

SENTIENT

Written by

Ebuka Okparauzoma &

Nec Nonso

Based On "SENTIENT"

A TV series by Presence Global Entertainment

Ebukaokparauzoma@gmail.com  
niceneec@gmail.com  
+2347035538249

TEASER

FADE IN:

EXT. ATMOSPHERE

The sky looks intense and threatening. Strong winds bend tall green grasses as they sway left to right, right to left. On a tree, birds flutter their wings and fly away.

There is something cynical about the atmosphere. It begins to lose its blue brilliance to something gray.

SUPER: NORTHERN NIGERIA, 2015

DAN FODIO (V.O.)

There cannot be enduring peace, prosperity, equality and brotherhood in this world if our aims are so separate and divergent, if we do not accept that in the end we are people, all alike, sharing the Earth among ourselves and also with other sentient beings, all of whom have an equal role and stake in the state of this planet and its players.

EXT. WOODS - DAY

DAN FODIO is running sleekly like a gazelle. He scuttles between thick bushes smoothly like he is light and wind. He is holding a spear. And beside him is his dog KURA; a smart, slim, dangerous, black ugly looking dog with a scar on its face. But behind Dan Fodio are his men- the V.V.F; Volunteer Vigilante Force; a make up of volunteers who have become vigilantes protecting the people from insurgent activities and inter-tribal wars.

DAN FODIO (V.O.)

They say that strategy is better than strength, and that obedience is better than sacrifice, but I say that to sacrifice is to love, for love is the greatest of all things. I'm sorry, but waiting in silence isn't a part of my strategy. So accept my love or fold. I am Dan Fodio. I will rather seek to intervene for the sentient; the face of the defenceless.

(MORE)

DAN FODIO (V.O.) (CONT'D)  
 Spokesman of humans and sentient  
 alike.

Dan Fodio while running, catches glimpse of an open field,  
 and throws his spear.

The spear lands neatly before OKONGWU; a giant middle aged  
 man of 32, smartly dressed in military regalia. Beside him  
 are boxes of arms and ammunitions.

OPEN FIELD:

Okongwu's truck is parked somewhere within view. There are  
 two young SOLDIERS standing by it. The open field is clad  
 with newly set-up equipment to aid first time gun shooters.

Dan Fodio and his men arrive. He glances at the huge figure  
 before him. Okongwu beams a short quick smile.

OKONGWU  
 That's a whiz-bang throw, Dan  
 Fodio! How did you do that?

Okongwu shakes hand with Dan Fodio.

DAN FODIO  
 (lifting his spear)  
 The same way you snipe two enemies  
 with one bullet.

OKONGWU  
 Oh! Come on, that's different my  
 friend. Okay, back to duty of the  
 day.

Okongwu opens the boxes of weapons and ammunition. He brings  
 out one silver pistol. He raises it up and admires it, others  
 look-on, then puts it in his hostler. He brings out a rifle  
 loads it, targets a bulls eye farther away, and hits the mark  
 with two successive shots.

BANG! BANG!!

OKONGWU (CONT'D)  
 Not a bad bang I guess.

DAN FODIO  
 It's classic.

Okongwu laughs and hands over the rifle to Dan Fodio who  
 inspects it with familiarity.

OKONGWU

Not a bad gun I guess. At least  
it's better than bows and arrows.

DAN FODIO

(sarcastic)

Yeah.

He hands it to his men who inspect it in turn.

Okongwu hands him another rifle and loads another one for himself. The two soldiers assist the others as they rehearse on how to load bullets to the guns.

Everyone is practically engaged with rifles as the soldiers instruct them on what to do and how to shoot. But they hold-on to their fire.

Okongwu and Dan Fodio take a walk miles away.

OKONGWU

You know, I've been instructed by  
my Ogas, at the top. To coach you  
and your men on how to shoot and  
hit the zero target.

DAN FODIO

You know there wont be need for  
that.

OKONGWU

Why?

DAN FODIO

Cos majority of us have handled  
guns before.

Off Okongwu and Dan Fodio --

We see Dan Fadio's men excited about the new development. Most of them exhibiting that they have a great knowledge on handling guns.

OKONGWU

I know you'd say that. But you know  
order is order.

(beats)

But don't you worry my friend, cos  
I've thought out a plan.

DAN FODIO

So what's your plan?

Okongwu smiles.

OKONGWU

(beats)

I will give you a private session!

EXT. NORTHERN NIGERIA - BORNO MUNICIPAL - DAY

ALI, a dirty looking middle aged man with long irregular dreadlocks walks like a soldier on parade. He is obviously insane.

He holds a tattered piece of PAPER. Every step he takes, he makes recitations.

ALI

(reciting)

"Allah is peaceful and  
benevolence..."

As he does this, he approaches some bunch of KIDS playing a cashew throw game. It's a local game. The cashew game is a game played by kids during the season of cashews. It entails trying to bring down cashews that has been set on a mound of sands. Any missed missile of a cashew thrown on the mound of cashews, will be added to the set until the winner takes all.

Ali approaches the kids, seeing him coming toward them, the kids frightened run away, leaving their game. The stand at a distance and watch him.

He gets there, packs their cashew seeds into a strap bag that he is carrying. As he does so, the kids are angry, screaming at the top of their voices: "Barawo! Barawo!" means "Thief!, Thief!"

Some older kids among them throw stones on him. A MISSILE hits him hard on the head, and he gets up angrily and gives the kids a hot pursuit. While he does so, he is laughing.

Ali the mad man closes in on one; the one that targeted him hard on the head. He runs after him until they run into the out skirt of the municipal.

EXT. BORNO MUNICIPAL - OUTSKIRTS - DAY

The poor boy falls on the feet of Dan Fodio. Ali immediately halts as he sees him.

For a moment he was indecisive about what to do. He finally steps forward step by step reciting the Holy Quran as he approaches Dan Fodio.

But Kura, the dog who has been lying low some distance away starts running towards the madman, barking. Ali sees the dog and runs off.

Dan Fodio calls on his dog..

DAN FODIO

Kura!

Kura stops chasing the mad man and runs back to his master, wagging his tail.

Dan Fodio's men who have been enjoying the scene, laugh among themselves.

AMINA, 24, a beautiful but fiercely looking woman approaches Dan Fodio. And pets Kura --

AMINA

Nice dog.

DAN FODIO

That dog is not nice

AMINA

Common, give your pet some credit for once.

Dan Fodio ignores Amina's taunt and looks at the kid who has been lost and dumbfounded by the whole event.

DAN FODIO

What's your name young man?

JOSH

(frightened)

Joshua

DAN FODIO

Josh, don't play with a mad man again.

He nods.

DAN FODIO (CONT'D)

Now go home to your family.

He runs off without looking back.

AMINA

I doubt if he is practically mad.

DAN FODIO  
 (to Amina)  
 Off course he is.

AMINA  
 How do you know that?

DAN FODIO  
 He's my uncle.

He looks at his men, who are now silent, looking at him. He raises his rifle up.

DAN FODIO (CONT'D)  
 Now comrades, let's continue practicing.  
 Raise your arms high let me be sure that every one of you has gotten theirs.

They do, including Amina.

DAN FODIO (CONT'D)  
 Good. Now let's shoot down some insurgents.

EXT. ALHAJI OTHMAN'S COMPOUND - VERANDAH - EVENING

A tall, dark, pretty lady, AISHA, 22, is plaiting her younger sister's hair, MURNA, 15, equally pretty with a beauty spot on her dimpled face.

They are having a nice conversation, while Aisha hastens to finish the hair she is weaving.

MURNA  
 How can you say that it is the same people that you love that you hate.

AISHA  
 Yes of course. But you will never understand now, no matter how much I will try to explain it.

Murna yells.

MURNA  
 Easy with my hair. You're too fast.

Aisha slows it down a bit.

MURNA (CONT'D)

I'm fifteen and very soon I will be getting married.

AISHA

Murna, you are doing no such thing. I forbid it.

MURNA

Why sister?

AISHA

Cos you have no idea about marriage.

MURNA

Okay, agreed! You that know the meaning of marriage, why are you not married?

Aisha sighs. She is perplexed.

AISHA

Now that's not fair. Because you know that I'm betrothed to the person that I don't love.

MURNA

I'm sorry sister. But why don't you love him. Cos he loves you.

AISHA

(angrily)  
Quiet!

Murna keeps quiet, as Aisha angrily tries to finish plaiting her hair.

A maid, 40, enters, kneeling before them.

AISHA (CONT'D)

What is it?

MAID

The General asks me to send for you.

AISHA

Go back to him, and tell him that I'm not coming out that he should leave me alone and leave.

Maid hesitates.

AISHA (CONT'D)

What is it?

MAID

He said he knew that you'd say that. He instructed me to also tell you that if you don't come out to see him, that he will wait there until he sees your beautiful face.

Aisha laughs at the comment. Murna is indifferent.

AISHA

Ask him whether he'll love to meet my father.

The maid leaves immediately without hesitating to deliver the message.

EXT. ALHAJI OTHMAN'S COMPOUND - GATE - EVENING

The gate slides opened.

We see Okongwu dressed in his military outfit, as he waits patiently for either Aisha or maid to come out from the compound. Adjacent to the compound is his truck, parked. He WHISTLES.

The maid approaches him, refusing to look at his face, delivers Aisha's message.

MAID

She asked me to tell you to leave her alone and leave now.

OKONGWU

And if I don't?

MAID

(looks at Okongwu)  
She will call her uncle.

Okongwu smiles, not moved.

OKONGWU

You know, I'm an uncle too.

The maid doesn't reply to his wry joke.

OKONGWU (CONT'D)

Send my love to her.

He thanks the maid and enters his truck and kicks the engine to life with an angry start.

EXT. BORNO MUNICIPAL - OUTSKIRTS - MORNING

At the hem of the woods in the outskirts is Kura, play-acting like he is fighting himself. He jumps intermittently as he falls and rolls on the floor.

But suddenly hears ruffles in the thick somewhere. It charges towards it, until it charges itself into the bush until we can no longer see him.

EXT. TRAINING GROUND - MORNING

Dan Fodio and his team are learning how to hit the bull's eye with their newly acquired guns.

Dan Fodio orders them to reposition themselves. They do as commanded, with vigor.

They peer into the view finder of their rifles, waiting for him to signal them to fire.

Silence.

DAN FODIO

Fire!

But before they could fire, they hear distant sounds of gunshots and bombs. "BOOM!" "BOOM!"

They are nonplussed.

DAN FODIO (CONT'D)

Hold your fire! Don't shoot!

They hold fire. Everyone is obviously dumfounded.

Dan Fodio turns from them, flummoxed, he hurriedly moves with his gun towards his motor bike.

He starts his bike and waits for Amina to enter. She mounts the bike swiftly. Dan Fodio speeds off.

His men reach for their motor bikes too. Some share the same bikes as they all ride, speeding toward the path that leads to the municipal to apprehend what has happened.

FADE TO BLACK.

END OF TEASER

ACT ONE

FADE IN:

EXT. ABUJA - CAPITAL ROAD - POLICE CHECK POINT - MORNING

MR. BLACK, 45, a NIMET OFFICIAL attached to the Defence Headquarters, Abuja, speeds off a Police check point without giving a hoot or horn --

A young POLICEMAN, smartly dressed, looks at his SUPERIOR for command, but his superior sitting on a sofa under a shed made of palm fronds only shakes his head against Mr. Black's reckless move.

INT. MR. BLACK'S TRUCK (MOVING) - MORNING

He draws on his last cigarette that he is smoking, and flicks it away from the window. He gets a mouth perfume and sprays it twice into his mouth. He flicks it to one corner of his vehicle. For a while he becomes thoughtful as he stares at the clock calender on his car. It reads "Sunday".

He is furious. He halts the car roughly, and reverses with top speed, to re-route.

EXT. CAPITAL ROAD - POLICE CHECK POINT - MORNING

The smart-looking policeman on duty with two other of his colleagues inspect the papers of motorists.

Under the palm frond shed is the superior, a SUPERINTENDENT, 50, potbellied, playing a draught game with his fellow police man. On an unoccupied stool is a transistor radio transmitting a Sunday programme. "A Christian song is playing at the b.g on the radio".

Suddenly, Mr. Black's truck zooms again, this time knocking a pole obstructing a narrow path it passed.

The superintendent stands up, and looks at the smartly dressed police man who in turn looks at him questionably.

SUPERINTENDENT

What are you all looking at? After him!

They all disengaged from their duty and speeds off after Mr. Black.

Suddenly, the transistor radio that has been playing a Sunday Christian song changes to a news jingle.

A male voice comes almost immediately.

NEWSCASTER (V.O.)

Breaking News!!! There is a report today from NIMET office that unidentified objects are coming down to earth. This findings has been validated by the ministry of information. Individuals are advised to stay indoors and remote until further notice. Further informations will be brought to you at Nine O'clock AM. Stay tuned.

The news jingles gives way as the song comes up to replace it.

The motorists stares at the superintendent for mercy or considerations, but instead he raises his gun, corks it and points it at them.

SUPERINTENDENT

If you move, I shoot!

EXT. ALHAJI OTHMAN'S COMPOUND - MORNING

Okongwu comes down from his jeep. He is accompanied by his battalion; the J.T.F which reads JOINT TASK FORCES. Everywhere is desolated. Peoples hut's and homes are on fire. There is no attempt to extinguish the fires burning ferociously on some homes.

While people are wailing for their loss of families and properties, Ali is seen somewhere jumping and screaming "Allah is the greatest, Allah is the greatest, there is no one like Allah, Allah is the greatest, Allah is the greatest, there is no one like Allah'.

An angry youth stones him, but misses. Ali runs off for safety.

Okongwu enters the compound this time without permission. The gate is flung wide opened. The fence has been broken down all as a result of the impact from a bomb explosion.

Aisha is wailing on her father's body. Okongwu stoops to empathize with her, but instead she gets up and starts hitting Okongwu on his chest.

AISHA  
 Coward! Chicken Bastard of a  
 soldier! Woman wrapper!

Okongwu tries to hold her, but she hits him harder. He finally calms her down.

OKONGWU  
 Young lady you have to relax a bit.

Aisha stops and looks at him on the face.

AISHA  
 Relax you said, Okongwu? My father  
 is dead, my sister abducted  
 alongside our maid, and you stand  
 there like a man asking me to calm  
 down?

Okongwu holds her abruptly.

OKONGWU  
 Yes, I am asking you to --

He draws her closely bit by bit and embraces her fully. She doesn't restrain. Instead she moans.

OKONGWU (CONT'D)  
 Don't worry, I will bring back your  
 sister and her maid. And the  
 culprits must be brought to  
 justice.

AISHA  
 Promise?

OKONGWU  
 Promise.

One of Okongwu's men clears his throat. Okongwu turns to him.

OKONGWU (CONT'D)  
 Call the command and report the  
 situation on ground.

SOLDIER 1  
 Yes sir!

Okongwu disengages hand with Aisha and turns to the other soldier. A sergeant.

OKONGWU  
 Sergeant! Regroup the others and  
 let's hunt!

SERGEANT

Yes sir!

The sergeant runs off blowing his whistle. The soldiers assemble before him. He gives them directives.

Okongwu moves-in for his jeep as his battalion converges around him.

They disappear with their military jeeps.

EXT. CAPITAL ROAD - OPEN SHED - MORNING

Two police Hiluxes zoom passed an open shed under a mango tree. On the improvised bamboo table on the open shed are ripe-unripe mangoes displayed for sale.

As the Hilux trucks zoom by, an unripe mango falls. And just then, a hand picks it up. The hand is wrinkled, and the finger nails are thick, long and dirty.

Besides the shed reads: five kilometers to St. Mulumba's church.

EXT. CAPITAL ROAD - JUNCTION - MORNING

The Hiluxes split indecisive about the whereabouts of their suspect's route. As they split, the sky suddenly begins to turn from daylight to tungsten-yellow.

EXT. CAPITAL ROAD - POLICE CHECK POINT - MORNING

Everyone except the superintendent is looking skyward. The sky is gradually becoming orange in colour, and the clouds are converging.

The people begin to murmur. A DRIVER of a Toyota car filled with passengers approaches the superintendent.

DRIVER

Please sir, release us to go. "Ba mu yi yawa lokacin bar" ("We don't have much time left").

The superintendent points the gun at him.

SUPERINTENDENT

I said don't move. If you move I shoot.

The passengers begin to murmur loudly, cursing the superintendent in the process.

DRIVER

Surely there is a way for every way

The driver and other drivers approach the superintendent. The superintendent smiles --

SUPERINTENDENT

Off course. There is a way for every way.

EXT. WRONG ROUTE - OFF CAPITAL ROAD - MORNING

A police hilux reaches the end of the road. Obviously a wrong direction. One of the policemen, SOLO, a sergeant becomes apprehensive and cautious.

POLICE DRIVER (O.S.)

There is no way here.

SOLO (O.S.)

Turn around let's go back

I/E. HILUX - MORNING

The policemen look confused. The driver begins to steer back, to re-route. As he does so, the vehicle steps on a sharp object, and there is a loud BANG!

Everyone in the hilux shriek in pains except Solo.

POLICE 1

What was that?

SOLO

Guess it's the tire...

(to the driver)

Do you have a spare tire?

They disembark from the vehicle to troubleshoot the situation. Meanwhile Solo speaks into his radio to report the situation.

SOLO (CONT'D)

(into radio)

I repeat, we have got a bad leg.

Over

SUPERINTENDENT (V.O.)  
 Copied! Wherever you are whatever  
 you do, seek for shelter. I have  
 received direct orders from  
 Headquarters to disengage whatever  
 activities we are embarking and  
 seek for shelter. I repeat.  
 Disengage. And seek for shelter.  
 The atmosphere might be toxic. I  
 repeat. Disengage. Over.

SOLO  
 Yes sir. Copied!

Solo looks at his mates who are looking at him with  
 questionable expression. He looks at the sky which is now  
 becoming dark in orange. He senses danger.

SOLO (CONT'D)  
 We have to be fast, if we must be  
 safe.

EXT. SAMBISA FOREST - MORNING

Okongwu and his battalion pull their jeep to a halt. They all  
 disembark from their vehicle in order.

Around the entrance are motor-bikes parked disorderly. It  
 belongs to Dan Fodio and his vigilante force.

Okongwu is impressed at their response. He looks at the  
 orange sky, first of all and signals his men to spread out  
 and they do in unison.

The others also take a quick glance of the sky too and  
 refocus back to mission.

Okongwu orders them to proceed and they begin to move right  
 into the forest in the same manner.

Just when he receives a radio call. He picks it up.  
 Transmission seems to be breaking.

OKONGWU  
 (into a walkie-talkie)  
 Captain Okongwu... Yes Sir... But  
 sir... Yes sir... Sir... I  
 repeat... What... Retreat?... Sir.  
 Yes sir... okay sir!

He drops the radio call and orders his men to retreat.

OKONGWU (CONT'D)

Damn it!

Off his men -- he takes another quick glance of the orange sky now intensifying.

They retreat.

EXT. SAMBISA FOREST - HUTS - MORNING

Dan Fodio and his men, armed, move swiftly as they look out in the forest for the insurgents. Suddenly they begin to hear cries from somewhere ahead of them.

Dan Fodio and his men halt to listen for awhile.

Dan Fodio points northward.

DAN FODIO

There!

They follow his lead, but this time they move slowly and carefully. As they approach, the wails become louder. They reach the end of the part that could conceal their encroachment and behold a large open space with some shabby built huts.

Dan Fodio signals Amina and a male volunteer to scout the west corner of the area, while he and another volunteer scouts the east wing of the area.S

Dan Fodio breaks from his partner to investigate one of the huts. As he peeps, he notices two women and an adolescent crying. Their clothes have been ripped from their body. They've been raped.

Dan Fodio enters, not looking at them. As they see Dan Fodio, they scream louder.

Dan Fodio quickly evacuates the hut. As he comes out, his eyes meet Amina's.

AMINA

They were raped.

DAN FODIO

Obviously

He looks around the entire area. His men start converging toward them.

AMINA

One of the women said they went  
that way.

Dan Fodio simply looks at her.

DAN FODIO

You'll have to stay with the women

AMINA

(angry)  
Because I'm a woman?

DAN FODIO

Obviously.

AMINA

Forget it. Anywhere you go, I go.

She realizes late the other meaning of what she has just  
said.

DAN FODIO

Okay. Dogo!

DOGO, 40, a frail but dangerous looking man steps forward.

DAN FODIO (CONT'D)

Stay behind and lead the women back  
to the village.

Dogo frowns, but he does not protest nor reply.

Dan Fodio looks at Amina. Amina stares back, smiling.

Dan Fodio leaves swiftly and his men follow, except Dogo,

Dogo is furious. He walks into one of the huts.

EXT. SAMBISA FOREST - MORNING

Murna runs wildly into the forest. She missteps on a tree  
root and hits herself on the ground.

She screams in pains. She struggles to walk looking faintly.

EXT. ST. MULUMBA CHURCH - MORNING

A truck enters the church compound, swerving as it halts.

Mr. Black hops out from the car looking intense.

He moves towards the church door. The door is closed. He knocks, but no response.

He looks at the sky quickly changing above.

The wind starts to howl.

MR. BLACK

Double damn it! Open up!

No response. He hits the door with his boot but it does not open.

He goes toward the stained glass windows, and peeps through one of them. He sees worshippers scurrying away into an underway.

He yells for his wife.

MR. BLACK (CONT'D)

Sarah!

No response.

He runs around the perimeter of the church looking for a possible way to gain entrance into it.

He sees a door. He turns the handle and surprisingly the door opens. He enters.

INT. ST. MULUMBA CHURCH - PASSAGE-WAY - MORNING

The passage way is dark. Mr. Black brings out his pocket torch and puts it on.

He sees a sign that reads 'basement', he takes it. As he approaches, he hears the voices of people murmuring in prayers.

As he follows the sound, he begins to hear a different thing. Indistinct voices; several frequencies of silence and noise whisking away.

He begins to swoon. He falls to the ground.

EXT. ST. MULUMBA CHURCH - MORNING

A police Hilux arrives. Four policemen disembark to investigate Mr. Black's truck.

Suddenly the sky begins to hurtle speckle meteors on them.

They begin to scream.

Two among them begin to disintegrate rapidly until they turn to shackles of broken bones and ashes.

The others fall on the floor whimpering.

INT. CAVE - MORNING

A low glowing light reveals Murna. She regains consciousness.

Murna is still helpless. Beside her is another teenage girl. Murna is afraid, but she keeps it calm as she is trying to decipher where she is and deduce what happened that might have led her there.

MASH-CUTS of Murna fainting as the wind begins to howl and the sky turns red.

INT. CAVE - MORNING

Murna feels nausea all over herself, but she holds herself carefully not to startle the girl next to her. And carefully she stands up and makes for the exit.

But MARY, 17, fair in complexion has been watching her trying to sneak away.

MARY

If I were you I will not do that.

Murna is startled, but she doesn't show it. Instead she pauses like a thief that has been caught.

MURNA

(bravely)  
Why?

MARY

Cos it's not safe out there

Murna turns to look at her strange host in the eyes.

MURNA

(almost arrogantly)  
Who are you?

MARY

You'll get to know soon.

Silence.

Mary sits up to mix a liquid substance with another.

MARY (CONT'D)  
Take, it will fix your nerves and  
bones.

She hands Murna a cup containing some liquid substance. Murna  
refuses to collect it.

MURNA  
(defiantly)  
What's that?

MARY  
A herbal mixture.

MURNA  
Why should I trust you?

MARY  
Cos you've been sipping it for a  
couple of days now. Take, you need  
it.

MURNA  
Did you say days?

Mary gives the herbal substance to her.

Murna collects it, not still trusting her. She stares at Mary  
who stares back at her encouraging her to drink it.

She drinks it all the same.

MURNA (CONT'D)  
(handing her the cup)  
Thanks. I feel relieved.

Mary collects the cup, smiling sweetly like a gentle mother.

MARY  
I thought you'd say that.

She arranges the make shift bed they've been sleeping on.

Murna sits gently on it.

MURNA  
I feel sleepy too

MARY  
(smiling)  
I thought you'd say that too.

EXT. WOODS - DAY

Dan Fodio and his men are all lying down trying to recover from the effect of a stun bomb explosion. Some of them coughing, crying in pains, panting heavily and slowly dying. An explosion has just occurred! Particles of smoke and dust filled the air.

The insurgents surrounds them with sophisticated weapons as the smoky atmosphere begins to clear. SHAKA, a middle aged man, the leader of the insurgents jumps from a tree with a mega phone strapped on his right arm.

He hands over the equipment to a militia nearest to him.

He unmask his face, and beams a mild smile, obviously admiring the effect of the bomb on the vigilantes.

SHAKA

(native dialect with subtitle)

A mild bomb. Disarming and beautiful.

His men chuckle with laughters.

He walks in the midst of the vigilantes, and picks up Amina's gun.

SHAKA (CONT'D)

(smiling)

You think you point and shoot, and your men are a match for us?

Another roars of laughter from his men.

AMINA

Bastard!

A louder laugh from his men. Shaka observes Amina like he's doing so for the firsttime. He stoops and looks at her.

SHAKA

We are honorable men, woman. We don't fight women. We fuck them!

His men laughs louder again. Amina spits on Shaka's face.

AMINA

Liar!

There is silence in the wood. Shaka turns his face away as he makes a fist to strike Amina, Dan Fodio intervenes from where he is helpless on the ground.

DAN FODIO

Leave her alone.

Shaka pauses. He gets up angrily, walks up to Dan Fodio and hits him with the butt of Amina's gun. He grunts.

Amina screams "no" "no". Dan Fodio faints on the ground.

Shaka uses the boot of his foot to reveal his face and spits on it. Blood drips from his mouth.

SHAKA

Fool. Take him to that shack for interrogation. He is their leader.

Dan Fodio is hijacked by two insurgents.

INT. SHACK - CELLAR - MORNING

Dan Fodio wakes up, stunned to find himself in a cellar.

He dusts off his clothes . Drowsy, he grasps at his temple trying to shake off the haze. The cellar is foreign to him.

He staggers to the door and wrenches the handle. It refuses to open. He yells for help.

DAN FODIO

Hey! Anyone? Help!

With no answer, he kicks at the door. He hurts his legs and moans. He observes a rock, picks it up and whacks the door, breaking it open.

INT. SHACK - CONTINUOUS

Dan Fodio stumbles out of the cellar into the shack. The windows are shrouded in Hessian. Howling winds ruffle them back and forth and sometimes, beyond. He is unstable and in a bad shape.

An unusual bright, red haze of morning filters through.

DAN FODIO

Is anyone here? Hello!

The shack is deadly silent.

He continues to move. He grasps at his forehead trying to contain the throbbing pain in his head, then pauses.

INT. SHACK - MORNING

Dan Fodio staggers forward only to trip over a body.

In the filtered light of the shack he discovers one of the insurgent's body, obviously one among the two that puts him in the shack for interrogation.

His face is covered with dried blood from his eyes, nose, mouth and ears.

Dan Fodio makes to puke but controls himself. At a corner he catches a glimpse of someone's legs probably that of an insurgent, half his body is buried with planks. He overlooks it and refocuses his attention.

He looks to the door. The sound of a howling wind and grinding metal draws him outside.

EXT. WOODS - CONTINUOUS

Dan Fodio staggers outside and looks at the far sky. The horizon glows bright red and a haunting wind bends the trees.

He looks around in shock. Dead bodies litter in the open space where he and his men were disarmed with the same horrific looks.

He staggers along the lonely track that leads to the open space, like a drunkard.

He discovers his fellow vigilantes all dead. They have the same horrific features. Dried blood filled their eyes, noses, mouths and ears. Flies buzz around the camp and bodies.

Beside the body of Amina is Shaka and the bodies of his fellow insurgents, having the same features of the vigilantes. Except some few who has transformed into dust and dried bones.

Dan Fodio cries. He is despondent.

FADE TO BLACK.

END OF ACT ONE

ACT TWO

INT. MR. BLACK'S HOME - DINNING ROOM - MORNING - DREAM

Mr. Black comes down from his room and sits on the dinning table. He looks gay.

His beautiful wife SARAH, a middle aged woman and Mary, their daughter prepare breakfast.

MR. BLACK  
(to himself)  
I'm blessed

Sarah and Mary dish out the food on the table.

They sit to eat.

SARAH  
Let's pray

MR. BLACK  
You never miss it do you?

SARAH  
That's not funny mister

She smiles and gives out her hands and they take it.

MR. BLACK looks at his wife with surprise, as her voice becomes hoarse like a demon.

SARAH (CONT'D)  
Blessed father, bless and sanctify  
this food. With the blood of your  
lamb. Amen.

Her face has become sunken up like a witch.

He looks at his daughter and sees blood flowing from her eyes, nose, mouth and ear.

He shakes off his hands from them and falls on the floor. They close in on him, stretching their palms on his face.

He begins to swoon. He holds his ears and begins to scream.

His screaming resonates.

INT. ST. MULUMBA CHURCH - UNDERGROUND - MORNING

MR. BLACK jerks up. He screams more like a continuity from his dream.

Some concerned SURVIVORS converge around him, comforting him. While others appear indifferent, minding their business.

MR. BLACK

My wife. Sarah, please I'm looking for her.

PRIEST

Sarah did not come to church today.

MR. BLACK

What? She never misses mass

PRIEST

I guess she did today.

MR. BLACK

(getting up)  
I need to find my wife

PRIEST

No. You need to rest. You've been out for two days.

MR. BLACK

(alarmed)  
Two days? What happened to me?

No response. They just look at him. He gets up. But his legs could not carry him, and so he falls down.

MR. BLACK (CONT'D)

(groaning)  
Can someone please tell me what is going on?

EXT. ST. MULUMBA CHURCH - DAY

Church bells toll. Howling winds blow. A broken crucifix dangles from the roof.

Meteors impact on the atmosphere above the church. The sky has completely turned blood-red.

PRIEST (O.S.)

Brethren we are at the end time!

These are its signs.

INT. ST. MULUMBA CHURCH - UNDERGROUND - MORNING

Survivors huddle together. The doors and windows are tightly barricaded. Some are seated. Anxiety and fear fills their faces.

A REV. SISTER comforts an elderly woman and her sobbing son.

Mr. Black now standing with difficulty, repeatedly tries to make a call on his cell phone.

No signal. Frustrated, he smashes the device on the floor. Everyone is alarmed.

Attention shifts on him.

MR. BLACK  
I can't stay here any longer.

An OLD MAN with grey hairs smirks.

OLD MAN  
You can't go out there

MR. BLACK  
I will find my family.

The priest walks to MR. BLACK. He holds a bible and a crucifix.

PRIEST  
He's right! It's not safe out there.

Old Man laughs sinisterly.

OLD MAN  
We are damned! They are everywhere

MR. BLACK stares down at the Old Man and staggers to the door. Other survivors look-on in disbelief.

The Priest makes the sign of the cross as MR. BLACK flings open to the door to reveal the apocalypse.

EXT. ST. MULUMBA CHURCH - DAY

Every where is filled with red fog. MR. BLACK could hardly see ten meters ahead of him. He seeks for where he parked his truck.

He is shocked to behold the bodies of the two police men whimpering on the floor.

There eyes, nose, mouth and ears are covered with dried blood. They have a glint of sadness on their faces.

MASH CUT of Mary's face filled with blood.

BACK-TO-PRESENT:

Mr. Black recollects himself. He also observes dried bones and some bodies turned ashes. The wind raises dust.

Mr. Black covers his nose and eyes. He filches.

He hurries to his truck, opens, enters and brings the engine to life.

EXT. CAPITAL ROAD - MR. BLACK'S TRUCK - (MOVING) - DAY

Mr. Black is on a high speed. Everywhere is deserted.

INT. MR. BLACK'S TRUCK - (MOVING) - DAY

He brings out a packet of cigarette from the apartment glove. He lights the cigarette with a lighter.

He Starts to smoke. He puffs out air. He looks depressed.

EXT. CAPITAL ROAD - OPEN SHED - DAY

Mr. Black's truck zooms passed the open shed that is under a mango tree. An unripe mango falls.

The SOUND of the fall is like a solid rock.

EXT. CAPITAL ROAD - POLICE CHECK POINT - DAY

He zooms by. He hits the barricade partially blocking the road slightly.

He observes from his truck's window, piles of ashes, littering the roads. He accelerates his speed.

EXT. CAPITAL ROAD - G.R.A JUNCTION - DAY

Mr. Black slows down now.

He takes his right by a junction which reveals a traffic direction that reads:

"GOVERNMENT RESERVED AREA".

EXT. G.R.A. - DAY

He drives carefully trying to avoid the bodies of people littered everywhere. The estate is in a desolated state. Not a single living person can be seen.

Abandon homes and properties.

The only hue that seems to be everywhere is red.

The light coming from MR. BLACK's car seems to reflect on the specks of dusts floating away from the ash-turned bodies/bones.

MASH-CUT of Sera's face as seen in Mr. Black's dream

Mr. Black is petrified. He drives into his garage.

EXT. G.R.A. - MR. BLACK'S HOME - DAY

Not a living soul can be seen. MR. BLACK alights from his truck.

INT. MR. BLACK'S HOME - DAY

Mr. Black enters. On the wall is a broken frame loosely hung, it's the image of Mr. Black and his wife.

MR. BLACK  
I'm home. Honey.

No response. MR. BLACK searches around the house.

UPSTAIRS:

He goes from room to room, swinging the doors open.

MR. BLACK (CONT'D)  
I'm home!

No response again. He goes on.

MR. BLACK (CONT'D)  
Sarah!

No response once more. He is losing it.

KITCHEN:

MASH-CUT/FLASHBACK: his wife brings out food from the kitchen (as seen in his dream).

BACK-TO-PRESENT: Everything in the kitchen is scattered and unkempt. He leaves to --

MASTER BEDROOM:

He is visibly shaking. His room has been divided out. It is like a wide open window to the outside world.

He is not surprised. This time he simply goes to what remains of his bed and sits down crying softly.

A noise draw his attention to one of his wardrobe.

He pulls out a jack knife from a drawer and approaches the wardrobe.

He opens it and a pack of rats rushes out and scatter.

He opens the other side of the wardrobe. When a mummified corpse of a woman holding a portrait picture falls out.

He holds his breath.

It is his wife. Her bones are almost ashes so that they pilfer away. He staggers off and collapses back in shock.

He moans softly until the pitch of his voice rises to a loud scream.

MR. BLACK (CONT'D)

No! No! No! Sarah!!!!!!! Not you!

His voice echoes out.

EXT. ROADSIDE - DAY

The red sky seems quite brighter now. A hand belonging to an Old Woman picks an unripe mango from a tree nearby.

She grunts angrily at the texture of the mango and throws it away. The mango cracks as she does so.

She discovers a Hilux turned upside down on the roadside. Obviously there has been an accident.

She approaches and examines the scenario. The driver is glued inside the vehicle, dead with the same horrific features. The others are thrown out to the side of the road.

These are same policemen earlier seen.

She checks on their corpses with her bare-footed filthy leg, and discovers the same horrific looks.

She leaves, satisfied that they are dead.

She goes-on into a hut, which is quietly adjacent to her shed. She enters it.

INT. OLD WOMAN'S HUT - DAY

The hut which seems to be quite small is unusually spacious inside. It is barely furnished, except for an earthen pot of water and empty bowls, plates and pots of different sizes all made with glazed clay.

There is a bush lamp burning somewhere in the room. She picks it and headed to the middle of the hut.

She discovers that it has been tampered with.

The lid to be concealing the hideous pathway to the under ground has been pushed aside.

She pulls out a pistol from under her cloak and enters it. She is suspicious.

UNDERGROUND:

She descends from the wooden stair case without holding the baluster for support.

She puts out the bush-lamp and wears a night vision plus an infrared glass.

Immediately every dark areas suddenly becomes different shades of green. But somewhere is a large red frame of a man on the floor. On the floor are also spots of red glints.

The old woman switches on the light to reveal a wounded police man. It is Solo. She points the gun at him.

DAN BABA  
(with a deep masculine  
voice)  
It caught you?

Solo nods. Unsure of his answer.

DAN BABA (CONT'D)  
You saw anything?

SOLO  
No.

DAN BABA  
Those who see nothing --

She shoots him on the head. BANG! BANG!!

DAN BABA (CONT'D)

Say nothing.

She shoots him again on the same spot in the head. Blood gushes out and spills on the floor.

Solo dies with his eyes wide opened.

She looks around the room. The room is well furnished like an Arabian prince's sitting room.

On the corners of the room are sophisticated guns and state of the art weapons of mass destruction.

She beams a smile.

She moves to one corner that leads to another room.

BATHROOM:

There is a mirror, bearing a sophisticated cabinet. She removes her disguised cloak. Removes her bullet proof vest, her fake sagged breast, and begins to reveal her large frame. Apparently this is a man in a woman's clothing --

DAN BABA; 6FT, muscular with a thick goatee.

He brings out his walkie-talkie. Transmission breaches. He curses.

EXT. CAPITAL ROAD - POLICE CHECK POINT - EVENING

The road looks deserted. It is littered with bodies, some dead but whole, others mummified and broken.

Under the shed is a transistor radio.

It is transiting an unclear signal. Close to the shed is a concavity made of sacks of sands. It's intended as a cover for stationed policemen in case of a shoot out.

There are handful of both mummified and dead bodies inside who probably has gone for cover during the meteor showers.

Suddenly, the bodies begin to rise one after the other.

They leave, walking slowly but consistently without swinging their hands, until they are out of sight.

Inside the pit is revealed the superintendent. He is motionless.

EXT. LAKE CHAD - DREAM

Dan Fodio is walking through a path. As he walks, the grasses give way on their own accord.

Everywhere is filmy red. He hears a bark from a dog. He calls on it.

DAN FODIO

Kura!

No response, but moments later, his voice echoes. He finds it strange, but he tries again, and his voice resonates back in response.

Suddenly, he catches a glimpse of Kura from his side eyes. He turns, but couldn't find it. He follows the trail. As he keeps walking, a green fire fly comes to him.

Dan Fodio tries to touch it, but it flits away adoringly. Dan Fodio follows it.

The closer he gets, the faster it becomes. To a point he is almost running, following the red fire fly. But all of a sudden, it stops and sinks into a mashed ground.

He begins to dig on the earth. And fortunately, he sees a horn like object. It is a TOTEM with alien writings inscribed on it. As he lifts it, the red filmy glow begins to disappear into a yellowish sunset.

He looks ahead of him and beholds a golden sun sinking into the lake. On the lake is a host of millions of dead bodies, floating. He makes to approach it, but the sky turns red as the thunder strikes.

And it begins to rain. Suddenly he wakes up. Panting.

FADE TO BLACK.

END OF ACT TWO

ACT THREE

EXT. WOODS- SAMBISA FOREST - DAY

Okongwu is emptying a sachet of water on Dan Fodio's face.

Dan Fodio jerks up in agony. Okongwu's men watch them. They surround the perimeter.

OKONGWU

Dan fodio, there you are. Sleeping  
like a son of man without a home.

Dan Fodio looks around, terrified that there are no more  
corpses around.

DAN FODIO

Where are my men?

OKONGWU

There are no men in the woods. The  
world have changed, boy.

He pulls him up.

OKONGWU (CONT'D)

Now let's get you home for re-  
orientation.

EXT. BORNO MUNICIPAL - DAY

Dan Fodio is seated on at the back of a military jeep with  
Okongwu. They are moving at a fast speed. Everywhere is still  
misty with red. There are desolate houses, piles of dead  
people turned to ashes on the city.

There seem to be no people except for few military men on  
patrol.

OKONGWU (O.S.)

Okay boy, you can start asking your  
questions.

DAN FODIO (O.S.)

Where is every one?

OKONGWU (O.S.)

Everyone, except you and I and  
everyone you are seeing is dead!

INT. MILITARY JEEP (MOVING) - DAY

Dan Fodio is a bit frustrated and dumbfounded with the news.

DAN FODIO

Surely, the insurgents didn't  
struck again. Cos your men are few,  
I noticed.

OKONGWU

They couldn't have. They can't  
fight us face to face.

Dan Fodio gives him a sarcastic stare.

OKONGWU (CONT'D)

Take it or leave it, "Mallam"  
("Friend"). But all I know is that  
darkness is upon us, and men of  
light comprehended it not.

Dan Fodio is thoughtful.

INT. MR. BLACK'S HOME - MORNING

Mr. Black is sleeping, seated on his sofa in his half  
shattered bedroom.

Suddenly a noise from outside springs him up on his feet. He  
moves down --

KITCHEN:

Mr. Black on a singlet, makes himself a coffee. He looks out  
of the kitchen's window, despondent.

He is disturbed. He leaves sipping his coffee.

EXT. MR. BLACK'S HOME - MORNING

He drags the remains of his wife wrapped with a bed spread-  
cover. He lowers the corpse into a hole he has previously  
dug.

He drops the portrait she has been holding into the grave  
with her. But thinks twice. After awhile, he jumps into the  
grave and removes the portrait.

The portrait reveals the picture of their daughter, Mary. He  
covers the grave with earth.

He pays his last respect. Drops of tear runs down his cheeks.

He places an improvised wooden cross alongside a vase containing a bunch of flowers though looking worn-out on the mound, and does a sign of the cross.

INT. MR. BLACK'S HOME - BASEMENT - MORNING

He dusts-off an old metal box.

He retrieves a double barrel gun and bullets from the box. He arms himself.

Everything has gone wry. He sets out to look for his daughter, "that's the only thing he holds onto".

EXT. MR. BLACK'S HOME - MORNING

Mr. Black now wearing a three quarter short and a jacket heads to his car.

He unveils a new jeep he has parked. He looks at the other truck. There is a huge different.

He toss his bag containing all the things he will be needing, and enters.

INT. JEEP - MORNING

He insert the picture of his daughter on the sunshade in front of him.

He takes a long-look at the grave of his wife and the entire compound. He makes to cry but controls his emotion. "Crying won't yield results".

He puts on a camouflage cap and revs his engine to life.

EXT. G.R.A. - MORNING

Mr. Black drives at a fairly good speed. As he drives, he looks along the road. There is no human and dead corpses again, except ashes.

He adjusts his rear mirror, and changes gear. Dust particles are raised.

INT. CAVE - DAY

Mary is cooking something on a fire composed of three stones and fire woods as fuel.

Behind her is Murna, sleeping. Murna stares and opens her eyes.

MARY  
You are awake.

Murna is a bit frightened because Mary isn't watching at her. She finds it surprising.

MURNA  
How did you know that?

MARY  
My classmates used to call me witch.

MURNA  
And why is that?

MARY  
Cos you can never whisper from a distance without me hearing it.

MURNA  
How is that possible

MARY  
I don't know, but you can give it a try.

Murna laughs.

MURNA  
Okay. Tell me what I want to say now.

She holds her breath and whispers a word.

Mary smiles.

MURNA (CONT'D)  
Okay, tell me what I said.

MARY  
You said "you are a  
"mumu" ("foolish").

Murna is shocked.

MURNA  
What! How can you hear that?

MARY  
I don't know. I grew up like that.

MURNA  
Are you a witch?

MARY  
If I am, flying should be part of  
my talent, don't you think?

MURNA  
I don't know

She brings down the pot from the fire.

MARY  
So what's your name?

MURNA  
(mischievously)  
So why don't you tell me as I will  
whisper it to you now.

MARY  
(smiling)  
Let's give it a try.

MURNA  
Don't look at me

MARY  
Okay I won't.

She turns. And Murna whispers her name.

MARY (CONT'D)  
You said "my name is Mo.o..n"

MURNA  
Got you! But you tried.

Mary looks at her smiling.

MARY  
So what's your name?

MURNA  
I am Murna.

MARY  
Moona?

MURNA  
No... Murna!

Mary dishes out the food she is cooking.

MARY  
Okay. Murna, right?

MURNA  
Yeah. So what's yours?

She cleans her hand to offer Murna a handshake.

MARY  
I'm Mary. But they call me Marian here.

She is sad.

MARY (CONT'D)  
We should eat.

Murna looks at her carefully.

MURNA  
Who is they?

Mary doesn't respond at this. Murna looks at her more carefully. As she does so, she discovers that she's being chained.

The chain is been connected to a big stone. It is a long chain.

INT. SHACK - CELLAR - DAY

A walkie-talkie makes an unclear sound. The signal is not strong enough to be decoded.

But the sound startles one of the bodies in the shack. IBRAHIM, 27. He has been in coma under some planks that have fallen on him during the incident.

He struggles to rise. He throws away the planks covering him.

Finally, he lifts himself up. He is quite relieved.

He heaves for some breath and crawls up until he is able to move. He searches around for his gun. Fortunately he sees it and picks it up. He is hooded.

The walkie-talkie makes another unclear sound again. Ibrahim goes to it and picks it up. He shuts it off and puts it inside his pocket.

He looks around for Dan Fodio. When he couldn't find him, he curses him in Hausa language with English subtitles.

IBRAHIM

Cunt!

He moves away from the shack. As he emerges out of the shack, he looks at the reddened sky. He is bewildered. It's strange to him. He removes his mask to reveal a young and handsome man.

He has a skin cut on his chin. With tribal marks on his face depicting that he is a Northerner probably from the Fulani tribe.

He faces Mecca and prays.

IBRAHIM (CONT'D)

Allah' wak' bar'!

Finished praying, he gets up. With one word he moves on.

IBRAHIM (CONT'D)

Marian.

INT. CAVE - NIGHT

Mary and Murna are eating. Murna is obviously very hungry as she eats in a hurry.

MARY

You should take it easy if you want to be filled.

MURNA

(whispering)

If you can hear me, tell me how you get here?

MARY

We were in class...

Muran suspends the food she is about taking. Mary looks toward the entrance of the cave.

INT. CLASSROOM - MORNING - (FLASHBACK)

NGOZI, a female teacher, 25, slender and pretty, dressed in a typical Hausa regalia. She is wearing a hijab. She goes to the board and writes --

On the board is boldly written: "Biology" and beneath it is the topic: "Evolution".

The class is made up of thirty students consisting of female teenagers.

MARY (V.O.)

We were revising for our Mock Exam.

Suddenly there is a gun shot. BANG!

The teacher is shocked. Several gunshots follow. The classroom becomes deadly silent. Fear grips everyone. Some students try to peep through the windows and doors, when a trembling male teacher enters in and signals them to close the windows and the doors.

MALE TEACHER

Stay low everyone.

He looks at the female teacher intimately who looks back at him in fear.

The windows get closed. Mary hurriedly bolts the door, close to her.

Everyone is still and suspended. For a while they don't know what's next. Whether anything is going to occur again or will not. The male teacher walks up to the door indecisive about his next action.

MARY (V.O.)

Then came these hooded men.

Suddenly the door is blown apart by a single gunshot. BANG! It hits the teacher on the trunk and he is been repelled from the door.

Ngozi is devastated. She screams 'Martins'. As she runs to hold Martins, the classroom door is kicked open.

Insurgents all hooded enter. They abduct the girls as they make for Ngozi, but she pulls a resistance on them.

She is knocked out by the butt of a gun. She falls down and collapses next to the male teacher. Both of them in pool of blood.

INT. VAN (MOVING) - EVENING - (FLASHBACK)

It's pitch dark and silence except the sound of a vehicle galloping. Mary and other girls are locked-in together. They are very scared.

MARY (V.O.)

We were been conveyed here,  
blindfolded. And months passed as  
days become weeks. Some of us were  
given out as gifts to the bravest  
among them.

EXT. SAMBISA FOREST - NIGHT - (FLASHBACK)

Shaka and his men celebrates among themselves for a  
successful raid. Ibrahim is being praised. At some point,  
they raise him up.

Shaka blindfolds him and asks him to pick among the abducted  
girls.

He selects Mary. The men jubilates. Ibrahim leads mary away  
from others.

INT. CAVE - NIGHT - (BACK TO PRESENT NIGHT)

Murna is startled, she feels for Mary.

MARY

And here I am, a wife.

Murna is further flummoxed.

MURNA

And you are not pregnant for him?

MARY

Nope. He said he doesn't want my  
children to be with him in heaven.

MURNA

(whispers)

He must be a demon to believe that  
he is going to heaven.

They both laughed at this.

MURNA (CONT'D)

How do I get you out here?

Both of them look at the long chain at Mary's ankle.

Silence.

MARY

You can't!

INT. ST. MULUMBA'S CHURCH - MORNING

Silence fills the church. There are shards of stained glasses on the floor. Red lambent streams through the broken windows above.

In a flash, the door of the church flings wide opens opened. As it opens, harsh light of filmy red streams in.

A silhouette of a tiresome man comes in.

He walks slowly but steady through the aisle, until he reaches the front of the pew next to the confessional.

The police Superintendent.

He kneels with one knee on the ground. His body is stained with coated blood. He looks very worn-out.

SUPERINTENDENT

(mutters to himself a  
verse from the book of  
Isaiah 1:18)

You said Lord "...Though our sins  
be as scarlet, they shall be as  
white as snow; though they be red  
like crimson, they shall be as  
wool."

He goes to the confessional to make a confession.

SUPERINTENDENT (CONT'D)

Bless me father for I have sinned.  
It has been ages since last my  
confession...

(Beat)

Father, father.

No response. He falls back on the seat. He is hopeless.

Suddenly, the frame of a man appears in front of him. He looks up to him.

SUPERINTENDENT (CONT'D)

Father!

PRIEST

Your sins have been forgiven, long  
before the apocalypse. Rise and  
come with me.

He is nonplussed, but he arises and follows the priest to the underground.

INT. ST. MULUMBA'S CHURCH - UNDERGROUND - MORNING

The survivors are eating breakfast.

They look at the Superintendent carefully the moment he appears, not so sure of who he is.

The priest follows right after him.

PRIEST

It is okay. He is with us.

OLD MAN

If he is with us, why is blood all over him.

SUPERINTENDENT

I don't know.

Silence. The Rev. Sister approaches him.

REV. SISTER

Sir, come you need to freshen up before you join others.

The Superintendent looks at the Rev. Sister, hopefully and thankfully.

He follows her as she leads him out.

The survivors look at their priest who in turn looks back at them in askance.

INT. UNDERGROUND - MORNING

The police superintendent, cleaned and shaved and in a neat but used trouser and long sleeved shirt, is seated. He is eating. He eats some pieces of yam and an egg sauce.

As he is eating, he watches them from the corners of his eyes, aware that they are watching him.

PRIEST

You have to tell us what you saw out there before you came.

He stops to eat and stares at the priest. He observes the fears in everyone of the survivors. Their attentions fixated on him.

SUPERINTENDENT

While I was coming, I did not meet  
a single soul. Just a tough red  
wind and dilapidated structures.

OLD MAN

And the blood on your uniform?

The room is silent. An elderly woman makes the sign of the  
cross. She holds her baby boy.

SUPERINTENDENT

Actually I don't remember

PRIEST

Tell us what you can remember.

SUPERINTENDENT

I was on duty at the checkpoint ten  
kilometers from here, south. My men  
were after a speeding man. Who  
wouldn't stop.  
I waited for them while they  
left...

OLD MAN

Why?

The room becomes still. The superintendent looks him  
carefully. The old man in turn stares back.

SUPERINTENDENT

You don't leave your base exposed,  
do you?

OLD MAN

The road side is not a base.

SUPERINTENDENT

Base is base, are you a policeman?

OLD MAN

I was.

I/E. BORNO CAMP - GUERRILLA HOSPITAL - EVENING

Dan Fodio is seated on his camp bed, thoughtful. There are  
some plasters on his face.

Wounded soldiers are also lying on their camp beds. a female  
nurse attends to them.

Okongwu swaggers in and reaches for Dan Fodio's bed space.

OKONGWU  
I noticed you are now strong.

DAN FODIO  
Like a blunt axe.

OKONGWU  
Haha! a razor may be sharper than  
an axe my friend, but it cannot cut  
wood.

Dan Fodio sniffs a laugh at this.

DAN FODIO  
Okay you got me. I'm fine. What do  
you want from me?

OKONGWU  
(beats)  
I want you in my team. Like you  
earlier pointed, my men are few.

DAN FODIO  
But I can't.

OKONGWU  
(frowning)  
And why can't you?

DAN FODIO  
I don't follow orders.

Okongwu is silent for a while.

OKONGWU  
Taking order is different from  
following it.

DAN FODIO  
It's same thing.

OKONGWU  
But you know, it is by order we  
saved your life, and your people's  
life.

DAN FODIO  
You didn't saved my life. You woke  
me up.

OKONGWU  
From the dead I supposed!

DAN FODIO

I was sleeping, not dead. And by the way I heard you and your men cowardly retreated, and left my men alone to fight the insurgents.

OKONGWU

What happened out there with you and your men was suicide. Taking untrained men to combat people who are already...

(beats)

Now, what have become of your men's fate?

Dan Fodio is moody. He feels guilty for letting his team down.

OKONGWU (CONT'D)

Tomorrow we move. To disinfect the forest and bury your dead. If we are lucky, we will find a few bodies. But trust me my friend, we have more dead men than the living. An unnatural event that demands explanation.

DAN FODIO

There are no few bodies.

Okongwu taps Dan Fodio on the shoulder, leaving.

OKONGWU

Few or not, tomorrow we'll find the dead and count the living.

He swaggers off.

I/E. BORNO CAMP - GUERRILLA HOSPITAL - NIGHT

Dan Fodio is seated on his bed space. He is still. Deep in his thought. A female attendant comes in and drops something on his table.

She leaves without saying a word to him.

He turns around to see the content. It is a tray containing a plate of "tuwo masara" a native food. A bowl of water and 60Cl bottle of water.

He washes his hands in the bowl.

He adjusts himself, bringing the tray containing the food closer to himself and begins to eat slowly.

MOMENTS LATER:

Dan Fodio lays on the bed. He shuts his eyes.

Dan Fodio is sleeping. It is dark, except for a lamp in the middle of the ward. He whispers unfathomable words as he dreams on in peace.

EXT. LAKE CHAD - NIGHT - DREAM

Dan Fodio is at the bank of a lake. A distant red-glow emanating from the middle of the lake illuminates everywhere. It's such a beautiful panorama to behold.

A green lucent fire fly flits before Dan Fodio.

Dan Fodio follows it. I

t glides and settles on the paddle of a canoe anchored on a pole by the bank of the lake.

Dan Fodio unhooks it, enters, and picks up the paddle. The fire fly flits ahead of him to direct him further into the lake. He follows it.

As he paddles, he looks into the water and beholds dead bodies. But the red glow emanating from the middle of the lake is not enough to reveal their faces.

He paddles softly, following the flitting fire fly as it glides to the centre of the lake, where the light is glowing. He is careful not to arouse the sleeping sentient.

He arrives in the middle of the lake. The fire fly dives into the deep of the lake and disappears as the glow from the lake overshadows it.

Dan Fodio is indecisive thinking whether to go or not to go. But he finally makes up his mind and decides to enter the lake. He removes his clothe and makes to dive in. But he touches the water to feel the temperature. As he does so, the lake begins to vibrate. Everywhere becomes crystallized with sentient eyes.

They are awake. The vibration becomes ferocious and the waves begin to rock the canoe. The sentient begin to swim around him. These activities culminate and contribute to a strong wave that repels him away from the canoe. While the canoe capsizes, he falls into the light.

And as sentient begin to close in on him in the water, the beam edge of the red glow starts becoming thin until it becomes a speck of dust blinking, until it becomes pitch dark.

Screams of command start filtering in. And a yellow glint of sunlight begins to filter in until it becomes blinding.

I/E. BORNU CAMP - GUERRILLA HOSPITAL - MORNING

Dan Fodio opens his eyes to see two SOLDIERS looking at him angrily.

The ward is empty except for the trio.

SOLDIER 1  
Lazy lizard

DAN FODIO  
Good morning officers

The other soldier, heavily built, tall and dark, mutters an unheard curses in Hausa language.

SOLDIER 1  
The General wants to see you.

DAN FODIO  
What for?

SOLDIER #2  
(angrily)  
Bloody civilian. You don't ask, you obey!

Dan Fodio looks at him irritatingly.

DAN FODIO  
I will be with him shortly

SOLDIER 1  
(calmly)  
Sorry, he said now.

Dan Fodio gets his shirt to cover the vest he is wearing and accompanies them.

EXT. CAMP - HUT - MORNING

Okongwu is conversing with Aisha. He is trying to comfort her. His men are with him, standing by for a mission.

Okongwu sees Dan Fodio coming and he dismisses her.

Dan fodio makes eye contact with Aisha, but Aisha doesn't look at him.

OKONGWU  
You are late.

DAN FODIO  
Yeah. Slept late.

OKONGWU  
You know the drill friend. Early to bed, early to rise.

DAN FODIO  
Yeah.

Okongwu gestures with his hand, signals him to enter the jeep.

OKONGWU  
Come on, we are late.  
Move it! Move it!

Dan Fodio climbs in.

The two soldiers hop into their jeeps and drive away.

As they drive away, Ali emerges from a heap of debris he has been scavenging nearby. Luckily, a survivor.

He observes Aisha who is moving towards an open kitchen in the camp. He searches and scans around.

Nobody is in-view or have seen him. He follows her.

KITCHEN:

Aisha seats on a low stool, to join some women in preparing cheese.

Ali stays and observes at a respectable distance.

One of the women spots him. She draws others attention. Everyone is bewildered.

WOMAN 1  
The mad man is alive. How can he not die.

WOMAN #2

"Haba" ("Oh"). How can you say that. If Allah wants him alive are we going to reject him?

WOMAN 1

All I'm saying is that he is good for nothing. Our children would've done better if they are alive.

WOMAN #2

I think he must be very famished.

The kind woman gets up and arranges a food item in a nylon. She ties it and gives it to Aisha to deliver to the mad man.

Aisha collects it, looking flummoxed.

WOMAN #2 (CONT'D)

Go, give it to the mad man. Be quick about it.

Aisha goes to deliver the package. The two women watch her.

WOMAN 1

(suspicious)  
What's wrong with her

WOMAN #2

(in hausa)  
Haba ! Ya kamata ka san na.

WOMAN 1

Is she the only one that lost her family to the crises?

She gives Ali the package. Ali collects it and scares her off. She runs back crying.

WOMAN 2

She isn't, everyone is mourning in their different ways...

She gets up to receive Aisha who falls into her arms sobbing.

Ali goes away, chewing the food, and laughing.

EXT. LAKE CHAD - DAY

Okongwu and his men dismantles from their vehicle. To behold piles of bodies floating on the lake. The faces of the corpses are clean, but their expressions are a look of pity.

DAN FODIO

I need a gun.

Okongwu hands him a pistol from his waist.

Okongwu, ahead of them makes for the water. He sees the body of a girl that looks like Murna; Aisha's sister and makes to touch it.

DAN FODIO (CONT'D)

Don't touch it!

Everyone stares at him.

OKONGWU

Why?

DAN FODIO

(stammers)

Cos it might be infected.

OKONGWU

You might be right.

He uses the shod of his boot to turn the corpse over. Nothing happens and it is not Murna.

Dan Fodio notices his men. The remarkable features of Amina are unmistakable.

OKONGWU (CONT'D)

You loved her?

Dan Fodio ignores him.

DAN FODIO

We have to bury them

OKONGWU

We can't, they are too many.

DAN FODIO

We have to.. It's a rite according to the Holy Book of Quran.

OKONGWU

My Holy book said: "let the dead bury their dead"

DAN FODIO

Don't you see that they are restless. Who brought them here, coincidence?

OKONGWU  
I don't believe in ghost either.

SOLDIER 1  
We do.

Okongwu looks at his men. Who are partly scared.

OKONGWU  
To base camp, move it!

His voice echoes.

He turns to Dan Fodio who is nonplussed at the effect of the echo, and collects his pistol.

OKONGWU (CONT'D)  
You know nothing Mallam, you are  
just a bloody civilian!

INT. CAVE - DAY

Murna hits hard on the shackles used to tie Mary. Her efforts betray her. She perspires as she uses her cloth to wipe the sweat off her face. She exhales.

Mary is indifferent.

MARY  
Trust me, we can't break it with a  
rock.

MURNA  
But there's got to be a way out.

Murna searches about the cave.

MARY  
The only way is to get the key.

MURNA  
But the key is not here. And he may  
never return again.

Mary motions her to be quiet.

MURNA (CONT'D)  
(whispering)  
What is that?

MARY  
Quick, hide. There is a corner in  
the cave. Quick!

MURNA

What is that? And who is that?

Mary hushes her to be quiet.

MARY

It is him. I heard his footsteps.

Murna makes to protest but thinks better of it.

She makes for the end of the cave.

Heavy footsteps approaches the cave, and Mary poses like one that is sick and tired...

Nothing happens, there is a pause. But just when Mary makes to lookout for the visitor --

Ibrahim's shadow looms the cave.

He appears, looking irritated and choleric.

MARY (CONT'D)

Welcome.

He ignores her greetings. He simply goes to the earthen pot containing water, and drinks of it. Breaths a sigh of relief and turns to the pot containing food.

He opens it and sniffs it, to be sure that it is safe. Unsatisfied, he takes a chunk of the food with his finger, and gives it to Mary to eat.

Mary eats it without complaining.

He looks at Mary for five seconds for any reaction, there isn't, and so he wolfs on the food.

He finishes eating and drinks some water again. He removes his garment and flings it to a corner.

He clears his throat and looks at Mary lustfully. Mary pretends to look sick.

IBRAHIM

Witch.

He moves closer to where his luggage is, and zips through its side. He retrieves a transparent bottle containing pills.

He selects two tablets, and returns the bottle carefully.

He places the pills to Mary outstretched hand. Mary collects it and swallows the pills.

She undresses and lays on the makeshift bed.

Ibrahim smiles and crouches on her and sexes her.

She moans out of ecstasy and depression.

UNDER A CLOAK:

Murna's heart beats as she hears the deep GROANS of Ibrahim about to reach his climax.

She begins to sob quietly/ She hears the shrieking voice her Mary.

EXT. CAMP - C.S.O OFFICE - DAY

Okongwu enters with Dan Fodio inside the office.

The C.S.O, 45 years, stout and potbellied. He is smoking a Cuban cigar. Dan Fodio feels discomforted about the smoke.

Okongwu salutes.

The C.S.O stands and shakes Dan Fodio.

C.S.O  
Well, well.

He sits and nods at Okongwu who salutes and leaves the office.

C.S.O (CONT'D)  
I hope you don't care about the smoke.

DAN FODIO  
Not at all!

The C.S.O observes Dan Fodio for a while, draws his last from the cigar, and puffs it out. Smoke fills the room.

C.S.O  
Dan Fodio, be at ease to call me Adekunle

DAN FODIO  
Okay, sir.

He stands and pulls out a drink and two cups from the shelf. He pours some of the drinks and offers Dan Fodio.

Adekunle admires the drink and grins. It's a locally brewed alcoholic gin.

ADEKUNLE (C.S.O)  
Ogogoro gin. Best from the south.

They drink. Dan Fodio swallows hard.

ADEKUNLE (CONT'D)  
I heard that the missing bodies are all in the lake.

DAN FODIO  
I believe so.

ADEKUNLE  
But off course you were there.

DAN FODIO  
Yes sir.

ADEKUNLE  
Do you have any idea what they might be doing out there?

DAN FODIO  
No sir.

ADEKUNLE  
Or who brought them out there?

DAN FODIO  
No sir.

ADEKUNLE  
I need answers to calm the fears from your people.

DAN FODIO  
My people wants to bury their dead.

There is silence.

ADEKUNLE  
Their dead. Is that it?

DAN FODIO  
Yes sir.

ADEKUNLE  
You can leave.

Dan Fodio stands and makes for the exit.

ADEKUNLE (CONT'D)

Fodio

Dan Fodio stops and turns around.

ADEKUNLE (CONT'D)

I will be raising a para-military group, to handle the domestics around. I hope you will be part of the team.

DAN FODIO

Hope so, sir.

The C.S.O nods, and he takes the cue and leaves.

INT. CAVE - NIGHT

It is dark, except for the ambience of the moon streaming through the entrance of the cave.

Mary is lying down, but the body of Ibrahim is heavily on her. He is deep asleep. The room is silent but is broken by the whispers of Murna.

MURNA

Can you hear me Mary?

No response.

MURNA (CONT'D)

(whispers)

Hello!

No response.

UNDER A CLOAK:

Murna is shivering amidst sobs, under the cloak she's all buckled up into.

MURNA (CONT'D)

I know you can hear me... Hello!  
Please say hi!

No response. Her sobs breaks into a quiet moan.

MURNA (CONT'D)

Please Mary, say hi, I'm scared in here.

Suddenly she hears the sound of a little rock.

She freezes, not so sure of what she has heard.

MURNA (CONT'D)  
 (whispers)  
 Mary, is that you?

No response.

MURNA (CONT'D)  
 (whispers again)  
 If it is you, do it again.

She waits and there is no response.

MURNA (CONT'D)  
 Hello!

The rock strikes again. Murna is delighted.

MURNA (CONT'D)  
 Do it again!

The rock strikes again.

MURNA (CONT'D)  
 I want to come to you, here is  
 scary. Do you think I should come?  
 If yes throw the rock again, but if  
 no, throw twice in a row.

There is silence. But in a very short space of time, the rock strikes twice.

IBRAHIM (O.S.)  
 Witch! If you don't sleep now, I  
 will slit your throat with my  
 dagger!

Murna freezes and holds her breath.

EXT. CAVE - NIGHT

There are treeline. Among the trees, in the shadow is the silhouette of a stranger.

Its eyes glow like a verdant quartz.

EXT. ROCKY PATH - DAY

Okongwu and his men drive on a convoy to the lake side.

Beside them is Dan Fodio on his motorbike. But behind them are five old heavy duty Mercedes-Benz trucks.

EXT. LAKE CHAD - DAY

They park neatly beside the bank of the lake. Some men and women including Aisha disembark from the trucks.

Okongwu and his men stares on what seem like a wonder. "This is not happening".

There are no corpses on the lake again. An animal suddenly starts swimming.

Heading towards the bank of the lake.

Okongwu corks his pistol so does his men too.

OKONGWU  
Everyone step back.

They begin to retreat backward.

The animal swims to the shore, springs to life, shakes the water off its body, and looks up with a red hazel eyes.

DAN FODIO  
Kura?

FADE TO BLACK.

THE END