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Written By

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Content note: Pregnancy, Rape, Abortion, Misandry

1 INT. AWARDS CEREMONY- AUDITORIUM 1

A female awards presenter, modestly dressed, is speaking into a microphone to a large audience.

AWARDS PRESENTER

We live in a time of rapid change, where everything is in shift. It has never been more important to document our society and tell our authentic truth. Here are the nominees for best documentary feature.

2 EXT. DOWNING STREET 2

Graphics overlaid to create a frame with the title "The People".

A group of female police in anti-riot gear clash with male protestors.

AWARDS PRESENTER (O/S)

"The People"

The female Prime Minister stands at a podium outside number 10.

FEMALE PRIME MINISTER

Women make up 70% of the population, and deserve 70% representation. The people have spoken, and we are listening.

3 INT. WEBCAM STUDIO 3

Graphics overlaid to create a frame with the title "Stream Boys".

A cam-boy lies scantily clad and seductively posed, looking directly to camera. He pouts.

AWARDS PRESENTER (O/S)

"Stream Boys".

CAM-BOY (V/O)

I love my work. I make people happy. Demand keeps growing.

MONTAGE:

1) Cam-boy jiggles his bum at a webcam and slaps it.

(CONTINUED)

2) Cam-boy plays with his nipples and pouts.

3) Cam-boy groans with pleasure.

Cam-boy is sat up, talking to camera.

CAM-BOY

I run my own business, I'm my own  
boss, I make good money.

4 INT. CAMPAIGN OFFICE

4

Graphics overlaid to create a frame with the title  
"Eve<sup>2</sup>".

Microscope footage:

The centre of an ovum being extracted and being injected  
into another egg.

AWARDS PRESENTER (V/O)

"Eve<sup>2</sup>".

A dowdily dressed male protestor talks to camera.

MALE PROTESTOR

Conception is meant to happen  
between a man and a woman. That's  
why the "Double Yolk" is only  
producing females- it's a  
corruption of nature.

Footage:

Same sex female couples smiling with their female  
children.

5 INT. AWARDS CEREMONY- AUDITORIUM

5

The awards presenter smiles as the audience applauds.

AWARDS PRESENTER

And the award goes to...

The presenter opens an envelope.

AWARDS PRESENTER (cont'd)

"Eve<sup>2</sup>" by Emily Rippin.

Loud applause from the audience as EMILY (37, suited and  
sharp featured) turns in her seat and kisses KATE (32,  
quirky and feminine).

Emily walks to the stage, shaking hands as she goes, then stands at the microphone, raising her award in the air to cheers from the audience.

EMILY

This is such an honour. Thank you to the other nominees. You're all so inspiring.

My father always told me I was too obsessed with analysing the world...

She shrugs comedically, the audience laughs.

Thank you to everyone who made this possible- the crew, my team at Forthright Media. Look what we did.

To all our contributors, who were so open and honest. Thank you to all the couples who've had Double Yolk. You've made this possible- in more ways than one.

The audience laugh knowingly.

And thank you to my partner Kate- you keep the fire in my belly burning.

Kate holds her hands to her face, overcome with emotion.

EMILY

This is for all the women who came before, for showing me how.

She lifts the award into the air again to applause from the audience.

6

INT. FORTHRIGHT MEDIA- MEETING ROOM

6

Emily and Kate walk into a modest meeting room with a wall full of awards at the far end.

The all- female Forthright Media team are already celebrating.

EMILY

We did it!

The whole team cheer and stamp their feet, laughing.

EMILY (cont'd)

Thank you- all of you. I'm so  
blessed to have this team. It's a  
great night for us all, and a  
great send off for Melanie.

The team applaud heavily pregnant Melanie, who grins  
enthusiastically.

Emily turns to Kate, kisses her on the cheek.

EMILY

(to kate)

I'll be back in a minute.

Emily slips out of the room.

7

INT. FORTHRIGHT MEDIA- EMILY'S OFFICE

7

Emily shuts the door behind her. Stares at the award.  
Places it on her desk, slightly disbelieving.

She sits down at her computer. Types into the keyboard.

ON SCREEN:

The homepage for an online poker website. A "Welcome back  
Emily" banner.

BACK TO SCENE.

Emily deliberates.

A knock at the door: in walks Melanie.

MELANIE

I know we're celebrating but I  
put the candidate files on your  
desk.

EMILY

Great. I also need the figures  
for the quarter from Judith...

Emily rubs her temples.

MELANIE

Is everything...?

EMILY

Yeah.

(beat)

It's tomorrow.

MELANIE

Good luck. Do you feel...?

EMILY

I don't know. What does it feel like?

8 EXT. PEITHO FERTILITY CLINIC 8

Emily and Kate walk into a modern medical facility, past a sign that reads "Peitho Fertility Clinic".

9 INT. PEITHO FERTILITY CLINIC- EXAMINATION ROOM 9

DOCTOR OAKLEY (60, in near-future scrubs) is conducting an ultrasound on Emily.

Kate is holding Emily's hand, watching the holographic image above Emily with restrained anticipation.

Doctor Oakley manipulates the projection, rotating the image of Emily's pelvis and zooming in.

EMILY

Did it work?

Silence.

EMILY (cont'd)

Can you see her?

Doctor Oakley shuts the hologram down.

DOCTOR OAKLEY

Why don't you meet me next door?

Emily is crushed by the realisation.

She looks at Kate, who doesn't know how to act.

10 INT. PEITHO FERTILITY CLINIC- CONSULTATION ROOM 10

Emily, Kate and Doctor Oakley are sat around Doctor Oakley's desk.

(CONTINUED)

DOCTOR OAKLEY

This was your third round of treatment. The Health Service can't offer anymore.

Kate puts her arm around Emily to console her.

EMILY

Is it my age?

DOCTOR OAKLEY

No, you're perfectly healthy. I expected that we'd have success--

EMILY

What are our options?

DOCTOR OAKLEY

The "double yolk" is also available privately. I can make a recommendation.

A look of understanding between Kate and Emily.

EMILY

What if that's not an option?

DOCTOR OAKLEY

They have been known to offer finance...

KATE

It's just tricky right now. I'm studying and Emily's business is still--

EMILY

Kate.

DOCTOR OAKLEY

I see.

(beat)

There's always donation?

Emily shoots Kate a look- No.

11 INT. PEITHO FERTILITY CLINIC- CORRIDOR

11

Emily and Kate are leaving.

KATE

Maybe we should think about--

EMILY

No.

KATE

It might be our only--

EMILY

I said no, Kate.

KATE

But--

EMILY

No buts.

Silence.

KATE

I just think that--

Emily stops and turns to face Kate.

EMILY

Do you want me to have a baby  
with a *man*?

KATE

It might be our only option--

EMILY

There are always options--

KATE

Not if you want to get pregnant.  
If you want to carry our baby, we  
should look at sperm donation.

EMILY

Our baby...

Emily walks away, Kate following behind her.

12

INT. FORTHRIGHT MEDIA- EMILY'S OFFICE

12

Emily thrusts open the door of her office and chucks her  
bag on the floor.

She rifles through a stack of files in her in-tray. Finds  
whats she's looking for.

(CONTINUED)

She whips through the pages, then suddenly stops.

EMILY

Shit.

She drops the file onto her desk, and sits at her computer. Types into the keyboard.

Her hand hesitates over the mouse.

She stretches her neck. Something catches her eye: A stack of files with a bright post-it note on top.

The post-it note says "I've added some wild cards. M".

Emily picks up the top file and opens it.

She raises her eyebrows.

13 INT. EMILY & KATE'S FLAT. BEDROOM.

13

Kate is in bed, wearing a vintage "Black Honey" t-shirt.

Emily enters, wrapped in a towel.

EMILY

You're still up.

Emily dresses herself in a pyjama suit.

KATE

Long day?

EMILY

The figures for this quarter.

KATE

Not good?

EMILY

Awards don't pay...

Emily gets into bed and cuddles into Kate.

KATE

Not what you needed.

A moment of silence.

EMILY

I'm sorry.

Kate strokes Emily's hair.

KATE  
It's okay. We're both  
disappointed.

EMILY  
I shouldn't have spoken to you  
like that...

Kate kisses Emily's head.

KATE  
If I were a man...

Emily makes a mock disgusted face at Kate.

EMILY  
I wouldn't fancy you!

KATE  
That would be a tragedy.

Emily looks up at Kate and smiles.

KATE  
But it'd be easier to start a  
family...

Emily shakes her head.

EMILY  
There are other ways.

Emily holds Kate's face in her hand.

EMILY (cont'd)  
I love you, exactly as you are.

They kiss.

14 INT. ADOPTION AGENCY- OFFICE.

14

Sat behind a desk piled high with well worn files is  
ANNETTE (47, a worn down social worker).

ANNETTE  
Newborns are always in high  
demand. I've got boys...?

Annette gestures to the stacks of files.

(CONTINUED)

Emily shakes her head.

ANNETTE

Your credentials are good, there shouldn't be a problem.

EMILY

How long is the waiting list?

ANNETTE

Could be a couple of years.

Emily is stunned.

ANNETTE (cont'd)

We'll need references. I'll get you the paper work.

Annette leaves the room. Kate turns in her seat to face Emily.

KATE

Two years might be good. I'll have finished my Masters and the business will be...

Silence.

KATE (cont'd)

When the time is right...

Emily turns to look at her. Tears in her eyes.

Emily's phone rings.

EMILY

(answering the phone)  
Doctor Oakley.

Emily touches Kate's arm as she listens.

EMILY

That sounds great. We'll be there. Thank you.

Emily and Kate walk into a 19th century building, past a sign that reads "Priapus Fertility Clinic".

16 INT. PRIAPUS FERTILITY CLINIC- CONSULTATION ROOM.

16

An ornate but comfortable room, more like a hotel than a hospital. The walls are covered with framed photographs of pregnant couples.

DOCTOR GARDNER

The "double yolk" has a relatively low success rate. We use the original In Vitro Fertilisation methods.

EMILY

With sperm?

DOCTOR GARDNER

Nature knows best. We just help her along.

Emily's hope fades from her face.

DOCTOR GARDNER (cont'd)

We thoroughly vet our donors and screen the embryos before implantation.

EMILY

Screen them?

DOCTOR GARDNER

For genetic conditions, abnormalities--

EMILY

Not gender?

DOCTOR GARDNER

Only with proven medical reason.

Doctor Gardner hands Emily and Kate a glossy brochure: the cover shows a heterosexual couple holding a baby.

DOCTOR GARDNER (cont'd)

Our treatments rarely fail.

17 INT. MELANIE'S HOUSE- LIVING ROOM

17

The house has been decorated with "congratulations" banners and balloons.

There are several couples sitting around Melanie, some of whom have children.

(CONTINUED)

The whole room cheers as Melanie cuts a huge cake that reads "Ready To Pop!".

Emily squeezes Kate's hand, clearly finding this moment difficult.

KATE

Our turn will come.

Several children gather around Kate. One tugs at her arm.

CHILD

Kate! Kate! Can we do painting again?

Kate looks at Emily.

KATE

(to child)  
Absolutely!

The children cheer and run off.

KATE

(to Emily)  
Come join us?

EMILY

In a bit.

Kate follows the children out of the room, looking back at Emily. She is clearly worried about her.

Emily hands Melanie an elaborately gift wrapped box.

Melanie makes a show of shaking it to guess whats inside.

MELANIE

Let's see... Something practical?  
Something to help me get back to  
work...?

Emily smiles wryly.

Melanie starts to unwrap the present.

MELANIE

A milk expresser? A video call  
baby monitor...?

Melanie opens the box. Looks surprised.

EMILY

I know that you wanted to keep it  
a surprise. So I got all the  
colours, just in case.

Inside the box are a range of beautiful soft toy  
elephants, in pink, blue, purple, green and yellow.

MELANIE

Thank you, Emily.

EMILY

My pleasure.

Emily's face fills with emotion.

EMILY (cont'd)

I'll get us some cake.

18 INT. MELANIE'S HOUSE- KITCHEN

18

Emily is holding onto the kitchen counter, trying to  
regulate her breathing. Tears streaming down her face.

Melanie enters, unseen by Emily.

MELANIE

The cake is in the other room.

Emily wipes her eyes.

EMILY

Sorry.

MELANIE

Bad news?

Emily nods.

EMILY

We're running out of options.

Melanie touches Emily's arm- conciliatory.

EMILY (cont'd)

Either we use a donor, or we give  
up...

Emily looks away, fighting back the tears.

Kate enters, carrying a sleeping two-year old girl who  
like her, is covered in paint.

(CONTINUED)

KATE

I need a mop- too much excitement, I think.

MELANIE

Don't worry- I'll go.

Melanie exits the room.

Emily dries her face.

KATE

Everything okay?

Kate holds out her free hand towards Emily.

Emily takes it, allows herself to be drawn in close to Kate and the sleeping child.

EMILY

You're a natural.

Emily strokes the child's head.

KATE

We'd both be great parents.

Emily's eyes start to fill with tears again.

KATE (cont'd)

It's your call; It's your body.  
But I think it's worth it.

Emily holds Kate's look for a moment. Exhales. Nods.

Emily and Kate kiss, sleeping child between them.

19 INT. TELEVISION STUDIO- CHAT SHOW SET

19

Typical Day-time TV chat show, with an all female panel.

CHAT SHOW HOST

It's biological. Men have stronger arms to lift people on and off commodes.

The panel of women nodd in agreement.

20 INT. TELEVISION STUDIO- ANTIQUE VALUATION SET

20

A female Antiques expert examines a tubular object.

(CONTINUED)

## ANTIQUÉ EXPERT

It was designed to mimic female anatomy... for a man's pleasure!

Shocked giggles from the female guest.

21 INT. TELEVISION STUDIO- BEAUTY PAGENT SET 21

A group of men stand in a row wearing white t-shirts and boxers.

A smartly dressed woman dumps a bucket of water over one of their heads.

## PAGENT PRESENTER

Lets see what our judges think of Mr Coventry...

A panel of female judges hold up score paddles.

The screen goes black- turned off.

22 INT. FORTHRIGHT MEDIA- MEETING ROOM 22

Emily sits at the end of the meeting table, remote in hand.

## EMILY

It's cheeky, accessible...

(beat)

It's exactly what the broadcasters want. Good work.

Several women around the table look very pleased.

## EMILY

I'm also green lighting the Priapus investigation for our next documentary feature.

Emily holds up the brochure. Opens it and starts to read.

## EMILY (cont'd)

"Thank you for the wonderful gift of our son"

(beat)

"We are over the moon with our handsome baby boy"

(beat)

"Without you I wouldn't be here, with love from baby James."

(MORE)

(CONTINUED)

(cont'd)

It's all boys. I think they're pushing back against the population ratio.

Everyone around the table makes notes on their tablets.

A knock at the door. Quentin (34, dressed to impress) enters.

QUENTIN

Am I late...?

EMILY

Early, actually.

(to the team)

This is Quentin. He'll be covering Melanie's maternity leave.

Several women around the table look surprised. One EMPLOYEE looks him up and down approvingly.

QUENTIN

Human relations.

EMPLOYEE

Promises, promises.

The team giggle.

EMILY

(to Quentin)

You'll be wanting a tour?

Several women raise their hands to volunteer.

EMILY

Which I'll do myself.

23 INT. FORTHRIGHT MEDIA- MELANIE'S DESK

23

Melanie's old desk sits empty.

EMILY

This is you. That's my office over there.

As she turns to point she sees a group of women gossiping.

(CONTINUED)

EMILY

Anything you need, I think everyone will be happy to help.

The group wave coyly at Quentin.

QUENTIN

Thanks.

EMILY

We've got a lot to do, so the faster you can get familiar the better.

QUENTIN

Familiar sounds good. Whatever you need, just let me know.

He smiles at Emily, who smirks.

EMILY

Don't waste your charms.

Quentin watches her go as she walks away.

24 INT. EMILY & KATE'S FLAT. KITCHEN

24

Emily drops her keys and oversized handbag on the kitchen island.

Kate, in artist overalls, is chopping vegetables.

Kate kisses Emily on the cheek.

EMILY

The new HR is causing quite a stir.

KATE

Not surprising. What is surprising is that you hired him.

EMILY

He was very highly recommended.

Kate raises her eyebrow.

EMILY (cont'd)

And his rate is very agreeable. I'm still paying Melanie.

Another pause.

(CONTINUED)

KATE  
How bad is it?

EMILY  
It'll be fine.

Kate looks at her, unconvinced.

25 INT. PEITHO FERTILITY CLINIC- CONSULTATION ROOM

25

Emily, Kate and Doctor Oakley are sat around Doctor Oakley's desk.

DOCTOR OAKLEY  
That's not something we can offer.

EMILY  
I know that you can't screen embryos, but I'm talking about filtering the sperm--

DOCTOR OAKLEY  
It's against ethical practice.

EMILY  
But Priapus--

DOCTOR OAKLEY  
Their birth rates are surprising but there is no evidence that--

EMILY  
They're trying to rewind society!

Kate touches Emily's arm.

DOCTOR OAKLEY  
We could offer you a selection of donors who pass strict criteria, but that wouldn't include the gender of their children.  
(beat)  
It's illegal for me to even ask.

Kate puts her arm around Emily as the news sinks in.

26 INT. EMILY & KATE'S FLAT- LIVING ROOM. 26

Emily is sat on the sofa staring straight ahead, Kate's head on her lap.

KATE

I know it's not what you wanted  
to hear...

Emily strokes Kate's hair.

EMILY

I've always known I was a  
lesbian. When the "double yolk"  
came out, I knew I could have  
children with another woman and I  
knew that genetically we would  
only have daughters...

(beat)

That's been my dream. That's what  
I want.

KATE

I know. I want it too. But if we  
can't have that... We have to  
compromise.

EMILY

But what if it's a boy?

KATE

Somethings are out of our  
control.

Emily stares ahead.

27 INT. FORTHRIGHT MEDIA- MEETING ROOM 27

The Forthright Media Christmas party is in full swing.

All of the women from the office are drunk, and dancing  
in a circle around Quentin, like a pack closing in on a  
kill.

Emily stands to one side, wearing a party dress, watching  
the spectacle.

Quentin makes a mock pleading gesture towards her.

She laughs, picks up a bottle of wine, and leaves the

(CONTINUED)

room.

28 INT. FORTHRIGHT MEDIA- EMILY'S OFFICE

28

Emily sits at her computer, playing a round of online poker.

The music from the meeting room can still be heard.

ON SCREEN:

A "better luck next time!" message across the screen.

BACK TO SCENE.

EMILY

Shit!

Emily moves to the sofa. Takes a deep swig from the bottle of wine.

A knock at the door. Emily groans.

The door opens to reveal Quentin, doing his very best crooner impression to the sound of "Lonely This Christmas" by Mud.

Emily laughs.

EMILY

You escaped!

QUENTIN

I was wondering where you'd gone.

EMILY

No one wants to party with the boss.

QUENTIN

I'd rather be in here than out there.

Emily gestures to the door. Quentin shuts it, moves towards the sofa. Pauses.

EMILY

Feel free.

Quentin sits down, Emily offers the bottle of wine. He takes it.

(CONTINUED)

EMILY (cont'd)

Must be tough being the only guy  
in the office.

QUENTIN

Normally I can handle it. But  
tonight...

EMILY

They're drunk and there's no-one  
to protect you.

Quentin laughs.

QUENTIN

You disappeared, which was pretty  
mean considering there are no  
plus one's...

Quentin passes the bottle back.

EMILY

I know. Kate's pretty pissed  
about it.

Emily drinks from the bottle.

QUENTIN

Kate's your girlfriend?

EMILY

Partner. Four years. You?

Quentin holds up his left hand to show his wedding ring.

QUENTIN

Married. Rebecca- my wife. Seven  
years.

Quentin takes the bottle back.

EMILY

Kids?

QUENTIN

Two daughters.

EMILY

You're lucky.

QUENTIN

I know. Each time we got pregnant  
I thought I didn't care which way  
it went. But then when they both  
were girls...

He drinks from the bottle.

QUENTIN (cont'd)

Well I have to admit I was  
relieved.

(beat)

Is that terrible?

Emily exhales.

EMILY

I don't know.

The music from the meeting room gets louder as the team  
enthusiastically sing along to Mariah Carey's "All I Want  
for Christmas".

Emily groans and Quentin laughs, then gets up and starts  
miming the lyrics.

QUENTIN

Come on...

He pulls Emily to her feet and dramatically performs for  
her.

Quentin spins her around and then pulls her in close.

Emily holds his gaze for a minute, then looks away as a  
flicker of calculation crosses her face.

She looks up and kisses him.

They look at each other, deliberating.

Quentin kisses her back.

Emily softly pushes him onto the sofa and straddles him,  
her hands on the back of the sofa.

His hands run down her back, squeeze her bum.

Emily takes his hands and pins them behind his head with  
one hand.

With the other she undoes his trousers.

(CONTINUED)

QUENTIN

I thought you--

EMILY

I am... I haven't...

QUENTIN

I'm not sure--

His sentence is cut short by the sensation of Emily guiding him in.

She kisses him as she starts to move her hips.

Quentin pulls his face away from hers.

QUENTIN

This is... Maybe we should stop.

Emily tries to kiss him again, but he avoids her.

QUENTIN (cont'd)

I want to stop.

He tries to free his arms, Emily uses both hands to hold them in place.

QUENTIN (cont'd)

No! Please, Emily- just stop.

No...

Emily's eyes widen as she feels an unfamiliar sensation inside her.

She looks down at him beneath her.

EMILY

Did you...?

QUENTIN

Yes, but...

Emily stands up. Redresses herself, smoothes her hair.

Quentin watches her in disbelief, then does the same.

EMILY

You should go. It's pretty late.

Quentin can't think of anything to say. Turns and leaves the room.

(CONTINUED)

Emily exhales as he shuts the door.

Sits down on the sofa, unsure of what she's just done.

29 INT. EMILY & KATE'S FLAT. BEDROOM.

29

Emily takes her shoes off unsteadily in the dark, gets into bed gently.

Lies in bed facing away from Kate, eyes staring out into the dark.

30 INT. EMILY & KATE'S FLAT. BEDROOM.

30

Emily is sleeping in the bed, still dressed from the night before.

Kate comes in carrying two cups of coffee.

She puts one down next to Emily, then climbs into the bed next to her.

Emily stirs. Puts her hand on her head.

KATE

Big night last night?

Emily groans.

KATE (cont'd)

As you're clearly in no fit state to do anything, I'm going to head to the studio. Do you mind?

EMILY

(weakly)

Nuh-uh.

KATE

Okay. Well, take it easy...

She kisses Emily.

KATE (cont'd)

And brush your teeth.

Emily groans again, and Kate leaves the room.

Emily stares out from the bed for a few moments, remembering the previous night, then pulls the duvet over her head.

- 31 INT. EMILY & KATE'S FLAT. BATHROOM. 31  
Emily sits in the bath, scrubbing herself violently.  
She submerges herself under the water, holds her breath.  
Opens her eyes.  
She comes up for air, gasping.
- 32 INT. EMILY & KATE'S FLAT. BATHROOM. 32  
Emily brushes her teeth furiously.  
Spits into the sink.  
Looks her reflection in the eye.  
Holds the stare.
- 33 INT. EMILY & KATE'S FLAT. KITCHEN. 33  
Emily, in a dressing-gown, takes a bite of a plain piece  
of toast.  
She can't face it, tries some orange juice instead.  
Her phone buzzes on the counter.  
She picks it up, reads a message.  
Exhales.  
Replies to the message.  
Inhales.  
Leaves the room, determined.
- 34 EXT. BAR 34  
Emily stands outside the bar, trying to look casual as  
she checks who's coming down the street.  
Checks her phone.  
Checks her watch.  
Heads inside.

35 INT. BAR- BOOTH.

35

Emily sits nursing a glass of wine, untouched.

Quentin approaches the booth.

EMILY

Quentin!

Emily stands up to hug him, but he avoids the greeting.

QUENTIN

Thanks for coming.

EMILY

My pleasure. Hair of the dog is a great idea.

They both look at her full glass, silently acknowledge the lie.

QUENTIN

I wanted to talk about last night...

Emily smiles at him coyly.

EMILY

Things got a bit out of hand...

QUENTIN

Yes...

EMILY

We'd had a bit too much to drink...

QUENTIN

Sure, but--

EMILY

We got carried away in the moment.

QUENTIN

That's... That's not how I...

EMILY

I know it must have been a bit of a surprise. It was for me too. I've never... With a man before.

(CONTINUED)

QUENTIN

Right.

EMILY

And whilst we had a great time, I think it's best that we try to not do it again.

QUENTIN

I didn't ask you here--

EMILY

For work, as much as our partners. Your wife.

Quentin sits in silence, trying to comprehend what he's hearing.

QUENTIN

You restrained me.

EMILY

Strong, powerful woman, your boss, taking charge...

QUENTIN

I said no.

EMILY

That's not quite how I remember it...

QUENTIN

I told you to stop.

EMILY

I thought you were role-playing.

QUENTIN

I didn't want...

Emily drinks from her wine glass.

EMILY

That's not how it felt.

She glances down towards his crotch, then leans across the table.

(CONTINUED)

EMILY

You were hard. You came inside me. You enjoyed it.

Quentin looks horrified.

QUENTIN

Just because--

EMILY

I understand if you have regrets today. We shouldn't have done what we did. But there's no need to pretend with me.

She drinks from her glass again, pushes it across the table to Quentin.

EMILY (cont'd)

It happened once. We were drunk, got carried away. No big deal.

QUENTIN

No...

He hesitates, holding the glass.

EMILY

What would be the point in telling everyone? They'd be so upset. Over what?

He drinks from the glass.

EMILY

Unless you came here to suggest we have an affair?

QUENTIN

No, no--

EMILY

So it's settled then. We'll both forget it ever happened, and everything can go back to how it was.

Emily takes the glass from Quentin's hand and drains it.

Quentin looks at her, confused and disorientated.

(CONTINUED)

QUENTIN

Sure.

36 INT. EMILY & KATE'S FLAT. BATHROOM. 36

Emily is crouched on the floor, vomiting into the toilet.

Kate knocks on the bathroom door.

KATE (O/S)

Are you okay?

Emily wretches again.

KATE (O/S) (cont'd)

I'll get you some water.

Emily wipes her mouth, tears forming in her eyes.

37 INT. EMILY & KATE'S FLAT. BEDROOM. 37

Emily sits propped up in bed working on her tablet, files spread across the bed, including the Priapus brochure.

KATE

Tea and toast. Doctors orders.

Emily smiles at her.

KATE

There's a letter. From the Adoption Agency.

EMILY

Oh?

Kate reads outloud.

KATE

"We regret to inform you that we will not be taking your application further at this time"

EMILY

What? Why not?

Kate scans down the letter.

KATE

"Unsatisfactory references"... Professor Tregaskes wouldn't have said anything bad...

(CONTINUED)

A look of realisation on Emily's face.

EMILY

The new HR. Must have made a mistake.

(beat)

I'll sort it out.

38 INT. EMILY & KATE'S FLAT. BATHROOM.

38

Emily is vomiting again.

Wipes her mouth.

Flushes the toilet and stands to look at herself in the mirror.

39 INT. EMILY & KATE'S FLAT. BEDROOM.

39

Emily is in bed.

KATE

I called Judith, told her you're still under the weather.

EMILY

Thank you.

KATE

Are you sure you'll be okay?

EMILY

I'll be fine.

Kate kisses Emily on the forehead and leaves.

Emily waits for the click of the front door, then jumps out of bed.

Heads straight to--

40 INT. EMILY & KATE'S FLAT. BATHROOM - CONTINUOUS

40

Emily takes a pregnancy test from the cupboard.

Opens it, sits on the toilet, and urinates on it.

She waits for the full minute, counting down in her head, considering the outcome.

Looks at the test.

Mixed emotions.

Pulls a small bag out from it's hiding place.

Adds the test to a collection of others.

41 INT. EMILY & KATE'S FLAT. BEDROOM.

41

Emily sits in bed, bluetooth head set on. Her tablet is in her hand, and she'd surrounded by files.

EMILY

Thanks Judith. Can you put me through to Quentin?

A pause.

EMILY (cont'd)

I see. Well, I'm sure he'll be better soon. Just one of those bugs.

She hangs up the call and removes her headset.

42 INT. EMILY & KATE'S FLAT. KITCHEN

42

Emily sits at the kitchen island, drinking wine. She's quite far through the bottle.

Kate enters carrying groceries. Eyes Emily and the wine.

KATE

Do you think that's wise?

Emily considers for a moment.

EMILY

Probably not.

She pushes the bottle and glass towards Kate.

KATE

I thought I'd make your favourite tonight.

EMILY

I'm not hungry.

KATE

You should try to eat something--

EMILY

I'm going back to bed.

Kate watches Emily go. Picks up the glass and drinks from it.

43 INT. EMILY & KATE'S FLAT. BEDROOM.

43

Emily is lying in bed, staring at the ceiling.

Kate stands in the doorway.

KATE

What's going on?

Silence.

KATE (cont'd)

I wish you would talk to me.

(beat)

I know that something's wrong.

Emily tears up.

KATE

Is it work?

(beat)

We knew that starting a company  
would be hard...

Emily starts to sob. Kate moves to the bed.

KATE

If it's making you ill then you  
need to see someone.

She cradles Emily's face in her hands.

KATE (cont'd)

Promise me you'll see a doctor?

Emily nods and cries as Kate hugs her.

44 INT. PEITHO FERTILITY CLINIC- EXAMINATION ROOM

44

DOCTOR OAKLEY is conducting an ultrasound on Emily.

Emily's eyes are closed.

Doctor Oakley shuts the hologram down.

(CONTINUED)

DOCTOR OAKLEY  
Shall we go next door?

Emily opens her eyes.

45 INT. PEITHO FERTILITY CLINIC- CONSULTATION ROOM 45

Emily and Doctor Oakley are sat at Doctor Oakley's desk.

DOCTOR OAKLEY  
There's no doubt.

Emily sits in silence.

DOCTOR OAKLEY (cont'd)  
The scan is very clear.

A pause.

EMILY  
Kate doesn't know.

Doctor Oakley sits back in her chair.

DOCTOR OAKLEY  
It would be better if you made  
your plans together.

Emily nods, resigned.

46 INT. EMILY & KATE'S FLAT. KITCHEN 46

Emily sits staring at the online poker website on her  
tablet.

ON SCREEN:

A "Congratulations Emily" message, surrounded by digital  
confetti.

BACK TO SCENE.

Emily doesn't notice as Kate walks in. Jumps as she  
touches her arm.

KATE  
I've got some good news.

EMILY  
Oh?

KATE

Mum & Dad have offered to lend us  
the money for a private round of  
Double Yolk.

EMILY

That's... Kind.

KATE

I thought I'd call Doctor Oakley  
tomorrow, see when she can fit us  
in--

EMILY

I can do that. There's no rush.

Kate considers her reaction.

KATE

No, I suppose not...  
(beat)  
Still feeling ill?

Emily sits in silence. Can't look at Kate.

KATE

I thought you'd be pleased, that  
it would take the pressure off. I  
know work is tough and me  
studying doesn't help with money,  
and with all of the baby stuff on  
top--

EMILY

I'm pregnant.

Kate freezes.

EMILY (cont'd)

I've done half a dozen tests.  
Been for a scan.

KATE

A scan.

EMILY

I had to be sure.

KATE

How...?

EMILY

Quentin. The new HR.

Kate is silent, stands in shock.

EMILY (cont'd)

Please say something.

KATE

Does he know?

EMILY

No. No. I had to tell you first.

KATE

So he didn't agree to being a donor?

EMILY

Not... exactly.

Kate stares at Emily.

EMILY (cont'd)

He regretted it so we agreed not to say anything...

Kate holds her head, trying to stop it from spinning.

KATE

And now you're pregnant.

Emily looks at her, pleadingly.

EMILY

I didn't mean to--

KATE

We're meant to be partners.

Emily tries to hold Kate, who rejects her.

KATE (cont'd)

Everything you said you would never do, you've done.

Emily is shocked by her directness.

KATE (cont'd)

You have a choice. You can carry on being selfish and keep it--

EMILY

It's a he.

Kate stares at Emily, incredulous.

Turns and leaves the room.

EMILY

Kate!

Emily follows her.

47 INT. EMILY & KATE'S FLAT. BEDROOM.

47

Kate is furiously packing a bag.

EMILY

Kate... Don't.

Emily reaches for her arm. Kate shakes her off.

KATE

Let go of me.

EMILY

Please don't go.

Kate ignores her, carries on packing.

EMILY (cont'd)

Tell me how to fix it.

Kate stops. Turns to face Emily directly.

KATE

Get rid of it.

EMILY

What?

KATE

Have an abortion.

(beat)

Then... Then I'll stay. But not  
until.

Kate grabs the bag and leaves the room, leaving Emily  
staring after her.

48 INT. FORTHRIGHT MEDIA- EMILY'S OFFICE

48

Emily closes the door of her office behind Quentin.

EMILY

I'm glad you're back.

Emily sits on the sofa, invites him to join her. He remains standing.

EMILY (cont'd)

Please, sit down.

Quentin rolls her desk chair across and sits on it.

EMILY (cont'd)

We've both been away whilst we've... Re-cooperated. I thought we should catch up.

QUENTIN

Everything seems fine.

EMILY

Good.

(beat)

There was a recent request for a reference for me.

QUENTIN

The Adoption Agency.

EMILY

You remember it?

Quentin shrugs.

QUENTIN

It's a small company. HR doesn't have to issue many references.

EMILY

Right. Is there anything you think you might have said that would have given them the wrong impression?

QUENTIN

No.

(CONTINUED)

EMILY

Kate and I have been trying for a couple of years now--

QUENTIN

You're not mother material.

Emily physically feels the shock of his words.

EMILY

Quentin--

QUENTIN

Doing something wrong and then running away to hide, pretending that you're sick--

EMILY

I was sick--

QUENTIN

Not even apologising or acknowledging that what you did was wrong, that it hurt somebody--

EMILY

It was morning sickness.

He stops his tirade and stares at her.

EMILY (cont'd)

I thought you should know.

QUENTIN

Do I get a say?

EMILY

I'll listen to anything you want to say but--

QUENTIN

Your body, your choice?

EMILY

Right.

QUENTIN

What about my body? My choice? Did you... Did you rape me to get pregnant?

(CONTINUED)

Quentin has a realisation.

QUENTIN (cont'd)  
My daughters.

He stands up to leave, Emily grabs his arm.

He turns and instinctively slaps her.

Emily recoils from the blow.

QUENTIN  
Don't ever touch me.

He leaves the room, leaving Emily alone, holding her burning cheek.

49 INT. EMILY & KATE'S FLAT. KITCHEN 49

Emily is sat holding a legal notice: Forthright Media is being sued.

She pinches the bridge of her nose and breathes heavily.

50 INT. EMILY & KATE'S FLAT- LIVING ROOM. 50

She picks up her phone and dials. No answer.

EMILY  
Please talk to me. Please pick  
up.  
(pause)  
It's tomorrow. Call me back.

She hangs up the call, downs her glass of wine.

51 INT. EMILY & KATE'S FLAT. BEDROOM. 51

Emily stands in front of the mirror, inspecting her stomach.

Tears roll down her cheeks as she pulls her jumper down.

Picks up her bag and heads for the door.

52 EXT. JASMINE ABORTION CLINIC 52

Emily waits anxiously outside the clinic. She nods to herself as she counts the seconds of her exhales.

She checks her phone, looks up to see Kate.

EMILY

You came.

Kate nods.

EMILY (cont'd)

I'm so sorry...

Kate looks at Emily.

KATE

Let's start again. Like it never happened. I was happy before.

(beat)

Weren't you?

Emily tears up.

EMILY

So happy...

KATE

But we will have to make changes. I want us to make all decisions together. For us to be a team.

EMILY

Of course.

Emily puts her hand out for Kate's, who hesitates before taking it.

They turn to go inside.

53

INT. JASMINE ABORTION CLINIC- CONSULTATION ROOM

53

Emily sits with a Doctor, who is reviewing her medical notes.

DOCTOR

All looks fine. Shouldn't be any problems. If you can lie on the bed...

Emily lies down and lifts her top.

The Doctor starts the ultrasound.

Emily keeps her head turned away from the hologram.

(CONTINUED)

EMILY

Will there be any lasting damage?

DOCTOR

Not usually. This baby seems very healthy, so I don't see why you couldn't have another.

Emily opens her eyes, turns her head to look at the hologram.

Sees her baby hovering in 3D image above her.

DOCTOR

The scan looks fine, so I just need you to sign some forms to say you understand the procedure.

Emily covers herself, takes the clipboard.

Stares at the form, hand hovering over the signature box.

54 INT. JASMINE ABORTION CLINIC- RECEPTION 54

Kate, sat on a row of chairs in reception, sees Emily rush out.

She follows.

55 EXT. JASMINE ABORTION CLINIC 55

Kate chases after Emily.

KATE

Emily, wait!

Kate catches up with Emily, grabs her arm.

EMILY

I can't do it.

(beat)

I don't want to.

Kate lets go of her arm, takes a step back.

EMILY

I'm sorry.

Kate watches as she walks away.

56 INT. PRIAPUS FERTILITY CLINIC- CONSULTATION ROOM 56

Doctor Gardner is talking to camera.

DOCTOR GARDNER

We're not just giving people the family they want, we're creating the families that society needs.

57 EXT. CENTRAL LONDON STREET 57

Protestors of all genders holding placards: "Equal rights are human rights", "Sisters for equal misters", "Stop the annihilation" as they shout and march.

DOCTOR GARDNER (V/O)

I believe that same sex couples should have the same right to a family as everyone else, but I don't think we should allow that to debilitate our society.

58 INT. PRIAPUS FERTILITY CLINIC- CONSULTATION ROOM 58

Doctor Gardner continues.

DOCTOR GARDNER

What Priapus is offering is a way to manage the outcome. A way to make our society equal.

The screen goes black- turned off.

59 INT. PAN MEDIA- INTERVIEW ROOM 59

Emily sits uncomfortably in a chair.

EMILY

This is my passion project.

On the other side of a desk sits Victoria, (27, fashionably dressed) who is holding a remote in her hand.

VICTORIA

I see.

Emily shifts in her seat, leans forward slightly.

EMILY

I'm not afraid to tackle difficult topics or unpopular opinions. I've been in media for

(MORE)

(CONTINUED)

EMILY (cont'd)  
20 years, so I know what I'm  
doing...

Victoria raises her eyebrow slightly.

VICTORIA  
You had a company...

EMILY  
Forthright Media. I'm proud of  
what we achieved.

VICTORIA  
But you dissolved it?

EMILY  
We ran into some financial  
difficulties. Awards don't pay  
the bills!

VICTORIA  
And legal settlements are  
expensive.  
(beat)  
People talk.

Emily's body stiffens, but she composes herself.

EMILY  
Pan Media seems like a great new  
venture and I'm sure I'd be a  
great fit for your team.

VICTORIA  
We have men working here, you  
know.

EMILY  
As you can see from my work, I'm  
very happy collaborating with  
people from all walks of life...

Victoria looks at the file on her desk, closes it.

VICTORIA  
Look...

Emily sighs.

60 INT. MELANIE'S HOUSE- HALLWAY

60

Melanie shuts the door behind Emily.

MELANIE

How did it go?

Emily shakes her head.

EMILY

Can't outrun the past.

JOE (O/S)

Mama!

Joe, 18 months old, runs towards Emily, who scoops him up in her arms.

EMILY

Hello beautiful. Have you been good for Melanie?

Joe nods and clings to her.

MELANIE

We've got company...

Emily's face lights up as she heads towards the living room.

EMILY

Kate?

MELANIE

No, it's--

61 INT. MELANIE'S HOUSE- LIVING ROOM- CONTINUOUS

61

Emily walks into the living room holding Joe and stops in her tracks. Melanie appears behind her.

Sitting on the sofa are Quentin and Linda (24, clutching a stack of files).

MELANIE

I think we should sit down.

Melanie directs Emily towards an armchair.

(CONTINUED)

LINDA

I'm Linda. I'm a social worker.  
There were some concerns about  
Joe.

Emily stares at Quentin.

EMILY

He's fine.  
(to Joe)  
Aren't you?

She kisses Joe's head.

LINDA

It's routine to do welfare  
checks, particularly in these  
circumstances.

EMILY

What circumstances?

QUENTIN

You're a rapist.

Emily blinks away the comment, looks at Linda.

EMILY

I love my son. He's everything to  
me.

Linda shuffles through her files.

LINDA

I've drawn up a care plan. I'll  
visit you and Joe at home once a  
fortnight.

EMILY

That's not necessary.

Linda smiles with professional sympathy.

LINDA

Once we've established paternity,  
we'll set up Quentin's contact  
with Joe.

EMILY

Contact..?

QUENTIN

I have rights.

Linda clears her throat, gets up to leave.

LINDA

I'll be in touch.

Quentin gets up to follow. He touches Joe's head.

QUENTIN

See you soon.

Emily's eyes fill with tears as she clutches Joe to her chest.