



<b>1</b>	<b>CAMIED FER. P</b>	<b>1</b>
<b>2</b>	<b>SCENE NOWLABELLED SCENE 5B</b>	<b>2</b>
<b>3</b>	<b><u>INT. FAMILY LAWYER S OFFICE DAY 35 15 05</u></b>	<b>3</b>
	<b>DY</b>	

**SHEENA**

**Surrogacy agreements are not  
legally binding in this country.**

**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 NEONATAL 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 now 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 unvelcroses the cuff.

**HAZEL (CONT'D)**

(affectionately)

Look after yourself, OK?

Hazel exits, taking her vee 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 vee  
girls. Now it's your turn

She plumps her pillow

SIDHAN (CONT'D)

Exciting day tomorrow

Kaya! looks full of fear. s lo 8 en° n s \* g an " ong

KAYA

How long can you stay for?

SIDHAN

As long as you both need me.

A woman with a sense of purpose. Who seems quite excited about the road ahead. Her voice suggests cast-iron commitment and consistency. Kaya snuggles down into the pillow as Sidhan settles contentedly in the corner.

CUT TO

5A INT. DAN AND EMILY'S HOUSE, BEDROOM, NIGHT 35 21:22 5A

Dan and Emily are moving around the bedroom getting ready for bed. Dan is f " ei . readyng g

(MORE)

**EMLY (CONT'D)**

**If we could just get back to ac**

SICRHAN (CONT'D)

Go on

KAYA

We've named her.

Beat.

NOMI

(polite, a bit awkward)

Oh right.

(The NCU Nurse's attitude will reflect the overall awkwardness of the situation - one minute Dan and Emily were there, now Kaya is keeping her - the nurse will know that from the start of the scene).

A beat.

KAYA

Neve.

CUT TO

6 INT. HOSPITAL NCU RECEPTION WAITING AREA DAY 36 11:036

A fancy box of biscuits is slapped down on the reception counter of the NCU

Reveal Dan and Emily, hand in hand, talking to the familiar NCU nurse behind the desk

DAN

Cannae say I'm tryna bribe you I was forever bringing sweets in here. Mistly for naseel to be fair.

Classic Dan chat. He's well-liked but the nurse is powerless in the situation

EMILY

I know you can't let us in. But will you just tell us how she is?

NOMI

I'm so sorry. I'm just not authorised to do that. Without the birth mums consent for visits and sharing information, my hands are tied

(During the above 'withdrawn her consent' line, Dan and Emily's eyes glaze. They've heard it all before).





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 could have seen a fuck what's in her head. I'm pushing the button on the legal's.

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.



9

INT. KAYA'S NEWFLAT 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

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

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

SIOBHAN

Will 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 aren'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



**SIOBHAN (CONT'D)**

The M& I got the diagnosis and I just went to pieces. The doctor said maybe it was the stress.

On Kaya, guilty.

**SIOBHAN (CONT'D)**

I wish I had been stronger.

Siohhan reaches for Kaya's hand, as if she's drawn a line with that admission, but Kaya isn't finished

**KAYA**

Then you did that thing on the TV.

Siohhan's eyes grow a little colder. She withdraws her hand

**SIOBHAN**

They told me it would help people. Other mothers who had been through what I had been through. Whose children..

She trails off. Looks at Kaya. On Kaya, guilty again

**SIOBHAN (CONT'D)**

It was anonymous, I was in shadow they changed my voice.

Siohhan behaves like someone being harassed, being misunderstood, being unappreciated. Folds her napkin in such a pass-ag way, like the meal is ruined. Like all her efforts have been for nothing

On Kaya, scared that she's ruined everything. Eventually -

**SIOBHAN (CONT'D)**

Look. I haven't been the best mother. I haven't even been a 'good enough' mother. Is that what they say?

She looks off to the side, embarrassed, regretful, wistful even. Then she looks back at Kaya.

**SIOBHAN (CONT'D)**

But I'm here.

On Kaya, heartened by that.

**CUT TO**









Dan looks around

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

SCUIER  
There's not the capital for that.

DAN  
Can't expect folk to live with  
this eye-sore.

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

SCUIER  
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?

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

He pats Dan on the shoulder.

SCUIER (CONT'D)  
Can't afford any more fuck ups.

CUT TO



**She's weak, panting out of breath, not well enough for this,**

**(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 Siddhan, keen as mustard, leaning  
in. No ever, Kaya doesn't answer says, and looking at Kaya for a  
reaction, hoping she's being persuaded.

CUT TO

INT. EDAN AND FAMILY'S HOUSE. KAYA'S BEDROOM. NIGHT 37. 21: 1/ /



**(1) On Kaya, nestling down into the buttery insides of Emily's Range Rover. Running her fingers over the leather as if to soothe herself**

**(2) Kaya showing up at the Conservatoire as Emily teaches**

**(3) Kaya clocking Emily's beautiful shoes in the foot-well**

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.

SCUIER (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 SCUIER is up and walking briskly - urgently - along the street to his office.

SCUIER

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

SCUIER (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 Myor, opening up his football facility and one of the ruined Barras].

[NB 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.

SCUIER  
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.

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

On Dan, reeling.

SCUIER (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.









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 CALLUMS HOUSE. HALLOWEEN. DAY 38. 09.24. 41 \*

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

Roll 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.

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







Dan comes up the stairs. Newsuited 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









**JANS**  
 'nna darlin'. Lets go

**CUT TO**

**50**      **EXT. KAYA'S NEWFLAT 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

**JANS**  
 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

**JANS**  
 What matters is Kaya's safe.

**SIOBHAN**  
 She's got money she can put us  
 some where " GH . . a'en

**KAYA**

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

**JANS**

**How far. We're in the car. How far are we going to**

JANS (CONT'D)

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

She exits, leaving Kaya reeling

Sibhan comes back into the room still pissy about the  
accommodation

SIBHAN

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 nince and tatties. No more best behaviour. Another  
night of drinking ahead

KAYA

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

SIBHAN

Better than it going to those two

On Kaya, in an instant, realising that Sibhan 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?

SIBHAN

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

KAYA

How can I help her? She can't be  
safe with me because through this  
publicity I've been found

Bottle open, Sibhan pours and drinks.

SIBHAN

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 did it.

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

**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 themes 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 nuntells you that's what you are, even a nuntas 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.







**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 snail and  
hunched in a corner of the horrible flat. Alone and  
shattered, brooding. It's the morning after the blowout  
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.

aget srt CUT@10€1,`

**JANS**

**(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**

**INT. HOSPITAL NCU BABY ROOM DAY 40 10:32**

**(MRE)**

**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 you 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 CALLUMS 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







**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**

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 slowing veary. Seems physically weakened by all that's gone on Eventually -

DAN

How did you know I was here?

EMILY

Hiary.

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

DAN

I still think of her as Gracie.  
But maybe 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 Can't 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)

Do you ever think - we had everything Before this.  
Everything

He looks at her and answers his own question

DAN (CONT'D)

Nah It wasn't 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?



EMLY (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 can't happen. It just can't.

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 a 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













**A long time before they speak to each other.**

**(MRE)**



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.

INTERCUE

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.

INTERCUE

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

EMILY  
What kind

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, Sheema, Janis, the social worker and the SHERIFF. There's no public gallery. And no wigs or gowns for Sheema 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 DeCherty 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.





**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

82E INT. GLASGOW LITTLE ITALY CAFE DAY 47. 12 36

82B

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

Hiary 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 Hiary's toppings. Then he puts a hand over his mums. Doesn't look at her. Doesn't acknowledge he's doing it. Push in on Hiary, 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

CDA:

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 Hiary'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 suburb is remarkable to observe

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 'NewHome' 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  
Mebbe. Durn. 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. Dusted  
Where to even begin

THE END