

CHAMPION

by

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EPISODE 5

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1 **OMITTED** 1

2 **INT. ARIA'S BEDROOM - MORNING 10.** 2

MUSIC plays over a wordless sequence: ARIA wakes up to her PHONE buzzing on the bedside table. DAWN is calling. She rolls over and answers it, puts it to her ear. She sits up, rousing LENNOX who is confused by who is calling.

3 **INT. LAURENT'S FLAT - MORNING 10.** 3

Wordless sequence: VITA is on the sofa, wearing one of LAURENT's T-shirts. LAURENT hands her a CUP OF COFFEE and sits down next to her with his own. She smiles and takes it. Sips it when her PHONE rings. It's DAWN. She answers it, and when she hears the news on the other end, her face falls.

4 **INT. CHAMPION STEADY RADIO - MORNING 10.** 4

Wordless sequence: BERES, HEADPHONES on, is talking as he cues up a track when he sees a message from ARIA that joins 2 missed calls from her. The message reads BERES, ANSWER YOUR PHONE NUH flash up on his PHONE.

BERES rolls his eyes, but furrows his brow and takes off the HEADPHONES when a second text from ARIA comes through that reads: BOSCO has been in an accident.

OPENING CREDITS

5 **INT/EXT. DAWN'S CAR - DAY 10.** 5

Close up on BOSCO's injuries as we hear DAWN giving a meandering telling off. We see that DAWN is driving on the motorway.

DAWN

Do you know how much trouble you're going to be in? Totally, completely irresponsible. Drink driving? You think 'oh, I'm a badboy driver, I can handle this'? In London that's stupid but on a dual carriageway? You could have killed-

We see who is in the car. DAWN in the front seat, and a battered and bruised BOSCO and MEMET are in the back looking like they've seen better days. They're sitting as far apart as possible. BOSCO is nursing his shoulder.

MEMET

I wasn't drinking, Dawn man.

BOSCO looks over at MEMET. Relieved *he's* not getting the telling off. Grateful MEMET would take the rap.

MEMET (CONT'D)

They breathalysed me and I told them it was just an accident. Just a *dumb* accident.

MEMET does not return BOSCO's look. He looks ahead, angry.

DAWN

You weren't drinking?? So how did you end up flipping your car?

MEMET

(pointedly)

I must have lost my mind for a sec. I'd *never* put us in danger if I was thinking straight.

DAWN looks at them both in the rearview mirror -- what was that tone? She sees BOSCO looking shifty. The car falls silent.

6

EXT. ARIA'S HOUSE - DAY 10.

6

DAWN pulls up outside ARIA's. Her phone rings. We see it's BERES. She answers.

DAWN

I'm just dropping him at Aria's now... a few scrapes, that's all. And they popped his shoulder back in.

BOSCO, in some pain, gets out of the car as DAWN continues to answer BERES's questions. He goes round to MEMET's window.

BOSCO

You coming in?

MEMET ignores him.

BOSCO (CONT'D)

We good, yeah?

MEMET looks at his feet and shakes his head.

MEMET

Nah, bro. We're not good. We are very far from good.

MEMET looks ahead. BOSCO kisses his teeth and walks towards the house.

DAWN ends the call with BERES. She looks at MEMET in the rearview mirror and sighs.

DAWN
You're a good friend to that boy.

DAWN pulls away.

7

INT. ARIA'S HOUSE - DAY 10.

7

BOSCO enters the house. ARIA comes running down the hallway from the kitchen and pulls him into a huge hug. VITA and LENNOX follow.

BOSCO
Owww, Mum! Ease off, ease off. I'm alright, I'm alright!

VITA
Are you sure?

ARIA
Let me look at you.

ARIA touches the bruising on his nose from his shower fall.

LENNOX
You look like you've gone ten rounds with Anthony Joshua, boy, I wouldn't say you're alright at all. Come sit down.

ARIA
Where's Memet? He better be ready for the telling off of his *life*.

BOSCO
Dawn's taken him home.

ARIA heads into the kitchen, annoyed.

ARIA
So he can't come in and apologise properly?

8

INT. ARIA'S HOUSE. KITCHEN - DAY 10.

8

BOSCO sits opposite ARIA, VITA and LENNOX.

BOSCO
I just wanna go sleep.

ARIA
You can do that when we've spoken.

BOSCO

What's there to talk about, Mum? I told you, nothing's wrong. We got in a accident. Accidents happen!

LENNOX

They do, but we're worried about you same way, Son.

BOSCO

(defensive)

I wasn't even the one driving! And stop calling me son, man!

VITA

Don't talk to him like that, Bos! We're all worried about you!

ARIA

You go off on tour, the ting gets cancelled and you come back wid your face scrape up and your eyes black, Bosco! What are we meant to think? We were frighten SICK when we got the call!

BOSCO

So what's this, an intervention?

LENNOX

No, Bos. It's people who care about you wanting to know if you're okay.

LENNOX puts a hand on BOSCO's non-painful shoulder, but BOSCO kisses his teeth and gets up, leaves the kitchen and goes into the garden.

9

EXT. GARDEN - DAY 10.

9

BOSCO, at the back of the garden, lights up a SPLIFF and takes a big toke on it. VITA comes and joins him on a bench. She sits next to him silently. He offers her the SPLIFF. She shakes her head.

BOSCO exhales. He's fucked up and doesn't know how to even begin talking about it. VITA goes to speak but stops herself. She starts again.

VITA

I don't think you're alright, Bosco. I don't think you've been alright since you got out... and I want to help, but you just keep pushing me away. And it makes me so sad, because we used to be so close, and...

VITA starts to cry. BOSCO puts an arm around her, winces in pain.

BOSCO
Alright, alright. Don't cry, man.
I'll be cool. It's just... things
in there was hard.

BOSCO removes his arm from around VITA, hangs his head down for a second to process. Lifts it back up, then says:

BOSCO (CONT'D)
I don't think I had one day in
there where I was alright. As in,
even one day where I made sense of
where I was, or felt- argh, I dunno
if I'm making sense.

VITA
You're making sense.

BOSCO
And it's not even just when I was
in there. It's all now. It's like I
served my time, but I'm still
serving it, d'you get it? I still
feel like I'm in there, like-

BOSCO is interrupted by VITA's PHONE ringing.

VITA
Shit!

BOSCO sees that it's MARK. He kisses his teeth as VITA answers.

VITA (CONT'D)
Mark I'm so sorry, I completely
forgot, family emergency! I'm at
mum's... Okay I'll be ready when he
gets here.

VITA ends the call, stands up to walk away.

VITA (CONT'D)
Carry on.

BOSCO
Carry on? I'm pouring my heart out
to you and you're on a work ting?

VITA looks confused.

VITA
What?

BOSCO jumps up.

BOSCO
Don't worry about it. You go run to
Mark.

BOSCO puts out the spliff and heads back into the house as
VITA stands there.

VITA
Bos?

BOSCO turns back.

BOSCO
(annoyed)
What?

VITA
Is Memet okay?

BOSCO carries on into the house.

BOSCO
Memet's fine.

VITA goes to call MEMET, then stops. Starts typing out a text
to him that says: **Are you alright?** Deletes it. We leave her
trying to compose the right message. We see Vita crossing
Bosco as she goes into the kitchen.

10 **INT. ARIA'S HOUSE. KITCHEN - DAY 10.**

10

BOSCO pours himself some water when the doorbell rings. We
hear LENNOX answer the door.

LENNOX (O.S.)
BOSCO? Your father is here.

BOSCO closes his eyes in annoyance.

BOSCO
I'm in the kitchen!

11 **INT. ARIA'S HOUSE. HALLWAY - DAY 10.**

11

LENNOX steps aside to let BERES enter.

LENNOX
Be gentle with the bwoy. He's had a
rough time.

BERES shakes his head and kisses his teeth.

BERES
If you had a son, you would
understand.

LENNOX kisses his teeth quietly.

12

INT. ARIA'S HOUSE. KITCHEN - DAY 10.

12

BERES sits at the table. He watches as BOSCO adjusts his shoulder, feeling the pain of it.

His eyes soften. He goes to say something, stops himself, then hardens his expression before saying:

BERES

You better take something for that shoulder.

BOSCO

Yeah, nah, think I just need to go bed.

BERES

Bed?

BERES laughs, his mood switches to hype-man.

BERES (CONT'D)

As my father always used to say to me-

BOSCO rolls his eyes at the 'as my father always used to say to me' line.

BERES (CONT'D)

...the show must go on. And money haffi mek, Bosco. Never forget *that*.

BOSCO

...but the tour is done, Dad.

BOSCO knows to sit opposite his dad.

BERES

Yes, but me and Dawn have been trying to figure out a way to keep the money flowing, and I think we've got a plan.

BOSCO

A plan? I'm tired, Dad. I'm not feelin-

BERES

Tiyad? We've got work to do, bwoy!

Out on BOSCO looking confused, exhausted and in pain.

13

INT. VITA'S BEDROOM - DAY 10.

13

ARIA pops her head into VITA's room without knocking and sees her grabbing some more clothes.

ARIA
What are you doing?

VITA
Don't worry, I'm not moving back in. I'm leaving in a sec, just grabbing some things quickly.

ARIA's face softens -- she looks like she wants to say something, but stops herself.

ARIA
Okay... and you're happy at your dad's?

VITA
Yeah. I am actually... Mum... at dad's the other day I saw-

VITA's PHONE pings. It's a message from MARK saying: **The driver's saying you're still not in?** and she jumps up.

VITA (CONT'D)
Ignore me. We can talk about it another time. See you soon!

VITA exits and leaves ARIA in her room. ARIA goes and sits on the bed.

VITA (O.S.) (CONT'D)
Bye, Lennox!

LENNOX (O.S.)
I'll call you later, my darlin'!

ARIA picks up VITA's pillow, smells it deeply and holds it to her as we hear the front door close. She looks sad, lost.

14

INT. MARK'S WORKPLACE. BOSS SEAMUS' OFFICE - DAY 10.

14

MARK is sat, looking small, across a massive desk from his boss SEAMUS (50s, well spoken, youngish body, very old face and a very nasty piece of work).

SEAMUS
I just can't believe you're back in my office and I'm having to scold you like a child yet *again*.

MARK

...Birmingham was... Unfortunate, I know.

SEAMUS

What's unfortunate is that you're dropping Bully because of what, a picture? He's our biggest earner!

MARK

It's not Bully, it's BULLA. It's a sort of... Caribbean cake.

SEAMUS stands up, walks behind MARK to intimidate him.

SEAMUS

I don't care what his name is, I care that we've wasted all that money building him.

MARK

Look, don't worry about him, I've got other artists to focus on, lots of excitement building around my new star.

SEAMUS

You've got a new star every month, Mark. What's this one's name again?

MARK

Vita. Bosco Champion's sister. She's flying, you know. She's really special.

SEAMUS

How long until we make back what we've put into her?

MARK

(forced optimism)

Give me... six months. I've bought the followers, the image is getting there, I'm putting her in front of all the right people, it's all looking sweet. She should be here in a second, actually. I wanted you to meet her before she does the Worldstream showcase tomorrow. Those US execs are gonna love her.

SEAMUS

Plus, if we whore her out in front of them and get her signed in the US, we can speed up that six months and make it three. That way you can make up for that ridiculous Bully loss.

MARK nods.

MARK
Got you, Seamus.

SEAMUS
You know, I heard they're looking
for some lucky bastard to set up
underneath them in New York.

MARK's position changes. He cocks his head. Doesn't smile,
but we can see optimism and the chance for a new start in his
eyes.

15

INT. MARK'S OFFICE - DAY 10.

15

VITA finally arrives at MARK's office.

VITA
Sorry I'm late! Family stuff. Bosco
was in a-

MARK holds the door open for VITA, who steps in and sits on
the sofa. MARK sits opposite her. He's annoyed.

MARK
Come on darlin', it's Vita time.
Less about your brother please.

VITA
Are you just pissed with him after
the BULLA stuff?

MARK
Let's focus on you, shall we? I've
got something lined up for you
tomorrow.

VITA
Please not another chat show.

MARK
No, no, no. I have been working
night and day to get you a spot
performing at the Worldstream
Records showcase.

VITA goes to talk but MARK cuts her off. He's a little bit
antsy about this, a little pushy.

MARK (CONT'D)
They've got all their guys from the
US over and it'll be the perfect
time for you to show them why you --
are their next crossover star.

VITA

What? I'm not even a thing here,
how you sending me over to America?

MARK

What's to say we can't do both?

VITA considers this. She sneers a little.

VITA

Mmm I dunno about the corporate
ting you know. But I do have this
amazing cover that I've been
talking to Laurent about.

MARK

Nah, no covers. We need something
original. Something easy, something
fun... we never ended up using
Dancing in my Underwear did we?

VITA looks horrified.

VITA

Anything but that song, please.

MARK

You're right. We need something
that will really sell in America.
We're gonna give them *exactly* what
they want so they know how to sell
the shit out of you.

VITA looks surprised by this.

VITA

Er, you know I'm a person, right,
I'm not a product? I'm still
finding myself, I'm still figuring
out my sound, my look-

MARK cuts VITA off again, still anxious to convince her.

MARK

Look how far we've already come. I
know what I'm doing, V. *Plenty* of
time to find yourself later down
the line. Don't you worry.

MARK grabs his PHONE.

MARK (CONT'D)

First thing tomorrow we'll be
trying out your look for this
showcase. Everything is locked in,
and everyone is very excited to see
you.

Out on VITA looking completely unconvinced.

16

INT. CENTRAL LONDON DANCE STUDIOS. REHEARSAL ROOM - DAY 10.16

TRES, a hot new girlband are trying to find their third member, the two existing members of the band finish a dance move. They strike their final pose - auditionee SIAN is in the wrong position.

PHILIP
Nice work ladies!

We see a panel in front of the girls consisting of PHILIP from BOSCO's label, and AJ (25, every inch the Shoreditch, indie label record exec).

SIAN
(earnest)
Thank you so much for this opportunity.

SIAN leaves. GABRIELLA and LOUISA take a water break as HONEY struts in. She's dressed in her best girlband outfit. It's completely different to her normal look. She puts her BAG down and stands in front of the panel with GABRIELLA and LOUISA.

HONEY
Nice to see you, Phil.

PHILIP
Honey! Thanks for coming. I know what you had to do to get here, and we're really grateful. You're good on the song and the steps we sent over?

HONEY
(confident)
Let's do this.

MUSICAL NUMBER ONE: TRES and HONEY PERFORM.

When they come to the end of the song, PHILIP leans over to AJ and whispers something in her ear. HONEY nods to herself. She knows she smashed it.

PHILIP
That was... Wow.
(blaccent)
You can really sang, girlfriend!
But we're thinking about adding a bit of a "street" flavour. Maybe a little rap? What do we think?

HONEY doesn't like this, and we see that flicker across her face. But:

HONEY

Cool. I can spit a little something.

AJ

Great, just going to make sure I get this on camera.

MUSICAL NUMBER ONE B: HONEY does an a cappella rap about being a Black woman, the industry, coming up on top. It's fire!

HONEY finishes. AJ leans over to PHILIP and whispers in his ear. PHILIP nods in agreement with what she's said to him.

PHILIP

That rap was great. Wow. You know? Wow. However, Honey, looking at you all together, it's just that... when I see you beside them... you look a little bit older than the other girls.

HONEY can't believe what she's hearing.

HONEY

Excuse me, Phil?

PHILIP

You were *almost* the perfect fit for us. It's such a shame.

HONEY

Huh? You *said* you wanted me for the band, that's why I... came back. I thought this was a done deal?

PHILIP

Well, the tour got cancelled, didn't it? So it doesn't make a difference, surely?

A RUNNER appears at the doorway with another girl, DEJA (20s, racially ambiguous, young, slim, with a shy smile).

PHILIP (CONT'D)

I'm really sorry but we need to get back to it, today is back-to-back!

AJ

Thank you *so* much for your time.

HONEY

(to herself)

Rah. Snaked by Phil?

PHILIP and AJ turn to DEJA, leaving HONEY feeling humiliated, she leaves the room quickly, anger burning in her eyes. The girlband looks unhappy about this decision.

17

INT. TAYO'S FLAT - MORNING 11.

17

VITA's song LOVE 2 LOVE plays quietly from a radio in the background. An explosion of fabric covers the living room floor in attractive disarray.

TAYO looks at a saucy Insta story HONEY posted earlier that day in her audition outfit and smiles to herself. Is TAYO... missing HONEY?

YEMI

What you looking at over there?

TAYO

Nothing, nothing!

TAYO puts her PHONE down goes and sits next to YEMI on the sofa, who is looking at POLAROIDs of various models.

PAIX, 25 (non-binary art heaux flex) is sitting at the dining table going through an LFW FINAL LOOKS mood board as they listen to VITA's song LOVE 2 LOVE play on the radio.

PAIX

The beat on this is *fire*. Who's Vita's producer?

PAIX turns the music up and sings along.

PAIX (SINGING) (CONT'D)

...something bout that drug/
I can't help I love to love.

TAYO

Mmm she's been working with some guy called Laurent, she said.

TAYO is looking at two POLAROIDs with beautiful, full figured black models. YEMI points to one of them.

YEMI

Definitely this one.

TAYO

Oooh, yes.

YEMI

Okay, watch it! Don't sound too excited!

A call comes in for YEMI from a FRENCH number - she leaves the room to take it.

PAIX

Ooh! I've finalised those strobes that you were after, they'll be here by 12pm tomorrow. We're in business, baybee.

TAYO smiles - everything is coming together. YEMI comes back to the room, looking *serious*.

TAYO

What? What's happened?

YEMI

(deep breath)
It's Touchtone...

TAYO

...what *about* Touchtone?

YEMI

She's stuck in Paris. She's lost her passport and missed her flight back!

TAYO throws her head back. This is maybe the worst thing to happen.

TAYO

Why is this happening? Could she not have lost her passport when it wasn't bloody London Fashion Week and she was playing my show?

PAIX stops to actively and performatively think.

YEMI

(crestfallen)
I can't believe this is happening.

PAIX stops for a second.

PAIX

Er. I have an idea.

PAIX points, as if to the music from the radio. YEMI looks back at PAIX blankly.

PAIX (CONT'D)

Er... Vita? Obviously? She's got the right sound, she's hot right now, she's your bestie, if you don't have a big name performing your show is gonna flop, that kind of thing?

TAYO

Yeah, okay, okay, I get it, thanks Paix.

TAYO looks at YEMI. What does she think?

YEMI
(slightly salty)
We'll have to rework the choreo and
you might have to ask *Mark* first.
(more kindly)
But she'd do anything for you,
right?

Out on TAYO - resolute.

18 **INT. SALON - DAY 11.**

18

VITA is in the middle of her look being styled for the showcase. It's a fun moment. There are hands everywhere; doing VITA's hair, doing VITA's make-up, painting VITA's nails. VITA calls MEMET, puts the PHONE on loudspeaker.

MEMET (LOUDSPEAKER)
What d'you want, Vita?

VITA
Are you with anyone?

19 **EXT. SOUTH LONDON STREET - DAY 11.**

19

MEMET is walking, stops to answer the phone. He looks slightly better than he did yesterday.

MEMET
No. And before you start, that
girl, she was just a girl, it's not
a dat ting. She's gone. She wasn't
even here, man.

VITA (LOUDSPEAKER)
I wasn't calling to talk about
that. I don't even care about that.
I was ringing to see if you were
okay.

Big sigh from MEMET.

MEMET
I'm fine.

20 **INT. SALON - DAY 11.**

20

VITA looks at the PHONE like it's dumb.

VITA
Of course you're not fine, your car
flipped off the road!

MEMET (LOUDSPEAKER)
I dunno what else you want me to
say.

VITA takes a deep breath before asking:

VITA
Were you driving, Memet?

MEMET (LOUDSPEAKER)
You know what? I wasn't even meant
to go on that tour, but once again,
like a dickhead, I got pulled into
the world of the Champions. But...
you lot are messy. And I think
everyone just needs to do their own
thing. Including me. I'll speak to
you soon, V.

MEMET ends the call. VITA looks like she's about to cry when
TAYO walks in and tries to talk to VITA through the flurry of
arms getting her ready.

TAYO
Never alone anymore, are you?

VITA looks up and relief crosses her face. She's never been
happier to see someone in her life.

VITA throws herself into TAYO's arms and hugs her tight. The
MAKE-UP ARTIST throws her hands up in annoyance and walks
away.

VITA
Can I have a sec?

The NAIL TECHNICIAN and HAIR STYLIST leave them.

VITA (CONT'D)
What's that?

VITA points to the DUST BAG TAYO is carrying.

TAYO
(smiling widely)
I brought you something.

TAYO hands her a DUST BAG with a YELLOW DRESS inside.

VITA
Wow.
(she turns it to the side)
Did you make this?

TAYO
Who else? It's better than that
Kill Bill ting Mark had you in,
init?

VITA

You lot will never let me hear the
end of that.

TAYO

It's my first dress. And it's
called... The Vita.

VITA

As in... The Me??

TAYO smiles.

TAYO

Who else?

VITA

Whaaat?

TAYO

I want you to wear it when you...
perform at my fashion show
tomorrow.

VITA

Me? I thought Yemi had Touchtone
doing it?

TAYO

She can't do it anymore. But, and
it's not like you're my second
choice or anything. I thought you'd
be perfect. I just... didn't wanna
ask when you had so much going on.

VITA opens her mouth to speak but TAYO carries on.

TAYO (CONT'D)

And not to scare you or anything.
But it's probably the most
important thing I've done to date.
London Fashion Week, ya kna.

VITA looks guilty, opens her mouth to speak again, but TAYO
carries on, again!

TAYO (CONT'D)

(off VITA's expression)

I wouldn't ask if I wasn't one
hundred percent certain you were
gonna to kill it. I'll pay you,
obviously. But mate's rates... This
show has *killed* the finances.

VITA looks like she's working out in her head if she could
reasonably do this, before she eventually says:

VITA
I wish I could, Tay, but... I've
got this label showcase that Mark's
sorted for me

TAYO looks crushed.

VITA (CONT'D)
But why don't you ask Honey?

TAYO winces.

TAYO
Yeah, that might be a bit techy
with the whole Yemi thing, V. Why
you tryna pop down my whole ting?

VITA
(laughing)
I'm not, I'm not!

TAYO
Ahhh, V. You sure you can't get out
of it? This could be something huge
for both of us! Together!

VITA
If I could, I would.

TAYO stands up.

TAYO
Aight. Well. I'm still proud of
you, you know. Even though you're
out of my price range now.

VITA smiles back.

VITA
I'll never be too expensive for
you, Tay.

VITA looks like she knows she's made the wrong call as she
watches TAYO leave. The MAKE-UP ARTIST, HAIR STYLIST and NAIL
TECH descend on VITA again.

21

INT. BERES' APARTMENT. LIVING ROOM - DAY 11.

21

BERES and DAWN around the dining table opposite BOSCO, who
clearly hasn't slept. His hair is messy and around his eyes
is dark. DAWN goes to a cupboard in the kitchen and pours
herself some cashews into a bowl.

DAWN
Right, so I think we've figured out
a plan of action.

BERES

(sharp)

After you mash up the tour and frig
up the deal with the label.

BOSCO

How many *times*, Dad?

BERES holds up his hand to silence BOSCO, who retreats
defeated.

BERES

You mean how many times do I need
to clear up your mess? You're lucky
the press haven't got wind of the
crash!

DAWN

Alright, Beres, settle down. Bosco:
The label are asking to be paid
back the money they put up for the
cancelled shows, but we've put all
of that capital into Champion
Crown...

BOSCO looks over to BERES. He doesn't have an answer for his
dad. BERES gives him a very dark look; he's clearly very
angry with BOSCO.

DAWN (CONT'D)

Something positive, though:

BOSCO looks over at DAWN, grateful for the broken tension.

DAWN (CONT'D)

How do you like the sound of 30k
plus VAT?

BOSCO

I like the sound of it, but I wanna
know who's giving it to me.

DAWN

I've arranged a private gig.

BOSCO

What, like a corporate gig type
thing? Cos I don't really fuck with
bankers and dem man.

DAWN

Not bankers... A politician! Dev
Agarwal!

BOSCO scrunches up his face.

DAWN (CONT'D)

Not *him* though. Don't worry, I haven't got you performing at the Houses of Parliament. His *daughter*, however, is a huge fan, and they want you at her sweet sixteenth.

BOSCO laughs at the absurdity of the proposition then looks at BERES and DAWN who are looking at him dead serious.

BOSCO

Me? Perform at a Tory MP's yard?
Who do you think I am?

DAWN

I think you're someone who needs the money.

BOSCO

I ain't no performing monkey, Dawn.

BERES tuts and shakes his head. He's doing well to control his anger.

BERES

You messed up our opportunity, Bosco. Again. So if it's the opening of a letter and they're willing to pay you for it, you are going to be there, and with a smile on your face.

BOSCO doesn't have a comeback. DAWN rounds things off.

DAWN

Listen, you both want the same thing: mek money, and we move onto Champion Crown.

(beat - to BOSCO)

And this is how we get it. Even if you don't like it.

Out on BOSCO who is resigned to his fate.

22

EXT. STREET OUTSIDE BARBERS' - DAY 11.

22

VITA, still in her showcase look make-up, and LAURENT are walking down the street of HONEY's barbers.

VITA

...I've got the melody sorted, I just need you to work your magic with a beat for me. Pretty please.

VITA smiles and LAURENT puts his arm around her. It doesn't feel like it does when MEMET does it, but she likes it.

LAURENT

Your debt is growing. You know
that, right?

VITA lets out a big laugh, then goes off into her thoughts.

VITA

If I've got to do this dumb
showcase at least I can sing
something good. I *wish* I could
perform the track we've been
working on instead though. Imagine
if I could sing it at this wavey
fashion week show instead of
standing up in front of *boring*
"execs".

LAURENT

You're gonna have to clone
yourself. That way, maybe I can
finally take one of you on a proper
date...

VITA

(flirtily)
Maybe, maybe.

They near the barbers. As they get outside, they spot HONEY.

LAURENT

Go and talk to your friend! Look
how sad she looks, man! And look
how sad *you* look when you see her!

We might see VITA's sad reflection in the barbershop window
here.

23

INT. BARBERSHOP - DAY 11.

23

HONEY is sitting in the chair, leaning forward on her arms
and looking at her reflection in the mirror. She looks up
when she sees VITA appear behind her.

HONEY

You must be coming in for a trim
because I dunno why else you're
here.

VITA

If I wanted a trim it's not you I'd
come to. I saw what you did to Tayo
the other day. Gave her one kind of
angular hairline.

HONEY looks like she's going to snap back, but instead,
breaks into a laugh.

HONEY
Idiot... you good?

VITA
No, I'm not good. I miss my best friend.

VITA's lips trembles and HONEY gets up. They hug, holding each other tight and close.

HONEY
I miss you too!

They both cry and sniffle.

The MEN in the barbers look at each other and roll their eyes.

When HONEY and VITA let go, they babble over each other.

VITA
Everything has just been moving so fast and the only person I really want to talk to about it is you but every time I go to call you I-

HONEY (CONT'D)
I was in Birmingham with your brother but everyone just started fighting and I looked around and realised the person I was looking for was you-

They both laugh and sniffle again, then sit down.

HONEY (CONT'D)
You go first.

VITA
I had to let Tayo down today and I feel... so, so bad about it. She needs me to sing at her fashion show but Mark has me doing some *dumb* showcase for some Americans who won't even care...
(catching herself complaining)
Tayo wanted you to do it by the way, but I think her girl is jealous of you.

HONEY
As she should be.

VITA
Period.

HONEY
...you're really good you know. With or without me. My Ones is *you*. Proper fire. A proper Vita tune. I'm prouda you.

VITA looks like she's about to cry again, but with happiness this time.

HONEY (CONT'D)

So I think you should be the singer
you wanna be. Listen to *yourself*.

VITA thinks for a minute.

VITA

What you doing tonight?

HONEY

Crying about being rejected by a
girlband.

VITA

...what?

HONEY

Long story. I'll tell you another
time. Why?

VITA

I think I have a plan...

24

EXT. A LARGE GARDEN, HERTFORDSHIRE - DAY 11.

24

A Mansion in Hertfordshire. The garden has a giant white flower wall, where teens take selfies. A two-foot charcuterie table stands pretty much untouched by everyone except DAWN who has a plate piled high with food.

BOSCO stands on a makeshift stage in front of a MICROPHONE. BOSCO looks out at posh teenagers scattered all over the carefully manicured gardens.

BOSCO waves and winks at SOPHIA AGARWAL (16) and her friend like he's a rockstar. They look back at him like he's insane.

BOSCO's fake smile drops. He looks like he'd rather be anywhere else than here, his eyes flit over to see BERES who is at the back of the crowd, arms crossed looking at BOSCO intently. The intro to-

MUSICAL NUMBER TWO: Champion to the World - BOSCO begins his performance. We cut away from it after a few lines. It's very flat.

When he finishes, DEV AGARWAL (50s, a Tory Minister, good looking with a charming, shiny persona) jumps on the stage and grabs the MIC.

DEV

Hey everyone... Thank you so much
for coming.

The teenagers largely ignore him. SOPHIA stands at the side of the stage cringing at her dad.

DEV (CONT'D)
...I wanted to personally say thank
you for coming to celebrate
Sophia's 16th! And especially to
our guest, Bosco Champion! Let's
give him a round of applause.

A humiliating, sparse round of applause, if you could call it that. BERES looks at the stage clearly unimpressed. BOSCO walks off stage to DAWN who is eating.

BOSCO
Can we cut now?

DAWN
(shakes her head, no)
We've still got work to do.

BOSCO's suddenly completely honest and vulnerable.

BOSCO
Do you know how embarrassing this
is? Please, Dawn.

DAWN
Just think of the money, Bos.

BERES comes over to them.

BERES
You couldn't have put a little more
life in it?

BOSCO looks disappointed with himself, DAWN notices and pats him gently on the back.

DAWN
The client was happy with it,
that's all that matters. Let's get
this PR package over and done with.

BERES goes to say something when his phone rings. We see that it's a call from AUNT Sissy from a (001-) dialling code.

DAWN leads BOSCO away as BERES takes the call.

BERES is listening intently to someone on the other side of the PHONE.

BERES
Okay. I will make the
arrangements...

He ends the call, his face in composed shock at the news he's just heard.

26

INT. AGARWAL MANOR, HERTFORDSHIRE - DAY 11.

26

By a massive balloon display SOPHIA is laying into DEV.

SOPHIA

Um, quick question Dad: what even was that?

DEV

It's what you wanted, darling?!

SOPHIA

I said Vita Champion! Not her brother.

DEV

Oh! Well I saw Champion and...

SOPHIA

Well, you got it wrong. And stop trying to be down or whatever. You're literally a Tory.

Unseen by DEV and SOPHIA, DAWN and BOSCO come into the room.

DEV

I think that's really unfair, Sophia.

SOPHIA

What's unfair is that you got *that* guy to perform a song that's, like, a million years old. Do you want me to have any credibility at school?

DEV sees DAWN and BOSCO out of the corner of his eye. SOPHIA follows his eyeline and also sees them. BOSCO is seething. A long silence. BOSCO walks off, DAWN follows him.

27

INT. AGARWAL MANOR, HERTFORDSHIRE. HALLWAY - DAY 11.

27

BOSCO storms down the hallway, followed by DAWN.

DAWN

Bosco!

BOSCO's breathing starts to catch and he slows down. Goes to punch the wall but stops himself and sinks to the ground as DAWN arrives by his side.

BOSCO

I need to get out of here!

BERES comes out of a bathroom to see BOSCO on the floor. BOSCO has covered his face with his arms as his breathing becomes shallow. He's heading towards a panic attack. BERES approaches his son.

BERES

What di raas yuh tink you're doing?
Pull yourself together, bwoy! Get
up! Now!

BOSCO lowers his arms. He looks up at BERES who is staring down at him without an ounce of compassion. He stands up in front of BERES, his head hanging in shame.

BERES (CONT'D)

You're a Champion man, and Champion
men aren't weak.

BERES can barely keep the disgust from his face as he walks away from his son.

BERES (CONT'D)

I'll be in the car.

DAWN looks puzzled, shocked.

DAWN

What's wrong with you? Who was that
on the phone?

BERES

Min' your business, woman.

DAWN blinks rapidly as BERES turns on his heel, storming away. BOSCO calms his breathing down as he watches his father leave. He looks distraught.

BOSCO

It feels like the whole world is
against me, Dawn.

DAWN looks sorry for BOSCO. She faces him and puts her hands on his shoulders gently. He winces. His shoulder is still bad from the crash.

DAWN

You ever thought it might be the
other way round, and that it's you
against the world? It feels like
you're shutting everyone out. Have
you spoken to Memet? Your sister?

BOSCO's silence tells DAWN what she needs to know.

DAWN (CONT'D)

You need to really think about
who's been there for you from the
beginning, Bosco.

28 INT. CHANTELLE AND MARK'S HOUSE. KITCHEN/DINING ROOM - DAY 28
11.

CHANTELLE is at her laptop, reading an article titled CHAMPION'S LOST HIS TOUR with a picture of the police arresting BULLA and his BOYS. The irony of the picture is not lost on CHANTELLE. She snorts as there's a knock at the door.

29 INT. CHANTELLE AND MARK'S HOUSE. HALLWAY - DAY 11. 29

CHANTELLE opens the door to see BOSCO standing there.

CHANTELLE
What are you doing here? You know
Milan's at school, right?

BOSCO
Can I come in, Chan?

CHANTELLE
Er... sure?

30 INT. CHANTELLE AND MARK'S HOUSE. KITCHEN - DAY 11. 30

CHANTELLE walks past her laptop, closing it on the BOSCO article. She pours herself a glass of WINE and hands BOSCO a bottle of BEER from the fridge. He bypasses the BEER and grabs a bottle of WHISKEY and a TUMBLER from the side.

CHANTELLE
You look awful.

BOSCO ignores this, pours himself a very generous drink.

CHANTELLE (CONT'D)
Ah, I meant to say! Milan's school
report came yesterday. She's doing
really well. All top marks so far,
and the teachers say she's
integrating well.

BOSCO doesn't really take this in. He drinks, looks listless.

BOSCO
Do you ever get lonely, Chan?

CHANTELLE laughs, snorts at this question.

CHANTELLE
What? Where did that come from?

BOSCO
I'm being serious! Man's opening up
to you and you're laughing!

CHANTELLE realises BOSCO is indeed being serious.

CHANTELLE

Honest answer?

BOSCO nods, backs his drink, pours another. CHANTELLE smiles softly, shrugs.

CHANTELLE (CONT'D)

When we were together, yeah. That was the first time I ever really felt that. Not at the beginning! Since we were at school I spent pretty much every hour of every day with you, and your sidekicks Mem and Vita, obviously. But, after the fame, it was like you kind of... checked out of me. Out of us? But... I stayed. Because even when you stopped answering the phone, or paying me attention the way you did before everyone was *chanting* your name, I told myself that it was just temporary. That you needed to get used to all the people wanting your time, and your attention, and as soon as you did, I'd have my Bosco back.

BOSCO looks sad -- he's never heard this stuff before.

CHANTELLE (CONT'D)

And then when I got pregnant, I was so happy... I thought as soon as I told you that it'd be like old times, but even better, because it would be me, and you, and then our baby. And obviously I don't have much family, so it really would just be the three of us. And when Milan was born, it kind of was for a bit. But then, you went again. Even before you went to prison, you were gone again. And that feeling, that loneliness, it came back. But this time at least I had someone to share that with. Even if she wasn't old enough to feel what it's like when you leave.

BOSCO looks like he wants to cry.

BOSCO

(voice cracking)

I'm sorry, Chan. I never knew you felt like that.

CHANTELLE

Well, why would you?

(laughing softly to
herself)

Empathy was never your strong suit.

BOSCO

If I could turn back time- I was
young them times, Chan. I was a
idiot. I got so caught up- If- I'd
never do that again if I had you
back. Never.

CHANTELLE looks sad. She stares at BOSCO as he moves closer
to her.

BOSCO (CONT'D)

I was in a car crash the other
night-

CHANTELLE

WHAT?

BOSCO

Nah, nah, look, I'm fine, just a
few scrapes and I fucked my
shoulder-

CHANTELLE

-Why didn't you say anything?

BOSCO

I didn't want you to worry, init.
But look, that's not the point. I'm
all cool. But when the car flipped-

CHANTELLE

Jesus Christ!

BOSCO

-When the car flipped, all I could
think of was you and Milan.

BOSCO moves closer to CHANTELLE again.

BOSCO (CONT'D)

And that's where I wanna be. When
I've sorted out my money shit and
I've got my head straight, all I
want is the two of you back-

CHANTELLE

Bosco...

BOSCO is pressed into CHANTELLE now. Forehead to forehead.

BOSCO

You're all I want.

CHANTELLE gives in. They kiss hungrily as they move to the sofa.

31

INT. MARK AND CHANTELLE'S HOUSE - DAY 11.

31

CHANTELLE pulls her clothes on.

CHANTELLE
That shouldn't have happened.

BOSCO
I think it should have happened a long time ago.

CHANTELLE
Look... I don't think you're in a good place, Bosco.

BOSCO looks a little wounded as he gets dressed.

BOSCO
Yeah maybe not. But I'm tryna be.

CHANTELLE
I think you need help. And I know I'm probably the millionth person that's said this to you, but I think you need your sister too. Because I know, and you know, that without Vita by your side, you know what loneliness is.

Out on Bosco who knows that CHANTELLE is right.

32

INT. ARIA'S BEDROOM. ARIA'S HOUSE - DAY 11.

32

ARIA is getting ready and LENNOX, playing music, dances around her as he buttons up a fancy shirt.

ARIA
Why won't you tell me where we're going?

LENNOX swoops down and kisses ARIA on each cheek.

LENNOX
And why don't you like surprises?

ARIA purses her lips but softens.

ARIA
Whatever it is, it better be good.

LENNOX raises his eyebrows.

LENNOX

Oh? And what reward do I get if it is?

ARIA smiles at LENNOX.

ARIA

Wait an' see.

LENNOX's PHONE pings. It's a message from VITA that reads: 'Are you on your way?? X'

33

INT. SHOWCASE, BACKSTAGE - EVENING 11.

33

MARK is pacing up and down. Sweating, stressed. SEAMUS walks over.

SEAMUS

Where is she? She was meant to be on ten minutes ago!

MARK checks a cab tracking app on his PHONE.

MARK

Sorry, Seamus. Her car is pulling up now.

34

INT. SHOWCASE, BACKSTAGE - EVENING 11.

34

MARK peeks out into the audience and we see a load of annoyed execs waiting impatiently. The door opens and in walks... HONEY. She struts over to MARK.

HONEY

Heard you needed an *amazing* singer with the looks to match?

MARK can't believe his eyes, and not in a good way.

MARK

What are you doing here?

HONEY

Er, saving your *arse*?

MARK

Fuck!

MARK pauses for a second - about to lose it. Then finally with no other option:

MARK (CONT'D)

Got three songs up your sleeve?

HONEY

Say no more.

HONEY smiles, flicks her hair and smiles before walking onstage.

35

INT. FASHION SHOW VENUE. BACKSTAGE - EVENING 11.

35

Models and make-up artists and hair stylists are running around backstage getting ready for TAYO's show. We see PAIX and YEMI lost in a task when VITA walks in the door, looking stunning in her yellow dress from TAYO.

TAYO spots VITA and runs over to her, pulls her into a huge hug and lifts her up.

TAYO

I will tell you just how much I
love you once your make-up is done
and I've found two of the missing
models but for now, thank you for
doing this! Paix, can we get Vita
in make-up?

TAYO runs off to find the models and PAIX drags a bemused VITA to the make-up chair.

36

INT. FASHION SHOW VENUE. MAIN STAGE - EVENING 11.

36

Music plays as ARIA and LENNOX arrive -- ARIA is confused as to what's going on.

ARIA

Where the bloody hell are we? I
thought we were going fine dining?

LENNOX

Just wait and see!

37

INT. FASHION SHOW VENUE. BACKSTAGE - EVENING 11.

37

VITA is ready and is pulled to the side of the stage by PAIX.

PAIX

Wait here while I go and make sure
the DJ has got your backing track.

PAIX runs off and VITA looks at herself in the mirror nearby. She can't quite believe how amazing she looks. Nor can she believe it when MEMET steps off the stage and she clocks him behind her in the mirror, dressed to the NINES. As promised, TAYO has got him out of technical sportswear and in one of her suits. VITA turns and they look at one another. They're still in love!

MEMET opens his mouth to speak when PAIX comes running over.

PAIX (CONT'D)
You've got the track, right?

MEMET
Yeah, don't worry!

PAIX
Well what are you standing here for
then, handsome? Get out there and
load it up!

PAIX pushes MEMET towards the decks.

PAIX (CONT'D)
You ready?

VITA
As I'll ever be.

PAIX
Great, I'll take you to the plinth.

VITA
To the what?

PAIX smiles.

PAIX
You'll see.

38

INT. FASHION SHOW VENUE. MAIN CATWALK - EVENING 11.

38

ARIA is close to the catwalk, sandwiched between LENNOX and YEMI as the music starts.

A figure emerges at one end of the catwalk, shrouded in darkness, and the lighting creates a silhouette of our star. As VITA steps onto the plinth and into the spotlight, she's revealed.

MUSICAL NUMBER THREE: VITA STOLEN REMIX.

VITA's singing sends shivers through the audience. MEMET can't take his eyes off her. The models begin walking down the catwalk around VITA, the outfits are electric.

ARIA and LENNOX are watching on. As the intro begins, we see ARIA's smile turn to... recognition?

Full recognition from ARIA.

39

INT. FASHION SHOW VENUE. BACKSTAGE - EVENING 11.

39

Backstage is chaos. Models, make-up artists and hair stylists everywhere; people running around but PAIX is controlling everything, they do last minute touches to a MODEL.

PAIX

And you're on. Five- four- three-
two- one- go...

The MODEL steps forward onto the catwalk. It's going well, the clothes look amazing and VITA's vocals are incredible.

40 **INT. FASHION SHOW VENUE. MAIN CATWALK - EVENING 11.** 40

ARIA begins to seethe, anger is written all over her face. She stands up.

VITA sees ARIA stand up in the audience from the stage as she continues to sing. But, she keeps going.

 LENNOX
 You alright, Ari?

VITA and ARIA are looking at each other. ARIA's anger turns to sadness. ARIA runs out of the show, stepping onto the catwalk and past MEMET on the decks.

VITA makes it to the end and runs off. MEMET quickly puts on a song and runs after her.

41 **INT. SHOWCASE - NIGHT 11.** 41

We hear HONEY sing the last section of DROWNING (the song she sung at LORENZO'S FINE DINING). She finishes. The crowd of LISTLESS EXECS rise to their feet. It's genuinely amazing for her.

She steps away from the mic and MARK goes over to her.

 MARK
 You fucking *smashed* it?!

HONEY smiles and waves at the LISTLESS EXECS.

 HONEY
 I always do.

 MARK
 No, I mean it. They *loved* you.

 HONEY
 Um, yeah, and so they should.

 MARK
 Let's talk in the morning. I reckon these people are gonna want to see more of you.

HONEY smiles. Finally! Her big break?

41A **EXT. FASHION SHOW VENUE - NIGHT 11.** 41A *

A TAXI pulls up outside the fashion show venue. *

BOSCO gets out, dressed for a fashion show - pauses and looks *
up at the place with a pensive 'why am I here?' feel, *
hesitant to be coming to his sister's show but unsure where *
else to be. *

A pause then he makes up his mind and heads in. *

42

INT. FASHION SHOW VENUE. AFTER PARTY - NIGHT 11.

42

The space is full of people. VITA cuts through them all to find her mum. She spots her and heads over.

VITA

What happened back there?

ARIA

You had no right to do that.

(anger building)

That song was not yours to sing.

VITA

(feebly)

I thought you'd like it, Mum.

ARIA

(raising her voice)

You took the only thing I've ever had for myself and ruined it!

PARTYGOERS are looking over.

MEMET

(interjecting)

Er, sorry to interrupt Aria, but maybe you two should have this conversation somewhere else?

ARIA and VITA ignore MEMET.

VITA

I was paying tribute to you Mum, not trying to *take* anything from you!

ARIA

Paying tribute to me? I never asked you to do that!

VITA

I don't get you Mum. You *always* support Bosco but with me it's different!

ARIA crosses her arms, livid.

ARIA

You're not strong enough to do this, Vita, and the sooner you see that, the better.

VITA looks like she's been slapped round the face, but she comes back fighting.

VITA

(loud)

Me? Not strong? Says you? You're so closed off that I don't know if you love me or hate me! So where did being "strong" get you, Mum?

ARIA sneers at VITA.

ARIA

(louder)

You must think I'm one of your likkle friends-

43

INT. FASHION SHOW VENUE. AFTER PARTY - NIGHT 11.

43

We see BOSCO making his way towards the argument, the volume of which is carried across the room.

44

INT. FASHION SHOW VENUE. AFTER PARTY - NIGHT 11.

44

VITA

Friends? Friends *like* each other Mum. You don't like me at *all*. And guess what? Friends aren't jealous of each other.

VITA hopping with rage at this point.

VITA (CONT'D)

How can you be jealous of your own *daughter*? You're meant to support me!

ARIA

Me? Jealous of you?

VITA

Yes, Mum. *Yes*, Mum. And just because *you're* a failed singer, doesn't mean *I* should be.

ARIA goes to slap VITA round the face, but MEMET is quick and grabs ARIA's hand. BOSCO arrives in time to see MEMET grab ARIA's hand.

BOSCO

Get your hands off my mum, are you mad?

MEMET realises his error, lets go of ARIA. He turns his attention to VITA.

MEMET

You okay, V?

BOSCO looks at the two of them.

BOSCO
Why are you two so fucking cosy?
D'you think I haven't clocked?

VITA goes to say something, stops. MEMET holds VITA's hand.

BOSCO (CONT'D)
Wait- You been fucking with my
sister behind my back?

MEMET
Bro-

BOSCO
HAVE. YOU. BEEN. FUCKING. WITH. MY.
SISTER. BEHIND. MY. BACK?

VITA removes her hand from MEMET's.

BOSCO (CONT'D)
I asked you a question! Answer NOW!

MEMET's silence says it all.

BOSCO (CONT'D)
Fuck you! You're meant to be my
best friend. You're disgusting!

MEMET
It's not like that, Bos. I love
her, man.

BOSCO stares at MEMET. Then, CRACK! He punches MEMET in the jaw.

BOSCO
I'm gonna *kill* you!

LENNOX appears with a tray of drinks. He puts them down.

LENNOX
Come on boys, stop this!

BOSCO goes to hit MEMET again but cries out in agony as he raises his arm. He grabs his shoulder and falls to the floor.

Some of the partygoers look horrified, most look entertained and have their phones out. TAYO arrives at the scene and looks like she wants the ground to swallow her up.

TAYO
Yo, *what* is going on?

VITA
I'm so sorry, Tay!

ARIA
Lennox, we're going.

ARIA storms out and LENNOX follows. VITA is left in shock, TAYO is livid, MEMET nurses his jaw and BOSCO is on the floor clutching his shoulder.

45

INT. FASHION SHOW VENUE, HALLWAY - NIGHT 11.

45

VITA waits in a hallway inside the venue when MEMET finds her.

MEMET
You okay?

VITA
I just wanna go home.

MEMET
Look, this all got a bit mad, and I should have told Bos before. I shoulda told him the first day he came out, but...

MEMET trails off. He doesn't have a reason why.

MEMET (CONT'D)
...and as much as I hate that he had to find out like this, at least he knows now.

VITA looks up at MEMET as she begins to cry.

MEMET (CONT'D)
And we *don't* have to hide anymore. We can still do all them things we said we'd do. We can be together now, V! And even if Bos doesn't come around-

VITA shakes her head, cuts MEMET off.

VITA
(sniffing)
-it's too late, Mem. I'm not the same Vita anymore. You were right- I think we all need to do our own thing.

MEMET doesn't understand.

MEMET
What? Of course you're the same Vita? Didn't you hear what I said in there-

VITA

(still sniffing)

Mem. You're always gonna be looking
after Bosco. You can't help it. And
I... I can't do that with you
anymore. You were right when you
said we were all messy. It's time I
step away from that. Clearly you
can't.

MEMET goes to wipe the tears from VITA's face but she pulls
back as LAURENT walks down the stairs with his coat on. He
stops short.

LAURENT

You ready?

VITA
(to MEMET)
I've got to go.

VITA and LAURENT leave together. MEMET looks like his world has ended. LAURENT gives MEMET a look as they go.

46

INT. MARK AND CHANTELLE'S HOUSE. LIVING ROOM - NIGHT 11. 46

CHANTELLE is on the sofa in the living room with her back to the door. She's lying back with headphones on, eyes closed when MARK bursts through the door holding Champagne and two flutes - and with news!

MARK
Guess what, baby?

CHANTELLE sits up.

MARK (CONT'D)
We're moving to New York, Chan!

MARK hands CHANTELLE a glass of champagne.

CHANTELLE
We're what?

MARK
The showcase tonight went very, very well! So well that the US label execs want me to set up shop over there.

MARK reads the confusion on CHANTELLE's face.

MARK (CONT'D)
I thought you'd be happy about this, Chan! You love New York?

CHANTELLE'S not so sure about this.

CHANTELLE
Well it's a big decision, isn't it!

MARK
Sure is. But opportunities like this are once in a lifetime.

CHANTELLE
I-I-

MARK
-We could have an amazing life out there, Chan! They'll set us up with an apartment, we can find a school for Milan, you can work remotely!
(MORE)

MARK (CONT'D)

Anyway, we can start talking
through the details tomorrow. But
tonight, we celebrate!

MARK pours Champagne in the FLUTES. Out on an uncertain and
uneasy CHANTELE. What's she going to do?

47

INT. ARIA'S CAR - NIGHT 11.

47

LENNOX is driving. ARIA is in the passenger seat and BOSCO is
in the back, clutching his shoulder. They're in silence. It's
tense.

LENNOX

Are you sure we don't need to go
back to the hospital for that
shoulder?

BOSCO

(to himself)
This guy.

ARIA

He'll be *fine*, Lennox! Stop
fussing!

LENNOX

Cyaan do *nuttin* right these days.

48

EXT. ARIA'S HOUSE - NIGHT 11.

48

LENNOX pulls up and they spot BERES outside the house,
leaning on the wall looking sombre. BOSCO jumps out the car.

BOSCO

Dad?

LENNOX and ARIA get out of the car. LENNOX locks the doors.

LENNOX

You don't have your own house to go
to, Beres?

LENNOX sees that BERES has been crying.

LENNOX (CONT'D)

I'll leave you all to it.

LENNOX lets himself in the house as ARIA stands in front of
BERES and BOSCO stands beside him.

ARIA

Beres? What's happened?

BOSCO

What's wrong, Dad?

ARIA

Go inside. Leave us.

BOSCO does as he's told. BERES looks down at the floor.

BERES

My father has passed, Ari... My father has passed.

ARIA

Oh, B. I'm sorry.

ARIA hugs BERES. He hugs her back, holds her close. We see LENNOX looking down at them from the living room window before he closes the curtains.

BERES

I need the kids dem to come bury him wid me. Tell them to pack their things.

ARIA

Of course. When are you going?

BERES

Tomorrow night we fly out.

ARIA sighs. They're silent together for a few beats.

BERES (CONT'D)

You'll come as well?

ARIA steps back.

ARIA

Me? I can't come all the way to Jamaica, B!

BERES

He loved you, Aria. He'd want you there. We're family. You were still a Champion in his eyes.

ARIA sees how sad BERES is. She's never seen him this way.

49

INT. ARIA'S HOUSE - NIGHT 11.

49

ARIA puts on her slippers and goes to the living room where LENNOX is up, not really watching a nature documentary. He turns off the TV as she comes in and flops down on the sofa beside him. LENNOX looks annoyed, tired of it.

LENNOX

And what is wrong with the great Beres Champion now?

ARIA

His father has passed.

LENNOX doesn't react. He doesn't care, really. ARIA waits a moment before she says the next part, which she knows LENNOX is not going to like.

ARIA (CONT'D)

I said I'll go over there for the funeral.

LENNOX

Go over where?

ARIA

Jamaica. Where else?

A beat as LENNOX takes in this information. You can see the hurt in his eyes.

LENNOX

You cyaan be serious, Ari.

ARIA

My children will need me there, Lennox!

LENNOX

(angry now)

Can you hear what you're saying? You're leaving me to go and bury the father of your ex-husband?

ARIA

I can't just let Bosco and Vita go out there without me! What if something happens to them?

LENNOX

And what about *me*? What am *I*? Your likkle shopbwoy? Your likkle housekeeper? The man who keeps everything running right even though when the day is over you barely look at me? If truth be told, Ari, I'm starting to feel like if I wasn't around, Beres would just step back into your life, and you'd let him! Like I was never here!

ARIA gets up, doesn't want to go any deeper into the conversation.

ARIA

Let's go to bed. It's late, a lot has happened-

LENNOX
(interrupting)
I love you Aria, but how can I
accept this?

LENNOX stands up.

ARIA
Lennox, please...

LENNOX leaves the living room and we hear him head upstairs.
Out on ARIA, unsure if she has made the right decision.

50

EXT. ARIA'S HOUSE - NIGHT 11

50

Outside in the street, BERES is looking down at his phone,
tears in his eyes. He's typed a message to SISSY - not yet
sent. Then, sends: "We're coming."

The light goes off inside the living room. Another tear falls
and his breath comes jagged - he's at the start of a panic
attack.

The click of the front door lands loud and BOSCO is next to
BERES.

BOSCO
Dad...?

BOSCO tries to put his arm around his father but BERES
flinches it off.

BERES
Come off me, bwoy.

BERES tries to hold himself together, ashamed to be seen by
his son.

BOSCO
I'm sorry for your loss, init.

BERES
Yuh don' haffi be so saaf about it.
(BEAT)
He had a good life.

BOSCO
When are we going?

BERES
Huh?

BOSCO
To bury granddad. In Jamaica.

BERES looks down at the ground and shakes his head.

BERES

You are not coming to Jamaica.

BOSCO looks thoroughly confused, sad.

BERES (CONT'D)

I will be going to bury my father -
I don't have time to be looking
after some likkle bwoy who can't
stay out of trouble.

BOSCO

What?

BERES

(angry, sadness at his
dad's death coming out on
BOSCO)

You're outta prison ten minutes and
you mess up your tour, you shame
yourself, you shame ME.

BOSCO recoils - BERES realising he's gone too far, smooths it
over. Leans in.

BERES (CONT'D)

Look. You have work to do here,
Bosco - you need fi focus, get your
head together.

BOSCO

But Vita's-

BERES

It doesn't matter what Vita's
doing. This is what I'm telling you
about *focus*. You will stay here,
write new songs, and get better.
Alright?

BOSCO

(dejected)

Alright.

BERES walks away up the street. BOSCO stands alone outside
the house,

END OF EPISODE.