

COLUMBO BALAGOON

Written by

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Based on Events that took place in St Pauls Bristol in the 1980s

POLYPHENSTUDIOS

21 CITY VIEW APARTMENTS CHANCERY STREET

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COLUMBO BALAGOON (V.O.)

My life story is not one of heroism
nor one that reflects a journey
that is full of accomplishment, but
instead one of foreboding. I cannot
claim to have helped large parts of
my community, and indeed some might
say I accomplished the exact
opposite.

(beat)

See I was forced to flee and they
have erased me from their history;
forced to leave my home and the
society that made me, parts of
which I loved and equally despised.
No doubt the feeling is mutual
because I'm a man that is full of
mistakes, a person who for the most
part was never gregarious, so in
the early years people would
describe me as sometimes quite
quiet, to the point of introverted.
Fortunately or sometimes
unfortunately, I listened to and
had ideas. See one of my many
character traits dictate that I
tend to run with ideas occasionally
to my own detriment. O my gosh and
I had a temper, especially then,
but as the years have gone by so
has my aggression. Not saying it
wasn't always warranted especially
back in those days, the days of
overt racism, where good people
found themselves having to break
the law and sometimes a few jaws
just to survive.

(beat)

My affiliations do not define me
but more of how environmental
factors moulded and momentarily
changed me; thank god I ended up in
the land.

Music starts to play, slowly getting turned up.

COLOMBO BALAGOON

The only land that through
compassion and a sense of newfound
identity, truly seduced and
eventually calmed me.

INT. HOUSE - DAY

PRESENT DAY GAMBIA

*

Loud music is coming in from the kitchen as COLUMBO and ENNA argue in the living room.

*

*

Windows are open, the sun is bright. Mosquito nets are the only thing that separate the kitchen from the living room.

*

*

COLUMBO

Don't get me started!

ENNA

Why?

*

COLUMBO

I will not allow you, it's as simple as that. Anyway who told you?

*

Enna looks worried. A pause.

*

COLUMBO

Listen it's not like you need to go abroad, there's plenty of good universities here even though I wholeheartedly do not approve of Euclid.

*

*

*

*

*

*

*

(under his breath)

*

I get the fascination.

*

ENNA

I just want to study and-

*

COLUMBO

Enna you are not going. It's as simple as that!

*

*

Columbo starts putting on his shoes for his morning run, he is late as the conversation with his daughter has gone on for some time.

Enna starts crying in frustration.

*

Columbo tries to ignore. He puts on his running watch and starts doing stretches.

*

Enna walks out into the kitchen, turns up the music even louder.

*

*

EXT. DIRT ROAD - DAY

Columbo opens the door walks out and starts running, taking in the scenery we see PASSERS-BY waving at him. Some say his name as he runs past.

PASSER-BY

Good morning Mr Cabot! Hello!

This feels familiar as in this is his morning ritual, Columbo waves sometimes answering back. Other times, he just waves.

This sequence lasts for about 30 seconds as he runs past an old van. The driver, LENNY, starts it up.

A loud BANG from the exhaust startles Columbo. He trips up, falling to the ground.

The man steps out of his van and crosses the road to help him.

LENNY

Mr Cabot! Mr Cabot! Are you okay?

Columbo lies on the ground, head up to the sky, hands clenched together.

LENNY (CONT'D)

Mr Cabot.

Pause.

Columbo closes his eyes. Suddenly, an English 1980s police car zooms by with sirens blaring. The car abruptly stops and a couple of OFFICERS come out.

Suddenly, Columbo opens his eyes -- he's back on the red soil of Africa.

He momentarily panics before realising where he is.

LENNY (CONT'D)

Mr Cabot are you okay?

COLUMBO

Yes, yes I'm fine. I was just out of breath so needed to lay down for a minute. Lenny could you get me some water?

LENNY

Yes, yes of course. Just wait there.

COLUMBO

Believe me I'm not going anywhere.

Columbo looks down at the ground and notices his watch has come off and is broken.

COLUMBO (CONT'D)

Bloody hell!

He picks up his watch and slowly gets up. Lenny returns with a water bottle.

COLUMBO (CONT'D)

Thank you.

LENNY

So Mr Cabot, are you teaching today? My son was struggling with the homework you left him so couldn't finish it.

COLUMBO

Tell him not to worry too much about it. I will be going through the module with them.

Lenny nods.

COLUMBO (CONT'D)

Oh and Lenny, thanks for the water. I'm going to run on back now.

LENNY

Those who arrive to the spring first, drink the purest water. Take it easy Mr Cabot.

Columbo starts jogging back.

INT. CLASSROOM - DAY

Classroom of about 15 CHILDREN all doing work.

A couple of extra tables and chairs are outside of the classroom in an alleyway with children listening in through the window.

Columbo knows this is happening and encourages it. He addresses one child, ISOBEL.

COLUMBO

So Isobel, who ruled the Mali Empire from 1307?

ISOBEL
Mansa Musa Mr Cabot.

COLUMBO
Very good, and in the 17th year of
his reign in 1324, what did he set
out to do?

There are also students outside the classroom in a alleyway,
windows are constantly open to allow fresh air in. Including
AMADOU.

*
*
*

AMADOU
Famous pilgrimage to Mecca. It was
this pilgrimage that awakened the
world to the stupendous wealth of
Mali!

COLUMBO
Very good Amadou, very good indeed!

ISOBEL
Sir?

*

COLUMBO
Yes Isobel.

*

ISOBEL
They haven't paid, so why do you
allow this to happen?

*
*

COLUMBO
Allow what to happen Isobel?

ISOBEL
Allow those street kids free
education, my father is not happy
about it as we all have to pay for
our schooling.

*

Other young adults start speaking up in favour with what
Isobel is saying, including JEMIMA.

*
*

STUDENT 1
You can't teach the unteachable!

ISOBEL
Why are you so passionate about
even trying too?

COLUMBO
Kings and Queens! What kind of
future do you want to live in Umm?
(MORE)

COLUMBO (CONT'D)

Because believe you me an
uneducated society isn't one I
envision you people having to live
in. My vision was to always help
develop as many teachers in order
to share knowledge and so stop all
this deliberate colonial divide!

*

STUDENT 1

You are such a socialist!

COLUMBO

And what's wrong with that?

*

JEMIMA

It doesn't work and makes people
docile and dependent on government
handouts!

COLUMBO

Who told you that?

*

JEMIMA

My father who has to work hard to
put food on the table and send me
to this college. He said most of
those street kids will end up on
the scrap heap. You cannot teach
the whole country through your
window!

*

*

Bell RINGS. Columbo looks as if he's heard that phrase
before.

*

COLUMBO

Class dismissed!

Class slowly leaves but a few students stay seated.

*

COLUMBO (CONT'D)

It's the end of the day. You have
earned the rest of the day to have
to yourselves.

*

STUDENT 4

But sir, you told us last week
you'd be happy to give us extra
sessions?

*

Columbo looks puzzled.

*

STUDENT 4 (CONT'D)

After school you said it will be
today.

*

*

*

Suddenly Columbo remembers.

*

COLUMBO

Oh, yes, yes, yes. My life. I'm
pleased with your enthusiasm!

*

His mobile phone starts RINGING. He picks it up.

*

COLUMBO (CONT'D)

*

Excuse me.

*

Columbo gets up and walks out of the classroom. Students
start speaking.

*

*

STUDENT 1

So what do you think? Is it true?

*

JEMIMA

I don't know but from what I've
been told, it is.

*

STUDENT 5

Too many rumours going round. The
fact is, he is a good man who wants
the best from his students. My mum
told me that.

*

*

STUDENT 4

Only because she fancies him.

JEMIMA

I think he's a good-looking man. An
old man with a daughter that's
older than us. She used to attend
here, at this very college.

*

*

STUDENT 4

(to Jemima)

You always like the older men but
wow, he must be in his 60s?

*

*

*

JEMIMA

He runs every morning. He's fit
man.

*

STUDENT 4

You seem to know quite a lot about
Mr Cabot, Jemima?

A pause.

*

JEMIMA

My dad, he's a police officer. He
just seems interested in whoever
teaches me.

*

STUDENT 4

He seems to have an excessive
interest in Mr Cabot.

They start laughing. Columbo runs in to get his coat. Jemima
looks at him and smiles.

*

*

COLUMBO

I am so sorry, next week I promise.
Something's come up, so I have to
go.

*

Columbo leaves.

*

JEMIMA

Look at that bum.

*

INT. COLUMBO'S CAR (DRIVING) - DAY

*

Columbo is on the phone getting a ear full from his daughter.

*

ENNA (V.O.)

*

Why haven't you been going to your
tests umm?

(pause)

*

Why wait until they have to call
you dad ? Come on dad! You're so
wise in many fields, apart from
this one.

COLUMBO

Look Enna...

ENNA (V.O.)

*

No dad, this really has got to stop
please, the way you leave things
when it comes to your health is
worrying me.

COLUMBO

That's the last thing I...

ENNA (V.O.)

*

Promise you'll do whatever they
say?

A pause.

COLUMBO

I prom...

A loud BAND is heard.

ENNA (V.O.)

Oh, no, no, no, dad, dad, dad!
What's just happened!

The phone goes dead.

We see the car with Columbo inside in mid-air. It crashes
into a wall.

CUT TO BLACK.

Distant voices are heard shouting.

COLUMBO (V.O.)

Get the fuck off me!

Police car sirens BLARE and glass bottles SMASH.

FADE IN:

Suddenly we are in a riot scene.

One of the St Pauls riots, groups of MEN fighting POLICE.

More police run towards them as a car is blown up. One of the
officers is covered with glass and starts screaming.

Meanwhile, a group of officers has overwhelmed a couple of
BLACK LADS as they continue to batter them senseless on the
pavement.

Seeing this, Columbo quickly gathers as many as possible and
charges at the dozens of police.

Complete and utter carnage ensues. Then a police baton hits
Columbo right at the top of his head, then a second time,
then a third.

Columbo lets out an almighty scream. As he does the camera
appears to be almost digested by him.

CUT TO BLACK.

INT. GAMBIAN HOSPITAL - DAY

Columbo lies unconscious on a bed. Enna is on the phone with
her mum, JENNIFER. Enna's boyfriend, JOEB, is standing beside
her.

ENNA

Mum please come quick please!

JENNIFER (V.O.)

Of course, of course, I'm still on my way should be another half an hour tops.

JOEB

I'm sure he will pull through. The man looks after himself he'll be okay.

(hugs Enna)

Look you need to eat. Your father would not want you to neglect yourself like that. I'll get you some food from the canteen.

ENNA

Okay thanks, listen Joeb you must be hungry yourself so please use my card.

JOEB

No, no, no!

ENNA

Come on Joeb I want you to-

DOCTOR (O.C.)

Hello sorry but which one of you are related to Mr Cabot?

Enna turns to face the DOCTOR.

ENNA

Me, I am. Is everything okay?

DOCTOR

We're not sure at the moment so allowing him to rest is vital, please step this way.

They proceed to the doctors office and start walking through the corridors.

DOCTOR (CONT'D)

Mrs Cabot, are you his daughter?

ENNA

Yes that's right yes, what's going on?

DOCTOR

Do come in, let me close the door
behind you.

Joeb nods to Enna and goes to the canteen. *

INT. GAMBIAN HOSPITAL - DOCTOR'S OFFICE - CONTINUOUS *

The doctor turns to Enna. *

DOCTOR *

Mrs Cabot. *

ENNA

No, no, please call me Enna. *

DOCTOR

We have found two copies dating
from 1989 with the same address,
age and nationality but with a
completely different name on both
of your fathers details. Do you
know anything about that? *

ENNA

No, all I know is that would have
been roughly the same time he moved
over from England. But why would he
have a different name? This must be
a mistake, since mistakes happened
quite a lot back in those days. *

Doctor looks slightly puzzled. *

ENNA (CONT'D) *

As you know he's a qualified
teacher so on arrival he would have
had to register as such! *

DOCTOR

How old are you? *

ENNA

I beg your pardon? *

DOCTOR

It's quite a straightforward
question I know, but for insurance
purposes I need to know what is
going on regarding your father's
two different names.

ENNA

Wait, why do you want to know my age?

Doctor looks concerned.

*

DOCTOR

Has he ever mentioned anything to you? This may have happened before you were born. It just seems strange he has two different names.

ENNA

What's has he written down as his second name?

DOCTOR

It says here co...

A KNOCK at the door. A NURSE comes in with Enna's mother Jennifer along with Joeb.

*

*

The doctor looks up, the nurse apologetic. We assume Jennifer's forced entry.

*

*

A beat, then...

*

ENNA

Mum... According to this doctor, dad has a second name?

(beat)

Well are you going to say anything?

*

*

JENNIFER

Look Enna, I have just arrived and want to know how you are. Joeb's been telling me you're not eating, so stop asking questions as soon as I get here and start looking after yourself.

*

ENNA

I think I've got a right to know what's going on here!

Joeb nods.

*

JENNIFER

Right? You youngsters, you're lucky I love you. Look, me and you let's go to the canteen. Joeb can stay with your dad and keep you updated.

*

*

INT. GAMBIAN HOSPITAL - CANTEEN - DAY

Enna and Jennifer are sat down drinking coffee.

ENNA

When were you going to tell me?

JENNIFER

What?

ENNA

About dad?

JENNIFER

What makes you think I'm going to tell you now?

Enna looks puzzled.

ENNA

So hang on, you brought me up here to say nothing at all?

Jennifer smiles.

ENNA (CONT'D)

Why?

JENNIFER

Because Enna, you do not need to know and it was all before you were born so that is that. All you need to know is me and your father love you dearly.

ENNA

I'm 25 years old.

JENNIFER

Always so good at the maths. Well my darling daughter, I believe your father will be fine.

(under her breath)

He always bloody is.

ENNA

What do you mean by that?

JENNIFER

One day you will know, but it's up to your father to tell you.

Joeb walks in.

ENNA

Didn't we tell you to wait
downstairs?

JOEB

Sorry I...

JENNIFER

No, no, no, it's fine. Do you want
a drink? *

JOEB

No, just came up to say your dad is
awake and seems okay, a few bruises
but cool.

JENNIFER

Cool? That's him alright! Listen,
I'm staying at Aunty Margret's
tonight so if there's anything you
need please don't hesitate! *

ENNA

Yes mum, there's one thing? *

JENNIFER

Apart from that, say hi to your
father from me and here's some
money for the drinks. Keep the
change my sweet. *

Jennifer gets up and leaves, leaving Enna and Joeb in the
canteen. *

JOEB

Wow. *

ENNA

What?

JOEB

Your mother is full of energy!

ENNA

Yeah that's one way of putting it.

Camera zooms in to the cup of black coffee. *

EXT. ST PAUL'S - ALLEYWAY - DAY (FLASHBACK) *

SUPER: Late December, 1988 *

Dreamlike - distorted *

Columbo appears to be beating up another MAN in an alleyway
in St Paul's. The man is wearing a golden ring.

Columbo has a couple of HEAVIES with him. His mouth moves
when he's speaking but we hear the two heavies saying it. The
rest of Columbo's body looks frozen.

COLUMBO HEAVY 1
You fucking stitched me up!

BEATEN MAN
Fuck you, you ain't nothing without
your Irish army.

COLUMBO HEAVY 2
You will die tonight!

Columbo carries on breaking every bone with no mercy.

COLUMBO HEAVY 1
Don't like killing Africans, but
that piece of shit had to go.

They all climb in the car, closing the door.

INT. GAMBIAN HOSPITAL - COLUMBO'S ROOM - DAY

He looks around and sees his daughter opening the door with
Joeb.

ENNA
Can we come in?

Columbo looks at Enna.

COLUMBO
Only you.

JOEB
What am I gonna do?

Enna looks at Joeb.

JOEB (CONT'D)
Bloody hell, nobody wants me!

Enna smiles and gives Joeb a kiss. Joeb nods and heads back
upstairs to the canteen.

Enna closes the door and sits down on a chair.

A beat, then...

COLUMBO

Come over here. Give your old man a hug.

*

Enna proceeds to do so then sits down next to him

COLUMBO (CONT'D)

Life isn't always haha, hehe, you know?

*

*

*

Enna nods and acknowledges.

*

ENNA

You've got something to tell me dad?

A beat.

*

COLUMBO

Haven't we all? There'll be things that you have done in your life that I will never know, as long as I can protect you, I am happy.

*

*

*

*

ENNA

Wow, that makes you sound dangerous.

Columbo stops smiling and looks more stern.

*

COLUMBO

Believe me when I say life isn't always...

ENNA

Haha hehe, yes I know dad. But there were some documents that the doctor had and mum has taken them away.

*

COLUMBO

Has she? That's good!

*

ENNA

No, no it's not good because I wanted to read them!

*

Columbo starts laughing.

*

ENNA (CONT'D)

What are you laughing at?

*

*

COLUMBO

I always wanted to win the lottery
but, hey, that hasn't happened
yet...

ENNA

So?

COLUMBO

So my sweet, what I am trying to
say is you, don't... need... to
know.

ENNA

What?

COLUMBO

I must rest!

ENNA

But-

COLUMBO

Doctors orders.

ENNA

I love you dad, just don't want to
be kept in the dark.

Enna walks out of the room. Columbo smiles and closes his
eyes.

INT. NIGHTCLUB - NIGHT (FLASHBACK)

SUPER: Dugout Nightclub, 1984

Music's playing and PEOPLE are dancing.

Columbo's at the bar with ROY, MONTEL and SYDNEY who is
wearing a golden ring.

COLUMBO

Hey, hey, Sydney.

SYDNEY

Yes boss.

They bump fists.

COLUMBO

Any news as to whether they are
coming to do a raid tonight?

ROY

Dem do one almost every night, the bastards!

COLUMBO

Yes but that's the fucking problem, we allow them to get away with it.

MONTEL

Get away with it? What you expect us to do. They're the Babylon police and we're the niggers. Most of Bristol don't give a fuck.

*

SYDNEY

Montel's got a point. What da hell do you expect us to do with already nearly 20 of us incarcerated?

*

*

*

COLUMBO

Recruit, recruit, and recruit some more. We need to stand strong!

*

*

SYDNEY

I respect your vision but we living in reality right now Columbo. Me na tink you are!

*

COLUMBO

So we gonna stand there and take the shit? We can't even venture too far away from our neighbourhood without the threat of getting a beating, so what's that about, ha?

*

*

Suddenly another group of young lads walk in: SHAW, CLIVE and DEMPSEY.

*

*

DEMPSEY

Wha ya got umm?

COLUMBO

How you mean?

DEMPSEY

Fuckery's.

*

SHAW

Today init? Now!

*

COLUMBO

Me na have it!

Clive kisses his teeth and walks over to Columbo. Now they're
face to face. *

CLIVE
Where... is... it! *

The DJ switches off the music. *

DJ
Come now people, we supposed to be
united. We already got the whole
world against us, so what we got
left if we don't have each other? *

COLUMBO
Fuck this, outside you Pussyclat! *

EXT. NIGHTCLUB - NIGHT (FLASHBACK) *

Columbo and Clive walk outside, flick knives out. They start
to tango with death. *

Clive manages to grab Columbo's arm and gives it a slice. In
retaliation, Columbo slices Clive's face. *

The DJ runs out. *

DJ
Choose your enemies otherwise you
are just as bad! No, no, even worse
than the Babylon who persecute us.
All this self-hate must stop. *

Columbo stops but Clive takes the opportunity and slices
Columbo again, this time on his stomach. *

Columbo falls to the ground as a crowd gathers. We hear the
rest of the men shouting, most telling them to stop. *

MONTEL
This has gone far enough!

SHAW
What you two thinking?

Columbo's face shines with blood as he lays on the ground
then we see his face aging. *

DISSOLVE TO: *

INT. HOUSE - NIGHT

Jennifer is making tea.

Enna sits at the table with books and a laptop open.

ON LAPTOP: She scrolls through UK university criminology programs.

ENNA

Mum, I've been looking at courses.
King's College, Manchester. They
aren't just about lectures. They've
got field placements, forensic
labs—

JENNIFER

And a whole system that'll see the
colour of your skin before they see
your grades.

ENNA

It's not the same as in your day—

JENNIFER

You think? You know what's been
happening there. You've seen the
news. They're still marching with
torches. Different names, same
hate.

Enna swallows, quiet.

ENNA

That's exactly why I want to go.
Criminology's not just about
studying crime, it's about changing
the system from inside.

JENNIFER

Or getting crushed by it.

ENNA

So I'm supposed to just stay here?
Pretend the rest of the world isn't
out there?

Jennifer pours the tea and sits opposite her daughter.

JENNIFER

I'm saying... I don't want my
daughter in a place where far-right
thugs feel brave again. Where a
brown girl with brains is a target.

ENNA

And I'm saying... maybe that's why
a brown girl with brains needs to
be there.

Jennifer stares at her, almost smiling.

JENNIFER

You get that stubbornness from your
father. And look where that got
him.

(softer)

...We'll talk about it again.
Just... let me think on it.

INT. GAMBIAN HOSPITAL - COLUMBO'S ROOM - DAY

And we are back in the present day. Columbo is watching TV on
his hospital bed, clothes on waiting to leave.

Enna walks in.

COLUMBO

I'm ready!

ENNA

Good, the cars outside.

COLUMBO

I mean I'm ready to tell you
everything.

INT. HOUSE - LIVING ROOM - DAY

Enna and Columbo are sitting down

COLUMBO

Enna.

ENNA

Yes dad?

COLUMBO

Before I start, I want to tell you
my real name.

Enna nods and takes in a gulp of air.

A pause.

COLUMBO (CONT'D)
 My real name is not John Cabot but
 Columbo Balagoon. I had to leave
 England for my own protection....

*
 *

EXT. ST PAUL'S - DAY (FLASHBACK)

*

SUPER: 1986

*

Sydney, Dempsey, Columbo, Shaw are all outside a car.

*

Two POLICE OFFICERS have stopped them for a search.

*

OFFICER 1
 Stop wasting my time coon. Get out
 of the fucking car!

*

OFFICER 2
 Probably doesn't understand.

SYDNEY
 Fuck you, you pig!

OFFICER 1
 Right, I'll start reading you your
 rights.

*

COLUMBO
 Listen, take your wet dog smelling
 selves of our streets. Get the hell
 out of our community!

OFFICER 1
 (to Officer 2)
 Right, call back up!

*
 *

SYDNEY
 What do you want, money?

OFFICER 2
 We expect to be treated with
 respect and not to be called
 fucking pigs.

DEMPSEY
 You fucking joking, respect? You
 don't know the meaning of the word!

OFFICER 1
 Don't worry we'll be back with
 backup, so see you soon.

COLUMBO
What, you leaving?

*

OFFICER 2
Can't be arsed today, so you're
lucky.

*

OFFICER 1
Count your blessings nignog's.

Both officers start laughing as they leave them alone.

*

Shaw glowers.

*

SHAW
They make me so angry, I freeze.
It's like I can't think of anything
to say!

*

*

COLUMBO
I fucking hate them!

DEMPSEY
I've got a cousin who knows some
people.

COLUMBO
How you mean?

DEMPSEY
Some Irish guys that hate the
fucking English just like we do.

Clive suddenly appears with a couple of lads called STAN and
COUNTRY, Columbo and the men get out the car

*

*

CLIVE
Hey, hey, Balagoon!

*

COLUMBO
Waum!

CLIVE
You messing around with my sister?
The word on the street is that's
what is going down!

*

*

COLUMBO
From who?

CLIVE
Everybody. Let me tell you
something.

*

Columbo nods in amusement.

CLIVE (CONT'D)
I'll slice it off.

*
*

COLUMBO
What like I did to your face?

They square off face to face, everyone ready for a showdown,
then Stan butts in.

STAN
We gone be late for the shipment.

CLIVE
Yeah soon come.

Clive pushes Columbo out the way.

*

CLIVE (CONT'D)
Watch I don't slice your stomach
again.

COLUMBO
Anytime you want to finish this,
I'll be waiting.

*
*
*

The police return with back up. Now there's a CROWD on the
streets.

*
*

The police get out of their cars. About a dozen officers with
batons. OFFICER WESLEY is now in charge.

*
*

OFFICER WESLEY
Well, well, well, today's a good
day. You're doing the work for us.

*
*

Laughter from the officers.

*

OFFICER WESLEY (CONT'D)
We should leave you goons to it but
we had a complaint.
(walks over to Columbo and
Clive)
I'm gonna read you your rights.

*
*
*
*
*
*

COLUMBO
Hang on you can't do that!

The crowd get angry as Columbo and Clive are forced into the
car.

*

A couple of fights break out with the crowd and some of the officers but it's obvious they just want the two men they already have so drive off.

The dust comes off the police car wheels.

DISSOLVE TO:

INT. HOUSE - LIVING ROOM - DAY

We are back in Gambia with Enna and Columbo.

ENNA

So just like the troubles over here, it was all about territory?

COLUMBO

Yeah kind of. You see, we didn't just have the police against us, we also had large parts of society too. You couldn't find a job or walk in certain areas and so I suppose after years of abuse the reality of hate became internalised, so our community slowly fragmented.

ENNA

So you and Clive remained sworn enemies...

DISSOLVE TO:

INT. POLICE HOLDING CELL - DAY (FLASHBACK)

Columbo and Clive are face to face, with officers outside of the cell watching to see if they'll fight.

CLIVE

You know these animals are outside begging to see us rip each other apart?

COLUMBO

You gonna make the first move?

CLIVE

What?

Columbo pushes Clive. As he does so, the officers start cheering.

ENNA (V.O.)

Why did you do that, knowing that's exactly what they wanted?

COLUMBO (V.O.)

Because truthfully I momentarily lost my senses. I was beginning to no longer care and hated everything around me.

Columbo punches Clive. Clive doesn't hit back. Columbo pushes him but Clive doesn't retaliate.

COLUMBO (V.O.)

Then I remember falling to the ground and crying.

The officers close the cell door in disgust that nothing happened. They leave Columbo and Clive alone.

LATER

CLIVE

If I have a problem with you, it's between me and you. But I refuse to be used like an animal to those people! What were you thinking?

Columbo's head drops into hands.

CLIVE (CONT'D)

When we get out of here you gwan dead!

Columbo looks up at Clive and starts to smile. The smile forms into a laugh which makes Clive start to laugh. They both realise the absurdity of their beef to each other.

DISSOLVE TO:

INT. HOUSE - LIVING ROOM - DAY

Columbo sighs.

COLUMBO

Look I should rest. I want to get back to teaching tomorrow.

ENNA

Tomorrow? Don't you think that's too soon?

COLUMBO
Look I'll be okay. I'll be fine!

*

ENNA
I mean it about your health. You
need to look after yourself a bit
more. Look dad, I'm so sorry I was
on the phone to you when you had
that-

*

*

*

COLUMBO
No, no, no, don't be silly. Things
happen.

*

ENNA
Okay but mum's coming over to check
on things.

COLUMBO
What? Now I'm definitely gonna need
that rest!

*

EXT. GAMBIAN STREETS - DAY

*

Columbo tries to power walk into work after failing to run.

*

COLUMBO
(to himself)
My body is not like it used to be.

*

*

*

INT. CLASSROOM - DAY

*

Columbo sets up the tables and chairs outside the classroom
in the alleyway.

*

He comes in to the classroom. Four GOVERNORS, including
FIFFY, and the college head teacher, GERARD, sit there.

*

*

COLUMBO
Well, what's the occasion?

*

Gerard looks at Columbo, concerned. Tensions are high.

*

GERARD
Take a seat, Mr Cabot.

*

COLUMBO
Gerard, why so formal?

*

GERARD
Did you not get our email?

COLUMBO

Sorry but no, I didn't. Excuse me for appearing abrupt but what is this meeting in aid of?

GOVERNOR 1

Mr Cabot, we are sick and tired of explaining ourselves to you!

GOVERNOR 3

It's the same issues we raised from previous meetings and now you're bloody live streaming it!

*

GERARD

Please let us try to keep things professional.

*

(slight pause)

*

This is the third meeting in succession relating to the majority of our students taking a strong dislike in the way you conduct your lessons.

COLUMBO

Could you be more specific? Surely the results speak for themselves. For the past 5 years, your humanities department under my supervision has gone from strength to strength, reflecting the results the students have obtained, particularly from history lessons.

*

*

*

*

GOVERNOR 3

It's not that and you know it. Isobel is not pleased. She has to share her class with street kids and while we are all paying for our children's education, those street rats are getting it for free.

*

*

COLUMBO

To call young adults that lack opportunity and simply want a chance in Life Street rats is-

*

GERARD

In my view, what Mr Cabot is trying to do is give free education wherever possible.

*

GOVERNOR 3

Yes at our expense. This can no longer be tolerated. So, as from next term, I will be taking Isobel out of your lessons or maybe indeed out of this college altogether. I would strongly advise that you stop ruffling feathers, Mr Cabot.

*
*
*
*

COLUMBO

I'm sorry you feel this way.

Governor 3 locks eyes with Governor 1. A slight pause.

*

COLUMBO (CONT'D)

You are free to do exactly what you want to do. Why? Because you have the privilege to do so. I am simply trying to level the playing field by giving local young adults the opportunity to learn. They are outside the classroom so therefore cause no immediate threat to the students inside the classroom. They are there, come rain or shine. Some of them have got far. They are driven individuals!

*
*
*
*
*
*
*
*
*
*
*

GOVERNOR 3

I don't care if they get driven over. I hear that's often the method used at the scrapyard.

*

All the other governors look at each other. Some with smiles on their faces.

*

Fiffy looks repulsed. Columbo is about to say something in retaliation.

*

GOVERNOR 3 (CONT'D)

I am close to boycotting this school Mr Cabot.

(pause)

With all that online teaching, you've lost your mind and no longer live in the real world. You are setting those rats up for a fall since they are regarded as untouchables. They will never be employed.

*
*
*
*
*
*
*
*
*
*
*

Governor 3 gets up and is about to leave.

*

COLUMBO

I apologise for making you angry.
That is not my intention. I just
cannot stand unfairness, so I try
wherever possible to help where I
can.

*
*
*

FIFFY

Mr Cabot I admire your vision and
was a bit on the fence when I heard
about this meeting being called
(looking at Governor 3)
Knowing full well what happens to
some of those street kids...

*
*
*
*
*
*

Columbo looks at Fiffy as she continues to speak.

*

FIFFY (CONT'D)

I suppose some of us forget where
we came from once we are secured in
power and wealth.

*
*
*
*

Pause.

*

FIFFY (CONT'D)

Would you consider teaching the
street kids separately? As in after
class, so you can give our children
your full undivided attention?

*
*
*
*

COLUMBO

Yes of course. But believe you me
your children get my full attention
throughout the lessons, but I am
always happy to compromise.

*

Governor 3 walks out. Fiffy smiles at Columbo.

*

INT. HOUSE - LIVING ROOM - DAY

*

Fiffy is close to Columbo.

*

Columbo's mobile PINGS. He's about to look at it but gets
distracted.

*

COLUMBO

One of the kids mentioned that
metal scrapyards. Is that what
happens?

*
*

FIFFY

Not now John.

COLUMBO
What do you know about it?

FIFFY
I'll tell you over breakfast. Come
on, give into temptation!

*

Fiffy leans in and kisses Columbo. They start to kiss.

COLUMBO
You clearly haven't met my ex-wife.
Believe me when I say it's best to
do this some other time. Honestly
Fiffy, my ex is not an easy woman.

*

*

*

*

Columbo's mobile phone PINGS again but he and Fiffy carry on
kissing

*

COLUMBO (CONT'D)
Oh what the hell, but please
tell...

*

*

*

They carry on kissing then suddenly the door is opened with a
key.

*

FIFFY
Your ex-wife has a bloody key?

COLUMBO
I forgot to mention that bit...

FIFFY
What the hell is this?

Jennifer appears in the doorway.

*

JENNIFER
And who the hell are you?

FIFFY
Excuse me?

COLUMBO
Now ladies. Fiffy was about to tell
me about the scrap...

*

JENNIFER
There's only one lady in here!

COLUMBO
Now please!

FIFFY

You're gonna let your ex talk to me
like that?

(to Jennifer)

Anyway what the hell is your
problem, you two are no longer
together.

JENNIFER

That you're still here, that's my
problem!

Columbo looks confused.

FIFFY

I'm outta here. If you can't stick
up for me then we're through.

Fiffy collects her things, leaves and slams the door.

Columbo's mobile phone PINGS. Jennifer starts laughing,
Columbo confused.

COLUMBO

What you laughing at? You just
spoiled what could have been one of
my greatest moments in a long time.

JENNIFER

I'm not here to listen to the last
time you got your end away. Oh
nasty, I'm here for our daughter.

COLUMBO

So why are you not staying at your
aunt's tonight?

JENNIFER

See and that's the trouble with you
isn't it?

COLUMBO

What?

JENNIFER

You never pay any attention. Look
at your phone and then you'll know!

COLUMBO

What do you mean?

JENNIFER

Look... at... your... phone!

Columbo looks at his messages and then looks at Jennifer. *

COLUMBO
Jennifer, I'm so sorry.

He goes over to hug her. *

JENNIFER
Step any closer and I'll spray your
eyes out!

Columbo looks perplexed. *

JENNIFER (CONT'D)
She's not dead yet. But yes it's a
shock. I'll be visiting her at the
hospital tomorrow.
(pause)
You bloody rude. *

Columbo has hands up in the air as in 'what now'. *

JENNIFER (CONT'D)
You are not going to offer me a
drink? *

COLUMBO
You know where the kitchen is.

JENNIFER
You bloody what?

COLUMBO
No, no, I didn't mean it like that.
Look, what you having? I'll get it. *

Enna walks in. *

ENNA
Oh mother, always winding him up.
You play with him like my cat plays
with its food. *

COLUMBO
Thanks!

ENNA
Oh, Joeb is outside. Can he come
in? *

JENNIFER
Yes, yes. He's better at making tea
than you, so let him in. *

Joeb walks in.

*

JOEB

Thanks!

Joeb and Columbo look at each other and nod their heads in solidarity, for manly acknowledgement.

INT. HOUSE - DINING ROOM - NIGHT

*

They're all sat at the table.

*

COLUMBO

(to Enna)

*

I promised I'd continue.

ENNA

What, and you don't mind Joeb being here?

*

Joeb smiles awkwardly.

*

COLUMBO

No and your mum already knows most of the story so I'll continue-

*

JENNIFER

Believe me when I say, he met his match when he met me!

JOEB

We believe you!

*

DISSOLVE TO:

*

EXT. ST PAULS - BLACK AND WHITE CAFÉ - DAY (FLASHBACK)

*

SUPER: 1986

*

In the middle of a riot, TV CREWS getting attacked, police beating up individuals. RIOT POLICE run around. Dozens of police raiding all the shops.

*

*

*

THIS SEQUENCE LASTS 1 MINUTE.

*

EXT. ST PAUL'S - ALLEYWAY - SAME TIME (FLASHBACK)

*

Dempsey, Roy, Sydney, Shaw and Columbo gather.

*

DEMPSEY

Those bastards! They will not get away with it. We will not stand down until we get them out of the area. They have taken all my supplies!

*
*
*
*
*

ROY

The Black and White café has been raided, the Inkerman pub doors are hanging by a thread, and those fuckers have succeeded!

DEMPSEY

I've got a cousin?

Pause.

*

COLUMBO

You mentioned this before. Speak on brother!

*

DEMPSEY

My cousin got a few links. It will cost a bit but if we all band together...

*
*

ROY

Speak on brother!

DEMPSEY

Look around us, we have no support, no protection, nothing. I can arrange it but I can't be too close.

*

COLUMBO

How you mean?

DEMPSEY

Well my cousin and I are not always too close!

*

COLUMBO

So what if I was to meet them, where would that lead me?

DEMPSEY

To who those fuckers fear the most?

Pause. We hear screams and shouting fire as smoke has filled the air.

*
*

DEMPSEY (CONT'D)

The Irish and why are they so
feared?

COLUMBO

The IRA

Dempsey has an instant smile on his face. He gives out bags
of weed to the men. Sydney looks worried and doesn't take a
bag.

SYDNEY

We can't...

ROY

Those guys don't fuck about but
they are dangerous. This could back
fire big time.

SYDNEY

Look what happened in the 70s. Park
street got lit up and they wouldn't
have cared who was around.

COLUMBO

Look now's not the time to talk
about this.

(to Dempsey)

But we do need to talk.

Dempsey smiles.

They run back into the crowd, helping others to cull the few
police that are left as the police all fall back.

We see Columbo running towards city road, eventually knocking
on someone's door. MINNIE, an attractive woman, answers. She
smiles.

MINNIE

Come in.

Minnie looks around checking it's safe.

INT. ST PAUL'S - MINNIE'S HOUSE - CONTINUOUS (FLASHBACK)

Minnie closes the door.

MINNIE

So you bought me a present?

COLUMBO

They've raided the black and white
café as well as the Inkerman. We've
been trying to fight them off.

*

MINNIE

What are you, a politician?

COLUMBO

Umm?

*

MINNIE

Answer the question na man!

COLUMBO

Wow, here, take it.

Minnie smiles and takes a bag of weed.

MINNIE

Want a drink or something to eat?

COLUMBO

I'm hungry but not for food!

Minnie starts laughing.

*

MINNIE

Okay, let me just roll one first.

COLUMBO

Your brother's been threatening me
as always. Telling me I'm a dead
man walking if he ever catches me
with you.

*

*

MINNIE

You will be.

COLUMBO

Great, glad you got my back.

MINNIE

Listen.

COLUMBO

What?

MINNIE

Can you hear anything?

Columbo shakes his head.

*

MINNIE (CONT'D)
 So shut up. There's no one else
 here, just you and me. I want you
 to close your eyes.

*
 *
 *
 *

COLUMBO
 What?

*

MINNIE
 Close them!

COLUMBO
 Okay, okay.

Minnie takes Columbo's hand and guides him up the stairs.

The camera stays downstairs as we hear the bedroom door close
 and we hear giggling.

*

DISSOLVE TO:

*

INT. HOUSE - DINING ROOM - DAY

*

Joeb giggles. Columbo looks at him weirdly.

*

COLUMBO (CONT'D)
 Shut up!

JOEB
 Sorry Mr Cabot, that just reminds
 me of a certain someone.

ENNA
 Hey, hey, hey, that's my father
 you're speaking to! I'm sure he
 doesn't want to hear about our sex-

*
 *
 *

JOEB
 Sorry!

*

Jennifer starts laughing and looks at Joeb.

*

JENNIFER
 I like you. You're funny.

*

Enna looks at Joeb with expression of 'you idiot' painted on
 her face.

*
 *

Columbo looks at Enna.

*

COLUMBO

Listen, I need to get some rest.
I've got work in the morning, but I
promise I'll continue tomorrow.
Good night my sweet.

*
*
*
*

JENNIFER

Oh, so kind.

*

Columbo rolls his eyes.

JENNIFER (CONT'D)

I'll take the sofa tonight.

*
*

COLUMBO

What, you're staying here?

*

Jennifer gives him that Jennifer look.

COLUMBO (CONT'D)

Okay, okay, that's fine. Good
night.

*
*
*

Columbo goes to the other room.

ENNA

You okay mum?

Jennifer's expression morphs -- a distant look.

*

JENNIFER

I'm kinda tired myself kids.
(shouts to Columbo)
I'll get my own bedding!

*
*

INT. HOUSE - KITCHEN - DAY

*

Morning sunshine. Columbo gets ready for work.

*

Jennifer makes breakfast.

*

JENNIFER

Here!

*

Columbo looks weirdly.

COLOMBO

For me?

*

JENNIFER

No for the bloody tooth fairy. Take
it!

*

COLUMBO

Thanks.

Columbo puts on his shoes.

JENNIFER

Enjoy your run.

Columbo confused, walks into the front door.

JENNIFER (CONT'D)

Clumsy oaf!

Columbo tries to keep his composure, grabs his bag, walks out.

EXT. GAMBIAN STREETS - CONTINUOUS

He starts running.

INSERT: Distorted memory of him beating up his friend and his friend calling him a traitor.

A car horn: BEEP BEEP. Columbo pauses

LENNY

Look out where you're going Mr Cabot, it's Lenny.

COLUMBO

Sorry Lenny, I can see it's you.

LENNY

Are you okay today?

COLUMBO

Just thoughts that's all, pure thoughts.

(smiles)

Sometimes gets in the way of the present. You know?

LENNY

Umm.

COLUMBO

You know Lenny, what happens at the scrapyard?

Lenny says nothing. Pause.

LENNY

What you help a child to love can
be more important than what you
help a child to learn.

*

Columbo nods. Pause.

*

COLUMBO

Thanks Lenny.

Lenny smiles and Columbo starts running.

*

INT. CLASSROOM - DAY

*

College bell RINGS to signify the end of school.

*

JEMIMA

Bye Mr Cabot, have a lovely
evening.

COLUMBO

Thanks, you too. In fact, all of
you have a restful evening!

*

They all start to leave but Amadou and a dozen STREET KIDS
enter the classroom using another door that leads to the
alleyway.

*

*

Columbo waves and nods at them as if to say 'not yet' but
they carry on coming in.

*

*

Isobel is still collecting her things. She turns and screams.

*

ISOBEL

I wondered where that foul smell
was coming from!

COLUMBO

Isobel, please!

ISOBEL

I still don't know what benefit you
get out of doing this?

Columbo clenches his fists and says nothing then just smiles.

COLUMBO

I wish you a good evening Isobel.

Isobel walks out and closes the door. Columbo starts setting
up the camera to live stream.

AMADOU

This is more serious than you think
Mr Cabot.

STREET KID 1

Yes it's terrible.

COLUMBO

What's going on guys?

STREET KID 2

They have threatened us.

COLUMBO

Who?

Columbo stops what he's doing.

AMADOU

The police, I don't know what we
are doing wrong.

STREET KID 3

They beating on us, saying they
gonna shoot us.

Columbo's face changes and he speaks like when he was
younger.

COLUMBO

How you mean?

STREET KID 1

What?

COLUMBO

Sorry I mean how do you mean?

In his mind, Columbo remembers what he went through with the
police.

AMADOU

On our way here they circled us on
their motorbikes. Some had batons
others had guns which they
threatened us with, some of us ran
away while the rest of us carried
on. We ran and...

(slight pause)

Isobel's right to say what she
smelt, as some of us were
frightened and defecated ourselves.

Columbo's hands are clenched again.

COLUMBO

Please feel free to use the showers
in the shower room. I will give you
a key to the kitchen. Amadou you're
in charge of making sure the ones
that are hungry are fed. You too if
you need food!

*
*
*

AMADOU

But wouldn't this get you into
trouble?

COLUMBO

That's my problem. Make sure you do
it. The rest of you take a seat and
I'll start writing on the board.

*
*

JATTA

But I need a shower first.

COLUMBO

I'll be here, I'm not going
anywhere.

ALL STUDENTS

Thank you/Abaraka Ali.

*
*

Columbo starts getting on with his work.

*

As emotional music starts we see students eating coming back
in smiling after shower.

*
*

Amadou checks that everywhere is left tidy.

*

Finally, the students are all with Columbo in the classroom.

*

COLUMBO

You know I am happy to carry on
teaching you guys, right?

*

AMADOU

We are sorry but we ate quite a lot
of the food.

COLUMBO

Hey, hey, don't worry, that's fine.
I will sort it out.

*

JATTA

But you cannot carry on teaching
us. It has become too dangerous,
especially since you started live
streaming lessons.

*

(MORE)

JATTA (CONT'D)

Our families have started getting death threats. I'm surprised you haven't too.

Some students nod in agreement.

COLUMBO

Again don't worry about me. My only concern is for your individual safety and from what you have told me you guys are in way more danger. So how about you come to my house? There I can-

*
*
*
*

AMADOU

Look, we appreciate what you have done for all of us but we can no longer commit. You have a kind heart.

*
*

COLUMBO

I didn't always...

AMADOU

Look I can start where you left off. If you teach me and me alone, I can reteach it to the rest of us.

*

Columbo smiles and nods his head.

*

CUT TO:

*

INT. HOUSE - LIVING ROOM - DAY

*

Jennifer, Enna and Joeb sit facing Columbo.

*

COLUMBO

So that's why I'm late this evening, but I want to continue my story.

JENNIFER

And you said they could all come study here? Idiot!

*

INT. BRISTOL DOCKS - NIGHT (FLASHBACK)

*

Columbo talks to two white guys: PADDY 1 and 2.

*

COLUMBO (V.O.)

It took three meetings all at the
crazy hour of 3 in the morning to
confirm a meeting in Belfast and
even then I would not know
whereabouts in Belfast I'd be
going.

COLUMBO

(to the men)

So the next meeting will be my last
one?

PADDY

That's correct, yes.

COLUMBO

You mentioned an initiation. What
I'm I expecting?

PADDY 2

Oh you'll find out. Just make sure
you have a bag ready, half full of
cash. The rest yous can fill with
whatever you people need.

COLUMBO

Okay.

PADDY

Oh and make sure yous book a couple
of days off.

They both laugh.

PADDY 2

That's if yous got a job.

COLUMBO

Right.

COLUMBO (V.O.)

The next day the hours sped up so
fast it felt like I never left that
dockside. I came prepared with
passport and spare pants socks and
my toothbrush with a grand in used
10s and 20s. I arrived bang on 3am.

LATER

Columbo waits in the rain. It's pitch black, no one around.

Then suddenly a black cloth is put over his head. He starts shouting. *

PADDY
Shut up, this is part of your initiation.

Columbo still shouts. *

PADDY 2
Fucking silence him. Making too much noise! *

PADDY
Okay, fuck it. *

COLUMBO
No, no, no, wait. I'll be quiet, I'll be quiet! I also got the money. *

PADDY
Shut the fuck up.

The two guys tuck into him until he's mute. *

PADDY (CONT'D)
There, that's better. Now where's Paddy? *

PADDY 2
I don't know.

Suddenly a white van pulls up and the two men put Columbo into the van. *

The van speeds off. *

EXT. FERRY - LATER (FLASHBACK) *

The van drives onto a ferry. *

INT. VAN - CONTINUOUS (FLASHBACK) *

Columbo wakes and finds himself in the back of a van with two men watching him. He starts making noise through the cloth over his head. *

PADDY 3
Shhh! *

Paddy 2 punches Columbo's lights out. *

CUT TO BLACK: *

POV COLUMBO: Opens his eyes. He is still in the van but the cloth has been removed. *

COLUMBO
Can I speak?

Paddy nods.

COLUMBO (CONT'D) *

What the fuck, man? *

PADDY 2 *

Hey that's enough. It's best this way. Do you know where you are? *

COLUMBO *

Umm? *

PADDY 2 *

Exactly. Anyway we're nearly there. *

COLUMBO *

Where? *

PADDY

You'll see.

INSERT: Van pulls up at an old factory. *

PADDY 3

We're here.

COLUMBO *

Good, I need the toilet! *

PADDY 1 *

Hurry up. There's a bush over there, here's some toilet paper. *

Columbo looks. *

PADDY 2

Catch.

PADDY *

Paddy 1 and 3, go with him. *

PADDY 3

What?

PADDY

You heard. Give him this bottle of
water too.

*
*

INT. FACTORY - NIGHT (FLASHBACK)

*

Door opens with all 4 men walking in with Columbo.

PADDY

Take a seat. He'll be with you
shortly.

*

Columbo takes a seat and sits in silence, with the four men
behind him.

*

The door opens and another man enters. Sits behind Columbo.

*

Pause.

*

VOICE

*

Welcome.

(beat)

*

So what's your name then?

*

COLUMBO

John.

VOICE

John, nice name. So what's your
second?

*

*

COLUMBO

Cabot.

VOICE

John Cabot, nice. Named after a
great white explorer?

They all start laughing.

*

VOICE (CONT'D)

*

So what can I do for you?

*

COLUMBO

The police are a massive problem
where I come from.

VOICE

Think you'll find it's the vermin
English. They seem to have a way of
annoying people wherever they end
up. So what do you want from us?

*

COLUMBO
Assistance!

VOICE
Assistance?

COLUMBO
Yes.

VOICE
Assistance, in what way?

COLUMBO
To police the area for us or with us.

Pause.

VOICE
Hang on, we don't work with anyone,
so forget the latter. I know about
your troubles. I can only apologise
for the American Irish, they also
haven't treated your kind well.
Listen, if we run the Paul's.

COLUMBO
Saint.

VOICE
What?

COLUMBO
St Paul's.

VOICE
Okay, if we run St Paul's, then we
want in on the supplies. I hear you
have links.

Columbo nods.

VOICE (CONT'D)
So is that a deal?

COLUMBO
Well I didn't come all this way for
a pint of Guinness.

Silence.

VOICE
Wrong capital.

They all start laughing apart from Columbo. *

VOICE (CONT'D) *
But I can murder one all the same. *

Columbo smiles. *

The voice walks around so Columbo can see him. He signals him *
to stand up. Columbo stands and shakes the hand of the voice. *

VOICE (CONT'D) *
Just call me The Voice. *

All the Paddy's put their hands by their side. Columbo just *
smiles. *

VOICE (CONT'D) *
So Columbo, I also know one of your *
guys is an informer. *

Columbo's face falls. *

VOICE (CONT'D) *
From now on you'll have at least *
one pair of eyes looking out for *
yous, wherever you go. *

One of the heavies walks behind Columbo, holding a black *
cloth. *

VOICE (CONT'D) *
Welcome to the motley crew, my *
Jamaican friend. *

A black cloth is put on Columbo's head. He's knocked out. *

INT. MINNIE'S BEDROOM - NIGHT (FLASHBACK) *

Columbo wakes up in Minnie's bed, confused. *

COLUMBO
Wait what, how?

MINNIE *
You were walking around City Road *
looking confused. A couple of *
policemen were staring so before *
they came over I took you in. What
happened to you?

Columbo starts getting up, putting his shoes on. *

COLUMBO

I, I was in Belfast one minute and
in your bed the next. Believe me
when I say, that's how it feels.

*

MINNIE

Belfast?

COLUMBO

Yeah, never mind. I need to go home
and sort a few things out.

MINNIE

Like what?

COLUMBO

Leave it, I've got no time to
explain.

MINNIE

Well there's the door and how about
a fucking thank you!

Minnie opens the door.

Columbo leaves.

COLUMBO

Yeah, yeah, yeah.

*

MINNIE

Clive was right, you're a fucking
user.

EXT. STREET - NIGHT

*

Columbo runs towards the Inkerman pub. He bumps into Shaw.

*

COLUMBO

Hey, hey Shaw, have you seen
Sydney?

*

SHAW

Last thing I heard he's gone on
holiday.

COLUMBO

What?

SHAW

He's always spending, with him gold
ring and ting!

COLUMBO

Fuck!

Columbo heads into the pub he bumps into Dempsey and Roy.

INT. INKERMEN PUB - CONTINUOUS (FLASHBACK)

Columbo bumps into Dempsey and Roy. He nods.

DEMPSEY

You did it?

COLUMBO

Its done.

DEMPSEY

You look a mess.

COLUMBO

I have some news about Sydney.

Dempsey pretends to look concerned.

EXT. TRINITY POLICE STATION - DAY (FLASHBACK)

A GUY with a hoodie walks up the road in the rain then quickly heading into an entrance.

As he walks in the camera slowly goes up the building to reveal the police station sign.

INT. TRINITY POLICE STATION - CONTINUOUS (FLASHBACK)

Sydney takes off his hoodie then looks at one of the OFFICERS standing by the reception door.

Sydney gives a slight nod. The officer looks away.

RECEPTIONIST

Take a seat.

Sydney takes a seat, a few PEOPLE who are waiting at reception notice.

SYDNEY

You fucking pig! Babylon a fall down!

One or two from the crowd forget what they saw and instantly start backing Sydney up.

CROWD 1
Fuck the system!

CROWD 2
Police can kiss my ass!

INT. TRINITY POLICE STATION - INTERVIEW ROOM - MOMENTS LATER
(FLASHBACK)

Officer Wesley sits on one side of the table, Sydney on the other.

WESLEY
Good acting. Didn't know you had it
in you.

Some coke is on the table. Sydney sees but stays quiet.

WESLEY (CONT'D)
Oh that, that my dear boy is what
we call St Paul's finest. Fucking
good shit.

Wesley proceeds to take some.

WESLEY (CONT'D)
Oh if only my fucking father knew,
he would hang draw and quarter me.
(laughs, pauses)
What's wrong, cat got your tongue?
(beat)
Fucking hell you're making me
nervous, thought that was my
fucking job...

SYDNEY
Wouldn't that be the coke?

WESLEY
Jizz in my tea, it talks. So what's
new?

SYDNEY
It's getting a bit hot for me so I
have to stop!

WESLEY
Well I could turn the fucking
heating down. What are you on
about? We had a deal.

SYDNEY
Yeah and now...

WESLEY

Whoa, whoa, whoa, think you need to
chill. Here's a bag.

*
*

Wesley gets a bag from under the table.

WESLEY (CONT'D)

Call me Santa pig!

(beat)

It's weed Syd, nothing else. Look!

*
*
*
*

Wesley opens it to reveal crack and starts laughing.

WESLEY (CONT'D)

Oops wrong bag. You boy are up to
your eyes in trouble. You need me.
You ain't going anywhere.

*
*
*
*

Sydney gets up and heads to the door. Tries to open it but
the doors closed.

WESLEY (CONT'D)

See!

*
*

Sydney slowly turns around.

WESLEY (CONT'D)

You can get rid of Clive and run
things.

*
*
*

Pause.

SYDNEY

Gaining the streets is not my
intention. All you need to know is
that Dempsey has finally made the
move.

*

Wesley looks.

SYDNEY (CONT'D)

But he didn't make the contact!

*
*

Wesley carries on looking. A slight pause.

*

WESLEY

Down there you'll find a bag of
used 5s and 10s, but never 20s, I
keep those fuckers for myself.

*

Sydney picks up the bag to check it's just money in there.

*

WESLEY (CONT'D) *
 What you looking for, I'm not gonna *
 frame you. *

Sydney nods his head, pause.

WESLEY (CONT'D) *
 So, what is your plan? *

Syd just looks and says nothing.

WESLEY (CONT'D) *
 Fair enough. So who made the *
 contact? Come on, what's the name *
 of this individual? *

SYDNEY
 Columbo.

Wesley starts laughing. Then stops. *

WESLEY
 You what!

SYDNEY
 Columbo Balagoon.

Wesley looks and starts laughing. After he has his fill of *
 joy, he pauses. *

WESLEY
 Oh, by the way Syd, the door's now *
 open. *

Sydney walks out. *

WESLEY (CONT'D) *
 Think about what I said regarding *
 Clive and say hello to your fucking *
 mother for me! *

Wesley picks up the phone -- a strong BRISTOLIAN VOICE from *
 the other side. *

BRISTOLIAN VOICE (V.O.) *
 Finally. *

WESLEY
 Yeah.

BRISTOLIAN VOICE (V.O.) *
 Time to fill the Zoo with *
 narcotics. *

WESLEY

Yeah.

EXT. STREETS - DAY (FLASHBACK) *

Sydney runs in the rain, tearful. *

INT. LIQUOR STORE - DAY (FLASHBACK) *

He enters, soaking wet and buys a couple of bottles, bread and milk. *

He hands over a fiver but drops a bundle of cash on the floor which he then quickly picks up. *

The SHOPKEEPER puts the items in a bag. *

EXT. STREETS - DAY (FLASHBACK) *

Sydney KNOCKS on a door. His MUM, a lady in her 60s on crutches, opens it. *

MUM

Come in son. Wow you're soaking.
Grab a towel from upstairs. Did you
remember the milk and bread? *

SYDNEY

Yes mum, here you go. *

MUM

Thanks son.

Sydney runs up the stairs to get a towel. *

SYDNEY

Mum check the bag. Sorry it's a bit
wet. *

MUM

That's okay son. What's in it? *

SYDNEY (O.C.)

Money, mum. For you. *

MUM

Oh son, where did you get it from?
And alcohol is bad for you. I don't
want you getting into any trouble. *

SYDNEY (O.C.)
Mum, I'll be fine.

*
*

MUM
Okay, okay.

Sydney runs downstairs.

SYDNEY
Mum take care.

MUM
Okay son. What are you going
already? Okay, well you know I
will. And son, take care of
yourself too.

*
*

SYDNEY
I must go. Thanks for the towel.

*

MUM
That's okay. What's mine is yours
son.

*

Sydney smiles and leaves more cash on a table next to the
front door. Takes his bottles, opens the door.

*

SYDNEY
Bye mum.

*

EXT. STREETS - DAY (FLASHBACK)

*

Sydney closes the door and walks to a sheltered bench. He
takes a seat and opens a bottle.

*
*

He stares into the puddles as he drinks, quietly tearful.

*

INT. INKERMEN PUB - DAY (FLASHBACK)

*

Shaw, Dempsey, Roy, and Montel gather.

*

SHAW
Well it worked in America.

ROY
What's that?

*

SHAW
What Columbo said the other day is
highly probable.
(MORE)

*
*

SHAW (CONT'D)

Flood the community with drugs,
keep them docile and divided which
would naturally be inevitable?

*

DEMPSEY

Umm, who?

SHAW

The Babylon, The Beast, The Police,
especially if the police are the
ones who are really controlling the
supplies.

Columbo walks in.

DEMPSEY

Wouldn't put it past them.

COLUMBO

Has anyone seen Syd?

ROY

No. If it's true he's not gonna
show his face round here no more.

*

DEMPSEY

You did good Columbo.

COLUMBO

I haven't finished.

Clive walks in with Montel.

CLIVE

What the fuck man?

*

COLUMBO

What?

*

CLIVE

You and Minnie gone stop tonight,
you hear?

*

Clive laughs.

*

COLUMBO

By who?

MONTEL

You guys man, come on.

Suddenly two heavies walk in and literally pick Clive up and
carry him out.

*

*

They put a black cloth on his head and whisper in his ear. *

EXT. INKERMEN PUB - CONTINUOUS (FLASHBACK) *

Everyone walks out to see. *

MONTEL (CONT'D)
What in the name of...

Everyone looks at Columbo. *

COLUMBO
What? I don't have anything to do
with that! *

MONTEL
What have you done?

COLUMBO
As I said... *

Montel shouts at the two men who are massive.

MONTEL
Oi, fuck off! *

The heavies have their fill and slowly release Clive's ears
from the physiological beating. *

They walk towards their car, leaving Clive standing there
frozen. *

Montel, Shaw and Roy run over to check on him but he doesn't
respond. *

INT. INKERMEN PUB - MOMENTS LATER (FLASHBACK) *

They walk Clive into the pub and sit him down. *

ROY
What did they say to you?

SHAW
Speak na man!

ROY
What just happened?

MONTEL
He looks like him see a duppy!

Dempsey looks on, Clive just sits there as the camera zooms into him. *

FADE TO BLACK. *

FADE IN: *

INT. HOUSE - LIVING ROOM - DAY *

Enna looks shocked. *

COLUMBO *

That night, I thought I was sending
my message. Turns out, I was
delivering someone else's. *

ENNA *

But what were you thinking doing
that to another human being? *

COLUMBO *

And there lies the problem. I wish
I left it there but I didn't. I
momentarily lost myself. *

JENNIFER *

Yes when I first met you, you were
a rouge. Not to be trusted but to
my detriment I stuck by you. *

Columbo nods.

Joeb looks.

COLUMBO

It was something else.

JOEB

What do you mean?

JENNIFER

The two heavies that were going
around!

Columbo nods, looking at his daughter. *

JENNIFER (CONT'D) *

Because of the way things were at
the time, nobody knew what was
going on. You even had your
reservations about Dempsey. See, I
remembered what you told me. *

Columbo smiles.

Pause.

Enna looks.

COLUMBO

Because out of all of us, Dempsey
was the only brother who was never
locked up. I wouldn't want to move
back there. Anyhow from what I hear
things are regressing.

(looking at Enna)

That's why I don't want you to go
Enna. Opportunities are happening
in other countries where societies
are more welcoming.

JENNIFER

For once I agree with your old man.

ENNA

So what was the two heavies doing?
And was it you that beat up Sydney?

Columbo nods and closes his eyes as the camera zooms into his
face and back out again.

INT. APARTMENT COMPLEX - BEDROOM - DAY (FLASHBACK)

Younger Columbo is in bed. Suddenly there's a KNOCK on the
door.

Columbo feels weird and finds it hard to get up. As he tries,
the room starts spinning. He falls back in his bed.

ROY (O.C.)

Columbo, it's Roy. Get up. Word on
the street is they're after you.
Columbo! Columbo!

The KNOCKING stops then the window breaks.

Roy runs up the stairs into Columbo's bedroom.

Columbo's out cold on the bed so Roy grabs at him.

EXT. ST PAUL'S - STREETS - DAY (FLASHBACK)

Just about able to walk Roy assists Columbo a few doors down
the corridor to his own flat.

INT. APARTMENT COMPLEX - ROY'S FLAT - MOMENTS LATER
(FLASHBACK)

Roy bundles him in, closing the door. Camera stays on the door as the sun comes up the door gets brighter.

A KNOCK on the door. Roy answers. Two police officers.

ROY (CONT'D)
Hello.

POLICE
Sorry to disturb you just wondering
if you've seen this gentleman.

Holds up a photo of Columbo.

ROY
No sorry, I haven't seen him for a
while.

POLICE
Could you tell me when the last
was?

Pause.

ROY
Sorry I can't. Umm maybe the day
before last at the Inkerman pub.

POLICE
Right.

He looks past Roy's shoulder to see if anyone's inside.

POLICE (CONT'D)
Do you mind if we come in?

ROY
Sorry, I'm just getting ready for
work.

POLICE
This won't take long.

The police officers allow themselves into Roy's flat. They
change behaviour.

POLICE (CONT'D)
There was a serious incident last
night involving this man.

Shows a picture of Sydney.

POLICE (CONT'D) *
Know him? *

ROY
Yes.

POLICE
So?

ROY
Last time I saw him was...

POLICE
Let us guess, a couple of days ago?
Listen. His fucking window and door
lock's broken and he's not in? *

Roy nods. *

Pause.

POLICE (CONT'D) (CONT'D)
If we find out you know something,
we'll have you.
(slight pause) *
You know that right? Choice is *
yours. *

ROY
Like I said, I know nothing.

Police look around.

POLICE 2
Shall I look upstairs Sarg?

POLICE
Don't bother. Don't want you being *
late for work now do we? We'll let *
ourselves out. *

Roy looks as they leave and watches the door close. *

He walks into the living room, takes a seat takes a deep sigh *
and closes his eyes. *

The camera moves to a clock on the wall -- 10 past 9 then *
11:45. *

As the camera moves back down towards Roy, we see Columbo *
standing over him, watching him. Roy opens his eyes. *

ROY
Columbo.

COLUMBO

Roy I think I'm in trouble. I can
hardly remember what happened last
night. I thank you for what you
have just done.

ROY

The police...

COLUMBO

Yes I heard from upstairs. I think
I now know what happened to Clive.

Roy looks. Columbo shows Roy his arm.

COLUMBO (CONT'D)

Look where it hurts there's a mark.
Looks like it's from a needle. This
has happened before, when I found
myself in Minnie's bed.

ROY

My, my, my, this a lot to take in.
Why would they... do you think it's
the police?

COLUMBO

I'm so confused at the moment. Last
night I remember seeing Sydney and
arguing with him but I can't
remember any of the conversation. I
know he's an informer so I was
ready to fight. Then I saw myself
beating him up but it didn't feel
like I was doing it. I vaguely
remember being with two large men,
I have no marks apart from this
one.

ROY

The two heavies that were with
Clive that night. So where is Syd
now?

COLUMBO

I don't know. I don't know who's
responsible for doing this to me
but what I do know is I can't hang
around. Must go.

A knock on the door.

COLUMBO (CONT'D)

Don't fight it, open the door.

ROY

What?

COLUMBO

I'll say I just arrived. Don't
worry, you done enough.

Columbo stands steadfast as Roy opens the door to reveal the two heavies. Roy instantly tries closing the door but one of the heavies puts his foot in the way.

ROY

Fucking hell, I can't close it!

The second heavy launches himself at the door.

The impact sends Roy flying.

As the second one runs in, Columbo punches him in the face but to no effect.

ROY (CONT'D)

Run Columbo, run!

The second heavy tries grabbing at Columbo but he manages to avoid getting caught, running past both of them out of the door into the corridor.

INT. APARTMENT COMPLEX - CORRIDOR - CONTINUOUS (FLASHBACK)

He looks behind and sees both heavies hot on his trail.

He runs down the stairs passing people along the way as he passes them the heavies barge them out the way.

EXT. APARTMENT COMPLEX - CONTINUOUS (FLASHBACK)

Columbo runs out onto the street. As he crosses the road he notices two police officers (the same ones from earlier) they notice him.

POLICE

Hey, hey, stop.

Columbo carries on running and police start chasing him.

Columbo looks back and notices the two heavies have disappeared and have been replaced by two police officers.

He carries on running, confused.

POLICE (CONT'D)

Stop, stop!

Columbo tries running across another street.

BOOM -- he gets taken out by a car.

The officers catch up with him as he's on all fours in pain on the ground.

INT. TRINITY POLICE STATION - DAY (FLASHBACK)

Officer Wesley sits at a table with Columbo.

WESLEY

Well, well, look at what the cats dragged in. I've heard quite a few stories about you - beginning to turn into an urban legend.

(slight pause)

I'm about to burst your bubble.

Columbo looks straight at him and Wesley smiles.

WESLEY (CONT'D)

What I don't understand is, how you thought you'd get away with it.

Columbo looks slightly puzzled.

WESLEY (CONT'D)

Come on, really?

(CONT'D)

First affiliations with the fucking IRA and then attempted murder. You kidding me?

Pause.

COLUMBO

I had nothing to do with any attempted murder. I know the guy.

WESLEY

Yeah, so do I.

COLUMBO

I know.

WESLEY

I think you know quite a lot don't you. In fact, I'm surprised you're talking?

*

COLUMBO

Why? I have nothing to hide.

*

Wesley chuckles.

WESLEY

You say that so confidently yet we know all about you.

*

COLUMBO

Yeah?

WESLEY

Listen, I don't know how you're not shitting yourself right now but-

*

*

COLUMBO

Flooding the area with drugs hey Officer Wesley? How's that gonna go down once everyone knows?

*

WESLEY

I've got brothers willing to do it. Anyway where's your proof? You got nothing over me, boy!

*

*

*

Columbo looks, long pause.

WESLEY (CONT'D)

Who are the two heavies connected to? Those buffoons always fucking around!

*

*

*

*

Columbo looks at Wesley as in 'you fucking serious'!

*

WESLEY (CONT'D)

What don't you know them?

*

*

COLUMBO

You said attempted murder so I assume Sydney is still alive.

WESLEY

Correct.

Columbo smiles and nods.

WESLEY (CONT'D)

It was close, which is something you'll no longer be.

COLUMBO

What do you mean?

Officer Wesley leans in.

WESLEY

Dangerous bastard, I want you gone.
(pause)
I want you out of my country.

EXT. ST PAUL'S - BRIDGE - NIGHT (FLASHBACK)

The heavies walk over the bridge heading out of St Pauls into a park heading towards Easton.

Suddenly we notice Dempsey with a hoodie up. The heavies walk over to him and hand him a Nokia city man 1320 mobile phone.

DEMPSEY

The streets are clear.

BRISTOLIAN VOICE

Took a while. And Clive?

DEMPSEY

Forever muted, so phase two is the shipment.

BRISTOLIAN VOICE

Yeah, yeah, got it all covered. You and your boys work with us now. You're going to be rich.

Dempsey hands the phone over to the heavies who walk off. He takes off his hoodie and walks on the bridge, stops and looks over it.

He takes in the view looking like he is about to become king.

INT. HOUSE - LIVING ROOM - DAY

Jennifer, Enna, Joeb and Colombo sit around.

COLUMBO

See nobody really knows what happened.

(MORE)

COLUMBO (CONT'D)

All I know apart from me
affiliating myself with those
people, you know, the IRA is, I
don't quite know what else was
going on at the time.

*

ENNA

And you have no clue who those
heavies worked for?

*

Columbo nods

ENNA (CONT'D)

No desire to go back?

*

*

COLUMBO

I couldn't even if I wanted to.

*

ENNA

Why, wouldn't you want to prove
your innocence. What ever happened
to Dempsey?

Columbo laughs.

*

COLUMBO

Heard he got rich quick. Then about
4 years later he left England with
a wad of money. Teenagers that
weren't afraid to die started
taking over the streets.

*

*

*

*

*

ENNA

So no one knows where he went?

COLUMBO

Look I'm heading to bed now.

Jennifer smiles, Columbo looks at her.

*

COLUMBO (CONT'D)

You coming?

*

*

ENNA

Oh dad, nasty the pair of you. Come
on Joeb, think I need some fresh
air.

*

*

Enna smiles as she and Joeb head out to the garden, leaving
Columbo and Jennifer alone.

*

*

EXT. HOUSE - GARDEN - CONTINUOUS

Enna and Joeb walk hand in hand.

JOEB

Your dad is complicated, but so is
your mum.

ENNA

Yes I know, there're so many
unanswered questions.

JOEB

It's different times now so surely
your dad would get a fair hearing
if he ever decided to try and go
back?

ENNA

Yeah about that, he's not going to
like the news I'm about to tell
him. Maybe he's just content to be
here. He always told me at least
over here in Gambia you can see the
corruption where as in England it's
hidden in their laws and practices.
Maybe he's better off...

JOEB

So you got that placement. When
were you going to tell me...

Suddenly we hear fast foot steps. Joeb turns round.

Somebody's walking towards the house looking distressed.

Joeb and Enna walk back in and head towards the front door.

JOEB (CONT'D)

You need to tell me, Enna.

INT. HOUSE - KITCHEN

Columbo and Jennifer are in mid conversation.

JENNIFER

We got a lot to sort out before I
do that.

COLUMBO

That? I've been called lots of
things in my life but that...

A KNOCK on the door. Jennifer starts heading towards the front door. *

JENNIFER
You're not gonna get me through a cheap joke either.

JOEB
He looks dysregulated. *

Both Jennifer and Columbo look at each other. Columbo prepares the sofa as Jennifer opens the door. *

LENNY
They've got him. *

JENNIFER
Amadou?

LENNY
Yes, the police... *

Columbo runs to the door.

COLUMBO
Come in Lenny, Lenny come in!

LENNY
No, I need a gun!

COLUMBO
What? *

LENNY
I heard what you used to do so I was hoping you had one.

COLUMBO
Don't make the same mistakes I did, Lenny.

Lenny runs away.

COLUMBO (CONT'D)
Lenny! *

LENNY
I must go! *

Lenny runs into the night. *

Jennifer and Columbo look and hug each other. Enna is tearful, Joeb is speechless. *

Then suddenly Columbo lets go of Jennifer and starts running to try and catch Lenny up. *

EXT. GAMBIAN STREETS - CONTINUOUS *

The camera follows for a while and then stops. We see Columbo running into the night and hear Enna and Jennifer's concerned screams. *

Music starts to play.

The streets are busy, full of people that both Lenny and Columbo know. Not knowing who to fully trust they both look at each other. *

Lenny realises at this point in time they must work together in the hopes of finding his son. *

Sirens in the far distance. Something is about to happen.

COLUMBO

Lenny!

They run towards the sound of the sirens. Lenny being slightly faster than Columbo doesn't stop or slow down. *

LENNY

Don't follow me.

EXT. ABANDONED METAL SCRAPYARD - CONTINUOUS *

Lenny runs like a man possessed. He knows this yard well and also knows the affiliated gangs that lives inside and run it. He has a feeling this is where he'll find his son, dead or alive. *

Dry cracked earth, piles of stripped engines staked like bones. Hot humid night. BUZZING with insects. Only a few scattered flickering floodlight working. *

A huge place with a sense that everything is being watched by human surveillance. At any point his next breath could be the last.

He keeps running. Columbo now from a distance sees where Lenny was heading and stops. He closes his eyes. *

POV COLUMBO: Hears UK police sirens and sees his younger self standing in the middle of a circle of armed police officers. Two of the officers start pulling him to the ground. *

He immediately opens his eyes and notices Jatta tugging his shirt. *

JATTA

They took my sister from Serekunda
last week, now nowhere to be seen. *
They told us if we continued our *
illegal studies we'd be next.

Columbo just looks bewildered.

JATTA (CONT'D) *

I'm her only family, She's all I *
have. *

Columbo's focus comes back. He looks at Jatta. *

JATTA (CONT'D) *

They'll do anything to make some *
money, fuck us, sell us, keep us *
scared. I'm not scared. I just want *
my sister. *

Long silence. Columbo looks ahead towards the scrapyard.

JATTA (CONT'D) *

Mr Cabot, sir. Don't do it. You *
can't go in there. *

She starts tugging at his shirt again.

COLUMBO

I'm sorry, I'm so sorry. I must go. *

He continues to run towards the scrapyard.

Jatta looks on in trepidation.

We join Lenny, chest heavy, sweaty faced. He knows eyes are *
on him but he doesn't care.

LENNY

Amadou!
(into the darkness) *
Amadou! *

Then silence, he then hears movements. He looks around.

He sees a TEENAGER (17), face bruised, barefoot. Then *
freezes, terrified.

LENNY (CONT'D) *

I'm not one of them, believe me. *
Look I'm not gonna come any closer. *

TEENAGER

They take us older ones to the
green container, smaller ones to
the red.

Lenny nods.

LENNY

Any there now?

TEENAGER

Always!

LENNY

Would you like to come with me?

The teenager looks behind Lenny and sees someone running
towards them. He shakes his head then runs away. *

Lenny looks back and instantly notices that its Columbo. He
looks back to where the teenager was standing. *

LENNY (CONT'D) *

It's okay I know him. *

Too late -- the teenager's already hidden away. *

COLUMBO

What the hell, Lenny? You know they
already know we're here ,right? *

LENNY

The drum beats louder when the
leopard is near. *

COLUMBO

What? Not now Lenny. *

Suddenly two bright floodlights are switched on. *

Lenny and Columbo cover their faces. Footsteps are heard,
then bags get thrown over their faces. They both get knocked
out. *

INT. POLICE VAN - NIGHT (FLASHBACK) *

Columbo wakes in a police van with a bag over his head. He
sees silhouettes of two heavies towering over him. *

DEMPSEY (O.C.) *

Nice, nice. Drop him on this road
here, that's it. City Road. I'm
sure someone will find him. *

They all laugh.

DEMPSEY (O.C.) (CONT'D)
 Hang on, he's stirring. Prick him
 again.

*
 *
 *

Columbo feels a needle going into his skin, he lets out an
 almighty scream before being knocked out again.

EXT. ABANDONED SCRAPYARD - NIGHT

*

Columbo opens his eyes. Slightly confused, sat on a chair.
 Body full of pain. He looks at Lenny who is sat opposite.
 Already awake eyes wide. Both with a cloth around their
 mouth. Columbo looks very confused.

*

Surrounded by several GANG MEMBERS, a couple of crooked
 police officers.

*

One of the gang members removes Lenny's cloth. Lenny smiles.
 He nods at Columbo then looks at the gang members.

*

He then looks to the side of him where we see Amadou tied to
 another chair, bloody but breathing, looking at his father.

*

GANG MEMBER
 There we go, time's up. We now have
 an audience.

*

Some of the members and police men start laughing.

LENNY
 Don't do this in front of my boy.

Columbo starts to make noise and of the gang members walk
 towards him, ready to punch.

*

Then a familiar voice is heard from the crowd.

*

GOVERNOR 3
 No need, step away.

The gang member walks away.

*

GOVERNOR 3 (CONT'D)
 Now this is why it's important to
 listen to parent's concerns. After
 all, we're paying for your salary.

*
 *
 *
 *

Pause.

GOVERNOR 3 (CONT'D)
 After being here all those years,
 Columbo.

Columbo looks surprised.

GOVERNOR 3 (CONT'D)
 That's right, I know your real
 name. You still don't know how
 things operate?

Columbo looks unimpressed until...

GOVERNOR 3 (CONT'D)
 So it's time for you to be taught.

A gang member holding a machete approaches Columbo.

Columbo looks at Lenny and starts to rock his chair from side
 to side. As he does two other gang members stable the chair,
 taking off Columbo's mouth piece.

The gang member waves the machete over Columbo and then takes
 a swipe, cutting Columbo across his stomach. Blood starts to
 come out.

Columbo surprised, starts to try and catch his breath. He
 breathes in and out, in and out.

INT. HOME - KITCHEN - MEANWHILE

Jennifer and Enna sit at the table. Jennifer is speechless.
 Enna holding her hand. A long 12 seconds go by and then...

JENNIFER
 He's a stubborn old fool. Why am I
 still drawn into his upside down
 life?

ENNA
 Because you still love him?

Jennifer isn't listening.

JENNIFER
 Why am I here still picking up the
 pieces?

ENNA
 Be honest with yourself mum. You
 always have.

Jennifer looks at Enna and says nothing.

ENNA (CONT'D)

I didn't mean anything by that. I know you're here for me too but why did you move so far away? Almost a two hour drive from us - me. I've also got something to tell you.

A KNOCK at the door. Both look at each other and stand at the same time. The KNOCKING continues.

Enna starts walking towards the door. Jennifer grabs her.

JENNIFER

Not on your life baby girl. You're staying right here. Ain't strong enough to lose both of you tonight.

Jennifer grabs a knife from a drawer that also contains a gun and walks towards the door. KNOCKING continues.

As Jennifer opens the door, we see Jatta.

EXT. SCRAPYARD - MEANWHILE

Columbo's bent double, blood all over his shirt and jeans but still breathing. He checks his wound and watches the nightmare unfold.

Punches fly all over Lenny. Amadou screams for them to stop.

COLUMBO

End me instead, he's got nothing. He's nobody to you.

GANG MEMBER

Exactly. Which makes all of this much easier.

Lenny lifts his head. Blood everywhere, but with a solid stare.

LENNY

Even a dead man's shadow still touches the earth.

He smiles. Defiant. The machete raises.

GOVERNOR 3

Let's see if your shadow screams.

The machete ends up deep in Lenny's shoulder. As his body convulses, the gang member tries pulling the machete out.

Amadou stops screaming -- he looks like he's lost his mind. *

EXT. SCRAPYARD - ENTRANCE - MEANWHILE *

Dozens of captured CHILDREN and YOUNG ADULTS run out of the yard. Shots fire to try and keep order and them contained. Total anarchy. *

From the entrance, we see Jennifer jumping out of her car and running into the crowds. *

Further up the road we see Enna running as fast as she can towards the scrapyard, followed by an out of breath Joeb. *

EXT. STREETS - DAY (FLASHBACK) *

The two heavies scene. This time, it's more coherent. We see Columbo beating up Sydney. The drugs Columbo was injected with start to wear off. *

COLUMBO
You will die tonight!

Columbo carries on breaking every bone with no mercy. *

SYDNEY
It's Dempsey you should be getting. *

COLUMBO
(affected by drugs)
Don't like killing Africans. *

HEAVY 1
That piece of shit has to go
Columbo, before everybody knows.

Columbo starts to feel dizzy. *

COLUMBO
Wait, what happens now? *

Columbo begins to slump finding it difficult to stand. Both heavies are oblivious/don't care. They have accomplished what they were told to do. *

HEAVY 2
Need to bathe my fucking hands.
Swear I broke a finger. *

HEAVY 1
I'll drive then. *

HEAVY 2
Cool, cool.

*

HEAVY 1
Suppose I'm shoving him in the car
too, then.

*

He picks up Columbo like a child and puts him on the back
seat of the car.

HEAVY 2
Dainty!

HEAVY 1
Shut it!

Both heavies gets in the front and drive off, literally just
round the corner to Columbo's flat.

*

*

Heavy 2 carefully takes Columbo out of the car carrying him
up the stairs towards his flat.

*

A PASSER-BY notices but says nothing.

*

Getting slightly paranoid, Heavy 1 decides to leave him on
the next convenient floor. He places Columbo down at the
start of the corridor and walks back down the stairs.

INT. APARTMENT COMPLEX - CORRIDOR - LATER (FLASHBACK)

*

A long beat.

*

Suddenly we see a dog licking Columbo's face. Some how he
manages to get up away from the face licking dog.

*

He stumbles through the corridor, luckily his flat being
situated on the same floor makes this impossible feat that
bit easier.

He manages to open his door, closing it. He walks up his
stairs towards his bedroom. Looks at his bed and collapses
onto it. As his body touches the mattress...

*

*

CUT TO:

*

EXT. SCRAPYARD - NIGHT

*

Columbo falls off his chair onto the floor in a puddle of his
own blood. As he supports himself with both hands, he looks
up and sees Lenny slouched on his chair.

*

*

*

Blood all over Columbo's face. The lighting flickers on and off, sometimes making it hard for him to see. He then notices two legs right in front of him. As he props himself up, it's obviously Amadou. *

His expressionless face tells Columbo that Amadou knows this is his last moments on earth. *

This encourages Columbo to stand up as he uses all of his strength to do so.

He sees police officers, governors and gang members surrounding them. Some point their guns, ready to shoot. Columbo locks eyes with Amadou and hugs him. *

INT. CLASSROOM - DAY (FLASHBACK) *

Amadou smiles. *

AMADOU

That's right Mr Cabot. No fluff, just facts. I managed to upload six lessons just now. Origins of the Mali Empire is a good one. *

COLUMBO

Oh yeah, which episode is that? *

AMADOU

Three, but the last one is a little different.

Columbo looks concerned.

AMADOU (CONT'D)

Its just that we thought it was the best time to share our experiences. You know, once our audience get used to us. *

Columbo nods.

COLUMBO

Do tell. *

AMADOU

Names. Times. Actions. Location. *

COLUMBO

Location. You need to tell me, Amadou. If you know, please help me in order for me to help you. *

AMADOU

Mr Cabot, sir. I cannot say, I know
what you'll do and that'll be
dangerous for you.

*

COLUMBO

Please.

AMADOU

Let me finish sir, we all talked.
Me, Jatta, Sera, all of us. But it
was mainly me that did the talking
on the recording. You weren't
mentioned sir.

*

Columbo nods his head.

COLUMBO

That's not my concern Amadou. You
do know this could land you in
grave danger. This could alter your
life chance...

*

AMADOU

I know this could land me in a
grave. I also know by the time it
comes out I might not even be here,
so I backed it up. On this USB.
(points to it)
Just keep releasing them as normal.

*

*

*

*

Columbo nods. Pause.

AMADOU (CONT'D)

If something happens to me... if I
go missing, unalived or my dad.
Please don't do anything to damage
yours or the people around you.

*

*

*

*

*

Columbo nods.

AMADOU (CONT'D)

Hundreds of us go missing each year
and nobody cares. We're seen as a
nuisance, like when wild animals
enter a crowded village.

*

*

*

*

*

(pause)

*

Until the lion learns to write,
every story will glorify the
hunter.

*

*

*

Columbo smiles.

COLUMBO
 You sound just like your father
 Amadou. I'm proud of you.

Columbo goes to hug him and closes his eyes.

CUT TO: *

EXT. SCRAPYARD - NIGHT *

We are transported back to the scrapyard. *

Loud gun fire is heard instantly, catapulting Columbo. He releases Amadou as his skull shatters in a million pieces. *

Columbo falls back to the ground. Amadou's lifeless body convulses and then stops moving. *

The bullet now in Columbo's chest sends a pool of blood to the ground where he lays. *

Columbo looks at the crowd of policemen, gang members, governors, are the last to go, gloating as they slowly walk away. *

The two or three governors that are there hear a crowd of angry people coming so they decide to move quicker. *

Suddenly we hear a gun being fired but it's not from the fleeing mob. We then hear a familiar voice.

JENNIFER (O.S.)
 Come, here you bastards! Come taste
 this lead! I'll give you more than
 just poisoning you gutless freaks. *

She carries on firing until she sees the horror scene that's in-front of her. *

By now there is no sign of the gang members, governors nor corrupt police officers. Enna appears, instantly seeing her dad. *

ENNA
 Dad, dad, dad! *

Joeb arrives, sweating and completely out of breath, along with other street kids and general helpers -- a few dozen. *

There is an understandable panic in the air as nobody knows who's still alive, who's watching and if they'll all get out alive. *

Then Jennifer sees the body of an unrecognisable Amadou laying on the ground just feet away from Columbo.

*

Lenny is still slouched on the chair, blood everywhere. Helpers and street kids rush into help them.

*

Jennifer runs over to Columbo, comforting Enna.

*

JENNIFER

I don't know if you can hear me you stubborn old fool but I love you.

ENNA

Mum don't call him that.

JENNIFER

Enna, I believe your father will be fine. He always bloody is.

Jennifer starts crying. This time she feels he might have used up all his cat lives.

JENNIFER (CONT'D)

I'm actually lost for words this time.

*

*

*

Joeb notices what some of the street kids are doing.

*

JOEB

Look, maybe we should all help them. They seem to have worked out a plan.

Some of the street kids start making stretchers from the scrap metal and car seats strewn around the yard.

ENNA

But we shouldn't touch them just in case. We're told not to...

*

*

JENNIFER

Ain't nobody coming anytime soon. I think we should go with it.

*

With the help of others, Lenny and Columbo are placed on makeshift stretchers, both still breathing but only just.

*

*

Suddenly Jatta recognises some clothing that Amadou is wearing. She walks over to investigate. Others follow.

*

*

Soon as she realises, she screams. The crowd instantly comfort her. Another stretcher is instantly built as the crowd starts to organise a way out. They all know they're being watched.

*

*

*

With many once being street kids themselves, they hope they won't attack them but nothing can be taken for granted.

The stretchers are now being moved by the crowd of people a mixture of street kids that Columbo taught, general street kids and helpers from the wider poor community, as they slowly start to make their way out.

Jennifer, Enna and Joeb are all together. Jennifer addresses everyone still holding the gun as they slowly walk. *

JENNIFER (CONT'D)

I owe you. We owe you our life *
 blood for helping us like this. I *
 am ready to fight just like John *
 has for you and your children. Not *
 to sure we'll all make it out alive *
 you see what they did to John, *
 Lenny and dear Amadou. That was *
 their message, but we have our own. *
 I say and this goes out to the ones *
 that are listening in here. Join *
 us. I no longer care how many gangs *
 are hiding behind the scrap metal. *
 We are walking out of here slowly, *
 because that's all we can do. The *
 two blooded bodies we are carrying *
 out represents your ticket to a new *
 future, opportunities you wont get *
 living in here. *
 (beat) *
 This is where the system wants you. *
 They want to control you through *
 fear. I'm scared too. This moment *
 in time my heart's beating like a *
 drum. We don't want no trouble but *
 we have a gun, knives, and home *
 made weapons. But most of all, *
 determination, and that's the main *
 thing we're not afraid to use. *

The crowd start cheering. Jennifer lowers her voice and starts to address the immediate crowd.

JENNIFER (CONT'D)

Myself, Enna and Joeb have mobile *
 phones. We'll call for an ambulance *
 closer to the exit and take it from *
 there. *

Suddenly one, two three. Half a dozen people then a dozen to large groups appear from behind the scrap metal.

Nobody knows what their intentions are. Nobody knows if this will be their last moments alive. *

Jennifer puts her hands up in the air and walks over to them.

The tension is thick -- how can the scrapyard gangs trust who they regard as the rich? Jennifer is also aware that she could not only lose her life but her daughters and everyone she loves. *

She looks at the gangs that are beginning to form around them and puts her arms down.

JENNIFER (CONT'D) *

Help us by joining us. *

The screen goes dark as the only remaining flickering light fails. We hear her breathing and then nothing.

END *