

THE NEW OIL

By

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(C) 2017

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OPEN ON:

EXT. STREETS - NIGHT

No sign of life. Dirt lies comfortably on the ground as if it is its place. Light dew hangs in the air. Gentle breeze carrying them around.

Darkness except for traces of small lights supplied by generators from the near by houses.

People actually live here but right now, it's curfew time.

ON SCREEN: PORT PUMBALA PROVINCE, MAWANGE, WEST AFRICA.

A huge rat runs into frame. Stops. Stands. Smells the air. Then it quickly runs away barely escaping a run over by a set of car wheels. They pass frame...

A BLACK JEEP heads down the street. It reaches the end, turns right and heads into a dirt road. Wet grounds. Dirty brown water fill pot holes.

The jeep swims through the water with ease heading to an old abandoned warehouse.

EXT. OLD ABANDONED WAREHOUSE - NIGHT

A man stands with his aid. Waiting patiently as the jeep approaches.

The man is MIKE DANOGO, 50's. A MINISTER. His aid is nervous. Very nervous.

The jeep drives in. Parks. 2 men step out.

One is tall, thin, dark as night. He is KABIRU, 30's. The other is huge. Wears a suit. He adjusts himself as he walks to Mike Danogo. He is OMAVA FILAMO, LATE 40's.

MIKE DANOGO
We need to talk.

INT. OLD ABANDONED WAREHOUSE - NIGHT

Scraps of equipments fills the room. Dusty. Old. Dirty.

Mike Danogo and Omayva enters. Omayva looks around...

(CONTINUED)

OMAYA
Shanty place for a meeting.

Omayya gestures like "Why are we here?"

MIKE DANOGO
I know everything.

OMAYA
What is everything?

MIKE DANOGO
Pyramid. Goldman. President Kimono.
Fomusil.

OMAYA
I don't know what you are talking
about.

Omayya turns to leave...

Mike Danogo takes out a tape and presses a button.

GOLDMAN
(On tape. American accent)
*...President Kimono has fallen out
of favour. He is no longer with us.*

Omayya hears this. Stops in his tracks. Listens...

OMAYA
(On tape)
We should get him back in line.

GOLDMAN
(On tape)
*We don't need him. Mike Danogo is
snooping around. Is he gonna be a
problem?*

OMAYA
(On tape)
*Mike Danogo is a pimp. Always has
been. All he can do is talk. The
real problem is General Ochuba. He
can't be bought.*

GOLDMAN
(On tape)
*If that is the case, I trust you
will do whatever necessary to keep
our agreement. Fomusil remains our
top priority. As for the General,*
(MORE)

(CONTINUED)

GOLDMAN (cont'd)
we are watching him. He just might
take care of Kimono for us...

CLICK. The tape goes off.

Now Mike Danogo has his attention.

OMAYA
What do you want?

MIKE DANOGO
Come back to our fold. Let us join
hands together and build a better
Mawange.

Omayo paces. Thinking.

MIKE DANOGO (CONTD)
With fomusil, we will put ourselves
in the center of Africa. We can
even gain a seat in the world
council.

OMAYA
It is too late.

MIKE DANOGO
It is not too late. All it takes is
to say no. I will help you.

OMAYA
What do you stand to gain?

MIKE DANOGO
Nothing personal. Just looking to
lay foundation for a better
tomorrow.

OMAYA
You have a way of making things
simple.

Omayo offers a handshake. Beat. Mike Danogo steps up. Shakes
Omayo's hand...

Then with his other hand, Omayo presses an ELECTRIC TASER on
Mike Danogo's chest. Passing high volts of electricity to
his body. It happens very fast. Mike Danogo convulses and
falls on the floor still convulsing.

Omayo reaches down and takes the tape.

OMAYA (CONTD)

I would rather say you have a way
of complicating things.

Kabiru enters. He is wiping away blood from a sharp machete. Obviously, he just finished with Mike Danogo's aid. He stands beside Omayya.

OMAYA (CONTD)

Make it quick.

He walks away. Kabiru approaches. Without hesitation, he raises the machete and finishes up the job.

INT. MINI BAR - HOTEL - DAY

Nice place to relax and unwind. The sitting area is kind of empty at this time of the day except for a few people lingering.

A small TV is on. It is in an enclosed metal casing hanging at a corner on the wall.

A reporter is speaking. She is wearing a headscarf (Hijab).

REPORTER

Michelle turns. A boy is standing there. A parcel in his hand.

BOY (CONTD)
Haliya Ahmed.

MICHELLE
No. I'm not her.
(As she looks around)
How did you get in here?

The boy thrusts the parcel towards Michelle.

BOY
Haliya Ahmed.

MICHELLE
(As she takes the parcel)
Okay... I will take that and...
give it to her when I see her.

The boy turns and walks away.

Michelle turns to a temp worker walking by.

MICHELLE (CONTD)
How did he get in here?

The temp worker shrugs "*I don't know*" and moves away.

Michelle goes back to work. Clicks a few more times on her computer. Her eyes keeps going back to the parcel. Her curiosity just won't let her.

She gives up. Picks up the parcel. Examines it. It is a little big for its content which is not much. She feels it. Then she opens the parcel and takes out a CELL PHONE.

Then the phone starts ringing. Michelle freaks out and quickly drops it on her desk. The phone keeps ringing.

She looks around. Everyone still around is busy. No one is looking.

She musters courage. Picks up the phone again. Flips it...

VOICE ON PHONE
(Male)
Haliya... Haliya Ahmed...

MICHELLE
(Hesitates for a moment)
Yes...

VOICE ON PHONE
I have information about an
impending revolution.

MICHELLE
What?

VOICE ON PHONE
You want it?

MICHELLE
(Not entirely sure)
Eh...

VOICE ON PHONE
Do you want it?

MICHELLE
Yes... Yes.

VOICE ON PHONE
04:30. Timbutu Hotel...

Michelle quickly picks up a pen and starts writing
immediately.

VOICE ON PHONE (CONTD)
Lobby. Come alone.

MICHELLE
(Quickly)
Who are you?
(No answer)
Hello.

VOICE ON PHONE
You got the location?

MICHELLE
Yes but how do I recognize you?

Silence. Michelle not sure he heard her.

MICHELLE (CONTD)
Hello...

VOICE ON PHONE
Question: What time does the train
leave? Answer: There is no train.

The line goes dead.

(CONTINUED)

Michelle stares at the phone. She has no idea what just happened. Beat. The information settles in. She looks at her wrist watch...

03:45 pm.

She has less than an hour to make a decision.

She grabs her hand bag. Takes out her cell phone. Dials a number and goes away...

INT. CORRIDOR - LOMOBO NEWS - DAY

She steps into the corridor. Glancing around. No one is here.

MICHELLE

Frank -- Listen. I need you to do something for me.

INT. ROOM - FRANK'S HOUSE - DAY

Frank stands with the phone to his ear. A suitcase is open on the bed. Some of his clothes are neatly packed in the suitcase while some others are on the bed.

FRANK

You are not in any trouble, are you?

MICHELLE (O.S)

(On phone)

No. Not yet.

FRANK

You're planning on getting in trouble?

Back with Michelle:

MICHELLE

Hope not.

FRANK (O.S)

(On phone)

What are you up to this time?

MICHELLE

I will be meeting someone to obtain... I'm guessing, valuable information. I have a feeling this has something to do with the coup.

(CONTINUED)

Back with Frank:

FRANK
Who is your source?

MICHELLE (O.S)
(On phone)
I don't know yet.

FRANK
Are you insane?

Back with Michelle:

MICHELLE
Look, If I don't call you by 7 pm
today, go to the police.

FRANK (O.S)
(On phone)
Micky, I have a bad feeling about
this. This is a terrible, terrible
idea.

MICHELLE
What is it with you people? I'm
just gonna get information. Nothing
more.

Back with Frank:

FRANK
Then why are you calling me?

MICHELLE (O.S)
(On phone)
With everything happening lately, I
just thought it wise to tell
someone where I'm going. Just in
case.

FRANK
Where are you meeting this person?

Back with Michelle:

She considers this. Then...

MICHELLE
Timbutu Hotel. Just... do this for
me alright? I gotta go.

She ends the call. Walks off.

EXT. SHOP - STREET MARKET - DAY

Michelle stands with a local trader. She points to a black headscarf. It can pass for a hijab.

MICHELLE
How much for that?

INT. LOBBY - TIMBUTU HOTEL - DAY

Michelle sits fidgeting with the tail of the hijab. Her hand bag on her lap. Every now and then she stares at people who come around her. Hoping it is her contact.

Her phone rings. She takes the call.

VOICE ON PHONE
(Female)
Michelle Falega?

MICHELLE
Yes.

VOICE ON PHONE
This is the U.S embassy. In light of the recent civil unrest in the the country, we have decided to evacuate all our citizens...

MICHELLE
Evacuate?

VOICE ON PHONE
You are required to come to the embassy immediately.

MICHELLE
I can't do that. I have work --

VOICE ON PHONE
Ma'am, we are leaving within the hour...

MAN (O.S)
Haliya Ahmed...

Michelle looks up and sees...

A MAN standing there. He wears a plain trousers and T-shirt. He looks smart. Educated. Innocent. But right now he is uneasy.

(CONTINUED)

She lowers the phone. Rises. Sizing him up. Doesn't look like a killer. And also doesn't look like he knows the real Haliya Ahmed.

MICHELLE

Yes?

MAN

What time does the train leave?

MICHELLE

(Realizing)

There is no train.

MAN

We are too exposed. Come with me.

MICHELLE

(Into phone)

I'm gonna have to call you back.

She ends the call. They move away.

INT. TIMBUTU HOTEL - HALLWAY - DAY

The man leads Michelle down a long corridor. He stops at a door.

"ROOM 216"

He takes out a key and opens the door.

INT. HOTEL ROOM - CONTINUOUS

They enter. The man closes and locks the door.

Michelle looks around. It is clean. Nothing seems out of the ordinary.

MAN

Do you want something to drink?

MICHELLE

No. I will rather get to the point.

MAN

Of course. I'm sorry I have to be this discreet.

(Awkward silence)

I should introduce myself. I am Jimah. Mike Danogo's secretary.

(CONTINUED)

MICHELLE

I take this opportunity to say how
sorry I am. For what happened.

Awkward silence again. Then:

JIMAH

I can't believe he is gone. When he
told me about you, I never thought
I will have to contact you.

Jimah goes to his bag on the bed and opens it. Then he takes
out a file. The seal on the file has been broken. On the
file is the word "*Confidential*" boldly written.

JIMAH (CONTD)

The senator devoted the last 3
years working on this.

Michelle waits for it. Longing for -- but waits for it.

MICHELLE

What is that?

JIMAH

Our salvation. 4 years ago,
President Kimono signed a deal with
people he called oil investors.
These people call themselves
Pyramid. They were given access to
Olopolo oil field. They came. They
dug in.

EXT. OLOPOLO OIL FIELD - NIGHT

A large drilling equipment is at work. Workers fill
everywhere. Busy. Drill workers do their thing.

A white man stands overlooking the work in progress. He is
the PROJECT LEAD SCIENTIST, DR. LOMAX, 40's.

JIMAH (V.O)

At first everyone thought it was
about oil but it's not. They are
looking for its substitute. It's
called fomusil...

A THICK RED LIQUID COMPOUND gushes out from a near by pipe.
Like blood gushing out from an artery.

The drilling stops. The liquid continues to gushes out. One of the workers goes closer to the liquid. Examines it. Turns to the project lead scientist and gives him a thumbs up sign.

INT. HOTEL ROOM - DAY

Michelle stands with Jimah.

MICHELLE

Fomusil?

JIMAH

That's right. A liquid compound. It is the new oil. Nothing like the world have ever seen.

INT. LABS - OLOPOLO OIL FIELD - DAY

Dr. Lomax stands. His team beside him. A worker pours fomusil into an engine. It has been refined. A bright red shiny liquid. Like watery blood.

The worker switches on the engine and goes away. The engine runs smoothly.

JIMAH (V.O)

Results show that we can use fomusil in our old engines. More importantly, it is safer.

Big smile from the scientists. They shake each other.

INT. HOTEL ROOM - DAY

Jimah continues...

JIMAH

Statistics shows that global warming will be reduced by 55%. Health issues by 40% and pollution by 65%.

(Then)

Fomusil has been discovered in Olopolo oil field in very large amounts. President Kimono kept it within his inner circle. It got General Ochuba's attention. First, he sent a secret team on a reconnaissance mission. None of them came back.

(CONTINUED)

MICHELLE

So he staged a coup to take the deal.

JIMAH

Yes and no. Yes, he staged a coup and no, he didn't want to take the deal.

INT. CONFERENCE ROOM - SAME TIME

Representatives of different multinational energy corporations are here: KILLEEN, TOTAL, GAZPROM, LUKOIL, SHELL, CONNEZ, BRITISH PETROLEUM, EXXON/MOBIL...

The door opens and General Ochuba enters. We are seeing him well for the first time. A small man with tough piercing eyes. He is not in his military uniform.

JIMAH (V.O)

He wanted to cancel the deal with Pyramid alone and open up fomusil for competition.

GENERAL OCHUBA

Ladies and gentlemen, welcome to Mawange. In a few hours, you all will be introduced to the new, better and more efficient type of fossil fuel. The new oil.

INT. HOTEL ROOM - DAY

MICHELLE

Do you believe him?

JIMAH

I believe so.

Finally, he hands the file to Michelle. She takes it. and opens it. There are papers, documents and photos in it. Years worth of surveillance.

Michelle half studies them as Jimah continues...

JIMAH (CONTD)

Members of Pyramid are very powerful people who own multinational companies in Europe, Asia, middle east. Look at it this way. If the oil cooperation are the crab, Pyramid is the shark.

(CONTINUED)

MICHELLE

What exactly do they want?

JIMAH

Monopoly. Sole distributor of fomusil. The General sort to destroy this hence the coup. It distorted Pyramid's plans. Now Pyramid wants to stop him.

MICHELLE

(Confused)

How?

JIMAH

By inciting a revolution.

Jimah walks over to her. Points to a picture in the file...

EXT. BUSH - CLEAR LAND - SAME TIME

A large crowd gathers.

Omayya, on suit and dark glasses, stands on an assembled platform addressing the crowd with a megaphone.

JIMAH (V.O)

This is their man. He is Omayya Filamo. A lawyer. Went to law school in the U.S.

OMAYA

...The only government we recognize is the government of our elected president. The world is on our side. The UN, the AU, ECOWAS have all condemned him. This coup is a violation of our country's constitution and transitional charter...

Omayya's security guards stands on the ground. On the platform with Omayya are some of his subordinates. KABIRU among them.

JIMAH (V.O)

And that one right there is Kabiru. Second in command. Rumor has it he has butchered thousands.

(CONTINUED)

OMAYA

...Say no to illegitimate government. Say no to military rule and oppression. Say no to tyranny...

The crowd acknowledges him with shouts of "NO NO NO"

INT. HOTEL ROOM - DAY

Back to Jimah and Michelle.

JIMAH

Their job is to start an uprising and force the General to leave so they can restore their man back in power.

MICHELLE

The people are been mislead. This can lead to war.

JIMAH

Exactly. We don't want a war in our country. You have to tell the truth.

Then Jimah brings out a flash drive and gives it to Michelle.

JIMAH (CONTD)

Here is a list of transactions from Pyramid to the president to Omayya to Kabiru and to everyone else in between for the past 3 years. Also there is a recorded phone conversation between Omayya Filamo and Mr. Goldman, the leader of Pyramid.

MICHELLE

What does the recording say?

JIMAH

Go home. Listen and hear for yourself.

MICHELLE

(Re: File)

How did you get this?

(CONTINUED)

JIMAH

The minister knows people. A lot of people.

MICHELLE

Why didn't he come forward with this evidence himself?

JIMAH

He wanted to talk to Omayya Filamo. To see if all this could be avoided but he never came back alive.

MICHELLE

Are you implying...?

JIMAH

Yes.

(Then)

Haliya, your country needs you now more than ever. Omayya will destroy us all if the world doesn't intervene. Tell them the truth.

Michelle steps away from him and walks to the window. She looks outside, thinking. A moment of decision. Then...

MICHELLE

There is a gap. Why do you suppose Pyramid want monopoly of fomusil?

JIMAH

We don't know. Whatever their reasons are, they are willing to start a war for it.

EXT. TIMBUTU HOTEL - COMPOUND - DAY

Still with the hijab, Michelle walks to her car clutching her hand bag. A little scared. She opens the door and gets in.

INT. OLOPOLO OIL FIELD - DAY

Soldiers march down a long corridor. They reach a door...

INT. LABS - OLOPOLO OIL FIELD - DAY

Dr. Lomax and his team of scientists are here conducting tests amongst other things.

The door burst open. Soldiers pour in. Their weapons on them.

DR. LOMAX

What is the meaning of this?

SOLDIER

We are going to be spending some time together.

INT. SITTING ROOM - MICHELLE'S APARTMENT - NIGHT

Dark. The door unlocks and Michelle steps in. She flips the switch on the wall. Lights come on. She throws her hand bag on the couch. Walks off.

INT. SITTING ROOM - LATER

Michelle is now in her night gown sitting on the couch. Her computer is in front of her. She is talking to her father via SKYPE.

Her father speaks with heavy African accent.

JOHN FALEGA

...Admit you made a mistake and come home. We can work this whole thing out.

MICHELLE

Dad, this is not a mistake. This is what I want.

JOHN FALEGA

I left that country and came to America so I could give you a better life. Don't throw that away.

MICHELLE

Dad --

JOHN FALEGA

If you want to make a difference, you should be here not there. Do you remember Nathan Hoffman?

(CONTINUED)

MICHELLE

Yes.

JOHN FALEGA

I got in touch with him. He is saving you a spot in his agency.

Michelle rolls her eyes.

JOHN FALEGA (CONTD)

You don't want to stay under my shadow. That's fine. But you need to be close. That way, we can all keep an eye on you and make sure you are taking your pills.

MICHELLE

Dad. Stop. I am fine. Stop trying to control my life.

JOHN FALEGA

That would be your mother not me. I'm only trying to reason with you.

MICHELLE

You are starting to sound like her.

JOHN FALEGA

She is right. You should be by my side not in that hell hole.

MICHELLE

It is still your country dad.

JOHN FALEGA

Was... my country. Not anymore.

MICHELLE

I love it here. I love my job.

JOHN FALEGA

Fine. If you need anything, don't hesitate to call me.

MICHELLE

Okay dad. Thank you. Love you. Bye.

Click. He goes offline.

Michelle sighs. Her eyes falls on a bottle of albuterol (Asthma pills) on the table. She picks it up. Pops 1 tablet. Swallows dry.

INT. ROOM - MICHELLE'S APARTMENT - LATER

Michelle sits on her bed. Her laptop before her. She inserts the flash drive. Clicks a few buttons. The taped phone conversation replays. She listens to it.

--Michelle views other contents of the flash.

COMPUTER SCREEN: We see names, dates, numbers...

--Various colours of marker pens pours out from a container...

--Michelle stands looking at the contents of the file on the floor. She has arranged the pictures on one side. The papers on the other side. She studies them...

--Michelle strikes out a name with a yellow marker pen. Picks another paper...

--Michelle strikes out a name with a red marker pen. She compares notes.

She works alone. The way she likes it. Intense. Focused.

MUCH LATER

Michelle sleeps on the bed. The papers and photos scatters everywhere.

EXT. THE CITY - TO ESTABLISH

The sun rises over rusted metal zinc roofs. Nothing beautiful.

PRELAP: The sound of shouting from a large crowd...

EXT. STREETS - MORNING

Shouts of an angry almost mad crowd. Right now they are hurling stones, sticks, metals to an army of about 50 men with bullet proof shields and helmet. The army men have truncheons in their hands.

This is not a demonstration. This crowd is angry and hungry for blood. Put guns in their hands and you have your own army.

One of the soldiers with a megaphone in hand steps forward...

(CONTINUED)

SOLDIER
(Native tongue)
Return to your homes now!

It is either the crowd just can't hear this over their own shouts or they refuse to. They advance forward.

The soldier signals and one of his men loads a canister of CS gas. Shoots...

It lands somewhere in the crowd. They disperse from the gas area as if avoiding a plague. This only made the crowd more angry. They break into a run towards the army.

Both sides clash in a brutal fight...

Men shouting and pushing forward...

Soldiers beating and trashing...

More CS gas are thrown into the crowd...

Heads bust open. Blood flies. Splatters on the ground. Bodies fall. Cries of pain...

The crowd is out of control now and as the chaos continues...

INT. ROOM - MICHELLE'S APARTMENT - MORNING

Silence. Michelle sleeps sprawled on the bed. Oblivious of what is going on. The contents of the file scatters all over.

Then she stirs. Wakes. Groggy. She was awake most of the night. Glances at the clock...

MICHELLE
Damn it.

EXT. MICHELLE'S APARTMENT BUILDING - MORNING

Michelle hurries over to her car. She wears a shirt, jeans and brown boots. Her hand bag is a little bigger today.

INT MICHELLE'S CAR (MOVING) - DAY

Michelle is on the phone with Frank as she drives.

MICHELLE
Frank, I'm sorry. I should have called.

FRANK (O.S)
(On phone)
I was worried but now not so much.
What did you find out?

MICHELLE
A lot has been going on. I might have found a story big enough to kick off my career.

FRANK (O.S)
Want to tell me all about it?

MICHELLE
Not now. I'm driving.

FRANK
Maybe tonight. Over dinner?

MICHELLE
You're buying.

FRANK
Okay. I will see you.

She ends the call. Drives on.

EXT. LIMOBO NEWS - DAY

Michelle parks. Gets out of the car. Looks around...

Something is different. The place is too quiet. She strolls in.

INT. LIMOBO NEWS - NEWSROOM - DAY

Nobody is here. It appears as if everyone got a message not to come to work today except her.

She walks cautiously looking around. Then...

A movement from a corner catches her attention. She turns and through the glass doors sees everyone all packed into the conference room. Their faces do not look good.

(CONTINUED)

Michelle quickly takes cover under a desk. Hiding. She peeps...

THROUGH THE GLASS DOOR

Kabiru has a handgun and stands imposingly over the frightened prisoners. Some of his men stands with their AK-47's.

MICHELLE
(Eyes wide)
Holy shit...

INT. CONFERENCE ROOM - CONTINUOUS

A few dead bodies lies at a corner. We recognize Nicholas among them.

Kabiru walks around waving his gun around nonchalantly. Haliya Ahmed is standing. She is shaking and scared to the bones.

KABIRU
The file. Where is it?
(Silence)
I don't have all day.

HALIYA AHMED
I -- don't have any file.

INT. NEWSROOM - DAY

Michelle extracts her cell phone. Dials. The phone makes a funny noise. She looks at it. Low battery.

Michelle looks around -- sees the phone on the table. Then she peeps across to the conference room --

The bad guys are busy. A chance. She scorches over and grabs the phone. Picks up the receiver. No dial tone.

MICHELLE
Shit.

She discards it. Her eyes darts around. Thinking...

Something strikes her mind. She rummages through her handbag again taking out her portable camera. Turns it on and starts to video...

BAM!

Michelle jumps --

INT. CONFERENCE ROOM - DAY

Kabiru lowers his gun as Haliya Ahmed falls on the floor holding her leg. In pain.

KABIRU
Tell me what I need to know. Now!

Haliya Ahmed is crying. She begs in native tongue. Clearly it is falling on deaf ears.

Kabiru squats in front of her. He peers at her.

KABIRU (CONTD)
Your contact, Mike Danogo, is dead.
We know his boy gave you the file
yesterday. Where is it?

HALIYA AHMED
Please... Please -- I don't have
any file...

Haliya Ahmed is talking but Kabiru is half listening to her. His ears are strained to somewhere else as if he is hearing sounds.

Then he suddenly turns -- sees Michelle through the glass doors. With the camera --

INT. NEWSROOM - DAY

Through the camera's screen, Michelle sees Kabiru...

MICHELLE
Fuck me...

She bolts for the door.

INT. CONFERENCE ROOM - DAY

Kabiru backs orders to his men.

KABIRU
(Native tongue)
Get her!

2 of the men, SASA and OJO, give chase.

EXT. LIMOBO NEWS - DAY

Michelle comes running out of the door. Handbag dangling wildly. Eyes darting around. She can't make it to the car. She dashes for the streets.

Her pursuers on her heels.

EXT. STREETS - DAY

Michelle runs. She glances back just in time to see Sasa raise his weapon and fires --

PRATATA!

She ducks --

The bullets catches a woman down the road. She falls.

People around scream and scampers away --

Michelle dashes down an alley.

The men give chase.

EXT. ALLEY - CONTINUOUS

Michelle runs. Sees a small wall. Without thinking further, she throws her handbag over. Climbs. Falls off the wall and lands --

EXT. HOUSE - COMPOUND - CONTINUOUS

-- On a heap of sharp old metals stacked in the backyard.

She cut her right arm. It's deep but she doesn't mind. She has bigger problems on her hands.

Her breathing is laboured. Her air ways starting to constrict.

Sasa and Ojo talking rapidly from somewhere in the alley. Shouting...

She picks her self up. Makes her way to the front of the house. Opens the gate, looks and sees --

A CHURCH at the other side of the street. She wills herself. Making her way to the church.

(CONTINUED)

Sasa and Ojo vaults the back yard wall. Comes around to the front yard as the owner comes out of the house.

HOUSE OWNER
(Native tongue)
Robbers!

He turns to run back in his house. Ojo's gun coughs twice. The house owner falls. Dead.

The gate is open. They head out...

INT. CHURCH - DAY

It is a funeral. A casket is on a stand in front of the altar. The priest does his thing and mourners cry silently. The priest is FATHER JOHNPAUL, 30's.

Michelle hurries in.

Father JohnPaul stops for a moment and stares at her. Sweaty. Dirty. Laboured breathe. Then everyone turns and stare at her.

EXT. STREETS - DAY

Sasa is talking to a woman in native tongue. We don't understand a word they are saying and we don't care. The woman points to the church. They head there.

INT. CHURCH - CONTINUOUS

Sasa and Ojo storms in. Father JohnPaul is by the pulpit preaching the sermon or at least pretending to.

Eyes vicious. The men approach.

SASA
Where is she?

FATHER JOHNPAUL
She left.
(Points to a direction)
That way.

That was too easy. Sasa peers at Father JohnPaul. Beat.

SASA
You are lying.

(CONTINUED)

Sasa grabs Father JohnPaul and pushes him violently on the floor. He cocks his gun, puts it on his head.

SASA (CONTD)

Tell me where she is.

Father JohnPaul is quiet.

Ojo goes over to the altar and pulls away the clothe used for decorating the altar taking the cross, candle stands, etc along to the floor. It's just a table and Michelle is not hiding under there.

He heads to the casket. This is it...

Ojo readies his gun. Throws opens the casket to find the corpse lying peacefully oblivious of what is going on.

Angry now. Ojo pushes the casket off its stand. It comes crashing down on the floor. The corpse rolling out...

OJO

(Native tongue)

She is not here.

SASA

Where is she?

FATHER JOHNPAUL

This is the house of God. Please leave.

Sasa hits Father JohnPaul hard on the face with the gun's butt.

SASA

Last chance.

Father JohnPaul is not cooperating. He looks at his congregation. They are terrified for him.

Sasa narrows his eyes. He readies his gun to finish him off...

Then his radio makes some noise. He stops himself.

KABIRU (O.S)

(On radio)

Sasa. Report.

He takes out the radio.

SASA

We are looking for her in a church.

KABIRU (O.S)

Come back. We will find her later.

SASA

(Doesn't want to)

Yes sir.

Sasa puts the radio away. Eyes Father JohnPaul like "*Today is your lucky day*". He motions to Ojo. They turn and leave.

Making sure they are gone, Father JohnPaul rises motioning for someone to help him. 3 men join him and they move to a corner beside the altar.

They take away a carpet. Then they take away a molded block cement to reveal a secret underground hole.

FATHER JOHNPAUL

(Looking in)

Are you alright?

Michelle is lying in there. Her breathing is much worse now. They help her fumble out of the hole. Her air ways are completely closed up now. She tries hard to breathe but only ends up with wheezing sounds.

Father JohnPaul and everyone else is confused. They want to help but they don't know what to do.

Though Michelle struggles to breathe she manages to point.

FATHER JOHNPAUL

What is it?

She keeps pointing...

Father JohnPaul follows her hands and then grabs her handbag.

She has completely ran out of air and very weak. Her life slowly slipping away.

Father JohnPaul opens the bag. Looks in. Rummages through. Tries to find it and finally pulls out the asthma inhaler.

He puts it in her mouth. Presses once. Presses again.

Her air ways opens up. Michelle grabs the inhaler and presses a third time. She gulps in air breathing hard.

EXT. LIMOBO NEWS - DAY

The rioting has escalated by now. The mad crowd everywhere. Setting fire and smashing windows. Doing whatever needs to be done to destroy. Many of them making away with looted properties.

Kabiru and the other men stands and watches what was supposed to be the Limobo News building burning.

Sasa and Ojo approaches.

KABIRU

Let's join the party.

INT. CHURCH - DAY

The funeral service is over. Father JohnPaul sits with Michelle somewhere in the back. A few cuts and bruises on her face. He is wrapping up her arm wound.

FATHER JOHNPAUL

You are not from around here.

MICHELLE

I was raised in the U.S.

He finishes with her arm. The job is not pretty but it will do for now.

FATHER JOHNPAUL

The bandage cannot do much for you.
You need to see a doctor
immediately.

MICHELLE

I know -- I just -- I need to get
away from here. You don't even know
me. Why did you help me?

FATHER JOHNPAUL

Because I had a dream 2 days ago
and you are in it. An angel told me
to help you.

MICHELLE

I'm sorry father. I don't believe
in God.

FATHER JOHNPAUL

Maybe after now you will. Are you
going to tell me why those men are
after you?

(CONTINUED)

MICHELLE

I have something they want.

Father JohnPaul stares at her. He waits for more.

MICHELLE (CONTD)

I'm a reporter. I have a recording implicating Omayya Filamo and his extracurricular activities.

FATHER JOHNPAUL (CONTD)

Rumors have it that Omayya Filamo is raising an army in the hills to fight General Ochuba. The General has destroyed our dear country.

MICHELLE

The General is the one trying to save the country.

FATHER JOHNPAUL

I don't understand. People say Omayya is saving us.

MICHELLE

The people are been mislead. They don't know the truth.

FATHER JOHNPAUL

But you do. What is the truth?

MICHELLE

The truth is President Kimono and Omayya are puppets of some European business men who wants control over our resources. I have prove.

FATHER JOHNPAUL

Our resources?

MICHELLE

I'm also a citizen.

FATHER JOHNPAUL

Then tell me why General Ochuba's army is shooting people in town?

Michelle stares at him.

EXT. OMAYA'S CAMP - DAY - TO ESTABLISH

Constructed out of old thatch huts scattered all over deep in the bush.

INT. THATCH HUT - DAY

Omayya stands. Surrounding him are men sitting and tracking, with high tech computers, different news agencies in the world.

The headline in one of them says "*TROUBLE IN WEST AFRICA*". In another, it says "*MAWANGE IN FLAMES*"

Videos of the on going riot fill the screens...

People maimed, beaten, bandaged, children crying for their parents. Soldiers shooting the crowd. Dead bodies of men, women, children, infants, pregnant women...

It is not a pleasant sight at all.

Omayya walks around keeping tab on them as Kabiru and his men enters.

OMAYA

How goes the chase?

KABIRU

The station is gone. If it is there, it has been destroyed.

Computer guy #1 steps up with a computer tablet in hand.

COMPUTER GUY #1

Sir...

OMAYA

Yes?

COMPUTER GUY #1

I have identified the photo of the woman from the hotel.

OMAYA

And...

COMPUTER GUY #1

She is not Haliya Ahmed. Her name is Michelle Falega. A reporter. Our sources in the city confirm she meet with Mike Danogo's secretary.

(CONTINUED)

OMAYA

Falega. Why do I know that name?

COMPUTER GUY #1

She is the daughter of John Falega.
The CEO of one of the best news
agency in the US.

Omayya takes the tablet. Looks at it.

TABLET SCREEN: A picture of Michelle with hijab. Must have
been taken in the hotel.

Omayya shows the photo to Kabiru.

OMAYA

Find her and get me that evidence.
Then kill her.

Kabiru nods and goes away with his men.

OMAYA (CONTD)

(To Computer guy #1)

Is my speech ready?

COMPUTER GUY #1

Yes sir.

OMAYA

Prepare the camera.

INT. FRANK'S HOUSE - KITCHEN - NIGHT

The neighborhood is quiet and peaceful. The riot has not
gotten to this part of town.

Frank prepares stew. Whistling as he cooks.

Then he hears a light thumping sound. He stops. He hears it
again. Summing up courage, he grabs a mob stick by the door
and heads out.

EXT. FRANK'S HOUSE - NIGHT

Frank, clutching the mob stick, moves quietly to the front
gates. It is clear he is scared.

From the shadows, Michelle comes out. Still in her dirty
clothes.

(CONTINUED)

MICHELLE

Hey.

FRANK

(relieved)

Micky. What are you doing here?

(Looks her over)

My Goodness... What happened to you?

MICHELLE

Long story.

INT. DINNING AREA - FRANK'S HOUSE - NIGHT

Michelle is out of her dirty clothes. Bathed and in clean clothes. Frank's clothes. She is eating a meal of white rice and stew with good appetite. Frank watches.

FRANK

Micky, you need to see a doctor.

MICHELLE

I'm fine.

She continues to eat. He pours water for her. She gulps it down. Attacks the food again.

CAMERA SCREEN

We are back in Limobo News watching Kabiru questioning Haliya Ahmed. Then he shoots her.

FRANK (O.S)

My God...

INT. SITTING ROOM - FRANK'S HOUSE - NIGHT

Michelle and Frank sits side by side. Frank stares at her with shocked expression on his face as she puts the camera away.

The evidence is scattered all over the table in front of them. A laptop computer sits in the mist of the scattered papers.

Michelle has filled Frank in on her journey.

(CONTINUED)

FRANK

Everyone at the station is dead?

MICHELLE

Pretty much everyone. They are all
dead because of me.

Frank holds her by the arms. Comforting her. There is
something sexual about the way he is holding her. Perhaps he
cares too much.

FRANK

Listen to me. You didn't do
anything.

MICHELLE

Yes I did.

FRANK

If Jimah had given the file to
Haliya Ahmed, the same thing would
have happened.

Unconsciously, they observe a moment of silence for their
dead colleagues.

Frank looks at the evidence...

FRANK (CONTD)

(Impressed)

How did they get all this?

MICHELLE

Honestly I have no idea. Jimah only
told me the minister knows people.

Frank looks at the photos.

FRANK

Did you stop for a minute to
consider the magnitude of this
whole thing?

Michelle gives him a confused look.

FRANK (CONTD)

I'm not saying all this is true but
if it is, and if Pyramid is as big
as you say, then they will have no
problem killing the story.

(CONTINUED)

MICHELLE

I don't understand. What are you saying?

FRANK

I hate to tell you this but you need to tell your father.

MICHELLE

No.

FRANK

Micky, you have no choice. We stand no chance if we go ahead --

MICHELLE

I am not reaching my father. I found this story myself and I will run it myself.

FRANK

This is not about launching your career anymore. It's about saving thousands of lives. Your father have the available resources to get this story around. Call him.

EXT. FRANK'S HOUSE - NIGHT

Michelle is on the phone with her father.

JOHN FALEGA (O.S)

(On the phone)

We couldn't reach you. Your mother and I have been worried.

MICHELLE

My battery died. Look dad, I need your help. I need you to come get me.

JOHN FALEGA (O.S)

I can't get into Mawange. There is a blockade. If only you had listened to me.

MICHELLE

Dad please, now is not a good time. I'm in trouble.

(CONTINUED)

JOHN FALEGA (O.S)
What kind of trouble?

MICHELLE
I have information that implicates
the bad guys.

JOHN FALEGA (O.S)
Michelle... not again

MICHELLE
I was only doing my job.

JOHN FALEGA (O.S)
What kind of information?

MICHELLE
Pictures, papers, files. A
recording.

JOHN FALEGA (O.S)
And you have all this with you as
we speak?

MICHELLE
Yes. Dad, I have to get away now or
they will kill me.

JOHN FALEGA (O.S)
Go to the embassy.

MICHELLE
They already evacuated.

JOHN FALEGA (O.S)
Then go to Nigeria. I will pick you
up from there.

MICHELLE
Dad, the airports are closed. I
barely know my way around the
capital.

JOHN FALEGA (O.S)
The blockade is tight. I can't help
you if you are inside. You have to
find a way to leave Mawange.

INT. FRANK'S HOUSE - SITTING ROOM - NIGHT

The TV is on. Frank is watching the news.

ON TV: Omayya is making a speech.

OMAYA

...People of this great nation took to the streets to voice out their concerns in the General's actions. A lot of them were openly shot and killed. Their homes burnt to the ground with reasons that they are disturbing the national peace. The General has shown his ruthlessness as is the same for all dictators. We cannot be intimidated by his guns and as such we have been forced to defend ourselves. Our people are prepared to fight for our right...

Michelle returns. Frank switches off the TV.

FRANK

So? Will he run the story?

MICHELLE

I didn't tell him about that.

FRANK

What? Why?

MICHELLE

I know my father. I gotta be safe before I give him the details. I have to find a way to get to Nigeria.

FRANK

How do you intend to do that?

MICHELLE

I have no idea.

(Something comes to mind)

Hey, do you still have that story? The one you worked with Haliya Ahmed.

FRANK

There are a lot of them.

(CONTINUED)

MICHELLE

The one that was unpublished.

FRANK

The deportees' story?

MICHELLE

Yeah.

FRANK

I... think so.

INT. GARAGE - FRANK'S HOUSE - NIGHT

Lights come on. There are various types of boxes. A lot of them.

Frank and Michelle begin to open the boxes searching for the article.

FRANK

I still don't understand. Why do you need my article to get to Nigeria?

MICHELLE

Just help me find it.

They go on searching. After a while, Michelle pulls out a paper.

MICHELLE (CONTD)

I think this is it.

Frank goes over as she scans through the article.

FRANK

What are you looking for?

MICHELLE

Got it.

(Reading out)

...Also known as Captain.
Ex-military. Blah Blah Blah. He is the local flight?

(To Frank)

What exactly is a local flight?

FRANK

Like a transporter. If you need to get out of the country illegally, he is... your... man.

(CONTINUED)

(Gets it)
Now I get it.

MICHELLE
Any idea how he operates.

FRANK
We talked to a few deportees who
took his route and they said his
methods are a little extreme.

MICHELLE
Where can I find him?

FRANK
I don't know.

MICHELLE
Where did you find him the first
time?

FRANK
We didn't. We only talked to his
clients.

Michelle sighs.

MICHELLE
Is that why the story was
unpublished?

FRANK
Yeah. Micky, you can't go looking
for this guy. He could get you
killed.

MICHELLE
If I'm going to get out of Mawange
alive, this guy is my best shot. I
will take my chances.
(Raising the article)
And there is no picture.

INT. FRANK'S HOUSE - MICHELLE'S ROOM - NIGHT

Frank prepares a bed for Michelle. She stands somewhere in
the room.

MICHELLE
Thank you for having me.

(CONTINUED)

FRANK

My pleasure.

He finishes. Then he starts to laugh.

MICHELLE

Okay. Did I say something stupid?

FRANK

No. It's just -- we were supposed to have dinner tonight and talk.

MICHELLE

Oh... We did have dinner and we did talk. Just not how we envisioned it.

Frank is close to her now. He reaches out. Touches the bruises on her face.

FRANK

Does it hurt?

MICHELLE

A little.

Frank leans in. Kisses her. She responds. Things starting to heat up. Then Michelle pulls herself away from him.

MICHELLE (CONTD)

We can't. I can't do this now. I'm tired.

FRANK

I understand.

Frank leaves. Michelle lies on the bed. Stares at the ceiling.

Then she turns on her side. Her eyes starts to close. She sleeps off.

EXT. STREETS - DAWN

A military jeep of 4 soldiers slowly drives by. There is a large caliber machine gun bolted in the back of the jeep. They are on patrol duty.

They pass Frank's house and then his neighbours. Out of the gutters, Kabiru, Sasa and Ojo emerges. They are all armed. Kabiru glances at his watch.

(CONTINUED)

KABIRU
We have 7 minutes.

INT. MICHELLE'S ROOM - FRANK'S HOUSE - DAWN

Michelle jerks awake. Listens. Hears something. She gets out of bed. Opens the curtain. Peeps. Nothing. She walks out.

EXT. FRANK'S HOUSE - DAWN

Michelle steps out and cautiously walks to the fence bordering the compound and the next. She slowly moves a crate carefully avoiding noise. Climbs on it to get a better view. She looks --

HER POV:

INT. NEIGHBOURING COMPOUND - DAWN

Kabiru is roughing up Frank's neighbour. A young man. Then Sasa and Ojo step out of the house.

SASA
(Native tongue)
She is not here.

INT. FRANK'S HOUSE - COMPOUND - DAWN

Michelle, eyes as big as saucers, realizes what this is about. She quickly climbs down. Frank is now behind her.

FRANK
What's going on?

MICHELLE
Shh... I gotta go. Now.

INT. NEIGHBOURING COMPOUND - DAWN

Kabiru strains his ears in that manner we already know. He is hearing something.

KABIRU
(Native tongue)
The next compound!

His men moves to Frank's house.

Kabiru unsheathes his machete. Frank's neighbour begs. Kabiru raises it and cuts down the young man. His blood splattering on the ground.

INT. MICHELLE'S ROOM - FRANK'S HOUSE - DAWN

Frank is helping Michelle pack up the evidence.

Michelle grabs her inhaler. Shakes it. It's almost finished. She puts it in her mouth. Presses and puts in back in her handbag. She fumbles with her things.

Sasa bangs on the front doors. They both freeze.

SASA (O.S)
It's the vigilante! Open the door!

INT. FRANK'S HOUSE - DAWN

Sasa bangs on the front door as Frank walks over and opens it. Sasa shoves him aside as they swoop in. They spread and search the house.

Double beat. Sasa comes back in. Shakes his head "NO".

Without warning, Kabiru hits Frank hard on the face with the gun's butt. He falls.

KABIRU
Where is she?

Sasa looks out the window. The PATROL JEEP has stopped in front of Frank's house.

SASA
(Whisper)
Dobu. Dobu.

Everyone takes cover...

EXT. FRANK'S HOUSE - MORNING

First light filters in now.

The gates are wide open. The patrol soldiers dismounts and approach the front doors with caution. Their leader gestures them to spread out. They do. Walking cautiously towards the door...

INT. FRANK'S HOUSE - MORNING

Ojo readies his weapon as a soldier approaches his position. He panics. Opens fire --

TATATA!

EXT. FRANK'S HOUSE - MORNING

The soldier falls. The others take cover. The soldiers open fire on Kabiru and his men.

The soldier with the machine gun joins the party...

BRDDDDDDDDT!

INT. FRANK'S HOUSE - MORNING

Kabiru and his men dives flat on the floor. Frank does the same. Taking the opportunity to crawl away as bullets bore holes on walls...

Windows shatter....

Lights go out...

Bullets reap through cushions...

Debris flies in the air...

EXT. FRANK'S HOUSE - MORNING

The machine gun soldier sprays bullets. His body vibrating. Spent shells flying off. Landing at his feet...

This guy is simply trigger happy.

INT. FRANK'S HOUSE - MORNING

Kabiru shouts orders to his men. They crawl. Getting into position...

EXT. FRANK'S HOUSE - MORNING

The machine gun soldier stops shooting. His ammo is depleted. He quickly takes another belt of ammo and load as the others provide cover fire.

INT. FRANK'S HOUSE - MORNING

Kabiru crawls, manages to find a safe spot. He raises his head...

EXT. FRANK'S HOUSE - MORNING

A soldier speaks rapidly in native tongue into his radio. Obviously, he is calling for back up...

INT. FRANK'S HOUSE - MORNING

Kabiru catches sight of the soldier making the call. He aims at him...

BAM! BAM!

The soldier falls.

Sasa and Ojo start to shoot again. They cut down the third soldier.

Then something catches Kabiru's eyes...

KABIRU'S POV: Michelle is climbing the crates and about to vault the wall to the neighbouring compound...

Kabiru quickly aims -- Shoots -- Too late.

The bullets impairs the wall as...

EXT. FRANK'S HOUSE/NEIGHBOUR'S COMPOUND - MORNING

...Michelle lets out a cry and falls off the fence to the other side into the presence of the mutilated body of Frank's neighbour. She screams to dead eyes staring at her.

EXT. FRANK'S HOUSE - MORNING

The machine gun soldier is done loading the belt of ammo. Looks around. Noticing his pals are dead --

INT. FRANK'S HOUSE - MORNING

Kabiru makes his way to the door. Throws it opens as...

EXT. FRANK'S HOUSE - MORNING

The machine gun soldiers readies the weapon...

BRDDDDDDDT!

INT. FRANK'S HOUSE - MORNING

Kabiru manages to dive for cover just in the nick of time as bullets reap through walls. More so, stopping him from going after Michelle.

Sasa returns fire as best he can but the machine gun burst is just overwhelming. No option. He takes cover.

EXT. FRANK'S HOUSE - MORNING

More soldiers arrive and take up positions. Kabiru, Sasa and Ojo are pinned down. They have nowhere to go or so it seems.

INT. FRANK'S HOUSE - MORNING

Sasa crawls to Kabiru.

SASA

We are outnumbered.

There is a fierce temper on Kabiru's face for not accomplishing his task. But right now, he has no choice. He nods to Sasa.

EXT. FRANK'S HOUSE - MORNING

Soldiers continue shooting.

LEAD SOLDIER

Cease fire! Cease fire!

The shooting stops. The leader gestures to the other soldiers and they approach the house. This time, they enter.

INT. FRANK'S HOUSE - MORNING

Frank hides at a corner. Knees drawn to his chest. Scared to death.

The soldiers sweep the house. No sign of Kabiru or Sasa or Ojo. They are gone.

EXT. STREETS - MORNING

Kabiru, Sasa and Ojo scurry away from the gathering crowd. They glance at faces to see if anyone recognize them. No one does.

Kabiru's phone rings. He takes the call.

KABIRU

Yes?

(A moment)

No. I'm on my way.

He ends the call.

KABIRU (CONTD)

Our men are holding Jimah near Jin-Kolo bar.

SASA

What now sir?

KABIRU

First, we deal with Jimah.

SASA

What about Falega?

KABIRU

She will turn up.

INT. LABS - OLOPOLO OIL FIELD - DAY

Dr. Lomax and his team are still here. They look weary. Hungry. Worried. They spent the night here.

The door opens and General Ochuba with his security details step in. He is in his full military attire.

GENERAL OCHUBA

Dr. Lomax... How nice to finally meet you in person.

DR. LOMAX

What is the meaning of this? Are we prisoners now?

GENERAL OCHUBA

Not in my country. But you see, your people want to make us prisoners.

(Looking around)

(MORE)

(CONTINUED)

GENERAL OCHUBA (cont'd)
Fine work you have done here.
Fomusil is indeed a wonderful
compound.

DR. LOMAX
Thank you for the compliments. Can
I get back to work now?

GENERAL OCHUBA
No. I came to personally tell you
that your services are no longer
needed. You have 3 hour to leave my
country.

EXT. JIN-KOLO BAR - DAY

JIN-KOLO, a very local bar. People are always here and they
are always wasted.

The bar is such that it sits at the beginning of a road that
opens up into a 4 roadway. A roundabout at the centre.
People are slowly gathering at the round about.

A tricycle carrying Michelle pulls up. Michelle surveys the
area.

DRIVER
I am telling you. All kinds of
people come here. If you be asking
around, you will be finding him.

Michelle sees a sign post. On it is boldly written "JIN-KOLO
BAR". Below the name is a list of what's on the menu.

MICHELLE
Okay. Thanks.

Michelle gives him a huge tip. He beams with a smile.

She exits the tricycle and looks over to the small
gathering. She ignores them.

INT. JIN-KOLO BAR - DAY

Michelle enters. Looks around. Place is a shack hole. Dark
even though it is day.

People fill the place. Some are dancing. Others sit around
drinking a white liquid. It's palm wine.

(CONTINUED)

A group of men are playing the "whot" card. They are a little loud. Their faces shinning with sweat.

One look at Michelle tells you she doesn't belong here at all. She makes her way to the counter.

A man pours palm wine for his customers. He is KOLO, the owner of the bar.

MICHELLE

I'm looking for a man. He is known as Captain.

Kolo stares at her. Then he gestures for her to give him money. Michelle takes out her last cash. Gives it to him. Kolo pockets it.

KOLO

He is not here.

Michelle waits for more. Nothing.

MICHELLE

That's it? I just gave you money to get information.

KOLO

And I just gave you information.

MICHELLE

Do you know where I can find him?

Kolo gestures again. More money.

MICHELLE (CONTD)

Let me guess. I give you money again and the information will be "I don't know".

She walks off.

EXT. JIN-KOLO BAR - DAY

Michelle walks out. Pissed. Looks at the gathering crowd.

It has grown to a considerable size now. Something serious is happening in the middle of the crowd.

THE CROWD

Kabiru is walking around, with a megaphone in hand, delivering hate speech with ferocious intent.

(CONTINUED)

Ojo and another man is holding Jimah. The man ties a black bandanna on his neck.

KABIRU

(Native tongue)

...the people that betray our
cause. This is what happens to the
people who align themselves to
General Ochuba and his cohorts.
They will all die...

The crowd goes haywire. Shouting in agreement as they start to chant *KILL! KILL! KILL!* in native tongue. The crowd has been sucked into Kabiru's charms and will do anything he orders.

Kabiru steps forward. Unsheathes his machete. The crowd is still chanting on top of their voices. Ojo and black bandanna hold out Jimah's head.

JIMAH

Don't listen to him! He is a liar!

Kabiru takes aim. Raises the machete and --

WHAM!

Brings it down with force. Jimah's head rolls away from his body. Blood gushing out.

The crowd greets this with mad cheers of satisfaction. From somewhere in the back, tyres appear. They dump it on what remains of Jimah. Set it on fire. The crowd cheers loudly again.

Then Kabiru climbs on an elevated cement structure beside a cement molded figure of a woman with a basket on her head. From his position, he can see all the crowd and beyond.

KABIRU

We are fighting a just cause. Watch
his blood. Watch him burn.
Brothers, this is justice. This is
what God wants...

Michelle can clearly see him too. Eyes wide in shock. She looks for cover. Then her eyes spots someone in the crowd looking at her too. It is Ojo.

MICHELLE

Fuck me...

(CONTINUED)

Ojo recognizes her. Starts to make his way to her. She backs out. Hurries away from the crowd. Then she breaks into a run.

Cuts down another street. Keeps running. Then she quickly hides behind an old car. She peeps. No one. Ojo is nowhere to be found.

She sighs. Stands. Turns to see...

Ojo and black bandanna behind her. She starts to yell as they grab her.

INT. BUTCHER'S SHOP - DAY

Ojo storms in. Black bandanna behind him dragging Michelle who is kicking furiously and cursing. He tosses her on the floor.

Ojo turns to the butcher. Nods to him. Butcher takes the clue. Goes over and locks his door. Closes the windows.

Black bandanna tears Michelle's handbag away from her. Scatters the contents on the floor. Steps on them.

Ojo walks over to Michelle. Takes a good look at her. Michelle spits on his face. He smiles. Wipes it away.

Then he moves away. Takes out his radio.

OJO

(Native tongue)

This is Ojo. We are south of town.
The butcher's shop. We have her...

Then from behind black bandanna, a MAN rises. Closes in on him. The man stabs black bandanna on the neck. Butcher sees this. Goes for a bone saw on the table --

The man throws his knife. It catches butcher on the heart. He falls.

Ojo turns. Takes out his gun and shoots widely at the man. A bullet catching his left arm before he ducks. Hides behind the counter.

Ojo approaches. Rounds the corner. The man is not there.

MAN

Psst...

Ojo spins around to meet an iron rod on his jaw. He falls. The man brings down the iron rod on Ojo a few more times.

(CONTINUED)

Then he straightens. His eyes blood shot. He drops the iron rod. It falls with a heavy clank on the floor.

Meet CAPTAIN, 30's. The local flight.

His left arm is getting a little heavier. He sucks in the pain. Goes over to Michelle. She is scared to her bones.

MICHELLE
Please don't hurt me.

CAPTAIN
I am not hurting you. We have to be going now.

Captain goes over to the window. Opens the blinds slightly and sees...

Kabiru and Sasa hurrying over.

MICHELLE
Thanks but no. Thanks.

Captain grabs her.

CAPTAIN
Now.

They make their way to the back door.

EXT. ALLEY - DAY

Michelle manages to escape his grasp.

MICHELLE
I'm not going anywhere with you. I don't even know you.

CAPTAIN
There is no time.

MICHELLE
No.

Captain hushes her.

MICHELLE (CONTD)
Don't you dare shush me.

CAPTAIN
(Harsh)
Quiet.

(CONTINUED)

They hear it. The sound of a door bursting open. No doubt.
It is Kabiru and Sasa.

CAPTAIN (CONTD)

If you are wanting to survive, be
coming with me.

EXT. STREETS - DAY

They make their way to the captain's car. Captain throws the
keys to Michelle.

CAPTAIN

You drive.

I/E. CAPTAIN'S CAR/STREETS - DAY

They get in.

Michelle starts the car. Shifts the gears and the car roars
away.

Kabiru and Sasa come running out. Too late to get to them.

INT. CAPTAIN'S CAR (MOVING) - DAY

Michelle drives.

CAPTAIN

Are you one of those?

MICHELLE

One of who?

CAPTAIN

Whistler blowing?

MICHELLE

Whistle blower? No. I'm a reporter
at Limobo News.

CAPTAIN

American?

MICHELLE

I have dual citizenship.

Captain reaches in the back seat. Takes a peice of cloth.
Tears it with his teeth. Ties the wound.

(CONTINUED)

MICHELLE

Thank you. For saving me back there. Are you okay?

CAPTAIN

It is a scratch. I will be fine. Why is Satan and those people be trying to be killing you?

MICHELLE

Who?

CAPTAIN

Satan! That human butcher.

MICHELLE

You mean Kabiru?

CAPTAIN

Whatever you are calling him. Tell me. Why is he after you?

MICHELLE

I'm in possession of evidence that implicates them. How do you know about them?

CAPTAIN

Satan take something from me. When I am seeing him and his people in your boyfriend's house, I am knowing it is trouble.

MICHELLE

He is not my boy friend. I didn't catch your name.

CAPTAIN

And I am not catching yours.

Silence. Beat.

MICHELLE

Michelle Falega.

CAPTAIN

Call me Captain.

MICHELLE

Captain the local flight?

He glances over at her.

(CONTINUED)

MICHELLE (CONTD)

I came to that bar looking for you.

CAPTAIN

Now you are finding me. Hurrah.

MICHELLE

You have to get me out of the country.

CAPTAIN

Why will I be helping you?

MICHELLE

Because you will be helping your country too.

Silence. Beat.

CAPTAIN

Be telling me more about this... evidence.

INT. LABS - OLOPOLO OIL FIELD - DAY

A bust of activity. Lab workers and Scientist pack up. Papers, files, experiment reports, etc. Soldiers amongst them too. Sifting through their belongings to make sure they take only personal items.

Dr. Lomax paces at a corner. He is on the phone with someone...

DR. LOMAX

What do you mean "you can't help me"? The General gave us 3 hour to leave Mawange.

VOICE ON PHONE

(Male)

Then I suggest you use your remaining time to make other plans. Good day.

Click.

DR. LOMAX

You can't leave me here! Hello!
Hello! Fuck you!

(Pissed off)

Where is a goddamn pilot when you need one.

(CONTINUED)

(To his team)
We have to move now.

Walks off.

EXT. HIGHWAY - DAY

The Captain's car tears down the road overtaking other cars.

CAPTAIN (O.S)
So... let me be getting this...

INT. CAPTAIN'S CAR (MOVING) - DAY

Michelle has told Captain her story. Part of it actually.

CAPTAIN
If you run the story, it will be
putting Satan and others in jail.

MICHELLE
Yes.

CAPTAIN
No.

MICHELLE
No what?

CAPTAIN
Not enough. Jail is too good for
him.

MICHELLE
I don't get it.

CAPTAIN
Satan is a snake. If you are
catching a snake, you should be
killing it.

MICHELLE
Looks to me he did something
horrible to you.

Captain shifts uncomfortably in his seat. There is a story
here. A painful one. Beat. Captain waves it off.

CAPTAIN
What Satan did to your people at
the station is little compared to
(MORE)

(CONTINUED)

CAPTAIN (cont'd)
what he has done in the past. It is
a good thing you are having that
video.

MICHELLE
I need you to get me out of here.
Don't worry about money. My father
is very rich. He will pay you well.

Captain eyes her. His phone rings. He takes it out. Presses
a button.

CAPTAIN
Yes?

EXT. AIR SPACE - DAY

Dr. Lomax Stands beside a small aircraft. His team loading
things inside. He has the phone to his ear.

DR. LOMAX
Captain, I need your help.

INT. CAPTAIN'S CAR (MOVING) - DAY

Captain has the phone to his ear.

CAPTAIN
Dr. Lomax. Long time no see.

DR. LOMAX (O.S)
(On phone)
Same here. Captain, I need to get
out of Mawange and it has to be
now. Can you do it?

CAPTAIN
I don't know. Let me be checking my
calendar.

He looks out the window. Beat.

CAPTAIN (CONTD)
Okay. You know what I am taking?

DR. LOMAX (O.S)
Yes.

(CONTINUED)

CAPTAIN
I am taking double this time.

DR. LOMAX (O.S)
Fine.

CAPTAIN
(That was easy)
No. I am taking triple.

DR. LOMAX (O.S)
(Beat)
Fine.

CAPTAIN
Is your transportation available?

DR. LOMAX (O.S)
Yes.

CAPTAIN
My ETA is 15 minutes. 20 tops.

Ends the call.

MICHELLE
So... you will help me get to
Nigeria?

CAPTAIN
The enemy of my enemy is --

FIAM!

A bullet zips by opening a hole in the windscreen. They both duck late out of instinct.

Shocked, Captain quickly glances at the center mirror to find...

E./I. HIGHWAY/KABIRU'S JEEP (MOVING) - DAY

Kabiru and Sasa, in a military jeep, closing in on them. In the back are different types of ammunition. Guns, grenades and RPG.

Sasa is on the wheel. Kabiru's head and one arm is out of the window. He has a gun. He aims. Fires --

INT. CAPTAIN'S CAR (MOVING) - DAY

Michelle and Captain ducks as the bullet hits the back of the car...

CAPTAIN
Keep your head down.

MICHELLE
You too.

Michelle punches the throttle...

VROOM!

The car comes more alive as it speeds up.

CAPTAIN
Right! Go right!

Michelle steers the wheel turning right into a secret dirt road.

The road is just wide enough for a car to pass through. Bumpy but motorable. Bush fill either side. Almost covering the path.

INT. KABIRU'S JEEP (MOVING) - DAY

They nearly miss the turn but didn't. Sasa is equally a good driver too. He punches the throttle.

INT. CAPTAIN'S CAR (MOVING) - DAY

Captain opens the glove compartment. Takes a hand gun. Smacks in the magazine.

He clumsily fires a bullet. Then another --

INT. KABIRU'S JEEP (MOVING) - DAY

Bullet zip past Kabiru. He ducks instinctively. This seems to make him more angry. He reaches in the back and pulls out...

An M16 SEMI AUTOMATIC RIFLE. Loads it up and...

RATATATATA!

INT. CAPTAIN'S CAR (MOVING) - DAY

Bullets zip past them shattering glasses and opening holes but not hitting any target.

Up ahead, there is a large pot hole in the middle of the road.

Michelle raises her head just in time to see it. She gasps. Quickly steering left, avoiding the hole but heading straight for the bush.

The car comes tearing through the bush into an open field...

INT. KABIRU'S JEEP (MOVING) - DAY

Sasa follows accurately doing exactly the same. Kabiru ejects the finished mag and begins to load another...

INT. CAPTAIN'S CAR (MOVING) - DAY

CAPTAIN
This is not working.

Captain climbs in the back.

MICHELLE
What is the escape plan?

CAPTAIN
(Points)
That is the escape plan.

Michelle follows his hands to...

EXT. AIR SPACE - DAY

Dr. Lomax is clutching his personal computer to his chest as if his life depends on it.

His team already in the plane. They hear gun rattling. Frightened.

EXT. OPEN FIELD NEAR AIR SPACE - DAY

Kabiru's jeep comes tearing out of the field on the tail of the Captain's car.

INT. KABIRU'S JEEP (MOVING) - DAY

Kabiru is done loading fresh mag in the M16. He opens fire...

INT. CAPTAIN'S CAR (MOVING) - DAY

Michelle zig zags the car evading the bullets as best she could. Captain bounces about in the back.

Then the shooting stops. Kabiru's ammo must be depleted again. Captain takes the opportunity. Sticks his head out. Aims. He still can't get a clear shot --

CAPTAIN

Go left!

MICHELLE

What!

CAPTAIN

Go left!

Michelle adjusts course. A little to the left. The captain aims. One eye closed. This time his shot is clear...

BAM! BAM! BAM! BAM!

EXT. KABIRU'S JEEP (MOVING) - DAY

Connects -- the bullets catches the tyre of Kabiru's jeep. Sasa loses control and...

The jeep tumbles over and over in a mass of wreckage. It lies still. Wasted.

INT. CAPTAIN'S CAR (MOVING) - DAY

Captain gets back to his seat as they continue to head to the aircraft.

MICHELLE

Nice shot.

Captain nods his acknowledgment. They near the aircraft.

Then Michelle starts to breathe funny. Her airways are locked up again. She tries to breathe from the mouth but only produces whizzing sounds. She manages to stop the car.

(CONTINUED)

CAPTAIN
What is wrong with you?

Her eyes are starting to bulge.

MICHELLE
(Laboured breathe)
Asth...ma.

Captain jumps out. Rounds the car. Opens the door and pulls her out. She struggles to breathe.

EXT. AIRCRAFT/OPEN FIELD - DAY

Dr. Lomax's team are inside. Dr. Lomax is on edge. He simply can't wait anymore. He goes over to help Captain.

DR. LOMAX
Come on...

Captain grabs Michelle. Throws her on his shoulders and heads for the aircraft.

He is not about to lose this opportunity for anything. He is close but not close enough...

FWOOSH!... BOOM!

Captain falls flat on the ground instinctively shielding Michelle with his body. He looks up...

1 minute, the aircraft is there intact. The next minute it's not. Only flames and scraps of metal remain. A body in flames scrambles out screaming loudly.

Dr. Lomax stares at the wrecked plane. Mouth agape. Everyone is dead but him and his computer survives.

Captain swears under his breathe in native tongue. He turns just in time to see...

KABIRU, at the site of his car wreckage, lowering an RPG. Blood streaming down his head into his left eye. He wipes the blood away. Throws down the used RPG. Extracts a pistol and drags his right leg heading towards Captain.

CAPTAIN
(To Dr. Lomax)
Move!

Dr. Lomax is almost crying now. Captain heads back to his car. He dumps Michelle in. Her face is ashen now. They get in.

Kabiru wills himself to move faster but his body is just not responding that fast. He stops. Aims. He can't get a shot. He stands and watches as the captain's car escapes.

INT. CAPTAIN'S CAR (MOVING) - DAY

Michelle is struggling to breathe. Each passing moment draws her closer to death.

DR. LOMAX

My God... Who was that? What was that?

CAPTAIN

Shut up!

Captain drives away from the air space. As he reaches a near by bush, he screeches to a stop. Jumps out...

EXT. ROAD/BUSH - CONTINUOUS

He dashes into the bush looking for something. A herb. He takes one. Smells it. Not what he is looking for. He plucks another. No.

Then he sees it. He goes over, plucks it, smells it. YES. He plucks more of the leaf and heads back to the car.

INT. CAPTAIN'S CAR - CONTINUOUS

Dr. Lomax is still in shock. Curling up in the back seat. Michelle is almost out. Any little air she is getting is no more.

Captain quickly rubs some of the herbs in his palms. Glancing over at her...

CAPTAIN

Not over... Not over. Get over here. Help me.

Dr. Lomax is not moving.

CAPTAIN (CONTD)

Dr. Lomax!

He is still not moving. Captain grabs Michelle. Tilts her head back so her nose is up in the air.

(CONTINUED)

Then he squeezes the herbs. No liquid. He squeezes harder. Its liquid starts to come out. He puts 2 drops each in her nostrils...

Beat. Nothing.

CAPTAIN
(Slaps her)
Come on... Come on...

Michelle suddenly gasps for air. Her eyes darting around.

Hallelujah... She is alive.

MICHELLE
What happened? What...

CAPTAIN
Relax. You are safe.

MICHELLE
Are we out of the country?

CAPTAIN
Still in Mawange.

MICHELLE
(Touching her nostrils)
What is that liquid?

CAPTAIN
That is helping your breathe.

Silence. Beat.

MICHELLE
What are we gonna do now?

DR. LOMAX
Leave! Get out of this awful country! I shouldn't have come here. I shouldn't have taken this job.

MICHELLE
What job?

CAPTAIN
The project or whatever they are cooking up in that lab.

MICHELLE
(To Dr. Lomax)
What project?

DR. LOMAX
It is classified.

CAPTAIN
Be continue to be classifying the
nonsense until you are dead. We
have to be moving.

Captain makes to start the car.

DR. LOMAX
Captain, please you have to get me
out of here. Please. I will give
you anything you want.

Beat. Captain looks at both of them.

CAPTAIN
There is still a way to be getting
out but it is very risky.

DR. LOMAX
Tell me.

CAPTAIN
I will be showing you.

He starts the car. Shift the gears and drives away.

INT. THATCH HUT - OMAYA'S CAMP - DAY

Omayya is in the middle of a phone conversation with Goldman.

OMAYA
... Elections! Elections! He is
giving conditions for stepping
down.

GOLDMAN (O.S)
(On the phone)
We have been forced to accelerate
our plans. And what about the girl
with the recording?

OMAYA
She is just a rat. There are so
many ways to catch one.

(CONTINUED)

GOLDMAN (O.S)

Let me remind you that all this are
for nothing if you don't find that
evidence and destroy it.

OMAYA

We will get it. She will deliver it
to us without knowing it.

INT. CAPTAIN'S CAR (MOVING) - EVENING

Captain drives. They sit in silence. Then...

DR. LOMAX

We haven't be properly introduced.
I'm Dr Lomax.

MICHELLE

Michelle Falega.

They shake hands.

DR. LOMAX

You are American.

MICHELLE

I have dual citizenship.

DR. LOMAX

How did you end up here?

MICHELLE

I work at Limobo News. Or at least
I used to. Now everyone is dead.
You know about fomusil, don't you?

DR. LOMAX

I'm the project lead scientist. I
discovered fomusil. How did you
know about it?

Michelle eyes Captain.

MICHELLE

I'm a reporter. We hear things. Is
it everything they say it is?

DR. LOMAX

What do they say it is?

(CONTINUED)

MICHELLE
That it is the new oil.

DR. LOMAX
You heard right.

CAPTAIN
You are knowing about fomusil too?

MICHELLE
Yeah...

CAPTAIN
You are knowing too much. No wonder
Satan is trying to be killing you.

MICHELLE
You mean Kabiru.

CAPTAIN
What is the difference? If you ask
me, he is not finding any evidence.
He is just wanting to be seeing you
die.

DR. LOMAX
What evidence?

MICHELLE
I have a video footage of Kabiru
killing my colleagues.

DR. LOMAX
Just to be clear. This Kabiru is
Satan and he is the one who shot my
plane. Yes?

MICHELLE
Yeah.

DR. LOMAX
How exactly did you find out about
fomusil?

MICHELLE
It doesn't matter.

DR. LOMAX
It does matter. You can't access
classified information unless you
have a certain degree of clearance.

Captain glances at Michelle.

(CONTINUED)

CAPTAIN

How are you knowing?

MICHELLE

I stumbled upon the information.
Sort of.

CAPTAIN

So that is the real reason Satan is
after you.

They pass a sign post that says "PORT PUMBALA PROVINCE".
Captain pulls over.

MICHELLE

What are you doing?

He reaches over to the glove compartment and takes out an
old clothe. He unwraps the clothe to reveal 2 knives and a
map. He spreads the map and studies it.

CAPTAIN

(Pointing)

We are here. If we be taking this
route here, we will be reaching the
harbour in an hour.

MICHELLE

The harbour? What are we going to
the harbour to do?

CAPTAIN

Getting you out of the country.
Both of you.

He takes a knife and gives the other one to her.

MICHELLE

What am I gonna do with this?

CAPTAIN

For the snakes.

He gets out. Michelle and Dr Lomax get out too.

EXT. ROAD - EVENING

Captain spreads the map on the bonnet. Studies it. Then he
looks North.

(CONTINUED)

MICHELLE
Seriously? For the snakes?

CAPTAIN
We will leg it from here. We are
taking the bush.

DR. LOMAX
Why take the bush? We can get there
faster with the car.

CAPTAIN
I know.

DR. LOMAX
Then we should take the car.

CAPTAIN
No.

MICHELLE
Why?

CAPTAIN
You two, stop asking questions.
Come on. There is a short cut.

Captain heads off the road. They have no option. They follow
him.

EXT. SAVANNAH - EVENING

Captain is a little ahead. Michelle and Dr Lomax behind.

MICHELLE
How long have you known him?

DR. LOMAX
8 years.

MICHELLE
Is he that grumpy all the time?

DR. LOMAX
Yep. But then when you survive an
assault mission where your whole
unit dies and you get discharged
dishonourably, you get to be that
grumpy.

(Then)
How much about fomusil do you know?

(CONTINUED)

MICHELLE
I know it is useful.

DR. LOMAX
And?

MICHELLE
And I know about president Kimono,
Omayya and Pyramid who wants
monopoly of fomusil. You helped
them do it, you know. You are as
much to blame as any one.

DR. LOMAX
Don't judge me. You know nothing.

MICHELLE
I know enough.

She picks up the pace. Goes over to Captain.

CAPTAIN
You lied.

MICHELLE
No. I told you part of the truth.

CAPTAIN
Still. You lied.

MICHELLE
Sorry.

CAPTAIN
Why will you be leaving America to
come here?

MICHELLE
I had to get away from someone.

CAPTAIN
Who?

MICHELLE
My mother.

CAPTAIN
Family disagreement. Always messy.

MICHELLE
Yeah... Had to leave there. I
couldn't stand her anymore. Always
talking about carrying on the
family legacy.

(CONTINUED)

CAPTAIN

You could have been going to another country in 'urope.

MICHELLE

My father is from Mawange. I used to come around here with him when I was a kid. I loved it here.

CAPTAIN

What about now?

MICHELLE

I still do. It's just that the people are been mislead. I feel sorry for them.

They walk on.

MICHELLE (CONTD)

So... do you have a wife? Kids?

(Silence)

Do you have another name other than Captain?

He ignores her. Keeps going.

MICHELLE (CONTD)

Come on. I just told you something personal about me. It's only fair you return the favour.

CAPTAIN

I am already doing it.

MICHELLE

Yeah? How?

CAPTAIN

Getting you out of the country.

MICHELLE

Technically, you are doing that for your own reasons.

CAPTAIN

You are right. I am doing that because I am wanting to be seeing all of them burning in hell. Pyramid, Omayya, Satan and everybody involved.

They near a tree. Captain stops. Looks at his map again.

(CONTINUED)

CAPTAIN (CONTD)

We rest here. Go in at dawn.

They sit. Dr Lomax approaches them.

DR. LOMAX

I need to talk to you. Both of you.

EXT. SAVANNAH - NIGHT

Dr Lomax presses a few buttons on his computer and hands it to Michelle. Michelle takes it. Looks at it.

MICHELLE

What am I looking at?

DR. LOMAX

A warhead. That is the prototype of FU-238.

CLOSE ON the laptop. The warhead is spinning at an angle before us.

CAPTAIN

In English.

DR. LOMAX

Fomusil Uranium 238. Advanced weapons technology. Ten times stronger than your normal nuclear weapon. Been assembled somewhere in the deserts of California.

MICHELLE

Holy shit.

DR. LOMAX

Yeah.

MICHELLE

That's it. That's why they want it for themselves alone. They knew if the other corporations get their hands on the raw form, it won't be long before they figure it out.

DR. LOMAX

All they need do is control its source. Even if it means causing war.

(CONTINUED)

MICHELLE

While selling the world its refined form.

Dr Lomax nods his approval.

MICHELLE (CONTD)

Why are you telling me this?

DR. LOMAX

This is me declassifying the information. Besides, I'm not gonna make it.

MICHELLE

Don't say that.

DR. LOMAX

They are finished with me. They left me for death. Even if I make it out of here, I won't last.

(Then)

I didn't protect my work well enough. I never intended for this to happen.

CAPTAIN

But it is happening and you cannot be doing anything about it.

DR. LOMAX

Maybe I can.

Dr Lomax takes a pen. Scribbles something on a paper. Offers it to Michelle.

DR. LOMAX

That is my IP address. All the evidence you need is there. Just in case.

Michelle takes it. Looks at it.

CAPTAIN

It is late. You will be needing sleep. We are leaving in 5 hours.

Captain stands to go.

MICHELLE

What about you?

(CONTINUED)

CAPTAIN

I am not needing sleep.

He walks away.

Michelle lies on the ground. Getting as comfortable as she can. Dr Lomax does the same.

MICHELLE

Who owns it?

Dr Lomax looks at her.

MICHELLE (CONTD)

The eh...

DR. LOMAX

Warhead.

MICHELLE

Warhead. Who owns it?

DR. LOMAX

Pyramid.

MICHELLE

No. I know. I mean who gets to keep it?

INT. LARGE ROOM - SAME TIME

CLOSE ON a bigger screen. FU-238 is spinning at the same angle as it is in the laptop.

A man stands addressing the others. He is GOLDMAN, 60's. American.

GOLDMAN

This is the future. And it is right in our arms. We developed it. We built it. We own it. Right now, we are the most powerful corporation in the world.

As he speaks, we move across the room. It is expensively and lavishly decorated. There is a large horse-like symbol on the wall.

8 people are sitting here. Chinese, Japanese, Russian, Indian. One dresses in Arab attire. One look at them tells us they are rich and powerful.

(CONTINUED)

There are red folders in front of them all. "FU-238" are written on them.

Goldman walks over to the table. Takes his wine glass. Raises it. The others does same.

GOLDMAN (CONTD)
Gentlemen and ladies, i will like
to propose a toast. To success.

Everyone acknowledges him. They drink. Goldman makes to drink but did not. His eyes tracks around the room as he watches their faces. He lowers his wine glass.

GOLDMAN (CONTD)
The capabilities of this technology
are beyond human beliefs but we did
it. It's applications is so vast
that one gets jealous if one has to
share.

A cough from the Chinese. Another from the Arab man. Then another from the Russian. He lowers his hand. Blood. Everyone in the room starts coughing. Choking. Gasping for air.

GOLDMAN (CONTD)
Fomusil is too good to share.

Goldman stands there. Watching them. Bodies hit the floor one after the other. Vomiting. Coughing gets worse. Their lives slowly and painfully slipping away. Then its over.

Goldman puts down his wine glass. Takes out his phone. Press a button. Puts it to his ear.

GOLDMAN (CONTD)
Get me Mr President.

EXT. SAVANNAH - LATER

Michelle lies sleeping. Captain shakes her.

CAPTAIN
Wake up. Wake up.

Michelle wakes. Captain hushes her. Dr Lomax is already there.

The sound of cars filters in. It grows. 2 pickup trucks appears and passes them. Heads down a dirt road.

(CONTINUED)

CAPTAIN (CONTD)

Follow me and be doing what I am doing.

Crouching low, Captain moves with stealth. A professional. Must have done this countless times. Michelle and Dr Lomax behind him. Following. Imitating his movements.

EXT. OMAYA'S SECRET HARBOUR - NIGHT

Very much like the camp. Constructed in a haste. Limited light. Has only a few small huts made of zinc for storage. A very poor excuse for a harbour. A few speed boats are in the river banks. The truck we saw earlier parks close to the boats.

A few COMMANDOS are unloading crates from the speed boats. Others are carrying it to the truck. Their leader is backing orders at them to move their feet.

Captain, Michelle and Dr Lomax make it to a nearby old rusted metal tank at a corner. From their position, they can see the commandos clearly.

MICHELLE

I didn't know such a place existed.

CAPTAIN

It did not until a week ago. It is Omayya's secret harbour.

MICHELLE

Omayya's secret what?

DR. LOMAX

Omayya's what?

MICHELLE

You didn't tell me we were coming to the devil's lair.

CAPTAIN

Do you want to be escaping or not?

Michelle and Dr Lomax are quiet. They are already here. Might as well go through with it.

DR. LOMAX

Are those...

CAPTAIN

Yes they are.

(CONTINUED)

MICHELLE

He is starting the revolution.

CAPTAIN

You people are calling it that. I am calling it war.

DR. LOMAX

How do we do this?

CAPTAIN

We take a boat.

MICHELLE

You mean steal a boat. Do you have a plan that doesn't involve stealing?

CAPTAIN

Stealing is always working for me.

MICHELLE

We can't do that with all this men here. We need a diversion.

CAPTAIN

(Turning to her)

You are learning fast. Stay here.

Captain moves away. Avoiding light. He blends into the darkness.

As he makes his way to one of the huts, a commando walks into his path. He stops. Hides in the shadows. He extracts his knife.

Quietly, he approaches the commando from behind, grabs him by the neck and slits his throat. He drags the body to a hidden spot.

He continues to move. He makes his way to a spot overlooking a hut.

A 2nd commando is walking towards the hut. Captain is exposed and he knows it. He quickly moves to the side of the hut. Ready. Waiting.

As the commando rounds the hut, he plunges his knife into his heart and plunges again from under his chin. The commando slumps. Dead. He drags the body into the hut.

EXT. OMAYA'S SECRET HARBOUR - LOADING AREA - NIGHT

The commandos are done loading the ammo crates in the truck. Most of them jump into the back of the truck and they go away.

INT. ZINC HUT - NIGHT

Ammo crates are here. They are similar to the types they are unloading from the boats.

Captain looks around. Sees a metal rod. Grabs it and opens a crate -- stack of AK-47s. He pulls out one. He opens another -- magazine. He loads up. Opens yet another -- Grenades. He takes a few.

EXT. ZINC HUT - NIGHT

Captain steps out. Armed enough and ready, he looks around. Takes out 2 grenades. Pulls the pins and tosses them...

EXT. OMAYA'S SECRET HARBOUR - NIGHT

...He hurries away as...

BOOM! KABOOM!

...the grenades explode triggering other explosives and ammo to do same.

Commandos shout from a distance and hurries over to the site of the explosion as...

BOOM!

Another zinc hut explodes throwing 2 commandos near it into the water.

EXT. MICHELLE'S HIDE OUT - NIGHT

Michelle looking around frantically...

DR. LOMAX

Don't worry. He will be fine.

Captain appears behind her.

(CONTINUED)

CAPTAIN
Let's be going.

They step out of hiding and make for the speed boats but stop short in their tracks as...

KABIRU stands before them with a gun in his hand. Captain goes for his gun but Kabiru is faster. He points his gun at them.

KABIRU
Don't try that. Toss it to me. Now!

Captain gives up. Throws the gun to Kabiru's feet.

KABIRU (CONTD)
And the knife.

Captain takes out his knife and throws it towards Kabiru.

KABIRU (CONTD)
Why are you always on the wrong side of things Captain?

CAPTAIN
Nice to see you again Satan.

Michelle glances over to Captain.

KABIRU
(To Michelle)
I take it he didn't tell you what I did to his team. We have history.
(To Michelle)
Where is it?

Michelle is quiet. She has come this far. She can't give it away.

KABIRU (CONTD)
If you don't give me the evidence, I will kill you... and you and I will still find it.

No one is moving. Beat. Kabiru quickly points to Dr Lomax.

MICHELLE
No!

Too late. Kabiru shoots him in the head. He falls. Dead.

(CONTINUED)

KABIRU

He is done for anyways.

Michelle stands there. Angry. Scared. Desperate. She gives captain a look. He communicates to her with his eyes. She doesn't fully understand.

MICHELLE

I lost it.

For a moment, Kabiru's attention is away from Captain. Captain takes out a GRENADE hiding it behind him.

KABIRU

I'm talking about the flash drive moron. I know about that. Give it to me.

MICHELLE

There is no flash drive.

Kabiru backhands her savagely. She falls. Blood on her lips.

KABIRU

Don't play games with me.

(Beat)

Very well. Sasa!

Sasa enters dragging Frank with him and pushes him to the ground. Frank looks battered and beaten. Michelle is devastated at this.

FRANK

(To Michelle)

I'm sorry Micky. They got the file.

KABIRU

We already have the real papers. So, give me the flash or everyone dies.

Michelle stands there. Thinking fast but not seeing any way out.

FRANK

Micky Please. They will kill me...

MICHELLE

How do I know you won't kill us if I give you the flash drive?

(CONTINUED)

KABIRU

You don't. Besides, if you behave well enough, I might let you go.

(Beat)

Give it to me. I won't ask again.

FRANK

Micky please. Give it to him.

Michelle still hesitates. Kabiru points his gun to Frank's head --

MICHELLE

Okay! Wait!

Most reluctant, she bends. Takes out the flash drive from the inside of her boots. Hands it over to Kabiru. He examines it. Satisfied.

Then the thing we least expect happens. FRANK GETS UP.

FRANK

See. I told you it will be easy.

MICHELLE

(Shocked)

Frank... You are with them?

FRANK

You should have listened to me when I told you all this was a terrible terrible idea.

Captain has had enough. He unhooks the pin of the grenade. Prepares to throw.

FRANK (CONTD)

I always knew you had a thing for me. Sorry I have to confirm it this way.

MICHELLE

This whole time. You were leading me on?

FRANK

You did everything yourself. I was just there to pass along information. Now If you will excuse me gentlemen... and lady, I have to get back to the city.

(CONTINUED)

CAPTAIN

Nobody is going anywhere.

Captain nods at Michelle. Throws the grenade at Kabiru. Michelle dives to one side.

Sasa sees it first. Leaps towards his master pushing him away as...

BOOM!

The grenade explodes on Sasa. Spilling his guts.

Captain quickly rolls on the ground grabbing his knife. Throws it with accuracy. It flies. Catches Frank on the chest. He falls. Eyes wide in death.

Captain lunges into Kabiru and they tumble on the ground.

By now, 2 remaining commandos comes running to the spot of the explosion.

Somehow, Kabiru and Captain disengage and stand. Sizing up themselves. Kabiru notices the commandos...

KABIRU

Kill him.

Michelle sees this. She is not about to watch while someone on her side dies. Something snaps in her. She grabs an AK on the ground and as the guards readies their weapons...

RATATATATA!

She guns them down. Then she turns the gun to Kabiru.

KABIRU

Go on. Do it.

Without hesitating, she pulls the trigger. Nothing. She pulls again. Still nothing.

KABIRU (CONTD)

I'm this lucky and it's not even my birthday.

Captain attacks first. Throwing a punch but Kabiru blocks, lands a punch to his jaw. They trade punches and kicks. Blocking each other. Countering each other.

This is hand to hand combat of 2 equally matched military boys. Captain is strong but Kabiru is stronger. Faster.

(CONTINUED)

KABIRU (CONTD)

Every encounter with you is fun. I
get to laugh last.

They fight on. Kabiru manages to get behind Captain and delivers a kick to his back. Captain falls breathing hard. He is getting weak.

KABIRU (CONTD)

Pathetic. I thought you will put up
more of a fight after all these
years.

Captain wills himself. Gets up. Letting out an anguish cry as he attacks again and again he is beaten back. He falls again. Spitting out blood.

Kabiru slowly walks towards Captain. Like he has all the time in the world.

But Michelle stabs Kabiru from the back. He winces in pain. Sucks it in. Turns. Grabs her by the neck. Choking her to death.

Michelle gasps for breathe. She struggles to free herself but Kabiru is just too strong.

CAPTAIN

Psst...

Kabiru turns to meet a headbutt from Captain. He staggers back dropping Michelle.

Captain takes the advantage to deliver series of punches and a final kick sending Kabiru flying into a nearby zinc hut in flames.

CAPTAIN (CONTD)

Back to hell where you belong.

Captain hurries over to Michelle. Helps her up.

CAPTAIN (CONTD)

Are you okay?

MICHELLE

Yeah.

As they hurry toward a speed boat, one of the pickup trucks we have seen before approaches. It stops immediately. The commandos jump down from the back of the truck and run towards them.

(CONTINUED)

Then out of the flame, KABIRU emerges. Not dead yet. He is not 100% but still alive. Still focused on his unaccomplished task.

Captain and Michelle make it to the speed boat. Hurries in. Captain rummages around for the keys. Finds it. Starts it up. Gears it up and they roar away as the commandos shoot without hitting their target.

Kabiru heads to a speed boat barking orders to the commandos. They follow him. They all get in and speed away.

INT. CAPTAIN AND MICHELLE'S SPEED BOAT - DAWN

They speed away through the waters. Michelle's eyes darts around.

CAPTAIN

Be checking for any weapons.

Michelle searches the boat. Nothing. It is totally empty. Then she hears something. Another boat closing in on them.

MICHELLE

Faster... Faster!

Captain presses down on the throttle speeding up...

INT. KABIRU'S SPEED BOAT - DAWN

Kabiru stands authoritatively, in the middle of the boat, like some sort of tribal king as the boat nears his enemies.

KABIRU

Fire!

The commandos open fire...

INT. CAPTAIN AND MICHELLE'S SPEED BOAT - DAWN

The boat cuts across the water like a blade. Michelle ducks as bullets flies past them from all corners...

Up ahead, the water opens up to an island. Lights and all. This is asylum within reach.

INT. KABIRU'S SPEED BOAT - DAWN

The commandos continue to fire. One of them nears Kabiru.

COMMANDO #1
 Sir, we are in Nigerian territory.
 We should pull back.

Kabiru answers by grabbing him by the neck. Reaches for the commando's side arm, takes it and shoots him in the head. He grabs a gun from another and...

RATATATATATA!

Opens fire. He stops. Not satisfied. He kicks open a crate of ammo and pulls out an RPG. Readies it. Aims. Locked and loaded...

FWOOSH!...

INT. CAPTAIN AND MICHELLE'S SPEED BOAT - DAWN

They are now inches from land. Michelle catches sight of the flying rocket...

MICHELLE
 RPG!

Captain glances back in the nick of time to see the rocket flying towards them --

He steers the boat -- Too late--

BOOM!

Connects -- The impact throws the boat way off balance. Captain and Michelle both landing into the water...

INT. KABIRU'S SPEED BOAT - DAWN

They near the site of the wrecked boat. They quickly glance around looking, searching for any sign of life. Nothing. All quiet down there.

COMMANDO #2
 (Pointing)
 There!

Kabiru follows his gaze to find...

EXT. RIVER BANK - DAWN

Michelle helping Captain out of the water. Captain has one hand to his stomach. Michelle tries to help him walk but he can't.

Captain falls. He takes out his hand. He is wounded and losing blood fast. Turning pale by the second. Can't make it.

CAPTAIN
(Dieing)

Go.

MICHELLE
No. We got here together. I am not leaving you behind.

He takes out the flash drive and gives it to her.

CAPTAIN
Get that... evidence to the... right people. That is... all that is mattering.

MICHELLE
No. We are safe now. Just hang in there.

She makes to help him get up. He groans in pain.

CAPTAIN
I... am tired. It is... better this way. Go...

Michelle reluctantly stands and runs. Running towards the light. To safety. To asylum.

She runs a few distance and out of nowhere, NIGERIAN BORDER PATROL SOLDIERS surround her.

LIEUTENANT
Stop right there!

Michelle stands transfixed in a spot. Terrified. She raises her hands.

MICHELLE
Don't shoot! Please don't shoot!

LIEUTENANT
Identify yourself!

(CONTINUED)

MICHELLE

My name is Michelle Falega. I am a reporter from Mawange. I am only seeking asylum.

Then the Nigerian soldiers quickly turn their weapons to...

KABIRU and HIS COMMANDOS. Everyone points their gun at everyone. Atmosphere is charged.

KABIRU

We want no trouble. Give her back to us.

The lieutenant accesses the situation.

KABIRU (CONTD)

(Pressing on)

She is a fugitive in my country. Give her to us now!

The lieutenant looks at Michelle. Her eyes are pleading with him.

He takes a decision. Turns to Kabiru.

LIEUTENANT

She is now in Nigerian territory. Any move you make against her will be considered an act of war.

Kabiru stands there. Eyes burning with anger. Now it is his turn to weigh his options. Double beat. He gestures his men to stand down. They withdraw. Slowly backing away to their boat. They get in and speed away.

Michelle sighs in relieve as the Nigerian soldiers help her to safety.

INT. HOSPITAL - ROOM - DAY

Michelle sits on the bed watching the news.

ON SCREEN: PORT HARCOURT, NIGERIA. ONE WEEK LATER.

BBC AFRICAN CORRESPONDENT

...From what we gathered, fighting broke out in the early hours of today in the outskirts of the capital city. The majority of the civilian population are in support of Omayá's commandos...

Michelle switches off the TV. She stares into space.

INT. HOSPITAL - ROOM - LATER

Michelle stands with her back to us. She is much better now. She is looking out the window.

Then the door opens and John Falega enters. Wears a 3 piece grey suit.

She turns. Her face lights up.

MICHELLE

Daddy...

He opens his arms and she steps in.

JOHN FALEGA

It's alright now. No one will hurt you. Are you okay? Are they treating you well?

They sit.

MICHELLE

I'm fine. Aren't you gonna say it?

JOHN FALEGA

Say what?

MICHELLE

I told you so.

JOHN FALEGA

No. We all make mistakes. We learn from them.

MICHELLE

How is mum?

JOHN FALEGA

She is alright. Where is this evidence you told me about?

She takes the flash drive out of her pocket and hands it over to him.

MICHELLE

This is everything I have on them. Names, dates, transactions and a recorded phone conversation. It clearly stated that they were going

(MORE)

(CONTINUED)

MICHELLE (cont'd)
to use extreme measure to remain in
control of fomusil. And that is the
war going on now.

JOHN FALEGA
You have done well to bring this to
me.

He stands and moves away from her. He takes out his
cellphone and presses a button. Puts the phone to his ear.

JOHN FALEGA (CONTD)
It's me. I have it. Thank you sir.

The door opens and 2 men, on suit, enters and stands beside
Michelle.

MICHELLE
(Stands)
Daddy, what is going on? Tell me
what I'm thinking is wrong.

JOHN FALEGA
You are a child. There are a lot of
things you don't know.

MICHELLE
(Realizing)
You are with them.
(Sick in her stomach)
I'm gonna be sick...

She sits back down. Face ashen. She has never been this
shocked in her entire life.

MICHELLE (CONTD)
When did you become this bad?

JOHN FALEGA
When an orphan suddenly finds
himself in a foreign country, he
needs all the help he can get.

MICHELLE
How could you? Does mum know about
this?

JOHN FALEGA
Your mother is not aware. I gave
you the best life has to offer but
you left it and chose Africa. You
could have been killed chasing
after what does not concern you.

(CONTINUED)

MICHELLE

And you would have let them. For what? A seat at the inner circle?

JOHN FALEGA

There are a lot of things you don't know. You are not seeing the big picture.

MICHELLE

Oh, I see it alright. I see the people you work for are about to enslave my country.

JOHN FALEGA

Don't be ridiculous. America is your country.

MICHELLE

Mawange is my country!

(Then)

I can't believe you are one of those who exploit the uninformed. Developing your weapons even if it means people dieing.

JOHN FALEGA

The strong prey on the weak. That is the way of the world. You can't change it. You think you can take down Pyramid? I would love to see you try. Because it will be you against the world. I have arranged for you to be transferred to a better hospital in the U.S. I will see you when I get home.

She moves. The suits escort her to the door. She stops. Turns.

MICHELLE

Don't bother. From this moment on, you are no longer my father. Don't call me. Don't try to reach me in any way. I hope you enjoy the rest of your life.

She walks out the door. The suits behind her.

John Falega stands there. He just lost the one thing that matters to him the most in life.

INT. HOSPITAL CORRIDOR - DAY

Michelle walks away. Putting on a strong face. The suits accompanying her.

EXT. HOSPITAL - DAY

Another suit hold a car door open. She gets in. The other suits get in and the car rolls away...

EXT. STREETS OF PARIS - DAY

A taxi pulls over in front of a catholic church. A lady steps out and pays the driver.

ON SCREEN: PARIS, FRANCE.

It is Michelle. She enters the church.

INT. CATHOLIC CHURCH - CONTINUOUS

She walks in. Does the sign of the cross. Wrongly. Then she goes over to the confession area...

INT. CONFESSION STAND - CONTINUOUS

Michelle enters.

MICHELLE

Forgive me father for -- I don't know how to do this.

FATHER JOHNPAUL

Glad you could make it. Good to see you again.

MICHELLE

Good to see you too Father.

Father JohnPaul takes out a flash drive from his soutane and passes it to her. She takes it.

FATHER JOHNPAUL

You could be putting yourself in danger again.

MICHELLE

I know. People died protecting this. Their death will not be in vain.

(CONTINUED)

FATHER JOHNPAUL
(Raising his hand)
May the Lord guide and protect you.
The Father, Son and Holy Spirit...

MICHELLE
Amen. Thank you Father. Enjoy the
rest of your vacation.

She goes away.

INT. CATHOLIC CHURCH - DAY

Michelle steps out of the confession stand. Face straight,
she walks away. We stay on her back as we begin to hear...

ANALYST #1 (V.O)
...Michelle Falega clearly exposed
whole new features of this wonder
compound. Statistics show that
fomusil will be the next big thing
in the oil industries...

Michelle keeps walking...

NEWSCASTER #1 (V.O)
...representatives of many oil
corporations have made frequent
visits to war torn Mawange in the
last 5 months than they have done
in the last 5 years...

ANALYST #2 (V.O)
...The question is "is African's
backwardness its doing or is
someone pulling a puppet string
somewhere..."

Michelle continues to walk...

ANALYST #3 (V.O)
...Nuclear weapons are apocalypse.
Now we have something 10 times more
deadly? Judgment day is real close.

NEWSCASTER #2 (V.O)
...Many are calling to question the
authenticity of this document. With
a lot of voice copy programmes
around, one can easily produce a
recording he or she can claim to be
the voice of the U.S president...

(CONTINUED)

NEWSCASTER #1 (V.O)

...Since her independence,
Mawange's oil revenue is a few shy
of a billion dollars but with the
discovery of what most people call
the new oil, Mawange will see its
revenue rise to trillions...

ANALYST #4 (V.O)

...I think people should not be
allowed to do whatever pleases
them. Michelle Falega is a fraud.
An uneducated quack and should be
arrested...

ANALYST #5 (V.O)

...These weapons weren't built for
hunting dogs and lions. They were
built by man to destroy his fellow
man...

She keeps walking...

MICHELLE (V.O)

...It's all about decision. When
faced with a challenge, you have 1
of 2 choices to...

INT. AUDITORIUM - NIGHT

Michelle stands in front of young black eager faces. She is
delivering a speech.

MICHELLE

...It's either you do something
about it or you don't. Europe never
really left African. I don't mean
neocolonialism in the real sense. I
mean slavery. Africa is still in
slavery except there are no chains
now. I am a citizen of Mawange. I
don't regret that decision. Fomusil
is in large amounts in Mawange. The
sad truth is 50 years from now,
Mawange will be no different than
it is today. People think world war
3 will never come or when it does
it will be something else or some
other people. I think when it comes
it will be Africa. Africa is still
asleep and the day they wake up and
say enough is enough is the start

(MORE)

(CONTINUED)

MICHELLE (cont'd)
of the war to end all wars. I urge
Africa to get up. Be our own man.
Do our own things. We will fall.
But we will get up. If we get up,
we keep going. If we keep going, we
finish. If we finish, we win.

No applause. No cheers. No shouting.

Just silence. Then...

BLACK...

...THE END...