

# CHAMPION

by

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## EPISODE 1

## FINAL SCRIPT

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1

INT. BOSCO'S CHILDHOOD ESTATE. A TIDY LIVING ROOM - DAY  
(FLASHBACK - DAY 1)

1

As though playing from an analogue video:

The year is around 2008. A young boy, BOSCO (Black, 10) is holding a FAKE MIC and rapping along to 21 SECONDS by So Solid Crew, word perfect, as the music video plays on the television in the background.

A young girl, Bosco's sister VITA (Black, 8) steps into the frame tentatively. We can tell that she's shy, but she joins the home performance, taking the attention and camera focus from Bosco.

YOUNG VITA

OW!

YOUNG VITA stops singing when BOSCO throws the FAKE MIC at her, hard. She rubs her arm, shocked, then starts to cry. We are with the camera as it gets put down and the view shows YOUNG BOSCO and YOUNG VITA.

ARIA

Vita, why did you upset your brother?

YOUNG VITA looks confused but sniffs, wipes her tears away.

ARIA (O.S.) (CONT'D)

Do you want to see to your daughter, Beres?

We see a MAN'S legs cross the room. He throws himself down on the sofa behind the children. YOUNG BOSCO picks the FAKE MIC back up and starts mouthing the rap animatedly and ignoring his sister. We see YOUNG VITA sniff, wipe her eyes, then stare at the music video on the screen.

BERES

That's your job, not mine.

ARIA (O.S.)

That's the problem, Beres. A job is only mine when you say so.

We see a pair of women's legs step into the frame. She rubs a YOUNG VITA on the shoulder, who doesn't notice; she's engrossed in the music video.

ARIA (CONT'D)

(hissing)

BOSCO!

YOUNG BOSCO looks up at his mum and frowns. He throws the FAKE MIC at YOUNG VITA again.

ARIA (CONT'D)  
BOSCO CHAMPION! Say sorry to your  
sister!

OUT on VITA totally transfixed by the screen, lost in the  
words. She smiles, blocking out the world around her.  
Escapism.

2

INT. A HUGE CONCERT VENUE. SIDE OF STAGE - NIGHT 1.

2

We see VITA CHAMPION (Black, 23, beautiful, petite) literally running across the camera in the wings, carrying four bottles of ALKALINE WATER and A CARTON OF OAT MILK in her arms. A CONCERT ORGANISER (early thirties, female) wearing a headset stops her.

We hear a DJ (track TBC) playing from the stage as the CONCERT ORGANISER asks, twice, if we have eyes on BOSCO CHAMPION.

CONCERT ORGANISER  
Eyes on Bosco? Do we have eyes on  
Bosco Champion?

VITA carries on going but turns back to answer.

VITA  
We will in a second!

VITA slows to a halt as she walks past MEMET (handsome, Turkish, 25) standing with a group of YOUNG MEN who are all bantering. MEMET steps away from the group to focus on VITA.

VITA (CONT'D)  
Mem, where's Bosco?

MEMET looks VITA up and down and smiles knowingly. He goes to touch her waist but she looks around, panicked, steps back.

VITA (CONT'D)  
Not here! For real, where is he?

MEMET  
I ain't seen him for a minute, you  
know.

VITA  
Not for a...? He's on in seven  
minutes, he needs to get mic'd up!

MEMET  
I dunno! Dressing room I think.

An explosive cheer goes up and VITA and MEMET are compelled to look at the stage. They share a look of concern.

VITA  
Wish me luck.

VITA hurries out of sight as she goes to find her brother.

3

INT. A HUGE CONCERT VENUE STAGE - NIGHT 1.

3

BULLA (biracial, 23, large build) is on stage and holding court. The crowd are going mad.

BULLA

Mandem, I wanna hear you roar!

A huge bellow from the men in the audience. BULLA laughs.

BULLA (CONT'D)  
And, and- I also see all you ladies  
who came out for me. Let me hear  
ya!

A phenomenal scream comes up from the women in the crowd.

BULLA (CONT'D)  
Ooof. Keep warm for me yeah. I'll  
be seeing some of you after the  
show.

BULLA begins KEEP DAT.

4

INT. BOSCO'S DRESSING ROOM - NIGHT 1.

4

A dressing room full of alcohol, food, racks of clothes.

BOSCO (Black, 25, with the build of a young man who tries hard in the gym, handsome) is pacing in his dressing room. The sound of KEEP DAT by BULLA is audible through a SPEAKER in the corner.

5

INT. ARENA CORRIDOR - NIGHT 1.

5

VITA is rushing down the corridor, all the BOTTLES OF WATER clanking. Another CONCERT ORGANISER also in a HEADSET is coming towards her and reminds her that we need BOSCO on stage.

CONCERT ORGANISER 2  
Vita, we need Bosco.

VITA  
Everybody needs Bosco. Give me a minute.

VITA keeps going as CONCERT ORGANISER 2 heads to the stage; she gets to a door with CHAMPION written on it, puts the WATER down.

6

INT. BOSCO'S DRESSING ROOM - NIGHT 1.

6

BOSCO's sweating, hyperventilating, eyes wild. He bends down, stands up again. He pulls his JUMPER off, throws it on the floor.

He tries to breathe but can't. He rips his T-SHIRT off, scrunches it into a ball and presses it to his face. He screams into it, then throws it down on the ground. BOSCO crouches down and closes his eyes, his breath catching.

A loud knock on the door. BOSCO's head jerks up, panicked. BOSCO goes to the door, goes to open it, but instead turns and leans his back on it, sinking down to his knees. He rests his head on his knees and tries to catch his breath.

VITA (O.S.)  
Bosco? You in there?

BOSCO carries on panting, drops his head to his knees again.

VITA (O.S.) (CONT'D)  
Is it happening again?

BOSCO catches his breath, but the next few lines are breathy and jagged.

BOSCO  
What the fuck is wrong... with me, man?

VITA (O.S.)  
Nothing, Bosco. Nothing. Promise.

BOSCO  
How you mean?... BULLA's out there on stage - and I should be in the wings, warring his boys... but instead - I can't even fucking... breathe, man.

7

INT. ARENA CORRIDOR - NIGHT 1.

7

VITA presses her palm to the door.

VITA  
Remember what we do? Do the big deep breaths. In through your nose then out your mouth.

8

INT. BOSCO'S DRESSING ROOM - NIGHT 1.

8

BOSCO takes a few breaths, like VITA says.

BOSCO  
I can't do this, Vita. My time's passed. I been two years out the game, man. It's all about fuckin' BULLA now.

9

INT. ARENA CORRIDOR - NIGHT 1.

9

VITA leans against the dressing room door and sinks down, mirroring her brother.

VITA

Bro, please. BULLA doesn't have what you have! Firm it.

BOSCO (O.S.)

Why did you let me think I could do this?

VITA

Because you *can* do this. You've got legacy behind you. Come on!

10

INT. BOSCO'S DRESSING ROOM - NIGHT 1.

10

BOSCO opens the door and looks at his sister. He's still breathless. He looks discombobulated, stressed.

BOSCO

What the fuck is legacy when I've been out the game for two years?

VITA steps into the room and closes the door behind her. She picks up BOSCO's clothes. She hands them to him.

VITA

Look, BULLA will come and he'll go, Bosco. He's just a phase.

BOSCO

*These people don't want me anymore.*

BOSCO starts putting his clothes back on as VITA sits in a chair in front of the dressing room mirror.

VITA

Bosco! This scene is yours. Ever since 'Champion to the World', everyone has known your name. And they're gonna be screaming it out there!

BOSCO snorts, shaking his head.

VITA (CONT'D)

Bosco, I'm not asking you to trust *me*, I'm asking you to trust *yourself*. You know what you can do. Come out and show *yourself*, show BULLA, show *all* of them.

VITA gets up, walks over to the dressing room door and opens it. We hear the crowd again.

VITA (CONT'D)

Champion to the world, remember.

VITA, relief on her face, steps to the side and gestures that BOSCO walks past her.

11 INT. ARENA CORRIDOR - NIGHT 1.

11

We zoom into BOSCO's face and pan out slowly as he strides through the corridor, psyching himself up. He descends the stairs to the stage as we hear his inner world.

12 INT. A HUGE CONCERT VENUE. SIDE OF STAGE - NIGHT 1.

12

BOSCO and VITA arrive at the side of the stage, joining the group of YOUNG MEN. MEMET stands next to BOSCO, pats him on the back.

BULLA's almost at the end of his latest chart hit as BOSCO narrows his eyes and kisses his teeth. VITA puts a hand on her brother's shoulder.

VITA

You okay? You good to go? It's  
BULLA's last song.

BOSCO

Yeah yeah. I'm ready.

BOSCO nods and takes some deep breaths. He physically psyches himself up, like a boxer before a fight.

VITA looks for DAWN.

VITA

Where's Dawn? She should be here!

BOSCO furrows his brow, still focusing on the stage.

BOSCO

I don't care? Dawn's my manager,  
not my girl.

As BULLA's song comes to an end, BOSCO is getting visibly more agitated.

BULLA steps off the stage and straight in front of BOSCO and his BOYS. Five of BULLA's boys surround BULLA. BULLA wipes his wet forehead with the towel that was around his neck and throws it on BOSCO. BULLA's boys laugh.

BOSCO (CONT'D)

What the fuck you doing, man?

BULLA laughs loudly as BOSCO throws the towel onto the floor.

BULLA

Thought you was the cleaner!

BULLA's boys laugh again.

BOSCO

Nah bro, I saw the cleaner back there. You got your mum working hard init?

BOSCO's BOYS laugh. BULLA steps close into BOSCO but speaks loudly enough for everyone to hear.

BULLA

Don't worry about my mum, bro. I made enough money to take care of her just from that set!

BULLA's manager MARK (white, blonde, handsome, mid thirties) walks over.

MARK

Alright BULLA and... crew, your car's outside. PA at Selfridges in 15.

BULLA

(to MARK)

Coming bro, just saying goodbye to this old news guy.

(to BOSCO)

We'll see who's talking about whose mum when your comeback *flops*. Don't worry, I'll look after yours. She'll have to earn it though.

BOSCO launches at BULLA and MARK steps in before BOSCO's fist can connect with BULLA's face.

MARK

Alright boys, come on, come on!

BULLA

This guy! Swinging for man, you know! So jacked up! Shook one. You gotta be careful with a temper like that. That jail's gonna call your name again.

MARK pulls BULLA away, then turns and puts a hand on BOSCO's shoulder, squeezes, then says:

MARK

Come on, man. Think about what you're doing.

BOSCO shrugs MARK's hand off. MARK points at BOSCO knowingly as he heads off and BULLA's BOYS follow. A BEAT later, ARIA (Black, beautiful, 47) and MILAN (very cute, 6) arrive in the wings.

VITA elbows BOSCO roughly to signal their arrival. He clocks them and composes himself. He looks behind them to see if anyone else, namely his dad, has arrived with them. He has not. BOSCO walks over to MILAN and ARIA, smiles and bends down to MILAN's level.

BOSCO

You ready to see your daddy on the stage, yeah?

MILAN smiles and nods and BOSCO stands up again.

12A **INT. A HUGE CONCERT VENUE STAGE - NIGHT 1.**

12A

REMI BURGZ, host of the concert, is on the stage. She smiles, holds the MIC up to her mouth and says:

REMI BURGZ

You lot having fun yeah?

The crowd scream back at her.

REMI BURGZ (CONT'D)

Next up, it's the man we've all been very eager to see!

Crowd screams again.

REMI BURGZ (CONT'D)

We've been waiting a couple years for him to touch road... BUUUT... heee's BAAACK!

We cut back to BOSCO as REMI BURGZ is finishing off her introduction and the crowd screams louder.

12B **INT. A HUGE CONCERT VENUE. SIDE OF STAGE - NIGHT 1.**

12B

REMI BURGZ (O.S.)

It's BOSCO CHAMPIOON!

At the sound of his name, ARIA smiles at her son as he takes deep, controlled breaths. VITA watches them interact. She looks left out but accepting of that.

The stage goes black.

**CHAMPION TO THE WORLD BEGINS O.S.**

ARIA

Do me proud, my darlin.

BOSCO

I always do, Mum!

BOSCO turns to the stage again, laser focus on what he's about to do. He takes a deep breath, smiles and puts the mask of excitement on.

12C

INT. A HUGE CONCERT VENUE STAGE - NIGHT 1.

12C

BOSCO steps onto the stage to a deafening roar. The CHAMPION TO THE WORLD introduction continues to play as BOSCO takes it all in. He's lost in the moment. He's back.

BOSCO (RAPPING)

Champion to the world. Winners only  
that's why they say that I'm  
champion to your girl. Gucci  
holding my waist up, every champion  
needs a belt. Winners recognise  
winners, if you're a champion I can  
tell. I can tell-

DJ wheels the track back and stops it.

BOSCO laughs. Crowd goes mad.

BOSCO (CONT'D)

Oi! London! What's goin' on? You  
lot have really missed me init?

Crowd goes mad again.

BOSCO (CONT'D)

One, two, three, LET'S GO!

We hear the start of a real banger.

**CUT TO BLACK**

13

INT. A HUGE CONCERT VENUE STAGE - NIGHT 1.

13

When we return, BOSCO is centre stage taking the moment in as his set comes to an end. BOSCO is sweaty having performed a whole gig. His anxiety *appears* to have disappeared completely. DJ still on the decks behind him. The crowd are louder than they were for BULLA. BOSCO holds the mic to his mouth, pausing to look out at them all. The crowd roars.

BOSCO

Alright, lemme run a next one.  
I just need to say-

BOSCO allows for another dramatic pause, soaking the energy of the arena in.

BOSCO (CONT'D)

I know say *some* man love the women  
in their life for what they can  
give them. That's not me, you know.

(MORE)

BOSCO (CONT'D)

I was taught from I was born that  
we owe it all to women. From I was  
a boy, there's been *one* woman I  
couldn't have done any of this  
without, you know. I owe her a lot.  
Especially my sanity.

14

**INT. A HUGE CONCERT VENUE. SIDE OF STAGE - NIGHT 1.**

14

VITA smiles and looks down at the floor. She's happy for the  
recognition.

15

INT. A HUGE CONCERT VENUE STAGE - NIGHT 1.

15

BOSCO

So, Mum. Aria Champion. I need to thank you. For everything you've done. This one's for you. But mainly for all the Black women out there.

16

INT. A HUGE CONCERT VENUE. SIDE OF STAGE - NIGHT 1.

16

VITA sighs. She looks embarrassed that she even thought it could be about her. It was too good to be true.

BOSCO (O.S.)

In fact? Mum, I want you to come out here.

ARIA is holding MILAN's hand. ARIA smiles proudly and puts her other hand to her chest.

ARIA

Oh God, I couldn't!

VITA, annoyed, takes MILAN's hand and nudges ARIA towards the stage gently.

VITA

Go on, Mum.

17

INT. A HUGE CONCERT VENUE STAGE - NIGHT 1.

17

ARIA steps onto the stage and the crowd scream. ARIA laughs and waves at the crowd shyly.

**NUBIAN QUEEN (MUSICAL NUMBER 1) - BOSCO**

ARIA stands visibly at the side of the stage, smiling on and watching her son in wonder.

Behind BOSCO, a screen shows cuts of powerful women; MICHELLE OBAMA, QUEEN LATIFAH, LIL KIM, TONI MORRISON, BEYONCE. \*

18

INT. A HUGE CONCERT VENUE. SIDE OF STAGE - NIGHT 1.

18

As BOSCO performs we see his family standing near his BOYS in the wings. VITA is mouthing along, word for word. She knows every lyric; we'll discover that she wrote them. \*

She bends down so she's level with MILAN and points at the stage.

VITA

You proud of your daddy?

MILAN nods, eyes wide with wonder and firmly on BOSCO. VITA stands back up, carries on mouthing along.

\*

BOSCO's dad, BERES (handsome, early fifties), finally arrives and stands next to VITA stoically, arms crossed.

BERES leans into VITA.

BERES

What's he got Aria on the stage  
for? Champions don't showboat like  
dis.

VITA looks at BERES pointedly.

VITA

Where do you think he learned how  
to showboat?

BERES scoffs, shakes his head.

BERES

Sof' bwoy.

19

**INT. A HUGE CONCERT VENUE. SIDE OF STAGE - NIGHT 1.**

19

BOSCO bounds up and down the stage, interacting with WOMEN in the audience as he raps.

For the final few lines, he goes over to ARIA, puts his arms around her, then points at the screen.

\*

A vintage picture of a young ARIA outside her newly opened restaurant appears. She is holding young BOSCO on her hip and smiling. She looks beautiful, vibrant, though with a smile we can see is forced. The crowd erupts again.

ARIA puts her hands to her mouth and smiles. She wipes her eyes as tears come.

20

**INT. A HUGE CONCERT VENUE. SIDE OF STAGE - NIGHT 1.**

20

Sound of rapturous applause signals the end of BOSCO's set. He swaggers off the stage as the crowd scream for more. He sees BERES and heads straight over.

VITA holds a CHAMPION branded towel out for her brother but he walks right past her.

BOSCO

What d'you think, Dad?

BERES

Was alright. Next time, yuh haffi  
give the crowd a bit less. You  
can't be so eager to please them.

BOSCO looks heartbroken, but he nods quickly and walks away from his dad. He visibly shakes his sadness off as he walks over to his BOYS and falls into them. They all jump on him proudly.

VITA scowls at her brother's back and drops the towel on the floor, the word CHAMPION facing up.

**OPENING CREDITS.**

21

**INT. ARIA'S KITCHEN - DAY 2.**

21

It's a bright day. The house is decorated with BALLOONS and PARTY DECORATIONS.

A BANNER that reads HAPPY 25TH BIRTHDAY BOSCO can be seen as VITA struggles past it, carrying too many TRAYS of FOOD.

ARIA (O.S.)  
Vita! Don't forget to put the plates out there too!

VITA  
(mumbling to herself)  
Why would I forget?

ARIA (O.S.)  
And bring the coleslaw back in, it's too hot out there for that!

22

**EXT. ARIA'S HOUSE. GARDEN - DAY 2.**

22

VITA walks out to garden and puts the TRAYS on the table. A few people are already out there, including a few of BOSCO'S BOYS, LENNOX (Black, early fifties) and other members of the family. LENNOX is firing up a bbq JERK DRUM.

LENNOX  
Don't let her stress you, V.

VITA  
She's always stressing me.

LENNOX  
Come on, gimme a smile.

VITA smiles widely and LENNOX pulls her into a hug. VITA hugs him back, avoiding the TONGS in his hand. ARIA rushes into the garden and picks up the coleslaw.

ARIA  
Sorry to break up this moment but can you help me organise the table, Vita?

VITA starts to organise the food on the table. ARIA steps over to LENNOX to get a closer look at what he's doing. She looks anxious. She wants everything to be perfect.

ARIA (CONT'D)

How you getting on with that,  
Lennox?

LENNOX pulls ARIA close and kisses her on the forehead.

LENNOX

Just relax nuh, Aria. It will all  
be fine. Bosco will be happy.

VITA is trying to sort the table as quickly as she can.

VITA

When's Bosco getting here? Maybe *he*  
can help?

ARIA

It's his *birthday* Vita! And he's  
twenty-five.

VITA

What does that even *mean*?

BOSCO enters the garden loudly, laughing with MEMET who trails in behind him.

VITA (CONT'D)

Thanks for showing up.

BOSCO

Since when was you my timekeeper?

VITA

...since always?

VITA cuts her eye at her brother then goes to head into the house. As she does, MEMET squeezes her arm gently.

23

INT. ARIA'S HOUSE. HALLWAY - DAY 2.

23

VITA runs up the stairs, wiping her brow as she goes.

24

INT. ARIA'S HOUSE. KITCHEN - DAY 2.

24

ARIA carries on fussing at the spread on the table, then the doorbell rings. She heads into the house to get the door.

25

INT. ARIA'S HOUSE. VITA'S BEDROOM - DAY 2.

25

VITA is tearing through her wardrobe as HONEY (23, Black, curvy, pretty) tips the contents of her make up bag out onto VITA's dressing table and starts to add to her already immaculately made-up face, sticking glue to false eyelashes.

HONEY looks at the pictures around the dressing table and smiles at the one of a young her and VITA on the first day of secondary school, then looks over at a frenetic VITA.

HONEY

Why you sweating?

VITA

Cause ever since Bosco came out  
I've been running around after him!

HONEY

Ah, Aria and Beres got you back  
there. I knew they would.

VITA

If my mum and dad could have got me  
into the prison to look after him  
they would have, you know.

HONEY

Make it work for you then.

VITA pulls a clean TOP out of the wardrobe.

VITA

How you mean?

HONEY

You've been doing this behind the  
scenes shit for years. It's too  
small for you, babe.

VITA

Yaaaaah, but-

HONEY

All I'm saying is, if you don't  
ask, you don't get. We need to be  
in a new season of doing what we  
want and getting what we want.

VITA thinks on this for a beat. She pulls the top on as she walks over to the window. She looks down and we see what she sees: MEMET setting up his DJ EQUIPMENT on a table, then TAYO, struggling to manoeuvre plastic chairs through friends and family who take up most of the small garden.

VITA

(laughing)

Tayo just got here.

HONEY

I didn't realise she was invited.

VITA

She didn't come alone either.

We see, behind TAYO, YEMI (late twenties, very cool, good looking) enter the garden, PHONE in hand.

HONEY flies up from the dressing table, stands by VITA at the window and looks down. TAYO waves up at HONEY. HONEY ducks out of view.

HONEY

If that's her new girl you're not allowed to talk to her.

VITA looks over at HONEY and raises an eyebrow.

VITA

When you two got together; what did I say?

HONEY sighs loudly, goes back to the dressing table and sticks a FALSE LASH onto her eyelid.

HONEY

(slightly mocking tone)

You said it was bad enough that your best friends had got together, and that you were never-

VITA

-were never getting involved, exactly!

HONEY sticks her other lash on then rolls her eyes.

HONEY

Sorry that I can't just put my emotions in a box like you.

VITA

Let's change the subject.

We hear an afro-swing instrumental rise from the garden.

VITA looks stressed by the whole thing as HONEY laughs, stands up and starts trying on clothes. HONEY begins to sing.

HONEY

Remember this one?

VITA looks wistful, smiles.

VITA

How could I forget? This was our *riddim*!

HONEY

I can see your mouth twitching.  
Sing, man. I sound better when I  
sing with you.

\*  
\*  
\*  
\*

\*

HONEY (CONT'D)

I can't believe you gave up the music ting to be an *assistant* to your dumb brother, *as well as his ghostwriter*, and to keep working in your mum's restaurant. Being a Champion is *work*, init? From the top to the bottom.

VITA

You don't even know.

HONEY

I swear his manager, Dawn, dusk, whatever her name is. I swear she doesn't even do anything anyway.

VITA turns her focus to HONEY completely.

VITA

Honey, she does *nothing*.

HONEY and Vita carry on singing.

\*

**MUSICAL NUMBER #2-- VITA AND HONEY**

\*

26

**EXT. ARIA'S HOUSE. GARDEN - DAY 2.**

26

The garden is full. Friends and family fill ARIA's garden with noise and joy. BOSCO isn't centre stage though, he's in the corner talking to MEMET, who has already started playing music.

TAYO and her guest YEMI are chatting to one another.

YEMI

I've got to make a phone call. You gonna be alright without me?

TAYO smiles and raises her eyebrows suggestively. Yemi winks at her as she walks away.

TAYO walks over to BOSCO and MEMET, puts two chairs near them. BOSCO notices her, steps over to her for a hug. He points at the chairs.

BOSCO

Those for the birthday boy, yeah?

TAYO

One chair for you, the other for your ego.

BOSCO

For my bank account, you mean?

TAYO scrunches her face at this.

TAYO

How you doing, Mem?

TAYO squeezes past BOSCO so she can hug MEMET.

MEMET

Yeah I'm good, I'm good! Who's that you came with? Swear I know her face.

MEMET smiles knowingly and TAYO smirks back.

TAYO

Just a friend, just a friend. Yo, I saw you were headlining that festival over the weekend, ya know! When you used to spin a likkle one-two tracks for Bosco we never knew you'd make money off it.

MEMET

Yeah but look at *yooou*. I saw Dave and Simz in one of your suits ya kna.

TAYO

Yeah but when you gonna let me dress you? Or you just wanna stay in technical sportswear all your life?

MEMET starts to laugh but looks over at VITA as she and HONEY enter the garden. He smiles at VITA's quiet radiance.

HONEY clocks TAYO (with no YEMI in sight) straight away and a sly smile plays on her lips as she walks over.

VITA walks over to TAYO, MEMET and BOSCO.

VITA

Bosco, this is your party, you know. You might want to get out of the corner, let Memet do what he's doing?

BOSCO ignores HONEY, looks out across the garden anxiously, then looks at VITA.

BOSCO

Dad coming?

VITA shrugs.

VITA

I dunno?

VITA sees how anxious BOSCO looks not to see BERES there.

VITA (CONT'D)

He should have been here by now.  
I'll call him.

The doorbell rings.

26A

INT. CHAMPION STEADY RADIO - DAY 2.

26A

BERES slams down a DOMINO on the table and the MEN around him react loudly. He laughs as his PHONE rings by his hand. VITA is calling. BERES ignores it.

27

INT. ARIA'S HOUSE. HALLWAY - DAY 2

27

ARIA heads to the front door and as soon as she opens it, her grand-daughter MILAN runs into her and hugs her at the waist.

MILAN

Grandma! Sorry we're late, Mummy's wig wasn't doing what she wanted.

Enter CHANTELLE (25, Black, naturally stunning). CHANTELLE is BOSCO's ex, the mother of his daughter, the one who got away.

CHANTELLE

You talk too much, Milan. Go and find your dad, give him his present.

CHANTELLE greets ARIA with a long, deep hug. Whatever happened between BOSCO and CHANTELLE, she's still family.

ARIA looks behind CHANTELLE tentatively.

ARIA  
Where's your fiancé?

CHANTELLE  
Parking. He'll be here in a sec.

MILAN runs back into ARIA, hugging her at the waist again.

MILAN  
I can't find him!

BOSCO  
And who's my princess looking for?

MILAN springs from ARIA and into BOSCO's open arms.

VITA (O.S.)  
Mum, where's the rest of the  
napkins?

ARIA  
Excuse me. Chantelle, head to the  
garden when you're ready. There's  
plenty of food.

ARIA heads off into the house.

MILAN  
Dad! Happy birthday!

BOSCO kisses MILAN on the forehead.

BOSCO  
Thank you, princess.

Still holding MILAN, BOSCO leans into CHANTELLE and kisses her on the forehead too.

BOSCO (CONT'D)  
And how's my other princess doing?

CHANTELLE scoffs, but smiles.

CHANTELLE  
I'm fine, Bosco. Congrats! You made  
it to twenty-five in one piece.

BOSCO smiles at CHANTELLE. It's clear that he still has feelings for her.

Enter MARK, who struts in confidently. BULLA's manager, but also CHANTELLE's fiancé.

MARK

Bosco! Happy birthday, my brother.

BOSCO's annoyed that MARK is here, so he's going to be petty.

BOSCO

Thanks for getting my family here  
in one piece.

MARK puts an arm around CHANTELLE.

MARK

Well. It's my job to keep them  
safe.

MARK smiles at BOSCO. He knows he's won this one. CHANTELLE wriggles out of MARK's embrace. She doesn't want to be a part of this.

MILAN climbs down from BOSCO's arms and runs into the garden.

MARK (CONT'D)

I'm ravenous. I'd love a bit of  
goat curry. *Just the ticket.*

MARK heads off into the garden as CHANTELLE follows. As they walk out, BOSCO places a hand on CHANTELLE's bum. CHANTELLE turns around and punches his hand. She's scrappy. BOSCO laughs and shakes the punched hand.

BOSCO

I miss you, Chan.

CHANTELLE

Of course you do.

CHANTELLE turns back and walks into the garden. BOSCO follows and joins MEMET and HIS BOYS.

VITA is bent down, retrieving NAPKINS from a cupboard underneath what looks like a shrine to BOSCO. She stands up and sees MEMET behind her, staring at her bum.

VITA

(firmly)

Mem. Can you find some self-control?

MEMET

I'm trying, man!

MEMET looks around to check that nobody is looking. He leans in close to VITA and nuzzles into her neck. VITA melts into him and they kiss, until:

HONEY walks into the LIVING ROOM holding an empty tray.

HONEY

Your mum says we need more salad.

HONEY looks at MEMET pointedly, who leaves the living room.

HONEY (CONT'D)

You're lucky I wasn't your brother.

VITA

We're gonna tell him soon.

The doorbell rings and VITA hands the NAPKINS to HONEY.

VITA (CONT'D)

Take these - I'll do the salad in a sec.

29

INT. ARIA'S HOUSE. HALLWAY - DAY 2.

29

VITA opens the door to her dad, BERES. He stands there empty handed looking slick. He smiles, flashes his gold tooth.

BERES

Party start already?

VITA

You know it started three hours ago. Bosco's been looking for you.

BERES laughs, kisses his teeth.

BERES

Ever since Bosco was a bwoy he's been looking for me.

VITA

And still you're never there.

30

EXT. ARIA'S HOUSE. GARDEN - DAY 2.

30

Party is in full swing. Everyone is chatting, eating, enjoying the sun.

Two of BOSCO'S BOYS are having a tussle on the grass. It looks like it's serious, but when they've finished, they both laugh it off. But! We see a concerned neighbour watching.

MEMET is on the decks, and drops CHAMPION TO THE WORLD. BOSCO turns to him.

BOSCO

Come on, man, dead that.

MEMET

Nah! It's your day, bro!

MEMET turns it up and everyone cheers, looks at BOSCO, who feigns enjoyment of the moment for a few seconds.

MEMET turns the music down, then enter MILAN from the kitchen. All eyes are on her as she walks out carrying - shakily - BOSCO's birthday cake towards him, candles lit. CHANTELLE is right behind her, supervising the journey. MILAN opens her mouth to sing-

MILAN

Haaaappy birthday to yooou, happy  
BIRTH-

A huge BANG on the front door makes everybody jump. MILAN drops the cake.

Another bang. We see BOSCO, who looks like a deer frozen in the headlights. We hear a cell door slam shut and a set of keys jangle as they lock the door.

31

EXT. ARIA'S HOUSE. GARDEN - DAY 2.

31

A new, louder bang from the garden gate knocks it open and it swings off of a hinge, and a number of police officers enter from the side. They go straight through the garden and are met with a sea of horrified faces.

32

EXT. ARIA'S HOUSE. GARDEN - DAY 2.

32

We see BOSCO trying to shake off his distress.

A POLICE OFFICER (white, male, mid thirties) immediately strides over to BOSCO. Three others follow.

POLICE OFFICER 1

Bosco Champion?

BOSCO has collected himself. He looks ready for a fight.

BOSCO

You know it's me.

POLICE OFFICER 2

We've had *multiple* noise complaints, and reports of a disturbance.

BOSCO scoffs loudly, arrogantly.

BOSCO

So you licked off my *mum's* gate cause of *noise*?

POLICE OFFICER 1

Well, this is your registered addre-

Still arrogant but not yet angry, BOSCO cuts the OFFICER off.

BOSCO

-shut up, man! You lot have been on  
me since I came out. You're just  
looking for an excuse to arrest me!

BERES watches on, embarrassed, nostrils flaring. ARIA strides over with purpose, ready to defend her son.

ARIA

What do you want from my son? He  
hasn't done anything!

BOSCO is basically performing for the partygoers.

BOSCO

And I didn't do anything last time  
either! You lot never have your  
eyes on the right people!

POLICE OFFICERS are moving around the partygoers, getting too close to everyone. Anger starts to rise in BOSCO. VITA recognises this.

VITA

(quietly to BOSCO)  
Bosco, don't let them stress you.

ARIA steps in between BOSCO and POLICE OFFICER 1.

ARIA

Which of you is going to pay for my  
gate?

ARIA sticks her finger in the face of the POLICE OFFICER 1.

ARIA (CONT'D)

Is it you?

POLICE OFFICER 1 doesn't acknowledge her. She moves her pointed finger closer to his face.

ARIA (CONT'D)

You know, you lot should be ashamed  
of yourselves-

POLICE OFFICER bats ARIA's hand away from his face. BOSCO immediately sees red.

BOSCO

What the fuck d'you think you're  
doing, putting your hands on my  
mum?

BOSCO goes for POLICE OFFICER 1. The other three OFFICERS jump in. An explosive and immediate moment.

When the OFFICERS have restrained BOSCO, OFFICER 1 retrieves his HANDCUFFS from his BELT.

POLICE OFFICER 1

Bosco Champion, you are under arrest on suspicion of assaulting an officer. You do not have to say anything -

BOSCO

(panting)

- you know I've heard my rights before. Let's just go, man. This is embarrassing.

As POLICE OFFICER 1 handcuffs BOSCO, the neighbours on both sides of the garden are filming on their PHONES discreetly.

CHANTELLE comforts a weeping, frightened MILAN as MARK carries on eating.

VITA runs to BOSCO's side then tries to get in front of POLICE OFFICER 1.

VITA

This isn't right. You know this isn't right!

POLICE OFFICER 1 moves past VITA without acknowledging her as they move Bosco out through the side gate. She stops and lets out a sharp exhale of frustration.

VITA (CONT'D)

Bosco, just don't say nothing to them. You know your rights. I'm gonna sort this out, don't worry.

BOSCO

Pattern it quick. I can't go back.

QUICK CUT to BOSCO who looks genuinely frightened, his eyes darting around.

33

SCENE OMITTED

33

34

EXT. ARIA'S HOUSE. FRONT - DAY 2.

34

The neighbours have come out of their front doors to watch.

BOSCO is pushed roughly by his head into a police car, as the rest of the officers climb back into a police van. The car door is slammed, locking BOSCO in, as VITA, ARIA, LENNOX and MEMET watch.

35

EXT. ARIA'S HOUSE. FRONT - DAY 2.

35

As VITA, ARIA, LENNOX and MEMET go back into the house, BERES is smiling at everyone who is left processing and chatting about what just happened.

BERES

Nuh worry about anyting. Carry on enjoying yourselves!

ARIA

Whose house is this, Beres? To be telling people to enjoy themselves-

LENNOX

(to VITA)

I'll go and calm your mum down. Why don't you see if you can get this sorted out?

VITA sighs, nods. She's been here before.

35A

INT. MEMET'S CAR - DAY 2.

35A

MEMET is driving. VITA sits in the passenger seat, PHONE in her hand. DAWN is on speaker.

VITA

Wait -- you still haven't called the solicitor?

36

INT. DAWN'S OFFICE - DAY 2.

36

DAWN's office is shabby, but not dirty. Her computer is old and there are no traces of the modern technology a musician's manager might have.

DAWN (Black, beautiful, early forties) sits behind an old desk.

DAWN

You see, the thing is.

DAWN finishes eating a peach, pops the stone in her mouth and rolls it around in there to get all the flesh off.

VITA (ON SPEAKER)

Hello? Are you there?

DAWN spits the peach stone out.

DAWN

I don't think we need to be calling anybody just yet, do we?

36A

INT. MEMET'S CAR - DAY 2.

36A

VITA's eyes widen. This makes no sense to her.

VITA

We don't what? *What?* They told me he needs a solicitor to go down there, that's not that much.

DAWN (ON SPEAKER)

Bosco will be fiiine.

VITA

...I don't think you're taking this seriously enough?

VITA looks livid. Then, a message alert on her PHONE from BOSCO that reads: TELL MUM I BUSS CASE.

36B

INT. DAWN'S OFFICE - DAY 2.

36B

DAWN

And your problem, Vita, is that you take things a bit too seriously. Give it a few hours, they'll let Bosco go. They won't have a case against him! Trust me.

DAWN looks surprised when she hears VITA end the call.

DAWN (CONT'D)

Charming.

DAWN dials a number.

DAWN (CONT'D)

Beres?... Look: they're going to be asking questions soon. Make sure you have the answers.

36C

INT. POLICE STATION. CUSTODY AREA/INTERVIEW ROOM - DAY 2

36C \*

BOSCO sits in a chair in an interview room or custody area. An evidence bag sits on the desk in front of him.

\* \*

BOSCO is agitated with the waiting, face creased with worry.

\*

A POLICE OFFICER is sitting impassively in the background.

\*

A POLICE SERGEANT enters. He exchanges a grim look with POLICE OFFICER 1. The POLICE OFFICER 1 shakes his head in disbelief.

\* \* \*

Then the SERGEANT steps towards BOSCO and lays a document in front of him. BOSCO stares anxiously down at it. It's a Refused Charge Form.

\* \* \*

A smile starts to grow on his face. \*

JUMP CUT TO: \*

36D INT. POLICE STATION. CUSTODY AREA/INTERVIEW ROOM - DAY 2 36D \*

BOSCO is taking his belongings; phone jewellery out of the evidence bag and putting them on under the stony stares of the POLICE OFFICERS. \*

He leans forward and signs. \*

Then he saunters past them, heading for the door. The POLICE OFFICERS watch him go, faces hostile. \*

37 EXT. OUTSIDE THE POLICE STATION - EARLY EVENING 2 37

BOSCO stands outside the police station, holds his PHONE up and goes live on Instagram.

BOSCO

You know what, yeah. As a Black man in this industry - nah, this England, this world, even, I'll never be seen as innocent. My name will always be up for question, but guess what? You can't hold a Champion down. And next time you come in my mum's yard to arrest me, make sure you bring your warrant. HA!

BOSCO swaggers down the steps and spots MEMET pulling up. He frowns as he sees VITA in the passenger seat. BOSCO goes over and opens the passenger door, cocking his head to gesture that VITA gets out.

VITA gets out of the passenger seat and climbs into the back. BOSCO takes her place.

MEMET

My guy! You good yeah?

BOSCO

I need to eat.

38

INT. DIXY CHICKEN - EARLY EVENING 2.

38

BOSCO has a half-eaten CHICKEN BURGER in one hand and with the other, sucks all the meat off a CHICKEN WING as MEMET and VITA sit opposite him watching on, impressed. Flyers of BULLA line the wall behind BOSCO.

VITA

You know, all these years and I've never seen you *this* hungry.

MEMET nods slowly.

MEMET

I have. I really have.

VITA clears her throat, then straightens up in her seat.

VITA

Bos, I need to ask you something.

BOSCO furrows his brow before sinking another WING.

BOSCO

Ask then?

VITA

I think I should be your manager.

BOSCO lets out a nasty, condescending laugh.

VITA (CONT'D)

Bos. Come on. You *know* I'd do a good job! You *know* I've *been* doing a good job.

BOSCO

No, Vita, man.

BOSCO shakes his head and takes a loud sip of his DRINK.

VITA

Dawn is useless! And I'm the one  
who is always, *always* by your side.

BOSCO is basically done with this conversation. He waves her away with a hand and wipes his mouth with a TISSUE.

VITA (CONT'D)

Where was she when you got arrested? This time *and* last time. Where was she the other night when the organisers decided BULLA would close the show instead of you but *I* had to sort it?

BOSCO throws his hands up to shut VITA up.

BOSCO

ALRIGHT, Vita! Shush, man. Lemme sleep on it, get my head straight and think about things.

VITA smiles.

VITA

Great. Thanks.

39

EXT. ARIA'S HOUSE. GARDEN - EARLY EVENING 2.

39

LENNOX is screwing the garden gate back in place. ARIA walks past and puts a full bin bag in the bin.

ARIA

Thanks, Len.

LENNOX sees how worries ARIA looks.

LENNOX

Don't worry about Bosco. He'll be fine. He'll be better off than this gate was at the very least.

LENNOX gestures at the broken GATE and tries to get a laugh from ARIA. It doesn't work. BERES saunters out and looks on, DRINK in his hand.

BERES

You see that boy? He's got his mum's temper. That *fire*!

His comment isn't really directed at either of them.

BERES (CONT'D)

You see Vita? She's like me. She's *still*. She's *focused*. Doesn't let her emotions run her. But Bosco?... just like his mother.

ARIA turns to BERES, livid.

ARIA

I might let my emotions run me,  
Beres, but I also ran this house. I  
ran this house when you couldn't.

BERES scoffs, swigs from his DRINK, throws it in the BIN and leaves. ARIA folds her arms and watches her ex-husband go. LENNOX looks at her, hoping she'll acknowledge *his* role in her life and her family. ARIA just turns and goes back into the house. LENNOX stands and looks... lonely.

40

**EXT. BOSCO'S BLOCK - NIGHT 2.**

40

BOSCO gets out of MEMET's car.

BOSCO

Get my sister home in one piece.

MEMET

Always, bro.

BOSCO heads into his new build block, looking around paranoid as he goes in.

40A

**EXT. ARIA'S STREET - NIGHT 2.**

40A \*

We are a little way from ARIA's house in the street, on the other side of the road.

\*  
\*  
\*

MEMET's car drives up and pulls into a parking spot. It is dark inside the car, the figures of VITA and MEMET are indistinct shadows.

\*  
\*  
\*

We hold on this. A moment then...

\*

MEMET (V.O.)

What we doing now?

\*  
\*

VITA (V.O.)

Er, I am going to sleep, you are going home.

\*  
\*  
\*

MEMET (V.O.)

(flirting)

You sure about that?

\*  
\*  
\*

VITA giggles.

\*

We hold for a moment. Then cut to Memet and Vita sneaking into the house in the next scene.

\*  
\*

41

**SCENE OMITTED**

41

42

INT. ARIA'S HOUSE. STAIRS - NIGHT 2.

42

VITA is tip-toeing up the stairs, MEMET is ahead of her doing the same. It's almost comical.

ARIA

Vita! Is that you?

VITA

Yeah! I'm really tired so I-

We hear ARIA approaching so VITA pushes MEMET up the stairs out of her mum's eyeline. MEMET runs up and out of sight.

ARIA

Well?

VITA

Well what?

ARIA

Well what happened with your brother? I've been here losing my mind and you couldn't even pick up the phone to-

VITA

He's fine, Mum. He's home. I'll explain everything tomorrow, I'm just really, really tired.

ARIA looks deeply concerned by what's happened.

ARIA

My own son and my own daughter and neither of them can tell their own mother what's going on. Like I wasn't the one who birthed-

VITA

Mum!

ARIA

Bosco hasn't long been out, Vita. All of this police business isn't good for him. You need to make sure he's oka-

VITA

Night, Mum!

43

**INT. ARIA'S HOUSE. VITA'S BEDROOM - NIGHT 2.**

43

VITA gets into her room and closes the door behind her. MEMET is waiting for her.

VITA

I can't wait until we don't have to hide anymore.

MEMET moves close to VITA and wraps his arms around her waist.

MEMET

And I can properly take you out...

MEMET kisses VITA on one cheek. She smiles.

MEMET (CONT'D)

...and show you off...

MEMET kisses the other cheek. VITA smiles wider, bites her lip.

MEMET (CONT'D)

...and we can go on holiday, and...

VITA's smile drops.

VITA

Let's focus on telling Bosco first.

They fall onto the bed and kiss passionately.

44

INT. ARIA'S HOUSE. VITA'S BEDROOM - MORNING 3

44

VITA and MEMET are asleep in each other's arms. MEMET'S phone is vibrating. We see FIVE MISSED CALLS from BOSCO. MEMET reaches for the phone and answers, accidentally puts it on loudspeaker.

BOSCO

YO?

VITA stirs and MEMET puts a hand over to her mouth to stop her from speaking.

BOSCO (CONT'D)

Where you?!

MEMET

I'm at home. My home. I'm in my bedroom. In my house. Just woke up.

BOSCO

Alright. Meet me at the label office at 1. And pick up Vita on the way.

MEMET ends the call and jumps up, starts getting dressed.

VITA

Oh my God. It's really happening.

MEMET

What is?

VITA

Bosco's actually making me his manager?? Oh God, I can't do this. No, no, I can. I definitely can. I can do this.

MEMET

V... why do you even wanna do this?

VITA looks at MEMET, puzzled.

VITA

Because I have been doing this. And it's time I get, like, recognised for doing this.

MEMET

I dunno, babe. I just think... don't you wanna do something for yourself?

VITA

I'm better behind the scenes, Mem.

MEMET

If you say so.

45

INT. RECORD LABEL. FOYER - DAY 3.

45

BOSCO is sitting on the sofa scrolling on his phone. VITA and MEMET are on either side of him. VITA looks excited, ready. Her phone is vibrating with a call from HONEY. Call ends and we see 'HONEY|: SEVEN MISSED CALLS' on her phone screen.

An ASSISTANT (trendy looking blonde man, early twenties) comes out of the meeting room, iPad in hand.

ASSISTANT

Bosco Champion?

BOSCO doesn't look at the ASSISTANT, but replies with a:

BOSCO

Yo.

ASSISTANT

They're ready for you.

BOSCO jumps up and ASSISTANT takes a picture of BOSCO who is not at all happy about it.

ASSISTANT (CONT'D)

For your pass. And if I could take a quick pic of your manager...

VITA stands up, ready to be photographed.

BOSCO

Here she is.

DAWN

Sorry I'm running late!

DAWN bustles in, cardigan falling off one shoulder, handbag swinging open. VITA looks thoroughly confused. MEMET looks stressed.

BOSCO

Vita, get me a tea. Beg you sure it's got oat milk in it, that cow's milk can't run anymore, it messes up my stomach.

VITA cannot believe how casual BOSCO is being.

VITA

What?

VITA looks like she's about to punch BOSCO, DAWN or both. DAWN is totally unaware of any awkwardness. MEMET looks overwhelmed, like he can feel everyone's emotions.

BOSCO kisses his teeth. He knows what he's done is wrong but he's not going to admit to that, or say sorry.

BOSCO

Nah, don't be like that.

VITA looks like she's about to cry, turns on her heel and storms out very dramatically and loudly, slamming the door. The ASSISTANT and RECEPTIONIST are shocked by her exit.

46

INT. RECORD LABEL. MEETING ROOM - DAY 3.

46

A group of WHITE MEN who largely look the same are sitting around a glass table, all staring at BOSCO as he takes a seat. DAWN sits down and makes herself comfortable.

BOSCO sits at the head of the table, his colourful tracksuit is in stark contrast to his surroundings. Both the people and the space.

PHILIP (white, early thirties, suited) walks in and smiles widely.

PHILIP

Bosco, good morning! How goes it?  
I'm Philip, and I'll be heading up  
our newly created street music  
division.

BOSCO snorts, rolls his eyes. PHILIP is talking and talking but we only hear the murmur of his droning voice for a few seconds.

PHILIP (CONT'D)

Your streaming numbers have gone  
through the roof since the arrest.  
Honestly, money couldn't buy this  
exposure. I've never seen our  
marketing team more galvanised.

DAWN

You hear that, Bosco?

BOSCO side eyes DAWN, then signals to PHILIP that he continues.

PHILIP

You, Bosco Champion, are about to  
be a very busy man. We're talking  
UK tour. We're talking hot new  
track.

(MORE)

PHILIP (CONT'D)

Obviously you still owe us a single, and to really cash in on the whole "arrest thing" you can finally put it out: We're thinking, and this is going to be *brilliant*, that we call it "Locked Up", and for the video we'll have you in a makeshift cell-

MEMET and BOSCO share a look that says 'what the fuck'.

BOSCO

I dunno you know. UK tour sounds peak, but alla dat locked up business don't really-

DAWN

He'll do it! Sounds great! You'll be a very busy man, but think about what that means for your *pockets*.

BOSCO considers this for a second.

BOSCO

Mmm. Let's see about all that makeshift cell stuff but for now... where do I sign?

Out on BOSCO cracking a huge and hungry smile.

47

**EXT. CENTRAL LONDON STREET - DAY 3.**

47

VITA is storming down the street when her PHONE rings. It's HONEY. She takes a deep breath before answering.

VITA

Hello? Hey Honey. No I'm not good, Bosco basically said I could be his manager and next thing I know, Dawn is walking in and he's telling me something about oat milk-. Huh? What's happened? Okay, text me where you are!

48

**EXT. A SOUTH LONDON STREET - DAY 3.**

48

VITA arrives, concerned and close to breathlessly outside a building, meeting HONEY who is already waiting outside.

VITA

Are you alright?

HONEY

...yeah! I'm great. I'm *gassed*.

VITA looks relieved and annoyed.

VITA

About what? Honey! You said it was an emergency!

HONEY

It is!

HONEY smiles and presses the buzzer.

VITA

Where are we?

HONEY smiles again.

49

INT. BULLA'S RECORDING STUDIO. MIXING ROOM - DAY 3.

49

HONEY steps into a recording studio, followed by a tentative and confused VITA. VITA stops in her tracks when she sees, amongst the people in there, BULLA. Her brother's rival.

VITA

(whispering to HONEY)

Why are we here?

HONEY

Hey boys! How you doing?

BULLA

Honey! Coming with the glamour as ever.

HONEY

You know me! Oh, and this is Vita. Glamour isn't really her thing.

BULLA looks at VITA. Up and down. He takes her in.

BULLA

Where do I know your face from?

VITA

Er, nowhere.

VITA goes to leave and HONEY follows her out.

50

INT. BULLA'S RECORDING STUDIO. CORRIDOR - DAY 3.

50

HONEY

Where are you going? I'm about to do something that's gonna change our lives.

VITA

I don't want my life to change,  
it's fine as it is.

VITA knows that's a lie, and her face says as much.

HONEY

Look how your own brother just  
fucked you over. Again. Don't you  
think it's time you did something  
for yourself? Trust me!

HONEY yanks VITA back into the mixing room.

51

**INT. BULLA'S RECORDING STUDIO. MIXING ROOM - DAY 3.**

51

BULLA looks up at HONEY and VITA walking back in as if to say  
'you good?' -- he's impatient: time is money.

HONEY

We're good.

HONEY pulls VITA across the room so they're sitting on a sofa  
by who VITA recognises as some of BULLA's boys from the show.

VITA looks to the left of her and into the eyes of LAURENT  
(Black, handsome, 30) a sound engineer, who is getting  
something from his bag by her feet.

LAURENT

Nothing to be scared of, you know.  
We're all harmless in here.

HONEY inserts herself into the conversation, chest puffed  
towards him.

HONEY

You sure?

LAURENT smiles politely, turns his attention back to VITA.

LAURENT

I'm sure. Laurent by the way.

VITA smiles a bit bashfully. She can see he's handsome but  
doesn't want to be pulled in by it while the MEMET stuff is  
still on her head.

VITA

Hi Laurent.

HONEY gets up, goes and sits on BULLA's lap and puts an arm  
around his neck.

HONEY

Honestly, babe. Just hear us. Our  
voices are exactly what you need.

BULLA

Alright, let's see. Follow me, I've got something you might know; and I'm just gonna listen. I'm not making promises.

HONEY squeals excitedly as LAURENT presses some buttons and the instrumental to OVERLOAD by SUGABABES begins.

BULLA (CONT'D)

Get behind the mic.

HONEY crosses the studio, pulls VITA up from her seat and towards the MICS in the recording room. HONEY puts her headphones on and turns to VITA and grins, her smile so wide it practically splits her face in two.

HONEY

You ready?

VITA

No.

VITA looks over at LAURENT. He gives VITA a thumbs up. VITA puts her headphones on and stands behind the MIC next to HONEY's.

**MUSICAL NUMBER #3-- VITA, HONEY, BULLA**

LAURENT at the mixing deck, presses some more buttons and a drill remix of the song plays. The intro to the track runs, BULLA in his own booth spits a 64 and everyone in the room nods along.

For the chorus, LAURENT points at VITA and HONEY, who sing it together; VITA takes the top line and HONEY takes the bottom. They smile. It sounds amazing. Verse two begins, but HONEY forgets the lyrics. VITA looks at HONEY, panicked, but HONEY mouths:

HONEY

Carry on!

VITA sings it by herself and sounds amazing. Everyone in the studio looks impressed. BULLA in particular. MARK, BULLA's manager, walks into the studio and stands by LAURENT. He is visibly taken aback by what he can hear.

HONEY remembers the lyrics, joining VITA for the middle 8. As the song ends, VITA ad libs. VITA and HONEY finish singing and HONEY steps back, satisfied. VITA goes back into herself a little bit.

51A

**INT. BULLA'S RECORDING STUDIO. MIXING ROOM - DAY 3.**

51A

MARK whispers to LAURENT, who plays VITA's verse back. HONEY re-enters, VITA follows.

HONEY  
What you doing?

BULLA  
That's it! That's the sound. You.

BULLA points to VITA.

BULLA (CONT'D)  
I ain't never heard a voice like  
yours, ya kna.

HONEY  
What do you mean? We come as a  
pair, you know? Both of our voices.

MARK shrugs as VITA's voice carries on filling the studio.

MARK  
That's showbiz, I'm afraid.

It's HONEY's turn to storm out, which she does, and loudly. VITA follows her and closes the door behind her. Though they can't hear anything, everyone in the studio can see HONEY raging at VITA through the clear glass window into the corridor.

VITA walks back into the recording studio to get her things, looking a bit confused. All the men are silent.

BULLA  
This is why I don't really work  
with females, you know.

VITA picks up her stuff from the seat next to LAURENT and leaves quickly, tears filling her eyes.

52

INT. BULLA'S RECORDING STUDIO. FOYER - DAY 3.

52

VITA bursts into the foyer MARK rushes after her.

MARK  
You might not like what I'm about  
to say...

Before she gets to the door, VITA whips around. She has tears in her eyes.

MARK (CONT'D)  
...but someone with talent like  
yours is never going to have it  
easy, Vita.

VITA  
What?

MARK

But I'm here to help you with that.

VITA wipes her eyes and looks confused.

MARK (CONT'D)

I can make you a star, you know. I  
can see it now.

VITA

You can see what now? I'm good  
doing what I'm doing thanks.

MARK

You're working in your mum's  
restaurant when you're not working  
for your brother, and Bosco's the  
one whose name everybody knows!  
He's the golden boy and Vita's  
there to look after him.

VITA is listening intently to what MARK is saying. She laughs  
to herself, then shakes her head.

MARK (CONT'D)

They're not going to change. But...  
we can change your life. It could  
be amazing.

VITA

Mark. You don't understand! This  
wouldn't run with my family, let  
alone Bosco. Anyway, I'm not a star  
kinda girl.

MARK

Yes you are, Vita. Think about it.

MARK walks back into the recording studio and leaves VITA  
standing there, considering what he said.

53

EXT. OUTSIDE A SWANKY NEW BUILD - EARLY EVENING 3.

53

BOSCO gets out of his car, looks up to the penthouse of a  
fancy building. Sighs. He doesn't want to go inside.

54

INT. BERES'S PENTHOUSE FLAT - EARLY EVENING 3.

54

BERES is in the kitchen, chopping onions methodically. He  
doesn't look at his son when he speaks.

BOSCO

It's all cool, dad, I dunno what  
you're worried for-

BERES

-Bosco. Police business *again*?

BOSCO comes down to the ground with a thud.

BOSCO

It's not my fault they're always  
coming after me, I-

BERES stops chopping and BOSCO stops talking. BERES washes his hands. He still hasn't looked at BOSCO.

BERES

-It seems like you're still a  
likkle bwoy, Bosco.

BOSCO looks childlike, suddenly.

BOSCO

Nah, dad. I- I-

BERES stands in front of BOSCO and looks him dead in the eye.

BERES

Let me tell you something about  
respect, Bosco Champion. And you  
better listen good. Is my family  
you get the name Champion. What is  
it I always tell you?

BOSCO

(quietly)

Winners only.

BERES

I didn't hear you.

BOSCO

(louder)

Winners only.

BERES

That's right. *Champion*. Winners  
only.

BOSCO

Dad, I know, man! You don't need to  
lecture me.

BERES

Well it seems like I do, Bosco. Be  
the man I've taught you to be. None  
of this police business. Focus on  
the *music*. If you go back to prison  
what does that mean for the family?

BOSCO starts to protest but BERES cuts him off.

BERES (CONT'D)

I didn't want to hear it then and I  
don't want to hear it now.

BERES stares at his son. BOSCO stares back.

BERES (CONT'D)

Well?

BOSCO

I'm not going back there, dad.  
Anyway, the label want me to go on  
tour, but-

BERES's demeanour changes.

BERES

You're getting paid for that?

BOSCO

-Yeah, they'd front me the money.  
But I dunno if I should do it.

BERES

How you mean?

BOSCO

I dunno if I'm ready for alla dat.

BERES

Ready? Ready? Yuh betta get ready.  
And while I remember, the people  
dem are telling me that the rent  
here is late.

BOSCO

Sorry Dad. I just... feel like  
things have been slipping.

BERES

Don't let them slip na more.

VITA sits in the back corner of the restaurant wearing a server's uniform. VITA has what we will later learn is her SONGBOOK in front of her, pen in hand. BOSCO enters, spots his sister in the corner.

BOSCO

Yo Mum!

VITA looks up, sees her brother. She kisses her teeth.

ARIA (O.S.)

Hi, Bos!

BOSCO goes and sits next to VITA.

BOSCO

Don't be like that, man. It's just business. Gimme a little time to sort things with Dawn then it's all you.

VITA sort of believes him.

VITA

That's cool, but actually-

BOSCO

-Yeah, man. Dawn came through this time but I see what you do for me, init. Trust me.

VITA goes to say something but BOSCO cuts her off again.

BOSCO (CONT'D)

Funny I say that, cause actually, I need your help with this tune the label want me to do.

VITA rolls her eyes.

BOSCO (CONT'D)

Come on man...

VITA

Do I have a choice?

BOSCO

You know you wanna help your big bro.

VITA rolls her eyes and reaches for the songbook.

VITA

I think I've got something we can make work.

VITA flips through her SONGBOOK, shows him the beginnings of what she's got, and she starts rapping. More of a template for Bosco than putting full energy into it.

BOSCO

Come on! When'd you start writing this?

VITA

When you first got out.

VITA is doing most of the work but they're having fun, getting into it. Like the good old days.

BOSCO takes a SONGBOOK from VITA and follows on, rapping what she's written.

BOSCO pauses. He looks at VITA.

BOSCO  
I'm not saying that.

VITA  
...why?

Bosco kisses his teeth.

BOSCO  
Why you tryna make man emotional?  
There's nothing wrong with my head.

VITA  
(sighing)  
I didn't say that.

ARIA exits the kitchen with a plate piled high with curry goat and rice. BOSCO and VITA look up at their mum.

ARIA  
Sorry Vita, this is the last of it.  
You weren't hungry, were you?

Another sigh from VITA.

VITA  
No. Let Bosco eat.

BOSCO picks up his fork. ARIA goes back to the till to continue cashing up. VITA puts her pen down and wrings her hands: now's the time.

VITA (CONT'D)  
I've got some news.

BOSCO looks caught off guard; he drops the fork.

BOSCO  
Who's got you fucking pregnant?

VITA looks terrified for a second.

VITA  
What? What's wrong with you?  
Nobody.

BOSCO  
Good.

VITA  
No. It's about my... career.

BOSCO picks the fork back up and digs it into his food.

BOSCO  
I told you, your day is coming,  
man!

VITA  
No, it's... Bosco, I'm gonna be  
doing something else. Something  
kinda... new.

BOSCO leans closer. He looks confused.

BOSCO  
New? How you mean new?

VITA  
I'm gonna be singing. We already  
know I can write, so-

BOSCO roars with laughter, throws himself back in his chair.

BOSCO  
Singing *where*? You ain't got time  
for all that when you're working  
for me and you're working here.  
Don't be silly, man.

VITA looks so annoyed by BOSCO's constant arrogance. She wants to hurt him.

VITA  
You aren't going to like it, but-

BOSCO's face contorts with confusion.

VITA (CONT'D)

At first I'm gonna be singing on...  
BULLA's new track. He heard my  
voice and he liked it.

BOSCO's eyes narrow. He lets out a nasty chuckle.

BOSCO

You're joking, innit.

VITA

Nope. I spoke to Mark earlier. He's  
gonna sort of trial manage me for a  
bit, until...

BOSCO

Nah! Mum, are you hearing this?

BOSCO turns to look at ARIA, who looks down at the till.

ARIA

I'm not getting involved.

BOSCO jumps up from the table, pushing the chair back as he does. VITA doesn't flinch.

BOSCO

That's my *rival*, Vita.

VITA

Why are you making this about your  
rivalries? It's about me doing  
something I think I want to do!

BOSCO

How you mean? You've been in this  
with me from day one, Vita. You  
know how that guy mads me.

VITA

I was in it from day one with you  
and I'm still in it now. Look what  
we're doing!!

VITA gestures to the SONGBOOK. BOSCO fumes silently.

BOSCO

You really wanna fuck up my  
comeback, don't you? Who can I  
trust to write with me if you go?  
I'm fucked!

VITA

Write with you or write *for* you?

ARIA

Vita! Please! Your brother's upset.

VITA

(to ARIA)

When isn't he upset, Mum? When  
aren't I doing *everything* to make  
sure he's okay?

(to BOSCO)

If you'd have let me be your  
manager I wouldn't have to do my  
own thing, would I?

BOSCO

Listen. Stay in your lane.

VITA

I've listened to you for long  
enough, Bos! I'm not staying in any  
lane. And I'm going to *swerve right*  
into yours.

BOSCO sniggers. He wants to goad her now.

BOSCO

Finally the jealousy has got you. I  
knew it would happen.

VITA stands up. She's face to face with BOSCO now.

VITA

Jealous, Bosco? I have been living,  
breathing, writing and *lying* for  
you since I can remember. Every  
single thing I've done has been to  
make sure you're good!

BOSCO kisses his teeth. He knows she's right.

VITA (CONT'D)

But in your head, I was always  
going to be in your shadow.

BOSCO and VITA stare at each other. Both charged, both  
breathing heavily.

VITA (CONT'D)

But it's Champion versus Champion  
now. Get ready.

END OF EPISODE.