

THE BLACK LIST

THE NEWS DIVA

Russel Bonguen

Genre: Action & Adventure, Action Thriller

The News Diva

By

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~~{PLEASE INSERT \PRE RENDER UNICODE (ÿçij) INTO PREAMBLE}~~ FADE IN:

1 INT. NAIROBI BROADCASTING NETWORK - NIGHT

On December 23rd, a Friday, MARGARET WALTHERS walks into a lift with the stride of a diva. She reaches the fifth floor and empties a half filled bottle of whiskey in a plant pot before hiding it inside somebody's desk.

2 INT. BOARDROOM - NIGHT

A half dozen of flat screens show a variety of channels including the News, music and movies.

JENNIFER, late 30s, sits with RUNAL, Indian and around the same age, who were both near the Cisco phone system. Jennifer sees Margaret who's adjusting her long, black hair to cover half of her face. She goes in.

MARGARET

Let's get this started immediately.

Jennifer dials a number into the phone system.

JENNIFER

Sir Karanja, we're starting in the next minute.

She picks up a remote control on the table, switching off the flat screens. Margaret and Runal turn their gazes on her as she announces:

JENNIFER (cont'd)

The chairperson is also joining through Skype.

ANGLE ON MARGARET WHO LOOKS CONFUSED.

MARGARET

Excuse me. I probably missed something here, but I can't figure out what his role is in all this.

~~[U+FFFC]~~

KARANJA, the CEO, enters.

MARGARET (cont'd)

We're really pulling it off out here, aren't we? CEO Karanja, senior reporter Runal, you Jenny, our program director. We're all

(MORE)

(CONTINUED)

MARGARET (cont'd)
journalists. Since when have we
ever allowed business people onto
our turf?

She pauses and looks at the others. They remain silent.
Jennifer presses a button on the remote. DEEPESH, in his
60s, appears on the screen.

DEEPESH (V.O.)
Hiya, what's wrong? We havin' late
hour meetings?

Margaret throws a quick glance at her watch. It reads 2:45
A.M.

Karanja gazes at everyone.

KARANJA
Sir. I'm honestly surprised. Truly.
Who would have the nerve bother you
for something of less importance
than your precious game of golf?

JENNIFER
Editor-in-Chief, you're the one who
called this meeting. Let's not fool
around.

Jennifer extends her hand towards Margaret.

MARGARET
Well, here's what's happening: A
trusted source informs us that
there's a bomb in Nairobi.

She pauses and waits for a reaction from everyone else.

MARGARET (cont'd)
Personally, I'm worried about my
friends and family, as well as my
colleagues here. Given the
circumstance that it's Christmas
season, I think the threat is
serious enough. We cannot afford to
stay silent while this goes on.

KARANJA
You want us to alert the public?
How trustworthy is our information?

(CONTINUED)

MARGARET

A police source from the airport,
that's for sure. That's all I can
say.

JENNIFER

Then the police are on the case. We
can't risk double crossing them.
There has to be a reason they
haven't sent out an alert yet.

MARGARET

Jenny, lesson #1 from what I've
learned these past 15 years: avoid
connivance, especially with the
police. When it comes to bear the
consequences, they just let you
down more than you'd think.

She turns to Runal and crosses her arms.

MARGARET (cont'd)

What you got to say?

RUNAL

Stay out of it. In case there isn't
a bomb, there won't be any damages.
All's perfect. In the case there is
a bomb, we're on the safe side.

DEEPESH (V.O.)

Hear me all of yuh, we're not goin'
to say anythin' about this story
here. Not on the news or even in
publication. It's none of our
concern. It's for The Secret
Service

MARGARET

I'm sorry? You may be the best damn
thing running this business over
the country, but I'm afraid you're
not the one to make the editor's
choice.

JENNIFER

Then let's have the majority
decide. Who here thinks it's best
to stay out of it.

She raises her right hand along with Karanja and Deepesh.
Margaret stares at each of them and pauses. She holds out
her phone and starts talking to it.

(CONTINUED)

MARGARET

I'll have to accept the decision,
but as I care about the life of my
loved ones, I'm going to do this on
my own then.

The three of them look to her in question.

MARGARET (cont'd)

New message.

She starts typing into her phone, specifically typing in the
name she's sending the message to.

JENNIFER

Margaret.

MARGARET

*Hey Jenny. It's important that you
know this; there's persistent
Rumors of a bomb blast within
Nairobi.*

DEEPESH

You don't have to do this! It's
unethical!

MARGARET

*Watch out if you have to go out and
keep the children home. Kisses,
Maggie.*

Jennifer gets up to reach over to her phone, but Margaret
moves back. She continues to look in her direction while
talking to her phone.

MARGARET (cont'd)

Send message.

Jennifer slumps her shoulders in defeat, and her jaw tenses.
Margaret waves the phone in her hand.

MARGARET (cont'd)

And this? My people list will alert
more than two hundred people on
their contact list who will then
turn their alert to another two
hundred people. You see what I'm
getting at here? You want to know
what's truly unethical here?

Everyone tenses up.

(CONTINUED)

MARGARET (cont'd)

It's us. The NBN. Not telling our people the truth. Allowing danger to happen while we sit back and watch because we fear for our safety. If you so much think that I'm just going to sweep this under the rug like it doesn't exist, then you are sadly mistaken.

She stomps out.

Jennifer turns to Runal, and he sighs.

RUNAL

We better follow her.

TWELVE HOURS AND 30 MINUTES EARLIER

3 INT. SNACK-BAR & RESTAURANT - DAY

People enter and a couple leaves. Waiters in uniform serve their customers. A bunch of people play pool and roar with laughter.

ANGLE ON TWO BLACK PEOPLE SHARING DRINKS AND SNACKS ON THEIR TABLE.

CONRAD CAMERON, an African-American in his 50s, sits with SAMMY, who is a driver and "Homme-a-tout faire" to his American friend.

Margaret enters and spots DENISE and SEPHORA, who sit by the window.

NBN towers can be seen through the large bay windows.

When they see her, they welcome her with greeting kisses. Margaret takes a sit and faces towards the two black men in the distant table.

Conrad takes a quick glance over at Margaret and nudges Sammy for his attention.

CONRAD

She's the one.

SAMMY

Her? You got good tastes, but she's a tough one. Popular around here, too.

Sammy leans closer to Conrad in gossip.

(CONTINUED)

SAMMY (cont'd)
She's a Kikuyu.

~~{PLEASE INSERT
\\PRERENDERUNICODE{\\UNICHAR{65532}} INTO PREAMBLE}CONRAD~~
That right?

SAMMY
Real name Waithera. Her God is money. Can have that girl for anything at all. Anything! All you gotta do is pay the right price.

A waiter takes orders from the ladies' table while they're discussing.

DENISE
(to Margaret)
It's a secret only for those who are not in on the secret.

She unfolds the catalog and stops on a specific page. The waiter walks away and gets stopped by Conrad.

DENISE (cont'd)
I absolutely adore this Mermaid Blue dress. It's just magnificent! You'll be the queen, the most beautiful woman of the year in Nairobi. I'm practically shaking just thinking about it, Maggie!

MARGARET
Whoa. It's so nice.

Margaret turns to Sephora.

MARGARET (cont'd)
Hope you're not killing yourself with these prices.

SEPHORA
Oh stop, it's what best friends do. You look good. She'll look good. You get it, don't you? She bargained for you down to KSH 250k. That's the best I can do.

MARGARET
Seriously? That's so much!

(CONTINUED)

CONRAD

Well, hello ladies!

They slowly turn their gaze to him, almost confused at the mere sight of this stranger. He smiles nonchalantly as he places a plate of fine Whiskey and Champagne onto their table.

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}CONRAD~~

Why don't I take that off your hands? I'll gladly pay that dress for ya.

They stare at him. He immediately opens the whiskey and serves.

DENISE

I'm sorry but do we know you?

CONRAD

Not now you don't, but I'd like to change that.

Sephora giggles to herself and Margaret elbows her, glaring at her. Denise looks at Sephora before cunningly looks to Conrad.

DENISE

I'll have you know, this girl right here.

She waves her hand at Margaret.

DENISE (cont'd)

She's my best friend from high school and will be elected Woman of the Year tomorrow.

CONRAD

Great! More the reason to celebrate with drinks, right?

MARGARET

No! Ah, no. Just having a short break today, 20 minutes.

CONRAD

That's more than enough time.

MARGARET

You don't understand.

(CONTINUED)

CONRAD

What music you like? Jazz? R&B?
Salsa, maybe? Sorry, what was your
name?

DENISE

Rhumba. She likes Rhumba.

SEPHORA

She's Margaret.

~~[U+FFFC]~~Sammy comes near and Conrad whispers to him, in which
Sammy goes to the bartender. The bartender nods and goes
away. Rhumba music starts playing.

Conrad opens the champagne. People begin to cheer. He serves
her and the others, to which they raise their glass for a
toast.

He invites Margaret to the floor, and they dance together.

CONRAD

Thanks for joining me.

MARGARET

You caught me on my good mood. It
won't happen again.

CONRAD

Then I'll enjoy every minute of it.

He makes her turn and bend abruptly to the music. He leans
in and whispers into her ear.

CONRAD (cont'd)

Let's talk business, beauty.

MARGARET

You sure know how to bring up
business on a dance floor. What
kind of business we talking?

CONRAD

A trade. Deals and all of the sort.
I'd have to give you details in
private.

MARGARET

Already not interested.

CONRAD

Half a million sound good to you?

(CONTINUED)

MARGARET

Find someone else.

CONRAD

One million dollars for a few hours
of your time. That's it.

MARGARET

Do I look like some kind of whore
to you? Get lost!

She detaches from his arms, letting out a loud huff.
Everything becomes quiet, and Conrad freezes up.

~~[U+FFFC]~~ People watch them closely and trail their eyes as
Margaret rushes to the ladies' table. she picks up her bag
and nods her head to the door, leaving with the girls
trailing behind her.

4 INT. A NICE SNACK-BAR & RESTAURAUNT - DAY

ANGLE ON DENISE LOOKING THROUGH THE BAR WINDOW

Margaret crosses the road. She's stylish and dressed in the
latest trends.

Usual activity of people hurrying up and down the street.
There are taxis and cars rushing past.

She enters the hall. Denise is guessing the number of floors
in the NBN tower.

5 INT. NAIROBI BROADCASTING NETWORK - 5TH FLOOR - DAY

At the corridor, Margaret receives a message on her phone.
She reads while walking.

MARGARET

Bank notification! One million
shillings is to be transferred into
your account.

She raises her eyebrows in question until she reaches the
station.

There are lots of activities going on. An intern comes on
her while she's lured by the message.

INTERN 1

Madam, there's a meeting in 5
minutes at studio 105. Here's your
tag.

(CONTINUED)

She hands her a yellow card.

MARGARET
Who called the meeting? For what purpose?

INTERN 1
The Business director. She didn't say much.

MARGARET
Fine.

The intern 1 is leaving as Margaret reaches her office.

~~{PLEASE INSERT
\\PRERENDERUNICODE{\\UNICHAR{65532}} INTO PREAMBLE}~~MARGARET
Do you enjoy it here? Is your internship going well?

INTERN 1
All is well, ma'am, thank you.

MARGARET
You're welcome. Come to me for anything, okay?

She closes the office door, sits on her desk and sets a video call on her phone. It rings loudly.

A LADY WITH A SHORT HAIRCUT appears in the video call.

MARGARET (cont'd)
Jane! Quick one, I'm going in for a meeting, and I'm late.

JANE (V.O.)
Hey Margaret, yeah, what's up?

MARGARET
This is between you and me

JANE
Uh oh. What's going on?

MARGARET
Can you research on a black American. 7'5cm. Executive haircut.

JANE
Okay, what's his name?

(CONTINUED)

MARGARET

Conrad. I don't know the other
guy's name. He's into business.
That's the thing I'd like to know.
What kind of business he's doing.

JANE

Can you say when he probably got
here?

MARGARET

No clue. Check in the last 3
months' files. I'll be waiting,
hun.

JANE

I'll tell you as soon as I catch
something.

MARGARET

You're the best.

~~[U+FFFC]~~Margaret hangs up. The other phone starts ringing.

It reads: HONEY CALLING.

She picks immediately and collects papers on her desk in a
rush.

MARGARET (cont'd)

Babe! Sorry, I'll call you back,
okay? I'm late for a meeting.

She pauses.

MARGARET (cont'd)

No, I didn't talk to Julie the
whole day.

She pauses again.

MARGARET (cont'd)

Honey? Babe? I have to go.

She hangs up and leaves the phone on her desk before
exiting.

6

INT. LILIMANI CRIMINAL INVESTIGATIONS POLICE - OFFICE - DAY

It's an average police office. A POLICEMAN and a HANDCUFFED MAN stand in the corridor.

INSPECTOR KENT LIBISO, early 30's, enters his office. He carries two chicken take-away packages. He deposits one on the table where INSPECTOR OLINGA sits.

Hanging on the wall is a black trench coat, which was missing two buttons from its set of nine buttons. There is also a black hat.

Both men share the same office. Kent passes him some chicken to eat and Olinga looks up at him in surprise.

INSPECTOR OLINGA

Thank you, Libiso, I was starved.

He starts eating while Inspector Kent goes to his seat.

INSPECTOR KENT

What would you think if 2 days before Christmas, your mum sends you a message like this?

~~[U+FFFC]~~ He turns up the volume on his phone. They listen to a recorded voice message.

KENT'S MOTHER'S VOICEMAIL (V.O.)

Libiso, I feel bad this morning. I feel, well, angry really. I had this horrible dream about you. Some strangers threw you in jail and it troubled me to think that that could ever happen. Now I know you're tired of hearing me say this, but your wife is a witch. I can sense bad things with her. She'll always be ahead of you, 8 years over you, and she's got you wrapped around her finger! A Kikuyu, for god's sake. She'll always choose money and prestige before you, I promise you that.

The message ends with a click, and Kent looks up at Olinga, who suddenly stands up.

INSPECTOR OLINGA

Someone seems a bit grouchy they didn't get a Christmas present last year.

(CONTINUED)

He laughs and Inspector Kent joins in on the laugh.

Inspector Olinga's phone vibrates, and he takes a quick look to it.

BOSS
DOWNLOAD TARGETS 1 & 2. SHARE WITH
TEAM!

He eyes Kent for a second before looking to his computer, searching for files. He downloads the directed pictures and reveals a black suit base trolley and a picture of Conrad.

He hesitates and rushes to finish up his last bite before rushing to the bathroom.

INSPECTOR OLINGA
Sorry boss, I couldn't get to you sooner. I'm getting the information about the suitcase arriving today at JKIA Airport exactly at 12:00 P.M. I posted my team to watch from 8:00 P.M. They can't miss it, I assure you. Personally, I'll go ahead and track the American.

A POLICE WOMAN gets in the washroom. She's taken aback and leans out the door to check the sign.

POLICE WOMAN
Inspector Olinga, what're you doing here in the ladies?

INSPECTOR OLINGA
Is it? My apologies.

He leaves.

7 INT. MOI AVENUE - A LUXURIOUS HOTEL SUITE - DAY

It's a very chic 4 star hotel, spacious and properly decorated.

Conrad sits with his feet up on the bed, still wearing shoes. He has three gadgets on him: an iPhone equipped with a Thuraya Satsleeve, a PDA and a normal smartphone for local calls.

The iPhone rings.

He gets up and talks low, adding volume to the nearby TV. He cups the phone next to his ear.

(CONTINUED)

A man by the name of CAPTAIN TSIYOMBO from the Congo is calling. The sound of helicopters and heavy military engines roar in the background.

CONRAD

Hi Captain? Not expecting a call from you so soon. What's up?

CAPTAIN TSIYOMBO (V.O.)

Hi, sorry if I'm disturbing anything.

CONRAD

No, no, you're fine. Just wasn't expecting it. Is something wrong?

CAPTAIN TSIYOMBO

Not really, there's a change in the plan. Only slight changes, you understand.

CONRAD

Well, go on.

CAPTAIN TSIYOMBO

Regular forces are about to siege the city of Bulawayo, that is going to paralyze the business. I have to head my unit right there for a counter attack so to stop their progression.

CONRAD

You're a soldier! Then what about the parcel?

CAPTAIN TSIYOMBO

There's a stewardess who's carrying it. Their plane will take off in less than an hour. They will be landing in Nairobi by 9:25 P.M. local time.

CONRAD

That's 4 hours earlier than the previous plan.

CAPTAIN TSIYOMBO

I had to make it now or wait for a hypothetical day time. Also, the person won't enter Nairobi city. They'll stay only for about one hour on transit to Dubai.

(CONTINUED)

CONRAD

Christ.

Conrad rubs his chin.

CONRAD

First, it gives me very little time to get someone to go retrieve the damn thing, now we're also seeing the possibility of losing the person who's carrying it?

CAPTAIN TSIYOMBO

I'm sorry for the inconvenience. You'll have to take control of the situation over there.

CONRAD

Did you code the parcel? You were not supposed to; it was already set.

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}CAPTAIN
TSIYOMBO~~

Instruction was clear enough, I'm uploading the picture and any necessary information of MONA into your PDA. She has instructions to get to the stewardess lounge 25 minutes from when passengers exit the plane and to wait there for someone who'll come to her and ask for "The Eye of the Owl."

He picks up and downloads the picture of a BLACK STEWARDESS WITH RASTA.

CONRAD

I got the message. How trustable is she?

CAPTAIN TSIYOMBO

100%, I guarantee. She's Congolese. She has twin sons and a daughter of about 12 who schools at the Catholic Marie Stoppes Secondary in Bukavu. She'll do her best to avoid getting on my nerves if she knows what's good for her.

(CONTINUED)

CONRAD

Send me all the information about the flight. I will monitor from here.

CAPTAIN TSIYOMBO

Right away.

There's a pause.

CAPTAIN TSIYOMBO (cont'd)

Done. I'll be off network for a couple of hours. Reach me via satellite if you need me. Good luck!

CONRAD

Good luck, captain.

He hangs up and walks to open the door, passing through the corridor and reaches the waiting room where Sammy sits sleeping at the corner. His eyes are fixated on nothing, and he scowls with worry.

8 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}~~ INT. NAIROBI BROADCASTING NETWORK - 5TH FLOOR - DAY

It's a usual day. There's a GROUP OF PEOPLE discussing, murmuring to each other. The door opens.

Margaret gets out and walks fast toward her office. Jennifer intercepts her.

JENNIFER

Hey! How was the meeting?

MARGARET

Good! New logo presentation and revamping of the news edition visuals. Good stuff, I loved it.

JENNIFER

That's good news. I wanted to show you the planning for Christmas.

She hands her some papers, and they look over them. They get near Margaret's office.

JENNIFER (cont'd)

If you're not okay with your schedule, I can still modify, but

(MORE)

(CONTINUED)

JENNIFER (cont'd)
the idea is basically to grow our season. You'll be on the news in the morning, afternoon and evening on the 23rd and 24th.

MARGARET
And then, that should leave, my break's being on the 25th and 26th? Cool, yeah. Thanks!

Jennifer walks away a small distance.

MARGARET (cont'd)
Wait, Jenny! You're coming at the Woman of the Year's Awards tomorrow?

JENNIFER
Yeah, sure. You look anxious about it. Why? It's the last chance for organizers to gain credibility and I don't think they will make the same mistake to crown a politician again.

MARGARET
Right. Right.

9 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}~~ INT. MOI AVENUE - A LUXURIOUS HOTEL SUITE - DAY

Conrad walks and thinks around the sofa, where Sammy sits. A television set is showing a popular program for XBC, a rival broadcasting house to NBN. It's a lady presenting the show.

CONRAD
We've got an issue, Sammy.

SAMMY
I am sure she'll act as we expected. She's a Nairobiian and Kikuyu, like I told ya!

CONRAD
It's not about her. The parcel is arriving too soon. This gives us less time. What do we have for a plan B?

Sammy points to the TV.

(CONTINUED)

SAMMY

Can we go for her? She was my school mate; we kept a good relationship, and I know how she ticks.

Conrad cross-checks his casting list on his PDA and loads her picture.

CONRAD

Yeah, she's in the cast. Do you know her main breach?

SAMMY

Same thing as always. Money. She'll be cheaper, though. She was known for doing dirty work even in high school.

CONRAD

Arrange a meeting with her in an hour.

10 INT. NAIROBI BROADCASTING NETWORK - 5TH FLOOR - DAY

Margaret finds Jane's message in her phone. She uploads the picture. It's Conrad's Foreigner Certificate. She reads the information: full names, individual number, date of birth, etc.

She's on the computer, the message received sends:

~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}~~BANK NOTIFICATION:

CASH TRANSFER IN PROGRESS. CLICK ON THE LINK BELOW AND FOLLOW INSTRUCTIONS.

She clicks on the link. It directs her on a new page that reads:

ENTER YOUR PASSWORD AND THE CODE YOU RECEIVED IN A SEPARATE MESSAGE.

She types both the code and password before pressing enter. It starts loading.

11 EXT. CONRAD'S LUXURIOUS CAR - DAY

Their car comes from the parking on the street. Conrad's alone at the back seat. A message lands on his PDA. It reads:

TRANSFER TRANSACTION REQUEST. CLICK YES TO ALLOW OR CANCEL.

He allows the transfer. It starts loading.

SANCTUS, a street boy in rag clothes, runs toward them and begs the car to stop.

CONRAD

Wait, stop!

SAMMY

Patron, street boys in Nairobi are very dangerous people. They'll hijack you one day.

CONRAD

Don't worry. Some go through hardship. I was a street boy in New York, not easy, believe me.

He opens the door. The street boy enters. The car moves on.

CONRAD (cont'd)

Tell me.

SANCTUS

Please, sir, I have nothing to eat. I'm starving.

CONRAD

What's your name?

SANCTUS

Patrick, but they know me by my nickname "Sanctus."

CONRAD

You know what your name means?

SANCTUS

Saint!

CONRAD

But you're the bad guy, aren't you?

(CONTINUED)

SANCTUS

I wouldn't consider myself that.
You have to protect yourself out
here when no one else will for you.

CONRAD

I see. What you gonna do next is
find some Marijuana, supposedly.

He hands Sanctus some cash.

SANCTUS

No sir. Drugs aren't my thing, but
it doesn't matter what you think of
me. Asante Sana!

The car stops, and the boy hops out.

12 INT. NAIROBI BROADCASTING NETWORK - MARGARET'S OFFICE - DAY

The download is running at 95%. Margaret is on the phone.

MARGARET

Tell me, Denise, did you or Sephora
trade my information with that
American guy?

DENISE

No! Trust me! No way.

The monitor now reads:

YOU'VE SUCCESSFULLY BEEN TRANSFERRED ONE MILLION SHILLINGS.
RECEIVER: MARGARET WHALTERS, 10000357 KXB BANK

ORDER: XXXXXXXXXXX, NATIONAL BANK OF MALTA

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}MARGARET~~

I'm wondering where he got my bank
details.

DENISE

Weird. What for? Has he removed the
money or something?

MARGARET

Actually, he just fed me one
million shilling.

(CONTINUED)

DENISE

Oof! And you're complaining because? If I were you, I'd be on cloud nine.

MARGARET

I'm luc-ky. Imagine that, I was thinking of taking a loan to buy that dress and now I can buy four of the same dress.

DENISE

Then what are you still doing in the office? You should have been on your way to Sephora's

MARGARET

Yeah, I'm going! I'd like it if you helped me choose a matching pair of high heels for the dress, okay? You have such good taste.

DENISE

You got it.

13 EXT. CONRAD'S LUXURIOUS CAR - DAY

The car stops at the traffic control. It changes to green and the car moves forward. CONRAD She got the cash.

SAMMY

Yeah! I told you she's a Nairobiian. Do we still need to get someone?

CONRAD

It doesn't hurt to have other options.

SAMMY

May I ask you why you look for a public figure to do the job?

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICCHAR{65532}} INTO PREAMBLE}SAMMY
(CONT'D)~~

They'll cost you a lot of money just for collecting the parcel at the airport and basta! Anyone can do the job.

(CONTINUED)

CONRAD

But it's not like everyone cares about their reputation. Journalists do what they need to do to associate themselves into media to get a news story.

14 INT. A MALL - SEPHORA'S SHOPPING - DAY

It's a big women, men and children "pret-a-porter" located at the heart of Westland. Margaret is trying on the mermaid blue dress and the shoes. The three ladies gossip about the American.

DENISE

See! Don't sweat it so much, okay? He sent you all that money by himself; you didn't ask for it so don't feel like you owe him anything. Enjoy it, sister! It's Christmas.

Margaret's phone rings. She rummages through her bag to find it.

MARGARET

I suspect it's him calling me.

SEPHORA

Tell him this is Nairobi. Everyone looks for money, no joke!

She sees that it's her husband calling. She makes gestures to quiet down before answering.

MARGARET

Honey? Sorry, I was about to call you. I'm having a difficult day. Oh, was it today? Are you still on time? Fine, okay, come pick me up at in Sarit Center.

Margaret finally chooses a neat pair of high heels.

MARGARET (cont'd)

I'll need an ensemble suit for my hubby as well. A small dress for the baby; she's only 3 years old and a dress for Julie.

(CONTINUED)

DENISE

I haven't seen Julie for awhile. I guess she's grown up, probably, by now?

MARGARET

Absolutely! She's taller than me and only at 13! Children grow up too fast on us.

15 INT. LAMPION HOUSE - DAY

It's a big building hosting many restaurants. There's Chinese, Ethiopian, Japanese, Cameroonian, Brazilian, etc. It's also known for hosting a high standard brothel on the top floor for upper class people in Nairobi.

Conrad gets in. The place is neat. One could think it's empty. People meet only inside the boxes so it's never certain to know which person is in where nor the number he or she is in.

Conrad and Sammy get into box 15. VIOLETTA KARANI, 40s, welcomes them with an intense look. His eyes trail to her large breasts.

VIOLETTA

Here's now the place to get fun in Nairobi. Talk business if you'd like while you enjoy your private session.

CONRAD

The place is, uh, cool.

He clears his throat.

The dim lit room was designed to create an atmosphere of sensuality. A curvy sofa resided near the strip bar and there were cupboards that contained sex toys aligned perfectly.

VIOLETTA

I already ordered drinks and food for everyone. No need to waste time.

CONRAD

Do you even know what I--

(CONTINUED)

VIOLETTA
A bourbon.

~~[PLEASE INSERT
\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]~~ CONRAD
A woman who knows me.

A FEMALE WAITER enters.

16 INT. A MALL - SEPHORA'S SHOPPING - DAY

Margaret rushes up to Inspector Kent Libiso and kisses him adoringly. She shows him the suit she got him, and he smiles. Sephora packs the clothes. Other clients come in to shop.

INSPECTOR KENT
Are you sure you don't want to come with us? I have our tickets, but it's not too late to get yours.

DENISE
You said it's a tombola or something?

INSPECTOR KENT
Basically it's this annual big show where international celebrities come to perform. It includes tombola, and people try to win a chance for free antiquities or oddities. You know Manu Dibango?

DENISE
That jazz man hot spot? Yeah, I know of 'im.

INSPECTOR KENT
He was the guest last year and someone bough his saxophone for ten times less the price it actually was.

DENISE
You don't say? Well, I don't mind giving it a pass, either way. Seems like the perfect occasion for lovers. Enjoy yourselves, guys.

MARGARET
Thanks, dear! Sephora, could we come pick the clothes after the show?

17

~~[PLEASE INSERT \PRERENDERUNICODE{\UNICCHAR{65532}} INTO PREAMBLE]~~ EXT. A LUXURIOUS HOTEL - A BASKET BALL PITCH - DAY

Conrad and Sammy playing one on one. There are also people in the swimming pool nearby. Conrad's defending while Sammy tries to score.

SAMMY

How did you find her? Violetta?

CONRAD

Where you can go to get a quick fuck, that's where.

SAMMY

Ha, ha! Sly dog! That slut, you know she can't be an option for now. Your loss, Patron.

CONRAD

What you talking about?

SAMMY

I got to arrange you to meet with KATHARINA WAMBUI, the finest hook up of the whole Nairobi. She's known for giving out damn fucking good private seasons. Would be wise to keep professional connections with Violetta for now.

Conrad shoots and misses the net, but it takes the rebound behind.

CONRAD

Well. She doesn't have pride, I can tell you that. She can do the job, but she's someone who will always try overlapping her partners. That's a don't in business.

He shoots and scores. Sammy follows the ball that runs out of the pitch.

PULL BACK AND REVEAL: A MAN WEARING DARK SUNGLASSES, A TRENCH COAT AND A SHERLOCK HOLMES HAT SPYING ON THEM.

Inspector Olinga turns back and goes.

Sammy is back to the pitch. He attacks and loses his shot.

(CONTINUED)

SAMMY

Finally, what if she's the only option on the table.

He scores.

CONRAD

I hope it's not. So, I don't have to cut her one finger before starting off the operations.

18 EXT. AN OPEN SPACE - A SHOWGROUND - DAY

It's crowded. People show their ticket before they're allowed to enter. The show has already started.

Margaret and the husband get to their seat. There are two extra large flat screens that showcase the podium for the time being.

A man and a woman are both emceeing. The FEMALE EMCEE announces the winners of a trip to Malindi.

FEMALE EMCEE

We're not revealing just yet. Guess who's our guest for this year and you could win big! Could it be R. Kelly? Rihanna? Jay Z? Go to our website and enter a name!

The MALE EMCEE comes to the front of the podium.

MALE EMCEE

There are only two prizes remaining that you can win. Here on the screen we have the racket that won Serena Williams' first title in Wimbledon. We also have Samuel Eto'o's golden boot when he won the title for top scorer in the African cup of nations. Try your luck on this Christmas season.

People are taking selfies while others are scanning their screens to tag each other. Many are trying their luck while the Emcee continues to talk.

MALE EMCEE (cont'd)

Ladies and gentlemen, let me show you again the Tombola grand prize of this year. It's on sale for one million dollars when, in fact, it's

(MORE)

(CONTINUED)

MALE EMCEE (cont'd)
worth more than ten million! It's a
wonder, hard deal to pass up. For
those who just came in,
registration is closed. Here's
what's next on the screen. Shah
Mahal Palace!

People applaud and cheer. Margaret immediately stands up
after seeing the prize house on the screen; her eyes widen
with shock. She walks off.

INSPECTOR KENT
Where are you going, dear?

MARGARET
The rest room.

INSPECTOR KENT
Hey! Isn't it on the other side?

She disappears from his sight, and she sneaks into the
crowd. She pushes past people to make her way to the podium.

The female emcee announces a local group to perform before
an international star makes their appearance. The male emcee
walks to the side of the podium.

Margaret reaches him and touches his foot. He bends to
listen to her, but he cannot hear her well. He shows her the
way to come meet him at the back of the podium.

They meet up where there's less noise. He holds a picture
card of the palace.

MARGARET
Hi, do you know me?

MALE EMCEE
Of course, you're on the news
often. How can I assist you?

She withdraws the picture card from his hands.

MARGARET
It's about the grand prize. You
see, it's my great, great
grandfather's house. Make sure
everything remains a property
within my family, you understand?

(CONTINUED)

MALE EMCEE

I would, but there's not much I can do.

MARGARET

How do I register?

MALE EMCEE

I'm sorry, but it's over.

MARGARET

Please! I'll do whatever it takes.

MALE EMCEE

I'm sorry, but it's not within my power to do anything for you.

MARGARET

You must know someone who can help me at least?

MALE EMCEE

I don't know. The notary could possibly do something.

He checks inside his pocket and finds a business card. He trades it with the previous card he gave her.

MALE EMCEE (cont'd)

I have to go. I hope it will be helpful.

He leaves. She stays a bit and takes a look at the card in her hand. It reads:

SHARMA SING, NOTARY, 131 BROOKSIDE DRIVE.

She breathes. She looks up and sees an exit, where she jolts to it. She makes her way to reach a less crowded place and gets to her car.

19 EXT. MONROVIA STREET - DAY

A crowd of people from their work rush to their destinations. Violetta walks toward a supermarket and reaches a lane junction.

Inspector Olinga comes from nowhere and makes the sudden motion to her hand. She reacts on impulse, causing a fuss, as he drags her to a quiet, empty lane that leads to the street.

20 EXT. EMPTY LANE - DAY

He removes his sun glasses and she recognizes him, calming her somewhat.

VIOLETTA

What do you want? Let go of me.

He pushes her against the wall, holding her by the neck as his mouth almost licks her ear.

INSPECTOR OLINGA

Mmm, you smell good as always. You don't miss a chance to fuck strangers, hm?

VIOLETTA

What are you getting at? Don't treat me like your toy.

INSPECTOR OLINGA

The American you met with. Make sure you don't pass him up, understand.

VIOLETTA

It's business. I can't promise shit.

INSPECTOR OLINGA

I said, make sure you don't. It's not a negotiation.

VIOLETTA

He'll call me around 7:15 P.M.

He pulls back and looks at his watch. An hour and forty five minutes remain.

INSPECTOR OLINGA

What's the plan? You've got to tell me.

VIOLETTA

Something to collect at the airport. That's all I know.

INSPECTOR OLINGA

Listen to me, okay? He's an ex CIA agent operating illegally here. He's very smart. Open your eyes to anything and report to me on everything you know.

She nods and withdraws herself from him completely.

21 INT. MARGARET'S CAR - DAY

The car runs past a roundabout. She slows down and dials her husband's number.

22 EXT. AN OPEN SPACE - A SHOWGROUND - DAY

The show continues. The emcees tease the crowd, which is vibrant and excited. Inspector Kent's phone rings.

INSPECTOR KENT

Babe? Where are you? Hope you're not stuck in the crowd?

23 INTERCUT BETWEEN MARGARET'S CAR AND THE SHOWGROUND MARGARET

MARGARET

Sorry, honey, I'm on the way to Westlands. I had to go check something very important.

INSPECTOR KENT

What? I can't hear you! Come back or text me, okay?

She hangs up and texts something urgently before driving over onto a bridge and entering an estate road.

MARGARET (TEXT)

*On a very important issue. Need to see a notary in Westlands. Will explain later. Pls pass by Sephora's and pick up clothes. Closes at 7 P.M. Thank you. Luv u!
xx*

24 MONTAGE - NIGHT

BEDROOM

Conrad talks on the phone. A small laptop shows minute by minute the itinerary of the flight. The remaining time is 3 hours and 2 minutes.

WAITING ROOM

Sammy's books four taxis and a military flight.

(CONTINUED)

He prepares an array of spy gear: cables, binoculars, a mini camera, earphones, monitors, adhesive tapes, walkie-talkies, etc.

There are other materials as well like scissors, blades, broken glasses, torches, etc.

POLICE OFFICE

Inspector Olinga is on a computer doing research on Conrad. He attaches his picture and information in the mail, in which he sends it out.

SEPHORA SHOPPING

Inspector Kent collects the bags at Sephora's, but Julie's dress detaches from the pack and falls to the floor behind his back.

25 - OMITTED

26 - OMITTED

27 INT. THE NOTARY'S HOUSE - NIGHT

It's an upper class Indian house. Margaret, the NOTARY, who is his late 60s, and his WIFE, who is her 50s, sit in the living room. They are a traditional Buddhist Indian family that has converted to Christianity.

A SERVANT serves the tea while the other prepares the diner.

NOTARY'S WIFE

She could be the daughter we lost, Asha. I heard of her great father as a good man. I admire that she wants to show love to her late mum.

ASHA

All the document related to that property are in the office, and it's going to be time for dinner.

MARGARET

I can take you to your office. By the time the diner gets ready, we'll be done. Please? I'll tell you a story I never told anyone.

(CONTINUED)

ASHA

Your mum, Hinal, was the age mate of my late sister. Both went to Loreto Convent. We used to call her the "black Shah" cause of her dark skin complexion.

NOTARY'S WIFE

I want to hear the whole story; I'm coming with you.

28 INT. A LUXURIOUS HOTEL - LIVING ROOM - DAY

Conrad and Sammy make a plan.

SAMMY

Maybe we should call her, or It's too late now.

CONRAD

Let's just brainstorm a new plan. How many taxis have you booked?

He sits and starts checking over the laptop.

SAMMY

Four. No companies, not knowing each other.

Conrad lays a map of Nairobi on the table.

CONRAD

Good! Violetta has to be picked separately. The remaining taxi will stay on stand by. Meeting point, Hurlingham. What about my back up flight?

SAMMY

Ready. A military helicopter is set off Nairobi in Machakos county. I'll drive you to the place.

Conrad draws a circle on the map as he continues with his explanation.

CONRAD

This is the airport area. Two checking points here and there. Then one police control. Once we have the parcel, all taxis has to come together and form a line-up.

(MORE)

(CONTINUED)

CONRAD (cont'd)

The first two make the agents busy,
so the other two get their way
easy.

29 INT. MARGARET'S CAR - NIGHT

Margaret drives in an estate road. She looks at the road map. The Notary sits at the back; the wife sits in the front seat.

THE NOTARY

Are you in touch with your father?
He's the son to Dr. Walthers, a
former Jamaican consulate and
Kikuyu woman.

MARGARET

He's in the U.S. He never replied
to my messages when mum died.

NOTARY'S WIFE

What? Your mum? What happened to
her?

The car passes over a bump and shakes everyone within it.

MARGARET

All of it was my fault. I got
pregnant when I was only 13, and
you know how traditional Indian
families are. Ashamed when such
things happened. It was supposed to
be kept secret between me and her,
and as complications came up, I was
bleeding so much and got into a
panic

NOTARY'S WIFE

But the doctor who did it. Was it a
real one or?

MARGARET

I don't know. We couldn't seek help
from our family doctor, and I was
feeling a horrible pain.

NOTARY'S WIFE ~~GOD!~~

God!

(CONTINUED)

MARGARET

I thought I'll feel better if I confess to my grandfather.

NOTARY'S WIFE

No. You shouldn't have done that.
~~[U+FFFC]~~

MARGARET

I did. Oh gosh, he got so angry that he kicked my mum out from the palace. Mum took me with her, and we went on struggling as she started doing small jobs. We could survive.

NOTARY'S WIFE

I feel your pain, dear.

MARGARET

Since then, all she wanted was to return back home. She never got a second chance.

ANGLE ON: NOTARY'S WIFE IN TEARS

Margaret turns left, gets in front of an office building and breaks to a halt.

MARGARET (cont'd)

Here is the ultimate opportunity to help her rest in peace, where she always belongs.

The gate opens. They enter.

30 INT. VIOLETTA'S PLACE - BEDROOM - NIGHT

Violetta dresses up. She calls Inspector Olinga on phone.

VIOLETTA

Hey, they're coming to pick me up in less than one hour. No, I'll tell you as soon as I get information.

31 INT. THE NOTARY'S OFFICE - NIGHT

It's well arranged with sofas, shelves, computers, etc. The wife to the notary waits in the waiting room while Asha and Margaret are in the desk room.

Margaret signs some papers.

ASHA

Let me explain again, so it's clear for everyone. The house is on sale for one million dollars. We don't accept more or less money that's offered. You'll pay directly into the account. The number is here.

MARGARET

Fine.

ASHA

Now listen carefully, I put you on top of the list of people who each can still stand a chance to buy the house. But you're privileged cause of your family ownership over the property. Though, you'll have to make all payments until the 24th at midnight. Past that time, the exception law comes to end, and I'll have to allocate the house to another buyer in the list.

MARGARET

So, I have until tomorrow by midnight?

32 INT. A LUXURIOUS SUITE - LIVING ROOM - NIGHT

Conrad monitors the flight. It reads: FLIGHT NO: DB2133; LAND ON: JKIA; TIME REMAINING: 2:05 MINS

CONRAD

Tell Violetta's driver to go direct to the airport and wait there at parking 103, visitor's section, West wing.

Conrad's local phone rings. It reads "Unknown Calling." He picks up and walks out the room.

(CONTINUED)

CONRAD (cont'd)
Yeah? Who's this?

33 INT. MARGARET'S CAR - NIGHT

Margaret's driving along a by-pass road.

MARGARET
Where did an American learn to
dance Rhumba?

34 INTERCUT BETWEEN MARGARET'S CAR AND CONRAD'S HOTEL ROOM

CONRAD
My pleasure! I-I don't recall
giving you my number. Are you a
spy?

~~{PLEASE INSERT
\\PRERENDERUNICODE{\\UNICHAR{65532}} INTO PREAMBLE}~~MARGARET
I don't recall giving you my bank
details. Are you a bank jacker?

The car runs along a street. She sees jars of different
shapes and quality inside some shops that are along the
road. Margaret parks.

CONRAD
Go on, tell me what you want.

She enters one of the shops. Still on her phone call, she
chooses a white porcelain funerary urn and buys it.

MARGARET
You tell me. What was your offer
about?

CONRAD
A very important mission. Can't
talk. Count down just started.

MARGARET
How best can you describe the
mission in one word?

CONRAD
Adventurous.

MARGARET
Count me in.

(CONTINUED)

CONRAD

Where do you want to be picked?

MARGARET

211 Lavington Arcade.

CONRAD

That's 20 minutes to and fro, and another 20 minutes for you to prepare.

MARGARET

I'll be ready.

CONRAD

Last thing, don't talk to the driver. Anything you need, ask me! He's under instructions to leave after 20 minutes whether you're here or you're not.

She sets up her stopwatch.

35 INT. A LUXURIOUS HOTEL - LIVING ROOM - NIGHT

Conrad joins Sammy who's monitoring the flight. He notices the remaining time is 1 hour and 45 minutes and flashes a smile.

CONRAD

Let's follow the initial plan, I just received a call from Margaret.

SAMMY

Yeah! That's good news. I'll tell Violetta that everything's been cancelled?

CONRAD

No, let's use her.

SAMMY

Drivers, cars, materials, all stuff's okay, patron!

36 INT. MARGARET'S HOUSE - NIGHT

She dresses her three year old BABY, when Julie her DAUGHTER, of 13 years, enters the bedroom.

(CONTINUED)

MARGARET

Julie, did you try on your dress?
How was it?

JULIE

Dress? What dress? You didn't get
me a damn thing for Christmas.

The teenager carries something in hand behind her back. It's
a funeral urn.

She sits on the bed near her mum, still hiding the urn
behind her back.

MARGARET

It's a very pretty robe of rose
with flowers patterns. Didn't your
father come with the things?

JULIE

But nothing like a robe for me?

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}MARGARET~~

That's strange! I bought it myself.
Don't worry, you'll have your dress
tomorrow, okay?

The young girl approves with her head. Margaret sees the urn
behind her and jumps. She gives the baby back to Julie.

MARGARET

Don't play with this. You'll break
it.

JULIE

Mum? I want it.

MARGARET

Sorry, but it's someone else's
gift.

JULIE

Grandma?

MARGARET

How did you--

JULIE

Come on, mum, all your prayers,
dreams, hopes and gifts go to her
first. It's as if she's alive
still.

(CONTINUED)

MARGARET

She's-! And I pray for you, too.
And for the baby and your father.

JULIE

Sure! But Grandma means the world
to you.

37 INT. MARGARET'S HOUSE - THE FITNESS ROOM

It's a small room adjacent to the living room. Some equipment for fitness. Inspector Kent rides a bike and monitors his blood pressure.

He's listening to his mum's voice through the earphones. The more she talks, the more he accelerates this movements. Then he stops the audio on his phone to take a break. He breathes slowly.

KENT'S MOTHER VOICEMAIL (V.O.)

Libiso, I'm your mother, and I tell
you your wife is a witch. You're
her toy. She'll choose money and
prestige before you.

Margaret appears at the door and stops. She looks pretty and sexy.

MARGARET

You sure forgot Julie's dress at
the shop.

INSPECTOR KENT

I was already home when I realized
her dress was missing. I'll pick it
up tomorrow.

MARGARET

Forget it. She'll get it herself;
she's grown.

INSPECTOR KENT

My mum ain't happy with you again.

She comes to him and takes a towel, in which she hands it to him. He wipes his arms and face.

MARGARET

When doesn't that woman have a
problem with me? It's no secret she
wished you married a Luo- I'll just
go look for a gift for her.

(CONTINUED)

She touches his body, snuggles in his arms and kisses his lips slowly and deeply.

MARGARET (cont'd)
I'm the admin of your heart.

INSPECTOR KENT
That's what you call it?

MARGARET
I'm serious! I have full access to your bank accounts, your e-mails, and maybe that's a little too much for her to feel comfortable.

INSPECTOR KENT
Hey, I'm not complaining. I'm fine.

They kiss. She drags him toward a small table that leans against the wall. She lays down on her back, dragging him by the kisses. She switches off the light.

~~[U-FFFC]~~ It's cut short by the sound of her watch ringing. She switches the light back on and withdraws from him.

MARGARET
Hello?

Pause.

MARGARET (cont'd)
I've got to go.

She leaves.

38 INT. A LUXURIOUS HOTEL - THE BASEMENT - NIGHT

Sammy carries the things into the car. Conrad connects cables to a large iPad.

WATCHING THROUGH IPAD

Margaret gets into the car. It moves on.

Another carries Violetta through tunnels.

A third car stops at the traffic lights, and a fourth car parks at the basement.

ANGLE ON SAMMY

He now sits in the driver's seat with his belt fastened. He starts the car and drives fast.

39 - OMITTED

40 - OMITTED

41 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}~~ INT. A LUXURIOUS HOTEL - THE RECEPTION - NIGHT

Inspector Olinga talks to a LADY RECEPTIONIST at the hotel. She checks something in her book.

Later, Inspector Olinga walks toward an elevator. He talks on the phone.

INSPECTOR OLINGA

Boss, the airport is not my area of influence. I managed to introduce a traitor in their team, and she'll tell me exactly where the bag is.

He goes into an elevator and holds out his gun. He changes the bullets, gets out and walks towards the suit door 747. He inspects the place.

42 EXT. JKIA AIRPORT - A WIDE PARKING - NIGHT

There are a lot of cars parked outside. Some cars leave and others replace them immediately. Normal activity.

Margaret and Conrad are inside the same car still, and they sit in the back seats. Conrad monitors the team, and the flight from his PDA.

CONRAD

There are few things to explain before you go in.

He lays a map of the airport.

CONRAD (cont'd)

We're in the South Wing. You'll enter from the door you see here. Walk to your left to terminal 2. There's a lady at the desk, near a washroom, and a stewardesses lounge is behind the desk. You'll have to convince the lady to allow you to go into the lounge.

There's a noise of a plane landing. He puts on a microphone inside her abundant hair.

(CONTINUED)

ON VIOLETTA'S CAR IN WEST WING

Sammy explains to Violetta about her part.

BACK ON TO CONRAD AND MARGARET TALKING

~~{PLEASE INSERT
\\PRERENDERUNICODE(\\UNICHAR{65532}) INTO PREAMBLE}~~MARGARET
Make all the transfers to this
account. Fifty percent right after
when you're back to your hotel,
That is 2 hours from now. And
remaining fifty before noon today.

She's sharing her husband's information.

CONRAD
Fine. Fine.

MARGARET
Tell me why you trust me so much?
You don't think for a second I
could run off with the bag?

CONRAD
You need one million dollars; you
ain't going to vanish cause your
reputation is the last thing you
want to lose. You want to win that
award for tomorrow.

MARGARET
Got me. Quick question, could the
police trace the money transfer?

CONRAD
All transfer are encrypted. It's a
level three encryption. Safe, I
promise, plus the money moves
between many countries and
different businesses.

Sammy arrives and gets in the car. He trades a look to
Conrad.

CONRAD (cont'd)
This is Sammy, my warrant in
Nairobi.

Sammy and Margaret exchange a handshake.

(CONTINUED)

SAMMY

All the equipment works properly. I also tested the talkies and everything.

CONRAD

We won't use talkies. They'll interfere with the airport security frequency.

Sammy considers Margaret.

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}SAMMY~~

Excuse me, just for the routine, do you carry any weapons? Any?

She doesn't answer.

SAMMY

Trust me here, it'll lead you to trouble. We're here to protect you.

Before Sammy could say anything, Margaret pulls at her clothes, revealing her thighs. There's a kitchen knife tight to her right thigh. She removes it and hands it to him.

SAMMY (cont'd)

Th-thank you. Instead you can use this, no one would say it's a weapon in the first place. Though, it's lethal as can be.

He opens a case and from there, he withdraws a nail clipper assorted with an ultra tech razor.

SAMMY (cont'd)

Put it in your bag and make use of it when necessary. Your best weapon is to remain in touch with us and keep us updated on every action you take up on. Understand?

MARGARET

Right.

CONRAD

You have 10 minutes. We rely on you.

MARGARET

I got you covered.

(CONTINUED)

She gets out of the car and crosses the road. Conrad monitors her.

CONRAD
Branch Violetta in a secondary
line.

Sammy unplugs a cable from a hub and plugs it in a stand. He calls Violetta and gives her some instructions.

43 INT. JKIA AIRPORT - TERMINAL 2 - NIGHT

Margaret walks down the hall. She reaches a desk, where a LADY WITH A YELLOW UNIFORM, sits.

MARGARET
Hi! You probably know me.

LADY IN YELLOW UNIFORM
I think? Are you lost?

MARGARET
There's a camera that a friend of mine wants to give to me. She's in the lounge behind you.

LADY IN YELLOW UNIFORM
I'm sorry but no one's allowed in there. You'll have to go back to the main building.

MARGARET
I'll be late going that way. She only stays 10 minutes. Can you please let me just to get the camera?

LADY IN YELLOW UNIFORM
Couldn't I go get it for you?

MARGARET
She has to talk to me about the details with the camera. It's pretty specific, and I need to see it in person.

She sighs in defeat.

LADY IN YELLOW UNIFORM
All right. You better not waste time. It's a no go zone from here.

(CONTINUED)

MARGARET

Let me use the washroom real quick.

LADY IN YELLOW UNIFORM

Oh. Right. Sure, go ahead.

Margaret whispers to Sammy over the microphone, trying not be too overt about her communication as she heads towards the washroom.

MARGARET

Is the CCTV on in this area? It's not? Fine.

44 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}~~ INT. WASHROOM - NIGHT

She enters, looks up and down and thinks quickly.

CONRAD AND SAMMY SEE HER THROUGH THE MONITOR

She holds out the nail clipper and stretches its ultra tech razor. She walks into the first box and unscrews the door lock from inside. She cuts the pipe with the sharp razor. The water starts leaking from the pipe and runs down the washroom door to the desk area.

45 INT. THE DESK - NIGHT

The lady in the yellow uniform sees the water coming from the washroom and goes in to check.

46 INT. WASHROOM - NIGHT

There's no one around.

She looks inside the first box and looks around, puzzled. Before she can realize what's going on, Margaret appears behind her and pushes her inside the box violently.

She shuts the door and locks from inside.

The lady in yellow cries out and stomps around but can't unlock the door. Margaret looks at her watch and rushes by. She quickly washes her hands and forgets the nail clippers.

45 INT. VIOLETTA'S CAR - NIGHT 45

Violetta and a driver sit in silence as they wait. With a wave of her hand in disgust, she huffs.

(CONTINUED)

VIOLETTA
I'm getting hot in here.

DRIVER
Sorry, ma'am. The AC is on; I'm almost freezing.

VIOLETTA
I don't think you get it. I'm claustrophobic, so open the door or something.

The driver talks over the phone in secret.

DRIVER
Sir, what should I do?

SAMMY (V.O.)
(to both, on speaker)
Calm down, miss, the operation will start in less than 45 minutes.

VIOLETTA
I can't keep calm. I need a cigarette or something to calm my damn nerves.

SAMMY
2 minutes, nothing more.

Violetta gets out the car and walks around. She looks at the pictures in her phone and stops a bag picture.

47 INT. SAMMY'S CAR - NIGHT

A GUY WEARING A SECURITY UNIFORM approaches Sammy's car. He talks on a walkie-talkie and checks on every car. Sammy sees a torch light, reflecting on his window.

SAMMY
We have to move immediately.

He stops monitoring, fastening his belt and starts the car. He drives to the basement.

48 INT. STEWARDESSES' LOUNGE

Margaret walks to the corridor, passes TWO STEWARDESSES, dressing in a cloakroom.

(CONTINUED)

She only has 4 minutes left, in which she hurries and reaches the waiting room. MONA, a Congolese lady, mid 30's, in her uniform, sits there. Margaret comes close to her. Mona looks at her questioningly.

MARGARET
The Eye of the Owl.

Mona immediately gets up and asks Margaret to follow her. They enter a private room. Mona opens a storage locker and holds out three leather bags that look alike then proceeds to hand them to her. They are not heavy.

Mona suddenly gets on her knees in desperation.

~~{PLEASE INSERT
\\PRERENDERUNICODE(\\UNICHAR{65532}) INTO PREAMBLE}MONA~~
Now please. I don't know you, but I've finished my mission. Please tell the captain I've completed my part and that he won't hurt my children.

Margaret stumbles back and looks at her in bewilderment.

MARGARET
I don't have a clue about what you're going on about. Where's the exit.

MONA
Please! Don't you have children? My daughter is being held captive, and you're the only one who can save her. Please.

Margaret sighs and nods reluctantly.

MARGARET
All right. All right. I'll tell him. Now, where's the exit.

Mona gets up and rushes them both out by holding her wrist.

MONA
This way. Follow me.

49 MONTAGE

The lady in the yellow uniform cries out for help. Her phone rings at her desk.

Mona uses her badge to help Margaret cross a checking point. Margaret, with her three bags, enters a lift and runs down to the basement.

ON CONRAD'S MONITOR

Violetta sees a LADY SUSPECT snatching someone's bag. She runs to catch the lady, who kicks her. A fight ensues.

Violetta falls down while the lady suspect runs away with the bag. She steps down the stairs.

Violetta runs after her, and they both fall down and kick each other.

TWO SECURITY GUARDS and an AIRPORT POLICE WOMAN reach and catch up with them.

~~[U+FFFC]~~The airport police woman handcuffs Violetta and the lady suspect.

END MONTAGE

50 INT. JKIA AIRPORT - TERMINAL 2 - BASEMENT - NIGHT

Conrad authenticates the three bags using his PDA as a bar code detector. He dispatches the bags into three different cars that leave one right after the other. They pass through a police check point.

51 INT. WASHROOM - NIGHT

A GUY IN A YELLOW UNIFORM breaks the door box in the wash room. The lady in the yellow uniform runs immediately to her desk. She picks her phone and sends out a quick call.

LADY IN YELLOW UNIFORM
This is urgent. Margaret, the NBN station's anchor, shoved me here and must be doing something suspicious.

INSPECTOR OLINGA
Get me some pictures of hers from the CCTV.

(CONTINUED)

Inspector Olinga goes to the hotel bar, sits at the servant table and empties his glass of whiskey.

He plays with the glass then bangs the table with his right hand. The glass stops spinning. He leaves.

52 EXT. A CAR PARKING - WEST WING

Violetta's driver receives a message that reads:
CANCELLATION OF THE MISSION. DRIVE BACK.

53 EXT. A HIGHWAY - NIGHT

Three cars race in a lineup and enter a tunnel. After a couple of seconds, there are two white cars that get out of the tunnel and go their separate ways.

ON MARGARET'S CAR

She's driving alone on Westlands Road, and she puts some music on to calm her nerves. She slows down to open the bag and suitcase inside, where she discovers a brand new camera and a post-it note that reads "Thank you."

ON SAMMY'S CAR

Sammy drives Conrad to the hotel. The latter puts the bag down the front passenger seat. His PDA is recording.

CONRAD

You promised me something, Sammy.

SAMMY

About Katharina? Take a look at these. She got a nice ass, you feel me? Patron, I'm telling you; you're a lucky son of a bitch.

They enter the basement of the hotel. Sammy drives slowly and parks the car. Conrad looks at the pictures of Katharina through the phone. All of a sudden Conrad hears a gunshot, and the bullet hits the front windshield. This kills Sammy instantly.

Conrad immediately lies down to secure his head, securing the gadgets as well, before opening the door quickly. He removes the bag from down the front passenger seat.

Two more gunshots fire.

(CONTINUED)

He counts four or five other cars parked. Conrad crawls out the car, manages to hide behind another car then finally gets behind a wall to protect himself.

A silhouette appears on the opposite wall. It wears a trench coat and a particular hat, a gun in hand.

It's too dark to see clearly. Conrad runs as fast as he can and finds his way out the basement.

The gunman approaches the car, and it's revealed to be Inspector Olinga. He opens the door and switches on the car's interior lights. Sammy's body is lifeless; his belt secured against his body.

Inspector Olinga looks for the phones inside of Sammy's pockets. He cusses under his breath upon seeing nothing.

Conrad manages to reach the street with the bag in hand.

54 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}~~ EXT. STREET - NIGHT

The streets are deserted. Conrad walks along the wall of the Old Mutual building.

TWO UNKNOWN MEN talk on their walkie-talkies from the opposite end of the building. Inspector Olinga emerges from the darkness of the basement behind Conrad's back.

Conrad analyses the way out of this trap. He takes some steps back.

The two unknown men now run after him. Conrad turns over the Old Mutual building, crosses the road and disappears behind the other building.

Sammy's phone rings inside his pocket. He holds it out and reads over it before answering the call. There's a sound of a helicopter in the background.

CONRAD

Hi. Yeah? Keep on the line. You hear me? Keep on the line.

Two unknown men pass near him, stop for few seconds and walk away.

CONRAD (cont'd)

Hey, Roy, I definitely need you to be ready anytime. Make sure the helicopter's ready, too. This

(MORE)

(CONTINUED)

CONRAD (cont'd)
 number's gonna go off soon, and
 Sammy won't be able to bring me to
 the area as we planned.

ROY (V.O.)
 No problem. Call me two hours
 before the time you expect to fly.
 I'll make the arrangement to come
 pick you up myself. Just know
 you'll pay for the additional fee.

Conrad registers the number, removes the batteries and SIM
 from his and Sammy's local phones. He trashes the SIM cards
 into a garbage bin.

The two unknown men meet with Inspector Olinga at the
 junction, and they gesture different directions as if giving
 instructions.

LATER

Conrad makes his way back to the same junction and walks
 along the other side wall of the Old Mutual.

~~[U+FFFC]~~ He puts on the iPhone's light, and he reveals the
 street people sleeping on cardboards and covering themselves
 with old blankets and covers.

He sees a cardboard on the wall and it reads "Sanctus' Four
 Stars."

He wakes Sanctus up.

CONRAD
 Hey, man. Wake up. It's God's
 messenger visit.

SANCTUS
 H-huh?

CONRAD
 God sent me. He wants you to sleep
 in a four star hotel now. You don't
 want?

SANCTUS
 W-wait. I do want. Of course, I
 want.

IN THE MEANTIME:

(CONTINUED)

Inspector Olinga walks along the street behind the Old Mutual, screening one by one of the people who are sleeping. The two unknown men do the same down the streets.

Conrad flashes Sanctus ID with his iPhone and registers his phone number. They exchange clothes. Conrad gives him his Fidelity card. Sanctus starts heading out.

CONRAD

Wait! They won't allow you in with those shoes.

They exchange shoes.

CONRAD (cont'd)

Don't try to unlock the safe. It has a security alarm, so don't switch your phone off, got it?

Sanctus nods and walks away. Conrad lies down on the cardboard and protects his bag in between his knees, in which he covers himself with an old blanket.

After awhile, everything is quiet. Inspector Olinga eventually reaches to Conrad and wakes him up.

~~[U+FFFC]~~ He uses his light from his phone to scan his body. Conrad covers his face with the blanket. Inspector Olinga inspects the shoes and goes away.

55 INT. BILLIONAIRE BISTRO - THE TERRACE - NIGHT

Margaret, through her tablet, changes the settings of her husband's bank account and hacks his e-mail password.

She composes Conrad's number, only to find out it's unreachable. Sammy's not reachable either. She bites the inside of her cheek, worried. Denise joins her.

They lean on the safety brass bars and occupy an area that's less noisy than the rest of the bistro. It's cold. The wind shakes both their hairs.

DENISE

When will his flight take off?

MARGARET

5:02 A.M. today.

DENISE

You know, if there's any good reason related to security threat,

(MORE)

(CONTINUED)

DENISE (cont'd)
 then we could stop his flight from
 flying or even force the airport to
 stop traffic.

Margaret starts walking into the bistro.

DENISE (cont'd)
 Where are you going?

She disappears inside before coming back, carrying two
 bottles of whiskey. She puts them on the table, and they get
 drink. She holds her iPad from her bag.

MARGARET
 Take the pad, dear. Go to Yellow
 Pages, check for good hotels,
 flights and whatever information
 that could link to him, while I
 search for a solid reason. A deal
 is a deal. I'll make sure he
 doesn't escape with my million
 dollars.

56 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO
 PREAMBLE}~~ INT. LILIMANI CRIMINAL INVESTIGATIONS POLICE -
 NIGHT

Two POLICE MEN are seen sleeping outside of Inspector
 Olinga's office.

Inspector Olinga is on the phone. He's printing a wanted
 person notice.

INSPECTOR OLINGA
 He can't escape, boss. There's a
 notice for all police to be on the
 look out for this man. It has his
 picture photo on it. We're also
 reinforcing patrols and controls.
 He'll be caught in the next hour.

THE BOSS (V.O.)
 (Indian accent, angry)
 I don't care about the American! I
 want that bag. Do whatever you can
 to get that bag!

The printer stops. Inspector Olinga picks one paper.

PULL AND REVEAL CONRAD'S PICTURE PHOTOGRAPH

57 EXT. A STREET - NIGHT

Two UNKNOWN MEN beat up street people, who are sleeping.

There's an uproar in the streets now. People run everywhere. Some resist but are broken by the violence of the rubber batons.

58 EXT. OLD MUTUAL AISLE - NIGHT

There's noise coming from down the street. Everyone starts to wake up.

Conrad and two NEIGHBORS get up. He sees the light on the window of his hotel suite.

While the two neighbors walk away, he makes a quick call on a nearby telephone.

CONRAD

Sanctus. It's me. Come down the hall and pick up the cash. Please come now!

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}SOMEONE UNIDENTIFIED~~

There's a stranger in the street!
Find him!

The two neighbors look at each other and gaze in Conrad's direction. He notices and walks away. They chase after him.

STREET NEIGHBORS

That's him! He's the one!

The people in the street now want to catch him and follow in pursuit. Conrad sprints away.

He removes his old shoes and jumps over a small fence before disappearing into the dark.

59 INT. THE BILLIONAIRE BISTRO - NIGHT

It's 10 minutes to 2 A.M. Margaret and Denise drink a second bottle of whiskey.

MARGARET

(talking to herself, ignoring
Denise's presence)
I can't sleep at all. Can't stop
remembering everything. I wanted to
(MORE)

(CONTINUED)

MARGARET (cont'd)
stop all these nightmares, wanted
to give you that second chance you
never got. I wanted to give you
peace! You deserve peace. You
deserve peace.

Denise turns to Margaret.

DENISE
(Calling a busy line)
We'll find the guy, Maggie, we'll
find him. I think he's trying to
flee the country and won't risk
boarding his normal flight. Dammit!
These people, man. I'm calling the
national security, and they're not
answering.

MARGARET
Wait! Why them? I've got a better
idea.

Margaret stores all her belongings into her bag. Denise does
the same. Margaret gives Jennifer a call.

MARGARET (cont'd)
Jenny? Are you in the office?

A pause.

MARGARET (cont'd)
Who else?

60 INT. NAIROBI BROADCASTING NETWORK (NBN) - JENNIFER'S
OFFICE - NIGHT

JENNIFER
Sir Karanja and Runal will be
leaving soon. What's up?

61 INTERCUT BETWEEN THE TERRACE AND JENNIFER'S OFFICE

MARGARET
Can you tell them not to leave? I'm
calling them up for a quick
meeting. Let me talk to Karanja
directly.

(CONTINUED)

JENNIFER
I'll tell 'em. What's the meeting
for?

MARGARET
Security threat.

JENNIFER
Security threat? Is it really that
serious?

MARGARET
It is. I'll be there in the next 10
minutes. Make sure they don't
leave.

She puts the remaining half full bottle of whiskey in her
bag.

62 INT. A LUXURIOUS HOTEL - THE RECEPTION DESK - NIGHT

Conrad finds a wanted notice about him at the desk and tears
it off. The picture photograph read off his information. He
continues his walk.

63 INT. HOTEL SUITE - WAITING ROOM - NIGHT

The room is a mess. The fridge is almost empty. The trash
bin is full. It shows a Nigerian movie on the television.
Conrad notices the African outfits in the movie. He lowers
the volume with a remote control and switches off the
lights.

~~[U+FFFC]~~ He carries the bag to the bedroom and switches off
the light, closing the curtains. Sanctus lies in bed.

CONRAD
Get up. Get up!

SANCTUS
What's wrong, man?

Conrad shoves the wanted notice at him and begins walking
again.

CONRAD
It's sir to you. We aren't safe
here. They're looking for me.

Sanctus comes close to him and nearly goes to grab him. They
are about the same height. Conrad looks in his direction in
time before Sanctus touches him.

(CONTINUED)

SANCTUS

Don't talk to me in that way.

CONRAD

Is that a threat?

SANCTUS

I'm no traitor. I have pride! I'd rather hang myself than betray someone who has show me kindness.

He starts walking towards the door.

CONRAD

Where do you think you're going?

SANCTUS

To where no one treats me less than a man.

CONRAD

You think that place is the streets? They saw you help me. You'll be dead before you even ask to be welcomed.

SANCTUS

I belong to the streets.

He opens the door but Conrad stops him.

CONRAD

No, my friend. I can't let that happen to you. Forgive my rudeness. I lost my good friend hours ago. I could use a friend right now.

Sanctus looks at him, examining his facial expression. They shake hands.

64 INT. LILIMANI CRIMINAL INVESTIGATIONS POLICE - NIGHT

65 THE OFFICE OF THE ADMINISTRATOR POLICE OFFICER, LUBA LEMAIYAN

A typical office for a head of a police station. Luba's expression is happy-like, seeming almost excited and energetic. She's in her late 50's. There's a new bandage on her left arm.

She picks up the wanted notice and looks at Inspector Olinga.

(CONTINUED)

ADMINISTRATOR POLICE LUBA
Explain this to me, Inspector.

INSPECTOR OLINGA
He killed a Kenyan and is a
fugitive.

ADMINISTRATOR POLICE LUBA
So, you decided on your own to
engage on my responsibility?

INSPECTOR OLINGA
I had no choice. You were in the
hospital.

ADMINISTRATOR POLICE LUBA
What does that have to do with
anything? I don't want you involved
with my investigations.

INSPECTOR OLINGA
Ma'am?

ADMINISTRATOR POLICE LUBA
Don't dispute my orders. Ever! Do
you know this issue can lead the
country to diplomatic affairs? Now,
escort yourself out. Thank you, and
close the door behind you.

He leaves. She dials Inspector Kent's number.

66 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO
PREAMBLE}~~ INT. MARGARET'S HOUSE - LIVING ROOM - NIGHT

Inspector Kent playing rugby on the PlayStation. His phone
rings. He picks it up.

INSPECTOR KENT
Madam, I was so worried about you.
Are you feeling better?

67 INTERCUT BETWEEN MARGARET'S HOUSE AND LUBA'S OFFICE.

ADMINISTRATOR POLICE LUBA
Why are you not on duty? I'm
reading schedule. All is fine.
Where are you?

(CONTINUED)

INSPECTOR KENT
Home, madam.

ADMINISTRATOR POLICE LUBA
There's a murder at the YYY hotel.
Go to the crime scene immediately.
Lead the team, and don't share
information with anyone else in the
service.

INSPECTOR KENT
It couldn't be more clear, madam.

"SAT., 24TH FROM 3 A.M. TO SUN., 25TH BY 12:25 A.M."

68 INT. NAIROBI BROADCASTING NETWORK - NIGHT

Karanja, behind the glass window, overlooks everything that happens in the studio floor.

He makes eye contact with Margaret, who sits behind a very chic glass table.

Karanja raises his right hand.

69 INT. NAIROBI BROADCASTING NETWORK - NIGHT

STUDIO FLOOR

TIGHT ON MARGARET

MARGARET
Good morning, ladies and gentlemen.
It's 3:00 A.M. today, and we're on
the 24th of December. You're
watching a NBN News Special
Edition.

CONTROL ROOM

Runal mixes Margaret's image on multiple screens.

MARGARET (O.S.)
I'm Margaret Walthers, your humble
servant. Following are the
headlines of this first
presentation of the day.

CUT TO STUDIO FLOOR

Jennifer wears a headphone set and peruses line by line Margaret's flow on her tablet.

(CONTINUED)

MARGARET (O.S.)
Imminent terrorist attack in
Nairobi and JKIA airport on high
alert!

70 EXT. NAIROBI CITY - AERIAL - NIGHT

Margaret's voice travels slowly over the Central Business District, and it's conglomeration of buildings.

When her voice travels over a building, it switches the lights on.

MARGARET
Rumors circulate of imminent
terrorist attacks this Christmas
season in Nairobi. The Directorate
of Criminal Investigation has not
confirmed the rumors, but it's
highly recommended that people
remain vigilant until this clears.

71 INT. LILIMANI CRIMINAL INVESTIGATIONS POLICE - NIGHT

Luba is watching the news while printing a Fax that just came in. It reads:

DIRECTORATE OF CRIMINAL INVESTIGATIONS. THREAT LEVEL
CRITICAL.

Administrator Luba writes a mail with the title:
CANCELLATION OF FLIGHTS.

MARGARET (O.S.)
Unusual activities suspected at
JKIA Airport. Around 10 P.M.
yesterday, two women were caught by
police.

TIGHT ON SCREEN - STOCK SCENE 49

Violetta and the lady suspect fighting scene at the airport.

CUT TO OFFICE OF INSPECTOR OLINGA - ANGLE ON HIM

He recognizes Violetta and grunts with annoyance as he watches her get handcuffed and taken away by the police. He walks out of the office.

(CONTINUED)

MARGARET (O.S.) (cont'd)
They were disputing a suspected bag
that was found containing a
sophisticated timer switch,
typically used by the terrorist, a
police officer explained.

72 INT. WASHROOM - NIGHT

Inspector Olinga makes a phone call.

INSPECTOR OLINGA
My hands are tied now that the
chief administrator herself is in
charge of the case.

THE BOSS (V.O.)
What about the bag?

INSPECTOR OLINGA
Margaret is helping that American.
We have her; she'll head us to the
bag.

THE BOSS (V.O.)
And what're you waiting for? Let me
get someone efficient if you seem
to struggle so much.

INSPECTOR OLINGA
Wait! I'll do the job. I'll work
underground now and catch him.

73 MONTAGE

JKIA AIRPORT

[~~U+FFFC~~]POLICEMEN and the AIRPORT SECURITY GUARDS remove the
wanted notice from the walls.

An AIRPORT POLICE OFFICER 3 sits behind a computer. He opens
his mail box and reads over a flight number.

He cancels the flight from the list.

ON THE PANEL

It reads in red: FLIGHT NO. 0965, DESTINATION: DUBAI,
CANCELLED

74 INT. A LUXURIOUS HOTEL - SUITE - NIGHT

Conrad holds out a yogurt from the fridge.

CONRAD

Are there shops that are open 24/7
where I can go buy two African
outfits?

SANCTUS

Don't think so. We'll have to wait
until the morning.

Conrad uses Google maps on his phone.

CONRAD

Look for a suite in this XYZ hotel,
and use your ID. SMS me the access
code.

SANCTUS

Why?

CONRAD

I told you, we're not safe here.

He gives some cash to Sanctus.

CONRAD (cont'd)

Also, could you pay for a secured
Postal Box for when the businesses
open? Open the bank account in your
name. Be careful out there, my
friend.

SANCTUS

All right.

75 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO
PREAMBLE}~~ INT. A LUXURIOUS HOTEL - BEDROOM - NIGHT

Conrad opens the safe. He holds out a metal box and three
different passports from Congo, South Sudan and Nigeria.

IN THE MEANTIME:

CUT TO THE BASEMENT

Two POLICE MEN IN UNIFORM and one POLICE WOMAN circumscribe
the crime scene.

The WOMAN DETECTIVE takes pictures while the men work on the
body. They discover bullets. They discuss inaudibly.

DETECTIVE ROGERS detaches from the others and enters the hotel; he talks to the RECEPTIONIST.

76 INT. HOTEL SUITE - BEDROOM - NIGHT

Conrad, for the first time, opens the bag. An A4 size metal flight case is revealed. He opens the lock with a security code.

The cover opens, and he puts on special glasses. He removes the diamond from the case and scrutinizes it. He smiles.

IN THE MEANTIME:

CUT TO

77 HOTEL CORRIDOR

Detective Rogers gets out of a life and walks through a corridor, looking at the door's number.

78 INT. A LUXURIOUS HOTEL - THE HOTEL SUITE - BEDROOM

Conrad uses his PDA, activating the Bluetooth. It reads:

BMG DETECTED!

He sends a file into the BMG box. It reads:

SENDING A ZIP OPENER INTO BMG.

ENTER THE CODE RECEIVED IN YOUR INBOX.

Some blue lights appear on the box and begin blinking.

He enters the code into his PDA; a barcode appears on screen and a blue ray light appears. He travels the blue ray light on the smooth surface of the BMG box.

~~[U+FFFFC]~~A slight BEEP is heard. The BMG opens.

IN THE MEANTIME:

79 INTERCUT BETWEEN CORRIDOR AND BEDROOM

Detective Rogers reaches the door 747, removes his gun and swipes the card. The door opens.

Conrad hears the sound of the door opening and darts his gaze to what he's doing in a panic.

(CONTINUED)

He puts the stone inside the BMG box and manually closes the box.

He gets a stick from inside a closet, goes to the door and locks it slowly.

Detective Rogers enters, gazing around at the place. He hears a small noise inside.

INSPECTOR KENT (V.O.)
(on the walkie-talkie)
Detective Rogers, 101 calling, back
to position 1. I insist back to
position 1 immediately.

Conrad hears the voice, looks through a spy hole and sees the detective walking out.

He rushes to put the small box inside the A4 sized metal flight case. He puts the whole thing inside the bag.

He carries the bag and leaves.

80 INT. ANOTHER LUXURIOUS HOTEL - NIGHT

SHOWER ROOM

Conrad works on changing his look. A mirror reflects his image. He puts the battery inside Sammy's phone and switches it on. Sammy's daughter appears on the screen. His face twists to sadness at the sight.

WAITING ROOM

Sanctus enjoys himself by putting on a blue movie and eating some snacks.

Conrad enters but stays in the door frame. Sanctus changes the movie as he sees Conrad.

~~{PLEASE INSERT
\PRERENDERUNICODE{\UNICHR{65532}} INTO PREAMBLE}SANCTUS~~
You haven't eaten! Here, have this.

Sanctus throws an apple towards him, and Conrad catches it. He takes a bite.

SANCTUS
Why not ask for help from the U.S.
embassy?

(CONTINUED)

CONRAD

It's none of their business.
Remember you have things to do by
opening hours.

BEDROOM

He gets back in the bedroom, holding out the bag from underneath the bed. He removes the BMG box from it and puts it in the safe. He locks it.

81 INT. NAIROBI BROADCASTING NETWORK - MARGARET'S OFFICE - NIGHT

An hour has passed after the breaking news. Inspector Olinga enters and sits in front of her, contemplating the family pictures on the table.

He holds out few pictures of Conrad that he shows to Margaret.

INSPECTOR OLINGA

Do you know this man?

MARGARET

Not really. I probably met him somewhere. Is he in danger?

INSPECTOR OLINGA

He's the threat! People saw you with him at the airport.

MARGARET

Really? Can I see the pictures?
He's handsome!

He pulls up pictures for her.

INSPECTOR OLINGA

He murdered people including a Kenyan a few hours ago.

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}MARGARET~~

And why are you terrifying me with such horrible pictures?

INSPECTOR OLINGA

I'll tell you. What were you doing at the airport at 10 A.M.?

(CONTINUED)

MARGARET

Are you actually going to interrogate me? I'll need an attorney, you know. But for the record, I went to get my new camera. See, look. Now tell me what's going on, otherwise, I'm showing you the door.

INSPECTOR OLINGA

You tell me right now where that American went or you'll be accused of high treason. We know you helped him play off the police. He's trafficking diamonds from the Congo, and you created the bomb threat to divert the security.

MARGARET

Whoa, whoa, I'm almost impressed by such large claims. Tell you what, you go find the bomb and I'll be honored to have you as my guest on the news. Now go, I have things to do.

INSPECTOR OLINGA

I'm not leaving until

MARGARET

Goodbye.

INSPECTOR OLINGA

I'm coming back. You'll see.

He leaves, and Margaret picks up the phone to call her husband.

82 INT. LILMANI CRIMINAL INVESTIGATIONS POLICE - NIGHT

Inspector Kent checks the pictures of the crime in the laboratory room. He notices that his phone rings and answers.

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}INSPECTOR KENT~~

Hey babe. Are you still at work? I saw the news. It might be crazy there.

83 INTERCUT BETWEEN MARGARET'S OFFICE AND POLICE LAB ROOM

Margaret checks some papers.

MARGARET
Absolutely. And you're not home?
What happened?

INSPECTOR KENT
I had to reinforce the team as
we're on high alert. Malinda is
watching over the kids.

MARGARET
Okay, that's fine. What can you
tell me about, what's his name
again? Inspector Olinga? He came to
my office and was freaking me out.

INSPECTOR KENT
Oh, did he? Must've had a report to
make. Don't worry about it; don't
talk if you don't want to.

MARGARET
Okay! What time will you be home?

INSPECTOR KENT
Why you ask?

MARGARET
(coos)
Because I want you.

INSPECTOR KENT
Settle down there, baby.

MARGARET
If you don't come to me, I'll have
to come over to you.

84 INT. A CHICKEN INN - NIGHT

It's one of the first fast food places to open early.
Inspector Olinga and Violetta are the only clients. From
where they sit, they control people's in and out activities
at the NBN building.

~~{PLEASE INSERT
\\PRERENDERUNICODE{\\UNICHAR{65532}} INTO PREAMBLE}~~VIOLETTA
I interviewed the lady, whom
Margaret kicked at the airport. Got
some evidence.

(CONTINUED)

INSPECTOR OLINGA
Something tangible?

VIOLETTA
(putting on a recording)
Yes. I recorded her.

AS THE VOICE OF THE LADY IN THE YELLOW UNIFORM IS HEARD,
MARGARET IS SEEN WALKING OUT OF THE NBN BUILDING.

VIOLETTA (cont'd)
That's her!

They immediately arrange their things and run down the stairs.

85 EXT. NAIROBI BROADCAST NETWORK - OPEN PARKING - DAWN

Violetta, far in the front, runs across the road and gets to Margaret when she opens the door of her car.

VIOLETTA
Excuse me, Miss News?

MARGARET
Violetta! You worried me. Why are you running after me this early?

There's tension. They look at each with a smile but it's hostile.

Then Margaret sees Inspector Olinga, and her smile fades to her natural reaction. He places himself in between the ladies and invites Margaret to come by the hood, where he puts the audio on.

INSPECTOR OLINGA
We have someone who accuses you of helping with some traffickers.

They listen to the audio.

86 EXT. A STREET - MULTIPLE SHOPS - DAWN

Conrad walks along the street, passes some shops that are just opening and enters one that displays African men outfits.

87

~~[PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE]~~ EXT. NAIROBI BROADCAST NETWORK - OPEN PARKING - DAWN

Inspector Olinga holds the audio in his pocket.

INSPECTOR OLINGA

You were seen at the billionaire bistro drinking two bottles of whiskey. Thirty minutes later, you were on the news announcing a bomb in Nairobi. How do you explain that?

MARGARET

I don't have to answer to anything. It's my word against the word of that lady who might be crazy for all I know!

INSPECTOR OLINGA

Do you think I'm stupid? You won't make a joke out of me. Continue playing your game, but if you really riled up a bunch of people over this myth of a bomb, so help me.

Violetta comes up and holds out a nail clipper. It's protected by a plastic bag and drops it on the hood.

Margaret feigns her innocence but she fails. She tries to control her emotions.

VIOLETTA

You recognize this, don't you?

Violetta turns around her, jubilant. She manages to hide something as small as a wedding ring into Margaret's hair. It will reveal later to be an ULTRA MINIATURE CAMERA.

VIOLETTA (cont'd)

It's written all over your face. Your fingerprints. Your doing. You cannot lie out of this, Margaret.

Margaret withdraws herself from her harassers.

MARGARET

I know nothing about that guy. I don't have anything to do with what you're saying. And the threat of a bomb is real! If you can prove me wrong, you win, okay?!

(CONTINUED)

She gets into her car and starts it. She looks at the mirror, seeing Violetta and Inspector Olinga walking the other direction. She picks her phone and makes a call.

MARGARET (cont'd)

Hi Denise. Sorry, I can't come again. Maybe later in the day. I'll explain it to you, but I'll have to go to Eastleigh now. Now!

88 INT. AN AFRICAN CLOTHES SHOPPING STORE - DAWN

Conrad's trying on some African outfits.

89 EXT. OUTSKIRT ROAD - DAWN

Margaret's driving fast. She parks her car near a lane. She gets out of the car and enters the lane. A MUEZZIN is calling.

MUEZZIN

(in Arabic)

Prayer is ready to establish.

After a while, Margaret WEARING A NIQAB walks crisscrossing her legs and gets into her car. She drives and enters a no man's land.

90 EXT. EASTLEIGH - A MOSQUE - MORNING

91 ALONG THE ROAD

It's early in the morning. It's the end of the Fajr. BELIEVERS get out of the mosque. Most of them look Somali and speak the language. The place is crowded. WOMEN wear their burka. The businesses open.

INSIDE THE MOSQUE

It's a large Mosque. Margaret, wearing a Niqab, crosses the prayer halls.

The IMAM and two OTHER MEN discuss and walk towards one corner of the Mosque. She follows them from a distance. They descend down the stairs and into a large basement floor. They walk pass a door that closes behind them.

She removes her high heels and runs to open the same door. They walk into a long corridor. They are no longer there when the woman reaches the corridor.

(CONTINUED)

She tip toes meticulously along the empty corridor, reaches two doors that face each other, hesitates and opens the door to another large, empty room.

~~[U+FFFC]~~ She's caught by a man, whose blade points at her neck.

TERRORIST 1

Who're you?

MARGARET

I have to talk to Amiin Bashir.
Tell him, Margaret came to speak to him!

TERRORIST 1

There's no one with that name here.
Who're you? I won't ask again.

MARGARET

Just started as a new recruit? Tell your boss a VIP wants to see Amiin.

The terrorist ties Margaret on a chair that's there and disappears in the dark. He comes back immediately. He unties her and drags her to another place. They pass through many doors that leads to a large tall hall.

Margaret gazes around and realizes the guy disappeared. The roof opens and suddenly releases multiple rays of light of different colors directly at her face.

She hears a destabilizing MALE VOICE that sounds like it's coming from all parts of the room.

DESTABLIZING MALE VOICE

If there's something you want to say, say it now.

MARGARET

Operation Sarajevo South, 00233ZWX,
Margaret! Amiin is a friend, and there's something I want to tell him in private.

DESTABLIZING MALE VOICE

Remove all your clothes!

She obeys. Different rays of light detect the ultra miniature camera by the change of its color in her hair.

(CONTINUED)

A door opens. She collects her clothes and walks into a small room. The door closes. She leans on a wall made of iron bars. She redresses herself. She sees half of the face of the man, AMIIN BASHIR.

~~{PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}MARGARET
 It's poor manners to make a woman
 undress without her consent, Amiin.~~

AMIIN
 Who needs my head on a plate? Who
 wants to trap me? Who?

MARGARET
 What are you going on about? Don't
 go talking crazy on me.

AMIIN
 Explain to me why you hide a camera
 inside your hair then?

She removes the camera and keeps looking at it with surprise.

MARGARET
 Violetta? I'll demolish her.

She demolishes the camera under her foot.

MARGARET
 Listen to me. I'm not here to sell
 you out. I'm in big trouble,
 understand? Only you can help me;
 have you seen the news at all?

AMIIN
 There is no bomb. Wherever they got
 that information is rumor, nothing
 more.

MARGARET
 That's the thing! I'm to be fired
 because of that. I need a cover up.
 Could you fake a bomb for me?

AMIIN
 No! We only make real ones, and
 even then we come up with
 strategies. That takes time. I will
 not risk my agents for some fake.

(CONTINUED)

Amin opens the door. She enters. They face each other and behind them, at a distance, are two BOMB MAKING ENGINEERS testing a timer.

AMIIN (cont'd)

I remember that day when you saved my life. It wasn't just me but rather ten of us. A young and beautiful reporter who decided against her own people to listen to the voice of her heart. It was courageous. And I suppose

~~[U+FFFC]~~He sighs.

AMIIN (cont'd)

It's my turn to pay you back, isn't it?

MARGARET

I just thought of you as someone who could help.

AMIIN

(to the engineers)

Farah and Suleyman, how long are you taking with preparing a detonator and timer?

BOMB ENGINEERS

Six hours tops. We'll have a whole bomb ready?

AMIIN

(to Margaret)

Does that fit your timing?

MARGARET

(looking at her watch)

By noon? Yes! But

AMIIN

I know. This one makes very little damages as its conflagration is contained. The risks are on your side.

MARGARET

What do you mean?

AMIIN

You'll be carrying the bomb to town yourself.

(CONTINUED)

MARGARET

What?

92 INT. A LUXURIOUS HOTEL 2 - DAY

Sanctus enjoys his new environment by having paid sex parties: a HOSTESS in bed and an AFRO HAIRY WOMAN on the sofa.

93 EXT. NAIROBI TOWN - MARGARET'S CAR PARKING - DAY

Margaret walks out from a shop and carries a mixer in her hands. She gets into her car and starts it.

~~[U-FFFC]~~ There's someone unexpected in the back seat. She bites her lip with worry and looks through the mirror. Conrad is dressed as an African.

CONRAD

It's me. Just drive like usual.

MARGARET

The hell are you doing in my car?
You're wanted out there. You're no good, got blood on your hands for killing Sammy.

CONRAD

Hey now. Let me just show you something, okay?

He shows her a video.

ON THE PDA

STOCK SCENE 53 - SAMMY'S KILLED BY GUNSHOT. RECORDED.

MARGARET

Send the video. I'll show it to someone in the Criminal Investigations. Is that the reason you didn't transfer the cash as agreed?

CONRAD

I'm being stalked. My picture is everywhere, you know this. Didn't have a minute, but let me do it now.

They stop to a huge traffic jam. The transfer completes while they wait to press on.

(CONTINUED)

MARGARET

So.

CONRAD

What?

MARGARET

Does she really fuck like a mink?
Katharina?

CONRAD

I don't know. It's Sammy who said
that.

~~[U+FFFC]~~ Conrad notices an army mobile phone equipped with the
GPS and walkie-talkie. He picks it up.

CONRAD (cont'd)

Are you an informer? Stop, I have
to get out from this car.

MARGARET

What are you talking about?

CONRAD

Then what are you doing with this
phone? It's only used by the U.S.
Army or even a terrorist group. I'm
sure someone is tracking us using
its Bluetooth or the GPS. Stop
here!

She parks, and he leaves. She picks the army phone and
places a call.

94 INT. EASTLEIGH - TERRORISTS' HQ - DAY 85

The two bomb engineers are working on the detonator. Amiin
Bashir receives a call.

AMIIN

Talk to me.

MARGARET

It's about the phone you gave me.
You're not sure about me still?

AMIIN

It's the most secure phone in the
world. Nobody can link you to me.
Just don't show it to other people.
Do not accept pairing with other

(MORE)

(CONTINUED)

AMIIN (cont'd)
 devices and strictly use our
 fragmentation encrypted app for e-
 mails. Ciao!

He walks toward a map on the wall and squares THE GREEN MALL
 in red that's near the Sarit Center.

AMIIN (cont'd)
 Good job! Ali will do the finishing
 touches and assemble the whole
 thing.

FARAH
 I'm a better engineer than Ali, and
 this is isn't quite ready, Bashir.

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}AMIIN~~

I know what I'm doing, Farah. I
 want you to work on the second IED.
 Make it undetectable by any new
 technology and put a highly
 explosive charge into that. It has
 to be ready by noon.

Amin walks away.

95 MONTAGE

Sanctus, at a bank, fills the papers for creation of a new
 account. He goes to the postal office, where he is given the
 keys to the box. Sanctus hands over the keys to Conrad, and
 Conrad, in the hotel bedroom, removes the metal box from the
 safe.

POST OFFICE BUILDING

Conrad, at a post office station, deposits the metal box in
 the post office box and locks it.

Conrad calling the back up flight.

CONRAD
 Hey, it's me! Can you come now?

96 EXT. A MILITARY AIRPORT BASE - DAY

Roy, the back up flight, is in his military uniform. He gets in a car. There's a helicopter on the site, roaring.

ROY
Yes, sir! Where do I pick you up?

CONRAD
Nairobi CBD. How long?

ROY
One hour drive from here and another one hour from Nairobi to Machakos military airport base.

CONRAD
Waiting! Get here as quick as possible!

97 INT. MARGARET'S HOUSE - DAY

SHOWER ROOM

~~[U+FFFC]~~Margaret showers, dries herself off with a towel and goes into the bedroom. She spots the funerary urn where styling her hair. She looks pensive of her mum.

Julie enters.

JULIE
Mum? What about my dress? Can I go collect it myself?

MARGARET
Yeah, sure? We've been at Sephora' shopping before, right? You'll go there and make it a quick trip. You also need Emma to do your hair. Make sure you're done by 1 P.M. and then come home. Okay?

JULIE
Promise, mum!

She touches her daughter's hair.

MARGARET
You have such beautiful hair, Julie, like your grandma's. Even your smile reminds me of hers, did you know you look exactly like her?

She holds out a family photo album from a drawer, and they scrutinize the pictures. They share smiles and have a fun moment.

98 INT. MARGARET'S HOUSE - DAY

LIVING ROOM

Margaret and her two daughters play the arrange food game.

The THREE YEAR OLD BABY learns how to pronounce small words like apple, orange, pawpaw, eggs, etc. Julie plays with her little sister.

Margaret is on the phone with her husband. She sends the video of the gunshot.

MARGARET

I'm at home playing with our daughters.

99 INT. LILIMANI CRIMINAL INVESTIGATIONS POLICE

100 LABORATORY OFFICE

~~[U+FFFC]~~It has a board with pictures of the crime scene are displayed.

THREE POLICE OFFICERS wait for Inspector Kent to give his conclusions. He's entering the room when he receives the video.

INSPECTOR KENT

Baby, let's talk later. Colleagues are waiting for me, and you know I'm excited as it's my official baptism of fire as chief investigator.

101 INTERCUT BETWEEN MARGARET'S HOUSE AND LABORATORY OFFICE
MARGARET

MARGARET

I'm so happy for you, honey, but I advise you to watch this video first.

She sends him the video of the killing of Sammy.

(CONTINUED)

INSPECTOR KENT
Checking it right now. Kiss, baby.

He watches the video. It troubles him. He jumps on the podium and faces his colleagues.

INSPECTOR KENT (cont'd)
Dear colleagues, I'm afraid we didn't take into account a lot of things. Let's not jump into conclusions for now. I'll have to reconsider the analysis. Thanks!

102 EXT. A LUXURIOUS HOTEL 2 - DAY

SWIMMING POOL

Sanctus plays and swims. He spots a PROMISCUOUS GIRL, who teases him by playing with her tongue and fingers.

A MINUTE LATER - BEDROOM

Sanctus and the girl make love, and a fight starts later over the pay. The girl breaks any object she can find. An alert sounds and reaches to the security guard.

103 INT. HOTEL BEDROOM - DAY

Inspector Olinga, with TWO SECURITY GUARDS, neutralize and handcuff Sanctus.

He inspects the room carefully and notices objects like: a pack of cigarettes, toothpaste, shampoo, everything made in America.

He calls the HOTEL ADMIN, who unlocks the safe. It's empty.

INSPECTOR OLINGA
(on phone)
Boss, we have a major opportunity to catch our suspect.
(Pause)
I'll make him talk by all means.

104 INT. LILMANI CRIMINAL INVESTIGATIONS POLICE - DAY

105 OFFICE OF THE ADMINISTRATOR LUBA

Inspector Kent and Administrator Luba watch the crime scene again and again on a large TV set.

STOCK SCENE 53 - SAMMY IS KILLED BY GUNSHOT.

INSPECTOR KENT

It's obvious the American didn't
kill his friend.

He drops the bullets on the table collected from the crime scene.

INSPECTOR KENT (cont'd)

Copper bullets, and this series is
only used by police officers.

ADMINISTRATOR POLICE LUBA

So, the crime was committed by a
crooked cop?

INSPECTOR KENT

100%! I just have to find out who
it was.

106 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO
PREAMBLE}~~ INT. A WAREHOUSE - TORTURE ROOM - DAY

It's a large room in the basement of a building. Sanctus' hands are tied over his head to a post. He's half naked. The blood streams down his body from the face down. His eyes are droopy, almost tired looking.

Deepesh is in charge of the situation. It's the first time he's seen in person, trying to persuade Sanctus.

DEEPESH

Don't be stupid. Don't lose yuh
life for someone who doesn't give
two shits about you. You help me
get the bag, and I'll let yuh free.
Also! I'll give yuh one million
shillings.

SANCTUS

I don't know what you're talking
about. Believe me!

Inspector Olinga emerges from the dark; he holds a wire cutter pliers.

(CONTINUED)

INSPECTOR OLINGA
Boss, let me finish the job.

Sanctus starts crying, pleading mercy.

A YOUNG INDIAN MAN with binoculars approaches with his iPad.

YOUNG INDIAN MAN
(reading his iPad)
Wait! His bank account and postal
box were created today. Only two
hours ago!

They trade a look. Inspector Olinga stares at Sanctus and thinks.

INSPECTOR OLINGA
I some need honey.

He walks away and a few minutes later, he comes back with a pot of honey and a swarm of angry bees inside a cup. He undresses Sanctus completely and coats his penis with honey. He then puts the penis inside the cup full of bees.

SANCTUS
(cries)
Okay! Okay! I give! I give! I'll
tell you!

107 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}~~ EXT. UHURU PARK - DAY

Conrad gets an alert from his PDA. It shows the cursor is moving.

He gets up from the bench. He runs to get a quick taxi. The cursor moves fast and the beep is louder. They're stuck in a traffic jam.

He gets out the taxi and runs between the cars that honk at him.

He reaches the postal office and sees the broken padlock on the floor. The box is empty.

He puts his hand on his forehead. He looks at his watch. His phone rings.

CONRAD
Sorry! Something just happened. I
can't come with you. I'll call you.

(CONTINUED)

ROY

No, you come back me or I'll come to you. You're paying me.

He stops and dials Margaret's number.

108 INT. MARGARET'S OFFICE - DAY

Margaret is still in the office.

MARGARET

Hi.

109 INTERCUT BETWEEN MARGARET'S OFFICE AND THE STREET

CONRAD

Bad news. "The Eye of the Owl" was stolen a few minutes ago! I'll have to stop our agreement.

MARGARET

Oh, no, you don't. You don't have a backup plan? Man up! We're not stopping this; get it back, damnit!

CONRAD

(On his PDA)

Fine, fine. It stopped moving. I've located it. They're in the Westlands.

110 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}~~ INT. A WAREHOUSE - TORTURE ROOM - DAY

111 TECHNOLOGY ROOM

Same warehouse. Past the torture room, where Sanctus is tied up, there's a technology room at the bottom. It has all types of equipment from heavy machines to computers to electronics.

Deepesh looks anxious. The young Indian uses a device that breaks the flight metal case. He opens the cover.

DEEPESH

Wait! Let me hold the stone myself. They're so fragile.

(CONTINUED)

He removes what's inside the metal case and finds out it's another box.

The Indian inspects the box.

YOUNG INDIAN MAN
Shit! It's called a Bulk Metallic Glass; it's new technology that resists more than steel. It's proven to be unbreakable. Believe me, no one can break it.

DEEPESH
But the American.

He turns.

PULL OUT AND REVEAL INSPECTOR OLINGA

DEEPESH (cont'd)
(to Inspector Olinga)
Find him! Bring him here.

INDIAN MAN
No need. He has located already. It has a GPS and a magnet Bluetooth.

INSPECTOR KENT
He's an ex CIA agent, trained and dangerous. He could kill all of us unless we have what can bargain well.

DEEPESH
Speak your mind.

INSPECTOR OLINGA
[U+FFFC]Margaret.

112 INT. A BASEMENT IN ABC MALL - VIOLETTA'S CAR - DAY

Violetta is alone. She calls Margaret.

VIOLETTA
Hi, Miss News! You're the subject of an interesting reportage that will be going live in the next few hours. I'm giving you the opportunity to get yourself ready for that.

113 INT. MARGARET'S OFFICE - DAY

Margaret is on the phone. Karanja gets in and shows her a paper.

MARGARET
(to Violetta)
Hold on, dear.

KARANJA
These are the keynotes for the
midday news.

MARGARET
(to Karanja)
Awesome!

He leaves.

MARGARET (cont'd)
Violetta, what do you want?

VIOLETTA
Find me in my car in the basement
of ABC Mall.

114 INT. A WOMAN'S HAIR SALON - DAY

It's an ultra modern salon that has a good clientele. EMMA paints Julie's toes while the latter is chatting on Whatsapp with her boyfriend, LUDOVIC. Her hair is already done.

JULIE
It's already 11 A.M.. I have to go
get my dress.

LUDOVIC
You can just pass by. I'll even
take you to the mall. I'm dying to
see you.

JULIE
But I won't be able to stay long.

LUDOVIC
It's all good, babe. I just miss
you.

JULIE
Aw, I miss you, too.

115 MONTAGE

Conrad follows the signal of the BMG and walks along Westlands area.

Inspector Kent speaks with her mum on the phone.

PEOPLE are going in and out of the mall with their children, buying Christmas presents.

SANTA CLAUS talks to children about what they want for Christmas.

116 INT. A BASEMENT IN ABC MALL - VIOLETTA'S CAR - DAY

Margaret gets out from her car, and she walks with confidence and powerful. She reaches Violetta's car and gets in.

MARGARET

You've always been so jealous of me; I can't get over it. But now it's grown so psychotic, you should seriously see a doctor.

VIOLETTA

Relax, bitch. All your life is in this.

She shows a DV tape.

VIOLETTA (cont'd)

This tape will stop your reign as a television diva. I was the first person to give you a chance when I recruited you for an internship. You owe me.

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}MARGARET~~

Ha. I owe you nothing. Remember I got you the job you're in now when no one wanted to even spare you a dime.

VIOLETTA

Shut up. You chased me from the NBN and took my job!

MARGARET

You only have yourself to blame, tramp.

(CONTINUED)

VIOLETTA

(showing the tape)

But this, right here, is going to show the connection between you and those damn terrorists. I'm bringing you what you deserve.

Inspector Olinga appears from nowhere, neutralizes Margaret and injects her with a liquid that causes her to fall asleep.

They put her inside the rear of Violetta's car, cover her with a blanket and close it.

Inspector Olinga looks inside Margaret's car but cannot find her phone.

117 INT. EASTLEIGH - TERRORISTS' HQ - DAY

Farah and Souleyman connect an activator to a power source. Farah switches on the power source, which shows a red light.

118 INT. A WAREHOUSE - TORTURE ROOM - DAY

Margaret is tied to a chair, near Sanctus. She only wears a bra and shorts. She's already bleeding.

MARGARET

(whispering)

I'll trick them to release you, once you're free, find Conrad. Tell him to wait for my call before he tries anything. Got it?

SANCTUS

Clear, ma'am.

MARGARET

If they catch us, none of us will come out of here alive. Got it?

~~[U+FFFC]~~ Deepesh and his lieutenants discuss inside the technology room. They want to locate Conrad using a phone call.

Deepesh arrives and approaches Margaret. He slaps her repeatedly.

DEEPESH

Where is he? Take this phone and tell him to come here this instant!

(CONTINUED)

MARGARET

How am I to know that you won't just kill us after that happens?

DEEPESH

For Krishna's sake! I'll give you my word.

MARGARET

Oh really? Free this guy first to show me your word is true.

Deepesh and Inspector Olinga trade looks. Inspector Olinga unties the young man, and Sanctus walks away then disappears.

MARGARET (cont'd)

That's the business you say you're running? That's where your wealth comes from? You just kill people from the Congo?

DEEPESH

Who do you think you are talking to us like this?

MARGARET

I remember all those years I mislead people about your honesty! Those glorious articles, reportages, and everything else I've done for you. I'm shocked. I feel like vomiting.

He gets angry and slaps her again and again.

MARGARET (cont'd)

You're garbage! Worth nothing, not even dirt! You're a killer and should be placed in jail. People must know you're nothing but a monster!

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}DEEPESH~~

You think you're better than me? You're not better than me. What brought yuh here? Honesty? I don't want to discuss how yuh came to be. Take this phone or so help me.

He forces her to hold the phone, but she refuses.

119 EXT. WESTLANDS - DEEPESH HOUSE - DAY

Conrad hides on top of a tree that's 300 meters from the house. He uses binoculars and tries to see what's happening. He draws the map of the house.

The land is huge; the house, itself, is huge as well. He spots five MILITARY GUARDS with guns and sees Sanctus walking out of a great barrier.

He descends from the tree and whistles. They see each other.

120 INT. A WAREHOUSE - TORTURE ROOM - DAY

Margaret defies everything with her gaze and holds the phone that Deepesh has given her.

YOUNG INDIAN MAN

Make sure he stays on the line for
at least 45 seconds.

Margaret dials the number.

MARGARET

Hi, have you seen the guy? Yeah?
So, he told you about what we
spoke? Fine. Cool. Bye.

Deepesh snatches the phone immediately and turns the sound off. He grunts with frustration and slaps her again across the face.

The cellphone rings, and he immediately picks up without checking who's calling.

DEEPESH

Deepesh on the line, who is this?

121 INT. NAIROBI BROADCASTING NETWORK - DAY

SMALL BOARDROOM

~~[U+FFFC]~~Karanja, Jennifer and Runal are in the room.

KARANJA

We've got a huge problem, sir!

122 INTERCUT BETWEEN THE SMALL BOARDROOM AND THE WAREHOUSE

DEEPESH
What's happening?

KARANJA
Margaret's missing and the midday
news is coming in 45 minutes.
There's no way we can replace her.

DEEPESH
How is there no solution for this?

KARANJA
Sir, we've tried this before. If we
replace her, we will drop down
sixty percent of our audience.

DEEPESH
What do you need from me then?

KARANJA
I'm here with Jennifer and Runal;
we're requesting to release a
disappearing act.

DEEPESH
Huh! That's too early. She might
come back before then. Let's not
make that call.

KARANJA
All right. We'll keep an eye out.
Sorry for the inconvenience.

Deepesh hangs up and turns to Inspector Olinga. He requests that he unties her, and they eye her as she goes to shower and dress up.

Deepesh calls for three BODYGUARDS.

DEEPPESH
Can you please escort madam to her
office? Wait there until she
finishes the news presentation, and
bring her back here immediately
after.

123 ~~{PLEASE INSERT \PRERENDERUNICODE{\UNICHAR{65532}} INTO~~
~~PREAMBLE}~~ INT. LILMANI CRIMINAL INVESTIGATIONS POLICE - DAY

124 INSPECTOR OLINGA'S OFFICE

Inspector Kent takes a picture of Inspector Olinga's trench coat with his camera.

OFFICE OF ADMINISTRATOR LUBA

He enters and speaks to her.

INSPECTOR KENT

I'm going to enlarge the pictures
at the photo studio next to NBN.
It's the only remaining thing
before conclusions.

She approves.

125 - OMITTED

126 INT. A LIMOUSINE - TRAVELLING - DAY

Margaret sits in between the TWO bodyguards inside a limousine.

She drinks almost half of the whiskey in the bottle she holds then serves it to the bodyguards. They enjoy and laugh together while singing a Rhumba hip-hop song.

They reach the entry of NBN main tower. The limousine parks. PEOPLE stare in awe. A bodyguard opens the door for her. She comes out and gives a show for everyone to gawk at her. She picks a bodyguard's phone from his hands and takes a selfie then tosses it back to him. People eagerly lean in closer with anticipation.

She walks like a diva, with confidence, crisscrossing her legs with elegance and gets inside the building.

127 INT. NAIROBI BROADCASTING NETWORK (NBN) - DAY

Margaret walks out of the lift.

Her colleagues gaze her; even they're amazed. Jennifer immediately comes to her side; they enter the makeup room.

Around her are many activities being held. A PERSON 1 varnishes her nail, ANOTHER brushes her hair, a MAKE-UP ARTIST applies make-up to her cheek, and Jennifer rehearses the midday news with Margaret.

128 INT. A MOVIE THEATER - DAY

Julie and Ludovic are in a hall. They're looking at the posters along the walls as they make their way to the counter. Ludovic holds out two tickets and enter the theater.

129 EXT. NAIROBI BROADCAST NETWORK (NBN) - DAY

Many BYSTANDERS circle the limousine. A PERSON 2 throws a stone at it. The bodyguard reacts and pushes people back. A fight ensues.

He calls on two other BODYGUARDS, who were idling for Margaret. They see through a window of what's going on and rush outside.

130 ON THE STUDIO FLOOR

Margaret completes the presentation of the news and walks out of the studio. She looks around and doesn't see the bodyguards anywhere. She hears noises outside and sees a crowd through the window.

Eagerly, she takes advantage of the commotion and gets into a lift. She presses for the first floor. She then walks the stairs down to the back side of the building. She removes her high heels and tiptoes to reach the outside.

While she looks around for anyone that may notice her, she rushes to the street but accidentally bumps against a parked car. Fearful of an alarm, she pauses.

INSPECTOR KENT

Margaret?

She immediately jumps into the car.

INSPECTOR KENT

Where have you been?

MARGARET

Drive!

(CONTINUED)

INSPECTOR KENT

What?

MARGARET

I said drive!

Inspector Kent starts the car while a bodyguard approaches the street. They've left for he realizes that she's gone.

INSPECTOR KENT

What's gotten into you? Talk to me.

MARGARET

No time. Go to Eastleigh.

INSPECTOR KENT

Eastleigh? What? What the hell for?

MARGARET

I have to buy a gift for your mum.

INSPECTOR KENT

Honey. She was already happy with the mixer you gave her.

MARGARET

Oh. She told you about that? She'll be happier what I have then. Besides, I'm sure she's said more than just that.

INSPECTOR KENT

She said you'd kill me.

MARGARET

This woman! I swear! She talks about like I'm the devil or something.

She notices two A3 envelopes in the back seat pocket.

MARGARET

What's in these?

Inspector Kent looks behind real quick.

INSPECTOR KENT

Pictures from your office building.

MARGARET

Of who?

He snatches the envelopes before she could open them.

(MORE)

(CONTINUED)

MARGARET (cont'd)
INSPECTOR KENT

It's office work.

131 INT. WESTLANDS - DEEPESH HOUSE - DAY

TECHNOLOGY ROOM

Deepesh and the young Indian with binoculars are desperately trying to open the BMG.

Two of the bodyguards get in and apologize. Deepesh keeps silent, trying to remain calm despite his anger.

He holds a gun and shoots two shots on the BMG. He then inspects carefully. There's no impacts from the bullets, which annoys him.

He executes one of the bodyguards on sight.

132 INT. LILIMANI CRIMINAL INVESTIGATIONS POLICE - DAY

133 CRIMINOLOGY LAB OFFICE

Inspector Olinga speaks to the chief of department for criminology. She removes the nail clipper from a glass box and hands it to him in an envelope.

THE CHIEF CRIMINOLOGY
No evidence found! Nothing.

Inspector Olinga holds it and leaves.

134 EXT. EASTLEIGH - A MOSQUE - DAY

Inspector Kent parks opposite the Mosque.

MARGARET
Wait for me here hun, I won't stay
for long.

She picks her handbag, gets out and crosses the road. She walks along the wall of the Mosque, contours it, enters by the other side and descends down the stairs.

Inspector Kent spies her and gets going.

135 TERRORISTS HQ

Amin testing the small bomb in front of Margaret.

 AMIIN

 There are two types of calls your
 phone will receive, normal green
 and red. The red call automatically
 cannot be stopped once the
 detonator is joined.

Amin makes a red call trial. It switches on the timer that starts counting down from 00:00:59.

He stops and closes the bomb set without the detonator that is set aside.

Farah comes pick up the detonator and walks away to the bottom. There's another bomb he's mounting there.

CLOSE UP ON THE OTHER BOMB

He fixes up the detonator inside it.

Amin calibers Margaret's army phone and connects it to the other bomb, which she's not aware of its existence.

He connects a miniature microphone to the phone. Margaret pinches the microphone on to her left ear and covers it with her hair.

 AMIIN

 Don't remove your mic, keep in
 touch and follow my instructions.
 Your phone has to be always with
 you. For your own safety, make sure
 you are 100m away from when you'll
 receive the first call. ALLAHU
 AKBAR!

 MARGARET

 My car's parked opposite the
 mosque, plate number KBZ0145N.
 You'll find The boot unlocked.

Pause.

 MARGARET (cont'd)

 Amin, you sure it ain't gonna make
 big damages?

(CONTINUED)

AMIIN

Sure.

Margarets leaves.

AMIIN

(to Farah)

Tell your guys to carry the real bomb to her car and the fake inside de Van. It's a major opportunity for us to get back in the heart of the news.

136 EXT. EASTLEIGH - THE STREET - DAY

137 ON MARGARET

Walking by the street in upper Eastleigh, she reaches the Grand Hotel and gives a call to her husband.

ON INSPECTOR KENT

He receives a call by Margaret and walks away.

MARGARET (V.O)

Hun, come join me. I'm in the Grand Hotel, room 133! Can't wait!

Two YOUNG TERRORISTS carrying something heavy, approach his car.

138 INT. EASTLEIGH - GRAND HOTEL - DAY

Margarets wears a sexy dress showing her abundant cleavage. She sits legs open on a brass bed.

Inspector Kent enters. She ventilates herself with a fan. He feels like a hero with the fan blowing on him and slowly approaches her. He jumps on her. They kiss and make love.

139 INT. EASTLEIGH - THE TERRORISTS HQ - DAY

Farah and Amiin study the map of Nairobi Business area. They HEAR the noise of two people making out. Then it grows gradually, then Margaret:

MARGARET (V.O)

Oh fuck! Yes! Baby, you're in so fucking deep!

TWO YOUNG TERRORISTS come in. Amiin stops the audio. They look at Amiin and confirm they put the bomb inside the car.

140 INT. A MOVIE THEATER - DAY

The doors of the theater open. People move out. Julie and Ludovic hold each other's hand.

JULIE
Now, I have to go

LUDOVIC
There's one last thing I want to do
with you, baby!

JULIE
Nuh-uh. Not today. My mum is so
strict about me staying out. I'm
already overstaying

LUDOVIC
Please. It'll mean a lot to me.

JULIE
What is it?

He whispers into her ear. She smiles and gets excited.

JULIE (cont'd)
Yes!

141 EXT. WESTLANDS - A STREET - DAY

Inspector Kent drives pass a flyover.

INSPECTOR KENT
Where do I drop you?

MARGARET
Westlands.

He shows his police ID 3 times at police checkings. They pass.

There's a white van following them that reads: URGENT, DRUG MEDICINES.

ANGLE ON THE VAN.

A POLICEMAN 1 asks the driver to open the boot. He goes to open it, then the policeman checks inside. He notices all the packages of medicines.

(CONTINUED)

INSPECTOR KENT'S CAR

INSPECTOR KENT
Where in Westlands?

MARGARET
Where - in - Westlands?

INSPECTOR KENT
What're you doing? You haven't been
explaining yourself at all.

Margaret's waiting for Amiin to respond and doesn't want her husband to find out she's talking to someone.

MARGARET
Sarit? Sarit Center?

INSPECTOR KENT
You sure, you're okay?

Margaret rummages inside her bag to find a lipstick. She rubs Her lips.

MARGARET
Not really. Feeling sleepy. And,
you expecting me to be okay? You
owe me after that brutal session we
just had. No, I'm not okay, and yes
I'm so much liking it when you make
me feel not okay that way.

INSPECTOR KENT
(feeling happy)
Hey, don't accusing me!

MARGARET
We're in Sarit, where do we go to?
... staff parking in the basement.

They park two lines afar from a red car. Margaret starts kissing him. He feels good. Stops.

MARGARET (cont'd)
Please hun, get us some snacks
while you're out. I'm hungry as
hell.

INSPECTOR KENT
All right. See you in a few. You
okay here?

(CONTINUED)

MARGARET

Yeah, I just need to get my things.
I'll be there in a bit.

Her husband walks away. She gets out of the car. TWO PEOPLE get out of the red car and come quickly with the bomb. They put it inside their car's boot and drive away.

MARGARET (cont'd)

Amiin, What're you doing? I didn't agree to this. ... What? The Sarit center? Are you out of your mind?
... Think, Think of all the people!
... No. Oh god. You're crazy.

She breathes in short gasps, hyperventilating. She holds her head into her hands.

AMIIN (V.O)

Listen to me. Calm down and get a drink. You'll be fine. Everything's under control. By the way, the next time you fuck, remove the microphone.

She snatches the microphone and slams it into her bag.

142

MONTAGE - DAY

The red car crosses the road and enters the basement of the Green Mall.

The white van drives in and parks near where Margaret stands.

Inspector Kent arrives with two snacks and sodas. He hands her one. She takes it nervously.

INSPECTOR KENT

It seems like my account is being hacked. I couldn't use my card and couldn't access my e-mails. I froze my bank account to be sure.

MARGARET

Yeah? My bank's been having issues too. Customer service only told me to wait.

INSPECTOR KENT

Same thing they told me actually.
Are you all right? You seem tense.

(CONTINUED)

MARGARET

I'm fine. I have to go to the office. I didn't realize that I left my car at the ABC mall, not here.

INSPECTOR KENT

Then let me drop you off. It's on my way anyway.

143 - OMITTED

144 INT. ABC MALL - DAY

145 BASEMENT PARKING - MARGARET'S CAR

Margaret holds out a coin of one shilling. She Scratches the edges part with a metallic file. She calls Violetta.

MARGARET

Hey, let's have a second round. I feel like helping you write a better story about me, you know! Come now to ABC Mall, take the escalator z, and you'll find me.

LATER

Margaret steps on the Escalator Z; she unscrews two screws using the coin.

LATER AGAIN

She's talking with Conrad through the phone.

MARGARET (cont'd)

Let's meet and draw a clear way to get the box back.

Margaret spots Violetta as she enters the mall. The latter cannot see her and carries a hand bag. She walks on to the side that is almost empty and steps onto escalator Z.

Everything goes well until she reaches the landing platform that suddenly opens.

Violetta falls down and, as the escalator moves back, she rolls back like a stone. She reaches the foot of the machine as she scream through it all.

(CONTINUED)

Margaret runs down the stair, approaches the body and bends over curiously.

TIGHT ON THE TAPE THAT SHE PICKS UP OFF THE FLOOR.

TIGHT ON VIOLETTA

VIOLETTA
I won, it's over.

MARGARET
You're dying, stupid!

Margaret kicks Violetta's phone that skids directly into the escalator's mouth. It breaks. She calls the emergency unit and flees before people start to gather around Violetta's body.

146 EXT. A LAKE - DAY

Margaret joins Conrad and Sanctus. They discuss. Conrad writes an address on a paper and hands it to Margaret along with the picture photograph of SASHA WANGETI, the daughter to Sammy.

LATER

Margaret talks on the phone with Deepesh. It's on speaker.

MARGARET
The American is okay to open the box, in return he wants your private jet to be on his disposal.

DEEPESH
Seems like a fair deal.

MARGARET
I'll give you further information about how we're going to proceed. Thank you!

147 MONTAGE - DAY

Inspector Kent, showing the conclusion of his investigations, to Administrator Luba.

Administrator Luba prints the arrest warrant of Inspector Olinga.

Violetta's body is taken away by the emergency.

~~[U+FFFC]~~ Julie and FRIEND go to Sarit center.

148 INT. THE GREEN MALL - DAY

Margaret, Conrad and Sanctus study the place and agree to appoint the meeting there. Conrad hides miniature cameras and microphones in the room. They make a plan. Margaret calls Deepesh.

MARGARET

Let's meet in 10 minutes on the ground floor of the Green Mall. The American wants to test the jet before he comes to join us at the mall. You have to guarantee his safety too.

LATER

149 MONTAGE - NIGHT

Deepesh with his GUARDS take positions in the Green Mall. They put the box at the center of the place. They are watching out with their guns.

Conrad sits inside the jet doing some testing. There's ONE GUARD with a gun, watching him. He neutralizes the guard.

Inspector Olinga warns Margaret about every move she wants to make.

ON THE PDA

Conrad locates everyone's position. He reads the atmosphere and calculates the distance between the box and the door. He chooses the settings of speed, height and pressure.

150 INT. THE GREEN MALL - NIGHT

It's just opposite of the Sarit. Margaret sees Julie and her friend entering the Sarit Center.

MARGARET

Julie? Julie!

She studies everyone quickly and makes two steps back.

Inspector Olinga makes two steps back too and holds out his gun.

(CONTINUED)

MARGARET (cont'd)

See all the cameras? The American is watching everything, so you better keep your gun away or he'll ditch. You want him to open that fucking box, right? You don't want the Indian to come bite your ass, right?

She runs across the road and enters the Sarit.

Deepesh and Inspector Olinga trade a look. The latter follows her but misses her in the crowd.

151 INT. THE SARIT CENTER - NIGHT

ON MARGARET

She doesn't see Julie. She calls her number and listens to it ring until she hears Julie's voice mail. She runs from one place to another in vain.

She calls her husband.

MARGARET

Hun, Julie is in danger! You hear me? Julie is in Sarit. There's a bomb in Sarit!

Her army phone rings in the bag, and she holds it out. It's the GREEN call.

MARGARET (cont'd)

Amiin, you hear me? My daughter is in the building!

AMIIN (V.O.)

You have 5 minutes to get her 100 m away from the building.

MARGARET

No, stop the bomb! I can't get a hold of her.

AMIIN

You know very well that it can't be stopped. You have 5 minutes.

MARGARET

You son of a bitch! Stop the bomb!

(CONTINUED)

~~[U+FFFC]~~ She hears the phone hang up. She runs down some stairs but cannot reach the exit as there's a crowd of panicked people around.

IN THE MEANTIME:

OUTSIDE THE SARIT CENTER

Inspector Kent and FOUR guys wearing antiterrorist gowns get out of a car. They separate into two teams. TWO of them run immediately to the basement. Inspector Kent and the TWO other men get in the Sarit center. They start removing people.

152 MONTAGE - NIGHT

153 SOMEWHERE ON A LANDING GROUND - A PRIVATE JET

The jet takes off. Conrad loads the commands of the BMG box in the PDA.

154 GREEN MALL - THE BACKGROUND FLOOR

A GUARD posted out of the mall sees Sanctus dressed as Conrad and talks on the walkie-talkie:

CROOKED GUARD
(To Deepesh and the others)
Conrad is in view.

Deepesh and his people see a blue light blinking on the box. Conrad's voice echoes throughout the place.

CONRAD
Listen to me, I'm opening the box.
Someone has to remove the cover.
You all, stay two meters from it.

They look Deepesh, who orders them to do as told.

155 THE SARIT CENTER - BASEMENT

The Anti-terrorist unit use bomb detectors and finally locate the bomb inside the van. They exercise extreme caution to open the bomb set.

THE SARIT CENTER

(CONTINUED)

Inspector Kent helps many people out of the Sarit but focuses on searching Julie in the crowd. Margaret manages to get out the Sarit.

Julie's on the phone talking to Inspector Kent when a crowd of people are in panic. Her phone falls as people push past her. People walk over her as she falls to the floor. ~~[U-FFFC]~~

156 THE BASEMENT

The Anti-terrorist unit discovers that the bomb doesn't have a detonator. The sergeant of the unit holds a loud speaker to reach out to the people.

THE SARIT CENTER

THE SERGEANT'S VOICE

Hello, I am SERGEANT HARIS MUTUA from the Anti-terrorist unit of Nairobi. The situation is under control. I repeat we've deactivated the bomb.

People inside the Sarit Center jubilate and cheer with relief.

THE GREEN MALL

Deepesh and his people are still waiting for the box to open. The box starts making some noise and transforms itself into a drone that takes off, flies out of the mall and vanishes from their eyes.

A PRIVATE JET

Conrad pilots the private jet. He guides the drone into the jet; they fly over the city of Nairobi and disappear into the sky.

IN THE MEANTIME:

157 OUTSIDE THE SARIT CENTER

Margaret's army phone rings. She holds it out and sees its RED call. At the same minute, a huge explosion breaks out. She falls down on the floor and looks up at the Green Mall building falling. A big fire and flames break out.

Margaret HEARS the ambulance and sirens of the police.

(CONTINUED)

She gets up, picks up the army phone on the floor, crosses the road and throws it into the fire. She gets up and reaches her car before getting in.

She starts the car when Inspector Olinga appears. Blood streams down his face. He points his gun toward her.

INSPECTOR OLINGA

You mother fucker of a journalist.
You're not going to fuck me over
this time!

~~[U+FFFC]~~ Before he can pull the trigger, a gunshot is heard.

SLOW PULL BACK MARGARET SEES INSPECTOR KENT

He carries Julie on his shoulder; she's unconscious.

He shoots his colleague down. A second and third shot is fired, and Inspector Olinga falls down.

Two POLICEMEN disarm Inspector Kent. Margaret comes to him and takes Julie in her arms.

Inspector Kent raises his arm now as they handcuff him.

INSPECTOR KENT

Get her to a doctor. She'll
recover.

The policemen drag him to the car and drive him away while Margaret hurries to get Julie in the car. She drives her to the hospital.

158 INT. A HOSPITAL - NIGHT

159 EMERGENCY ROOM

Julie lays on a stretcher and gets taken inside.

MARGARET

Doctor, please take care of her. I
hate to leave her. I really do. I
have to go. Sweetie, I'll be back,
okay? I'll come back for you, my
baby, I promise.

She kisses her forehead.

LATER - NAIROBI CITY

Margaret drives across the quiet city. It's 7:25 P.M. just twenty minutes after the explosion. The roads are empty. The shops are closed.

160 INT. NAIROBI BROADCASTING NETWORK

She walks towards her office door and gives some orders about the upcoming special breaking news.

LATER STUDIO FLOOR ~~{PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}~~

TIGHT ON MARGARET

MARGARET

Good evening, ladies and gentlemen.
 Welcome to NBN Evening Special
 Edition. I'm Margaret Walthers.

MASTER CONTROL ROOM

Margaret's image appears on multiple screens.

MARGARET (cont'd)

The headlines: Breaking news,
 Nairobi hit by twin bomb blast.
 NBN's chairman died and at least 30
 people killed with 70 injured.

161 STUDIO FLOOR

ON CAMERA - STOCK SCENE 145 - VIOLETTA FALLING DOWN ON THE
 ESCALATOR

MARGARET (O.S.)

A veteran journalist killed in an escalator accident.

162 INT. DENISE'S HOUSE - NIGHT

163 THE LIVING ROOM

Denise watches the news.

MARGARET

In other news, fifteenth Nairobi
 Woman of the Year Awards ceremony
 to hold in two hours.

164 INT. THE BILLIONAIRE BISTRO - NIGHT

Almost empty.

ON TV - STOCK SCENE 126 - MARGARET STEPPING OUT FROM THE LIMOUSINE

MARGARET (V.O.)

A glamorous Anchor and Editor in Chief comes to work in a limousine!

165 MONTAGE - NIGHT HOSPITAL

~~[U+FFFC]~~Margaret at the hospital watches Julie open her eyes.

Margaret in her shower room carefully watches Violetta's tape that shows her removing her clothes at the Terrorists' HQ. Margaret records a counter video.

She prepares her speech for the awards. She does her hair and makeup after putting on her new dress.

166 INT. NAIROBI INTERNATIONAL CONFERENCE CENTRE (NICC) - DAY

She arrives late at the Awards and drives the attention of a crowd of people. She finds her place. It's crowded. It's 11:30 P.M. and she grows anxious.

The transfer notice arrives on her phone. She immediately transfers the cash to the Notary's account.

Margaret is elected Woman of the Year in Nairobi. She's given the floor and starts delivering her speech that she prepared. She realizes the audience boos her since they're watching Violetta's video on YouTube.

Margaret tears up the papers and starts giving an offhand speech. She sees Kent's mother getting the attention of the people sitting around her.

MARGARET

Today has not been like any other day for me, to my family, to all of us, Nairobians. We have seen so many people die and the destruction that affects us all. Each of us lost someone or something important.

Her voice travels over the conference room and establishes the many people who listen to her and the people who are watching the YouTube video.

(CONTINUED)

MARGARET (cont'd)

The video you're watching tells you that I am the perpetrator of the tragedy that just happened. That I'm the devil who caused this. It has caused me to work like an eye opener in a sense. And now when I think of what has happened around me, I understand many things and blame myself for not having been able to see it and stop it. I'm accursed and am deeply wounded by these accusations. The tragedy that I'm living in is the worst someone could be living through. You understand why? It's because of the tragedy of the bag. You know a bag that carries everything. A bag does not know whether the knife it carries has helped break the bread for kids or has sliced open wounds of the innocent. It gives shelter to all and protection to all that it will love.

Kent's mother is shouting and escorted out by the force of two SECURITY MEN.

KENT'S MOTHER

Devil woman! Liar! You ruined my son's life.

MARGARET

I love my husband! He's been the most loving husband I could ever ask for. He takes good care of my children, and I have a heart and conscience that is roused by today's tragedies.

She opens her tablet and chooses a video that she uploads into her YouTube page. She tags some people who are present in the room as it finishes uploading.

ON THE TABLET

The video she uploads reads:

HOW MY HUSBAND PLANNED TO FUCK A WHOLE CITY

Denise gets an alert of the video and immediately opens it. Other people do the same and start sharing to one another.

(CONTINUED)

MARGARET (cont'd)
 Kenny, I will have only one question to you. Why? Did you really need to do this? I'm sorry, but I have no choice but to show the evidence that you're the one behind all that has happened. What will I say to our kids now?

The video goes viral. In five minutes, everyone among the 3000 guests receive the video. They like, comment or share the video. Jenny comments on it.

~~{PLEASE INSERT
 \PRERENDERUNICODE{\UNICHAR{65532}} INTO PREAMBLE}~~MARGARET
 (under a row of applause)
 I cannot finish this speech without saying a word to my mum who taught me honesty. I dedicate this award to her loving memory.

She's standing proudly and holds her lies with pride. People cheer for her and give her a standing ovation.

NEXT DAY: "SUN., 25TH FROM 6 A.M. TO 12:00 A.M."

167 INT. MARGARET'S HOUSE - DAY

168 THE LIVING ROOM

Margaret is on a phone call with the Notary.

MARGARET
 Merry Christmas, sir.

169 EXT. THE NOTARY'S HOUSE - DAY

170 THE GARDEN

The notary pours water onto some flowers.

ASHA
 And a Merry Christmas to you too, daughter. I loved your speech. My wife cried; you're such a good person.

171 INTERCUT BETWEEN MARGARET'S HOUSE AND THE NOTARY'S HOUSE

MARGARET

Thank you so much, sir. I'll come visit you. Tell me, can I enter my new house today?

ASHA

Yes, of course! It's yours after all. Surprised you haven't already.

MARGARET

No, I'm still waiting for the keys.

ASHA

They should be in your postal box. Have you checked?

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE(\UNICHAR{65532}) INTO PREAMBLE}MARGARET~~

Darn. It's my husband's. Don't you have a double?

ASHA

I'll help you with that then. It's only a single set, I'm afraid.

MARGARET

All right, thank you so much!

172 INT. A PRISON - DAY

173 VISITOR'S ROOM

Margaret with her 3 year old baby pays a visit to her husband. She looks around if there are any cameras. They sit face to face at a table. He's handcuffed and his feet are tied too.

He cherishes the baby. Margaret carries a bag.

MARGARET

No judgement. No insult. I understand you hate me.

INSPECTOR KENT

Hate is an understatement.

MARGARET

I love you to death, and you were a fantastic husband.

(CONTINUED)

INSPECTOR KENT

You only came for the keys, is that right? Mum was right about you. You ain't getting shit from me.

MARGARET

I have news for you. The baby is hearing us, and we're on a Christmas day.

She holds out a men's suit and puts it on the table.

MARGARET (cont'd)

I bought it for someone I love, and I bought it to show my love to him. And when I was doing that, I was thinking about us going to the award ceremony. People would have considered us a beautiful couple.

INSPECTOR KENT

Get out of my face. Leave me alone.

~~{PLEASE INSERT~~

~~\PRERENDERUNICODE(\UNICHAR{65532}) INTO PREAMBLE}MARGARET~~

You broke my dream! You have to hear this. You're the one who insisted we attend that Tombola lottery thing, remember? Where all our problems started piling up? If we hadn't gone there, we would've been in peace. It's fate, I'm telling you. Neither one of us can be blamed.

INSPECTOR KENT

Fuck your fate.

MARGARET

Maybe that's why fate has chosen to show you of its existence.

INSPECTOR KENT

You're fucking crazy.

MARGARET

Honey, you can help us out of this. I'll keep this suit and cherish it everyday until you return home. I beg of you, you know my mum's soul haunts me every day and night. Let her have her peace!

She holds his hands and presses it with care.

(CONTINUED)

MARGARET (cont'd)

She will, in return, give us the peace we need. Now, I'm sorry for everything. And you know I'll never be happy without you until we're reunited again. I'll be waiting for you to come and be with our family again. Look at me, believe me, I'll get you out of jail soon. I promise you. I love you.

He takes the pencil on the table and writes something on a piece of paper.

INSPECTOR KENT

Just talked to my attorney, and he negotiated 15 years. That's the best he can do. You have no clue what you're talking about so save it. Everything's on that paper. Be happy without me.

He gets up and walks away before entering the corridor.

MARGARET

~~[U+FFFC]~~Wait!

She follows him, reaches him and forces him to stop. She whispers into his ear something inaudible. He smiles to what's being said.

She stares at him as he walks further into the corridor.

She cries.

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Margaret and the baby are in a church. She gets down on her knees, hands up high in front of a statue of the "Vierge."

At a hospital, Margaret embraces Julie, who is wrapped up in bandages.

Margaret fills a bank check with the name Sasha Wangeti for her studies and gives her a lot of Christmas gifts.

Margaret holds a funerary urn and disseminates her mum's ashes all around the house.

BLACK VIDEO

MARGARET (V.O.)

It's called The Justice Controversy. It's said, it was stated by the French philosopher and Margaret's favorite, Albert Camus in these terms:

MALE (V.O.)

BETWEEN THE JUSTICE AND MY MOTHER,
I CHOOSE MY MOTHER.

MARGARET (V.O.)

But Camus died in 1960, that left unanswered questions to raise his statement to the world. The most frequent is: If it requires hurting people, damaging their lives, or losing someone you love, should one have to always choose the indefectible love for the mother?

This story of Margaret Walthers is the answer to that said unanswered question.

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