

CHAMPION

by

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EPISODE 2

FINAL SCRIPT

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NEW PICTURES

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1 **INT. BERES'S APARTMENT. BEDROOM - DAY 4.** 1

BERES is in bed. The morning sun is streaming in and onto his face. He wakes up slowly, smiles. He swings his legs to the side of the bed and slides his feet into expensive looking SLIPPERS.

He stands up, puts a ROBE on and walks into the en suite bathroom which is suitably fancy.

2 **INT. BERES'S APARTMENT. EN SUITE - DAY 4.** 2

BERES analyses himself in the mirror.

Quick cuts of BERES brushing his teeth/turning on the shower/stepping into the shower/doing his skincare routine.

3 **INT. BERES'S APARTMENT. DRESSING ROOM - DAY 4.** 3

BERES decides what to wear, picking out a stylish brown suit and cream shirt. He nods and smiles.

4 **INT. BERES'S APARTMENT. DRESSING ROOM - DAY 4.** 4

BERES is dressed. Three deliberate sprays of COLOGNE.

5 **INT. BERES'S APARTMENT. KITCHEN - DAY 4.** 5

BERES makes himself an ESPRESSO from an expensive looking machine, drinks it.

6 **INT. BERES'S APARTMENT. HALLWAY - DAY 4.** 6

BERES steps into his shoes, looks in the mirror by the front door. He smiles, and his gold tooth glints.

BERES
Still handsome.

7 **INT. BERES'S CAR - DAY 4.** 7

BERES drives down the street. One eye on the road, the other on YOUNGER WOMEN walking down the street. He sees someone he knows, beeps the horn.

BERES
Y'alright Colton?! How's the Mrs?

A man of the people, he smiles as he pulls smoothly into a parking space.

8 **EXT. LEWISHAM MARKET - DAY 4.**

8

BERES struts through the market. Every VENDOR at every stall he passes is happy to see him.

He gets to a fairly new looking unit behind a glass wall. Behind it is the inner structure of a small radio station.

Next to the glass wall is a bright mural showing BERES's face and the words "CHAMPION STEADY RADIO" written underneath.

9 **INT. CHAMPION STEADY RADIO - DAY 4.**

9

BERES steps in and we hear reggae music playing quietly. On the mat are a pile of what are clearly overdue BILLS, marked URGENT in red. His confident disposition drops. He picks them up, flicks through them. Pauses for a moment and takes an angry inhale. Rips the BILLS up.

BERES walks through the station, throws the ripped BILLS in the BIN before sitting down and putting a pair of HEADPHONES on. Puts the mask of confidence back on, then presses a couple of buttons to end the playlist that's been running overnight, leans into the mic and says:

BERES

Good afternoon, beautiful people.
It's Beres Champion, spinning your
favourite reggae tunes every day
from twelve until two. Thanks for
tuning in. First up, this classic
riddim. You know what it is.

BERES's voice is as smooth as silk. He presses play, and as a reggae song fills the studio, the cogs of his mind are clearly whirring. He's planning something.

10 **INT. ARIA'S RESTAURANT. KITCHEN - DAY 4.**

10

The same song from BERES's station fills the restaurant kitchen. ARIA is bent over, her head deep into the oven. LENNOX enters and smiles at ARIA's bum wagging in the air.

LENNOX

Get your head out the oven, Ari!
Things can't be that bad, surely?

ARIA stands up, looking flustered and annoyed.

ARIA

Cooker's gone.

LENNOX

Let me take a look.

LENNOX goes to get involved.

ARIA

If it's not one thing with this
place it's another.

LENNOX

And luckily, you've got me here to
fix it all for you.

LENNOX pulls ARIA into a comforting embrace and she softens
and sighs. After a few seconds she lets go and begins rolling
her sleeves up and covering POTS.

ARIA

I'm going to have to go and talk to
the big boss about getting a new
one.

LENNOX

(softly)

You keep forgetting I'm here, Aria.
Every time something happens with
this place it's 'big boss this, big
boss that'--

ARIA takes a step back and puts her hands on her hips. It's
not like *she* wants to talk to the big boss.

ARIA

He *co-owns* this place, Lennox, and
there's nothing we can do about it.

LENNOX

Not for now, anyway...!

ARIA smiles at this, then hears the restaurant door open and
exits the kitchen. LENNOX throws his hands up as he watches
her go. He doesn't feel like he can ever do anything right.

BOSCO and JADE (pretty, Black, 25) are canoodling semi on the sofa or bed. JADE is in bra and pants with Bosco's borrowed dressing gown thrown on. Bosco is barechested (or in a vest) in tracksuit bottoms. *

BOSCO
(sexy)
So when you said you missed me you
really meant it, init? *

JADE
Mmmhmmm. *

BOSCO
I know I been missing you. *

They get into it again. *

A banging on the front door. BOSCO freezes, eyes widening. *

JADE
Whoo is *that*? *

BOSCO
Wait, hold on. *

BOSCO pushes JADE off him and gets up. There's another bang on the door which makes him jump. Then he walks over and opens it. *

Two tough looking BALIFFS are standing on the threshold. They wear protective clothing with the word BAILIFF clearly marked on their chests. Body cameras on and rolling. *

BAILIFF 1
Are you Bosco Champion?

BOSCO stares at them for a moment. Shocked. Confused. *

BOSCO
Nahhh. You got the wrong address.

BOSCO tries to slam the door but BAILIFF 2 sticks his foot in the way. They push back. *

BAILIFF 1.
We're from KTS debt collection agency acting on behalf of HMRC. And unless you've got thirty grand on you, we're here to recoup what you owe.

BOSCO
What? What the fuck? *

He pushes back, but the door stays open. *

BAILIFF 1.
Unless you can pay us, we'll need to recover goods to that value... *

BOSCO
You can't be serious- *

BAILIFF 1 nods at BAILIFF 2 and they start to push their way into the flat. *

Behind BOSCO, JADE is staring, wide eyed, a smirk starting on her lips. She stands up and picks up her PHONE quietly. She's not the most loyal. *

BOSCO pushes again, but the BAILIFFS are coming in. *

BOSCO (CONT'D)
Get the fuck out! Nah, get OUT! *

BOSCO is suddenly trying to fight them. The BAILIFFS struggle with him. BOSCO landing punches and kicks. *

JADE'S eyes widen and she smiles as she whispers to herself: *

JADE
This is mad. *

She holds up her PHONE and starts filming. *

One of the BAILIFFS gets behind BOSCO and manages to get him in a upper body lock to restrain him. *

BAILIFF 1.

Come on mate, don't make this worse
for yourself-

*
*
*

JADE keeps filming as BOSCO continues to try and struggle.
BOSCO clocks JADE filming.

*
*

BOSCO

Yo are you *filming* me?! Delete
that! DELETE THAT!

*
*
*

12A

EXT. ARIA'S RESTAURANT - DAY 4

12A

VITA and MEMET are walking down the street holding hands.
They get close to the restaurant and stop. They kiss and he
hugs her close.

MEMET

I'll see you and those dimples
tonight, yeah?

VITA pulls away, arms still around his neck. She smiles.

VITA

Tomorrow, maybe? I'm about to be a
very busy girl...

MEMET

Aight, you let me know when you can
find a little room for me in your
busy schedule.

They kiss goodbye and VITA heads off to the restaurant.

13

INT. ARIA'S RESTAURANT - DAY 4.

13

VITA enters the half-full restaurant. She looks excited and nervous, ready for *something*. She heads over to MINA (Black, 19) behind the till and goes to say hello but ARIA comes over and cuts her off, handing VITA her APRON.

ARIA

Can you come on, you need to-

VITA

Sorry, Mum, I can't stay. I just wanted to check you were alright before I-

ARIA folds her arms.

ARIA

Check if I'm *alright*? You've got a shift to do and this place is falling apart!

VITA

I said that I had to go to the studio!

ARIA stares at VITA and narrows her eyes at her. Looks like she's charging up to say something.

VITA (CONT'D)

I told you yesterday! You obviously weren't listening. But look, Mum, it's really exciting, I think!

ARIA

Exciting? So instead of helping your family you're gonna go and have fun?

This touches a nerve.

VITA

Fun?! -Mum, why don't you get Bosco to help you?

ARIA

Because Bosco is working hard to try and please that label, Vita! And instead of helping him, or helping me, you're off to go and play about at the studio!

VITA looks crushed. But not for long; her eyes widen when a huge BLACK RANGE ROVER pulls up outside. MINA's mouth drops. She exclaims.

VITA
(annoyed)
My car's here. I've gotta run, Mum.

ARIA
How you mean 'my car's here?'

VITA is already out the door. We follow her into the RANGE ROVER.

ARIA watches as VITA climbs into the huge vehicle, folds her arms and looks wistful, then annoyed. Mina calls her back.

ARIA kisses her teeth and steps back into the restaurant.

14 **INT. RANGE ROVER - DAY 4.**

14

VITA climbs in. Her jaw drops as she clocks how huge and fancy the car is.

DRIVER
Ready?

VITA is too busy marvelling at it all to answer. She leans forward and presses a button on one of the screens built into the seat in front of her to turn it on.

VITA
Sorry, yes! Hi! I'm going to-

VITA pulls her PHONE out to check the address. She sees she has a video from MEMET.

DRIVER
Don't worry Vita, I've got the address here.

DRIVER pulls away as VITA settles into the huge seat. Presses play on the video from MEMET.

MEMET VIDEO
I'm missing those dimples already.
You're doing the right thing. Trust me.

15 **EXT/INT. COUNTRY MANOR RECORDING STUDIO - DAY 4.**

15

VITA pulls up to an amazing country manor, eyes widening by the second. She's taking a picture of it when MARK comes out to meet her.

MARK
Just wait til you see inside.

VITA is led into a stunning recording space and she is suitably amazed. MARK looks at VITA to check she's taking it all in.

MARK (CONT'D)
Beautiful, right? And it's all.
For. You.

VITA gulps. It's all for her? Terrifying.

VITA
You should see the studios Bosco
records in. They're all dark and
filled with about ten of his boys
smoking it out.

MARK
Today isn't about Bosco, it's about
you. Let's jump right in, shall we?
You know Laurent? Best sound
engineer this side of the river.
Laurent, you ready?

VITA nods, smiles when her eyes land on LAURENT at the mixing
desk. LAURENT raises his eyebrows, smiles back at VITA.

LAURENT
Always.

MARK ushers VITA, her bag still on, into the recording booth.
VITA shrugs her bag off, puts the HEADPHONES on and gets her
PHONE out, scrolls for the lyrics Mark SENT her.

MARK goes to stand back by LAURENT. VITA looks rushed,
harried.

VITA
Mark, can we talk about the song? I
dunno, it just doesn't feel very...
me? I'm not really one of those
sexy kinda girls...

MARK
Don't overthink it!

VITA pulls her SONGBOOK out of her bag.

VITA
Yeah but I've got some songs I've
already written that are more my
style-

MARK
We've got a hit here! Let's go!

VITA nods, overwhelmed, eyes wide.

Confidence never dented, HONEY struts down the busy street,
PORRIDGE in hand.

She walks past a betting shop where a group of men stand. They eye her before one of the men tries to pat her bum and says:

MAN

Body set good. Mek sure you don't eat too much though.

HONEY

Ugh. Please. You can't even afford to look at me.

HONEY continues walking until she gets to the barber shop.

17 **INT. BARBER SHOP - DAY 4.**

17

HONEY enters the shop. Sitting in a chair in front of her is TAYO. TAYO smiles and HONEY smiles back at her sexily.

TAYO

How's my favourite barber?

18 **INT. BARBER SHOP - DAY 4.**

18

HONEY stands over TAYO as TAYO sits in the barber's chair. HONEY buzzes TAYO's hair with the CLIPPERS. She's getting a bit too close to TAYO's ear. TAYO looks nervous.

HONEY

Do you *know* the work I put in to get into that studio with BULLA?

HONEY continues shaping TAYO up, who is listening but looking more terrified by the second.

HONEY (CONT'D)

And not only did she come in and take my *whole* thing away from me, she acted like it was making her *sad* to do it.

TAYO looks at HONEY through the mirror in front of them.

TAYO

Look. It's cool if you're not at a point where you can be happy for her or whatever, but you need to let go of this.

HONEY, annoyed, turns the CLIPPERS back on, carries on shaping TAYO up.

HONEY

I can't go back to Lorenzo's, Tay. When I left I told that man to shove his mic up his mum.

TAYO

He's forgiven you before, Honey.
He'll forgive you again. You're the
best singer that place has ever
seen. You feeling good otherwise,
though?

HONEY looks at TAYO through the mirror again. She smiles,
starts tracing her hand along TAYO's shoulder.

HONEY

I know what would make me feel
better...

TAYO lifts HONEY's hand off her shoulder.

TAYO

Honey. Come on. You know I'm seeing
someone.

HONEY rolls her eyes and goes back to buzzing. HONEY delivers
the final touches to TAYO's shape up, then turns the clippers
off. TAYO admires HONEY'S handiwork, smiles.

HONEY

Is she as good with her hands as I
am, though?

19

INT. COUNTRY MANOR RECORDING STUDIO. BOOTH - DAY 4.

19

MARK is watching the video of the BAILIFFS ransacking BOSCO's
flat on his PHONE, laughing nastily. He shows LAURENT the
video, who shakes his head quickly, carries on with his task.

VITA looks frustrated as she attempts the song MARK gave her.
It's a loud, American beat. VITA is trying to sing along but
it's making her cringe.

VITA

...dancing in my underwear, I just
love it, I don't - I don't.

She trips over the words and starts again.

VITA (CONT'D)

...dancing in my underwear, I don't
love it, I... I don't care.

LAURENT, at the mixing desk, looks unconvinced and a bit
uncomfortable on VITA's behalf.

VITA trips over the words again and stops, slightly
frustrated. She talks to MARK through the glass.

VITA (CONT'D)

These lyrics just aren't really me.
I'll try again in a second! I think
I just need-

MARK

All the ingredients are here, just
go with it!

VITA

Well it's just that-

MARK

If we get this out this week we'll
be eligible for New Music Friday,
we do the video, then start on the
EP and by that point, everyone will
know who you are!

VITA

This is just a bit... fake for me.
Most new artists blow because
they're authentic, because what
they're singing or... rapping feels
real.

20

INT. COUNTRY MANOR RECORDING STUDIO - DAY 4.

20

MARK folds his arms. He looks annoyed but as he turns back to
VITA, he puts on a fake smile.

MARK

Vita, we all have to put a bit of a
mask on in this business,
compromise a little. Your brother
must have shown you that.

VITA jerks her head back at this.

VITA

Bos has never compromised anything.

MARK

Look, you just need to trust me.

MARK sees that VITA isn't completely convinced.

MARK (CONT'D)

Shall we all take fifteen? Let's
all take fifteen.

In the booth, we see VITA put the HEADPHONES down and throw
her head back, annoyed.

MARK starts talking to LAURENT when his PHONE rings. He takes
an enquiring look at the mixing desk before leaving the
studio. LAURENT goes into the booth where VITA stands.

21

INT. COUNTRY MANOR RECORDING STUDIO. BOOTH - DAY 4.

21

LAURENT hands VITA a BOTTLE of WATER.

LAURENT

What you saying, you're used to
harder bars yeah?

VITA

I mean, yeah.

LAURENT

Ah, okay. I didn't realise I was
sitting with the female Giggs.

VITA

Er, excuse me, not only did I write
my own songs, I wrote most of
Bosco's too.

LAURENT looks puzzled. VITA looks LAURENT dead in the eye as
she realises she shouldn't have said that.

VITA (CONT'D)

But that doesn't leave this room.

LAURENT shakes his head. He doesn't believe her.

LAURENT

You being for real?

VITA

(nodding)

That guy needed me to write most of
his *album*. He's a performer, okay,
sure, great, but he's not a
lyricist. You think *he* wrote a song
about the beauty and power within
Black women?

LAURENT looks shocked to see this side of VITA.

LAURENT

He must really have done something
to piss you off, init?

VITA goes to launch into why BOSCO is enemy number 1.

22

INT. COUNTRY MANOR RECORDING STUDIO - DAY 4.

22

MARK walks in, still on the PHONE. He watches through the
glass as VITA rants mutely to LAURENT.

VITA doesn't see him as he puts HEADPHONES on and we hear her
voice coming through to finish her sentence.

VITA
...since we were kids!

Inside the booth, LAURENT looks at VITA, wide-eyed and shaking his head in disbelief.

23

INT. COUNTRY MANOR RECORDING STUDIO. BOOTH - DAY 4.

23

VITA clocks MARK, still on the PHONE.

VITA
Anyway. Ignore what I said. Sorry,
he just knows how to rile me up
like nobody else, I swear.

VITA reaches down past LAURENT and dips a hand into her LEATHER RUCKSACK. From it, she pulls a NOTEBOOK with her name etched into its cover in gold.

LAURENT
(cheekily)
All this talk about being your
brother's bars man but I'm not
hearing anything from you... Forget
what Mark wants for a sec. Sing
something that's yours.

VITA considers this, smiles.

VITA
Really?

LAURENT
Really.

VITA nods, taking that in.

VITA
Alright. Let me get into it.

LAURENT
Come on, Giggs!

VITA laughs and shakes her head, pulls her HEADPHONES on.

24

INT. COUNTRY MANOR RECORDING STUDIO - DAY 4.

24

VITA begins to sing. We recognise the lyrics from the song she sang with HONEY in the bedroom, **Episode One**. LAURENT observes for a few seconds, visibly thinks about what he's going to do, then presses a few buttons: a beat drops and VITA continues over it seamlessly.

MUSICAL NUMBER 1 -- VITA.

Halfway through, MARK ends his call, clocks the song and listens closely, but his face doesn't give away what he's thinking. VITA is so into it that she doesn't spot him.

Song ends and VITA sees MARK, arms crossed, looking at her.

VITA

Sorry, I was just playing about.

MARK begins to slow clap as he walks over to the booth.

MARK

Did you write that?

VITA

Yeah, ages ago, I wrote it for me and Honey to sing-

MARK

-that's it. That's the single. It's perfect.

VITA looks very, very unsure.

VITA

Huh? No, no, I was just getting comfortable. I can sing something else, I've got a whole book of-

MARK

Why would you sing something else? That track is *golden*.

VITA

No, I've got something else, just give me a minute to-

MARK ignores VITA, holds a hand up to cut her off.

25

INT. DAWN'S OFFICE - DAY 4.

25

BOSCO sits across from DAWN at her desk as he shows her the viral video of the bailiffs removing his possessions. She's very calmly eating a MÜLLER CORNER YOGHURT.

DAWN

Gosh, it's not good, is it?

BOSCO

No, Dawn, it is not good at all. How has this happened? How am I fucking broke? First feds banging down my mum's door then bailiffs banging down mine cause I've got no money?

BOSCO throws himself back in his chair, breathing heavily, as DAWN scrapes the last bits of YOGHURT from the POT. A few VANILLA BALLS go flying across the desk.

BOSCO (CONT'D)

What they *mean* I've got no money?

DAWN picks up the stray VANILLA BALLS from the desk and drops them into her mouth. BOSCO looks on in disbelief.

BOSCO (CONT'D)

Can you take this serious - WHERE'S THE MONEY, DAWN?

DAWN looks slightly annoyed by BOSCO's explosion even though it's justified.

DAWN

This is going to sound worse than it is, so just bear with me, but you are presently bankrupt.

BOSCO looks like he's going to combust.

BOSCO

What??? Bankr- *what?*

DAWN

Only for now, Bosco.

BOSCO

Only for now?? *Dawn*, who's been watching my money while I've been gone?

DAWN takes a deep breath.

DAWN

Your dad has been keeping an eye on your finances, but you don't know the cost of everything he had to pay for when you went in-

DAWN trails off. She shouldn't have to explain this to him, Beres should! BOSCO looks confused, but drops his angry stance at the mention of his dad.

DAWN (CONT'D)

Look: At least there's a way forward. The label will get your new single and we'll get you out on tour. Everything will be back to normal, Bos.

BOSCO

It's not as easy as that, man! I can't just draw a new single from nowhere!

DAWN.

Bosco, you used to deliver hits in your sleep. What's changed?

BOSCO doesn't reply. He knows that VITA is the answer.

DAWN. (CONT'D)

Okay, well while you *find your voice again*, all you need to do is spend a lot less, maybe sell the stuff they didn't take, stay at your mum's-

BOSCO

-why would I stay at my mum's?

DAWN

Did I not say? God, I've been all over the place today. I spoke to your building manager earlier and let's just say, they're not interested in taking promises as payment.

BOSCO looks *livid*.

DAWN (CONT'D)

Better get working on that single.

25A

INT. HALLWAY OUTSIDE DAWN'S OFFICE - DAY 4.

25A

BOSCO exits DAWN's office angrily. He closes the door behind him and goes to walk away before he stops and gasps for air as panic takes over. He leans against the wall and sinks down to his knees as she struggles to catch his breath.

26

INT. BOSCO'S FLAT - DAY 4.

26

MEMET is looking around BOSCO's half-emptied flat. It's a mess. Drawers pulled open. Clothes strewn across the floor. TV and HI FI gone. BOSCO sits or stands, devastated. A broken AWARD sits in shot, or perhaps in MEMET'S hand. BOSCO starts to move.

BOSCO
Lemme pack up what I've got left.

MEMET
Why? You gotta leave this place?

BOSCO stops, nods.

MEMET (CONT'D)
(awkward)
I'd say you could come and stay
with me but it's a bit close right
now cause my brother's wife has
just moved in and...

BOSCO waves a hand to stop MEMET. He looks round at his denuded flat blankly.

BOSCO
It don't matter. I got a question
for you.

MEMET looks worried.

MEMET
Go on...

BOSCO
I gotta make a new track.

MEMET
Better call up V then init.

That hangs in the air. Bosco's face hardens.

BOSCO
Dead all that talk. I gotta make a
new track and I gotta go back out
on tour. All the old stuff, And
listen... I'm need a DJ.

MEMET's face tells us this is going to be awkward.

MEMET
A tour? When you only just got out
the can? You should go see your
daughter, g. And anyway I... We
should talk. I wanna chat to you
about a couple things...

BOSCO isn't listening. He turns away and waves a hand.

BOSCO

I gotta get my money back up, bro.
Look at this! They took all my
shit!

MEMET

You know I would, but I've... I've
got bookings, and-

BOSCO

Yeah, yeah, I get it, you're the
big success these days...

This feels like an accusation. BOSCO switches tactics.

BOSCO (CONT'D)

It'll be like the old days, come
on.

MEMET looks at BOSCO, waiting for whatever is about to come
next.

BOSCO (CONT'D)

You don't miss it? The freedom? The
gyal? The mmmmm? The mmmmmmm??

MEMET laughs.

BOSCO (CONT'D)

Come on mannn, you're moving like a
virgin! You cuffed up or suttin?

MEMET

Nah, nah.

Silence. Letting that lie settle.

MEMET (CONT'D)

You gotta apologise, you know.

BOSCO

To who?

MEMET looks at BOSCO as if to say 'what?'

MEMET

To Vita?

BOSCO

What's that to you?

MEMET

Yeah but who's gonna write that
single, bro?

BOSCO

She's already writing for *herself*,
Mem. And for that [prick] *BULLA*.
You forgot that?

*
*
*
*

MEMET shakes his head. There's no reasoning with BOSCO right now.

*
*

BOSCO (CONT'D)

I don't *need* her.

*
*

He takes the AWARD from MEMET or picks it up, staring down at it angrily. Then he tosses it onto ground and walks away. MEMET watches him helplessly. He shakes his head.

*
*
*

27

EXT. COUNTRY MANOR RECORDING STUDIO - DAY 4.

27

Giddily, happily, VITA exits the studio for some fresh air. She takes the scenery in. LAURENT follows.

LAURENT

All that chat about being nervous
and you're *killing* it.

VITA

I just... never knew that could
feel so good.

LAURENT

Well. It sounds as good as it feels
for you.

VITA looks a bit confused. Is this guy flirting with her? She gets a text message from TAYO that reads: Honey's back at Lorenzo's tonight. Think you should reach. X

VITA sobers up. Giddiness gone.

LAURENT (CONT'D)

Who's messaged you to change your
mood like that? You got a man
keeping tabs on you or something?

VITA

Huh? It's not that... I'm gonna
head back in.

28 INT. ARIA'S HOUSE. BOX ROOM - DAY 4. 28

EVERYTHING I OWN by Ken Boothe is playing.

LENNOX looks around a box room full to the brim of RECORDS. His man cave. He picks one up and turns it around in his hands. Sighs.

29 INT. ARIA'S HOUSE. BOX ROOM - DAY 4. 29

The room is empty but for one CRATE. LENNOX finishes placing the last of the RECORDS in the CRATE, leaving only five for himself. He picks up the CRATE and exits the room.

30 EXT. ARIA'S HOUSE. FRONT - DAY 4. 30

LENNOX carries the crate out of the front door where GLEN (Black, late fifties) is waiting.

GLEN
You're *sure* you're sure? I've never
known a man with a collection like
yours, ya kna!

LENNOX puts the CRATE at GLEN's feet.

LENNOX
You better take them before I
change my mind!

GLEN hands LENNOX a wad of CASH.

31 EXT. ARIA'S HOUSE. FRONT - DAY 4. 31

MEMET and BOSCO pull up behind GLEN who is loading all of LENNOX's records into the back of his van.

BOSCO jumps out of the car. He stares up at his mum's house while MEMET takes what little BOSCO has left from the boot.

MEMET
Light work. Trust me.

32 INT. ARIA'S HOUSE. BOX ROOM - DAY 4. 32

BOSCO drops his BOX of possessions onto the floor as LENNOX appears behind him.

LENNOX
Y'alright, Bos?

BOSCO says nothing. LENNOX leans against the doorframe and folds his arms.

LENNOX (CONT'D)

This is only temporary, don't you worry. You'll be back on your feet soon, son.

BOSCO

So everyone keeps saying.

BOSCO, tired of this chat, steps towards LENNOX.

33 **INT. ARIA'S HOUSE. UPSTAIRS HALLWAY - DAY 4.** 33

BOSCO slams the bedroom door in LENNOX's face.

34 **EXT. LORENZO'S FINE DINING - EVENING 4.** 34

HONEY, styled impeccably, looks up at the sign of a small, run-down restaurant as the sign: *LORENZO'S FINE DINING*, flickers.

35 **INT. LORENZO'S FINE DINING - EVENING 4.** 35

HONEY steps into the restaurant, heels first. She goes straight over to a man in the corner fiddling with a PA system. On her way she passes a MAGICIAN who is dropping various props from his act on the floor.

LORENZO (small, middle aged, squat) holds a mic up and HONEY snatches it from him.

LORENZO

Knew you'd be back.

HONEY ignores this and struts over to a dark corner of the restaurant.

36 **SCENE OMITTED** 36

37 **INT. LORENZO'S FINE DINING - EVENING 4.** 37

HONEY takes her spot as she spies TAYO walk in and nods as if to thank TAYO. TAYO takes a seat at one of the many empty tables.

HONEY

Hey, everyone. I'm Honey-

Feedback from the mic attacks the restaurant-goers.

MAN IN AUDIENCE (O.S.)

Get on with it!

HONEY goes to shout at the MAN but stops herself. She signals to LORENZO that he should press play on the backing track. He does. It's fuzzy, distorted. HONEY begins anyway.

HONEY opens her mouth and begins to sing. The backing track and the mic stop working in unison. HONEY looks at LORENZO, who shrugs.

MUSICAL NUMBER 2 -- HONEY.

HONEY sings with no backing and no mic, professional face on. The crowd stop eating and stare at her. Reality slips away as the backing track starts to play perfectly, and HONEY is surrounded by an attentive crowd.

Her performance is amazing, but towards the end, HONEY sees VITA enter and sit at the table next to TAYO. Reality fades back immediately. HONEY's eyes register her annoyance with VITA, but she stays composed.

HONEY glares at VITA as she finishes her song. Reality has fully returned and she's just about audible over the sounds of knives and forks on plates.

MAN

Are you done with your warbling
yet, love? Bloody hell, people are
trying to eat!

HONEY IGNORES HIM.

The song ends. HONEY storms over to LORENZO, who is sitting down and eating. She drops the broken MIC into his lap.

On her way out, TAYO and VITA approach HONEY even though it's clear she doesn't want to talk to either of them.

VITA

Well done! You were incredible!

HONEY looks at VITA, clearly annoyed.

HONEY

Why are you here?

TAYO puts a hand on HONEY's shoulder as if to say 'leave it'. Ignoring HONEY'S hostility, VITA continues with the olive branch extension.

VITA

Don't worry about the technical
stuff! Happens to the best of us!

HONEY narrows her eyes at VITA.

HONEY

Oh, now you're one of 'us', yeah?
That was quick.

TAYO
Alright Honey, relax.

HONEY

Again, why are you here? Shouldn't you be looking after your broke brother?

VITA

To support you - wait, what?

HONEY

To support me or watch me make a prick out of myself?

TAYO

Always finding the negative, init?

HONEY

Oh, fuck off, Tayo! Fuck off to your new girl, you don't need to *look after me* anymore. And take this little snake with you!

TAYO and VITA watch HONEY rage out of the door.

VITA

What did she mean? About Bosco?

TAYO

Ah. You don't know.

38

INT. ARIA'S HOUSE. BOX ROOM - NIGHT 4.

38

BOSCO is sitting on the bed, PHONE in his hand. At the top of the screen we see: LOCKED UP and nothing underneath. He puts the PHONE down and takes a moment to look around the small room. It makes him feel claustrophobic. A knock on the door.

VITA walks into the room.

VITA

You alright? I came home as soon as I heard. I- I didn't know, I've been busy all day...

VITA knows now isn't the right time to talk about what she's been up to.

BOSCO says nothing. We hear him breathing heavily.

VITA (CONT'D)

It's all gonna be fine, you know?

Without looking at her, Bosco asks:

BOSCO

Is it? They want to me to go on a whole tour, man.

VITA

Ah. I know you'd wanna go, but... I think you should tell them you can't. Not yet.

BOSCO

I don't think that's an option, you know.

VITA

Okay. We'll figure it out. But like I always say; Remember who you are, Bosco. This is just temporary.

VITA goes to sit next to BOSCO on the bed.

VITA (CONT'D)

We've got through worse.
We'll get through this.

VITA puts her head on BOSCO's shoulder. He sighs.

BOSCO

So why you doing all this to me, then?

VITA looks annoyed. She gets up and leaves the room, closes the door behind her. BOSCO lies down in bed, shakes his head, sighs deeply.

39

INT. ARIA'S HOUSE. VITA'S BEDROOM - DAY 5.

39

VITA is woken up by the sound of BOSCO thundering past her room and down the stairs.

ARIA (O.S.)

Where are you going? I thought we'd all have breakfast together!

BOSCO (O.S.)

Out!

We hear BOSCO slam the front door. Sleepily, VITA reaches for her phone so she can see the time. She opens a messaging app and texts Memet: I think we should tell him tonight. X. She sees that MARK has sent her a voicenote. She presses play.

MARK (VOICENOTE)

Vita! You are gonna fucking love me. BULLA's got a very important show tonight and you're gonna jump onstage with him and do a little verse. It's all sorted!

VITA groans, rolls over and pulls a pillow over her head.

40 **EXT. BOSCO'S CAR. OUTSIDE MARK AND CHANTELLE'S - DAY 5.** 40

BOSCO gets out of his car and looks through the window of the house. He sees CHANTELLE brushing MILAN's hair, sighs. He misses them.

41 **INT. MARK AND CHANTELLE'S HOUSE. KITCHEN - DAY 5.** 41

BOSCO sits on the floor while MILAN shows him all the rooms of her DOLL'S HOUSE. CHANTELLE sits beside them watching on.

MILAN
And *this* is the kitchen.

BOSCO
I see, I see.

BOSCO points at the female doll.

BOSCO (CONT'D)
And what does the wife like cooking?

MILAN looks at BOSCO like he's stupid.

MILAN
They *both* do the cooking. The husband *and* the wife.

BOSCO
Wow, okay. So Mummy has been teaching you about feminism?

CHANTELLE lets out a huge laugh. MILAN looks confused.

CHANTELLE
Milan, why don't you go upstairs and get your new uniform on to show Daddy?

MILAN jumps up, leaves the room and thunders up the stairs.

BOSCO
I miss you calling me Daddy.

CHANTELLE leans back against the sofa.

CHANTELLE
Do not start.

BOSCO
When's her first day of this new school?

CHANTELLE
Not next Monday, but the Monday after, Bos. I told you last week!
(MORE)

CHANTELLE (CONT'D)

You have to remember these things
without me reminding you. She needs
you to show up!

BOSCO

I've had things going on init.

CHANTELLE

Mmm. I saw. You know if you need to
borrow any-

BOSCO

-Nah, nah. Don't worry about that.
I'm sorting it.

CHANTELLE looks suspicious. She looks at BOSCO, wanting an
answer. BOSCO hesitates before speaking.

BOSCO (CONT'D)

Tour.

CHANTELLE looks immediately annoyed.

CHANTELLE

When?

BOSCO

End of next week.

CHANTELLE lets out an incredulous laugh and shakes her head.
We can hear CHANTELLE breathing through her nose as she
regulates her anger. But she can't help but say something:

CHANTELLE

It's always about you, Bos. You
only think about number one! It's
no wonder Vita is doing her own
thing!

BOSCO

She can do her little music ting if
she wants.

CHANTELLE

Little music ting? Performing with
BULLA doesn't look very little from
where I'm standing. Mark told me
tonight's show sold out in ten
minutes.

This is all news to BOSCO. And it's not good news.

CHANTELLE (CONT'D)

(realising her mistake)

You didn't know.

BOSCO's face starts to contort with anger.

CHANTELLE (CONT'D)

Well what do you expect, Bos? How much was there left for you to take from Vita without her pushing back?

Before BOSCO can respond, MILAN steps into the room in her new uniform. She's beaming and spreads her arms out.

MILAN

Here!

BOSCO looks at his daughter. He smiles and softens.

BOSCO

Look at my big girl. But guess what? Daddy's got to go.

BOSCO is up and out the door swiftly leaving MILAN standing there, arms still outstretched. She starts to cry.

42

INT. CHAMPION STEADY RADIO - DAY 5.

42

BERES is sitting around a table in the radio station with friends. He's at the head of the table rolling a SPLIFF as they play and listen to him chat.

Music plays in the background as a young man, ASHLEY (Black, thirties), is in control of what's on the airwaves.

BERES

...Buju Banton, Beres, Bounty Killer, when I was a bwoy I was DJing for alla dem!

BERES smiles as he remembers his glory days.

FRIEND

So why you leave then, Beres?

BERES

I told my poopa I was gonna bring my sound over here to mek my mark!

FRIEND

(laughing)

And what, you came over here and realised you was a small fish in a big pond?

BERES opens his mouth to retort but closes it again when he sees ARIA, standing stern, looking into the radio station. She gestures that he come outside. He gestures to his friends, and she folds her arms and raises her eyebrows.

43

EXT. PARK - DAY 5.

43

BERES sits on a bench next to ARIA and finishes rolling his SPLIFF. He lights it, tokes it.

ARIA
Alright, big boss?

BERES
(laughing)
To what do I owe the pleasure? Work
or personal?

ARIA kisses her teeth, takes the SPLIFF from BERES's lips and takes a long pull.

ARIA
Business, Beres.

BERES
How's my restaurant doing? Must be
busier now Bosco is back out. The
till must be *full*.

ARIA
(exhaling)
Our restaurant.

BERES takes the SPLIFF back.

ARIA (CONT'D)
I need money for a new cooker.

BERES
(snorts)
And where am I meant to get it
from? You think the radio station
is running for free? Pure bills I'm
meeting every morning.

ARIA snorts right back at BERES.

ARIA
So between us we've got what? A
restaurant we can't afford to run,
and your vanity radio station. Some
white developer'll snap this place
up and you'll be able to buy the
restaurant a whole new *everything*.

BERES pauses while he thinks.

BERES
We need to get the kids dem back
together. Them being in argument is
bad for business.

ARIA
(snorts)
Bad for business?

BERES
Leave Bosco to me. Vita is a good
girl. She will fall in line.

ARIA exhales and takes the SPLIFF back. BERES smiles smugly.
He looks like he knows something ARIA doesn't.

44

INT. ARIA'S HOUSE. KITCHEN - EARLY EVENING 5.

44

VITA is making some food, very clumsily, very loudly, she's
dropping everything. LENNOX enters.

LENNOX
What's going on in here? You making
dinner or you trying to wake the
dead?

VITA
Sorry, sorry.

LENNOX
Don't apologise! What's up?

VITA
Nothing!

LENNOX
Well, that's not true, is it?

LENNOX sits at the kitchen table, ready to listen. VITA stops
what she's doing and turns quickly to face him.

VITA
I've been asked to perform tonight.

LENNOX beams at her.

LENNOX
That's great, isn't it?

VITA
Is it? I feel like this is just
another way for me to piss people
off! Honey isn't gonna like it,
Bosco *definitely* isn't gonna like
it-

LENNOX
And if you stop thinking about
whether or not other people will
like it... how do you feel?

VITA considers this.

VITA

Well. I'm nervous, obviously.
But... it's kinda cool, too.

LENNOX

Well. There you go. Do you want me
and your mum to come along?

VITA

No thank you.

LENNOX laughs at this.

LENNOX

You sure? I wouldn't call myself a
singer but I can come along and do
a bit of backing for you. What
d'you say?

LENNOX sings a line of something and does a little two-step.
VITA laughs at this.

LENNOX (CONT'D)

Enjoy it, Vita. Show them what
you've got.

45

INT. CHAMPION STEADY RADIO - EVENING 5.

45

BERES is going through some paperwork as BOSCO enters looking
worried.

BOSCO

Everything bless, Dad?

BERES

Sit down.

BOSCO does as he's told.

BERES (CONT'D)

My day could have been so peaceful,
but you sent two women to run me
down. Your mother paid me a visit
earlier. Enough of this petty
nonsense with your sister, Bosco.
You need her.

BOSCO goes to protest, then-

BERES (CONT'D)

And then, Dawn called me up.

BOSCO looks like he's gearing up to get told off again.

BERES (CONT'D)

She says you've been asking about
where the money has gone.

BOSCO looks a bit like he's been caught out even though he's not the one in the wrong here. BERES slides a sheet of paper over to BOSCO. On it is a logo design, the text of which reads CHAMPION CROWN.

BOSCO
What's... Champion Crown?

BERES leans back in his chair.

BERES
I've been... moving money this way
and that, paying off your debts,
but also... making movements with
your label towards... our ting.

BOSCO's eyes widen.

BERES (CONT'D)
Champion Crown is me and you.
Father and son. My faada, wise as
he is, always said we should be our
own master. And now, we can. *Our*
own label. A family ting.

BERES watches as BOSCO tries to understand.

BERES (CONT'D)
You give the label the single they
want, the tour they want, then
after that? We say goodbye to them.
You're free.

BOSCO's eyes are shining.

BERES (CONT'D)
It's your time to record what *you*
want, and it's *our* time to take
over, son. We'll be equal partners.
Fifty-fifty. Wha' yuh t'ink?

BERES leans forward and taps the CHAMPION CROWN logo slowly.
He smiles. BOSCO looks at him, smiles back.

BOSCO
Our ting.

BOSCO signs the papers immediately as BERES watches over him.

MEMET is at the wheel as BOSCO bounces about excitedly. He looks suspicious.

MEMET
You haven't *signed* anything have
you?

BOSCO

Trust, we got something *big* here,
man!

MEMET

Mmm.

BOSCO

You know what? Apart from my dad,
and Milan, you're the only person I
trust, Mem. Like *trust* trust.
You're family. Like, my brother.
Man's *blood*. You're coming on tour
with me, init?

MEMET

Ahhh, Bos, I'd love to, but-

BOSCO

I *need* you, man. Can't lose Vita
and you as well.

MEMET

You haven't lost me, bro, but I've
got commitments, and-

BOSCO looks like a kid. Hopeful, expectant, sad. MEMET can't
bear to see him like this.

MEMET (CONT'D)

Alright, alright. I'll be there.
But-

BOSCO

My chargie!

MEMET

Only if you sort things out with
Vita first.

BOSCO

Why you so concerned about Vita all
of a sudden, man? Every minute
Vita's name coming out your mouth.

MEMET

Life will just be easier if you two
chat, man. You know that.

BOSCO

You're going on like this BULLA
ting is a minor-

MEMET looks at BOSCO disapprovingly.

BOSCO (CONT'D)

Alright, man, alright. You know
she's performing with him tonight?

MEMET

Is she? Well let's go and show her
our support, init?

BOSCO looks annoyed. But then, he realises:

BOSCO

You know what? Yeah.

MEMET

That's dope. She'll be happy to see
you, man.

BOSCO ignores him.

BOSCO

I can't wait to see the look on
BULLA's face when I walk in.

46A

INT. RANGE ROVER - NIGHT 5

46A

VITA's car pulls up to the gig venue. Make up and outfit,
chosen by her, are on point. She looks worried. She puts her
hand on the handle to get out of the car. Then stops. Goes to
open the door again. Stops. Exhales.

VITA

(repeating what LENNOX
said to herself)

Show them what you've got.

VITA gets out of the car.

47

INT. BULLA'S GIG VENUE. VIP SECTION - NIGHT 5.

47

We see VITA, standing in the VIP section by the stage,
looking out at the heaving crowd. All of these people are
going to hear her sing? The thought makes her feel like she's
going to be sick down herself. VITA grabs MARK by the arm.

VITA

Are you sure I can do this?

MARK

Vita! How many times can I tell you
that you've got nothing to worry
about? Look at it this way; once
you do this, everything will feel
like a breeze afterwards.

48

INT. BULLA'S GIG VENUE. NEAR ENTRANCE - NIGHT 5.

48

MEMET and BOSCO enter. MEMET spots VITA in the VIP area
talking to LAURENT. She's looking nervous.

BOSCO
There she is.

BOSCO goes to stride over to her but MEMET pulls him back.

MEMET
Don't be so amped up, man! You're
here to apologise! Just, like...
relax your shoulders a bit. Smile.
Try not to look like you're gonna
blast her?

48A **INT. BULLA'S GIG VENUE. VIP SECTION - NIGHT 5.**

48A

VITA is talking to LAURENT in the VIP section near the stage
when she spots BOSCO and MEMET.

VITA
I'll be back in a sec.

She steps out of the VIP area and moves through the crowd.
When she reaches BOSCO and MEMET she grabs BOSCO by the arm.

BOSCO
You good, yeah?

VITA
I think so. Thanks for coming.

VITA goes to hug BOSCO but MARK grabs her.

MARK
Sorry to interrupt. Vita, you're on
in two.

BOSCO stares daggers at MARK.

BOSCO
We'll chat after, sis.

49 **INT. BULLA'S GIG VENUE. SIDE OF STAGE - NIGHT 5.**

49

MARK leads VITA over to BULLA even though she clearly doesn't
want to chat to him before they perform.

BULLA
You ready?

VITA looks at him, nods. We can almost see her heart
pounding. Her PHONE buzzes in her shaking hand. She looks
down at a text MEMET has sent her that says: Do your thing.
We can tell him after. X

BULLA (CONT'D)
I knew you couldn't resist. Your
brother must be *pissed*.

VITA rolls her eyes at BULLA.

VITA
Let's just do this.

BULLA
You chosen a stage name yet? I like Vita you know.

VITA
I'm going by Vita Champion.

BULLA snorts.

BULLA
I dunno why you lot are so pressed about the "Champion name". It don't mean shit.

VITA looks at him, confused. Why is he being so rude?

BULLA (CONT'D)
(mockingly)
Champion to the world? Your brother is a broke bitch and you're singing for *me*. I dunno what world you lot think you've got.

VITA can't believe this guy, she's pissed. She looks out at the audience again. BOSCO is nodding along to the music playing in the venue. She's not about to fuck him over. MARK comes over.

MARK
Time to go and give the people a new Champion.

VITA
Nah. Not the way this guy is running his mouth.

MARK looks more annoyed than we've ever seen him look.

MARK
We haven't got *time* for this, Vita. If you're going to be one thing, at least be professional.

VITA looks at MARK, pissed off.

VITA
Nah. Nah. No way.

BULLA LAUGHS as VITA shakes her head and walks off into the audience. MARK watches her walk away.

MARK
Vita!

He is *seething*. We see LAURENT watch her walk past him, confused.

50

INT. BULLA'S GIG VENUE. CROWD - NIGHT 5.

50

A beat later and the lights flash on, brighter than before. BULLA bounds onto the stage.

BULLA
(little bit snide)
Yes! It's me. You know who it is.

The crowd roars again. VITA heads over to BOSCO and MEMET.

BOSCO
You not going on? Isn't this your
big moment?

MEMET
What's happened?

VITA shakes her head. She doesn't want to talk about it. MEMET takes VITA's hand secretly and holds it. She squeezes it, looks relieved.

The backing track begins and BULLA raps a verse. He looks out into the crowd and we clock the second he spots BOSCO.

BULLA
Hold on hold on hold on!

51

INT. BULLA'S GIG VENUE. STAGE - NIGHT 5.

51

BULLA turns to his DJ (a famous one, ideally).

BULLA
Cut the track, cut the *track*!

The crowd are confused as the DJ cuts the backing track abruptly.

BULLA (CONT'D)
Is that *thee* Champion I see before
me? Bosco *himself*?

52

INT. BULLA'S GIG VENUE. CROWD - NIGHT 5.

52

Everyone in the crowd turns to look at BOSCO. MEMET lets go of VITA's hand.

53

INT. BULLA'S GIG VENUE. STAGE - NIGHT 5.

53

BULLA

Now. I wonder why Bosco Champion
has come to *my* show.

BULLA starts walking up and down the stage like a showman.

BULLA (CONT'D)
Is it cause he's a fan?

The crowd laugh.

BULLA (CONT'D)
Is it cause I got his little sister
on my payroll?...

The crowd laugh again.

BULLA (CONT'D)
Or is it cause... this yout wants
to clash me?

The crowd scream, ready for it. BULLA takes a step to the side, looks at BOSCO and gestures that BOSCO joins him.

54 **INT. BULLA'S GIG VENUE. CROWD - NIGHT 5.**

54

BOSCO steps forward and MEMET pulls him back.

MEMET
This a good idea, Bos? I dunno if
it is...

BOSCO isn't listening. He propels forward out of MEMET's grip and heads through the crowd. MEMET follows.

55 **INT. BULLA'S GIG VENUE. STAGE - NIGHT 5.**

55

BOSCO jumps onto the stage. BULLA sees MEMET behind him.

BULLA
Tell you what; I'm feeling so
generous that *my* DJ's gonna spin
your tunes, bro. And I'll still
win. In fact-

BULLA whispers something to his DJ. The CHAMPION TO THE WORLD instrumental begins. BOSCO looks confused. BULLA laughs before he begins:

BOSCO looks angry. He's taken aback. MEMET looks at him as if to say 'sorry Bos'.

BULLA (CONT'D)
(laughing)
What? The Champ himself ain't got
nothing for me? DJ, run a next one,
lemme spin this guy into the
ground.

DJ starts playing MIAMI instrumental as BOSCO gets more and more riled up.

BOSCO
You're a prick. You think yo're bad
cause you jumped on myyy tune?
You're a fucking-

BULLA puts the mic to his mouth and starts spitting, cuts BOSCO off.

CUT TO BOSCO. We see something rising within him. His brow furrows. He's charging up.

DJ starts to run the track A CLASS 3B (0121 EAGLE). As it builds, BOSCO FINALLY finds it in himself to come back. Lifts the mic to his mouth aaand, lets go.

The crowd can't believe it. They're screaming.

DJ drops the ICE instrumental. BULLA looks angry. He didn't think BOSCO had it in him, and he doesn't like it.

CUT TO MARK, who looks annoyed, but goes over to the DJ and hands him a USB and starts to say something in the DJ's ear.

BULLA leans into BOSCO and says for BOSCO's ears alone:

BULLA
I'm gonna finish you with this one.

BULLA is ready to end this right with the next verse.

CUT TO VITA and MEMET in the crowd:

VITA
That's not true!

BOSCO smiles, he knows what he's going to do. He immediately jumps in.

CUT TO VITA and MEMET in the crowd. VITA looks livid.

MEMET
He doesn't mean that.

The crowd are loving it. BOSCO is about to jump off the stage. He thinks he's won. Cocky, to himself, he says:

BOSCO
Winners only.

If looks could kill, BOSCO would have died there and then from the look MARK is giving him.

DJ plugs the USB from MARK into the decks, presses play. We hear a woman's voice. The crowd goes silent. We, and BOSCO, realise that it's VITA whose rant in the studio was recorded.

VITA RECORDING
"Global superstar" Bosco Champion
needed me, his *little sister* to
write most of his *album*...? You
think *he* wrote a song about the
beauty and power within Black
women?

Pretty much everyone in the crowd is recording BOSCO with their PHONES. He stands on the stage, paralysed to the spot as he and everyone else hears VITA talking about him booming through the speakers.

VITA looks like her world is ending there and then. MARK looks astonishingly smug.

VITA RECORDING (CONT'D)
I'm not surprised Bosco's scared
about his comeback. At least BULLA
isn't a selfish *prick* who needs his
sister to write his music! A sister
who never gets any *thanks*, let
alone any credit.

56

INT. BULLA'S GIG VENUE. CROWD - NIGHT 5.

56

People in the crowd gasp. For good measure, DJ plays that bit of the recording over and over.

VITA RECORDING
I'm not surprised Bosco's scared
about his comeback. At least BULLA
isn't a selfish *prick* who needs his
sister to write his music!

BOSCO steps away from the stage and strides through the crowd. He's so angry that he's eerily calm. MEMET joins him and they head to the door. VITA runs over to them.

VITA
Bos I'm sorry! I didn't-

BOSCO shrugs her off of him roughly before leaving the venue. MEMET looks at VITA, angry.

VITA watches them go as the crowd talk about what happened. She looks like she wants the ground to swallow her up. MARK heads over to VITA and puts a hand on her shoulder.

MARK

Look, I know you're angry, but all I did was show everyone who the real Champion is!

VITA

Get off me, Mark! I need to go after him.

VITA charges off towards the exit. LAURENT looks at MARK, crosses his arms, disappointed.

MARK

What? It's business.

57

INT. ARIA'S HOUSE. HALLWAY - NIGHT 5.

57

ARIA is taking her coat off as LENNOX bounds over to her.

ARIA

Bwoy am I glad to see you. Today was one thing after another. Honestly-

LENNOX stands behind her and puts his hands over her eyes.

ARIA (CONT'D)

(laughing)

What are you doing?

LENNOX

Just trust me! Keep your eyes closed.

LENNOX leads ARIA out of the front door and to the back of his parked van.

58

EXT. ARIA'S HOUSE. FRONT - NIGHT 5.

58

LENNOX removes his hands from ARIA's eyes.

LENNOX

Voila.

In the middle of the van is an INDUSTRIAL COOKER, in front of Lennox's jerk drum.

LENNOX (CONT'D)

It's not new. But it works.

ARIA wearily shakes her head, cocks her eyebrow, but smiles at LENNOX'S efforts.

ARIA
How did you afford this?

LENNOX beams.

LENNOX
Open it.

ARIA
Open what? The oven?

59

INT. VAN - NIGHT 5.

59

LENNOX smiles and nods as ARIA steps into the van and opens the oven door. She looks confused, but entertains him.

On an OVEN TRAY glistening back at her is a RING. ARIA turns to look at LENNOX, shocked. LENNOX is down on one knee.

ARIA
Lennox...?

LENNOX
Aria. As you know-

The screech of tyres on tarmac. ARIA turns when they hear the slam of a car door a few yards from the house. LENNOX stands up when they hear another car door slam. Then, shouting voices that ARIA recognises all too well.

ARIA
Lord have mercy.

She grabs and squeezes LENNOX's hand quickly before saying:

ARIA (CONT'D)
Lennox, we'll talk about this later.

ARIA leaves the van, leaving LENNOX looking crushed.

60

EXT. ARIA'S HOUSE. FRONT - NIGHT 5

60

A black cab drives away as lights are coming on behind windows on the street. Curtains are twitching as BOSCO and VITA shout at each other loudly outside the house.

MEMET stands in the middle of them, trying in some way to diffuse the situation. He's disappointed in VITA but doesn't want BOSCO shouting at her.

BOSCO

Don't chat to me ever again in your life!

VITA

I don't know how many times I can say I'm sorry, Bos! For this, from the other day, for doing anything you don't want me to do!

ARIA marches over to her children and MEMET.

BOSCO

Instead of always saying sorry why don't you stop fuckin doin' things you need to be sorry for?

VITA

What does that even *mean*?

ARIA

(in patois, through gritted teeth)

You two betta stop this *right* now.

BOSCO and VITA turn to look at ARIA. They haven't heard this tone since they were kids. LENNOX waves at the curtain twitching neighbours as if to say 'nothing to see here'.

ARIA (CONT'D)

Get in the house. I don't know what explanation you have for this one but it *better* be good.

BOSCO heads into the house and VITA, now annoyed for herself, shouts after him:

VITA

Do you want me to just sit in a room organising your life from my phone and only come out when you tell me I'm allowed? I've done that, Bos! FOR A VERY LONG TIME!

BOSCO stops, turns to look at her.

BOSCO

Yeah, well look what happens when you leave the yard?!

BOSCO storms into the house and ARIA and LENNOX follow. VITA stays where she is. She doesn't want to face the music.

MEMET

You know you fucked up, right?

VITA

Mem, you *know* that's not me. I was talking to Laurent, and-

MEMET narrows his eyes at the mention of LAURENT.

MEMET

You don't need to explain anything to me, Vita.

MEMET gets in his car and screeches off. VITA turns and looks at the door. Takes a deep, anxious breath.

61

INT. ARIA'S HOUSE. KITCHEN - NIGHT 5.

61

VITA, head down, enters the kitchen and ARIA immediately explodes at her.

ARIA

...is what he told me true?

BOSCO

I'm not staying in a room with this girl.

BOSCO exits, runs upstairs. We hear him slam his bedroom door.

ARIA

(growling)

Vita?!

VITA

I was in the studio and they were making me sing this song I hated but I didn't know it was still recording an-

ARIA holds a hand up to stop VITA from talking.

ARIA

You wait until your dad hears about this, bwoy. The Champion name is-

VITA

I know, Mum, I know what the Champion name is! It was Mark, he-

ARIA kisses her teeth loudly and cuts VITA off.

ARIA

Look how much trouble this music business is causing! I think it's enough now, Vita. And if you can't work for your brother anymore you can take on some more shifts at the restaurant.

VITA looks up at her mum in disbelief, tears coming to her eyes.

VITA
I'm not coming back to the
restaurant, Mum. And I'm not
stopping my music career before
it's even started!

ARIA
Really? Well. If you're leaving my
restaurant, you can leave my house.

VITA
What?

ARIA
You heard what I said.

VITA
Where am I gonna go?

ARIA
If you're smart enough to be doing
all this talking behind your
brother's back, you're smart enough
to figure that out for yourself.

LENNOX steps forward.

LENNOX
You sure about this, Aria? That's a
bit harsh.

ARIA
The *world* is harsh, and the sooner
Vita learns that the better.

LENNOX
...are you sure about this, Aria?

ARIA
Are they my children or yours?

LENNOX hears her loud and clear. Holds his hands up and
leaves the kitchen.

62 **INT. ARIA'S HOUSE. VITA'S BEDROOM - NIGHT 5.**

62

VITA zips up an overnight bag. She turns her light off and
steps into the hallway.

62A **INT. ARIA'S HOUSE. BOX ROOM - NIGHT 5.**

62A

BOSCO is sitting on the edge of the single bed,
hyperventilating, head in his hands.

63 **INT. ARIA'S HOUSE. HALLWAY - NIGHT 5.**

63

VITA hovers outside BOSCO's room. Goes to knock but stops herself. She puts an ear to the door. She hears him breathing heavily. She looks painfully sorry for what's happened.

64 **EXT. ARIA'S HOUSE. FRONT - NIGHT 5.**

64

ARIA is standing in the middle of the path, arms folded. She doesn't move as VITA walks around her towards the waiting car.

VITA
Please, Mum. You know I wouldn't do
anything to hurt Bosco.

ARIA ignores this, tightens her folded arms, carries on looking ahead. VITA turns and carries on walking to the car.

65 **INT. VITA'S TAXI - NIGHT 5.**

65

The car drives off as fat tears fall down VITA's face. She looks down at her PHONE, it's going crazy. Followers and notifications are coming thick and fast. She presses play on a video from earlier: We hear her voice over BOSCO's angry and embarrassed face.

VITA
Fuck, no! No, no!

One notification catches her eye; LAURENT has sent her a rough cut of MY GIRL, the single she recorded in the studio earlier. VITA presses play, it begins and sounds amazing. She wipes away her tears.

VITA (CONT'D)
Woah.

MY GIRL V2 plays us out.

END OF EPISODE.