

# HE NE

Epi sode 2

Written by

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SHOOTI NG SCRI PT

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RECAP: LAST TIME ON THE NEST TRAIL - SUPER GENRE-Y, PUNCHING OUT THRILLER BEATS, ends with Doddy's face in the Clyde, as per 1/99.

#### 1 I NT. PRI NCES SQUARE. DAY 16. 09:04

1

JAMES, uncomfortable, in a gold and glass lift. Ascending.

Then there's the jolt - the lift doors open and out he comes into a side of G asgow he has little to do with. The top floor of Princes Square. The city's high-end shopping palace. Ladies who lunch. Champagne flowing from noon. It's classy, airy, bright. Jazz musak. Full of relaxed people with money.

He sees KAYA, already seated, comfortably a part of this scene. Sophisticated-looking. Relax

KAYA

l've had - like - everything. On that side. And most of that side as well. It's all good.

She flags down a waitress.

KAYA (CONT'D) Can you get him a coffee?

JAMES

/ No thanks.

Slightly confused, the waitress backs off.

WAI TRESS

I'll come back.

Kaya I ooks at James. Laughs.

K

KAYA You so badly wanted this tae fail but nae luck A beat.

SOUTER

How's the lassie?

DAN

(lying, brushing it away)
All good in the hood.

S

9	OM TTED	9
9A	EXT. BUCHANAN STREET. DAY 16. 11:24	9A

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6.

INT. THE MORNING COURLER OFFI

Before Emily can finish the sentence, Kaya abruptly pushes her chair back and gets up from the table.

KAYA
D'you know what I'm actually knackered. I might just go to bed.

She I eaves the table and goes into her room, closing the door.

Dan puts down his cutlery in disgust.

CUT TO:

### 13 I NT. DAN AND EM LY'S HOUSE. KAYA'S BEDROOM EVENING 16. 17:1331

Kaya lies on the top of the bed. Stressed and miserable. She has her old phone out and is scrolling through some pics. Doddy. A few of him arsing around cooking. Then one of the two of them together. A selfie. His arm around her neck.

### 22 <u>EXT. CLUB. NI GHT 16. 03: 04</u>

22

The club closes. Some snogging with one of the mingers off the dancefloor. She dodges his attempt to put his hand down her trousers.

CUT TO:

INT. DAN AND EM LY'S HO

# KAYA (CONT'D)

EM LY
(desperate)
I'm sorry. I'm sorry. Please come back.

Emily chases after her, until finally within reach, she grabs her, and Kaya turns around and <u>howls</u>.

It's an animal yell, the sound of someone not threatening but threatened. Of someone in so much pain. It's shocking. And it tells Em

He picks up the phone, surprised to hear from her.

JAMES (CONT'D)

Hullo.

CUT TO:

35B INT. DAN AND EMILY'S HOUSE. KAYA'S BEDROOM DAY 17. 09:34 35B

On Kaya, listless, lonely.

KAYA

Hi .

CUT TO:

35C INT. SOCIAL WORK OFFICE. DAY 17. 09:34

35C

Then silence.

JAMES

All OK with you?

He listens intently, trying to gage what's going on. Then tinny hip hop comes on. It's being played by the young guy on his mobile phone. The young guy is pissing about, spinning on his chair,

HI LARY ( CONT' D)
People say to me o

## 39 INT. CLTY CHAMBERS. ANTE-ROOM DAY 17. 10:11

39

Souter is pacing. Absolutely sick

Hilary is in a thunderous mood. Working her arse off. Never enough money. Changing her (cheap, worn) shoes for comfy work shoes. Slams her locker door.

CUT TO:

43 INT. CLTY CHAMBERS. MEETING ROOM DAY 17. 10:15 43

DAN

More choices. More opportunities.

CUT TO:

44 INT. DAN AND EM LY'S HOUSE. DAY 17. 10:16 44

DAN ( V. O. ) A safe and secure future for th

INT. CITY CHAMBERS. MEETIN

CROWD VOICE

Α

On Dan, getting it from all sides on this shitty, shitty day, but this can't be argued with. He reaches into his inner pocket and stuffs Cavan's jacket pocket with cash.

CUT TO:

INT. DAN AND EM LY'S HOUSE. DAY 17. 15:05

 DAN

DAN (CONT'D)

Look you sold it to me that this lassie was 'entrepreneurial'. Well let's see it. Mbbe she is.

On Emily, wrestling with something.

DAN (CONT'D)

What's the issue? We're out the danger zone, we're past 12 weeks.

Finally - and slightly shamefacedly - Emily admits what she fears.

EM LY

She could still change her mind. Til 25 weeks, she could end this at any moment and that's it. No more embryos, no more chances.

DAN

(ki ndl y)

And what's going to stop her, eh? Not you, standing over eher, breathing down her neck.

EM LY

(crying now)

Being around other young people.

Working in a bar. Shelfs not going
op to want this, inst shelf 0 12 j ET1BT 12 0 0 12 278 351 Tm mTT2 1 Tf (n)

All Maer Yh Α

Dan casts his eye over people setting up. Many of whom are carrying heavy things. He clocks the front desk where someone - GINA, 19 - is already sitting.

DAN Let's put her front of house. 9 to

The briefest hesitation from John-Joe. His eyes are on Gina, already doing this job.

KAYA

Have ye booked?

CUSTOMER

No - that's why we came at 12.

Arms crossed. Pissy.

KAYA

I don't know what ye want me to tell ye.

She spins the computer round aggressively so they can see it.

KAYAY( CONT' D)

ZOE
The diddly dees - the traditional

Kaya comes out the back door, jacket on. The day from hell. Then G na emerges with two full bin bags, also at the end of her shift. A moment where it looks like she's going to try and bond with Kaya.

Instead, she drops the two bin bags at Kaya's feet, with enough force that one breaks open and it contents spew out.

GI NA

John-Joe says to put these in the lane.

With that, she walks away. On Kaya, anger rising. She looks at the bags. There's no way on Gd's green earth that she's going to touch them. Instead she follows after Gina. Raging.

Kaya gains on her. Gains on her. That's when we glimpse that Kaya has p

JACK Gina's not here today. She'

## 69 INT. DAN'S OFFICE. DAY 19. LATER. 11:23

69

SOUTER So it's dinner at eight w'a

KAYA

What?

JACK I have to go!

He heads out and s

JACK

Like - I've got my music and I swim Every day. Smell me.

KAYA

What?

JACK

Smell me. Chlorise.

**KAYA** 

Naw y'er alright.

She I aughs at him

JACK

What?

She I ooks at h

Emily comp

On Emily, taking that in. Accepting it in relief.

EM LY It didn't. No.

		CUT TO.	
77	OM TTED		77
78	OM TTED		78
79	OM TTED		79
80	I NT. DAN AND EM LY'S HOUSE. NI GHT 19. 22:28		80
	Kaya gets home. The house is dark. She turns the and there's Emily on the couch.	l i ght s	on -
	She's clearly been sitting th		

KAYA

How come you cannae have your own kids? What's actually wrong? I've never asked you that.

EM LY

It just doesn't happen. I don't have good quality eggs - they don't know why - and even the ones they were able to harvest, I couldn't carry to term 'Unexplained infertility'.

Emily throws her arms up. Years upon years of struggle. On Kaya, taking this in.

EM LY (CONT'D)

(tenderly) `What about you? Are you CK?

Kaya shrugs and answers honestly.

KAYA

My shites are like cement but apart fae that. Aye.

Emily laughs. This is everything she loves about this girl.

Kaya is happy to have made Emily laugh. That 'click' bet ween them that we saw in Episode 1 is back.

EM LY

I've missed you.

KAYA

Christ almighty. I saw you this mor ni n'.

**EM LY** 

Not today. Wh

KAYA

Gregor is genuinely aghast at her millennial confidence, her sense of entitlement, her not feeling remotely chastised.

**GREGOR** 

Well you cannae. You need to build relationships, nurture sources. That's how it works.

Then he <u>hi ccups</u> after the previous night's excesses.

GREGOR (CONT'D)

Excuse me.

El eanor I ooks at him with barely disguised disgust.

GREGOR (CONT'D)

Okey dokey?

**ELEANOR** 

(deadpan)

Right on.

Gregor goes back to his desk. Push in on Eleanor. There's no fucken way Tf (o) Tj ET BT 12 0 0T -0 447 12 157 435Tm/TT2 1 T/TT2

# 

### 84 EXT. BEACH. SHORTLY AFTER. DAY 20. 08:36

84

Dan chucks the stick. The dog just ignores it.

DAN

Rex. Get off your arse.

Kaya I aughs.

[N.B. Kaya wearing Emily's jacket in this scene also creates a peculiar dynamic. Stand-in wife? Stand-in daughter?]

DAN (CONT'D)

How's that for a name?

Turns to Kaya.

KAYA

That's a dug's name. H

He sounds so much like he's missing  $\mathbf{Hilary}$  - can't believe  $\mathbf{W}$ 

ELEANOR (CONT'D)
I'm new to G asgow actually.

96 <u>EXT. THE CANYON. NI GHT 21. 19:01</u>

96

Kaya is walking away from the club, fast, calling James.

CUT TO.

INT. JAMES'S FLAT. FRANKIE'S BEDROOM NIGHT 21. 19



### 103 INT. DAN'S OFFICE. NIGHT 21. 19:28

103

On Dan, who has Googled 'Neve Kerr on his computer and is now watching a YouTube video of a Channel 5-type documentary.

A woman in silhouette (who we'll later recognise as SIOBHAN, KAYA's MUM) is giving her 'side of the story' in a documentary fr

104 EXT. KAYA'S FLAT. FRONT DOOR. NI GHT 21. 19:30

104

Kaya, crying, now sitting on the ground outside her old flat. Then she sees James calling.

CUT TO:

105 <u>I NT. JAMES' S FLAT. NI GHT 21. 19: 31</u>

105

JAMES
It's OK. It's OK. We talked about this. It's something we prepared

He holds her arms. Looks at her, concerned. She's calming down. Adjusting to being back here. To things being as. 6hæ4 ET BT 12 (læff pT2nhæm

KAYA Aye. Brand new.

J