

BINGO!

written by

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FADE IN:

INT. GYM - DAY

CRASH, CLANG, CLATTER!

Bars are slammed into racks by great meaty fists, punctuated by great meaty grunts from great meaty men. A storm of testosterone.

Weights rise and fall, punchbags are walloped like they owe money, and SCREAMS of purple-veined encouragement bounce off the walls. It's deafening.

A new sound sneaks into the cacophony. An unfamiliar, CLACKING sound.

Stilettos.

One by one, the men cease their raucous activity, and turn to look for the source.

A pair of powerful thighs pump like pistons under a short denim skirt. Long confident strides leave the fellas reeling in their slipstream, the braver ones casting furtive second glances before turning away.

AUNTY (late 20s) takes the attention with poise and grace. A little smile curls the corner of her ruby lips as she walks through.

She stops to look as a particularly MUSCULAR MAN drives a barbell up and down at a bench.

He sits up, panting, unaware that he is being watched by a glamorous drag queen.

AUNTY

True what cunts say then.

MUSCULAR MAN

W-wit?

AUNTY

No pain no gain. That looked like it hurt.

MUSCULAR MAN

I guess.

AUNTY

I mean you look fucking great
though. Big.

The man turns away to get a towel from his bag.

AUNTY (CONT'D)

You don't wanna talk to me, do
you?

MUSCULAR MAN

Wit?

Aunty sits next to him on the bench.

AUNTY

Here.

She takes the towel from him and wipes his sweaty, confused
brow. She deposits the towel back in his bag.

AUNTY (CONT'D)

That's better. Nothing wrong with
a helping hand.

MUSCULAR MAN

Ehm. Thanks.

AUNTY

I'm Aunty.

She pulls a flier from her handbag.

AUNTY (CONT'D)

Ever play bingo?

INT. MEN'S ROOM - DAY

Aunty zigzags through the maze of lockers, following the
sound of deep, rumbling VOICES. In her hand she fondles a
newly purloined heavy silver WATCH. She examines it
approvingly.

She turns a corner and is confronted by the impossibly huge,
tattooed back of RONDO (30s).

He bumps the fist of a CRONY, who then pockets a small pill
bottle as he exits. He tiptoes past Aunty in a hurry, who
winks at him.

Rondo sprays some deodorant under his arms before bending to his bag.

AUNTY

Oh, this a familiar sight, in't it?

Rondo turns around and smiles.

RONDO

Aunty!

AUNTY

Sweetie, grown men don't wear Lynx. Step your pussy up.

RONDO

Aye, well, you know.

AUNTY

Great comeback. No, really, you have a great come back, nice big target.

RONDO

Stop it.

They embrace affectionately.

RONDO (CONT'D)

How are you?

AUNTY

Fine, good, fucking goddess. It's our show tonight, you know. At La Bas.

RONDO

Great! Gonna be busy, you think?

AUNTY

Always, honey, it's your girl! Hoping the protest is gonna spit out a few stragglers our way and all.

RONDO

Oh aye, you'll be right next to it, eh?

AUNTY

Eye of the storm. Oh my God, you should come!

She hands him a flier from her messy handbag.

RONDO

Got my own show coming up. Starting to get that jangly way.

AUNTY

Oh that's right! Aw, sweetie, you'll smash it, I can feel it.

RONDO

Eh. There's plenty competition. Some big guys out there.

AUNTY

Just shut your mouth now. Those skinny bitches aren't a patch on you. Seriously, babe, look at you! You're like a fucking planet! It's your time.

RONDO

Been working hard.

AUNTY

I can tell. It's in the fucking bag, I swear to fuck.

RONDO

We'll see.

AUNTY

You hear that?

RONDO

What?

AUNTY

That's the sound of the universe aligning for you.

Rondo turns and reaches into a pocket of his sports bag. He straightens up holding a bag with a syringe and a couple of vials, and a small container, which he rattles.

RONDO

Anti-androgen.

(holds up syringe)

Estrogen. The anti-androgen's a new brand, couldn't get hold of the last one.

AUNTY

That's fine.

RONDO

Same price, anyway.

AUNTY

Yeah, yeah. I need a word with you.

RONDO

(beat)

Aunty...

AUNTY

I get paid after the show.

RONDO

Cool, I'll give it to you after the show.

AUNTY

Oh come on to fuck, Rondo!

RONDO

No, no, that's how this works. You know, exchange of goods for cash, I give you the goods and you give me the cash and we can all fuck off home all happy like, all friends. I can't just give this to you, Aunty. Come get it tonight, I'll still be here.

AUNTY

Okay, so I really don't like being fucking dictated to, and frankly, you're starting to piss me off. Do you think I'm a liar? I'm gonna pay you tonight, just give me my stuff. Please.

RONDO

Not happening. Sorry, but, big competition coming up, I'm cutting, I don't need to be worrying on top of everything else whether I'm getting stiffed aff a you--

AUNTY

I'm not stiffing you, helloooo?
I-said-I-would-pay-you-tonight-
are-you-fucking-deeeaaaf?

Rondo can't help but laugh at Aunty's anger. This doesn't help.

AUNTY (CONT'D)

Don't fucking laugh at me, you fucking rhino!

Rondo's smile drops. He goes very quiet.

RONDO

Come back when you can afford to.
Now fuck off.

They stare at each other; Aunty defiant, Rondo a statue.

Silence.

Aunty FLINGS the watch at Rondo. It hits him square in the face, causing him to drop the drugs. Aunty snatches them and runs before Rondo realises what's happening, crashing into a couple lockers on the way.

INT. GYM - DAY

Aunty flails across the floor, stilettos CLICK-CLACKING on the hard clay. Rondo lumbers through a few moments later.

TITLES

EXT. FOX STREET - DAY

Aunty shoves the door open and staggers into the noisy town. In background we see opposing displays of the SCOTTISH AND BRITISH FLAGS on many windows and walls.

As she runs she shoves the drugs into her blouse. She then pulls out her phone and dials as best she can. She puts the phone to her ear.

AUNTY

Answer your fucking phone,
bitch... hi it's me, shut up a
second.

PENNY (V.O.)

Hello?

AUNTY

I'm in trouble.

PENNY (V.O.)

(sighs)

Bitch...

AUNTY

No actual, I need your help.

PENNY (V.O.)

What are you doing? Are you
running?

AUNTY

Yeah, can you pick me up?

PENNY (V.O.)

No, bitch, I'm at work, you know
I'm at work, why would you ask me
that?

AUNTY

Please, seriously, I'm getting
fucking hunted!

PENNY (V.O.)

You're getting fucking hunted?

AUNTY

Yes, bitch!

PENNY (V.O.)

Who's hunting you, fuck's sake?

AUNTY

Fucking Rondo!

PENNY (V.O.)

Why's Rondo hunting you, bitch?

AUNTY

Bitch, are you gonna quiz me or help me?

PENNY (V.O.)

Shit, where are you, ho?

AUNTY

Town. Ehm, Fox street.

PENNY (V.O.)

Oh, bitch, go to Kukoo's.

AUNTY

Where's that?

PENNY (V.O.)

I thought you had a photographic memory.

AUNTY

Well I've not seen a fucking photo of Kukoo's flat, bitch!

PENNY (V.O.)

Alright, alright. Back arse of Bath Street, sub it.

AUNTY

Thanks honey, love you.

INT. ST ENOCH SUBWAY - DAY

Aunty clambers down the stairs as the train screeches into view. The doors hiss open and out spills a SEA OF BLUE, as PROTESTERS wrapped in Saltires fill the station with EXCITED CHATTER.

AUNTY

Move. Mooove-uh!

She hops through the doors just in time.

INT. TRAIN - CONTINUOUS

The carriage is empty, save for one YOUNG MAN (20s) sitting at the far end of the carriage.

Aunty glances at him before taking a seat by the door. The man is hunched over in a hood-to-toe GREY TRACKSUIT.

Aunty winces as she carefully takes the syringe out of her blouse. She looks at it before putting it in her clutch bag, along with the pills.

She looks up, and catches the young man staring.

AUNTY (CONT'D)

Five minutes free view, sweetie,
then I start charging. Girl's
gotta eat.

He says nothing, and looks out the window, expression dark beneath his hood.

INT. BUCHANAN STREET SUBWAY - MOMENTS LATER

Aunty steps onto the station before several more PROTESTERS climb aboard, and marches to the exit stairs.

As the train pulls away, the young man locks eyes with her through the window.

EXT. BUCHANAN STREET - DAY

Aunty ascends into the busy street. She walks in a hurry, darting in and out of the way of the shoppers, suits, mothers and children, pensioners.

DISTANT BAGPIPES first swell then die beneath the noise of hip young BUSKERS, and the CRACKLING, STATIC VOICES of preachers 'n' teachers with megaphones.

Aunty walks through all of this at a brisk pace. She turns around, scouting the sea of heads - no sign of Rondo. She breathes a little easier.

A LITTLE FIGURE creeps up on her. He points a MEGAPHONE at the back of her head.

ENOCH

--I saw a new heaven and a new
earth--

AUNTY

Oh my fuck.

She turns to find ENOCH (late 30s), a small, wild eyed, weather-beaten West African man, talking, if not to her, then at her. She tries and fails to get past.

ENOCH

--for the first heaven and the first earth had passed away, and the sea was no more. And I saw the holy city, new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband. And I heard a loud voice from the throne saying, "Behold, the dwelling place of God is with man. He will dwell with them, and they will be his people, and God himself will be with them as their God. He will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning, nor crying, nor pain anymore, for the former things have passed away." And he who was seated on the throne said, "Behold, I am making all things new." Also he said, "Write this down, for these words are trustworthy and true."

AUNTY

Get that thing out of my face.

ENOCH

You must accept Jesus! You must accept Jesus!

AUNTY

I'm good, sugar, honestly.

ENOCH

The new day is coming! It is the patient ones who shall find salvation! Those who persevere who shall rise with Him!

AUNTY

Oh Jesus, move this crazy bastard out the way, I beg of you!

As Enoch continues to shout, Aunty turns. Not too far away, Rondo steamrolls through the crowd. He's not clocked her yet.

AUNTY (CONT'D)

Fuck--

She bats Enoch's megaphone aside and dashes off, hooking a left to take her to Bath Street.

ENOCH (O.S.)

The time is near! Let the one who does wrong continue to do wrong; let the vile person continue to be vile; let the one who does right continue to do right; and let the holy person continue to be holy...

Enoch's voice fades as Aunty gets further and further away.

EXT. BATH STREET - DAY

Aunty RINGS THE BELL long and loud. She is bent double, collecting her breath.

AUNTY

Aw, shit. Come on.

She pushes it again, an aggressive staccato followed by an extra long ring, finally answered.

KUKOO (V.O.)

Who the fuck is this and what the fuck's your problem?

AUNTY

It's me bitch, open your door, seriously, what the fuck?

KUKOO

Oh.

Front door buzzes, and Aunty shoves it open.

INT. CLOSE - DAY

Aunty click-clacks up the flight of stairs and finds the door to Kukoo's lying wide open. FAINT TECHNO ebbs weakly from within.

INT. HALL - DAY

Aunty shuts the door behind her and steps carefully over a sleeping body lying across the stained and ashy hall floor. Smoke hangs in the air. The morning after the night before.

She hears MUTTERING in the next room.

KUKOO (O.S.)

Fucking hell, man.

AUNTY

Kooks?

Kuckoo (35) wanders in from the kitchen, a beer bottle dangling between her fingers.

KUKOO

Fuck are you doing here?

AUNTY

What's your problem?

KUKOO

Sick of them. All of them, they won't fucking leave.

INT. LIVING ROOM - CONTINUOUS

They walk through to the light-less living room, where more bodies lie draped over every corner of furniture.

AUNTY

Big night was it?

KUKOO

Too big. I can't do this anymore, babe, it's fucking deranged.

AUNTY

Who are they?

KUKOO

I have no idea.

Aunty shoves a pair of legs off the couch, waking the COUCHSURFER they belong to, who jolts upright. She sits next to him.

He immediately starts rolling a joint from the station on the coffee table.

COUCHSURFER

Shit, son.

KUKOO

Don't bother none, you're all
boosting in a minute, yeah?

COUCHSURFER

One for the road, man.

KUKOO

For fuck's sake.

COUCHSURFER

Alright?

AUNTY

Hello.

COUCHSURFER

This one, she's wire, man.
Mental.

AUNTY

Yes she is.

COUCHSURFER

Wanting in?

AUNTY

Aye.

KUKOO

Sack this.

Kukoo storms out. Aunty takes a big drag on the proffered
joint. The couchsurfer starts giggling.

COUCHSURFER

Top night.

(beat)

So what's your story, man?

AUNTY

So basically I'm getting chased
by a black market steroid dealer
for my hormone therapy and needed
a place to hide out. I also threw
a watch at his face which maybe
also be a factor.

COUCHSURFER

(beat)

Ludicrous, man.

Hw points at the door.

COUCHSURFER (CONT'D)

She's an absolute wire. Do you know her?

AUNTY

Met her at an afters like this. She does this a lot. She doesn't like to be alone.

She reaches out for a swig from a stray glass on the table.

BELL RINGS. Aunty starts, instantly fearful.

KUKOO (O.S.)

Jesus-shit!

AUNTY

Don't answer it!

KUKOO (O.S.)

Might as fucking well, turns out I'm running a fucking halfway house - WHAT?

AUNTY

Shit. Shit, shit, shit. Give me that.

She grabs the joint, then thinks better of it and puts it out. She stands.

COUCHSURFER

Ho! Woah!

AUNTY

(flier down on table)
Come to my show.

COUCHSURFER

Oh yeah, with bells on, man.

Aunty walks back into:

INT. HALL - CONTINUOUS

...where she finds Kukoo bent by her intercom, frowning.

KUKOO

What? Slow down. She's not here.
No, she's no. No, I know she was,
but she's no now, she pranged out
a few hours ago and bolted. Trust
me I wish everyone else could be
so considerate.

AUNTY

(mouthing)
(Who's that?)

KUKOO

(mouthing back)
(Saad.)

AUNTY

(Who?)

KUKOO

(muting intercom)
Saad.

AUNTY

Who's that? What does he want?

KUKOO

Ruby's bit. She was out with me
last night, came back here with
these dicks and started crying
about transforming her life or
some bullshit.

(to intercom)
She's not here Saad, I don't know
what to tell you.

SAAD (O.S.)

I'm no leaving 'til you let me
in, I fucking know she's there!

KUKOO

Aw that's cool then, well argued,
I'll just buzz you up now, mate,
sounds good.

SAAD (O.S.)

(deep breath)
Please let me in. I just want to
talk to her. She stopped
answering my calls. She said
she's finished with me.

KUKOO

Yeah she did mention something about that. She seemed really happy about it.

SAAD (O.S.)

Please let me in.

AUNTY

(leans forward)

Are you fucking stupid?

SAAD (O.S.)

Who's that?

AUNTY

She's not here you fucking idiot.

KUKOO

It's Aunty.

AUNTY

Now fuck off and leave us alone.

SAAD (O.S.)

Who?

KUKOO

Penny's pal.

SAAD (O.S.)

Oh, well, Penny's Pal, hi, listen, this is none of your fucking business so just piss off back to your fucking crack pipe, there's a good girl.

AUNTY

Who the fuck are you talking to, 'cos I know it's not me, I'll slap the shite directly out of you.

KUKOO

Oh my God.

SAAD (O.S.)

Kukoo, let me in.

AUNTY

No one's letting you in
sweetheart, she's not here, she's
dumped you, shit outta luck,
sorreee, but this is starting to
look kinda sad on your part, man
the fuck up and fuck the fuck
off.

SOUNDS of Saad punching the intercom.

SAAD (O.S.)

Open the fucking door!

AUNTY

Right.

She opens the door, nearly knocking Kukoo over and heads out.

KUKOO

Aunty wait- Jesus.
(to sleeping body)
Go home!

EXT. KUKOO'S - DAY

SAAD (30), a tracksuit-sporting pretty boy, punches the
intercom some more.

SAAD

I swear to God, man! I swear
down!

The door opens and Aunty steps out. Saad is slightly taken
aback. Aunty marches him down the porch stairs.

AUNTY

What's wrong with you? Coming to
someone's door like that,
screaming and crying.

SAAD

Where is she?

AUNTY

Fuck knows, but she's not here
and you're not coming up. That
your car?

SAAD

Aye.

AUNTY

Nice. Very nice. Get in it and
get to fuck.

A BIG BLACK CAR with tinted windows slowly creeps down the
street. Aunty can't help but notice. She looks up at it as a
window rolls down.

SAAD

Listen, listen, I'm sorry for
losing it, that was wrong, I just
need to find her and, and talk to
her, and make everything alright,
you know?

The driver is another enormous bald bodybuilder. Rondo's
CRONY.

They lock eyes as he rolls past. He pulls out his phone,
glancing back at Aunty through his rear window.

SAAD (CONT'D)

Do I know you, by the way?

AUNTY

I'll take you to her.

SAAD

What?

AUNTY

Come on, I know where Ruby is.
Let's go.

SAAD

You said you don't--

AUNTY

You want to find her or nah?

SAAD

Alright, alright.

AUNTY

Come on, move, in the car, go,
go, go, go, go.

SAAD

Alright!

She pushes him towards his car and they get in. She looks round one more time. The crony's lips moves quickly as he talks on the phone, looking their way.

INT. SAAD'S CAR - DAY

Saad stares straight ahead as they rumble down the road. Aunty, relieved to be on the move again, looks around the car.

SAAD

You lost something?

AUNTY

Hm? Just looking, oh my God. Next left.

SAAD

Where are we going then? Where is she?

AUNTY

(stooping to glove-box)

It's so messy in here. Right, right, RIGHT.

SAAD

I definitely know you by the way.

AUNTY

It was a magical night, I'm sure. You rocked my world.

SAAD

No, no, not that.

AUNTY

The lady doth much protesting.

SAAD

What?

AUNTY

Right.

SAAD

Ruby made me go to one of your shows.

AUNTY

Made you, did she?

SAAD

I mean, cheesy music, bad jokes, guys in dresses calling out numbers. It's not something I would've chosen to go to, know what I mean? I mean, what's the connection anyway? Drag, bingo, it doesn't make any sense.

AUNTY

Who wants sense when you can have a good night instead, right?

SAAD

I can't go right.

AUNTY

No, I mean like, you agree?

SAAD

Oh. Not all the way, really no.

AUNTY

Well I hope you enjoyed that night anyway.

SAAD

You really don't remember me?

AUNTY

Sweetie, I meet a lot of people, I don't remember a whole lot of them. Left.

SAAD

You were doing your thing where you cut about the crowd slagging everyone off.

AUNTY

I don't slag anyone off, it's just a bit of banter, Jesus, ever heard of fucking showmanship?

SAAD

You grabbed my hand and took me up on stage and I had to dance with you. Yeah.

AUNTY

Yeah, what we normally do is scope out the guy, it's always a guy, who looks most uncomfortable and, you know, we get him loosened up. It's fun!

SAAD

Didn't really feel I could say no, you know?

AUNTY

That's because you couldn't.

SAAD

Right, right, because that whole crowd, they're all, like, your mates and that, felt like if I said I wasn't dancing they'd all've went for me, you know? So I get onto the floor and we're dancing and you, you fucking grab my head, right, and you like push me down so my face is fucking lost in your crotch.

AUNTY

I'm a bitch when I'm on stage.

SAAD

Aye.

AUNTY

A bitch with her bitch.

SAAD

Aye, I was your bitch alright. Made me look--

AUNTY

Left.

SAAD

People don't typically get away with making me look like I did then.

AUNTY

Who are you then, Tony fucking Soprano?

SAAD

Maybe I am.

AUNTY

In that case, **you really can't be letting yourself get, I mean, cucked like that. A man needs to feel like a man, don't you think?**

Saad bites his lip.

AUNTY (CONT'D)

(beat)

I bet Ruby thinks so too. That's probably what the problem is.

SAAD

(fake calm)

Nah. It's not like that. Got a call from her this morning, or last night or whatever. Absolutely fucking charging she was, I could hear her doing that

(gum smacking)

You know that noise? Anyway, out her bin right, I'm nowhere, I'm back home, and she starts giving me grief about ruining her life! I mean, fuck, hen! She starts ranting about a fresh start, she's been listening to some fucking podcast, she wants to go fucking detox, and then she says she needs to let me go if she wants to make any positive transformation or whatever, so goodbye, click, boom, done, she's bouncing. You believe that?

AUNTY

Easily.

SAAD

Anyway, I need to just sit down with her, see where her head's at because... I just want things to go back to the way things were, you know, I don't want anything to--

AUNTY

Oh my God, shut up, pull over.

SAAD

This us?

AUNTY

Pull over, pull over!

EXT. CARNARVON STREET - DAY

Saad's car pulls up on the kerb. Across the street is a hip, grungy looking bar called SURROUND.

INT. SAAD'S CAR - DAY

Saad squints as he looks out at the bar. Aunty unbuckles her seatbelt.

SAAD

Where are we? She in there?

AUNTY

Hang tight, I'll be back in two minutes.

SAAD

Oh, what the fuck!

AUNTY

Two minutes, I swear to God, don't go anywhere.

Saad looks on, furious, as Aunty slams the door behind her and half-runs into the bar. He smacks his hands down on the steering wheel.

INT. SURROUND - DAY

Aunty nearly takes the door off its hinges.

AUNTY

Penny!

OUT OF NOWHERE pops up KATE (19), a waitress, with a big waitress-y smile plastered across her face.

KATE

Hi, how are you today?

AUNTY

Penny!

KATE

Can I get you a table? Are you in for food or just a quick drink? Uhm, my name's Kate, I'll be your server today.

AUNTY

Where is that bitch?

KATE

Uhm...

PENNY (O.S.)

Oh no, no, no, what are you doing here?

Aunty smiles as she walks past a befuddled Kate to the bar.

PENNY (20s) stands behind the counter, wiping a glass. She is "untucked" - big and bald, without make-up or wig, in a t-shirt and trendy dungarees. She rolls her eyes as Aunty approaches.

AUNTY

Hey gurl!

PENNY

What are you doing here?

AUNTY

I came to see you!

PENNY

What the fuck's going on. Why is Rondo after you?

AUNTY

He's a little pussy is why. Who's she?

Aunty jerks her head back at Kate, who stands awkwardly at the door, hands clasped, awaiting instructions.

PENNY

Kate, she's new.

AUNTY

Bit keen.

PENNY

Leave her alone.

AUNTY

You all set for tonight?

PENNY

Yeah, course I am, why?

AUNTY

Jesus, just asking a question. So listen, I need some money.

Penny sighs.

PENNY

Bitch...

AUNTY

Just 'til tonight, you'll have it back tonight, come on!

PENNY

I've no money to give you, I get paid tonight same as you.

AUNTY

You get tips.

PENNY

Fuck you! Besides my tips aren't all that, don't know why. Fucking hidden bigots everywhere.

A CUSTOMER approaches the bar.

CUSTOMER

Hi, we're still waiting on our--

PENNY

Kate! She'll get you in a moment, sir.

(to Aunty)

Come with me.

Aunty follows Penny through to the back of the bar. Kate scuttles to serve the customer.

KATE

Hi!

INT. OFFICE - DAY

Penny takes Aunty into the cramped, messy little room, where Aunty falls into the computer chair. Penny stands over her, arms folded.

PENNY

You alright?

AUNTY

Yeah. Yeah.

PENNY

Aunty. What does he want?

Aunty pulls a face, before reaching into her bag. She gives Penny her medication. Penny looks at it, mouth open.

PENNY (CONT'D)

Oh my God. Is this for real?

AUNTY

Yeah babe.

PENNY

How long for?

AUNTY

Not ages. They're expensive, but... the proper clinics, the waiting list is, like, two years. I'm not fucking waiting two years.

PENNY

I didn't know, I'm so sorry.

AUNTY

Nah.

PENNY

(tearing up)

Wow, I think I'm going to cry, fuck.

(composes herself)

You're a fucking klepto. You stole this from Rondo?

AUNTY

Fuck that, it's mine, I didn't steal shit. You should've seen it though, it was hard as fuck how I did it.

PENNY

Who you talking to bitch, I taught you everything you know.

AUNTY

But aye, anyway. I need some money before he finds me.

PENNY

Why couldn't you just get this after the show?

AUNTY

I shouldn't have to. No one can tell me what to do or when to do it. That's fucking mine.

Penny looks at Aunty for a moment, before reaching over her to the computer desk. She picks up a tray of LITTLE COLOURED BOXES.

She sits on Aunty's knee as she rifles through the boxes, rattling them, until she picks up a green one. She grabs Aunty's hand and tips the box onto it. Bags full of NOTES spill into her fingers.

Aunty beams, does a little song and dance.

AUNTY

Bestieeee! Thank you, thank you, thank you!

PENNY

Don't thank me, that's Kate's. And it'll be back in there after tonight. Right?

AUNTY

Yeah, fine, great.

They both stand.

PENNY

So this bullshit better not make you late.

AUNTY

It won't, it'll be fine.

PENNY

Aunty! Promise me!

AUNTY

I promise, I fucking promise, I swear to God.

PENNY

Okay. I'll trust you. Don't fuck it.

AUNTY

I need a favour.

PENNY

Oh, see, I already did one, though.

AUNTY

Take these.

She offers Penny her drugs.

PENNY

Why?

AUNTY

Bitch, use your brain, you think Rondo's gonna just take the money and leave it at that? He gets the chance he'll just take the money and the gear too.

PENNY

Why?

AUNTY

I dunno, to like, teach me a lesson, he's a prick.

PENNY

He is a prick.

AUNTY

Yeah.

PENNY

I was wondering why you kept hanging out with him. Thought you were, you know.

AUNTY

Fuck up!

PENNY

Well, bitch, I don't know what you do all day, think I listen to you?

INT. SURROUND - DAY

Aunty and Penny return from the office.

AUNTY

I gotta go, got a john out there waiting for me.

PENNY

You're a fucking magnet. Hey.

AUNTY

What?

PENNY

Be careful.

Aunty kisses Penny on the cheek. Penny holds her hand as she turns to leave.

PENNY (CONT'D)

Don't be late. Seriously.

AUNTY

Yeah, yeah, I'll see you tonight.

Kate stands awkwardly behind the bar as Aunty trots past.

KATE

Thanks, have a nice day.

Aunty slams a flier down in front of her.

AUNTY

Come to my show, new girl.

KATE

Oh for sure, thank you!

AUNTY

Mm-hmm.

EXT. CARNARVON STREET - DAY

Aunty walks out the door; as she looks around her face drops.

AUNTY

Fffff--

Saad's car is gone.

INT. STAIRS - DAY

Kukoo drags a HANGER-ON down the many flights of steps by the scruff of her neck.

HANGER-ON

Ow! You're hurting me!

KUKOO

Shut up.

HANGER-ON

Let go!

KUKOO

You're lucky I'm not belting you out the fucking window.

INT. CLOSE - DAY

They reach the bottom landing.

HANGER-ON

Okay, okay, I'm going, Jesus. I thought you were alright.

KUKOO

I am alright, I'm very fucking alright indeed, I'm all good. What's not alright is staying in someone's gaffe for ten fucking hours, smoking everything in the house, drinking everything in the fridge and spewing over everything in between, that's not alright, that's not fucking cricket.

HANGER-ON

Come on, it's a party. What do you want?

KUKOO

I want to be alone. Was nice to meet you, now please fucking vanish.

HANGER-ON

Okay, okay. Where are we, I'll get an Uber.

KUKOO

You don't remember my address?

HANGER-ON

No.

KUKOO

Class, get out.

Kukoo pulls the handle of the front door. As soon as she does it flies open, sending Kukoo staggering back.

Rondo and his crony step in.

KUKOO (CONT'D)

The fuck? Who the fuck are you?

RONDO

I'm looking for Aunty.

HANGER-ON

(exits)

Bye.

KUKOO

She's no here.

RONDO

Where'd she go?

KUKOO

Ehh... fuck you?

The big men start walking Kukoo back up the stairs.

KUKOO (CONT'D)

Think you're doing, you fat bastards?

CRONY

Four per cent body fat.

RONDO

Where is she?

AUNTY

Why would I tell you if I even knew?

RONDO

Do you think not telling me would be a good idea?

KUKOO

What, you gonna beat me up, are you? I'll slit your fucking throats, the pair of you.

RONDO

Get up the stairs.

KUKOO

I was going that way anyway.

INT. STAIRS - DAY

Kukoo nears her landing, looking back at the lads lagging further and further behind. Beads of sweat drip down their faces.

KUKOO

You alright?

RONDO

What?

KUKOO

Do you want to sit down?

Rondo SLAMS his hand against the wall; the sound echoes darkly.

RONDO

Keep going.

KUKOO

Don't die on these stairs, all I'm saying.

INT. LIVING ROOM - DAY

The three of them enter the mess left by the revelers.

KUKOO

Sorry about the place. Weird
night.

Kukoo slumps into a chair, appearing to take no more interest in her assailants, and looks at her phone.

Rondo, unsure how to proceed, starts looking around the place.

KUKOO (CONT'D)

You're not gonna find her down
the back of the fucking couch.

Rondo ignores her.

KUKOO (CONT'D)

And don't use the toilet.

Rondo looks at her.

KUKOO (CONT'D)

It's a mess.

The crony sits opposite Kukoo, giving her his best stink-eye.

KUKOO (CONT'D)

(beat)

What are you looking at, you big
ugly cunt?

Rondo and the crony exchange a glance. They are out of their depth.

KUKOO (CONT'D)

(smacking tongue)

Mm. Actually, can you do me a
favour, mate? My mouth is so dry,
can you get me some water,
please?

Rondo nods at the nonplussed crony. He heaves himself up and out.

KUKOO (CONT'D)

On your right. The room with the
sink.

Rondo squats down in front of Kukoo and looks her dead in the eye. She appears to have absolutely no fear of him.

RONDO

Your mate took something of mine.

KUKOO

Sports bra?

RONDO

Where did she go?

KUKOO

Honestly man. I'm so tired. She might've told me and I've forgot, my brain is just a stain on the rug right now. You know how it is.

RONDO

Tell me where she is!

KUKOO

You don't do this kind of thing very often, do you? You seem quite nice. You have kind eyes.

Crony returns with a glass of water. Rondo snatches it from his hand and FLINGS it against the wall.

Kukoo doesn't flinch as the glass SHATTERS. Rondo stares at her. He proceeds to stomp around the flat, destroying whatever he can lay his hands on, like a moody chimp.

After his tantrum subsides, he leans in close to Kukoo, as if to say "do we understand each other?"

Nothing.

In a huff, Rondo turns and marches out the door, crony in tow.

As the door slams shut, Kukoo slides down her seat and closes her eyes.

KUKOO (CONT'D)

Bye-bye.

She naps amid the squalor.

EXT. ST GEORGE'S ROAD - DAY

Aunty strides up the pavement, breathing heavily, eyes darting all over the place.

AUNTY
Saad! Saad! Shit!

She ignores the passers-by who turn for a second look at her.

A BUS pulls up ahead of her. Aunty makes for it.

INT. BUS - DAY

Aunty clambers aboard. The DRIVER looks at her sullenly.

AUNTY
Hi.

She fumbles in one of the money bags.

AUNTY (CONT'D)
I've only got twenties.

Silence.

AUNTY (CONT'D)
I'm only going up the road. Is that cool?

DRIVER
Two fifty.

AUNTY
I don't have change. Come on.

DRIVER
Two fifty.

AUNTY
Can you break this for me?

DRIVER
No.

AUNTY
Come on to fuck!

DRIVER
Don't swear at the driver please, sir.

AUNTY

Oh fuck off.

EXT. ST GEORGE'S ROAD - DAY

Aunty looks thoroughly hacked off as she leaves the bus. As it pulls away she smacks it with her bag, dropping a couple of money bags, and scrambles to gather them.

She vents a small SCREAM as she resumes marching.

WILLIAM (O.S.)

Any change, pal?

AUNTY

Sorry.

WILLIAM (O.S.)

Just coppers even.

AUNTY

I've no got any.

WILLIAM (O.S.)

Go fuck yourself you fucking queer cunt.

Aunty turns back to see WILLIAM (40) sat against a LAMPPOST in the pavement, a cap containing a few pennies perched on his lap.

AUNTY

Oh! That wasn't very nice, was it? Hope it rains tonight, you can get a shower.

WILLIAM

Queer!

AUNTY

Aye, aye, I'm the queer one here.

Aunty starts to walk away while William continues to grumble on.

WILLIAM

Fuck!

Aunty looks back at him, as he stares out into the street.

EXT. ST GEORGE'S ROAD - MOMENTS LATER

She slides down the lamppost to sit next to him. She digs through her bag.

AUNTY
Fag?

WILLIAM
Huh?

AUNTY
Do you smoke?

She pulls a cigarette from a packet and lights it for him. He takes a draw. Aunty lights one for herself.

WILLIAM
Thank you.

AUNTY
You're welcome. What's your name?

WILLIAM
William.

AUNTY
Nice to meet you. Do you mind if
I sit here?

WILLIAM
No.

AUNTY
(beat)
What a fucking day, Willy.

WILLIAM
Had a rough one?

AUNTY
I guess. Nah, I'm fine, it's
fine. It'll all be fine tonight.
(beat)
I've got this show I'm doing. You
know La Bas?

WILLIAM
No.

AUNTY

Well we do a show there. It's really good. Everything will be fine after tonight.

WILLIAM

The future is unwritten.

AUNTY

What?

WILLIAM

The future is unwritten.

AUNTY

My future's written. I fucking wrote it.

WILLIAM

You can't.

AUNTY

Why can't I?

WILLIAM

Things... don't... line up.

AUNTY

That your thing? Given up on hope and all that shit?

WILLIAM

Every night I hope they drop enough smash so's I can destroy my fucking brain til the sun comes up.

AUNTY

Do they?

WILLIAM

Aye they do. But I don't hope for nothing more than that. I don't know what I'd do if I got anymore than that. I don't know what I'd do.

AUNTY

You should find out.

WILLIAM

Probably kill me.

AUNTY

Maybe not. Leap of faith, in't it.

WILLIAM

Won't happen anyway.

AUNTY

Could though, eh? Sometimes you get lucky, and everything turns out okay. Sometimes things line up.

WILLIAM

Nah.

Aunty looks at William, full of feeling.

AUNTY

I hope so.

HISSING TYRES.

Another bus is rolling up.

Aunty chucks her cigarette away and SNATCHES at the coins in William's cap. Before he can react she's up and running to the bus. He watches as she speeds away.

AUNTY (CONT'D)

Hey, hey!

INT. BUS - DAY

Aunty sits halfway up the bus, a few other passengers scattered around. She takes a deep breath as the bus trundles down the street. She pats a rhythm on her lap, restless. She looks around at her company.

Her eye is drawn to the WOMAN sitting at the opposite window.

SAPH (early 20s), blonde, glam, her large enhanced breasts jiggle as the bus hits a speed bump. She catches Aunty's eye before looking away.

Aunty thinks for a second, before sliding over.

AUNTY

Hi.

SAPH

Hi.

AUNTY

Can I sit here, is that alright?

SAPH

Ehm... yeah.

Aunty sits next to Saph, who looks out the window while Aunty smiles at her.

AUNTY

They're amazing.

SAPH

Sorry?

AUNTY

Your boobs.

SAPH

Oh. Thank you.

AUNTY

Sorry, that's totally weird to say. I'm Aunty.

SAPH

Saph.

AUNTY

Lovely to meet you. Seriously, you are fucking beautiful.

SAPH

Thanks very much.

AUNTY

No, stop it! I'm jealous, I hate you! Where d'you get your work done?

SAPH

Doctor Furneaux, over in Dennistoun.

AUNTY

She's a genius! She's an artist! They should be in a gallery or something!

SAPH

I'll put a good word in for you.

AUNTY

Please do, I'm in the market.

SAPH

I mean, you look great too.

AUNTY

I do, don't I! But let me ask you something.

SAPH

Sure.

AUNTY

Well, like, you're really pretty.
Like reeeally pretty.

SAPH

Stop it.

AUNTY

You are, you fucking are. So,
like, why?

SAPH

Why... why get these?

AUNTY

Aye! It's hardly fair, is it?

SAPH

Um, well, like - okay, so like,
God, this is so cringe--

AUNTY

No it's not, tell me, bitch!

SAPH

I just got out of this, like,
proper toxic relationship. This
guy, he, the things he'd tell me
when we fought--

AUNTY

Mm-hmm, yeah.

SAPH

(beat)

Yeah. So they make me feel good.

AUNTY

Yeah.

SAPH

Stupid.

AUNTY

Not even a little. What are you doing tonight?

SAPH

Uhm, I don't know...

As Saph begins to answer, Aunty looks out the window.

Rondo stomps down the pavement below.

Aunty leaps to her feet, grabbing a flier from her bag. She THROWS it at Saph as she mashes the STOP button.

AUNTY

Nice to meet you Saph. Come to my show!

Aunty staggers down the aisle and taps the driver's window. The HEAVILY TATTOOED DRIVER glances at her.

AUNTY (CONT'D)

I need off.

TATTOOED DRIVER

The next stop.

AUNTY

Nah, let me off here.

TATTOOED DRIVER

Can't do that.

AUNTY

Of course you fucking can.

TATTOOED DRIVER

Nope.

AUNTY

Look, come on, man, let me off.

TATTOOED DRIVER

Passengers must disembark at designated stops.

AUNTY

Oh, get your fucking hole, why
don't you?!

EXT. WOODLANDS ROAD - MOMENTS LATER

The bus pulls up at a designated stop a hundred yards down
the road. Aunty disembarks.

AUNTY

Thank you so much, you circus
freak bitch!

TATTOOED DRIVER (O.S.)

Have a good one.

Aunty starts sprinting back the way she came.

EXT. WOODLANDS ROAD - MOMENTS LATER

Aunty arrives breathless at the spot she saw Rondo. She
looks around hoping for a sight of him.

SCREECH!

A car pulls up directly in front of her.

AUNTY

Shit!

The door opens and Saad emerges.

AUNTY (CONT'D)

Oh hi. Where did you go?

Saad doesn't answer. He looks at Aunty, furious.

AUNTY (CONT'D)

What?

SAAD

Where is it?

AUNTY

Huh?

Saad near-runs at her.

AUNTY (CONT'D)

Woah, woah, woah.

SAAD

Where the fuck is it?

His face about an inch from hers.

AUNTY

What are you talking about,
sweetie?

SAAD

(beat)

Get in the car.

AUNTY

What? Fuck off.

SAAD

Get in the fucking car.

AUNTY

No.

Saad grabs her arm. Aunty **SHOVES** him so hard he staggers back and hits his bonnet with a **THUD**.

Before Aunty can take a step he whips a **SWITCHBLADE** out of his back pocket and lets it hang by his side. Aunty eyes it, sporting her best poker face.

AUNTY (CONT'D)

Gonna cut me? Big man?

SAAD

I'm not fucking about!

Aunty's eyes flit up. She looks through his windscreen. In the passenger seat sits **RUBY** (25); dark-haired, pretty, tired and frightened.

AUNTY

Alright.

Aunty walks around Saad and gets in the back of the car.

AUNTY (CONT'D)

Hey girl!

RUBY

Hi Aunty. Sorry about all this.

AUNTY

No, no, it's fine, I needed a
lift anyway, these fucking heels.

Saad pockets the knife and follows Aunty into the car,
slamming the door as he pulls away.

INT. SAAD'S CAR - DAY

Awkward silence as they motor along. Aunty looks from Ruby to
Saad and back again, seemingly the most comfortable of the
three.

AUNTY

He's great, isn't he, Ruby?

SAAD

Shut the fuck up.

RUBY

Don't speak to her like that.

SAAD

Sorry.

AUNTY

That's okay. You know he's been
very worried about you.

RUBY

He needn't bother.

SAAD

That right?

AUNTY

He said you'd finished with him.

SAAD

She's not finished with--

RUBY

Yes, that's right. I'm moving on
and there's nothing he can do
about it.

AUNTY

So why are you here?

SAAD

Because we're together.

RUBY

He just kept calling and calling,
I couldn't take it anymore so I
answered and he's on the other
end just crying his eyes out--

SAAD

I wasn't fucking crying.

RUBY

You were begging to see me.

SAAD

Yes. Yes, of course I was, I
wanted to see you, I love you.

AUNTY

But she finished with you,
though.

RUBY

Anyway he said he had something
he wants to give me, so here I
am. I get in and he starts
fishing around his glovebox then,
like, totally freaks out and we
start driving all over everywhere
looking for you, of all people.

AUNTY

What was it?

RUBY

Good question.

SAAD

I think you know.

AUNTY

Me?

RUBY

It doesn't matter anyway, because there's nothing you can give me that's gonna make me forget how much better I felt the moment I made my decision, Saad. I'm unhappy, and I've been unhappy, and I'm not saying that's on you, it's on me, totally, but if I want to grow, I need to start by letting go of things that aren't helping me move forward.

AUNTY

Preach.

RUBY

I've been doing a lot of work on myself lately--

SAAD

By which she means she's been taking too much Mcat and bought some apps on her comedowns instead of going to work.

RUBY

I've learned that to become, like, the best version of myself, I need to take steps to break away, make a change, you know?

SAAD

You sound like you've joined a cult.

RUBY

No, I'm leaving a cult, YOUR cult, Saad--

SAAD

Yeah, yeah, yeah.

RUBY

No, don't yeah yeah yeah me, fuck you! Four fucking years I've wasted.

SAAD

Four years you've been wasted.

RUBY

Oh aye, and who's faults that eh?
Who was it that gave me drugs
before I was old enough to know
any fucking better? You're a
scumbag, you know that, Saad?
You're a piece of fucking dirt
and I am washing my hands of
you--

Saad hits the brakes hard, stopping Ruby in her tracks.

AUNTY

You guys are cute.

EXT. CARNARVON STREET - DAY

They are back by the Surround; at the spot Aunty left Saad in the car.

Saad gets out and starts pacing about, eyes on the ground, scanning intently.

INT. SAAD'S CAR - DAY

Ruby looks out the window, angry tears in her eyes.

AUNTY

Aw sweetie. Fuck him.

RUBY

It's just so hard.

AUNTY

Is it?

RUBY

Of course. I love him.

AUNTY

Right.

RUBY

But I just... I just KNOW this is the right thing to do. I need to, I need to fucking, just run. I'll fucking hate myself if I don't.

AUNTY

Yeah.

RUBY

I already hate myself. I wanna stop.

AUNTY

Yeah.

Saad gets back in the car. Ruby doesn't look at him. He turns to face Aunty.

SAAD

Alright. I'm gonna ask you one last time, okay? Did you take it?

AUNTY

Bitch, I don't even know what IT is, okay? Fuck off, let me out.

SAAD

Right.

Saad turns back, and starts the car.

AUNTY

Where are we going?

RUBY

Saad, stop it.

SAAD

Shut up! Shut up!

They pull away.

No sooner is the car out of sight than Rondo arrives. He makes a beeline for The Surround.

INT. SURROUND - DAY

Rondo enters, and Kate pounces once again.

KATE

Hi! How are you today?

RONDO

I'm good.

KATE

Are you in for some food, or just a couple of drinks.

RONDO

I'm looking for someone and I think they might have come in here. Tall, long dark hair, all dolled up? Proper fucking mouth on her?

KATE

Yeah, I think she was here.

Penny walks around the bar. She freezes when she sees Rondo.

RONDO

Great, do you know where she--

Rondo looks up and sees Penny. He moves past Kate towards her.

PENNY

Ah, hey now, big guy, let's just chill a second--

RONDO

I will rip your fucking heart through your asshole unless you tell me where she is, and even then I might still do it because I really am very upset right now.

PENNY

Hey, hey, what did I say? Deep breaths, okay? I'll call her. Jeez.

Rondo doesn't look away as he backs up to take a seat at the bar. Penny takes her phone out.

INT. SAAD'S CAR - DAY

Aunty lies across the back seat, breathing noisily and sulkily. She sits up when her phone RINGS.

AUNTY

Hey bitch--

(beat)

Saad. Saad, we have to go back.

SAAD

Be quiet.

AUNTY

Turn around now, bitch, do a
you-ey, I've gotta meet someone.

SAAD

Tough shit.

AUNTY

Bitch, keep him there, I'll be
fucking asap, I just need to get
away from this KIDNAPPING CUNT--

As Aunty speaks they slow to a halt. Saad reaches back and
snatches her phone.

AUNTY (CONT'D)

Piece of shit, let me go!

Saad's hand returns, pointing the knife in Aunty's face.

SAAD

Come on.

INT. SAAD'S LIVING ROOM - DAY

Ruby enters and sits on the shiny leather corner couch in a
huff. Aunty follows, Saad at her back.

SAAD

Over there please.

Aunty sits across from Ruby.

SAAD (CONT'D)

Okay. So. I know you've got it.
That much is fucking obvious.

AUNTY

I don't--

SAAD

I know you do. There's no way you
don't, so don't bother. So, you
have it, you say you don't have
it, and I know you must have it,
so here we are, and here we're
gonna stay until you tell me what
you've done with it.

AUNTY

You're a mental, you know that?

SAAD

I know you have it.

AUNTY

"It"?

RUBY

For fuck's sake, Saad, will you stop? She's told you.

SAAD

You're on her side, are you?

RUBY

Well I'm not on fucking yours. I thought that was clear.

AUNTY

(beat)

I'm starving.

Aunty gets up and walks out. Saad, at a loss, follows her moments later. Ruby gets out her phone.

INT. SURROUND - EVENING

The sky grows dark outside the window.

Rondo sits completely still at the bar. Penny stands on the other side, visibly tense. Kate polishes a glass, looking from one to the other.

RONDO

How are you finding it here?

KATE

Me? Oh, you know, loving it. Better than my last job, so - yeah.

RONDO

That's good. Gotta keep moving forward.

PENNY

(beat)

You're so weird, man.

The door opens.

In walks ALAN CLAY (45), English, cheap suit, expensive watch, phone glued to his ear. He walks up to the bar.

CLAY

(to phone)

Can you hear me now? Can you hear me- yes? Yes, alright. Good. What the fuckity-haha is going on over there? And don't tell me what Mo told me, because I don't want to here that shit, Francois. If he-fuck! Well how can he be gone? Can he fucking teleport? Don't you keep track of these creeps?

KATE

Hi, how are you today?

CLAY

I mean, is he dead? Anyone heard anything about that?

KATE

A-are you in for some food?

CLAY

Hang on.

(to Kate)

Excuse me?

KATE

F-for food? Or, uhm, or just some drinks?

CLAY

(to phone)

Hang on!

(to Kate)

A big fuck-off drink.

Clay takes the seat next to Rondo.

CLAY (CONT'D)

(to phone)

If he's been arrested then that's that, we're done. Jesus. This was it, this was our chance. She gets a whiff them-

(lowers voice)

-she gets a whiff them stones are dirty, if they're even speckled, and her asshole will shrivel up like a rabbit's nose. Whatever happens we keep this fucking airtight till we get a handle on it. Call back in fifteen minutes or when you hear something, whichever comes first.

(hangs up)

Hello?

PENNY

Alright?

CLAY

A big fuck-off drink please?

PENNY

Anything in particular?

CLAY

Particularly big.

(phone rings)

Hi Claudia. What? No I'm in Glasgow. Glasgow. Doesn't matter. What's that? Uhm, first I've heard of it... No, no, no, I mean, no I did hear about that, but that is completely unrelated and separate to us... No idea, some cowboy, shakes a gun at some scared Africans and takes their diamonds, happens all the time down there.

Penny SHAKES a cocktail, forcing Clay to raise his voice.

CLAY (CONT'D)

But, I assure you categorically that this enterprise only enlists the services of top, top, trusted guys, so there is nothing at all for you to be concerned about... Yes, that's right, we are right on track, so, going ahead as planned, yeah? Okay. Okay, you call me when you know. Bye.

He hangs up, deflated. Penny slides a drink over.

PENNY

Corpse Reviver.

CLAY

Yeah.

He takes a big drink and dials his phone. Rondo glances across at him.

PENNY

(to Rondo)

You want a Dark and Stormy?

INT. SAAD'S KITCHEN - NIGHT

CLICK CLICK CLICK.

A hob bursts into blue flame.

A pan is slid across the top, a stick of butter lobbed in.

Eggs and milk are whisked in a bowl. A slice of bread lands with a gentle PUFF onto the mixture.

Saad looks on as Aunty busies herself at the stove.

AUNTY

Hungry?

SAAD

No.

AUNTY

I'll make you some.

The butter starts to bubble.

SAAD

I said no.

AUNTY

I hate that word. People never mean it when they say it. They just mean... they don't know.

SAAD

Whatever, man. Sorry - can I say that? Is that okay?

Aunty grins.

AUNTY

You're funny.

SAAD

I know you took it Aunty. Don't insult my intelligence.

AUNTY

See the butter?

SAAD

Aye.

AUNTY

See what it's doing? That's called a phase transition. When a solid is heated its molecules vibrate with the extra energy. They push out against their bonds and force the substance to expand. See? Now, you could say it's changed because it has gone from being solid to being liquid. But it's the same number of the same molecules, same stuff. It looks different until you look closer, and you see that it's the same as it always was. Only much hotter.

Aunty lowers a drippy slice of eggy bread onto the pan with a BUTTER KNIFE.

SAAD

What are you talking about?

AUNTY

Read it in a book. I've got a photographic memory, you know. Plates?

INT. LIVING ROOM - NIGHT

Ruby glances up from her phone as a plate of French toast is set in front of her.

RUBY

What's this?

AUNTY

(sits)

Ta-Da! Am I a great hostage or what? Fucking Stockholm Syndrome in't it?

RUBY

Smells good.

AUNTY

Of course it does bitch, I'm a great cook.

SAAD

Does smell pretty good. You could learn something.

RUBY

Fuck off you skinny prick.

AUNTY

Does he ever cook for you?

RUBY

Ha!

AUNTY

Never? That is confident. As far as I can tell, the only guys who can get away with never ever cooking for a girl have to be putting in some fucking man hours in the boudoir.

RUBY

Huh?

AUNTY

He must make you come like a
wrung towel, I think.

RUBY

I wouldn't say that.

Saad fails to convincingly laugh it off.

RUBY (CONT'D)

We both get on it too much,
that's all we fucking do.

SAAD

Bullshit.

AUNTY

Damn.

SAAD

That's bullshit, Ruby.

AUNTY

Do you have a low sex drive,
Saad?

SAAD

You'll shut your mouth now.

AUNTY

Does he?

RUBY

I guess so.

Aunty SQUEALS with glee.

SAAD

Ruby, man!

RUBY

Sorry Saad. I want a change,
that's what I've been saying. You
and me - we're fucked. We fucked
it. We're traps for each other.

AUNTY

(gleefully)

Yes, bitch, he ain't it.

SAAD

Fucking warning you--

AUNTY

No cooking, no shagging, prone to abduction - get out while you can! Don't say yes, Jesus, can you imagine, if you think you're not getting any now--

RUBY

(beat)

Yes to what?

Silence.

Aunty realises she's made a mistake.

Saad is frozen, staring at her.

RUBY (CONT'D)

Say yes to what? Saad? Say yes to what? Were you going to..?

SAAD

Aye.

RUBY

Oh my God... "it". Was it--

SAAD

Aye.

RUBY

Oh my God...

Saad makes a move towards Aunty, temper boiling over.

AUNTY (CONT'D)

Woah, woah--

SAAD

You fucking bastard.

RUBY

No wait, stop, Saad, talk to me. Do you mean the really big one, the one with the diamond--

SAAD

Not now!

RUBY

No, fuck you, talk to me!

With the couple distracted, Aunty legs it out the door. Saad chases after her.

EXT. SAAD'S PLACE - NIGHT

Aunty races outside towards Saad's car. She tries the handle - locked.

She pulls her butter knife out and slams it into a tyre.

Saad nears the car as Aunty sprints down the road.

INT. SURROUND - NIGHT

Clay slams down his second empty glass.

Penny looks across at Rondo, who breathes slowly, trying to stay calm.

CLAY

(on phone)

No, no, no stop right there.
Fuck! Shit! I'm going to have a
fucking panic attack, and don't
you dare hang up, because I want
you to hear it when I do, you
clueless, witless bastard. Do you
have the smallest idea how
important this is? Can your mind
even begin to conceptualize the
time, the work, the sacrifices I
have had to make to get us into
this position, and now it's all
going to just disappear tits up
into the fucking void because
YOUR guy shat the bed on us?
Poof, like that, everything gone.
This was IT, do you hear me? This
was the next step. This was going
to change--

RONDO

Ho.

CLAY

--every-fucking-thing!

RONDO

Ho!

CLAY

(beat)

What?

RONDO

The whole place doesn't want to hear your conversation.

CLAY

Come again?

RONDO

Keep your fucking voice down.

CLAY

Oh yeah, yeah, I'll do that. Maybe I'll just hang up, eh, if it's an inconvenience for you. I'm trying to make sure my business isn't about to collapse in a wall of flames and shit all around me but hey, that's not your burden to bear, it's only my life, right? My apologies. Arsehole.

Rondo almost smiles as Clay turns away to continue his phone call.

CLAY (CONT'D)

No, I'm still here, just got in trouble off of fucking Megatron--

Rondo stands and picks Clay up above his head. As Clay, Penny and Kate scream Rondo flings him across the room to crash hard against the wall.

Penny rushes over to Clay while Kate ducks behind the bar. Rondo is already on his way out when Penny takes out her phone.

PENNY

Hello, a customer has just been attacked in my bar. The Surround, Carnarvon Street...

EXT. SAUCHIHALL STREET - NIGHT

The sky's grown DARK as Aunty thumps down the pavement. She turns a corner--

EXT. ELMBANK STREET - CONTINUOUS

--and stops for breath. She leans against the wall, doubled over. FOOTSTEPS prompt her to continue. She runs down the alley and turns into--

EXT. SAUCHIEHALL LANE - CONTINUOUS

--BANG! Runs straight into THREE BIG LADS.

Tracksuits, hoods, bottles in hand. They turn to face Aunty, and cackle when they see her. Aunty recognises one of them - the Young Man from the subway.

LEADER

Alright, doll?

She keeps her cool, back straight, eyes straight ahead, and walks past them. The Young Man looks her up and down.

LEADER (CONT'D)

S'getting a bit late in't it?

As she leaves them behind they wolf-whistle and giggle.

They follow her.

EXT. HOLLAND STREET - NIGHT

Aunty ups the pace a little.

On the corner up ahead, she sees Saad marching across to the other side. He doesn't see her. She turns to retreat.

She sees the hoods approaching her.

LEADER

You lost?

She dare not run. She crosses the street. So do they.

With no other option, she heads down into--

EXT. BATH LANE - CONTINUOUS

The hoods are gaining on her.

LEADER

Hey! Come here!

Aunty stops short.

Dead end.

She turns as the hoods come up to her, smirking, swaying. She juts out her chin.

AUNTY

(beat)

Fuck do you cunts want?

LEADER

(tuts)

Need to wash out that pretty
little mouth--

He punches Aunty hard in the face. She tries to kick him away but the others jump in. They set about Aunty, ferociously.

The Young Man snatches her wig, while the others rip at her clothes and push her to the ground and kick her.

The Leader picks up her bag, emptying out her phone and the money, before dragging the others away.

LEADER (CONT'D)

Fucking poof!

Their laughter fades away.

Aunty collects herself, rising to her feet with a wince. Bedraggled and bloody, she picks up her bag. She takes from it a tube of lipstick, and hobbles to a dark window.

She sees her reflection in the dark glass: short hair, smeared make up, bruised and sad.

She leans in to apply the lippy, but her hand is shaking. After a moment, she gives up.

EXT. WEST NILE STREET - NIGHT

Aunty limps out into a busy street. This is not the same kind of hustling and bustling she had skipped through in the daytime. Night has descended, and with it a strange, ethereal, near uncanny atmosphere.

The disparate groups of people walking by in the lamplight are not the serious faces and furrowed brows seen on their commute that day; they have been replaced by elfin, giggling fauns and screaming, sexy nymphs.

Lamplight illuminates Aunty's ruined face. She does not absorb any of the nocturnal energy fizzing around her. A ghost at the feast.

INT. SURROUND - NIGHT

Kate and Clay sit at a table. Kate holds a bag of ice to Clay's neck.

Penny stands nearby, talking to two cops.

COP #1

Anything else you can tell us?

PENNY

Actual? You don't have enough to go on?

COP #2

Anything you can tell us is helpful.

PENNY

Fine, as well as being six feet tall and seven feet wide, around twenty stone, with a neck like a fucking lifebelt, he was also wearing Reeboks; hope that narrows it down. Listen, my shift ends, like, now--

CLAY

(trying to stand)

Yes, I think we're done here.

KATE

Careful.

COP #1

Well, with respect we'll say when you can leave sir. We have to get some more details from you all first.

CLAY

I really have to go.

COP #2

Why's that?

CLAY

I have pressing business concerns.

COP #1

What business is that?

CLAY

I'm a jeweler.

COP #1

Local?

CLAY

Listen, fine, listen- I'm not pressing charges, I'm fine, I'm going. Thank you for your help.

PENNY

Okay, great.

COP #1

This man threw you across the room. Why aren't you pressing charges?

CLAY

Well, you know, with the benefit of hindsight, I might've had it coming.

KATE

Oh, I don't think so.

PENNY

Kate, can you keep an eye on the bar?

KATE

(stands)

Sure.

PENNY

Officers, I have a show to get to. Like, I need to, you know? It's important.

COP #1

Sorry, this has to take precedence.

PENNY

I don't believe it does take precedence.

CLAY

I'm going.

COP #2

Would you like us to take you to hospital?

CLAY

No.

COP #2

You might be concussed.

CLAY

I'm not.

COP #1

You seem in a hurry.

CLAY

Do I?

Penny turns away to make a call. It's answered after a few rings.

PENNY

Hi, listen. A thing's come up over here, bit of a weird one, slightly your fault but never mind, but I might be late for the show. So- bitch, you HAVE to make it on time--

Penny stops short as she hears CACKLES and JEERS on the line. She listens for a moment, seeming to understand what has happened, and hangs up. She rubs her face and breathes loudly, visibly stressed.

PENNY (CONT'D)

Okay, bye.

COP #1

Excuse me?

PENNY

What?

COP #2

We haven't excused you.

PENNY

I've given you all the information I can, I need to go, I'm going.

CLAY

If he's going I'm fucking going.

COP #1

No one is going anywhere just yet.

PENNY

(marching past)

Fucking watch me.

She fishes the bar keys out of her pocket and slides them over to Kate as she heads to the office, where she slams the door.

INT. OFFICE - CONTINUOUS

Penny pulls her top off and picks up a bag, out of which she pulls some more clothes; brighter, better clothes.

KNOCK at the door.

COP #2 (O.S.)

Sir. Sir, can you open up?

COP #1 (O.S.)

Sir, where are you going?

CLAY (O.S.)

None of your business!

She pulls a mirror towards her and starts applying make up.

COP #1 (O.S.)

I can't let you, sir, we still have questions.

CLAY (O.S.)

I don't care about your questions, your questions are of no importance to me!

COP #1 (O.S.)

Okay, sir, I need you to lower your voice okay?

COP #2 (O.S.)

Open up please sir.

A beautiful wig is placed on Penny's head.

CLAY (O.S.)

You're not listening to me.

COP #1 (O.S.)

What did you say your occupation was sir? Could you describe your business to me, please?

CLAY (O.S.)

For God's sake!

COP #2 (O.S.)

Sir. Sir!

INT. SURROUND - MOMENTS LATER

The office door opens. The men stop shouting.

Penny stands in the doorway, in FULL DRAG. Apart from the obvious, something is different about her - a confidence, an assertiveness, a sexiness.

Clay and the cops look at her, slightly dumbfounded.

PENNY

I'll be off now.

She walks past Cop #2, who makes no move to stop her.

PENNY (CONT'D)

That's what I thought.

She passes Clay and Cop #1. She stops, and walks back to Clay. She leans in close to him and kisses him on the cheek.

PENNY (CONT'D)

I'm sorry you got hurt. Take care.

She walks to the door.

PENNY (CONT'D)

Bye Kate!

KATE (O.S.)

Bye Penny.

EXT. UNION STREET - NIGHT

A couple of JUNKIES squeal past Aunty on bikes. She doesn't register this. Just soldiers on.

WHOOPS and HOWLS of night time mischief echo around the buildings.

EXT. BUCHANAN STREET - NIGHT

More of the same.

Aunty stares at the ground, staying close to the buildings, in the shadows.

A group of REVELERS up ahead form a circle around a lone figure. Their LAUGHTER catches Aunty's attention.

As she gets nearer, the circle breaks, and the figure in the centre is revealed to be Enoch.

The revelers run around him, cackling, grabbing his signs and books and megaphone, throwing them to one another. Enoch does not move. He mumbles, quietly:

ENOCH

... for the cowardly, the
faithless, the detestable, as for
murderers, the sexually immoral,
sorcerers, idolaters, and all
liars, their portion will be in
the lake that burns with fire and
sulfur, which is the second
death.

Aunty stops to watch while the revelers have their fun.

They mock Enoch, try to provoke a reaction, bang and break his signs, scatter his books across the ground.

Eventually they grow tired and move along.

Enoch takes a deep breath.

He spins around to face them as they walk away.

ENOCH (CONT'D)

You'll see! You'll see! The end is coming! The end of everything! You will see, in the final moment, when the sky opens and his trumpets sound, and his Horsemen gather and all fallen angels walk among us, then you will see as I see, and hear what I speak! New Jerusalem! New Jerusalem! I was blind, and now I see, but you who would be blind, to see only at the last, at the death of all the world! And you will weep that you did not listen, for I shall be with Him in paradise, the new world, and you shall not! You shall not!

Panting, he turns back in time to see Aunty stacking the last of his books.

They stare at each other. Enoch does not seem to recognise her.

ENOCH (CONT'D)

Are you saved?

AUNTY

What?

ENOCH

Are you bound for paradise?

AUNTY

Yeah. Well no. Somewhere better actually.

She smiles at Enoch, and heads off down and through the arch on Exchange Place.

EXT. QUEEN STREET - NIGHT

Aunty heads down with renewed vigor.

GEORGE SQUARE is lit up not far behind her. Across the grass are a few scattered PROTESTERS, flags and banners under their arms, heading the same way that she is.

The ethereal atmosphere of the night is left behind for a more intense, focused buzz.

EXT. TRONGATE - NIGHT

More and more protesters dot the streets. A bubbling murmur of united passion and excitement.

Aunty is impervious to it all. She carves a path through everything. A woman on a mission.

EXT. GLASGOW GREEN - NIGHT

Aunty arrives at the entrance to the green, where the crowd is too dense to penetrate. Aunty slows down.

No one looks twice at the beaten up drag queen shimmying her way past the rows and rows of flags and painted faces.

The deeper she dives into the crowd, the noisier and more chaotic things seem to get. She is all but lost in the momentum of the mob.

ANGRY MEGAPHONES blare speeches across the crowd, with frequent, impassioned shouts of unified reply.

Songs, chants and slogans meld into one constant roar.

Still Aunty pushes on.

Aunty is in the "centre" of the crowd now. She can barely get through.

Amongst the din, a couple of small but distinctly angry voices can be heard.

A scuffle breaks out, a few rows from Aunty. She doesn't even look around as bodies dive into the fray.

The crowd becomes a maelstrom; a dynamic, spiraling circle, the edge of which Aunty flits across; a tightrope walker inches from the drop, a surfer on the crest of a wave.

She looks up.

In the distance, she can see the edge of the Green, and beyond that, the lights of LA BAS, a big incandescent purple converted church.

The lines of protesters start to thin out.

As she breaks free of them, she picks up a discarded Saltire, and runs, stumbles, sprints away from the crescendo.

EXT. LA BAS - NIGHT

Punters mill about at the entrance.

Aunty sprints up to the DOORMAN.

DOORMAN

Ticket?

AUNTY

No, no, no, I'm in the show.

DOORMAN

Aye? You can prove that, can you?

AUNTY

I'm not shitting you, I'm in the show, it's my fucking show. Let me in.

DOORMAN

How you gonna prove that's what I'm asking you.

AUNTY

Are you joking? Have a look at me, I look like I'm just passing fucking through?

DOORMAN

Lot of yous in tonight.

AUNTY

Go get Penny. Go get fucking Penny, she'll tell you.

DOORMAN

Who?

AUNTY

Pretty Penny, I do the show with her.

DOORMAN

Performers aren't here yet.

AUNTY

(beat)

Is that maybe because you won't let them in? One of 'em's in front of you right now. Are you fucking stupid?

DOORMAN

I can't just let you in without a ticket.

AUNTY

And in five minutes when the show's not started yet, you gonna believe me then?

No reply to this.

AUNTY (CONT'D)

Move.

DOORMAN

No.

AUNTY

Fucking move, I'm gonna be late, asshole!

DOORMAN

Easy now.

TOMMY (O.S.)

Aunty!

TOMMY (30, looks 40) walks up to the doorman.

AUNTY

Tommy, see this dick--

TOMMY

Alright, alright. The fuck happened to you?

AUNTY

Nothing, I'm fine.

TOMMY

Thanks Bart, she's in the show. Come on.

AUNTY

Thanks, "Bart".

The doorman stares out into the street, seething, while Aunty follows Tommy inside.

INT. LA BAS - CONTINUOUS

Tommy hurries along, Aunty jogging to keep up.

TOMMY

Where's Penny?

AUNTY

I thought she was here already.

TOMMY

You're fuckers, you know that?
Got a tab for me?

AUNTY

You quit.

TOMMY

Not when you two are performing.
There's always something. You're
fuckers.

(Aunty passes a
cigarette)

Thanks.

AUNTY

Hey Tommy listen.

TOMMY

Mm?

AUNTY

Can I get my money? Like now?

TOMMY

What? No.

AUNTY

Tommy, babe, can I just get paid
now, please?

TOMMY

No! Who do you think you are?
Shit, it's busy tonight.

AUNTY

Yeah, you're welcome.

TOMMY

Probably won't even get to finish this. Marty called in sick, it's just me and the new starts. They're shit. You know where you're going, yeah?

AUNTY

Yeah, but--

TOMMY

You get paid after, like normal, like everyone else. Break a leg.

Tommy heads back to the exit. Aunty walks across the floor towards the bar.

Every table is full. A few people wave and call to her. While smiling back, her eyes fall on a table at the back.

Rondo.

Aunty looks at him. He sips a drink.

She reaches his table and takes a seat.

They stare at each other.

RONDO

Tell me why I shouldn't snap your arms off here and now.

AUNTY

Don't I look like I've had enough?

RONDO

Aye, what the fuck happened to you?

AUNTY

Nothing. Should see the other guys.

RONDO

You really fucked up my day, Aunty.

AUNTY

Yeah, well. A bit of advice.
Don't lose your temper here.
Could be a bad look for you, you
see -

She gestures at the people around them.

AUNTY (CONT'D)

We're among friends.

RONDO

Look at you, big time.

AUNTY

That's right. I told you I could
pay you tonight. You should've
listened to me.

RONDO

(beat)

You're not... the only person on
Earth who's... going for
something.

AUNTY

What does that mean?

RONDO

I've missed a day's training
because of you.

AUNTY

Honey. I told you. You're gonna
win. Don't worry about it. The
universe is aligning for you.

RONDO

Where's my money?

AUNTY

I don't have it.

RONDO

Then we have a problem. So what
are you going to do?

AUNTY

(beat)

You get your bingo card?

INT. CELLAR - NIGHT

Penny clambers down the cellar stairs into the "backstage area". Aunty waits for her, perched on a keg, her flag draped around her.

AUNTY
You're late, bitch.

PENNY
Oh my God.

AUNTY
It's fine.

PENNY
No it's not, oh my God, who did this to you--

AUNTY
Hey. Got a show to do.

PENNY
Okay. Can I get some make up on you please?

INT. LA BAS - NIGHT

The crowd claps along to bright, pounding PARTY MUSIC, waiting for the show to start. Rondo watches closely. An AMPLIFIED AUNTY SPEAKS:

AUNTY (O.S.)
Ooooookay you freaks and geeks,
are you ready?

The crowd CHEERS.

AUNTY (O.S.) (CONT'D)
I said are you fucking ready?!

LOUDER.

AUNTY (O.S.) (CONT'D)
That's better! Please clap 'em
cheeks and welcome to the stage
Miss Aunty Inflammotary and Miss
Pretty Penny!

The queens, holding microphones and a BIG GLASS BOWL full of bingo balls, are applauded onto their stage by the DJ booth, far from the tables.

They soak up the energy - two pros. Penny places the bowl at the booth.

AUNTY

Hello and welcome my darlings to
Drag Bingo at La Bas!

More CHEERS.

AUNTY (CONT'D)

We made it!

PENNY

So good to be here.

AUNTY

Aye, and I tell you what.

PENNY

What's that?

AUNTY

This is a good-looking audience I
see in front of us tonight.

PENNY

Mmm, third row four from left?

AUNTY

Yuh-huh! Second row six across?

PENNY

Ooh, yumma yumma. Fifth row two
from right?

AUNTY

(beat)

Mm.

LAUGHTER.

PENNY

Are you excited to get your hand
around a few balls tonight Aunty?

AUNTY

Come on, girl, we're better than
that.

PENNY

I don't think we are.

AUNTY

No, you're right actually,
there's plenty more ball gags to
get through before the night is
over.

PENNY

Same shit different day.

AUNTY

Okay seriously, now, for the new
bitches out there here's how
tonight's gonna go. You should
all have been given a bingo card
to play with when you came in.
You've played bingo, you're not
stupid, we pull the numbers out
of this bowl here, you fill your
card before anyone else, you yell
SUCK IT, SLUT, or whatever your
truth is, and as long as you got
ears and eyes and you didn't fuck
it up or get it wrong we will
give you the beautiful dolla
dolla cash money, can I get a
whoop whoop?!

CROWD

Whoop whoop!

AUNTY

That's what I like to hear. Is
this going to be the best night
ever or what? Now listen, just
before we begin, I wanna say
something.

Penny casts her a glance.

AUNTY (CONT'D)

You lucky things in the first couple of rows might be able to see my face a bit better than everyone else. If you're sitting there think "sheesh, Aunty doesn't look her usual fleek fish self, what's happened to her"? Well, first of all, fuck you.

(laughter)

Second of all, yeah, I bumped into some lovely fellas today... let's just say they had a problem with me trying to be the person I want to be. I know, I know, boo! It's alright. Some people, you know, they're scared of change. And they should be. It's a scary thing. You can't stop it though, that's the problem. It's gonna happen. They didn't stop it. I'm still standing right here. Don't let anyone tell you what's up, bitches, cause they don't know. The world is a big old complicated messy fucked up place. If you're lucky, it might make sense to you for a couple of seconds out of the day. For a moment, everything might just fall into place, if you're really, really lucky. Hopefully we can give you one of those moments tonight. Now shut the fuck up while this man in a dress sings for you.

Aunty pushes a button at the booth. MUSIC plays, and Penny slips straight into a frenzied, acrobatic lip-sync routine.

She parades up and down between tables, cartwheeling, strutting her stuff, the sexiest damn thing you'd ever seen.

With all eyes on Penny, Aunty slides the bowl of bingo balls out of view at the booth.

She picks out six balls - 11, 59, 5, 82, 58.

Still performing, Penny nears the booth again, and spins, beaming, to see Aunty. The smile dies in her eyes as she watches Aunty cheat. Aunty doesn't look up. Penny turns to the audience, continues, says nothing.

Penny's song comes to an end with her doing an impressive spinning jump split. The crowd ERUPTS.

AUNTY (CONT'D)
Yaay, give it up for Pretty Penny, isn't she beautiful?

Penny avoids eye contact with Aunty as she joins her by the bowl.

AUNTY (CONT'D)
Alright, alright, everyone ready? Let's play.

Aunty spins the balls around in the bowl.

Across the room, Rondo eyes her intently.

AUNTY (CONT'D)
Swirrrrling the balls. I love my job.

Aunty takes one of her stowaway balls in hand, made to look as if picked from the bowl.

AUNTY (CONT'D)
Fifty-nine!

Several punters, including Rondo, daub their cards with blotters. Rondo's face is expressionless, withholding judgment.

AUNTY (CONT'D)
FIFTY-nine, so nearly a perfect start, Penny.

PENNY
Yep.

Aunty looks past Penny's hurt expression to the entrance.

In walks Saad. He reaches the front of the audience.

He looks around, quickly ascertains that it would be a mistake to make a scene here and now.

Aunty clocks this, and blows him a big kiss. Saad stares at her.

AUNTY
Okay, and the next number is... Penny?

Penny looks at Aunty for a second. Aunty's eyes plead with her.

After a frozen moment, Penny spins the balls, and surreptitiously takes one from Aunty.

PENNY

Fifty-eight.

AUNTY

Wuh-woh. Sure fucking hope the next one isn't fifty-seven, this lot might smell a rat.

PENNY

They probably do.

AUNTY

(beat)

What?

PENNY

Bitch, they can smell your rat from the bus stop.

The crowd laughs. Aunty smiles at Penny.

AUNTY

Whore.

PENNY

Yes?

Another SONG plays over the friends grinning at each other.

INT. LA BAS - LATER

It's AUNTY'S SONG this time.

She leaps to the floor and dances, lip-syncing like a lunatic. The audience loves it.

She crawls along the floor to Saad's seat, and snakes up to grind on his lap. His face is a picture. Aunty doesn't let up. The audience laughs along. Even Rondo looks engaged.

AUNTY

Like what you see?

SAAD

Get the fuck off me.

Aunty's song comes to an end with her sat perched on Saad's legs. The audience applauds.

PENNY

Oh my life, Aunty, what are you doing to that poor boy?

AUNTY

I think I've turned him! Only teasing, honey. Wasn't he great everybody?

Aunty stands while the room signals it's appreciation.

AUNTY (CONT'D)

Any special requests for being such a good sport?

SAAD

Yeah. Let me pick a ball.

AUNTY

Come again?

SAAD

You heard.

AUNTY

I don't think so, honey. My balls are a bit big for you to handle.

She starts to walk back to the stage.

SAAD

Why won't you let me pick one, I don't understand. What are you hiding?

The atmosphere dips. Faces look up at Aunty expectantly.

AUNTY

You want to pick a ball?

SAAD

Aye.

AUNTY

Fucking up you come then.

Aunty marches up to the booth with all the front she can muster. Saad lopes up behind her.

Aunty and Penny stand either side Of Saad at the bowl. Aunty has no idea what to do.

AUNTY (CONT'D)

Okay honey, you're here, let's see what you got.

Saad starts spinning the bowl. He takes his time with it, enjoying Aunty's barely concealed distress. He looks at Aunty as he picks a ball out.

Before he has the chance to look at it, Penny grabs his head and wrenches him around, planting a BIG LONG KISS on his lips. He drops the ball in shock.

Aunty picks the ball up: 20.

AUNTY (CONT'D)

Five!

She is barely heard over the wolf-whistles and laughter of the audience.

Saad loses his temper - he shoves Penny away, hard. She nearly loses her balance, stares at Saad, a naughty half-smile on her lips. Saad doesn't smile back.

AUNTY (CONT'D)

Woah, woah, woah, easy, tiger.

The cheers turn to gasps and then to boos.

AUNTY (CONT'D)

You're straight, we get it. Go fucking sit down until you learn to play nice.

PENNY

Gotta love live entertainment.

AUNTY

Okay everyone, go get yourself a pina colada or a Diazepam or whatever tickles your pickle, we'll be back in five.

Saad heads back to his seat, cowed by the baleful looks of the other spectators.

RUBY (O.S.)

Saad.

He looks up to see Ruby weaving through the tables towards him.

SAAD
What are you doing here?

RUBY
Got a flier.

SAAD
Oh.

RUBY
I wanted to see you. I... you
were going to...

SAAD
Aye.

RUBY
That's ... that's such a positive
step.

SAAD
That's good.

RUBY
It's really good. Come here.

They kiss.

RUBY (CONT'D)
I love you.

SAAD
Aye... same.

INT. LA BAS - LATER

Saad and Ruby sit all coochy-coo in the front row. The audience is more boisterous now.

AUNTY
Okay guys, everyone nice and
tipsy?

PENNY
Ready to play some more with your
two best gals?

AUNTY

They look ready to me.

PENNY

Spin that shit, bitch.

Aunty swirls the balls in the bowl. Only two more to go.

She picks a ball, confident now, that she's nearly home and dry.

AUNTY

Eighty two!

A few people daub at their cards. Rondo isn't one of them.

Aunty falters as she looks over to find him shaking his head. She blinks. How can this be?

Penny notices and swiftly takes the bowl, plunging her hand in and swirling. She pulls out a ball and looks to Aunty.

Confidence shaken, she reads out:

AUNTY (CONT'D)

Eleven!

Rondo stares up at them with menace. The last two numbers are wrong.

She could be screwed here.

PENNY

(mumbled)

I thought you had a photographic
fucking memory.

Aunty can't speak. She looks around. She bites her lip.

The audience notices. They stare up at her as she shrinks before them.

Aunty looks up to the heavens. She takes a deep breath.

She plunges her hand into the bowl.

AUNTY

(to herself)

Come on. Just once. Just one
fucking night.

She picks out a ball. She reads it for real this time.

AUNTY (CONT'D)

Ninety!

Still nothing from Rondo.

AUNTY (CONT'D)

(Fuck, fuck, fuck.)

She swirls the balls; she picks one.

AUNTY (CONT'D)

Twenty-one!

Rondo stares up at Aunty - then glances down. He daubs his card. One down.

PENNY

Hands up who has less than five numbers to go.

A smattering of hands.

PENNY (CONT'D)

Less than three.

Four hands stay in the air.

PENNY (CONT'D)

Who is waiting for just one number?

Two hands remain. One is Rondo. The owner of the other WHOOPS loudly.

AUNTY

Okay.
(beat)
Penny?

PENNY

Nah, bitch, that's all you.

AUNTY

Brilliant. Thank you.

Swirling balls. Aunty doesn't seem to want to stop.

PENNY

Aunty.

AUNTY

I'm doing it.

Out comes the ball.

PENNY

Come on.

Deep breaths...

AUNTY

(beat)

Eighty-eight!

Rondo stands, card held aloft.

RONDO

Suck it, slut!

The crowd celebrates. Penny screams. Aunty can't quite believe it.

PENNY

We have a winner!

Aunty looks at Rondo, He allows himself a small smile. Aunty shrugs and winks at him.

INT. LA BAS - LATER

A CIRCLE OF HANDS clink their drinks.

Aunty and Penny are celebrating at a table with Kukoo and some friends.

KUKOO

Cheers, cheers, top fucking night!

PENNY

(aside)

Kukoo, who are these people?

KUKOO

Don't know, babe. Hey! Who's back to mine after?

A cheer of agreement around the table. Kukoo necks her beverage. Aunty looks around.

Saad stands at the bar with Ruby. He stares around listlessly while she chews his ear off about something or other.

Suddenly his attention is drawn towards Aunty.

Concerned, Aunty looks around.

Saph makes her way up to her in a fairly revealing dress.

SAPH

Great show.

AUNTY

(standing)

Oh my fuck! Hey girl! Aw, you came!

They embrace.

AUNTY (CONT'D)

And you brought the twins!

While Aunty and Saph chat and laugh, Saad stares at Saph who gives him the eyes in turn.

Ruby notices. She looks between Saad and Saph. Saad catches himself, and looks at Ruby.

She SLAPS him on the cheek and leaves. Befuddled, Saad looks back at Saph, who flashes him a coy smile.

SAPH

He's cute.

AUNTY

(turning to look)

He is actually.

Up comes Rondo.

AUNTY (CONT'D)

Oh babe, I'll talk to you later.
Thank you for coming, I love you.

Aunty moves away with Rondo. After a moment's hesitation, Saph walks to the bar.

Rondo and Aunty stand slightly removed from the hubbub, unsure how to proceed. Aunty reaches into her bag, and pulls out Rondo's money. He takes it and counts it.

AUNTY (CONT'D)

(beat)

Sorry.

RONDO

Aye.

AUNTY

No really, it was pretty shite. I dunno, I just... I just had to, you know... I'm a bitch. That's my shit. But, listen, I keep my promises, everything I said--

Rondo holds up a massive hand to silence her.

RONDO

You talk too much. You need any more, anytime, you know where I am. Okay?

AUNTY

Okay.

Rondo starts to walk away.

RONDO

(turns)

Was some fucking show. You look lovely.

AUNTY

Thank you. Oh! Good luck with yours!

Rondo nods and walks away. Penny approaches. Aunty puts an arms around her, resting her face on her shoulder.

PENNY

(brandishing more cash)

That's from Tommy.

AUNTY

Keep it bitch.

PENNY

Aye, don't worry, I was gonna.

She then passes Aunty her drugs.

PENNY (CONT'D)

You have that.

At the bar, Saad is laughing at something Saph is saying. Mid-cackle, he looks over her shoulder at Aunty. They mouth at each other.

SAAD

(Where is it?)

AUNTY

(I don't have it.)

SAAD

(What?)

AUNTY

(I-don't-have-it.)

Saad narrows his eyes at Aunty.

EXT. ST GEORGE'S ROAD - NIGHT

Alan Clay trudges down the street, phone in hand.

CLAY

Hi Claudia, it's Alan here. I am so terribly, terribly sorry to have missed our rendezvous. I'll say I was indisposed and leave it at that. It is unprofessional and amateurish, which are not adjectives I ever ascribe to myself, but there you go. I would however like you to know that this is absolutely a one-off, an aberration, a singularly atypical occurrence, and a fluke of horse-shittery on a truly cosmic scale, and I sincerely hope it does not throw our business relationship into any ambiguity. If you are agreeable I would dearly love to rearrange and put this whole thing straight. We really are very keen to build and grow with the support of your organization. Okay. Call me when you get this. I'll be waiting.

(hangs up)

Fuck. Fuck!

He turns his collar up against the cold night, and carries on. He passes a streetlamp.

WILLIAM (O.S.)

Any change?

CLAY

No.

WILLIAM (O.S.)

Have a nice night.

Clay moves forward a few more steps - then stops.

He turns back.

CLAY

What's that?

WILLIAM (O.S.)

What? That? S's gift.

CLAY

From who?

WILLIAM (O.S.)

Interesting young woman.

William sits within the glow of the lamplight. A little smile plays about Williams face as Clay looks down at the cap in his lap.

Perched on top of a few coppers and a cigarette butt lies an enormous, beautiful DIAMOND RING.

INT. LA BAS - NIGHT

Saad stares at Aunty. Aunty stares back.

Saad returns his attention to Saph, who chats away, oblivious. Aunty breaths a sigh of relief.

EXT. LA BAS - NIGHT

Ruby walks away from the bar, head down. She stops, takes a deep breath, eyes closed, face to the heavens.

She opens her eyes and frowns at what she sees.

INT. LA BAS - NIGHT

The celebrations continue. Kukoo holds court with an expanding table of strangers. Saad and Saph flirt at the bar. Aunty and Penny drink it all in.

BUZZ BUZZ.

Penny pulls out her phone.

AUNTY
Who's that?

PENNY
Ruby.

They look at each other, puzzled.

EXT. LA BAS - NIGHT

Aunty and Penny walk outside. The wind is up.

The doorman doesn't even acknowledge them. He's too busy staring up at the sky.

A short distance away, Rondo does the same.

Ruby runs up to the queens.

RUBY
Look.

As Aunty and Penny look up, others come out of the bar: Tommy, Kukoo, Saad, Saph, all staring transfixed at the night sky.

PENNY
(beat)
Will you look at that.

All around, faces look up in curiosity and concern, wonder and fear.

Close on Aunty. Something like a smile flashes fleetingly across her face. Fear. Exhilaration.

THUNDERCLAPS ring out as the SKY OPENS.

The sound of TRUMPETS.

FADE OUT.