



THE NEST

Episode 4

Written by

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SHOOTING SCRIPT

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

1 INT. HOSPITAL. NICU. BABY ROOM. DAY 27. 08:28.

1

The beeps and artificial breathing sounds of an incubator. A tiny BABY is ventilated, covered in bubble wrap-type material and barely visible. She's tiny. More newly hatched chicken than child.

A pink paper teddy-bear stuck to the side of the incubator says "Baby Girl McDermott".

CUT TO:

2 INT. POLICE STATION. WAITING ROOM. DAY 27. 09:04.

2

JAMES, in a non-descript waiting room. Nervous and stressed. Wipes damp hands on his knees.

There's a portable defibrillator on the wall and a sign about how to use it so we think it's a hospital.

Then DETECTIVE CAROL MCCLELLAND appears in the waiting room.

CAROL MCCLELLAND

Thanks for coming in.

James stands up and follows her. His face expresses it wasn't a choice.

CUT TO:

3 INT. POLICE STATION. INTERVIEW ROOM. DAY 27. 09:12.

3

A gruesome picture of DODDY's body lies on the desk between them. Maybe placed there for impact? The police are obviously now treating his death as suspicious. James clocks it then looks up at Carol.

JAMES

Look. I thought the guy was a junkie. He'd overdosed. Six month ago youse were happy to leave it at that. Suddenly you find out Kaya lived next door and it's a live incident.

CAROL MCCLELLAND

I'll level with you. If I'd had sight of the file at the time I wouldn't have been so quick to dismiss it.

He crosses his arms, sceptical.

JAMES

OK.

CAROL MCCLELLAND

Different officers, sometimes different conclusions. The original team were happy that his injuries were the wear and tear you'd expect with an addict; I've had another look and it's now clear he sustained a severe beating before drowning that may even have been the cause of death.

JAMES

And what's this to do with Kaya?

CUT TO:

4 INT. HOSPITAL. NICU. ANTE-ROOM/ SCRUB SINKS. 09:14. DAY 27. 4

In an ante-room off the NICU, Dan sits with a mid-thirties Ghanian-British DOCTOR FRANCES. She is polite but clearly busy. The clock ticks. An empty chair next to Dan. They're waiting for Emily. The doctor glances at the clock. Dan looks - for what seems the millionth time - at his phone. It's getting awkward.

DOCTOR FRANCES

Shall we wait for your wife?

DAN

(embarrassed, it's not
really a question)
She must be held up. Mibbe we
should just get going.

They stand up.

The doctor leads him - via the scrub sinks - into the NICU.

CUT TO:

5 INT. HOSPITAL. NICU. BABY ROOM. DAY 27. 09:30.

5

Dan and the Doctor stand by the baby's incubator. It couldn't look any more serious.

DAN

(softly, lovingly)
Hiya wee one.

DOCTOR FRANCES

She's had a relatively stable first 48 hours. But with babies this young there are issues with breathing, with the gut and obviously, longer term, possibly brain development.

Dan takes this in.

DOCTOR FRANCES (CONT'D)

It's too early to make any predictions. She's vulnerable and unpredictable but she's doing better than we'd expect at this stage.

Dan exhales. Palpable relief.

DOCTOR FRANCES (CONT'D)

We just have to take things one hour at a time.

CUT TO:

6 INT. HILARY AND CALLUM'S HOUSE. KITCHEN. DAY 27. 09:35.

6

A pale and weakened-looking HILARY is at the table with a coffee. SAMMY is also sitting at the table eating cereal but Hilary seems impervious to his presence. She is in her own wee world.

CALLUM is trying to tidy up the mess of last night's unwashed dishes - and maybe many nights before. Disorder has broken out in this house. Hilary is clearly in no fit state to do anything and the burden has fallen to Callum to pick up the slack.

Then JACK enters - whacking the kitchen door open with such force that he embeds the handle on the other side in the adjacent kitchen unit. On Hilary. Clearly the breakdown of this relationship is where all her dismay is coming from.

HILARY

(slightly pathetic)

D'you want any toast?

Jack pulls his shoes on as if no-one has spoken. Then he leaves through the back door without acknowledging anyone.

Hilary looks tortured by the situation.

SAMMY

Why's he doing that? And why are
you just letting him?

On Callum, fed up with it all - especially Hilary's
despondency - but trying to cover it up and maintain some
sense of normality for Sammy.

CALLUM

He's a teenager. You'll be the
same.

He tousles Sammy's hair and comes and sits down.

SAMMY

(angry)

Why are you lying? Everyone is
always lying.

CUT TO:

6A INT. HOSPITAL. NEO-NATAL. CORRIDOR. DAY 27. 13:37. 6A

Neo-natal Nurse Hazel is leading JAMES and JANIS down a
corridor to see Kaya.

HAZEL

She's healing up nicely. No signs
of infection and we're gonnae try
and have a wee walk about later.

JAMES

And how is she in herself?

HAZEL

She's been through so much, we'd
expect tearfulness, baby blues.
But no sign.

CUT TO:

7 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 27. 13:38. 7

Kaya is pale and tired and yellow looking; like she's been
through a lot. She looks younger than ever. But as soon as
she sees James and Janis, she breaks into a smile.

JANIS

There she is.

JAMES

OK pal?

Kaya turns to him and makes a wee V for victory sign with her fingers.

KAYA
Aye. Brand new.

She seems in an upbeat mood, pretty much unfazed.

KAYA (CONT'D)
(eyeing Janis's bags)
Did you bring me somethin'?

JANIS
Have you an appetite?

KAYA
Naw really but I'll take an ipad.

She fishes a hand into Janis's bag. Janis smacks it away.

JANIS
No ipad. I've got soup, lemonade
and crisps.

She starts unpacking it all.

KAYA
Did you make the soup?

JANIS
Uh huh.

KAYA
Lemonade and crisps.

Kaya is in good spirits. On James, biding his time before bringing up a difficult subject.

JANIS
Have you seen the baby?

Kaya glugs the drink til she's finished it. Wipes her mouth as if that's an end to the matter.

KAYA
Nuh.

Might even burp is she can summon one.

KAYA (CONT'D)
Nothing to do with me.

[Janis and James register that she's too fine.]

CUT TO:

8 INT. HOSPITAL. NICU. RECEPTION/ WAITING AREA. DAY 27. 13:39.8

Dan, in reception, pacing. On his phone, trying to get through to Emily.

EMILY (V.O.)
(voicemail)
Hi this is Emily Docherty. Leave a
voice-mail and I will call you
back.

Beep.

On Dan, hanging up, worried.

CUT TO:

9 EXT. DAN AND EMILY'S HOUSE. OPEN WATER. DAY 27. 13:40. 9

Emily is in a wetsuit, swimming across the loch. Her face is rigid with effort; she looks like she's pushing herself hard - too hard. Halfway across - right in the middle - she stops. Treads water. Looks back at the house in the distance. Like it itself is a fiction. A stranger's house. Like everything that has gone on in there is an utter lie.

CUT TO:

10 INT. HOSPITAL. NICU. RECEPTION/ WAITING AREA. DAY 27. 15:38.0

SOUTER sits in the waiting area. Dan comes out of NICU. Souter stands, man hugs him and hands him a bottle of whiskey.

SOUTER
Congratulations son.

On Dan, the bittersweetness of it showing on his face.

SOUTER (CONT'D)
What does she call herself?

DAN
Doesnae have a name yet. She's
wee. Too wee. But she's
tremendous.

He looks really upset.

SOUTER

Listen.

He gestures for Dan to sit down so they can talk.

SOUTER (CONT'D)

The kid who wiz blackmailing you.
Dodds. Polis have opened an
investigation into his death so
they'll likely want to talk to you.

Dan is unperturbed.

DAN

Fine.

Souter probes a bit further.

SOUTER

Remind me what went on there.

DAN

I gave him some money to fuck off
and when he didn't I sent someone
round to gee him a warning.

SOUTER

Who, Cavan?

DAN

Aye.

On Souter, nodding but not looking reassured. In fact, he looks uneasy.

DAN (CONT'D)

Nobody laid a finger, obviously.

During the above, Emily arrives. Souter shoots up as if the conversation had never been happening.

SOUTER

(wide-armed)

Hello Mammy.

Emily is rigid with tension. Pale, unhappy.

DAN

(concerned, going to
her)

Where've you been?

EMILY
(lying, glassy)
Oh I thought I was getting a cold
this morning so I shouldn't come
in. But I'm fine.
(nodding)
I'm fine.

CUT TO:

11 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 27. 15:55. 11

James and Janis are still in Kaya's room. Kaya is eating crisps, watching TV now.

JAMES
(straining after
casualness)
Kaya. You know the guy from the
flats? Kian Dodds? Doddy?

KAYA
The one that died?

JAMES
Yeah.

Kaya munches the crisps. Shows no emotion.

JAMES (CONT'D)
The police are wanting to interview
any folk who were about at the
time. Who might've seen anything.

On Kaya, lowering the crisps.

KAYA
I barely knew him. What can I tell
them?

JANIS
I don't know. Just if you saw
anything suspicious.

KAYA
(shrugs, random, not
bothered)
OK.

JAMES
Have Dan and Emily been in to see
you?

Kaya shakes her head. Not. Bothered.

CUT TO:

12 INT. HOSPITAL. NICU. BABY ROOM. DAY 27. 16:28. 12

Dan and Emily are sitting by the incubator. The steady beep beep of the machines.

Dan is waxing lyrical about the medical details.
Passionately committed to this venture and this girl.

He goes on and on - he's made himself an expert.

DAN

The doctor said she's dain' better
than she should be at this stage.
She's put on a whole 30 grams
today, she's taken 10 mls from her
bottle. I've been researching it
and there's these therapeutic
centres that'll help with walking
and sitting and crawling, once she
comes out we can all go. It'll be
months but eventually

During the above, Emily is not so much looking at the baby
but looking through her. It's a 1000 yard stare. She's
physically present but not really present. A sense of dread
builds and builds and builds until suddenly, abruptly, she
just gets up and leaves.

CUT TO:

12A INT. HOSPITAL. NEO-NATAL. RECEPTION. DAY 27. 16:32. 12A

Janis and James are debriefing in the waiting area after
seeing Kaya. They both look worried.

JANIS

What goes up must come down. She's
fine but she's too fine.

James sighs and puts his head between his legs. He looks
super-stressed.

JANIS (CONT'D)

What's wrong?

JAMES

Just nonsense. Adea's mum and dad.
They're still tryna get Frankie off
me cos a while back we were "living
in squalor".

Off Janis's questioning expression:-

JAMES (CONT'D)

Aye we were - but only cos their daughter sold all our furniture for drugs.

He shakes his head.

JAMES (CONT'D)

Half a million pound house and they wouldnae think to just replace the stuff. No. They're tryna take ma kid.

He rubs his face.

JANIS

How's the flat now?

JAMES

Fine. I sorted it ages ago.

He sniffs. Looks away. (Infinitesimal gesture!!).

JAMES (CONT'D)

But...

He shrugs, like this is an ongoing nightmare for him. Janis is sympathetic. Gives him a pat on the leg.

JANIS

Sometimes folk can't see what's right in front of them.

CUT TO:

13 EXT./INT. DAN AND EMILY'S HOUSE. DRIVEWAY. EVENING 27. 18:10.

Emily climbs out of the Ranger Rover as Dan pulls up into the driveway. (They've got out of separate cars, Emily first).
Emily walks urgently towards the house but before she can go in, Dan catches up with her.

*
*

DAN

Emily what's wrong?

Emily looks at him. She's so vulnerable and is still trying to process what's happened - she's totally devastated by the betrayal. Dan has intentionally lied to her and everything she thought she knew about Kaya is a lie. She looks at him like she was looking at a stranger. There's nothing to say.

She turns away, puts her key in the lock, pushes the door open and goes inside. Then she recoils.

CUT TO:

13A INT/EXT. DAN AND EMILY'S HOUSE. EVENING 27. 18:11. 13A

Reveal from her POV: the place has been filled with a hundred identical pink helium 'it's a girl' balloons. Bobbing eerily against the ceiling.

It's too much.

DAN

I got them delivered while we were at the hospital. It's been... shocking. Everything. But just I want us to feel like we can celebrate this. Now she's here.

Emily looks from the balloons to Dan. She just can't. Everything is surreal and twisted and tainted and she just - can't. Like someone who can't breathe, she exits and heads back to her car.

DAN (CONT'D)

Emily. Emily!

Dan comes back out and calls after her, but she just needs out. Hold on Dan as Emily drives off.

CUT TO:

14 EXT. ZOE'S FLAT. FRONT DOOR. NIGHT 27. 20:04. 14

We see the Range Rover pull up outside a building. A *
desperate Emily climbs out the car and presses the buzzer for *
a flat. No answer. She presses it again.

ZOE (V.O.)

Who is it?

EMILY

Emily.

A beat of surprise/concern, then Zoe buzzes her up.

CUT TO:

15 INT. ZOE'S FLAT. HALLWAY. NIGHT 27. 20:07. 15 *

Emily walks in. Hyper-vigilant, overwhelmed, at the end of her rope.

She doesn't immediately know what to say to Zoe but Zoe can read her mood and she doesn't have to say anything.

ZOE

C'mere.

Zoe grabs her and hugs her. Emily is rigid still. She's like someone in deep shock, practically PTSD.

EMILY

(whisper)

Please can I stay here?

On Zoe - surprised by that but tries not to let it show.

ZOE

Of course you can.

CUT TO: *

15AA INT. ZOE'S FLAT. LIVING ROOM. NIGHT 27. 20:08

15AA *

Zoe is sympathetic, patient. Emily's eyes are on the ground, trying to summon something, trying to know where to start.

EMILY

I feel like I'm going mad.

ZOE

(gentle, genuine)

I'm not surprised.

EMILY

There's nothing, not a single day of the last eight months I can trust. Nothing from Kaya. Nothing from Dan.

She says this slowly, struggling to process it.

EMILY (CONT'D)

But the thing is, somewhere in my body, I knew. That night, the night she went to Prom, I knew that something wasn't right.

Zoe just listens, compassionate, non-judgmental.

EMILY (CONT'D)

I'd never felt closer to her. But it also felt like...I don't know...

(thinking)

something was about to end.

Emily starts to cry.

EMILY (CONT'D)
It was the same, it was the same
feeling I had the night with
Olivia.

ZOE
(gentle)
Who's Olivia?

Emily has a fist over her mouth, her eyes faraway, maybe she's even rocking a bit (self-soothing, not crazy!). Zoe looks at her. Doesn't quite know what to do.

ZOE (CONT'D)
You don't have to talk about it if
you don't want to. Lets have a
cuppa eh?

Zoe makes to go - but Emily has to get this out. *

EMILY
When I was 16. I was with my best
friend. And we both took Es. That
I bought. And while I was coming up
her whole body was just...in revolt
from this thing I'd given her and I
didn't understand what was
happening was til it was too late.

On Zoe, shocked.

ZOE
Gd Emily.

EMILY
And her Mum was...
(her face says
'wonderful')
She didn't blame me. Mine did.
But hers. I stayed with her cos I
couldn't go home. And then when I
was 18 I moved up here and never
went back.

Zoe is so sympathetic at this hellish sounding past.

EMILY (CONT'D)
Ever since I've felt like I was
being - rightly - punished. Not
being able to have a child.
(MORE)

EMILY (CONT'D)

Cos why should my life go on when
hers...

The years of guilt and horror and pain are palpable. This is Emily's burden. It never leaves her. It's the lens through which everything else is refracted.

She shakes her head, as if to dislodge the thoughts.

EMILY (CONT'D)

Anyway. It's the past. There's a
baby.

The thing that she's longed for. The thing she's almost
sacrificed everything for.

ZOE

(gentle, loving)

Yeah. There's a baby.

Zoe goes towards her, puts her arms around her.

*

EMILY

So why do I feel nothing but dread?

CUT TO:

15A INT. DAN AND EMILY'S HOUSE. NIGHT 27. 20:51.

15A

On Dan's back as he stands against the darkened windows
looking out. He's on the phone.

DAN

(into the phone)

Cavan? Hi pal. Listen, the police
are going to be in touch about that
wee guy from Possil.

(pause)

They have already. OK. And what
did you say?

CUT TO:

16 INT. HOSPITAL. NEO-NATAL. RECEPTION. NIGHT 27. 20:51.

16

Jack shows up at the nursing station with his bike helmet
still on. Hazel knows who he is.

HAZEL

(kind)

I could've done with a boyfriend
like you when I was that age.

The receptionist nudges her.

NEO-NATAL RECEPTIONIST

Not too late.

(to Jack)

Have you any pals?

Jack is immune to the banter. He's pale, intense, emotional.

He reaches into his rucksack and hands over an ipod shuffle with ear-phones.

JACK

Can you give her this?

HAZEL

Course.

CUT TO:

17 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. NIGHT 27. 20:55. 17

Janis and James have gone. Kaya is alone, staring out the window. A soft knock on the door. Hazel the nurse comes in with the ipod shuffle and ear-phones.

HAZEL

Jack was here again. He dropped this off.

KAYA

I don't want it.

Kaya refuses to take it even as Hazel holds it towards her.

HAZEL

OK. Well I'll just leave it over there.

She puts it away in the storage space across the room. Kaya is discombobulated by this.

KAYA

No. Just give it back.

A beat, then Hazel picks it up.

KAYA (CONT'D)

(firm)

I just want a clean break. A new start.

CUT TO:

18 INT. GLASGOW CENTRAL STATION. PLATFORM. DAY 28. 09:56. 18

Train doors open.

SIOBHAN steps off onto the platform as we see a sign for GLASGOW CENTRAL.

Reveal ELEANOR standing waiting for her.

CUT TO:

19 INT. ELEANOR'S CAR/ EXT. HOSPITAL. DAY 28. 10:24. 19

Siobhan and Eleanor sit side by side in Eleanor's ancient dirty car. They're outside the hospital.

Siobhan is looking out the window.

SIOBHAN

I would have preferred to go to the hotel first.

She sounds huffy. She's clearly dreading this. Almost to the point of resentment.

ELEANOR

Oh. I'm sorry I just thought/(you'd want to...)

SIOBHAN

(arms crossed)

/As I've said, I don't know if she'll even see me.

Eleanor is sympathetic. She can see Siobhan is nervous.

ELEANOR

This isn't about exposing her or dredging up the past. It's about what's happening to her now. And when the time's right, getting her to come on the record to nail the people who are trying to exploit her.

It's an appeal but Siobhan seems like she's barely listening. She reaches down and digs into her handbag.

SIOBHAN

My receipts. From the train.

She hands Eleanor a little sheaf of receipts.

SIOBHAN (CONT'D)
The taxi, a packet of sandwiches
and two cups of tea. Just so's I'm
not out of pocket myself.

ELEANOR
(slightly wrong-footed)
Oh. OK.

A beat.

Siobhan girds herself then opens the car door. She heaves herself out and on her crutches, walks towards the hospital.

The doors of the hospital open automatically and close again behind her.

CUT TO:

20 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 28. 10:26. 20

Kaya shifts in her sleep.

CUT TO:

21 INT. HOSPITAL. CORRIDOR TOWARDS NEO-NATAL. DAY 28. 10:27. 21

The ball of a crutch along polished linoleum floor. Siobhan makes her way - inexorably - along the corridor towards 'Neo-Natal'.

CUT TO:

22 INT. HOSPITAL. NEO-NATAL. RECEPTION/ CORRIDOR. DAY 28. 10:28

No-one is on reception. It's morning. The nurses are busy. *
So Siobhan continues her walk - down the ward, glancing through curtains to look for Kaya. She's not there.

At the end, two private rooms. Siobhan looks from one to another and takes her chance on the left-hand door.

She pushes it open.

We can see from her expression - apprehension, emotion - that she's found Kaya.

CUT TO:

23 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 28. 10:29. 23

Siobhan goes inside Kaya's room and closes the door. And drops a crutch.

SIOBHAN
(soft)
Heather.

Instead, she reaches for the emergency pull chord and tugs
it. An alarm sounds along the corridor.

Heather! SIOBHAN

HELP! KAYA

NEO-NATAL RECPETIONIST
What's happened what's the matter?

The Neo-natal Receptionist turns round to glance at Siobhan.

SIOBHAN

I'm her mother!

KAYA
Get her out. GET OUT!

CUT TO:

24 EXT. HOSPITAL. DAY 28. 11:32.

24

James and Janis are walking briskly, en route to see Kaya.

JAMES
(shaking his head,
rattled)
It's been what, 4 years?

JANIS
(phlegmatic)
This is what happens. Families
come out the woodwork.

JAMES
At least there's no doubt why she's
here.

Janis looks at him. James scoffs.

JAMES (CONT'D)
The lassie's got 50,000 quid
sitting in her bank account. So I
think we can eliminate any other
lines of enquiry.

JANIS
Who's to say she knows about that
side of it?

CUT TO:

25 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 28. 11:56.

25

Kaya is out of bed, sitting in an armchair with her head bent. She is pale and vulnerable; looking like she's struggling to process the emotions that Siobhan's appearance has brought up.

James and Janis sit quietly beside her.

KAYA
(weakly)
How did she know where I am?

James and Janis slide a look at each other. They both know the objective here is to reassure.

JAMES
When you went missing, the first
place the police went looking for
you was Lewis - just in case you'd
gone home to Siobhan.

KAYA
(bitter)
Why would I do that?

A long pause.

KAYA (CONT'D)
She called me Heather. I'm not
Heather. I'm not.

CUT TO:

26 INT. HOSPITAL. CORRIDOR TOWARDS NEO-NATAL. DAY 28. 12:26. 26

Carol walks along the corridor towards Neo-Natal. James intercepts her.

JAMES
Listen, sorry, but today isnae
going to work after all.

*

Carol stops dead, not about to accept this.

JAMES (CONT'D)
Look, when Kaya ran away, did you
or any of your colleagues talk to
her mum?

CAROL MCCLELLAND
Of course. That was the first
person we contacted.

JAMES
And how much was she told? About
the circumstances?

CAROL MCCLELLAND
Why? Has she turned up?

James isn't about to get into it with this excessively
curious cop.

JAMES
Look. Kaya's not in a good place,
OK?

CAROL MCCLELLAND
(coolly)
Neither is Kian Dodds.

James opens his mouth to argue but realises there's no point.

JAMES

Lets just get this done.

CUT TO:

27 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 28. 12:32. 27

On Kaya, pale, sullen. James come in with Carol.

KAYA

(to James)

Janis said she had to go back to
the office.

James nods. He and Carol sit down.

CAROL MCCLELLAND

I'm Carol McClelland. How are you
feeling?

KAYA

Why don't you just ask me whatever
it is you want to ask me?

On Carol, unfazed by her edge.

CAROL MCCLELLAND

I'm here to talk to you about Kian
Dodds.

Off Kaya's blank.

CAROL MCCLELLAND (CONT'D)

Your neighbour in the Possil flats.

KAYA

It wisnae fucken...Coronation
Street roond there, d'you know what
I mean? So I probably cannae help
you.

CAROL MCCLELLAND

So you didn't know him?

KAYA

Only tae walk past.

She says it like she's already told James and James looks at
Carol like he's already told Carol.

Seamlessly Carol takes a piece of paper out of her bag.

CAROL MCCLELLAND

(starts reading)

"Are you coming round tonight or am I coming to yours?" "What you making?". Do you only like me for my food?" "Aye. Your food and your arse". That's November 16th. 17th November. "You should move into mine and we can Air B&B yours". "Air B&B ya radge? Who would want to come here for their holidays". "We could set up a bed and breakfast together one day what do you think?". "I'm naw doing the cleaning if that's what you're thinking". "I'll do everything. It'll be amazing. X X X. Emoji emoji etc".

She hands the pieces of paper over to Kaya.

CAROL MCCLELLAND (CONT'D)

There's a lot of back and forth there. Last three weeks of November, before you moved in with Dan and Emily.

On James, looking at Kaya. Weirderd out that she has lied about not knowing him.

KAYA

And? So fucken what?

CAROL MCCLELLAND

You said you didn't know him.

KAYA

What difference does it make?

CAROL MCCLELLAND

Why lie?

KAYA

Why tell the truth? When you've made up your mind about me anyway.

CUT TO:

28 EXT/ INT. POLICE STATION. RECEPTION. DAY 28. 13:06. 28 *

Carol is making a call on her mobile as she walks into the station. *

CUT TO:

29 INT. HOSPITAL. NICU. BABY ROOM. DAY 28. 13:07.

29

Dan is sitting by the bedside of his desperately sick daughter, reading her a story. Emily is nowhere to be seen.

The beep of a voicemail.

CAROL MCCLELLAND (V.O.)
This is Carol McClelland. I wonder
if it would be possible for the two
of you to come in this afternoon.
Back of 3 say or whenever's
convenient.

CUT TO:

29A INT. ZOE'S FLAT. DAY 28. 13:09.

29A

Emily pale and wan. Sitting hunched up, knees to chest in an empty flat, brooding. A shutaway. Zoe gone to work. Emily kind of hiding out here.

CAROLE MCLELLAND (V.O.)
It's in connection with the death
of Kian Dodds.

As Emily hears the voice-mail we see her eyes sharpen into focus - as if this message from the police somehow gives a shape to her free-floating dread. She believes something's wrong - and this 'summons' seems to confirm it.

CUT TO:

30 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 28. 14:04.

30

Kaya is back in bed and is now switching the TV on with the remote control. James seems a bit discomfited by the interview but not Kaya.

JAMES
(over the din of the TV)
Why didn't you tell me?

KAYA
(casual, watching telly)
Why should I tell you? Do you tell
me who you're shagging? No.

James opens his mouth but nothing comes out. Then Kaya turns to him, tearing her eyes off the TV.

KAYA (CONT'D)

There's one reason she's here.
Heather Gordon. If I shagged him
it's neither here nor there.

Eyes go back to the TV as James is left to ponder her response.

CUT TO:

31 INT. POLICE STATION. WAITING ROOM. DAY 28. 15:27. 31

Dan is sitting in the waiting room where James was in Scene 2.

Then the door opens and Emily walks in. Rigid. Haunted. Not expecting to be called to a police station. Like the nightmare is getting worse.

EMILY

What's going on?

At that moment, Carol comes towards them with a male officer, DETECTIVE CORRIGAN.

CAROL MCCLELLAND

This is Detective Paul Corrigan.
Emily and Dan Docherty. C'mon in.

CUT TO:

32 INT. POLICE STATION. INTERVIEW ROOM. DAY 28. 15:34. 32

Dan and Emily sit in chairs across the desk from Carol and Corrigan. Dan and Emily are a few more inches apart than you might expect a married couple to be. Dan looks stressed. Emily pale and haunted and rigid.

Carol registers every detail.

CAROL MCCLELLAND

Congratulations.

Neither says a word.

CUT TO:

33 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 28. 15:36. 33

On Kaya, alone now in her room, brooding. Her arms are pulled across her chest defensively.

CAROL MCCLELLAND (V.O.)

Kian Dodds.

We intercut with Dan and Emily in the interview room.

CUT TO:

34 INT. POLICE STATION. INTERVIEW ROOM. DAY 28. 15:37. 34

Dan is relaxed and smooth in the interview. Emily is rigid, stricken.

EMILY

I don't know who that is.

DAN

I remember him. He lived next door to Kaya and when he got wind of what the deal was with the surrogacy, he tried to blackmail me. Wrote a letter giving it "I'm going to the papers" and aw that.

Emily looks at him like it's the first she's heard of it.

CAROL MCCLELLAND

And what did you do?

DAN

Chucked money at it.

Then by way of explanation to Emily -

DAN (CONT'D)

We had enough on our plate. I just needed it to go away.

Emily is far from reassured. No trust left between her and Dan. She turns to Carol.

EMILY

What happened to him?

CAROL MCCLELLAND

Drowned. But we think he was beaten before he died.

Dan wipes his hands on his trousers. Emily and Carol notice. (For the rest of the scene he seems totally calm but want to give a little 'blip' here of suspicion).

CAROL MCCLELLAND (CONT'D)

When was that, that you paid him?

DAN

Must've been November.

CAROL MCCLELLAND

And did it stop? The attempted
blackmail?

DAN

No. Not at all. So I sent a guy
round. Door security, guy who
works for me. Then that was it.

Emily looks at him like a stranger.

DAN (CONT'D)

I'll gee you his details. Cavan
McCormack he's called. He'll be
able to tell you the exact date.
Needless to say, he didn't lay a
hand on him, just had a word in his
ear, but obviously you can track
the CCTV or whatever you need to
do.

Carol scribbles down Cavan's name. Emily looks at Dan like
he's a stranger.

A pause, as she regards Dan and Emily - and then changes
tack.

CAROL MCCLELLAND

Did Kaya carry on seeing Kian, once
she had moved in with you?

DAN

No idea.

EMILY

Seeing him?

CAROL MCCLELLAND

Because prior to that, they had
been involved with each other.
Sexually.

Carol looks at Emily.

CUT TO:

35

INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 28. 15:38.

35

Kaya slides her legs out of bed and onto the floor.

She pulls an ancient pair of trainers on under her nightie and hospital gown and walks out the room.

CUT TO:

36 INT. POLICE STATION. INTERVIEW ROOM. DAY 28. 15:39. 36

CAROL MCCLELLAND

Kaya's said that she had nothing more to do with him. Once she moved in with you.

EMILY

I don't know. I've never met him. She never mentioned him.

CUT TO:

37 INT. HOSPITAL. NEO-NATAL. CORRIDOR. DAY 28. 15:42. 37

On Kaya, tramping down the corridor, a plastic bag full of meagre possessions twisting in her hand.

CUT TO:

38 INT. POLICE STATION. INTERVIEW ROOM. DAY 28. 15:43. 38

CAROL MCCLELLAND

And then at the beginning of December you went to Ukraine.

Emily nods. Still doesn't know where Carol is leading but can feel a dread building - because she knows she's leading somewhere. Then Carol hits out with it.

CAROL MCCLELLAND (CONT'D)

Before they put your embryo in. Do you know if the clinic gave Kaya a pregnancy test?

SNAP. Suddenly Emily understands what Carol is implying. Emily leans forward. Like things might be about to start to make sense.

CUT TO:

39 EXT. HOSPITAL. DAY 28. 15:44. 39

It's raining as Kaya hails a passing taxi. It pulls up to her and the TAXI DRIVER sticks his head out the window.

TAXI DRIVER

Where to?

Kaya doesn't say anything. Nightie. Gown. Trainers.
Plastic bag. Out of breath and unwell looking.

TAXI DRIVER (CONT'D)

Hen. Where d'you want to go?

She doesn't have anywhere to go. Losing patience, the driver drives off.

CUT TO:

40 EXT. STREET NEAR POLICE STATION. DAY 28. 16:10. 40

After the interview, Dan and Emily are outside. Emily is preoccupied - but calmer.

DAN

I'm going back to the hospital.

He's getting fed up with her absence.

DAN (CONT'D)

I don't know, mibbe you want to come with.

But Emily is absolutely stuck in a thought of her own.

EMILY

I didn't see them do one.

DAN

Do what?

EMILY

A pregnancy test.

DAN

Of course they did.

EMILY

Did you see it? Do we have any record of it?

DAN

(weary)

Our embryo went in Emily - she's our baby. Lets naw go down this road OK?

He keeps control, not rising to it.

EMILY

Then why the question?

DAN

This whole thing is just a fishing exercise. When is a junkie not a junkie? When he's the next door neighbour of Heather Gordon. It's got fuck all to do w' us.

Emily is undeterred. It's like this is the first time she feels she's not going mad. Like something substantiates her free-floating sense of dread. And she's not going to be fobbed off.

EMILY

(scoffs, bitter,
sarcastic, angry)

As if your word and your word alone should be enough to put my mind at rest. When you've done nothing but lie for months.

Dan is losing patience.

DAN

(gesturing to the police
station)

She's got hee haw Emily! She's scrabbling about!

Emily resists. No more reassurance. No more patting. It's like she's got hold of a thread - a thread of sanity - and she's going to pull it and pull it until her world makes some kind of sense.

EMILY

That clinic. That random clinic in the Ukraine.

DAN

(losing his temper)

Jesus. Random? Naw it wasn't random it was specific, it was very fucken specific - it was the only one that would take us remember cos no-one - but no-one here - would go near this.

EMILY

We're back to that.

DAN

No. No we're not. Cos she's here now. Our baby is here. And she's lying in hospital on a ventilator and you're - where?

Emily pulls away from him and walks away. She's not listening to anyone. She's finally onto something that makes her feel sane.

DAN (CONT'D)

Emily!

CUT TO:

41 EXT. STREET NEAR POLICE STATION/ INT. DAN'S CAR. DAY 28. 16:14. 41

Dan gets in - by himself - and slams the door. Freaked but trying to tamp it down.

CUT TO:

42 INT/EXT. HILARY AND CALLUM'S HOUSE. FRONT DOOR/ HALLWAY. NIGHT 28. 21:04. 42

The sound of a doorbell. Pressed and pressed. More frequently than is polite.

Callum opens the door.

There's Dan. Darkening their doorstep once again, a man in a crisis, bringing that crisis to their door. Callum doesn't want it.

CALLUM

She's asleep.

Dan doesn't get - or accept - the message.

CALLUM (CONT'D)

She's had to take a couple of weeks off work. Stress.

Still nothing.

CALLUM (CONT'D)

Look we're not in a good way here.
It's really not/(a good time)

He doesn't even get to the end of the sentence before Hilary comes down the stairs in her dressing gown.

HILARY

(to Dan, ignoring
Callum)

/I'll come outside.

Out she goes, at Dan's beck and call as usual.

Hold on Callum as he watches Hilary go.

Without Callum noticing, Jack has appeared and is holding a beer. Flat, sarcastic, angry. Sees Hilary with Dan.

JACK
More secrets and lies.

Callum turns around.

JACK (CONT'D)
Bullshit slathered on bullshit
slathered on yet more bullshit.
Got to love this family.

Jack pops the top but Callum takes it out of his hand.

CALLUM
You need to stop blaming mum for
what happened. You played your own
part; got pissed, lashed out.

Jack emits a nasty, bitter laugh.

CALLUM (CONT'D)
What's funny?

JACK
You defending her. Why? She
doesn't give a shit about you.

Jack grabs the beer and exits, leaving Callum, burned by the comment.

CUT TO:

43 EXT. HILARY AND CALLUM'S HOUSE. DRIVEWAY. NIGHT 28. 21:10. 43

Dan is stood outside the car waiting for her. Awkward. No-one speaks or makes eye-contact. So much has passed between these two at this point.

DAN
Are you OK? Callum says you're off
work.

HILARY
I'm fine.

She tightens her dressing gown belt. Always had to be fine with Dan. Always the strong one.

HILARY (CONT'D)

What's wrong? Something must be or
you wouldn't be here.

Dan really thinks about the answer.

DAN

(no eye-contact)

Every cliché is true. About being
a mum or a dad. What it does to
you. Pulls everything that's on
the inside out so it's all just
flapping about in the wind and
you're feeling everything.

On Hilary, a bit touched by his description.

HILARY

How's she doing?

Dan shakes his head.

DAN

Better than she should be. Better
than anyone expected.

HILARY

(already knowing this is
the issue)

And Emily?

He sighs. Confirming that's why he's here. A long time
before he responds.

DAN

There was this wee prick who lived
next door to Kaya at the start of
all this. Got wind of what we were
up to and tried to blackmail me.
Guy was scum, honestly. Junkie
scum.

Sounds like he's trying to convince Hilary - and himself - of
something. Has he done something to Doddy? Is he regretting
it?

HILARY

What about him?

On Dan.

DAN

D'you know what? I don't even want
to give this oxygen. I'm gonnae go
back to the hospital.

On Hilary, trying to divine what's wrong even as Dan gets
into the car and drives off.

CUT TO:

44 INT. HILARY AND CALLUM'S HOUSE. KITCHEN. NIGHT 28. 21:18. 44

Hilary gets back in. Puts the kettle on. Then Callum comes
into the kitchen. He is not the most emotionally articulate
of men. He's trying to get up the pluck or find the words.

CALLUM

(to her back)

It's enough.

Hilary turns around. The kettle clicks off.

CALLUM (CONT'D)

His money, his mess - it's
dominated this family long enough.

HILARY

He's my brother and he pays half
the mortgage, so.

CALLUM

(protesting)

I never wanted that. Never.

He goes over to her. Even-tempered as ever but really
wanting to be heard.

CALLUM (CONT'D)

It's like living in a house with no
walls. In he comes, lord of the
manor, any time of the day or
night.

HILARY

What are you asking me?

CALLUM

It's enough. It's been 20 years
and I'm saying I've had enough.

This snags Hilary's attention.

CALLUM (CONT'D)

So the next time he turns up here.
Send him back to his wife. Or to a
counsellor. Or to a friend. Then
come back inside. To me. To our
kids. To our life. And close the
fucken door.

Callum is emotional and speaks with conviction. Hold on
Hilary, taking in how serious he is.

CUT TO:

45 INT. EMILY'S CAR [MOVING]/ EXT. HOSPITAL. NIGHT 28. 21:30. 45

Dan is leaving a voice-mail for Emily as she drives.

DAN (V.O.)

Emily can we talk?

A long pause. He sounds like he doesn't have the words.

DAN (V.O.)

Call me back.

Emily looks like she's on a mission and can't even hear him,
let alone registering anything he says.

She parks up and gets out the car.

Reveal: she's arrived outside the hospital.

CUT TO:

46 INT. HOSPITAL ENTRANCE/ CORRIDOR TOWARDS NEO-NATAL. NIGHT 28. 21:34.

Emily walks into the hospital.

Instead of heading to the NICU, she follows the sign for Neo-Natal.

CUT TO:

47 INT. HOSPITAL. NEO-NATAL. RECEPTION/ CORRIDOR. NIGHT 28. 21:35. 47

She walks in - just like Siobhan did - with no-one stopping
her. She seems to know where Kaya's room is. She walks in a
kind of trance. Then pushes open the door.

CUT TO:

48 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. NIGHT 28. 21:36. 48

Kaya is sitting in the armchair - nowhere near the emergency cord. She turns around.

Both she and Emily seem frightened to see the other.

Emily comes over and sits in the chair beside Kaya. Kaya is wary. Her huge eyes vulnerable, like an animal who expects cruelty.

There is such a history of love between them. Love and betrayal. It's so confusing.

Eventually, Emily reaches for Kaya's balled up hand. And slowly, it unfurls. There's so so much between these two.

KAYA
(looking away)
I couldnae tell you. About ma
past. Cos the whole point. The
entire...point. Was to move on.
Clean slate. Do something good.

Emily doesn't take her eyes off her. It's a long time before Emily answers.

EMILY
I need your permission. To do a
DNA test.

On Kaya, shocked. She withdraws her hand.

EMILY (CONT'D)
(persistent)
Something's not right. I could
feel it. And this thing with your
neighbour, Kian.

KAYA
I wiz lonely at yours. So I
carried on seeing him. It's naw a
crime.

On Emily, singular in her purpose.

EMILY
I need your permission. To take a
sample from the baby. And I need a
sample from you.

Kaya carries on looking out the window. We can see her hardening - toughening up - considering her next move. Emily takes a thick A4 packet out of her bag.

From that, she takes a consent form out. At the top of it, the name of the company - '1 DAY DNA LTD.'

EMILY (CONT'D)
(continues evenly)
You'll get the results at the same
time as we do.

Is Kaya going to explode? Lash out?

Eventually she turns to Emily. Calm and cold.

KAYA
OK.

She's shaking. Emily clocks that she's shaking.

KAYA (CONT'D)
For an extra 20 I'll do it.

This is self-preservation. A go for broke approach.
Everything else is broken. Break this.

Emily makes a sound of disbelief.

KAYA (CONT'D)
20. Twenty thousand pounds.

Emily looks at her, registering how cold she is.

She pulls out her phone. Does a bank transfer then and there.

Then she pushes the consent form and a pen towards Kaya, who signs with a sarcastic flourish.

CUT TO:

49 INT. HOTEL. SIOBHAN'S ROOM. NIGHT 28. 22:56. 49

Siobhan is sitting at a desk in front of a window in a tiny hotel room, writing a letter.

SIOBHAN (V.O.)
Dear...Kaya. It's Mum. I don't
even know if you still recognise my
writing. I'm here in Glasgow
during what's surely a vulnerable
time for you. And I'm hoping you
can forgive me.

She scores out 'forgive'.

SIOBHAN (V.O.)

Rely on me. If there's anything I
can do.

She writes "Love, Mum" and puts a mobile phone number beside it. A beat. Then she folds the piece of paper into an envelope, turns round and hands it to Eleanor, who's sitting on the bed.

However sincere it might have sounded, we should get the sense that it's effectively been 'commissioned' by Eleanor; that this is her next move.

CUT TO:

50 INT. HOSPITAL. NICU. BABY ROOM. DAY 29. 09:48. 50

The next morning. The incessant beep beep beep of the ventilator and all the other machines that the baby is hooked up to.

Dan comes into the NICU and sits by the baby's incubator. It's like as soon as he's near her he relaxes.

DAN

Hi my wee darlin'.

The love is unmistakeable.

DAN (CONT'D)

Just you and me today pal. What'll
we have? A story or a song?

CUT TO:

51 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 29. 09:55. 51

Janis and James arrive. Kaya is out her bed and in the chair. She looks haunted. In a wee world of her own. Janis starts pulling things out of her bag.

JANIS

Mince, minestrone - not home made -
and chocolate buttons.

Kaya looks up at her, full of apprehension.

KAYA

I'm not hungry.

CUT TO:

52 OMITTED 52

53 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. NIGHT 29. 22:48. 53

Later. Kaya on her bed, knees pulled up to her chest. Head on her knees. A kind of fear or despair. The tattoo "Neve" visible on her ankle.

CUT TO:

54 OMITTED 54

55 OMITTED 55

56 OMITTED 56

57 INT. DAN AND EMILY'S HOUSE. DAY 30. 07:55. 57

The next morning. Dan comes in the back door, fresh from a run.

Not expecting Emily to be there standing there waiting for him. He's happy to see her.

DAN

Hi.

Is this rapprochement? He's a bit self-conscious of his sweatiness and his hair - pats it down - that's how much he loves this woman.

DAN (CONT'D)

Sorry, I'm stinkin'.

(Bloody adorable).

But Emily is there for a reason. With a purpose. Belatedly he notices a sheaf of documents in her hand.

A long moment as he looks at her. What is she there to tell him?

EMILY

She's not ours.

CUT TO:

58 INT. JAMES'S FLAT. LIVING ROOM. DAY 30. 08:00. 58

James is giving FRANKIE breakfast and finding her hair clips. She's sitting in front of a big wide-screen TV watching cartoons. It's his phone ringing. He lets it ring out without looking at it. Then it rings again. He glances at it. Kaya. Checks the time. 8am. Picks up. We can't hear what she's saying, only registering from his reactions that she's in a state.

JAMES

Kaya calm down. Calm down. It's
OK. I'm coming.

He hangs up, stunned.

FRANKIE

What's wrong?

JAMES

(lying, straightening
out his face)

Not a thing. Eat that up and we'll
boost.

CUT TO:

58A INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 30. 08:08. 58A

Kaya is pacing about, holding an identical set of documents
to Emily's. Crying. Devastated.

CUT TO:

59 OMITTED 59

60 OMITTED 60

61 OMITTED 61

62 OMITTED 62

63 OMITTED 63

64 INT. DAN AND EMILY'S HOUSE. DAY 30. 09:10. 64

Dan is grey-white with shock. He looks like a devastated wee
boy. Devastation, laced with anger and humiliation. The DNA
test results are in his hands but it's like he can't make
heads or tails of them.

DAN

No genetic match with us? But
also no genetic match with Kaya?

He looks at Emily, utterly at a loss.

DAN (CONT'D)

How is that possible? How the fuck
is that even possible?

Emily looks like someone who has regained control.

EMILY

It's a mistake. Either the clinic here flew the wrong embryo out or over there, the wrong embryo was implanted. Either way, they didn't put our embryo into Kaya. They put someone else's.

Dan is reeling. Just cannot compute that. Paces. Just cannot handle it.

EMILY (CONT'D)

I've called both places. We're going to get to the bottom of this. It's rare. But it happens.

He turns around. Doesn't understand her controlled response. And deeply resents it.

DAN

You go to these lengths to have a wean. This is the outcome. And for the first time since she was born you sound happy.

EMILY

Happy? I can promise you, I'm not happy.

He sounds disgusted. Bitter and angry.

DAN

Naw naw there's a real spring in your step now.

He's not letting it go. And there's some truth in what he says. It puts her on the spot.

EMILY

I don't know what I am. Maybe just relieved that I'm not going mad. Maybe there is some comfort. After everything. In just - knowing the truth.

CUT TO:

65

INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 30. 09:15.

65

Kaya is sitting on a chair, head bent. She is absolutely reeling. Her hands are shaking. Maybe her whole body. James - against policy but what the fuck in these circumstances - puts a steadying hand on her arm. She looks up at him. She is terrified.

KAYA

I don't understand. If it's no-one's... Does that mean it's mine?

A painful pause, as she gets the thought out.

JAMES

Legally yeah.

Kaya just cannot believe it.

JAMES (CONT'D)

In this country whatever the genetics, the baby legally belongs to the birth mum. But there's obviously gonnae be an attempt to track down the genetic parents.

KAYA

(not remotely reassured)

What if they can't be found?

On James, taking his time, like he's loath to give her the answer she's dreading.

CUT TO:

66 INT. DAN AND EMILY'S HOUSE. DAY 30. 09:26.

66

Emily is pacing, on the phone to the Ukraine.

EMILY

Hi. I've called a few times. No-one's got back to me. It's urgent.

A long pause. Looks down at her laptop where she's translated "urgent" into Ukrainian.

EMILY (CONT'D)

(in Ukranian)

Urgent. Urgent.

Someone speaks back to her in Ukranian.

CUT TO:

67 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 30. 09:28.

67

On Kaya absolutely reeling.

KAYA

(in a shocked whisper)

I've never even seen her.
Literally.

(MORE)

KAYA (CONT'D)

Have not laid eyes on her. Couldnae pick her out a line-up.

JAMES

Look Kaya...they're naw about to just hand her over and expect you to get on w' it.

On Kaya, not at all reassured.

JAMES (CONT'D)

She's going to be in here for months yet and cos of the history, you know, social services would want to assess you, make sure they're happy.

On James, biding his time before he makes another suggestion.

JAMES (CONT'D)

And the thing is. Whatever the legal position. You've got choices. You're naw stuck.

KAYA

How d'you mean?

JAMES

Babies, newborns, they're prized, you know, by folk who want to adopt.

A pause.

JAMES (CONT'D)

You could give her up.

CUT TO:

68 INT. DAN AND EMILY'S HOUSE. DAY 30. 09:30.

68

Emily is still on the phone. Sitting down now. The sense of time passing and her being no further forward and now starting to lose her cool.

EMILY

Look I know there are English speakers there. I've been there. I've been a patient. Please. I need to speak to Dr. Perushka. My baby is not my baby. Dr. Perushka please.

A crackle on the phone as it's dropped. Ukranian chat in the background. Emily is left hanging - no answers, no prospect of answers.

CUT TO:

69 INT. HOSPITAL. ENTRANCE. TOWARDS NICU. DAY 30. 10:06. 69

Dan goes into the hospital. It's the only place he can stand to be. He turns left and heads towards the NICU.

CUT TO:

70 INT. HOSPITAL. NICU. BABY ROOM. DAY 30. 10:16. 70

He walks over to the incubator.

A NICU nurse, SONYA, interrupts his silent communication with this wee girl who he obviously adores.

SONYA

She's had a good night. Want to hold her?

On Dan, apprehensive.

DAN

(clears his throat)

Yeah.

Sonya places a pillow on his lap. She and ANOTHER NURSE carefully reach into incubator and bring her and her wires out onto Dan's lap.

SONYA

There you go. Have a cuddle with Daddy.

Tears from Dan's eyes drip onto the baby.

DAN

Shit sorry.

SONYA

It's OK. Tears are sterile. You'd be made of stone if you didn't.

She places a hand on his shoulder.

SONYA (CONT'D)

It's been a long old road, eh?

On Dan, exhaling. She doesn't know the half of it.

CUT TO:

71 INT. HOSPITAL. NEO-NATAL. RECEPTION/ CORRIDOR. DAY 30. 10:54.

Carol rocks up to the Neo-Natal reception desk. James is waiting for her in the waiting area. He springs up.

JAMES

Thanks for meeting me.

CAROL MCCLELLAND

(brusque)

Not a problem. What is it that couldn't be relayed on the phone?

JAMES

The baby's not Kaya's.

On Carol, not being drawn.

JAMES (CONT'D)

She's had a DNA test.

He hands her some papers.

JAMES (CONT'D)

Here you go. So unless you've got something specific that ties her to Kian Dodds...now would be a good time to just back off, leave the lassie alone and close the book.

In the middle of the above speech, Eleanor comes in the door and Carol clocks her. She comes up to the receptionist desk, takes out an envelope.

ELEANOR

Can you hand that to Kaya McDermott?

James has his back to Eleanor. Isn't aware. Carol sees this over his shoulder. James senses she's not listening.

JAMES

Am I talking to masel here?

Her attention snaps back to him, even as she can see Eleanor in the background.

CAROL MCCLELLAND
(nodding inscrutably)
I heard you.

CUT TO:

72 INT. POLICE STATION. INCIDENT ROOM. NIGHT 30. 21:17. 72

Carol is back at the police station. Her colleague Detective Paul Corrigan is in a tiny 'Doddy' incident room, poring over the papers that James just handed to Carol. Carol looks preoccupied. Tense.

PAUL CORRIGAN
What a mess. That poor baby.
Another unforeseen consequence of
technology eh?

He stretches.

PAUL CORRIGAN (CONT'D)
That's what I tell masel anyway to
justify having such a shit phone.

He smiles - but Carol is totally elsewhere.

CAROL MCCLELLAND
There was a reporter there. A girl
from the Morning Courier, asking to
see Kaya. Which means this is all
about to bubble up and over.

She sounds worried, preoccupied. On Corrigan, not at all sharing her sense of urgency.

CAROL MCCLELLAND (CONT'D)
Too late to get out ahead of it but
how far are we behind it? Have you
spoken to Cavan McCormack,
Docherty's man?

PAUL CORRIGAN
I did. Says he had a ten minute
conversation with Doddy on the 2nd
of December and that was it. I had
a look at the CCTV from the flats
on that day and that checks out -
Cavan knocks at the door, has a
word and off he goes.

Beat. Carol thinks. Suddenly -

CAROL MCCLELLAND

Can you pull all of the CCTV from
the Lostock flats for November and
December?

PAUL CORRIGAN

(surprised)

All of it? That's hundreds of
hours.

CAROL MCCLELLAND

(ignoring him)

And the same period on South
Clydeside.

PAUL CORRIGAN

Sorry, that's...needle in a
haystack. How can we justify that?
What are we actually looking for
here?

Carol just looks at him. She's his superior.

PAUL CORRIGAN (CONT'D)

(squirming a bit,
winding his neck in)

Should we not...take a step back?
I mean, this is how miscarriages of
justice happen. Making the
perpetrator fit the crime.

(trying to lighten the
mood)

We'll end up a fucken podcast.

Carol doesn't crack a smile.

CAROL MCCLELLAND

Just do the work.

She exits.

CUT TO:

73 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. NIGHT 30. 23:32. 73

On Kaya, in her hospital bed, reading and re-reading the
letter from Siobhan.

She has never been lonelier. There is clearly a temptation
there. She looks like she's teetering, susceptible. But
then she almost forces herself to crumple it up in a fist.

CUT TO:

74 INT. HOSPITAL. NICU. RECEPTION/ WAITING AREA. DAY 31. 10:04/4

The next morning, Dan strides up to the NICU reception. Nurse Sonya is there along with a more senior NICU Nurse NAOMI.

DAN
Morning. How's the wee lady this morning?

The two nurses on reception exchange an uncomfortable glance.

SONYA
I'm so sorry Mr. Docherty but I can't let you see her today.

DAN
What's wrong?

SONYA
It's not the baby, it's... Kaya's social worker has explained the situation. The background.

NAOMI
(delicately)
Given the change in circumstances, to carry on visiting, you'll have to get express permission from the birth mum.

CUT TO:

75 INT. HOSPITAL. NEO-NATAL. CORRIDOR. DAY 31. 10:12. 75

Kaya is walking unsteadily along the ward - being held by Hazel.

HAZEL
That's good. We've got to get you up and out of bed, young thing like you.

Kaya smiles weakly. They walk up and down the small space, then Kaya hears a familiar - if nervous - voice.

DAN (O.S.)
(clearing his throat)
Kaya.

Kaya turns around - and comes face to face with Dan.

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

A moment. Somehow she can sense a new humility in him. A vulnerability. His whole demeanour is different - not someone in control.

KAYA

OK.

CUT TO:

76 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 31. 10:18. 76

They sit on chairs across from each other. It's tense. Kaya is wary. Eventually -

DAN

(awkward)

How are you?

Beat.

KAYA

What do you want?

Dan sighs. This isn't going to be easy.

DAN

I want you to let me see her.
She's an amazin' wee thing. An
absolute belter.

To Kaya's surprise, his voice cracks. He clears his throat, embarrassed, but Kaya can hear the love and emotion.

DAN (CONT'D)

Look she might not be my daughter.
Legally, or biologically.

It's painful for him to say.

DAN (CONT'D)

But morally, she's my
responsibility. We did this. Me
and Emily. And as much as
that...more than that. I love her.
I love that wee girl.

He clears his throat again.

DAN (CONT'D)

I might not be her dad by anyone's
reckoning but here I am. And I'd
like your permission to be part of
her life.

A long pause as Kaya digests this.

KAYA
Where's Emily?

CUT TO:

77 INT. DAN AND EMILY'S HOUSE. NIGHT 31. 20:03. 77

Dan gets home. Somehow the meeting with Kaya has softened him. Emily is in a state.

EMILY
I can't find anything out. No-one
will speak to me. It's like a
conspiracy. Every door is closed.
I spoke to the clinic here - they
sent over copies of all the
paperwork, all the travel
documents. Everything looks in
order. It must have happened in
Ukraine.

She wipes away tears.

EMILY (CONT'D)
If someone else's embryo got
implanted into Kaya, then our
embryo must be implanted into
someone. Our baby might be out
there.

On Dan, taken aback by this calculation.

EMILY (CONT'D)
In Kiev. Or in the countryside.
With some other family. A part of
us. And we'll never know.

Instead of raging, Dan feels sorry for her. He's got his
head around it all but she hasn't. He goes to her.

DAN
There is no other baby. There's
only this one. This one that we
created. This one that we're
responsible for.

She's crying now. It's all too much. She's exhausted. She
falls into his arms, all the confusion and chaos coming out.

DAN (CONT'D)
(gentle, comforting her)
There isnae another one. There's
just her.

CUT TO:

78 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. NIGHT 31. 20:06. 78

James and Kaya are sitting there in stunned silence. Still unable to process what has happened.

JAMES
Do you want to see her?

She speaks like she's in her own wee world, like she's trying to piece together the whole history of the thing.

KAYA
The day I moved into they flats. I was so fucked off with you. I didnae want to be stuck up there on my own. All I wanted was to stay at yours, sleep on the couch, look after Frankie when you were at work.

She sounds so much older and more jaded as she reflects on this.

JAMES
(mildly)
I'm your worker, that was never going to be/ (possible)

KAYA
/I know. But it didnae stop me wanting it. A fucken pop up family.

She says it self-mockingly; trying to undercut it. Then more sincere, and somewhat ashamed at admitting it.

KAYA (CONT'D)
I just didnae want to be alone.

James just sits quietly. Listens.

KAYA (CONT'D)
So this. This what's happened w' the baby. I should be thinking - this is meant to be, this is my chance to have something of my own.
(MORE)

KAYA (CONT'D)

I've been up all night tryna to
sell masel that wee story. But I
can't.

KAYA (CONT'D)

He loves her. Dan. He's a prick
and he loves himself but I could
see it. He loves her. So why
shouldn't she have that? Instead
of this.

'This' meaning herself.

JAMES

There's absolutely nothing wrong
with 'this'.

On Kaya, looking at him with real love.

KAYA

I know. Kinna.

JAMES

No 'kinna'. There's no reason why
you wouldnae be a great Mum Kaya.
If that's what you want.

Hold on Kaya.

CUT TO:

79

INT. DAN AND EMILY'S HOUSE. NIGHT 31. 20:32.

79

Dan comes in from outside on the beach, looking a bit shell-
shocked (he's just had a phone-call with James which we won't
see). Emily is standing by the kettle, red-eyed, defeated.
But some fight is back in Dan's eyes.

DAN

(shocked)

She wants us to keep her.

He is reeling.

DAN (CONT'D)

Kaya. She wants us to adopt the
baby.

We already know what he wants to do. He can't keep the hope
out his voice. His eyes are blazing.

He comes towards her. She almost recoils. Can't trust
anything or anyone. But he enfolds her in his arms.

DAN (CONT'D)
I never wanted to adopt. Gave you
the hardest time about it. But I
was wrong. She's ours Emily.
She's ours. As sure as I am about
anything. She's ours.

Emily is terrified to even go there, to even explore this.

EMILY
(crying, eyes down,
reeling, ashamed)
I'm so scared.

It's overwhelming. "Scared" doesn't begin to cover how she
feels. Dan gets it. Holds onto her.

DAN
(gentle, non-judgmental)
Of not loving her?

Emily is crying now.

EMILY
No. Cos Kaya could so easily
change her mind. We could get
weeks or months or even years down
the line. Years.

The absolute agony of such a scenario is laid bare for both
of them. Especially what they've been through already. Dan
nods.

DAN
I know.

A long pause.

DAN (CONT'D)
But I can't walk away.

He sounds more vulnerable than we've ever heard him.

CUT TO:

80 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. NIGHT 31. 20:34. 80

On Kaya.

James comes back in the room. Nods. She exhales in relief.

She seems more free than we've seen her since she got the DNA
test news.

JAMES

Look it's naw a straight line,
adoption. Anything could happen.
And they're petrified you're gonnae
change your mind. But they're very
happy.

He sits down on the end of her bed.

JAMES (CONT'D)

And you. You're brave.

This moves her so touchingly. She hangs her head. Someone
with no self-esteem having some breathed into her by the only
person whose opinion she really cares about.

JAMES (CONT'D)

You're gonnae have a great life.
You deserve everything good.

He clips a brotherly arm around her neck and hugs her.

INSERT:

Slowed down CCTV footage of a guy in a black cap (henceforth
BLACK CAP) loitering about the banks of the Clyde with DODDY.
[IT'S NOT CAVAN!]

CUT TO:

81 INT. POLICE STATION. INCIDENT ROOM. NIGHT 31. 20:35. 81

PAUL CORRIGAN

Last sighting. 4th December.

CAROL MCCLELLAND

Have you got an ID on black cap?

PAUL CORRIGAN

Not yet. But look at this.

He pulls up another piece of CCTV. Black cap guy again.
Coming into the Possil flats. He stops to talk to someone.
Pull out - and reveal Kaya.

CUT TO:

82 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 32. 09:44. 82

Carol is in Kaya's room. James is there too. Carol has her
laptop open and is showing Kaya a clip of CCTV from the
Possil flats.

INSERT: CCTV footage of Black Cap Guy going along the balcony to Doddy's flat. Bangs on his door. No answer. Then backs up and talks to Kaya, who's hanging round outside her own door.

Carol pauses it as Black Cap and Kaya are mid-conversation. She looks expectantly at Kaya - i.e. who is that?

KAYA

I havenae a scoobie. You can play it ten more times and I still won't know.

CAROL MCCLELLAND

There's you two chatting away on the 20th November. Then on 4th December the same guy pops up by the Clyde with Kian Dodds. No further sighting of Dodds after that.

Kaya shrugs. It's on you Carol.

CAROL MCCLELLAND (CONT'D)

You talked to him. But you don't know who he is.

KAYA

Correct.

Kaya sits defensively, arms crossed.

CAROL MCCLELLAND

Look Kaya I'll level with you. The last time I saw you you told me you didn't know Kian Dodds, but in truth you were sleeping with him. How do I know you're telling the truth to me now?

Kaya shakes her head. How many more times?

KAYA

I'll tell you again. The guy rocks up to me, says he's a pal of Doddy's, asks me if that's Doddy's flat. I say I don't know. End of.

CAROL MCCLELLAND

We think this man is responsible for what happened to Doddy. And we want to find him.

KAYA

Well I hope you do and get the fuck
off ma back.

On Carol, patient, about to embark on a different tack.

CAROL MCCLELLAND

Doddy was trying to fuck this up
for you wasn't he?

KAYA

(not rising)

I don't know what you're on about.

CAROL MCCLELLAND

Once he found out what the plan
was. With the Docherties. He
tried to blackmail Dan.

That gets a reaction. Kaya obviously didn't know that.

CAROL MCCLELLAND (CONT'D)

Was he blackmailing you?

Kaya looks away, obviously hurt that Doddy had betrayed her.

KAYA

No.

CAROL MCCLELLAND

Is that why you kept on seeing him?
To keep him sweet?

JAMES

(standing up)

You've got absolutely nothing.

CAROL MCCLELLAND

(tapping the laptop)

/What else did you talk about?

James is still standing, trying to bring the interview to a
close.

JAMES

Enough.

CAROL MCCLELLAND

What else?

Kaya seems defeated.

KAYA

You're gonnae get me for this
aren't you? Any which way you can.

Carol gets a call. Picks it up.

CAROL MCCLELLAND

Carol McClelland.

MALE OFFICER (V.O.)

Ma'am. We've got an ID on him.

Carol looks at Kaya, surer than ever that she's getting to the truth.

CUT TO:

83 EXT. QUIET CUL DE SAC/ BLACK CAP'S HOUSE. DAY 32. 10:14. 83

Two uniformed COPS bang on the door.

CUT TO:

84 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 32. 10:15 84

James and Kaya are alone now. Carol has left.

KAYA

Blackmail. I actually thought he
was decent. He gave it all "Oh I
used to be a thief and a junkie,
I've put all that behind me, I'm
gonnae end up cooking for the Queen
at Balmoral".

She laughs mirthlessly. Disillusionment settles over her.
You can't trust anyone.

On James, trying to make it better.

JAMES

That's people. Always tryna to
find an angle. But past's past.
He's gone and you're here. And
getting better every day.

She looks up. That has chirped her up. She really draws
strength from this man.

JAMES (CONT'D)

Lets focus on the future eh?

CUT TO:

85 EXT./INT. BLACK CAP'S HOUSE. DAY 32. 10:16.

85

The officers BURST IN.

Nice wee house on the outside; flophouse on the inside.

The cops start carrying out a search. And then through the back window, one notices that Black Cap Guy (not wearing the cap!) has escaped out through the window and is about to scale a wall. He vaults out, runs after Black Cap Guy and pins him to the ground.

*
*

CUT TO:

86 INT. HOSPITAL. NICU. BABY ROOM. DAY 32. 10:20.

86

The baby is lowered onto Emily's shaky knee. She is terrified of her own vulnerability; her susceptibility to love this child.

EMILY

(to NICU nurse Naomi, re
the shaking)

Sorry.

NAOMI

(totally reassuring,
hand on her shoulder)

Don't be daft. Is this your first
cuddle?

Emily swallows, nods. All the hope, all the fear. The nurse lowers the baby onto her chest.

NAOMI (CONT'D)

There we go. That's her nice and
comfortable.

Hold on Emily, hardly able to take it in. A moment, then the baby fixes her with eye-contact. [IS THAT POSSIBLE??! IF NOT SHALL WE HAVE THE BABY MAKE A NOISE?]. On Emily. A small silent exclamation of incredulity.

EMILY

(breathless, almost
disbelieving, joyful)

Hi. I'm your Mum.

CUT TO:

87 EXT./INT. BLACK CAP'S HOUSE. DAY 32. 10:24.

87

Black cap's outside in the police car with one of the cops.

The other is inside bagging stuff up - knives, clothes.

Then he tips the mattress. Underneath, not drugs but a stack of papers, highlighted. On the papers are a small repeated footer "CRAIGEND COUNCIL - CONFIDENTIAL". And beside them, a book, shut with an elastic band - a kind of old-fashioned ledger.

CUT TO:

88 INT. HOSPITAL. NICU. BABY ROOM. DAY 32. 10:32. 88

Dan comes in. Sees Emily, more confident now, rocking and whispering in the baby's ear. He just watches them in their own private wee world with each other.

A moment, then he comes towards them. Sits down.

DAN
What d'you think of Gracie?

She doesn't catch his meaning.

DAN (CONT'D)
As a name? Gracie Katherine
Docherty.

EMILY
Gracie Katherine Docherty.

She repeats it to herself, trying it out. She is so peaceful, so chilled.

DAN
Scottish football captain, Women's
World Cup 2040. Just Gracie to her
mum and dad.

Emily remains in her own blissed out world with the baby.

EMILY
(almost exhales it with
pleasure)
Gracie Katherine Docherty.

Looking with such love into the baby's face.

EMILY (CONT'D)
One day you'll come home.

CUT TO:

89 INT. HOSPITAL. CAFE. DAY 33. 15:12.

89

Kaya and James sit across from each other in an old-fashioned hospital cafe. James is showing her print offs of various rental flats.

JAMES

They're all three month lets fully furnished - secure, all on one floor, no stairs. Just to tide you over til you're fully back on your feet then you can choose your own.

Kaya looks from flat to flat and focuses on one that looks particularly nice (colourful and cosy rather than fancy - so different from the grey of the Possil flats). The future. It cheers her. She smiles at James, her face bright.

CUT TO:

90 INT. HOSPITAL. ENTRANCE. TOWARDS NEO-NATAL. DAY 33. 15:14. 90

Carol comes in with the two officers.

We should wonder which direction she's going in. Towards Dan and Emily in the NICU or Kaya in Neo-Natal.

A beat, then they turn towards the Neo-Natal.

CUT TO:

91 INT. HOSPITAL. NEO-NATAL. CORRIDOR. DAY 33. 15:21.

91

Kaya and James are shuffling slowly back to Kaya's room from the cafe. She's holding onto his arm and moving slowly. A beat or two as they're blissfully unaware of Carol and the two cops looming behind them.

CAROL MCCLELLAND

James.

He turns around. So does Kaya.

JAMES

(thinking they're there
for Kaya again)

This is harassment. She's not saying another thing without a lawyer.

CAROL MCCLELLAND

(not taking her eyes off
him)

(MORE)

CAROL MCCLELLAND (CONT'D)

I'm not here for Kaya. I'm here
for you.

Beat.

CAROL MCCLELLAND (CONT'D)

James McKnight I'm arresting you *
for unlawfully accessing the
personal records of 247 individuals
between November 2019 and June *
2020. You do not have to say *
anything , but it may/ *

Kaya interrupts.

KAYA

(bellowing through her
hands, almost laughing)
/He's a fucking social worker
you fanny!

CAROL MCCLELLAND (CONT'D)

/Harm your defence if you do
not mention when questioned
something which you later
rely on in court. Anything
you do say may be given in *
evidence.

Carol is absolutely unfazed.

CAROL MCCLELLAND (CONT'D)

(to James)

The boy in the black cap is Stevie
Carnochan.

JAMES

(weary)

If you say so. I don't know him.

CAROL MCCLELLAND

Mibbe not but you know his boss.
Billy Nicholls. You've been
passing information to the Nicholls
family.

JAMES

Kaya go in there while I sort this.

Pointing to her room.

KAYA

No way. Fucked if I'm leaving ye w'
this shite.

She crosses her arms belligerently, meaning to defend him.

CAROL MCCLELLAND

Carnochan was enforcing a drugs
debt. That's what he does.

(MORE)

CAROL MCCLELLAND (CONT'D)

Guys like Kian Dodds, in and out of jail, stints working for the Nicholls family at the bottom rung of their network. Some of them - like Dodds - decide to turn over a new leaf - or give it a good go. But how can they when the Nicholls' can find out where they live?

JAMES

What's that got to do with me?

CAROL MCCLELLAND

Paperwork. All easily accessible from Craigend Council - every drugs related criminal - their court dates, their new address. Whatever it takes to keep control over them. Make sure everyone in the supply chain keeps in line. Used to be just cops that could be bent by these crime families.

On James. Speechless. One of the cops produces handcuffs. Kaya lunges towards him.

KAYA

What the fuck? Fuck off! Away te fuck and leave us alone.

The cop grabs her. James is in a kind of trance, not fighting back.

KAYA (CONT'D)

(imploring him)

You didnae do this. Just tell her!

JAMES

(dry-mouthed)

Listen - I didnae know.

CAROL MCCLELLAND

Know what?

James ignores her. Addresses Kaya.

JAMES

(quiet)

That anything I passed on was gonnae...(kill someone).

CAROL MCLELLAND

(sarcastic)

What use did you imagine it being
put to?

Push in on Kaya, the realisation gradually dawning that James is somehow involved. She shakes off the cop and faces him.

KAYA

What did you do?

His expression gives her no cause for comfort.

KAYA (CONT'D)

(screaming, pounding at
his chest)

What did you do?

James looks like it's the worst moment of his life.

CAROL MCLELLAND

You're on a retainer aren't you?
There's papers there going back to
mid-November.

Shakily, James speaks to Kaya.

JAMES

I didn't know Doddy. I didn't know
that Stevie whatever he's called.

But Kaya has enough of a grip on the story now - and James's haunted demeanour - to know that something is very wrong.

KAYA

What've you given out about me?

She lashes out, kicking and punching at him.

KAYA (CONT'D)

You fucken bastard, what've you
given out about me?

JAMES

(vehement, grabbing her,
trying to calm her)

Nothing. I would never do that.
Never. This was drugs. Wee
scrotes pushing drugs round the
estates. Drugs.

(weak)

I just needed money.

(MORE)

JAMES (CONT'D)

To get a flat, so I could fight for
Frankie, so I could pay off the
debts that her mum ran up fae
drugs.

She pushes him off her in disgust, in shock - the betrayal visible on her face. He continues as if talking to himself, justifying himself.

JAMES (CONT'D)

How can I help folk if I cannae
help masel? If I cannae keep a
roof over ma head or hold onto ma
own wean cos I cannae afford a
decent flat? All us mugs tryna
make things better in a system
ripped to the bone while all around
guys like Docherty are making money
making everything worse? I just
did what everyone else is dain'.
Doing what I can w' what I've got.

On "what I've got" Kaya spits at him. The sense of betrayal is absolute. The one person she looked up to.

Janis arrives. Out of breath. Wheezing. Doesn't look at James. Goes straight to Kaya.

JANIS

C'mon darlin'.

She tries to link arms with Kaya.

JANIS (CONT'D)

We'll away a walk.

But Kaya just stays there, trembling, staring at James. Angry. Burningly, uncontrollably angry.

The cops start to take him away. He tries to talk to her. Kaya puts her hands to her ears. Janis is talking too but Kaya can't hear what she's saying. A static whine replaces people's voices.

James is being taken away by cops.

His lips are moving, he's trying to explain, talk to her, but the static whine gets louder - like Kaya's head is about to explode - and she closes her eyes.

BLACK.

Fade up: THE PARTING GLASS by The Wailin' Jennies.

CUT TO:

92 EXT. DAN AND EMILY'S HOUSE. NIGHT 33. 23:39. 92

Exterior of the house.

One light on. Upstairs window. The baby's bedroom.

CUT TO:

93 INT. DAN AND EMILY'S HOUSE. BABY ROOM. NIGHT 33. 23:40. 93

Inside Dan and Emily sit on the immaculate cream carpet of the baby's room. Talking. Together. Unpacking bags of wee pink clothes and folding them up. There's a bottle of vintage champagne on the carpet. Togetherness. Completeness.

CUT TO:

94 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. NIGHT 33. 23:42/ 06:54

Kaya is back in bed. Eyes dark underneath as if she's been punched. Lying on her side. Now she has no-one. Then she sees the letter. Siobhan's letter, scrunched up in the cabinet beside her.

End THE PARTING GLASS.

The sun comes up.

She hasn't slept at all.

CUT TO:

95 INT. GLASGOW CENTRAL STATION. DAY 34. 07:03. 95

Aerial view of the very early morning commuters at Central Station. Pick out Siobhan, waiting for the platform to come up for her train.

In her pocket, her mobile rings. Withheld number.

CUT TO:

96 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. DAY 34. 07:55. 96

Kaya and Siobhan come face to face.

Kaya looks half-deranged through lack of sleep - and shock.

Siobhan is nervous, not particularly warm.

SIOBHAN

You don't look very well.

Kaya looks resentful - at herself - for phoning her. Now she's here she doesn't seem to want to engage. (Anger is Kaya's default in this scene - absolute packed down rage).

An impasse. Both wary, a bit afraid of each other.

SIOBHAN (CONT'D)

I'm glad you phoned me. Having a baby is a vulnerable time. That much I remember. And having a baby for someone else...

She trails off, as if she couldn't imagine.

KAYA

It's not even theirs. Genetically. It's no-one's. She's no-one's child.

It's the bitterness-laced monotone of someone who feels like it's all been pointless. Like everything she touches turns to shit.

SIOBHAN

What?

KAYA

She belongs to no-one. She's connected to no-one. It was all a mistake.

She's talking about the baby but of course really talking about herself.

It's the first bit of vulnerability that Siobhan can hear - and can step into.

She steps forward towards Kaya. Finally Kaya looks at her. We can see how desperately vulnerable Kaya is - betrayed and alone.

A beat, then Siobhan reaches for her hand. Clutching it.

SIOBHAN

(with conviction)

No child is a mistake.

Hold on Kaya, catching Siobhan's meaning. Forgiveness. Hope.

CUT TO:

CUT TO:

CUT TO:

My Favourite Girl by King Creosote continues over the credits.