



THE NEST

Episode 5

Written by

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SHOOTING SCRIPT

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1 OMITTED 1
2 SCENE NOW LABELLED SCENE 5B 2
3 INT. FAMILY LAWYER'S OFFICE. DAY 35. 15:05. 3

DAN and EMILY sit in an expensively appointed solicitor's office. Both stressed out their box. Emily pale, smudged eyes and under-slept. Dan in combative physical pose. Legs apart, leaning forward, ready for a fight.

The solicitor is called SHEENA GALVIN - stylish, short grey hair, very calm, no nonsense, with a twinkle - think the novelist Denise Mina.

DAN

She's blocked all our contact. Six days now we've naw seen the baby.

He's clearly distressed.

DAN (CONT'D)

We're the only family she knows;
before aw this kicked off Kaya
hadnae been within ten foot of her.

Sheena is sympathetic but clear about the legal position.

SHEENA

Legally she's within her rights to allow or block contact as she sees fit. Kaya gave birth to Gracie, so the default position in this country is that she's the baby's mum.

Dan and Emily's frustration is palpable.

EMILY

Surely a baby can't just *default* to someone.

DAN

(heated)

And if she's 'defaultin' to anyone it should be us. We had a contract! Kaya's pocketed fifty thousand pound and I cannae get anywhere near ma own daughter.

Emily places a calming hand on Dan's arm.

SHEENA

Surrogacy agreements are not legally binding in this country. People draw them up as a guide but you can't get a court to enforce one.

Dan sighs, tries to collect himself.

DAN

(calmer)

Look I don't give a fuck about the money I just want to see our wee girl. Is there nothin' we can do?

SHEENA

There's all sorts of things you can do. You can make applications to court for parental responsibility, for contact, for residence when the baby eventually comes out of hospital. Ultimately you can apply to adopt her.

DAN

(enlivened)

Fantastic.

He looks at Emily, encouraged.

DAN (CONT'D)

How do we get the ball rollin'?

SHEENA

But it's not what I'd advise.

On Dan, wrong-footed.

SHEENA (CONT'D)

What I'd advise is getting together with Kaya. And with a mediator, if necessary. And talk. Try to sort this out face to face.

Emily looks at Dan like she might be open to this but Dan is dead against.

DAN

Nuh. That's a non-starter.

SHEENA

(placating, calm)

This has all come on very quickly.
It might go away just as fast.

CUT TO:

4 OMITTED 4

5 INT. HOSPITAL. NEO-NATAL. KAYA'S ROOM. NIGHT 35. 21:20. 5

Kaya is in bed, looking a bit better but still not great.
Hazel pops in to do some obs.

HAZEL

I'll naw know myself tomorrow when
I come in for my shift and some'dy
else is in this bed.

She's saying this kindly, affectionately, to Kaya. Kaya just
looks scared.

HAZEL (CONT'D)

(while doing the obs)

It's a bit scary at first when
you're just out of hospital but
you'll get your confidence back,
day by day. Just don't do too
much.

Kaya smiles weakly.

HAZEL (CONT'D)

(re: the obs)

Perfect. Right that's you.

She unvelcroes the cuff.

HAZEL (CONT'D)

(affectionately)

Look after yourself, OK?

Hazel exits, taking her wee obs station with her. Kaya's
smile disappears. She looks lonely and apprehensive.

Then a knock.

It's Siobhan.

SIOBHAN

Just saying goodnight to my two wee
girls. Now it's your turn.

She plumps her pillow.

EMILY (CONT'D)

If we could just get back to the spirit in which we entered into this.

DAN

The spirit in which we entered this was fraud, darlin'. Fraud on her part. And utter naivety on ours.

EMILY

We can resolve this. There was a relationship there. It was real. This doesn't have to end up in court.

CUT TO:

5B INT. HOSPITAL. NICU. BABY ROOM. DAY. 36. 10:38.

5B

The next morning. Siobhan and Kaya are in seeing the baby. Kaya is in normal clothes rather than her nightie - this is the day she's leaving. Siobhan is confident, assertive. Kaya hangs back, is more reserved, uncomfortable.

NAOMI

So that's you away.

Kaya nods.

SIOBHAN

But we'll be back to see you every day.

(to the baby)

Won't we? We will. We definitely will.

Then to the nurse, with great authority:-

SIOBHAN (CONT'D)

She's a better colour today.

NAOMI

She had a good night. Didn't you wee one?

SIOBHAN

(extremely perky, like there's something to celebrate)

Less of the wee one, if you please.

Siobhan looks at Kaya, encouraging her to tell the nurse "the good news".

EMILY

But we thought if we came in rather than phoning.

Emily is still pushing, gently, but Dan is so hacked off.

DAN

What if there's a medical emergency? We just don't get told?

NAOMI

We have to go with what the hospital lawyers say. I don't have any discretion round that at all.

A more SENIOR NURSE approaches, sensing trouble.

SENIOR NURSE

OK?

The NICU Nurse nods.

NAOMI

(quietly, by way of explanation)

Baby McDermott.

DAN

(fucked off)

Gracie. Her name's Gracie.

On Naomi, awkward, sharing a look with her colleague.

CUT TO:

7

EXT. HOSPITAL. DAY 36. 11:31.

7

Dan and Emily are outside the hospital, walking to the car. Or in Dan's case, marching. He's raging.

DAN

"Neve". Fucken Neve?

The tone is utter disbelief.

DAN (CONT'D)

Obviously this was the plan all along. She gets, what - what's she up to now? - 70k is it? And the baby.

Emily is trying to keep up with him.

EMILY

Why would she want someone else's
baby?

DAN

Why would we? Everything changes
though doesn't it once she gets
here.

Emily is trying to maintain calm. She's perplexed rather than
angry.

EMILY

We knew this might happen. We knew
she might wobble or change her
mind. I don't know which this is.
I don't know what's in her head.

This pisses Dan off more.

DAN

I couldnae gee a fuck what's in her
head. I'm pushin' the button on
the legals.

EMILY

(with conviction)
No. Once it's broken it's broken/

DAN

(yelling, making a
scene)
/It's broken! It's fucken broken.

Passersby glance over. They both quieten down for a moment.

EMILY

We need to follow the advice we've
been given. Sort this out face to
face. If we declare war there's no
way back.

DAN

You're scared of her.

EMILY

(genuine)
No I'm not. It's not that.

DAN

You are. But she's powerless. No
judge in his right mind would give
her a baby over us.

As he says this he gets his phone out to call Sheena. We see 'Sheena Galvin' as he scrolls through his contacts.

DAN (CONT'D)
Lets pack up all her stuff from the house and get shot of it.

He talks into the phone.

DAN (CONT'D)
Sheena Galvin please.

On Emily, knowing this is wrong.

EMILY
Don't do this.

DAN
Trust me. A fight is the only language this lassie understands.

CUT TO:

8

EXT. KAYA'S NEW FLAT. DAY 36. 14:25.

8

Kaya and Siobhan are heading up the path to a neat, quiet block of flats, obviously not council. It's not fancy but it's well-kept, with manicured gardens. (We will have seen the brochure for it in Episode 4). Kaya is carrying a small bin bag of her stuff. Siobhan is wheeling a suitcase. Kaya is apprehensive, Siobhan cheerful.

SIOBHAN
It'll be lovely here come the summer.

KAYA
I won't be here that long. It's just a short-term let, til I get back on my feet. Then I'm going to buy something of my own.

SIOBHAN
(impressed, chirpy)
Very good.

She grabs Kaya's bin bag and puts it on top of her suitcase. They turn a corner. Reveal JANIS, puffing away, standing outside Kaya's new flat. Siobhan's face falls.

CUT TO:

9 INT. KAYA'S NEW FLAT. DAY 36. 14:39.

9

A fairly sparse quiet corporate rental flat. Small. One bedroom. But very clearly not local authority and much nicer than where Kaya was at the beginning. *

Siobhan's patterned suitcase - those old-fashioned wildflower woven design ones - lies in a corner, partially unpacked.

Siobhan is going around exaggeratedly opening windows in response to Janis-as-smoker.

Janis is sitting on the couch. She clocks Siobhan's suitcase. Then she looks at Kaya.

JANIS

James or no James, we've a weekly meeting.

A snort from Siobhan at the other side of the room.

SIOBHAN

Well you've not exactly covered yourselves in glory have you? So I can take it from here.

JANIS

(polite, firm)
It's licence conditions. Kaya knows that.

A beat, then Kaya sits down.

JANIS (CONT'D)

(quiet, compassionate,
trying to block
everything else out)
How you feeling?

Kaya shrugs. She is pale and a bit zoned out. Before she gets a chance to properly answer, Siobhan pipes up again.

SIOBHAN

I'm going to build you up amen't I?
And by the time the wee one is
ready to come home, you'll be
grand.

Janis gazes at Kaya, trying to divine what's going on in there.

CUT TO:

10 INT. KAYA'S NEW FLAT. NIGHT 36. 20:18.

10

Siobhan and Kaya are alone. The flat is dark now and claustrophobic.

Siobhan puts down a plate of home-made food in front of Kaya. And sits across. Kaya is deeply pensive - a sense of Siobhan's presence bringing up so many feelings - but Siobhan remains perky.

SIOBHAN

Tatties mashed with cream and not butter. Am I right?

On Kaya. It's so freaking surreal that Siobhan is here. Siobhan seems happy to just crack on - upbeat, full of purpose. But for Kaya there is so much emotion. So much confusion. Kaya looks down at her plate but she can't eat until they've talked.

KAYA

(dry-mouthed)

Mum. Why did you stop coming to see me?

Kaya is nervous waiting for a response. On Siobhan, lowering her fork to the table. She seems displeased, or 'disappointed', as if Kaya has spoiled something nice. And Kaya is acutely sensitive to this. This will have been the dynamic all their lives. Siobhan's moods are extremely changeable and Kaya is alive to them and how to not sway them.

Nonetheless, she perseveres.

KAYA (CONT'D)

You'd be in to see me, like, every week for two years and then you just stopped.

A long pause.

KAYA (CONT'D)

What did I do?

Siobhan emits an evasive little sound.

SIOBHAN

Oh it wasn't you. Far from it. It was this -

She gestures to her body.

SIOBHAN
 (bossy, to Kaya)
 Sign for it.

Kaya does. The guy leaves.

Siobhan opens the letter. We see the letterhead of a prestigious law firm. McGillivray, Galvin and Black. Underneath "Family Lawyers since 1902".

Siobhan reads for a moment - then looks up at Kaya. Emits a kind of shocked but not displeased sound, the sound of someone who quite enjoys a fight.

 SIOBHAN (CONT'D)
 (reading)
 Well that's predictable isn't it.

 KAYA
 (pale, weak-seeming)
 What?

 SIOBHAN
 Dan and Emily have got a set of awffy toffee lawyers and they're going after Neve. They're looking to get her discharged to them once she's ready to leave hospital, then they want permanent residence with a view to adopting her.

Siobhan drops the letter on the table. An unmistakable excitement within her - however subtle.

 SIOBHAN (CONT'D)
 Well they can whistle.

Kaya looks at the letter. The expensive paper. The embossed letter-head.

 KAYA
 (despondent, defeatist)
 "McGillivray, Galvin and Black". I wonder who's going to win.

Siobhan can see there's no fight in her - but there's plenty in Siobhan.

 SIOBHAN
 (almost shaking with conviction)
 Oh no. This is your right. As a mother. As a mother who gave birth to that child.

Dan looks around.

DAN
(quietly)
We've totalled the place. We'll
have to put it right.

SOUTER
There's not the capital for that.

DAN
Cannae expect folk to live with
this eye-sore.

Souter looks at him. Dan is trying to be decent but doesn't get the seriousness of where they're at.

SOUTER
Son. There's not the money for it.
The sunk costs on this one were
enormous.

Dan looks around - taking in the huge gap between expectations - as depicted on the hoardings showing the future development - and the reality of this wasteland. The penny drops. There's shame in this for Dan.

DAN
(quiet, no eye-contact)
Shit.

This is Dan's first failure.

DAN (CONT'D)
We in trouble?

SOUTER
(yes)
We're looking at a lean coupla
years. We just need to steady the
ship now. Focus on the core
business.

He pats Dan on the shoulder.

SOUTER (CONT'D)
Cannae afford any more fuck ups.

CUT TO:

16 EXT. GLASGOW STREET. DAY 37. 11:28.

16

Kaya is following a rocket-fuelled Siobhan who is pegging her way down a city centre street. Kaya's not really well enough for this trip but Siobhan is on a mission.

KAYA

Where are we going?

SIOBHAN

Nearly there.

KAYA

Can we get on a bus?

SIOBHAN

(out of breath)

We'll have a cup of tea when we get there.

With that, she arrives at an old-school cafe/chippie and pushes open the door.

CUT TO:

17 INT. CAFE/CHIPPIE. DAY 37. 11:29.

17

(Old-school Glasgow cafe, full of plastic booths and atmosphere, like Loretto's across from the St. Enoch's Centre near King's Street Car Park, if that's still open).

Siobhan leads a slightly bemused Kaya through a packed cafe. Siobhan moves with a sense of purpose; Kaya trails behind, in the dark about their mission.

Then Kaya spots her. ELEANOR - right at the back in a booth. She gets up to greet Siobhan - and Kaya doesn't wait for any more.

She turns and bolts like a startled horse, disturbing furniture, hell-bent on getting out the door.

CUT TO:

18 EXT. GLASGOW STREET. DAY 37. 11:32.

18

Kaya darts out into the road forcing an oncoming car to emergency stop. But she keeps on going.

*
*

Close on Kaya as she uses what little strength she has to get as far away from that cafe as possible.

22 INT. KAYA'S NEW FLAT. FRONT DOOR/ LIVING ROOM. NIGHT 37. 20:45. 22

Kaya can't believe how naive her mum is being.

KAYA
Journalists want one thing, they're
after one story.

She opens the door with the chain still on and hisses the next line through the gap (quietly).

KAYA (CONT'D)
"Scotland's Mary Bell, where is she
now?". Public enemy number one.

SIOBHAN
(calmer, determinedly
reassuring)
Not this journalist. I know what
she's after and it's not that.

Kaya is torn. Genuinely frightened but also totally alone. She wants to believe Siobhan. Through the gap, Siobhan speaks gently, like she was stroking a frightened cat.

SIOBHAN (CONT'D)
Trust me Kaya. If she was I
wouldn't let her through the door.

A beat. Shaking, Kaya closes the door, unchains it and opens it again.

She looks terrified as Siobhan ushers Eleanor inside.

CUT TO:

23 INT. KAYA'S NEW FLAT. KITCHEN. NIGHT 37. 20:55. 23

Kaya and Eleanor sit across from each other at the kitchen table. Kaya still seems petrified and distrustful. Siobhan is making a pot of tea. Eleanor is trying her best to make Kaya feel comfortable.

ELEANOR
I remember how it all went down.
This...blood lust - for a wee girl.

On Kaya, showing no signs of emotion, but that somehow telling us how much she's been through.

ELEANOR (CONT'D)
But I'm not interested in any of
that and I never have been.
(MORE)

ELEANOR (CONT'D)

If I'd wanted to expose you I could have done, when I saw you at The Shipbuilder.

She proceeds cautiously.

ELEANOR (CONT'D)

It's Dan Docherty I'm interested in. Him. How he made his money. And now how he's trying to spend it.

(i.e. the surrogacy).

ELEANOR (CONT'D)

He's Teflon. Nothing ever sticks. But this. You. This is different.

Kaya doesn't answer. She's sceptical, doesn't trust a word Eleanor says. But there's Siobhan, keen as mustard, leaning in to every word Eleanor says, and looking at Kaya for a reaction, hoping she's being persuaded.

CUT TO:

24 INT. DAN AND EMILY'S HOUSE. KAYA'S BEDROOM. NIGHT 37. 21:10A

Emily is in Kaya's bedroom, carefully packing up her remaining stuff into a large cardboard box. There will be memories of good times in here; photos of the two of them doing stuff; clothes and other things Emily bought her, and right at the bottom of the wardrobe, the outfit Kaya was wearing right at the start, when she ran out in front of Emily's car.

Emily is packing things away sadly. Full of regret at how things have turned out.

The sound of Dan getting home. In a fucking bad mood after the Barras meeting with Souter and transferring his stress onto the situation with Kaya.

He comes into Kaya's bedroom.

DAN

Why's that not gone?

EMILY

Because I want to write a note or something...You can't have a relationship like this and then just/(dump her stuff)

29 INT. DAN AND EMILY'S HOUSE. BEDROOM. DAY 38. 05:57. 29

It's dawn. Dan and Emily are asleep.

The vibration is from Dan's phone which is on the floor next to his bed. Souter. He opens his eyes and reaches for it before it wakes Emily.

SOUTER (V.O.)

Get up.

We've never heard Souter sound so shaken.

Dan does as he's told, shrugs on a sweat top, phone to his ear.

CUT TO:

30 INT. DAN AND EMILY'S HOUSE. BEDROOM/ HALL. DAY 38. 05:58. 30

DAN

(into the phone)

What is it?

CUT TO:

31 EXT. GLASGOW STREET. PATH ALONG THE CLYDE. DAY 38. 05:59. 31

It's so early but SOUTER is up and walking briskly - urgently - along the street to his office.

SOUTER

Open your emails.

CUT TO:

32 INT. DAN AND EMILY'S HOUSE. DAY 38. 05:59. 32

Dan goes to his laptop and opens the email, sent around 5:45 that morning. The body of the email is blank so he clicks on the attachment.

Bursting into life on the screen:

A double-page splash:

LEISURE KING TRIES TO BUY BABY.

SOUTER (O.S.)

Kaya's gone to the papers.

Close on Dan as the white light of the screen and the damning black print of the headline reflect off his face.

[We will see lots of damning little sub-headings as well as a picture of him with the Mayor, opening up his football facility and one of the ruined Barras].

[N.B. I will write the full text of the article].

DAN
What can we do?

CUT TO:

33 EXT. GLASGOW. PATH ALONG THE CLYDE. DAY 38. 06:61. 33

Souter is walking along, the Clyde beside him, in a state of high stress.

SOUTER
Nothing. Some of the other outlets have got it now. We can go breach of privacy, stop them from publishing anything else, but what's out there is out there.

CUT TO:

34 INT. DAN AND EMILY'S HOUSE. DAY 38. 06:02. 34

DAN
(white with shock)
What's Gregor doing? Why's he allowed this?

A slightly bitter sound emanates from Souter.

SOUTER (V.O.)
Cos he's made a calculation. The value of this story exceeds the value of your friendship.

On Dan, reeling.

SOUTER (V.O.)
That's not all. There's stuff about the business too.

Dan scrolls down to another page. This time it's a separate single column headed "ALLEGED DRUG ORIGINS OF GLASGOW'S FAVOURITE SON".

Dan is speechless.

SOUTER (V.O.)

There's no corroboration for it,
they've no evidence whatsoever -
that we can make go away. But the
deal with Kaya? There's no denying
that cos she's gone on the record.
It's fucken Waterloo the day, son.
You need to wake up Emily.

He hangs up. Leaving Dan stunned and alone in the silent house. The dog mills around him and licks at his hand but he ignores it. He looks at the stairs, knowing he needs to go and talk to Emily but he's frozen, he can't yet.

FADE UP:

35 EXT. MONTAGE. DAY 38. 07:45 - 08:45. 35

Intercut: Aerial GVs of Glasgow that match the very opening scenes of the series - all the landmarks - the Clyde, the Kingston Bridge. Only this time it's daylight, rush hour, everyone's going to work, and it should feel like the whole city is hearing snatches of the radio...

CLYDE ONE NEWS (V.O.)

We're waking up to a strange story
this morning - one of Glasgow's
richest businessmen has been
accused of trying to buy a baby off
a vulnerable 18 year old girl.

FEMALE VOICE (V.O.)

It's alleged that Dan Docherty and
his wife paid upwards of 50,000
pounds to the girl, despite the law
stating that surrogates are only
entitled to 'reasonable expenses'.

CLYDE ONE NEWS (V.O.)

But *should* you be allowed to pay
for surrogacy? The phones are open
now.

LOCAL MALE VOICE (V.O.)

It's a disgrace. That's how it is
now - everything's for sale.

LOCAL FEMALE VOICE (V.O.)

Work is work - women have the right
to do whatever they want with their
bodies, and it's the patriarchy -

LOCAL MALE VOICE (V.O.)

- do me a favour -

LOCAL FEMALE VOICE (V.O.)
- it's the patriarchy that prevents
female labour from being monetised.

OLDER LADY CALLER (V.O.)
I just want to say to that last
caller - you don't speak for most
women and you don't speak for me.
If that's what feminism is now -
renting out your womb - well then
feminism's lost the plot.

LOCAL MALE VOICE (V.O.)
What about the baby? I don't hear
a thing about that baby.

LOCAL FEMALE VOICE (V.O.)
There'll be a march through George
Square on Saturday - women's rights
groups, trade unions protesting the
Docherty Group's low wages. This
is all part of the same problem.
Extreme wealth inequality.

OLDER LADY CALLER (V.O.)
Look at what he done to the Barras.
Rape and pillage. Rape and
pillage.

BBC RADIO SCOTLAND NEWS (V.O.)
The self-made businessman, who
comes from a humble background, has
been seen as an inspiration to
many.

While simultaneously:-

CUT TO:

36 EXT. BEACH. DAY 38. 08:45.

36

Dan is outside, running. Til he's nearly dead. Til he's all
the way at the other side of the loch. He crouches down.
Sweating, a distressed, scared wee boy. Eyes down. Afraid
to look over the loch at his life lest it all disappears.
Pillar of salt. Then he does. He looks back at his 'castle
on the hill'. What's going to remain?

CUT TO:

37 EXT. CONSERVATOIRE. DAY 38. 09:14.

37

The distant sound of instruments being tuned up.

Emily runs up the steps. On the phone. She sounds upbeat, fresh from their last conversation about feeling positive about the path ahead.

EMILY

(into her phone)

Hey I've come into work for a couple of hours. I think you've gone for a run. Can you please take the dog next time? Nagging. Wife.

In she goes through the front doors.

CUT TO:

38 INT. CONSERVATOIRE. CORRIDOR. DAY 38. 09:15. 38

The sound of instruments being tuned continues. Louder. More discordant.

People look at Emily from the minute she goes in.

She walks down the corridor. People gawping at her. STUDENTS. Other FACULTY. She says hello to the odd random person - her usual warm friendly self - but they say hello either on a delay, staring plate-faced back at her - or offer a too-deliberate, too-studied "hi".

CUT TO:

39 INT. CONSERVATOIRE. EMILY'S OFFICE. DAY 38. 09:16. 39

She reaches her office and goes in. Closes the door as if against a mysteriously hostile environment.

The first thing she sees is a pic of her and Kaya above her desk. Nestled in with all the other photographs of her and her family.

At the other side of the room, ZOE stands up. The same weird expression - surprised, wary even.

EMILY

People are looking at me like I don't work here anymore.

Off Zoe's expression.

EMILY (CONT'D)

You as well.

Pauses. Swallows. Frightened.

EMILY (CONT'D)
What's wrong?

ZOE
Emily.

EMILY
What?!

Zoe doesn't quite know what to say.

EMILY (CONT'D)
(angry, frightened)
For fuck's sake what's going on?

Zoe leans down at her computer and maximises whatever she had been looking at on her computer.

It's the article.

"LEISURE KING TRIES TO BUY BABY".

Underneath, sub-headings:

"EXPLOITING THE POOREST"

"IMMORAL?"

And on the next page:-

"ALLEGED DRUG ORIGINS OF GLASGOW'S FAVOURITE SON".

CUT TO:

40 INT. KAYA'S NEW FLAT. LIVING ROOM/ FRONT DOOR. DAY 38. 09:20.

Satisfied, Siobhan watches a morning TV broadcast, rapt.

INSERT: TV BROADCAST "SCOTLAND THIS MORNING".

NEWS ANCHOR
The girl, who cannot be named,
spoke of being 'wooded' by Docherty
and his wife, until she agreed to
carry a baby for them. "I don't
believe they are fit to be parents"
she said.

This last line is mouthed by Siobhan with satisfaction - she is obviously responsible for it and has puppet mastered this entire thing.

Kaya stands in a corner. Still frightened. Like none of it rings true or has anything to do with her. Siobhan turns the TV off.

SIOBHAN

(buoyant)

Not a peep. Not about Heather Gordon. Not a peep about the past.

She goes to front door and opens it theatrically.

SIOBHAN (CONT'D)

See. Nobody after you. Nobody bothered. There is a public enemy number one but it's sure as hell not you.

She shuts the door again. Ta da. Mission accomplished.

SIOBHAN (CONT'D)

Stick with me eh?

On Kaya, starting to relax. Until Siobhan goes over to the fridge - and gets out a bottle of Cava. She lets out an odd little giggle. Like the whole thing is a marvellous adventure, giving her a new lease on life.

SIOBHAN (CONT'D)

Just Cava. Not champagne. Not yet.

She pops the cork, giving Kaya something new to worry about.

CUT TO:

41 INT. HILARY AND CALLUM'S HOUSE. HALLWAY. DAY 38. 09:24. 41 *

CALLUM runs down the stairs in his paramedic clothes. He's whistling and upbeat as he pulls on his boots at the door.

Pull out to reveal HILARY, watching him. He catches her eye and stops whistling. *

HILARY

(cold)

Did you see it?

He stands up. A kind of stand-off between them. Eventually -

CALLUM

It was inevitable.

Meaning Dan's fate. He can't keep the cheer out of his eyes. Hilary stares back at him.

HILARY

Which bit? That Dan would get his "comeuppance" or that you would be the one to dish it out?

Beat.

CALLUM

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

He goes to unlock the door but Hilary - quite violently - stands in front of it and blocks his way.

HILARY

The business. I know you're the source. I know you are. You were there at the start, you knew what he had to do that first year to get things going and you would do anything at this point to fuck him over.

CALLUM

Can you step aside please. I'm going to be late for work.

Hilary doesn't move.

HILARY

Do you feel powerful now?

Callum almost laughs.

CALLUM

(scornful)

Powerful? Can't say that's something I've ever felt. Not for an hour. Not even for a minute.

(He's moving around the kitchen, getting himself ready to leave).

HILARY

You've destroyed him.

CALLUM

He's indestructible. His PR team will already be spinning this into gold.

HILARY

Not his business. His marriage.

Callum stops. He turns to Hilary. A lifetime of frustration, regret, the burning away of love on his face. There's nothing left here.

CALLUM

Well that makes us even.

[Be nice to cut that line but understand it just from Callum's body-language - maybe he can raise his arms by his sides at her obliviousness - that this is exactly what Dan has done to him].

CUT TO:

42 OMITTED 42

43 INT. HILARY AND CALLUM'S HOUSE. JACK'S BEDROOM. DAY 38. 43
09:50.

JACK - dishevelled, stubbly, in a filthy room, clearly depressed and slobbering about all summer - emerges into the hall and watches as Callum packs a bag. Callum's done here.

CUT TO:

43A INT/ EXT. HILARY AND CALLUM'S HOUSE. DRIVEWAY. DAY 38. 10:43A.

Jack watches from his window as his Dad - duffle bag over his shoulder - takes one last look at the family home - then gets in his car.

CUT TO:

44 EXT. DAN AND EMILY'S HOUSE. DAY 38. 10:59. 44

Emily comes out her car and slams the door. She roars into the house -

CUT TO:

45 INT. DAN AND EMILY'S HOUSE. DAY 38. 10:59 45

- which is empty, except for the dog barking and going around in circles. Seems distressed. Like something's wrong.

It feels like there's no-one in.

Emily looks out at the loch.

Then the sound of footsteps.

Dan comes up the stairs. Now suited and booted. Showered and immaculate and sharp and not the broken guy we saw before. Proud, in fact.

EMILY

I told you.

He doesn't answer.

EMILY (CONT'D)

If we go nuclear, this...this is what she does.

She throws her hands up.

EMILY (CONT'D)

And not just her - now there's a whole pile on. All that drugs crap.

On Dan, deathly quiet.

DAN

(quietly)

It's not crap.

She turns towards him.

DAN (CONT'D)

The stuff about the start of the business. It's true.

He walks up the stairs towards her. Faces her. Faces it.

DAN (CONT'D)

For the first year I took cash off one a the Nichols brothers and washed it through the pub. Put a coupla his sons on the payroll, they got paid legit, I held onto the rest. That's what kept me in business. That's what got me the deposit for the next place. After that, I was clean. I sold the pub, there was no more dirty money through the till and that was the end of it.

Emily is stunned.

EMILY

No. You told me how you started, you were washing glasses and worked your way up.

DAN

That's what folks like you want to believe happens to folks like me. But it's garbage.

EMILY

Have you been drinking?

DAN

Drinking? Naw. Thinking. This is social mobility. If you're thick. Or unlucky. Who was gonnae lend me the money to start up? A bank? Cadge a wee loan aff ma dad?

He snorts with derision.

EMILY

You would never do that. You would never.

DAN

But I did. I did it for a year, the first coupla years, cos I had to.

You can almost see the scales falling from her eyes.

DAN (CONT'D)

I'm telling you cos it's the truth and I don't want there to be any more lies between us. I'm naw proud of it. But I'm naw ashamed of it.

(He says that not flippantly, but really, really honestly).

DAN (CONT'D)

It was the only way.

For her there is no justification.

EMILY

No.

45A INT. DAN AND EMILY'S HOUSE. STAIRS/ BEDROOM. DAY 38. 11:045A *

She's already on her way downstairs to pack her stuff.

EMILY

You know what happened to me. With Olivia. What I did. You couldn't have kept this from me. And if you have. I can't.

Dan follows her downstairs.

DAN

When you want something it's "It was meant to be".

(mocking)

It was meant to be. Like you're the princess in a story and all the forces in the universe are going to come right for you in the end.

EMILY

Don't you dare.

Emily tries to escape the conversation but Dan pursues her.

DAN

"It was meant to be?". That's just another way of saying "I want that. And I deserve it". Me. Kaya. There's no magic at work there. There's a narrow range of shite realities and if we want something different, we have to go after it ourselves. By any means necessary. By doing things you don't want to do.

Eventually -

EMILY

Have you finished?

She gets a hold-all. Stuffs as many items of clothing and toiletries as she can into it. Then barrels out the front door.

CUT TO:

46 INT. KAYA'S NEW FLAT. LIVING ROOM/ FRONT DOOR. DAY 39. 08:54.

The next morning.

Kaya is up and getting dressed.

KAYA

Mum. I'm going to see the baby.

Reveal Siobhan, lying slumped on the sofa, asleep, eyes and lips glued together, hanging to fuck. The celebratory cava of the previously day has been finished. Kaya sniffs the air (is she wondering if Siobhan has pissed herself?).

HILARY (CONT'D)
(getting angry,
frustrated)
You can't just sit here and let it
all burn.

She pauses.

HILARY (CONT'D)
You'll lose everything.

Finally he makes eye-contact with her, and in that moment, we
- and Hilary - should understand that as far as he's
concerned, losing Emily means he's already lost everything.

CUT TO:

49 INT. KAYA'S NEW FLAT. LIVING ROOM/ FRONT DOOR. DAY 39. 11:04

On Kaya, hunched, knees to chest, in a corner. She's someone
who also looks like she's lost everything.

Pull out to see that two UNIFORMED COPS have removed the shit
but are doing investigative things (tbc) around the door.

Janis is there.

KAYA
(despairing)
It's all over the internet. Who I
am, where I live. On forums, on
Twitter.

SIOBHAN
Well it wasn't Eleanor. That was
the first thing I checked though I
didn't need to because I knew it
wasn't her.

On Janis, swivelling round to Siobhan, whose number she well
and truly has.

JANIS
Doing anything that attracts
publicity makes discovery more
likely. And a whole carry on like
this puts Kaya at risk.

SIOBHAN
A carry on? Who do you think
you're speaking to?

Janis turns back to Kaya. She's compassionate, where Siobhan
is huffy.

JANIS
'mon darlin'. Lets go.

CUT TO:

50 EXT. KAYA'S NEW FLAT. DAY 39. 11:08. 50

Janis leads Kaya out. Kaya pulls a towel over her head. Frightened and paranoid. Siobhan follows a bit behind, pulling her suitcase, huffy and inconvenienced.

A plain clothes DETECTIVE is waiting in an unmarked police car to spirit them away.

CUT TO:

51 EXT. SAFE-HOUSE. DAY 39. 12:04. 51

Everyone gets out the car. A block of flats, equally shitty to the first set of flats Kaya got put in. Siobhan looks at them with distaste.

KAYA
(frightened)
Where are we?

Janis is comforting.

JANIS
Listen we've got a protocol for this happening and we always have had. You're going to be safe here.

Janis and the DETECTIVE leads a frightened Kaya and a disgruntled Siobhan up the path to the flats.

CUT TO:

52 INT. SAFE-HOUSE. DAY 39. 12:09. 52

It's as austere inside as outside.

SIOBHAN
This is a midden.

JANIS
What matters is Kaya's safe.

SIOBHAN
She's got money she can put us somewhere far nicer.

KAYA

How far away are we? How are we going to visit the baby?

JANIS

Naw far. We're in Motherwell. Outside Glasgow. But visiting the baby needs some thought as there's been paps there for a few days now. That's what I want to talk to you about.

She pats the couch and Kaya sits down while Siobhan moves around the place in disgust.

JANIS (CONT'D)

With all the publicity there's been, the local authority has got involved.

KAYA

What does that mean?

JANIS

It means it's no longer just between you and the Dochertys, what happens to this wee girl. There's going to have to be a case conference and a hearing. Whereupon she might be discharged to you. Or to them. Or there's a third option.

KAYA

A third option?

JANIS

A foster family. Until it's established who can offer safe care.

On Kaya, shocked, standing up.

KAYA

Care? They're gonnae take her into care?

JANIS

(knew she would take this badly)
Lets just take one day at a time, OK?

She stands up.

JANIS (CONT'D)

You need a night's sleep. I'll be back tomorrow.

She exits, leaving Kaya reeling.

Siobhan comes back into the room, still pissy about the accommodation.

SIOBHAN

They never want you to have anything. Never want you to exercise control over your own life. We don't have to stay in Glasgow we can go anywhere.

During the above, she gets a bottle of wine out her suitcase. No more mince and tatties. No more best behaviour. Another night of drinking ahead.

KAYA

The baby might get taken into care now. Did you hear that?

SIOBHAN

Better than it going to those two.

On Kaya, in an instant, realising that Siobhan doesn't give two shits about the baby. She goes about, opening the wine and looking irritably for a glass. Kaya's eyes on her back. Eventually -

KAYA

Why are you here?

SIOBHAN

Why d'you think I'm here? To help you. To help you help her.

KAYA

How can I help her? She cannae be safe with me because through this publicity I've been found.

Bottle open, Siobhan pours and drinks.

SIOBHAN

We'll be fine. As soon as we get out of this dump. You've got me. I'll protect you.

She drinks. Almost immediately, she sounds more mellow and chipper.

KAYA

But you didn't.

Kaya looks at her with years of hurt and incredulity.

KAYA (CONT'D)

You never have.

Siobhan puts her glass down. She's scary. Kaya is scared of her. But it's boiling up in her and she can't back down.

SIOBHAN

(glassy eyed)

Excuse me?

KAYA

You know what happened.

SIOBHAN

Don't you dare.

KAYA

Auntie Neve took Angus off you.
They were having a baby. They were
going to start a new life together.

Siobhan puts her fingers in her ears and starts singing a Gaelic song. Kaya isn't put off. She comes closer. She won't be ignored.

KAYA (CONT'D)

You went after her.

Siobhan's singing gets louder.

KAYA (CONT'D)

And if I hadn't taken the knife...

Suddenly Siobhan stops singing and snaps into the conversation.

SIOBHAN

If you hadn't taken the knife I'd
still have a sister. And I'd still
have my health.

There goes the self-pity again.

KAYA

I took it off you. I got in the
middle. But I didn't mean to do
it.

Siobhan laughs nastily.

SIOBHAN

What were they doing with you all those years in secure, eh? Are they not meant to help you take responsibility? Come to terms with the crime?

KAYA

They did. They helped me understand that I was a kid and it was an accident. They helped me understand that I was protecting you.

SIOBHAN

Don't you DARE.

We circle them as all poison is drawn to the surface and the atmosphere turns dangerous.

KAYA

(calm, as if talking to herself)

You never helped me. You didn't tell them that you had it first, that you and Neve were fighting.

SIOBHAN

(loud)

You killed her. You. Not me. You.

KAYA

I was only 11.

SIOBHAN

Oh I know. And it was a national scandal. Because no-one could believe that a wee girl of that age was capable of such evil.

Gaslighting her but Kaya won't accept it.

KAYA

That's what I thought. For years. Cos see when a mum tells you that's what you are, even a mum as shit as you, you believe it. But it isn't true.

A moment of real release for Kaya. Looking at Siobhan, wrecked Siobhan, and that confirming it.

KAYA (CONT'D)

I want you to leave.

Siobhan hoots with nasty laughter.

SIOBHAN

(mocking her)

And what, you can do this on your own? Do you think that any social worker, any judge, any children's panel would let you anywhere near that baby?

KAYA

(calm)

Go.

It's a stand-off. Siobhan isn't having it. Until Kaya starts packing up her stuff.

That's when Siobhan loses control. Pushes her and hits her. It's shocking. It speaks to hatred. Nothing real or close or kind.

SIOBHAN

More fool me. I should have sold my story without so much as putting my head round your door.

KAYA

Is it money you want? Here's money.

She digs cash out. Sprays it at her. Notes and notes and notes.

SIOBHAN

You owe me. You owe me my health. My looks. You owe me everything.

She picks up the money and goes to the door.

SIOBHAN (CONT'D)

You'll never escape what you did. There's no forgiveness for you. No peace. "Kaya McDermott".

She scoffs.

SIOBHAN (CONT'D)

No. You're Heather Gordon.

It's the most wounding thing she could say. Hold on Kaya, suffering the aftershocks of that body blow, as Siobhan exits.

CUT TO:

53 INT. DAN AND EMILY'S HOUSE. BEDROOM. DAY 39. 14:16. 53

Emily is packing her stuff as the dog mills around in the otherwise empty house. *

The sound of a door opening upstairs.

She goes up.

CUT TO:

54 INT. DAN AND EMILY'S HOUSE. DAY 39. 14:18. 54

And there's Hilary.

EMILY

Hi.

Hilary takes a dim view of the packing.

EMILY (CONT'D)

Did I leave the door open?

HILARY

I've got keys, remember. To look after the dog, mind the house.

Emily nods. She knows fine well. She just wants to avoid a conversation.

EMILY

Look. I'm sure you're here on Dan's behalf but I just need to try and do what's best for Gracie.

Hilary allows that unpleasant tasting comment to hang for a moment.

HILARY

You're always very sure of what's right. In any given situation.

On Emily. She just lets that one lie.

HILARY (CONT'D)

This madness has turned all of our lives upside down. But still, you get to emerge the principled one.

Hilary is nowhere near finished.

HILARY (CONT'D)

What happened to your friend was tragic. A bad reaction to a bad pill. You were fine, she wasn't, that's a tragic accident. But you've made it the dominant story of your life. It's a crutch. And it lets you away with anything.

Hurt, Emily protests.

EMILY

Don't, you don't understand.

HILARY

Understand? I was prepared to carry a child for you Emily. That's how much I don't understand or care about your suffering. But what is it they say? Suffering doesn't ennoble.

Hilary gestures to the luggage.

HILARY (CONT'D)

My brother loves you more than life. You're what matters to him in this world. Not any of this.
(meaning the fancy house)

You.

We get the sense that Hilary is almost done here. She's talking to someone with different values, and it's almost a waste of breath.

HILARY (CONT'D)

You'll win against Kaya. Of course you will. But not because it was meant to be. Not because it was written in the stars that you should get to be a mother. You'll win because she's got no chance. She's got no-one and nothing. Which is what made her a candidate for this in the first place.

Hilary is nearly done.

HILARY (CONT'D)

But know this, Emily. You're no-one's saviour. Not Kaya's.

(MORE)

HILARY (CONT'D)

Not the baby's. You're just someone with desires - like everyone else. And you've been ruthless in going after what you want.

CUT TO:

55 INT. SAFE-HOUSE. DAY 40. 09:16.

55

As if to illustrate Hilary's point, we find Kaya small and hunched in a corner of the horrible flat. Alone and shattered, brooding. It's the morning after the blow-out with Siobhan.

Janis lets herself in. Catches Kaya's mood. Takes in the situation.

JANIS

(lightly)

Siobhan away?

Kaya nods miserably.

She doesn't have to say any more. Janis gets it.

JANIS (CONT'D)

(kind)

I've a taxi waiting. Shall we go and see the wee one?

On Kaya, looking up at her with massive eyes, so so vulnerable.

CUT TO:

56 INT. TAXI [MOVING]. DAY 40. 09:36.

56

Janis sits in the front. Kaya in the back, quiet and inscrutable.

Janis glances at her in the rear-view. Worried about her state of mind.

CUT TO:

57 EXT. HOSPITAL. BACK ENTRANCE. DAY 40. 10:09.

57

The taxi is parked at the back of the hospital. Where all the catering stuff and logistics vehicles are parked.

JANIS

(by way of explanation)

They've arranged for us to go in the back. In case there's anyone hanging around.

A comment that serves to further underscore Kaya's isolation. Kaya nods.

CUT TO:

58 INT. HOSPITAL. NICU. BABY ROOM. DAY 40. 10:32. 58

Through glass, we watch as the baby is lowered into Kaya's arms.

[Can we have Nurse Naomi hug Kaya, sit her down and be kind to her].

When Kaya has the baby in her arms, she lets go. Weeps and weeps and weeps. Just letting it all out, crying like she's never going to stop.

On Janis, sitting a little distance away. She may have seen it all, but she can't fail to be moved by this and feel such compassion for this girl.

CUT TO:

59 INT. FAMILY LAWYER'S OFFICE. DAY 40. 14:35. 59

Emily - pale, wan, dark circles - sits in front of Sheena's desk. There's a conspicuously empty chair next to her where Dan sat at the previous appointment. (Shot should mirror the last time they were there, to best draw attention to her now being on her own). Sheena is gentle but firm.

SHEENA

I'm not in the business of "I told you so" but as I advised when you first came to see me, keeping the relationship with Kaya civil and agreeing an outcome is obviously better for the child than the kind of public war that's broken out since.

Emily acknowledges this miserably. She knows it, of course. She never wanted this.

SHEENA (CONT'D)

We've gone for breach of privacy, so there won't be any more coverage.

(MORE)

SHEENA (CONT'D)

But given all the publicity that's erupted around the case today, the local authority has concerns not just about Kaya's suitability but about your and your husband's too.

Emily takes that in.

EMILY

What does that mean?

SHEENA

This isn't any longer a straight 'tug of love' between you and Kaya, Emily. It means that they see a risk of significant harm to this child in view of what's gone on. It may be that the local authority decides that the best person to meet the baby's needs is a third party.

EMILY

(shocked)

A third party?

Beat.

EMILY (CONT'D)

Care?

Sheena nods.

She pauses, as Emily reels. Then sensitively, she broaches the obvious question.

SHEENA

I don't know if you and Dan are planning on pursuing this together, but as my client, I'll have to let him know too.

Emily nods.

CUT TO:

60 EXT. HILARY AND CALLUM'S HOUSE. GARDEN. DAY 40. 15:02. 60

Dan is on the phone, listening to Sheena relay the news. He has his back to us.

He hangs up.

Hilary comes out. Doesn't need to ask what's wrong. They just know each other inside out these two. She (and we) can tell from his body language that he's had some crushing news.

Dan just can't take it in. He's as devastated as Emily.

CUT TO:

61 INT. GLASGOW CITY COUNCIL. MEETING ROOM. DAY 41. 10:02. 61

A multi-disciplinary meeting is taking place to discuss the baby's future. Documents are marked sensitive. The room is marked do not disturb.

In attendance: THE CHAIR, head of social work at the council. A grey haired man. SOCIAL WORKER, the female worker who will be assessing the parties. A POLICE OFFICER, male. A LAWYER for the council, female. Nurse Naomi from NICU and Janis.

THE CHAIR

This is a case conference convened in respect of Neve McDermott. She was born at 25 weeks to a surrogate Kaya McDermott. The intended parents were Dan and Emily Docherty. The relationship has since broken down, publicly and acrimoniously, and as a local authority, we have real concerns about which of the parties, if either, can serve the best interests of the child.

NAOMI

Despite her prematurity, the baby has done well and if she continues to do so, we expect she'll be ready for discharge in the next two to three weeks.

The mention of the timing seems to focus everyone's minds. The vibe of the meeting is that this is an intractable, thorny problem.

POLICE

At the risk of stating the obvious, what I'd say is if there continues to be a risk of Kaya's identity being exposed and her being attacked, harassed, otherwise threatened obviously that's not going to be a safe environment for the baby.

CHAIR

Has there been anything further?

POLICE

Not as yet. But a lot depends on decisions yet to be made - where she's going to live, whether her identity is permanently compromised. There's a great many unknowns in respect of Kaya.

CHAIR

And the Dochertys?

SOCIAL WORKER

Fundamentally there's the issue of how this whole arrangement came about. The question of exploitation. Dan Docherty is a well-known face in Glasgow - if the baby stays with them, then this child's history is laid bare for all to see because of the publicity.

CHAIR

Which begs the question, longer term, is it in the child's best interests to have a clean slate and a fresh start?

JANIS

I think we know from practice that kids don't really do 'clean slates'. People's stories are their stories. It's incredibly important to children that they come from somewhere. And this baby came from Kaya. She grew in Kaya. She's had skin to skin with Kaya. And given that she doesn't know nor is likely ever to know her real genetic identity, Kaya is the closest 'blood' relative she's going to get.

Janis speaks calmly but with authority.

JANIS (CONT'D)

I've known Kaya for coming on six years.

(MORE)

JANIS (CONT'D)

There's no substance abuse issues there, no sense that she wouldn't work closely with services. I do think with support she can provide a safe environment.

The Police Officer opens his mouth to speak but Janis isn't finished.

JANIS (CONT'D)

And if we don't give her that chance, are we not just repeating the mistakes of the past? Social engineering. Handing the babies of poor girls over to middle class couples.

Montage to Glassworks or The Lie:-

CUT TO:

62 INT. HOSPITAL. NICU. BABY ROOM. DAY 41. 10:04. 62

The baby, being taken out of her isolation and cuddled by a NURSE. Push in on the baby to give us the sense that all of this discussion is about a real living flesh-and-blood person.

CUT TO:

63 EXT. OPEN WATER. DAY 41. 10:05. 63

Emily swimming in the loch.

With the same desperation that we saw in Episode 1.

Fighting, fighting, the sense of pushes against forces she can't control, that threaten to engulf her.

Devastation. Being overwhelmed. Being in an impossible situation.

CUT TO:

64 INT. THE SHIPBUILDER. NIGHT 41. 21:40. 64

Dan in The Shipbuilder. Everything overturned, optics smashed up, furniture ruined.

He sits among it. Not trying to make it better. No energy to sort it out. Defeated. Like he's sitting among the ruins of his life.

Then something catches his attention.

He looks up - and there's Emily.

Music ends.

They both seem a bit afraid of each other. A strangeness, a foreignness, has entered their dealings with each other.

Dan is slow-moving, weary. Seems physically weakened by all that's gone on. Eventually -

DAN

How did you know I was here?

EMILY

Hilary.

The sense of huge distance. The relationship most likely broken. Dan clears his throat.

DAN

I still think of her as Gracie.
But mibbe she'll be given another
name again.

Emily can see he's brokenhearted about the news that Sheena relayed.

DAN (CONT'D)

She'll get a good family anyway.
You know how many folks are
desperate for a newborn. Cannae
get them for love nor money.

A bitterness laces his tone. The irony of that comment is left hanging in the air.

DAN (CONT'D)

D'you ever think - we had
everything. Before this.
Everything.

He looks at her and answers his own question.

DAN (CONT'D)

Nuh. It wisnae enough for you
which is why we went down this road
in the first place.

He looks at her. Not cold, exactly. But no expectations.

DAN (CONT'D)

Is that why you're here? Persuade
me to put on a united front so we
can steam into battle?

EMILY

I never wanted to battle. And I think if we keep on battling we're going to end up with the outcome that's worst of all.

Now Dan listens to her.

DAN

All the professionals see is people warring over a chattel. It's disgusting. No wonder they're looking at us and thinkin' none of youse is deserving.

On Emily, trembling, building up to something.

EMILY

What if we stopped?

DAN

How d'you mean?

EMILY

What if we supported each other?

DAN

Got round the table?

Emily sighs. Clearly she has given this a lot of thought.

EMILY

Maybe there was a moment for that. Where we could have sat with Kaya and agreed something. Maybe there still is. Or maybe because of the money there could never be.

She swallows. Looks almost frightened to face the truth. She is thinking about things radically, radically differently since her encounter with Hilary.

EMILY (CONT'D)

Because of who she is and who we are, maybe it could only ever be an exercise in power. In persuasion.

She wipes away a tear. So hard to accept this but accept it she must.

EMILY (CONT'D)

I don't know. But what I do definitely know is.

(MORE)

EMILY (CONT'D)

It can't possibly be in the baby's best interests to overthrow the person who carried her. And that's what we'll have done if we win. And if we lose, that could mean her going to strangers.

DAN

That cannae happen. It just cannae.

He looks away. A tear in his eye. This is agony for both of them.

DAN (CONT'D)

(voice thick)

I get it. Support Kaya to support her. I get it.

Eventually, he turns to her, broken hearted (not crying but broken).

DAN (CONT'D)

But what am I meant to do with the fact that she feels like ma daughter?

He looks at Emily, who's weeping now too.

DAN (CONT'D)

We were a family before this. You and me. Whatever you thought. That's what we were. What are we now?

CUT TO:

65 INT. DAN AND EMILY'S HOUSE. NIGHT 41. 22:12. 65

Emily standing again in front of the glass.

Echo of the earlier scene where she made the decision.

Now she's girding herself and going to go back on it.

In agony but knowing what's right.

CUT TO:

66 INT. BOTANICAL GARDENS. PALM HOUSE. DAY 42. 10:15. 66 *

Emily and Kaya - Kaya wearing a cap low over her head - walk towards each other from different parts of the gardens.

And find each other in a secluded part of the gardens, thick with plants.

A long time since they've seen each other.

They look at each other. So so much has passed between them. It's like both are searching for someone they know, someone they loved, someone they're now a bit scared of. [The emotion here should be as intense as two former lovers meeting - there was once so much love between them, but both doubting it, both questioning whether it was all in their head].

Neither of them knows where to start. Kaya is staring straight ahead. Emily is trying to summon something. Eventually -

EMILY

Kaya we're withdrawing. We'd like the baby to stay with you. We'll support you financially, practically, in whatever way we can, but we won't be hovering around you or trying to exercise any rights over the baby.

She swallows. This is so painful.

EMILY (CONT'D)

We're here for you.
(looking straight ahead)
You call us, we won't call you.

EMILY (CONT'D)

(it gets even more painful)
So you can move away. Do whatever you need to do to stay safe and make the best life you can. And/

This is where Emily breaks down but recovers quickly.

EMILY (CONT'D)

/I know you can.

In that last line, we hear Emily's early admiration for this girl. Her conviction that she's a great girl and deserves a great life.

Kaya hears it too. The belief Emily has had in her from the start.

She looks at Emily. Some of the old love she had for her visible.

Without either of them acknowledging it, Kaya grabs Emily's hand and squeezes it.

Emily is overwhelmed. If she doesn't leave now, etc. It's too upsetting for her to stay.

She leaves.

Pull out to a wide of Kaya, in disguise, among the plants.

CUT TO:

67 INT. DAN AND EMILY'S HOUSE. DAY 42. 11:26. 67

Emily comes back home.

Dan isn't there.

Her eyes go to Kaya's old room.

An uncertain future for her and Dan.

CUT TO:

68 EXT. SAFE-HOUSE. ROOF. DAY 42. 11:32. 68

Kaya sits on the roof of her building.

Her thinking space. Looking out.

The sound of a fire exit door opening, footsteps and then Janis sits down beside her with an ooof.

JANIS

Well that's me here for the duration I'll naw be getting up again.

Janis has really upped her game since James disappeared.

KAYA

Janis. Is James going to get the jail?

Beat. Janis nods. Then she takes Kaya's hand.

JANIS

I believe in you. D'you know that? And I'm going to support you all the way.

Janis puts an arm around her neck.

CUT TO:

69 INT. HOSPITAL. NICU. BABY ROOM. DAY 43. 10:22.

69

The next morning.

In her cot, the baby. As the baby is now closer to being discharged she is attached to fewer wires.

*
*

The nurses are positive and encouraging to Kaya.

NAOMI

Right. She's ready for you.

The nurse places her gently on Kaya's chest.

NAOMI (CONT'D)

There we go.

(kind)

She's been waiting on you, hasn't she? You just have a cuddle.

The nurse goes over to sit beside Janis, a little way away, to give Kaya and the baby some privacy. Push in on Kaya, holding her, looking at her, as Janis chats quietly to the nurse in the background.

JANIS (O.S.)

Be a long road but I've every confidence in her.

We hold on Kaya throughout, gazing at the baby.

JANIS (O.S.) (CONT'D)

I've seen birth mums overcome the odds in far more precarious situations.

[WE MIGHT NEED MORE DIALOGUE HERE TO GIVE TIME TO THE BREWING TENSION WITHIN KAYA]

Suddenly a desperate voice:

KAYA

(panic, desperate)

Can you take her?

Wordlessly, the nurse lifts Neve off Kaya's knee. Then all eyes on her, she runs from the room.

CUT TO:

70 INT. HOSPITAL. NICU. CORRIDOR. DAY 43. 10:26. 70

Janis, looking from left to right, wanting to find Kaya. Nowhere in the corridor. But then she spots a fire exit. Pushes it -

CUT TO:

71 EXT. HOSPITAL. DAY 43. 10:28. 71

- and there Kaya is, like she needed the fresh air to breathe.

JANIS
(approaching carefully)
What's wrong?

A long pause. Kaya keeps looking out. Eventually -

KAYA
(almost a whisper)
I don't know what to do.

Now she looks at Janis.

KAYA (CONT'D)
I never went into this to have a wean Janis. Never. I've never looked at lassies my age w' weans and thought I want that. I look at them and I think 'get tied'.

Janis emits a small chuckle of surprise at the unexpectedness of this. Typical Kaya, being so outspoken.

KAYA (CONT'D)
(ashamed)
I want a life. I want to put the past behind me and live and build something for masel. I want to do better than just... having a kid for company then dishing it out the exact same life. I want to be a businesswoman. I want to go on planes. I want one of those wee steel pull-along cases.

She's taking the piss out of herself, lowered eyes, embarrassed to even want things.

KAYA (CONT'D)
I don't know what the fuck I want but I want things. And I know I don't want this.

Janis just listens.

KAYA (CONT'D)

But I can't abandon her either. I
cannae let her go into care. No
way.

Janis is considered, thoughtful. Trying to read between the
lines. Not answering straight away.

JANIS

That's not your sole
responsibility.

KAYA

It is. Cos I wrecked them. By
going to the papers, I wrecked
them. I must've done. Cos if they
thought they stood a chance why
would they offer her to me?

Janis treads very, very carefully.

JANIS

You need to sleep on this Kaya.
You need to take time and be sure
this is really how you feel.

Kaya turns to Janis.

KAYA

I don't need time. I'm know.

On Janis, taking this in. Knowing what she has to do.

CUT TO:

72 EXT. DAN AND EMILY'S HOUSE. DRIVEWAY. DAY 43. 13:22. 72

Dan approaches the front door, his head hanging. He's not
living there at the moment. Feels strange. Rings his own
doorbell.

CUT TO:

73 INT. DAN AND EMILY'S HOUSE. DAY 43. 13:42. 73 *

The sound of a wood pigeon's coo. Repeating, repeating.

Dan and Emily - two shocked people - face each other.

Reeling at this news. Not excited. Not happy. Exhausted.
And unsure where this leaves them.

A long time before they speak to each other.

DAN

You think that's the phone-call
you're living for. And then it
comes and all that's in your head
is can I do this? Can we do this?

Emily looks similarly unconfident.

DAN (CONT'D)

State of us, now. Emily. All I
can think of is I want what's best
for that wee girl and I look at us
and I think are youse what's best
for that wee girl? Are youse the
best she can do?

Emily reaches out and takes his hand. Then she pulls him in
and embraces him. For once, he's the frightened one and
she's the loving, steady reassurer.

EMILY

I don't think anyone could do
better than you.

She's looking over his shoulder, no eye-contact.

DAN

I've fucked the business Emily.
Poured money into some fucken
vanity project and the whole
thing's hanging on by a thread.

This is the first time he's been honest with her! First time
he's expressed humility! He sounds like a wee boy.

EMILY

It doesn't matter.

DAN

We could lose the house, we could
lose everything.

EMILY

It doesn't matter.

They really love each other these two. Free, free, free from
delusions now, there really is something there.

DAN

And we could lose her. All over
again. Fight for her and then not
be allowed to care for her.

(MORE)

DAN (CONT'D)

There's no guarantees. W' any of
it. W' anything.

A long time before Emily speaks.

EMILY

(with humility)

There's one.

Meaning her. Them. She's promising him something - that win
or lose - they'll be together. They embrace.

HARD CUT TO:-

74 INT. DAN AND EMILY'S HOUSE. DAY 44. 10:00. 74

We cut between Dan and Emily talking with excoriating
frankness about themselves and their relationship.

All fantasies, all lies, all vanities shed.

They speak as if directly to camera. They're responding to
questions from a SOCIAL WORKER who we never see or hear,
except maybe to establish her at the start.

Talking heads. Intimate and unforgiving. Stripped of
delusions. Instead there's humility, self-awareness. And no
guarantee of success.

[N.B. We're intercutting between Dan and Emily on different
days, so they're not always in the same outfit].

EMILY

(thinking, reflecting)

I persuaded him. I manipulated him.
I threatened him. I couldn't see
beyond my need.

INTERCUT:

74A INT. DAN AND EMILY'S HOUSE. DAY 44. 11:12. 74A

DAN

My father? My father was a violent
alcoholic. Beat my mum, beat me
and my sister. I've made it my
life's work to be nothing like him.

INTERCUT:

75 INT. DAN AND EMILY'S HOUSE. DAY 45. 15:03. 75

EMILY

I wanted it to be fair. I imagined
that it could be made fair. With
money or love or some combination.

Emily looks at the ground. Clearly she doesn't think that
any more.

INTERCUT:

75A INT. DAN AND EMILY'S HOUSE. DAY 45. 16:06. 75A

DAN

Everything. We owe this wee girl
everything. We made her, genetic
or not. I felt she was mine from
the minute I laid eyes on her.

INTERCUT:

76 INT. DAN AND EMILY'S HOUSE. DAY 46. 11:35. 76

EMILY

What kind of mother?

She thinks, answers honestly.

EMILY (CONT'D)

An anxious one. An overbearing
one. But one who will always tell
her the truth.

INTERCUT:

76A INT. DAN AND EMILY'S HOUSE. DAY 46. 12:40. 76A

DAN

"Good enough"?

He thinks.

INTERCUT:

76B INT. DAN AND EMILY'S HOUSE. DAY 46. 11:46. 76B

Then we cut to Emily, also pondering this. Eventually -

INTERCUT:

76C INT. DAN AND EMILY'S HOUSE. DAY 46. 12:41.

76C

DAN

All we want to do is love her.

CUT TO:

77 INT. HOSPITAL. NICU. BABY ROOM. DAY 47. 09:15.

77

Baby in incubator.

CUT TO:

78 EXT. DAN AND EMILY'S HOUSE. DRIVEWAY. DAY 47. 10:01.

78

Dan and Emily - standing in the driveway in formal clothes, ready for the hearing. Full of dread. Not expecting anything.

CUT TO:

79 INT. SHERIFF COURT. DAY 47. 11:35.

79

Present are Emily and Dan, Sheena, Janis, the social worker and the SHERIFF. There's no public gallery. And no wigs or gowns for Sheena or the Sheriff.

SHERIFF

A wealthy couple. A vulnerable 19 year old girl. The inequality in bargaining power, the potential for exploitation, could hardly be more obvious. In this country, a surrogate may be paid "reasonable expenses", but such a loose definition can be, as it has been here, stretched to breaking point.

He pauses. Looks around the room.

SHERIFF (CONT'D)

Dan and Emily Docherty didn't do anything strictly illegal. However, neither does what they did sit at all comfortably with the right-thinking person. The haste with which they entered into the arrangement, in a clinic which through human error or fraud we do not know, caused the implantation of the wrong embryo, further paints a picture of self-serving recklessness that is incompatible with responsible parenting.

Push in on Dan and Emily. Shame. Fear. Censure.

SHERIFF (CONT'D)

Their conduct should be rightly censured. And, if the law required me to make a decision in the interests of public policy - to discourage other couples from behaving in a similar way - then undoubtedly it would be my duty to prevent them from caring for this baby. However, that is not what the law requires. What it demands is a decision that focuses solely on the needs of the child. In that regard, I believe that the facts are clear.

Dan and Emily hold hands. Bracing themselves for an unknown outcome.

SHERIFF (CONT'D)

Dan and Emily Docherty love this child and are in a position to care for her. There is no-one else who knows the child and who is in a position to do so. To deny her a suitable home in order to punish the two of them cannot be right. What has been most persuasive is Kaya's support for them, and the ongoing relationship between the parties. This child is the product of many mothers, and transparency about that fact, and contact with Kaya, is in her best interests too. I therefore order that Neve can be discharged today into the care of Dan and Emily Docherty, with ongoing and continuous review by services.

Unbelievable relief for Dan and Emily. They embrace.

CUT TO:

80

EXT. SHERIFF COURT. DAY 47. 12:21.

80

Against a brick wall, Dan chats with Sheena. He's elated. Can't take it in. Pacing. Hands behind his head. Nervous and excited about going to collect the baby.

SHEENA

It's a residence order. Revocable
and closely supervised.

Dan nods. He knows but he doesn't care. He's just happy.

SHEENA (CONT'D)

There'll be a long road still -
years - for adoption.

A way apart from them, further along the wall, Emily is on a
call to Kaya.

EMILY

(a bit nervous)
We're going to collect her.

CUT TO:

81 INT. SAFE-HOUSE. DAY 47. 12:22.

81

On Kaya, relieved.

EMILY (O.S.)

Do you want to come with us or come
round later?

Kaya exhales. Seems to know what's best for her and what she
needs.

KAYA

Naw. Naw today. I'm going to look
at flats.

CUT TO:

82 EXT. SHERIFF COURT. DAY 47. 12:33.

82

On Emily, still faltering, emotional.

EMILY

Thank you.

CUT TO:

82A INT. SAFE-HOUSE. DAY 47. 12:34.

82A

It's a call back to Kaya's reasons for doing this in the
first place. She wants someone to be grateful to her. Kaya
looks like she remembers.

She hangs up.

*

CUT TO:

82B INT. GLASGOW. LITTLE ITALY CAFE. DAY 47. 12:36.

82B

Hilary is sitting across from Sammy in a booth. Sammy is building his own pizza - has wee pots of ingredients that he's putting on top of the base. (Lets not have him in school uniform - just normal clothes).

Hilary passes him all of her little pots as well. We will see she is no longer wearing her wedding ring.

A beat, then a more grown-up Jack - in work clothes - he's a waiter here - sits down beside her. He watches Sammy assemble his pizza with all Hilary's toppings. Then he puts a hand over his mum's. Doesn't look at her. Doesn't acknowledge he's doing it. Push in on Hilary, feeling everything - but trying not to show too much. Instead she squeezes his hand. And everything between them is communicated. [It's a booth for 4 occupied by 3. That empty space next to Sammy should tell us that Callum is gone forever from this family].

CUT TO:

83 INT. SAFE-HOUSE. DAY 47. 12:42.

83

Kaya looks in the mirror. And takes off the cross necklace from around her neck.

Released.

CUT TO:

CODA:

ON-SCREEN TEXT: Six months later.

84 INT. DAN AND EMILY'S NEW HOUSE. DAY 48. 15:12.

84

An ordinary semi in an ordinary suburb. No fancier than Hilary's. The Cove is gone. The grand piano - never touched by Emily anyway - is gone too, replaced by an unremarkable upright piano. Some of their old furniture is there. The place is small and cosy and modest. Maybe a rental. On Emily, who is playing.

Reveal Dan, who is sitting on the floor with the (tiny) baby. They are adoring, attentive parents. But they're not alone.

Pull out to reveal the Social Worker, close by, sitting at the kitchen table, observing, making notes. Not smiling or encouraging. Observing. The sense that Dan and Emily are never alone.

CUT TO:

85 INT. KAYA'S FINAL FLAT. DAY 48. 15:15.

85

On Janis, a pair of hands over her eyes.

The hands are removed.

On Janis, looking at Kaya's newly purchased newly decorated flat.

Kaya has cut her hair. She looks older.

The flat is utterly lovely. Perfectly Kaya. Cosy. Warm. Bright. The antithesis to everywhere she's lived before. Fairy-lights twinkle around the window.

A huge picture of a waterfall over the fireplace.

JANIS

This is beautiful.

Kaya looks proud. She knows it is.

Janis puts a cake down - with wobbly 'New Home' icing - and reaches for matches to light a candle. She comes across college prospectuses.

JANIS (CONT'D)

Prospectuses? Don't tell me college.

Kaya shrugs, sheepish.

KAYA

Mibbe. Dunno. Jiss to meet folk.

Janis strikes a match, lights the candle and turns off the light.

JANIS

The world's your oyster.

Kaya looks at Janis and believes her.

She blows the candle out.

Instead of cutting to black as the audience might expect...

CUT TO:

86 EXT. GLASGOW ROOFTOP. DAY 48. 15:22.

86

A panoramic view of Glasgow.

360 degrees of all that this wondrous city is and has been.
Mountains. Industrial. Housing.

(Thinking Kaya's flat will be somewhere on the Southside like Shawlands and views from there give you views of mountains in the background).

Reveal Kaya. Standing on the roof. Surveying this "oyster".
But not so far from where she started. Lonely. Daunted.
Where to even begin.

THE END