



1 EXT. GLASGOW. NIGHT 1. 19:16 1

Fade up: Ae Fond Kiss by The Elora Singers over a drone's eye view of Glasgow.

The Clyde. The Finnieston Crane. The Armadillo. And a state of the art new sports complex with football pitch. As we hover, the pitch floodlights go on.

Adjacent to the pitch, a road

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| c

p

EXT. GLASGOW ROAD/ INT. EMILY'S CAR. NI

EMILY

(shocked)

I didn't see you.

It's a girl. A teenage girl. Who's already back on her feet and limping furiously away. No more than 18. She's gashed her knee but is oth

EMILY

Drop the bottle. You can jump in  
my car. Get your knee checked out.

Kaya is trembling so hard now. She lowers the bottle slowly  
then lets it smash to the ground.

A moment of relief for Emily before Kaya reaches for a gold  
cross on a chain around her neck and pulls it off, snapping  
the chain. She chucks it at James's feet.

A beat, then

EMILY

Look if you won't let me tak



She doesn't answer. Janis heaves herself off the couch.

JANIS

The world's your oyster.

She's trying to be encouraging - but the sentiment is undermined by the emphysema coughing that kicks in.



10 EXT. KAYA'S FLAT. ROOF. NIGHT 1. 23:07 10

The sound of police vehicles, a Glasgow night, and the sound of a door banging open. Kaya comes outside onto a flat roof. With some difficulty, she is carrying the now open packages James gave her to the edge of the building. Kettle. Toaster. Toastie-machine. One by one, she drops them down onto the street below.

CUT TO:

11 OMITTED 11

12 OMITTED 12

13 EXT. THE CAMPUS. CAR PARK. DAY 2. 08:43 13

A Bentley enters the car park of a brand new state of the art sports facility. We may or may not recognise the football pitch from the aerial view we saw of the place at the top of the episode.

Dan gets out and so do two boys, a bit shyly and in awe. One is JACK, 17. The other is SAMMY, 7.

DAN  
No telling your mum, r

DAN (CONT'D)

Gregor these are my nephews

THE

EMILY

Don't be so miserable! Clap  
yourselves!

Embarrassed laughter, relief and some applause. Her enthusiasm is infectious. She turns around, happy. Til that curdles. From Emily's POV:

Kaya. In the same ripped jeans as last night. Sitting at the back of the auditorium, among the empty seats, watching.

CUT TO:

16 INT. CONSERVATOIRE. CORRIDOR/ EMILY'S OFFICE. DAY 2. 15:58 16

Kaya is sitting inside Emily's office, waiting to talk to her. A beautiful evening gown in dry cleaner's plastic swings from a book shelf.

Kaya's eyes roam the wall behind Emily's computer which is pinned with pics of Jack and Sammy at various ages. Her and Dan. Postcards. Flyers. A calendar. (Think about how much we reveal about ourselves with these kinds of displays).

EMILY (O.S.)

Her knee's blown up

~~In the~~ In the corridor Emily and her colleague ZOE watch Kaya through the glass. Zoe is having none of this girl.

ZOE

Where there's blame there's a claim.

EMILY

She ran out in front of me.

ZOE

(highly suspicious)

That's what you say. What's she saying?

They both peer at her through the glass. She's now fingering the hem of Emily's evening dress. (The sense in this scene is of Kaya trying to drink in every last detail she can about Emily).

ZOE (CONT'D)

There's a scam that go

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THE NEST



NURSE

Are you a relative?

DAN

Her brother. And she's our  
surrogate.

He holds Emily tighter.

DA





28 INT. DONNA'S OFFICE. DAY 4. 11:52

28

A huge photo-collage of babies - IVF success stories. Beneath it sit Emily and Dan. They're at an appointment with their fertility doctor, DONNA SHINWELL. Emily's head hangs. Dan and Emily sit quite far apart, as if telling us the toll this has all taken.

EMILY

Hilary has decided not to try again.

Emily is quiet, wan, devoid of hope.

DAN

(Like he's defending Hilary)

Her boys were upset. And

Donna just listens.

EMILY



KAYA  
(mind elsewhere)  
Naw. You're alright.

DODDY  
I'm trainin' to be a chef. Well  
naw trainin', mair like teachin'  
masel.

He stands up.

DODDY (CONT'D)  
Another night?

KAYA  
Naw. I'm away.

She turns to leave. The "I'm away" is delivered with steely determination. She'

KAYA  
(friendly, open)  
I jiss wanted to talk to you. Can  
we sit down?

CUT TO:

35 INT. UPMARKET COFFEE SHOP NEAR CONSERVATOIRE. DAY 5. SHORTL  
35

KAYA  
(matter of factly)  
Why?

Emily doesn't answer - like no explanation necessary. Kaya  
p

DAN

She's away back to Kiev. And she's taken Anya and Nina and Yulia with her.

This is him acknowledging that she's not keen.

DAN (CONT'D)

Aye. She told me that every time you walked past her ye gave her the stink eye so they've all gone off to a wee dacha together to get over it.

Emily laughs.

EMILY

A wee dacha.

Dan laughs. A glimmer of happiness from her means everything and he keeps going, doesn't want it to fade.

D



THE NEST - EPISODE 1 - SH

40 INT. DAN AND EMILY'S HOUSE. EVENING 6. 18:06 40

Dan rubs his forehead. Then his beard. He waits for the punch-line.

DAN  
You're joking.

A pause for confirmation, which doesn't come.

DAN (CONT'D)  
Why would an 18 year old want to  
carry someone else's baby?

EMILY  
Why would any woman?

DAN  
Money. Which is why I want

41 INT. PRINCES' SQUARE. RESTAURANT. NIGHT 7. 19:24 41

Emily, Dan and Kaya sitting across from each other at a tense dinner. Dan's chair a little further away than it needs to be.

Emily and Kaya have been shopping (Princes Square is a fancy shopping centre in Glasgow with restaurants on the roof). Bags at their feet.

Dan sits cross-armed, waiting for it to be over.

DAN  
So what's in it for you?

What? KAYA  
p a i e

DAN  
(patronising)  
What do you get?

They already don't like each other.

KAYA  
Well what were you gonnae to pay if  
youse went abroad?

EMILY  
50,000 pounds.

KAYA  
(facing him off)  
That'll do me then.

Dan smirks. Looks at Emily Tj ET BT 12 0 0 12 278 D/TT BT 12 0 0 12 29

THE NEST - EPISODE 1 - SH

43 INT. PRINCES' SQUARE. NIGHT 7. 19:30 43

Emily is fast-walking, angry at the abo



EMILY

THE







THE NEST - EPISODE 1 -

Doddy doesn't take the hint. Doesn't go back inside.

DAN (CONT'D)

Can you fuck off please?

There's a threatening edge to his voice. Smooth he may be, but he's from round here and his roots are showing.

Doddy - a bit shocked by the encounter - goes back inside.

DAN (CONT'D)

(to Kaya)

Can I talk to y(t) Tj ET BT 12 0 0 12 )

Dan remains standing.

DAN  
What do you want?

KAYA  
You've just rocked up to ma bit at  
midnight and you're asking me what  
I want?

A beat, then he sits down. He looks around. Panic  
subsiding. Eventually Kaya answers.

KAYA (CONT'D)  
I want what you have.

DAN  
D'you kn

THE NEST - E

It's true. He's very highly strung. Superficially smooth but underneath, feeling and sensitive.

DAN  
(noticing her necklace)

A

It's a threat. Sounds like attempted blackmail.

DAN  
(perfectly calm, scarily  
unfazed)  
What's your name?

DODDY  
Scott. Dodds.

On Dan, taking that in like he's filing it away. Like he's  
now g



DAN

Maybe not. So what about moving  
on? What about deciding that our  
lives are going to be about  
something else? Each other? The  
world? Fucken - I don't  
give a shit.

He is passionate a

THE NEST - EPISODE 1 -

DAN

It's now illegal. It's legal. You  
just cannae pay a fee. But  
obviously we want tTf (v) Tj ET BT 12 0 OTT2 1 Tf ( ) Tj ET E

On Kaya. The thought hadn't crossed her

THE NEST - EPI S

THE NEST - EPISODE 1 - SHOOTING

THE

KAYA

What's that for?

EMILY

Expenses. You've been going to  
these appointments and things, and



COUNSELLOR

The purpose of these sessions is to make sure everyone is on the same page and has the same expectations.

All three listen intently.

COUNSELLOR (CONT'D)

I need to be satisfied not only that Kaya will be able to relinquish the child but that she will be able to come out of the experience whole and unharmed.

[N.B. In the following we intercut between three different appointments with the Fertility COUNSELLOR - Dan, Emily and Kaya each see her alone].

CUT TO:

65 OMITTED 65

66 INT. FERTILITY COUNSELLOR'S ROOM. DAY 11. 10:01 66

KAY

COUNSELLOR  
Is there any history of serious  
discord or violence in your family  
environment?

CUT TO:

68 INT. FERTILITY COUNSELLOR'S ROOM. DAY 11. 10:06 68

KAYA  
Yeah.

A beat.

KAYA (CONT'D)  
Loads.

She shrugs.

KAYA (CONT'D)  
I'm not gonnae lie about it.

CUT TO:

69 INT. FERTILITY COUNSELLOR'S ROOM. DAY 11. 09:52 69

On Emily, looking out the window. It's impossible to  
explain.

EMILY  
It's a feeling. It's not rational.  
What draws you to people.

CUT TO:

70 INT. FERTILITY COUNSELLOR'S ROOM. DAY 11. 10:09 70

KAYA  
I





KAYA (CONT' D)

And lets see what happens when you  
do.

The threat in her voice - and her confidence that she can  
carry it out - is unmistakable. Once

DAN  
How d' you mean?

HI LARY  
It's been that long since I've seen  
her like this. Just  
(shrugs)  
- relaxed. Herself.

Dan nods.

DAN  
(vague)  
We're getting our he

HILARY

Of course you are.

She hooks an arm around his neck and kisses his cheek, pleased that he's come to this resolution. Both of them lo

SOUTER (CONT'D)

I was wonderin', do you know a  
lassie by the name of Kaya  
McDermott?

(fishin')

I was hopin' you might be a friend  
or a colleg





THE NEST - EPI S

83 OMITTED 83

84 INT. SOUTER'S OFFICE. DAY 13. 14:42 84

On Dan, drumming his fingers on the desk.

SOUTER

Nothing. She's not on social  
media, f (E) Tj ET BT 12 0 0 10ET BT 12 0 0 12 288 7

EMILY

THE NEST - EPISODE 1 -

This is just a nightmare for Dan. He's been living in the ██████████

91 EXT. KAYA'S FLAT. CORRIDOR. DAY 15. 11:01 91

James is outside Kaya's flat, as scheduled. He knocks.  
Nothing. Tries again, even though he clearly knows she's not  
there.

Then Doddy's door opens.

DODDY

She's naw there.

No shit. He ignores Doddy. James startsj ET BT 12 0 0 12 360 (d) Tj E

92 EXT. DAN AND EMILY'S HOUSE. DAY 15. 13:04 92

Angle on Dan and Emily's house. Reveal we're seeing this from James's point of view on the other side of the road. The house is so grand - it really is a mystery what the hell Kaya could be doing here.

He hesitates, hands in pockets, like he's loathe to get involved cos it's not really his place to do so. And yet. If not him, who? A beat, then he crosses the road.

CUT TO:

INT/



HILARY  
Sammy can you go upstairs please?

Hesitation from Sammy then 12 2 12 13 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100  
up.

JAMES  
Are you his wife?

On Hilary, weirded out by the question.

HILARY  
I'm sorry. What's this about?

James doesn't say anything. If this is his wife, it's awkward to discuss it with her. Jack pads in. Witnesses t12 0 0 12 297

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2 0 T2 1 4



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THE NEST - EPISODE 1 - SHOOTING SCRIPT

97

INT. 'NON-PLACE'. CORRIDOR/ HOSPITAL ROOM.  
GMT)

We wind down long Soviet-style corridors, turning left and right  
and turning until we're at a door. Ukrainian voices are heard  
from other rooms.

The woman escorting them

THE NEST - EPI S