

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 DADDY'S body lies on the desk between them. My yrG e nMy 's / d 111111

JAMES

OK

CAROL MCLELLAND

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 INE HOSPITAL NCU ANTE ROOM SCRUB SINKS. 09 14 DAY 27. 4

In an ante-room off the NCU Dan sits with a mid thirties
Ghanaian 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. Maybe we
should just get going

They stand up

The doctor leads him - via the scrub sinks - into the NCU

CUT TO

5 INE HOSPITAL NCU 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)
Hya 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. HLARY AND CALLUMS HOUSE KITCHEN DAY 27. 09.35

6

A pale and weakened looking HLARY 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

Kaya turns to him and makes a vee 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 snacks 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 Janis, hiding his time before bringing up a difficult subject.

JANIS
Have you seen the baby?

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

KAYA
Nuh

Might even burp if she can summon one.

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

SCUTER

Listen

He gestures for Dan to sit down so they can talk

SCUTER (CONT'D)

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

Dan is unperturbed

DAN

Fine.

Scuter probes a bit further.

SCUTER

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

SCUTER

Who, Cavan?

DAN

Aye.

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

DAN (CONT'D)

Nobody laid a finger, obviously.

During the above, Enily arrives. Scuter shoots up as if the conversation had never been happening

SCUTER

(wide-eyed)

Hello Mandy.

Enily 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 NEONATAL KAYA'S ROOM DAY 27. 15.55 11

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

JAMS
 (straining after
 casualness)
 Kaya. You know the guy from the
 flats? Ki an Dods? Duddy?

KAYA
 The one that died?

JAMS
 Yeah.

Kaya munches the crisps. Shows no emotion.

JAMS (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?

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

KAYA
 (shrugs, random not
 bothered)

OK

JAMS
 Have Dan and Emily been in to see
 you?

Kaya shakes her head Nbt. 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 doing 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 NEONATAL 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 trying to get Frankie off me cos a while back we were "living in squalor".

Off Janis' s questioning expression -

JANIS (CONT'D)

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

He shakes his head

JANIS (CONT'D)

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

He rubs his face.

JANIS

How's the flat now?

JANIS

Fine. I sorted it ages ago

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

JANIS (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 13

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 hold her breath.

Emily starts to cry.

EMILY (CONT'D)

It was the same, it was the same
feeling I had the night with
Ovia

ZOE

(gentle)

Who's Ovia?

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. Let's 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
Q. I was

ZOE

EMILY

(her face swells
' o e

But then she... ! with her cool
couldn't go home
was 18 I over there and p
E

Zoe is so surprised at this lisp sound / That's

EMILY (CONT'D)

Ever since I've been... t like I was
finished. Not

Let's / That's the to

(MORE)

NEONATAL 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
 Curse.

CUT TO

17 INT. HOSPITAL NEONATAL KAYA'S ROOM NIGHT 27. 20 55 17

Janis and Jans 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 discomfited 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

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

Siohhan 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 is it my first? 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: I'm not going to see her. I can see her. / I'm not going to see her. I can see her. / I'm not going to see her. I can see her.

It clatters on the floor. Hyper-vigilant even in sleep, Kaya wakes up with a start.

SICBHAN

(soft)

Heather.

This is the first time Kaya has been called by her real name. On Kaya, who just cannot process her presence.

If we're waiting for her to say 'Mum, it's not going to happen

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

SICBHAN (CONT'D)

(not understanding
flustered)

What are you doing?

KAYA

(hands to her ears)

Help!

SICBHAN

Heather!

Sicbhan goes over to try and calm her.

KAYA

HELP!

The Neonatal Receptionist appears immediately and goes to Kaya's bed

NEONATAL RECEPTIONIST

What's happened what's the matter?

KAYA

I don't know her. Get her out.

The Neonatal Receptionist turns round to glance at Sicbhan

SICBHAN

I'm her mother!

KAYA

Get her out. GET OUT!

CUT TO

24 EXT. HOSPITAL DAY 28 11:32

24

Jams and Janis are walking briskly, en route to see Kaya

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

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

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

Janis looks at him Jams scoffs.

JAMS (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.

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

CUT TO

25 INT. HOSPITAL NEONATAL 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 Siddhan's appearance
has brought up

Jams and Janis sit quietly beside her.

KAYA
(weakly)
How'd she know where I am?

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

JAMS
When you went missing the first
place the police went looking for
you was Levis - just in case you'd
gone home to Siddhan

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**

Carl walks along the corridor towards Neo Natal. James intercepts her.

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

Carl 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 murr?

CARL MCLELLAND
Of course. That was the first
person we contacted

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

CARL MCLELLAND
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?

CARL MCLELLAND
(colly)
Neither is Kian Dadds.

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

CAROL MCLELLAND

(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".

r p

/ch

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. Hurt.
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 MCLELLAND

This is Detective Paul Corrigan
Emily and Dan Docherty. Come in

CUT TO

INT. POLICE STATION INTERVIEW ROOM DAY 28 15 34.

CAROL MCCLELLAND (V.O)

Ki an Dadds.

We intercut with Dan and Emily in the interviewroom

CUT TO

34 INT. POLICE STATION INTERVIEWROOM 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 know 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 I saw the papppp

Y

DAN

Mist' ve been November.

CARL MCLELLAND

And did it stop? The attempted
blackmail?

DAN

No Not at all. So I sent a guy
round Door security, guy who
wrks 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 CCIV or whatever you need to
do

Carl 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

CARL MCLELLAND

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

DAN

No idea

EMILY

Seeing him?

CARL MCLELLAND

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

Carl looks at Emily.

CUT TO

35

INT. HOSPITAL NEONATAL 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

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

4C 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 maybe 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. Let's narrow 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!

E

crisis

Enily 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)

Enily!

CUT TO

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

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

CUT TO

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

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

HLARY

(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 ~~me~~ 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 CALLUMS HOUSE DRIVEWAY. NIGHT 28 21:10 43

Dan is stood o *

TM

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

Siohhan 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 Mimi 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'.

SICHAN (V.O)

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

She writes "Love, Min" 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 NCU 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 NCU 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 unmistakable.

DAN (CONT'D)

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

CUT TO

51 INT. HOSPITAL NEONATAL KAYA'S ROOM DAY 29 09 55 51

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

JANS

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

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 vean. 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 NEONATAL 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 mom. But there's obviously gonna 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

H. 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 Ukrainian)
Urgent. Urgent.

Someone speaks back to her in Ukrainian

CUT TO

67 INT. HOSPITAL NEONATAL 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 nawabout 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 her o CO

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

CUT TO

68 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 NEONATAL RECEPTION CORRIDOR DAY 30 10:51

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 MCLELLAND
(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 Dicks... 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 naseel here?

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

CAROL MCLELLAND
 (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 'Daddy' incident room poring over the papers that James just handed to Carol. Carol looks preoccupied. Tense.

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

He stretches.

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

He smiles - but Carol is totally elsewhere.

CAROL MCLELLAND
 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 MCLELLAND (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?

PALL CORRIGAN
 I did. Says he had a ten minute
 conversation with Daddy 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 -

CARL MCLELLAND

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

PALL CORRIGAN

(surprised)

All of it? That's hundreds of hours.

CARL MCLELLAND

(ignoring him)

And the same period on South Clydeside.

PALL CORRIGAN

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

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

PALL CORRIGAN (CONT'D)

(squirring 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.

Carl doesn't crack a smile.

CARL MCLELLAND

Just do the work.

She exits.

CUT TO

73 INE HOSPITAL NEONATAL KAYA'S ROOM NIGHT 30 23 32 73

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

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 INE HOSPITAL NCU RECEPTION WAITING AREA DAY 31 10 044

The next morning Dan strides up to the NCU reception Nurse Sonya is there along with a more senior NCU 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 man

CUT TO

75 INE HOSPITAL NEONATAL 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 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

DAN (CONT'D)
(gentle, comforting her)
There isn't another one. There's
just her.

CUT TO

78 INT. HOSPITAL NEONATAL 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
didn't 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 " u af. u u u u

(MORE)

THE NEST - EP 4 - SHOOTING SCRIPT - 04/11/2019

KAYA (CONT'D)

DAN (CONT'D)

JAMES

Look it's nawa 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

KAYA

Will I hope you do and get the fuck
off ma back

On Carl, patient, about to embark on a different tack

CARL MCLELLAND

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

KAYA

(not rising)

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

CARL MCLELLAND

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.

CARL MCLELLAND (CONT'D)

Was he blackmailing you?

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

KAYA

No

CARL MCLELLAND

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

JAMES

(standing up)

You've got absolutely nothing

CARL MCLELLAND

(tapping the laptop)

What else did you talk about?

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

JAMES

Enough

CARL MCLELLAND

What else?

Kaya seems defeated

KAYA

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

Card gets a call. Picks it up

CARL MCLELLAND

Card McLelland

MILE OFFICER (V.O)

M'am We've got an ID on him

Card 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 NEONATAL KAYA'S ROOM DAY 32 10 15 **84**

James and Kaya are alone now. Card 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
gonna 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 trying to
find an angle. But past's past.
He's gone and you're here. And

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.

Held 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)

H. I'm your Mum

CUT TO

EXT /INT BLACK CAP S HOUSE DAY 32

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 INE 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 do you think of Gracie?

She doesn't catch his meaning.

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

EMILY
Gracie Katherine Doherty.

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

DAN
Scottish football captain, Winger's
World Cup 2010. 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 Doherty.

Looking with such love into the baby's face.

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

CUT TO

(MRE)

CARL MCLELLAND (CONT'D)

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

Beat.

CARL MCLELLAND (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!

CARL MCLELLAND (CONT'D)

/Hurry 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.

*

Carl is absolutely unfazed

CARL MCLELLAND (CONT'D)

(to James)

The boy in the black cap is Stevie Carnochan

JAMES

(weary)

If you say so I don't know him

CARL MCLELLAND

Maybe 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

CARL MCLELLAND

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

(MRE)

CARL MCLELLAND (CONT'D)

Guy like Kian Dods, in and out of jail, stints working for the Nicholls family at the bottom rung of their network. Some of them - like Dods - 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?

CARL MCLELLAND

Paperwork. All easily accessible from Craighend 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 to fuck and leave us alone.

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

KAYA (CONT'D)

(implores him)

You didn't do this. Just tell her!

JAMES

(dry mouthed)

Listen - I didn't know

CARL MCLELLAND

Know what?

James ignores her. Addresses Kaya

JAMES

(quiet)

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

CARL MILELLAND

(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.

CARL MILELLAND

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 Daddy. 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)

? P Zy

(MRE)

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 for 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 mesel? If I cannae keep a roof over ma head or hold onto ma own van cos I cannae afford a decent flat? All us nugs 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 daoin'. Doin' 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. Weezing. 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 awway a walk.

But Kaya just stays there, trembling, staring at Janis. Angry. Buringly, 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 MY FAVOURITE GIRL by King Creosote.

CUT TO

97 INT. HOSPITAL ENTRANCE TOWARDS NICU DAY 34 09 32 97

Dan and Emily come into the hospital, holding hands. Then head towards the NICU

CUT TO

98 INT. HOSPITAL NICU CORRIDOR DAY 34 09 44 98

We track Dan and Emily as they walk through NICU towards the baby room. A picture of togetherness; commitment; reconciliation

Then something they see through the window to the baby room stops them in their tracks.

CUT TO

99 INT. HOSPITAL NICU BABY ROOM DAY 34 09 48 99

From their POV:

Kaya, sitting beside the baby's incubator, holding her - seeing her - for the first time.

Overseeing this, a hand on her shoulder, is Sichan

SICHAN
Every wee girl needs her nana

She squeezes Kaya's shoulder and Kaya looks up at her.

SICHAN