



THE NEST

Episode 3

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1 EXT. GLASGOW. GRASSY HILL. DAY 22. 13:04

1

Dan is sitting on a bench on a grassy hill overlooking Glasgow. He looks wrecked. Hunched, unwashed, stubbly. Half a stone lighter than the last time we saw him. Hilary sits a little distance from him. Eventually, she reaches out a hand to him.

HILARY

I don't know how to help you.

Dan is an absolute shell of his former self.

HILARY (CONT'D)

I've seen you angry, I've seen you scared, I've seen you everything.

But I've never seen you...

(reaching for the word)
paralysed.

Dan hunches further into himself, no eye-contact.

DAN

(mumbles)

I'm naw. It's taken time to be sure it's the same lassie.

On Hilary, knowing this is an excuse.

HILARY

(passionate)

You can't carry on like this. It's eating you up.

He doesn't deny it.

HILARY (CONT'D)

Can Emily not see the state of you?

DAN

She thinks it's work.

HILARY

Why? Why won't you tell her?

CUT TO:

2 INT. CONSERVATOIRE. EMILY'S OFFICE. DAY 22. 13:06

2

Emily is at work. She's showing the latest scan picture to her colleague ZOE. The baby is visibly a baby now. The 20 week scan photo. A milestone reached.

EMILY

He's upside down. Or she.

ZOE

(elbowing her
affectionately)

Do we know which?

EMILY

We do not. They gave it to us in a
sealed yellow envelope in case
we're tempted.

ZOE

Are you?

EMILY

I am but Dan's dead against.

Emily shrugs.

EMILY (CONT'D)

I think it would help him.

ZOE

With...?

EMILY

Getting his head around the idea
that we're actually having a baby.

She looks at Zoe and Zoe just laughs.

ZOE

That's normal! That's men! Well
not if you've got a new man but you
don't have one of those. You've
got an ordinary Scottish bloke with
the emotional intelligence of a
square sausage.

Emily laughs.

EMILY

I'll pass that on.

ZOE

I'm serious. Give him a break,
he's not going to get all excited
about little knitted cardigans or
whatever. But it'll all change
once it gets here.

Zoe hesitates.

ZOE (CONT'D)
And when Kaya's out the house and
it's just the two of you again.

She taps the photo.

ZOE (CONT'D)
Right I'm calling it. That's a
boy. What are you saying?

She's cheered Emily up. Chilled her out.

EMILY
(happily)
No idea. Whatever it is I'll take
it.

CUT TO:

3

EXT. GLASGOW. GRASSY HILL. DAY 22. 13:07

3

HILARY
She's nearly 24 weeks. You've got
to talk to Emily and make a
decision or there'll be no decision
to be made.

DAN
I cannae. It will fucken destroy
her.

Hilary takes a long look at him but she's not buying.

HILARY
That might be what you're telling
yourself but that's not why you've
kept this from her.

Dan looks at her.

HILARY (CONT'D)
She wants that baby. Whoever Kaya
is, whatever she's done, you know
Emily's still gonnae want that
baby.

She can see in Dan's eyes that there's some truth in this.

HILARY (CONT'D)
Cos she doesn't get it and she
never did.

(MORE)

HILARY (CONT'D)

There's no separating them. There's never going to be a 'thanks for the wean cheerio' with this girl. Never. She's got her feet under the table, she's not doing this for the money. That lassie is in your lives forever.

Dan springs up, starts pacing. She's hit on something.

DAN

Naw. I cannae have that. That's naw happenin'.

HILARY

Then Emily's going to have to choose. You're also a person in this relationship. We don't get everything we want.

She stands up, slings her bag over her shoulder.

HILARY (CONT'D)

Maybe that was the faulty thinking in the first place.

She goes to her car, leaving Dan full of doubt and dread.

CUT TO:

4 INT. HILARY AND CALLUM'S HOUSE. JACK'S ROOM. DAY 22. 13:11 4

Kaya is lying in bed in Jack's arms. Kaya looks preoccupied.

JACK

What are you thinking about?

Kaya consciously shifts gears from brooding to (falsely) light-hearted.

KAYA

(lying)

Nothin'. Jiss tryin' naw tae fart.

He laughs and jumps on top of her.

KAYA (CONT'D)

First it wiz the boaks then it wiz wind. Pure riddy man.

JACK

Feminism has failed if woman don't
feel free to fart in front of their
boyfriends.

KAYA

You're such a poof.

He jumps on top of her.

JACK

You still up for Prom?

KAYA

(in an American accent)

"Prom". Cannae believe I'm going
to Prom.

Jack looks happy. Snuggles into her.

JACK

I can't believe that no-one's
twigged on about us.

KAYA

It's cos none of them can imagine
that you'd want tae spend your free
periods shagging a pregnant lassie.

She gets out of bed, chucks him his school uniform. He grabs
onto her again, kisses her belly.

JACK

Amazing decoy.

He strokes her by now considerably larger stomach.

JACK (CONT'D)

Not that long now. Where will you
live? After?

Kaya shrugs.

KAYA

Dunno.

JACK

Listen. I can help you find
something. If you want... A flat
or a flatshare or...

KAYA

You'll be in Cambridge mincing
about in a gown.

He cuddles her.

JACK

That's ages away.

Kaya shrugs.

KAYA

I don't even know what I'm looking
for.

Jack is valiantly, Golden Retrieverishly, trying to problem
solve.

JACK

Where were you happiest?

Off her withering look -

JACK (CONT'D)

I'm not prying. I'm not. I'm just
trying to help.

Kaya is cross-armed. Resistant. But then she answers.

KAYA

Falls of Clyde. D'you know that
place?

JACK

With all the waterfalls?

KAYA

Yeah. Ma granda took me there when
I was tiny. It was ages a way but
worth it. I jiss thought it was
amazing. Totally peaceful and
kinna like - enchanted.

Beat.

JACK

So you want to live in a waterfall?

KAYA

Fuck off you.

He puts his arms around her.

KAYA (CONT'D)
(a bit shyly)
When were you "happiest"?

She's mocking the question but she also wants to know. From the way he looks at her, we can tell the answer is 'here', 'now'. He shyly looks away. Then he clears his throat.

JACK
Dan and Emily will always look
after you.

CUT TO:

4A INT. DAN AND EMILY'S HOUSE. KAYA'S BEDROOM. DAY 22. 13:43 4A

Dan is scrabbling about Kaya's bedroom, opening drawers with a shaky hand. Then he finds what he's looking for. Her passport.

CUT TO:

5 EXT. THE BARRAS. DAY 22. 14:17 5

Dan meets Souter in front of the Barras. [THERE SHOULD BE DIGGERS ETC. WORK HAS STARTED. SOME SENSE THAT WORK IS UNDERWAY. SOME HEAVY MACHINERY AND THE SOUND OF THE GROUND BEING DRILLED? NEED TO FEEL THE JOB IS UNDERWAY IN ORDER FOR THERE TO BE JEOPARDY IN THE SEWAGE DISCOVERY].

He hands him an A4 envelope.

DAN
That's her passport, plane tickets to London, hotel for the first two nights, cash float. If she signs the non-disclosure, then she'll get access to other funds and keys to a flat.

Souter nods, pocketing the envelope, non-judgmental.

DAN (CONT'D)
I'll pick her up this afternoon.
Tell what the score is. Drive her to the airport. And you'll meet her there the back of five.

SOUTER
(impassive)
Not a problem.

On Dan, anxiety getting the better of him. Exhales, clears his throat, removing emotion from his voice.

DAN
She's due at the clinic 9 o'clock
tomorrow morning. The
termination's at ten.

Souter nods. Starts to lead him into the Barras.

SOUTER
The engineers are reporting today.
They're waiting on us inside.

Dan isn't listening. He's pecking out a text to Kaya.

On Souter. Frustrated at where Dan's priorities lie and how disengaged he is.

On Dan's text: "Viewing a new site later. Do you want to see it? Can pick you up in town at 4". A beat of hesitation. Then the irrevocable whoosh of send.

CUT TO:

6

INT. BARRAS. SHORTLY AFTER. DAY 22. 14:21

6

A site visit with a whole team of hard-hatted SURVEYORS and ENGINEERS. Work has started - but the Engineer has bad news.

ENGINEER
It's Victorian sewers. All the way
from here to Greenock.

DAN
(tense, edgy)
Greenock? Did we naw know that
before we started the job?

In one hand, he jiggles his phone or spins it round.

SOUTER
Of course we did. And we factored
it into the price of the
development.

Souter looks at the engineer as if to say - so what's the issue.

ENGINEER

But it's only since that one
section got damaged and we put the
ultrasound down that the state of
the whole system has come to light.
It all needs replacing.

DAN

(yeah right)
Not by us it doesn't.

ENGINEER

Contractually I'm afraid that's
where the burden lies.

This is grim news. Game-changing news. Souter looks at Dan.
Everyone looks at Dan. A reaction is required. Dan gets a
text from Kaya. A thumbs up emoji. He looks at it, not
listening.

SOUTER

Son.

Dan ignores him.

SOUTER (CONT'D)

(louder)

Son.

Dan looks up. Totally disengaged. His mind totally
elsewhere, like he hasn't even heard.

CUT TO:

7 OMITTED 7

8 INT. DAN'S CAR/ EXT. STREET. DAY 22. 16:00 8

Dan is parked in a city centre street. He's tense. He
glances at the clock. 1600. He's ready.

CUT TO:

9 EXT. STREET. DAY 22. 16:01 9

Kaya moves with a lightness. She's happy. Involved with
Jack, involved with Dan. She has a life. She belongs.

CUT TO:

10 EXT. STREET/ INT. DAN'S CAR. DAY 22. 16:01 10

Dan spots her coming towards him. She waves. He waves too.
Feels nothing but dread.

CUT TO:

11 INT. DAN'S CAR. DAY 22. 16:19 11

Dan is driving, staring straight ahead. Kaya is chatting away. They whizz past a traffic sign for the airport - not that Kaya realises.

KAYA

Cannae wait to see this place. What
ye gonnae build on it? Have ye got
one of they wee models to show what
it's gonnae look like?

Dan looks at her like he hasn't even heard.

KAYA (CONT'D)

You seem stressed out your box man.

DAN

Just the Barras.

(thick with subtext)

Not the deal I thought it was.

He's meaning her, of course, but she's none the wiser. Dan takes a deep breath. Girds himself. Then presses a button that locks all the doors.

Kaya looks at him.

KAYA

(re: the locking)

What's goin' on?

Then Emily calls. Dan silences it.

DAN

Dodgy area.

She laughs.

KAYA

Aye I know. I used to live here.

Emily calls again. He silences it.

KAYA (CONT'D)
(weirded)
It's cool you can pick it up.

A text. From Emily. "Call me". He ignores it. Then another two come. It's too stressful.

A beat, then he pulls over. Gets out the car to take the call. Inside Kaya is weirded by how twitchy he is.

CUT TO:

12 INT. PRINCES SQUARE. DAY 22. 16:20

12

The noise of a bustling shopping mall plus Muzak. Emily is standing outside a Mamas and Papas type shop.

EMILY
(happy)
Will you come into town?

She's as excited as he is deadpan.

DAN
I can't just now.

EMILY
Look I know you said it was too early to buy stuff but I think that's exactly what you need. You've been so stressed. It's something to look forward to.

On Dan closing his eyes.

EMILY (CONT'D)
(sing-song, teasing)
I'm going in. I'm picking up a tiny bath-towel. With a tiny hood. C'mon. We've nearly reached the next milestone. Lets just be normal and do this together.

DAN
I'll call you back.

He gets back into the car, his head about to explode.

A beat, then he suddenly turns the car around in a U-turn.

DAN (CONT'D)
My head's not on it, sorry. Will we do this another day?

On Kaya, paranoid. Something's wrong.

CUT TO:

13 INT. DAN AND EMILY'S HOUSE. BEDROOM. NIGHT 22. 22:13 13

That night, Dan is in bed. Listless. Emily, in her nightie, sits down beside him. Puts a hand on his back.

EMILY

Talk to me. You're not yourself.
You haven't been for weeks.
Months.

On Dan. Thinking about it. Thinking about whether to tell her.

EMILY (CONT'D)

We've been through so much to get
here. I just want to enjoy it with
you.

Dan sits up. He's going to tell her.

CUT TO:

14 OMITTED 14

15 INT. DAN AND EMILY'S HOUSE. BEDROOM/ CORRIDOR OUTSIDE KAYA'S
BATHROOM/ FRONT DOOR. NIGHT 22. 22:14

The sudden buzz of the doorbell.

EMILY

Who is that? Are you expecting
someone?

The door goes again.

Unnerved, Kaya hurries to get out the shower. Peeks round the bathroom door. [N.B. Lets ensure the Neve tattoo is in shot]. Dan goes to open it - and there's Souter. Kaya looks relieved. She disappears into her room.

DAN

We could've got on the phone.

Dan seems to know admonishment is coming.

SOUTER

You know me, I'd rather a walk and
a chat. Hi Emily.

On Emily coming down the stairs.

She and Dan exchange a look. Him, apologetic that work has intruded. Her, a bit long-suffering.

EMILY

Tea? Whisky?

SOUTER

Naw naw. Just came for a
constitutional w' the wee man.

A deliberateness in his tone. He needs to talk to Dan.

CUT TO:

16

EXT. BEACH. NIGHT 22. 22:19

16

It's a particularly windy night. Dark. Cold. Souter turns to Dan.

SOUTER

I was thinking, what a ride we've
had, eh?

On Dan, knowing he's here for a reason.

DAN

Look I know ma head's naw been on
it but/ (I'm)

SOUTER

/We've been lucky. We caught a
wave.

He's coming at the topic sideways but Souter knows he's there for a 'talk'.

SOUTER (CONT'D)

It's sometimes easy to think it'll
never end.

He lets that vaguely threatening thought hang in the air between them.

SOUTER (CONT'D)

There's two ways to get out of a
bad deal son. You either negotiate
your way clear. Or something
happens that's beyond your control.
'Force majeure'. Fire. Flood.
Act of Gd.

Souter gestures to the heavens - then looks back to the house. [IF POSS, CAN WE GET EMILY AND KAYA MOVING AROUND INSIDE, COSY LIGHT, SO WE CATCH SOUTER'S DRIFT EXACTLY].

SOUTER (CONT'D)
Quite unexpected. Very sad but
these things happen. No-one gets
hurt. And in time, everyone gets
over it. And life goes back to how
it was.

On Dan. The offer is quite clear.

SOUTER (CONT'D)
Would have nothing to do with you.
It never has.

With that, Souter stands up and goes back to the house,
leaving Dan to digest this.

CUT TO:

17 INT. DAN AND EMILY'S HOUSE. BEDROOM. NIGHT 22. 23:07 17

Dan comes into the bedroom, every muscle tense. Emily is asleep which is a relief. He doesn't really want to face her. He gets into bed. Lies wide awake. Stricken.

Then Emily cuddles into him. Can he really contemplate doing this to her?

Hold on Dan, in turmoil.

CUT TO:

18 INT. GYM. DAY 23. 09:57 18

The next morning. Dan is boxing. In an old-school Glasgow gym. Pummelling. Getting it all out. All his fear and fury and confusion.

CUT TO:

19 INT. PRINCES SQUARE. DRESS SHOP. DAY 23. 10:24 19

Kaya has tried on every dress - all now on the floor - and she emerges from the fitting room with a pink one over her arm, phone to her ear.

KAYA
(into the phone)
I got something. It's pink, it's a
dress, it does the job.

She heads to the till of an expensive snobby shop.

EMILY (O.S.)
Do you like it?

KAYA
Aye it's fine. I look like a
pregnant fairy.

SHOP ASSISTANT
That's two hundred and twenty.

Kaya fishes her card out from her bag.

KAYA
The lassies in here thought I was
just fucken aboot but they're
shocked tae find I can actually pay
for it.

She drops her card down.

EMILY
Tell them to cock off.

KAYA
(amused but not cruel)
I think I just did.

The transaction goes through. She walks out the shop, bag
over her shoulder.

KAYA (CONT'D)
(waving, childish, no
hard feelings)
Thank you.

CUT TO:

20

EXT. GLASGOW STREET. DAY 23. 10:26

20

Kaya walks out onto Buchanan Street, still chatting to Emily.

EMILY (O.S.)
I've got a coat you can wear. What
shoe size are you?

KAYA
4.

EMILY (O.S.)
Amazing.

KAYA

See you later.

She hangs up, content.

Kaya turns a corner. Angle on her back. The gathering sense of someone following her. She turns round. No-one there. She walks on - then suddenly someone jumps out in front of her.

Terrified, surging with adrenalin, she reaches out and pushes whoever it is to the floor. Shaking, she sees it was Jack. He's shocked. Rather than being sorry, she's raging, shouting, making a scene.

KAYA (CONT'D)

What ye dain'? What the fuck are ye dain'?

She's shaking. People are looking.

KAYA (CONT'D)

Why did ye dae that? What the fuck did ye dae that for?

JACK

(getting up, stunned,
shaken)

I'm sorry. I'm sorry. I didn't mean... It was a surprise. It was meant to be a surprise. Emily said you were here.

On Kaya, the stress slow to leave her body.

JACK (CONT'D)

(putting a tentative
hand on her)

I'm sorry.

KAYA

(eventually allowing
herself to be hugged)

It's OK.

Jack is surprised at how shaken she is. Clearly thinks it's a throwback to her past.

JACK

(sensitively)

I'd never do anything to hurt you.

Beat.

JACK (CONT'D)

I love you.

She scoffs. Looks at the ground.

KAYA

You don't know me.

JACK

D'you want me to?

A long pause. On Kaya, conflicted.

CUT TO:

21 OMITTED 21

22 NO SCENE 22 22

23 INT. GYM. CHANGING ROOM. DAY 23. 11:03 23

Dan is done boxing. Now he's in a towel after showering. An OLDER MAN is watching him, looking at his profile.

OLDER MAN

Are you Tony Docherty's boy?

Beat.

DAN

Naw.

OLDER MAN

You're the spit of him.

Dan ignores him. Stays for a few moments. Then stands up and leaves.

CUT TO:

24 INT. GYM. CHANGING ROOM. DAY 23. 11:13 24

Dan looks in the mirror and shaves every hair off his face [OR NOT IF IT GIVES US CONTINUITY PROBLEMS! JUST WANT TO GET THE SENSE HE'S REVERTING TO HIS IMMACULATE SELF AND NOT SCHLUBBING ABOUT DEPRESSED ANYMORE]. Then splashes it. Looks like himself again. And looks at his reflection, like he can see clearly for the first time in a while.

CUT TO:

She makes a wee explosion motion with her hand.

JAMES
(intuitive as ever)
What's changed?

On Kaya. Clearly the I love you but she's not saying that.

KAYA
That lassie who recognised me. She
could pop up at any time. Any
time.

JANIS
You cannae dwell on her. You don't
even know who she is.

KAYA
Yeah but I know she's fae the
island.

JANIS
And she's probably gone back there.

Janis puts her hand on Kaya's to stop her picking at her nail
skin.

JAMES
Has she been in again?

Kaya shakes her head.

JANIS
Well then. That'll most likely be
the end of it. It's comin' on
three month.

Kaya appreciates Janis's optimism but looks to James for a
harder-edged assessment of the situation.

JAMES
This was always a risk. We talked
about it didn't we? Even in a city
however many miles away, Scotland's
naw that big. There was always a
chance that someone from the past
would recognise you.

Kaya hangs her head.

JAMES (CONT'D)
The planned response to that
happening was to move you on.
Which we can still do.

A look passes between James and Janis.

JAMES (CONT'D)
But that would mean disclosing to
Dan and Emily/

KAYA
/No. Non-starter. Definitely not.

On James, who knows what a hostage to fortune this is. As
usual, Janis takes a different line.

JANIS
You're settled. You've built
something, you're on an even keel,
you've become part of this family.

On Kaya, desperately wanting to believe that but still
scared.

JANIS (CONT'D)
You go to your dance and live your
life. OK? Let us worry about
something that'll likely not
happen.

[Tiny note to Liz/Andy - can we hear this line exactly as
(re)written cos I don't want it to sound like Janis is over-
optimistic - it could happen! That's why I took out
'never'].

Kaya seems reassured but James looks wary, sceptical.

CUT TO:

28

INT. DAN AND EMILY'S HOUSE. BABY ROOM. DAY 23. 13:14

28

Dan gets back to the house. Emily's bag is on the table
suggesting she's at home.

DAN
(calling out)
Emily?

No-one there.

DAN (CONT'D)
Emily?

He goes upstairs to see if she's there.

Upstairs, he can't see her - all the rooms have open doors except one. The spare room. The intended baby room. Which he has studiously avoided. He pushes open the door and goes in.

CUT TO:

29 INT. DAN AND EMILY'S HOUSE. BABY ROOM. DAY 23. 13:14. 29

The hush of the plush white carpet.

The room is empty. Just a single bed and some drawers. But the whiteness of it, the cosiness of it, tells us who it's meant for. On the mantelpiece, an ultrasound pic of the baby. On the bedside table, the yellow 'gender reveal' envelope referred to by Zoe earlier.

On the bed, the little baby dressing gown, just bought by Emily.

Dan is broken. He looks at the ultrasound - now recognisably a baby. The dressing gown. This is real and he's trapped.

He sits down and covers his face. He's crying. Then Emily comes in. Sees him crying. She goes to him. Puts her arms around him.

 EMILY
 (soothes him)
 It's OK. It's OK. Everything's
 going to be OK.

She holds his head, kisses him all over his face.

 EMILY (CONT'D)
 We're here. We got here. Past the
 point of no return.

She reaches for the yellow envelope and hands it to him.

A beat. He looks at it. But what point is there resisting? He opens it. A single pink balloon. It's a girl.

Emily flings her arms around him and smothers him with kisses. The envelope falls on the floor as she pushes him down on the bed.

CUT TO:

30 INT. THE MOURNING COURIER OFFICES. DAY 24. 10:32 30

A picture of a little girl. Closer, we see she's big-eyed, looks like Kaya. We're seeing it on a computer. A hand scrolls down - and we see other pics - Kaya at different ages, with other children. At Brownies. At a street party. And another woman we will later recognise as Kaya's mum, SIOBHAN. And with NEVE, identifiable by the cross around her neck. Then finally, there's the phone pic Eleanor snapped of Kaya in the bar.

Pull out to reveal IONA at her desk at the The Morning Courier.

 IONA
 Good job. It's her.

CUT TO:

31 EXT. LEWIS. DAY 24. 10:33 31

ELEANOR is on the island, outside a windswept house, phone to her ear.

 IONA (O.S.)
 Now you need a source. Someone
 with a personal story to tell.

 ELEANOR
 On it.

Hangs up. Pockets the phone. The door of the house opens - and there's SIOBHAN. Wary, curious.

[COULD RELOCATE THIS TO THE FERRY PORT AND HAVE SIOBHAN WALK TOWARDS ELEANOR, AS IF THEY HAD ARRANGED A MEETING? LET ME KNOW WHICH LOCATION IS PREFERRED SO I CAN REWRITE THE SCENE - IMPORTANT AS IT'S OUR FIRST GLIMPSE OF SIOBHAN].

CUT TO:

32 INT. DAN AND EMILY'S HOUSE. DAY 24. 19:47 32

Kaya gets home from work.

Reveal from Kaya's POV:

Emily has 'decorated' for Kaya going to prom. Flamingo fairy lights. A makeshift bar hosting "Prom Cocktails" (non-alcoholic). Olives and crisps. The fire roaring.

She's listening to Eurhythmics "You Have Placed a Chill in My Heart" and is voguing about. Kaya just bursts out laughing.

Emily vogues up to her and they start dancing.

Then out of breath and laughing, Emily collapses then goes to pour them a drink.

Hold on Kaya. Loving Emily and feeling so guilty about lying to her and fearful of being found out.

CUT TO:

33

INT. HILARY AND CALLUM'S HOUSE. DAY 24. 20:01

33

Hilary is doing the same thing for Jack. Ironing his shirt. Hanging up his kilt. All a more budget, two-up-two-down version of what Emily is doing. Music out the radio rather than out the Sonos.

Jack comes in the door. Catches his mum ironing and sees the Prosecco and crisps etc. laid out.

He's touched. He goes over and gives her a hug.

HILARY
(delighted)
What's that for?

He lifts her up then puts her down.

HILARY (CONT'D)
I bought plenty in case your pals
come round. Or mibbe it's just
girls who do that.

JACK
(gnomically)
It's just going to be me.

CUT TO:

34

INT. DAN AND EMILY'S HOUSE. DAY 24. 20:58

34

Emily is alone in the living room, music still playing. Then Kaya emerges from her bedroom in her dress. It's a little shock pink eighties Desperately Seeking Susan number. She looks fantastic - or would, if she wasn't totally self-conscious, shoulders sagging.

Emily is moved at the sight. She gets up and goes to her.

EMILY
You look beautiful.

KAYA

Naw I don't. I look a fanny.

EMILY

No. You look beautiful. You are beautiful. And if anyone - anyone - tonight makes you feel less than that, they can go fuck themselves.

Kaya laughs.

KAYA

I havenae heard you swear before.
You cannae carry it off.

EMILY

(fiercely defensive of
her)

They can. Cos you can buy and sell
every other kid in that place.

Kaya looks away. She can't make eye-contact; can't take in how much Emily seems to love her.

EMILY (CONT'D)

Go and stand over there.

Emily wants a picture of her. She snaps it on her iphone.

KAYA

Emily.

EMILY

Mmmh?

KAYA

I need tae tell you something.

CUT TO:

35

INT. HILARY AND CALLUM'S HOUSE. DAY 24. 20:59

35

Upstairs, Jack is now dressed in his kilt. Hilary finding him adorable. She's got a glass of Prosecco in her hand.

HILARY

Would you like some?

He shakes his head.

HILARY (CONT'D)

What a hunk.

JACK

Mum. Ew.

HILARY

I'm so proud of you.

CUT TO:

36

INT. DAN AND EMILY'S HOUSE. DAY 24. 20:59

36

KAYA

I don't want to lie to you. Cos
you've become like a mum to me.

She swallows.

EMILY

It's OK. Whatever it is.

KAYA

Me and Jack are going oot. Naw
pals. We're a couple. Kinna
thing.

Hold on Emily. Shocked.

EMILY

Oh.

Beat.

You can actually see the moment the next logical thought
occurs to her.

EMILY (CONT'D)

Gd. You're...

(Shagging). Grossed out. Freaked out.

KAYA

/Aye.

She lowers her eyes briefly.

KAYA (CONT'D)

But nothin' rank's happening to the
wean cos it's condoms all the way.
And y'know it doesnae go all the
way up does it, so...

TMI for Emily. She'd quite like Kaya to stop now. On Kaya,
losing confidence.

KAYA (CONT'D)

Like - married folk dae it. When
one a them's pregnant. So it
cannae be dain' any harm. I
wouldnae dae it if it wiz.

All confidence has drained away. Off Emily's shocked expression, Kaya stands up, thinking she's made a mistake.

EMILY

(recovering)

Thank you. For telling me. I'm
shocked. A bit. But fine.

KAYA

I'm shocked an aw. I don't know
why he wants tae shag a pregnant
lassie either but there you go.

Emily laughs. Then puts her arms around Kaya and cuddles her.

EMILY

(getting her head around
it)

Fuck.

KAYA

(re "fuck")

That was better that time. More
natural. "Fuck".

They're quite cute these two. Really close now. On Emily trying to reassure herself.

EMILY

It's good. For you to have a life
of your own. Away from us.

(a bit queasy)

It's normal.

CUT TO:

37

INT. HILARY AND CALLUM'S HOUSE. EVENING 24. 21:32.

37

Hilary is making Jack pose against the fireplace. She takes the picture.

HILARY

Gorgeous. Are you picking Gina up
or meeting her there?

Beat.

JACK
I'm not going with Gina.
We're not together anymore.

Hilary turns round in surprise.

HILARY
What happened?

JACK
I'm going with Kaya.

On Hilary, keeping a check on her real feelings.

HILARY
(funny voice)
...OK.

Jack is almost disappointed by the response.

JACK
Is that all you've got to say?

HILARY
(maintaining evenness)
What would you like me to say?

She's clearly upset and tense and angry.

HILARY (CONT'D)
(talking to herself)
You're 18. You've worked hard for
your exams, you've got the summer
ahead of you to enjoy yourself.
And come September that'll be it,
you'll be away.

She's doing upset tidying.

JACK
Mum.

She doesn't turn around. On Hilary, thumping cushions,
knowing but not wanting to hear what he's going to say.

JACK (CONT'D)
Mum.

Bangs cushions. Smooths bedspreads.

JACK (CONT'D)
(a bit scared)
I'm not going.

She faces him. Calm, because this is what she knew he was going to tell her.

He's at least got the decency to look a bit scared.

HILARY

Yes you are.

JACK

It's not the right time.

HILARY

You're leaving school, you're going to university.

JACK

I've decided. I've already told the college.

This stuns Hilary into silence.

JACK (CONT'D)

They're holding my place. Well not holding it, they don't defer places, but I just need to apply again the/(following year).

HILARY

No.

This far and no further. This is what matters to her in this world; this is compensation for her unhappy marriage, her dissatisfaction, her never enough.

HILARY (CONT'D)

Absolutely not.

JACK

This is the person I've been closest to in my whole life.

HILARY

No.

This is pissing him off.

JACK

Can you stop saying 'no'? Like you have any say over who I go out with? How I feel? Or what's important to me?

HILARY

OK tell me, what is important to you?

JACK

Staying in Glasgow, supporting someone I love to do this thing, this amazing thing for someone else.

Hilary scoffs. She's trying to exercise self-control but can't hold it in any longer.

HILARY

And what d'you know about her, eh? About her background.

JACK

(in disbelief)

Her background? Can you hear yourself?

He almost laughs.

JACK (CONT'D)

What cos she's scum and I'm what...socially mobile? "The first person in our family to go to university?" Fuck that.

Hilary can't hang onto it any longer.

HILARY

Ask her what she did.

Jack pushes past her. Hilary follows.

JACK

You're full of shit.

HILARY

Ask her.

JACK

Go on. Tell me. What did she do?

On Hilary, holding back. Then trying to change tack. Goes and holds his arm.

HILARY

She's not being honest with you.
Don't make decisions, huge,
irreversible decisions when you
don't have the full facts.

Jack opens the front door and goes out into the front garden.
His calmness is baiting Hilary further.

She follows him. She just can't let this go.

CUT TO:

38

EXT. HILARY AND CALLUM'S HOUSE. DRIVEWAY. EVENING 24. 21:34

HILARY

She's told you lies from start to
finish. You and Dan and Emily. So
you can phone Cambridge first thing
tomorrow morning and tell them
you'll be taking up your place.

JACK

(mild)

Kaya's "background" is none of my
business.

HILARY

Well actually she's made it your
business by cheating you out of a
future you've worked your arse off
for and bloody deserve.

Such force of emotion in this speech - clearly Hilary's
really talking about herself.

JACK

(gets that)

Night mum. You'll get over it.

And he heads off to Prom. Push in on Hilary, watching him.
She can't let this happen. She can't let this go. And with
that, any self-control she had been exercising vanishes. She
follows him.

HILARY

Jack she hurt someone. She killed
someone. A woman and her baby.

Jack's phone rings. It's Kaya.

JACK
(into his phone)
/Sorry. Some bullshit. Don't go
anywhere. I'm on the way.

He hangs up and Hilary is suddenly by his side. Wet grass
soaking into her slippers. Holding him. Almost shaking him.

HILARY
(shouting after him)
Neve Kerr. Google it. That's the
name of the victim. They couldn't
name her cos she was too young at
the time. Kaya's not even her real
name.

During the above, Callum has driven into the driveway. He
opens the door and sees the stand-off.

CALLUM
What's going on?

JACK
(upset but styling it
out)
Nothing. I need a lift to prom.

With that, he gets in the car and slams the door.

CUT TO:

39 EXT. SCHOOL. EVENING 24. 21:45.

39

Emily hugs Kaya in the car.

EMILY
I'll be out the film at 11:30 so if
you've had enough call and I can
pick you up. And here.

She stuffs cash into her handbag.

EMILY (CONT'D)
In case of emergencies.

CUT TO:

40 OMITTED

40

41 INT. CALLUM'S CAR [MOVING]. EVENING 24. 21:47

41

Callum is looking at his son in the rear-view mirror as he
drives. Jack looks upset. Pre-occupied. Vulnerable.

Uncertain what to do with the information that Hilary has given him.

CALLUM

Coming in the front? I feel like a chauffeur up here.

JACK

(looking out the window)

No I'm good.

He's holding his phone in his hand. Presses the home button. Internally dilemma-ing about whether to 'give in' to Hilary and search.

Callum keeps looking. Knows something's not right but doesn't know how to ask.

CUT TO:

42

EXT. SCHOOL. NIGHT 24. 22:03

42

Kaya is standing outside in Emily's big fur coat which obscures her pregnancy.

Losing confidence by the second. Clumps of girls - looking more neutrally, subtly dressed than she is - giggle and chat and hug. Everyone seems to know each other.

Then Jack comes into view. And instantly, we know. He's Googled. He's read. He knows. Fear. Revulsion. Confusion.

KAYA

(angry)

What's the thinking? If you've bottled it just tell me, don't leave me staunin' here like a fucken/

Suddenly a bunch of boys jump on Jack from behind, bear hugging and tousling his hair and just being boisterous 18 year old boys. They're called RORY and TOM. In the midst of it, Rory catches sight of Kaya just standing there.

RORY

Hi. I'm Rory.

He puts out a confident hand for Kaya to shake.

KAYA

(no handshake)

Kaya.

She glances unconfidently at Jack.

KAYA (CONT'D)
I'm here w' Jack. Or have you
changed yer mind? I don't give a
fuck man.

Rory and Tom are both taken aback. This wee skank is easy-going headboy Jack's Prom date. They look at him.

JACK
It's fine. Lets go.

He puts a slightly shaky, unconvincing arm around her and in they go to Prom.

CUT TO:

43 INT. CALLUM'S CAR. NIGHT 24. 22:06 43

Callum's phone is ringing. It flashes 'HILARY'.

CUT TO:

44 INT. HILARY AND CALLUM'S HOUSE. NIGHT 24. 22:07 44

Hilary is pacing in her kitchen.

HILARY
(crying)
Can you come home? I've done a
stupid thing.

CUT TO:

45 EXT. SCHOOL. PROM. NIGHT 24. 22:12. 45

Prom at Jack's school is more like a fairground or music festival than anyone's idea of a school dance. The grounds of the school are strung with lanterns; tiki torches light paths from attraction to attraction. Food stalls. Fairground games. A dance floor. It's amazing.

On Kaya, beholding it. But she can't enjoy it cos Jack is so disengaged. They're in a long queue for the cloakroom.

KAYA
What's wrong?

JACK
Nothing. Fight with my Mum. It's
OK.

He takes her hand.

KAYA

I told Emily. She didn't mind. At all. So maybe you can stay there sometimes or...

Her confidence sputters and dies as the CLOAKROOM ATTENDANT reaches out for her coat.

Slim schoolgirls with expensive fashionable dresses flock about. Kaya steels herself then hands her coat to a cloakroom attendant. And then her pregnancy is visible for all to see. (This should be a proper 'reveal' moment). She looks to Jack to draw some confidence from him. Nothing. So she keeps hold of her coat. Holds it. But not before Rory has spotted the bump.

RORY

Sweet Jesus.

Laughs.

TOM

(elbowing Jack)
Is that yours Rankin?

JACK

No. And it's not Kaya's either.
She's a surrogate.

Keeping to the script. A nearby GIRL overhears and spins around.

GIRL

Wow. Really?

KAYA

Aye.

GIRL

(fake, patronising)
You're such a special person to do that. I could never do that.

Kaya glances at Jack. Not helping her out or making her feel comfortable. Mentally elsewhere.

KAYA

I'm going for a pish.

Off she walks, coat still in her arms, towards the school building.

Jack is left surrounded by teenagers having a sixth form-ish debate on surrogacy.

JACK (O.S.)
(shouting)
Neve.

On Kaya, dread.

JACK (CONT'D)
(pursuing her)
Who's Neve?

She keeps walking like she hasn't heard.

JACK (CONT'D)
What the fuck happened to Neve?

CUT TO:

46

INT. SCHOOL. GIRLS' TOILETS. NIGHT 234. 22:14

46

She goes into the school building, into the toilets and closes the door of a stall. Jack walks straight in after her.

GIRLS
What the fuck? Get out!

He ignores them all.

JACK
(shouting it again)
Neve.

Inside the stall, Kaya sits with her arms up above her head, so her elbows are covering her ears. Cowering.

He bangs on the stall door.

JACK (CONT'D)
Is that why you're doing this?
Answer me.

He bangs again.

JACK (CONT'D)
I've just dropped out of my future
to be with you.

The sound of a door opening -

TEACHER

Out of here.

JACK

I'm talking to my girlfriend.

(calling)

Kaya.

TEACHER

If you don't leave this minute I am
sending you home.

The teacher stands guarding the door of the stall Kaya is in.
Jack goes back outside.

TEACHER (CONT'D)

Everyone else out please as well.

The room clears.

Inside the stall, we push in on Kaya.

TEACHER (CONT'D)

Hi. Kaya is it? I'm Mrs. Ford,
I'm out here if you want to have a
chat or a glass of water.

The sound of the cubicle opening. Out Kaya comes. Straight-
backed. Goes to the washbasins, washes her hands. Looks
perfectly untraumatised.

KAYA

I'm fine.

She then proceeds to take some make-up out of her bag and
reapply. Cool girl. Aggressively cool. Almost intimidating
to the dweeby teacher.

TEACHER

OK. Well, I'll just be outside.

CUT TO:

47 OMITTED

47

48 EXT. CINEMA/ INT. EMILY'S CAR [NON- MOVING]. NIGHT 24. 23:34.

In the car, Emily puts her seat-belt on and takes out her
phone. She calls Kaya. Straight to voice-mail.

EMILY
(into her phone)
The film's just finished and I'm on
my way home. Let me know if you
need a getaway car.

She hangs up. A beat, then she decides to call Jack. It
rings and is then picked up.

EMILY (CONT'D)
(pleased)
Hi! How is it!

A&E NURSE (V.O.)
Hello.

EMILY
Oh. Who is this?

A&E NURSE (V.O.)
Are you the parent of the boy whose
phone this is?

EMILY
He's my nephew. Jack.

CUT TO:

49 INT. ST JACOB'S HOSPITAL. A&E CUBICLE. NIGHT 24. 23:34 49

An A&E NURSE stands beside a drip. Reveal Jack is out-cold.

A&E NURSE
(long-suffering)
Jack. Hello Jack.

We intercut with Emily.

EMILY
What's wrong? What's happened?

A&E NURSE
He's come into A&E at St Jacobs,
too much to drink. Can you help us
contact his parents?

EMILY
Oh Gd. Is there a girl with him?

A&E NURSE
There's no-one with him. That's
why til you called we didn't even
know his name.

(MORE)

A&E NURSE (CONT'D)

His pals brought him in and
buggered off. Idiots left him in
the waiting room.

CUT TO:

50 INT. HILARY AND CALLUM'S HOUSE. NIGHT 23. 23:37

50

Hilary and Callum are sitting at the kitchen table. She's obviously told him everything.

CALLUM

Jesus. Why didn't you tell me?

HILARY

(snappy, freaking out)
How could I tell you? Dan hasn't
even told Emily.

Hilary's phone rings. It's Emily.

HILARY (CONT'D)

(freaking out even more)

Jesus.

She can't pick up. So Callum reaches for it - having none of this, not a guy who's into drama.

CALLUM

Hi Emily.

Listens.

CALLUM (CONT'D)

It's Jack. He's at St Jacob's.
Too much to drink.

HILARY

(that confirms her
fears)
Oh Gd. What about Kaya?

CALLUM

Emily says she's not there.

CUT TO:

51 OMITTED

51

52 OMITTED

52

53 OMITTED

53

54 OMITTED 54

55 EXT. HOSPITAL. CAR PARK. NIGHT 24. 00.02 55

Dan gets out his car - and sees Hilary. She looks stricken.

HILARY

I'm sorry.

DAN

What's wrong?

HILARY

I told Jack.

CUT TO:

56 INT. HOSPITAL. A&E CUBICLE. NIGHT 24. 00:06 56

On Emily, in an awful state as Dan and Hilary both come towards her. Emily falls into Dan's arms.

EMILY

It doesn't make sense.

She's crying now.

EMILY (CONT'D)

He doesn't drink. He's out cold.
Can't tell us anything. She was
looking forward to this.

She is absolutely at a loss.

EMILY (CONT'D)

They're together. Did you know
that? They're a couple.

HILARY

(feeling appalling)

They had a fight. I phoned one of
his school friends.

EMILY

Christ.

DAN

(looking grim)

I'm sure she's safe.

Knowing full well what Emily doesn't know.

EMILY

Then why has she run off? It's not
who she is...now. It's - .

Hilary and Dan both look shifty.

EMILY (CONT'D)

What's going on?

Off everyone's stiff body language.

EMILY (CONT'D)

(suddenly freaked out)

What it is? What's wrong?

Dan and Hilary exchange the briefest of looks. It's for Dan
to tell.

HILARY

I'm going to see Jack.

Dan braces himself. Puts his hands on Emily's arms.

On Emily. Held onto sanity long enough.

EMILY

(freaking out)

What is it? Please. I'm
frightened. Where is she?

DAN

(calmly)

I found out something about her
background. Something she did,
something she was involved in when
she was younger. Something she
hadnae told us. And had no
intention of telling us.

EMILY

(can't understand the
relevance)

What? What?!

DAN

She killed someone. She stabbed a
lassie. A pregnant lassie. To
death. In the Highlands and
Islands somewhere, it was a big
story, it was... Do you remember?
The wee girl who was up for murder?

The shock. The absolute shock.

DAN (CONT'D)

That's her.

A long time on Emily.

EMILY

That's impossible.

DAN

It's not. I've done every possible check.

Then Hilary appears in the distance over Dan's shoulder. Feeling appalling. Taking responsibility for her role in all of this.

HILARY

I told Jack. I told him. It's my fault I told him. He must have confronted her.

During the above, Emily looks from Hilary to Dan and back again, realising that everyone but her knows. And then she starts pummelling Dan. Whacking him, thumping him, beating him up. The rage and betrayal and horror and shock.

CUT TO:

57

INT. POLICE STATION. RECEPTION. NIGHT 24. 01:02.

57

A DETECTIVE comes and collects Dan and Emily from reception. She's late forties, something of the great Karyn McCluskey about her (a real Scottish cop who founded the Violence Reduction Unit) - which means she's no nonsense but with a sense of humour, a twinkle in her eye.

Emily is pacing. Wound so so tight. Dan stands dumb-struck nearby. A distance between them.

CAROL MCCLELLAND

Detective McClelland. You're the parents?

EMILY

No. Not of Kaya. Of the baby. She's our surrogate. She's 25 weeks.

If the Detective is surprised - which she is - she does a good job not showing it.

CAROL MCCLELLAND
(gestures to an
interview room)
C'mon in here with me.

CUT TO:

58

INT. POLICE STATION. INTERVIEW ROOM. NIGHT 24. 01:06

58

McClelland is sitting there trying to get the measure of the situation. Emily is desperate, shaky.

CAROL MCCLELLAND
At the moment, it sounds like Kaya
left of her own free will.

EMILY
No, she didn't, you don't
understand, she was...
distraught... she doesn't even have
her phone... it was found near the
school...

CAROL MCCLELLAND
It's quite common for teenagers/

EMILY
No no no.

Emily is starting to sound quite unhinged.

DAN
(clears his throat)
Look I don't know how to say this
but Kaya killed someone. Years
ago, when she was a kid, she
stabbed someone. Killed her,
killed the baby she was carrying.
Lassie called Neve Kerr.

Push in on Carol, leaning forward, like she needs to be sure.

CAROL MCCLELLAND
Neve Kerr? The Lewis case?

Dan nods. On Carol, digesting this.

CAROL MCCLELLAND (CONT'D)
You're saying Kaya is that wee
girl?

DAN
Aye.

CAROL MCCLELLAND
How d'you know that?

DAN
(sheepish)
I've got papers. In my office.

Emily turns away from him. McClelland can sense the animosity between them.

This disclosure is massive if true. We can see that from Carol's face. But she's professional, reigns that in as best she can.

CAROL MCCLELLAND
I'm going to make a call. OK?

CUT TO:

59 INT. POLICE STATION. CORRIDOR/ RECEPTION. NIGHT 24. 03:12 59

Hours later. Carol leads them out into the corridor. Dan exhausted. Emily white as a sheet. In shock.

CAROL MCCLELLAND
The best thing you can do is go home. Get some sleep if you can.

Emily snorts. This is a living nightmare for her.

CAROL MCCLELLAND (CONT'D)
There needs to be somebody at the house. More than likely she'll go back there.

Along the corridor, James comes into the building, holding Frankie's hand. She's in pyjamas with a coat over them.

FRANKIE
Is mum here?

JAMES
Mum? Naw. This is me at ma work darlin'.

FRANKIE
We picked up Mum from here once.

A beat of surprise from James.

JAMES
We did, aye.

He gets to the receptionist. Hoists Frankie up so she can sit on the wee ledge.

JAMES (CONT'D)

James McKnight. I'm here to see Carol McClelland.

RECEPTIONIST

OK. And I can get some hot chocolate and comics for you.

James smiles, grateful. Frankie goes round to the receptionist.

From along the corridor, Dan and Emily emerge, escorted by Carol. Dan spots James.

DAN

(coming towards him)

I know you.

James turns - and can barely conceal his contempt. He ignores him and addresses McClelland.

JAMES

Are you Carol McClelland? I'm James McKnight, Kaya's social worker.

Emily practically falls on him.

EMILY

Please. Do you know where she could be?

James has no sympathy.

JAMES

I'm here to help find the lassie, naw get you your property back.

DAN

Fucking prick.

Dan goes for him. James deflects. [N.B. Frankie has gone off with the receptionist and doesn't witness this]. There's a brief scuffle. Two UNIFORMS pull them apart.

Admonishing, to James:

CAROL MCCLELLAND
At this moment and time it's one
and the same thing.

CUT TO:

60 EXT. POLICE STATION. NIGHT 24. 03:17

60

Outside Emily walks ahead of Dan. He tries to catch up with her.

DAN
Leave your car. I'll take you.

EMILY
(not even turning round)
No. Don't come home.

Hold on Dan, reacting to this. Worst moment of his life.

CUT TO:

61 INT. POLICE STATION. INTERVIEW ROOM. NIGHT 24. 03:41

61

James and McClelland sit face to face in the interview room.

JAMES
How long has she been gone?

CAROL MCCLELLAND
Four hours.

A pause.

CAROL MCCLELLAND (CONT'D)
Is she who they say she is?

He says nothing.

CAROL MCCLELLAND (CONT'D)
Scotland's "Mary Bell"? Youngest
ever female convicted of culpable
homicide?

He exhales. Shit.

JAMES
How did they find out?

CAROL MCCLELLAND
Isn't the question how could they
not have known?

CUT TO:

62 INT. DAN AND EMILY'S HOUSE. NIGHT 24. 03:47

62

5am or so. Still dark. Emily gets back to the house. All the remnants of the night are still there. Her "Prom Cocktail". The canapes she made. Everything untouched. Perfect.

She stands in front of the fire, her back to us. Which the previous night was roaring. Now it's black, cavernous, empty.

State of shock.

CAROL MCCLELLAND (O.S.)
Is she a danger to herself or the
baby?

JAMES (O.S.)
She'd fallen in love w' this
family. She thought this was her
reborn.

His answer - however indirect - tells the Detective what she needs to know.

CUT TO:

63 INT. POLICE STATION. INTERVIEW ROOM. NIGHT 24. 03:48

63

CAROL MCCLELLAND
Where was she living before she
moved in with the Docherties?

JAMES
The Lostock Flats up in Possil, but
she was only there a couple of
weeks, then she met these two.

McClelland writes that down.

CAROL MCCLELLAND
Any pals there?

JAMES
Not that I know of. And before
that, secure care.

CAROL MCCLELLAND

Could she have other connections?
Kids or staff?

JAMES

Naw really. The most consistent
relationship she's had is with me
and Janis, my colleague.

CAROL MCCLELLAND

What about relatives?

JAMES

None she's in touch with.

CAROL MCCLELLAND

Where's her Mum?

JAMES

Still on Lewis. But there's been
no contact there for years.

CUT TO:

64 INT. HILARY AND CALLUM'S HOUSE. JACK'S BEDROOM. DAY 25. 07:42

Jack wakes up. Crying.

HILARY

It's not your fault.

JACK

Where's Kaya?

On Hilary. Realising he doesn't know. Afraid to tell him.

JACK (CONT'D)

Where's Kaya?

CUT TO:

65 INT. JAMES'S FLAT. FRANKIE'S ROOM/LANDING. DAY 25. 07:34 65

Frankie is fast asleep after being up all night at the police
station. James is tucking her in. He has his phone to his
ear, talking to Janis.

CUT TO:

65A EXT. SOCIAL WORK OFFICES. DAY 25. 07:34

65A

Janis is walking into work.

JANIS

Any news?

CUT TO:

65B INT. JAMES'S FLAT. FRANKIE'S ROOM/LANDING. DAY 25. 07:34 65B

James softly closes Frankie's door and comes out onto the landing.

JAMES

Naw yet. She's gonnae get the jail for this. And that's the best possible outcome.

He looks exhausted and pessimistic.

(We notice something of James's life here. His flat is a mess. He's knackered. Has sole care of a wee girl. Doing his best. There's a pile of unwashed wee girl clothes in a white plastic laundry basket. Some spilling out).

JAMES (CONT'D)

Listen I'll be in but not til later. I had to take Frankie w' me last night.

JANIS (V.O.)

Adea still in rehab?

JAMES

(grim)

Naw. She's back on the shite so she's either w' pals or on the street.

He looks down, pokes some of the mess with his shoes, a bit ashamed.

CUT TO:

65C EXT. SOCIAL WORK OFFICE. DAY 25. 07:34

65C

Janis looks sympathetic.

JAMES (V.O.)

Cannae believe this. Where could she've gone in a ball dress and a pair of high heels?

James sighs, at a loss.

JANIS
I think she'll go home.

CUT TO:

65D INT. JAMES'S FLAT. LANDING. DAY 25. 07:34

65D

JAMES
(surprised)
Home? What to Lewis? She and
Siobhan haven't spoken in years.

CUT TO:

65E EXT. SOCIAL WORK OFFICE. DAY 25. 07:34

65E

Janis shrugs.

JANIS
It's her Mum.

[ON THE DAY COULD WE ALSO TRY ONE WITH "STILL HER MUM" AS AN
ALT IN CASE THAT'S CLEARER? HOPEFULLY WON'T NEED IT - THE
SUBTEXT OF THE LINE AS WRITTEN SHOULD BE THAT NO MATTER
WHAT'S GONE ON, SIOBHAN'S STILL HER MUM].

CUT TO:

66 INT. DAN AND EMILY'S HOUSE. KAYA'S ROOM. DAY 25. 08:02

66

Two UNIFORMED COPS are searching Kaya's bedroom. Emily is
standing on the threshold, clearly having been awake all
night.

EMILY
What are you looking for?

COP
Anything that might help us find
her or just confirm that she's
safe.

With that, they've pulled a box of her 'old' things out from
under the bed. Clothes, earrings, handbag we recognise from
Episode 1. Among this stuff, the crappy old phone she used
to have.

CUT TO:

67 INT. HILARY AND CALLUM'S HOUSE. KITCHEN. DAY 25. 09:32

67

Callum is in the kitchen. On Hilary, beside herself, hating
herself.

CALLUM
(a tentative hand on her
back)
It's not your fault.

HILARY
(not looking at him)
If something happens to that baby,
it will be.

CUT TO:

68	OMITTED	68
69	OMITTED	69
70	<u>INT. DAN'S OFFICE. DAY 25. 09:46</u>	70

Off that - Dan's wedding picture on the wall of his office.
And under it, Dan trying to sleep on the couch. (The photo
remains in shot for the rest of the scene).

Souter comes in and finds him in that state, clocks that he's
obviously slept the night there.

SOUTER
What's going on?

DAN
The lassie's gone.

Off Souter's blank.

DAN (CONT'D)
Disappeared. Vanished.

SOUTER
(genuinely surprised)
Careful what you wish for eh?

Dan smacks him in the face.

SOUTER (CONT'D)
(holding his face)
What in Christ's(name)/?

Dan is half mad with exhaustion and the horror of
estrangement from Emily.

DAN
Have you done something to her?

SOUTER
(genuinely dumbfounded)
Have I?!

Dan is boiling away, lashing out. It's not rational.

DAN
"Force Majeure". Act of Gd?

He wipes his nose, something of the wee upset boy about him.

DAN (CONT'D)
What kinna organisation are we
running here anyway?

On Souter, perfectly, perfectly calm.

SOUTER
You tell me. What happened to that
boy from the Possil flats?

The air shifts.

DAN
Guy was tryna blackmail me, I paid
him off.

SOUTER
And then?

Dan is calm now. Back to his usual measured self.

DAN
No idea. He was a junkie. Nothing
to do w' me.

CUT TO:

71 INT. HILARY AND CALLUM'S HOUSE. STAIRS. DAY 25. 09:48 71

Callum comes upon Jack sitting on the top stair. Don't have much of a relationship these two. Callum is awkward. Lumbering.

Callum sits down beside him. Jack is absolutely elsewhere. He pats his hand awkwardly. Then covers it with his. Like he's not used to getting this close to his own son.

CALLUM
(re Jack's hands)
Piano hands. Nothing like my
shovels.

Jack starts to cry. Callum looks like he's about to too.

CALLUM (CONT'D)

It's OK.

He puts an arm round him. Jack shakes his head.

JACK

Where she's gone?

CALLUM

There's people out there looking
for her, I can assure you of that.
Dan and Emily won't let anything
happen to that baby.

There's a slight edge to his voice - i.e. they're going to go
to the ends of the earth to protect their property.

JACK

(defending her)

Kaya would never do anything to it.
She loves them.

He starts to cry again.

JACK (CONT'D)

Or maybe she doesn't. I don't
know. I don't know her.

Callum thinks about that.

CALLUM

Not sure that's true.

Jack smirks bitterly.

JACK

How can you keep something like
that to yourself and still be real?
You can't.

His teeth are chattering now.

CALLUM

Everyone's got things they've done/

JACK

/Don't Dad/

CALLUM
/Secrets, stuff they're ashamed of.
That's what people do - put their
pasts behind them, try to wash
themselves clean.

(There's a slight ironic edge to his voice again - like he's talking about Dan).

JACK
Where's she gone?

Callum puts a hand on his son's back and tries to be encouraging.

CALLUM
Hopefully somewhere she feels safe.

Jack takes this in.

The sound of a doorbell. Then it's pressed again.

CUT TO:

72

INT/EXT. SIOBHAN'S HOUSE. FRONT DOOR. DAY 25. 10:13

72

Eventually, a woman with a crutch opens the door. This is SIOBHAN. She's definitely of Lewis - but without being couthy. She's in a self-coloured long skirt, practical ankle boots because of her mobility problems and slightly messy hair from the sweaty exertion of getting around.

SIOBHAN
(flustered)
Sorry it takes me a minute to get
to the door.

Reveal two POLICE OFFICERS.

(We're on an island, the house is remote).

COP
Mrs. Gordon, we're looking for your
daughter.

She makes a sound of surprise.

SIOBHAN
Why would you think she'd be here?

COP
Has she phoned you? Told you she's
coming?

SIOBHAN

No. I'm not in touch with her.
(worried)
Why? What's she done?

COP

If she does make contact with you
can you phone us straight away?

SIOBHAN

(shocked)
Of course but she won't and she
won't come here. Why would she
come here?

COP

If she does.

Siobhan closes the door. Shaken. Confused. Vulnerable.

Back in the musty shadowy confines of her hallway, she stands
for a moment, thinking.

CUT TO:

73 EXT. FALLS OF CLYDE. DAY 25. 11:43

73

Waterfalls. Jack, pale and wan after his night in A&E, is at
the Falls of Clyde.

The roar of the water drowns out his crying.

CUT TO:

74 EXT. DAN AND EMILY'S HOUSE. FRONT DOOR. DAY 25. 12:06

74

Dan is sitting in his car.

Can't believe the state of things.

He gets out, goes to his front door.

For a moment not sure whether to ring the doorbell or use his
key.

But Emily opens the door without either.

They have never been further apart.

DAN

(hoarse, a whisper)
I'm sorry.

Emily looks like she can't feel or even hear it. She is numb.

EMILY
(conviction)
Something's wrong. I can feel it.

CUT TO:

75

INT. HILARY AND CALLUM'S HOUSE. DAY 25. 12:14

75

Hilary is phoning Jack and phoning him, getting more and more worked up.

HILARY
(furious)
How could you let him go? In the state he's in?

CALLUM
He's an 18 year old man.

HILARY
No. He's not. He's weak and he's upset and he's vulnerable.

CALLUM
He's fine. I trust him.

HILARY
You trust him?! You don't even know him.

Beat.

CALLUM
(calm)
You've tried to make that so. But you've not succeeded.

He walks out the room, leaving Hilary on her own.

CUT TO:

76

EXT. FALLS OF CLYDE. WOODS. DAY 25. 12:43

76

On Jack, wandering in woods. Stumbling.

He keeps getting texts. From Hilary and now from Callum trying to get him to tell his mum he's alright. It's just overwhelming. He's had enough of this conflict.

In his own upset, he's retreating, wanting to get away from everything he's done and the never-ending din of his mum and dad.

Sense of him retracing Kaya's steps in almost pilgrimage now, rather than trying to find her. He heads towards a waterfall. Reaches his hand out to touch the water. He is so upset - we should fear an accident.

Then he sees the coat.

The fur is soaked and crumpled like a dead animal.

Suddenly we're with him. Alert. Active.

JACK

Kaya!

Shouting and searching.

JACK (CONT'D)

Kaya!

He tears through the trees.

JACK (CONT'D)

Kaya!

Then he finds her. Curled up, trying to keep warm under a large tree. Blue lipped and freezing.

Jack collapses to his knees in front of her. Gives her his jacket.

JACK (CONT'D)

(shouting)

It's OK. It's OK. You're safe.

He kneels beside her again.

JACK (CONT'D)

I'm sorry. I'm sorry. I don't care.

But she's not responding. Barely acknowledging that he's there. Eyes glazed. She looks like someone with an infection. Someone who's already far away. Jack's relief gives way to panic. Takes his phone out.

JACK (CONT'D)
(panicking)
Mum? Mum.

CUT TO:

77 OMITTED 77

77A EXT. HOSPITAL. DAY 5. 13:14 77A

Kaya, not fully conscious, is being wheeled in from the ambulance.

JACK
(to the paramedics)
What's wrong with her?

He's ignored. He starts panicking.

JACK (CONT'D)
(louder)
What is wrong with her?

A DOCTOR meets them.

DOCTOR
Are you dad?

JACK
What?

DOCTOR
Are you the baby's father?

JACK
No.

PARAMEDIC
(to DOCTOR)
[Medical chat- TBC.]

DOCTOR
The baby needs to come out.

JACK
(powerless, panicking)
No. It can't. It's too early.

CUT TO:

78 INT. HOSPITAL. OPERATING THEATRE. DAY 25. 13:24- 13:39 78

Bright light.

Kaya wheeled in there alone.

Neve tattoo on the ankle as she's stripped and prepped for surgery.

C-section.

Super gory.

A minute by minute.

Dwell in this.

It's touch and go.

The baby is pulled out.

No crying.

CUT TO:

79

INT. NICU. NURSES STATION. DAY 25. 13:42

79

Emily and Dan arrive.

DAN

Kaya Docherty.

(immediately corrects
himself)

McDermott.

The Neo-Natal Nurse looks from Dan's ashen face to Emily's distraught one.

NEO-NATAL NURSE

Are you Mum and Dad?

Emily just doesn't have the stomach for an explanation.

DAN

(stepping up)

No. We're the intended parents of
the baby she's carrying. She's our
surrogate.

NEO-NATAL NURSE

Oh OK. I'll just find out for you.

CUT TO:

80 EXT. HOSPITAL. DAY 25. 13:44

80

Callum arrives. Sees Jack standing outside. Cuddles him.
Kisses him on the head. Jack is weeping.

CALLUM

How's she doing?

JACK

I don't know. They won't tell me
anything.

CUT TO:

81 EXT. NICU. NURSES STATION. DAY 25. 13:58

81

The Neo-Natal Nurse comes back with a DOCTOR.

DR. GALBRAITH

Dr. Galbraith. I understand you're
the intended parents.

DAN

Yeah.

DR. GALBRAITH

Kaya is recovering. She has an
infection. The baby was delivered
safely, albeit very very early.

Emily is devastated. It's like defeat at the final furlong.
She hangs her head. Dan comforts her.

DR. GALBRAITH (CONT'D)

We'll need to take it hour by hour.
A 25 weeker is on the borderline
but she's a decent weight and we
haven't had to ventilate her.

EMILY

Can we see her?

DR. GALBRAITH

Look I'll be honest we've had one
or two surrogacies here before, but
never one where the NICU [THIS IS
SOUNDED PHONETICALLY - NIKKOO] -
was involved. So we're in slightly
unchartered territory. Kaya is the
legal mother as I'm sure you know
and she's not in a position to give
consent to you seeing her.

Emily weeps but doesn't argue.

DAN

We've got an agreement signed by
all the parties, I'll get it up on
ma phone/

He takes his phone out and starts scrolling. Emily extends
her arm for him to stop.

DR. GALBRAITH

/If you agreed something specific
about what would happen in these
circumstances/

EMILY

(faintly to Dan)
We didn't.

DAN

/Not specifically this but the
whole agreement/(is)

DR. GALBRAITH

/I'm sorry. I can't let you see
her.

CUT TO:

82

INT. GLASGOW. DAY 25. 14:04

82

James is on the street, walking towards Glasgow Sherrif
Court, in a suit, with a youth offender walking next to him.

James gets a call from McClelland. We intercut between the
two.

JAMES

James McKnight.

CAROL MCCLELLAND

Carol McClelland.

JAMES

I'm away to see her now.

CAROL MCCLELLAND

You didnae tell me about the ex.

JAMES

What ex?

We see that McClelland has Kaya's old phone plugged in and she's looking through her texts.

CAROL MCCLELLAND

When you were giving me chapter and verse on the lassie's history. You never mentioned Scott Dodds. Doddy.

Hold on James, not sure where she's going with this.

CAROL MCCLELLAND (CONT'D)

Guy who was found dead in the water.

JAMES

(concerned)

I know who he is.

CAROL MCCLELLAND

Looks like they were in a relationship. On and off.

We glimpse some of the texts as she scrolls through them.

CAROL MCCLELLAND (CONT'D)

He was keen, she wasn't.

On James, not getting the relevance.

JAMES

OK, but I'm naw sure what you're getting at here. If it happened, it was a long time ago now.

CAROL MCCLELLAND

Aye.

She pauses for impact.

CAROL MCCLELLAND (CONT'D)

25 weeks.

On James, the penny dropping.

CUT TO:

83

INT. NICU. CORRIDOR. NIGHT 25. 22:34

83

Dan and Emily sit outside the NICU. They're the only ones there. They've been there all night. The Neo-Natal Nurse takes pity on them. The place is empty.

NEO-NATAL NURSE
I can take you in for a moment.

CUT TO:

84 INT. NICU. NIGHT 25. 22:36

84

NEO-NATAL NURSE
No jewellery. Not even wedding
rings.

A beat, then they slip off their wedding rings. Put them in their pockets. Then they disinfect their hands.

Then they gown up as directed (tbc) then follow the Neo-Natal Nurse over to a plastic incubator, in which the tiniest of babies is almost entirely obscured by medical equipment and silver foil. A tiny pink knitted hat is on the baby's head.

Fade up: Welcome Home (acoustic) by Joy Williams.

Emily reacts as we might expect. Her face is full of joy and love and she weeps behind her mask. But for Dan, it's a particularly game-changing moment.

We can see him taking in that this is real. This is not a deal or a decision but an actual physical baby. His. He is so moved.

It's over so quick - the Neo-Natal Nurse who snuck them in indicates it's time to move on.

CUT TO:

85 INT. NICU. CORRIDOR. NIGHT 25. 22:39

85

The Neo-Natal Nurse leaves them alone. Both profoundly effected. Can't even speak at first or look at each other. Then they both dig their wedding rings back out their pockets and put them on.

A beat, then Emily falls into Dan's arms.

The baby is alive. Just. Emily sobs. Dan grips her. Closes his eyes in relief.

CUT TO:

86 INT. THE MORNING COURIER. DAY 26. 08:14

86

Eleanor gets a phone-call on her mobile. Rushes to pick it up.

ELEANOR
(eager)
Hello.

CUT TO:

87 EXT. LEWIS. SIOBHAN'S HOUSE. DAY 26. 08:14

87

Siobhan is sitting outside her house.

SIOBHAN
OK I will speak. I will speak
about Heather. I'd like to come to
Glasgow.

CUT TO:

88 INT. HOSPITAL. KAYA'S RECOVERY ROOM. DAY 26. 08:18

88

Kaya stirs and open her eyes.

The slow bleed of consciousness.

She gasps.

BLACK.

End of Episode

Fade up: "Sisters Are Doing it For Themselves" by Eurythmics