT. DAN'S OFFICE. DAY 19. LATER. 11:23

69

SOUTER

So it's dinner at eight w' a bunch
of journos. I'm tryna spray away
the stink you created at that
meeting.

Souter's in a bad mood.

SOUTER (CONT'D)

You arrived in a state and you
answered in a state. You were
emotional, you were defensive.

DAN

I'll sort it. What else?

SOUTER

I've had a call from the Morning
Courier.

DAN

Who, Gregor?

SOUTER

No someone else. Asking if a Scott
Dodds has ever worked for us. And
if he hasnae, how you might know
him.

Souter looks at Dan for a reaction.

DAN

I don't. Who is he?

SOUTER

Nabady now. He's just been fished
oot the Clyde.

Dan still registers nothing. Souter bides his time.

SOUTER (CONT'D)

'hing is, he lived next door to
Kaya.

No reaction from Dan whatsoever.

SOUTER (CONT'D)

(looking straight ahead,
not at Dan)

Speak now son while there's time to
do something about it.

Dan sniffs, perfectly impassive.

DAN
Never met him.

CUT TO:

70

INT. THE CANYON. DAY 19. 15:58

70

JACK
There's a night out tonight. Are you coming?

KAYA
No.

JACK
(more quietly)
I'm not going to tell anyone who you are. My uncle likes to keep his life private.

Kaya is not persuaded.

JACK (CONT'D)
Come out. You don't have to drink.
I don't. Gina doesn't. I'll call Dan.

He gets his phone out.

KAYA
Naw. Don't.
(hesitating briefly)
I'll do it myself.

CUT TO:

71

OMITTED

71

72

INT. KARAOKE BAR. NIGHT 19. 19:43

72

Kaya stands at the back, looking at James calling her but not picking up. The others are screaming karaoke. She's not comfortable or having fun. Everyone else is drunk. Except Jack. He grabs his jacket.

JACK
(shouting to Kaya)
I have to leave cos of my ears.
Sorry.

KAYA

What?

JACK

I have to go!

He heads out and she grabs her jacket as well.

CUT TO:

73

EXT. KARAOKE BAR. NIGHT 19. 19:46

73

JACK

I forgot my ear-plugs.

KAYA

Ear-plugs?

JACK

I play violin and piano. So I have
to be careful with my hearing.

Kaya raises an eyebrow. This is a different world full of
weird people.

JACK (CONT'D)

I'm going to Cambridge to study
music. Hopefully.

(touching his ear)

Am I shouting?

Kaya doesn't say anything.

JACK (CONT'D)

Are you planning on studying?

KAYA

Aye. Oxford willnae take no for an
answer.

JACK

Shit. Really?

She's shaking her head and laughing.

KAYA

Fucksake man.

JACK

So what're you into?

KAYA

How d'you mean?

JACK

Like - I've got my music and I
swim. Every day. Smell me.

KAYA

What?

JACK

Smell me. Chlorine.

KAYA

Naw y'er alright.

She laughs at him.

JACK

What?

She looks at him. He's so unusual. So open, so straight-edged. So nice.

CUT TO:

74 OMITTED

74

75 INT. ROGANO. NIGHT 19. 20:23

75

Dan is hosting an exclusive sit down dinner at Glasgow's fanciest Art Deco restaurant. About six journalists - including IRVINE from the Scotsman and Gregor - plus Souter are in attendance.

Dan is telling a story about his youth (I can write or Martin can improvise). Everyone hanging on his every word, laughing at his jokes. Back to his everyman, chilled self.

DAN

There was me, every Saturday before
the game, into Buchanans Sweets,
haun in the sweetie bins, stealing
aw the defective wans then me and
my pals were straight into the X,
Y, Z (names of East End Celtic
pubs) before kick-off, punting
them.

IRVINE

(entertained)

Did youse make any money?

DAN

Plenty aye! The old boys weren't bothered about the sweeties, they were just after a chat, y'know, regale us w' their stories, stuff their ain kids had heard a hunnert times but it was great. Great training in procurement and sales.

Chuckling from the assembled.

DAN (CONT'D)

And don't get me started about knockin' donuts off the back of Aulds vans.

As Dan chats away, Souter, who's seated next to Gregor, has a quiet word in his ear.

SOUTER

There's a wumin who works for you who's got it in for our boy there.

GREGOR

(irritated)

Don't tell me. A wee Chinese lassie?

SOUTER

Couldnae tell ye, she was on the phone.

GREGOR

(pissed off)

I told her not to bother with it.

Dan is raising a toast. Everyone clinks glasses. Gregor and Souter too.

GREGOR (CONT'D)

Not a problem. Leave it with me. Whatever it is, I'll spike it.

CUT TO:

Emily and Zoe are in the pub, a bottle of white in front of them. Emily seems tense. Still wearing her jacket.

ZOE

Take your coat off. You're making me nervous.

Emily complies.

ZOE (CONT'D)
Look if this mad thing hasn't gone
tits up by this point, then it's
probably going to be OK.

Emily exhales. Taking this in.

EMILY
It's so good to be out.

She picks up her wine glass.

ZOE
(taking the piss)
How d'you think she feels?

As in - it must be so nice to get away from you.

EMILY
I don't know how she feels. I
think that's been the problem.
Every day, I've been giving it "oh
it's the size of an almond, it's
the size of a passion fruit, it's
the size of lemon". It's like the
more I try to bond with the baby,
the more annoying I've become to
her.

She tips more wine back but remains hunched, thoughtful.

EMILY (CONT'D)
(in full realisation)
I've been so annoying.

Zoe laughs.

ZOE
But look at you now, eh? Super
chill.

Emily laughs, starts to chill.

EMILY
It was the first three months. You
know. Anything could've happened.

Zoe nods. She gets it.

ZOE
(gentle)
But it didn't.

On Emily, taking that in. Accepting it in relief.

EMILY
No. It didn't.

CUT TO:

77	OMITTED	77
78	OMITTED	78
79	OMITTED	79
80	<u>INT. DAN AND EMILY'S HOUSE. NIGHT 19. 22:28</u>	80

Kaya gets home. The house is dark. She turns the lights on - and there's Emily on the couch.

She's clearly been sitting there contemplating in the dark.

Kaya is startled.

EMILY
Sorry. I didn't mean to give you a
fright.

On Kaya, realising in surprise that Emily is wankered. Kaya doesn't come any further into the room, but Emily stands up and goes over to her.

EMILY (CONT'D)
I had this fantasy. That we could
help each other. But I haven't
helped you in any way. I've
treated you like a...battery hen.
And I'm so sorry.

On Kaya. Almost comically weirded out.

EMILY (CONT'D)
This thing happened. I lost
someone. And that makes me
struggle...at times...to believe
that anything good can happen.
That things can be OK.

On Kaya, looking like she understands what Emily is saying.

EMILY (CONT'D)
(forced positivity)
But the past is not the present.

KAYA

How come you cannae have your own kids? What's actually wrong? I've never asked you that.

EMILY

It just doesn't happen. I don't have good quality eggs - they don't know why - and even the ones they were able to harvest, I couldn't carry to term. 'Unexplained infertility'.

Emily throws her arms up. Years upon years of struggle. On Kaya, taking this in.

EMILY (CONT'D)

(tenderly)

What about you? Are you OK?

Kaya shrugs and answers honestly.

KAYA

My shites are like cement but apart fae that. Aye.

Emily laughs. This is everything she loves about this girl.

Kaya is happy to have made Emily laugh. That 'click' between them that we saw in Episode 1 is back.

EMILY

I've missed you.

KAYA

Christ almighty. I saw you this mornin'.

EMILY

Not today. While I've been, you know.

Kaya gets it. Acknowledges the remorse. Then she laughs.

KAYA

State of you. Bet you've had one Pinot Grigio and a fizzy water.

Emily laughs.

EMILY

New start?

KAYA

Yeah.

Emily puts out her fist for a fist bump. Kaya takes the piss, shakes her head, but after a moment, fist bumps her anyway.

They can both feel the beginnings of a new phase between them.

CUT TO:

81 INT. DAN AND EMILY'S HOUSE. BEDROOM. NIGHT 19. 23:03 81

Dan gets home. Good mood. A bit drunk. Emily is on the bed, curled towards him. Mellow now. Happy to see him. She seems relaxed for the first time.

EMILY

How was it?

DAN

Good. Souter's happy.

He's more relaxed too.

DAN (CONT'D)

Is she back?

EMILY

Yeah. You were right. About trust. Everything's going to be OK.

She reaches a hand out and he goes over, gets onto the bed beside him. She wraps her arms around him.

CUT TO:

82 INT. THE MORNING COURIER OFFICES. DAY 20. 08:02 82

The next morning. Gregor gets into work, grumpy, ready for a word with Eleanor.

GREGOR

Look this isnae Nancy Drew here. We're a respected national paper, you cannae just lift the phone and poke about willy nilly.

ELEANOR

It wasn't willy nilly - I was trying to speak to Dan Docherty.

Gregor is genuinely aghast at her millennial confidence, her sense of entitlement, her not feeling remotely chastised.

GREGOR

Well you cannae. You need to build relationships, nurture sources.
That's how it works.

Then he hiccupps after the previous night's excesses.

GREGOR (CONT'D)

Excuse me.

Eleanor looks at him with barely disguised disgust.

GREGOR (CONT'D)

Okey dokey?

ELEANOR

(deadpan)

Right on.

Gregor goes back to his desk. Push in on Eleanor. There's no fucken way she's done with this.

CUT TO:

83

INT. DAN AND EMILY'S HOUSE. DAY 20. 08:34

83

The next morning. Kaya emerges from her room. Dan's there, about to take the dog for a walk. He's in a good mood - the chilled magnanimous vibe of the recently shagged husband. Slightly awkward cos they're not usually alone in the house together.

DAN

Emily's away to work. Just got to take him out then we can go.

KAYA

Ma shift doesnae start til 12 the day so...

Awkward.

DAN

Comin' out?

Dan grabs one of Emily's fancy outdoors jackets and chuck it at Kaya.

CUT TO:

84

EXT. BEACH. SHORTLY AFTER. DAY 20. 08:36

84

Dan chucks the stick. The dog just ignores it.

DAN
Rex. Get off your arse.

Kaya laughs.

[N.B. Kaya wearing Emily's jacket in this scene also creates a peculiar dynamic. Stand-in wife? Stand-in daughter?]

DAN (CONT'D)
How's that for a name?

Turns to Kaya.

KAYA
That's a dug's name. How d'you
know it's a boy anyway?

DAN
I don't. You'd know better than
me.

Kaya refutes this with a teenager dismissal.

DAN (CONT'D)
What about Kathy?

KAYA
Rank.

He can't help but laugh.

DAN
That's ma mum's name.

She hesitates for a moment.

KAYA
Where is she, your Mum?

DAN
Oh she's long gone. Died when I
was 13.

KAYA
Who looked after ye?

DAN
Hilary. My sister. She was 16 at
the time so...we kinna looked after
each other.

He sounds so much like he's missing Hilary - can't believe what's happened between them.

DAN (CONT'D)
I went a bit mental for a coupla years then I got stuck into work.

On Kaya, pretending to beard-strokingly contemplate what he just said.

KAYA
Is there a wee lesson in there?

Dan gets a dog shit bag out and goes and attends to Rex.

KAYA (CONT'D)
(calling out)
What about Neve?

DAN
Whit?

Kaya shrugs.

KAYA
If it's a girl. It's Irish. Neve.

DAN
(walking back)
Naw bad but no use since it's a boy.

Kaya rolls her eyes.

DAN (CONT'D)
Right it's Baltic out here d'you want to go and get a roll?

KAYA
Naw I'm going out with Jack before work. Is that OK?

Dan looks touched and also kind of wistful.

DAN
Aye. Course it is.

CUT TO:

85	OMITTED	85
86	OMITTED	86
87	OMITTED	87

88

INT. THE CANYON. DAY 20. 13:23

88

Lunchtime. The place is heaving. [N.B. We won't see him yet but Souter is sitting in the shadows near the back, having a sandwich and a Guinness, near the staff doors. That's his regular routine - no wife, no kids etc.]. Eleanor is ducking through the crowds, trying to talk to a staff member.

ELEANOR

Excuse me.

People whizz past her. No-one responds.

ELEANOR (CONT'D)

Excuse me.

Super high-pressure environment.

ELEANOR (CONT'D)

(to John-Joe)

Excuse me. Is Dan Docherty in tonight?

JOHN-JOE

If you want to get hold of him you'll need to make an appointment with head office.

He makes to go or at least his attention is focused elsewhere.

ELEANOR

I tried that. Does he come down here?

As Eleanor continues to question John-Joe, we angle on Souter, across the room, watching (though he can't hear the conversation).

We switch to his POV and see what he sees: Eleanor - looking like she's working rather than there to eat or drink, asking John-Joe questions. Persisting. Not letting him get away.

Push in on Souter. He knows who she is. It's the journalist who's sniffing about Dan. [N.B. He also knows she's Scottish-Chinese as Gregor mentioned it, so that makes him more likely to recognise her].

John-Joe gets back to his work and leaves Eleanor standing there, defeated.

A beat, then she heads for the door.

But not before she clocks Kaya, coming towards her in the opposite direction to seat TWO CUSTOMERS.

Eleanor stares at her. Kaya is oblivious - being charming to the customers (improv'd, she's good at this now, she's hit her stride).

Eleanor seems to recognise her. She just stands there and stares.

Back on Souter, clocking that, suspicious about what she's up to.

CUT TO:

89 OMITTED 89

89A EXT. THE CANYON. DAY 20. 13:26 89A

Moments later, Eleanor is outside, phone in hand, scrolling through Doddy's Instagram again. She alights on a photo we will have seen before in Scene [13] above - but Eleanor has never previously lingered on it. This time, she stays on it. It's a picture of Kaya and Doddy - Kaya's hand over her face, or looking away, or one of her usual tricks to avoid the camera - but Eleanor recognises her as the girl in the bar.

CUT TO:

89B INT. THE MORNING COURIER. NIGHT. 20. 22:17 89B

Eleanor has gone back into work. Only the night staff are there - hardly anyone, and definitely not Gregor.

She's at her desk - and on fire. She's onto something. Massively onto something.

(We push in on her eager, determined face, we don't see what's on her screen).

Whatever she's doing, it's surreptitious and she's building up quite a paper dossier. When she hits print, she makes sure she gets to the printer quickly and snatches the pages, so no-one else gets what she's waiting for. But not before she's reduced the window on her screen.

Propped up is her phone, with that pic from Doddy's Instagram - him with his arm around Kaya.

CUT TO:

90

INT. HILARY AND CALLUM'S HOUSE. JACK'S BEDROOM. DAY 21. 08 9103

The morning rush. Jack is in the shower. He hears Hilary jostling Sammy to get ready.

JACK
(calling out)
Mum have you seen my school shirt?

Hilary is dashing about, already in her work clothes.

HILARY
(calling out)
Ironed and in your cupboard.

JACK
(calling)
It's not.

In she goes to his bedroom. She's going through his cupboard.

Then his phone, plugged in at the wall, starting humming with texts.

The volume and relentless noise, makes Hilary glance over. And see that they're from Kaya. She abandons the shirt search and just looks at the texts.

JACK (CONT'D)
(coming in)
Why are you looking through my phone?

Jack grabs it.

HILARY
Why is she texting you?

JACK
We're friends.

HILARY
Since when?

JACK
Since she started working at The Canyon.

HILARY
I don't want you involved with her.

JACK

You're such a hypocrite.
(sarcastic)

I know why don't you carry on
letting Dan pay our school fees
while otherwise shitting on
everything he does.

CALLUM

Don't speak to Mum like that.

JACK

What is so wrong with this girl
that you've let it fuck up our
family?

CALLUM

Out.

He goes out the room, slams the door.

JACK

You don't know anything about her.
You've judged someone you've never
even met.

Far too emotional. Total over-reaction. He passes Sammy who looks at him strangely.

SAMMY

You fancy her.

JACK

Fuck off what are you talking
about.

SAMMY

(speaking the truth)

You do.

CUT TO:

91

INT. THE CANYON. NIGHT 21. 17:46

91

Eleanor comes back to the Canyon. Lowers her head as she passes Cavan and goes up to the bar where Kaya's working.

ELEANOR

Inness and Gunn. Pint.

On Eleanor, studying her. Gold cross. Kaya catches her staring.

ELEANOR (CONT'D)
I'm new to Glasgow actually. I'm
from Lewis.

Eleanor looks for a reaction. A tiny flare on Kaya's face
but she carries on pouring the pint.

KAYA
Where's that?

ELEANOR
The arse end of nowhere. Couldn't
wait to leave.

Kaya still not taking the bait.

Kaya goes to serve another customer. Eleanor watches her as
she does it. Surreptitiously snaps a picture of her on her
iphone. Then when Eleanor's pint is ready, Kaya comes back.
Hands it over. No eye-contact.

KAYA
Five eighty.

Eleanor stares at her again. Catching sight of the gold
cross around her neck.

Eleanor reaches down for her bag - which is gone.

ELEANOR
Shit.
(rising panic)
Shit.

She pushes through the crowd and gets to Cavan the bouncer,
affectless as ever, standing by the door.

ELEANOR (CONT'D)
(shouting over the
noise)
Someone's nicked my bag.

He acts like he can't hear her.

ELEANOR (CONT'D)
(louder)
Someone's nicked my bag.

He seems not to give a shit. Which freaks her. People spew
in. She pushes past them and out.

CUT TO:

92 EXT./INT. DAN AND EMILY'S HOUSE. FRONT DOOR. EVENING 21. 92
17:53

The doorbell rings. Emily answers. She's still in her coat. Huge shopping bags at her feet.

EMILY
Jack.

She hugs and kisses him.

EMILY (CONT'D)
I've missed you.

She catches sight of his overnight bag.

EMILY (CONT'D)
What's wrong?

JACK
Can I stay?

CUT TO:

93 INT. DAN'S OFFICE. NIGHT 21. 18:46 93

Cavan drops Eleanor's bag down in front of Dan.

CUT TO:

94 INT. THE CANYON. NIGHT 21. 18:47 94

Kaya is explaining to John-Joe that she doesn't feel well. John-Joe lets her go.

CUT TO:

95 INT. DAN'S OFFICE. NIGHT 21. 18:48 95

Dan is going through the contents of Eleanor's bag - all the stuff she was printing earlier.

He looks at the cuttings.

DAN
Can I have a minute?

Cavan exits.

CUT TO:

96 EXT. THE CANYON. NIGHT 21. 19:01

96

Kaya is walking away from the club, fast, calling James.

CUT TO:

97 INT. JAMES'S FLAT. FRANKIE'S BEDROOM. NIGHT 21. 19:02 97

In a tiny, rough, temporary-feeling flat, James is putting a little girl, FRANKIE (5), to bed. His daughter.

FRANKIE

Is mum ever coming back to live
with us?

In the living room, James's phone rings. Kaya. It rings out.

JAMES

If mum gets better then yeah.

FRANKIE

D'you think she will get better?

JAMES

Don't know darlin'. That's up to
her.

CUT TO:

98 EXT. GLASGOW. STREET. NIGHT 21. 19:03 98

Kaya's pace increases, increasingly frantic as James doesn't pick up. She looks like she doesn't know where to go or what to do.

CUT TO:

99 INT. DAN'S OFFICE. NIGHT 21. 19:06 99

He lays out Eleanor's print-offs. Articles about him. Companies House information. Then something apparently unrelated. The headline is "Wicked". The article is from 2013.

CUT TO:

100 INT. JAMES'S FLAT. FRANKIE'S BEDROOM / LIVING ROOM. NIGHT 200.
19:11

The phone buzzes and buzzes and buzzes. She just keeps it calling. James is oblivious.

FRANKIE

If she doesn't get better, will I
stay with you or Granny and Grampa?

JAMES

Definitely, definitely with me.

He kisses her head, turns out the light and goes out into the living room.

Sees his phone flashing on and off. Checks it - and sees 8 missed calls from Kaya.

CUT TO:

101 INT. DAN'S OFFICE. NIGHT 21. 19:12

101

Increasingly alarmed, Dan flips through the cuttings - "SCOTLAND'S YOUNGEST KILLER", "WHAT'S HAPPENED TO OUR KIDS?", "PREGNANT WOMAN STABBED BY 11 YEAR OLD GIRL" until he finds a photo that arrests him.

A smiling woman, early thirties, visibly pregnant. Caption: Victim, Neve Kerr. He looks again at the photograph and sees she's wearing the gold necklace that Kaya wears around her neck.

Across from the picture of her, there's a computer graphic of the silhouette of a young girl. Caption: THE KILLER, WHO CANNOT BE NAMED.

He's starting to freak.

CUT TO:

102 EXT. KAYA'S FLAT. STAIRS/ CORRIDOR. NIGHT 21. 19:23

102

Kaya is running up the stairs to her old flat. The stairs she ran down at the very start of Ep 1 - now she's climbing back up them - going along the corridor - back to her old flat. Tries to use her keys to get it open but the lock's been changed. Shaky. Hunted. She puts her back to the wall then stands in front of Doddy's flat. As if she wishes she could go in. Regret?!

FEMALE VOICE (V.O.)

She was always a difficult child.
Secretive. Manipulative. What's
it you call it? A hair-trigger
fuse.

CUT TO:

103

INT. DAN'S OFFICE. NIGHT 21. 19:28

103

On Dan, who has Googled 'Neve Kerr on his computer and is now watching a YouTube video of a Channel 5-type documentary.

A woman in silhouette (who we'll later recognise as SIOBHAN, KAYA's MUM) is giving her 'side of the story' in a documentary from 2014. The classic set up - her in front of a table with some flowers on it; hand-wringing, very much the victim.

SIOBHAN (V.O.)

I don't remember a time I didn't struggle with her. Obviously she couldn't be named during the trial and she'll have a new identity when she's released but for those of us still living on Lewis, it's hard.

(her voice breaks)

Very hard.

Dan is up now and frantically looking through papers in a filing cabinet. He finds a photocopy of Kaya's passport. Date of birth: 1 January 2002. It sounds made-up.

He sets this down against all the cuttings.

Suddenly the door's opening and Souter appears.

SOUTER

So what's the issue? What's she after the journalist?

Rigid with panic, Dan still manages to cover up the articles.

DAN

Just some rubbish about pay and conditions in the clubs. Nothing.

On Souter, seeing he's spooked. Ill with worry. Not believing him for a second.

Beat. Does Souter know he's lying? Did he see something?

SOUTER

(inscrutable)

See you tomorrow.

He exits. Leaving Dan, shaky, alone at his desk.

CUT TO:

104

EXT. KAYA'S FLAT. FRONT DOOR. NIGHT 21. 19:30

104

Kaya, crying, now sitting on the ground outside her old flat. Then she sees James calling.

CUT TO:

105

INT. JAMES'S FLAT. NIGHT 21. 19:31

105

JAMES

It's OK. It's OK. We talked about this. It's something we prepared for.

He sounds pretty stressed out too but trying to calm her. Frankie is awake and has wandered into the living room.

JAMES (CONT'D)

Just go back. Go back. No-one knows anything.

CUT TO:

106

EXT. HILARY AND CALLUM'S. STREET/ FRONT DOOR. NIGHT 21. 20:16

Dan is outside Hilary's. In a state. Panicky. He rings the bell. This is his only 'safe place'.

A few moments pass. Callum opens the door. His bulk feels like it's keeping Dan out.

Then Hilary appears in the background. Takes one look at her stricken brother. And knows something is very wrong.

CUT TO:

107

INT. DAN AND EMILY'S HOUSE. NIGHT 21. 20:16

107

Kaya lets herself in. Jack is there, playing the piano. Dinner is on. Normality. Sweet, unsullied normality. Jack bounds over.

JACK

Hey. Emily's upstairs. She says I can stay here. I can't take one more minute of my mum.

She barely hears him.

JACK (CONT'D)

What's wrong? You OK?

He holds her arms. Looks at her, concerned. She's calming down. Adjusting to being back here. To things being as she left them.

KAYA
Aye. Brand new.

Jack gives her a hug.

CUT TO:

108 EXT. HILARY AND CALLUM'S HOUSE. BACK GARDEN. NIGHT 21. 2010

Dan and Hilary are outside in the back garden.

DAN
She killed someone. Knifed them.
Watched them bleed.

Dan turns to Hilary.

DAN (CONT'D)
Lassie was pregnant. Killed her
unborn child.

Hilary fights back the shock. The revulsion.

DAN (CONT'D)
What am I gonnae do Hilary? She's
14 weeks. We're past the point of
no return.

HILARY
(firmly)
No you're not. There's plenty of
time before it gets to that.

Dan looks at her. More than catching her drift.

DAN
(almost afraid to ask)
How long?

HILARY
(almost afraid to tell)
A good ten weeks.

DAN
What am I gonnae do?

HILARY
It's going to be OK.

As she puts her arm around him, taking control like the big sister she is, we cut to:-

CUT TO:

109 INT. DAN'S AND EMILY'S HOUSE. NIGHT 21. 20:18 109

Jack's hug continues. And turns into a kiss. Gentle, sincere and ardent. Jack doesn't just fancy her. He loves her.

Suddenly Jack breaks away.

JACK

Shit. I'm so sorry. I didn't even ask if that was OK.

Modern consent-compliant boy. On Kaya, lost for words for once, just smiles at him, slightly sheepish, avoiding eye-contact. It seems like it was definitely OK.

The sound of Emily coming down the stairs. Jack takes a step away from Kaya so Emily doesn't suspect anything.

EMILY

I'm so happy you two know each other.

She doesn't. She's happy, chill.

EMILY (CONT'D)

(an arm round both)

Right. What are we watching?

CUT TO:

110 EXT. HILARY AND CALLUM'S HOUSE. BACK GARDEN. NIGHT 21. 20:119

Hold on Dan, in the grips of panic, as Hilary sounds like she's taking control.

HILARY

Listen to me. You've got choices and you've got time.

CUT TO:

111 INT. DAN AND EMILY'S HOUSE. NIGHT 21. 20:20 111

Jack, Emily and Kaya are snuggled up to each other under a blanket, watching TV. Kaya is in the middle, her head on Emily's shoulder. Under the blanket, Jack and Kaya are holding hands. She could not be more ensconced - embedded - in this family.

HILARY (V.O.)
It's going to be OK.

END OF EPISODE.