

# CHAMPION

by

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EPISODE 4

FINAL SCRIPT

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NEW PICTURES

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1

**INT. BIRMINGHAM HOTEL. BOSCO'S ROOM - DAY 9.**

1

BOSCO gasps, ripped out of his sleep to the sound of a door bursting open, PRISON OFFICERS shouting at him. Screaming, he scrambles out of his bed onto his knees, his hands behind his head, then-

We drift away from BOSCO to reveal a hotel room, a pool of sweat darkening the bedsheets, but:

No PRISON OFFICERS.

BOSCO rises, a little shaken but used to this, clearly not the first time this has happened.

LATER: We travel along BOSCO's tensing and easing muscles, the sound of his sharp breaths are mixed into sounds of weights and chatter of a prison exercise room, but again, we reveal BOSCO alone in a hotel room, churning out press ups.

2

**INT. BIRMINGHAM HOTEL. BOSCO'S BATHROOM - DAY 9.**

2

BOSCO rests against the bathroom wall as water from the shower-head rains down on him. The sounds of prison are further away now, almost out of earshot. A moment of solace as BOSCO breathes, finally resting, then -

The sound of the shower curtain being torn open, BOSCO slips.

CRACK - He hits his nose. He lies with his back on the base of the bath. He looks up, sees no one in the bathroom but him. He watches the droplets fall onto him as blood leaks from his nostril into the bath, down the drain.

3

**INT. BIRMINGHAM HOTEL. DINING ROOM - DAY 9.**

3

BOSCO sits at the table hunched over a tired-looking hotel buffet breakfast, ice pressed into his face where he injured his nose. He scoops a couple of fork-fulls into his mouth as his eyes dart around, watching the other people in the room, then-

SLAM! HONEY bounds in with a plate of food, sitting directly in front of BOSCO. She studies his face, confused.

HONEY

What happened to you?

BOSCO

I slipped in the shower.

HONEY

Really? That's not a cry for *help*  
"I slipped", is it? Or is it a  
genuine you slipped 'cause it was  
too wet?

(MORE)

HONEY (CONT'D)

My uncle did the same thing and he  
sued. People come up off that you  
know...

HONEY's voice fades as BOSCO hones in on the micro chaos of  
the room - every laugh, every fork, every knife, every chair.  
The sounds of prison begin to leak into this soundscape again  
as BOSCO begins to struggle for breath...

HONEY (CONT'D)

(piercing through the  
chaos)

Are you alright? You're looking  
maaad stressed.

We hear the sound of keys jangling and footsteps, the  
approach of an officer-

BOSCO

Y-yeah. You got any painkillers?

HONEY

Not on me? Anyway...

The steps and jangling get closer as HONEY is speaking,  
though we don't hear her...

HONEY (CONT'D)

...what do you think though?

And closer...

BOSCO

...About what?

HONEY

You haven't listened to the songs I  
sent you, have you? I was thinking;  
we're halfway through the tour,  
you're looking tired, lemme take  
some of the stress off you init,  
perform a couple of *my* tracks...?

BOSCO stares at HONEY. Then, a hand on his shoulder. He  
spins, grabs the hand, slams the person against the table as  
we see a familiar face. It's MEMET.

The sounds fade as everyone in the room stops, stares...  
MEMET lies with his face in a small pool of breakfast. BOSCO  
looks horrified when he clocks what he's done.

BOSCO

...Yooo! Shit.

MEMET

Is that your apology?

MEMET sits down, wipes the breakfast off of his face with a napkin as ALEX the tour manager (female, thirties) comes over to the table.

ALEX

Morning boys, Honey! None of you look like you're ready for this morning's *thrilling* briefing.

BOSCO barely registers her.

MEMET

We'll be there in a bit.

ALEX

You might want to tell your friend that Birmingham was the fastest selling show! Might cheer him up a bit.

ALEX heads off as BOSCO clumsily and loudly trips over a chair and knocks it over. People turn and stare.

HONEY

I didn't know coming on tour meant rolling with two *kids*. Can you stop embarrassing me please?

MEMET stands up and gestures that an exhausted BOSCO follows him. They leave HONEY, watching after them and rolling her eyes.

4

**INT. BIRMINGHAM HOTEL. LOBBY - DAY 9.**

4

BOSCO and a breakfast soaked MEMET march through the hotel lobby.

BOSCO

I've had a *morning* you know.

MEMET

Yeah, and now I look like I did too.

MEMET wipes some beans off his coat as they stop at the stairs.

BOSCO

Meet me back here in 10 minutes, init.

MEMET stops, confused, BOSCO reads him.

MEMET

Why, where you going?

BOSCO's attention isn't here. He's still shaken by last night's nightmare. He needs a minute to himself. He's too in his head.

BOSCO  
Stop asking me questions! I said  
I'll be ten minutes!

MEMET  
We need to get this show right,  
man. Things have already been  
shaky.

BOSCO  
We will!

MEMET  
Yo, you can't bring me on this tour  
to screw it up, you know.

BOSCO kisses his teeth and heads off, pulls out what he needs to roll a SPLIFF.

5

**INT. TELEVISION STUDIOS. DRESSING ROOM - DAY 9.**

5

VITA gazes at herself in a vanity mirror, cracks a pained smile. She's caked in make-up, almost unrecognisable. Behind her looms a chuffed, white MAKE-UP ARTIST, brush in hand, marvelling at VITA's face.

VITA  
Yeah, it's um...

MUA  
You look *beautiful*.

She doesn't. The foundation colour is wrong for a start.

MUA (CONT'D)  
What are you thinking for the hair?

VITA  
We can just leave it, you know.

MUA  
Are you sure? Because I would love  
to get my hands in that.

VITA looks deeply unconvinced. MUA reads this wrong.

MUA (CONT'D)  
You nervous, babe? Matthew can be a  
bit of a nightmare, I know!

VITA  
Nightmare how?

MUA

Well, nothing is off limits for him, babe. God, I'd *hate* to be interviewed by him.

MUA sees the terror on VITA's face.

MUA (CONT'D)

I'm sure you'll be fine though. Anyway! Styling.

VITA FaceTimes MARK as MUA wheels in a rack of tacky technicolour clothes; weird filaments and appendages protrude from the side of the outfits.

MARK (ON FACETIME)

Vita! How's it going? Sorry I can't be there, but-

VITA gets up, walks out.

VITA

Sorry, one sec, I just need to-

6

**EXT. TELEVISION STUDIOS - DAY 9.**

6

VITA bursts from the doors, PHONE in hand.

VITA

I'm hearing this Matthew guy you've got me talking to is, and I quote, a *nightmare*. Why am I here?

We see MARK moving around, not focused on the FaceTime.

MARK (FACETIME)

Matthew McNally? Do you know the numbers that show does? What was that?... yeah, that's great, mate-

MARK's attention is elsewhere.

MARK (FACETIME) (CONT'D)

-Vita, call me when it's done. You'll be fine!

VITA looks in despair at the PHONE as MARK ends the FaceTime.

In dappled sunlight leaning on the building she notices a familiar face puffing plumes of smoke. It's YEMI. VITA smiles in surprise.

VITA

Yemi?

YEMI

Want some?

YEMI offers VITA a herbal cigarette alternative.

VITA  
No, no thanks.

YEMI  
I'm assuming you're here for the  
big show?

VITA  
I don't think I can do it, you  
know.

YEMI smokes then-

YEMI  
You can do it, for sure. Matthew  
plays rough, but he's harmless. The  
people that watch him have the  
attention spans of goldfish anyway.

VITA looks relieved by this.

YEMI (CONT'D)  
All that matters is that you give a  
good performance. Which you will.  
Easily.

VITA  
How do you know all this stuff?  
D'you work here?

YEMI  
(shaking her head)  
You know I'm a manager, right?  
My artist is recording a Soul  
Session in the studio next door.

VITA  
I love those.

YEMI  
Well, we wouldn't be able to do it  
if it wasn't for your team turning  
it down.

VITA stares at YEMI, puzzled. YEMI reads her.

YEMI (CONT'D)  
Wait... You didn't know about it?  
(then)  
Yikes.

VITA  
No. I didn't.

YEMI folds her arms. A woman with a plan.

YEMI  
(shifting gears)  
What're you doing after this?

7

**INT. TELEVISION STUDIOS. SET - DAY 9.**

7

VITA sits in a sickly yellow leather suit. The leather groans as she readjusts awkwardly.

She's opposite MATTHEW MCNALLY, a plastic looking show-host oozing plastic charisma.

MATTHEW  
So, elephant in the room; you're not the only artist out there with the name Champion.

VITA  
No. I'm not.

MATTHEW  
And... the other Champion happens to be your *brother*. The only difference is that *your* song, LOVE 2 LOVE, is topping the charts, while his new one is sitting somewhere in the top 10.

VITA opens her mouth to defend BOSCO but is cut off before she can.

MATTHEW (CONT'D)  
Word on the street is that he's not very happy with you.

The audience chuckles. VITA looks around the studio, searching for help.

MATTHEW (CONT'D)  
You know what, we've got something here that might jog your memory.

He points ahead.

8

**VIDEO TRANSMISSION.**

8

A shaky mobile phone capture of BULLA's Episode 2 gig. We hear VITA's voice playing through the venue, slandering BOSCO.



9

**INT. TELEVISION STUDIO. SET - DAY 9.**

9

MATTHEW

Sounds like there're gonna be some awkward Sunday dinners in the Champion household.

VITA shrugs, smiles awkwardly, tries to downplay it.

VITA

That's all in the past now. It's so dumb... it was never meant to be heard by anyone.

MATTHEW

But... what everyone has heard by now is your first single, Vita! Whose idea was it to drop it off the back of your brother's very public humiliation?

The audience reacts to this. VITA narrows her eyes and smiles.

VITA

It's funny, because I was looking you up before I came on here and saw something about your brother. Shall we talk about that?

MATTHEW goes red and splutters before saying:

MATTHEW

And after the break, Vita Champion will be performing her new single, LOVE 2 LOVE!

Out on VITA smiling to the camera and MATTHEW getting redder. VITA heads towards the podium for her performance.

10

**OMITTED**

10

11

**INT. BIRMINGHAM GIG VENUE. OFFICE - DAY 9.**

11

BOSCO sits at a table in the office, leaning back, looking bored. ALEX is sitting opposite BOSCO, already looking a little bit weary. MEMET is sat in the corner of the room, attentive.

BOSCO

Why we here?

A POLICE OFFICER (white, forties) enters the room carrying a reusable coffee cup and stands at the back. BOSCO turns around, sees him there and scoffs, shakes his head.

ALEX

Now, this is just a quick briefing.

BOSCO

What, with jakes in the room?

OFFICER ignores this.

BOSCO (CONT'D)

Haven't we already done this?

ALEX

Different cities, different rules.  
And I'm afraid that here in  
Birmingham, they're a little more  
stringent.

BOSCO kisses his teeth.

BOSCO

Go on then.

ALEX

Well, these are your personal  
restrictions and they *all* still  
apply, but, there are also rules  
for the show such as;

(Reading)

No violence in or around the show,  
no drugs in or around the venue -  
and of course, no drugs within  
anyone in or around the venue - no  
encounters with the police, and on  
the final page-

BOSCO

Why would I have encounters with  
the police?

ALEX

There *will* be officers in the venue  
tonight.

OFFICER

You'll barely notice us.

BOSCO's bandwidth for this conversation has immediately been  
reached. He's not chatting to a police officer.

BOSCO

Yo, are we done?

OFFICER

Sorry; one thing from me, Mr  
Champion.

BOSCO

What is it, man?

OFFICER

Feel free to say no, but my son  
would be so jealous if I got a pic  
with you.

BOSCO can't believe what he's hearing.

BOSCO

MEMET, let's cut, man.

BOSCO exits, MEMET follows.

12

**EXT/INT. PARADISE - DAY 9.**

12

We're in a grey part of London. VITA follows YEMI, who  
strides slightly ahead. Then, in view, a colourful building  
nestled amongst the concrete. A pink neon sign blazes through  
the grey: PARADISE.

YEMI enters as VITA, wide eyed, follows her.

YEMI

Vita. Welcome to Paradise!

It feels like the world slows as we see beautiful Black  
people cascading through the space, drifting out of shadows,  
into ethereal mood lighting, through clouds of incense smoke.  
Neo-Soul heaven.

YEMI heads over to a RADIANT WOMAN, clearly a star, chatting  
to a small group.

YEMI (CONT'D)

Vita, meet my artist-

VITA

Touchtone?! This is *your* artist?!

(to TOUCHTONE)

Sorry, fuck, you're right here! You  
are phenomenal!

TOUCHTONE

So are you.

VITA

What? Naaah.

TOUCHTONE

I saw your live, I've heard your  
songs! You're a star, babe!

YEMI

(to TOUCHTONE)

Yes, she is. Wait until you see her  
Matthew McNally performance. Very,  
very impressive.

TOUCHTONE

You should come to a session.

Someone pulls TOUCHTONE away.

TOUCHTONE (CONT'D)

Sorry, I've gotta zip to Paris for an instore. It was nice meeting you though. See you soon, yeah?

VITA waves goodbye to TOUCHTONE as she goes off.

VITA

Thanks for the intel on Matthew's brother by the way.

YEMI

My pleasure. Plenty more where that come from. Vita, go explore! I bet Mark has never taken you to a place like this...

YEMI smiles and leaves VITA to marvel at the space. As she walks over to a table loaded high with vegan food she spots a familiar face.

VITA stares at LAURENT's loaded plate.

VITA

Hungry, yeah?

LAURENT

(flirtily)

You know you want some.

VITA

(flirting back)

Shut up. What're you doing here?

LAURENT

I'm not just a sound engineer. I'm an *artist*. I do that shit with Mark for the bread. More time I jam here, dabble in a likkle producing.

VITA stares at LAURENT's loaded plate again.

LAURENT (CONT'D)  
Can you stop judging me?

VITA  
I don't think I can.

LAURENT picks up an elaborate looking snack, lifts it to VITA's lips. She isn't sure.

LAURENT  
Trust me.

VITA softens, LAURENT feeds it to her. Her eyes light up.

LAURENT (CONT'D)  
I told you. Come, follow me.

13

**INT. PARADISE. STUDIO ROOM - DAY 9.**

13

VITA follows LAURENT into a room filled with instruments and equipment. The other people in the room greet him warmly.

We take in the room, a few people milling about the studio chilling, talking, smoking. YEMI enters, her eyes on VITA.

LAURENT goes over to an electric drum kit and laptop rig.

VITA  
A man of many talents, yeah?

LAURENT  
You're not the only one with tricks  
up their sleeve.

VITA  
Alright, I'm waiting...

LAURENT  
Oh. *We're* the ones waiting.

VITA looks confused.

LAURENT (CONT'D)  
Remember those lyrics you sent me  
the other day?

VITA  
...yeah...?

LAURENT  
I might have put a little something  
to them.

VITA  
You can't be serious.

LAURENT nods, smiles.

LAURENT  
(to the "band")  
Let's do this!

VITA looks around as the BAND get ready.

VITA  
No, no, no, no...

LAURENT  
Let go. Have fun.

BAND start playing the song aaand...

VITA looks unsure, but does what she needs to do. All eyes are on her now.

LAURENT and the other musicians start to perform. **MUSICAL  
NUMBER 1 - GOT IT.**

It's a combination of electronic and live elements - a perfect storm lead by LAURENT.

VITA stands at the heart of the storm, swept up by the music, then, they rest into a smooth groove.

LAURENT (CONT'D)  
This ain't a show. You can't just  
turn up and watch in Paradise. Not  
with *that* voice. You gotta earn  
your keep.

VITA  
You must be craaazy.

LAURENT  
Don't overthink it. It's a simple  
chord pattern. You'll pick it up.

They begin ramping up the groove.

LAURENT (CONT'D)

Look, just grab the mic and sing.

VITA looks around the room, all the expectant faces... She looks back to LAURENT, ready to wring his neck... Reluctantly takes up the mic.

The groove continues as LAURENT plays, nodding at VITA encouraging her. Then, she gets into the moment. The music takes her.

We feel the moment through the faces in the room, their genuine joy at experiencing something completely singular.

VITA looks relieved as LAURENT smiles a "well done".

14

**EXT/INT. CHAMPION STEADY RADIO - DAY 9.**

14

Outside the station, we see contractors working away.

DAWN stands underneath a huge, hand-painted portrait of BERES. Above BERES' portrait, we see a huge vinyl sign that reads 'CHAMPION CROWN' The 'CROWN' still covered. DAWN walks through the door to meet BERES.

DAWN

This is new. Isn't it a little soon to refurb'?

BERES

How can I help, Dawn?

DAWN

It's Bosco.

BERES turns to face her, both engaged and annoyed.

BERES

What's he done now?

DAWN

It's not what he's done, it's how he is. I don't think he was ready to go out there, B. I spoke to Memet earlier. Bosco's exhausted.

BERES

You've come here to tell me the boy is tired?

DAWN narrows her eyes at him as BERES walks away towards a studio booth. A DJ is in there, finishing up a set, packing up, leaving.

The DJ leaves the booth, past BERES throwing him a smile.  
DAWN clocks some Champion Crown merchandise in the booth.

DAWN  
What, you building a monument to  
yourself? A record label doesn't  
need all of this.

BERES  
So you've come here to pocket  
watch?

DAWN  
Well, you employed me to watch  
Bosco's pockets, and that's what  
I'm doing. I saw you made a couple  
withdrawals from the company  
account.

BERES kisses his teeth, begins walking away. DAWN follows.

DAWN (CONT'D)  
Bosco might be making money again  
but we have to be careful or we'll  
end up right back where we started.

BERES  
Dawn. Don't bite this hand.

DAWN  
I'm just saying, you need to pace  
yourself!

BERES  
I'm just getting started. And if  
you want to be involved in this new  
start, remember who brought you  
this far. Besides, I have a plan.  
Bosco's not the only Champion.

BERES enters the booth. DAWN watches his metamorphosis  
through the glass as he turns into a warm host on the mic.

15      **INT. ARIA'S HOUSE. FRONT DOOR - DAY 9.**

15

A knock at the door. ARIA opens it to reveal BERES.

16      **INT. ARIA'S HOUSE. HALLWAY - DAY 9.**

16

ARIA  
Come in.

BERES steps in.

BERES  
Why's my key not working?



ARIA

Because you don't live here.

BERES

Just because you have that Jerk man squatting in here, doesn't change the fact that this was our home.

BERES begins peering into the rooms in the house.

ARIA

What do you want, Beres?

BERES

Our house is on fire. Our boy is a losing his mind when he's meant to be making us money and our girl is running round with that fool, Mark, and I don't like it.

ARIA

So you're here to tell me things I already know?

BERES

No, I came here to tell you that we can't put all our eggs in one basket anymore. I am... concerned that Bosco's reaching his limit. Vita has to shoulder some of that weight.

ARIA

She's her own woman.

BERES

That Mark is a cowboy. Dawn should be managing Vita. We need to keep things in the family.

ARIA

Tell Vita that then! If I remember correctly, you're the one who told me what to do with my career. And look how that turned out.

BERES... ignores the sharp tone of this and promptly remixes ARIA's meaning to suit his own narrative.

BERES

Well, exactly. You know what it's like to be in her shoes and lose it. Our children can't make the same mistakes as us.

That struck a nerve. ARIA glares at BERES. He returns the stare, unbroken.

BERES (CONT'D)  
Just speak to her, Ari. Please.

He kisses ARIA on the cheek, leaves.

17

**INT. BIRMINGHAM VENUE. CORRIDORS - DAY 9.**

17

BOSCO journeys through the venue's corridor, the happiest we've seen him on tour, he's on FaceTime with Milan.

MILAN (FACETIME)  
Dad!

BOSCO  
Yes Princess.

MILAN (FACETIME)  
Are you okay?

BOSCO  
I'm okay! Daddy's just missing you.

MILAN (FACETIME)  
I miss you too! Will this be like last time you went away?

BOSCO  
...No, I'm never going away like that again.

MILAN (FACETIME)  
Do you promise?

BOSCO  
Pinky, lock it, twist it, kiss it, seal it.

They share a laugh as MEMET shuffles past-

MEMET  
They're ready for you on soundcheck bro.  
(to MILAN)  
Hey Milan!

MILAN (FACETIME)  
Hello Uncle Memet!

MEMET, anxious to get started, goes to wriggle off into the venue.

MILAN (PHONE) (CONT'D)  
I miss you!

MEMET  
I miss you too, Milan! Look how big you're getting!

MILAN (FACETIME)  
Why don't you come visit any more?  
Are you gonna come visit when  
you're back?

MEMET  
Yeah, of course... But for now, me  
and Daddy are working! So I'll see  
you soon!

MEMET steps away and walks onstage.

BOSCO  
Where's your mum?

18

**INTERCUT: INT. CHANTELLE'S HOUSE. KITCHEN - DAY 9.**

18

CHANTELLE waves MILAN away. We see MILAN hard at work on a  
drawing as CHANTELLE cooks.

MILAN  
She's saying that she's not here.

If looks could kill, CHANTELLE would've murdered her child.  
BOSCO laughs.

BOSCO (FACETIME)  
Alright Chantelle, keep ducking me.

CHANTELLE  
I'm busy, Bosco.

BOSCO (FACETIME)  
Yeah, yeah, I'm here when you're  
ready. I gotta go now, Milan.

MILAN  
Okay Daddy, love you!

BOSCO (FACETIME)  
Love you too, Princess.

18A

**INT. BIRMINGHAM VENUE. CORRIDOR - DAY 9**

18A

BOSCO stands by himself, leans on the wall. Lonely. Looking  
tired, small.

ALEX (O.S.)  
Bosco? Ready for soundcheck?

BOSCO takes a deep breath. It takes energy to propel himself  
off the wall and towards the voice.

19

**INT. BIRMINGHAM VENUE. ENTRANCE - DAY 9.**

19

MEMET walks through the venue, we hear BOSCO sound-checking in the background. MEMET unlocks his phone, opens a chat with VITA. His last Messages to her: "Can you answer the phone?" "That wasn't what it looked like", "well, it was", "Can you chat to me please??" He starts typing again "Vita!" then-

We see the SECURITY at the door of the venue squaring up with a group of five YOUNG MEN. They wear masks, tracksuits, streetwear.

One YOUNG MAN is particularly rowdy, he stands toe to toe with a huge security guard, unshaken.

MEMET stands at a distance, watching the conflict unfold then the rowdy YOUNG MAN clocks him. We will come to know this young man as RUSTY (rough and ready, around twenty).

RUSTY

Wait, hold on. Is that you, Memet?

MEMET stands confused, trying to place RUSTY.

SECURITY

You know them?

RUSTY

Nah, you don't know me, but I know you. We're here to see Bosco.

MEMET

Wait till the show then.

MEMET moves to leave.

RUSTY

Nah, we're here to see him now.

It's tense. Who are these guys?

A figure drifts past MEMET. It's BOSCO, he moves past the SECURITY and lands in front of RUSTY. They stare at each other for a moment, then, they embrace.

20

**INT. BIRMINGHAM VENUE. GREEN ROOM - DAY 9.**

20

RUSTY reclines in the room, with his boys, he lights up, smokes. BOSCO appears a little unsettled.

RUSTY

What, so you were gonna come Brum without shouting man?

BOSCO

Fam, the feds got me under  
*pressure*. You don't even  
understand.

RUSTY pulls up the leg of his tracksuit bottoms, reveals a  
TAG.

RUSTY

I might be the only one here that  
does.

BOSCO laughs as MEMET approaches RUSTY and BOSCO, squeezing  
through RUSTY's crew.

MEMET

Sorry about that bro, I just didn't  
know you were coming through.

RUSTY

Minor. I was just tryna surprise  
Big Bos' anyway.

MEMET

Cool. You about to finish this  
sound check, bro?

RUSTY screws his face.

RUSTY

Ay Bosco, wagwan for your guy? I  
thought you said he was bless?

BOSCO

Nah, he's bless! He's just a  
little... jumpy. Init, Mem?

MEMET looks so annoyed. Why won't BOSCO just do what they  
need to??

RUSTY

Cool off Memet. Touch this.

RUSTY offers MEMET the ZOOT. MEMET shakes his head.

RUSTY (CONT'D)

Bosco?

BOSCO looks to MEMET, whose eyes say NO.

BOSCO

Nah, I'm good bro.

RUSTY

Your boy your DJ or your manager?

BOSCO

Like I said, them man have us under pressure.

RUSTY

They ain't really on nothing, bro.

MEMET

And yet, they still bagged you.  
That's how you two met, right?

Tense, then, RUSTY laughs...

RUSTY

You got jokes. That's the Memet  
I've heard so much about.

RUSTY's phone rings, he jumps up.

RUSTY (CONT'D)

Bosco, you tryna see Brum properly?

BOSCO

What you mean?

RUSTY

We're going back to the ends now  
init.

BOSCO

...if I could I would, bro.

RUSTY

Say no more, you got my number if  
you're active later init.

BOSCO

Calm.

BOSCO and RUSTY embrace as RUSTY takes a call on his brick phone then leaves the greenroom with his crew.

MEMET

You know I don't have to be here  
Bosco? Like if you don't want this,  
just let me know.

BOSCO

Why you moving like my girl, Mem?  
Who said I don't want you here?

MEMET shakes his head, leaves BOSCO in there by himself.

The jam session over, everyone lazes around the studio. VITA sits with LAURENT.

VITA

You know I have to burn your bridge  
now yeah?

LAURENT

Small price to pay for greatness...  
It's good vibes here, I knew you'd  
be fine.

VITA

You could've warned me.

LAURENT

It felt good though didn't it?

VITA fails to hide a smile-

VITA

I don't think I've ever felt like  
that in my life, you know?

LAURENT

Not even when you're dancing in  
your underwear, you just love it,  
you don't care?

VITA

Oh my god stop! No, but seriously.  
That felt so different to all the  
shit Mark has me doing.

YEMI is walking through the space, comes close to them, says:

YEMI

You continue to impress me, Vita  
Champion. You tell your manager  
I've got my eye on you.

YEMI continues and heads out the door.

VITA

...What do you think of her? She  
friend or foe?

LAURENT realises VITA wants to talk work, not sex,  
straightens up.

LAURENT

She's neither, but she's the truth.  
Got a *brash* side but you need that  
out of a manager. The main thing  
is, though, that your art is king  
when it come to her.

(then)

Having second thoughts about Mark?

VITA hides from his gaze.

LAURENT (CONT'D)

Look, what he did at BULLA's show wasn't right. But as much as he can be a dickhead, he knows how to create buzz. I'll give him that.

VITA

You're incredibly unhelpful, you know that?

LAURENT

I just call it how I see it. If you ask me though, the age of the manager is coming to an end. All power to the artist. You don't need someone taking 15% every time you breathe on a mic, that's some archaic shit.

VITA snorts and throws a bit of a "don't quit your day job" look at him.

22

**INT. BIRMINGHAM VENUE. GREEN ROOM - DAY 9.**

22

BOSCO lies on a sofa in the Green Room, he's sweating, agitated. We hear the distant sounds of prison cells, prison chatter, guards and doors, then-

A hand reaches in-

HONEY

(O.S.)

Bosco-

BOSCO spins, grips her wrists, squeezes, then, quickly realizes what he's doing-

HONEY (CONT'D)

Ow!

BOSCO

Fuck... Sorry.

He sits up, takes his head in his hands.

HONEY

...Have you had a think about what I said this morning? Even if I perform *one* of my tracks...

HONEY trails off when she realises that BOSCO is elsewhere. He remains hunched, head in hands.

HONEY (CONT'D)

Er. Do you need me to get someone?



BOSCO

No... It's my head. It feels  
like... Everything feels like how  
it did when I was inside.

HONEY doesn't *really* have time for this.

HONEY

...but you're not...

BOSCO

I know that, man.

HONEY

Brighten up then! Anyway, look, all  
I'm asking is that you respect me  
as an artist.

BOSCO laughs to himself.

BOSCO

Why would I bring you out here if I  
didn't?

HONEY

Because you need Vita, clearly? But  
I'm not her, *clearly*.

BOSCO

I don't need her, man. I spun BULLA  
at his own show.

HONEY moves to leave.

HONEY

That was different, Bosco... just  
let me know what you decide.

They stare at each other. BOSCO misreads the situation, goes  
to kiss her.

HONEY (CONT'D)

I... don't think so.

BOSCO

Sorry, I didn't mean to do that.  
I'm a bit-

HONEY

Save it. Tighten up, Bosco.

She leaves. BOSCO slumps back onto the sofa staring up at the  
ceiling. Shakes his head to clear it, then jumps up. He  
doesn't want to be here.

23

**EXT. STREET - DAY 9.**

23

LENNOX and ARIA run through the streets in jogging gear. ARIA tears ahead, LENNOX struggles to keep up.

LENNOX  
Slow down, woman.

ARIA  
Catch up, old man.

LENNOX  
You tryna kill me?

ARIA runs to a crossing, jogging on the spot. LENNOX follows, stopping, hands on knees-

LENNOX (CONT'D)  
Hold on!

ARIA is fixated on the crossing. She moves, then-

LENNOX grabs her.

LENNOX (CONT'D)  
Careful!

ARIA stops. A bike comes zooming by, *just* missing her. ARIA lets out a blood curdling scream at the cyclist-

LENNOX (CONT'D)  
Aria?! Where's your head today?

ARIA continues running, LENNOX follows, still not keeping up.

ARIA  
Beres came by this morning.

LENNOX  
Okay?

ARIA  
He wants Dawn to manage Vita.

LENNOX  
Okay...

ARIA  
He can't come into my house and tell me what to fucking do. *Especially* not when it comes to Vita.

LENNOX  
Okay...

ARIA

If you don't say something other  
than "Okay" Lennox...

LENNOX

Well. I rarely agree with the man,  
but I do think you need to talk to  
your daughter. Properly.

ARIA stops, crouches down, catches her breath, stares ahead.

24

**EXT. STREET - DAY 9.**

24

VITA, humming GOT IT and smiling to herself, exits a  
newsagent and sees a text from ARIA: "Can you meet me in the  
restaurant later?" VITA blinks at the text. Is this an *olive  
branch*?

A tap on her shoulder. Two schoolgirls who have stepped out  
after her stand beside her nervously giggling.

SCHOOL GIRL ONE

You're Vita Champion init?

VITA

Uh, yeah?

SCHOOL GIRL ONE

*Told* you.

SCHOOL GIRL TWO

Oh my God. Can we get a picture  
please?

VITA

With me?

SCHOOL GIRL TWO

Yeah?

VITA

Uh, okay, yeah! Sure.

The SCHOOLGIRLS take selfies with VITA. A sweet, surreal  
moment for her.

25

**INT. ARIA'S RESTAURANT - DAY 9.**

25

The shop is sparsely populated. VITA sits in front of a  
steaming plate of Peppered Steak and Rice.

ARIA sits opposite, not eating.

ARIA

It's nice to see you.

VITA looks suspicious.

VITA  
Are you okay, Mum?

ARIA  
Yeah, of course. Why?

A lot of unspoken tension between the two.

VITA  
(still suspicious)  
This is... my favorite.

ARIA  
That's why I made it! Eat up!

VITA  
Why though? What's wrong? Are you  
dying? Has something happened?

ARIA laughs, kisses her teeth.

ARIA  
...I know there's a lot changing  
with you right now, and I wanted to  
be there for you.

VITA  
I'm not going through puberty Mum,  
it's just singing.

ARIA  
I know, I just wanted to make sure  
you don't feel alone.

VITA  
What changed your mind? Who told  
you to speak to me?

ARIA goes to speak, stops, then says:

ARIA  
The new song is... beautiful, Vita.  
It's really something.

VITA's face brightens.

VITA  
Do you mean it?

That's enough for ARIA.

ARIA  
And I heard about the Matthew  
McNally appearance, too.  
Congratulations.  
(MORE)

ARIA (CONT'D)

We should all sit down and watch it  
when it's on telly.

VITA

Thanks, Mum. That means a lot.

ARIA

Is he as annoying off camera as he  
is on TV though?

VITA

Mum-- he's worse. And up close you  
can see his "hair" sweating down  
his face.

They laugh. Tension broken. All is forgiven!

ARIA

So, Mark got you that?

VITA

Yeah.

ARIA

How's it been with him? You still  
trust him after what he pulled the  
other night? I'm telling you, that  
man better not knock on my door  
asking for curry goat for a long  
time!

VITA laughs.

VITA

I don't know *who* to trust, Mum.  
Everyone seems to want a piece of  
me suddenly, and I don't know who  
to... be when that happens.

ARIA studies her daughter. She can tell she's lost. ARIA has  
been here before.

ARIA

What do *you* want, Vita?

VITA looks up at ARIA. She feels seen.

VITA

I want to know for myself that I  
can do this. I want to do this for  
me.

ARIA smiles wistfully. Like she knows more than she's letting  
on.

ARIA

Mmm.

VITA  
What would you do?

ARIA  
If I were you?

VITA nods.

ARIA (CONT'D)  
It's not about me... and I can't  
tell you what to do. But if you're  
asking my opinion... I think you  
should stay still for a bit. Listen  
to *yourself*. Rushing into or out of  
things never got anyone anywhere.

ARIA folds her arms and sighs. She knows that more than  
anyone.

26      **INT. BIRMINGHAM VENUE. CONTINUOUS - DAY 9.**      26

We follow MEMET searching through the venue from room to  
room, panicked, trying to call BOSCO's phone-

27      **EXT. BIRMINGHAM ESTATE. RUSTY'S ESTATE - DAY 9.**      27

BOSCO looks at his phone to see MEMET calling. He rejects it.  
He arrives on a roadside outside an estate, then-

RUSTY  
(O.S.)  
Don't move fam-

A hand in his back. BOSCO looks terrified. Raises his hands,  
then:

RUSTY laughs, reveals himself, BOSCO chuckles a little,  
tired.

RUSTY (CONT'D)  
Welcome to the block, my guy.  
Relax, you're good here.

BOSCO and RUSTY embrace.

BOSCO walks through the estate with RUSTY who is greeting  
people as he goes.

We take in their environment, dilapidated housing, disused  
playgrounds, high-rise buildings, then, RUSTY's door.

28      **INT. RUSTY'S HOUSE. CORRIDOR/KITCHEN/LIVING ROOM - DAY 9.**      28

BOSCO and RUSTY enter the flat, filing and shuffling past  
RUSTY's family towards RUSTY's room.

29                    **INT. RUSTY'S HOUSE. BEDROOM - DAY 9.**                    29

More studio than bedroom where RUSTY's friends chill, smoke, listen to music.

As BOSCO enters the room, he receives a call from MEMET that he declines, and the sounds of prison rise. He struggles for breath, then slinks out of the room onto the balcony.

30                    **INT/EXT. RUSTY'S HOUSE. BALCONY - DAY 9.**                    30

BOSCO leans over the balcony trying to breathe, trying to block out the noises.

Then - RUSTY enters, smoking; he leans over the balcony beside BOSCO.

                                 RUSTY  
                                 It's a lot init.

BOSCO looks across at RUSTY, the noises fade.

RUSTY hands BOSCO the spliff, BOSCO takes it, stares at it, then... Smokes..

The noises fade.

                                 BOSCO  
                                 I've been, hearing things-

RUSTY nods.

                                 BOSCO (CONT'D)  
                                 An-and, every bed smells like them  
                                 dusty sheets in our cell.

                                 RUSTY  
                                 Like, you're outside, but you're  
                                 not outside.

BOSCO exhales, nods.

                                 RUSTY (CONT'D)  
                                 You ever put it into the music?

BOSCO shakes his head.

                                 RUSTY (CONT'D)  
                                 You should... Come, I wanna show  
                                 you something.

They head inside.

31                    **INT. RUSTY'S HOUSE. BEDROOM - DAY 9.**                    31

**MUSICAL MOMENT 1**

RUSTY plays an instrumental that he spits a drill banger over. He raps about his life, his environment, we should understand him and his trauma.

As RUSTY finishes, the beat continues-

RUSTY  
You don't wanna jump on this?

BOSCO  
For you to spin me?

RUSTY  
Is that how you're tryna do me?

BOSCO  
Not even. There's always a time and a place.

BOSCO's attention is cut when BULLA's voice rings out from a PHONE held by one of RUSTY's boys.

BULLA (THROUGH PHONE)  
Bosco Champion in *my* city?

BOSCO catches this, jumps up and goes to watch. We see what's on the PHONE screen: BULLA's Instagram live.

BULLA (CONT'D)  
You know I had to inspect the ting.  
Can't have these washed-up London rappers pulling up to Brum without regulating the ting. I promise you, you'll see me at his show tonight.

BOSCO is immediately puffed up, angry. RUSTY and his boys begin to laugh-

BOSCO  
Ay, I beg you turn that off?

RUSTY  
Oh shit, yeah I forgot you were warring him init.

The boys all laugh.

BOSCO  
I said turn it *OFF*.

RUSTY's boys take offense at the tone. RUSTY calms the situation.

RUSTY  
Bosco, relax. Bro do you even know who this guy is?



BOSCO

What do you mean? He's some little  
bitch who was chatting my name when  
I was inside, tryna draw me out!

RUSTY smiles. He knows something we don't.

RUSTY

I'm sitting on a bad boy piece of  
information, my guy.

RUSTY and his boys laugh again.

BOSCO

How you mean?

32

**INT. BERES' HOUSE. LIVING ROOM - NIGHT 9.**

32

VITA is playing BAM BAM by SISTER NANCY as she looks through  
BERES' collection. BERES walks in but she doesn't notice him.

BERES

Just like your father. You know  
this was the first record I bought?

VITA doesn't hear him. BERES goes closer to her.

BERES (CONT'D)

Hello? Anybody home?

VITA is back in the room.

VITA

Sorry. It's just... One minute mum  
is vex about the music thing and  
the next she's being all  
philosophical and giving deep  
advice. It's *confusing*.

A small sigh and a smile from BERES. It's time.

BERES

Lemme show you something.

BERES crosses the room, going to a cabinet by the TELEVISION.  
He picks a DVD out that is behind the rest. He passes it to  
VITA, who turns it over in her hands. It has a YOUNG ARIA on  
the front. It is labelled 'ARIA -- STOLEN.'

VITA, confused and bemused, puts it in the DVD PLAYER,  
presses play.

**MUSICAL MOMENT 2 -- ARIA STOLEN VIDEO**

ON a television. An older quality recording of a woman in a  
glistening dress singing a magical ballad under a spotlight.  
It's a young ARIA, maybe in her 20s.

We're seeing her in a cheaply made but cool and of-the-time music video from 1997 on the DVD.

As she sings, we pull away from the TV, landing behind VITA watching the video.

VITA

Whaaat?

VITA looks up at BERES, shocked, he nods.

VITA (CONT'D)

When was this? How old was she here?

BERES

*This* was a year before Bosco was born. 1997. She was twenty one.

VITA

This explains a lot.

BERES

Things was hard back then. She knows what it feels like to be hurt by what you love. She doesn't want that for you.

VITA

Why doesn't she ever talk about it? Why did she never say?

BERES

It was a hard time for your mother.

VITA

Did this ever get released?

BERES

She never did. But I'm surprised you didn't find it when you were going through my records. Hol' on.

BERES rifles through the records. After a couple of seconds, he pulls out a VINYL. The STOLEN VINYL. VITA literally cannot believe anything she's seeing.

VITA

...She was perfect.

BERES

Yes, she was. But she made the wrong decisions. She let too many people sway her this way and that. And you, Vita? You can't afford to do that. You have to be better. That's why letting Dawn manage you is the way to make sure you win.

VITA

Huh? Why would Dawn manage me?

BERES realises that ARIA has not imparted what they agreed.

BERES  
We will talk about this later.

VITA ignores this, transfixed on YOUNG ARIA on the screen. VITA turns the volume up, drowning her ringing PHONE out as MEMET calls.

33

**INT. BIRMINGHAM VENUE. STAGE - NIGHT 9.**

33

MEMET DJs on stage in front of the enraged audience, they're booing, shouting, shouting CHAMPION, annoyed. People are jostling around, clearly annoyed.

We watch BULLA and BULLA's crew shuffle into the VIP section, BULLA stares down at MEMET, grins.

MEMET nervously checks his PHONE behind the decks, then looks up at the agitated crowd. His gaze goes to the wings searching for BOSCO. HONEY and ALEX stand there instead. ALEX beckons MEMET over.

33A

**INT. BIRMINGHAM VENUE. SIDE OF STAGE - NIGHT 9.**

33A

MEMET dashes off stage, leans into her.

ALEX

There comes a point when you gotta call it. Illness, bereavement, injury; we've got options. It's shit, and I'm going to murder him when I see him, but we've got options.

MEMET glances out, catches eyes with BULLA.

MEMET

I've tried to call his sister but she's not answering... lemme me think.

ALEX

Think about what? We're two hours behind and he's not even in the building!

MEMET

(to HONEY)

Okay, you're up.

HONEY looks at MEMET, then the disgruntled crowd, then back at MEMET.

HONEY

Don't threaten *me* with a good time.

With purpose, HONEY plugs in her IN-EARS, takes a MIC from ALEX and run-walks out on stage. She was born for this.

34

**INT. BIRMINGHAM VENUE. STAGE - NIGHT 9.**

34

MEMET fiddles with his LAPTOP, then, a thumbs up to ALEX.  
ALEX whispers into her comms, the lights fade to black.

HONEY walks out onto stage. We hear cheers, until, they see a  
spotlight appear on HONEY. BULLA boos, starts laughing, the  
crowd joins in, then, he begins chanting;

BULLA  
Bosco, Bosco, Bosco, Bosco!

It catches on, HONEY's raging.

MEMET drops an instrumental (OSLO 2) the wrong one.

HONEY spins back and looks at him:

HONEY  
(mouthing)  
The other one!

MEMET gives her a nonverbal apology, MEMET fiddles with the  
decks to cue the right instrumental.

HONEY readies herself, the POLICE converge on the audience  
ready to escort the crowd out of the venue.

HONEY takes a breath when a grime instrumental starts. The  
audience look puzzled. HONEY starts to rap and within seconds  
has the audience in the palm of her hand.

**MUSICAL NUMBER 2 -- HONEY ESKIKID**

CROWD recognise how amazing she is and they respond well!

CROWD are loving it!

CROWD are losing their minds!

The track cuts out.

The lights fade to black.

Chatter rises amongst the audience then over the crowd we  
hear-

BOSCO  
BIRMINGHAM!

A roar of cheers rises as we see twinkling lights rise  
through the auditorium - the lights of many phones. HONEY  
shields her eyes, stumbling back.

BOSCO bounces out, a bottle of whiskey in hand as the lights  
rise on stage and the audience goes crazy while HONEY storms  
off stage.

We see commotion breaking out side of stage, PRODUCERS  
scurrying, SECURITY arguing-

BOSCO (CONT'D)  
(higher energy)  
BIRMINGHAM!

The audience roars. BOSCO flashes a smile.

BOSCO (CONT'D)  
You been waiting for little old me?

They roar again.

SIDE OF STAGE, HONEY tears out her in-ears, throws her mic to the floor, argues inaudibly with ALEX, who's rushing around before dashing on stage.

Behind BOSCO, we see ALEX run over to MEMET handing him a USB stick (that RUSTY and BOSCO handed her off-screen), MEMET argues a little. BOSCO looks back, calmly noticing the conflict, he swigs the whiskey. BOSCO walks back to MEMET, whispers in his ear, then, back to the crowd-

BOSCO (CONT'D)  
A'ight, a'ight, I've got a little surprise for you too... I know, you've *probably* seen me having a back and forth with a certain artist from Birmingham but that hasn't ruined my love for the city and for the real!

MEMET drops the RUSTY DOTZ INSTRUMENTAL, audience love it.

BOSCO (CONT'D)  
Wait... What's that- Are you ready?

The audience screams, one last time, then-

RUSTY bounces out from the wings, MIC in hand, followed by his whole crew. The audience erupts-

MEMET cuts it, drops some horns ETC before BOSCO speaks.

BOSCO (CONT'D)  
This is *my* little brother. He goes by the name of Rusty! Fresh home, and the most talented artist coming out of Birmingham right now!

RUSTY  
Make some noise for my brother  
Bosco!

CROWD CHEERS.



BOSCO

Ay, Rusty.

RUSTY

Wagwan bro.

BOSCO

I just clocked, you're not the only special guest that's in here tonight you know.

RUSTY

Swear down?

BOSCO

Yeah, like, I could've sworn I saw-  
Ay, lighting man, I beg you turn the houselight on in here.

The houselights gradually rise over the audience who cheer.

RUSTY

Ay, shout out to all the pigs inside. I see a couple of you man doing the broad day, bacon ting- Some of you undies doing the pigs in blanket ting. We don't really fuck with you but you're here now init so might as well enjoy the show.

We see on the POLICE OFFICERS in the venue. BOSCO and the audience laugh, he drinks.

BOSCO

But... I'm not talkin' about the feds...

BOSCO theatrically searches the crowd then, points to the VIP balcony.

BOSCO (CONT'D)

Could I get a spot up there please?

A spotlight is thrust into the room, it trails along the audience who shield their eyes as it passes them, then, it lands on BULLA, surrounded by his crew.

The audience mostly cheer - it's Birmingham after all - only a few boos from the BOSCO die-hards-

BOSCO (CONT'D)

Shout out to BULLA, inside!

MEMET drops a bomb, horn and laser effects. BULLA sees the humour in the situation, laughs, waves to fans, then-

RUSTY

Hold on, hold on. So your special guests aren't the pigs?

BOSCO

Well... you could and you couldn't say that.

RUSTY

I think it might just be better to show you.

RUSTY and BOSCO turn to reveal a man in a Police Cadet uniform. He's about 17/18 years old but it's unmistakably BULLA!

The audience begin to laugh at BULLA, ridiculing him. BULLA and his team awkwardly shout back at a few audience members, his security pushes a few people back, then-

MEMET drops the instrumental to OSLO ENERGY.

**MUSICAL MOMENT 3 -- OSLO ENERGY**

CROWD goes wild as BOSCO throws back huge gulps of WHISKEY; the signs of a dangerous night.

35

**INT. BIRMINGHAM VENUE. VIP - NIGHT 9.**

35

BULLA and his crew awkwardly shuffle past audience members, batting away ridicule, and wayward looks, then, a YOUNG MAN stands in front of them- We hear the sounds of BOSCO rapping on stage. The YOUNG MAN shouts through the noise and loudly accuses BULLA of being a pig.

BULLA

What?! Come out my fucking way.

BULLA shoves the YOUNG MAN. BULLA sets upon the YOUNG MAN. BULLA's crew join in beating this boy, and badly. A few people who try to help him catch stray shoves, punches and beatings until-

The police begin to swarm them. A few members of his crew escape as BULLA is slammed to the ground, placed in cuffs.

36

**INT. BIRMINGHAM VENUE. STAGE - NIGHT 9.**

36

BOSCO clocks the altercation unfolding in the audience in the darkness. He looks to the wings. HONEY's in disbelief.

36A

**INT. BIRMINGHAM VENUE. SIDE OF STAGE - NIGHT 9.**

36A

HONEY takes her PHONE out of her pocket, dials PHILIP.

HONEY

Phil? Does that girlband still need  
a lead singer?

HONEY walks off. She's done with this.

37

**INT. BIRMINGHAM VENUE. GREEN ROOM - NIGHT 9.**

37

BOSCO drunk, loud, brash, high off life with RUSTY and his crew in the greenroom. BOSCO's still clinging to his now almost finished WHISKEY BOTTLE. They laugh, drink and smoke, a speaker banging music through the room, then-

CRACK- The music cuts out, MEMET stands beside the speaker with a plug in his hands.

MEMET

Listen, I don't know who 98% of you in this room are but I assume you're here with Rusty, the man of the hour. Now, I don't wanna be *that* guy but in about three minutes, police officers are gonna enter this room and search *everyone* and *everything* in here. I know that you're all probably upstanding citizens but on the off chance that you've smoked, or have on your person, anything that isn't exactly legal, this night might get a bit long for you.

The people begin to grumble, shuffling around but not really leaving. BOSCO glances up at MEMET, a little embarrassed-

RUSTY

(to BOSCO)

Alright bro, if you wanna celebrate later, just let man know.

BOSCO

Say no more, man'll shout you init.

RUSTY

Say nothing.

RUSTY leaves, and slowly the rest of his crew leave the room as MEMET begins cleaning up bottles, roll ups, packets. As the last of RUSTY's crew leaves the room, we begin to hear the prison sounds return; the comedown.

BOSCO

You love doing that, init?

MEMET

Bosco, we're not kids anymore, how many times do I have to tell you that we've got responsibilities? You know what that means? That means that as nonsensical and unfair as it is, what happened after that stunt you and Rusty pulled with BULLA could get this tour shut down. The way you've been moving, I'm surprised we lasted this long!

BOSCO

Who said I'm still on doing this shit?

MEMET

You're a child.

BOSCO

Fuck you, man.

MEMET

Fuck *me*? Bosco, I'm the only person you've got left. Do you understand that that stunt tonight literally took food out of Milan's mouth?

BOSCO stands, squares up to MEMET.

BOSCO

What d'you mean by that fam?

MEMET

I mean that BULLA is dusted, and so are Mark's pockets. The same man who's been keeping a roof over your child's head since you moved back to your mum's!

CRACK- BOSCO shoves MEMET, who shoves him back. They struggle, rolling around, tussling until they come to an exhausted standstill, grappling each other, then, MEMET feels BOSCO's shaking body. He's sobbing.

MEMET rises, moves to the door.

MEMET (CONT'D)

You know what? I'm gone.

On his way out, MEMET slams the door.

37A

**INT. LAURENT'S FLAT - NIGHT 9.**

37A

VITA is on a plush sofa in a sparse but well curated man's flat.

VITA  
...how long were we in the studio  
for? I'm *beat*.

LAURENT (V.O.)  
Well, perfection takes time...

LAURENT appears, hands her a GLASS OF WINE.

VITA  
Thanks.

LAURENT sits down next to her. VITA smiles. She's having a good day.

LAURENT  
You're in a good mood these days.

VITA smiles widely.

VITA  
Am I?

LAURENT  
Mmm. Some good thing happening,  
init. Career's blown. You said  
things are better with your folks.  
But... I'm beginning to think it's  
something to do with a certain man  
entering your life.

VITA looks around.

VITA  
Where? Who is he?

LAURENT  
(jokingly)  
You think you're funny, yeah?

VITA pouts. Shoots LAURENT a flirty look, sips her wine.

VITA  
Maybe.

They hold a look for a few seconds. Tension is rising between them. LAURENT leans forward, pretends to pull something from VITA's hair.

LAURENT  
I think you've got something in  
your...

He's close enough to kiss VITA, and goes in. She kisses him back. After a few seconds, they stop.

VITA  
Does that usually work?

LAURENT goes in to kiss VITA again, putting their drinks down fast, clumsily. VITA pulls back.

VITA (CONT'D)  
Sorry, is it okay if we... slow  
down a bit? Like I said, I'm tired.  
And I think I'm still on a high  
from today.

LAURENT  
Of course. You sleep in my room.  
I'll take the sofa.

VITA opens her mouth to protest.

LAURENT (CONT'D)  
I don't wanna hear it. I even have  
a spare bonnet.

VITA laughs. She feels safe with him.

38

**INT. LAURENT'S FLAT. BEDROOM - NIGHT 9.**

38

VITA is in LAURENT's bed alone, in one of his T-shirts. On VITA's phone, we see her texting YEMI, who has already messaged: "Thought any more about new management?" VITA replies:

"I appreciate the offer! But I'm gonna try and stay still for a bit. X"

She puts her phone down as we hear notifications start flooding in, people sending her memes of the BOSCO show, then, she swipes through to-

An Instagram page: **Bosco Bible.**

[These videos are ideally from the M-CAM on the night] A video of MEMET being harassed by the audience. HONEY singing then being cut off. BOSCO and RUSTY on stage. The BULLA FED reveal. Then- The chaos with BULLA fighting and how it spills into the venue.

VITA  
Shit!

39

**EXT. BIRMINGHAM VENUE - NIGHT 9.**

39

MEMET, his DJ BAG on, walks to the exit of the venue where blue lights bounce off the walls. As MEMET exits, we see BULLA and his boys in cuffs, sat lined up on the pavement.

OFFICER

Has anybody seen Bosco Champion?  
Can one of you search the building  
for him when we've got these lads  
in the van?

MEMET considers ignoring this, but of course, he's a good friend. Big sigh, he dashes back into the venue.

39A OMITTED

39A

40 EXT/INT. BIRMINGHAM. MEMET'S CAR - NIGHT 9.

40

MEMET props up a drunken BOSCO though a carpark dragging him into the passenger seat of his car. DRUNKEN BOSCO looks back and spots BULLA and his boys being pushed into a police van.

BOSCO

(shouting, slurred)  
WINNERS ONLY!!!

BOSCO laughs as MEMET drags him towards his car.

MEMET

Shut up, man!

MEMET gets his keys out of his pocket.

BOSCO

(slurring)  
No, you shut up. Always telling me  
what to do.

In a flash, BOSCO grabs MEMET's keys and runs towards MEMET's car.

MEMET

What you doing, man?

BOSCO gets to the car, jumps in. MEMET thinks BOSCO is playing about so stands there, throws his head back in frustration. When he looks up, BOSCO is starting his car.

MEMET (CONT'D)

Fuck's *sake*!

BOSCO starts driving off as MEMET runs to the car, manages to open the back door and climb into the moving vehicle.

41

**INT. MEMET'S CAR - NIGHT 9.**

41

BOSCO is speeding along left to right as MEMET is trying to climb into the passenger seat from the back.

MEMET

Can you stop zig-zaggin so I can get in the *front*?

BOSCO

Did you see that? You see how I spun that guy, and on his home turf-

MEMET

BOSCO could you please STOP THE CAR?

BOSCO ignores MEMET, speeds up.

BOSCO

I've been waiting to do that for time, man. Thank *fuck* for Rusty.

MEMET makes it into the passenger seat.

MEMET

Bro, I know you're slew, but think about what you're doing.

BOSCO ignores MEMET again. MEMET does BOSCO's seatbelt up (which is a struggle), then his own.

BOSCO

I'M king of the scene. ME. Not him, ME!

MEMET

I don't think you're gonna be king of anything now the promoters are shutting down the tour.

BOSCO doesn't understand this.

BOSCO

What?

MEMET

How are they gonna keep you touring after what happened tonight?

(MORE)



MEMET (CONT'D)

BULLA beat some yout to within an inch of his life, and the police searched Rusty and dem man and I dunno what they're gonna find....

BOSCO

Shutting down the... what?

MEMET

Pull over, and I'll explain everything.

BOSCO

Nah, nah, wait. They searched Rusty? Lemme check on him. I need to call him, I need to go back-

MEMET

(raised voice)

Bosco, just stop the car!

BOSCO

I can't keep letting everyone down!

MEMET

Bro, chill-

BOSCO

We gotta go back to Brum, I can't keep letting everyone dow...

BOSCO trails off as he rummages around in his pockets and the car swerves dangerously.

MEMET

What you doing?!

MEMET goes to grab the wheel when BOSCO drops his PHONE and bends down to get it, blocking MEMET's reach. Then... The screen goes black.

42

**INT. LAURENT'S FLAT. BEDROOM - NIGHT 9.**

42

LAURENT appears at the door, BONNET in hand.

LAURENT

You sure you don't want this?

VITA laughs. She flips the duvet and beckons LAURENT into the bed with her.

VITA

Sure. Bring it over here.

Out on LAURENT climbing into the bed and kissing VITA.

42A	<b><u>INT. LAURENT'S FLAT. BED - NIGHT 9.</u></b>	42A	*
	Super macro on LAURENT and VITA undercovers kissing. Out of shot they are making love.		*
	Hands, faces, necks. No nudity required, tender, super close ups. Under the covers, surroundings obscured.		*
	Duration 10-15 seconds.		*
43	<b><u>EXT. AN A ROAD - NIGHT 9.</u></b>	43	
	The sounds of tinkering glass falling onto the road. The world rotates as we see that the car flipped. We see BOSCO and MEMET, both unconscious. Just before the episode ends, MEMET gasps as his eyes open.		
	<b><u>END OF EPISODE.</u></b>		*