

CHAMPION

by

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EPISODE 6

FINAL SCRIPT

8 November 2022

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0

EXT. HOUSE. GRASS OUTSIDE THE HOUSE - FLASHBACK 2.

0

Specks of blood on grass. A reverse shot of EVERALD, who is unsettled by the sight.

1

EXT. HOUSE. VERANDA - FLASHBACK 2.

1

Then we see a classic rural Jamaican bungalow. Homely and sitting in a large yard where a goat grazes tied to a tree stump.

On the VERANDA, a SMALL BOY is cleaned up by a WOMAN. The boy is injured, cuts on his knees, bruising to his face. This is YOUNG BERES (10). He winces as the woman - YOUNG AUNT SISSY (30s) - cleans his facial wounds.

YOUNG AUNT SISSY

Relax, Beres, come on nuh?

She tuts, continues wiping the wounds with a damp rag.

SUPERIMPOSE: JAMAICA, 1978

Out in the yard, a MAN - EVERALD (30s, lighter skinned) strides toward the veranda. He's big, broad and rugged from years of laborious farm work. Wears a deep frown on his face, swinging an OLD MACHETE as he approaches the veranda.

EVERALD

(re: YOUNG BERES)

Sissy, wha' happen to him?

YOUNG AUNT SISSY

Some boys down the lane beat him up
and take him snow cone.

YOUNG BERES looks down, can sense EVERALD's disapproval.

EVERALD

What dem call?

YOUNG BERES

...Curtis. And him friend them.

EVERALD

Curtis? Hector bad breed, jacket
son?

YOUNG BERES just nods. Fury courses through EVERALD. Clenches his jaw tight, then... He turns and strides away purposefully, gripping the OLD MACHETE tightly now.

EVERALD (CONT'D)

(without turning)

Beres, come on!

YOUNG AUNT SISSY and BERES swap looks, unsure.

EVERALD (CONT'D)

Beres!

Startled by that commanding bellow, BERES leaps off the veranda and runs after EVERALD, struggling to keep up with his dad's long strides. YOUNG AUNT SISSY watches on. FARMERS notice the passa.

2

EXT. HECTOR'S YARD - FLASHBACK 2.

2

A group of boys play MARBLES in a square of dirt in the yard. Among them, CURTIS (11) slurping on a melting SNOW CONE.

On the veranda, CURTIS' MUM braids his SISTER's hair. And HECTOR (30s) polishes some church shoes in the shade.

But all serenity is shattered when EVERALD THUNDERS into the yard, YOUNG BERES still lagging behind him.

EVERALD

Hector!

Everyone is startled. HECTOR leaps up, sees EVERALD marching up toward him.

HECTOR

Wha' yuh want, Everald?

EVERALD grips HECTOR by the THROAT and roughly SLAMS him into a wall, threateningly pointing the OLD MACHETE at CURTIS. The entire household, including CURTIS' friends, are stunned.

EVERALD

Your son put hands 'pon mine. An thief from him too.

HECTOR sputters, struggles but EVERALD's grip is a vice.

HECTOR

Everald... relax, nuh-

EVERALD

Just make sure you discipline him before you make me discipline you. You hear?!

A beat. HECTOR nods feebly and on that, EVERALD releases him. Turns and leaves. YOUNG BERES stands there for a beat taking in the scene. Holds a stare with a shaken CURTIS for a moment. Then YOUNG BERES turns and runs out after EVERALD.

3

EXT. ROAD - FLASHBACK 2.

3

EVERALD and YOUNG BERES walk in silence.

EVERALD

By disrespecting you, Beres, that boy disrespected your name and therefore, he disrespected me. A man is just him name and without pride in that, him have nothing. No future. No legacy. You understand?

YOUNG BERES nods. Digesting the lesson.

EVERALD (CONT'D)

This is the last day you come home with cuts and bruises and you tell me that you never win the fight. You need fi mek people fear you.

At this, EVERALD digs his MACHETE in the grass by BERES. BERES shoots a nervous glance at the MACHETE.

EVERALD (CONT'D)

Don't shame me out here. You're my one son. One. So don't shame my name. You're a Champion, boy. Start acting like one.

EVERALD picks up the pace leaving YOUNG BERES behind. We hold on YOUNG BERES, staring at the MACHETE, then after his dad as the sound of a PLANE ENGINE BUILDS and we...

SMASH CUT TO:

4

INT. AIRPLANE. TRAVELLING - DAY 12.

4

Open on BERES as we know him. His face a mixture of grief and anxiousness. Staring straight ahead, lost in his thoughts.

VITA has a window seat next to ARIA who stares straight ahead, stone-faced. The mood is ARCTIC between the two. The fallout from EP 5 clearly still raw.

Back with BERES as there's a DING... And...

PILOT (V.O.)
(through speakers;
filtered, Jamaican
accent)

Ladies and gentlemen, we'll shortly be arriving at Norman Manley International Airport. Local time is four-thirty-seven in the afternoon. I want to thank you all for flying with us today. If you're here on holiday I'd like to take this opportunity to wish you a fantastic trip. And to all our returnees... Welcome home.

A smattering of applause. ARIA turns to glance at BERES who flashes a thin smile.

OPENING CREDITS.

5 **OMITTED**

5

5A **EXT. KINGSTON HARBOUR - DAY 12.**

5A

Beneath the glare of the late afternoon sun CHILDREN dive from the JETTY into the sea, frolicking. Nearby, a MAN watches them, a FISHING LINE BOBBING in the waves.

From here we can make out NORMAN MANLEY INTERNATIONAL AIRPORT and see AIRPLANES jetting in and out.

SUPERIMPOSE: KINGSTON, JAMAICA

6 **EXT. MOVING ACROSS BOG WALK - NIGHT 12.**

6

Sweep across the community of BOG WALK. A handful of streetlights. People gathered around a JERK PAN. Music BLARING from a bar where men sit outside with bottles of Red Stripe and slam down DOMINOES.

SUPERIMPOSE: BOG WALK, ST CATHERINE

A MINIVAN crawls through the streets. Locals peer at it, curious.

Over all this we hear...

CHALKY (V.O.)
...Nuff people pass through *di* yard
already.

7 **INT/EXT. CHALKY'S MINIVAN. TRAVELLING - NIGHT 12.**

7

We're with the Champions in a rickety MINIVAN as it crawls carefully through the dark streets.

VITA and ARIA are in the back, VITA is asleep. BERES is in front next to the driver, a LANKY YOUNG MAN named CHALKY (20s). It's he who speaks.

NOTE: ALL DIALOGUE SPOKEN BY WORKING CLASS JAMAICANS WILL BE IN FULL PATOIS.

CHALKY

Every night, big crowd. Come like
the whole'a country wan' pay them
respects to Ma'as Everald *enuh*?

BERES
 (nods; thoughtful)
 Papa popular. Champion name still
 ring bells out here.

BERES glances out, clocks an old house on a hill.

BERES (CONT'D)
 Ma'as Hector still alive?

CHALKY
 Yeah, man. Still go bush.

Off BERES, pensive. Memories.

8

EXT. HOUSE. YARD - NIGHT 12.

8

A GRAND Jamaican bungalow set against rich FARMLAND and lush countryside that stretches far into the night.

People mill about in the yard nursing styrofoam cups of MANNISH WATER or bottles of beer and stout. Curry goat is being served off to the side. Reggae music playing through a sound system. The MINIVAN pulls up outside the grounds of yard. BERES leaps out, full of energy...

BERES
 How unnuh so *deady-deady*?!

Attendees recognise him and flock over as the rest of the Champions emerge from the car still groggy from the journey. BERES is shaking hands, clapping backs and boozing with laughter. He's in his element. The centre of it all. VITA narrows her eyes at him. But soon she and ARIA are swamped too. Forced to greet face after face. Fake smiles and forced recognition. It's overwhelming.

BERES pulls VITA to his side. A showman.

BERES (CONT'D)
 You see mi daughter?! Vita Champion
 this! Her star cyaah stop rise!
 Unnuh soon see!

BERES has code-switched to full Yard man, he's home.

VITA meanwhile, forces a smile. Way too tired and hot for this. ARIA looks uncomfortable at the attention VITA gets.

ATTENDEES
 Vita pretty eh?/You and Aria muss
 proud a her. Weh Bosco deh?

BERES absorbs all the praise.

One YOUNG MAN pushes through the crowd, he's TALL and LITHE. This is JUNIOR CHAMPION (24), his languid walk matched by an easy grin.

JUNIOR

So a mi foreign family this?

BERES

Junior!

VITA

Uncle!

A beat before JUNIOR and BERES embrace, awkwardly. JUNIOR turns to ARIA and VITA, hugging both and lifting VITA off her feet.

JUNIOR

Look how long mi nuh see you!

VITA is excited to see him.

JUNIOR (CONT'D)

Big 'ooman now!

He puts VITA down and looks around, a bit puzzled.

JUNIOR (CONT'D)

Where Bosco is? Mi nuh see him.

BERES

(brushing it off)

Bosco busy with the music ting. Big tings a gwarn, you know?

ARIA and VITA swap awkward looks. JUNIOR doesn't quite believe BERES but nods.

JUNIOR

Oh.

BERES rushes to fill the awkward lull.

BERES

Just one of them things.

(then; remembering)

Oh an' Junior, before mi forget...
mi want to see Papa will.

JUNIOR is visibly wrong-footed at this request. ARIA notices this.

JUNIOR

...Yeah... Yeah. Mi will call the lawyer.

BERES

Do that. But in the meantime...
Selecta turn up the music, nuh!

AUNT SISSY (O.S.)
 (cutting through it all)
 Beres, stop *mek* so much noise a
 people head, man!

All turn to the voice and we see a portly, older woman, supported by a walking stick, stepping down heavily from the veranda of the house. It's AUNT SISSY (70s). Now much older, acid tongued and old school Jamaican through and through.

BERES
 You alright aunty? How the hip?

AUNT SISSY
 Nuh worry 'bout no hip. A wake you
 a try wake *yuh poopah*?

As she approaches the Champions, the crowd dissipates.

AUNT SISSY (CONT'D)
 'Mount a noise you a *mek* him nuh
 muss come see whargwarn? You want
 dead man *fi* come ya tonight?

BERES just chuckles. AUNT SISSY gives each of the CHAMPIONS a hug. Zeroes in on VITA, sizing her up.

AUNT SISSY (CONT'D)
 Eh-eh, so a you Beres a take set
 'pon now? Prison mussi mash up
 Bosco *fi* true.

VITA, a little unsure. AUNT SISSY takes her hands in hers.

BERES
 Is nothing like that aunty. Police
 wouldn't let Bosco fly. Him sorry
 to miss the funeral.

JUNIOR clocks BERES' lie. Glares at him, searching, BERES avoids eye contact.

AUNT SISSY
 Them couldn't just 'llow him *mek*
 him come a him grandfather funeral?
 How them so hard so?

She tuts and turns back to VITA, taking VITA's hands in hers. VITA looks a little unsure.

AUNT SISSY (CONT'D)
 You nuh 'member me girl-child? A me
 pick *macka* outta *yuh* foot bottom
 when *yuh* eye did *deh* a *yuh* knee.

ARIA
 She remembers you, aunty. She's
 just... Tired. We all are.

AUNT SISSY

Hmmmm. Me can see.

(to JUNIOR)

Junior, help Chalky take out the
suitcase-dem and come show Vita to
her room, nuh. Mi nuh done with
Beres and Aria yet.

JUNIOR indicates for VITA to follow him. He grabs a SUITCASE.
They walk away.

AUNT SISSY (CONT'D)

(TO ARIA) Aria, yuh nuh have a man
back innah Englan'?

ARIA hides her embarrassment well, but we catch a flash of
it.

BERES

Someone need fi look after mi
restaurant, don't?

BERES laughs loud and ARIA slaps him on the arm, annoyed.
BERES ignores the slap, glancing around the gathering. Pulls
out a wad of money, BRITISH POUNDS. Reels off notes and calls
to CHALKY.

BERES (CONT'D)

Chalky, when you done, go down
Mongoose bar deh and get ten crate
of Red Stripe.

A cheer goes up among the attendees.

BERES (CONT'D)

And selecta, wheel up the tune!

The door opens and JUNIOR wheels a suitcase behind him as he
leads VITA into an ornate bedroom. Two single beds, each with
MOSQUITO NETS, take up most of the space. The decor is proud
but aged with old photos, paintings and tapestries on the
walls. VITA's face: *this can't be it.*

JUNIOR

Soon come with the suitcases.

VITA nods and sits on one bed as JUNIOR leaves. She puts her
RUCKSACK down. Glances over at the other empty bed a moment.
Then pulls her phone and VIDEO CALLS BOSCO. The call rings
for a moment... then is REJECTED.

VITA sighs and flops back into the bed, exasperated.

10 **EXT. MOVING OVER BOG WALK - MORNING 13.** 10

A REGGAE SONG starts up as we see Bog Walk by daylight. The sun rising over the verdant green. The community coming to life.

11 **INT. HOUSE. VITA'S BEDROOM - MORNING 13.** 11

REGGAE SONG continues. VITA's unmade bed is empty.

12 **INT. HOUSE. LIVING ROOM - MORNING 13.** 12

VITA walks slowly through the living room, HEADPHONES/AIRPODS on. She's in a world of her own. Pauses by a CABINET which houses a load of photo frames. Picks one up of her Grandad, EVERALD, takes it in for a beat.

13 **EXT. HOUSE. YARD - MORNING 13.** 13

Music continues. The living room door opens and VITA steps out onto the veranda. In one corner we see half a dozen crates of Red Stripe piled up. Remnants of the night before.

VITA walks into the yard. Absorbs the early morning stillness and sun. Hasn't had this much peace in months. Smells the air. Makes a face. *What's that?* Turns to see SMOKE from behind the house CURLING up to the sky.

14 **EXT. RIVERBANK - CONTINUOUS 13.** 14

Music continues. VITA pads toward this pristine RIVERBANK to see a topless JUNIOR nursing three BREADFRUITS and a blackened pot on a WOOD FIRE. VITA watches him for a while. Without looking up at her, JUNIOR says:

JUNIOR
Why *pree*, family?

VITA removes her HEADPHONES. REGGAE SONG now a tinny noise coming through them.

VITA
Why you up so early?

JUNIOR
(shrugs)
Mi used to it by now. Used to haffi
get up to do Papa breakfast before
him wake up enuh.

VITA
Why you still doing it?

A moment for JUNIOR to consider the answer. He doesn't have one. Changes the subject.

JUNIOR
Wha' 'bout you?

VITA
Still running on British time.

She moves closer to the wood fire. JUNIOR uncovers the pot to show her the contents - ACKEE AND SALTFISH.

JUNIOR

Real hard food for breakfast. Make you strong like bull.

VITA

That smells goooood! I didn't know you were a big time chef like that uncle Junior!

JUNIOR covers the pot, small smile to himself. VITA suddenly looks a bit sad. She is quiet for a while, until JUNIOR notices her silence. He cocks his head as he waits for her to speak.

VITA (CONT'D)

Bosco would have loved all of this.

JUNIOR nods slowly.

JUNIOR

Is a shame him couldn't mek it. Mi see how unnuh a take over the music scene together as a family!

VITA

(mainly to herself)

Not quite.

JUNIOR looks curious. Wants to probe this but inspects the blackened breadfruit instead.

JUNIOR

So tell me something. Why you and your mother malice each other?

VITA looks surprised.

JUNIOR (CONT'D)

Mi nuh blind nor deaf. Mi nuh hear unnuh say one thing to each other since mi pick unnuh up.

VITA sighs. She isn't ready to talk about it. She stares out to the river. Some time for VITA to process her thoughts and feelings.

JUNIOR reaches for a FAMILIAR OLD MACHETE and offers it to VITA.

JUNIOR (CONT'D)

You ever cut breadfruit?

VITA

...Nah.

JUNIOR

Well today you a guh learn, English
gyal.

VITA laughs and takes the machete. A song begins as we watch JUNIOR teach VITA how to cut breadfruit, the two of them laughing when she gets it wrong.

15

EXT. HOUSE. VERANDA - DAY 13.

15

Mid-morning. BERES is buckling ARIA's sandal. ARIA laughs, shooing him away. He carries on.

VITA comes around the side of the house carrying a bowl of chopped breadfruit. ARIA doesn't acknowledge VITA. BERES stands up.

BERES

Grand rising, empress! Sleep good?

VITA

...Where are you guys going?

BERES

We have a funeral to plan, Vita. I need to sort out a headstone, funeral programmes, visit family and friends.

ARIA stands up. VITA looks from BERES to ARIA...

VITA

Both of you?

ARIA

Yes. Problem?

VITA

Mum, I was hoping we could... talk?

There's the BEEP of a horn and all look to see CHALKY's MINIVAN pulling up.

BERES

Unnuh can talk later, Aria yuh ready?

He's off toward the MINIVAN. VITA frowns at ARIA.

VITA

Mum-

ARIA

Later.

And with that, BERES and ARIA walk side by side to the minivan. As VITA watches them, they are totally unaware of her eyes on them.

Back on the veranda, VITA carries on watching them. She doesn't like this closeness.

A FACE-TIME CALL from MEMET BUZZES through. VITA cancels it.

She texts MEMET: I meant what I said. You do your thing, I'll do mine.

AUNT SISSY (O.S.)

Oi deh!

VITA jumps, startled. Turns to see AUNT SISSY leaning on her walking stick in a doorway. MEMET is typing back but VITA puts her PHONE down.

AUNT SISSY (CONT'D)

Come, come help mi wash this goat meat ya. Mek yu'self useful gyal.

She turns and disappears in the house still grumbling to herself. VITA watches dejected as CHALKY's MINIVAN takes off down the road.

16

OMITTED

16

17

INT. HOUSE. KITCHEN - DAY 13.

17

VITA enters the kitchen. AUNT SISSY is already in there, cooking. She spots VITA, carries on cooking.

AUNT SISSY

Come help me, nuh. Put those young hands to work.

VITA

Er, okay. Have you got an apron I can-

AUNT SISSY laughs at VITA, then starts placing INGREDIENTS and a BOWL in front of her.

VITA starts to work with what she's got. The two women work in silence, VITA plucks up the courage to ask.

VITA (CONT'D)

When you met my mum... What was she like?

AUNT SISSY cocks her eyebrow, wise enough to know that this question is going somewhere.

AUNT SISSY

(wistful)

I think she mussa firs' touch here
when she was arounnn... Your age.
She looked just the same you do
now. Same face. Same smile.

VITA smiles to herself at this.

AUNT SISSY (CONT'D)

Your father always had some silly
likkle girlfriend. He never did
tell me a name one time, so I was
shocked to see him bring your
mother over here. And when I spoke
to her, I could see why he loved
her. Just like his own mother, God
rest her soul.

VITA

Grandma Paulette?

AUNT SISSY

Mmmhmmm. Fiery, strong. Is a shame
you never met her. She woulda tink
you were di sweetest ting.

VITA

Sorry, I interrupted. Carry on,

AUNT SISSY

(laughing)

You English are too polite. Your
mother wasn't afraid of anything,
though! Pure roach and scorpion run
up in the house and she never blink
twice, she just asked me 'where's
the machete'

AUNT SISSY shuffles out of the room, leaving VITA to knead
the dumpling dough half-heartedly. When she returns, she's
holding a PHOTO album.

AUNT SISSY (CONT'D)

Look here. Must be a picture of
your mother in there.

VITA wipes her hands clean and takes the ALBUM. AUNT SISSY
goes back to preparing while VITA flicks through, smiling at
pictures of YOUNG BERES, YOUNG EVERALD, YOUNG AUNT SISSY. We
see when she sees a picture of YOUNG BERES and YOUNG ARIA.

AUNT SISSY (CONT'D)

They were so happy. But your
father... Leopards can't change
their spots.

VITA takes pause after that comment. She goes back to flicking through the album. She stops at another picture and smiles, trying to work out who is who. We see what she sees.

It's an older EVERALD outside the house with a TWENTY SOMETHING BERES, next to a young, pretty Black woman who is holding a BABY BOY.

VITA

That's Junior's Mum?!

Aunt SISSY stops what she's doing. A look from her we haven't seen before.

VITA's eyes linger on the photo until JUNIOR bounds into the kitchen suddenly.

JUNIOR

Knock, knock.

AUNT SISSY

Junior, you blasted *jumbi*! You wan' gimme heart attack? A two funeral you want one time?!

JUNIOR

(grins)

Cool nuh, aunty. Mi jus' come fi Vita. Want her help with something.

AUNT SISSY

Well she a help me cook, you can't have her.

JUNIOR is already ushering VITA out, however...

JUNIOR

We soon come, aunty. Soon come.

AUNT SISSY

Junior!

Before AUNT SISSY can say anything else, they're already gone. AUNT SISSY kisses her teeth.

17A

INT. HOUSE. LIVING ROOM - CONTINUOUS

17A

JUNIOR and VITA move through the living room.

VITA

What are we doing?

JUNIOR

A jailbreak this. You lucky mi come when we did or else Aunty Sissy would have you sweeping floor in the next ten minutes.

VITA

So then where are we going?

JUNIOR

You soon see, man.

JUNIOR grins widely.

18

OMITTED

18

19

EXT. GARRISON COMMUNITY. ESTABLISHING - DAY 13.

19

We're in a GARRISON COMMUNITY (think TIVOLI GARDENS or ARNETT GARDENS) in Kingston. It's rough, inner-city decay. Stray dogs, zinc houses and BULLET HOLES in concrete. Kids play in the street. Someone bathes under a STANDPIPE. JDF soldiers man a MILITARY CHECKPOINT at the entrance to the community.

19A

EXT. GARRISON COMMUNITY. ESTABLISHING - DAY 13

19A

Snapshots of VITA and JUNIOR having fun in and around the area. JUNIOR taking pictures of VITA so she can upload them to the gram.

20

EXT. GARRISON COMMUNITY. STREET - EVENING 13.

20

JUNIOR parks up his PRO-BOX and both he and VITA hop out. VITA glances around the garrison. A couple of youths up the street watch them suspiciously. The low sound of music beating somewhere. BIKERS circle at the entrance of a venue.

JUNIOR

We reach.

VITA

Reach... where?

JUNIOR turns to VITA and smiles.

JUNIOR

The Butchers.

VITA

...the what?

JUNIOR smirks, moves off as "WALK AND TALK" by RYTIKAL starts up HARD and we SMASH TO...

21

INT. THE BUTCHERS. CROWD - EVENING 13.

21

*

"Walk and Talk" POUNDS through a dozen GIANT SPEAKERS in this bar/nightclub (think RIHANNA'S "MAN DOWN" music video).

It's BOUNCING with FAIRY LIGHTS, GANJA SMOKE haze, brightly coloured hair, CLARKS, JEANS SHORTS. A SELECTA on a makeshift stage dictates the vibe. This is THE BUTCHERS.

We track JUNIOR and VITA in as the BIKERS ride in behind them. They get lost in the crowd until they emerge by the bar.

*
*

JUNIOR slaps a couple notes down and has a playful moment with the BARTENDER. BARTENDER pours out one shot of WRAY AND NEPHEW and puts a BOTTLE of BEER down. VITA throws the rum down and chokes. JUNIOR laughs and spreads his arms theatrically, the chaos of the dance behind him.

JUNIOR

Them say if you can survive the
Butchers you can survive anything.

Off VITA, realising. JUNIOR indicates for another shot of rum
for VITA.

VITA

And what's that got to do with me?

JUNIOR

Look, Vita, mi nuh know wha' happen
a Englan'. But a Jamaica you deh
now.

VITA is hearing him.

JUNIOR (CONT'D)

A your roots this and this is the
best place fi water them roots, nuh
true?

JUNIOR takes a sip of his beer.

JUNIOR (CONT'D)

Do you know how talented you are? *

21A

INT. THE BUTCHERS. STAGE - EVENING 13.

21A *

*

*

Before VITA can reply... the SELECTA rewinds the record dramatically while shouting...

SELECTA

HOL' ON! HOL' ON! HOL' ON!
Unnuh know seh unnuh deh a the
baddest bloodclaat place 'pon
Eart'?! A di Butchers dis!

BASHMENT HORNS and wild cheers from the crowd.

SELECTA (CONT'D)

So... Unnuh know weh we a go do
now! We a go toast, we a go
christen, we a go season some
riddim ya now! So if you bad to
fuck come show we!

He throws on a grimy TRAP-style dancehall riddim.

CHI CHING CHING runs on stage to huge cheers and grabs a MIC.
He begins shelling down, free-styling over the riddim. VITA
watches on, impressed.

CHI CHING CHING

Chiinnnnnnnnnn
Chi Chiiinnnnnnnn
Yout, yuh fe kno grass root
me season ina the business already
young bud nuh know storm neither
Uptown yout nuh know when planting
a shoot
Stress
everything mi do you vex
Yu never want me buy de mark x
Hmmm
Every ting mi do yu vex
Allegedly mi have yu girlfriend a
sex
Mi way up
UFO miles
See deh now, mi have every gyal a
smile
Mi way up
UFO miles
We see dem down de road but dem a
lay wait mi style
Weh dem a lay wait
Weh dem a lay wait, eh
Weh dem a lay wait
Weh dem a lay wait, eh
Weh dem a lay wait
Weh dem a lay wait, eh
Hahahahaha
De whole world know mi a fyah
Everybody know seh mi roll like 4
truck tyre

(MORE)

CHI CHING CHING (CONT'D)

Party a keep and dem nah mek no
flyer
Bout album a sell and dem nah get
no buyer
Dem nah get no bookings and dem nah
get nuh higher
Better some bwoy go retire
Man a frequent flyer
Yow

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21B INT. THE BUTCHERS. CROWD - EVENING 13.

21B *

VITA

I could *never* do this!

JUNIOR

Why not?

VITA

I can sing, yeah... but... I can't
do *that*.

JUNIOR

Is nothing but what Bosco does. And
who give him those words?

VITA is uncomfortable in the bright light of JUNIOR's praise.
She's not used to this.

*
*

JUNIOR (CONT'D)

Yuh haffi believe in yourself Vita.
Before anybaddy else believe in
you. Haffi be you firs'.

*
*
*
*
*

SELECTA

Pamputtae come up ya!

*
*

21C INT. THE BUTCHERS. STAGE - EVENING 13.

21C *

We hear PAMPUTTAE's vocals before she emerges onto the stage.

*

PAMPUTTAE

A wha dem a deal wid
A me dem a romp wid
Tell some likkle gyal seh doan run
out
Because dem dun out
A whappen to dem
Weh dem know 'bout

*
*
*
*
*
*
*
*
*

PAMPUTTAE emerges on stage, all bravado and high energy. She
toasts over the riddim with impromptu lyrics. The crowd are
loving it. So is VITA, impressed by the skill on show. She
pushes through to the front with JUNIOR, her eyes ablaze.

*
*
*
*
*

PAMPUTTAE (CONT'D)

Bad gyal a step up inna life
 we step up inna gyal face
 if she get bright
 who dat inna de scope inna me sight
 dem can't diss me
 trust me a war
 Bad gyal a step up inna life
 we step up inna gyal face
 if she get bright
 who dat inna de scope inna me sight
 dem can't diss me
 trust me a war
 I am the don!
 me nuh care if dem link wid a bad
 man
 Yow me cut dem dutty like a mad man
 Fire ball rain down pon dem like a
 God plan
 Tell a gyal don't mess
 De badness
 De badness
 If a gyal diss
 a shoe seal in a ches'
 rub dem out
 rub dem out
 XXX inna yu face we push out
 Bad gyal a step up inna life
 we step up inna gyal face
 if she get bright
 who dat inna de scope inna me sight
 dem can't diss me
 trust me a war

As they continue watching PAMPUTTAE perform, JUNIOR heads closer to the stage as VITA follows him.

PAMPUTTAE (CONT'D)

Bad gyal a step up inna life
 we step up inna gyal face
 if she get bright
 who dat inna de scope inna me sight
 dem can't diss me
 trust me a war
 I am the don! I am the don...

By the time PAMPUTTAE ends, JUNIOR and VITA are at the front of the crowd.

SELECTA spots JUNIOR in the crowd and goes to hand him the MIC.

SELECTA

Junior! Touch di mic nuh?

The crowd are in agreement, cheering, encouraging JUNIOR onto the stage. But he's got a plan in mind.

JUNIOR looks at VITA, grins. She looks back at him. It's like they're communicating what's about to happen next with their eyes.

JUNIOR

Not tonight, selecta!

JUNIOR takes the MIC and passes it to VITA.

JUNIOR (CONT'D)

Show them what we Champions can do.

VITA takes to the stage with a newfound confidence, letting the rhythm enter her soul before launching into...

MUSICAL MOMENT #1 -- VITA

An INCREDIBLE RAP. VITA SHELLS DOWN. Not just free-styling, but TOASTING. Channelling YELLOWMAN, SUPER CAT, SISTER NANCY and SPICE all at once. This is spiritual. From the heart, from the aether. And the crowd's eating from her palm. Fueling her even more.

VITA

Weh u feel like
 British gyal mi nuh know bout sea
 side
 Bad gyal from mi born, from knee
 high
 Man dem waah mi honey dem a tek me
 fi a Beyhive
 Mi madda tell me pon a man you nuh
 fi rely
 Princess, the kinda gyal you haffi
 treat right
 And When I switch the accent I know
 I've got him
 Him say mi cyaa believe yuh born
 deh a foreign
 Mi love di profit
 Hella stack in a mi pocket
 Never worry bout deposit
 If mi want it, mi a cop it
 Dem nah guh stop it
 Moving up just like a rocket
 Suh me deh suh in mi bonnet
 When dem step inna mi office
 They call me vita
 Or di sexy senorita
 (MORE)

VITA (CONT'D)

Man dem man want go out to eat and
 All the gyal dem want a feature
 So mek mi teach ya
 How fi deal with dutty creature
 Yu haffi block and delete um
 If they try tek yuh pfi eediat
 Yoo yoo
 Mi look good any time mi tek a
 photo
 Mi waan money, money by the
 boatload
 Might haffi get the Roley inna di
 rose gold
 Violate the family that is a no go
 Why u think mi bredda get harassed
 by the popo
 Step with the Chanel, so dem call
 me coco
 Mi want it up front, mi nuh inna
 pro bono, bro bro
 I protect my peace
 I protect my peace
 Make sure you're stepping
 correct, Too blessed to be stressed
 Yes I am blessed indeed, yeah
 I protect my peace
 I protect my peace
 From London Town to the West Indies
 Yes I am blessed indeed, woi!

JUNIOR looks proud as punch. VITA's performance ends. She
 drinks in the cheers, looking happier than we've ever seen
 her.

SELECTA

What them call you girl?

VITA

Vita! Vita Champion!

The crowd cheers.

22

EXT. THE BUTCHERS - NIGHT 13.

22

VITA practically GLIDES out of the Butchers on CLOUD 9.
 JUNIOR follows her, chilled yet visibly proud.

VITA

Oh my God, uncle Junior! That was
 so sick! That was so sick! Did you
 see me up there? Can you believe I
 did that?

JUNIOR laughs at her excitement; he never had any doubt she
 could do it.

JUNIOR
What me did tell you?

*

VITA

I felt like a different person! I
wish Bosco could have seen that!

JUNIOR

Nah worry bout Bosco, Vita. This is
your night.

VITA

You're the best!

BEAT.

*

VITA (CONT'D)

How come you never left here like
Dad did?

JUNIOR shuffles, uncomfortable.

JUNIOR

Sun never shine on me like your
father.

VITA looks at him, encouraging him to continue. JUNIOR is
hesitant before continuing.

JUNIOR (CONT'D)

Mi always feel like mi did born to
live for other people. But now Papa
gone mi can move more free. Can
start to plan, build. Show everyone
that me is a Champion too.

VITA pulls JUNIOR into a hug. He hugs her back but we see on
his face: conflict and uncertainty.

23

OMITTED

23

24

INT. HOUSE. ARIA'S BEDROOM - NIGHT 13.

24

ARIA is taking her jewellery off. Humming to herself. VITA
enters excitedly. We hear chatting outside; people are still
lively.

VITA

Mum...!

ARIA

(cold)

Vita.

VITA

How was your day?

ARIA

Good. Still lots to prepare.
[BEAT]. Yours?

VITA is ready to explode with her news.

VITA

Uncle Junior took me to this place,
The Butchers, and I rapped mum! I
didn't know I could do that!

VITA throws herself down on the bed, exhausted and happy.

VITA (CONT'D)

I wish Bosco was a bit more like
Uncle Junior you know.

ARIA still hasn't forgiven VITA. She turns away from VITA,
back to removing jewellery.

VITA clocks her mum's energy, finally.

VITA (CONT'D)

Are you alright Mum?

ARIA

What do you want me to say, Vita? I thought you came in here to apologise.

VITA is confused.

VITA

For what?

ARIA

You didn't think to ask me about singing *my* own song?

ARIA turns to her now, restrained.

VITA

I did it for *you*. I just... wanted it to be a surprise.

ARIA snorts. VITA looks confused.

ARIA

You never once asked yourself what that song meant to me? What happened back then? Why I was there then and why I'm not now?

VITA looks hurt, leading ARIA to sigh a big sigh.

ARIA (CONT'D)

Sit down.

VITA sits at the foot of the bed.

ARIA (CONT'D)

I know people say this, but I really was gonna be something, you know. It was all planned out. But just before I got to release it, I found out I was pregnant with your brother. Your dad told me it would be impossible. 'yuh haffi stay at home with the baby fi a likkle while' he said. 'Yuh cyaan do both'. And I believed him.

ARIA shuffles around again. She's sad.

ARIA (CONT'D)

Soon as the baby was born. I thought he was gonna get me started again.

(MORE)

ARIA (CONT'D)

But one day, he took me up Lee High Road and he showed me "Aria's Restaurant: Family run West Indian takeaway".

VITA is processing. How has she never heard this?

ARIA (CONT'D)

I stepped foot in that place twenty four years ago, and I've never left.

VITA moves to hug ARIA but she pulls away.

VITA

Oh, Mum-

ARIA

(sadness slowly turning into anger)

It's fine, Vita. I don't need your sympathy. I just need you to understand what I gave up. I hope it works for you but chances are, you'll end up in my position. And you should know what that costs.

A HEAVY beat. VITA is struck by ARIA's hardness. Tears fill her eyes as she leaves the room.

24A EXT. HOUSE - NIGHT 13.

24A

The house is still a hub of gentle activity. Not quite the same energy of the Nine Night, but this house has never been truly empty. CHALKY is with JUNIOR and a couple of others as they drink. JUNIOR sees VITA exit ARIA's room and head to the VERANDA.

25 OMITTED

25

25A INT. HOUSE. VERANDA - NIGHT 13.

25A

As people move around the house, BERES sits, looking out, calm, his dad's MACHETE next to him. All of this is his now.

VITA comes out and sits next to her dad. BERES looks at his daughter and can see she's upset.

BERES

Y'allright?

VITA

Why didn't you let mum do what she wanted to do back then?

BERES doesn't want to go back down memory lane.

BERES

Look. Don't listen to alla that.
Your mother... don't let her put
her failures on you. You and her,
you're different. Like me and my
father. I was never like him. But I
made the mistake of wanting to be
the man he was. And up until the
day he died, he never forgave me
for being someone else. Don't do
what I did, Vita. Always be you.

JUNIOR gatecrashes the moment, sits down heavily with them.
He's clearly drunk, clutching a bottle of rum. The energy
shift is sudden. VITA can sense it between BERES and JUNIOR,
the awkwardness. Any glint of BERES' vulnerability is gone,
he looks disgusted at JUNIOR.

BERES (CONT'D)

(annoyed)

Look 'pon him. Sloppy. On a night
like this.

A flash of anger creases JUNIOR's face. VITA looks at BERES.

VITA

Dad?!

JUNIOR

Yuh think yuh cyan talk to me like
that in *my* own house?

BERES

Wha yuh mean *your* house?

JUNIOR goes to retort. VITA knows it's up to her to diffuse
the situation.

VITA

Okay, okay. Let's calm this down.
Dad, you're upset, and Uncle
Junior, why don't you go and drink
somewhere else?

JUNIOR looks from VITA to BERES. He holds a painfully tense look with BERES for a beat before kissing his teeth and rising.

JUNIOR
No trouble trouble, until trouble
trouble yu.

With that he stumbles off the veranda back to the Nine Night. VITA looks confused by this exchange. BERES hardens as he watches JUNIOR.

BERES
You see that. No ambition. Blame everybody else for his failures. You don't want to end up like him, Vita. That's why you need fi take risks. Strike out like I did and take what you want from life. Nuh make nobody hold you back.

On VITA, conflicted by this.

JUNIOR goes back to his friends, louder than ever.

25B **INT. HOUSE. VITA'S BEDROOM - NIGHT 13.**

25B

Finally free from any relative who wants to talk to her, VITA sits on the bed and gets her PHONE out. Ignores a message from LAURENT asking: **Lemme see those tan lines then...** AND a message from MARK that says **This is ridiculous, Vita. You can't just ignore me, come on.**

VITA switches contacts. She opens her messages to YEMI. "Is it too late to change my mind?"

25C **OMITTED**

25C

25D **INT. HOUSE. KITCHEN - NIGHT 13.**

25D

AUNT SISSY sits away from anyone else in the house, sipping a cup of Mannish water. Looking at a picture of a YOUNGER HER (from opening) and EVERALD (also from opening). Deep in her thoughts.

BERES enters and they swap looks.

BERES
You good Aunty?

AUNT SISSY doesn't reply but BERES doesn't wait for an answer. He grabs a tray of ICE CUBES and goes to leave.

AUNT SISSY
(without missing a beat)
Tell me something, Beres. At what
point does a father's
responsibility end?

BERES turns to her. Slightly caught off guard.

AUNT SISSY (CONT'D)
Do you think Everald would be proud
of you?

BERES
What does it matter? I built
something with his name. I made him
proud! I've done enough!

AUNT SISSY gives BERES a searching look, reads him.

AUNT SISSY
Is that what you call enough?

BERES scoffs, turns and leaves, AUNT SISSY shakes her head.

26

INT. HOUSE. VITA'S BEDROOM - NIGHT 13.

26

VITA wakes to the sound of a FaceTime call. It's YEMI.

ON PHONE SCREEN: we see YEMI.

YEMI (VIDEOCALL)
Vita! How's Jamaica?

VITA
I'm ready to do this. Properly this
time.

YEMI (VIDEOCALL)
Mmm. Okay. Let's see. I've pulled
some strings and I've got a little
trial run for you... *

VITA
Tell me what it is, and I'll do it. *

YEMI (VIDEOCALL)
Well. I've got you a spot at JA
Fest... *

VITA sits up, bolt upright. *

VITA
JA Fest? Doing what? *

YEMI (VIDEOCALL)
I think that song you did at
Paradise should win any crowd over,
don't you? And if you manage to
pull that off tomorrow? Consider
yourself on my books. *

VITA
Tomorrow?! *

YEMI squints at VITA, who looks like a deer caught in the headlights.

YEMI (VIDEOCALL)
Vita, has the phone frozen, or are you scared?

VITA
Sorry, sorry! I'm good. More than good.

YEMI (VIDEOCALL)
How much do you actually want this?

On VITA. A beat. Something stirring within...

VITA
Loads! I do! I just... I do.

YEMI (VIDEOCALL)
Well, that should help you make a decision, shouldn't it? Get some sleep, we'll chat tomorrow.

VITA
Thank you so-

YEMI hangs up. VITA tries to go back to sleep, but she's too wired. She scrolls through her phone and hits BOSCO's contact. She breathes, nervous then records a voice message:

VITA (CONT'D)
(into phone)
Bos... I know you're mad at me right now but so many amazing things are happening here and I wanna tell you about them!
(pause)
I-I'm sorry about the whole Memet thing, I should have told you. But it's finished, I promise.
(another pause)
Anyway. Call me back. Please.

*
*
*

She sends the message and watches it deliver. After a beat she sees DOTS beneath BOSCO's name. He's typing. VITA sits up, watching the dots...

...then they vanish. No reply. VITA looks crushed.

*
*
*

VITA swings her legs off the bed and slips her feet into SLIPPERS. VITA stands up and calls out for JUNIOR before walking out of the room.

VITA (CONT'D)
Uncle Junior...?

*
*

26A **EXT. HOUSE. VERANDA - DAY 14.**

26A

BERES is holding court on the veranda absolutely dominating a game of dominoes with a group of men. There's money on the table. ARIA emerges onto the veranda, winding up a call.

ARIA

Delivery is Thursday, Lennox knows that... Tell him to call me when he's back then, Mina... I know, I know... Thank you.

BERES clocks the call.

BERES

Aria, Aria come here, come watch how easy them make it for me.

ARIA visibly shakes off the weight of home and of LENNOX avoiding her.

ARIA

You lot letting him take food out your mouths again?

BERES

It just too easy, man. The first time I ever beat my father at dominoes was when I first bring Aria to meet him in this yard right here.

(to ARIA; grinning)

You always been my likkle good luck charm for dominoes nuh true?

ARIA is slightly bashful at the flirty words. She gives a look that tells him he's not wrong.

ARIA

Where's Vita?

BERES

She gone ahead with Junior. She have a *rehearsal*.

ARIA makes a face of annoyance as she sits by BERES.

ARIA

Mmm.

BERES

"Mmm"? How you mean "Mmm"? Yuh still veh cause she sing your song? Ancient history that.

ARIA

To you.

BERES

Look to the future, man. What Vita
can become. When she does this
performance at JA Festival -

*

ARIA

What?

BERES

Yes Aria. Our daughter pon di stage
at JA Festival. You see weh mi
mean? She knows what it mean to
build legacy. Champion legacy!

*

*

He squeezes ARIA's hand.

BERES (CONT'D)

So put whatever you and her have
aside, come with me and come watch
her perform. Be proud of the legacy
you helped build.

Off ARIA. She's deeping what BERES is saying.

27

OMITTED

27

28

INT. JA FEST. SIDE OF STAGE - DAY 14.

28

*

VITA waits nervously in the wings, looking out at the crowd
as it fills up. She turns around and takes a deep breath. She
spots JUNIOR coming over to her and pulls him into a hug.

*

*

*

VITA

Why did I agree to this?

*

*

*

He laughs at her as he puts his hands on her shoulders.

*

JUNIOR

This can't be the same Vita from
The Butchers?

*

*

*

VITA

(dramatically)

Maybe that Vita was just temporary.

*

*

*

JUNIOR laughs again. He doesn't understand what she's fussing
for.

*

*

*

JUNIOR

Vita. How many times we can go over
this? Just tek it easy!

*

*

*

JUNIOR's smile fades as he looks over VITA's shoulder.

*

BERES (O.S.)
See how mi daughter look sweet.

*
*
*

VITA turns to follow his eyeline and sees BERES approaching.
BERES moves past JUNIOR, ignoring him.

*
*
*

BERES (CONT'D)
Ready fi go on?

VITA
No! I am *not*.

BERES
Just breathe and remember... you're
something special.

*

VITA nods and smiles. Finally, support.

VITA
Where's mum?

BERES
She's on her way.

VITA
Is she actually?

BERES
(reassuringly)
Yes, Vita.

VITA looks relieved.

BERES (CONT'D)
Mi ah guh find her now. Just wanted
to wish my girl good luck.

VITA nods, taking that in while being anxious.

28A OMITTED 28A *

28B OMITTED 28B *

29 EXT. JA FEST STAGE - DAY 14. 29 *

VITA and JUNIOR are standing by the side of the stage while
festival goers and influencers buzz around them.

They share a look before JUNIOR bursts onto stage and we
launch into...

MUSICAL MOMENT #3 -- VITA PARADISE - DANCEHALL VERSION.

JUNIOR hypes the crowd before VITA strolls onto the stage.

It's a powerful moment for her. She comes on vocally strong, confident. *

VITA glances down at BERES in the crowd, who looks annoyed to see JUNIOR. But ARIA's sudden arrival, ALCOHOLIC DRINK in hand, that really gets VITA's attention. The look on ARIA's face as she watches VITA. A look approaching LONGING. *

The struggle within ARIA is evident. Proud of VITA but hurt. BERES looks at VITA with pride, totally ignoring JUNIOR's presence on stage. BERES glances at ARIA, squeezes her hand. *

BERES
She sound good, don't she? *

ARIA
Me grow her Beres, me know how she sound. *

BERES
She reminds me of you when you were her age, you know... I should never have stopped you. *

ARIA hears him but her eyes are glued to the stage. *

30 OMITTED 30 *

30A EXT. JA FEST STAGE - NIGHT 14. 30A *

JUNIOR joins the performance! The crowd love it! *

30B EXT. JA FEST STAGE. CROWD - NIGHT 14. 30B *

BERES and ARIA watch on. ARIA is totally amazed by JUNIOR. *

ARIA
I never knew he had it in him. The music must really have ran in your father's blood-ee? *

BERES wants to change the subject. *

BERES
Bosco will do better. Our children are bigger stars than either of us coulda dreamed of. Look what we raised. *

ARIA looks at BERES.

ARIA
We raised? *

30C **EXT. JA FEST STAGE - NIGHT 14.**

30C *

JUNIOR continues.

JUNIOR

One ting that I know when are
 bodies are close
 Time stands still every ting is
 slow mo
 I don't mean to impose, but what is
 your info
 Cause your body hotter than a pot
 de pon stove
 Girl you got what I want...

30D **EXT. JA FEST STAGE. CROWD - NIGHT 14.**

30D *

BERES

Alright, alright, let's not start
 alla dat, this is a moment of
 celebration.

ARIA lets out a snort of laughter.

ARIA

I remember when we were last here.
 Things were very different.

30E **EXT. JA FEST STAGE - NIGHT 14.**

30E *

VITA

You know you got it all
 Aint no one else like ya
 Shout it to the world
 Baby you have my love
 You got it got it
 Aint no one else like ya
 Shout it to the world
 Baby you have my love...

30F **EXT. JA FEST STAGE. CROWD - NIGHT 14.**

30F *

BERES

Mmm. We were a proper family. And
with Champion Crown, their legacy
will carry on my fathe-

ARIS holds up a hand to stop BERES from talking.

ARIA

(laughing)

Oh Beres, enough shop talk. Watch
the pickney on stage, nuh. Look how
she shine.

ARIA stares up at VITA. Smiles. She's prouder of VITA than
VITA would ever know.

31 **EXT. JA FEST STAGE - NIGHT 14.**

31 *

VITA and JUNIOR's performance comes to an end to rapturous
applause. VITA soaks it up, breathing heavily, eyes LIT UP.

EMCEE

VITA CHAMPION EVERYBODY! REMEMBER
THE NAME!

An even louder roar! VITA can't believe it...

VITA lifts the MIC to her mouth and says:

VITA

And my uncle junior too!

Out on VITA and JUNIOR hugging, elated.

32 **EXT. JA FEST STAGE. CROWD - CONTINUOUS 14.**

32 *

EMCEE talks to the crowd as they chant "CHAMPION! CHAMPION!"
over and over. ARIA and BERES absorb the wall of sound,
proud, though BERES is still hiding his annoyance, and not
very well.

33 **EXT. JA FEST STAGE - CONTINUOUS 14.**

33 *

VITA basking in her moment as fireworks go off. She looks up
at the sky then into the crowd and sees her family watching
on. United. And for the first time in a long time, VITA feels
their acceptance.

34 **EXT. JA FEST BACKSTAGE - NIGHT 14.**

34 *

Boundless ENERGY backstage as the Champions toast VITA's
success. BERES clutches an open bottle of CHAMPAGNE.

JUNIOR

We need fi come back next year!

*
*

VITA tries to keep her own excitement in but is visibly on CLOUD NINE. ARIA reaches out to her, tender.

ARIA

You were amazing, Vita.

*
*

BERES swallows some champagne and holds up the bottle.

BERES

To Vita!

*
*

Everyone smiles in agreement.

VITA

And to Uncle Junior!

*
*

JUNIOR

Dat is it!

*
*

VITA

Couldn't have done it without you.

*
*

While VITA and JUNIOR embrace, ARIA smiles at them, taking a sip of her CHAMPAGNE. We see BERES staring at ARIA lovingly. She turns, clocks this look. She smiles back...

*
*
*

35

INT. HOUSE. ARIA'S BEDROOM - NIGHT 14.

35

ARIA does her nightly facial routine. BERES pops his head round the door and taps the wall.

BERES

Mi can come in?

ARIA

Mmhmmmm.

BERES sits on the bed watching ARIA finish up her routine.

ARIA (CONT'D)

You ready for tomorrow?

BERES

You ever really ready to bury a parent?

ARIA doesn't know how to answer that. She moves over to BERES, sits with him. They share a moment of silence.

BERES (CONT'D)

I always did love the feel of your skin.

BERES smiles, kisses her hand.

BERES (CONT'D)
And smell good too.

ARIA smiles at the compliment, bashful. BERES brings her hand up to his jaw. She caresses it absentmindedly. Lost in the moment.

ARIA stops suddenly, pulls her hand back. She looks down.

ARIA

Sorry. I got caught up in the moment.

BERES

(gently)

Tell me you don't miss me, Ari...

ARIA

You should go- I- we can't-

BERES edges closer to ARIA. She edges closer too. After what feels like a lifetime, they kiss.

36

INT. HOUSE. DINING ROOM - DAY 15.

36

We open on the same photo of EVERALD that VITA had been looking at in the cabinet.

BERES - looking suave in a BLACK SUIT - has been looking at the photo. JUNIOR enters, tying his tie. Surprised to see BERES.

JUNIOR

You know... he's the one who taught me how to do dis ting.

A look of jealousy across BERES's face, then, he snaps:

BERES

You get the will yet, Junior?

JUNIOR clenches. Figuring out how to answer.

BERES (CONT'D)

'Cause if you a play-play with me-

JUNIOR

Me will have it... by this evening.
Cool nuh B?

BERES frowns at him. Reading him. Goes to leave, then...

BERES

Me a do the reading at the funeral.

JUNIOR looks confused.

JUNIOR

Is me fi do that-

BERES

It print innah the programme now.
Look funny if it change nuh true?

VITA
 (entering the room)
 Dad, you ready?

BERES has JUNIOR by the balls. JUNIOR seethes, tuts and walks away. BERES watches after him. VITA puzzled, can tell she's just interrupted something serious.

37

EXT. CHURCH - DAY 15.

37

Mourners linger outside the church in all black. The Champions are all there. VITA's PHONE pings with a message from YEMI: **Seen the videos. Very impressed. We start when you're back. X**

ARIA
Put that phone on silent!

VITA
Sorry, mum!

38

INT. CHURCH - DAY 15.

38

CLOSE ON: The funeral programme cover. A photo of GRANDAD EVERALD. His SUNRISE and SUNSET. His full name: EVERALD BALLENTINE CHAMPION and his NICKNAMES: JACK and BROTHER LOVE. VITA shows AUNT SISSY the programme. SISSY peers at it.

VITA
 How did a man named Everald get the nickname Jack?

AUNT SISSY
 You know is so long ago me forget how him get the name Jack. Me think is something to do with one cow we did have when we did young. But Brother Love, me can tell you how him get that deh name deh! And is nothing to do with no church me can tell you that!

AUNT SISSY laughs mischievously. VITA is mildly horrified but laughs as well. Both women are sat together in the church pews at the front. Mourners fill up the pews around them. JUNIOR approaches from behind.

JUNIOR
 The casket outside. We ready fi the walk in now.

VITA nods. Stands to go with JUNIOR. AUNT SISSY doesn't move.

VITA
 You not coming, Sissy?

AUNT SISSY

Not 'pon this hip ya. Just tell
them fi hurry up mek we bury the
ol' wretch so mi can go a mi yard.

39

INT. SAME - LATER 15.

39

The funeral is well underway. The Champions all together at the front. The church is packed. The casket sits at the front beneath the altar. A PORTRAIT of a beaming Everald perched atop it.

PASTOR

...And we'll now have a reading
from Everald's eldest son, Beres.

JUNIOR tightens up as BERES makes his way to the altar. BERES pauses by the casket briefly to take in the picture of his dad. Continues on. Gazes out at the mourners.

BERES

Good to see so many... People come
to see Papa off. Him would have
appreciated the attention.

He pulls from his jacket a couple sheets of paper. Steadies himself and begins reading...

BERES (CONT'D)

Everald Ballentine Champion AKA
Jack AKA Brother Love was more than
a father to me. He was my...
Inspiration...

As BERES speaks an A CAPELLA version of the funeral hymn GOING HOME starts up, sang by an unseen church choir which builds over BERES' voice until it's all we hear. We see each of the Champions: BERES reading, ARIA and VITA with sombre expressions. And JUNIOR looking FURIOUS. VITA looks across and registers his expression, curious. Move in on the portrait of Everald.

40

EXT. CEMETERY - DAY 15.

40

"Going Home" continues as the casket is lowered into the ground by BERES, JUNIOR, CHALKY and a couple other men. The Pastor speaks unheard under the song's vocals.

BERES throws a handful of dirt on the casket. Then JUNIOR, VITA, ARIA and AUNT SISSY throw a rose each.

Then the shovelling starts. BERES and a few other men are like machines but, out of grief, JUNIOR is slower. BERES nods at CHALKY and he steps forward, gently takes JUNIOR's shovel and takes over duties. JUNIOR stands back.

ARIA and VITA reach out to comfort him. JUNIOR watches the men shovel. His face unreadable.

41

INT. HOUSE. DINING ROOM - EVENING 15.

41

The wake is underway. The Champions are all gathered with a handful of close family friends and cousins. The mood sombre. ARIA and VITA sit together picking at their food. BERES is speaking quietly with a group of men, beers in hand.

JUNIOR enters and makes a beeline for AUNT SISSY, handing her the plate of food.

AUNT SISSY
God bless you, mi son.

BERES
Junior, you have the thing?

JUNIOR stiffens, irate. AUNT SISSY can see it, she reaches for him, sensing what's about to happen.

AUNT SISSY
Junior-

Too late. JUNIOR turns, sizing up BERES.

JUNIOR
Yeah, man. Mi have it right here.

He reaches into his jacket pocket and produces a couple sheets of paper. Offers them to BERES. ARIA watches the exchange. Can see the animosity here.

JUNIOR (CONT'D)
But mi nuh think you a go find
anything you like in there.

BERES skim reads the documents. Disbelief spreading across his face with every line.

JUNIOR (CONT'D)
Yeah, man. You see how your name
nowhere on there?

BERES
What the fuck you do?

JUNIOR
Me? Me nuh do nothing. Is Papa own
words them. Him say you wouldn't
need a thing that him lef' innah
this world. Him say *me* would need
them more.

BERES
Junior, yuh bettah shut your mout-

AUNT SISSY tried to shut the moment down.

AUNT SISSY
Men and their foolishness!

VITA looks to AUNT SISSY. We see VITA clock exactly who JUNIOR is.

VITA
Dad... who is Junior to you?... to us?

Apart from AUNT SISSY eating, silence greets this bombshell. ARIA and VITA look to BERES expecting answers. BERES looks flustered but responds by crumpling the will.

ARIA
Junior?

JUNIOR looks to ARIA and VITA. He looks down at the floor, embarrassed. The shock among them is palpable. BERES reaches for ARIA, who snatches her hand out of his reach.

BERES
Aria-

But she flinches away from him. Arm up.

ARIA
(to BERES)
Don't touch me, Beres!
(to JUNIOR)
You... You were born six months
after Bosco yes? In the February?

JUNIOR looks guiltily at ARIA and VITA. VITA looks shellshocked as she processes everything. JUNIOR nods.

BERES
Aria, listen to-

Without looking at BERES:

ARIA
All these years, Beres. All my
sacrifices. All for you, for *your*
name. Or our legacy, as you called
it. But while *I* was carrying our
legacy you were out here laying
down with other women and creating
new ones.

VITA looks at BERES in disgust.

VITA
You've been lying all these years
that he's our uncle?!

BERES looks at the floor.

VITA (CONT'D)
And you forced him to lie to us?

BERES is still silent.

VITA (CONT'D)
Say something!

AUNT SISSY is shaking her head.

ARIA stands up, stands over BERES.

ARIA
Goodbye, Beres Champion. That's the
last time you'll ever hear me say
your name.

ARIA storms away. VITA gets up to follow. Before she leaves, she puts a hand on JUNIOR's shoulder.

VITA
...Junior...

JUNIOR locks eyes with her.

VITA (CONT'D)
This isn't your fault.

VITA leaves the room. JUNIOR just stands there. BERES sits back in his chair. He's lost control and his face shows it, though his body doesn't.

42 **OMITTED**

42

43 **INT. HOUSE. ARIA'S BEDROOM - EVENING 15.**

43

ARIA packs her suitcase while occasionally wiping away angry tears. VITA enters the room tentatively.

VITA
Mum...?

ARIA's packing intensifies. Lets out a small sob.

VITA helps ARIA pack her smaller bits (make up, jewellery) away.

ARIA
I'm so stupid. So, so stupid.

VITA
Where are you going?

ARIA
I've been so stupid! My whole fucking life, Vita! I'm going home.

VITA
I'm coming with you.

ARIA and VITA share a moment of solidarity.

ARIA
Thank you, V.

AUNT SISSY (O.S.)
So unnuh a guh mek one likkle bun
drive unnuh weh?

AUNT SISSY totters in on her walking stick.

AUNT SISSY (CONT'D)
Aria, don't rock the boat because
of one outside *pickney*?

ARIA's sadness turns to anger.

ARIA
Sissy, how can you-

AUNT SISSY
Man a man. Man will do man things.
At the end of the day Beres never
choose you?

A beat. *She did not just say that.* ARIA is placid.

ARIA
Vita, go and tell Chalky we're
leaving.

ARIA's calmness betrays her anger. VITA gives a disappointed look to AUNT SISSY and leaves. ARIA collects her thoughts.

ARIA (CONT'D)
Sissy, I know me and you are from
different times. And I've always
respected you as my elder so pardon
me when I say: the reason Beres and
his dad felt they could get away
with treating women any way they
please is because women like you
taught them that it was okay!

AUNT SISSY
(scoffing)
Pot. Kettle?

A slap in the face for ARIA. She glowers at AUNT SISSY.

ARIA
That's why yuh hip so bad, becah
yuh wicked from the inside out,
Sissy.

ARIA zips up her SUITCASE and exits. OUT on SISSY with a face like a slapped bum.

44

EXT. HOUSE. VERANDA - EVENING 15.

44

BERES watches forlorn as ARIA and VITA load their cases into CHALKY's MINIVAN. Before she enters the MINIVAN, ARIA locks eyes with him. Her face unreadable. Then she climbs in and SLAMS the door.

BERES watches the van go.

JUNIOR (O.S.)
You nah guh stop them?

BERES turns to see JUNIOR lingering in the doorway.

BERES
For what?

JUNIOR steps onto the veranda, standing on the other side and watching the minivan disappear down the road.

JUNIOR
Look how many years mi give you to tell them. Look how long I've been waiting here!

BERES
(flash of anger)
Shut your damn mout'!

JUNIOR
(equal energy)
The only man who can tell me what to do is the man we just buried this morning.

BERES looks chastised.

JUNIOR (CONT'D)
You know how much time me ask him why mi real father never want me?! You know how much time me wan' ask you, what make me so different to Bosco and Vita?

JUNIOR gets closer to BERES.

JUNIOR (CONT'D)
But don't worry man, me know the answers now. Me know it's all because you is a liar. And a cheat. And a *bloodclart* coward.

On that BERES goes to STRIKE JUNIOR. But JUNIOR's much quicker and GRIPS BERES's striking arm and SHOVES him up against the wall, snarling in BERES's face.

BERES struggles under JUNIOR's grip.

BERES

What you want from me boy?!

JUNIOR

Not a ting, Beres.

He releases BERES and stands back. He's completely done with BERES and looks at him in disgust.

JUNIOR (CONT'D)

You never do a thing for me in my life so mi nuh want or expect you to change now.

(BEAT)

The will give everything to me. All of Papa's estate. Bank accounts, house, land. Me set.

(then)

So hear this. The day you leave here and fly back to Englan' that is the last time you'll ever come to this house. You understand? So enjoy it while you can because all of this is mine now.

BERES is too stunned to reply. JUNIOR goes to enter the house but pauses to scoff at him and say:

JUNIOR (CONT'D)

Papa was so shame of you.

JUNIOR exits and we hold on BERES. He breathes HEAVILY, leaning against the wall for support. Crushed, angry, wrong-footed.

But most of all: ASHAMED.

44A

OMITTED

44A

45

EXT. LONDON GATWICK. ESTABLISHING - DAY 16.

45

Moving over GATWICK AIRPORT. Planes coming in and flying out.

46

EXT. LONDON GATWICK. NORTH TERMINAL - DAY 16.

46

VITA and ARIA wheel their suitcases out of the airport. VITA hails down a cab.

47

INT/EXT. BLACK CAB. TRAVELLING - DAY 16.

47

VITA and ARIA in the cab. VITA gazes out at the SOUTH LONDON streets passing them by. Familiarity.

ARIA

You know you're amazing, don't you?

VITA

Huh?

ARIA

I mean it. I really do. I'm sorry I lost sight of that. Seeing you do the music thing-

VITA

-Mum, it's okay.

Mother and daughter look directly at one another.

ARIA

Be yourself. You've got your friends, you've got your manager now. But let this Champion family bullshit go. God knows I should have. I couldn't see what I had in front of me.

VITA

Well, at least you're home now.

ARIA

I am. But I need to make things right with Lennox.

(then)

It's time I go all in, make my own path with him.

VITA

(smiling)

Wedding bells?

ARIA smiles back.

ARIA

Maybe.

48

OMITTED

48

48A

OMITTED

48A

49

OMITTED

49

50

INT. ARIA'S HOUSE. LIVING ROOM - DAY 16.

50

ARIA enters, wheeling her suitcase behind her.

ARIA

Lennox?

No sign of life, the house is eerily quiet. ARIA, puzzled, goes searching for LENNOX.

ARIA wanders into the living room. Disconcerted.

She dials LENNOX, puts the phone to her ear but it rings out. She stands in the living room, confusion growing.

She spots a RING BOX and a NOTE on the COFFEE TABLE. Grabs both, opens the ring box, revealing the ENGAGEMENT RING. ARIA smiles. She turns over the note...

"I'M NOT DOING THIS ANYMORE, ARI. L."

...and her smile vanishes. Hold on ARIA as this bombshell floors her. Emotion threatening to spill over as we...

FADE TO:

51

EXT. ROAD - FLASHBACK 2.

51

YOUNG BERES is on the dirt road. He looks down at the MACHETE that EVERALD stuck in the ground.

YOUNG BERES crouches down and stares up at the MACHETE. He then runs after EVERALD.

END OF EPISODE.