

BOYCOTT

Written by

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Based on the Bristol Bus Boycott of 1963

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INTRODUCTION

Bristol late December 1962

Snowdrifts up to 6 metres deep, telephone lines brought down, children and adults playing in the snow, tin tea trays being used on hills.

Cut to : Trains being dug out of the snow.

Cut to : Derelict houses in the snow.

Cut to: Paul wearing a suit, a scarf, a hat and gloves, walking down Stokes Croft heading towards St Pauls. A snowstorm. A few people dotted around but not in clear vision. Only three parked cars.

Cut to : Wide angle of Stokes Croft.

Cut to : Paul continually walking down the road heading home. He spots an old white man with his hands on the roof of a car keeping himself upright in the Epic snowfall

Cut to : Old white man's face.

Cut to : Paul tries to help the old white man stuck in the snow. The old man pushes him. (Slow motion) Paul's hat falls slowly onto the snowy ground, snow falling on the hat forming the word BOYCOTT.

Paul Addressing a crowd of people outside Lawrence hill Bus Station present day Bristol

PAUL

The snow seemed to last forever, I remember the snow starting on Boxing Day and lasting until March That winter was so bad, parts of the Bristol Channel froze over. It was an unbelievable winter, but then every day was cold. I used to go out on City Rd in the snow and even ventured as far down as Stokes Croft to see friends and family but I would never go any further! The wind was horrendous. It blew a chill right down my neck to the bottom of my back and kept blowing the snow everywhere.

(MORE)

PAUL (CONT'D)

I suppose, in a way, that was my advantage, the camouflage of snow meant they wouldn't see I was a black man until I was close. I deliberately started talking from afar since I knew one thing I had in my arson was the fact that I was born here, in an English Essex village so I didn't sound West Indian. I used to wear a suit, always a suit since that was the style of the day and made me and many of us feel good about ourselves. Walking the streets in style was my thing but I had to keep warm too. The Hambrook spur was closed so relatives from Essex were not able to leave Bristol for some time, so this was an opportunity to party some more with the family and friends I hardly got to see. O boy, This was the Bristol I remember, trains having to be dug out of the snow; derelict houses; the occasional unfortunate getting trapped under the frozen water on the dock-side; children playing in the snow. A strong community spirit, since that's all we had! And a real sense of wanting to achieve, being getting a job or a regular place to stay, or even call home. But things weren't easy boy. Far from it. But that didn't stop me

SCENE 1 , THE DOMINOES CLUB, LATE EVENING

A club frequented by local West Indians in St Pauls. A domino hits a dominoes table hard and laughter fills the smoky room. A jukebox playing Reggae/Ska music, Madness by Prince Busta.

A serious competition is taking place. The rum and whiskey is flowing. A few couples are blues dancing. Most of the men are sitting down engaged playing dominoes. The wall paper is floral, yellow and green with smoke stains. The floor well looked after, polished and shining black.

We see a woman, Barbara, come in from behind the bar with a bottle of rum and a bottle of whiskey. She knows the clientele well and starts to fill the glasses of the happy men. Talking and merriment as she continues to pour the drinks.

By the time she gets to the fourth man, Ray Sounds, a big framed man who always stands, sits and sometimes leans by the front door, signals Barbara over.

RAY

Barbara, why you always forget me?

BARBARA

Ray, bring your big self over here instead of always standing by the door, you think you are security or something. O'Lord. Always thinks of himself as a security man.

Some of the people in the room laugh, Ray smiles and walks over to Barbara

RAY

That'll be difficult to drink without a glass?

BARBARA

We have plenty here Ray just help yourself.

As Ray walks towards the bar to get a glass, the front door, which was closed, is bashed open, filling the room with six white angry police officers. They cloak the room like an unwelcome guest

OFFICER DEREK

(In total control,
shouting in broad
Bristolian)

Silence that jungle drum, bongo lip

The music is switched off by Ray. He keeps one arm up at all times as he does this. A young black man, Mike standing by an older black man, Audley Evans

MIKE

(Erupting in terror and
shouting)

We don't want no trouble.

But Officer Derek is used to getting his way and stands steadfast for almost 7 seconds before a slight crack from his side of his face reveals a smile. The rest of the officers awaiting his command.

The West Indians start to look concerned for their safety and slowly get up from where they were sitting subconsciously beginning to form a crowd

OFFICER DEREK

(Pissed off)

Well you fucking savages clearly never heard of etiquette. You not going to offer me a chair? So you Monkeys managed to form your own pub. The Britannia too unwelcoming?

MIKE

(Bravely, more calmly)

What do you want from us?

OFFICER DEREK

(Sarcastically)

Come out. You all look the fucking same - so at least separate yourself from the rest of the herd.

Derek starts laughing at his own comment along with two or three other officers. Mike, a young boy, reveals himself from the crowd. He picks up a chair and slowly walks over to Officer Derek. As Mike gets slightly closer, Derek looks at one of the officers and instantly the officer charges towards the boy, grabbing the chair and breaking it over Mike's head.

Mike crumbles to the ground like a deck of cards as the mood in the room changes to shock and anger. Some of Mike's blood reaches Officer Derek's face. He leaves it on his face for a long time. Pause

OFFICER DEREK (CONT'D)

(enjoying the moment)

Well, anyone got a handkerchief?

One of the officers hands a handkerchief over to Officer Derek who then folds the handkerchief and slowly starts wiping the blood off of his face, the tension in the room is optimum

OFFICER DEREK (CONT'D)

For fuck's sake he's bleeding out like a pig!

Suddenly the big guy, Ray, who turned the jukebox off screams and starts running full pelt towards Officer Derek who becomes concerned for his safety - but as Ray gets closer, the rest of the black men in the room stop him.

RAY

(Shouting in anger)

Fuck off!

The police slowly leave with Officer Derek in the middle for protection. One of the officers looks affected by what's just happened, and as he leaves with the other officers, tries to help by picking up a couple of chairs, but the black men in the room start getting more vocal

RAY (CONT'D)
(Shouting to avert their
attention)
We need to calm ourselves down and
get assistance. He won't last the
night without our help.

BARBARA
(Calmly)
I've already done that and the
ambulance is on it's way.

By now, the police are all gone and Mike is being looked after by a few people in the room. Ray with a few other men are guarding the door looking out to make sure the police are leaving. The police car sirens start and quickly fade only to be replaced by crying and shouting from the Dominoes room (within the Dominoes Club). Ray walks out of the room.

SCENE TWO. HOUSE ON CITY ROAD, BRISTOL.

(The telephone rings. It's the middle of the night. A hand picks up the receiver)

PAUL
Hello. Who is this?

BARBARA
(Anxious)
Hi. Is that Paul?

PAUL
(Reluctantly)
Yes. Hi. How can I help you
Barbara?

Paul turns on the lamp near the phone to reveal part of his face with a bruise on his cheek from the punch from earlier.

BARBARA
(Anxious)
Look Paul, listen! It's your
brother Mike. He's not good.

PAUL
 (Hurriedly)
 What do you mean, he's not good?
 What happened?

BARBARA
 (Trying to explain calmly)
 The police Paul, the police is what
 happened. You need to get to the
 BRI fast. He got hit in the head
 and was bleeding profusely.

PAUL
 (Losing his shit, looking
 around for his coat in
 the dark)
 What? Wait! How do you know?

BARBARA
 (Calmly)
 How do I know? Because I was there!
 Getcha self over there now Paul!

We see Paul ready to leave, jacket on he opens the door,
 camera fixed to the door as he closes it behind him. Seconds
 later the door swings open as we see a flick knife on a small
 table near the door. He grabs it. The door slams shut behind
 him.

SCENE 3 JAMAICA STREET

We see Paul running on Jamaica Street heading towards the
 BRI. Eventually into Teddy Boy Scene 6

SCENE 4 DOMINOES CLUB STORAGE ROOM

Continuation of scene 1. We see Ray on the phone in a storage
 room near to the dominoes room. Full of spare tables and
 chairs with spirit bottles. There is an old brown armchair
 next to a phone which is used communally. We can hear the
 noises of shock and anger coming from the dominoes room with
 what has just taken place. Ray talking in slow motion with
 distorted sound and then suddenly we join the conversation in
 real time. We hear he voice on the phone

ROY
 You gotta be kidding me!

RAY
 (sternly)
 If only I was. You need to get to
 the hospital fast!

Ray puts the phone down and sinks in a chair next to the phone. He puts his head in his hands and pauses quickly gaining his composure. He releases his head from his hands and remains calm with a stern look on his face

SCENE 5 THE HOSPITAL

Nurses are rushing around in the corridors. The camera zooms to reveal the blood droplets on the floor. The camera follows the trail for a couple of seconds to reveal closed curtains. Curtains remain closed but we hear the doctor and nurses, "concerns, the ward with white patients and visitors and white nurses, all looking over towards where Mike's bed is."

DOCTOR

We need to get this poor chap down to X-ray, Lucy if you can hold his head up, we need more pillows!

LUCY

Yes doctor!

DOCTOR

His head bandage is saturated!

The curtains open to reveal Paul running through Jamaica Street

SCENE 6 JAMAICA STREET

Paul running towards the BRI hospital. He notices a couple of young white guys looking at him from afar but carries on running eventually running past them. As he gets to the side of the pavement one of the lads shouts:

Oi! look out!

Paul panics and turns around only to be punched in the face. by another pair of white lads that came from another direction. Paul tries to continue running but the punch unbalances him and he trips up almost falling to the ground.

That gives the lads behind him plenty of opportunity and they take it. The four thugs pick up anything they can find to use as a weapon and start to tuck in. Paul in self-defence starts punching back but his position now on the floor leaves him disadvantaged. Then we hear :

ROY

Get off him you fucking idiots!

Roy Hackett revealed, a slightly older man in his mid-30's, Roy's voice startles the lads and they look up to see Roy who is pumped by running so fast towards them. Roy swings an almighty punch at the biggest one of the four lads and he crumbles to the ground like a sack of spuds.

Another one gets up, Paul manages to trip him up from his position lying on the ground. As the thug falls from the trip, Roy seizes the opportunity and kicks the lad in the head like a football on impact.

TWO LADS
(shouting) Fuck this

The two lads run off like cowards in the night. Roy grabs Paul's hand and lifts him off the ground. Paul battered and bruised hugs Roy whilst the two remaining battered thugs are left moaning on the ground.

ROY
Come on, we need to get going
before we get into more trouble.

They start running, Paul hopping and then readjusts into a fast paced run

PAUL
Those Teddy boys are wimps! I
didn't even have to use me
knife, full on mammas boys!

ROY
Them soft, like their snow!

They start laughing while they run

SCENE 7. WARD AT THE BRISTOL ROYAL INFIRMARY.

Curtains open to reveal Roy, Paul and young Mike in the bed, talking

PAUL
Still, glad you're okay bro that
could have been fatal.

ROY
(jokingly)
Don,'t count your chickens just
yet. The Barbara I know is not
gonna be so pleased about that
broken chair?

MIKE
(looking worried)
What do you mean?

ROY
(sarcastically)
I mean, your gonna have to pay for
it or do a couple of shifts at the
Club to make up for it.

PAUL
(butting in)
Okay Roy that's enough, stop
worrying the poor lad. You won't
have to pay bro.

ROY
(Jokingly to Mike)
And I thought it was you that got
smacked on the head!

Mike tries to laugh but is in too much pain. He instead hums
a laugh which sounds funny and makes the two men laugh out
loud. A nurse opens the curtains

NURSE POLLY
(sternly)
Will you be quiet! It's bad enough
being the only coloured women
working here, never mind having to
explain why you guys are always so
loud!

ROY
(playfully)
Come now Polly, we're just pleased
Mike's okay, but we are sorry if
we're too loud.

NURSE POLLY
(realising she may have
been a little harsh)
No, it's just everyone's eyes are
staring at this particular unit,
expecting some form of drama to
erupt.
(Slight pause)
How are you Mike?

MIKE
Not too bad thanks, Nurse Polly!

NURSE POLLY

That's good to hear. Now, he'll be in for the next few days just to rest and I'll keep you updated as always. Paul, you can do with a few stitches too.

(Paul nods and smiles)

ROY

You know you do wonders in here my Polly queen. You are also the sweetest nurse on this BRI ward that I have ever seen.....

POLLY

(interrupts)

That's because I'm the only nurse they ever use when people that share my hue walk in.

(A slight pause)

ROY

Well, I'm surprised there's not a queue from here to City Road of brothers pretending.

NURSE POLLY

I'm telling your wife Ena about you.

Mike laughs

ROY

(jokingly)

What are you laughing at, you now got an eight head instead of the usual four. I was only joking.....

PAUL

(in jest)

Hey, hey, hey!

ROY

I was only joking.....

PAUL

Mike I bought your favourite toy in for you, remember this?

They all chuckle, as a yellow toy bus is shown to Mike.
Curtains open to reveal Ray and Barbara

BARBARA
(worriedly)
Is everyone okay?

POLLY)
(anxiously)
Guys, we can't all be in here!

INC NURSE OFFICE

Polly's stitching Paul's head

PAUL
You really don't have to, I'll be fine.

POLLY
It's my job and looks like you need it, those stitches should stay in for a few days so make sure you look after yourself you hear!

PAUL
Loud and clear nurse Polly, or my Polly queen?

They both laugh. Pause

POLLY
Your queen?
(Pause)

PAUL
(awkwardly)

What Roy said when he...

POLLY
Yes I know, I know.
(Slight pause)
This has happened a few times before?

Paul nods, Polly looks concerned

POLLY (CONT'D)
Hold on, I'm nearly finished. Why do you put yourself in unnecessary danger?

PAUL
I was on my way to hospital to see my brother when I got ambushed.

POLLY

Not this occasion Paul, I'm talking about the other day, when you got pushed by an old man?

PAUL

How do you know?

POLLY

I know all about helping people, it's in my job description but, there's a time and place.. I get it daily, the verbal abuse, people not wanting me to touch them.

Another nurse comes in

NURSE

Polly, have you finished? We need you down in Carrington ward.

POLLY

Okay, thank you. Give me a moment.

Nurse looks suspiciously at Paul and Polly and walks out, (slight pause)

POLLY (CONT'D)

Hopefully the world will be a friendlier place by the time young Mike's our age.

PAUL

Yeah, unfortunately I doubt things will change that much in the next 10 years.

Slight pause. Paul picks up Mike's toy bus which is on a table

PAUL (CONT'D)

He always wanted to drive buses, but what chance has he got in this society?

Polly and paul both look at each other, polly smiles and paul walks out.

SCENE 8 CADBURY'S CANTEEN (PAULS WORKPLACE)

About half a dozen men are all sitting down having breakfast, a couple of them reading a newspaper. Fucking Phil is a large man, always swears and always with an opinion

PHIL
You know what!

Dave is a short guy who is a pacifist but not afraid to speak up for himself

DAVE
(slightly annoyed)
What now, Fucking Phil?

PHIL
(angrily)
Well, it's all them fucking darkies
init.

Dave rolls his eyes. Trevor, a guy who always likes to wind any situation up butts in

TREVOR
(to Dave)
No, no, our f, Phil, he's got a point. Imagine all the non-skilled jobs going to guys that don't mind not getting paid as much as you or I!

PHIL
Not only that, they come over here acting humble then what I've heard from one of my cousins from London is, as soon as you give one of 'em a job, they starts getting all uppity. Demanding stuff and expecting to be treated like you or I.

DAVE
(confused talking to Phil)
And what's wrong with that?

PHIL
What's wrong with that? Are you fucking mad, mate? Not on my watch!

Trevor starts laughing then notices Paul approaching the door

TREVOR
(geeing Phil up)
Go on Phil, explain away, go on son!

PHIL
(a mouth full of breakfast
starts telling everyone
his opinion)
That fucking Paul, he's a weird one
in nee, speaks better English than
I do and ...

Paul walks in and finishes Phil's sentence

PAUL
(knowingly)
Knows more English history than any
other white fellow I know, yeah,
yeah, yeah, heard it all before
fucking Phil.

PHIL
(sarcastically)
See and there's the attitude, and
what did you bring in today to eat,
a fucking dead goat? You couldn't
make it up.

DAVE
(with caring)
Don't mind him Paul, he's a
bleeding dinosaur.

Dave stands up and sits on a different table. Paul joins him.
Phil gets up from his seat and goes over to where Paul is
sitting. Phil puts his greasy English stained breakfast hand
on Paul's shoulder

PHIL
(thinking he's sincere)
I don't mind you though, Essex boy!

Phil pats him on the shoulder three times then squeezes it
and leaves. Paul closes his eyes

DAVE
(to Paul)
No point, he's leaving.

PHIL
Off to work we go
(under his breath)
I suppose we are all treated like
slaves one way or another?

Phil and Trevor walk out ready to start their shift. Paul keeps his composure

DAVE

No Irish no blacks hey. Imagine if I was a black Irish?

PAUL

Imagine if that was funny!

DAVE

(slightly embarrassed)
I know, but what can you do,
(slight pause)
it's everywhere and by god, I don't understand it Paul. I really don't!

PAUL

Are you coming to the next meeting?

DAVE

Yeah, for sure!

They both get up to start their shift. Reggae music starts to play. We see Paul with Dave Phil and Trevor walking through corridors, then

cut to Mike walking out of the hospital with Roy and Ray in the sun then stopping to take his bandage off to reveal stitches and a scar.

Cut to Barbara and Polly in the dominoes room at the back of the Club cleaning the walls and polishing the floor. Camera speeds up to reveal the room being quickly filled with people.)

SCENE 9 THE DOMINOES CLUB

The first Meeting. Over 25 people all sitting down including Roy Hackett and Ena, Owen Henry, Audley Evans, Prince Brown, young Guy Bailey, Ray Sounds, Polly, Barbara, young Mike and Paul Stevenson with Irish Dave.

Guy Bailey, friend of Mike stands up from the crowd and starts speaking about his experiences on trying to find a job in Bristol.

GUY

(slightly embarrassed)

For the life of me, I can't find no place that will take me on, I try and try but they just come out with excuses on how the job's already gone.

Audley shouts from the crowd

AUDLEY

The honest ones just tell you the truth.

Paul looking around, trying to find out who spoke

PAUL

Who said that, stand up man if you want to actively contribute.

Another young lad by the name of Prince Brown continues to speak in frustration

PRINCE

The honest ones say, we don't employ coloureds, so where can the conversation go from there?

Another young man called Owen stands up and shouts

OWEN

It can't, it's a dead end when they say that, and then it's a waste of time!

PAUL

(trying to get some order)
And what's your name young man!

OWEN

(calmly)

Owen, Mr Stevenson, Owen Henry. We met at another meeting a few months back. What I want to know is what are we going to do about it?

Audley stands up

AUDLEY

We are sick and tired of this!

MAN IN CROWD

Too much talk! These meetings have
been going on for months
and it's getting us nowhere!

A couple of people walk out.

PAUL

People, people. I don't have all
the answers BUT I do believe in
those meetings, we need to stick
together in the hope of finding a
solution.

At that point half the crowd erupts in disappointment, some
people standing arms folded, some people shouting and some
leaving, Barbara and Polly asking people to calm down.

BARBARA

(disappointed by the
crowd)

Don't draw attention to our
community pub, all you people
leaving with your mouths turned up
high, cha!

Paul sits down and closes his eyes because at that exact
point he does not know what else to do. He gets the
frustration but truly believes in those weekly meetings. We
hear his conversation from earlier with Polly from in his
head.

The camera zooms to Paul's face and goes dark. Then there's a
flashback, a moment of clarity.

Could this work?

He says to himself. He remembers the conversation on the ward
about Mike's dream of becoming a Bus driver. A plan is
forming in his mind as he opens his eyes and so does the
camera. We are back in the Dominoes room with about a dozen
people left.

Four young lads standing, Audley, Prince, Owen, Guy, Polly
and Barbara, Roy and Ray, young Mike, Irish Dave.

DAVE

He does that in work when shit hits
the fan and then opens his eyes and
always comes out with something
profound.

(A pause then awkwardly
says) Profound.

(MORE)

DAVE (CONT'D)
Is that the right word to
use for this?
(a long pause)

Paul gets up from his chair full of new found energy

PAUL
(like a mad professor)
Dave - pair up with Audley, umm
(pause), Polly pair up with Prince,
Roy pair up with Owen, O Boy! umm -
Mike come over here I want you to
watch. Guy come over here with me.
Barbara?

BARBARA
Yes!

PAUL
Pour some drinks!

They all chuckle and eventually everyone is paired and
sitting on a table.

PAUL (CONT'D)
(building confidence)
If you are the oldest, put your
hands up.

They follow his lead

PAUL (CONT'D)
RIGHT! We are going to pretend we
are in a job interview, but first
watch how I do it with Guy.

Dave smiles knowing he was right to use the word

PAUL (CONT'D)
I am the oldest so I will be
pretending to interview you okay?

GUY
(slightly confused)
Okay.

BARBARA
(frustrated)
But hang on, most of us won't even
get to this stage so what's the
point?

PAUL

(taking a slight pause)
Good question. The point is this is. For the ones that do. So they can be trailblazers, we can prepare ourselves and produce high calibre wherever needed. But you can only do that by gaining experience.

DAVE

Profound

PAUL

(to Guy)
Pleasure to meet you, we are impressed with your application.

Guy smiles nervously and says nothing

PAUL (CONT'D)

(slightly worried)
My advice would be to speak, at least a thank you with a smile and a firm handshake, so let's try that again. (Pause) Hi Guy, it's a pleasure to meet you, we are impressed with your application.

GUY

Thank you
(And Guy offers his hand)

PAUL

See much better, it shows confidence, and the welcoming handshake shows a sense of control. Now looking at your references I see you have worked in many various places. Can you tell me why most of them were not long term.

GUY

Yes at the time of employment I had a very sick Nan back in the Caribbean (pause, Paul smiles. Guy pauses. Paul then nods as in - carry on, you're doing great)
I used to send money over to help as well as the occasional trip.

PAUL

So, if we were to offer you a position and something goes awry, from past experiences that would mean you would leave?

GUY

A NO! No not at all. Unfortunately she passed away.

Now the audience gasps as it's obvious there is some work to do but Paul remains positive and carries on the mock interviews.

Music fills the room and time passes as the first meeting becomes the second and third fourth and fifth, the fifth meeting is coming to an end

Paul is now more confident

PAUL

So as I said before I will set up the meeting by calling them myself.

We are still in the Dominoes room but by now there is more structure in the way the tables and chairs are set up. Paul's a much more confidence speaker with over 50 people in attendance. There is a sense of true change stirring

PAUL (CONT'D)

We know the challenges that lay ahead of us but I am confident we can succeed. We only want to work to provide for our families, at home and away.

The audience erupts with applause with Roy Ray and Irish Dave clapping their hands off

SCENE 10. DOMINOES CLUB.

Polly and Paul are the only ones left in the Dominoes room. It's late

POLLY

You have been working so hard to achieve. Because of that, I can feel a shift in attitude from our people gaining confidence, you have led me to believe, change is possible.

PAUL

Thank you for feeling that way but
will they be ready to, receive
disappointment, bigger still, will
I be?

Polly looks shocked

POLLY

My mum always said there's one
thing talking, but there's a whole
other level believing.

Paul looks down at the ground

POLLY (CONT'D)

Look, it's normal to sometimes
doubt yourself but you are such a
good speaker you give hope to many
people who are struggling.

Polly prepares to walk out thinking its best for him to be
alone, she gets to the door and turns around

POLLY (CONT'D)

Remember Paul, we are fighting for
opportunities, not handouts.

Polly exits, Paul lays on the ground exhausted and closes his
eyes to rest. When he gets up a few hours later there is a
blanket on him with Polly uncomfortably sleeping on a chair.
Paul gets up and walks over to her. Half asleep she awakes
and smiles, which stops Paul in his tracks

PAUL

(awkwardly)

Umm, thank you. You didn't....

POLLY

(interrupting)

I know, I wanted to. I wanted
someone to look after you for a
change since you do so much for
others.

PAUL

(more confidently)

Thanks

POLLY

So, what's your plans today?
(Pause)

PAUL

To make that phone call, but first
please allow me to walk you home -
something I should have suggested a
few hours ago.

POLLY

Wow, that's a bit forward.

PAUL

(embarrassed)

No, no, no sorry. I didn't mean it
like that.

Polly sighs

POLLY

(jokingly)

I know you didn't, silly. It's
called a joke?

They both smile and walk out, paul looking slightly awkward

SCENE 11 THE DOMINOES CLUB STORAGE ROOM.

Paul is walking up and down getting himself mentally ready to
make that call. He momentarily sits down mimicking a
telephone in his hand and imagining the conversation

PAUL

Good Morning how do you do, wait
what am I saying? Hi my name is Mr
Bailey, but you can call me Guy?
Umm hold on, come on come on keep
your composure, it's not even real
yet.

The imaginary phone disappears from his hand as he lowers his
arm and walks out of the storage room into the dominoes room
where there are a couple of people playing, Irish Dave and
Owen, so he joins in

DAVE

They are apparently going to
improve our fresh water supplies,
they're doing it as we speak.

OWEN

About bloody time, but the rivers
been frozen solid for weeks, so how
they gonna do that?

DAVE
I don't know, it's just what, I
heard.

PAUL
You guys got room for another?

DAVE
Always bro

OWEN
(smiling)
Yeah I suppose so.

Owen deals him a hand

PAUL
I was thinking of a name for our
group.

OWEN
(Slightly confused)
What group?

Dave looks at both of them

PAUL
At our meetings

OWEN
But, I thought we kind of already
had one.

PAUL
Yes but it's heavily based on
Christian values

DAVE |
What's wrong with that?

OWEN
The same values that allow people
to trample on us, I think Paul has
a point.

Dave nods his head

PAUL
So I've come up with a name.

DAVE
You are definitely an ideas man.

OWEN

Not so fast, me and Roy already
come up with one, we were waiting to
talk it through with everyone.

(Pause)

DAVE

Okay, so what is it? O the
suspense.

Paul is pleased, as everyone is contributing

OWEN

The West Indian Development
Council!

PAUL

Perfect!

(Pause)

Owen looks relieved Paul likes the idea. They are all still
in a Dominoes game

DAVE

(to Paul)

So?

PAUL

(to Dave)

So?

In silence for a while then

DAVE

You did it yet?

PAUL

(annoyingly)

Did what Irish Dave?

Owen laughs

OWEN

Ask her out!

They play some more in silence

PAUL

Anyway, thought you can only get
fresh water from Lakes?

Irish Dave and Owen look at each other and laugh and both say

DAVE AND OWEN
Nope, he still hasn't asked her!

An almighty bang hits the table with a victorious Paul

PAUL
Right, I'm going to make that call.

Owen and Dave both look at each other perplexed, Paul gets up and walks out into the storage room.

SCENE 12 OMNIBUS OFFICE

Phone rings and the secretary waits for the third ring before picking it up

CHARLOTTE
Good afternoon Bristol Omnibus office, Charlotte speaking.

PAUL
(best RP voice)
O good afternoon, I was wondering as to whether the job vacancy is still available.

CHARLOTTE
You mean the bus driving vacancy?

PAUL
Yes, that's right yes. Is that one still available?

CHARLOTTE
Absolutely Sir, we have plenty of vacancies, what is your name?

PAUL
Guy, my name is Guy Bailey.

CHARLOTTE
Wonderful Mr Bailey, how about you come in next Tuesday, say about 1030?

PAUL
Next Tuesday, 1030am, Perfect.

CHARLOTTE
Marvellous, I will put you down in the diary for then. Ian will be the one interviewing you. Look forward to meeting you.

PAUL

Thank you, thank you so much! Good day!

CHARLOTTE

Good day to you to Mr Bailey.

Charlotte puts the phone down and shouts out to Ian who is in his office with the door open

CHARLOTTE (CONT'D)

Mr Patey, I just had a charming young man on the phone, very well spoken, very well spoken indeed and he is booked in for next Tuesday morning.

IAN

That's splendid Charlotte, look forward to seeing him.

SCENE 13 THE DOMINOES CLUB

Paul is contentedly sitting next to the bar

PAUL

So, I have managed to organise a meeting for you at Omnibus.

GUY

(in anticipation)

Really?

PAUL

I have managed to get you an interview on Tuesday morning, are you available?

GUY

Yes, yes, of course, thank you.

(slight pause)

How did you do it? A few months back they point blank refused us.

Mike is with Prince Brown playing Dominoes and is listening into the conversation

PAUL

Well, the receptionist was very pleasant

They both look at each other

PAUL (CONT'D)
And they seem like they still need people.

GUY
Yes, yes, this job could help me for real.

Paul, worrying Guy is becoming slightly delusional

PAUL
But as you know, this is an experiment to see what happens
(slight pause)
when they finally meet Guy Bailey.....

Guy interrupts

GUY
Yes, yes, of course, I'm under no illusion.

PAUL
(reassured)
I can only wish you luck, as you know, plenty of our family and friends have tried. So good luck!

GUY
Thanks

PAUL
O and remember, best suit and up to date employment history.

GUY
Yes, yes, of course, maybe they'll change their ways once we are in the same room breathing the same air?

PAUL
Who knows, but this colour bar craziness has got to stop.

GUY
Yes, yes it has!
(fishing around)
O and Paul
(slight pause)
I just want to know something?

PAUL
(in anticipation)
No , no I haven't asked her yet but
I'm working on it. You just let me
know how it goes right!

GUY
Right!

They shake hands, Mike walks over to the bar

MIKE
Brother

PAUL
Yes Mike!

MIKE
Can I have a word?

Paul nods and walks over to mike, Guy smiles at Mike and Mike
nods back

MIKE (CONT'D)
This is my dream, becoming a bus
driver is something I always wanted
to achieve, so why does it feel
like I'm being left out?

Paul nods

MIKE (CONT'D)
I would like to help in any way I
can Paul.

PAUL
My brother, where do you think my
inspiration comes from. I don't
want these people at omnibus having
any excuses and as you know you're
too young to qualify right now. I
hope what we're about to do will
enable you, when you do. I was the
right one to make the call, because
I can sound like a white man.

Mike nods

PAUL (CONT'D)
Anyway I've still got your yellow
bus staring at me from my table.

Mike smiles, guy walks past

GUY
I won't let you guys down.

SCENE 14 CADBURYS CANTEEN

Paul, Irish Dave, Trevor are all getting ready to leave at the end of their shift. Standing near their lockers which are just outside of the canteen

DAVE
So it's my birthday tonight.

TREVOR
You mean it's your birthday today?

DAVE
No I mean it's my birthday tonight,
when I'm out listening to beat
groups and the like.

TREVOR
What date is your birthday?

DAVE
The 27th?

"Fucking" Phil enters from the canteen holding a half eaten sandwich

PHIL
Well, sorry for observing the date
but isn't it the fucking 27th for
the whole day today?

DAVE
Yes, yes, it is the 27th today but
at the moment I'm in work
arguing with two goons about when I
personally decide to celebrate and
acknowledge my own birthday.

PHIL
And you're probably going to invite
this Coon, rather than us two?

DAVE
You guessed right about the invite
but I wouldn't say C.....

Dave stops before saying it

Paul carries on putting his coat on and leaves with Dave, walking through the corridor

DAVE (CONT'D)

So?

PAUL

So WHAT?

DAVE

The Glen or the new Mandrake?

PAUL

For what?

DAVE

For dancing, to celebrate my Birthday?

PAUL

Hang on, isn't the Mandrake'a bit.....

DAVE

A bit what?

PAUL

No no nothing, its fine, it's up to you but you know they sometimes don't let us blacks in the Glen?

DAVE

Well the Mandrake it is then, I would also suggest bringing Polly with you too.

PAUL

You know what?

DAVE

What?

PAUL

I was just going to suggest that.

They both laugh and carry on walking out the building to the bus stop

SCENE 15. THE MANDRAKE CLUB.

Polly, Paul, Irish Dave and his friend. A live band is playing all the current songs of the day eg. Bachelor boy. As Paul, Polly and Dave go into the club.

It's a mixed crowd of gay and straight people. The club is dark and dingy full of people having fun, smoking cigarettes and drinking. Dave is looking around to find his friend. Paul and Polly are looking at each other smiling almost unaware of their surroundings until

SIMON

HIYA!!!

Dave's friend Simon bursts on the scene

SIMON (CONT'D)

David's told me all about you but now I finally get to see you in person and wow Polly, I'm not surprised you're into him!!!

Paul and Polly freeze in embarrassment

SIMON (CONT'D)

Oh come on, when the worlds against you, you learn fast to fight your fears, you only live once so why be so cautious. Come girl, let your hair down have some fun, show your man what you got!!!

Simon drags Polly away to the dance floor. Dave laughs

DAVE

Simon's a hoot.

PAUL

That's one way to describe him.

Paul and Dave start to laugh, enjoying the freedom of the environment the nightclub has to offer

PAUL (CONT'D)

(curious)

So when did you know?

DAVE

So, when, did, I know what?

PAUL

Oh, no no nothing

Dave smiles

DAVE

So is it now official?

Paul looks at him and takes his time to answer

PAUL
We are just taking one day at a
time, you know what the
communities'like, everyone wants to
know your.....

Simon comes back and interrupts

SIMON
There you are Dave, I found her.

Paul looks perplexed. Dave is smiling from ear to ear

DAVE
Paul meet Claire, Claire meet Paul.

Dave is rushed away from Simon grabbing his hand and taking
him to the dance floor, Paul smiles awkwardly

PAUL
(shouting over the music)
Hi Claire?

CLAIRE
(shouting over the music)
Hi Paul, I finally got to meet you.

Paul smiles awkwardly

CLAIRE (CONT'D)
I'm Dave's sister.

PAUL
His sister? Sorry he's never
mentioned you before.

CLAIRE
Typical, he tells me lots about
you. Mainly how proud he is about
what you do for your community.

PAUL
Does he?

CLAIRE
Yes, just like to say if there's
anything I can do to help,since
Dave looks at you like his extended
family.

PAUL

Well, I don't know what to say.

CLAIRE

Don't mention it, I'm currently studying here at the moment so I'm local.

Claire smiles, Polly spot's Paul chatting with Claire

PAUL

Well, thank you. Maybe we could all meet up sometime soon, but I can barely hear what you're saying.

Claire smiles

CLAIRE

Fancy a dance, your girlfriend seems to be having a great time

Camera zooms to reveal Polly, Simon and Dave owning the dance floor

PAUL

Okay, if I can't beat 'em and all that.

They head to the dance floor. Time passes and at the end of the night its couples left on the dance floor, slower music. Paul and Polly are still dancing. Simon is at the bar talking to a group of people and Dave is dancing with a girl.

Finally we see Paul and Polly's first kiss, the camera slowly zooms out of the club onto the street lifting up to the sky

SCENE 16 (NON-SPEAKING SCENE)

Sun slowly comes up and the camera comes back down into the bedroom of someone sleeping suddenly the alarm sounds. The bed sheet is hand lifted to reveal Guy Bailey. He gets up and puts his slippers on, looks at the clock which reads 8:45 and heads to the bathroom and closes the door.

Camera fixed on the door we hear a bath being run then a few seconds later bath plug pulled to allow the water out, then brushing of teeth. The door flings open. Guy runs down his creaky stairs trying not to wake others up to get a big bottle of water.

Camera following his every move. He swills his mouth, gargles, looks at the downstairs clock which reads 9:15 and runs back upstairs to spit out the water.

Camera stays downstairs near the stairs and picks up Guy when he comes back downstairs with his trousers half way up and shirt on, but open as he hasn't yet done up his shirt. Holding his socks, he makes breakfast, goes back in his room and puts on the radio.

We see him washing the bowl and putting it away. He sits down on a chair, puts on his socks and shoes, coat and scarf. He picks up his CV from the table and heads to the front door looking at the clock as he walks past. It reads 9:50. He opens the door and closes it behind him.

Camera follows him down the road then stops as he continues to walk.

SCENE 17 ROAD LEADING TOWARDS BRISTOL OMNIBUS.

With CV in hand, Guy crosses the road, looks at the Omnibus sign and walks up the stairs towards the entrance. Two gentleman coming down the stairs looks at him with the expression of what is he doing here painted on their faces. He asks one of them)

GUY
(calmly)
Excuse me, wondering if you could
tell me where Reception is.

GENTLEMAN 1
(perplexed)
Umm, indeed. First floor and then
first right.

Guy smiles

GUY
Thank you.

The gentlemen still carry on looking as Guy enters the building. Guy walks up the stairs and as he proceeds takes a quick look at his watch which reads 10:25. He smiles to himself trying to remain unaware of the looks he's getting from everyone that passes him. He knows where he's going so proceeds to turn right. On the second door in big writing is reception so he knocks three times and a women's voice from inside says ,

WOMAN

Come in, come in.

Guy opens the door and walks in and closes it behind him. Sat behind her receptionist's table looking bewildered and confused is Charlotte.

GUY

Good morning I am here for the
10:30 interview.

(Slight pause)

CHARLOTTE

Sorry you must have the wrong
address.

GUY

No no no I'm Guy, Guy Bailey?

Charlotte, slightly shaking slightly terrified

CHARLOTTE

Wait right here, for just one
moment.

Charlotte gets up to go to the room next door to speak with Ian. A pen and a notebook drops on the floor from her desk and momentarily Guy instinctively goes to pick it up

CHARLOTTE (CONT'D)

(slightly shaking and
slightly terrified says
sternly)

Please just stay here one moment
please. Ian, Ian!

Charlotte is panicking so forgets to close the door, so Guy can hear everything

CHARLOTTE (CONT'D)

Mr Bailey is here but he's a
black, he's a black man.

(Pause)

IAN

(Ian trying to keep level
minded)

Tell him the vacancy's filled!

CHARLOTTE

But he....

They both hear the door close and Charlotte peeps out of Ian's room. There is no sign of Guy, she slowly looks around the room and finally notices the pen and notebook is back neatly on her desk

SCENE 18 OUTSIDE GUY'S HOME

Guy tearfully Laying on his bed still wearing his interview suit "Wonderful Land" by the Shadows is playing - he switches off the radio. He looks up to the ceiling and takes a deep sigh. He closes his eyes and opens them again to reveal true tears. He takes out a handkerchief and wipes his face. He looks at the radio and turns it back on again. Ray Charles is playing "Hit the road Jack". He stays sat down on his bed.

SCENE 19 GUY'S HOME

Time passes from late morning afternoon to early evening and there's a knock on Guys door. Guy still sat on the bed, takes a while to notice. One knock, two knocks, 4 knocks, then suddenly a muffled RP voice

PAUL

Guy are you in there?

GUY

Hold on, hold on, wait a minute.

Guy runs to use the toilet

PAUL

(slightly losing his
patience)

Come on Guy open the door, sounds
like you're running upstairs, Oh
boy!

Guy takes another few minutes in the toilet looking in the mirror trying to get back some form of composure but it's not working. Paul is still outside waiting and Guy knows it. Guy walks out the bathroom, the camera zooms back to Paul still outside.

Guy runs down the stairs and opens the door, his creaky stairs lets Paul know he's hurrying. As Guy opens the door Paul is standing there freezing, hands in his pockets

PAUL (CONT'D)

You took your time, you gonna let me in?

GUY

Of course of course, sorry. Come in.

Paul walks in. Guy walks into the shared living room but nobody else is in. A sense there are a lot of people living in the house. Paul looks around Guy's home and notices all the curtains are open even though it's pitch black outside

PAUL

That's not like you Guy!

GUY

Hey, what!

PAUL

All your curtains are still open, that's not like you.

GUY

Oh yes, I must have fell asleep, do you want a drink?

PAUL

No, no I'm fine. Are you okay?

GUY

Yes, yes

PAUL

So how did it go, was it?

GUY

Oh, lord.

Guy sits down

GUY (CONT'D)

Not too good, not too good at all. The receptionist looked like she saw the devil himself.

PAUL

Unfortunately, in their eyes she probably did.

GUY

I was under no illusions but man, the way that made me feel wasn't good.

PAUL

A lot of the time they don't even understand that how they react is wrong, and affects people.

GUY

Yeah man, they look down on us, they look down.

PAUL

But we were aware this would happen. I just wasn't so sure what to do next, but now I do, I now have a new plan.

Paul then gets up, full of energy

PAUL (CONT'D)

Black or white.

GUY

(concerned)

What!

PAUL

Your tea, black or white?

They both laugh

PAUL (CONT'D)

Well?

GUY

Black, I ran out of milk.

Paul goes to the kitchen and prepares the cups of tea. As he's preparing Guy walks into the kitchen and takes a seat

GUY (CONT'D)

So Paul, what's this big new plan of yours?

PAUL

I usually keep certain things to myself but, I have always admired our cousins in American.

Guy nods and looks interested, Paul takes a seat near him and gives him his tea

PAUL (CONT'D)

As you know, the struggle we are facing is very similar to our brothers and sisters abroad.

(MORE)

PAUL (CONT'D)

I have been studying the Montgomery bus boycott of the 1950's a few years back and boy, they got some results.

They are both drinking their tea, both energised

GUY

What, with what happened to Mrs Parks?

PAUL

That's exactly it. We need to show those people that what they are doing is wrong. I have been talking to Irish Dave's sister.

GUY

What, Irish Dave's got a sister, me never know dat?

PAUL

Well it turns out he has!

GUY

And have you found out if he's, you know?

PAUL

You know what, I haven't, and I don't really care, because that's what we're talking about - (pause) prejudice. Obviously for us more visible, (under his breath), unless you're Simon.

GUY

Simon. Who's Simon?

PAUL

Not to worry I digress. Dave's sister Claire is a student at Bristol University. She said she wants to help and she also said she knows plenty of other students that are sick and tired of the treatment of the Negro black.

GUY

Wow!

PAUL

Indeed. Her words, not mine.

(Pause)

(MORE)

PAUL (CONT'D)
So I've invited them all to our
next meeting.

GUY
You what?

PAUL
Least Dave won't feel so alone now.

SCENE 20 DOMINOES CLUB

Polly and Barbara are talking over a cup of tea

POLLY
Okay you got me. The answer is yes

BARBARA
What as in you kissed him?(Pause)
Yes I already knew that, what I'm
wondering now, is where you guys
are taking it from here?

Polly listening, nodding her head

BARBARA (CONT'D)
You think he's going to have time
for you?

POLLY
What do you mean?

BARBARA
Well he's all fired up about this
meeting he's organised for young
Guy Bailey.

POLLY
Yes I know and I want to help him
as he does so much for us all, but
I have a busy schedule too you
know, it's not all about the men.

Barbara smiles

POLLY (CONT'D)
I admire him, I want to help him
and maybe one day if he's
ready.....well who knows?

BARBARA
You know something?

POLLY

What?

BARBARA

You are his equal, that Paul's a lucky man to have you looking out for him, so remember that.

Polly smiles

SCENE 21 DOMINOES CLUB

Paul is hopeful this meeting will go well, he has found his calling in life and is almost prepared to die for it. He stands to greet the crowd which has grown to over a hundred strong.

Unfortunately it's standing room only due to the lack of room with people standing outside to hear what's going on. Polly is standing next to Paul holding his hand

PAUL

One, two, testing,
testing. Can everyone
hear me?

Crowd says yes, with various replies of encouragement

PAUL (CONT'D)

Then I'll proceed. I would like to welcome our now allies from Bristol university and their spokeswomen Miss Claire O,Brian.

Audience applauds

CLAIRE

Well thank you, thank you very much for inviting me to your meeting --- I must admit I was a little surprised to find all this going on. I really had no idea --- however, I would first like to check that I have got all these facts right, if you could just bear with me on this.

The listeners mutter assent

(MORE)

CLAIRE (CONT'D)

Now I understand that one of your members was invited to apply for a job with the bus company, and was told the job was taken before ever being interviewed. Is that right?

GUY

I heard what they said alright.

BARBARA

Yeah, the woman in the office was scared to death ---

PRINCE

(to Guy)

Maybe she thought you was going to attack her ---

RAY

Or eat her

Laughter

CLAIRE

Why should she think that?

AUDLEY

Because we're black.

Camera suddenly reveals police swarming outside the community centre and then camera is back in the dominoes room

AUDLEY (CONT'D)

That makes us savages.

CLAIRE

Who says so?

A chorus of replies
("White bosses", "Everyone" etc).

CLAIRE (CONT'D)

This is shocking --- awful --- nothing short of despicable! This is the most monstrous thing I've ever heard! You were brought here at the request of the government to lend a hand to rebuild the country, and this is what we get. Believe me, No Irish. No blacks?

(MORE)

CLAIRE (CONT'D)

It was a nightmare trying to find accommodation when I first arrived as a student. So we are faced with "It!" and "It" cannot possibly be allowed to go on - something must be done at once. Now who has any access to their local MP or anyone who can speak for you in any official place such as the council?

AUDLEY

No one. No one wants to know us. Why should they?

Chorus of agreement, BARBARA stands up

CLAIRE

The only way we are going to get heard is by weight of numbers, we have no representation! We need a great many people to get the word out there --- and I think I know how it can be done! We need to let the ordinary people of the city know what is happening - because you can bet your boots most of them don't know about this! We need to get the word out --- we need to make it known that we will not stand for this sort of discrimination - because that is what it is. It's the most shameful type of discrimination! If there are jobs needing to be filled they should be free for any suitable applicant.

GUY

The bus drivers seemed to agree with the boss of the bus company.

AUDLEY

We got a right little firecracker here!

Dave looks in agreement. The door starts banging but the only person who can hear is Ray since he thinks of himself as security so always stands by the door, Barbara stands up

BARBARA

The people in this city do not appear to be that interested, but they would be if they became aware of the situation.

(MORE)

BARBARA (CONT'D)

And what we need to do is to make them aware. To make them aware of what is going on under their very noses! And we are just the people to tell 'em! With your backing, we can get the message out to the city, to the MPs, and most of all to the bus company! The buses are a pretty lousy service anyway - they could do with some improvement.

CLAIRE

And we are just the ones to tell them!!

Chorus of agreement. Excitement is mounting. Expectation, for now they are gaining support from the wider public. They are listening to Claire and Claire's passion is growing

Suddenly Paul catches Ray by the door signalling for help, he then notices a couple of police officers trying to drag him outside. Paul starts waving his hands to Claire's surprise and the festive mood of the room changes to doom.

Fighting his way through the crowd Paul sees officer Derek. Paul signals to Polly to leave and she reluctantly does so. Derek passes the crowd and is now face to face with Paul

PAUL

What can we do for you?

Derek addresses the crowd

DEREK

Shut your belligerent mouths!!
(Pause)

He looks around the room and looks at Claire

DEREK (CONT'D)

What's snow white and her seven
nigger lovers doing here then?

Claire is not impressed she hides her disgust and attempts to remain calm)

DEREK (CONT'D)

I'm waiting for a response, snow
queen.
(Pause)

Derek looks at two of his officers, they spring into action and grabs one of the uni students. Derek nods and instantly they drag the student towards him and pin him to the ground. One of the officers

Alex is looking more and more troubled with what is happening. Dave looking worried for his sister

PAUL
What do you think you're doing?

DEREK
(shouting in his face)
Shut! Your! Fucking! Prattle!

He turns around and looks at the student who is close to tears

DEREK (CONT'D)
So you're a friend of the darkies?
(Pause)

Claire is close to boiling point as she sees the brutality unfolding

DEREK (CONT'D)
So, I'll treat you like one.

PAUL
(keeping his composure)
And what have you done with Ray?

Derek ignores Paul and focuses on the student

DEREK
Open your pampered little hand.

The student looks terrified and does what Derek says

DEREK (CONT'D)
I'm about to give you my stamp of approval.

Derek slowly walks over and lifts his leg. The students hands are on the floor and he closes his eyes, suddenly there's a shout which slightly startles Officer Derek

ALEX
Stop this craziness, stop, stop
fucking stop it.

Shocked Derek stops what he was about to do

DEREK
How dare you!

Derek pretends to laugh

DEREK (CONT'D)
I wasn't really going to do it, not
this time and not with a poncey uni
student.

Long pause. Derek feels like there's no back up and quickly
decides to leave, as he walks out he looks at Alex

DEREK (CONT'D)
(Under his breath)
Call yourself a policeman.

Derek exits. Long pause

ALEX
I am so sorry, you two.
(to the two officers that
dragged the student)
Should be ashamed of yourselves.
(Pause)
Sod this.

Alex walks out of the room and comes back in with RAY.
Everyone cannot believe what they have just witnessed. The
other police officers slowly walk out leaving Alex

ALEX (CONT'D)
I wouldn't blame you guys for
deciding to batter me senseless,
I've probably already lost my job
and doubt I'll get any back up.
(Long pause)

Suddenly Paul walks over to Alex and puts his hand out. Alex
looks at Paul's hand then looks at Paul's face and starts
crying. Alex shakes Paul's hand

SCENE 22 DOMINOES CLUB
(Same night just a few hours later)

Claire and the uni students, Roy and Ena Hackett, Owen
Henry, Audley Evans, Prince Brown, young Guy Bailey, Ray
Sounds, Poly, Barbara, Young Mike, Paul Stevenson and Irish
Dave. People are taking their turns to talk about their
experiences to the students and a handful of them are busily
writing their accounts down.

Music over this sequence lasts some time with different people standing and talking. The music fades and we hear the last few words from Claire

CLAIRE

I apologise if I appeared to have thought I had all the answers, because I don't, but what that Officer Derek has done, has inadvertently helped, I am more fired up than ever to help this cause.

There's a huge applause as she finishes

SCENE 23

We see Claire and the students making leaflets with Bristol bus boycott on them. Information on the leaflets reading

"There's a colour bar right here in Bristol"; "Buses are not all white"; "Bristol buses are green not Black or White"; "We need to rise against oppression!"

We see the hands of black and white people putting leaflets up in windows, dropping the leaflets off in letter boxes. We see leaflets in the shops, stuck on walls, on the buses. People using the buses being stopped by Uni students asking them not to use them and handing them the leaflets.

SCENE 24 OMNIBUS OFFICE

Paul has decided to challenge the company's General Manager Ian Patey. We see the big reception sign as the door opens and Ian is sat looking slightly awkward behind Charlotte's desk

IAN

Come in.

Paul walks in and sits down on a chair, the camera seeing everything from his perspective

IAN (CONT'D)

So Mr Stevenson is it?

PAUL

Yes, that's right, how do you do.

Ian seems shocked to hear Paul's RP voice

IAN
My gosh, your accent?

PAUL
(pretending like this has
never happened before)
Forgive me if this appears uncouth,
but what of it?

IAN
You are very well spoken for a....

Paul gets ready to hear the obvious, Ian pauses but then says
it anyway

IAN (CONT'D)
A Negro.

PAUL
Well, what an opening. Where does
one go from here?

IAN
Well that's exactly it,
(holding up one of the
leaflets))
there is nowhere to go from here,
I'm afraid we just simply do not
employ coloureds on our buses.

Ian puts the leaflet down, Paul pretends not to care

PAUL
So, we can use your service which
therefore means we as the black
community are a benefactor to your
company, yet you refuse to employ
the very same people based on skin
colour?

IAN
Oh, believe you me this has nothing
to do with racialism, nothing at
all, it simply comes down to
logistics.

PAUL
(puzzled)
Logistics?

Ian thinking Paul has reached his personal glass ceiling

IAN

Yes my dear boy, it's very simple.
The workers are worried that if
coloureds drive the buses they
wouldn't mind being paid a lot
less, which will attract more
senior management figures to favour
the coloured over the white man
which,

(slight pause)

which well, I believe will lead to
even more civil unrest.

PAUL

Well that's quite a story Mr Patey,
surely the pay is always at the
discretion of the company's
policies, not what's dictated by
its workers, otherwise it would be
pure anarchy?

IAN

(slightly stumbles on his
words)

Well, I, Well, that's what I and
many other managers believe will
happen and forgive me if I appear
to be rude but, have you ever run a
business?

PAUL

No I haven't, but I have a lot of
experience working with people from
many different backgrounds and the
urge to provide for one's family is
universal.

IAN

So?

PAUL

So therefore many a man would not
want to work for less pay than the
next man.

Ian has had enough of this conversation, he knows by law
there is nothing Paul can do

IAN

I believe this is about as much
time I can give you, by law we
are not breaking any rules, I wish
you luck in your day to day
endeavours. Good day to you.

Paul looks perplexed

PAUL

You mean you are not even prepared to consider looking into changing your policy?

IAN

Good day to you Sir.

Camera zooms in on Paul as he closes his eyes the camera goes dark

SCENE 25. DOMINOES CLUB.

Scene starts off in darkness when we hear Paul talking, as the camera opens so does the eyes of Paul and we are back in the Dominoes room at another meeting. The biggest attendance yet as Paul speaks confidently about his plans

PAUL

We are sick and tired of hearing the same lame excuses, we are sick and tired of being scared to go home with nothing to show after a whole day of walking the streets, we are sick and tired of not being allowed the same opportunities as everyone else for employment, so join us. Tell this to your friends and family, your postman, milkman hairdresser or barber, your neighbour and work colleague because a just society benefits everybody. That's why we march on the 30th of April, we march for the people who have no voice, we march for the ones who has sadly been forced to go back home to the West Indies due to not being able to cope in this society, or being told too by the government, because of that, we march with peace in our hearts, for the hope of a better tomorrow, we march for peace and unity. In the hope we can find a better way. We must stand strong and boycott the buses, we must stand strong and boycott the buses.

A huge applause fills the room as we see a new member clapping with the rest of the people, Alex

SCENE 26 PAULS ROOM.

Polly and Paul sitting on the bed

PAUL

So it's out there.

(Pause))

God, that's one thing I
do know.

POLLY

I'm surprised by the amount of
support we are getting

PAUL

Yes but only from certain whites,
that's why I want you to be
careful. I don't want you to be in
any form of danger.

Polly looks at him as if to say, "I can fight my own battles
you know"

POLLY

I might be a woman but believe me,
you don't have to worry about me, I
would have screamed in that
officer's face if I had the chance.

Paul smiles

PAUL

I was only trying to protect you?

POLLY

Yes but who was looking out for
you, you were lucky that another
policeman stepped up.

Paul smiles

PAUL

Look Polly, the development council
and I have set up a press
conference with the evening post. I
have also invited M.P Tony Benn and
Stan Awbery in the hope of gaining
powerful links. The Idea is me
sitting at the back of the bus with
them taking photos.

POLLY

An echo to the civil rights
movement. Do you think they'll
come?

PAUL

Indeed, this will get the publicity we need to carry this further and with the march at the end of the month, we need to act now while the momentums building.

POLLY

When is this happening?

PAUL

Today!

POLLY

Today!

SCENE 26A

Back of the bus UP on Clifton triangle

PHOTOGRAPHER 1

So what do you think this will achieve Mr Stevenson?

PAUL

I have faith that the people in this country know when something is wrong, this is one of those moments when true change is possible but we need your support, we as the black community of Bristol are not looking for handouts, just the opportunity to work to provide for our families.

PHOTOGRAPHER 2

Do you think this boycott of yours will be a success since omnibus are not breaking any laws?

PAUL

I believe it's time for the law to change, in order to create a fairer society, we should be protected and be able to have the right to work alongside our fellow British citizens.

Through Paul's confident response a flurry of questions erupts. We see the happy faces of Tony Benn and Stan Awbery as the camera fades

SCENE 27 OUTSIDE THE HIPPODROME

Evening post man shouts "get your copy of today's post, get your copy, get your copy of today's post, get your copy, get your copy,".

We see Paul sitting at the back of the bus with the title "Should we follow Paul's boycott or not" on the front page. People are queuing up to get their copies

SCENE 28 OMNIBUS OFFICE/DOMINOES CLUB

Ian Patey is being interviewed by the press

INTERVIEWER 1

So Mr Patey, what are your views on this boycott fiasco?

IAN

Well that's exactly what it is, a total fiasco, how could this possibly even work especially in this city?

INTERVIEWER 2

Could you explain what you mean by that Mr Patey?

IAN

Well in this city the racial tensions are extremely high. If we start employing the coloureds that simply won't work, so today the company's policy regarding coloured labour had been clear for years and the action by the West Indians would not make them reconsider their policy

We see the interview through a TV at the Dominoes club in the Dominoes room with everyone watching

INTERVIEWER 1

What do you mean by that?

IAN

Quite simply, we don't employ a mixed labour force as bus crews because we have found from observing other bus companies that the labour supply gets worse if the labour force is mixed.

(MORE)

IAN (CONT'D)

This is also strongly backed by the union. That's about all I have time for today, good day to you

Camera captures the angry responses from the crowd in the dominoes room which includes the development council, Claire and the students and Paul and Polly

PRINCE

What is he talking about?

AUDLEY

He's a lost cause

BARBARA

He's a bloody idiot!

Camera then goes back in the reception room where the interview is still happening. Ian gets up and starts to exit the room

INTERVIEWER 3

But don't you think that comes across as racist?

IAN

How absurd, good day to you all.
Thank you.

Ian exits.

Back in the dominoes room, with development council, Claire and the students and Paul

CLAIRE

The only thing that is absurd is the fact that he cannot, for the life of him, see that it is.

OWEN

I couldn't agree more, but we are now gaining exposure which can only be a good thing, gets people talking about it.

BARBARA

If we stay steadfast we will get somewhere with this.

AUDLEY

These are important times man.

GUY

Important times indeed, I am proud
to be a part of this.

There's a knock on the door then Ray opens it to reveal Tony
Benn who walks in to everyone's surprise

BARBARA

Kiss my head back, that's the white
guy from the tv!

TONY

Good evening people I was told I
would find you guys here, I'm
Tony Benn. I just want to
congratulate you all on your
splendid campaign and you can rest
assured that I will be working
tirelessly to help this cause, it
is one that I truly believe in
(Everyone is shocked,
slight pause)

BARBARA

I'm so sorry, please Mr Benn take a
seat.

TONY

Oh thank you, what is your name?

BARBARA

(sheepishly)
Oh Umm, Barbara

TONY

Hello Barbara, but please call me
Tony, my friends call me Tony and I
hope that is what we all will
become.

Music starts to play as we see everyone smiling and talking,
Ray gives Tony an opportunity to learn how to play dominoes
which he considers and Barbara starts pouring the drinks

SCENE 29 DOMINOES CLUB

The dominoes room late night. Roy, Ray, Prince, Audley and
Owen are left to tidy up, we join their conversation

ROY

It's only right.

PRINCE

What?

ROY
We give Paul and Polly the night
off.

RAY
Yeah man, they are always cleaning
this place up after every meeting.

PRINCE
Mind you, that's not only what they
might be getting up too.

OWEN
Your filthy mind you!

They all start laughing

RAY
Listen, I'll lock up
tonight, alright.

ROY
You sure?

RAY
Yeah man, I'll have a drink, take
my time and lock it all off.

The others all say alright, alright alright

PRINCE
Later

RAY
Later

They all pump fists and go, leaving Ray to lock up. Ray puts
on some music and pours a drink. He takes a seat and starts
singing to sweet home chicago. He decides to have another
drink and then we see the door slightly opening.

Ray, unaware of this, gets up and starts dancing. Suddenly
four TEDDY BOYS rush in with petrol containers, one of them
throwing petrol all over the place while the other three
start beating Ray up.

RAY (CONT'D)
(Shouting)
One at a time cowards!

But they don't listen and carry on beating him up, the final
few blows sending Ray crashing into the tables and left
unconscious.

The four thugs run out grabbing a few spirit bottles leaving the room in flames. The music stops the scene turns black with smoke

SCENE 30 OUTSIDE DOMINOES CLUB

Hours goes by and we see the fire brigade and a small crowd outside the Dominoes club which has turned to rubble. The police are there with Alex in charge

ROY
(angrily to the police
man)
Your boy's did this, you stabbing
us in the back all along, should
have never fucking trusted you

Alex understands the frustration and politely ignores Roy

PRINCE
(shouting)
Where is Ray?

ALEX
What do you mean?

PRINCE
Ray was the last one to lock up
last night and no one has seen him
since?

Alex talks to the other police men, some reluctant to help, some slightly smiling and some thinking this is a joke helping those people, with others more willing

ALEX
(talking to the police)
We have a duty of care to all
citizens remember that, try and
find Ray by asking politely, knock
on all the doors around City Road
(looking to the crowd)
Believe me I will personally do all
I can to find him.

Alex looks at Roy for his approval, Roy nods his head

ALEX (CONT'D)
(to Roy)
By the way, my name is Alex.

Roy nods and replies

ROY

Roy!

They shake hands. Policeman knock on the doors. A couple of police are reluctant and are just talking on the street laughing then they see Alex and get to knocking on doors.

CUT TO: The sun coming up in the early hours of the morning.

CUT TO: a body being taken out of the burnt Dominoes club. A crowd of people outside, including West Indian development council, Claire and the students, Paul and Dave, all in shock. Roy and Alex take their hats off

SCENE 31 CANTEEN AT CADBURYS
Morning.

The radio is on and Paul and Dave are listening. Trevor's eating his breakfast. From the radio we hear "Arthur Coxwell of the TGWU Had reportedly made it clear in a letter to Mr Stephenson that the union..." interrupted by Trevor

TREVOR
(sarcastically)
Wow Paul, Mr popular round here now!

Everyone laughs apart from Dave

PAUL
(angrily)
Shut, the, fuck, up!

TREVOR
(shocked)
Oh the attitude on him this morning

Everyone carries on eating or talking leaving Paul and Dave to carry on listening to the radio. From the radio we hear "Had no colour bar and that the decision not to employ West Indians had been made by the bus company alone"

PAUL
Appears to be some disagreement between the bus company and the union?

Dave nods

DAVE
This is encouraging, keep the faith Paul.

From the radio we hear:

"Arthur Coxwell told him that the union had stated their view on this question so often that there was little point in stating it again. This was the only reason why he told Mr Stephenson there was no point in an interview.

Mr Stephenson has also got the backing of M.P Tony Benn and West Indian cricketer Learie Constantine, who says - 'Commonwealth members should enjoy the same rights and status as native born British subjects. A view some people are beginning to share"

Paul nods back at Dave. "Fucking Phil" walks in

PHIL

Alright Essex boy, you've been a busy body ain't you? Believe it or not I BOUGHT these in for you, the Jamaican Gleaner and the fucking West Indian Gazette, your mug's in both of em.

Dave and Paul look at each other weirdly

PHIL (CONT'D)

(under his breath)

You know what you're doing don't you, you've even got Harold Wilson's backing?

PAUL

(surprised)

Well, yes?

Phil hovers around the table and momentarily looks different, Paul not sure if he's going to get a beating

PHIL

White men will never take kindly to working under a black man

(pause)

My mother was from Wales, she was from Cardiff and she had really dark skin for a white woman, no one ever knew where she got that from, since it was just her and my Nan, her mum that lived together. Fuck knows why I'm telling you this. I'm getting my breakfast.

Phil walks over to the canteen

Paul looks at Dave pauses gets up and follows Phil to the canteen

PAUL
Thanks for the papers Phil, that's really nice of you.

Phil trying to stay true to his character

PHIL
Fuck off Paul, don't be soft.

Paul nods his head in disbelief and heads back to the table

TREVOR
(to Paul)
I think he actually likes you.

Paul looks at Trevor and walks out of the canteen

SCENE 32 OUTSIDE THE HIPPODROME

Evening post man shouts : "get your copy of today's post, get your copy, get your copy of today's post, get your copy, get your copy, Bristol bus crews back the boss Bristol bus crews back the boss, we won't work with West Indians, but Tony Benn says He would rather cycle then ride on our buses, get your copy, get your copy"

SCENE 33 PAULS ROOM

Paul listening tearfully to the radio.

From the radio we hear: - "the only West Indian member of TGWU Bill Smith has signed a statement in the hopes of ending the bus boycott. The union describes Mr Smith as a reasonable person and therefore best suited as spokesmen of the West Indian population here in Bristol"

PAUL
(defiantly)
Not a chance! The West Indian association are weak! That's why we had to form our own group. When we win this, this will be in honour of Ray, Big Ray sounds and to the future generations of our community.

Suddenly there's a knock on his bedroom door

PAUL (CONT'D)
Who is it?

POLLY

It's me, I've bought some friends
along.

Paul opens the door and Polly is with the Bristol students

POLLY (CONT'D)

I found them outside our old club
waiting near the rubble.

All seven of them walk in

STUDENT 1

Claire is busily preparing for our
march with banners and the like, we
all are.

STUDENT 2

So sorry to hear about Ray

STUDENT 3

Doubt they'll ever find those
murderers

PAUL

No no, I doubt they will.

(Pause)

Thank you and thanks for everything
you have done, we have a real
movement.

STUDENT 4

Harold Wilson, you couldn't
politically get much higher, if we
manage to turn the decision around
this will be a momentous occasion.

PAUL

Oh we will. No doubt about it. It's
not just me; the whole of St
Paul's community are actively
getting involved. By writing and
complaining to the high
commissioner, local council and
omnibus itself, I believe there's
plenty going on behind the scenes.

POLLY

With the March only being in a
couple of days I can feel change is
coming.

We see different groups actively campaigning all over
Bristol.

Cut to: Media clips and articles.

Cut to: Harold Wilson speech in favour of lifting the ban.

Cut to: Leaflets doing the rounds

Cut to: Evening post guy outside Hippodrome.

Cut to: The day of the march

SCENE 34 PARK STREET BRISTOL

Hundreds of people marching the streets with banners,
 , "boycott the buses"; , "allow black people opportunities"
 Local and international news reporters are everywhere.

CUT TO: Clips of the real footage of protest singing and
 chanting filling the streets.

CUT TO: Public for and against the boycott.

Cut to: Paul taking the lead

SCENE 35. BRISTOL OMNIBUS

Emergency meeting with the union leader Arthur Coxwell and
 Ian Patey. We see them talking in great detail as the singing
 and chanting fades from the previous scene.

We see a fan in the room where they are speaking, A calendar
 on the wall with the month of June. We hear the sound of the
 fan and then their conversation slowly getting turned up,
 almost like a sound system DJ is mixing the sound)

ARTHER

(slightly losing his
 control)

How can you be so short sighted,
 look at the national responses, we
 need to rethink our policies.

IAN

Locally we have the support of most
 of our workforce, they pretty much
 understand our concerns,
 furthermore I do not know anyone at
 this current time favouring a
 coloured over a white worker.
 This will blow over soon enough.

ARTHER

My dear man! People are fickle at the best of times and will sway in favour of anything if the loudest voice is convincing and unfortunately, if you dared to look nationally, that is exactly what's happening, look!

Arthur shows Ian some papers from the past few weeks and continues talking

ARTHER (CONT'D)

The Times and the bloody telegraph, almost labelling us as racialists, when words such as intolerance and struggles from emancipation are being used that has a lasting effect!

IAN

Lasting effect on who, God's blood! If me favouring a workforce that I can personally relate too and communicate with labels me as a racist, then so be it.

ARTHUR

Even to the detriment of your job and status, think about it, Ian!
(Long pause)

IAN

Hell's bells, so what do you suggest?

SCENE 36 A CHURCH HALL.

M.P Tony Benn, Paul and Polly with the West Indian development council and Claire and the students as well as nearly one hundred locals. Its hot. Television crews are both outside and inside

PAUL

We are so close, the struggle will remain tough and even when we win, we will still face the daily prejudices that are rife, but I want this course to not be in vain, we honour Big Ray Sounds by continuing to fight for a fairer society, and one day very soon once Omnibus reconsider their

(MORE)

PAUL (CONT'D)
heinous policies, that will be the
beginning of change for the better
in our society. We thank the
diocese of St Nicolas church for
supporting our course in allowing
us to meet on a weekly basis

The whole hall erupts in applause

SCENE 37 OUTSIDE OMNIBUS

Press conference. Photographers taking photos.
Subtitles : August 28th, 1963, 2pm

IAN
(sternly)
Good afternoon, this is a statement
in mutual agreement by myself the
company's General Manager and the
union.
(Pause)
As from today there will now be
complete integration without regard
to race, colour or creed. The only
criterion will be the person's
suitability for the job.

REPORTER
So you agree that the policies were
discriminatory?

IAN
(angrily)
It had been a rigid rule for many
years that there should be no
discrimination against coloured
men, that's about all I have time
for, good day to you sir.

Ian starts to leave

REPORTER
So why has there never been any
black workers?

IAN
My dear boy, it's all about finding
suitable candidates. Good day to
you

Ian exits

SCENE 38 OUTSIDE BUS STATION

Wearing a blue turban, Raghbir Singh, with a young white lad called Rodger Wilson, is being interviewed

REPORTER

Mr Singh, so what's it like in your new position?

RAGBIR

I am very excited to serve my community.

REPORTER

And why are you wearing a blue turban?

RAGBIR

I am wearing a blue turban because it goes with my uniform, if I wear a brown suit I have on a brown turban.

Raghbir smiles

(Paul Voice over)

(CONT'D)

A few days after Mr Singh's arrival four more black conductors took their places on Bristol buses. Norman Samuels and Norris Edwards were Jamaicans; Mohammed Raschid and Abbas Ali were from Pakistan. The white driver who took on Norris Edwards as a conductor did, so his wife explained

(Female voice)

"Because no one else at the depot would work with him,"

(back to Paul's Voice)

The drivers attitude was initially one of resignation rather than enthusiasm, though as time went by, he soon grew friendly with Norris

SCENE 39 OUTSIDE THE BUS STATION, PRESENT DAY.

An older Paul addressing a crowd of people, the unveiling of the plaque inside Bristol bus station commemorating the Bristol Bus Boycott

PAUL

The 1968 Race Relations Act would never have happened so quick if it wasn't for what took place a few years before in Bristol, that was a massive turning point boy, in the fact that it became illegal to discriminate in a work environment based on the colour or creed of people, so one would imagine this would have dramatically improved race relations and racism in general in the UK right? I'll leave that unanswered question in your hands.

As the crowd cheers the camera zooms into Pauls face

End.