

THREE YEARS EARLIER

[SIREN IN THE AIR]

[CAR HORN BLARING]

[SCREECHING OF TIRES]

EXT. GARDENA HOSPITAL - DAY

An ambulance SCREECHES to a halt at the entrance of the lobby.

[SIREN STOPS]

The cabin doors open.

INT. AMBULANCE - DAY

A sickly old French woman on a stretcher convulses.

EXT. GARDENA HOSPITAL - DAY

TWO MALE NURSES transfer both the frail elderly French woman and the stretcher to the ground and make their way to the lobby.

A green KIA SUV pulls up close to the ambulance.

Monsieur Jacques Francois, his wife, Madame Charlotte, and his friend Musafa Ali spill out of the vehicle and rush towards the lobby.

[IN THE BACKGROUND, A WOMAN WAILS]

INT. LOBBY - DAY

A female nurse with a PB apparatus in her hand scurries across the hall and disappears behind a door.

A bereaved couple leaves the reception hall, weeping.

Two men wheeling a stretcher rush in and push past a pregnant woman seated on a steel chair.

One of the two nurses pushing the frail elderly Frenchwoman on a stretcher pauses and speaks to Monsieur Jacques and his followers, saying:

NURSE

You're to wait here. We're taking her  
to the ICU. Strickly out of bound.

The nurse turns and hurries to the Intensive Care Unit.

Monsieur Jacques and Musafa Ali sit in a steel three-seater chair.

Madame Charlotte paces back and forth, a frown on her face. She sits down. She stands up and paces back and forth.

MADAME CHARLOTTE  
we should take her to India. India  
has a track record of--

MONSIEUR JACQUES  
--Let's wait and hear what the doctor  
has to say.

MUSAFA  
We don't know if she's fit to travel  
or not.

INT. DOCTOR ZANYA'S OFFICE - DAY

The door opens.

Monsieur Jacques barges in and closes the door behind him.

Behind the huge mahogany desk, with a stethoscope around his neck, Dr. ZANYA, an Indian who is 45 years old, points to a steel chair.

DR. ZANYA  
Take a seat.

Monsieur Jacques sits in the steel chair.

DR. ZANYA (CONT'D)  
It's a first-tier medical emergency.

MONSIEUR JACQUES  
Is she fit to travel?

DR. ZANYA  
The old lady is not fit to travel.

MONSIEUR JACQUES  
What's the way out? What do you  
think? Any professional advice?

DR. ZANYA  
I've just spoken to the DSA. I was  
told that there's no--

MONSIEUR JACQUES  
--Excuse me. What's a DSA?

DR. ZANYA  
Oh. DSA means donor service area.  
Your mother requires an urgent heart  
transplant and there's--

MONSIEUR JACQUES

--I'll make it worth your while if you save her. Shall we say three million dollars? What about five million American dollars?

The door opens.

A desperate man wheels in a paralyzed old man in a wheelchair.

MONSIEUR JACQUES (CONT'D)

Get out!

DR. ZANYA

^Get out!

Looking sad, the man wheels the sick person out of the office.

Monsieur Jacques BANGS the door, struts back to his chair, and sits down.

DR. ZANYA (CONT'D)

Well, that's quite a generous offer. But then there's no donor. I suggest you talk to Ahmad El Matago.

MONSIEUR JACQUES

Who's Ahmad El Matago?

Dr. Zanya writes Matago's phone numbers on a piece of paper. He gives Monsieur Jacques the paper.

DR. ZANYA

This is his phone number. Call him. Tell him I sent you.

Monsieur Jacques retrieves an iPhone from his jacket pocket.

EXT. GARDENA ESTATE - MATAGO'S BUNGALOW - DAY

A black Range Rover Sports pulls up in the parking lot.

The ruthless, dangerous, and cunning 47-year-old AHMAD EL MATAGO steps out of the vehicle.

In slow motion, Matago struts towards the entrance, exuding power, luxury, and money. He looks flamboyant, wearing a white, spotless flowing gown and a red skullcap, Hausa style.

INT. MATAGO'S LIVING ROOM - CONTINUOUS

The living room is lavishly furnished.

Matago breezes in. He ambles to the sofas, keeps his cellphone and keys on the plexiglass and slumps on a sofa.

A neatly dressed young woman sets a glass and a bottle of champagne on the plexiglass. She leaves the room as quickly and quietly as she had walked in.

Matago sips champagne. He lights a cigar.

[PHONE RINGS]

Matago answers the phone.

MATAGO

Hello.

Matago listens to the voice from the other end of the line. He frowns. He sits up.

MATAGO (CONT'D)

What? Five million dollars?

Matago listens.

INT. DR. ZANYA'S OFFICE - DAY

Monsieur Jacques nods.

MONSIEUR JACQUES

Oh yes. Five million dollars. I'll make it seven million if you make it quick.

Dr. Zanya GULPS some air.

MATAGO (V.O)

Okay. Please give me a minute. I'll see what I can do about it. I'll call you back.

MONSIEUR JACQUES

I await your call. Just make it quick. Seven million dollars!

Monsieur Jacques flips off. He takes a deep breath.

Dr. Zanya nods, smiling obsequiously.

DR. ZANYA

There's nothing we can do but wait.

Monsieur Jacques nods.

MONSIEUR JACQUES

My mom means the world to me. I don't want anything to happen to her.

DR. ZANYA  
I noticed. We still have to wait.

INT. MATAGO'S LIVING ROOM - DAY

Matago scrolls through the list of contacts in his phone.

EXT. GARDENA HOSPITAL - BACK YARD - DAY

Not far from Gate 2, where armed young men on sentry duty pace back and forth, the warehouse stands tall, overlooking the morgue, the power plant, the guard's room, and the red room adjacent to it.

[PHONE RINGS IN THE BACKGROUND]

INT. GUARD'S ROOM - DAY

[PHONE RINGING]

Sprawled on a mattress next to a skimpily dressed young woman, one of the kingpins of the Wazobia syndicate, daredevil KALIA, male, late 30s, takes his cellphone off the concrete floor.

KALIA  
Say no more. It's the chief operating officer on the line.

Kalia answers the phone.

KALIA (CONT'D)  
I remain loyal, ranka ya dade.

Kalia listens attentively.

KALIA (CONT'D)  
Yes, boss. Right away, ranka ya dade.  
On my way.

The phone goes dead with a CLICK.

As he wears his shirt:

KALIA (CONT'D)  
Dress up! Let's get you back to the dormitory.

ABIGAIL  
You said you would help me escape.

KALIA  
I lied. You're lucky I let you live.

INT. WAREHOUSE - DAY

Kalia sends Abigail scuttling on the concrete floor. He points to a young woman in the midst of other young men and women seated on the floor.

KALIA

You!

FIONA cowers.

KALIA (CONT'D)

What's your name?

FIONA

Fiona.

KALIA

Fiona. Come here.

Fiona remains where she's, seated on the bare floor.

Kalia steps forward and grabs Fiona's arm.

As she CRIES:

FIONA

Please. Please don't hurt me. Let me go. You should let me go.

Fiona struggles.

Kalia SLAPS Fiona.

FIONA (CONT'D)

You spanked me.

KALIA

You're to come with me. Now!

Kalia turns and stomps to the exit.

An armed young man drags Fiona towards the exit.

The door SLAMS shut and the key turns in the lock.

The young men and women exchange glances.

KASKA SNORTS. He paces back and forth.

KASKA

She's not coming back.

GRACE LISUM, late 20s, adjusts a curl on Abigail's head.

GRACE

How did you know that?

(MORE)

GRACE (CONT'D)

Abigail came back.

KASKA

Well, Fiona is not coming back. And think about it. Do you think they'll let us out of here alive?

GRACE

Are you saying... What about the other guys? Are they dead?

All the men and women in the vast warehouse listen to the ongoing conversation with rapt attention.

KASKA

Of course they're dead. Their hearts and kidneys may be alive and working in other people's body. Now why would they let us live knowing we know what they do?

Gasgie steps forward. He clears his voice.

GASGIE

We've got to do something. We can't just sit and wait to be taken off to a slaughter house like some kind of a flock of sheep.

Kaska nods.

KASKA

You're right. We need a good plan. There are hundreds of armed young men waiting to pounce on anyone who attempts to escape.

EXT. RED ROOM - DAY

It's a strictly out-of-bound soundproofed building where human beings are killed and their organs are harvested.

The door opens.

A man wearing face mask, lab coat and hand gloves comes out of the building with a SherpaPak CTS pack in his hand.

The man with lab coat hands over the pack to Kalia.

INT. GARDENA HOSPITAL - LOBBY - DAY

Monsieur Jacques glances at his wristwatch.

MADAME CHARLOTTE

How long?

MONSIEUR JACQUES  
Heart transplants take five to six  
hours.

Madame Charlotte holds Monsieur Jacques's hands.

MADAME CHARLOTTE  
I hope she survives it.

Monsieur Jacques SNORTS.

INT. THEATER ROOM - DAY

Dr. Zanya and four theater nurses fuzz all over the old  
French woman, working feverishly to save her.

DR. ZANYA  
Heart.

One of the nurses opens a three-tiered SherpaPak CTS package  
and retrieves a pumping donor heart.

PRESENT DAY

INT. GARDENA ESTATE - ANITA'S ROOM - DAY

The 26-year-old ANITA DAVIES dabs the tears on her face.  
Fresh rivulets of tears rush down the side of her face.

Grace Lisum comes in, dripping wet. As she dries herself  
with a towel:

GRACE  
I see you're still crying.

ANITA  
I`m sick and tired of it.

GRACE  
I thought we'd gone past worrying and  
crying.

ANITA  
I can't help it. It`s almost been  
three years now. I miss home.

GRACE  
Why don't you take a shower, and then  
we go grab some fresh air? What do  
you think?

Anita looks thoughtful. She nods.

ANITA  
Okay.



EXT. THE WOODS - DAY

Grace holds Anita's hand.

GRACE  
I wasn't always like this, you know.

ANITA  
Okay. So what were you like?

GRACE  
I had a life. I had a job. I was the principal nursing officer in my clinic. Life was good. I was with my fiancé, and we were just about to enter a snack bar, and then--

Grace sits on a log. Anita sits next to her.

ANITA  
--And then what?

GRACE  
And then a black Range Rover screeches to a halt.

FLASHBACK

EXT. JAYS PUB - DAY

[CHATTERING IN THE BACKGROUND]

[A LADY CACKLES]

Hand in hand, shoulders touching, Grace and her fiance approach Jay's Pub.

A black Range Rover SCREECHES to a halt. Four armed men, wearing face masks exit the vehicle. One of the men grabs Grace from behind.

Grace opens her mouth to scream.

Kalia shoves a handkerchief into her mouth.

A mob hits Grace's fiance with the butt of a rifle.

Grace's fiance falls with a THUD, unconscious.

Customers and passersby watch helplessly as the mobs drag Grace to the black Range Rover.

SOMEONE  
Someone should call the Rapid Response Squad.

PRESENT DAY

[BIRDS CHIRPING]

EXT. WOODS - DAY

Grace shakes her head. She takes a long, shuddering breath. She looks sad.

GRACE

In the vehicle, Kalia injected me. I passed out. That's how I found myself in this horrible situation.

ANITA

I always thought you were a part of the syndicate. I'm so sorry I thought of you as a badass.

Anita holds Grace's hand.

GRACE

I feel like a badass.

Anita gives Grace a handkerchief.

Grace dabs the tears on her face.

ANITA

No you're not. You're the nicest person I know.

The two young women stroll past a float of crocodiles in a pond.

[WHOOSHING OF AN AIRPLANE CUTTING THROUGH THE AIR]

An aircraft flies across. The bottom opens, and the landing gear drops.

EXT. NAMDI EZIKIWE AIRPORT - NIGHT.

[SCREECHING OF THE TIRES OF AN AIRPLANE TOUCHING THE GROUND]

[THE ENGINE BARKS]

The airplane taxis to a stop.

PETER JAMALIWA, 28, comes out of the airplane and walks towards a fleet of taxis with a suitcase in his hand.

A cab stops by. Kalia is behind the wheel.

INT. CAB - DAY

Peter hops in.

PETER

Do you know a nice hotel where I can pass the night?

KALIA

I know of a place that's warm and cozy.

[CHATTERING IN THE BACKGROUND]

EXT. GARDENER HOTEL - NIGHT

Monsieur Jacques, Musafa, and Matago luxuriate on pool loungers as three beautiful skimpily dressed young Nigerian girls massage them.

Monsieur Jacques lights a cigar.

MONSIEUR JACQUES

My friend, be assured. Firearm business is a money spinner.

MATAGO

I believe you. Count me in. Bring the firearms. We'll create caos and sell the arms.

[POPULAR HIP-HOP IN THE BACKGROUND]

INT. DISCOTHEQUE - NIGHT

Cigarette smoke floats in the air.

[POPULAR NIGERIAN HIP-HOP MUSIC IN THE AIR]

Anita and Grace walk past a group of people drinking, smoking, and watching young people performing on the stage.

Anita and Grace sit by themselves, in a corner of the hall.

EXT. GARDENER HOTEL - NIGHT

A cab pulls up in front of the reception area.

Peter steps out of the cab.

INT. LOBBY - NIGHT

The RECEPTIONIST gives Peter a key.

RECEPTIONIST  
Room 119. Enjoy your stay.

INT. ROOM 119 - NIGHT

Peter skulks in, followed by MUDI.

Mudi sets Peter's luggage down and leaves the room.

Peter tosses his suitcase on the bed.

[POPULAR HIP-HOP IN THE BACKGROUND]

INT. DISCOTHEQUE - NIGHT

[POPULAR HIP-HOP IN THE AIR]

On the stage, some young men and women gyrate synchronously in time with the hip-hop music.

Peter struts in wearing green jeans and a green T-shirt. He surveys the environment.

Anita stares at Peter. Their eyes meet and lock.

Peter ambles towards Anita and Grace.

Anita pushes herself to her feet. As she rushes past Peter without looking at him:

ANITA  
Outside. Now.

Anita heads up to the exit.

EXT. GARDENER HOTEL - NIGHT

Peter comes out of the hotel. He sees Anita waiting for him under a tree.

Peter meets Anita. He flashes a flirty smirk and tries to kiss Anita.

Anita turns away from him.

ANITA  
You don't have the time for this.

PETER  
Time? I declare that from this moment, my time, my life and my heart belongs to you.

Anita fidgets.

ANITA  
Your life is in danger. You've got to  
get out of here.

Peter stares at Anita.

PETER  
What?

Anita clears the phlegm in her throat.

ANITA  
You're in great danger. Run for your  
life.

Peter studies Anita's face. He sees the seriousness in her  
demeanor. He fidgets.

PETER  
Danger? I don't know what you're  
talking about.

Anita looks past Peter's shoulders. She draws Peter into the  
shadows.

Kalia and Mudi walk past Peter's hiding place. Kalia checks  
the magazine of his submachine gun.

KALIA  
I can't wait to nip the guy and call  
it a day. I've a date.

MUDI  
What's up with you and women?

KALIA  
She's not just a woman. She's the  
most beautiful woman I've ever seen.  
She walks in beauty--

MUDI  
--Where's the guy? Let's go kill him.

KALIA  
The guy went that way.

Crouched behind a manicured plant, Peter and Anita watch  
Kalia and Mudi disappear behind a building.

Anita stands up, her chest moving with suppressed  
excitement.

Peter faces Anita.

ANITA  
I've got to go now. You must leave  
now. No. You must run. Go for it.  
Save yourself.

Peter SNORTS. There's fear in his eyes.

PETER  
I don't know what to--

ANITA  
--Shush, shush, shush.

[CHATTERING IN THE BACKGROUND]

KALIA (O.S)  
Where's the guy?

MUDI (O.S.)  
I don't know.

KALIA (O.S)  
Call Sihu. Call Mastutsi and some  
others. let's box him in.

Anita and Peter watch Kalia and Mudi disappear behind a  
thick manicured plant.

Anita GULPS air.

ANITA  
You're in the den of organ  
harvesters. You've got to run for  
your life.

Peter blinks.

Anita gives Peter a piece of paper.

ANITA (CONT'D)  
This is my cellphone number. If you  
made it, call me. What's your name?

Peter GULPS air.

PETER  
I'm Peter. Peter Jamaliwa.

ANITA  
Peter, I'm Anita. When you call me,  
tell me you're Peter. I will call you  
when it's convenient.

PETER  
Okay. Okay. Thank you.

Anita slaps him.

ANITA  
Pull yourself t ok gether and be a  
man. This is a matter of life and  
death.

She points to the wall on the other side.

ANITA (CONT'D)

Go this way. You'll see a brick wall  
at end of that building.

PETER

Okay.

ANITA (CONT'D)

Figure out a way to jump over the  
fence without being seen. There are  
armed guards at the gate. Move fast  
and silently. You lucky it's in the  
middle of the night.

PETER

Thank you.

ANITA

On the other side of the fence is  
Gardener residential quarters. Don't  
go asking for help from anyone. The  
estate belongs to the mob.

PETER

Thank you.

ANITA

On the other side of the residential  
quarters is jungle.

PETER

Okay.

ANITA

You've to be careful. There are  
landmines, crocs, and--

PETER

Crocs? Landmines?

ANITA

Yes. Crocodiles. There's a pond with  
a float of crocodiles and that's  
where the mobs dump human bodies  
after harvesting the organs.

Peter SNORTS.

PETER

Oh, my God.

ANITA

That's it. Stay way from bushy  
surroundings. Follow your nose. The  
path will lead you to the forest.  
Keep going and branch left.

(MORE)

ANITA (CONT'D)  
The road will connect you to the  
Abuja-Keffi Road.

[CHATTERING IN THE BACKGROUND]

Anita draws Peter further into the shadows.

KALIA ( O.S.)  
Where did he go?

MUDI (O.S.)  
I'm beginning to think that he has  
escaped.

KALIA (O.S)  
No way. Let's go back and check  
again.

Kalia COCKS his submachine gun.  
Anita kisses Peter on the lips. She clings to him for a beat  
whispering in his ear, saying:

ANITA  
Run for your life. Good luck. Go!

Anita heads in the direction of Kalia and Mudi.

Peter takes a deep breath and speeds in the opposite  
direction.

Anita meets Kalia and Mudi coming up.

KALIA  
Have you seen a gentleman wearing  
green jeans and a green T-shirt?

Anita shakes her head and walks on.

ANITA  
No.

Kalia gazes up the road.

KALIA  
There! There he's!

MUDI  
Where?

KALIA  
There! Over there!

Kalia races after Peter. He squeezes the trigger.

Armed with swords and clubs, MATSUTSI and Sihu join Kalia  
and Mudi.



[GUNSHOTS IN THE AIR]

Peter ducks. He keeps running.

[RUNNING FEET]

Peter approaches a brick wall. He takes a leap.

EXT. GARDENA RESIDENTIAL QUARTERS - CONTINUOUS

Peter lands on his feet and hands like a trained soldier.

[RUNNING FEET IN THE BACKGROUND]

Peter races towards a brickwall. He glances over his shoulder and sees armed men coming at him.

[DOG BARKING]

Dog chases Peter.

Peter jumps over the wire mesh.

[DOG BARKING]

[RUNNING FEET]

Peter races on. He's in the woods. He stops, looks over his shoulders and back struggles to catch his breath.

[RUNNING FEET]

Kalia and Sihu land on their feet and races on.

Peter speeds past trees. He stops and he cocks his head. His chest is moving, demanding oxygen.

ANITA (O.S)

There are landmines and crocs, and--

Peter SNORTS.

ANITA (O.S) (CONT'D)

Yes. There's a pond with lots of crocodiles in it. That's where the mobs dump human bodies after harvesting the organs.

Peter climbs a tree.

[RUNNING FEET]

[CHATTERING IN THE BACKGROUND]

MUDI (O.S)

Where's he?

Kalia stops under the tree. His chest is moving . He bends and catches his breath.

Mudi, Matsutsi, and Sihu join Kalia.

Matsutsi COUGHS.

Sihu glances around.

SIHU  
Where's he?

Sihu SLASHES the air with his sword.

SIHU (CONT'D)  
I'll cut off his head where he stands.

Matsutsi brandishes his pistol.

MATSUTSI  
I'll put a bullet in his head.

KALIA  
Come out. We know you're hiding somewhere around.

Sihu turns on his flashlight and shines the light on a nearby thicket.

Kalia turns up his sleeve.

KALIA (CONT'D)  
Shine the light here.

Matsutsi shines the light on Kalia's face.

KALIA (CONT'D)  
Shine the light on my arm, you moron!

Matsutsi shines the light on Kalia's arm.

Kalia dabs the blood oozing out of some bruises.

MUDI  
You're hurt.

MATSUTSI  
It's only a scratch.

KALIA  
I'll make him pay for it when I lay my hands on him.

Mudi looks around.

MUDI  
So where's he?

KALIA  
You guys should look for him. I'm  
going back.

MUDI  
Because of this scratch? I watched  
you scoop out someone's eye with a  
spoon.

KALIA  
You think I'm soft? It's just that  
I've a date.

Mudi LAUGHS.

MUDI  
Why don't you tell that to the boss?  
I'd love to see your asses whipped.

KALIA  
Okay, let's look for him.

EXT. TREETOP - NIGHT

Perched on a branch, breathing gently, Peter adjusts his  
position. He's sweating profusely.

Sewat drops off Peter's face.

EXT. THE WOODS - NIGHT

A bead of sweat travels in slow motion towards Kalia.

[SPLASH]

Kalia frowns. As he looks up at the tree, a crocodile bites  
off a chunk of his left bicep.

Kalia SCREAMS. He tosses the gun and goes for his wounded  
leg.

The machine gun hits the ground and discharges rapid fire,  
taking down Matsutsi.

MATSUTSI  
OUCH!

Matsutsi falls face-first, dead.

SiHu screams.

A bask of crocodiles converge on the mobs.

[SCREAMING. GRUNTING. TEARING OF FLESH.]

[EERIE SILENCE]

[AN OWL HOOTS]

[DOG BARKING IN THE BACKGROUND]

EXT. GARDENA RESIDENTIAL AREA - NIGHT

A light comes up in Anita's room.

[DOG BARKING]

INT. ANITA'S ROOM - NIGHT

Anita shifts her position in bed.

Grace turns on her side.

GRACE

Why did you stick your neck out for a stranger?

Anita heaves a SIGH. She shakes her head.

ANITA

I don't know.

GRACE

That was a huge risk. Is he even alive?

ANITA

I don't know. I hope so. I, I heard gunshots.

GRACE

Me too.

[SILENCE]

ANITA

I like him. I liked him the moment I set my eyes on him. I couldn't let them harm him.

GRACE

Is he alive?

EXT. THE WOODS - TREETOP - NIGHT

Peter changes his position on the tree branch.

PETER

Unbelievable. The crocs ate the mob.

Peter LAUGHS mirthlessly at first and then hilariously. He nods.

PETER (CONT'D)  
Yes. The crocs ate the mobs.

Peter's phone BLEEPS, showing low battery.

Peter scrolls through the contact list in his phone.

Peter's phone BLEEPS, showing low battery. The cellphone shuts down.

Peter SNORTS.

PETER (CONT'D)  
This makes my day perfect! Very, very perfect!

[PHONE RINGS]

Peter SNORTS.

PETER (CONT'D)  
What now?

EXT. WOODS - NIGHT

On the ground, Matsutsi's phone RINGS.

EXT. TREETOP - NIGHT

Peter LAUGHS.

PETER  
Yes! Yes! Yes! I can use the phone.  
But how? I mean, with the crocs down there, waiting to eat me.

INT. ANITA'S ROOM - NIGHT

Anita INHALES deeply.

GRACE  
He's so into you, isn't he?

Anita EXHALES slowly.

ANITA  
I can't sleep. I keep thinking of him.

GRACE  
What's his name?

ANITA  
Peter.

GRACE

Peter.

ANITA

Peter Jamaliwa.

GRACE

He's hot. But that doesn't mean you've to be stupid.

ANITA

I hope he makes it. I gave him my phone number.

GRACE

You gave him your what? That's another huge risk.

ANITA

If he asks me to marry him, I'll agree.

GRACE

You're crazy.

ANITA

I'm tired of this shit.

[SILENCE]

GRACE

You don't know if he's dead or alive.

[AN OWL HOOTS IN THE BACKGROUND]

EXT. WOODS - NIGHT

[CRICKETS CHIRPING]

[MATSUTSI'S PHONE RINGS]

[SIHU'S PHONE RINGS]

[MATSUTSI'S PHONE STOPS RINGING]

[SIHU'S PHONE STOPS RINGING]

[CRICKETS CHIRPING]

EXT. TREETOP - NIGHT

Peter fidgets.

PETER

This is trouble. The foremost trouble.

(MORE)

PETER (CONT'D)  
This means that a backup team will  
come looking for the mob.

[AN OWL HOOTS]

INT. MATAGO'S ROOM - NIGHT

The room is dimly lit.

Matago is in bed. He turns on his back and SNORES.

[PHONE RINGS]

Matago stops SNORING. He stretches and takes his cellphone  
off the bedside table.

MATAGO  
What?

Matago frowns. He listens to the voice on the other end of  
the line. He sits up.

MATAGO (CONT'D)  
Who's this guy? Find him and finish  
him. Comb the district. Use the  
helicopter when necessary. Use the  
biker boys. Plug off all the exit  
routes and box him in.

Matago terminates the call. He takes a deep breath.

EXT. BANU'S BUNGALOW - NIGHT

A dog, standing near a white Toyota Corolla, BARKS.

INT. BANU'S BEDROOM - NIGHT

Seated on the edge of bed, the Chief Operating Officer of  
the Wazobia syndicate, BANU, 48 years old, stubs out a  
cigarette.

Banu gulps down brandy. He takes his cellphone off the  
bedside table.

[RINGING AT THE OTHER END]

[A CLICK FROM THE OTHER END]

[YES, SIR]

BANU  
Alert all prowl cars. Use the biker  
boys. I want a dragnet sprung. I want  
this guy found before dawn.

Banu rings off. He tosses the cellphone on the bedside table.

BANU (CONT'D)  
I hate working with amateurs!

[AN OWL HOOTS IN THE BACKGROUND]

[CRICKETS CHIRPING]

[A COCK CROWS]

EXT. TREETOP - DAY

Peter Jamaliwa adjusts his position on the tree. He leaps to another branch. He lets go of the branch, lands on his feet and races away from crocodiles.

[VROOM! VROOM OF MOTORBIKES IN THE BACKGROUND]

Peter hides in a thicket.

[VROOM! VROOM! VROOM!]

Thirteen armed men on eight motorcycles speed past Peter's hiding place.

Coming up behind the mob, alone on a motorcycle, SALISU slows down and stops close to Peter's hiding place.

SALISU  
I'll catch up with you guys!

Oblivious to Peter no hiding in a thicket, Salisu gets off the bike. He keeps his rifle not far from Peter. His back is turned to Peter. He unbuckles his belt and prepares to defecate.

Peter rushes out of his hiding place and grabs the rifle.

[A RIFLE COCKS]

PETER  
Freeze!

Salisu stands up.

PETER (CONT'D)  
Put your hands in the air! If you make any sudden movements, I'll kill you.

Salisu lifts his hands above his head.

PETER (CONT'D)  
Okay. Now unbuckle the waist holster.



Salisu complies.

PETER (CONT'D)

Toss it. No sudden movements, and the knife too.

Salisu draws out a glittering knife from his waist sheath and tosses the knife on the ground.

Peter picks up the pistol and the knife.

PETER (CONT'D)

What kind of trouble am I in?

SALISU

A dragnet has been sprung. The word is out. Everybody is looking for you.

PETER

What are my chances?

SALISU

I don't see any chances of survival.

PETER

Why are you people doing this?

Salisu fidgets. He keeps his mouth shut on it.

PETER (CONT'D)

Have you ever been at the point of a gun?

Salisu shakes his head.

PETER (CONT'D)

Who's the brain behind your syndicate?

SALISU

Ahmad El-Matago.

PETER

What?

Salisu nods.

PETER (CONT'D)

No. No. Matago is a successful import and export businessman.

SALISU

Yes. Yes, of course. Many top-notch individuals, including a few ex-service chiefs, some senators, ex-governor, and high ranking civil servants, are involved in one way or another.

(MORE)

SALISU (CONT'D)

Even foreign merchants are involved.

PETER

Tell me something about the activities of the syndicate.

SALISU

Well, slave trading, firearms, human organ trafficking--

PETER

--Slave trading? What do you mean by "human organ trafficking"?

Salisu ignores the questions.

PETER (CONT'D)

Why did you choose to be a part of a system that destroys people? Is it for the money?

SALISU

Of course, it's for the money. Working for the government cannot make me rich.

PETER

It's not the responsibilities of the government to make you rich. What's your definition of riches?

Salisu fidgets.

PETER (CONT'D)

Tell me a little about slave trading.

SALISU

It's a syndicated thing. It has been ongoing despite abolishing the trade. Every day of the week, black people are sold as slaves. There's a slave market in Libya and in Europe.

PETER

Tell me about human organ trafficking.

SALISU

Well, a donor heart costs not less than a million dollars. Someone paid seven million dollars for a transplant. Kidneys, livers, and so on cost quite a bundle.

PETER

Wow! What kind of a world are we staying in?

(MORE)

PETER (CONT'D)  
What kind legacy are we leaving for  
the future generations?

EXT. DEPARTMENT OF STATE SERVICES - ASO ROCK - DAY

Several cars are parked in the parking spots.

A green 406 Peugeot pulls up in the parking lot.

SULE BELLO alights from the car and saunters towards the administrative building.

INT. OFFICE OF THE DIRECTOR OF TACTICAL OPERATIONS - DAY

A MAN tosses a file into the "Out" basket. He's Okafor, 60, the director of tactical operations.

Sule Bello breezes in and sits in a chair opposite Okafor.

OKAFOR  
Senator Umez's murder case is  
officially closed. The killers have  
been apprehended.

SULE  
Yes, sir.

Okafor skims through a document. He locks up the document in a wooden chest of drawers and glances at Sule.

OKAFOR  
Thank you for the good job you put in  
on the late Senator Umez's case.

SULE  
Thank you too, sir. It was my duty,  
and it has been an honor.

Okafor nods. He stands up and picks up his briefcase off the table.

EXT. DEPARTMENT OF STATE SERVICES - DAY

Okafor and Sule Bello walk toward the parking spots.

Okafor holds Sule's hand.

OKAFOR  
You know, I enjoy working with you.

SULE  
Thanks again, sir.

Okafor put his arm around Sule Bello's shoulders.

OKAFOR

I need you to know that I just finished drafting my retirement letter.

SULE

Oh, my God.

Okafor stops. As he faces Sule:

OKAFOR

Yes. I want you to know that I also said good things about you. I believe that you're quite capable of the challenges ahead. This country needs people like you. It's not going to be easy, but we hope the government will be committed to fighting crime.

SULE

Thank you for your kind words, sir.

Okafor leads the way.

OKAFOR

The past few days have been the most eventful days of my life.

SULE

I had a good time too, sir.

Okafor and Sule stop near a brown RX 350 Lexus.

OKAFOR

I encourage you to keep up the good work. No. No, don't thank me. You deserved it.

Sule Bello collects the stack of keys from Okafor and steps forward to open the car.

Okafor's head explodes. He hits the ground with a THUD, dead.

A bullet whizzes past Sule's head.

Sule ducks. He drops to his knees.

At the gate, armed men take cover.

Sule glances at the direction of the unfinished building in Aso Clinic, from where the gunshots came.

EXT. UNCOMPLETED BUILDING - DAY

From the ledge on the second floor, A man with a rifle in his hand ducks out of sight.

[BURDS CHIRPING IN THE BACKGROUND]

[VROOM OF MOTORCYCLE IN THE BACKGROUND]

EXT. WOODS - DAY

[VROOM]

A motorbike speeds past an inselberg. On the motorcycle are Peter and Salisu.

Salisu navigates a rough terrain.

[CAR ENGINE REVVING IN THE BACKGROUND]

CUT TO:  
ARMED MOBSTERS  
IN THREE PICKUP  
TRUCKS

Armed mobs in three pickup trucks race past a tree, leaving a trail of dust in their wake.

In the cargo bed of one of the trucks, JINDIRA puffs on cigarette.

On the other side of the forest, Peter and Salisu navigate an escarpment.

PETER

How many people have you killed?

SALISU

A dozen. Maybe more.

PETER

How do you feel about it? It doesn't seem right to me.

Salisu stops the motorbike.

SALISU

What happened to the four men who went chasing you? All attempts to get to any one of them had proven unsuccessful. You killed them. And now--

PETER

--I didn't lay a finger on any one of them. The crocs feasted on them.

SALISU

The crocs feasted on them. The crocs feasted on them? Wait a sec. What are you saying? The crocodiles ate them all?

PETER

Aha.

SALISU

But, but that's impossible. They knew where the crocs were.

PETER

I thought so too.

SALISU

My people think you murdered them.

[VROOM]

Salisu sends the bike howling down the pathway.

A flange of baboons flee from a shallow stream.

[SIREN IN THE BACKGROUND]

EXT. DEPARTMENTMENT OF STATE SERVICES - DAY

Two nurses wheel Okafor's body into an ambulance.

Sule watches the ambulance drive away.

INT. DSS OFFICE - CONTINUOUS

Door opens.

Sule makes his way to RICHARD, who's working on a computer.

SULE

I want a thorough check of the footage of all the people and vehicles that entered Aso clinic.

RICHARD

You need to see this.

Richard points to the computer screen.

Sule sees a speeding red Mercedes Benz on the computer screen.

Richard rewinds the video.

Richard pauses the video.

On computer screen, a moving red Mercedes Benz stops.

Richard leans forward.

RICHARD

This has to be it.

SULE

What?

RICHARD

It's Mandaz Zoto behind the wheel.

SULE

Mandaz Zoto. Who's he?

RICHARD

It's no secret. Mandaz was a member of the blown Kulfa syndicate. He's one of those mobs presumed dead during the raid that burst the syndicate.

SULE

Okay.

RICHARD

Mandaz was certified dead by the principal medical officer of the National Hospital. Now it's crystal clear.

SULE

What do you mean?

RICHARD

I think Mandaz killed the director to avenge the deaths of his friends. Who else would want to kill the director?

SULE

I see where you're going. Okay. I want Mandaz for questioning. I want Madaz Zoto's photo on the front cover of every news magazine, on television, and on all news websites. Declare him wanted and place a reward of the sum of five million naira on his head.

RICHARD

Yes, sir.

[CHATTERING IN THE BACKGROUND]

[HAS THERE BEEN ANY REPORT FROM THE FOUR MEN YET?]

INT. GARDENA HOTEL - CONFERENCE HALL - DAY

Ahmad El-Matago glares at the chief operating officer.

MATAGO

Has there been any report about the four men missing in action?

Banu fidgets. He CLEARS his throat.

BANU  
The last phone stopped ringing a  
moment ago--

MATAGO  
--What's his name? Who's this guy?

BANU  
His name is Peter Jamaliwa.

MATAGO  
What do we know about this mysterious  
Peter Jamaliwa? Is he a cop or  
something?

Banu shakes his head.

INT. HALLWAY - DAY

Anita tiptoes to the door of the conference hall and sets  
her to the keyhole.

BANU (O.S)  
He's not a cop. He works at Mazila  
Integrated Systems, and he's based in  
Lagos.

MATAGO (O.S)  
Who brought him here?

INT. CONFERENCE HALL - DAY

Banu clears his throat.

BANU  
Peter was supposed to preside the  
opening of a branch of the Mazila  
Integrated Systems today at Jos  
North. Kalia brought him here.

MATAGO  
Hmm.

BANU  
I've here, with me, the man's diary.  
As you can see, Peter planned to be  
in a village in Adamawa State.

INT. HALLWAY - DAY

Anita steps away from the door. She looks furtively over her  
shoulder. Seeing no one, she eavesdrops again.



INT. CONFERENCE HALL - DAY

Banu sets a diary on the table in front of Matago.

BANU

His schedules are all listed in the  
"To Do" section of the diary.

Matago pushes the diary away.

MATAGO

Just find him and take him out. We  
don't want him to spread rumors about  
us.

The legal adviser, NATHAN EHEINACHO, 58, raises a hand.

NATHAN

A man cannot start running unless  
there's a hint of danger.

Nathan turns his attention to Banu.

NATHAN (CONT'D)

Do some in-house digging. Don't leave  
the girls out of it.

BANU

We've studied the surveillance  
footage of the time he checked in and  
the time he disappeared. There's  
nothing to indicate that Peter  
Jamaliwa talked to anyone.

Banu places a laptop computer in front of Matago.

BANU (CONT'D)

You can take a look at the video.

Matago dismisses the idea with an impatient wave of his  
hand.

MATAGO

Find him and finish him. Now get out  
of my face! All of you!

INT. HALLWAY - DAY

Anita hurries away from the door.

INT. CONFERENCE HALL - DAY

Nathan, Banu, and the others walk towards the door.

Matago lights a cigarette.

INT. ANITA'S ROOM - DAY

Grace brushes her hair and studies her face in the mirror.

The door opens.

Anita breezes in.

ANITA  
He's alive.

Grace turns and faces Anita.

GRACE  
Who?

ANITA  
Peter.

Grace regards herself in the mirror. She applies eyeliner.

Anita sits down.

GRACE  
So where's he?

[VROOM! VROOM! VROOM OF MOTORBIKE IN THE BACKGROUND]

EXT. WOODS - DAY

FAISAL, 20, the leader of the Nija biker boys, stops his bike under a tree.

Other bikers stop under the tree.

FAISAL  
I'm thirsty.

BIKER#  
So am I.

FAISAL  
We dare not go back. Ah, you and you.  
Go back and get us water and  
something to eat.

[VROOM! VROOM! VROOM!]

Two bikers, ISAAC and ANJILI turn back.

CUT TO:  
PETER AND  
SALISU UNDER A  
TREE

[VROOM! VROOM! VROOM OF APPROACHING MOTORBIKES IN THE  
BACKGROUND]

Standing under a tree, drinking water from a bottle, Peter stops drinking. He stares at Salisu.

SALISU  
Over there! Run! Hide!

Salisu points to a thicket.

SALISU (CONT'D)  
Go! Run!

Peter scurries over to a thicket and hides.

CUT TO:  
ARMED MOBS IN  
PICKUP TRUCK.

A pickup truck pulls up under a tree. Armed young men under the command of ZAKIRU jump off the truck.

ZAKIRU  
Spread out. Spread out! Let's box him  
in.

CUT TO:  
PETER AND  
SALISU UNDER A  
TREE

[VROOM! VROOM? VROOM! IN THE BACKGROUND]

From his hiding place, Peter watches Salisu speeds away from him.

Salisu meets Anjili and Isaac along the way and stops.

SALISU  
Where are the others?

[VROOM! VROOM!]

ISAAC  
They're not far from here. They're  
over there, waiting for us.

SALISU  
Where are you two going?

ANJILI  
We're going to get some food and  
water.

[VROOM! VROOM!]

SALISU  
Okay. I'll catch up with the rest.

Isaac and Andrew speed away.

Salisu watches until Isaac and Anjili disappear behind a hill.

Salisu turns around and heads back towards Peter.

Peter comes out of his hiding place and A meets Salisu.

Salisu climbs off the bike.

SALISU (CONT'D)  
This is where you tie me up.

PETER  
What?

As he rips his shirt apart:

SALISU  
You've got to rough me up a bit to give the impression that you overpowered me.

PETER  
No. I can't do that.

SALISU  
If you want me to live, you've got to do it. Go on, hit me. Do it!

PETER  
I'm sorry. I can't hurt a human being.

SALISU  
The mob won't believe that you overpowered me unless you rough me up a little bit.

Peter hits Salisu.

PETER  
I'm sorry. Are you alright?

Salisu stands up.

SALISU  
Do it! Again! Hard!

Peter hits Salisu again.

PETER  
I'm sorry.

SALISU  
Hit hard.

Peter hits Salisu.

Blood comes out of Salisu's nose and trickles down to his tattered shirt.

SALISU (CONT'D)  
Now tie me up from behind.

Peter ties Salisu.

PETER  
I'm sorry.

SALISU  
Good. Now gag me. After that, take the bike. Follow that direction. Whatever you do, don't take the main road until you reach Keffi. Good luck, my friend.

PETER  
Please give me your phone number.

SALISU  
01033333333. I repeat: 01033333333.

PETER  
01033333333

SALISU  
That's right.

Peter hugs Salisu.

PETER  
Thanks, my friend.

[WHOOSHING OF AIRPLANE ENGINE IN THE BACKGROUND]

EXT. MURTALA MOH'D INTERNATIONAL AIRPORT - LAGOS - DAY

An airplane takes off.

An airplane lands.

INT. LOBBY - DAY

Sir DANIEL BULAMA and his wife, RUTH, watch the people coming in and going out of the lobby from a three-seater steel chair.

Sir Daniel brightens up as DAVID approaches, smiling from ear to ear.

SIR DANIEL  
There he's.

Ruth stands up.

David hugs his mom and dad.

The threesome walk towards the exit.

EXT. MURTALA MOH'D INTERNATIONAL AIRPORT - DAY

David tosses his baggage into the trunk of a white Toyota Camry and opens the nearside rear door.

EXT. AIRPORT ROAD - DAY

A whitish Toyota Camry overtakes a bus.

INT. WHITE TOYOTA CAMRY - DAY

Sir Daniel slows down as a teenager crosses the road.

SIR DANIEL

How do you feel as a sky diver, son?

DAVID

Great. I feel great. Thanks so much.

Ruth shakes her head.

RUTH

I don't like it.

DAVID

Mom.

RUTH

What would happen if a chute refused to blossom? What if someone puts bullet holes in the chute? I don't like it. I don't want you going back to the army.

DAVID

Mom! You know you're fussing about nothing.

RUTH

I don't want you in the military, son.

DAVID

I signed a contract with the Nigerian army.

RUTH

I do not care.

David glances at his dad for support.

Sir Daniel HONKS on the horn. He steps on the accelerator.

SIR DANIEL

Well, son, I think your mom's right.

Sir Daniel slows down. He takes a U-turn and turns right, taking the road to Mafuluku.

SIR DANIEL (CONT'D)

OK. OK. It's time for you to be in business.

DAVID

You two talk as if you expect the army to fold arms and watch me pack out.

Sir Daniel shakes his head.

SIR DANIEL

You're going to be certified unfit by a medical doctor.

DAVID

We've our medical doctors.

SIR DANIEL

I know.

Ruth PATS her husband on the shoulder.

DAVID

The government spent so much money to train me. I should serve my country.

SIR DANIEL

You can better serve your country by creating jobs and employing people to work and earn a living than you can with a rifle.

DAVID

You know that no business can thrive in any nation without security. Many businesses have been destroyed by Boko Haram.

SIR DANIEL

If the money earmarked for the purchase of weapons were used to create jobs and promote creativity, Boko Haram and bandits would have difficulty getting recruits. Don't let's argue, kid. The victory of violence over violence is very temporary.

RUTH  
Your dad and I believe that if people  
are encouraged to engage in creative  
endeavors, the killings will stop.

Ruth Daniel turns. She gives David an expectant grin.

RUTH (CONT'D)  
Please tell me you're not going  
back.

DAVID  
Well--

RUTH  
--Well?

DAVID  
Well, Okay.

Ruth heaves a SIGH.

RUTH  
Thank God.

Ruth hugs David and kisses him on the forehead.

INT. BANU'S ROOM - GARDENA QUARTERS - ABUJA - DAY

Banu opens a chest of drawers. He retrieves his  
international passport, bank books, and bundles of  
banknotes, which he puts in his jacket pocket.

[BANU'S CELLPHONE RINGS]

Banu takes the phone off the chest of drawers and answers  
the phone.

BANU  
Kinsley! What took you so long?

KINSLEY (O.S)  
We covered the road between Abuja and  
Keffi. We saw no one answering that  
description.

BANU  
Well, keep trying!

Banu rings off.

[BANU'S CELLPHONE RINGS]

Banu answers the phone.

BANU (CONT'D)  
Any news of Peter Jamaliwa?



Banu listens to the voice from the other end, blinking nervously.

BANU (CONT'D)  
Where are you now?

Banu terminates the call. He shoves the phone into his pocket and hurries to the door.

EXT. BANU'S BUNGALOW - DAY

Banu comes out of the building and rushes to the helipad.

INT. HELICOPTER - DAY

Banu pushes the starter button.

The engine WHINES, STALLS, and then it stops.

Banu thumps the starter again.

[STALLING]

Banu pushes the starter button.

[THE ENGINE STARTS]

[WHIRR OF ROTOR BLADES OF AN HELICOPTER IN THE AIR]

EXT. GARDENER QUARTERS - DAY

The helicopter takes off.

INT. HELICOPTER - DAY

Banu looks down on the armed boys and the bikers patrolling the district.

EXT. WOODS - DAY

The helicopter perches near some armed footmen.

INT. HELICOPTER - DAY

Two young men, equipped with telescopic rifles, board the helicopter.

EXT. WOODS - DAY

The helicopter takes off.

[VROOM OF A MOTORBIKE IN THE BACKGROUND]

CUT TO:  
PETER JAMALIWA  
ON A MOTORCYCLE

[WHIRR OF ROTOR BLADES OF A HELICOPTER]

Peter sees Banu's helicopter flying across and stops under a tree.

The helicopter flies across.

INT. HELICOPTER - DAY

Banu glares at the gunmen.

BANU  
Well?

SNIPER  
We searched everywhere but saw no one.

Banu scowls.

The helicopter jerks, SPUTERRING and STALLING, and then the engine stops.

Banu stares at the dials on the dashboard.

BANU  
What's going on?

Banu presses the start button. He tries again and again.

EXT. EASTERN SKIES - DAY

The rotor blades of Banu's helicopter stop rotating.

The helicopter begins a maddening descent.

INT. HELICOPTER - DAY

Banu looks out of the window. He sees rocky ground rushing up at him. He SCREAMS.

The snipers SCREAM.

EXT. WOODS - DAY

Banu's helicopter crashes. It explodes.

[VROOM OF A MOTORBIKE IN THE BACKGROUND]

CUT TO:  
PETER ON A  
MOTORBIKE UNDER  
A TREE.

Peter Jamaliwa blinks.

PETER

Wow!

[VROOM OF A MOTORBIKE]

Peter sends the bike speeding down the road.

EXT. SIR DANIEL'S HOUSE - LAGOS - DAY

Sir Daniel's white Toyota Camry is in the parking lot.

INT. SIR DANIEL'S LIVING ROOM - NIGHT

The living room is tastefully decorated. The dining table is littered with an assortment of dishes.

Sir Daniel shoves a scoop of rice into his mouth.

SIR DANIEL

Your mom and I are thinking of going  
to Garkida this Christmas.

David nibbles at his food.

RUTH

Are you okay, son? You're not eating  
much.

DAVID

I'm okay, mom. Christmas in Garkida  
sounds great.

RUTH

Good. You seem very quiet today.

DAVID

I'm okay. Just tired.

RUTH

Okay. You need to rest.

Ruth sips water.

[DAVID'S CELLPHONE RINGS]

On phone's screen, Peter Jamaliwa's name appears. David  
flashes a cheeky smile.

DAVID  
I'll skip dessert.

David kisses Ruth on her forehead, PATS his father on the shoulder affectionately, and hurries out of the room.

Ruth SIGHS.

SIR DANIEL  
He'll be okay.

EXT. ADEOLA ODEKU STREET - LAGOS - DAY

The traffic is light.

A red Mercedes Benz sits on the tail of Sule Bello's green Peugeot 406.

INT. RED MERCEDES BENZ - DAY

Dressed like a woman and seated in the front seat, MANDAZ ZOTO loads his pistol.

SHASHA adjusts the rearview mirror. Seeing a truckload of armed policemen at his tail, he INHALES sharply.

SHASHA  
Put the gun away!

MANDAZ  
What?

SHASHA  
We've got a truckload of police officers on our tail.

Mandaz hides the pistol under the seat.

MANDAZ  
Slow down and let them pass.

EXT. ADEOLA ODEKU STREET - LAGOS - DAY

Sule's green Peugeot speeds past a billboard. On its tail are a red Mercedes Benz and a truckload of armed policemen.

The truckload of armed police officers overtakes the red Mercedes Benz.

INT. RED MERCEDES BENZ - DAY

Mandaz retrieves his pistol from under his seat.

INT. GREEN PEUGEOT 406 - DAY

The car jerks, SPUTTERING and STALLING.

Sule hits the steering wheel.

SULE

Oh no. Not now, please.

EXT. ADEOLA ODEKU STREET - DAY

Sule's green Peugeot pulls up on the roadside.

Sule steps out of the vehicle. He opens the bonnet and examines the engine.

A truckload of armed policemen reverses and stops as Mandaz's red Mercedes Benz drives past Sule.

INT. RED MERCEDES BENZ - DAY

Mandaz SNORTS. He hits the dashboard.

MANDAZ

Ouch!

EXT. ADEOLA ODEKU STREET - DAY

Police officer DEJI steps out of the pickup truck and ambles towards Sule's green Peugeot.

DEJI

Do you need a hand?

Sule beams at Deji.

SULE

Officer Deji. It's nice to see you.

A young man approaches, flaunting a toolkit.

SULE (CONT'D)

Young man, can you fix the car?

The young man nods.

SULE (CONT'D)

Are you sure?

The man points to his steel toolkit.

ADELAWAN (CONT'D)  
(in broken English, with a heavy Yoruba accent)  
My name na Adelawan. I go repair the car for you na. Na my work to repair cars na.

Sule Bello nods.

SULE  
Okay. Give it a shot.

Sule turns to Deji.

SULE (CONT'D)  
Well, thanks for stopping by. So where are you guys heading to?

DEJI  
We're just patrolling the district. One never knows where these naughty area boys would show up.

Sule nods.

SULE  
Agreed. Keep at it. Don't let me stop you.

DEJI  
Keep safe, officer Sule Bello.

[SULE'S PHONE RINGS]

Sule sees RICHARD CALLING on the phone's screen.

SULE  
Thanks Deji. Regards to your family. I've got to take this call.

Deji saunters towards the pickup truck.

Sule takes the call.

SULE (CONT'D)  
Hello Richard.

RICHARD (V.O)  
Mandaz Zoto's photo is being published on all the social media platforms with a five-million-naira reward for any information that would lead to his arrest.

SULE  
Good. To this end, I'm working hand in hand with the Lagos State Police Department.

INT. DSS OFFICE - DAY

Seated behind his desk, Richard blinks. He's on the phone, talking to Sule Bello.

RICHARD

All deposits or withdrawals from Mandaz's bank accounts would be communicated immediately. All incoming and outgoing calls and text messages to and from Mandaz's phone number would be communicated to us.

SULE (V.O)

Good work.

Richard adjusts his position.

RICHARD

If Mandaz decides to get out of the country, the Border Patrol Immigration Department will box him in.

EXT. ADEOLA ODEKU STREET - LAGOS - DAY

Sule Bello glances at his wristwatch and then at the mechanic repairing his car. He's talking on the phone.

RICHARD (V.O)

You be careful. You know what? I think that the gunshot that killed the director was meant to take you out.

Sule frowns.

SULE

What?

RICHARD

Think about it. You busted the Mulfa syndicate. You killed some his friends. Why would he want to kill the director? Just be careful.

SULE

Thanks. I'll be careful.

Sule watches a truckload of armed policemen drive past a red Mercedes Benz parked down the road.

INT. RED MERCEDES BENZ - DAY

Mandaz and Shasha watch the truckload of armed policemen turn right, taking Ahmadu Bello Way.

MANDAZ

Good. Let's go do it.

Shasha starts the car's engine.

EXT. ADEOLA ODEKU STREET - LAGOS - DAY

Sule Bello walks towards Suzie's Restaurant, listening to the voice on the other end of the line.

SULE

I've got to go. Talk later.

Sule RINGS off.

A red Mercedes Benz approaches.

INT. RED MERCEDES BENZ - DAY

Mandaz aims at Sule. His index finger hovers over the trigger.

A young couple holding hands blocks Mandaz's POV.

Mandaz watches Sule disappear behind a door. He hits the dashboard angrily.

MANDAZ

OUGH!

Shasha sees an armed soldier coming up the driveway.

SHASHA

Hide the gun. There's an armed soldier coming our way.

Mandaz hides the gun under a newspaper. He adjusts his fake breasts and flashes a flirty smile at the soldier.

MANDAZ

Move on.

Shasha steps on the accelerator.

EXT. SUZIE'S RESTAURANT - DAY

Sule comes out of the restaurant and heads towards his car.



ADELAWAN

I don repair the moto.

He gives Sule the keys.

Sule pays Adelawan.

As he unlocks the door, he sees a red Mercedes Benz from the corner of his eyes and frowns.

[BANSUWE DRUMBEATS IN THE BACKGROUND]

EXT. GARKIDA VILLAGE - ADAMAWA STATE - DAY

[BANSUWE DRUMBEATS IN THE AIR]

In the Town Square, the Bura cultural troupe performs complex gyrations in time with the staccato music coming over from talking drums, wind instruments, and the local xylophone.

[A DOG BARKS IN THE BACKGROUND]

EXT. GRANDPA'S HOUSE - DAY

[A GOAT BLEATS]

GRANDPA THOMAS feeds his goats.

INT. LIVING ROOM - DAY

[A CELLPHONE RINGS]

Peter takes the cellphone off the table.

PETER

Hello, David.

DAVID

Hello, Peter. Merry Christmas in advance. Where are you?

PETER

Merry Christmas to you too! I'm in GKD. I wish you were here with me. I just bought a six-pack.

DAVID

Be careful what you wish for.

[RAP OF KNUCKLES ON THE DOOR PANEL]

Peter opens the door and comes face-to-face with David.

PETER

Wow! What a pleasant surprise!

Peter hugs David and shakes Marian's hand.

DAVID

Good to see you too.

As he leads the way to the sofas.

PETER

Welcome back.

DAVID

So, when did you hop in?

PETER

Actually, three days ago.

EXT. ADEOLA ODEKU STREET - LAGOS - DAY

Sule opens the green Peugeot.

INT. GREEN 406 PEUGEOT - DAY

Sule gets in behind the steering wheel. He starts the car, shifts the gear, and steps on the accelerator.

EXT. ADEOLA ODEKU - DAY

Sule's green car speeds past a red Mercedes Benz by the roadside.

In the rearview mirror, Sule sees a red Mercedes Benz edge into the traffic.

Sule reads the license plate aloud.

EXT. AHMADU BELLO WAY - DAY

Sule's green Peugeot overtakes three vehicles.

Mandaz's red Mercedes Benz overtakes three vehicles.

INT. RED MERCEDES BENZ - DAY

Mandaz buckles up.

MANDAZ

Go! Go! Go!

Shasha steps on the accelerator.

[A CAR HORN HONKS]

[SCREECHES OF TIRES]

EXT. AHMADU BELLO WAY - DAY

Sule's green Peugeot speeds past a long vehicle.

Mandaz's red Mercedes Benz speeds past the long vehicle.

INT. GREEN 406 PEUGEOT - DAY

Sule HONKS on the horn and steps on the accelerator.

EXT. AHMADU BELLO WAY - DAY

Sule's green Peugeot overtakes several cars in a row.

Mandaz's red Mercedes Benz overtakes several cars in a row.

EXT. LADIPO JUNCTION OSHODI - DAY

Sule's green Peugeot turns right, taking Mafuluku Road.

Sule's green Peugeot speeds past shops.

EXT. LADIPO JUNCTION - DAY

Mandaz's red Mercedes Benz turns right, taking Mafuluku Road.

As the red Mercedes Benz drives past a shop:

MANDAZ (O.S)

Go!Go!Go!

[A CAR HORN HONKS]

[SCREECHING OF TIRES]

INT. GREEN 406 PEUGEOT - DAY

Sule HONKS on the horn and steps on the brake pedal.

[SCREECHING OF TIRES]

EXT. MAFULUKU - DAY

[CAR HORN HONKING]

A group of people scurry away from the road.

Sule's green Peugeot drives past scurrying people.

INT. GREEN 406 PEUGEOT - DAY

Sule HONKS on the horn.

EXT. MAFULUKU DISTRICT - DAY

[CAR HONKING]

[TIRES SCREECHING]

A lady scurries out of the way.

A man #2 dives out of the way.

Mandaz's red Mercedes Benz hits a barrow filled with Irish potatoes and keeps going.

INT RED MERCEDES BENZ - DAY

Mandaz holds onto the hand support.

MANDAZ

Go! Go! Go!

EXT. PARADISE HOTEL - DAY

Sule's green Peugeot comes up the driveway and pulls up in parking parking spots.

INT. PARADISE HOTEL - RECEPTION - DAY

Sule storms in.

INT. KITCHEN - DAY

JOEY, the chef, tastes his soup and turns the burner low.

Sule breezes in.

SULE

Joey.

Joey turns and meets Sule face-to-face.

Joey beams at Sule.

JOEY

Look who's here. What are you doing here?

Joey studies Sule Bello's face and frowns.

JOEY (CONT'D)  
Are you okay?

SULE  
I'm in trouble. I need your car and a  
change of clothes. C'mon, hurry up.

Joey nods.

JOEY  
That's not a problem.

SULE  
I'm being followed.

JOEY  
Do you want me in it?

SULE  
I'm not sure yet.

Joey adds a pinch of salt and tastes the soup.

JOEY  
Kiki! Come over here and take care of  
the soup.

A young woman wearing an apron on a white chef's coat walks  
in.

EXT. PARADISE HOTEL - DAY

Mandaz's red Mercedes Benz pulls up close to Sule Bello's  
green Peugeot.

INT RED MERCEDES BENZ - DAY

Shasha turns off the engine.

Mandaz hides a pistol in a newspaper.

INT. KITCHEN - DAY

Kiki mops the floor.

JOEY  
I'll be back in a moment. Allow it to  
simmer for two minutes.

KIKI  
I got it.

JOEY  
This way, please.

Joey leads the way. Sule follows.

INT. JOEY'S ROOM - DAY

Joey opens a wardrobe.

JOEY  
Are you sure you don't need a backup?

SULE  
Red Mercedes Benz. License plate  
registration: AE 125733 MWA.

JOEY  
Right away. Here's the key. It's a  
white IVM G5T parked behind that  
building.

Joey gives Sule the keys. He flips the curtain aside, and  
points to a building.

JOEY (CONT'D)  
The car is behind that building.  
Meanwhile, let me run a check on our  
mutual friends.

SULE  
I need a change of clothes.

JOEY  
Sure.

Joey steps aside from the wardrobe.

Sule selects a Yoruba Gbariye dress and changes quickly. The  
red cap seems larger than his head.

SULE  
I've to go now. Call me if you hear  
anything.

Sule walks out of the room.

INT. RED MERCEDES BENZ - DAY

Mandaz Zoto adjusts the fake breasts. He checks his headgear  
in the mirror, adds some lipstick, and wraps up a pistol in  
a newspaper.

MANDAZ  
Give me your cellphone.

EXT. PARADISE HOTEL - CONTINUUIU7

Mandaz steps out of the red Mercedes Benz and calls Khadija's phone number

KHADIJA (V.O)  
Assalamu Alaikum.

MANDAZ  
Malaikum Assalamu. I want you to book air tickets to Abuja in my name and Shasha Abbo. Be at the airport with the tickets in two hours.

EXT. LADIPO JUNCTION - OSHODI - DAY

A tricycle speeds past a white Mitsubishi minivan parked on the roadside.

INT. WHITE MINIVAN - DAY

The white Mitsubishi minivan is custom-made and equipped with up-to-date, state-of-the-art intelligence equipment.

The computer in front of Lieutenant MALIK BEEPS.

Shasha's photo and bio appear on the computer screen. The word 'MATCH' flashes on the screen.

MALIK  
Registered user: Shasha Manasa. Voice matches: Mandaz Zoto. Call destination: Khadija --

GALINA  
--Go ahead and get the coordinates.

GALINA DMITRI (female) and IVAN NICHOLAI are two of the Russian soldiers working with the Nigerian government to curb the proliferation of small and heavy firearms in West Africa and sub-Saharan Africa.

Malik gets busy on the keyboard.

On the computer screen, words, numbers, and images appear, disappear, and reappear.

MALIK  
Latitude: 6.5233, Longitude: 3.5408  
Location: Lagos - Mafuluku District.

GALINA  
Check.

Malik CLICKS on a highlighted spot.

The aerial view of Mafuluku District appears on the computer screen.

Ivan blinks at the screen computer screen.

IVAN

Wow! Wow! Wow! Mandaz is dressed like a lady.

Galina stares at the computer screen.

GALINA

Someone needs to know this. Malik, call Sule Bello. Tell him we thought he should know. Send him the details, including the recorded conversation between Mandaz and Khadija.

MALIK

Yes, ma'am.

EXT. PARADISE HOTEL - FRONT YARD - DAY

Mandaz notices the CCTV camera at the entrance and turns his back to it.

MANDAZ

(On phone)

Just get me the plane tickets and be at the airport in two hours.

Mandaz flips off. He tosses the cellphone on the leather seat.

MANDAZ (CONT'D)

Turn the car around and keep the engine running.

Mandaz struts towards the entrance.

[SIREN IN THE BACKGROUND]

Mandaz frowns. He stops short in his tracks. He seems jittery

[SIREN IN THE BACKGROUND]

MANDAZ (CONT'D)

Is this some kind of a trap?

Mandaz rushes back to the car. He seems to have forgotten to walk like a lady.

INT. RED MERCEDES BENZ - CONTINUOUS

Mandaz hops in.



MANDAZ

Let's get out of here. Let's go!  
Let's go!

[SIREN IN THE BACKGROUND]

Shasha starts the car.

MANDAZ (CONT'D)

Give me the cellphone.

Shasha dips into his pocket and fishes out his cellphone. He hands the phone over to Mandaz and sends the car HOWLING down the road.

EXT LADIPO JUNCTION - DAY

A sleek car drives past a white minivan parked on the roadside.

INT. WHITE MITSUBISHI MINIVAN - DAY

On computer screen, Malik watches Mandaz scurry towards a red Mercedes Benz.

MALIK

It's Mandaz for sure. I just sent the info to Sile Bello.

EXT. PARADISE HOTEL - FRONT PORCH - DAY

Mandaz's red Mercedes Benz speeds past Sule and Joey hiding at the end of the building.

Sule rushes to the white IVM G5T and gets in behind the wheel.

EXT. MAFULUKU DISTRICT - DAY

[CAR HORN HONKING]

[TIRES SCREECHING]

Some kids playing street soccer scramble for cover.

INT. RED MERCEDES BENZ - DAY

Shasha HONKS on the horn.

EXT MAFULUKU DISTRICT - DAY

Mandaz's Mercedes Benz races down the road.

INT. RED MERCEDES BENZ - DAY

Mandaz tosses Shasha's cellphone out of the window.

SHASHA  
Window? You threw the phone out of  
the window?

MANDAZ  
Go! Go! Go! Forget the phone. Step on  
it!

Shasha steps on the accelerator.

MANDAZ (CONT'D)  
It's a set up.

INT. WHITE IVM G5T - DAY

Sule sees the tail of the red Mercedes Benz navigating a winding turn and steps on the accelerator.

As a WOMAN and a KID cross the road, Sule steps on the brake pedal.

[TIRES SCREECHING]

EXT. MAFULUKU DISTRICT - DAY

White IVM G5T screeches to a halt in the middle of 6 road.

INT. IVM G5T - DAY

Sule HONKS on the horn.

SULE  
Go! Go! Get out of the way!

Sule waits for the woman and the kid to cross the road. He sends the vehicle racing down the road.

EXT. MAFULUKU DISTRICT - DAY

Mandaz's red Mercedes approaches Murtala Mohammed International Airport Road.

INT. RED MERCEDES BENZ - DAY

Shasha turna right taking the airport road.

SHASHA  
Where are we going now?

MANDAZ  
Turn her around.

EXT. AIRPORT ROAD - DAY

Mandaz's Mercedes Benz u-turns and speeds past several cars.

A moment later.

MANDAZ  
Stop the car. Stop the car!

Shasha stops the car.

MANDAZ (CONT'D)  
Leave the key in the ignition. Get  
out of the car!

EXT. AIRPORT ROAD - DAY

Mandaz stops a cab.

EXT. MAFULUKU DISTRICT - DAY

A white IVM G5T stops at the airport road junction.

INT. WHITE IVM G5T - DAY

[SULE'S CELLPHONE RINGS]

Sule takes the cellphone off the nearside passenger seat.

SULE  
Hello

JOEY (V.O)  
The red Mercedes Benz is registered  
in the name of Ahmad ElMatago.

Sule frowns.

SULE  
What? Are you serious?

JOEY (V.O)  
Of course I'm serious.

[A CAR HORN HONKS]

SULE  
Oh, my God.

JOEY (V.O)  
Yes.

SULE

Okay. Thanks.

Sule terminates the call

The road is busy.

[PHONE RINGS)

Sule answers the call.

SULE (CONT'D)

Hello, Malik.

MALIK (V.O)

Hello, Sule Bello. Mandaz was at the Paradise Hotel a moment ago, dressed up as a woman. He was last seen leaving Paradise Hotel in a red Mercedes Benz.

Sule blinks.

MALIK (V.O) (CONT'D)

Hello. Hello. Are you there? Can you hear me? I just sent the audio of his conversations with Khadija.

Sule SIGHS.

SULE

Thanks for the information.

Sule terminates the call. He calls the Rapid Response Squad.

[A CLICK FROM THE OTHER END OF THE LINE]

KAYODE (V.O)

Hello.

SULE

This is Sule Bello requesting a backup. I need footmen and a helicopter. Look for a red Mercedes Benz with the license number AE 125733 MWA. I want a dragnet sprung around Mafuluku district and at the MM2 Airport.

KAYODE (V.O)

Yes, sir. On it.

Sule terminates the call. He sends the car racing towards MMI Airport.

EXT. PICASSO HOTEL - DAY

A cab pulls up.

Mandaz and Shasha step out of the cab.

INT. MANDAZ'S HOTEL ROOM - DAY

Mandaz zips his suitcase.

MANDAZ

This is where we split up.

SHASHA

What about the job?

MANDAZ

Forget the job. I changed my mind.  
I'm heading north. From there, I  
intend to get out of the country.

SHASHA

What's going to happen to me?

MANDAZ

You see that jeans box? There's  
enough to last a while. It's up to  
you.

Shasha glances at the green jeans box and then at his boss.

SHASHA

We've no transportation, and we have  
no means of communication. How can we  
get to Khadija for the air tickets?  
How do we stay in touch?

MANDAZ

Forget Khadija and the air tickets.  
If we leave this place now, we'll be  
in Abuja tomorrow morning.

EXT. NYASA WAJAJA RIVERSIDE - GARKIDA - DAY

From where Peter Jamaliwa and David Daniel are seated, they  
can see the entire eastern sky clothed in a kaleidoscope of  
colors.

Peter shifts his gaze to the skimpily dressed Marian and  
Helena coming out of the Nyssa Wajafa river.

PETER

So that's it. That was how I escaped.  
Thanks to Anita.

DAVID

Do you maintain contact with Anita?

PETER

Sure. We talk often.

DAVID

Do you think she could provide valuable information?

PETER

I don't know.

Marian and HELENA walk towards Peter and David.

[A CAR HORN HONKS IN THE BACKGROUND]

EXT. MMI AIRPORT ROAD - IKEJA - LAGOS - DAY

A white IVM G5T edges into the busy traffic.

INT. IVM G5T - DAY

Sule's cellphone RINGS.

Sule answers the call.

KAYODE (V.O)

The red Mercedes Benz is abandoned on the MMI Airport Road.

Sule frowns. He pulls up, turns in seat, and looks back.

[WHIRR OF ROTOR BLADES OF A HELICOPTER]

EXT. MMI AIRPORT ROAD - DAY

A helicopter with a police emblem flies low, hovering over Mandaz's red Mercedes Benz.

INT. WHITE IVM G5T - DAY

Sule SNORTS.

SULE

Okay. I see you. They can't be far, especially with the heavy traffic. Look for a woman in a green dress with green headgear and sunglasses and a lanky young man dressed in a red shirt and a red cap.

KAYODE (V.O)

Yes sir.

INT. PICASSO HOTEL - MANDAZ'S ROOM - DAY

Mandaz picks up his bag.

MANDAZ

At the gate, we go our separate ways  
and meet at the train station in  
Abuja.

Mandaz opens the door.

INT. PETER'S ROOM - GARKIDA - DAY

Peter shuts his door. He's talking to Anita on the phone.

PETER

Thanks again for saving my life.

ANITA (V.O)

You just can't believe the buzz that  
your escape has caused.

PETER

Really?

ANITA (V.O)

Really. I mean, really. The boss is  
still furious. He has been counting  
his losses. Four of his boys, his  
chief operating officer, and his  
helicopter are gone because of you.

INT. ANITA'S ROOM - DAY

Anita looks around. Seeing no one, she slumps onto the sofa.

PETER (V.O)

The crocs ate the mobs.

ANITA

That's not true.

PETER (V.O)

I didn't lay a finger on any one of  
them.

SILENCE.

ANITA

Wow. Okay. Strange. They knew where  
the crocs were.

INT. PETER'S ROOM - GARKIDA - DAY

Peter paces back and forth.

ANITA (V.O)  
I got to go. Talk later.

PETER  
Okay. Talk later. Have fun.

Peter terminates the call.

DAVID  
Do you think Anita would want to be  
on our side against the mob?

PETER  
I don't know. I'll ask her.

Peter sits on the sofa. He stretches his legs and arms and yawns.

EXT. GARDENA HOTEL - CONFERENCE ROOM - DAY

Ahmad El-Matago glares at the men seated across the huge conference table.

MATAGO  
What's happening? What's the matter  
with all of you? Have you all gone  
mad? How could you let him slip away?

[SILENCE]

MATAGO (CONT'D)  
You all know how it works. Failure is  
not an option.

Matago comes up with a pistol. He cocks the pistol and points at the men, one after the other.

MATAGO (CONT'D)  
You've exactly three days to find  
him. Three days!

The legal adviser, NATHAN, clears phlegm from his throat.

NATHAN  
Yes. We must find and liquidate him.  
I foresee trouble. I foresee the most  
trouble. Someone must have helped  
him. A man cannot run unless there's  
a hint of danger.

MATAGO  
Shut up! I don't need a lecture!  
(MORE)



MATAGO (CONT'D)

I want action.

Nathan nods.

NATHAN

Yes, boss.

Matago points the gun at the new COO, CHUKWUDI.

Chikwudi fidgets.

MATAGO

What have you to report to me?

Chikwudi clears his throat.

CHIKWUDI

We've received a signal that the subject of our interest, Peter Jamaliwa, has arrived at Garkida. Do you want him alive?

Matago takes the gun off Chukwudi's face.

MATAGO

Finish him.

Chikwudi nods.

CHIKWUDI

Okay, sir.

Matago points to the customs officer, LAMU TELA.

MATAGO

Uh hu?

Lamu GULPS air.

LAMU

The firearms arrived a few hours ago.

The boss nods.

LAMU (CONT'D)

Thirty-five more containers are at sea and are due to arrive in a couple of weeks.

Matago points his pistol at ABUBAKAR, the man in charge of human trafficking.

MATAGO

Well?

ABUBAKAR

Our American associate called.

(MORE)

ABUBAKAR (CONT'D)

The youngsters arrived in Europe in good condition. He promised to wire the sum of fifty million dollars up front on Monday. The rest will be paid in due course.

MATAGO

All the pieces are falling into place except for Peter's escape!

[SILENCE]

Matago hits the table.

MATAGO (CONT'D)

Find him and finish him! Don't leave the village until you've finished him. Now get out of here!

INT. HALLWAY - DAY

Anita takes her ear off the keyhole hurries away.

INT. ANITA'S ROOM - DAY

Anita storms in. She calls Peter's phone number. She paces back and forth, a frown on her face.

Seated on a sofa, reading a magazine, Grace Lisum takes her eyes off the magazine and focuses on Anita.

GRACE

What?

Anita slumps on the sofa. She looks flustered. She redials Peter's number.

ANITA

No connection.

GRACE

Try again later. Try to relax. You look restless.

Anita shifts uncomfortably.

ANITA

How can I relax? I need to tell him to pull out of town.

GRACE

I agree with you on that. But there's nothing you can do but wait. Where's he?

INT. PETERS ROOM - GARKIDA - DAY

David tosses his cellphone on the sofa.

DAVID  
Still no connection.

PETER  
Try GLO mobile services.

DAVID  
I don't use GLO. And there were no  
urgent calls to make. I just feel  
uncomfortable offline.

[DRUMBEATS COMING OVER FROM THE TOWN SQUARE]

PETER  
I love this one. I love the  
modernized Waksha Waksha drumbeats  
and dance even better.

As he dances:

DAVID  
I love the dance. I love this place.  
I love the quiet open country.

Peter joins the dance.

PETER  
Yes! A pleasant change from the  
hubbub of city life. Oh, boy. The  
birds never stop singing at the NYASA  
Wajafa riverside.

David stops dancing.

DAVID  
Go get dressed.

PETER  
We still have an hour or so before  
the official--

DAVID  
--I want to see Marian.

Peter stops dancing.

PETER  
And I want to see Helena.

DAVID  
Let's go get the girls.

PETER

^Let's go get the girls.

[BANSUWE DRUMBEATS IN THE BACKGROUND]

EXT. MAIN STREET - DAY

Christmas Eve has arrived. People walk up and down the street, including youngsters, to and from the Town Square, where Bansuwe drumbeats ROCK the air.

David's black Toyota Camry passes a parked black Dodge Ram on the side of the road.

INT. BLACK DODGE RAM - DAY

DANMARISA STARTS the engine.

In the nearside passenger seat, Andy checks the loading of his rifle.

EXT. MAIN STREET - DAY

[A CAR HORN HONKS]

David's black Toyota Camry slows down as a group of youngsters cross the road.

INT. BLACK TOYOTA CAMRY - DAY

David HONKS on the horn. Peter is by his side. The two girls, Marian and HELENA are in the backseat.

[SOFT ROMANTIC BALLADS IN THE CAR]

EXT. MAIN STREET - DAY

David's black Toyota Camry passeas the General Hospital and heads towards Bree.

INT. DAVID'S BLACK TOYOTA CAMRY - DAY

David slows down and watch as an armed SOLDIER crosses the road.

Marian and Helen mine and dance.

EXT. MAIN STREET - DAY

David's black Toyota Camry pulls up on the roadside.

As Peter and his friends walk towards Marian's Salon, a black Dodge Ram approaches.

INT. BLACK DODGE RAM - DAY

Andy COCKS his rifle.

DANMARISA  
Finish him, and let's get out of  
here.

EXT. MARIANA'S SALON - DAY

On Marian's glass doors David sees the muzzle of a rifle propped on the window of a passing black Dodge Ram.

David is trained not to believe in coincidences. He friend and dives, taking Peter down with him as the shooter opens fire.

[RAPID GUNSHOT IN THE AIR]

Splinters, shrapnel, glass, and fiberglass float in the air.

Bullet shells, splinters of wood, and shards of glass hit the ground.

[GUNSHOTS STOPS]

[SCREAMS]

The people scramble for cover, falling over themselves.

INT. BLACK DODGE RAM - DAY

Andy removes the spent magazine. He reloads the rifle.

EXT. MARIANA'S HAIR DRESSING SALON - DAY

David crawls to where Marian and Helena lie dead, one on top of the other. He SNORTS.

Peter stares at the bloody scene in front of him.

David springs to his feet.

DAVID  
Get up! Let's go! Let's go!

PETER  
What?

David helps Peter to his feet.

Peter takes a step and turns to look at the corpses on the ground.

PETER (CONT'D)  
We can't just leave them here.

David glances around furtively.

DAVID  
The gunmen will come back to make sure they finish you.

Peter blinks nervously.

PETER  
What? Oh, my goodness!

[SCHREECHING OF TIRES]

DAVID  
They're coming back! Run!

Peter glances around.

There's panic everywhere. People run back and forth.

Peter and David race towards the Hawul River.

Danmarisa's black Dodge Ram reverses and stops in front of Marian's Salon.

Andy hops out of the vehicle with a rifle in his hand. He opens fire.

[GUNSHOTS IN THE AIR]

[OUCH!]

[ARGH]

[A SCREAM]

[A THUD]

Shards of glasses, splinters of wood, and cosmetic tubes float in the air.

[CAR ENGINE REVVING]

[CARS HONKING]

[PEOPLE SCREAMING]

People scurry in all directions.

INT. LILLY'S SHOP - DAY

An armed YOUNG SOLDIER gets up from the floor. He sees a black Dodge Ram reversing and COCKS his rifle.

INT. BLACK DODGE RAM - DAY

Danmarisa watches as Andy blazes away with the rifle.

[GUNSHOTS IN THE AIR]

A frightened WOMAN# crosses the line of fire.

Woman# is shot repeatedly.

Woman# drops dead.

DANMARISA

Shit!

EXT. LILLY'S SHOP - DAY

The armed young soldier steps forward. He sees Andy shooting at David and Peter. He squeezes the trigger.

Andy's head explodes. He drops dead.

INT. BLACK DODGE RAM - DAY

Danmarisa SNORTS.

DANMARISA

Oh, Allah.

Danmarisa shifts the gearshift. He steps on the accelerator.

[ENGINE REVVING]

[TIRES SQUEALING]

EXT. MAIN STREET - DAY

The black Dodge Ram surges forward, running over a fleeing young man.

[CAR HONKING]

EXT. LILLY'S SHOP - DAY

The brave, armed soldier releases rapid bursts of gunfire.

INT. BLACK DODGE RAM - DAY

Danmarisa's head hits the steering wheel. His blood smears the windshield. His right foot steps on the accelerator to the floorboard.

[ENGINE REVVING]

[TIRES SQUEALING]

[CAR HORN BLARING]

EXT. MAIN STREET - DAY

Danmarisa's black Dodge Ram surges with incredible speed. The vehicle RAMS into Habu's shop.

EXT. ORCHARD ROAD - DAY

David lengthens his strides.

DAVID

C'mon! Let's go! Let's go!

EXT. POLICE HEADQUARTERS - YOLA

The flag of Nigeria floats besides the flag of Nigeria Police Force.

INT. OFFICE OF THE COMMISSIONER - DAY

The Adamawa State commissioner of police, Tahir Baba, walks away from the window. He slumps in a chair behind a huge desk.

Seated in the space created for him by the commissioner, Sule Bello flips a page on a dossier he's reading.

COMM. TAHIR

You'll find out that Abdullah Abduljalal is an enigma. No one could pin anything on him in all those years.

SULE

Maybe you didn't dig deep enough.

The commissioner shrugs helplessly.

COMM. TAHIR

The file is dated sometime in 1981. I was posted here last June. But I read almost all the files.

(MORE)



COMM. TAHIR (CONT'D)  
Anyway, he's now your baby.

SULE  
I read:  
"REPORT ON ABDULLAH ABDULJALLAH BY  
JAMES VINCENT, ASP.  
Abdullah Abduljallah came into the  
limelight on February 22, 1981, when  
he was arrested in connection with  
firearms and substances proven to be  
crack cocaine.

Sule pauses. He meets Tahir's eyes.

SULE (CONT'D)  
During the preliminary court hearing  
held on March 2, 1982, nothing was  
said about the drug, the two hundred  
and fifty-seven Soviet Maxim K11, the  
twenty-eight shotguns, the two  
Vickers, not to talk of the thirty  
revolvers and the huge wooden boxes  
of hand grenades.

Sule Bello TAPS the file in front of him.

SULE (CONT'D)  
This is the kind of guy Mandaz would  
want to associate with. I want him  
and any other criminal you know  
watched day and night. I've a feeling  
that Mandaz would like to contact any  
one of them. He has no hiding place.

COMM. TAHIR  
Consider it done.

The commissioner reaches for his phone.

Sule TAPS the file again.

SULE  
Someone testified that Abdullah  
Abduljallah supplies militants with  
firearms, yet he's still free.

COMM. TAHIR  
The only person willing to testify  
died in prison. No one testified.

The intercom in front of the commissioner BUZZES.

Comm. Tahir glares at the device. He leans forward and  
pushes a button on it.

COMM. TAHIR  
I'm busy.

JOB (V.O)

It's important, commissioner. There's been a shooting at the Donbosco Hotel. The wife of the secretary of state has been shot. Someone who's suspected to be wanted criminal Mandaz Zoto was seen at the hotel.

At the mention of the name Mandaz Zoto, both men lean forward.

COMM. TAHIR

Mandaz Zoto?

JOB (V.O)

Yes, sir.

SULE

Do you have him?

JOB (V.O)

No, sir.

SULE

Shit!

COMM. TAHIR

Okay. Did you say the wife of the Adamawa State Secretary to the State Government is shot?

JOB (V.O)

Yes, sir.

COMM. TAHIR

Is she dead?

JOB (V.O)

I'm afraid she's dead, sir.

COMM. TAHIR

Okay. Send our boys to secure the area. Tell the hotel manager I'll be there in a moment.

JOB (V.O)

Yes, sir. But there's more. The Divisional Police Officer Garkida is here to see you. There had been a massacre in the village. Seven people were killed.

COMM. TAHIR

Tell the DPO to come inside.

Comm. Tahir flips off and glances at Sule Bello.

COMM. TAHIR (CONT'D)

That's the job.

SULE

I'll need someone to take me to the crime scene at Donbosco. I'll keep you posted. I happened to know the SSG personally. So, don't bother to break the sad news to him. I'll handle it.

Comm. Tahir nods.

COMM. TAHIR

Great! Thanks. A Toyota Hilux and some armed men will be waiting for you on the outside.

As Sule Bello leaves the office, Comm. Tahir picks up the intercom.

EXT. E.Y.N. NO. 1 CEMETERY - GARKIDA - DAY

A few people, including Peter and David, gather around two newly dug graves.

Holding a scoop with sand in it, the PASTOR presiding over the funeral prays, saying:

PASTOR

May the souls of the departed, through the mercies of God, rest with the Lord. In the name of the Father, the Son, and the Holy Spirit.

As he tosses sand from one grave to the other:

PASTOR (CONT'D)

From dust to dust, and from ashes to ashes It's appointed for all to die once, so that we may live again, forever.

[A CAR ENGINE STARTS]

INT. TOYOTA CAMRY - DAY

Peter buckles up.

EXT. MAIN STREET - DAY

David's black Toyota Camry speeds down the road.

INT. GARDENA HOTEL - HALLWAY - DAY

Anita peers through a keyhole.

INT. CONFERENCE HALL - DAY

Matago is at the head of the table.

The mastermind group watches, with fear on their faces, as Matago empties his pistol and arranges the bullets in front of him.

MATAGO

Updates.

Seated on Matago's left flank, Abubakar leans forward.

ABUBAKAR

The consignments arrived in Dubai.

Matago nods.

Dr. Zanya shifts in his chair. He's seated on Matago's right side.

DR. ZANYA

From January to the end of the month of November, we were able to generate N1.7 trillion from kidney and heart transplants.

Mandaz nods at Chikwudi.

CHIKWUDI

I'm sorry to announce that we lost two of our field boys in action. Andy Bumbum and Danmarisa Mubi. We've deployed a truckload of armed young men to find Peter Jamaliwa and finish him.

MATAGO

By all means. If he has a mother and a father, I want them dead. If he has friends and relatives, kill them all. If he's got dogs, kill the dogs. Kill the mosquitoes and bedbugs, if any.

CHIKWUDI

Yes, boss.

Matago aims at Chikwudi's head and squeezes the trigger.

Chikwudi cringes.

Matago struts over to Chikwudi. He checks the single bullet in the chamber, and places the muzzle of the pistol on Chikwudi's head.

Chikwudi stiffens.

Matago thumbs the safety catch. His finger closes around the trigger.

MATAGO

Did you hear me? Did you hear me?

Chikwudi nods.

CHIKWUDI

Yes. Yes, boss.

Matago nods. He struts back to his seat.

EXT. HALLWAY - DAY MY

Anita walks away from the door. She tiptoes down the hallway.

INT. ANITA'S ROOM - DAY

The door opens.

Anita shuffles in.

Grace lifts an eyebrow.

GRACE

Is he dead?

ANITA

No. He's on his way to Abuja.

GRACE

Then why are you looking flustered?

ANITA

Never better.

GRACE

Don't get so worked up.

EXT. YOLA - KAREWA GRA - MATTHEW'S HOUSE - NIGHT

[DOG BARKING]

An armed police officer escorts Sule Bello to the front door.

INT. LIVING ROOM - NIGHT

Sprawled on the sofa, watching TV, the secretary to the state government, MATTHEW BENJAMIN, stubs out a cigar.

DIANA, the housemaid, storms in.

DIANA  
Sule Bello of the Department of State Services is here to see you.

Matthew frowns.

MATTHEW  
Sule Bello. Sule Bello of the DSS? At this time?

DIANA  
Yes, sir.

MATTHEW  
Bring him in.

Diana leaves the room.

A beat later, the front door opens.

Sule Bello struts in.

Matthew shakes Sule's hands.

MATTHEW (CONT'D)  
It's a pleasure to welcome you to my home. Please sit down.

Sule sits on the sofa.

SULE  
Thank you.

MATTHEW  
It's almost midnight. Is this a social call, a business call, or an official call?

SULE  
You're right.

Matthew blinks. He seems perplexed.

Diana serves Sule a glass of orange juice and leaves quietly.

SULE (CONT'D)  
Someone told me that you've declared your intention to contest for the seat of governor in the coming election.

(MORE)

SULE (CONT'D)

Is that true?

MATTHEW

Yes. That's correct. I intend to join the gubernatorial race.

Sule

In that case, you ought to be very careful how you handle what I'm about to tell you.

MATTHEW

Okay.

SULE

You can't afford to make mistakes.

Matthew licks his lips.

SULE

I'm here to talk to you about your wife.

Matthew stares at Sule.

MATTHEW

You said you were here to talk to me about my wife?

Sule nods. He sips orange juice.

MATTHEW (CONT'D)

Ah, I don't know what to say. I'm confused. Is everything alright? My wife Erica--

SULE

--She's dead and how it happened could be kept quiet.

Matthew shakes his head.

MATTHEW

She's dead? No.

Matthew LAUGHS.

MATTHEW (CONT'D)

No. She's sleeping in her room.

Seeing the seriousness in Sule face, Matthew frowns. He glances at the kitchen door.

MATTHEW (CONT'D)

Diana! Diana!

DIANA (O.S)

Sir!

Diana storms in and kneels close to Matthew.

DIANA  
I'm here, sir.

MATTHEW  
Call Erica. Wake her up. Tell her I  
want to see her urgently.

DIANA  
She's not at home, sir.

MATTHEW  
What?

Sule sips fruit juice.

Matthew glances at Sule and at Diana.

DIANA  
Madam left home three hours ago. Is  
something wrong, sir?

Matthew shifts his position.

MATTHEW  
You may leave now.

Diana walks out of the room.

Matthew studies Sule's face.

MATTHEW (CONT'D)  
What happened? Was there an  
accident?

SULE  
It wasn't an accident. She was with a  
boyfriend.

Matthew springs to his feet. He grabs Sule Bello by the  
collar of his shirt.

MATTHEW  
Listen to me, you snoop. You can bust  
me. I don't care anymore anyway. My  
family should be left out of it.

Sule Bello breaks free.

SULE  
Get your scruffy hands off me! Pull  
yourself together!

[SILENCE]

Sule adjusts the crumples on his shirt.



SULE (CONT'D)

How it happened could be kept quiet. If the press gets to know how it happened, you may as well kiss your gubernatorial race goodbye. A man who cannot take care of his household would have problems governing the people.

Matthew slumps on the sofa, his head in his hands.

MATTHEW

Oh, my God. Are you saying my wife was having an affair?

Matthew picks up a ceramic on the sidestool. He keeps it, resisting the urge to break it. He grinds his teeth in anger. He breaks down and weeps.

Sule Bello gives him a moment.

SULE

You've got to handle this philosophically.

Matthew INHALES deeply.

MATTHEW

I'm sorry I blew my top. I've always thought of Erica as a saint. You need to see how she sings and dances in the church. You'd think she's a saint. Well, she's caught in the web of her evil machinations. I pray for her soul to roast in hell.

SULE

Do not speak so of the dead. And you don't have time to waste. You've to think and act fast. You need to clear the mess.

Matthew slumps into the sofa.

MATTHEW

How did she die?

SULE

She was shot.

MATTHEW

So her boyfriend shot her after he fucked her?

Matthew LAUGHS mirthlessly. He frowns.

SULE

You've got to stop this. She's dead, and she was your wife.

(MORE)

SULE (CONT'D)

We think she ran into one Mandaz Zoto. You may have heard of him. His photo is all over the place with a price tag on his head.

MATTHEW

Yeah. I saw that on TV. Is he the boyfriend?

Sule Bello shakes his head.

SULE

Ah, Mandaz was holed up in the hotel. Someone noticed him and was talking to the police on the phone. Mandaz shot him. We think your wife was a loose end. So, he shot her too.

Matthew draws a deep breath. He shifts on the sofa.

MATTHEW

But what was she doing in the hotel?

SULE

I can't answer that. You've got to think about safeguarding your future.

MATTHEW

And how do you suppose I can do that with a damaging scandal like this one?

SULE

Think of shifting the body. Think of arranging accident. That's your only way out.

Matthew frowns. He looks thoughtful.

SULE (CONT'D)

You don't want the neighbors to start asking questions about the gunshots and the victims.

Sule Bello PATS Matthew on the shoulder. He heads towards the exit.

MATTHEW

Do you've him? Do you still have him?

Sule Bello turns and faces Matthew.

SULE

Who?

MATTHEW

I mean, my late wife's boyfriend.

Sule SIGHS.

SULE

If it'll make you feel any better, we do. He's in a state of shock. He looks like he has seen a ghost.

MATTHEW

I want to see him after the funeral.

SULE

We can't keep him. We don't have anything against him.

MATTHEW

What do you mean you don't have anything against him? Isn't there a punishment for adultery?

SULE

We can't prove they had sex. He said they didn't. Well, you can come with me to the hotel to identify your wife and take charge of the body.

MATTHEW

I only need to change.

Sule Bello nods.

SULE

I'll wait here.

MATTHEW

What about the guy who shot my wife?

SULE

We don't have him. He escaped, but he won't be far.

EXT. BORONJI - RIVERSIDE - NIGHT

The weather is cold and blustery.

Dozing on a boulder at the foot of the Boronji cliff, Mandaz shifts uncomfortably. He covers his face with his shirt.

EXT. ABUJA-KEFFI ROAD - DAY

[CAR ENGINE REVVING]

[A CAR HORN HONKS]

A sleek white car drives past a black Toyota Camry parked on the roadside.

INT. BLACK TOYOTA CAMRY - DAY

Amita sips Coca-Cola.

ANITA

Peter.

PETER

Yes, Anita.

ANITA

You made it. Thank Goodness.

PETER

Thank you.

ANITA

I thought I was never going to see you again.

PETER

I thought I was never going to see the next day. The gunshots, the running feet, the crocs--

ANITA

--I heard the gunshots, and my heart quailed. I thought you were dead.

Peter PATS Anita on the shoulder.

PETER

Because of you, I made it.

Anita takes a deep breath.

ANITA

You know what? What you are asking me to do is to risk my life again.

PETER

I know. It's very important and safer to be on our side. This people must be stopped. Think of the people in the warehouse awaiting death. Think of the people they've killed.

Anita heaves a SIGH.

ANITA

I hope you know the people you're trifling with. This man is more powerful than you can imagine. He has people who are willing to lay their lives on the line just to please him. He has powerful men in the justice department.

PETER

We know that.

ANITA

So the counterterrorism department is involved, right?

PETER

Yes. And, one of the victims of the Garkida massacre happens to be the fiancée of the person. He just recently concluded urban guerilla warfare and counterterrorism training in an FBI training facility at Quantico.

Anita slumps into the leather seat.

ANITA

I hope it works. That would mean freedom. That would mean unlimited possibilities. I can toil and moil and go back to school. I stashed away some money from the money I was given for shopping. The money and what I can get out of my jewelry could open up a salon and get me back to school.

Peter PATS Anita on the shoulder.

PETER

That's what I'm talking about.

ANITA

I'm in. I'll talk to Grace.

EXT. YOLA - RIVER BENUE - DAY

A speedboat passes a man paddling a canoe.

INT. SPEEDBOAT - DAY

Mandaz steers the boat toward Suburban Viniklang.

EXT. ABUJA - DAVID'S LIVING ROOM - DAY

David clears the table. He keeps some objects on the table.

DAVID

This is a tracer.

Peter stares at the object.

PETER  
What does it do?

DAVID  
Tracers transmit images and sounds.

David removes the cellophane wrapping at the bottom of a button-sized device.

DAVID (CONT'D)  
All you need to do is unwrap the cellophane. The device is coated with a strong adhesive. Sticks to most surfaces, including fabrics.

David sticks a tracer on the wall. He returns to his seat and taps keys on his laptop computer.

DAVID (CONT'D)  
Now here we are. As you can see, we've the visual.

Peter sees himself and David on the computer screen.

DAVID (CONT'D)  
We want to know where the soft targets are. We want to know the geography of the place. We need to know when the next meeting will take place.

PETER  
Yes, bro.

David retrieves a pair of smart sunglasses from his briefcase and gives it to Peter.

DAVID  
Tell Anita to wear this and visit every spot in the property. We'll see everything she sees. To activate the night vision, shift this knob.

David points to a tiny, lever-like handle.

DAVID (CONT'D)  
And this wireless device should be placed in her ear, like this.

David puts one of the devices in his right ear and signals Peter to do the same.

DAVID (CONT'D)  
Can you hear me?

Peter nods.

PETER  
I read you loud and clear, mission control.

David spreads a blueprint of Gardena Estates on the table. Using a board marker he marks some spots on the blueprint

DAVID  
This is the conference hall. I want bugs planted here, here, here, and here.

PETER  
Okay.

David points to a spot on the blueprint.

DAVID  
The generator room is here. I want it neutralized. The power plant will come to life when we cut them from the national grid. This is where the other girl comes in.

PETER  
Grace.

DAVID  
Yes. Grace.

He points to a spot on the blueprint.

DAVID (CONT'D)  
This is the master bedroom. Tell Anita to place the tracer anywhere overlooking the bed. Tell her to get Matago talking about himself and the syndicate.

Peter nods.

PETER  
Copy that.

DAVID  
I'll talk to Sule Bello, John Umez, and Lucy Wangozi.

PETER  
Sule Bello, John Umez, and Lucy Wangozi Who're they?

DAVID  
Don't worry. You'll meet them.

David checks the time on his wristwatch.

DAVID (CONT'D)  
I've got to go attend to something.

David trudges to the exit.

EXT. SUBURBAN VINIKLANG - OUTSKIRTS - DAY

Not far from where Mandaz props up against the trunk of a tree, dozing off in his sleep, nine-year-old USMAN DANFULANI studies Mandaz Zoto's face.

Usman blinks. He frowns.

FLASHBACK

EXT. SUBURBAN VINIKLANG - YAKUBU'S MALL - DAY

Usman gazes up at the photo of Mandaz pasted against the wall.

The inscription reads:

THIS MAN, MANDAZ ZOTO, IS WANTED. ANY INFORMATION LEADING TO HIS ARREST ATTRACTS #5000000:00 REWARD.

PRESENT DAY

EXT. SUBURBAN VINIKLANG - OUTSKIRTS - DAY

Usman SNORTS. As he picks his way out of the thicket, Mandaz wakes up and stares at him.

Usman races towards suburban Viniklang. He looks over his shoulder at Mandaz unaware of the old man, SALAMPA, approaching on a bicycle.

MANDAZ  
Watch out!

SALAMPA  
Watch out, kid!

SALAMPA clutches the brakes.

Salampa and his bike somersault, narrowly avoiding a head-on collision with Usman.

Salampa and his bike hit the ground.

SALAMPA (CONT'D)  
Ouch!

MANDAZ  
AW!



USMAN

I'm sorry. I'm sorry, grandpa.

Usmand keeps running towards Suburban Viniklang.

Mandaz rushes to the scene of the accident. He helps Salampa up.

SALAMPA

Ouch.

MANDAZ

Sorry, old man.

SALAMPA

My leg is broken.

Mandaz examines the leg.

MANDAZ

Your leg is sprained. Not broken.

SALAMPA

What am I going to do now? Who's going to harvest my farm for me? My only daughter is in school.

MANDAZ

Let's get you home first. Do you live alone?

SALAMPA

Thank you, my son. I live alone. My house is over there, on the outskirts.

EXT. SALAMPA'S HOUSE - DAY

Mandaz bathes the wounded leg with warm water and applies Sloan's liniment. The wounded leg is swollen.

SALAMPA

Ouch! Hurts.

MANDAZ

Sorry, old man.

Mandaz wraps up the wounded leg with crepe bandages.

SALAMPA

Thank you, my son. I feel better.

INT. SALAMPA'S ROOM - NIGHT

Mandaz serves the old man a plate of rice and stew and a cup of water.

MANDAZ

Take these drugs. The drugs 'll ease  
the throbbing pain.

Mandaz keeps the drugs on the table.

EXT. OLD MAN'S HOUSE - DAY

[GOAT BLEATS]

Mandaz feeds goats.

INT. MANDAZ'S ROOM - NIGHT

Mandaz takes off his shirt and sits on the bed.

EXT. POLICE HEADQUARTERS - YOLA - DAY

Usman jogs past two policemen at the gate.

Police Sergeant BULANGA frowns.

BULANGA

Hey! Stop! Where do you think you're  
going? Stop that kid!

Usman keeps running.

SUNDAY (O.S.)

Let the kid be. Maybe he wants to  
talk to his dad.

Bulanga turns and faces his colleague.

SERGEANT BULANGA

Who's his dad?

SUNDAY

I don't know.

Usman speeds past Sule Bello.

INT. RECEPTION HALL - DAY

Usman storms in. He stops at the counter and struggles to  
catch his breath.

Sergeant Job lifts a questioning eyebrow.

JOB

What are you doing here, kid? Are you  
looking for someone?

Usman extends his hand.

USMAN

The reward, please. Give me the reward.

Job frowns.

JOB

What reward? What are you talking about?

USMAN

The reward for Mandaz Zoto's--

JOB

--Get out of here before I throw you out!

Job points to the door.

Sule Bello breezes in.

SULE

Let the kid be.

Sule holds Usman's hand and leads him towards the commissioner's office.

SULE (CONT'D)

Come with me. What's your name?

USMAN

My name is Usman Danfulani.

SULE

How old are you?

USMAN

I'm nine years old.

INT. SALAMPA'S HOUSE - MANDAZ'S NEW ROOM - DAY

Mandaz is in bed. He turns on his side oblivious to SAMANTHA standing on the doorway, studying him.

SAMANTHA (O.S.)

You're the man they're looking for, aren't you?

Mandaz fidgets. He turns and faces the most beautiful woman he has ever seen.

Mandaz sits up. He stares at SAMANTHA.

SAMANTHA (CONT'D)

I've never seen my dad look so happy. What did you do to him?

Samantha flashes a cheeky smile.

Mandaz blinks. He pulls off a wary smile. He tries to relax.

MANDAZ

You must be Samantha. I didn't hear you come in.

Samantha sits in a plastic chair.

SAMANTHA

I've been in the house for more than three hours. I told the old man not to mention me to you. I was watching all the time. You certainly are a good cook.

[SILENCE]

SAMANTHA (CONT'D)

Do you mind giving me a helping of your food? I'm really hungry.

Mandaz studies Samantha's face.

MANDAZ

I'm the stranger here. The time has come for me to move on.

Mandaz reaches for his back pack under the bed.

SAMANTHA

You can stay as long as you want, except if you've got someplace safer. No one will think to look for you here.

Mandaz stops packing. He stares at Samantha.

Samantha shrugs. She takes a deep breath.

SAMANTHA (CONT'D)

Seriously, I'm famished. I've been drooling. I can't wait anymore.

Mandaz LAUGHS.

An instant later, Mandaz serves Samantha a generous helping of pounded yam and rich egusi soup.

Samantha swallows a ball of pounded yam.

SAMANTHA (CONT'D)

Nice soup. And thank you for everything you've done to help my father.

MANDAZ

I must go. I don't want to implicate  
you or the old man. If your friends  
found out I'm here--

SAMANTHA

--I don't bring friends here. You're  
safe here. The district is swarming  
with security agents.

[WHIRR OF ROTOR BLADE OF HELICOPTER]

EXT. SUBURBAN VINIKLANG - OUTSKIRTS - DAY

A helicopter flies across.

INT. HELICOPTER - DAY

Usman points to a tree.

USMAN

There! Under that tree. That's where  
I saw him sleeping.

Usman points to the direction of the suburban Vuniklang.

USMAN (CONT'D)

And then at a medicine store, buying  
drugs.

Sule turns to the pilot.

SULE

Turn her around.

INT. SALAMPA'S HOUSE - MANDAZ'S ROOM - DAY

Mandaz INHALES deeply.

MANDAZ

It's a long story.

SAMANTHA

I've all the time.

EXT. SALAMPA'S HOUSE - DAY

A truckload of armed policemen pulls up close to the house.

INT. MANDAZ'S NEW ROOM - DAY

Mandaz rushes to the window. He peers through a gap.

EXT. SALAMPA'S HOUSE - DAY

Armed policemen jump out of the trucks.

INT. MANDAZ'S NEW ROOM - DAY

Mandaz steps away from the window. He looks scared.

SAMANTHA

What?

Samantha rushes to the window.

Samantha sees armed policemen walking towards the entrance.

Mandaz grabs a pistol from under the pillow.

Samantha turns. She comes face-to-face with the barrel of pistol and lifts a brow.

SAMANTHA (CONT'D)

Oh. What now? Are you going to shoot me dead?

MANDAZ

You lied to me.

SAMANTHA

I didn't lie to you.

Mandaz studies Samantha's face.

MANDAZ

You called the police.

Samantha shakes her head.

[KNOCK ON THE DOOR PANEL]

SAMANTHA

I didn't call the police. Not after what you've done to my father. C'mon. Give me the gun.

Samantha snatches the pistol.

Mandaz sits on the bed, his head in his hands.

[KNOCK ON THE DOOR PANEL]

Mandaz fidgets.

Samantha takes her clothes off, leaving a short and a bra.

Mandaz gapes at Samantha.

[KNOCK ON THE DOOR PANEL]

SAMANTHA (CONT'D)

I'm coming.

Samantha winks at Mandaz and heads to the door. On her way to front door, she tosses the gun into a laundry basket.

EXT. FRONT PORCH - DAY

Samantha opens the front door.

SAMANTHA

Ah, you caught me right in the middle of something. I was just going to the bathroom. Is there something I can do for you?

INT. MANDAZ'S NEW ROOM - DAY

Mandaz tilts his head in a listening position.

SERGEANT BULANGA (O.S.)

Ah, well, ah... we're doing a house-to-house search. We're looking for one Mandaz Zoto.

EXT. MAIN ENTRANCE - DAY

Samantha beams at Sergeant BULANGA.

Bulanga fidgets. He stares at Samantha with desire in his eyes.

Bulanga points to Mandaz's photo in his hands.

BULANGA

Have you seen this man anywhere?

Samantha gives the photo a cursory glance.

SAMANTHA

Oh. You're looking for the man with five million bucks on his head.

BULANGA

Exactly.

SAMANTHA

Sergeant?

SERGEANT BULANGA

Yes, ma'am.

SAMANTHA

What did you say your name is?

SERGEANT BULANGA

My name is Sergeant Bulanga  
Istifanus.

SAMANTHA

Sergeant Bulanga. Well, five million  
bucks is a lot of money.

Sergeant Bulanga GULPS air.

SERGEANT BULANGA

Yes. Agreed. You're right.

SAMANTHA

How much do you earn in a year?

SERGEANT BULANGA

Ma'am--

SAMANTHA

--Peanuts. Imagine what five million  
can do. Do you think I'm stupid? Huh?

Sergeant Bulanga shakes his head.

SERGEANT BULANGA

Stupid? No. Not at all.

Samantha shuts the door on his face.

SERGEANT BULANGA (CONT'D)

Wait. Wait. Wait. Wait.

Samantha opens the door. She glares at Bulanga and lifts a  
brown.

Sergeant Bulanga flashes a flirty smile.

SERGEANT BULANGA (CONT'D)

Ah, I was thinking that if you don't  
mind, I could come by and, and, and--

SAMANTHA

And?

SERGEANT BULANGA

And take you out for dinner.

Samantha frowns.

SAMANTHA

Are you crazy? I'll sue you for  
harassment.



SERGEANT BULANGA

That would be okay. I'll go now.  
Sorry.

SAMANTHA

Oh. Now you're sorry. You stupid  
idiot! I told you I was going to the  
bathroom. Do you think I'll be here  
if I've seen him or know where he's?

Sergeant Bulanga hurries away.

SAMANTHA (CONT'D)

Come back here, you stupid idiot!

SERGEANT BULANGA

Have a great day. Have a super  
amazing day.

INT. MANDAZ'S NEW ROOM - DAY

Mandaz stifles a laugh. He turns away from the window.

EXT. SALAMPA'S HOUSE - DAY

Sergeant Bulanga leads a group of policemen away from the  
house.

SERGEANT BULANGA

Okay, boys. Let's roll. What about  
you, Jack?

JACKSON shakes his head as he steps away from the next  
house.

SERGEANT JACKSON

Nothing here, you stupid idiot.

Sergeant Bulanga glares at Jackson.

INT. MANDAZ'S ROOM - DAY

Samantha walks in, smiling from ear to ear.

Mandaz meets Samantha halfway across. He hugs her. He tries  
to kiss her on the lips.

Samantha pushes him away, gently but firmly.

[HOOTS AND SCREECHES OF TIRES OF AUTOMOBILES IN THE  
BACKGROUND]

EXT. ABUJA - NIGHT

Abuja is beautifully lit.

EXT. GARDENA RESIDENTIAL QUARTERS - NIGHT

[CRICKETS CHIRPING]

Matago's bedroom is dimly lighted.

INT. MATAGO'S ROOM - NIGHT

Matago and Anita are in bed.

MATAGO

You made love to me as though you  
were making love to someone else. I  
find that quite hard to believe.

Anita kisses Matago on the lips.

ANITA

I love you so much.

MATAGO

Not according to my knowledge. You  
hardly even acknowledge my presence.

ANITA

How can I do that when you think of  
me as some kind of sexual machine?

Anita turns away from Matago.

ANITA (CONT'D)

A woman likes to know that her man  
has her back.

MATAGO

I've your back. I've been taking care  
of you--

Anita breaks into tears. She buries her head under a pillow

MATAGO (CONT'D)

Hey...

Matago touches Anita's shoulder.

Anita pushes his hand away.

ANITA

Don't touch me!

MATAGO

If I may ask you, where am I now? Eh?  
next to you, right? Answer me.

He closes up.

Anita shifts away from him.

ANITA

I'm just one of your concubines. Is  
that supposed to make me happy? Is  
that supposed to make me happy?

MATAGO

Calm down. You're right. I admit that  
I didn't notice what was right in  
front of me until now.

Matago SIGHS.

MATAGO (CONT'D)

Okay. Listen. If you need anything,  
please let me know.

Anita stops crying. She glares at Matago.

ANITA

I don't need your money!

She dabs the tears on her face.

ANITA (CONT'D)

I'm not a whore. I want to be treated  
with respect. I'm not a tool to be  
used and--

MATAGO

--Shush. Shush. Shush.

(He places a finger on Anita's  
lips)

I'm so sorry you feel that way. Maybe  
we should... May be we should get  
married. Yes. Let's do it. Let's get  
married.

Matago sits up and holds Anita's hand smiles broadly.

Anita shifts uncomfortably.

ANITAA

Are you proposing marriage to me?

Smiling from ear to ear, he nods.

MATAGO

Yes. Will you marry me?

Anita embraces Matago to hide the fear in her eyes.

MATAGO (CONT'D)

Yes. Marry me.

Anita trembles.

Matago pulls back and searches her face.

MATAGO (CONT'D)

Are you okay?

ANITA

Of course I'm okay.

Anita pulls off a wary smile.

MATAGO

You don't seem happy. I thought you--

ANITA

--I'm super happy. It's just that I didn't see this coming. Of course I want to be your wife, but then I've to tell you that I don't do boundaries.

Matago looks puzzled.

MATAGO

What do you mean you don't do boundaries?

Anita keeps quiet for a moment.

ANITA

I want to be a part of the family business. I want to know everything. I want to know the good, the bad, and the ugly.

Matago breathes deeply.

EXT. BACK STREET - NIGHT

David's black Toyota Camry is parked on the lonely roadside.

INT. BLACK TOYOTA CAMRY - NIGHT

Seated behind the steering wheel, David shows Peter a video of Matago and Anita conversing.

DAVID

You've got to see this.

On the computer screen, Matago holds Anita's hand.

MATAGO

It's a long story. It's the story of my life. I'll tell you how I came to be the head of the Wazobia syndicate and how I and my powerful friends plan to rule this country.

David shuts down the computer.

DAVID (CONT'D)

Go ahead. Squeal, buddy.

PETER

By the time he's finished, we'll know everything we need to know about him.

DAVID

That's how we roll. Sule Bello, John Umez, and Lucy Wangozi will join us tomorrow night.

[WHIRR OF ROTOR BLADES OF HELICOPTER]

EXT. ADAMAWA STATE - SUBURBAN VINIKLANG - DAY

A helicopter perches close to Salampa's house.

Sule and Usman step out of the helicopter.

SULE

Okay, kid. You can go home now. Here, take this.

Sule gives Usman some banknotes.

SULE (CONT'D)

We'll see how this plays out. If we get him, you'll get your reward.

USMAN

Thank you, sir.

Usman salutes Sule.

Four police officers, including Sergeant Bulanga, walk towards Sule.

SULE

How's it going? Any luck?

Sergeant Bulanga meets Sule.

SERGEANT BULANGA

No luck yet, sir.

INT. MANDAZ'S NEW ROOM - DAY

Mandaz walks away from the window.

SAMANTHA

The police won't be coming here.

EXT. ABUJA - GARDENA HOTEL - BACK STREET - NIGHT

A truckload of groceries approaches Gardena Hotel.

INT. PICKUP TRUCK - NIGHT

Seated close to the driver, PABO sips brandy. He sees LUCY WANGOZI sprawled in the middle of the road and frowns.

PABO

Watch out!

JARANGOL steps on the brake pedal.

EXT. BACK STREET - NIGHT

Jarangol's white pickup truck SCREECHES to a halt in the middle of the road, not far from Lucy.

INT. WHITE PICKUP TRUCK - NIGHT.

Jarangol peers through the windshield.

JARANGOL

Oh, my God. Did I hit her? Where's she?

A rifle COCKS.

Jarangol looks out of the window and comes face to face with muzzle of a rifle.

EXT. BACK STREET - NIGHT

David clears his throat.

DAVID

This is the DSS.

Lucy Wangozi springs up to her feet.

INT. PICKUP TRUCK - NIGHT

Jarangol turns off the engine and turns on the cabin light.

JARANGOL

Do you have any idea with whom you're  
dealing? Are you out of your mind?  
Who cares about your scraggy DSS?

Pabo LAUGHS hilariously.

PABO

Get off his face before someone  
throws you out of the job.

Pabo lights a cigarette and blows a cloud of smoke into the  
car's ceiling.

JARANGOL

Take the advice. Beat it before it's  
too late--

PABO

--Mister DSS.

David stomps to the nearside front door. He opens the door  
and pulls Pabo out.

David hands Pabo a jawbreaker.

Pabo hits the ground with a THUD.

INT. WHITE PICKUP TRUCK - NIGHT.

Jarangol draws out a pistol.

[A RIFLE COCKS]

LUCY (O.S)

Don't even try it. Give me the pistol  
and get out of the car with your  
hands on your head.

Jarangol sees several armed DSS men come out of the  
thickets.

EXT. BACK STREET - NIGHT

Lucy pulls Jarangol out of the car and cuffs him.

INT. PICKUP TRUCK - NIGHT

David starts the truck and sends the car hurtling down the  
road. He adjusts the earpiece in his ear.

DAVID

This is mission control. We're on our  
way.

EXT. GARDENA HOSPITAL - NIGHT.

Hiding between manicured bougainvillea, Sule Bello lifts his head and surveys the environment.

SULE

Roger that. We're on our way as well.  
We're moving in now.

Sule gazes through the scope of a telescope. He traverses the scope. He sees an armed mobster pacing back and forth in front of the warehouse.

Sule checks his rifle.

EXT. GARDENA HOTEL - GATE 2 - NIGHT

A white pickup truck pulls up.

An armed guard approaches the vehicle.

ARMED GUARD

(In broken English)

Wetin dey for the boys na?

INT. WHITE PICKUP TRUCK - NIGHT

David points to the chicken balls and liquor bottles on the passenger seat.

EXT. GARDENA HOTEL - GATE 2 - NIGHT.

Lucy steps out of the cargo bed with a gun in her hand. She squeezes the trigger, taking down four armed mobs.

Peter neutralizes a guard and opens the gate.

INT. PICKUP TRUCK - NIGHT

David adjusts the earpiece in his left ear.

DAVID

This is mission control. We're in the  
facility.

EXT. GARDENER HOSPITAL - NIGHT

Sule hides between a thickly manicured plant.

SULE

Copy that. Moving forward. Over and  
out.



Sule signals the men under his command to spread out and advance.

Armed police officers spread out in a formation and advance towards the warehouse and the red room.

BUKOLA of The Channel TV steps in front of MOSI, the cameraman.

Mosi adjusts the camera angle and signals Bukola to go ahead.

BUKOLA

Viewer, we're live at the operational base of one of the most fearful underworlds in the history of this country.

Bukola pauses. She blinks at the camera.

Mosi adjusts camera position.

BUKOLA (CONT'D)

I invite you to join us in witnessing the raid on the Wazobia Syndicate. We're talking about crimes against humanity. We're talking about the killing of youngsters for the sake of harvesting vital organs.

EXT. GARDENER HOTEL - KITCHEN - NIGHT

A white pickup truck pulls up at the entrance.

As four men offload stuff from the cargo bed of a white pickup truck, Peter COCKS his rifle.

PETER

Hands up! Keep your hands where we can see them. Get down! Look at the ground!

Lucy and four armed DSS men come out of the shadows.

EXT. GARDENA QUARTERS - NIGHT

Sule props up against a wall.

As an armed mob struts past the building, Sule hits the mob with the butt of his rifle.

INT. GARDENA HOTEL - KITCHEN - NIGHT

The chef tastes his soup and adds a pinch of salt.

CHEF

Perfect

Lucy neutralizes the chef.

David sneaks in, gun first. Peter follows, ready to give David covering fire.

DAVID

This is mission control. We're in the kitchen.

INT. CONFERENCE HALL - NIGHT

Standing at the podium with a microphone in his hand, Matago addresses the men and women in the hall.

MATAGO

From all indications, the feeling of wanting to own and not wanting to share has risen above that which binds us together.

Lucy Wangozi struts in. She takes a seat at the back, close to an elderly person who's holding a girl young young enough to be his name granddaughter.

MATAGO (CONT'D)

No one should be grumbling. There's no need for factions to appear. Unity is strength.

[APPLAUSE]

EXT. GARDENA HOSPITAL - WAREHOUSE - NIGHT

In the shadows, a mob SLAPS a TEENAGED GIRL.

The mob rips the girl's shirt.

The teenaged girl struggles to cover her body.

GIRL

Please don't rape me. Let me go.

Sule hits the mob with the butt of his rifle.

The mob hits the ground

Down the road, in the shadows, Grace kisses SHETIMA on the lips.

Shetima gapes at Grace. He glances over his shoulders furtively.

SHETIMA

The boss 'll kill me.

GRACE

It's our little secret. C'mon.

Grace leads Shetima to a darker spot.

GRACE (CONT'D)

Do you know someplace quiet? I can't wait anymore.

Shetima opens and shuts his mouth.

GRACE (CONT'D)

C'mon! Hurry! We don't have all night.

Grace leads Shetima to the guard's room.

INT. GUARD'S ROOM - NIGHT

Grace turns off the light.

GRACE (CONT'D)

Let's get you out of these clothes. Hurry! I'm wet already.

SHETIMA

Okay. Okay dear.

Shetima struggles to unbuckle his belt. He takes his shirt and his pants off, his breathing labored

Grace yanks the clothes from under Shetima.

The door opens and closes. A key grates in the keyhole.

SHETIMA (CONT'D)

Hey! Come back here! Where are you going?

EXT. GARDENA HOSPITAL -NIGHT

Grace dumps Shetima's clothes in a waste bin. She sets fire to the clothes and rushes to the power plant.

Sule watches Grace disappear behind a door.

As an armed mob hurries to the door, Sule neutralizes the mob.

A DSS personnel subdues and armed mob.

Sule opens the gates of the warehouse.

INT. WAREHOUSE - NIGHT

Sule and some of his boys storm in.

The captives cringe.

SULE

It's okay. We're security personnel.  
We're here to rescue you.

[MURMURING IN THE AIR]

CAPTIVE

Thank you.

CAPTIVE#

Thank you, Jesus for answering my  
prayer.

CAPTIVE#3

Finally.

CAPTIVE#4

Alhamdulillah.

Captives hug each other.

SULE

That's enough. Get out of here and  
wait under the tree.

The Channel TV cameraman focuses his camera on Bukola, who's standing near the main door of a warehouse, from where a pool of light streams outside, illuminating rescued captives seated on the ground.

BUKOLA

Once again, I'm Bukola of Channel TV.  
We're witnessing, live, the raid on  
the Wazobia facility. We're now in  
front of a warehouse in the famous  
Gardena Hospital, where innocent  
people are killed and their vital  
organs harvested.

Bukola points in the direction of some freed young men and women.

BUKOLA

Viewer, I give to you your sons and  
daughters who have just been rescued  
from the warehouse.

Mosi, the cameraman, adjusts the camera position.

Bukola points to Sule and other armed DSS men.

BUKOLA (CONT'D)

These are the gallant men who rescued the youngsters. When we get to Gardena Hotel, where the masterminds of the syndicate are having a meeting, we'll find out who they're.

INT. GARDENA HOTEL - CONFERENCE HALL - NIGHT

Matago TAPS the microphone in his hand.

MATAGO

We must shun all selfish interests and focus on what binds us together. In the last twelve months, we generated the sum of 1.6 trillion naira from transplants. Gentlemen and ladies, a round of applause for Dr. Zanya please.

[APPLAUSE]

David walks in, wearing a chef's dress and holding a silver tray with a bottle of champagne and glasses on it.

Anita leaves the front row. As she saunters to a door the light goes off.

[MURMURINGS]

Peter and Lucy wearing gas masks, toss canisters containing paralyzing gas into the hall.

David wears a gas mask. He tosses a canister containing paralyzing gas close to Matago.

MATAGO (CONT'D)

What? What's going on?

DR. ZANYA (O.S)

Smoke! I see smoke!

Dr. Zanya slumps on the floor.

Matago slumps on the floor.

[MURMURINGS STOP]

All the people in Hall, except those wearing gas masks, slump on the floor, one after the other.

FOUR MONTHS LATER

INT. COMMISSIONER TAHIR'S OFFICE DAY.

[INTERCOM BUZZES]

Comm. Tahir fidgets.

Sule flips a page in a dossier.

Comm. Tahir picks up the receiver.

COMM. TAHIR

What now?

JOB (V.O)

Two pregnant women are here to see you.

COMM. TAHIR

What for?

JOB (V.O)

I don't know. They refused to talk. They insist on talking to you. They've been here for four hours.

Comm. Tahir frowns. He blinks nervously.

COMM. TAHIR

You kept two pregnant women waiting for four hours just to see me? That's ridiculous.

JOB (V.O)

Everyone has to have a reason to see you, sir. They refused to tell me.

COMM. TAHIR

Okay. Send them in.

The door uncloses.

Two pregnant women shuffled in.

COMM. TAHIR (CONT'D)

Sit down. Sit down. Take a seat. I'm sorry you were kept waiting for so long.

Sule sets the chair, holds Mandaz's hand, and helps him sit down.

Comm. Tahir presses a button on the intercom.

COMM. TAHIR (CONT'D)

Have Salamatu bring some Coca-Cola for the ladies.

Sule ambles back to his seat and sits down.

COMM. TAHIR (CONT'D)

Ah, you're welcome. What can I do for you, ladies? What troubles you?

Samantha holds Mandaz's hand.

SAMANTHA  
My husband promised me and my unborn  
babies that he'll no longer--

COMM. TAHIR  
Excuse me, ma'am--

ANITA (CONT'D)  
--That he'll no longer live a life of  
crime.

Anita rubs her protruding stomach.

COMM. TAHIR  
Excuse me, ma'am. Please, who're you?  
What's your name?

SAMANTHA  
Samantha. My name is Samantha Zoto.

Comm. Tahir nods.

COMM. TAHIR  
Okay. Samantha Zoto.

Comm. Tahir turns to Mandaz.

COMM. TAHIR (CONT'D)  
Okay. And you're?

SAMANTHA  
My husband.

Comm. Tahir stares at Samantha

COMM. TAHIR  
I'm confused. You're are lesbians?

Samantha LAUGHS.

SAMANTHA  
No. No. We're not gay. Ah, my  
husband--

COMM. TAHIR  
--Who's your husband?

Mandaz holds Samantha's hand.

MANDAZ  
That's okay, sweetheart. I'll take it  
from here.

As he takes off his wig:

MANDAZ

I'm her husband. My name is Mandaz  
Zoto. I'm here to confess for the  
despicable things I did.

COMM. TAHIR

--What?

SULE

^What?

Comm. Tahir stands up.

Sule Bello stands up.