

TRANSCENDING THE ORAL ROOTS OF SCREENWRITING PRACTICES IN THE NIGERIAN CINEMA



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ABSTRACT

Transcending The Oral Roots Of Screenwriting Practices

In The Nigerian Cinema.

by

Ajayi, Olugbenga Bamidele

Nigeria has no developed tradition of screenwriting and films tend to be built on principles and techniques derived from oral heritage. Thus the oral and the performative dominate Nigerian film language. The core research problems and questions of this project revolve around how screenwriting practices can be evolved, given the strong influence of oral traditions. The key aim of my practice led research is to improve the quality of Nigerian films by building on and transcending the oral traditions, through developing a more visual and cinematic approach to screenwriting in Nigeria. The research asks: how can the Nigerian Screenwriter evolve an understanding of the concept of screenwriting that is akin to that of other advanced cinema cultures, while maintaining their cultural heritage?

In order to achieve my aim of developing a more cinematic approach to screenwriting in Nigeria, the first stage in my research involved looking at, and contextualising three case studies, namely, *Thunderbolt* (Nigeria, 2001), written by Adebayo Faleti and Femi Kayode, and directed by Tunde Kelani, *Chinatown* (U.S.A. 1974), written by Robert Towne and directed by Roman Polanski, and *L'argent* (France, 1983), written and directed by Robert Bresson. I was able to explore the role of the screenplay in shaping cinematic language and the relationship between screenwriting and directing. I also looked briefly at the context of oral storytelling, conducting interviews with prominent Nigerian Academics.

Following the case studies, I identified a number of cinematic ingredients, such as how dialogue, mise en scene and visual images were engaged in conveying the key moments of the films, telling the stories and conveying meaning and values to the viewer. These cinematic ingredients also guided me in designing creative practice experiments, including a detailed process of cinematically interpreting a traditional oral story which involved making a documentary on how such stories are told traditionally, writing short screenplays, adapting the same story and making short films, also exploring ways of telling the same story. As part of my methodology, I employed the reflexive practice

approach, by reflecting on each experiment and using the interim findings to shape my next experiments. This process resulted in a number of rewrites and drafts of my short screenplays. The results of the findings from my experiments and series of reflections are explored further and disseminated through my final output, a feature screenplay supported by a critical evaluation.

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Chapter 1. Introduction

The purpose of this chapter is to give an overview of my thesis. The chapter also contains an outline of the research problems I have identified, research questions and the aims and objectives of my PhD research. I have provided information about Nigeria and the Nigerian cinema, that the reader may find useful in appreciating the need for, and the timeliness of this research.

1.1 Auto ethnographic experience as a rationale for the PhD. research

As a Nigerian practitioner, I started acting in television dramas as a child in the mid 70s on Western Nigeria Television/Western Nigeria Broadcasting Service (W.N.TV/W.N.B.S), the first television service in Africa. This was a great feat for me because I was only ten years old. During my secondary days at Ekiti Parapo College, Ido Ekiti, I also took part in stage dramas and was elected the president of the dramatic society.

As a result of my love for drama, I applied to the university of Ibadan, Nigeria, to study theatre arts. I later graduated with the Bachelor and Master of Arts degrees in 1986 and 1991 respectively. After graduation, I did my National Youth Service Corp (N.Y.S.C.) with the Nigeria Television Authority (N.TA), Jos, as a studio cameraman, vision mixer and later, associate producer. After the mandatory one year youth service, I was employed as a cultural officer (performing arts) at the Ondo state centre for arts and culture, Akure, Nigeria. During this period, I wrote plays for stage.

Over time, I became an independent television and film practitioner and started writing for television and film. However, some of the films I made previously, reveal that I did not understand the medium and the language of cinema. As a matter of fact, my scripts were written as if they were meant for stage. The screenplays I have written and produced are, *The Exchange (Pasipaaro)*, *Ayanfeoluwa* (1994), *A Tale of Two Friends* (1998), *Scars* (2001), *Ami Idanimo* (2002), *Shipwreck* (2010), *No looking back* (2012), *Never Despise A Beggar* (2012).

As a practitioner, I had a desire to make quality films. My desire to make quality films is the rationale for embarking on a Ph.D. programme. My intention initially however, was to study *Chinatown* (U.S.A. 1974) written by Robert Towne and directed by Roman Polanski. During our first meeting, my supervisor, Professor Erik Knudsen (who had looked at my curriculum vitae and noted that I was a practitioner in the Nigerian

cinema) asked me what the benefits of studying *Chinatown* would be to me and to the Nigerian cinema after my Ph.D. It was at this point that I decided to embark on a practice-led Ph.D., so that my thesis will not just be another thesis on the shelves, but one that will be beneficial to me and other practitioners in the Nigerian cinema and at the same time help me contribute new knowledge.

1.2 Research problems

Nigeria is situated in West Africa. The country was a colony of Great Britain until October 1, 1960, when she gained her independence. Nigeria has a population of about one hundred and eighty million people. Nigeria is the most populous country in Africa. She is also referred to as the “Giant of Africa.” The country has a huge deposit of mineral resources. The main stay of her economy is crude oil. The country is made up of 36 states and the capital is located in Abuja. She has over 500 ethnic groups, but the three main tribes are Yoruba, Hausa and Igbo.

Nigerian cinema belongs to the Sub Saharan cinema, categorized mainly into Anglophone, Francophone and Lusophone cinemas. Anglophone cinemas are the cinemas of countries colonized by the British. The countries include among others, Nigeria, Sierra Leone, Kenya, Malawi, Namibia, Ghana and Tanzania. Francophone cinema refers to the cinemas of countries under French colonial rule. These include Senegal, Mali, Cote’divoire and Chad. Lusophone cinemas are those of countries colonized by the Portuguese. The countries include Angola, Guinea Bissau and Mozambique.

The evolution and development of Nigerian cinema to date can be categorized into two main stages; the colonial/ pre independence era and the post independence era. During the colonial era, documentary films were made by the Colonial film unit (CFU), for the purpose of propagating the programmes of the colonial masters. The postcolonial period however, witnessed the attempt of indigenous filmmakers and production companies at reconstructing the image of the new nation, through cinema. Films produced in Nigeria after independence include among others, *Bound for Lagos* (1962), *Culture in Transition* (1963), *Kongi’s Harvest* (1970), *Child Bride* (1971), *Bull frog in the Sun* (1971), *Bisi*, *Daughter of the River* (1977), *Ajani Ogun* (1976), *Black Goddess* (1978), *Aiye* (1979), *Jaiyesinmi* (1980) , *Cry freedom* (1981) *Money Power* (1982), *Orun Mooru* (1982), *Taxi Driver* (1983), *Death of a Black President* (1983) and *Are Agbaiye* (1984).

The first set of Nigerian filmmakers after independence (before the advent of Nollywood) include among others, Francis Oladele, Hubert Ogunde (regarded as the doyen and father of Nigerian theatre), Ola Balogun, Eddie Ugbomah, Ade Afolayan, Moses Olaiya Adejumo, Isola Ogunsola, Ladi Ladebo, Adamu Halilu, Ayo Razak and Tunde Kelani. My research will be focusing on the era of Nollywood. The Nigerian video film industry known as Nollywood (coined by playing on Hollywood and Bollywood) became a phenomenon in the early 90s. Alessandro Jedlowski (cited in Matthias Krings and Onookome Okome, 2013:25) wrote “in the past ten to fifteen years, the Nigerian video industry has grown exponentially. According to a UNESCO report released in 2009, it is now the second-largest film industry in the world in terms of sheer number of films produced.”

According to the above report, India remains the world’s leading film producer, and Nigeria, with its prolific home video market, continues to hold second place ahead of the United States. India’s Bollywood produced 1,200 feature-length films in 2009, compared to 987 productions (in video format) from Nigeria’s film industry, which is commonly referred to as Nollywood. In contrast, the United States produced 694 major films. Films from Nollywood have not only influenced the other African countries but those in the Diaspora as well as the western world. Biodun Jeyifo (2014:591) contends that Nollywood films overwhelmingly dominate broadcast time and space on African magic, the MNET channel based in South Africa. Apart from its fame, the Nigerian film industry is also estimated to be worth \$500 million to 1 billion dollars and also provides jobs to thousands of people (2014:592).

Despite the above credentials of the Nigerian cinema, there are problems facing the industry. Having worked as a filmmaker within the Nigerian cinema, I have been able to identify some of the problems within the industry. The first problem is the lack quality of some of the films being produced. In Jeyifo’s view,

“Nollywood films are often very poor in quality and yet these films are the rage of the continent, they constitute the repertoire of the most preferred and most popular national cinema tradition in Africa” (Jeyifo, 2014:595).

While the high budget nature of celluloid films has made shooting on 35mm increasingly difficult for Nigerian filmmakers, the introduction of digital video film production ushered in the era of low budget films, some of which were hurriedly written, shot and marketed, in order to recoup the cost of production. An average of

1,500 to 2,000 films are estimated to be produced yearly and about 30 new films delivered to vendors weekly (Jeyifo, 2014:591-592). In the process, production quality is compromised in many ways. Jeyifo also asserts:

“Nigerian video films do not remotely come to mind when one thinks of the best of either classic or contemporary world cinema. As a matter of fact, and if the honest truth must be told, when one thinks of some of the cinema world’s most hastily, shoddily and inexpertly produced films, one thinks of Nollywood film” (2014:593).

Another problem is that the cultural heritage of the Nigerian people is being gradually eroded because of the introduction of foreign cultures in films. By cultural heritage, I mean the customs, traditions, belief systems and way of life of the people, which have been transmitted to them by their ancestors from one generation to the other. Though Nigeria is a multi ethnic country, yet, in their diversity, the various tribes and people have cultural values such as way of living, dressing, greeting, respect for elders, age groupings, respect for womanhood and so on, which they hold in high esteem. These core values are being lost because a lot of Nigerian films copy themes and alien cultural practices from western cinema. However, the reason for this may not be far-fetched. Nigeria was under the British colonial rule until 1960 when she gained independence. During the colonial period, the Nigerian people borrowed a lot from British cultures. This in a way led to cultural hybridization.

Baaz (Baaz and Palmberg, 2001:6) believes “the question of African identity and what constitutes ‘the African’ in philosophy, culture and arts etc. cannot be understood outside the history of western colonialism.” Baaz (2001:6) also contends, “Identities are not static but change and modify as a result of shifting social configurations and power relations.” Stuart Hall (cited in Baaz and Palmberg, 2001:7) asserts:

“One of the principal values of the term ‘post colonial’ has been to direct our attention to the many ways in which colonisation was never simply external to the societies of the imperial metropolis. It was always inscribed deeply within them – as it became indelibly inscribed in the cultures of the colonised.”

In Baaz’s view, in the process of colonization, “something in the ‘original’ is always lost and something new is created” (2001:13). This cultural hybridisation creates a dilemma, and there is the danger of potential loss of the Nigerian cultural heritage, which hitherto made Nigerians distinct from other peoples of the world. A case in mind is the indiscriminate use of guns in Nigerian films. This is a common phenomenon in

western films but alien within the Nigerian context. The need to preserve the cultural heritage for posterity and the benefits of generations yet unborn therefore becomes imperative.

A major problem I have identified is lack of understanding of the cinematic medium, as well as the language of cinema on the part of screenwriters. This problem could be associated with screenwriting practices. The average Nigerian screenwriter emerged from a culture that is primarily oral. More often than not, dramatic and poetic materials were passed on through oral means. Olivier (1996:162) says in an oral culture, in which words fade quickly if they are not passed on, cinema can find a new legitimacy by perpetuating memory.

Today, most Nigerian screenwriters produce written scripts, but a significant number of them lack understanding of how screenplays should be structured to have a good balance between dialogue and visual elements. Most films tend to be built on principles and techniques derived from oral traditions. Thus, the oral and the performative dominate Nigerian film language. This problem manifests in scripts and films with verbose dialogue and less use of cinematic tools. The screenwriter also tends to 'tell' rather than 'show' the audience. In a movie, you don't tell people things; you show people things (Goldman cited in Maltby, 2003:454). The cinematic potential offered by film is consequently underutilized. While it is quite understandable that cinema is relatively new to Nigeria, in contrast to the American cinema (Hollywood) and the Indian cinema (Bollywood), yet, it is important for the Nigerian screenwriter to transcend oral styles in their screenwriting.

Closely linked to the influence of oral tradition is the influence of theatre on cinema in Nigeria. Before the advent of Nollywood, the early practitioners in the emerging video industry were traditional theatre practitioners who switched over from stage to video film production because of the latter's affordability and ability to reach a large audience. This migration was occasioned by the dwindling patronage of the hitherto popular stage dramas. In the early days of video production in Nigeria, therefore, members of the Association of Nigerian Theatre Practitioners (ANTP) took over the business of filmmaking, transposing skills acquired from stage directly to a cinematic medium. Consequently, most Nigerian video films in the 1980s were done through improvisation and without written scripts. In Laolu Ogunniyi's view,

“The problem with adapting stage to film is that the ‘explosive utterances and demonstrational acting’ that work in theatre seem exaggerated when performed on the video screen. Film requires a more introverted approach... apart from the prevalence of mystical and supernatural themes in Yoruba films, the loudness and expansive gestures that to this day characterise the acting in them are an inheritance from stage acting techniques imported from the travelling theatres.”(1)

The film schools in Nigeria are also inadequately few, given the size of the country. The National Film Institute, Jos, Nigeria, established by the federal government, cannot cater for the training needs of the fast growing film industry. Most departments of theatre arts in Nigerian universities only give prominence to training for stage and do not have courses dedicated to screenwriting and other practical film courses in their curriculum. Apart from the National Film Institute, Jos, there are a few private entrepreneurs who set up film schools. However, some of the schools do not have the required manpower and equipment to offer quality training. The problem of training therefore becomes an issue of concern. Consequently, most Nigerian screenwriters are either not trained at all or are not adequately trained in the art of screenwriting.

The lack of understanding of the language and medium of cinema shows in a lot of Nollywood films. For instance, in *The Brotherhood* (Lagos, 2009), written by Iyke Odife and directed by Emeka Amakaeze, we see a couple discussing in one of the early scenes in the film and the following conversation ensues:

HUSBAND: Mary, lately, you have been walking around the house like you have a chip on your shoulder. You’re not talking to me, you are not eating. What’s going on?

WIFE: (Cuts in) Nothing is going on! I’ve told you several times already, I’m fine.

HUSBAND: No, I’m your husband and I love you with all my heart. I’m worried when you are not looking your best. And more over, I want you to be happy.

One keeps wondering why the husband has to tell the audience that he is the husband and why he also has to resort to dialogue to convince his wife that he loves her. There probably could be a more visual way of achieving the scene without telling the audience the obvious. In *My Sister’s Honour* (Lagos, 2014), directed by Victor Emeghara and Hammond Mensah, the film opens with a scene of husband and wife involved in a

lengthy dialogue that gives the impression that it is a stage play. In the second scene, we see another man, talking to his wife on phone. In the third and fourth scenes also, the audience experience the film through dialogue.

Egwonga The Deadly god 2 (Lagos, 2013) opens with three people discussing about a girl that is demon possessed. In that process, a female character says ‘I’m scared. Like right now, I am still scared’. One wonders why she has to tell us she is scared in a medium that is visual. Her look does not suggest she is actually scared. Serger (2010: 24) however, says:

“Films that begin with dialogue, rather than well-chosen visual images, tend to be more difficult to understand –and slower to draw in the audience’s attention...So begin with an image that will quickly and powerfully convey a sense of where we are and a sense of the film’s pacing style. Tell us as much as you can with this image. Get us into the mood of the piece. If possible, create a visual metaphor for the film, telling us something about its theme.”

From the foregoing, it is clear that critics are becoming wary of the quality of some of the films produced within the Nigerian cinema and consequently have started to raise questions about the issue of quality (Jeyifo, 2014:595). They also expect more than the infrastructure in Nigeria can currently supply. In discussing the quality of films produced within a given cinema however, adequate attention should be paid to the quality of screenplays and screenwriting practices within that cinema. This is so, because the whole business of filmmaking begins with the screenplay.

This is why I have decided to make the problems associated with screenwriting in Nigeria, particularly, the language of cinema, the main focus of my research. Pardo (2010:3) observes that film production has been tied to creativity. Even though filmmaking is a collaborative venture, the screenwriter and director play important roles in the creative process. It is my belief that addressing the issue of screenwriting, which is at the core of all the problems, will have far reaching impact on the other areas and also lead to increase in the quality of films produced in Nigeria.

1.3 Research questions

Having identified lack of understanding of the language of cinema as the major research problem I wish to address in my thesis, my research questions are:

1. How can the Nigerian screenwriter build on and transcend oral tradition through developing a more visual and cinematic approach to screenwriting?
2. How can the Nigerian screenwriter evolve an understanding of the concept of screenwriting that is akin to that of advanced cinema cultures, while maintaining their cultural heritage?

1.4 Aims and objectives of research

The key aim of my research is to improve the quality of Nigerian films, by building on and transcending oral tradition, through developing a more visual and cinematic approach to screenwriting in Nigeria. It is however, not the aim of my research to reinvent film language or create entirely new ideas of how to structure film narratives. The aim of my research is to take existing cinematic techniques and practices, and apply them to the Nigerian context, with a view to developing a new knowledge and new understanding of the language of cinema, within the Nigerian context, so that a new way of telling Nigerian stories that transcends oral styles can emerge. This will be the main contribution of my research to knowledge.

It is also the aim of my research to enhance the role of the screenplay in the Nigerian cinema, by helping screenwriters develop a more mature relationship with the cinematic form, to the extent that Nigerian films could compete favorably with films from other parts of the world.

My objectives therefore, are, to do case studies of selected films from other cinema cultures, in order to understand how cinematic language has been used, and how those cinematic components I have identified could be applied to the Nigerian context. My objectives also include designing and doing practice experiments, designed around oral tradition. The experiments will include writing short screenplays and making short films. Finally, as part of my objectives, I will write a feature screenplay, which embodies and disseminates the key outcomes of my research.

Chapter 2. Research methods

This section specifies the research methods for interrogating and answering my research questions ‘how can the Nigerian screenwriter build on and transcend oral tradition through developing a more visual and cinematic approach to screenwriting?’ and ‘how can the Nigerian screenwriter evolve an understanding of the concept of screenwriting that is akin to that of advanced cinema cultures, while maintaining their cultural heritage?’

The practice-led approach to my research is important because I am a Nigerian film practitioner, and the problems I wish to solve are problems of practice. The code of practice for Research Degrees, Bournemouth University (September 2015) states:

“Practice-led research is defined by the process undertaken and not by the form of the finished element. The goal of all research is to add to the store of knowledge and understanding. Practice-led research is a proven method of inquiry in which the contribution to knowledge and understanding is embedded in practice.”

Nelson believes practice as research,

“involves a research project in which practice is a key method of inquiry and where, in respect of the arts, a practice (creative writing, dance, musical score/performance, theatre/performance, visual exhibition, film or other cultural practice) is submitted as substantial evidence of research inquiry” (2013:8-9).

In line with the principles of practice-led research, my research method takes the form of reflexive practice. Reflexive accounts attempt to render explicit the process by which data and findings were produced (Prosser, 1998:104). Finlay defined reflexivity as “thoughtful, conscious self-awareness. She states:

“Reflective analysis in research encompasses continual evaluation of subjective responses, intersubjective dynamics, and the research process itself. It involves a shift in our understanding of data collection from something objective that is accomplished through detached scrutiny of ‘what I know and how I know it’ to recognizing how we actively construct our knowledge” (2002:532).

According to Hertz, in reflexive research,

“the reflexive ethnographer does not simply report ‘facts’ or ‘truths’ but actively constructs interpretations of his or her experiences in the field and then questions how those interpretations came about” (cited in Finlay, 2002:532)

Traditionally, research has been conceived as the creation of true, objective knowledge, following a scientific method (Alvesson and Skoldberg, 2009:1). However, Steedman (cited in Alvesson and Skoldberg, 2009:1) states that there is the notion that knowledge cannot be separated from the knower. In reflexive research therefore, attention is turned “inwards” towards the person of the researcher (2009:9). Thus, reflexive research “draws attention to the complex relationship between processes of knowledge production and the various contexts of such processes, as well as the involvement of the knowledge producer. Roberts (2011:1) also believes there are problems and issues with more “traditional” film studies which “production studies” and a particular methodology utilizing production itself can address.

In this research therefore, I have recorded the process by which my data and findings were produced, as well as my involvement in the process. My experiments, reflections and final screenplay, which are all documented, are also vital components of my research journey that give the reader a clear understanding of that journey to new knowledge about screenwriting within the Nigerian cinema. My research therefore is not all about how perfect my finished scripts are, but more importantly, the process leading to new knowledge and understanding through self-reflexivity. It is hoped that other researchers will be able to take my model and apply to other practice-led research. In order to have a clear research process, I structured and organized my research into stages as follows:

2.1 STAGE 1 –Contextualization and literature review

The first stage was to review theories and literatures that are relevant to this research. At that stage, I determined the relevant theories and literatures, which I used to contextualize my research. I also viewed films and researched into oral traditions.

2.2 STAGE 2 - Case studies

2.2.1 Aims and objectives of case studies.

After giving conceptual framework to my research in stage one, in stage two, I looked in detail at three case studies, namely, Tunde Kelani, Robert Towne and Robert Bresson. The rationale behind choosing case studies as a research method is that it gave me the opportunity to analyze, compare and contrast films made by the three filmmakers, with a view to having an understanding of the following:

1. The process and role of screenwriting.
2. The narrative structure of the films. Narrative is defined as “a chain of events linked by cause and effect and occurring in time and space” (Bordwell & Thompson, 2010:79).
3. How mise-en-scene, shots and editing were employed in conveying key aspects and moments of the narratives, like the development of the conflict, climax and denouement. “The term ‘mise- en- scene’ originated in the theatre. It literally means, ‘putting into the scene’, and it was first applied to the practice of directing plays. It also referred to the staging of a drama within theatrical space. mise –en –scene include those aspects of film that overlap with the art of the theatre: setting, lighting, costume and make up, and staging and performance” (Bordwell and Thompson, 2012:113).
4. How the role of the spoken word was integrated into the narrative components. In other words, how was dialogue employed in telling the story? I also looked at how dialogue interacts with other cinematic components in the process of making the films.

Through the case studies, I was able to determine the relationships that exist between the writer and director (who is not the writer) and the writer who is also the director. For instance, Robert Bresson wrote and directed his films, while Polanski and Kelani directed screenplays written by others. The case study approach also enabled me to identify key cinematic ingredients from the chosen films; such ingredients were then used to design and carry out my practice experiments, which included writing scripts and making short films.

2.2.2 Contextualizing case studies.

My first case study is *Thunderbolt* (Nigeria, 2001), by Tunde Kelani. Kelani is one of the foremost filmmakers in Nigeria. He received formal training in film in the United Kingdom. Despite his western training, his works are often rooted in the tradition of the Yorubas. Apart from *Thunderbolt*, his works include among others, *Koseegbe* (1995), *O Leku* (1997), *Saworoide* (1999), *Agogo Eewo* (2002), *Abeni* (2006), *Arugba* (2010), *Maami* (2011) and *Dazzling Mirage* (2015). His themes are usually picked from the Yoruba traditional belief systems. He is very versatile in the Literature, religious beliefs, language, philosophy and storytelling style of the Yorubas and he often engages these

styles in his narratives. One can also see the influence of the Yoruba traveling theatre in his films.

Thunderbolt explores the belief of the Yorubas in the potency of a chastity control charm known as ‘magun.’ Through this case study, I looked at how oral tradition has influenced cinema in Nigeria. I also looked at what currently constitutes screenwriting practices within the Nigerian context, given the fact that Nigeria, unlike America and France, is still in the process of evolving a cinematic tradition. Therefore, through this case study, I was able to compare and contrast screenwriting practices within the Nigerian cinema context, as exemplified in strong oral tradition and roots, with screenwriting practices from western cinema cultures.

My second case study is *Chinatown* (U.S.A 1974), written by Robert Towne and directed by Roman Polanski. One of the reasons for choosing *Chinatown* is that it gives me the opportunity of studying the classical narrative style of filmmaking, for which the American cinema is renowned. *Chinatown* is a product of the Hollywood tradition, characterized by the studio system. “...the studio system indicates the period of Hollywood history in which the major studios controlled all aspects of the production, distribution and exhibition of their products” (Nelmes, 2007:111). The studio system was also characterized by the fact that studios engaged the services of accomplished screenwriters to write for them.

Apart from being a good example of Hollywood style of filmmaking, *Chinatown* provides me with the opportunity of studying the relationship between a separate writer and director. The film is cinematic, yet, like most Hollywood films, it is dialogue driven. By studying *Chinatown*, I was able to find out how this is achieved. *Chinatown* is “now regarded as the perfect script in terms of its structure, characters, and dialogue, Robert Towne became the screenwriter of his generation with *Chinatown*” (2)

The dramatic and unexpected twist in the plot, from that of investigation of allegation of adultery, into shocking discoveries about murder, incest and issues of public corruption surrounding the privatization of water, coupled with convincing characters, good use of mise-en-scene, and the use of dialogue, such as the last line in the film, “forget it Jake, it’s Chinatown.” all combine, to make *Chinatown*, a 1974 film noir, a memorable film for all times. According to Wikipedia,

“In 1991 the film was selected by the Library of Congress for preservation in the United States National Film Registry for films

that are “culturally, historically, or aesthetically significant and it is frequently listed among the greatest in the world cinema. The Academy Awards saw it nominated eleven times, with an Oscar going to Robert Towne for Best original screenplay.” The American Film Institute also placed it second among mystery films in 2008” (3).

My third case study, Robert Bresson was a French screenwriter and director. “The films of Robert Bresson exemplified the transcendental style in the West” (Schrader 1972: 59). One of the reasons for choosing *L'argent* (France, 1983), by Bresson, is that it offers me a second narrative style (other than classical narrative), known as the transcendental narrative. The influence of the catholic religion could also be seen in Robert Bresson’s works. In his writings, he considers themes, such as redemption, salvation and the soul of man instead of mundane and material themes.

Bresson comes from a different cinematic industry tradition. It was common for French writer/directors to write and direct their films, because they were considered auteurs. This model is quite different to the American model. While most Hollywood films, including *Chinatown* are cinematic and at the same time dialogue driven, *L'argent* is less dialogue driven. This gives me the opportunity to contrast the two, along those lines. Through *L'argent*, I was also able to discover how Bresson used visual language and images to replace performance.

The French tradition is artistic based. Bresson was a visual artist before moving into filmmaking. This reflects in his works. Bresson also had a minimalist approach to performance. In his book, *Notes On Cinematography* (1997:17), he wrote, “Someone who can work with the minimum can work with the most. One who can work with the most cannot, inevitably, with the minimum.” He believed that his actors should not perform. He also believed that acting and performance were associated with theatre and the artificial space. In *Notes on Cinematography*, he wrote “no marriage of theater and cinematography without both being exterminated” (Bresson, 1997:17).

In Africa however, we are used to performance. Through *L'argent*, I was able to find out if Bresson’s concept can work in a cinema culture like Nigeria, which relies on performance as a veritable tool of narrative. *L'argent* also afforded me the opportunity of looking at aspects of Bresson’s concepts of performance. Bresson’s approach to visual language gave me insight on how to transcend the oral approach to filmmaking for which Nigerian cinema is known. It also provided me the contrast to Hollywood’s dialogue driven dramaturgy.

2.3 STAGE 3-Reflections on the outcomes of the case studies

After analyzing, comparing and contrasting my case studies, the third stage of my research was to reflect on the outcomes of the case studies. During the reflections, I identified some key cinematic ingredients that guided me into designing and carrying out practice experiments in stage 4 of my research.

2.4 STAGE 4-Outcome and findings of case studies used to design and execute practice experiments

After reflecting on the outcomes and interim findings from my case studies, in stage 4, I used my interim findings to design and execute three practice experiments. The first experiment is a documentary of how stories are told traditionally in the Nigerian setting. This first experiment, which is at the core of my research, is to help understand the background from which an average Nigerian screenwriter emerged and how oral storytelling has shaped screenwriting in Nigeria. Where this documentary sits in the context of my research is that it is the first experiment, which formed the basis for all the other experiments I did. In my next two experiments, I explored my observations from the documentary, by writing two different short scripts based on the story, *Idurogba'koko (The Revenge)*. I also made two short films of the scripts, employing different approaches to performance by shooting my first experiment from a theatrical point of view and the second experiment from a non-theatrical point of view.

2.5 STAGE 5- Reflections on the outcome of the experiments

At this stage, I reflected on each experiment and came up with interim findings. The outcomes and findings from each experiment also guided me into the next experiment. This experiment and reflexive method is similar to the way scientists bring their experiments into the laboratory, in order to observe them more closely in a controlled environment.

2.6 STAGE 6-Findings from the experiments used to guide final outputs

The interim findings from my experiments guided me into the final stage of my research, which is, to disseminate my research findings in practice, through my main outputs, which are a feature screenplay and a critical evaluation.

Chapter 3. Contextualization and Literature Review

There are a number of film theories, ranging from psychoanalytic theory, auteur theory, transcendental realism theory, theories of film language, story and narrative theory, formative theory, to feminist theory and so on. A lot of these theories are cultural theories, primarily used in the context of the western cinema. Therefore, I want to be careful about using some of these theories in my reading of the Nigerian context, because I am mindful of the fact that it could raise concerns about cultural neocolonialism.

More so, African critics and filmmakers are beginning to express the view that African films should not necessarily be read against the backdrop of western codes. Manthia Diawara describes some of the criticism generated around the theories of imperfect cinema and recent debates around Third cinema as provocative. He attributes this partly to “the critical practice of the west, where the ethnocentrism of European and American film critics has limited them to evaluating African cinema through the prism of western film language” (film Quarterly Vol. 41, No 3, 1988:6).

Ekwuazi (1987:25) believes that the assumption that since the electronic media are not indigenous to Africans, they should be read against recognizable western models is misleading.

Thackway (2003:17) also reiterates that:

“...whilst it is common for groups to take their own culture as a reference when evaluating what is unfamiliar to them, the Eurocentrism that became established in nineteenth-century thought is particularly problematic for the study of African film given, as is now widely acknowledged, that this attitude was originally couched in notions of racial superiority.”

Ukadike (1994:574) submits that film theory and criticism should be reformulated in order to do justice to the specificity of African cinema and the particular socio-political and cultural situations in which they occur. He stated further:

“African critics have tended to differ from their Western counterparts, and have argued that it is not adequate to formulate African film discourse only within the critical and theoretical framework of European-American contexts.”

I will therefore, be contextualizing my research around narrative theories and ideas; particularly the ones that could help develop a more cinematic approach to screenwriting in a cinema culture that is greatly influenced by oral traditions. More so, my research is practice-led and as such, will require applying theories of practice. This approach will also require putting my research work in a practice context (the film making context in Nigeria).

The writings of Bordwell and Thompson (2015:74), on narratives are of direct relevance to my work. They agree that stories surround us; right from childhood, we start experiencing stories. They also believe:

“The prevalence of stories in our lives is one reason that we need to take a close look at how films may embody narrative form. When we speak of going to the movies, we almost always mean that we are going to see a narrative film - a film that tells a story” (2015:72).

According to Bordwell and Thompson (2015:72-73), a random string of events is hard to understand as a story. Knudsen (2012:90) also observes and rightly too, that “we are surrounded by stories and storytelling.”

Today, one can agree with McKee (1997:13), “the art of story is in decay, and as Aristotle observed twenty three hundred years ago, when storytelling goes bad, the result is decadence.” The stories we tell are a reflection of who we are, psychologically, mentally and spiritually as a people and what we aspire to. The stories we tell about ourselves in Nigeria have a direct bearing with our national identity. One therefore needs to find out to what extent the Nigerian screenwriter has been able to use storytelling tools in telling Nigerian stories, the Nigerian way.

Adam Ganz (2010:213), in his review of *Screenwriting: History, Theory and Practice*, by Steven Maras, states, “national Film policy bodies have contended that the problems and weaknesses of national cinemas are best addressed by improving the quality of the screenplay.” Knudsen (2004:181) also observed that ‘the relative lack of success for British films in the marketplace is often cited as being rooted in the lack of quality screenplays.’

From the above, it is very clear that in the evolution of the final product known as film, so much premium and importance is placed not only on the place of screenwriting, but also on the screenwriter. From the foregoing, one can also infer that whether a film will be good or bad depends to a very large extent on the strength or weakness of the

screenplay. This is why Joel Engel (2002:5) wrote, “everyone should recognize that while bad movies are often made from good scripts, good movies are never made from bad scripts.”

The above has made some nations to take pro-active steps towards improving the quality of screenwriting and screenwriting practices within their cinemas. For instance, in the United Kingdom in 2006, Skillset and the UK Film Council invested £675,000 in screenwriting training. (4) In that same vein, “by the 1990s, script development in Hollywood climbed to over \$500 million per annum, three quarters of which is paid to writers for options and rewrites on films that will never be made” (McKee, 1997:13).

The Nigerian government however, has not taken such pro-active steps towards improving the quality of screenwriting and screenwriting practices within the Nigerian cinema. This is a pointer to the low level of importance the Nigerian government currently attaches to screenwriting. Currently, the working practice of script development in the Nigerian cinema is yet to be developed. In western models, apart from the director, there are various personnel such as script writers, script editors, script readers, continuity writers, script executives and script consultants, responsible for script development. However, in Nigeria, even though there are script conferences, where scripts are discussed and edited, most production companies cannot afford to engage the services of professionals to perform such tasks, because of low budgets. In some Nigerian productions, the screenwriter and the director work together to modify the script, while in some cases where the screenwriter is not involved in the film shooting, the director becomes a significant factor in script development, because they have to rework the script on their own.

As pointed out in the research problems section, the average film within the Nigerian context is currently driven by dialogue rather than visuals. Knudsen also observed the danger of the dominance of dialogue over visual elements in relation to some British films and writes:

“Turning back to the questions of craft skills, the dramaturgical structure that underpin the theatre play, and the dominant role of dialogue in that process, are alien to the cinema screen” (2004:181-186).

According to Parker (1999:176), “film is a visual medium in which dialogue cannot be judged or experienced on its own. If it is, then the medium is not being developed to its

full potential and the screenwork may be better to the stage or radio.” Bowden (2006:181) also submits:

“Some stories feature people talking and talking a lot. Most of these films, with the exception of *My Dinner with Andre*, fail miserably if mostly what we see on the screen are ‘talking heads. ...the screen renders such a complete image (sound, sight, color, shape, movement), what might not seem interminable for a novel may seem deadly on the screen. Film is much less forgiving in this sense.”

Before now, film scholars have researched into different areas of cinema and such studies have informed their views and positions. Despite the various views and thoughts, it could be assumed that films are all about storytelling or narrative. This is probably why Maltby (2003:323) wrote:

“Most critical writing on Hollywood assumes that the primary purpose of a movie is to tell a story. When we remember a movie, we normally recall it as a sequence of events rather than a sequence of camera angles.”

In line with Maltby’s reasoning, one could safely assume that “in addition to its conventional systems of space and time, narration sustains a movie’s plausible performance by arranging plot events according to a principle of cause and effect” (Maltby, 2003:333).

Knudsen (2004:181-186) identified lack of understanding of the cinematic medium, especially by storytellers whose backgrounds are rooted in literary and theatrical traditions as one of the fundamental problems of the British cinema. He wrote:

“Unlike our American and French counterparts, whose cinematic traditions have created a steady stream of master cinematic storytellers, in Britain, our understanding of cinematic form has, to a significant extent, been held back by strong literary and theatrical traditions. There is reliance on writers with backgrounds in literature or theatre, the assumption on the part of producers being that the skills required for writing a screenplay are best built from literary and theatrical experience.”

The question of understanding of the cinematic medium, raised by Knudsen above has been a major subject of discourse globally, and is key to the overall realization of the final product that comes on the screen. A screenwriter needs to have an understanding of the workings and the language of the medium of cinema. This is so because film has the responsibility of engaging the audience’s emotions and feelings through cinematic techniques. The audience not only has to be literate in reading and understanding

cinematic language but should also be able to construct meaning from the moving image. In Monaco's opinion, "film is not a language in the sense that English, French or Mathematics is. It is also impossible to be ungrammatical in film. He however believes that people who are highly experienced in film, highly literate visually (or should we say 'cinemate'?) see more and hear more than people who seldom go to the movies" (Monaco, 1981:121).

The audience engages with the moving image through signs and codes before they construct meaning out of what they are seeing and hearing (De Jong, Knudsen and Rothwell, 2012:144). The signs are iconic, indexical and symbolic. The signs show the relationship between the signified and the signifier. The iconic sign is one of similitude in which the signified and the signifier are linked by likeness. In the indexical, the signified and the signifier are linked by association, while in the symbolic, the relationship between the signifier and the signified is that of specific assigned meaning. Knudsen (2014:144) highlights that different narrative forms deal with the relationship between the signified and the signifier differently. While theatre uses symbolic, indexical and iconic signs in that order, film (cinema) uses iconic, indexical and symbolic signs in that order. Cinema therefore, thrives on the iconic, while theatre thrives on the symbolic.

Another way the audience engages with the moving image is through sound. Knudsen, while discussing the significance of sound as one of the key cinematic elements, argues:

"sounds affect people more deeply and profoundly than pictures do. There is something very primal about sound that makes it capable of creating powerful associations in people, often without being conscious of it. When sound and picture are combined effectively, we can truly see the documentary brought to powerful life. It is usually the case that while you can get away with technically imperfect pictures in the cause of good dramatic action, for example, this is far less the case with sound. Sound usually transforms an image and can play an important part in conveying discourse information" (2014:156).

Knudsen (2014:156) also believes the texture of sound can have significant effect on mood and on associations, and also gives direction to the viewer's reading of events that are happening visually. Bresson (1977:20) describes the complimentary relationship between images and sound by likening them to "people who make acquaintance on a

journey and afterwards cannot separate.” He also believes “images and sound must sustain one another from far and near. No independent images or sounds (1977:40).

Bordwell and Thompson (2015:268) contend, “sound is often treated as a lesser partner to the images, but we need to recognise that it can actively shape how we understand them.” They also believe sound is a powerful film technique (2015:267). According to them, “the engagement of hearing opens the possibility of what Soviet director Sergei Eisenstein called ‘synchronization of senses’ – making a single rhythm or expressive quality bind together image and sound” (2015:267). In their view, sound does not only shape our understanding of images, it also directs our attention within the image and gives a new value to silence (2015:268)

Christian Metz and other theorists did important studies on the language of film. Some of Metz’s published works include *Essais sur la signification au cinema* (1968; translated as *Film Language* 1974); Metz’s *Langage et cinema* (1971; translated as *Language and Cinema* in 1974). Metz concluded that the object of cine-semiology was to disengage from the heterogeneity of meanings of the cinema its basic signifying procedures, its combinatory rules resembled the doubly articulated dia-critical systems of ‘natural languages. (Stam, 2000:109). Metz also postulates that:

“...shots are infinite in number, unlike words; shots are creations of the filmmaker, unlike words (which preexist in lexicons) but again like statements; the shot provides an inordinate amount of information and semiotic wealth; the shot is an actualized unit, unlike the word which is a purely virtual lexical unit to be used as the speaker wishes. The word ‘dog’ can designate any type of dog, and can be pronounced with any accent or intonation, whereas a filmic shot of a dog tells us, at the very minimum, that we are seeing a certain kind of dog of a certain size and appearance, shot from a specific angle with a specific kind of lens” (Stam, 2000:111).

Vsevolod Pudovkin (cited in Maltby, 2003: 368-369) however argues, “the film is not *shot*, but *built*, built up from the separate strips of celluloid that are its raw material.” He believes editing constructs meaning dialectically and that the juxtaposition of two shots – thesis and antithesis – produces the synthesis of the spectator’s recognition of sorrow or happiness. Further buttressing his theory of montage, Pudovkin made reference to Les Kuleshov’s experiment where he (Kuleshov) juxtaposed the close-up of the actor Ivan Mosjoukine with three other shots of a bowl of soup, a child playing with a toy bear, and a woman lying in a coffin. Even though the shot was the same and expressionless in all the three sequences, the audience believed that the actor’s mood

was pensive over the forgotten soup, sorrowful when he looked at the dead woman and happy while looking at the child playing with the toy bear. According to him, “the juxtaposition of the close-up of Mosjoukine and each of the other shots generated a precise and predictable meaning in the mind of the spectator that was present in neither shot by itself” (cited in Maltby 2003: 368-369).

Metz also believes that cinema does not constitute a language widely available as a code. “At a certain age, for instance, speakers of English are able to master the code of English and are able to produce sentences, but the ability to produce filmic utterances depends on talent, training, and access.” According to him, “to speak a language, in other words, is simply to use it, while to ‘speak’ cinematic language is always to a certain extent to ‘invent’ it” (Stam, 2000:111).

Metz’s postulation that to “speak” cinematic language is to a certain extent “invent it” is one of the primary motivations for my research’s aim of exploring ways of making Nigerian film language more cinematic. My intention however, is not to diminish oral tradition and oral styles of storytelling, but to further strengthen it, more so, that I do not intend to jettison or interfere with the core Nigerian themes and story.

Van Sijl believes that one way a screenwriter can demonstrate understanding of the language of cinema is to write a script that is rendered cinematically. In her view, it is one thing to have a good story, it’s another thing to have a story that is rendered cinematically.

She writes:

“Let’s assume you have a great story. You’ve got a great hook, premise, structure, theme and characters. Despite these necessary qualities, it’s still anyone’s guess if you’ve got a great screenplay. Why? Because having a great story is only half the job. To get to the finish line, you also need a story that’s rendered cinematically. When the studio readers read your script, they need to be able to imagine it up to the screen. If they can’t, you may have a great radio play...” (5)

Sijl’s quote above suggests a clear distinction between the medium of radio and cinema. While it is permissible and expected that radio drama should rely solely on dialogue and sound, this is not the case in film. Goldman (cited in Maltby, 2003:454) contends that “in a movie you don’t tell people things, you show people things.” Maltby also believes, “the distinction between showing and telling is as old as narrative theory itself” (Maltby, 2003:456). He also acknowledges that:

“...there is a crucial distinction between telling, a verbal activity requiring temporal distance between its object (what is told) and the performance of telling, and showing, a visual and therefore spacial activity requiring the temporal co-presence of the object shown and the performance of showing” (2003:458).

In his theory of the raw material of film, Sergei Eisenstein held the belief that film is made up of raw materials. This belief was borne out of the fact that the single shot is the film’s basic building block. From the beginning Eisenstein considered artistic activity to be one of ‘making’ or, more precisely, of ‘building.’ For this reason the question of the ‘raw material’, which the artist has at his disposal, was constantly paramount in his mind (cited in Andrew, 1976:44-45).

Eisenstein stated that in a film, many elements are present on the screen at once and that these elements may reinforce each other, in order to heighten the effect (this occurs in the conventional cinema Eisenstein deploras); the elements may conflict among themselves and create a new effect; or an unexpected element may convey a needed effect. He believed that the last scenario is the height of transference. According to him:

“...in *Potemkin* (1925), for instance, when the bourgeois lady says on the Odessa steps, ‘Let us appeal to them,’ she is answered not by a speech or a subtitle, nor even by an action, but by the elongated shadows of the soldiers , which move silently, incessantly, and ominously down the steps. Here, where elements of speech and lighting are in dialogue, transference of effect has occurred” (cited in Andrew, 1976:49).

According to Eisenstein,

“...when several elements combine at the same time, there is the possibility of the audience having a multisensory experience, as seen in Jean Vigo’s *L’Atalante* (1934), where after her wedding night, the bride, Dita Parlo, emerges from the hold of the ship, and the following things occur simultaneously: the camera position shifts instantly from long shot to close up; the sun shines with blinding light on the face of Dita Parlo which breaks into a smile; and the crew gives her an accordion serenade. Here four kinds of elements combine to produce a synaesthetic experience in the viewer. We see, hear, feel, and nearly smell the freshness of that moment” (Andrew, 1976:49-50).

Cinema is an art form, which is foreign to Africa (Richard de Medeiros, cited in Palmberg and Palmberg, 2001:101). According to Jorholt (2001:96), “West African cinema was born shortly after independence in the 1960s. It is therefore, relatively young, compared to European and North American cinema, which celebrated its first 100 years of existence in the mid-1960s.” Jorholt (2001:96) also says “West African

cinema is still quite young and its narrational practices go back to a very old storytelling tradition.” Oral tradition therefore, seems to offer a good starting point for most African filmmakers in their quest to evolve a style of filmmaking that is uniquely African. However, their attempt to adapt oral tradition to cinema sometimes creates dilemma.

The dilemma of the African filmmaker is quite similar to that of an average African who is sometimes torn between two opinions - tradition and modernity. Dani Kouyate, a Burkinabe filmmaker (cited in Baaz and Palmberg ed., 2001:99) perhaps puts it best:

“...sometimes when you don’t know where you are heading; you have to return to where you came from in order to think things over before continuing your journey. Today, with all the things happening to her, Africa has trouble finding out which direction to take – modernity, tradition, or some third road. We are not really capable of digesting all these things. We don’t know who we are, and we don’t know where we are going. We are between two things. Between our traditions and modernity.”

At a seminar in Ouagadougou in 1974, African filmmakers discussed ‘The Role of The African Filmmaker in Rousing an Awareness of Black Civilization’ and resolved “to serve this ‘civilization project’, the cinema must avoid at all costs the reproduction of outside cultural models which, alas, are predominant” (Baaz and Palmberg, 2001:98). Despite this resistance to dominant western cinema conventions, one can see renewed efforts of African cinematic griots not to become obsolete, but to use the potential of the new media to become relevant on the international scene and reach a global audience (2001:100-101). The use of the potential of cinema to perpetuate oral tradition has consequently created a relationship between oral tradition and African cinema in general. This unique and dynamic relationship has been of interest to scholars.

Though the precise origin of the oral tradition is not known, it is believed they are as old as man. Akinyemi (2012:27) defines oral tradition as “the vast field of knowledge through which cultural information and messages are transmitted verbally from one generation to another”. Vansina (2009:1) believes “oral traditions are historical sources of a special nature. Their special nature derives from the fact that they are ‘unwritten’ sources couched in a form suitable for oral transmission...” In Hamlet’s view (2011:27), “oral tradition refers to stories, old sayings, songs, proverbs, and other cultural products that have not been written down or recorded.” In pre literate African settings, the culture, history, music, proverbs and sayings of the people were passed on, from one generation to successive ones through word of mouth. Storytellers found

relevance in such pre literate settings because they became agents of transmitting the traditions of the people by embedding them in their oral art form.

One major concern of scholars however, has been the question of reliability of the oral traditions. George Murdock (cited in Curtin, 1969:137) believes “indigenous oral traditions are completely undependable much beyond the personal recollections of living informants.” Despite the limitations and weaknesses of oral traditions, many scholars have contended that the usefulness outweighs the limitations. For instance, Ukadike (1998: 571) says “African filmmakers invoke oral tradition as a primary influence and have appropriated and applied it in various ways, to create paradigms for addressing the broad range of social, political, cultural and historical issues of Africa.” Akinyemi (2012:39) believes that “the video film entertainment in Nigeria is sustained by its root in the oral tradition of the people.

As a consequence of having its root in oral tradition, African cinema in general is believed to involve an oral style of film language (Ashbury, Helsby and O’Brien, 1998:78). Furthermore, as a result of that influence, “in West Africa, cinema and television are generally considered simple means for communication – just as the spoken word was to the traditional griot” (Baaz and Palmberg, 2001:115-116). This reflects in the way screenwriters from that part currently structure their screenplays by relying mainly on dialogue.

Before now, in the traditional Nigerian setting, the storyteller cum performer, travelled from place to place, doing performances and telling stories. However, today, one rarely finds storytellers, because civilization has eroded that role. The role of the storyteller has been taken over by cinema. In a sense, this phenomenon could be linked to the power of film as a medium, combining images and sound. What the storyteller could not achieve because of technical constraints is easily achieved through film. In most homes in Nigeria today, people watch films on television, Laptops, Ipads, cell phones and Internet. The Nigerian audience now considers film a better alternative to oral storytelling. There is therefore, a decline of oral storytelling in Nigeria.

Manthia Diawara (1988:10-11), writing about the influence of oral tradition on African cinema contends that the structure of oral tradition has helped to shape the originality of African cinema. He also pointed out that

“...film-makers, like novelists, are influenced, consciously or not, by the narrative forms of the oral story-teller. They have been

initiated into oral tradition before going to Western schools. The way the story-tellers narrate becomes their point of reference when they take their first steps at a film school. During the rest of their careers, they are bound to be dealing with oral tradition, to move it sometimes, contrasting it with the modern forms of the novel and of cinema, or even to repress it. One can see the influence of oral tradition in all African films.”

One of the contexts of my research has been to look at how oral tradition is embedded in other art forms and how it has influenced films made in Nigeria. Since the filmmaker now performs the role the storyteller played previously in the traditional setting, it is common for the filmmaker to make use of the styles of the storyteller in engaging the audience. Whereas, traditional storytellers told their stories orally, the filmmaker uses camera to perform the same role. Nigerian filmmakers also address moral issues and discourses like the storytellers in the traditional setting. This is considered a way of entrenching the cultural beliefs and value system of the people and also transmitting them from one generation to the other. Like the traditional storyteller, the filmmaker makes use of motifs, symbols and visual codes that the audience is familiar with. Whereas, the oral storytellers described places in their narration, the filmmaker makes use of realistic environments and rural landscapes that the audience is familiar with.

However, despite similarities in the roles performed by traditional storytellers and modern day cinematic griots, Jorholt (2001:102) highlights the fundamental distinctions and differences between oral tradition and cinema and says “whereas the former relies on sound, the latter is primarily a visual medium: without the sound of the spoken word, oral tradition would be deprived of its most important asset, just as cinema would not be cinema if it had no images (whereas silent cinema is still cinema).” As a result of this distinction, the Nigerian filmmaker, like their African counterparts is faced with the challenge of how to transpose materials from oral tradition into a cinematic medium. In many Nigerian films, that challenge does not only manifest in the tendency to rely on dialogue as a means of performance, it also manifests in use symbolic dialogue and signs, rather than iconic signs.

The context of my research is to develop a new cinematic approach to screenwriting and filmmaking that is built on the oral tradition, by taking and applying existing cinematic techniques in telling Nigerian stories, without losing the Nigerian cultural identity. It is important to mention at this stage however, that while a lot of how-to books have been written about screenwriting in the west, very little has been written about screenwriting and its practice in the Nigerian context. My research, therefore wishes to fill that gap

within the body of knowledge. This however, is not without its own challenges, as there are very limited materials to refer to when reflecting on the Nigerian context to this research.

Chapter 4. Case Studies

4.1 Introduction to case studies

In this chapter, I looked in detail at my three case studies, namely, Tunde Kelani, Robert Towne and Robert Bresson. This is with a view to analyzing, comparing and contrasting their films, in order to have an understanding of the process and role of screenwriting, the narrative structure of the films, how mise-en-scene, shots and editing were employed in conveying key moments of the narratives like the development of conflict, climax and denouement, and how the role of the spoken word was integrated into the narrative components.

4.2 Case study 1- *Thunderbolt* (Nigeria, 2001) by Tunde Kelani



Fig. 1: Tunde Kelani

4.2.1 Plot.

Thunderbolt (2001) by Tunde Kelani, an accomplished Nigerian director and filmmaker, is based on the traditional belief system of Nigerians about the gravity and consequences of adultery and infidelity. Ngozi, a beautiful lady of Igbo descent meets and marries Yinka, a handsome Yoruba man during the National Youth Service Corp (N.Y.S.C) programme, against the wish and warning of her people and former suitor. The N.Y.S.C programme is a compulsory one-year programme for all polytechnic and university graduates in Nigeria. She believes that the marriage will foster the desired unity between the Igbos and Yorubas.

The events in the film however prove Ngozi wrong, as Yinka, a jealous and overbearing husband, falsely accuses her of having extra marital affairs. Despite Ngozi's plea about her innocence, Yinka laces her (Ngozi) with 'magun', a mysterious chastity control charm. In the traditional African setting, when a man suspects that his wife is having extra marital affairs, he could place 'magun' on her. Women laced with 'magun' are usually not aware of the implantation of the charm on them. If per chance such a woman has sex with any man (including her husband) while the 'magun' is still on her, the man will die. Also, if the woman abstains from sex but the 'magun' is on her, she will die all the same.

Ngozi, oblivious to the implantation of magun and the consequent danger of the chastity charm on her, goes about her daily business, unperturbed. One day, while at the market, a mysterious old man appears to her and tells her that magun has been placed on her and that if the charm is not removed, she will die within a few days. The appearance of this old man, who speaks in Igbo dialect (Ngozi's native language) reinforces the ancestral belief of Africans that dead people do appear to their loved ones in order to offer guidance or protection to them.

Ngozi does not know the next step to take. Neither could she tell her husband what the old man had told her, because their relationship had gone sour. Therefore, she confides in her landlady, who takes her to an herbalist (a native doctor) for help. The herbalist confirms the placement of the deadly charm on her and that she has a few days to live. The herbalist performs rituals on her. However, the efficacy of the treatment can only be confirmed if Ngozi has sex with a man and the man does not die. Moreover, the sex must take place while a team of competent herbalists is around, in order to forestall any evil occurrence from happening to the man.

This becomes a big concern to Ngozi, who does not know who she was going to use as the ‘guinea pig.’ As days roll by and it becomes worrisome that Ngozi was going to die if she could not get anyone to have sex with her, Yinka is invited to have sex with Ngozi (his wife). Yinka however declines, knowing that he was the one who placed the charm on Ngozi and that he stands the risk of dying in the process. Eventually, Dimeji, a medical practitioner, who had wanted to have a date with Ngozi, (but she refused on the grounds that she was married) agrees to have sex with her. Immediately after having sex with Ngozi, the magun charm affects him and he starts vomiting blood. It takes the timely intervention of the herbalists who are around to avert his death.

With Dimeji’s survival, it becomes clear that the much dreaded magun spell had been removed and Ngozi could now have sex safely. Ngozi believes Yinka had betrayed her by not trusting her and by placing the deadly charm on her. She therefore decides to start a new relationship with Dimeji, also a Yoruba man, for risking his life to save hers. This new relationship is meant to prove that Ngozi had no issues with the tribe Yinka came from, but Yinka himself. This is why, when Dimeji (her new lover) says, “you might think that all Yoruba men are wicked”, Ngozi quickly responds by saying “there are only good and bad people. Those are the two tribes.

4.2.2 The Process of screenwriting.

Thunderbolt is an adaptation of *Magun*, written by Adebayo Faleti. Femi Kayode wrote the screenplay. When embarking on a film project, the first thing Kelani does is to identify and initiate the film project. The next step is to do research and then commission the screenplay. The final stage, which involves his relationship with the screenwriter, is to work together with them and have several drafts before arriving at the final script. This way, he makes remarkable input into the screenplay. This model of the working relationship between the writer and director is similar to that between Towne and Polanski in *Chinatown*.

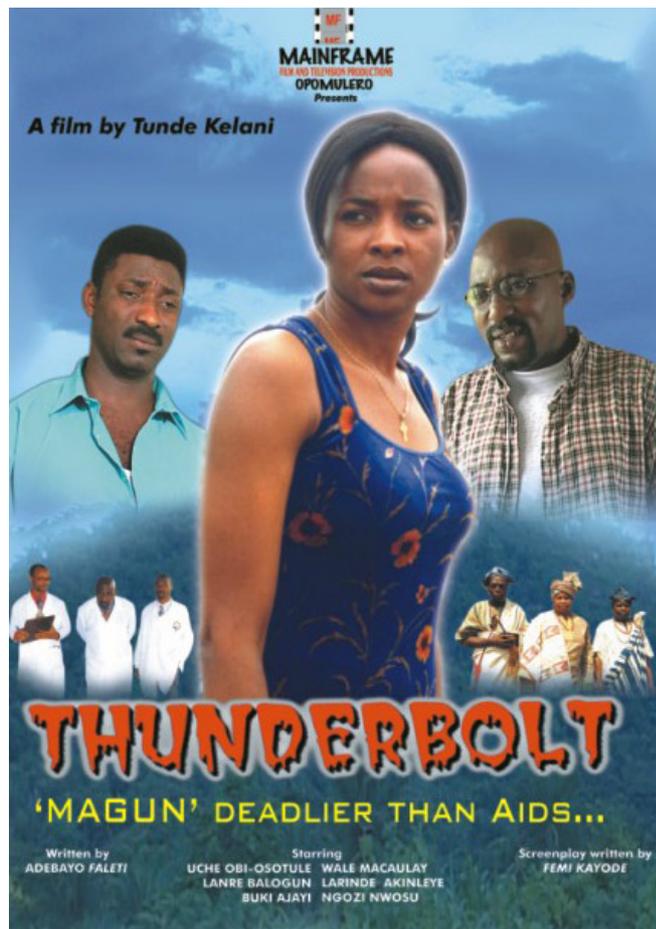


Fig. 2: *Thunderbolt* poster

4.2.3 Narrative structure.

The narrative structure employed by Kelani in *Thunderbolt* follows the oral tradition approach prevalent in the Nigerian cinema, in which the filmmaker can be likened to a storyteller in the traditional setting, who has to gain mastery of the techniques of engaging the audience's attention and feelings in the process of narration. In order to sustain the attention of their audience, storytellers engaged elements of theatre such as mime, movement, acting, dance, costume, make - up, music and spectacle.

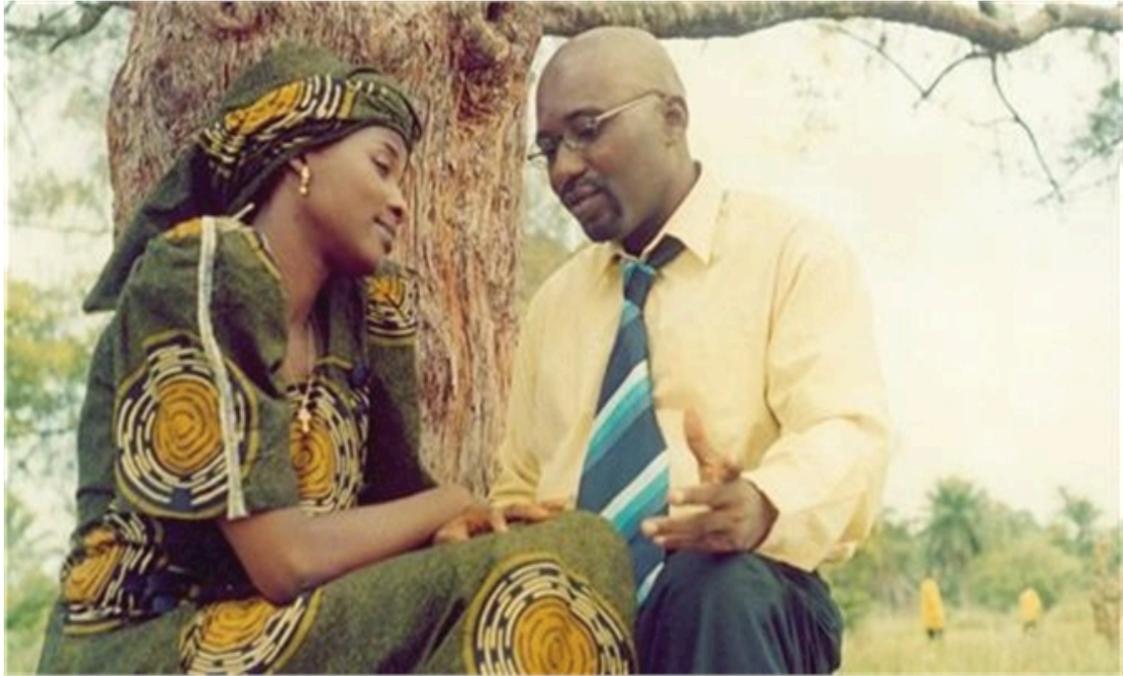


Fig. 3: Dimeji and Ngozi starting a new relationship

In *Thunderbolt*, some of the elements mentioned above are engaged in telling the story. This is why Diawara (1988:12) believes the African filmmaker has replaced the griot by saying “in oral tradition, it is through the griot’s point of view that one sees and realizes the universe around one. In film, the camera replaces the griot as the director’s eyes and constructs the new images of Africa for the spectator. It is in this sense that one says that the African film-maker has replaced the griot in the rewriting of history.”

The structure of the film resembles classical narrative structure, having set up, catalyst, crisis, climax, resolution and denouement. Unlike in *L’argent*, where Bresson does not want his viewers to sit on the edge of the chair by not creating tension through heightened suspense, *Thunderbolt* employs dramatic irony, which Knudsen (2012:123) considers a critical tool for suspense, in which the viewers get anxious because they have information or know something that the protagonist does not know and that may lead to a complication or fatal consequence for the protagonist. In the scene where Dele, who is oblivious to the implantation of magun on Ngozi, is about to have sex with her, the audience becomes anxious and apprehensive because they have information, which Dele does not have. Another instance is when Yinka visits Ngozi, who passed the night with a female friend, unannounced. This approach to emotional engagement helps the audience to empathize with Ngozi (the protagonist).

Some aspects of *Thunderbolt* reflect transcendental narrative style. The concept of magun cannot be easily explained to a non-African, as it deviates from the cause and effect manner of reasoning of an average westerner. The narrative also explores the ancestral belief of Africans that dead ancestors usually come back as masquerades, to pray for people, heal sicknesses and remove epidemics. In *Thunderbolt*, the appearance of the old man who informs Ngozi of the charm placed on her reinforces that belief. It is pertinent to say that some of these beliefs are gradually fading away because of the influence of western civilization, education and Christianity.

Suspense is achieved in the film from the point that Ngozi's ancestor informs her that magun had been placed on her. The suspense is heightened by the fact that she has a few days to live, if the magun spell is not broken. Ngozi's inability to get a male to have sex with her also creates more apprehension. The viewer is able to empathize with her because of her earlier resolve to live a chaste life. One begins to wonder if she would still be able to maintain that position, given the new situation in which she finds herself. Another way suspense is created in the film is through Yinka's continued abstinence from sex with Ngozi. This raises questions in the mind of the viewer, but answers are not forthcoming until it is revealed towards the end of the film, that Yinka is responsible for the magun implantation and that is the reason for his continued abstinence from sex with his wife.

The conflict in *Thunderbolt* is caused by false assumptions. This is one of the tools the writer employs in engaging the empathy of the viewer. Yinka is wrongly informed that men have been paying Ngozi visits at Oleyo, where she is doing her youth service programme. This rumour creates distrust between Yinka and Ngozi. It is this distrust that makes him implant magun on Ngozi. There is therefore a conflict between truth and rumour, trust (epitomized by Ngozi) and distrust (epitomized by Yinka) all through the film. It is from this conflict that the plot structure develops.

4.2.4 The use of mise- en- scene.

The influence of oral tradition and mode of storytelling is seen throughout the film. The reason for this is that filmmaking in Nigeria is an offshoot of theatre, while theatre itself finds its roots in oral traditions. One of the characteristics of the traditional Nigerian theatre is that it encompasses call and response, performance, music, dance and spectacle. In order to communicate effectively therefore, what Tunde Kelani (like most

Nigerian directors) does is to incorporate elements of total theatre and popular culture into filmmaking.

In *Thunderbolt*, some of the settings are cosmopolitan, while others are rural. Most of the settings in Oleyo village depict the way people live in the semi urban areas of Nigeria. The herbalist's house, with all the symbols and visual representations give a vivid picture of the traditional mode of medicine, as opposed to western medicine. The setting for the scene between Ngozi and Ike (former suitor) is played in a realistic environment, with other youth corps members in the background, while the main subjects are in the foreground. In that scene, the extras in the background are given business to do on the set and are placed on different levels to add dynamism and aesthetics to the picture.

The scene of the ancestor's appearance to Ngozi takes place in a market, to reinforce the belief of Africans that markets are a place of mystery, where spirit beings interact with humans. Africans believe that spirit beings from the spirit world come to the market, in form of humans, to buy and sell. However, it is only people with special magical powers that can recognize them. So, playing the scene in a market reinforces that belief as well as creates an aura of mysteriousness around the scene and the message it passes across. This is further achieved by the cross cutting of Ngozi's shot and the ancestor's shot, later replaced by an empty space, suggesting his sudden disappearance.

In telling the story, props also play an important role. Earlier in the film, Ngozi's grandmother holds a walking stick while speaking to her on the choice of Yinka as her husband. Later in the film, the ancestor holds a similar walking stick. Ngozi, who makes a connection between the ancestor's walking stick and her grandmother's, concludes that it was her grandmother who appeared to her at the market.

More often than not, Kelani makes use of wide shot in order to encapsulate the beauty of the traditional Nigerian landscape as well as give the viewer a sense of location. This also serves the purpose of establishing and defining the spatial relationships between actors and actresses. Like most Nigerian films, *Thunderbolt* makes use of flashbacks to link events of the past with the present. The Nigerian audience is quite familiar with this style of filmmaking. One major reason for this is that in oral tradition, storytellers have mastered the art of presenting events of the past in fairy tales and other folklore with so much freshness, that the audience has become so accustomed to that mode of storytelling.

In *Thunderbolt*, Kelani also makes use of the shot and reverse shot style of shooting. The use of shot and reverse shot is very common in Nollywood films, because of the importance attached to dialogue. The film also made use of close-ups. The purpose of this is to bring the actors, especially the protagonist, Ngozi, closer to the viewers, so that they can empathize with her. The tightly framed two shot composition of Yinka and Ngozi on a small bed during the former's visit to her in Oleyo village and the attendant serenity and quietness in the environment, occasioned by night fall, is the director's way of visually depicting uninterrupted privacy between the duo. Yinka's refusal to show affection to Ngozi in that scene however contradicts the mood of love and intimacy already created.

The transition from Ngozi's face, with the window in the background, revealing darkness outside to brightness and light revealed through the same window in the background by means of a dissolve in the same shot shows the director's elliptical use of time to suggest the passage of time from night to morning. This interplay of light and darkness in the process of communicating, without dialogue shows the director understands the workings of the cinematic medium. In that scene also, as Ngozi goes to peep through the window, to confirm if it is day, there is a cut to Yinka, knocking on the door to Ngozi's house. Even though, the knocking takes place in an entirely different location, the impression created is that Ngozi is going to look at the person knocking on the door, through the window.

The director portrays Ngozi as a lonely woman through shot composition. He does this by placing her in the frame, sitting dejectedly in lonely places. On one occasion, she sleeps with a pillow, tightly held to her chest, all alone on her bed. At a point in time, the scene where Ngozi fails in her bid to have Yinka make love to her is juxtaposed with the scene where she carries her baby passionately. This symbolizes emotional consolation and a gradual shift of attention to someone other than Yinka. Almost immediately after Yinka fails to make love to her, Dimeji is seen making advances to her on the street. The picture created is that Ngozi is in between Yinka and Dimeji, who is dying to have her. This has far reaching implications on the narrative development of the film.

Apart from being part of the décor, the heart shaped card pasted on the wall in Ngozi's room adds meaning to the plot development of the film, as it further portrays her as a

woman in need of genuine love. The card, which is conspicuously placed, symbolizes Ngozi's most desired need - love. However, she keeps failing to have that desire met.

As one would observe, there is a flow of mood from one scene to the other. The mood created in the scene where Yinka accuses his wife of receiving male visitors is sustained through an uninterrupted flow into the flashback of how they met. The use of cuts also paced up the narrative progression of the film. The scene of accusation, Ngozi alone on the field, Dimeji's visit to Ngozi and the scene where she cries are linked with cuts.

The use of music follows the traditional approach of using music to tell stories in Nigeria. The theme of the diegetic music in the scene of the party, where Yinka and Ngozi dance is a reflection of the subject of the film itself. The lyric of the music portrays a world, full of wickedness; a world where good is repaid with evil. This has a lot of meaning within the context of the film, because, even though Ngozi does all she could to express her love to Yinka, he keeps repaying her with evil.

The lighting concentrates mainly on the actors, while fill lighting is used to eliminate the shadows. Through this, there is clarity, and so much detail is revealed to the viewer per time. In most scenes shot in the school at Oleyo village, the director makes use of natural lighting. This helps in conveying realism. Low-key lighting is used to create dark shadows in the scene where Yinka confronts Ngozi with allegations of marital impropriety for the second time. The use of colour also plays a prominent role in the scene, as black becomes the dominant colour. This is symbolic of the gloom ahead. Yinka, who towers above Ngozi, who is kneeling, is given prominence over Ngozi. The black wooden frame between the camera and the couple gives the impression that Ngozi is locked up in a prison. Her bright costume, with the touch of blue and red however serves as a contrast and irony in the sense that she expects a warm welcome home after work, but she's met with hostility.

4.2.5 The use of dialogue.

Like most traditional African films, *Thunderbolt* is rich in its use of language, proverbs and poetry. Some of the sayings and proverbs have their origin in Yoruba customs and tradition, to the extent that it may be an arduous task for a non-Yoruba viewer to understand them. The vice principal, though learned in western education, is a custodian of Yoruba tradition. Through him, the writer engages the richness and beauty of Yoruba language. The film begins with the vice principal making reference to a Yoruba adage,

that “a child who is well behaved belongs to the father, while the problem child belongs to the mother.”

In oral storytelling, words carry a lot of weight. Words can also have different meanings, depending on the context within which they are used. Besides, certain language codes are associated with specific groups and professions. For instance, the dialogue rendered by the herbalist when Ngozi and her landlady go to inquire about the man who appeared to Ngozi in the market, is a language of those initiated into ifa religion. One needs to spend several years studying to become literate in ifa divination.

In *Thunderbolt*, one can see the influence of tradition in the use of dialogue. An example is the scene where Dele is to have sex with Ngozi, but is stopped by Ngozi’s landlady. In that scene, the landlady plays on words in a way that Dele is able to understand that the landlady is trying to pass an important confidential message to him and does not want Ngozi to know what they are discussing, since the subject of the discussion had to do with her (Ngozi). Dele is able to get the message and avoid the danger inherent in having sex with Ngozi, because he is literate in cultural codes.

4.2.6 Summary of findings.

The following are some of my findings from *Thunderbolt*, which I believe guided me in designing my experiments:

1. How aspects of oral tradition and mode of storytelling previously engaged by traditional storytellers were integrated into filmmaking. I also want to employ the rich cultural heritage of the Yorubas in my narratives.
2. In oral traditions, the story serves the purpose of teaching a lesson. The traditional storyteller also understood the concept of the villain and the hero or heroine, though not in that strict academic sense. The storyteller portrays the villain badly, so that the audience dislikes them and portrays the hero or heroine in a way that makes the audience empathise with them. *Thunderbolt* employed this approach, which is very common in oral storytelling.
3. In contrast to Bresson’s *L’argent*, where actors and actresses were not theatrical in their performance, Kelani made use of theatrical style. This is a common feature of the Nigerian cinema. Apart from the story, part of what an average Nigerian viewer looks out for in film is the performance. This informed my decision to do an experiment that engaged theatrical performance.

4.3 Case Study 2- *Chinatown* (U.S.A, 1974) by Robert Towne

4.3.1 Inspiration.

According to Caputo (2012: 181), most analysis of *Chinatown* state that the film was inspired by the events of the Owens Valley ‘Water Wars’ of the early twentieth century. He goes on to say;

“The construction of the Los Angeles aqueduct was initiated in 1905 and completed in 1912, designed as a means of transferring water from the Sierra Nevada Mountains to the water-needy residents and farmers of the Los Angeles area. The means by which the water was divided was a matter of great controversy, which led to unrest among farmers. The tensions came to a head in 1924 with the bombing of the aqueduct itself... *Chinatown* is only loosely based on these events, taking them as inspiration for the greater setting of its plot, but making no claim, directly or indirectly, to be a work that faithfully represents this ‘Water War’ (one of many in California’s history)” (2012: 181).

Caputo (2012: 181) also submits that Robert Towne was also inspired by the detective stories of Raymond Chandler, and that Towne wanted to recreate the L.A (Los Angeles) of the ‘30s’



Fig. 4: Robert Towne

In an interview with Robert Towne, conducted by Alex Simon and Terry Keefe, Towne was quoted saying;

“Then owing to a number of other experiences – walking on the Palisades and things like that which brought back a lot via sense memory, I began to realize and reflect upon how much I felt had been lost about the city in the intervening 30-35 years. ’37 was

just beyond my recall, but '40s weren't, and pre-1945 they were basically the same thing.

So I thought about that, and then, since we were stuck in limbo on *The Last Detail*, I went to Jack (Nicholson) and said 'What if I wrote a detective story set in L.A of the '30s?' He said "Great." The one feeling I had was a desire to try and recreate the city. But that was just the beginning." (6)

4.3.2 Plot.

A woman who disguises as Mrs. Evelyn Mulwray comes to hire the services of J.J Gittes, a private detective, to investigate the extra marital affair between her husband, Hollis Mulwray (Los Angeles water commissioner) and a girl. Gittes, who had been successful at handling such cases, as evident in the opening scene where photographs of Curly's wife, having sex with another man were displayed, confidently takes on the assignment. Gittes begins the investigation and soon publishes photographs of Hollis Mulwray and the girl in the newspaper. The real Mrs. Mulwray comes to Gittes' office in company of her lawyer and establishes the fact that she had never met nor hire him (Gittes) to investigate her husband (Hollis Mulwray). She then tells Gittes to expect a lawsuit.

Gittes determines to unravel the mystery behind the impersonation, knowing that it was done on purpose to discredit him. Before he could meet Hollis Mulwray, he (Mulwray) was found dead in a water reservoir. In the course of investigation, Gittes finds out that Mulwray was a business partner to Cross before they had fallout. On meeting Noah Cross in his palatial estate, Cross promises to double Gittes' fees and give him bonus if he could find Katherine, Mulwray's girlfriend.

Gittes and Evelyn Mulwray soon become lovers. Gittes also has the conviction that Evelyn is keeping secrets about herself, the missing girl (Katherine) and her dead husband (Mulwray). When it becomes obvious that he is going to lose his licence as a private detective, because Lieutenant Lou Escobar (Lopez) had accused him of withholding evidence, he (Gittes), confronts Evelyn who is making plans to escape to Mexico with Katherine, by slapping her several times. Evelyn then confesses that Katherine is both her sister and her daughter. Gittes offers to assist the duo escape to Mexico as planned. They are to meet in Chinatown. In the meantime, the bifocals found in the salt water at the back of Mulwray's house point to the fact that Cross is responsible for Mulwray's murder, because the bifocals belong to him (Cross). Gittes finally confronts Cross with his complicity in Mulwray's murder.

On getting to Chinatown, where Gittes is to help Evelyn and Katherine escape to Mexico, the police who had arrived the venue before the trio, arrest Gittes. When it becomes obvious that Cross is determined to take Katherine from her, Evelyn shoots him and speeds off. In the process, the police shoot Evelyn and she dies, while the car horn blows continuously as her head rests on the car horn. Cross succeeds in taking Katherine away, while Escobar releases Gittes and his colleagues. As Gittes appears lost in the ‘cloud’ of the events, one of his associates reminds him of the futility of doing so by saying, “forget it, Jake. It’s Chinatown”.



Fig. 5: Evelyn, shot dead by the police

4.3.3 The process of screenwriting.

Chinatown (1974) was written by Robert Towne and directed by Roman Polanski. The working relationship between Towne and Polanski provides me with the model of the relationship that exists between a screenwriter (Towne) and the director who is not the originator of the screenplay (Polanski) in the process of filmmaking. Polanski (born of Polish-Jewish parents) was chosen to direct the film, because he had worked with Paramount Pictures boss, Robert Evans during the production of *Rosemary's Baby*, which recorded great success. Evans also wanted Polanski to give a European approach to the direction of the film.

According to Lennon “*Chinatown*’s apparently clear, crystalline structure, its’ precise plot, its dark sensibility, are allegedly pure Polanski” (2009:176). Lennon went on to say Towne admits “except for Arthur Penn, Roman taught me more about screenwriting than anybody I’ve ever worked with, both in spite of and because of our conflicts. Roman is great at the elucidation of the narrative to go from point A to B to C. In that sense, he is excellent” (Brady, cited in Lennon, 2009:176). According to Bare (2000:51), “during the eight-week-long session held before shooting began, the writer

and the director tore apart Towne's original script and reshaped it into the final draft that Polanski shot, but not without resulting in years of acrimony."



Fig. 6: Roman Polanski

It is important to note that some of the choices made by Polanski in reworking the script and directing *Chinatown* could be linked to the influence of two modernist movements, namely, the theatre of the absurd and surrealism, on him. "Initially, the theatre of the absurd dominated his work, most obviously in his early short films. Gradually, however, surrealist elements became more prevalent, especially in the later horror films. Polanski, who had been overwhelmed on seeing Samuel Beckett's *Waiting for Godot* in 1956, embraced this aesthetic wholeheartedly. *Cul-de-Sac* features two down-at-the-heel gangsters hiding out in a castle on the sea to wait for a Godot-like figure called Katelbach, who never appears"(Wexman, 1985:14).

In the process of reworking the script, Polanski introduced a lot of new ideas. One major area of contention between Towne and Polanski however, was about the ending of the film. Towne intended the screenplay to have a happy ending with Cross dying and Evelyn Mulwray escaping with her "sister and daughter", Katherine. This would have been the triumph of good over evil like most other detective films. Polanski however, insisted on a tragic ending. "I knew that if *Chinatown* was to be special..." Polanski said, "...not just another thriller where the good guys triumph in the final reel, Evelyn had to die."(7) Towne and Polanski parted ways due to the disagreement and Polanski succeeded in giving the film a tragic ending. According to Bare (2000:51) Towne later admitted that he was wrong about the ending and adds that he would gladly work with Roman Polanski again.

The approach Polanski gave to the ending of *Chinatown* was due to what Wexman (1985:17) calls absurdist vision of meaninglessness. Wexman (1985:16) states further:

“In Polanski’s films, the protagonists’ attempts at purposeful action appear as the expression of naïve misunderstandings about the underlying absurdity of the universe in which they are caught, a universe in which all choices produce the same result. In Polanski’s work, plots typically begin and end with neatly rhyming episodes: in *Two Men and a Wardrobe*, two men emerge from the sea, then return to it; at the end of *What?* Nancy leaves the villa by means of the same elevator she uses to enter it at the outset.”

In *Chinatown*, J.J Gittes sets out to know the truth but at the end of the film, he returns to that initial point of not knowing the truth. He even ends up being more confused.

4.3.4 Narrative structure.

Chinatown falls within the category of classical Hollywood detective stories. The film also followed the realist tradition of classical Hollywood filmmaking,

“...in keeping with this tradition, the film features complex characters, a plausible, logically coherent plot, and a socially relevant theme about corruption in city government – all expressed within the context of a well-established generic model: the private-eye story. Detective J.J. Gittes begins to investigate the illicit love life of Los Angeles Water Commissioner Hollis Mulwray, only to discover that this ostensibly simple case involves both murder and high-level political tampering with the city water supply. This pattern is a familiar variation on the hard-boiled genre. *Chinatown* both exemplifies this genre and comments on it” (Wexman, 1985:93).

Chinatown is a neo-noir film. The term *neo-noir* describes films coming after the classic noir period that contains noir themes and noir sensibility. One recognizes a classic noir film through its unusual lighting (the constant opposition of light and shadow), its tilted camera angles, and its off-center scene compositions (Conard, 2007:2). According to Conard (2007:1- 2). “besides technical cinematic features, there are a number of themes that characterize film noir, such as the inversion of traditional values (bad guys as heroes, traditional good guys like cops doing bad things).”

The film’s narrative structure has its foundation built on classical Hollywood tradition where the narrative paradigm is the Aristotlean three-act structure having a beginning, middle and end. The narrative structure is also propelled by the principle of cause and effect. In this case, the protagonist has a desire, a vision to achieve. He meets obstacles

on the way and finally, he overcomes the obstacles in the course of the plot. Knudsen (2012:132) identifies some of the key characteristics of the classical narrative as self-assertiveness, cause and effect, action, externalization, psychological motivation, movement and change.

The word 'classical' was first used to label the American cinema by Bordwell, Staiger and Thompson (1985:3). One of the attributes of the classical narrative style is the cause and effect approach. In classical narrative style of filming, an event usually leads to another. According to Bordwell, "this is why Hollywood so prizes continuity. Coincidence and haphazardly linked events are believed to flaw the film's unity and disturb the spectator" (1985:18). In *Chinatown*, the allegation of illicit love affair between Hollis Mulwray leads to investigation; the investigation leads to discovery about water scandal and then murder. Investigation into murder case leads to discovery of the incest. As characteristic of classical narratives; the viewer wants to know what will happen next, based on previous actions and events.

Chinatown conforms to the classical narrative style, as the narration is done through the use of camera. As Cromwell puts it, "the most effective way of telling a story on the screen is to use the camera as the story teller" (John Cromwell, cited in Bordwell, Staiger and Thompson, 1985:24). *Chinatown* also follows the classical narrative style by making the narration imperceptible and unobtrusive (1985:24). The editing is seamless and the camera work subordinated to the fluid thought of the dramatic action (Arthur Edwin, cited in Bordwell, Staiger and Thompson, 1985:24). The audience follows the flow of the story because techniques do not draw attention to themselves nor distract.

Knudsen (2012:119) describes the classic narrative style as having a protagonist (or narrative agent), who is trying to achieve a goal but encounters obstacles and problems in the process. The audience's attention is heightened by pointing out some information in the story that the protagonist is not aware of (dramatic irony). Then the story gets to a climax and then a resolution.



Fig. 7: Jake confronts Noah Cross with his involvement in the murder of Hollis Murray

In the opening scenes, Robert Towne sets up the story, characters, as well as the central dilemma. He introduces the protagonist, J.J. Gittes as a successful detective. Towne achieves this cinematically through the opening close-up of a sex scene on a field, which later turns out to be photographs of Curly's wife cheating on him. These photographs serve as infallible proof of Gittes' detective prowess, because photographs don't lie. However, all through the remaining part of the film, this assertion is put to test. As Conard (2007:124) puts it, "the protagonist, Jake Gittes always seems to be several steps ahead of us, the audience, but a good step behind the unfolding clues of the case." Conard also believes that "what Jake is striving for, among other things, is to achieve a consistent narrative of what is going on. Each time a consistent narrative begins to form, signs of a counter narrative pop up" (2007:129).

One of the things that make *Chinatown* stand out is the narrative flow. The narrative flows unhindered because of the plot progression and development. This is very much unlike *L'argent* because of the way Bresson cuts scenes short in mid flow. The events in *Chinatown* are also carefully ordered and revealed in a manner that sustains the attention of the viewer. For instance, the water scandal comes first, then the incest. The main plot of the film is the water scandal, while the subplot is the incest. According to Robert Towne, "the two were intimately connected, literally and metaphorically: raping the future and raping the land. So it was a really good plot/sub plot with a really strong connection." (8)

All through the film, Robert Towne employs the use of heightened suspense in engaging the emotional feelings of the audience. The audience is never sure of what will happen next. A film that started on a note of certainty eventually turns out to be heavily woven with mysteries, uncertainties and misconceptions. A major turning point in the film, which serves as the big event is the murder of Hollis Mulwray. This brings a big twist to the narrative progression of the film. This twist creates a heightened suspense, which engages the emotional feelings of the audience. Through this means, Towne always sets the audience at the edge of the seat, full of tension and great expectations. All through the film, the suspense is heightened as the audience keeps wondering who killed Hollis Mulwray and what the relationship is between Noah Cross, Hollis, Katherine and Evelyn.

It is worth mentioning at this point that Polanski heightened the suspense in *Chinatown* through his direction, by creating a picture of meaninglessness in every situation in the film. This, to a large extent could be partly due to the absurdist influence of Jerzy Grotowski on him. Wexman (1985:17) also supports this assertion when he wrote “Polanski repeatedly confronts us with surprising alternatives to the conventional patterns we anticipate, alternatives that undermine our expectations of meaningful narrative progression.”

In *Chinatown*, the writer engages and sustains the feeling of the audience through the use of conflict, as the audience keeps wondering what the resolution would be. The writer strengthens the conflict, through a continuous rising action. He also does this through creating situations where nothing is what it seems or appears to be. Other thematic conflicts in the film include personal interest versus public interest, assumptions versus reality, justice versus injustice, truth versus lies and good versus evil. The major conflict is Gittes’ avowed attempt at uncovering the water scandal, which led to the murder of Hollis Mulwray. The conflict arises because of Noah Cross’ ambition of making the water department a goldmine for himself. This brings him into conflict with Hollis Mulwray (the water commissioner), who does everything to thwart the plan.

4.3.5 The use of mise-en-scene.

The use of mise en scene in *Chinatown* is mostly planned. This in turn contributes to the overall realization of the visual aspect of the story telling. It also gives the film a realistic look, which the audience is able to identify with from the outset. For the most

part, the actors are shot in close-up. Such a technique would ordinarily intensify our empathy with them (Wexman 1985:94). All the events of the film are seen subjectively through Gittes' eyes. For example, when Gittes is knocked unconscious, the film fades to black and then fades back in when he awakens (9).

In the scene where Evelyn meets Gittes in company of her lawyer, the shot composition when Evelyn is at the door and about to take her exit suggests confrontation and collision as they are shot in a profile, facing each other. This however contrasts with the composition of the shot in the scene where Gittes and Evelyn make love. In that scene, with the aid of editing, Gittes' close up and that of Evelyn are alternated, revealing the emotions and feelings on their faces. In that shot as well, the distance between them is not much, to suggest intimacy, finally resulting in kissing and lovemaking.



Fig. 8: Shot of Gittes and Evelyn suggesting imminent clash



Fig. 9: Contrasting shot of Gittes and Evelyn as lovers.

The aesthetics of shot composition in *Chinatown* is worth mentioning. In the scene where Gittes confronts Evelyn Mulwray, and demands to know the truth, the camera is framed in a wide shot, with Evelyn standing and backing the camera, Gittes, sitting adjacent to her. The left side of the screen space remains bare until Gittes brings out the bifocals and places it on the centre stool, thereby giving the bifocals more prominence

and making it the object of discussion. The empty screen space also becomes an active player in the film's narration.

Every aspect of *Chinatown* comes with loads of information. For instance, in the scene between Gittes and Ida Sessions who disguised herself as Mrs. Evelyn Mulwray, Gittes and Ida Sessions are placed in the foreground in the shots, while Gittes' associates are in the background. Even in the main objects' close ups, we could see the associates reacting to the conversation.



Fig. 10: Gittes in the foreground with Associate in the background



Fig. 11: Ida Sessions in the foreground with Gittes' Associates in the background

Chinatown employs the use of realistic settings. Roman Polanski's use of realistic settings brings the viewer back to 1930s Los Angeles. The discussion at the waterside in itself also lends credence to the central imagery of water and the ensuing scandal in the storyline. Noah Cross' exotic mansion also contributes immensely to boosting his status as a capitalist and one belonging to the top echelon within the society. This also gives

the picture of affluence and portrays him as one who can commit almost any crime with impunity. This tallies with Evelyn's assertion that "he owns the police".

The final scene, which takes place in Chinatown, also has its specific implications for the narrative thread of the film. Chinatown symbolizes a place where crime thrives. It also symbolizes a place where the police can do little or nothing in combating crime. It is a place of several languages, which symbolizes the fact that the police can't get to the root of criminal matters. Chinatown is used as imagery for Los Angeles and the prevalent corruption in the 1930s. For Gittes, it symbolizes the vicious cycle of defeat, disillusionment and abysmal failure. This is so because he has worked in Chinatown before and came to the stark realization of the futility of attempting to unravel crimes. Chinatown for Gittes therefore is a place of self-discovery and realization. In the final scene, the audience eventually sees a picture of Chinatown that had been alluded to all through the film. The picture of Chinatown as shot by Polanski presents a very sharp contrast to some of the very elegant bourgeoisie locations in the previous scenes. The picture portrays Chinatown visually as a disorganized place where criminals can easily escape the police.

According to Wexman (1985:22), the fact that Polanski has a

"...penchant for presenting fantastic material in an ambiguously realistic manner is reflected in his lighting techniques. Like surrealist paintings, Polanski films render their uncanny subjects with a studied, meticulous clarity, which he achieves by photographing his scenes at dawn or early evening, when diffuse light etches all objects with an eerie distinctness...the portentous shot of the boats as they first appear in the harbor in *knife in the Water*, seen from the point of view of the three main characters as they pull up in a car, and the haunting episode in which the Mexican boy on the horse talks to Jake Gittes in the rocky Los Angeles riverbed in *Chinatown* are memorable examples of this too-perfect depiction of the real world" (Wexman, 1985:22).

Most of the water scenes were shot either in the evening or at dusk. This provides a very beautiful colour spectrum, with sky blue colour, mixed with a wide range of other colours. The resultant beauty of the scenery and landscape also contributes immensely to the look of the film. In the scene of attack, where Gittes' nose is cut with a knife, the dominant dark blue colour, mixed with dark shadows (a feature of noir films) suggest a lonely place, a place of lurking danger, in contrast with the preceding scene between Gittes and the Mexican boy which is very bright and well illuminated.

In the scene where Evelyn is treating Gittes' nose, the lighting is warm and appealing, revealing details of the expression on their faces to the intent that the audience could preempt that Gittes is about to switch from his professional role as a detective to a lover. This eventually happens and Gittes makes love with Evelyn. The lovemaking scene further heightens the suspense in the film as the audience continues to wonder what this new relationship holds for the outcome of the film.

In the scene that follows Gittes and Evelyn's love affair, Evelyn's real identity as a woman keeping secrets and vital information is portrayed, as she appears in a long shot. The dominant darkness in that scene is interspersed with lights. Her identity is not revealed as she appears from the corner of the frame, inside the dark, until we see her through Gittes' point of view. In contrast, Gittes is easily recognized as soon as he appears in the frame. Also in that scene, there is light on Katherine's face, while shadow covers Evelyn's face. This portrays Katherine as a victim of circumstances and that she's not to blame after all. Her innocence is also established through lighting. In film noir tradition, the extent or intensity of light on a character's face shows how good the person is; while the degree of darkness cast on a character's face suggests the degree of evil he or she is capable of perpetrating.

The lighting in the last scene, which takes place in Chinatown, also contributes to the narrative. The scene takes place at night. The darkness in the background submerges the few lights, thereby, suggesting uncertainty. No one is sure of what the conclusion of the conflicts would be. The question that comes readily to mind is "will Gittes succeed in helping Evelyn and Katherine escape to Mexico?" Polanski used colours to shape the look of the film. He also used costumes to enhance the mise – en – scene, and interpret characters and situations.

In the opening scenes for instance, Gittes is dressed in a white/cream suit. This portrays him as a successful professional who is also confident that he has all it takes to unravel the worst of crimes. The costume portrays his transparency and sincerity on the job. However, his dressing changes to grayish colour immediately after Evelyn Mulway and her lawyer meet him in his office. Through that meeting, Gittes realizes that the "Mrs. Mulway" who hired him to investigate Hollis Mulway's illicit love affairs was fake. From then on, Gittes's costume changes from that of fantasy and self-exaltation to that of reality, interlaced with uncertainty and mystery.

In the scene after Mulwray's death, Evelyn wears a black dress and black hat. This is to set the mood of the film. This is also suggestive of the gloomy situation and the uncertainty of the events that will begin to unfold in the film. From the scene where Gittes confronts Evelyn and she confesses that Katherine is her sister and daughter, till the end of the film, Evelyn is dressed in black costume. This is a way of depicting and predicting Evelyn's tragic end.

Polanski also employs cinema's power of association. In the scene where Gittes takes pictures of a man and a young girl in a boat, the audience is not sure of the identity of the duo until the next scene where Mulwray and Katherine appear in the same dress as the preceding scene. The continuity of costume in the two scenes helps confirm that it was Mulwray and Katherine the audience saw in the preceding scene. This use of association suggests Polanski's understanding of the language of cinema.

4.3.6 The use of dialogue.

One major strength of Robert Towne as a writer is his rare ability to construct good and memorable dialogue. In most cases, the dialogue in the screenplay is full of irony and sometimes it is only the person speaking that knows the full intent of the dialogue. Also, most of the dialogue have subtexts whose meanings and truths become obvious in the course of the film. In the scene between Noah Cross and Gittes for instance, Cross says, "you may think you know what you are doing but believe me, you don't". The audience does not know the extent of the truth of this statement until later on in the film when Cross is revealed as the one responsible for Mulwray's death.

When Evelyn tells Gittes "my husband's at the office", Gittes responds, "actually he's not, Mrs. Mulwray". This dialogue takes on a new meaning in the following scene where it is revealed that Mulwray has drowned in the water. This shows that there is difference between assumption (Mrs. Mulwray's speech) and the real fact (Gittes speech, spoken without any premonition of Mulwray's death). Some of the dialogue is also capable of having more than one meaning. When the Gardener in Mulwray's house says "bad for the glass", it could be interpreted as "bad for Hollis Mulwray". The dialogue also acts as a lead and a clue to hidden truths about who killed Hollis Mulwray, later in the film. The dialogue was first rendered early in the film and then towards the end. This underscores the importance of the dialogue (short as it is) to the narrative developments in the film.

Through dialogue, Towne strengthens and helps the audience to know his characters and their uniqueness in great detail. From Gittes' dialogue that "I am not supposed to be one who is caught with his pants down", it can be deduced that Gittes is a professional who does not give up easily. Towne also creates suspense through dialogue in the screenplay. In the scene between Gittes and Evelyn after the interrogation by the police, Gittes reiterates "...and I still think that you are hiding something". This relates to Gittes' earlier dialogue to Evelyn "something else beside the death of your husband upset you". This dialogue helps evoke the curiosity of the audience.



Fig. 12: Jake tells Evelyn that he feels she's hiding something

One unique quality of most of the lines in *Chinatown* is the beauty and flow of the language, which sometimes make them memorable. For instance, when Gittes says, "you asked me to lie to the police". Evelyn responds with the beautiful dialogue "it wasn't much of a lie". Another beautiful dialogue ensues between Evelyn and Gittes in the scene where Evelyn says "you won't go to the police if I tell you?", instead of replying simply by saying "no I won't, Gittes replies by saying "I will if you don't " playing on the words 'won't' and 'will'.

Rather than use flashbacks, Towne uses dialogue to remind the characters and the viewer of events that happened in the past. For example, when Lou Escobar says, "you never learn, do you Jake", he is referring to an incident that took place in Chinatown when Gittes worked as a government detective and he (Gittes) tried to help a woman and she died in the process. Escobar makes this statement when he discovers that Gittes has emotional attachment to Evelyn and seems to be withholding evidence, contrary to professional ethics and conduct. After Evelyn had been shot dead, Gittes also reflects on the advice of his former boss, to do "as little as possible." A lot of the dialogue also

have meanings that have to be searched out from previous scenes and dialogues. Lastly, the aesthetics of some of the dialogue such as the pay off line “forget it, Jake. It’s Chinatown”, is worthy of mention.

4.3.7 Summary of findings.

After watching and analyzing *Chinatown*, I listed some of my findings that guided me in designing my practice experiments as follows:

1. One of the key ingredients is that the film is dialogue driven, yet cinematic. This rare balance engenders my interest in the film. This is achieved by making the dialogue and the visuals compliment each other. I also discovered that the dialogue is usually not long and at the same time is full of visual images.
2. Quite often, rather than use dialogue, the writer uses action, movement, reaction and other visual means to communicate. During Gittes and Evelyn’s discussion in his office, Gittes asks her if Mulray and Cross parted ways because of her, she nervously lights another cigarette. This is a visual way of depicting her as being jittery at the question. Gittes notices this and brings her back to consciousness by saying “you’ve already got one going Mrs. Mulwray. Does my talking about your father upset you?”
3. Performance and characterization are also some of the ingredients that aided the overall realization of the movie. Unlike *L’argent*, by Robert Bresson, the characters in *Chinatown* are well defined. Gittes is portrayed as a private detective, who never gives up easily on issues. Evelyn is portrayed as a woman who is elegant and stylish in her dressing and carriage. She is also romantic and deceitful. Lou Escobar is portrayed as a core professional, who will stop at nothing to get his duty discharged. He is also jealous of Gittes. Noah Cross is portrayed as a business mogul, who believes that money answers to all things. This shows in the way he speaks with confidence. At a point, he says to Escobar “I am Noah Cross, I am rich.” Evelyn also ascertains that fact, when she says, “he owns the police.”
4. The narrative in *Chinatown* flows, unhindered. This is something I wish to achieve in my experiments and screenplay. The narrative flows because of the plot progression and development. The first shock comes when Evelyn Mulwray appears and claims to be the real Mrs. Mulwray. The viewer is as confused and surprised as Gittes himself. This shows that the audience should be prepared for more surprises in the course of the film.

4.4 Case Study 3- *L'argent* (France, 1983) by Robert Bresson

4.4.1 Inspiration.

L'argent, written by Robert Bresson, based on Leo Tolstoy's novel, *The forged Coupon*, is Bresson's final film. Yvon, the central character in the film is an amalgam of two characters in Tolstoy's *The forged Coupon* - the wood-seller Ivan Mironov and the peasant Stepan Pelageyushkin. Both, like Yvon in *L'argent*, were caught up in the circulation of a forged currency note (Reader, 2000:142).

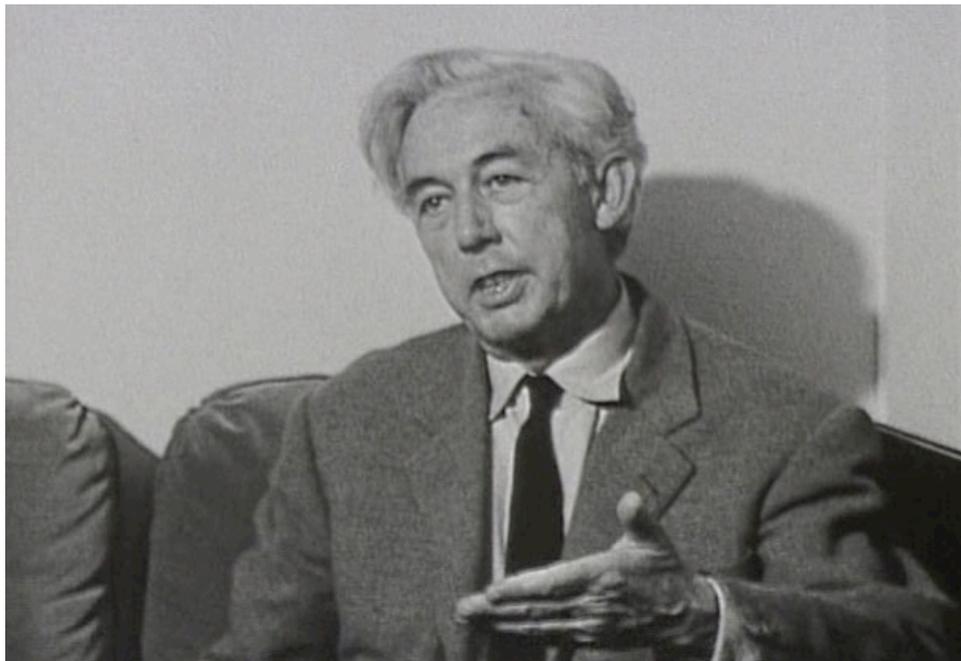


Fig. 13: Robert Bresson

4.4.2 Plot.

The film begins with a schoolboy, Nobert, going to his father in the study, to request his monthly allowance. His father gives him an amount, which is small. Nobert is apparently not satisfied with the amount, because he has to pay a friend he owes. Nobert goes to his friend, Martial, who gives him a forged 500 franc note. Both of them visit a photographic shop to buy a photo frame with the forged note. When it is discovered that the note was forged, the shop owner scolds his wife for collecting the note.



Fig. 14: The forged note



Fig. 15: Nobert and Martial going to the photographic shop

Yvon, who appears in work uniform comes to buy an item in the photographic shop and is paid with the forged note, which he collects ignorantly. Yvon later presents the forged note to a waiter in a restaurant. The waiter detects that the note was forged and accuses Yvon. In the process, Yvon pushes the waiter down in annoyance. The police are invited to investigate the matter. Yvon is unable to prove his innocence, as Lucien (The shop attendant), the shop owner and his wife deny ever seeing him in the shop.



Fig. 16: Yvon, collecting the forged notes

Later on, Lucien is dismissed from the shop for over charging customers and keeping the excess money to himself. Yvon is caught driving a car for a bank robbery. He is sentenced to three years imprisonment. While in prison, his wife deserts him and goes away with their daughter. Lucien is also sentenced to prison.

After Yvon is released from prison, he goes to a hotel where he kills the hoteliers. The act of the killing is done off screen. He later finds his way to a woman's house. The woman accepts him. Yvon later kills the woman's entire family. In the final scene, Yvon hands himself over to the police and confesses that he is responsible for the killing of the hoteliers and the woman's entire family.



Fig. 17: Yvon during the killing of the family

4.4.3 The process of screenwriting.

L'argent (1983) was written by Robert Bresson, based on Tolstoy's *The Forged Coupon*. Unlike *Chinatown* and *Thunderbolt* where the directors are separate from the writers, Bresson is both the screenwriter and director. This second model therefore, provides me with the relationship that exists between a screenwriter who is also the director.

4.4.4 Narrative structure.

The films of Robert Bresson exemplified the transcendental style in the West (Schrader, 1972: 59). The transcendental style manifests in his films in different ways. For instance, he has a minimalist approach to all aspects of production. Bresson believed that sound, because of its greater realism, is infinitely more evocative than an image, which is essentially only a stylization of visual reality. In Bresson's words, "a sound always evokes an image; an image never evokes a sound." He therefore replaces an image with a sound whenever possible, thus remaining completely faithful to the principle of maximum bareness and spareness underlying his creative method (cited in Noel, 1973:90).

Unlike *Chinatown*, where the classical Hollywood style of writing manifests in the narrative structure through suspense, conflict, rising action and resolution as well as characterization and dialogue, *L'argent's* narrative structure does not build up distinct suspense, rising action and catharsis (1973:90). According to Knudsen (2012:132-133),

"in transcendental narrative, stories are told in a way that they reveal things that are perhaps not entirely rational, psychologically explicable or materially palpable. Our emotions are not tied up with conflicts between aims and obstacles, or with questions of success or failure in achieving those aims or succumbing to the obstacles."

Bresson usually starts his scenes abruptly and in most cases without an establishing shot. Unlike *Chinatown*, where the narrative flows unhindered because of the way scenes are connected by series of events, Bresson often cuts his scenes short in mid flow. This sometimes catches the viewer unawares. For example, a court scene follows the hospital scene, where gadgets are displayed. The two scenes are linked by means of a cut. One could have mistaken the court scene as a continuation of the hospital scene. Nothing, apart from the juries' costumes and dialogue introduced the new scene or prepared the viewer for it. This approach is different to the classical narrative approach

engaged by Roman Polanski in *Chinatown* and Tunde Kelani in *Thunderbolt*, where scenes are linked to each other like a thread, by cause and effect relationship.

The plot structure in transcendental narrative is also different from the classical narrative in that, while the classical narrative plot moves in a particular logical direction, in transcendental narrative, it is not so. Knudsen (2012:133) supports this by saying,

“...where events (and scenes) in a classic narrative serve the purpose of leading from one plot point to the next plot point, the events (and scenes) of the transcendental narrative do not lead anywhere in particular in terms of plot.”

Unlike Gittes in *Chinatown*, Yvon does not have any aim or goal he is pursuing. Neither is there any clear-cut conflict, climax or resolution. The story is a series of loosely knitted events, showing different states.

Unlike *Chinatown* and *Thunderbolt*, where there is much tension and suspense, in *L'argent*, not much suspense is created because Bresson does not attempt to create characters that the audience empathizes with or become emotionally attached to from the outset. Unlike Brecht however, Bresson does not do this, to alienate the viewer, but to achieve a spiritual relationship in which the viewer transcends a physical relationship, by seeing the actor's inner soul. This transcendence becomes necessary, because of the themes considered by Bresson in his films. According to Hayward (1986:52), Bresson's films (including *L'argent*), usually trace the spiritual progression towards freedom of an individual whose soul is imprisoned by his or her body and whose environment is devoid of human warmth.

In *Thunderbolt*, suspense is created when it is revealed that someone has placed magun (a chastity control charm) on Ngozi. The suspense is heightened because Ngozi does not know the step to take in averting the danger inherent in the magun affliction. The suspense is further heightened by the fact that there is a time frame within which she must do something to remove the affliction; otherwise, she was going to die. In *Chinatown*, suspense is created through dialogue and actor's expression. Each time Gittes mentions Cross' name, it is obvious that Evelyn is always uncomfortable. At some point in the film, Gittes tells Evelyn “I think there is something bothering you beside your husband's death.” This makes the audience wonder if she was the one who killed her husband.

An essential tool for creating suspense is conflict. Bresson, due to his transcendental approach to filmmaking, treats issues that transcend the material and mundane realm. In most cases, he deals with the subject of predestination, imprisonment and freedom of the human soul. While it is easy to quickly identify with the conflict in *Chinatown* and *Thunderbolt*, because they are tied to cause and effect, Bresson's film, *L'argent*, is a little different, because events are not linked to causality. Man is presented as following a predetermined course, over which they have no control. Their goal or ambition therefore plays little or no role in the unfolding of events. With this narrative approach, there is nothing to be fearful or apprehensive about on the part of the audience.

4.4.5 The use of mise- en- scene.

The camera, in most cases is positioned in medium Shot. 'Modeles' as Bresson calls his actors also walk into already framed and static shots. Not much variation in shots/progression is used. This is due to Bresson's minimalist approach to filmmaking. Sometimes, the shots appear flat and devoid of the three-dimensional composition employed in *Chinatown* and *Thunderbolt*. This style of filming distances the actor from the viewer. It also helps draw the viewer's attention away from performance and theatrical displays that Bresson strives to avoid.

Bresson usually limits the camera to one angle, one composition, in order to strip it of its editorial power. He also believed that a person is not the same person if he is seen from an angle, which varies greatly from the others. "His compositions are primarily frontal, with at least one character facing the camera, seeming caught between the audience and his environment. The environment, which is usually static and well composed, acts as a frame for the action. A character enters the frame, performs an action and exits" (Schrader, 1972:67).

According to Schrader (1972:67-68),

"Bresson's static camerawork nullifies the camera's editorial progression. He handles each action in essentially the same inexpressive manner, so that the viewer no longer looks to the angle and composition for 'clues' to the action. Similarly, he avoids self serving 'beautiful' images, saying that painting taught him not to make beautiful images but necessary ones. He believed that the beautiful image can be a screen between the spectator and the event. He therefore flattens his images by suppressing all expression made through mime and gestures."

Bresson uses close - ups and cut away shots to give details. In this way, the shots are usually very effective because they are rarely used. In some cases, instead of showing an actor's reaction shot, he shows something else from the point of view of that actor. For instance, rather than show the reaction shot of the shop owner and Lucien after the exit of Yvon and the police, we see the shot of Yvon and the police through the glass, from the point of view of the shop owner and Lucien. This suggests that the shop owner and Lucien are looking at Yvon and the police through the glass as they depart. Bresson's shot compositions are usually very detailed. The shots also reveal a lot of information. Spatial relations between objects and settings are also properly defined. This style helps the audience to make meaning of the setting and location, because more often than not, he does not use establishing shots.

One key feature of Bresson's style is displacement of performance and sometimes dialogue, with visual elements. In one of the scenes, the wide shot of a road, with cars passing and hooting, seen through the glass in the shop, introduces dynamism and motion to the film, more so, because the audience is engaged in different ways through sound and images in place of dialogue. In the scene before the bank robbery, Yvon's wife says, "you don't like me asking, but I have a right to worry", rather than respond through dialogue, the sound of Yvon's footsteps descending the stairs are heard, indicating his departure without a word. That act also says much about the relationship that exists between the two.

Bresson also uses visual images to displace performance and dialogue in the scene of Yvon's release from prison. A policeman opens the iron bars that lead to the prison. In the following sequence, a waiting Policeman gives Yvon his release papers. As the prison gate is opened, the audience sees a car passing on the street, signifying Yvon's release from prison, a place of confinement into a place of freedom and motion, using the car's movement as imagery.

In some of the scenes, Bresson makes use of ellipsis. Hayward (1986:63) defines ellipsis as "the absence or omission of a series of images, which would render explicit the relationship between the two shots, which compose the ellipsis." Ellipsis therefore, "signifies an absence either of an integral sequence, of part of a sequence, or again a series of shots" (1986:63). For instance, in the scene of the killings at the hotel, the viewer sees Yvon arrive the hotel, and then there is a cut to Yvon descending the stairs, his hands stained with blood. As he washes his hands, the water turns red, suggesting to

the viewer that Yvon had committed murder. Rather than cover the killings directly, he omitted it.

Other scenes where Bresson uses ellipsis include the scene where Yvon hides pills. The shot is linked to the arrival of the ambulance by a cut. Another instance is the scene where Yvon appears at the restaurant. This is followed by a cut to where he spends the forged notes. This style, which is a feature of transcendental narrative, is one of the fundamental differences between transcendental and classical narratives. In classical narratives, events and actions are covered directly. The direct coverage style creates suspense and also helps the action rise to a climax. For instance, in *Chinatown*, the killing of Evelyn is not done off screen. The killing is also one of the events that climax the story.

In *L'argent*, Robert Bresson creates parallels among its various settings by the recurrence of drab green backgrounds and cold blue props and costumes (Bordwell & Thompson, 2010:123). This minimal approach to the use of colours contrasts with the way colours are used in *Chinatown* and *Thunderbolt*. Even though, *Chinatown* portrays the dark sensibilities, characteristic of the noir and neo noir films, it still made use of realistic settings and costumes. An instance is during the meeting between Gittes and Cross; a band wearing different costumes is seen passing.



Fig. 18: Bresson uses drab green to create parallels among its various settings.



Fig. 19: The colours here resemble those in scene in fig. 16

In *L'argent*, as well as *Pickpocket* (France, 1959), empty screen space plays an important role. In the scene where Yvon holds a lantern and axe when he is about to force the door open, the screen is left empty for a while. According to Burch (1973:26), through this approach, Bresson achieves what might be called an orchestration of space, rigorously controlling the moments when the screen is left empty and the duration of these moments and establishing the precise extent of the surrounding off-screen space through his use of sound (the barking of the dog in *L'argent*).

In *L'argent*, there is not much variation in the colour of the costumes. The colour of some of the costumes also have semblance of the setting. This, in a sense creates a link between the settings and the costumes. This is due to Bresson's minimalist approach. Special costumes are used only for the jury, clergy, police and prisoners. There is also no use of special make up. This is very much unlike *Chinatown* and *Thunderbolt*, where different colours of costumes are used. In *Chinatown*, Evelyn Mulwray is portrayed as an elegant woman through her costume and make up.

Lighting is mostly used for the purpose of illumination and there is no variation in the shade, tone and intensity of the lighting. The lighting also appears similar in almost all the scenes, with the exception of very few scenes like the scene of the murder of the grey-haired woman's dad, where special lighting is used to depict the mood of the scene.



Fig. 20: Yvon, not expressing any emotion during a court session

4.4.6 The use of dialogue.

The use of dialogue in *L'argent* also reflects Bresson's minimalist approach. In most cases, the dialogue is usually very short. They also appear simple, straight to the point and matter-of-factly. Unlike *Chinatown*, where some of the dialogue are ambiguous and capable of being interpreted beyond the context in which they are delivered, most dialogue in *L'argent* can be understood within the context of the delivery.

Unlike *Chinatown* and *Thunderbolt*, Bresson's *L'argent* is less dialogue driven. He achieves this by displacing dialogue with visual images. For instance, in the scene where the woman who accommodates Yvon after his release from prison, goes to make a transaction at a Telecommunication office, there is no dialogue throughout, yet the viewer is able to get the message. A man is also seen dropping an item in the post in order to give a sense of location.

4.4.7 Summary of findings.

After watching and studying *L'argent*, the following were some of my findings:

1. The scenes are usually very short. Bresson also cuts his scenes short in mid flow. This is unlike *Chinatown* and *Thunderbolt* where there are no abrupt cuts.
2. The dialogue is usually very short. In some scenes, he does not use dialogue at all.

3. Bresson uses visual images to displace performance and sometimes, dialogue. Bresson also communicates through detailed composition. His shots, usually medium and wide, accommodate details of visual elements in the location. Apart from giving a sense of location, the props and other objects in the shot also help the audience make meaning out of every scene.
4. He allows interplay between dialogue and images. This helps to minimize the use of dialogue.
5. Bresson uses ellipsis for time and scene compression through editing. This approach is used in the murder scenes and the scene before the bank robbery, where Yvon and a man are studying the map on which Paris autobus is written. The next scene shows Yvon at the location, indicating passage of time.

4.5 Interim Findings

While reflecting on the outcomes of my case studies, I was able to come up with some interim findings that guided me in designing and carrying out my experiments. For instance, I discovered that *Thunderbolt* is influenced by oral tradition and style of storytelling. That influence shows in the choice of theme and the way the moral lesson of the film was framed. In *Chinatown*, I was able to study how the film maintained a good balance between dialogue and visual images. *L'argent* demonstrated to me how visual images can be used to displace dialogue.

Chapter 5. Experiments and Reflections

5.1 Introduction to Experiments

After doing my case studies, I reminded myself of my key research question, ‘how can the Nigerian screenwriter build on and transcend the oral tradition, through developing a more visual and cinematic approach to screenwriting?’ In reflecting on the outcomes and findings from my case studies, I was mindful of the research question. This influenced my choice of cinematic ingredients picked from the case studies. The cinematic ingredients in turn shaped the design of my three practice experiments.

5.2 Experiment 1

Through studying *Thunderbolt*, I discovered that the film has been influenced by oral tradition. This influence can be seen in the integration of aspects of oral tradition and mode of storytelling. Therefore, my first experiment, which is at the core of my research, was to make a documentary about a storytelling session in Nigeria, as a way of gathering data for analysis and to demonstrate how oral storytelling worked originally in the traditional Nigerian setting. This documentary formed the basis for all the experiments I did. In all my other experiments, I used the same story, entitled *Idurogba 'koko (The Revenge)*, but in different ways, by employing different approaches to performance.

5.2.1 Objective of the oral storytelling documentary experiment.

The objective of the documentary experiment is to explore how stories were told traditionally in the Nigerian setting. Oral storytelling is already on the decline in Nigeria because of the influence of modern technology, and influx of foreign films, which are becoming accepted and gaining popularity because they employ cinematic tools other than dialogue in telling their stories.

NOTE:

Readers are advised to watch the oral storytelling documentary before continuing to read this reflection.

5.2.2 Reflections on the oral storytelling documentary.

5.2.2.1 The rationale for choosing the story.

There are many popular stories within the Nigerian setting. Such stories include among others, *Itan Orogun Meji*, the story of a man having two wives. The first wife becomes jealous of the second wife and decides to poison her (second wife's) son. Unfortunately for her (first wife), it is her son that ate the poison and died in the process. There is also the story of *Tanimola* (literally meaning who knows how tomorrow will be). *Tanimola* is the story of a young orphan (also named Tanimola) who had a very poor and rough beginning because he had no parents. In the process, he came in contact with a wealthy man who employed, maltreated and abused him. Later in the story, providence worked for Tanimola who becomes very wealthy, while the rich man becomes poor. Besides these two stories, there are several stories about the tortoise. Such stories usually portray the tortoise as a very crafty animal. In most cases, the tortoise always outsmarts all the bigger animals, including the elephant. Just like in all other folktales, stories about the tortoise usually preach moral lessons.

My decision to pick on *Idurogba'koko (The Revenge)* is based on the fact that the story is already in the public domain and also falls in the category of stories that are usually relayed in almost the same way in most communities. The story is popular among the Yorubas. The popularity of the story has been occasioned not only by its transmission from one generation to the other through oral means but also through adaptation and dramatic presentations on stage. To the best of my knowledge however, I have not come across its adaptation for film. My research therefore, offers me the opportunity of documenting the story in film.

Another reason for choosing the story is that I have experienced an adaptation of it on stage as a child, while in secondary school in Nigeria. As a matter of fact, my decision to study theatre arts at university stems from the inspiration I drew from my mother, who introduced me to drama at an early age and my participation in dramatic activities on stage and television as a child. During stage presentations of the story in my school, a theme song, which had a didactic lyric, composed by students, usually accompanied it. The story therefore, is one I am excited about and, at the same time, feel comfortable working with.

The story also has some of the ingredients that I believe are quite useful for the purpose of my research. One of such ingredients is the timelessness and relevance of its moral lesson even in contemporary Nigerian context, where economic considerations are considered by many to be gradually eroding known traditional values of love,

neighbourliness and consideration for others in the society. Furthermore, there are concerns of international organizations such as the United Nations (UN), European Union (EU), The African Union (AU) and the Economic Community of West African States (E.C.O.W.A.S) about lack of peace and the prevalence of conflicts around the globe. I hope to address some of these concerns through the moral lessons embedded in the story of *Idurogba'koko (The Revenge)*.

5.2.2.2 The process of creating the documentary.

It is important to say that the storytelling session in my documentary (fig.21) was created and set up by me, in order to be able to observe the mechanics of oral storytelling in the traditional Nigerian setting. Although I created the session, I ensured it followed the pattern and style of delivery in the traditional setting. It was important for me to use this method in order to bring the storytelling session under a controlled environment, for the purpose of my research. This is similar to the way scientists bring their experiments into the laboratory, in order to observe them more closely in a controlled environment.



Fig. 21: The storyteller and the spectators during the storytelling session

It is also my view that even if I had gone to film a session that was done naturally by the indigenous people, it would not have made much difference because I would still have controlled the process while telling the storyteller what story to tell. Also, the presence of the camera and the crew would have inhibited the participants who may be conscious

of the camera and as such begin to play to the gallery or even become shy. A simulation of the session therefore seems to be a good option for me as a researcher.

In creating the storytelling session, the first step I took was to form the production team (fig.22). The team was made up of the storyteller, listeners at the storytelling session, cinematographer, sound recordist, lighting assistant, continuity person, director of photography, location assistants, make - up artistes and production manager. I was the director and costumier. The listeners at the session were drawn from a secondary school in the locality and from the children in the neighbourhood. The storyteller, Sunday Olanrewaju (fig. 23) was chosen for the role because he grew up in an environment where oral storytelling was a regular experience. Besides, he speaks the Yoruba language very fluently. The fact that he composed the theme song in the story also attests to his ingenuity as a storyteller and performer. He is also able to relate well with the participants at the storytelling session.



Fig. 22: The production crew and myself during shooting



Fig. 23: The storyteller (Sunday Olanrewaju)

I had production meetings with the crew and briefed them sufficiently about the task ahead and the objectives of the documentary. I also gave the director of photography a production note which guided him in knowing the technical requirements of the documentary. This helped us in avoiding technical hitches on the set. All the participants at the storytelling session were amateurs, appearing before the camera for the first time, so I had to organise meetings with them to brief them about camera ethics, such as not looking directly into the camera. I also informed them of the rigours of recording and prepared their minds for more than one take during the shooting. This was quite helpful because nothing was strange to them on the day of the shooting.

I did location scouting in company of the production team. We visited three different locations before we finally settled for Olorunda. I also had two interviews; one with Professor Nelson Fasina, (professor of African literature and literary stylistics at the department of English, university of Ibadan, Nigeria) and the other with Mr. Felix Akande. Professor Fasina gave a scholarly account of storytelling traditions, while Mr. Akande spoke about storytelling from a layman's point of view.



Fig. 24: The crew and audience during the shooting



Fig. 25: The make up artistes doing their job on set

5.2.2.3 Observations and findings from the oral storytelling documentary

While reflecting on the documentary film, I made some observations and findings. Firstly, despite the fact that the storytellers in the traditional Nigerian setting did not have formal education, especially in literature or literary studies, one could see their ingenuity in creating stories with an ordered structure, having the attributes of tragedy

identified by Aristotle. Aristotle states that tragedy must have a beginning, middle and an ending (Heath, 1996:13) The storyteller in my documentary ordered the story to have a beginning, middle and ending. At the beginning, he set up the story by introducing the two main characters (pot maker and bead maker). Later on, he introduced the conflict when the pot maker requests for his pot from the bead maker. The conflict is resolved and equilibrium is achieved after the girl is beheaded and the bead maker retrieves his beadwork.

Aristotle expressed the view that “tragedy aims to excite fear and pity” (Heath, 1996: xxi) in the spectator and that these feelings must be purged during the catharsis. The storyteller in my documentary is able to arouse the feelings of fear and pity. He creates fear by letting the audience know that the bead maker was planning revenge. The fear created is further heightened when the bead maker requests for his bead. The story reaches a climax when the King rules that the pot maker’s daughter should be beheaded. This arouses pity in the spectators, who empathise with the innocent girl and also imagine that they could suffer the same fate.

There are noticeable similarities between the role played by the oral storytellers in the traditional Nigerian setting and the role filmmakers currently play in the contemporary setting. The primary aim of film is to engage people’s emotions through a combination of visual and oral means. Even though, the primary aim of the oral storyteller in the traditional African setting is to preach moral lessons, he still engages the emotions of the audience like the filmmaker does. However, he does this orally. The effectiveness or otherwise of a film can also be measured through the emotions generated in the audience. In the same vein, the effectiveness or otherwise of a storyteller’s skills can, arguably, be measured by the appropriateness of the emotions generated in the audience.

At different points in my documentary, the storyteller was able to generate different reactions and emotions in the audience. While watching the documentary, I observed how the audience was reacting to the story being narrated. At the point where the pot maker requests for his pot, I could see expression of pity and indignation on their faces. They express pity for the Bead maker who is about to lose his moneymaking tree, while the feeling they express for the pot maker is that of indignation and resentment. Fear and tension was expressed by the audience, at the point where the bead maker requests for his beadwork, knowing the implications of that request on the narrative. In the final

scenes, empathy and sadness is generated when the king orders the palace guards to behead the girl, in order to remove the beadwork from her neck. The storyteller achieved the emotions through the use of facial expression, suspense and vivid description of events,

My second observation is that storytelling in Nigeria is didactic in nature. Although the three broad purposes of oral storytelling are, to enlighten, educate and entertain the spectators, moral education is given prominence. This may be as a result of the communal values and belief systems held in high esteem by Africans generally. Africans believe that a good name and behaviour are better than riches and material prosperity. The African belief system also stigmatises any individual or family, caught engaging in anti social behaviours. In some cases, severe punishments such as banishment and ex- communication could be enforced, to serve as a deterrent to other members of the community. Professor Nelson Fasina reiterates this assertion in the interview featured in the oral storytelling documentary, by saying:

“Stories are told in order to infuse certain kinds of moral lessons, moral education. It is an informal school, a kind of reformatory. The stories are usually didactic...stories became at that time, the invariable principles of morality that governed the character and shaped the behaviour of the younger ones within our sociological and cultural setting.”

In achieving the basic functions of informing, educating and entertaining the audience, the storyteller in my documentary frames the story within a moral context. He also lends his voice by making comments that seem to guide or shape the judgement of the audience on the events in the story. For instance, rather than allowing the audience to judge and form independent opinions about the events in the story, he tells them directly that what the pot maker did was not good. This style of narrating is usually less so in the Western world.

Interestingly, the British Broadcasting Corporation (B.B.C.), one of the biggest broadcasting corporations in the western world articulate their mission statement as “to enrich people’s lives with programmes that inform, educate and entertain.” (10) The BBC does this through television programmes and film. In a sense, the similarity in the purpose of oral storytelling and the B.B.C’s mission statement brings in a connection between oral storytelling and contemporary filmmaking. As a filmmaker, in my reflections on the documentary, I looked at how the oral storyteller in my documentary

has achieved these functions through oral means of delivery, while I also considered how I could perform those functions as a filmmaker, this time, cinematically.

My third observation was that despite the oral nature of the storytelling, the storyteller's style of delivery is at the same time performative. This adds dynamism to the storytelling experience. The fact that the story in my documentary is one that many people are familiar with and have probably listened to at different times and from different narrators requires creative skills in retelling it. What then captivates the listener is not just the story itself, but the freshness the storyteller injects into the story, through their skills and style of delivery. The storyteller also had to be performative because storytelling is considered a way of passing time; a way of relaxation.

Despite the fact that oral storytelling has its limitations, such as difficulty in showing real settings, real characters, costumes and situations, yet, the story in my documentary has natural qualities that translate easily to performance. By employing performative style therefore, the storyteller in my documentary is able to surmount those limitations and at the same time deemphasize them in a sense. For instance, he demonstrates to his audience how the pot maker behaved when he went to request for his pot from the bead maker. He also demonstrates the corresponding posture of the bead maker when he went to request for his bead. In most cases, he employs gestures and facial expression in relaying this to his viewers, especially from the point when the pot maker requests for his pot and the conflict is introduced.

Another way the storyteller in the documentary is performative in his delivery is by introducing the song that eventually concludes the story. This style, which is one of the features of the traditional African theatre, engenders the participation of the audience. Unlike in the traditional western theatre where the orchestra pit separates the audience from the actors and actresses on the proscenium stage, there is no such demarcation in the traditional African theatre setting. As a matter of fact, in the traditional African theatre setting, it is possible for the audience to get on stage and join the performers. This is why the word 'spectator' doesn't best describe the African audience. That seems to be one of the features of traditional African theatre that sets it apart from other theatres from around the globe.

The storyteller in the documentary was also performative in the way he used his voice. He did not use the same tone and pitch all through. This is similar to the way performers use their voices creatively in film.

5.2.2.4 Conclusions

After reflecting on my documentary, the next stage in my research journey was to write a short script, based on the story in my documentary. In achieving this, I used the three main observations I noted from my storytelling documentary. Whereas, the storytelling in my documentary is delivered orally, in my next experiment, I visualised the story and took it further by introducing dialogue, setting, action and framing the story in a dramatic context that can be filmed. After writing the script, I also made a short film, employing cinematic tools, such as shot composition, setting, mise-en-scene and editing. The observations from my documentary that guided me into the next experiment are as follows:

1. The pattern of the storytelling in the documentary resembles the Aristotelean narrative structure, having a beginning, middle and end. Besides, there are reflections of Aristotle's concept of cause and effect chain, where an event is caused by an action or occurrence in the preceding scene. This however was done orally. As a filmmaker, I wrote a script of the story in my documentary, having the components of setting up, conflict development, climax and denouement. However, rather than describe these key moments and events in the narrative orally like the oral storyteller, I framed the story in a visual and dramatic context, having characters, dialogue, costumes and realistic settings.
2. As observed in the documentary, the main objective of the storyteller is to preach moral lessons. This accounts for why he frames the story within a moral context. He also asks his audience questions, in order to ascertain if they understood the moral lessons embedded in the story. At some point in the narrative, he lends his voice and also shapes the opinion of his listeners directly, from a subjective point of view. In my next experiment, as a filmmaker I decided to give my work a moral framework, this time, visually.
3. While watching the documentary, I also observed that the storyteller was performative in his style of delivery. This was achieved through gestures, facial expression, voice modulation and interactions with the listeners. As a filmmaker, I translated that performativity into an audio-visual expression, by employing cinematic tools such as visual imagery, camera movements, shot composition mise-en- scene and editing.

Finally, my next experiments are different and at the same time, important because they are a way of exploring how my observations from the documentary have shaped the

next stage of my research. As a practice based researcher, the experiments are also a way of disseminating my interim findings through practice.

5.3 Experiment 2

In the course of reflecting on the oral storytelling documentary, I came up with three key research findings; structure, performativity by the storyteller and moral framework. These three research themes are what I have explored in the remaining part of my research, including my final screenplay. At the same time, I am also being guided by my findings from the three case studies. In this second experiment therefore, I wrote a script based on the initial story *Idurogba'koko (The Revenge)* with modifications, by attempting to minimise the foreground dialogue and also employing more visuals.

While writing the script, I employed the traditional Nigerian script writing style and followed the chronological style of narrative, in which events are ordered to follow from one point to the other. This style is common within the Nigerian cinema. It is important for me to use this approach in this experiment, in order to demonstrate the way this story would have been written and shot normally, within the Nigerian context. Even though I framed the story within a dramatic context, I made use of symbolic representations, dialogue and gestures the same way an average screenwriter would have done in the Nigerian context.

This is quite important because, after that, I was able to explore other ways of writing the same story in a different way in my next experiment. While writing the script, I explored the themes of friendship, jealousy and revenge. Money and wealth also became a central imagery in the script. After writing the script, I shot the film from a theatrical point of view, on locations in Nigeria, using actors and actresses who identified with their roles, made use of gestures, body language and speech in the development of the narrative.

5.3.1 Objectives of the experiment.

One of the objectives of my second experiment is to explore how I can visualise the oral story in my documentary and take it further by writing a script, having dialogue, settings, actions and framing the story in a dramatic context that can be filmed. It is also the objective of the experiment to structure the script to have the components of setting up, conflict development, climax and denouement, visually. As a filmmaker, it is also

part of my objectives to give the story a moral framework, this time, visually and without asking the audience questions directly.

NOTE TO EXPERIMENT TWO:

1. Read the script entitled *Idurogba'koko (The Revenge)* (Appendix 1).
2. Watch the short film *Idurogba'koko (The Revenge)*
3. Continue reading this reflection.

5.3.2. Reflections on experiment 2 - Short film *Idurogba'koko (The Revenge)*

5.3.2.1 The process of creating the experiment.

In order to achieve the objectives of this experiment, I had to take some creative decisions. First, I had to imagine how the characters in the oral story would naturally reason, talk and behave. This process of imagination helped me to create the characters and also the natural world they live in. Part of my creative decisions was to reduce the on screen dialogue, by replacing them with visual images. For instance, the placement of the retrieved pot conspicuously in front of the pot maker's house tells the audience that the pot is not serving any useful purpose to him after taking it back. This further strengthens the subject of envy and jealousy.

As a way of establishing them as close friends, I situated the pot maker and bead maker's houses beside each other. Through this, I was also able to portray the pot maker as an envious person. This is done by revealing him standing at vantage points in his storey building and spying on the bead maker and how he's getting on well in his business (fig. 26). After writing the script, the first step I took was to form the production team. The team was made up of cameraman, costumier, soundman, lighting assistants, continuity person, director of photography, location assistants, make - up artistes and production manager. I also formed the cast, which was made up of semi professionals and amateurs. I was the director.



Fig. 26: Exploring the theme of jealousy

I had production meetings with the key personnel and briefed them about the task ahead and the objectives of the experiment. I also gave the production crew copies of the script, which guided them in knowing the artistic and technical requirements of the script.

Some of the production crew had functioned in those capacities during the shooting of the oral storytelling documentary and had been informed previously that the dramatic version of it would soon be filmed. I had also explained to them the purpose of the experiment. I did location scouting in company of the production team. We travelled to Jago, a village, located in the suburb of Ibadan. The village had been in use for film recordings since the 1970s. It is also home to artisans, props managers, costumiers and set designers. During the location scouting, we came in contact with Dauda Amugbekun (Fig.27), a talented and experienced make up artist and set designer, who became one of our guides and also served as set designer and make up artiste.



Fig. 27: Dauda Amugbekun designing the palace wall



Fig. 28: The Pot maker and The Bead maker



Fig. 29: The Camera person and myself discussing the coverage of a scene



Fig. 30: Myself blocking a scene in the King's palace

5.3.2.2 Conclusions and observations

Although, I have been able to achieve one of the aims of the experiment, by framing the oral story within a dramatic context that can be filmed, yet, there are certain issues that I needed to look at and deal with in my next experiment. After reflecting on the

experiment, I observed that the experiment still resembled a theatrical performance rather than a cinematic piece because of the use of symbolic dialogue, representations and gestures. In my next experiment, I attempted to address these issues.

5.4 Experiment 3

In this third experiment, I have been able to transpose the original traditional story in my documentary to a contemporary urban situation and setting that the audience can identify with and relate to easily. This is my first attempt at taking the story of *Idurogbakoko (The Revenge)* from the symbolic and theatrical representation towards the iconic and indexical. In this experiment therefore, I have tried to depart from the traditional Nigerian screenwriting style, by telling the same story, but using a different narrative. In that process, I wrote a short screenplay, entitled *Igi Oro (Evil Consequences)*, using some of Bresson's approach.

5.4.1 Objectives of experiment

The objective of this experiment is to address the three main observations I made from my oral storytelling documentary. These are, structure; how scenes and their arrangement can be used to tell the story; to frame the moral purpose of the story cinematically; to employ visual language and imagery rather than dialogue in dealing with issues of performance.

NOTE TO EXPERIMENT THREE:

Readers are advised to read and approach the experiment in the order below:

1. Read the first draft of the script for *Igi Oro (Evil Consequences)* (Appendix 2)
2. Watch the short film of *Igi Oro (Evil Consequences)*.
3. Read my reflections on the first draft and short film in section 5.4.2
4. Read the second draft of the script for *Igi Oro (Evil Consequences)*. (Appendix 3)
5. Read my reflections on the second draft in section 5.4.3
6. Read the third draft of the script for *Igi Oro (Evil Consequences)*. (Appendix 4)
7. Read my reflections on the third draft in section 5.4.4
8. Read the fourth draft of the script for *Igi Oro (Evil Consequences)*. (Appendix 5)
9. Read my reflections on the fourth draft in section 5.4.5

5.4.2 Reflections on the first draft and short film *Igi Oro (Evil Consequences)*

While reflecting on the experiment, I asked myself how well I have been able to deal with the above objectives. Although I have tried to deal with some of the issues raised through practice, yet, in some areas, I have not dealt with them effectively, as they still pose challenges to me. Some of the challenges and obstacles I encountered are actually a reflection of what is happening in Nigeria and the way we currently think about filmmaking. In that sense, the challenges I faced have not only justified the research problems I highlighted at the start of my research, but have equally brought to the fore, some of the challenges currently confronting the Nigerian screenwriters and filmmakers.

5.4.2.1 Challenges

While writing the script for the traditional story in my second experiment, I did not face much challenges because from the outset, I intended to write it the way I would have done normally, prior to this research. However, the experience I had while writing the script for this third experiment was quite different, because, this time, I had to write and shoot the film differently. The first challenge at this point was how to change my mind set about how I had practiced over the years.

Another challenge was how to translate the symbolic representations in the original story to a realistic everyday situation that people can easily identify with. For instance, the kolanut in the original story is symbolic of source of great wealth or means of livelihood. In the local dialect of the Yoruba, they make reference to kolanut trees and cocoa as ‘Igi Owo’ literally meaning ‘tree of wealth’ or ‘money - making tree.’ This narrative style of delivery, which has been entrenched as part of African film language would raise questions in contemporary settings. For instance, someone from the western world may want to know what made the kolanut special and different from other kolanut. When the pot maker requested for his pot, in a realistic setting, the bead maker could have bought him another pot. When the kolanut tree was cut, one could reason that the bead maker could have planted another one. One could also have questioned why Omolewa’s head had to be cut off. Was that the only bead in that community? Are there no law enforcement agencies that could have stopped the gruesome killing of an innocent girl on her wedding day, over a flimsy reason? Based on logical reasoning, the questions could be endless.

Another challenge was that of assumptions. This has to do with not linking events properly in a way that the audience will be able to connect events and make meaning out of every situation. This is borne out of the belief that the audience will read between the lines and understand the writer's intention. The Nigerian audience had been used to watching such films, over the years; consequently, they have conditioned themselves to watching and interpreting films in that particular way. However, as a filmmaker, I needed to challenge these assumptions and develop them in order to enrich the viewing patterns of the audience.

Some of the scenes in my experiment are structured like stage performances, not using the cinema's full potential of showing moments of decision, arrival and leaving places. This challenge affects the flow of the story, because, there is the tendency for the audience to get confused because of the missing links. For instance, when Segun asks Bolu to pay back the money he lent him and leave his (Segun's) house, in the next scene, we see Bolu leaving the house. The audience is left to wonder if he actually paid back the money or not.



Fig. 31: Actors having breakfast before the day's shoot

Also, in the scene that follows the scene where he leaves, the audience sees Bolu in an apartment (Fig.32) and there is no clue about who owns the house. The audience is also not sure if time has passed or not. This probably could have been avoided by showing Bolu leaving his friend's house with his bag, and then in the next scene, the camera

opens up on him, unpacking his things from the same bag he was carrying in the preceding scene. Through this power of association, which is part of the language of cinema, it would have been clear to the audience that he was now in his new home.



Fig. 32: Bolu in his new apartment

After Bolu had left Segun's house, the next time we see him, he has become very rich. This looks rather abrupt because there is no scene where we see what led to his transformation, more so that the audience would have imagined that he will be out of business once his friend took back the money he lent him to run his business. The tendency is for the audience to get confused because of the lack of information.

There is also a missing link between the scene where Bolu drives into the car wash and meets his former benefactor (Segun) who is now a car wash attendant and the next scene where Segun is seen asking Bolu for financial assistance. What I probably could have done to avoid that gap is to have Segun look at the business card Bolu gave him and from that shot, we see him (Segun) discussing with his wife about how he met Bolu who is now rich. In that scene, I can also establish that their daughter is sick and requires financial assistance to travel out for heart surgery. This would have reduced the on screen dialogue in the next scene (Fig.33). The audience will also be wondering if Segun will approach Bolu for assistance, bearing in mind the way he treated Bolu

previously in the story. By the time the audience eventually sees Segun at the gate to Bolu's mansion, they will be more engaged with the story.



Fig. 33: Bolu and Segun

5.4.2.2 Performance

One of the issues I wish to interrogate through practice is how to deal with performance differently, by employing cinematic tools, such as juxtaposition of images, actions, reactions and eye lines. This still poses a challenge to me, because I still find myself relying heavily on dialogue. For instance, in the scene where Segun's wife tells him that his friend Bolu is getting on well more than him (Segun) through dialogue (Fig.34), I could have opened up on the scene, with his wife packing Bolu's suitcases out and Segun asking why she is doing that. The effect of the picture of the suitcase, other belongings and Bolu's reaction when he comes home would have engaged the audience the more.



Fig. 34: Segun and wife

The objective of this experiment also includes displacing acting with visual images. I have not been able to achieve this because there was the challenge of dealing with actors who have their background in stage performance and consequently exhibit theatrical tendencies such as projecting as if they were on stage. Some of the time, they put up exaggerated and larger-than-life gestures that are unrealistic. This is quite alien to cinema. For instance, Segun's reaction to Bolu's disappointment (Fig.35) looks theatrical and unrealistic. I could have explored cinematic ways of showing the disappointment.

In this experiment, I have been able to transpose the symbolic dialogue that characterised my second experiment to a more realistic everyday dialogue that the audience are familiar with. Whereas, the second experiment was full of symbolic dialogue, which an audience who had no previous understanding of Yoruba culture may find difficult to understand, in this third experiment, I have been able to create everyday dialogue that had no roots in tradition and could be understood on the surface.

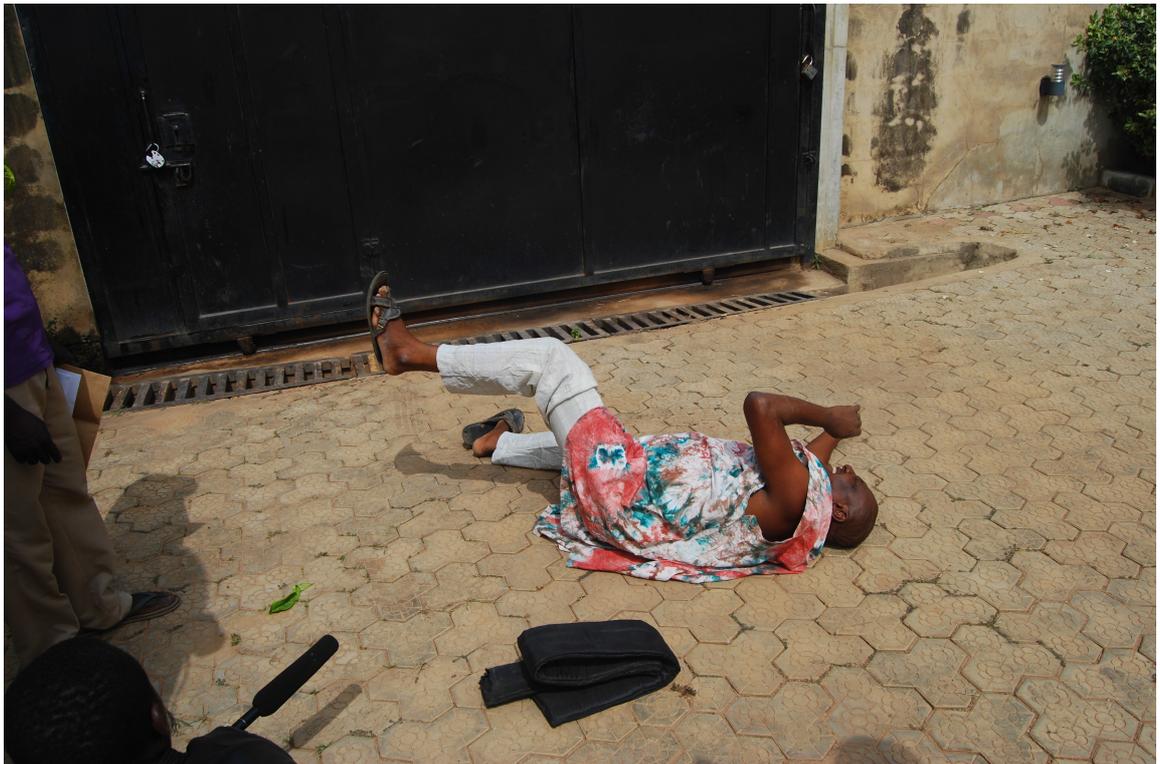


Fig. 35: Segun's expression of disappointment looks theatrical



Fig. 36: Segun giving Bolu quit notice

5.4.2.3 Structure

To a large extent, my attempt at structuring and framing the oral story within a dramatic context that can be film has been successful. However, I discovered there was still need

to look at certain areas and make necessary adjustments. It was also important for me to look at where scenes were and the purpose they served. I also needed to introduce certain scenes and cut off some that did not help in advancing the story. For instance, the street scene with vehicles passing had nothing to contribute to the storytelling. This is one Nollywood style that is more or less a cliché. In that same vein, the scene where Segun washes Bolu's car (Fig.37) was rather long.



Fig. 37: Segun and Bolu meet at the car wash

Some of the times, there is no visual connection between scenes. I had to introduce scenes that connect one event to the other. A case in point is the sudden introduction of the photographs of Bolu and Segun as old school mates. There was no previous mention of the fact that they were old school mates in any of the preceding scenes. The photographs could have been introduced in the scene where they were playing chess (Fig.38). In that scene, they could have made reference to the fact that they were old school mates. In that sense, the audience would have been able to connect the photographs with the two friends' school days, later on in the film when Bolu burns them (Fig.39). This would have engaged the audience better.



Fig. 38: Segun and Bolu playing chess as friends



Fig. 39: Bolu burns the photographs he took with Segun years back

5.4.2.4 Moral framework

One of the objectives of this experiment is to embed visually the moral purpose of the story. In the traditional setting, the oral storyteller tells the story diegetically but frames the moral purpose in a non-diegetic way. How can I as a filmmaker translate that kind of relationship into cinema by engaging the idea of cinematic diegesis? What I have done currently is to use a non-diegetic music to convey the moral purpose of the story. In my next draft of this short screenplay, I explored cinematic means of framing the moral purpose of the story in addition to music.

For instance, as a way of framing the moral purpose visually, I started the next script by showing a billboard, with the picture of a crippled beggar and another man climbing a hill with stairs. The beggar who is sitting on the stairs is begging for money. On that billboard, I put an inscription that says “be careful how you treat people you meet on your way up....” At the end of the script, I had another billboard, this time, showing the man in the first billboard, falling from the top of the hill and with the beggar he met previously on his way up as the only one who could stop him from crash landing. This time, the inscription reads “...because you may need them on your way down.”

5.4.3 Reflections on the second draft

In my second draft, I was able to make significant improvement on experiment three, by rewriting a short screenplay in which I introduced new scenes. I also recreated some scenes that relied directly on dialogue (in the first draft). For instance, the scene where Segun’s wife tells him that she does not want Bolu in their house anymore was restructured. In this second draft, I showed the wife packing Bolu’s belongings out of the guest room. The new approach is more engaging than using dialogue.

However, after reflecting on the second draft, I discovered that despite the fact that there are evidences of progression from my first draft and short film of *Igi Oro (Evil Consequences)*, yet, in my approach, there is not much difference between this new draft and the film I shot (experiment 3) in terms of the form, narrative language and cinematic approach. Even though I have attempted to rely less on dialogue, I still find myself resorting to dialogue in situations where I could have used cinematic tools.

Also, my approach is still as a matter – of – fact in the dialogue, interactions, decisions and scene transitions. The events and scenes also appear abrupt and mechanical, rather than allowing the events to evolve naturally through interactions and series of visual decisions. For instance, we don't know why Segun offers a place to Bolu. In the next scene, we see Segun handing a cheque for two hundred and fifty thousand naira, but we don't have information about what led to that. With the current structure, I might not be able to bring the audience with me on the narrative journey.

As a way of working on the structure, I created a cordial relationship between Bolu and Lamide (Segun's daughter) in this draft. I also showed through dialogue that Teni is uncomfortable with the relationship. Despite the progress made, I still believe I could have explored visual means of showing Teni's displeasure about that relationship. One of my objectives is to help whoever is going to direct my screenplay think of the story visually and in terms of mise-en-scene. In achieving this objective, I need to give detailed visual description and information in my screenplay. For instance, in the second draft, in one of the scenes, I wrote "Bolu approaches the building. He carries a blue bag." That does not tell whoever is going to direct the screenplay much, visually. The questions that will arise will be what type of building is it and how old is Bolu.

In this draft, as a way of framing the moral message, I have introduced a billboard in the first and the last scenes. The essence of the billboard is to let the viewer know that everything one does in life has consequences and that events of the past can catch up with one and therefore, there is need to be careful in dealing with other people. After reflecting on the use of the billboard, I thought there could be other ways of dealing with the moral framework. I therefore decided that in the third draft, I would remove the billboard and explore other visual ways of framing the moral elements of the story.

5.4.4 Reflections on the third draft.

In this draft, I responded to my findings in the second draft, by dealing with some of the challenges. In this draft, I relied less on dialogue. I also succeeded in developing the visual language, by revealing so much detail through associations, dramaturgical interactions (looks, gestures, actions and reactions) and visual descriptions. For instance, in the opening scene, I revealed that Bolu doesn't fit into Segun's set up because of differences in wealth and status. This is established visually through Bolu's shabby dressing.

As a result of Bolu's shabby look and appearance, the receptionist interrogates him. Bolu, sensing that the receptionist is snobbish and might not allow him to see Segun, brings out an old photograph he took with Segun in the secondary school. By engaging the photograph, I established visually that Bolu and Segun are old school mates who haven't seen themselves in a long time and that Bolu has come to re-establish a relationship with him. The visual importance of introducing the photograph is that Bolu himself knows that his appearance is being used to judge him and that the only way he could make up for his social status deficiency and convince the secretary of his previous closeness to Segun is to present the photograph as evidence. Apart from using the photograph to establish status, it was a way of introducing the photograph to the audience early in the screenplay, so that they are able to engage more with the scene where Segun burns them. I had identified the problem of sudden introduction of the photographs in my reflection on the first draft.

In my reflection on the second draft, I had observed that Teni (Segun's wife) expressed her displeasure about Bolu's stay in their house through dialogue. In this draft however, I approached the scene differently, by cinematizing Teni's displeasure. I have referenced below, how I have handled Teni's displeasure differently in the second and third drafts:

Excerpt from second draft

SEGUN

Teni, but why are you doing this?

WIFE

I don't want your friend in this house anymore. You are being manipulated.

Segun is speechless.

WIFE

He's even getting on more than you.
I overheard him saying he's going to buy a van and rent a house.

He ruminates on his wife's statement.

You are a man. I dare you to send him out.

Excerpt from third draft

INT. SEGUN'S BED ROOM.NIGHT.

Segun is on the same bed with Teni. They are both in their nightwear. The light is dim. Teni faces the wall and turns her back on Segun. They are both awake. Segun looks in Teni's direction a couple of times. After a while, he attempts to pull her to himself. Teni resists him by moving farther away towards the wall. After two attempts, Segun sighs resignedly, goes under the bed cover and turns in the opposite direction. He turns bedside lamp off.

In this draft, I have developed the relationship between Bolu and Lamide more visually. I have also revealed Teni's disapproval of that relationship more strongly through the way she looks at Lamide and how she sometimes uses gestures instead of dialogue. Below are excerpts from the second and third drafts, showing how I have handled the development Teni's reaction differently in the third draft.

Excerpt from second draft

Bolu notices her countenance. He goes inside. Teni spansks Lamide.

Lamide cries.

TENI

I've told you to stop embracing him.

Excerpt from third draft

Teni goes to grab Lamide, pulls her to a chair and sits her violently. She looks at her sternly. Lamide looks terrified. She weeps. Teni goes to the kitchen, while Segun goes to his room. Bolu comes inside the house. He sees Lamide weeping.

BOLU

What's the matter?

No response. Bolu attempts to carry her but she resists him. She looks in the direction of Bolu's things at the door of his room and then looks at Bolu. Bolu goes towards his room; he sees his things littered on the floor. He looks back at Lamide.

Despite the progress I have made in this draft, I still had to work more on the key moments of the story, as a way of building up the moral framework. Although I have succeeded in removing the billboards in the first and last scenes of the second draft, I still have not been able to deal effectively with the moral framework. The way I ended

the screenplay currently is also abrupt. I could have handled the climax differently by paying greater attention and detail to Segun's moment of realisation. That important moment of realisation is currently missing. I need to show the audience visually, how Segun reacts to Bolu's disappointment and how he realises that what Bolu did to him is as a consequence of what he (Segun) did to Bolu in the past.

In that moment of realisation, I need to show the crisis Segun is going through. Apart from realising his past mistake, he goes through the crisis of how to confront his wife and sick daughter with the news of Segun's disappointment. By showing this, I will be taking the viewer through Segun's experience and how this will shape his attitude to life. It is in showing this moment of realisation visually, that the moral framework will emerge naturally. The key moment of realisation was achieved orally and didactically in the oral story in my documentary experiment. I am trying to do that through audio-visual engagement.

Apart from the need to work more on Segun's moment of realisation, I also discovered I needed to restructure some scenes. I realised that the introduction of Lamide's sickness seems too abrupt. I didn't give any indication that there was potential risk of sickness in the course of developing the narrative. In my fourth draft, I was able to deal with some of these issues before moving on to use the knowledge I have gained through my experiments in my final screenplay.

5.4.5 Reflections on the fourth draft.

In the fourth draft, I was able to address some of the issues raised in my reflections on the third draft. For instance, I was able to address the issue of the sudden introduction of Lamide's sickness, by introducing scenes that point to that potential risk, early in the screenplay. I also removed the voice over at the end of the third draft because that approach seems sudden and inconsistent with my style in the script. That style suggests I was reverting to the theatrical technique, rather than an audio-visual means, in order to get information across to the audience. I therefore decided to concentrate on Segun's reaction to reading Bolu's letter. This is more visual. Rather than telling the audience, like I used to do, I decided to show them and make them participate in the understanding of the film, by engaging them and asking them to use their imagination, through Segun's reaction to the content of the letter. I have referenced the change below:

Excerpts third draft (scene 32)

VOICE OVER

Según, this is pay back time. The evil that men do
always follow them.

Excerpts from fourth draft (scene 32)

Gateman goes through envelopes. Gateman hands over the envelope to Segun. He opens it eagerly and brings out the paper inside. He looks at the paper and expresses shock. He stares emptily into space. The envelope and paper drop. Gateman picks up the paper and glances through. Segun remains motionless. He looks confused and sad as he goes out of Bolu's compound. The Gateman watches him until he goes out of sight. Gateman shakes his head in pity.

Scene 32 is a good example and evidence of the progress I have made in this draft in terms of developing and engaging the visual language. I had to introduce the end bit of that scene (referenced below), for the audience to see, through visual means, the disturbance and the crisis going on in Segun's mind, as a consequence of Bolu's disappointment and more importantly, that what he is going through is as a result of the treatment he previously meted out to Bolu. Through this visual treatment, I was able to frame the moral lesson that evil usually catches up with the perpetrators.

Excerpt from fourth draft (scene 32)

EXT. STREET. DAY.

Segun appears on a street near his house. He walks absent-mindedly as he crosses the road. A car approaches Segun who is in the middle of the road. The driver presses the horn sharply. The sound of the horn draws the attention of passers by to Segun. He regains consciousness and quickly crosses to the other side of the road.

DRIVER

From the car.

Idiot!

Also, the fact that he had to stay at the door to his house for some time before entering, is my way of visually showing the crisis and dilemma of how to confront his wife with the news of Bolu's disappointment and that they would not be able to travel abroad for treatment.

5.5 Conclusions

After reflecting on my experiments, I observed that while my first experiment has been a matter of simple observation of how stories are told traditionally in the Nigerian setting, the other two experiments have been my attempt at framing the oral story in my first experiment within a dramatic context that can be filmed. In the course of my experiments and reflections, some of the research problems and questions I highlighted at the start of my research have posed challenges to me as a film practitioner.

At the initial stage of my third experiment for instance, I faced challenges (which I have discussed in my reflections) in dealing with my three research themes: structure, performance and moral framework. With time however, and consequent to my series of reflections, I started doing things differently. In my journey, I have explored different ways of writing screenplays that are cinematic. I have also evidenced my findings through my short films and the different drafts of my short screenplays. For example, as part of my findings, I have explored and discovered how to deal with the key moments in my screenplays dramaturgically, through cinematising the agonising consequences of the decision made by the protagonist. This way, the audience gets involved in the main character's journey, experience and realisation. I have also explored how to structure my screenplays and frame the moral elements of the story cinematically, without being didactic like the oral storyteller. The progress made and the new knowledge evolving through these experiments and reflections marked the beginning of the process of articulating my research findings through my final output, which is a feature screenplay.

Chapter 6. Final Screenplay

TORO'S DILEMMA

1.EXT. FEDERAL SECRETARIAT. ABUJA. DAY.

Present day Abuja, Nigeria. Early in the morning, there is traffic of vehicles as people hurry to work. Car horns are heard from time to time. People are seen parking their vehicles, entering offices, exchanging brief pleasantries and so on. The Nigerian coat of arms is displayed at the main entrance of the secretariat. An inscription that reads 'Welcome to the federal secretariat is placed under the coat of arms. The Nigerian flag with Green, white and green colours is flown at full mast at the entrance.

2.INT.PROJECT MONITORING DEPARTMENT.DAY.

The time is quarter past eight o'clock. A female Secretary enters. She drops her bag on the table and brings out the attendance register from her drawer. There are adjoining offices. An inscription that reads OPENING HOURS: 8A.M – 5P.M DAILY.Is displayed conspicuously on the wall, near the SECRETARY's desk. Workers are seen strolling in to sign the attendance register at the Secretary's desk. They greet and exchange pleasantries as they sign. They all write eight o'clock as their arrival time. TORO soon comes in at twenty minutes past eight.

TORO

(To Secretary as he signs)

Good morning.

SECRETARY

Good morning.

Toro writes eight o'clock and signs.

TORO

(As he goes towards his office)

Hope you had a good night?

SECRETARY

Yes, thanks.

Secretary answers Toro without looking up, as she rules the attendance register with a red pen and writes 8.01 am. She closes the register and puts it away in her table's drawer.

3.INT.KOSHONI'S OFFICE.DAY.

The office is big and smart. There is file cabinet at a corner. Two wall paintings adorn

the office. A large Plasma television is hung on the wall. KOSHONI, the Head of the Project Monitoring Department is using the intercom. DEMOLA SERIKI, a contractor is sitting opposite Koshoni.

KOSHONI

(To the person on the other end)

Can you please bring the document?

Toro soon enters with a document.

TORO

(Greeting Seriki familiarly)

Good morning Sir.

Seriki holds Out his hand and shakes Toro.

SERIKI

Toro...

Toro gives the file to Koshoni. He reads through the documents, signs and stamps them, after which he gives the documents to Seriki.

KOSHONI

Here, ready for payment.

Seriki collects the document, looks at the content, smiles and rises.

SERIKI

Okay, see you later.

Seriki shakes Koshoni warmly, taps Toro on the back. Seriki and Toro go out of Koshoni office.

4.INT.HOTEL SUITE.NIGHT.

Inside the Hotel room, Koshoni, Seriki and Toro are smoking and drinking beer. They laugh.

SERIKI

(with cigarette in his mouth and pouring
beer in a glass)

Koshoni, you know what, I don't waste my
precious time on madams. I go after the young
girls.

Everyone laughs. Seriki goes to a wardrobe, brings out a brief case. Koshoni and Toro notice the brief case Seriki is carrying. They adjust themselves. Seriki drops the brief

case on the stool at the centre of the room. He sits in his former position.

SERIKI CONTD.

Once you've got the cash, you catch the fun.

KOSHONI

It's only people like Toro who prefer the married ones.

They laugh. Toro lights another cigarette as he smiles.

TORO

I prefer the young and innocent ones as well.

They laugh.

SERIKI

Well...time will tell.

Seriki opens the brief case. The laughter gradually stops. The brief case is filled with crisp bails of money. Everyone focuses on the money.

SERIKI

(Putting some bails aside)

...for the Honorable minister.

Seriki hands over some bails to Koshoni and Toro separately.

SERIKI CONTD.

For you...and for you.

BOTH

Thanks.

Seriki gives Koshoni and Toro a nylon bag each. Each person keeps his money in the bag.

5.INT.TORO'S HOUSE.NIGHT.

ENY, Toro's pregnant wife enters the bedroom. She wears a nightgown that is transparent. She looks worried as she looks at the clock on the wall. The clock indicates that the time is 11p.m She goes quietly to her bed and holds a heart shaped pillow tightly and amorously to her chest.

6. EXT.HOTEL SUITE.NIGHT.

A few coloured lights give the exterior of the hotel a beautiful look. Cars enter the

compound. A man and a young girl approach the main entrance. Seriki, Toro and Koshoni come out of the hotel and approach the parking lot. They discuss as they go.

SERIKI

The minister has approved another contract for the building of a block of classrooms as part of the Universal Basic Education project.

KOSHONI

I haven't seen the memo yet.

They get to where their cars are parked.

SERIKI

It should get to you any moment now.

KOSHONI

(with excitement)

Okay.

SERIKI

It's a five hundred million naira job.

Toro is excited as he listens to the conversation.

KOSHONI

Nice one!

Koshoni looks at Toro. Toro smiles.

SERIKI

Okay. See you guys tomorrow.

Seriki goes inside the hotel. Koshoni and Toro give themselves a 'high five' and enter their individual vehicles and drive off.

7. INT.TORO'S HOUSE.NIGHT.

Eny is still on the bed and holding the heart-shaped pillow. She hears the sound of Toro's car. She turns and faces the wall, still holding the pillow. Sound of door is heard, as Toro's footsteps approach the room. Toro enters the room. He looks at Eny. He goes to the bed and attempts to turn Eny to himself. She resists him. He goes to the wardrobe and starts to remove his dress. Eny turns and looks at Toro, who is facing the wardrobe. She sits against the wall.

ENY

I think you need to make a choice.

Toro turns gradually and gives Eny a probing look.

ENY

...between your secret lovers and me.

Eny slips under the bed cover. Toro smiles as he goes to meet Eny on the bed. He tries to remove the bed cover from Eny's face but she holds tightly to it and prevents Toro from seeing her face. Toro looks discouraged as he gives up the attempt.

TORO

Eny, try and understand.

Eny pulls off the bed cover swiftly and sits against the wall.

ENY

(Shouting)

Understand what? Your secret, illicit affair?

TORO

(Going away)

I am doing this for our good.

He goes out of the room. Eny keeps looking at him, as she wonders what Toro's last statement means.

8. INT.LIVING ROOM.NIGHT.

Toro opens his bag and picks the money given to him by Demola Seriki. He stares at the money. Eny enters the living room, unnoticed. She looks at the money in Toro's hand. She holds him and sits by him.

ENY

Toro I need you more than anything, everything.

Toro looks at her. He's still holding the money. There is a long silence. Eny keeps looking at Toro's face, while Toro looks in the other direction. After a while, Toro sighs and looks at Eny, straight in the face.

TORO

Okay.

They hold and kiss themselves. Eny collects the money from Toro, puts it in Toro's bag and pulls him away towards the bedroom.

9. INT.TORO'S BEDROOM.NIGHT.

Eny and Toro enter the bedroom, still holding each other. Eny removes her night gown gently. Toro throws her on the bed and switches off the bedside lamp.

10. EXT.FILLING STATION.DAY.

Toro drives into a filling station. There are two Attendants. One Attendant signals to him to come. Toro drives towards the Attendant and parks by one of the pumps.

ATTENDANT

(Courtesying)

Morning Sir.

TORO

Morning.

Without asking Toro how much fuel he wants to buy, the Attendant opens the tank and fills up the tank. The Attendant looks away. The oil spills. He quickly stops the machine. The reading on the pump machine indicates 6,000 naira. The Attendant goes to meet Toro.

ATTENDANT

Six thousand naira Sir.

Toro confirms the Attendant's claim by looking at the pump machine. He brings out the bag containing the money collected from Seriki and counts the money. He gives it to the Attendant. The Attendant counts.

TORO

This is for you.

Toro gives him a 500 naira note. He smiles.

ATTENDANT

(Courtesying)

Thank you Sir.

The Attendant quickly picks a sponge soaked in water and soap and swiftly cleans Toro's windscreen. Toro puts the remaining money in his bag and drives off. The Attendant is happy. He keeps the money in his pocket. The other Attendant looks at him

jealously.

11. INT.HAIR SALON.DAY.

Eny is in a hair salon. A stylist is setting her hair. She's excited. There are other ladies in the salon. A woman who has just finished is seen looking at herself in the mirror.

WOMAN

Check me out!

The stylists laugh. She pays and goes out, walking elegantly and still admiring herself.

12.EXT.FRONT OF MALL.DAY.

There is a big signpost that reads SHOPRITE. The front of the mall is busy. Cars keep coming into the complex while some drive out. Some people are pulling trollies with household items to their cars. Other are arranging things in their booth. Eny alights from a taxi and enters one of the shops. The taxi driver parks the car.

13.INT.SHOP.DAY.

Eny picks different items, cards, wine, cake, ketchup, balloons, ribbons etc. She goes to the cashier to pay.

CASHIER

Hello ma.

ENY

Hello.

The cashier takes the items Eny bought and computes them.

CASHIER

Ten thousand naira ma.

After paying and collecting the receipt, she goes out of the shop.

14.EXT.FRONT OF MALL.DAY.

Eny comes out of one of the shops and approaches the taxi waiting for her. She holds two bags. She enters the taxi. The taxi drives off.

15.EXT.HOTEL.DAY.

Koshoni, Wolex, Toro, Pappy Jaide and three girls are drinking beer and smoking at the swimming pool side. There are other people sitting in different spots at the venue. Soft music plays in the background. There is a barbecue spot near them. A beautiful girl, wearing a dark sun glasses, sky blue T-shirt and a skimpy skirt enters. Everybody in the swimming pool side focuses attention on her, as she walks in. A man sitting in a corner removes his glasses and looks at the girl. The woman sitting by him looks at the man sharply. The man stops looking at the girl. The girl goes to meet Toro.

GIRL

(To everyone)

Hi!

Toro draws her to himself. She sits on his lap. A waiter passes by, carrying a tray containing drinks and glasses to some people sitting near by.

16. INT.LIVING ROOM.DAY.

Eny is decorating a table set up in the living room. She puts cards, wine, balloons, ribbons and so on. She arranges a long pack of cards that form HAPPY BIRTHDAY MY DARLING on the wall.

17.EXT.SWIMMING POOL.DAY.

Same situation as scene 15.The young girl is leaning on Toro.

KOSHONI

(with cigarette in mouth and moving slowly to the beat of the music)

This music reminds me of the good old days...

PAPPY JAIDE

It's one of Bobby Benson's hits.

A young girl in her early twenties, wearing a T-Shirt with the inscription 'Birthday Girl' passes. The girl and her T-shirt catch Toro's attention. She goes to the barbecue spot. She discusses with the man in charge of the barbecue.

TORO

wow! Guess what.

WOLEX

En-en!

TORO

Today is my birthday.

The girl leaning on Toro looks at his face. The others, with the exception of Koshoni who is pouring beer in his glass clap with excitement.

KOSHONI

That calls for celebration.

Koshoni signals to the waiter. He comes.

KOSHONI

(to the Waiter)

Champagne. Two bottles.

The waiter goes away and soon returns with two bottles of champagne. Koshoni collects it and opens the first bottle. The sound of the bottle as the cork is forcefully released draws attention to their side. He picks the second bottle and does the same thing.

KOSHONI

A birthday toast to Toro. Hip...hip...hip

OTHERS

Hurray!

KOSHONI

Hip...hip...hip

OTHERS

Hurray!

KOSHONI

Hip...hip...hip

OTHERS

Hurray!

They sing the song 'Happy birthday to you 'for Toro. He looks elated.

18. INT.TORO'S BEDROOM.DAY.

Eny is dressed up for outing. She looks at her wristwatch. She's making up at the mirror. The sound of a car is heard outside.

ENY

He's here.

She quickly jumps up, combs her hair, looks at the mirror and goes excitedly through the living room to the door. As she approaches the door excitedly, she steps on her high-heeled shoe and falls. She rises slowly, manages to open the door and sees the garbage man standing. Her expression changes.

ENY

(With frowned face)

Yes, how may I help you?

The Garbage man looks embarrassed.

GARBAGE MAN

A notice.

(hands her a piece of paper which she
collects harshly)

Eny suddenly holds her tummy because of a sharp pain. Garbage man quickly supports her as she wants to fall.

GARBAGE MAN

I advise you see a Doctor. What of your husband?

Eny does not give a reply. Garbage man supports her out of the house.

19. EXT.TORO'S HOUSE.DAY.

Garbage man supports Eny to his truck. The truck is filled with bags containing dirt wastes. The Garbage man helps her sit in front before he goes back to lock the door to the house. He gives the key to Eny and drives off.

20. EXT.HOTEL.DAY.

Same situation as scene 15.Toro's phone rings. He picks the call and listens.

TORO

(Exclaims)

Hospital?

Toro looks disturbed as he stands. Others are watching him with rapt attention and with curiosity. He soon ends the call.

KOSHONI

Is everything alright?

Toro stands.

TORO

Yes.

Toro picks his car key from the table. The others wonder what is wrong with him.

KOSHONI

(Curious)

Toro, what's going on?

TORO

Eny had a fall.

WOLEX

Is she okay?

Toro shrugs his shoulder out of confusion. They all gulp their beer quickly and stand. They go.

21. EXT.STREET.DAY.

Toro is in his car. He encounters a hold-up. Vehicles move slowly. He looks impatient. He pulls out his vehicle from the line and drives against the traffic in an attempt to beat the hold-up. He encounters a vehicle coming in the opposite direction. He tries to reverse in order to manoeuvre back to his original lane, but other vehicles have now lined up behind his car, making it impossible for him to go back. More vehicles keep coming behind him and from the opposite direction until there is a traffic jam. Toro is worried. A huge man gets out of his car and approaches Toro's car with a clenched fist. He attempts to open Toro's car. The man discovers that Toro's car is locked. He bangs Toro's car angrily. Other drivers look at the man and Toro.

MAN

(pointing at Toro through the glass)

You caused the whole damn thing. You fool.

Deafening car horns are heard everywhere. The situation becomes chaotic. Toro becomes desperate. He tries to manoeuvre his car back and forth several times within the confines of the little space where his car has been trapped, in order to get out of the jam. He finally pulls his vehicle out, but is unable to progress. He parks his vehicle by the side of the road, locks his car and starts running off. Other drivers look at him with curiosity. The jam persists.

22. INT.HOSPITAL.NIGHT

Eny is lying on a bed. A nurse enters the room, followed by Toro. Toro is sweating profusely and looks anxious. Toro goes to Eny and holds her hand. Toro and Eny look at each other.

TORO

(to Eny)

Are you okay?

Eny nods.

NURSE

The Doctor has examined her and confirmed she's
okay...

Toro sighs with relief.

NURSE

...however, there is need for great care, as a fall
could make her injure herself as well as the baby.

The Nurse goes out. Toro's face brightens momentarily as he pecks Eny.

23. EXT.TORO'S CAR.NIGHT.

Toro is driving his car. Eny rests her head on the headrest. Toro looks straight without paying attention to Eny. Eny looks at him intermittently.

ENY

Are you okay?

TORO

I'm fine.

Toro continues to concentrate on driving. Eny looks at him.

24. EXT.TORO'S COMPOUND.NIGHT.

Toro's car drives into compound. Eny and Toro alight. Toro opens the door to the house. They go inside.

25. INT.IVING ROOM.NIGHT.

Eny and Toro enter the living room. Eny goes inside the room. Toro notices the

decorations. He goes to the table, picks the card, reads it. He notices the HAPPY BIRTHDAY card on the wall. He sees the tickets to watch Man of Steel at the theatre. He picks the tickets and looks closely at them.

(Reading out the content of the tickets)

Man of Steel.

He goes quietly towards the bedroom.

26. INT.BEDROOM.NIGHT.

Eny is lying on the bed. Toro enters, holding the two tickets and goes to meet her.

TORO

I'm sorry...

Toro holds Eny to himself. Tears roll down her face. She leans on him.

TORO

I'm sorry.

He wipes her tears. Eny nods. Toro looks at the two tickets he's holding again.

TORO

Man of steel.

Toro looks at Eny apologetically.

27. INT.TORO'S OFFICE.DAY.

Toro is working on his laptop. The noise from outside catches his attention. He goes out of his office into the Open registry where the Secretary's table is located.

28. INT.OPEN REGISTRY.DAY.

The Secretary and other staff of the project monitoring department go out of the office. Toro enters the open Registry and sees the workers going out. He goes to look through the window. He watches Ada Adeze, the winner of the President's yearly award for Excellence being driven round the government secretariat, in an open roof vehicle. She wears a garland. The workers from other departments of the secretariat troop out of their

offices to catch a glimpse of her. They applaud her with thunderous cheers and loud ovation. Ada is full of smiles as she waves to the teeming crowd. After watching for a while, Toro withdraws from the window and quietly goes inside his office.

29. INT.TORO'S OFFICE.DAY.

Toro enters his office quietly and sits down. He fixes gaze on the glazed frame with the inscription 'You are the change Nigeria needs'. Pappy Jaide enters.

PAPPY JAIDE

(to Toro)

She's so fortunate. May be some day I will win the President's award for excellence too. I envy her.

Pappy Jaide looks at Toro who is lost in thought. He bangs the table.

PAPPY JAIDE

What are you thinking of, man?

Toro's concentration is broken. He looks at Pappy Jaide.

PAPPY JAIDE

Will you be at the club tonight?

Toro shakes his head to indicate he won't come. Pappy Jaide notices Toro's unwelcoming disposition. He looks at Toro for a while and goes out of Toro's office. Toro continues to ruminate, as he fixes gaze on the glass frame.

30. EXT.PARK.DAY.

Toro is at a park alone. He walks quietly around on a lawn. Birds fly around and make sounds. The environment is serene. He notices a big stone under a tree. He goes to sit on the stone. He rests his back on the tree. He's lost in thought.

31. EXT.TORO'S COMPOUND.DAY.

Eny walks into the compound. She's carrying her office bag. She notices Toro's car. She looks at her wristwatch. She's happy. She walks fast towards the house with great excitement, mixed with surprise.

32. INT.TORO'S LIVING ROOM.DAY

Toro is looking at Eny through the window, from inside.

33. EXT.TORO'S COMPOUND.DAY.

Eny walks briskly towards the entrance.

34. INT.TORO'S LIVING ROOM.DAY

Toro quickly leaves the window and goes inside the bedroom very fast.

35. INT.BEDROOM.DAY.

He rushes into the bed room, quickly drops a card on the bed, picks a small bag from the bed and goes to hide inside the bathroom in his room.

36. INT.LIVING ROOM.DAY.

Eny enters the living room, smiling. She looks round as she goes towards the room.

37. INT.BEDROOM.DAY.

Eny enters the room, notices the card on the bed. She picks and glances through it. She smiles.

ENY

Honey, I know you are right in this house.

Toro tip toes out of bathroom and goes to eny from the back. He jumps and makes a scary sound.

TORO

Wuah!

Eny is scared. She looks back and sees Toro. She tries to calm herself down. Toro brings out the flower and gives it to Eny. She's happy.

ENY

(Giving Toro a hug)

Thank you. You made my day.

She looks at the flower again.

TORO

I love you...

Toro looks at Eny's protruded tummy. He touches the tummy.

TORO

...and I'm so eager to see our baby.

Eny smiles.

38. INT.DINING.DAY.

Toro is already dressed for work. He's at the dining preparing breakfast. Eny appears from the living room. She's in her nightgown. She watches Toro with surprise from a distance, unnoticed, as he's making breakfast. Toro carries a cup of tea. The tea spills. Eny laughs. Toro notices Eny. He laughs.

TORO

Breakfast is ready!

Toro starts eating bread and fried egg. Eny goes to the table. She opens a plate that is covered and sees fried egg. She's surprised. Toro soon stands.

TORO

I'm off.

Eny is surprised. She looks at the wall clock. The time is quarter past seven. Toro goes to give her a peck.

TORO

See you later.

He goes into the living room. Eny follows him. He picks his bag and goes out. Eny goes to the window and looks outside with surprise.

39. EXT.SCRETARIAT.DAY.

The cars at the federal secretariat are very scanty. Toro drives into the complex and

parks at the parking lot. He alights from his vehicle and looks at his wristwatch. He hurries towards the project monitoring building.

40. INT.PROJECT MONITORING DEPARTMENT.DAY

Toro arrives the project office. The time is eight O'clock. JEJE, a female cleaner is mopping the floor. She expresses surprise.

JEJE

(Courtesying to greet)

Good morning Sir.

TORO

Good morning, Jeje.

JEJE

Yessir!

Jeje continues mopping the floor. Toro writes eight o'clock as arrival time and signs. He goes inside his office. Jeje steals at him and then looks at the clock.

41. EXT.FEDERAL SECRETARIAT.DAY.

Workers hurry to the secretariat. Car horns are heard from time to time. People are seen parking their vehicles, entering offices, exchanging greetings. The Secretary drives into the secretariat complex and parks her car. She alights and hurries to the project office.

42. INT.PROJECT OFFICE.DAY.

The clock indicates that the time is twenty minutes past eight. Secretary enters and goes to her table. She picks the attendance register. She looks at it. Her expression changes. Toro comes out from his office, holding a file.

TORO

(To Secretary)

Good morning.

SECRETARY

(Looking disgruntled)

Good morning.

TORO

Could you please give this to the HOD?

Toro turns to go.

SECRETARY

Excuse me...

Toro turns back.

SECRETARY

(Holding the register)

Why did you do this?

TORO

(Smiles)

Because it's the right thing to do.

The Secretary looks startled. The other staffs come in. Toro goes to his office. The Secretary points Toro's signature and time to the other staff. They express their displeasure. Koshoni enters. The staff greet him.

SECRETARY

Good morning Sir.

KOSHONI

Good morning.

He enters his office. The staff grumble as they write the correct time and sign.

STAFF

(looking at the register)

This is crazy!

Others nod in agreement.

43. INT.TORO'S OFFICE.DAY

Toro brings out the photograph of himself and Eny from his bag and places it on his table. Koshoni enters Toro's office.

KOSHONI

We didn't see you at the club last night.

TORO

(Pause)

I had a family matter to attend to. Morning Sir.

KOSHONI

There is barbecue tonight.

Toro shows lack of interest. The photograph of Toro and Eny catches Koshoni's attention. He picks the photograph.

KOSHONI

This is nice. I'm seeing it for the first time.

Koshoni turns to go. Toro watches him go out.

44. EXT.TORO'S COMPOUND.DAY.

Toro's car drives into his compound, followed by a Toyota car. The Toyota looks smart. Toro and the driver of the Toyota alight.

45. INT.TORO'S LIVING ROOM.DAY.

Eny looks through the window. She sees Toro's car and the Toyota car driving into the compound.

46. EXT.TORO'S COMPOUND.DAY.

Eny comes out of the house. Toro goes to meet her. Eny looks surprised.

TORO

Surprise...surprise...

Toro holds Eny's hand and leads her to his old car.

TORO

You can have this...

(Gives the car keys to Eny).

Toro points to the new car.

TORO

That's mine.

Eny shows surprise. She looks at Toro again. Toro leads her to the new car. Eny opens the car and looks inside. The driver opens the bonnet. They look at the engine. Toro collects the key to the new car from the driver and gives it to Eny.

TORO

Have a ride.

Eny collects the key and drives the car round the compound, while Toro and driver watch. Eny soon stops the car near Toro. She alights.

ENY

Big surprise indeed. Smooth ride.

Toro smiles.

DRIVER

I have to leave now.

TORO

Thank you so much.

Toro shakes hands with the driver. He goes away. Toro and Eny hold each other and talk as they approach the door to the house.

TORO

(Pointing to the old car)

My little way of saying thank you.

ENY

(smiling)

Thank you too.

Toro and Eny go inside.

47. INT.PROJECT MONITORING DEPARTMENT.DAY.

The Secretary is answering a call on the intercom.

SECRETARY

Okay Sir...

She pauses.

SECRETARY

Okay Sir.

She drops the receiver and starts looking for a file in the file cabinet by her table. She finally brings out a file, marked INSPECTION. She goes inside Koshoni's office.

48. INT.KOSHONI'S OFFICE.DAY.

Koshoni's phone rings. He picks it. The Secretary enters. Koshoni looks at the caller's name and smiles. The Secretary waits.

KOSHONI

Honorable minister Sir...

Koshoni pauses.

KOSHONI

The document will be signed shortly Sir.

Pause.

KOSHONI

Ok Sir.

The call ends. The Secretary hands over the file to Koshoni. She goes out. Koshoni flips through the file and writes on one of the pages. He stands and goes out of his office with the file.

49. INT.SECRETARY'S OFFICE.DAY.

Koshoni comes out of his office and walks past the Secretary's office into Toro's office.

50. INT.TORO'S OFFICE.DAY

Koshoni enters Toro's office with the file. Toro is working on his laptop. Koshoni gives the file to Toro.

KOSHONI

Very urgent...from the minister.

Koshoni goes out. Toro goes through the file. He leaves the file open on his table and looks straight on.

51. EXT.BUILDING SITE.DAY.

Toro and a contractor and Site Engineer are inspecting a new block of school classroom. Toro holds the file marked INSPECTION. School children are seen playing and engaging in different sporting activities on the school field near by. Teachers are watching. Toro writes intermittently.

TORO

(Pointing to a broken louver.)

This...?

CONTRACTOR

One of the pupils threw a stone that broke the glass.

ENGINEER

We'll change the glass.

TORO

That's fine. Well done.

They leave the classroom. Toro gets inside the project vehicle. The driver starts the engine and drives off. The site Engineer waves to them.

52. INT.KOSHONI'S OFFICE.DAY.

Toro enters Koshoni's office and hands over the file to Koshoni. He looks through the file and nods as he reads through. Finally, he closes the file.

KOSHONI

Good report. Well done...

Toro turns to leave.

KOSHONI

Toro...

Toro turns back. Koshoni opens a drawer in his table and brings out a fat envelope, which he throws on the table towards Toro.

KOSHONI

From the Contractor. For a good report.

Toro looks at the envelope. He shakes his head.

TORO

No, thanks.

Toro walks away. Koshoni expresses surprise and keeps looking at Toro as he goes out.

53. INT.TORO'S HOUSE.DAY.

Eny is cooking in the kitchen. She goes to the bin to drop some items. She notices that

the bin is full. She goes to put on hand gloves, take a new bin bag and removes the bin cover. She removes the bin bag that is full. As she's about to wrap it, a bulky nylon bag catches her attention. She becomes curious as she unties the bag. She brings out an old shirt wrapped round an object. As she unwraps it, she sees a roll of cigarette pack. She brings it out and tears the pack. There are ten packs in the roll. She tucks back the packs in the cloth, puts it back in the bin bag and ties the bag. She puts a new bin bag in the bin. She covers the bin and takes away the bin bag that is already full. She looks through the window.

54. EXT.TORO'S HOUSE.DAY.

Toro is trimming the flowers. He packs the grass into the bin. Eny comes out from the house. Toro looks up and sees her. They smile to each other. He continues trimming the flowers. Eny goes to meet him.

ENY

Darling, well done. How may I help?

Toro smiles.

ENY

Breakfast is ready.

TORO

Okay, dear.

Toro removes the gloves and washes the scissors. They go inside.

55. EXT.SUPERMARKET.DAY.

Toro parks his car in front of a shop on a busy street. He alights, locks his car and enters one of the shops.

56. INT.SHOP.DAY.

Toro is in a second hand clothes and accessories shop. He selects some baby's clothes and pays the cashier. He leaves the shop.

57. EXT.FILLING STATION.DAY.

Toro drives into the filling station in scene 10.The two Attendants beckon to Toro. Toro ignores the second Attendant and drives to the one he's familiar with. The other Attendant looks jealous. Toro parks by the pump.

ATTENDANT

(Excitedly)

Morning Sir.

The Attendant opens the tank and starts to fill the tank. Toro quickly rushes out and shouts to him.

TORO

Five hundred naira.

The Attendant reduces the speed of the pump. Toro stands watches. The Attendant soon stops. Toro searches the pockets in his trouser. He finally brings out two 500 naira notes from the pocket of his shirt and gives one of the notes to the Attendant. He goes inside his car and drives off. The Attendant expresses surprise. He keeps looking at Toro as he drives off. He looks at the 500 naira note. The other Attendant, who has been watching laughs and makes jest of his colleague. He tucks the worn out note Toro gave him among other notes he's holding.

58. INT.TORO'S LIVING ROOM.DAY.

Eny now has a heavily protruded tummy. She's in the living room. She brings out some beautiful baby items from a bag. She looks at each item with excitement.

59. EXT.TORO'S COMPOUND.DAY.

Toro drives into his compound. He alights and picks the bag containing the baby items he bought. He approaches the entrance to the building.

60. INT.TORO'S LIVING ROOM.DAY

Eny is looking at some baby items one after the other. Toro enters. He gives Eny a peck. He notices the clothes Eny is looking at.

TORO

Just bought these?

ENY

Gifts from Larry B...

Toro picks one of the baby items and looks at the price tag.

ENY

They are quite expensive.

Toro nods and quietly goes inside the room. Eny notices Toro's cold response. She looks at him as he goes inside the bedroom. She continues looking at the baby items one after the other.

61. INT.TORO'S BEDROOM.DAY.

Toro enters his bedroom. He notices a baby cot. He goes to look at it. He brings out the few baby dresses he bought and looks at them.

ENY

(from outside)

Toro...

Her footsteps are heard approaching the room. Toro quickly puts the dresses in the bag and hides the bag under the bed. Eny enters the room. She holds one of the dresses. She goes to the cot and touches it.

ENY

This is also from Larry B.

Toro nods. She notices that Toro is not excited.

Darling...Anything the matter?

TORO

I'm fine.

Eny looks at Toro. She goes out. Toro looks at the cot.

62. EXT.MAJOR ROAD.DAY.

Toro is driving to the office. After a short while, his car starts to jerk. He looks worried. The jerking stops for a moment. It soon starts, this time, more intensely. He indicates and parks his car by the roadside. He pulls the bonnet release devise and alights from his car. He opens the bonnet, fixes a pipe and goes to start the car. The engine does not start. He picks his phone and makes a call.

TORO

My car has suddenly stopped. Can you come over please?

Pause.

TORO

Independence Avenue. Yes...that stretch.

Cars pass by. Toro looks at his wristwatch. He looks worried. He goes to sit in his car. A man passes by, notices that Toro's bonnet is opened. He looks at Toro inside the car and goes off. Toro gets out of his car and goes to shut the bonnet.

63. INT.PROJECT DEPARTMENT.DAY.

The Secretary is typing a document. Koshoni and a Contractor come out from Koshoni's office. They talk as they come out. Koshoni shakes the Contractor. The Contractor leaves. Koshoni is about to enter his office. He turns back and faces the Secretary.

KOSHONI

I haven't seen Toro today.

SECRETARY

Very much unlike him. He hasn't come.

Koshoni looks at the wall clock. It indicates 9 O'clock. He goes inside his office.

64. EXT.MAJOR ROAD.DAY.

Same situation as scene 62.The Mechanic is trying to fix the car. There is a motorcycle near Toro's vehicle. The rider sits on it, watching the Mechanic. Some of the Mechanic's tools are on the seat of the motorcycle. Toro sits in the car. After a while, Toro comes to meet the Mechanic.

TORO

Any clues yet?

Mechanic shakes head. Toro looks more worried by the Mechanic's response. He watches the mechanic.

MECHANIC

Most likely to be an electrical fault.

Toro nods weakly. He looks at his wristwatch and goes to sit in the car. He rests his head on the headrest.

65. INT.KOSHONI'S OFFICE.DAY.

Koshoni hands over a document to the Secretary. She looks at the content. She expresses surprise, looks at Koshoni who has started attending to other matters on his table. The Secretary walks out slowly, still looking at the document.

66. INT.PROJECT OFFICE.DAY.

The Secretary comes out from Koshoni's office, still looking at the content of the document. A female staff is already waiting for the Secretary. The Secretary shows the document to the staff. She looks at it. She's surprised by the content. She laughs. The Secretary looks at her and quickly collects the document.

STAFF

Mr. Perfect...Good for him.

The Secretary sits and starts to type the content of the document.

67. EXT.MAJOR ROAD.DAY.

Same situation as 62.Toro is still in the car. Mechanic goes to meet Toro.

MECHANIC

This might take longer than envisaged...

Toro nods. Mechanic signals to Rider. He comes.

MECHANIC

Take Oga to the office.

Toro packs his things from the car and goes with the Rider. The Rider takes him away. The Mechanic continues working on the vehicle.

68. INT.KOSHONI'S OFFICE.DAY.

The Secretary enters Koshoni's office. She hands over a document to him. Koshoni reads through, while she waits. After reading the document, he signs and gives it back to her. She looks at it and goes out.

69. EXT.FEDERAL SECRETARIAT.DAY.

The rider and Toro arrive the federal secretariat. Toro alights from the motorcycle.

TORO

Thanks.

Toro walks fast towards the complex. The rider goes off.

70. INT.PROJECT OFFICE.DAY.

The Secretary is watching Toro from the window, as he leaves the rider and approaches the building. Toro enters the main office. He looks ruffled. He carries his things.

TORO

(To Secretary)

Good morning.

SECRETARY

Good morning.

Toro takes the attendance register, looks at the wall clock. The time is 9.45a.m He

writes the time and signs. The Secretary looks surprised at the time Toro writes. Toro is heading for Koshoni's office. The Secretary quickly intercepts and draws him to her table. Toro expresses surprise at the Secretary's behaviour.

SECRETARY

(Almost whispering)

Are you alright?

TORO

I'm fine.

The Secretary brings out the document and gives it to Toro. He looks at it and smiles. Secretary looks confused.

SECRETARY

Kindly acknowledge receipt please.

Toro signs on the duplicate of the document and enters Koshoni's office, while The Secretary continues to look at him.

71. INT.KOSHONI'S OFFICE.DAY.

Toro enters Koshoni's office. Koshoni looks up, sees Toro and continues working without looking up.

TORO

Sir, I just received this...

(Holding the document forward)

TORO

My car suddenly developed a fault and that was why I came late.

KOSHONI

(Without looking up)

That's fine. Put it across in black and white.

TORO

...but Sir.

Koshoni rises, goes to the file cabinet and starts to search for a document. He flips through a number of files, without paying attention to Toro, who is still standing and looking at him. After a while, Toro leaves the office. Koshoni closes the file cabinet and returns to his seat without taking any file.

72. EXT.FEDERAL SECRETARIAT.DAY.

Toro and the mechanic stand by Toro's car, in the parking lot of the secretariat. The Mechanic holds a security device. A man in dark glasses is sitting in a car near Toro. Unknown to Toro and the mechanic, the man is listening to their discussion. The same motorcycle rider who picked Toro to the office in the morning is waiting for the mechanic.

MECHANIC

(Giving the security device to Toro)

It's the security device that failed...

The man in dark glasses is still watching them, unnoticed. Toro collects and looks at the device and returns it to the mechanic.

MECHANIC

We need to fix another one.

TORO

I have an outing tonight. I'll bring it tomorrow.

The mechanic hops on the motorcycle and they go off. Toro goes towards his office. The man who has been eavesdropping watch the direction Toro goes, secretly.

73. INT.RESTAURANT.NIGHT.

Toro and Eny are in a restaurant. They are dressed for outing. They are eating. They also have wine in front of them. Eny sips from her glass.

ENY

I believe Koshoni is out to victimise you...

Toro nods in the affirmative.

ENY

Toro...

Toro looks at Eny, who is still holding his hand.

ENY

I love you.

TORO

(With a smile)

I love you too.

The waiter comes with the bill. Toro collects and looks at it and pays. The waiter goes. Eny looks at her wristwatch.

ENY

Man of steel.

TORO

Shall we?

They go out of the restaurant. Toro pecks Eny and hold her hand.

74. INT.SECRETARY'S OFFICE.DAY.

The Secretary is photocopying some documents. She arranges the documents into a file. The intercom rings. She walks briskly to pick the receiver.

SECRETARY

(Listening)

Okay Sir.

She drops the receiver and goes to the file cabinet to search for a file. She picks the inspection file.

75. INT.KOSHONI'S OFFICE.DAY.

Koshoni is on his seat. The Secretary enters. She hands over the file to Koshoni. She goes out. Koshoni writes on one of the pages in the file. He opens another file on his table and picks a form. He opens his drawer and brings out the same envelope Toro rejected in scene 49.He looks at it. He goes out of his office, holding the file and the envelope.

76. INT.SECRETARY'S OFFICE.DAY.

The Secretary is photocopying some documents. Koshoni comes out of his office and walks past the Secretary. He holds the inspection file, the form and the envelope. The Secretary takes a quick look at him and continues her business.

77. INT.TORO'S OFFICE.DAY

Toro is standing at the window and looking outside. The sound of the door makes him to turn. Koshoni enters. Toro goes back to his table. Koshoni hands over the inspection file to him. Koshoni, still standing, opens the file and reads the content, while Koshoni watches. Toro soon looks at Koshoni.

TORO

Okay Sir.

KOSHONI

The contract was done by Seriki. Of course you know I have interest in the job...

Toro goes to sit and pretends not to have heard Koshoni's statement.

KOSHONI

(Giving the form to Toro)

Your annual performance evaluation form.

Toro collects and looks at the form. Koshoni throws the envelope on Toro's table. Toro looks at the envelope and shows surprise.

KOSHONI

I suppose you must have changed your mind.

Toro looks at Koshoni and then the envelope. Koshoni goes out. Toro looks at the envelope and sighs. He stands, puts the form in his bag, picks the file and goes out, leaving the envelope on the table.

78. EXT. BUILDING SITE. DAY.

The signpost at the project site reads PROJECT: HOSPITAL COMPLEX. CLIENT: FEDERAL GOVERNMENT OF NIGERIA. CONTRACTOR: S&J BUILDING ASSOCIATES. The Site Engineer is seen coming out from the temporary Site Engineer's office near the building. A vehicle marked 'project inspection' approaches the building site. Toro alights and is received by the Engineer. Toro holds the inspection file. The driver of the project vehicle remains in the car.

ENGINEER

Welcome Sir.

They shake hands.

TORO

Shall we...?

The Engineer leads Toro into the building. As they go round, Toro writes in the file. The Engineer leads Toro into one of the rooms. Toro notices a crack in one of the corners of the room.

TORO

(Pointing to the crack)

The crack is from the foundation. This is a major fault.

The Engineer looks at Toro.

ENGINEER

It's nothing serious.

Toro looks at the Engineer with surprise.

ENGINEER

It's something you can overlook.

Toro's expression suggests dissatisfaction. The Engineer looks at him as he writes some comments in the file. They continue to go round the building. Toro's mobile phone rings. He picks the phone and receives the call, while the Engineer watches. Toro becomes anxious.

TORO

I'm coming right away.

(To the Engineer, hurriedly)

I have to go now.

ENGINEER

Is everything all right?

Toro hurries out of the room, followed by the Engineer. Toro gets into the car.

TORO

(To the driver)

My house.

The driver starts the engine and drives off with speed. The Engineer watches them go out of sight.

79. EXT. TORO'S COMPOUND. DAY.

The project vehicle drives into Toro's compound with speed. Toro rushes out of the car and runs to the entrance. The driver alights and watches from the side of the car.

80. INT. TORO'S LIVING ROOM. DAY.

Eny is heavy with pregnancy. She paces about in the living room with discomfort. Toro rushes into the living room. He goes to Eny and holds her.

TORO

Are you all right?

Eny manages to nod. She holds her waste as she paces about, squeezing her face in discomfort. Toro rushes inside the bedroom.

81. INT.TORO'S BEDROOM.DAY.

Toro rushes into the bedroom, picks some baby items, Eny's dresses and underwear. He looks round the room to be sure he hasn't left anything out.

82. INT.BATHROOM.DAY.

Toro rushes inside the bathroom, picks Eny's toothbrush and some toiletries. He rushes out.

83. INT.BEDROOM.DAY.

Toro rushes into the bedroom, picks a travelling bag and hurriedly squeezes everything into the bag. He dashes out of the room.

84. INT.TORO'S LIVING ROOM.DAY

Toro rushes into the living room with the bag. Eny is still pacing about with discomfort, which is now more intense. She expresses the pain.

TORO

(Hurriedly)

Let's go.

Toro supports Eny as they go out of the house.

85. EXT.TORO'S COMPOUND.DAY.

The driver sees Toro supporting Eny as they come out of the house. He quickly alights and opens the door. Eny and Toro get to the car. Toro helps her to get inside. The driver enters, starts the car and they go off.

86. EXT.INSIDE CAR.DAY.

Toro is sitting at the back with Eny. She wriggles in pains. The driver looks at Eny and increases his speed. Toro looks worried.

TORO

(To Eny)

You'll be okay...

87. EXT.HOSPITAL.DAY.

The project vehicle speeds into the hospital complex. The vehicle drives near the hospital building. Toro rushes out, opens the door and helps Eny get out of the car. Toro picks the bag and supports Eny as they go. A female Nurse meets Toro and Eny at the entrance. She takes over from Toro and supports Eny into the labour room. Another female Nurse collects the bag from Toro and enters the labour room. Toro hangs around at the lobby with anxiety.

88. INT.LABOUR ROOM.DAY.

Eny is on a labour bed. Two Nurses and a Doctor are with her. They all wear hand gloves. Eny is still in pains. The Doctor goes out of the room.

89. INT.HOSPITAL LOBBY.DAY.

The Doctor comes out from the Labour room into the lobby. Toro rushes to meet him. Toro looks anxious.

TORO

(To the Doctor)

Is she all right?

DOCTOR

She'll be all right. She has some complications. We have to perform an operation to save her life and that of the baby.

Toro is silent. He looks sad. A nurse rushes out of the labour room and rushes to meet Doctor.

NURSE

(To Doctor)

Your attention is needed Sir.

The Doctor and the nurse hurry away. This makes Toro to sigh. He looks worried. Toro follows the nurse and Doctor to the door of the labour room and waits. A female nurse comes out from an office and approaches Toro. She hold an invoice. She gets to Toro.

NURSE

(Giving the invoice to Toro)

The bill for the operation Sir.

Toro reads the content of the invoice and looks at the nurse.

TORO

Three hundred thousand naira?

The nurse nods. Toro remains speechless. The nurse goes away. Toro becomes nervous, looks at the bill again and goes out of the building quietly. A woman sitting near by has been watching Toro. She looks at Toro and shakes her head out of pity.

90. EXT.HOSITAL COMPOUND.DAY.

Toro goes towards the parking lot. The driver drives the car to meet him. Toro sits in front.

DRIVER

How is she?

TORO

She's fine.

The driver looks at Toro. Toro rests his head on the head rest and sighs. The driver takes a look at him and continues driving.

91. INT.FOLABI'S OFFICE.DAY.

Folabi and Toro are in Folabi's office.

FOLABI

I'm sorry. I wish I could help.

Toro looks sad. He leaves the office. Folabi sees him off to the car. They shake hands.

Toro gets inside the car. The driver looks at his face. Toro looks straight and does not take cognisance of the driver. The driver drives off. Folabi keeps looking at the vehicle till it goes out of sight.

92. EXT.OUTSIDE FOLABI'S OFFICE.DAY.

Toro approaches the project vehicle. He looks worried and confused. He enters. The driver starts the engine and drives off.

93. EXT.HOTEL.DAY.

The project vehicle drives into the hotel where Toro used to drink beer. Toro alights and goes inside the hotel.

94. EXT.SWIMMING POOL.DAY.

Wally Jay and a girl are drinking beer. Toro appears at the swimming pool side. Wally Jay sees Toro afar. Wally Jay expresses surprise. Toro gets to them. They shake hands. Toro looks sad.

WALLY JAY

Are you back? What brings you here, guy?

Toro looks serious. He pulls Wally Jay aside.

TORO

I need Three hundred naira loan. It's urgent.

Wally Jay laughs. Toro looks at him.

WALLY JAY

Where do you expect me to get that kind of money?

Toro pauses for a moment. He looks sad. He shakes Wally Jay and walks away. Wally Jay looks at him as he goes. Wally Jay lights a cigarette. He goes to meet the girl. He pours another beer and looks in Toro's direction again.

95. EXT.HOTEL.DAY.

Toro appears from the Hotel reception. He walks towards the project vehicle dejectedly.

The driver drives the car to meet him. Toro enters, rests his head and sighs. The driver looks at him.

DRIVER

I wish I could help...

Toro nods. Driver continues driving.

DRIVER

Where are we heading to?

Toro shakes his head to indicate he doesn't know. The driver looks confused. He parks the vehicle, switches off the engine and remains silent. He looks at Toro. Toro's look suggests he's thinking. After a while, he looks at the driver.

TORO

Office.

The driver starts the engine and drives out of the Hotel premises.

96. EXT.FEDERAL SECRETARIAT.DAY.

The project vehicle drives into the Federal secretariat. The driver parks the vehicle at the parking lot. Toro alights, picks the inspection file and walks fast towards his office. The driver looks at Toro as he's going. The driver shakes his head.

97. INT.PROJECT DEPARTMENT.DAY.

Toro enters the General office hurriedly and is about to go into his office. The Secretary goes to meet him. Toro gives the inspection file to the Secretary.

TORO

Give this to the Director.

The Secretary looks at Toro.

SECRETARY

Are you okay?

TORO

I'm fine.

The Secretary looks unconvinced by Toro's fake response. She takes another look at Toro.

SECRETARY

Are you sure?

Toro smiles, nods his head and goes out of the office. The Secretary remains motionless and looks empty at the door as Toro leaves the office. A member of staff enters and notices the Secretary is staring at the door. She wonders what is going on. The Secretary sees her and goes to meet her. They discuss as the Secretary goes towards her table and sits.

98. INT.HOSPITAL LOBBY.DAY.

Toro enters the hospital lobby. He looks worried and sad. A female nurse notices Toro as she's about to enter the labour room. She goes to meet Toro.

NURSE

(To Toro)

Congratulations...

Toro looks at nurse without smiling.

NURSE

Come with me...

The Nurse is surprised by Toro's cold reactions. Toro follows her out of the lobby.

99. INT.LABOUR ROOM.DAY.

Inside the labour room, Eny is lying on the bed, with some gadgets still fixed on her. She's sleeping. A baby is on a cot by her side. Toro goes to the cot and looks at the baby. He smiles mildly. A Doctor enters.

DOCTOR

Congrats...

Doctor shakes Toro. Toro smiles.

TORO

Thanks.

DOCTOR

Have you paid the hospital bill...?

Toro shakes his head. His expression changes as the smiles disappear.

DOCTOR

Well...she still has to be closely monitored. The cost of keeping her is twenty five thousand naira daily.

Toro's expression changes to sadness. The Doctor examines one of the devices fixed on Eny, writes some things in a file and goes out. Toro looks at the baby in the cot and then looks at Eny, who is fast asleep.

100. EXT.HOSPITAL.DAY.

Toro appears outside the hospital and is going towards a car that has the same colour with his, absent minded. When about to open the door, he realises it is not his own. He turns back and almost runs into the owner of the car, who is now looking at him with suspicion.

TORO

(To the owner of the car)

I'm sorry Sir.

The man keeps looking at Toro until Toro gets inside his car. Toro rests his head on the headrest and remains motionless. After a while, he drives off.

101. EXT.FEDERAL SECRETARIAT.DAY.

Toro is inside his new car. He's placing a notice that reads 'FOR SALE' on the car. After that, he alights, looks at the notice and goes toward his office building. The man

who was eavesdropping during Toro and Mechanic's discussion the other day is seen under a tree, monitoring Toro as he goes.

102. INT.PROJECT MONITORING DEPARTMENT.DAY

The Secretary and Wolex are in the General office. Toro enters.

SECRETARY

Congratulations!

WOLEX

Congrats...

TORO

Thanks.

WOLEX

Happy father.

Toro smiles, nods head and enters his office without showing any excitement. Wolex is surprised by Toro's behaviour. He exchanges glances with the Secretary.

103. EXT.FEDERAL SECRETARIAT.DAY.

The man who has been monitoring Toro is seen walking towards Toro's car. He tries opening Toro's car with some keys before it finally opens. He enters and starts the car. A woman walks to him. She points to the advert on the windscreen. The man notices the inscription on the windscreen for the first time.

WOMAN

(Looking at the vehicle with admiration)

Nice car. How much is it going for?

MAN

(Grinning nervously and removing the advert hurriedly)

Sorry it's sold.

He removes the advert from the windscreen, squeezes the paper and throws it on the floor in the car. He starts the engine.

WOMAN

What a lucky buyer! How much did you...

The man is nervous and quickly drives off without paying further attention to the woman. The tyres make a screeching noise. Woman becomes suspicious. She watches the man drive the vehicle away.

104. INT.HOSPITAL.DAY.

Eny is carrying her baby. A nurse enters, holding a piece of paper.

NURSE

You are now free to go home.

(Gives Eny the bill)

Your bill.

Eny collects the bill and looks at it. She expresses surprise at the bill. She picks her phone and dials a number.

ENY

Honey, we have been discharged. The bill is four hundred thousand naira.

Eny's expression changes. The nurse notices her countenance.

NURSE

Is everything all right?

Eny nods. Nurse goes out. Eny sighs.

105. INT.TORO'S OFFICE.DAY.

Toro is standing. He leans against the wall. The envelope is on his table. He looks confused. Wolex enters.

WOLEX

Happy father. It's time to go home.

Toro looks at the clock. It's 5p.m.He picks his bag and follows Wolex out of his office.

106. EXT.FEDERAL SECRETARIAT.DAY.

Workers are seen coming out of their offices. Toro, Wolex and two other staff discuss as they walk towards the parking lot. At the lot, Toro looks around for his car. He's shocked.

WOLEX

What's the problem?

TORO

My car.

Wolex and others are shocked. Everyone starts looking for the car at the parking lot. Toro goes to sit under the tree. He looks frustrated.

107. INT.POLICE STATION.DAY.

Toro and other workers enter the police station. Four handcuffed suspect, having bruises on their faces and bodies are sitting on the floor. Two women and a man are sitting on a bench. A police inspector is at the reception desk. The sound of some criminals are heard from a near by detention.

INSPECTOR

(To sergeant)

Lock them up.

The Sergeant leads the four suspects towards the detention.

INSPECTOR

(To Toro)

How may I help you Sir?

TORO

My car has just been stolen.

INSPECTOR

Where?

TORO

Federal Secretariat, use.

INSPECTOR

Any suspect?

TORO

Toro thinks.

My mechanic and the motorcycle rider that
accompanies him.

INSPECTOR

(Gives Toro a piece of paper)

Write your statement.

Toro starts writing his statement. His phone rings. He looks at the caller and cuts the call. The caller continues to call persistently. Toro ignores the call.

108. EXT.TORO'S HOUSE.NIGHT.

Toro walks into his compound. He looks at the old car and approaches the door to the house. While opening the door, his mobile phone rings. He brings it out fro his pocket and looks at the caller. He sighs and puts it back in his pocket before opening the door. He goes inside.

109. INT.HOSPITAL.NIGHT.

Eny is worried. She dials a number on her phone. She holds the phone to her ear. She moves about restlessly in the hospital room. The baby is crying in the cot. Eny cuts the call, puts the phone on the bed and goes to pick the baby from the cot. The baby cries the more. A nurse enters. Eny looks worried and confused.

NURSE

Is everything alright?

ENY

(Nervously)

Yes.

The Nurse notices that Eny is nervous. She collects the baby from her and rocks him to sleep. She puts the baby back gently in the cot while Eny looks at her and sighs. Nurse goes out of the room. She picks her phone and dials a number.

110. INT.TORO'S LIVING ROOM.NIGHT.

Toro's phone is ringing. He looks at the caller and drops the phone. On a second thought, he picks the phone.

TORO

Hello.

CUT.

111. INT.HOSPITAL.NIGHT.

Eny looks disturbed.

ENY

Why have you not been picking my calls?

CUT.

112. INT.TORO'S LIVING ROOM.NIGHT.

Toro is sitting on the settee.

TORO

I've been very busy.

CUT.

113. INT.HOSPITAL.NIGHT.

A female cleaner enters the room with mopping stick and starts mopping the floor.

ENY

We are still expecting you to pick us tonight.

CUT.

114. INT.TORO'S LIVING ROOM.NIGHT.

Toro looks at the clock. The time is 8 O'clock.

TORO

It's late already. I'll pick you tomorrow morning.

CUT.

115. INT.HOSPITAL.NIGHT.

ENY

Why?

The female cleaner is mopping the floor. Eny looks disturbed as she quits calling. She sighs and sits at the edge of the bed. The cleaner looks at her and then continues mopping the floor. The baby starts crying. Eny goes to carry the baby from the cot and breast-feeds him.

116. INT.TORO'S BEDROOM.NIGHT.

Toro enters his room and falls on his bed, without removing his dresses, tie and shoes.

117. EXT.TORO'S COMPOUND.DAY.

Toro opens his old car and starts the car. He notices that the red light at the fuel gauge is flashing. He brings out the five hundred naira note in his pocket and looks at it. He drives off. He looks unsettled and anxious. After a few metres, the car jerks and stops. He starts the car without success. He looks at the fuel gauge. The fuel gauge shows that the tank is empty. He gets out from the car. He sees two boys passing.

TORO

(Calling the boys)

Hei...

The boys look back and stop.

TORO

I need your assistance.

The boys come to join Toro to push the car. Toro opens the door to the driver's side and pushes the car and also controls the steering. The car gets to a sloppy area and begins to run fast. Toro quickly gets into the car while the car speeds on its own down the sloppy area. The boys disengage from pushing the car. Toro waves to the boys. After a while, the car gets to the filling station where Toro usually buys fuel. The car stops at the entrance. Toro comes out from the car and signals to the Attendants. The Attendant Toro is familiar with goes to meet Toro.

TORO

(To the Attendant)

The car needs a push.

(Pointing to the second Attendant)

Can he join us?

The first Attendant beckons to the other Attendant. The other Attendant shakes his head and looks away. Toro and the first Attendant struggle to push the car. The second Attendant watches them. They finally push the car to the pump.

ATTENDANT

(to Toro as he gasps for breath)

How many litres?

TORO

Two...

The boy looks surprised. He opens the tank and puts the fuel. Toro pays and starts the car. The car takes some time to start. Toro drives off. The first Attendant keeps looking at Toro until out of sight. The second Attendant laughs uncontrollably.

118. EXT.POLICE STATION.DAY.

Police vehicle drives into the police station. The police bring out Mechanic and motorcycle rider from the car. They go inside the station.

119. INT.POLICE STATION.DAY.

An Inspector is at the desk as a Sergeant leads mechanic and motorcycle rider in.

INSPECTOR

These are the thieves?

MECHANIC

We are not thieves.

The Sergeant slaps the mechanic.

INSPECTOR

How do you convince me?

MECHANIC

I am a mechanic. He is a motorcyclist. We do not know who stole the car.

INSPECTOR

(to Sergeant)

Collect their statements.

The Sergeant gives each of them a sheet of paper and pen. They write their statements.

120. INT.TORO'S OFFICE.DAY.

Toro enters his office. He goes to his table, picks the fat envelope, notices that the envelope is folded but not sealed. He unfolds it and brings out the bail of five hundred naira notes. He looks at it, then puts it back in the envelope, puts it in his pocket and turns to go. He sees the glazed inscription 'You are the change Nigeria needs.' on the wall. He stares at the inscription. He stops at the door, then goes back to his table. He

brings out the envelope from his pocket and sits. He sees the photograph of Eny and himself. He looks confused. He thinks for a while and then drops the envelope on the table. He goes out of the office into the main office and goes out. The Secretary watches him as he goes out. The Secretary goes to the window. From the window, the Secretary is looking at Toro as he enters his car.

121. EXT.SECRETARIAT.DAY.

Toro enters his old car at the Secretariat. He rests his head on the steering. After a while, he raises his head and scrolls down the contact on his phone. He pauses for a while as he stops scrolling and looks at a particular contact. He looks resolute. He drives off.

122. EXT.BUILDING SITE.DAY.

At the site previously inspected by Toro, the site Engineer and Seriki are discussing. Toro's car comes into view. He parks at a distance. Toro is looking at Seriki and Engineer as they discuss. After a short while, Seriki goes to his car, while the Engineer follows him. Seriki enters his car and starts engine. Toro is still watching from a distance, unnoticed. As Seriki's car moves, Toro summons courage and gets out from his car. Seriki sees him and goes to park. He comes to meet Toro. Toro comes out of his car and meets Seriki.

SERIKI

I heard your car was stolen. Has it been found...?

Toro shakes his head.

SERIKI

Too bad! And congrats on the birth of your baby. I suppose you are now a happy father...

Toro smiles and nods absent mindedly.

TORO

I suppose so...

Seriki looks curious.

SERIKI

So, what brought you here?

TORO

...Just passing by...

Seriki expresses surprise.

SERIKI

Really! Is everything alright?

TORO

Yes. I think so...

Seriki shakes Toro and turns to go, Toro keeps looking at him till he's about to enter his car. Toro summons courage and rushes to meet Seriki, who has already started his engine. Seriki is surprised to see Toro tapping his glass to stop him. Seriki winds glass down.

TORO

(hesitantly)

I need a loan...

Toro pauses and looks at Seriki's reaction. Seriki smiles.

SERIKI

How much?

TORO

Four hundred and fifty thousand naira. I promise to pay back.

SERIKI

No problems.

Seriki opens his brief case, brings out his chequebook. Toro sighs with anxiety as he

watches Seriki's hand anxiously as he writes. Seriki gives him the cheque. Toro looks at the cheque.

TORO

Thanks.

SERIKI

(Pointing to the building)

I understand you have submitted your report about the project.

Toro looks at the building and nods. Seriki looks at Toro's face, winds up and drives off. Toro becomes nervous. He holds on to the Cheque and watches Koshoni's car drive off for a while before going to his car and driving off.

123. INT.PROJECT DEPARTMENT.DAY.

Toro enters the project office. He looks ruffled. The Secretary comes out of Koshoni's office. She holds a file, marked 'QUERY' She sees Toro.

TORO

(To the Secretary)

Good Afternoon.

SECRETARY

Afternoon.

The Secretary brings out a document from the file and gives it to Toro. Toro reads the content of the document. He turns to go.

SECRETARY

Excuse me.

Toro turns and looks at Secretary. She opens the query file on her table and points a place to Toro.

SECRETARY

Kindly acknowledge receipt.

Toro pauses and thinks. There is silence. The Secretary appears frightened as she looks at Toro. Toro goes slowly to the file, picks a pen on the table, signs the document, drops the pen, turns and goes inside his office. The Secretary closes the file and continues to look at Toro until he enters his office. Secretary goes to put file in the cabinet.

124. INT.TORO'S OFFICE.DAY.

Toro is in his office. He looks at the document he's holding. He suddenly becomes resolute. He goes to his drawer and brings out a leave form and fills it. He picks the fat envelope containing money and goes out of his office.

125. INT.KOSHONI'S OFFICE.DAY.

Toro enters Koshoni's office. Koshoni is writing in one of the files.

TORO

Good afternoon Sir...

Koshoni looks up. Toro drops the fat envelope on the table towards Koshoni.

TORO

(Giving leave form to Koshoni)

I need leave to take care of my family.

Koshoni looks at leave form and smiles. Toro looks disgruntled.

126. INT.PROJECT OFFICE.DAY.

The Secretary is standing near the door to Koshoni's office and eavesdropping on the discussion in Koshoni's office.

127. INT.KOSHONI'S OFFICE.DAY.

Same situation in scene 125 continued. Koshoni writes something on the leave form and gives it to Toro. After reading the content, Toro's expression changes, as he stares at the form. Koshoni takes the Annual evaluation form and gives it to Toro.

KOSHONI

Your Annual performance evaluation form.

Toro reads through the form. His expression changes to anger and rage as he rages.

TORO

(With rage)

What have I done to you?

(Holding the query forward)

Second query. You won't approve my leave and now, you won't recommend me for promotion, for reasons you and I know...

The secretary opens the door to Koshoni's office quietly and slightly and peeps.

TORO

(Shouting)

What have I done to you!

KOSHONI

(Standing up in anger)

You know what you've done, Toro. You know it!

Toro keeps quiet while his expression shows that he's angry.

128. INT.PROJECT OFFICE.DAY.

The door to Koshoni's office is slightly opened. The Secretary is peeping through the door. Seriki enters and sees Secretary peeping. Seriki gets to Secretary's back unnoticed. He taps the Secretary. Secretary opens the door to Koshoni's office for Seriki. Seriki enters.

129. INT.KOSHONI'S OFFICE.DAY.

Same situation as in scene 127.Koshoni and Toro are standing. Seriki enters.

TORO

(Bangs table in a rage)

I need my leave, NOW!

KOSHONI

(Raging)

Leave not granted!

Toro stares at Koshoni with anger. Seriki goes to sit in front of Koshoni. Toro sees Seriki. The Secretary stands at the door and watches.

SERIKI

What's going on here?

KOSHONI

(To Toro as he sits)

I am ready to approve your leave and recommend you for promotion, if you are prepared to write a favourable report about the last inspection you did! Simple.

Seriki looks at Toro. Toro looks down and keeps quiet. The Secretary watches from the door. After a while, Toro goes out of the office. The Secretary goes to look at Toro through the window.

130. EXT.SECRETARIAT.DAY.

Toro walks to his car and opens the car. He sits.

131. INT.HOSPITAL.DAY.

Eny is restless in the room. Tears stream down her face as she dials Toro's number. The baby is crying in the cot. Eny is confused, drops the phone on the bed without cutting the call and rushes to carry the baby.

132. EXT.TORO'S CAR.DAY.

Toro is inside his car.

TORO

Eny!

133. INT.HOSPITAL.DAY.

The baby is crying. Eny is attending to the baby.

CUT.

134. EXT.TORO'S CAR.DAY.

Toro is disturbed by the baby's cry.

TORO

Eny! Eny! Is the baby okay?

Toro becomes worried. He starts the car. He notices the cheque on the other seat in front. He switches off the engine and picks the cheque. He looks at it. He bangs the steering out of desperation and confusion. He pauses for a while and thinks. He sighs deeply and looks determined. He takes the cheque and puts it in his pocket. He gets out of his car without removing the car key and walks slowly towards the building.

135. INT.PROJECT DEPARTMENT.DAY.

The Secretary is surprised to see Toro enter the office. She looks inquisitive. Toro enters Koshoni's office without greetings. Seriki and Koshoni are surprised to see Toro. Toro stretches his hand to Koshoni. Koshoni hands over the inspection file to him. Toro removes the page containing the report. He writes another one, signs and hands over the file to Koshoni who reads the report and smiles. Koshoni removes the relevant page and gives it to Seriki. Koshoni picks the Annual evaluation form, removes the last page containing his recommendation, tears and throws it in the bin. He picks a new one, writes a new recommendation and signs.

KOSHONI

Leave approved...promotion granted.

Koshoni and Seriki laugh loudly. Toro looks dumb. Toro takes a prolonged look at Koshoni, then goes out without waiting to read the recommendation. The Secretary

keeps looking at Toro until he goes out.

KOSHONI

(Laughing)

Case closed!

Koshoni closes the file and beckons to Secretary. She goes to meet him. He hands over the file to her. She goes out. Koshoni and Seriki laugh.

136. INT.HOSPITAL.DAY.

Eny is in the hospital room. She looks out through the window. The baby is sleeping in the cot. Eny looks worried. She sighs. The opening of the door makes Eny to turn. Toro enters. Eny sees him. She turns and continues to look outside. Toro goes to meet her. He holds her. She slips her hand off and goes away from Toro to sit on the edge of the bed. Toro walks up to her apologetically.

TORO

I'm sorry.

Eny ignores Toro and starts to put her things and the baby's things in the bag.

TORO

Please.

A female nurse enters.

NURSE

(Seeing Toro)

Oh at last!

Nurse joins them to pack things. They go out from the room.

137. EXT.HOSPITAL COMPOUND.DAY.

Toro and Eny come out of the hospital building. Toro is carrying Eny's things, while Eny is carrying the baby. They approach the old car. Eny notices the old car.

ENY

What of your car?

A nurse rushes to catch up with them and hands over a piece of paper to Toro.

NURSE

Your receipt.

TORO

(Collecting receipt)

Thanks.

The nurse goes. Toro unlocks the doors centrally. Eny gets inside the car and puts the baby on her lap. Toro goes to put the other items in the boot. Toro joins Eny in the car. He starts the vehicle and drives off.

ENY

Your car?

Toro keeps quiet. Eny keeps looking at him with curiosity.

TORO

I had to sell it.

ENY

(surprised)

Why?

TORO

To pay the hospital bill.

Eny focuses her gaze on Toro as he drives out of the hospital compound into a major street. After a distance, a flapping sound is heard from one of the tyres. Toro pulls over to check. He discovers that one of the back tyres has gone flat. He opens the boot and brings out the caution sign and the jack. He goes to place the caution sign at a distance. He starts fixing the tyre. Eny and the baby are in the car. The baby is calm. A mechanic and motorcycle rider are passing on a motorcycle. They notice Toro as he struggles with

the tyre. The rider parks. They go to meet him. Toro is sweating. He's shocked to see them. Mechanic takes over from Toro. Toro is surprised by the gesture. After fixing the tyre, the mechanic hands over the jack to Toro. The rider goes to pick the caution sign placed on the road. He gives it to Toro. They walk to the motorcycle and go away. Toro keeps looking at them until they go out of sight. He looks nervous and uncomfortable. He goes to join Eny and the baby in the car. He drives off.

138. EXT.TORO'S COMPOUND.DAY.

Toro drives into his compound and parks the car. He goes to open the booth and removes the things there. He goes to open the door to the house. Eny alights with the baby and looks round the compound. They go inside.

139. INT.TORO'S LIVING ROOM.DAY.

Eny puts the baby on a small baby bed in the living room. Toro drops the items he is carrying and goes to the baby. He looks at the baby boy and smiles. Eny goes to the window and looks outside. She Turns and looks at Toro from the window.

ENY

Toro...

Toro turns and looks at Eny from the baby's cot.

ENY

Where will you get money to buy another car?

Eny is still at the window. There is silence.

TORO

(Shrugs his shoulders)

I don't know.

Toro's face brightens. He smiles and starts whistling a song. Eny looks at him with surprise. He carries the baby, looks at him and smiles with joy. Eny looks at Toro and the baby. She goes to meet Toro. Toro embraces Eny while he's still holding on to the baby. Eny smiles back.

Chapter 7. Reflections on final screenplay and conclusions

In this chapter, I reflect on my final output, which is a screenplay, and discuss how it has addressed my research problem and questions. At the start of my research, I identified different problems facing the Nigerian cinema, but indicated that my research will focus specifically on the problem of lack of understanding of the language of cinema. This informed my research questions, how can the Nigerian screenwriter build on and transcend oral tradition through developing a more visual and cinematic approach to screenwriting and how can the Nigerian screenwriter evolve an understanding of the concept of screenwriting that is akin to that of advanced cinema cultures, while maintaining their cultural heritage.

I acknowledge that if my final screenplay is viewed within a western context, people might be tempted to ask what is the new knowledge. However, this is not how my research should be seen. My final screenplay does not embody new techniques of screenwriting in a way a westerner might look at it, but is a new application of existing visual techniques in a new way and within a new context. Even though my final screenplay is a modern cinematic piece, I have maintained a strong connection to my heritage and the core values that the oral tradition represents. I have also explored the theme of corruption, which is quite relevant in Nigeria. In that process, there is new knowledge and new understanding that has emerged about how to employ the language of cinema in telling Nigerian stories.

In my final screenplay, I have applied visual techniques to deal with the research findings from my oral storytelling experiment, namely moral framework, performativity and structure. I also transcended oral traditions, by structuring my story within a dramatic context, framing the moral values visually and employing cinematic means to deal with performance. I have evidenced below, how I have done this.

One of my key research findings from the oral storytelling experiment is that oral storytelling is not just to entertain but also to teach morals. In my final screenplay, Toro's first deceptive signature in the second scene is a visual metaphor, telling the audience about the theme of corruption prevalent in Nigeria. In scene 28, the award given to Ada Adeze is a way of letting the audience know it is possible to live an exemplary life. Toro's desire to change from being corrupt, to being forthright in scenes 29 and 30, and his correct signature in scene 40 are ways of telling the audience it is possible to change from being corrupt. In the script, I involved the audience in the

central dilemma going on in Toro's mind, and the physical challenges he faces from the corrupt system, for them to know that living a forthright life has its own difficulties.

At the end of the screenplay, I was able to pass across the moral lesson, that it is wrong to falsely accuse others. In the scene where the mechanic and the motorcycle rider help Toro change his tyre on the way home from the hospital, with Eny and the new baby, I was also able to frame a lesson about forgiveness, through dramaturgical interactions. Toro's reaction to the kind gesture shows that he feels bad that he had accused the duo of stealing his car. His facial expression also suggests that he is surprised that the mechanic and the motorcycle rider offered to assist him, in spite of all he had done to them previously. This moment of realisation helps shape his new attitude to life.

The final moral lesson, that peace transcends material wealth is in scene 139, where Eny, who has been looking at the spot where Toro used to park his car, through the window, asks Toro a pertinent question; 'where will you get money to buy another car?' Toro responds 'I don't know'. Immediately after the response, Toro's face brightens as he smiles and starts whistling a song. Eny looks at him with surprise. Toro carries the baby, looks at him and smiles with joy. Eny looks at Toro and the baby and then goes to meet them. Toro embraces Eny, while he's still carrying the baby. Eny smiles back at Toro. This suggests that Toro takes solace in the unity of his family, despite all he has passed through. Though he is poorer yet, he is more complete and enriched by the fact that he has all the things he values – his wife, child, and a peaceful home.

In oral tradition, storytellers were performative in their style of delivery. However, they did this through narration, description of events and gestures. This style has influenced the way Nigerian screenwriters currently make the characters in their screenplays to tell the audience things as if they are narrating. In my screenplay, I have addressed this issue differently, by translating that oral performativity into an audio-visual expression that engages the feelings and emotions of the audience. Some of the evidence of the application of cinematic language in dealing with performance are referenced below.

Eny's desire for sex and attention from Toro is portrayed in scene 5, where she wears a transparent nightwear and holds a heart - shaped pillow tightly to her chest, while expecting Toro to return in the night. The way Toro remembers his birthday and announces it casually in scene 17, contrasts greatly with the importance that Eny attaches to it, especially, when one considers her excitement and preparations for the birthday in scenes 11 (Stylist's place), 12 and 13 (buying things at the shopping mall),

16 (decorating the house) and 18 (dressing up for outing with Toro before the mirror). As a matter of fact, the audience had been informed of Toro's birthday through the cards with the inscription 'happy birthday my darling' displayed on the wall by Eny. Besides helping the audience construct meaning, the juxtaposition of scenes 11 to 18, also help build the rhythm and pace of the narrative.

In scene 21, I tried to diffuse the impression that Toro does not love Eny, by showing the extent to which he could go, in making sure Eny and the baby they are expecting are safe. At a point, he pulls out of the traffic jam, locks up his car and starts to run to meet Eny at the hospital. This is a way of demonstrating his love for Eny and the baby they are expecting. In that scene as well, I visualised how Toro's state of mind has created a problem for the people around him.

In scenes 25 and 26, the audience can see the gradual process of Toro's reassessment of his life, and his decision to become a good family man, and a patriotic citizen. The way I would have written that scene, prior to applying the cinematic language would have been to make Eny express herself through dialogue, telling Toro how much she loved him and how bad she felt when he did not come home early on his birthday, for them to have an outing, go to the theatre to watch *Man of steel* which she planned to be a surprise. Rather, we see Eny go past the decorations into the room without saying anything. We also see Toro noticing the decorations Eny had made, including the 'Happy birthday' cards on the wall, the two tickets for a show they have now missed. This experience, coupled with his imagination of what could have happened to Eny and the baby as a consequence of the fall, act as catalysts for his transformation.

Toro's change to a caring family man who now wants to spend time with his family is portrayed in scene 31, while his transformation to a patriotic citizen who wants to live a forthright life is in scene 40, where he writes the correct time. In scene 43, Toro places the photograph of himself and Eny on his table in the office. The photograph catches the attention of Koshoni, who remarks that he was seeing it for the first time. The placement of that photograph on his table, and the fact that Koshoni is the first person to see and comment about it has implications for the narrative developments of the screenplay, as it visually represents

Toro's shift of attention from Koshoni and other friends, to Eny. It also suggests that even though everything looks normal in the office, something has changed about Toro

and there is bound to be a collision between Toro and the corrupt system epitomised by Koshoni.

In scene 53, I was able to show that Toro has stopped smoking. Besides showing that he has stopped smoking through the way he threw the packs of cigarettes in the bin, the fact that he wrapped the packs inside an old shirt suggests that he probably now believes that smoking was not something he was proud of. On discovering the pack of cigarettes in the bin, Eny quickly tucks it back and wraps it in the bin bag. She notices it but does not make reference to it anymore in the screenplay. As a follow up to that scene, we see Toro, trimming the flowers. This suggests that he is now a good family who cares about the wellbeing of his family.

An important feature of oral storytelling is the way storytellers structure their stories to have the narrative components; setting up, conflict, climax and resolution. My screenplay also reflects those key moments, but in a different way. In the early scenes, I set up the story, by giving the audience a sense of location and the context of the film. The coat of arms and the flag indicate that the story is set in Nigeria.

The arrangement of the scenes helps in the development of the narrative. For instance, scene 4 establishes the relationship between Toro, Koshoni and Seriki. Besides, it also shows Toro as a man who keeps late nights outside his home. The placement of scene 5, where Eny is looking worried as she expects Toro, in between the two hotel scenes (4 and 6) introduces the kind of relationship that exists between Toro and his pregnant wife.

Scene 18, where Eny falls, and the parade of Ada Adeze as the winner of the president's annual award for excellence, in scene 28, act as the catalysts for Toro's desire to change. The transition scenes, showing Toro's key moments of decision are 30 and 31. In those scenes, we see the how that change takes place gradually. The conflict is introduced in scene 40 where Toro arrives early and signs correctly. The conflict is developed further in scene 50 onwards, as Toro refuses to take gratification.

As we approach the climax of the screenplay, I intensified the pressures Toro is going through when a man who has been monitoring his movement, unknown to him, steals his new car. I also showed the moral dilemma he is confronted with. In scene 120, after different efforts of raising money to pay the hospital bills have failed, he considers the easy option of using the money he rejected previously. The interplay between the fat

envelope containing the money, the glazed inscription ‘you are the change Nigeria needs’, and the photograph of Eny and himself plays an important role in the screenplay. As he is being tempted to take the money, his conscience pricks him each time he sees the inscription, while the photograph of himself and Eny reminds him of the reality of the bills and the precarious situation his wife and baby are in. This also creates tension and suspense in the story. The climax takes place in scenes 127 and 129, where Toro becomes enraged and confronts Koshoni directly. The conflict is resolved, as Toro finally bows to pressure.

My screenplay also demonstrates how I have achieved my aim of developing a more mature application of cinematic language in telling Nigerian stories. For instance, Toro’s extravagance is depicted in scene 10. The deliberate arrangement of the scene close to scene 4, where he collects gratification drives home the point. The use of association is also planned as part of the *mise-en-scene*. The audience is able to deduce that the money he collects from Seriki in scene 4 is the money he’s spending in scene 10, because he brings out the money from the same bag he collected in scene 4. The contrast between scene 10 and scenes 57 and 62 later on in the script engages the audience more because they are able to see that Toro is no more as buoyant as he used to be, now that he doesn’t collect gratifications but depends solely on his salary.

After Toro has been informed he has a bill of three hundred thousand naira to settle in scene 89, I portrayed his mental state, caused by his inability to pay the bills, in scene 100. In this scene, he mistakes someone else’s car for his own, attempts to open it with his own car key and almost collides with the rightful car owner after he realises he was opening a wrong car. The severity of his poor financial state is further depicted in scene 117, where fuel finishes in his car and he has to push the car, with the help of some passers by, to the same fuel station where he used to fill his tank in the early scenes when he was buoyant. This was done on purpose, to show that his financial situation had worsened.

Finally, as a filmmaker and screenwriter, I have experienced a remarkable transformation in the course of this research. As a result of my research findings, I now think cinematically when writing my screenplays. A new knowledge about applying existing cinematic techniques in telling Nigerian stories has also evolved. I hope to pass this on to screenwriters and filmmakers in the Nigerian cinema. In order to test some of my interim findings and also get feedback, I organized screenwriting and cinematic

storytelling workshops in Nigeria. During the workshops, I disseminated my research findings to screenwriters and filmmakers. Though the findings appear novel, they have been well received by the participants. The feedback (see appendix 9) shows that filmmakers find the new knowledge very useful and are willing to apply them, in order to transcend oral styles in their screenplays and films. I have listed below, the workshops I organized in the course of this research:

Basic Screenwriting Course	March 21-March 22, 2014
Advanced Screenwriting Course	July 18- July 19, 2014
Cinematic Storytelling	July 17 – July18, 2015



Fig. 40: The participants and myself at the basic screenwriting workshop



Fig. 41: A Practical session during the cinematic storytelling workshop

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THUNDERBOLT PICTURES

Fig. 1: https://www.google.co.uk/?gfe_rd=cr&ei=E9xQVMDXDMmD-wbQ5YCYDg&gws_rd=ssl#q=tunde+kelani

Fig. 2 <http://www.mainframemovies.tv/movies-thunderbolt/>

Fig. 3. https://www.google.co.uk/?gfe_rd=cr&ei=__9QVL38B86Z-Abh14C4CQ&gws_rd=ssl#q=thunderbolt+pictures+by+kelani

CHINATOWN PICTURES

Fig. 4: https://www.google.co.uk/search?q=images+of+robert+towne&client=firefox-a&hs=FTW&rls=org.mozilla:en-US:official&channel=np&tbm=isch&imgil=g_FSI

Fig. 5: <http://film-grab.com/2013/02/13/chinatown>

Fig. 6: https://www.google.co.uk/search?q=images+of+robert+towne&client=firefox-a&hs=FTW&rls=org.mozilla:en-US:official&channel=np&tbm=isch&imgil=g_FSI

Fig. 7: https://www.google.co.uk/search?q=images+of+robert+towne&client=firefox-a&hs=FTW&rls=org.mozilla:en-US:official&channel=np&tbm=isch&imgil=g_FSI

Fig. 8: <http://film-grab.com/2013/02/13/chinatown/>

Fig. 9: <http://film-grab.com/2013/02/13/chinatown/>

Fig. 10: <http://film-grab.com/2013/02/13/chinatown/>

Fig. 11: <http://film-grab.com/2013/02/13/chinatown/>

Fig. 12: <http://film-grab.com/2013/02/13/chinatown/>

L'ARGENT PICTURES

Fig. 13: <https://www.google.co.uk/search?q=robert+bresson&biw=1600&bih=861&tbm=isch&imgil=k3ltmQbkz602qM%253A%253Bu2uPz1aYWnc5SM%253Bhttp%2>

Fig. 14: <https://www.google.co.uk/search?q=l%27argent+film+pictures&biw=1600&bih=861&tbm=isch&tbo=u&source=univ&sa=X&ei=aelPVOCeBsHW7AbuhIDoBQ>

Fig. 15: <https://www.google.co.uk/search?q=l%27argent+film+pictures&biw=1600&bih=861&tbm=isch&tbo=u&source=univ&sa=X&ei=aelPVOCeBsHW7AbuhIDoBQ>

Fig. 16: <https://www.google.co.uk/search?q=l%27argent+film+pictures&biw=1600&bih=861&tbm=isch&tbo=u&source=univ&sa=X&ei=aelPVOCeBsHW7AbuhIDoBQ>

Fig. 17: <https://www.google.co.uk/search?q=l%27argent+film+pictures&biw=1600&bih=861&tbm=isch&tbo=u&source=univ&sa=X&ei=aelPVOCeBsHW7AbuhIDoBQ>

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Fig. 20: <https://www.google.co.uk/search?q=l%27argent+film+pictures&biw=1600&bih=861&tbm=isch&tbo=u&source=univ&sa=X&ei=aelPVOCeBsHW7AbuhIDoBQ>

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Selected filmography

Ami Idanim (2002) Directed by Gbenga Dele Ajayi (video) Nigeria.

A Tale of Two Friends (1998) Directed by Gbenga Dele Ajayi (video) Nigeria.

Chinatown (1974) Directed by Roma Polanski (film) U.S.A., Paramount Pictures.

Egwonga The Deadly god 2 (2014) Directed by Greg Chyke Inawodoh (video) Nigeria.

L'argent (1983) Directed by Robert Bresson (film) France, MK2 Diffusion.

My Sister's Honour (2014) Directed by Victor Emeghara and Hammond Mensah (video) Nigeria.

Never Despise A Beggar (2012) Directed by Gbenga Dele Ajayi (video) Nigeria.

Scars (2001) Directed by Gbenga Dele Ajayi (video) Nigeria.

Shipwreck (2010), *No looking back* (2012) Directed by Gbenga Dele Ajayi (video) Nigeria.

The Brotherhood (2009) Directed by Emeka Amakaeze (film) Nigeria.

Thunderbolt (2001) Directed by Tunde Kelani (film) Nigeria, Mainframe Productions.

Appendix 1

IDUROGBA 'KOKO (THE REVENGE)

1 INT. POT MAKER 'S HOUSE. DAY

C.U. of hands putting a bead work on Omolewa, a young girl.

Camera moves to M.S. as we see Pot maker and wife. Omolewa smiles, admires the bead work .

2 EXT. AMOKOKO'S HOUSE. DAY

Children of different ages are having fun as they do a game which make them to Merry-go-round. There is so much excitement. We see Pot Maker and Bead maker, playing the traditional ayo game. A gourd of palm wine and calabashes are near them. Two people are watching. We soon see Bead maker, Collecting a pot from Pot maker.

ASINDE (BEAD MAKER)

I am so grateful.

AMOKOKO (POT MAKER)

Don't mention. What are friends for?

Calls

Omolewa...

Omolewa, a fair complexioned girl, aged about ten appears from The playgroup. She has an ornament around her neck. She greets.

ASINDE (BEAD MAKER)

Omolewa...getting more beautiful by the day.

AMOKOKO

Collect that pot from my friend. Be careful with it.

Omolewa collects the pot, puts it on her head .

3 EXT. FARM DAY.

Someone is planting a kolanut . The hand places a pot as support for the kolanut. We soon realise the person is the Bead maker.

4 .EXT. BEAD MAKER'S HOUSE. DAY

The Bead maker's house is now a beehive of activities. Different people are seen engaged in different activities. Some are removing kolanut porches, while some are packing the kolanuts into baskets. The Bead maker supervises them.

Camera reveals Pot maker, watching the activities with Jealousy.

The Bead maker collects money from a woman.

WOMAN

Here is the money for two baskets.

Please reserve five more for me.

He collects the money. Amokoko watches jealously.

A man approaches Bead maker. He makes payment.

Pot maker's facial expression changes as he watches his friend collecting the bag of money. The pot maker exits/shots his door in a rage.

5 INT. BEAD MAKER'S HOUSE. DAY

The Bead maker is seen counting money. There is a violent Knock on the door. Bead maker looks up. The pot maker enters.

POT MAKER

I want my pot back. I need to use it.

BEAD MAKER

What did I do wrong? Why this sudden...?

Pot maker looks at the money, pulls out a cutlass, which he brandishes.

6 INT. KING'S PALACE. DAY

The Pot maker is still holding the cutlass. The Bead maker
Is on the floor, prostrating for the Pot maker. The Pot maker
Turns his back on everyone. There is a prolonged pause, after
which the King sighs and looks up. The Bead maker looks up.
with anxiety.

KING

Gbagi....Takuro....

The two Attendants appear.

Go and cut the kolanut tree and bring the pot.

They rise and exit. Bead maker lies flat on the floor. Chants are
heard.

Dissolve to Kabiesi, handing over the earthen pot, which is

Now stacked with sand, earthworm etc. to The Pot maker.

He smiles. We see reaction shot of Bead maker.

7. EXT. BEAD MAKER'S HOUSE.DAY

Flute plays sorrowful tunes in the background. Bead maker stares emptily and
dejectedly at the empty kolanut baskets, now turned upside down. One of the baskets is
now serving as bed for a cat and another, a dog. His compound that used to be a beehive
of activities is now very quiet. The Kolanut porches that used to litter the ground are no
more seen.

8 EXT. AMOKOKO'S HOUSE. THE POT IS HUNG AT A CORNER.

The Pot maker, well dressed, is eating pounded yam. He looks up and notices the Bead
maker.

ASINDE

I have come to request for my bead.

AMOKOKO

Your bead?

ASINDE

Yes.

The Pot maker looks lost.

...the one on Omolewa's neck.

Prolonged pause.

AMOKOKO

But you gave it to me when Omolewa was a little girl.

ASINDE

Yes I did, but now I need it.

The Pot maker looks lost. Hurriedly washes hand. Bead maker draws a cutlass. Somewhere in the compound, Omolewa is plating her hair in readiness for her wedding. The bead, now stuck to her neck, hangs conspicuously. She is pregnant.

Pot maker is seen prostrating for the Bead maker.

9 INT. KING'S PALACE. DAY

AMOKOKO

Kabiesi, help me plead with him. The bead has
Got stuck to Omolewa's neck. There is no way I
Can remove it. Besides, tomorrow is her wedding day.

There is a prolonged pause, after which the king sighs.

KING

Gbagi... Takuro.....

They appear.

Go and cut Omolewa's head and bring the bead.

10. EXT. DARKNESS. NIGHT.

Sound of Omolewa crying and wailing in agony is heard. The sound is imposed over a dark environment. Off screen voices of Pot maker and

Omolewa are heard.

11. INT. KING'S PALACE. NIGHT

The hands of the attendants, dresses and cutlasses are stained with blood. Gbagi reaches out to hands over the bead work to the King, who uses his sceptre to indicate that the bead be handed directly to Pot maker, who now hands it over to Bead maker as tears stream down his face.

There is wailing and crying, accompanied with a dirge.

Appendix 2

First draft

IGI ORO (EVIL CONSEQUENCES)

1. INT. SEGUN'S LIVING ROOM. DAY

Segun and Bolu are playing chess. Teni soon appears, serves Food. They soon leave chess game and eat.

2. EXT. SHOPS.

Bolu is seen distributing items. He soon drives off.

3. INT. SEGUN'S COMPOUND. DAY

Cheques are on the table. Bolu is also counting some money. Segun enters.

BOLU

Noticing Segun.

My customers have increased to ten. These are the cheques I collected.

SEGUN

Really!

Segun soon leaves the living room. He looks at Bolu as he is still Basking in the euphoria.

4. INT. SEGUN'S ROOM. DAY

Segun and teni are discussing in the room.

BOLU

Did I not warn you? Your friend is now getting on better than you.

She hisses and goes out. Segun is speechless as he watches her go out.

5. INT. SEGUN'S KITCHEN. DAY
Segun packs the foodstuff in the cabinet.
8. Segun appears in his room, puts the food items in a corner.
9. Bolu goes to the kitchen, picks a bowl and a spoon, opens the food cabinet. He discovers there is no food item inside the cabinet.
10. Segun and Bolu are in the living room.

SEGUN

I want the money I lent to you back.
I also need the documents I gave you
to start business.

BOLU

Why? What have I done wrong?

SEGUN

I need my money.

BOLU

Prostrates.

Please. Give me more time. You
I just started business.

Segun remains adamant.

11. INT. SEGUN'S HOUSE. DAY
Bolu is at the door to his room. He sees his belongings at the Door. He tries opening the room but the key doesn't open it. He looks at the key. Tries it again. He looks at Segun who is whistling. He looks up . Looks at the clock. It is eight o'clock.
Segun goes to open door for Bolu.
12. EXT. SREET SCENE WITH LIGHTS. NIGHT
Bolu, carrying a bag, is seen going into the dark He soon Disappears.

13. INT. BOLU'S NEW HOUSE. DAY

CALENDAR READS 2013

Bolu is blowing ground nut. He drinks gaari.

14. EXT. CAR WASH. DAY

CALENDAR INDICATES 2015

A car drives into the car wash. Segun beckons to it to come.

Segun is in work attire. Bolu alights. Segun notices him.

SEGUN

Bolu...

Bolu removes specs.

BOLU

Segun . What are you doing here?

SEGUN

It's a long story.

DIRECTOR

To Segun

What are you doing? Chatting on duty?

Bolu gives him his card. He starts to wash Bolu's car.

15. INT. BOLU'S HOUSE. DAY

Bolu and Segun are discussing.

SEGUN

My daughter, Lamide has to travel abroad for
heart surgery. We need money.

BOLU

Heart Surgery?

SEGUN

I need your assistance. We need Five million naira.

BOLU

That's no problem. I will help you. Do they have
International passports?

He nods to say no. Bolu brings out money. Gives him money.

Bolu's wife brings drinks.

BOLU

Let's play chess. I remember you won the
the last time.

They play chess.

16. EXT. BOLU'S HOUSE. DAY

Segun brings out two international passports.

SEGUN

These are the visas. These are the documents we
Presented at the embassy. Thank you so much.

Bolu brings out cheque book. Writes on it.

BOLU

This is money for their flight. When are they
travelling?

SEGUN

Next Monday. Doctors say her condition has
Deteriorated.

BOLU

Four days to go. See me in two days time for the money
for her treatment.

17. EXT. BOLU'S HOUSE. DAY

Bolu stares at some photographs. He soon sets them on fire.

18. EXT. BOLU'S HOUSE. DAY

GATEMAN

He has travelled abroad. I don't know when he
will return.

SEGUN

Did he leave any message for me?

Gateman brings out some letters.

GATEMAN

What's your name Sir?

SEGUN

Segun Oladayo

Goes through. Nods to indicate that no message was left for him.

Segun sits down.

19. INT. SEGUN'S HOUSE. DAY

There is wailing. Segun sits sorrowfully.

TENI

Ha ! She's dead. My daughter is dead.

Appendix 3

Second draft

IGI ORO (EVIL CONSEQUENCES)

1. EXT. DAY. SCENE OPENS WITH A BILLBOARD WITH THE PICTURE OF A CRIPPLED BEGGAR, SITTING AT THE FOOT OF A HILL WITH STAIRS. HE BEGS FOR MONEY FROM A RICH MAN CLIMBING THE HILL. THE RICH MAN LOOKS DOWN ON THE BEGGAR. THE INSCRIPTION ON THE BILLBOARD READS "BE CAREFUL HOW YOU TREAT PEOPLE YOU MEET ON YOUR WAY UP...." A PIECE OF MUSIC, COMMENTING ON THE NEED TO BE CAREFUL WHEN DEALING WITH OTHERS, PLAYS SOFTLY IN THE BACKGROUND.

2. EXT. SEGUN'S OFFICE COMPLEX. DAY.

BOLU approaches the building. He carries a blue bag.

3. INT. SEGUN'S OFFICE. DAY.

SEGUN is working on his laptop. There is a knock at the door. Door opens to reveal Bolu. Segun looks up, recognises Bolu.

SEGUN

(Rising)

Bolu

BOLU

Segun

(They embrace each other)

Long time.

SEGUN

Big...Big. ...surprise!

4. INT. SEGUN'S CAR. DAY.

Segun is driving. Bolu is in the car with him.

SEGUN

So, where have you been all
these years?

BOLU

Lagos...but life has been very rough. I got your contact from Candy, our old schoolmate.

Remember him

SEGUN

Sure!

5. EXT. SEGUN'S COMPOUND. DAY.

Segun's car drives into a compound. LAMIDE, a young girl comes to embrace Segun.

SEGUN

Hello...Lamide.

To Segun

That's my daughter.

They all go inside.

6. INT. SEGUN'S BEDROOM. EVENING.

Teni is looking at the photographs of Segun and Bolu in their secondary school days.

SEGUN

...We were so close in the secondary school.

TENI

(Still looking at the photographs)

I can see that.

SEGUN

He told me things have never been easy since he lost his job.

7. INTERCUT. SEGUN'S LIVING ROOM. EVENING.

Bolu is in the Living room. His bag is by his side. He looks round.

8. INT. SEGUN'S BEDROOM. EVENING.

Teni gives photographs back to him.

SEGUN

Honey, let's accommodate him in this house and do all we can to help him.

Teni nods. Segun gives her a peck.

9. INT. BOLU'S ROOM INSIDE SEGUN'S HOUSE. DAY.

Segun hands over a cheque to Bolu.

SEGUN

Here, 250 thousand naira for you to start business.

Bolu's look suggests disbelief. He stares at the cheque in surprise. He eventually reaches out to collect the cheque. He prostrates.

10. EXT. SEGUN'S HOUSE. DAY.

Bolu is playing with Lamide, Segun's daughter on the small field in front of the house. Lamide is excited as she runs around, picking the ball which Bolu throws. Segun and Teni are outside in the balcony, eating and relaxing with a bottle of wine. Bolu and Lamide soon join them.

TENI

Lamide, I'm sure you had a nice time playing with Uncle.

Lamide nods affirmatively.

11. EXT. SHOPS. DAY.

Bolu is seen supplying some items to different shops. He soon drives off.

12. INT. SEGUN'S LIVING ROOM. DAY

Bolu enters. Lamide runs to meet and embrace him. Bolu drops his Office bag and carries Lamide excitedly and swings her. Teni

watches..

BOLU

Lamide, how was school today?

LAMIDE

Fine, Uncle.

BOLU

(Curtseying) Madam... good evening.

TENI

(To Bolu who is still carrying Lamide)

Welcome Uncle Bolu... you and this little
friend of yours.

Bolu opens bag, brings out biscuits and chocolates and gives them to

Lamide. Bolu goes inside to change. He soon reappears, goes to the kitchen, takes milk
and prepares some corn flakes. He eats at the dining.

13. INT. BOLU'S ROOM. NIGHT.

Cheques are on the table. Bolu is counting some money. Segun
enters.

BOLU

Noticing Segun.

Segun

Teni is seen peeping through a curtain, unnoticed.

Thanks for your assistance. My customers
have increased to ten.

SEGUN

That's good.

BOLU

Very soon, I hope to increase my
capital base, buy a van for the business
and rent a house.

Teni looks with surprise.

SEGUN

I am happy you are making progress.

Segun soon leaves Bolu.

14. INT. KITCHEN. DAY.

Teni is packing the food items from the cabinet into another
Shelve with lock and key.

LAMIDE

Mum, why are you packing them?

TENI

(Signaling to her to shut up)

Sh.....hhhhh

There is a knock at the door. Teni hurriedly packs the remaining items
and locks the shelve while Lamide watches. Teni goes to open the door. Bolu comes in.
Lamide rushes to embrace Bolu who swings her. Teni looks at Bolu with indignation.

BOLU

Madam...good evening.

TENI

(With indignation) Welcome.

Bolu notices her countenance. He goes inside. Teni spansk Lamide.
Lamide cries.

TENI

I've told you to stop embracing him.

Bolu comes out of his room. He has changed his dress. He notices Lamide
Is crying. He goes to her.

BOLU

What's the matter?

Lamide doesn't answer. Bolu Carries her. Lamide looks at her mum. She makes sign to
Lamide to come down. Lamide wriggles herself out from Bolu's arms. Segun is
surprised at Lamide's action. He goes to the kitchen, picks a bowl and a spoon, and
opens the food cabinet. He discovers there is no food item inside the cabinet. He looks
lost, then drops the bowl.

15. INT. BOLU'S ROOM. DAY.

Bolu is on his bed, lying face up. He ruminates.

16. INT. SEGUN'S LIVING ROOM. DAY

Teni is packing out Bolu's things from his room. Segun accosts her.

SEGUN

Dupe, but why are you doing this?

TENI

I don't want your friend in this house anymore. You are being manipulated.

Segun is speechless.

TENI

He's even getting on more than you.

I overheard him saying he's going to buy a van and rent a house.

He ruminates on his Teni's statement.

You are a man. I dare you to send him out.

Bolu comes in. He sees his things on the floor. Teni hisses and goes inside.

BOLU

What's going on here?

SEGUN

Bolu, I want the money I gave you to start business back and you must vacate this house today.

Bolu sits in frustration.

BOLU

Why? What have I done?

Segun stands and goes inside. Bolu is helpless. Looks at his things littered on the floor. He picks them up. Packs them inside a blue bag.

He goes inside to pack other belongings. Segun reappears in the Living room. Bolu writes a cheque and gives it to Segun.

BOLU

(Tears stream down his face)

This is all I've got. Here is your money.

And your documents.

Teni is watching from a corner. Segun collects the items. Bolu picks the blue bag and goes out.

17. EXT. STREET SCENE WITH LIGHTS. NIGHT

Bolu, carrying a bag, is seen going into the dark. He soon

disappears.

18. INT. BOLU'S NEW HOUSE. DAY.

Calendar reads 2013. Bolu opens his blue bag. He hangs dresses.

19. INT. STORE. DAY.

MANAGER

What a pity that your friend had to treat
you that way!

Bolu sighs.

How do I get my supplies then...?

BOLU

(Resolutely)

I'll do everything possible to remain in business.

I promise.

20. INT. SEGUN'S OFFICE. DAY.

Segun holds a letter. He looks sad. Stands and leaves his office.

21. INT. GENERAL MANAGER'S OFFICE. DAY

Segun enters the General Manager's office hurriedly.

SEGUN

Sack...? What have I done?

G.M

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It's the Management's decision, not mine.

Segun stares at the General Manager, speechless.

22. EXT. CAR WASH. DAY

Calendar indicates 2016.

A car drives into the car wash. Segun beckons to it to come.

Segun is in work attire. Bolu alights. Segun notices him.

SEGUN

Bolu...

Bolu removes specs.

BOLU

Segun. What are you doing here?

SEGUN

It's a long story.

DIRECTOR

To Segun

What the hell! Chatting on duty?

Bolu gives Segun his card. Segun starts to wash Bolu's car.

23. INT. SEGUN'S HOUSE. EVENING.

Lamide is sick on the bed. Her mother watches her. Segun enters.

SEGUN

How is she?

Teni shrugs her shoulder.

Guess who I saw today.

TENI

Who?

Segun gives card to her. She looks at it.

TENI

May be he has duped someone again.

Segun is quiet. Collects card from Teni.

SEGUN

To teni.

Perhaps he could be of assistance.

Teni leaves without answering. Segun looks at her as she leaves. He looks at Lamide and then looks at the card in his hands.

24. EXT. BOLU'S MANSION. DAY

Segun is knocking the gate. The gateman opens the gate. Segun shows the gateman the card. Gateman opens the gate and leads Segun in.

25. INT. BOLU'S HOUSE. DAY.

Segun prostrates for Bolu.

SEGUN

Please forgive me for all I did to you.

BOLU

Common...forget the past.

Segun rises.

How is madam and Lamide, my good friend?

SEGUN

Lamide has been sick.

She needs to undergo a heart surgery.

BOLU

Really!

SEGUN

We need Five million naira for her and her mother to travel to the UK for treatment. Meanwhile I have been sacked at work

BOLU

She was such a lively girl. Don't worry.

I'll help you. Do they have International passports?

Segun nods to indicate no. Bolu brings out money. Gives him money.

...for their passports. You can keep the rest.

See me tomorrow so that we can discuss
their visa application.

Bolu's wife serves drinks.

26. INT. SEGUN'S HOUSE. DAY

Segun enters excitedly. He brings out food items from the bag he's
carrying. Teni watches.

TENI

Where did you get money...?

SEGUN

He's rich.

Teni watches. Segun brings out the remaining money. Drops it on the table.

He lives in a mansion. He promised to help.

27. EXT. BOLU'S HOUSE. DAY

SEGUN BRINGS OUT TWO INTERNATIONAL PASSPORTS. GIVES
THEM TO BOLU.

BOLU

The visas are ready...good...good.

Segun gives Bolu documents.

SEGUN

These are the documents you gave us
for the visa application.

BOLU

So when are they travelling?

SEGUN

Next Monday.

BOLU

Just a week from today.

Bolu brings out cheque book. Writes on it.

This is for their tickets.

Segun collects cheque.

See me tomorrow for the money for the
treatment.

SEGUN

Thank you Bolu, I will.

This is hard for me to believe.

BOLU

What are friends for...?

Bolu pats Segun on the back as he sees him off.

28. EXT. BOLU'S HOUSE. DAY

BOLU STARES AT THE PHOTOGRAPHS HE TOOK WITH SEGUN
IN THEIR SCHOOL DAYS. HE SOON SETS THEM ON FIRE.

29. EXT. BOLU'S HOUSE. DAY.

BOLU AND TENI COME OUT OF HOUSE. THEY ENTER THEIR
CAR. BOLU SIGNALS TO THE GATEMAN. HE RUNS TO BOLU.

BOLU

I have asked some people to see me today.

These envelopes are for them.

TENI

Don't forget to include the cheque for your

friend's daughter's Medical treatment.

Going through the envelopes.

BOLU

This is it.

Bolu gives the envelopes to gateman.

GATEMAN

Yes sir. Four envelopes.

Segun drives out of compound. Gateman shuts the gate.

30. EXT. BOLU'S COMPOUND. DAY.

A motorcycle approaches Bolu's house. Segun alights and pays the rider. The motorcycle goes away. Segun knocks the gate. Gateman opens the gate.

SEGUN

Can I see him?

GATEMAN

He has travelled Sir.

Segun is surprised.

SEGUN

Travelled? Did he leave a message for me?

Gateman goes to bring envelopes. Segun is relieved.

GATEMAN

Your name Sir.

Confidently.

SEGUN

Segun Oladayo

Goes through envelopes.

GATEMAN

This is for you Sir.

Gateman hands over the envelope to Segun. He opens it excitedly and brings out the paper inside.

Segun stares emptily into space. The envelope and paper drop. Gateman picks the paper.

VOICE OVER

Segun, this is pay back time.

31. INT. SEGUN'S HOUSE. DAY

THERE IS WAILING. SEGUN SITS SORROWFULLY.

TENI

She's dead. Lamide is dead.

Mourners console Segun and teni.

32. EXT. DAY. ANOTHER BILLBOARD, THIS TIME, SHOWING THE MAN IN THE BILLBOARD IN SCENE ONE, FALLING FROM THE TOP OF THE HILL AND WITH THE BEGGAR HE MET PREVIOUSLY ON HIS WAY UP AS THE ONLY ONE WHO COULD STOP HIM FROM CRASH LANDING. THIS TIME, THE INSCRIPTION WILL READ "...BECAUSE YOU MAY NEED THEM ON YOUR WAY DOWN."

Appendix 4

Third draft

IGI ORO (EVIL CONSEQUENCES)

EXT. BUSY STREET. DAY.

A taxi stops. The Taxi driver points BOLU's attention to a magnificent building with a conspicuous inscription "MERIT PROPERTIES." across the road. Bolu (In his thirties) alights from the taxi. Taxi drives off. Bolu's dresses appear old and worn out due to use. He's carrying an old blue travelling bag. He looks at the card in his hand and then looks at the building across the road. He waits a little for the traffic to subside, and then he crosses to the other side of the road. A man in suit is seen packing his vehicle at the packing lot as Bolu approaches the building. He enters the building. There is a female Receptionist and a Security man at the Lounge. The female receptionist notices Bolu. He goes to the reception desk. She sizes Bolu up as she looks at his dressing from head to toe.

BOLU

Courtesying.

Good afternoon ma.

RECEPTIONIST

Snobbishly.

Yes...how may I help you?

BOLU

I'm here to see Mr. Segun Oladayo.

Receptionist looks at Bolu over again.

RECEPTIONIST

What is it regarding?

BOLU

Actually.....

Bolu is opening bag and talking at the same time.

You see...

The Receptionist and the Security man are curious to know what Bolu is searching for in his bag.

We were schoolmates in secondary school.

He finally brings out an old photograph, which he presents to the Receptionist as evidence of his claims. She collects it rather unenthusiastically, looks at the photograph and then looks at Bolu's face again. Security Man watches curiously.

RECEPTIONIST

To Security Man

Tony...

Security man comes closer. She gives photograph to him.

Show this to Mr. Oladayo

Security Man collects photograph and goes to the adjoining office with the tag "Administrative Officer." Bolu hangs around the door to the reception. He sighs with relief. He looks round. After a short while, Security man comes out of Segun's office without the photograph. He motions to Bolu to come in. Receptionist follows Bolu with her eyes.

SECURITY MAN

Come in Sir...

Bolu enters Segun's office. The photograph is on his table. His office is small but decent. A photo frame having the picture of Segun, Teni and daughter is on his table. Segun rises to meet Bolu. They embrace.

SEGUN

Good to see you.

Segun ushers Bolu to sit. Segun sits and picks photograph.

So you still have those photographs.

BOLU

Yes.

SEGUN

I have some myself.

BOLU

Really!

Segun nods.

Oh yes...

How is life and where
have you been?

Bolu hesitates...smiles.

Common...talk to me.

BOLU

Lagos....

The clock on the wall gives a sound. Segun looks at his wristwatch. It's five o'clock.

SEGUN

Time to go home.

Segun packs his things.

EXT. SEGUN'S CAR. DAY.

Segun is driving a Nissan car. The car looks fairly okay. Bolu is in the car with him.

BOLU

Life has been very rough...
first a sack in my office and
then my wife ran away with our son.

Segun looks at Bolu.

SEGUN

Really?

Bolu nods. Segun sighs. There is silence.

BOLU

Since five years ago.

Pause. Looks directly at Segun.

Segun, I need your help.
I need a loan of Three hundred
Thousand naira to start business.
I also need a place to live in
till I stabilise.

Segun concentrates on driving. There is a pause. Bolu looks at Segun who concentrates on driving.

SEGUN

Well...I'll discuss with my wife.

let's see how it goes.

Bolu sighs.

EXT. SEGUN'S COMPOUND. DAY.

Segun's car drives into a compound. The gate to the compound is wide open. There is a bungalow with two apartments in the compound. Each apartment has a balcony. There is a small lawn in the compound. LAMIDE, a young girl of about six years is running around with a ball. TENI, her mum watches from the balcony. As soon as the car comes into the compound, Lamide notices it and drops the ball. She jumps excitedly. When the car stops, she runs to meet Segun. He carries and swings her excitedly.

LAMIDE

Welcome, Dad.

Bolu is watching Segun and Lamide. Teni takes a quick look at Bolu who is picking his bag from the back seat. Lamide puts her arm round Segun's neck. They approach Teni at the balcony.

SEGUN

Giving Teni a peck.

Hello honey.

TENI

To Bolu

Welcome.

BOLU

Good evening ma.

They all go inside the apartment on the right side.

INT. SEGUN'S BEDROOM. EVENING.

The room overlooks a backyard. Segun sits at the edge of the double bed, while Teni stands. Segun sees a woman spreading clothes on the line outside, through the window. He goes to draw the curtain. The room goes a little dark. He switches the light on. He sits on the edge of the bed again, as he's removing tie, shoes e.t.c Teni is looking at the photograph of Segun and Bolu in their secondary school days unenthusiastically.

TENI

(Still looking at the photograph)

So how do you want to help him?

SEGUN

Raise three hundred thousand
for him...house him here till....

Teni's movement towards the reading table makes Segun to stop talking. Segun looks in her direction. She picks a sheet of paper. She comes back to hand it over to Segun. Segun glances through the content. His countenance changes. He rests his back on the bed slowly. His head rests on his two palms as he thinks. Teni folds her arms defensively as she watches Segun's face and reaction. After a short while, he rises up.

Segun looks at the paper again.

SEGUN

Lamide's fees can wait
till next month's salary is paid.

Teni looks at Segun sharply. She gives photograph back to Segun.

Okay. I'll take a loan in the office.

Teni looks at Segun who has continued to remove dress. She shrugs her shoulder and walks away quietly. Segun looks in her direction, then continues removing dress.

INT. SEGUN'S LIVING ROOM. EVENING.

Bolu is in Segun's Living room. The Living room is decorated with wall paintings. Bolu's bag is on the floor, by his side. He looks round. Lamide is playing with a toy on Bolu's lap

Segun enters the living room, notices Lamide playing with Bolu.

SEGUN

To Bolu Come with me.

Bolu rises.

BOLU

Lamide is such a pleasant girl.

SEGUN

Noticing that Bolu is not carrying his bag.

Take your bag with you.

Bolu goes back to pick bag and follows Segun. Lamide also follows them. They enter the visitor's room adjacent the Living room. The room has a wardrobe, table, bed, bedside lamp et.c

You can stay here till
you are okay.

Lamide is holding Segun's hand and looking at Bolu. Segun opens the toilet and bath that is en suite.

BOLU

I can't believe this.

Thank you.

Segun and Lamide go out, leaving Bolu in the room. Bolu jumps on the bed excitedly. He clinches his fist.

INT. BOLU'S ROOM. MORNING.

The wardrobe is opened and one can see his worn out dresses hung delicately. Two old shoes are by the side of his bed. Bolu is wearing a worn out dress, different from the one he wore the previous day. Segun knocks the door gently from outside.

From outside.

SEGUN

Bolu, Five minutes to go.

Bolu looks at the wall clock. The time is twenty five past seven. He ties his shoes. After about a minute, Segun enters.

BOLU

Good morning and thanks
for yesterday.

Segun focuses on Bolu's dressing.

SEGUN

Absent minded.

Don't mention.

Just a minute.

Segun goes out. He soon reappears with five shirts and three trousers that are neatly ironed. They are on hangers. Bolu is watching. Segun goes to hang them in the wardrobe. He also brings a pair of shoes and ties. He picks a particular shirt and trouser and hand it to Bolu.

You can change to these.

BOLU

Surprised.

Thank you.

Segun goes out. Bolu goes to the wardrobe to examine the dresses one after the other. He starts to change to new dress excitedly.

Segun comes to meet Lamide and Teni at the Living room. Lamide is dressed for school. Teni gives Lamide her bag pack. Bolu soon appears. He's smartly dressed and has a tie on. Lamide rushes to Bolu. He carries her. Teni's expression suggests disapproval.

BOLU

Lamide!

To Teni who is looking at the dresses on Bolu.

Good morning madam and
thanks for everything.

TENI

That's okay.

SEGUN

To Teni

Okay...off we go.

He pecks Teni whose response is cold.

They go outside.

EXT. COMPOUND. MORNING.

They all appear outside. Bolu sits at the back. Lamide goes to the front seat. Segun helps her to tighten the seat belt before going to the driver's seat. Lamide waves to Teni

whose attention is on Bolu as car drives out of compound. Lamide hisses as she turns to go inside.

INT. SEGUN'S ROOM. MORNING.

Teni enters, goes straight to Segun's wardrobe inside their room. The wardrobe has a few shirts left in it. She goes to Bolu's room and opens the wardrobe. She looks at the dresses. She examines them. She also notices the shoes given to Bolu. Bolu's old clothes have been packed in his bag but an old shirt and trouser are on the bed. Teni picks up the trousers with two fingers indignantly. She quickly drops it. She also picks the old shoe the same way and smells them. She throws them on the floor and rushes to the toilet to spit. She goes out of the room.

INT. SEGUN'S OFFICE. MORNING.

Segun is signing a ledger in his office. The Account Clerk collects ledger and gives him a bail of new notes. Bolu watches.

SEGUN

To Clerk

Thank you so much.

Account Clerk goes out.

Bolu, here...

He hands over money to Bolu. Bolu is speechless. He prostrates.

BOLU

Thank you.

You are a friend indeed.

SEGUN

No problem.

Bolu counts money.

BOLU

Three hundred thousand!

Thank you. I'll see you at

Home later in the day.

SEGUN

That's fine. Take care.

Bolu goes out. The Receptionist and Security man recognise him. They look at his dressing and look at each other with surprise. They keep looking at him till he goes out of sight.

EXT. WAREHOUSE. DAY.

Bolu is watching two factory attendants loading cartons of drinks e.t.c. into a pick up van. After the loading, an attendant gives him a document.

ATTENDANT

Your invoice Sir.

BOLU

Thank you.

Bolu gets into the van. The Driver drives out of the factory.

EXT. SHOPS. DAY.

The pick up van is packed in front of a shopping mall. Bolu is seen carrying cartons of drinks from the van and entering different shops to supply the drinks. After a while, he gets into the van and the driver drives off.

INT. SEGUN'S LIVING ROOM. DAY

Bolu enters. Lamide runs to meet and embrace him. Bolu drops his Office bag and carries Lamide excitedly and swings her.

BOLU

How was school today?

LAMIDE

Fine, Uncle.

Teni comes into the living room. She watches Bolu and Lamide without being noticed. Her expression shows discontentment.

BOLU

Noticing Teni

Madam...good evening.

TENI

Good evening.

Lamide, homework time.

LAMIDE

I have done it, mum.

TENI

Okay...Uncle needs to rest.

Uncle, make yourself comfortable
at the dinning.

Bolu drops Lamide, opens bag, brings out biscuits and chocolates and gives them to Lamide. Bolu goes inside to change. Teni grabs Lamide to herself angrily. She collects the biscuits and chocolates from her and goes to the kitchen to throw them in the bin. Teni reappears from the kitchen. Lamide looks terrified by Teni's action. Bolu soon reappears and goes to the dinning. His look suggests he's trying to figure out where food is at the dinning. He soon takes milk and prepares some corn flakes. He eats.

EXT. FACTORY. DAY.

Bolu watches four factory attendants load drinks and other items into a bigger van. The items being loaded have increased. An Attendant gives Bolu the invoice. He signs and returns the invoice. The driver drives off.

INT. SEGUN'S LIVING ROOM. DAY.

The sound of a phone ringing in Bolu's room attracts the attention of Teni as she's coming from the kitchen. She enters the room. The phone is still ringing on the bed. She picks it quietly, looks at the phone. The ringing stops. As she drops the phone, the phone beeps. She looks at the phone and clicks it. It's obvious she's surprised at what she sees. She scrolls the button. She expresses more surprise. She goes to pick her phone and dials a number.

TENI

Can you please come home?

Pause.

Yes...it's urgent.

She looks disturbed and impatient. The sound of a car driving into the compound is heard. She goes to look through the window. She discovers it is their neighbours. Segun soon enters with anxiety. Teni stands.

SEGUN

What is the matter?

Teni goes towards Bolu's room. Segun looks lost.

TENI

Just come.

He follows Teni into the room. Teni clicks the phone and gives it to Segun. He looks at the phone. Segun shows surprise.

That's not all.

Collects the phone and scrolls. She gives phone to Segun. After looking at the messages, he sits on the edge of the bed. Teni collects phone.

Credit...Fifty thousand naira.

Credit...twenty thousand naira.

Credit...One hundred thousand naira

Credit...One hundred thousand

I told you. He's manipulating you.

SEGUN

I can't believe he has three

hundred and fifty thousand in his account.

TENI

Has he paid back the loan?

SEGUN NODS TO INDICATE NO.

Since six months.

You watch him become a millionaire
right under your roof.

Segun is speechless. Teni goes out.

EXT. SEGUN'S COMPOUND. DAY.

Segun is at the balcony in front of his apartment. He looks visibly disturbed. Lamide is on the lawn, jumping up and down with Nike, their neighbour's daughter of the same age range. Bolu drives a pick up van into the compound. A man sits beside him in front. A paper with the inscription "FOR SALE" is pasted on the windscreen. The car stops.

Bolu alights from car. The man also alights and stays by the van. Bolu goes to meet Segun.

BOLU

Segun, what's the matter?

Are you okay?

SEGUN

I'm okay.

Teni peeps through the window, unnoticed.

BOLU

Pointing to van

I got a cheap offer

for it. Come...

Segun follows him. Teni comes out and watches. They get to the van. Bolu signals to the man to open bonnet. They all look at the engine.

The engine is super.

I drove it all the way here.

Segun draws Bolu aside. The other man shuts the bonnet and goes to stand by the door to the driver's side.

SEGUN

How much?

BOLU

Five hundred thousand.

Segun nods meditatively.

It's good for my business

Or what do you think?

Two hundred down payment,
the balance by installments.

Segun nods.

SEGUN

That's good.

They move towards the balcony.

BOLU

I forgot my phone at home.

To Teni

Good evening ma.

TENI

Good evening.

Bolu enters the house. He soon comes out, holding phone.

BOLU

I'll soon be back.

SEGUN

Okay.

Bolu goes to join the other man in the van. The man drives off. Segun and Teni watch car drive off. Segun looks at Teni.

TENI

How much?

SEGUN

Five hundred thousand.

Teni exclaims and laughs with sarcasm. Segun looks at her.

INT. SEGUN'S BED ROOM. NIGHT.

Segun is on the same bed with Teni. They are both in their nightwears.

The light is dim. Teni faces the wall and turns her back on Segun. They are both awake. Segun looks in Teni's direction a couple of times. After a while. He attempts to pull her to himself. Teni resists him by moving farther away towards the wall. After two attempts, Segun sighs resignedly, goes under the bed cover and turns in the opposite direction. He turns bedside lamp off.

INT. BOLU'S ROOM. MORNING.

The wall clock indicates that it is ten minutes past seven. Bolu is dressed for work. He sits at the edge of the bed. After a while, he looks at the wall clock. The clock indicates half past seven. He becomes curious. He goes to the living room. Teni is at the dining, eating breakfast.

BOLU

Good morning madam.

TENI

Good morning.

BOLU

What about Segun and Lamide?

TENI

They have gone.

Bolu looks at the wall clock in the dinning. It indicates twenty eight minutes before eight. Bolu is surprised.

BOLU

Okay ma.

He goes to pick his bag in his room.

See you in the evening ma.

He goes out. Teni goes to the window to see him. She laughs.

INT. BANK. DAY.

Costumers are on a queue. Four cashiers are attending to Customers. Bolu is at a female cashier's desk. The Cashier puts money in the counting machine. When counting stops, the machine shows 300. The Cashier gives the money to Bolu. He counts the money manually and wraps it neatly in a black nylon and holds it securely.

BOLU

To Cashier.

Thank you.

CASHIER

Smiles.

Next please.

The next customer on the queue moves to Cashier. Bolu goes out of bank into a busy street with heavy traffic. His phone rings. He looks at phone to confirm the caller. He picks call.

BOLU

Hello.

Pause.

Tomorrow?

I have the deposit already.

Pause.

9a.m...okay. See you then.

Bolu looks disturbed. He stops a commercial motorcycle.

Spendrite Plaza.

MAN

Two hundred naira.

He gets on the motorcycle. The rider gives him an helmet which he wears. The man rides off.

INT. SEGUN'S LIVING ROOM. DAY

Segun is packing Bolu's things out of the visitor's room. Lamide, who has been watching accosts him.

LAMIDE

Dad, why?

TENI

Sh.....hhhhhh!

Teni goes to grab Lamide, pulls her to a chair and sits her violently. She looks at her sternly. Lamide looks terrified. She weeps. Teni goes to the kitchen, while Segun goes to his room. Bolu comes inside the house. He sees Lamide weeping.

BOLU

What's the matter?

No response. Bolu attempts to carry her but she resists him. She looks in the direction of Bolu's things at the door of his room and then looks at Bolu. Bolu goes towards his room, he sees his things littered on the floor. He looks back at Lamide.

What's going on here?

Segun appears fro his room.

SEGUN

I want my money back
and you must vacate
this house today.

Teni comes in, looks at Bolu with indignation. Bolu looks confused. He looks at his things on the floor. He packs them inside the blue bag, and drops the bag at the door. He enters his room, looks at the wardrobe, which is empty. He lies on the bed. Segun enters the room. Bolu rises.

BOLU

Why? What have I done?

SEGUN

My money... After all, you can
afford a van.

Bolu expresses shock. He thinks. There is dead silence. Segun looks determined and resolute. Bolu brings out the black nylon from his bag. He opens it and gives money to Segun who snatches it and goes away. Bolu looks at him. Tears stream down his face. He goes to the living room. There is nobody in the living room. He picks his blue bag, looks in the direction of Segun's room and goes out of the house.

EXT. SREET SCENE WITH LIGHTS. NIGHT

Bolu, carrying a bag, is seen going into the dark He soon
Disappears.

INT. BOLU'S NEW HOUSE. DAY.

Calendar reads 2013. Bolu opens his blue bag. He hangs dresses.

INT.FACTORY. DAY.

Bolu and the Factory manager come out from an office into a passage. They walk side by side.

MANAGER

So, how will you keep
your customers?

They get to the foyer. There are vans, trollies etc. Some attendants are seen packing some items.

BOLU

(Resolutely)

I'll do everything possible to remain in business.

Thank you Manager.

He goes. Manager fixes gaze on him as he approaches the gate.

MANAGER

Calling

Hei. Bolu.

Bolu looks back. Manager beckons to him. Bolu gets to the Manager.

I'll take a risk.

Bolu focuses attention on Manager eagerly.

I think it's worth it.

How many cartons per day?

Bolu expresses surprise.

BOLU

One hundred.

Manager beckons to driver and attendants.

MANAGER

Bring the truck.

Bolu watches them bring the truck.

Foreman, use our

Truck to supply him

a hundred cartons daily.

To Bolu.

Pay after sales.

BOLU

Thank you.

The Manager goes. Attendants start to load the truck. Bolu is speechless. He goes to the truck and rests on it as he watches the Attendants.

INT. SEGUN'S OFFICE. DAY.

The Calendar on the wall indicates 2014. Segun holds a letter. He looks sad. He stands and leaves his office.

INT. GENERAL MANAGER'S 'S OFFICE. DAY

Segun enters the General Manager's office hurriedly.

SEGUN

Sack...? But I proved my innocence
in the case.

G.M

So you thought. Anyway,
it's the Management's decision, not mine.

Segun stares at the General Manager, speechless. He throws the letter angrily at the General Manager. The letter falls on the table. He dashes out of the office and bangs the door behind him. The General Manager watches him as he goes out. He picks the letter and puts it aside.

EXT. CAR WASH. DAY

The calendar on the wall shows 2016. An Attendant is washing a car. Segun and two other Attendants sit. They are dressed in their overall work attire. The Director of the car wash is sitting under a shed. A cute black Toyota jeep drives into the car wash. Segun beckons to the driver to drive towards him. The driver follows Segun's direction. The car finally stops. Bolu alights from the jeep. He sees Segun. Segun recognises him.

SEGUN

Bolu...

Bolu removes specs.

BOLU

Segun. What are you doing here?

Bolu looks at the environment.

SEGUN

It's a long story.

DIRECTOR

To Segun

What the hell! Chatting on duty?

Bolu quickly gives Segun his card. He keeps it in his pocket and starts to wash Bolu's car. Bolu goes to the waiting area to sit. He keeps staring at Segun as he washes the car.

INT. SEGUN'S NEW HOUSE. EVENING.

A small one room apartment. The curtain on the door and windows look old. Teni is in the parlour with Lamide, who is sick on the bed. Lamide has emaciated. Teni watches her. Segun enters. He holds a bag. He brings out card from his pocket.

SEGUN

How is she?

Teni shrugs her shoulder.

Guess who I saw today.

TENI

Who?

Segun gives card to her. She looks at it.

SEGUN

He now drives a jeep.

TENI

Maybe he has manipulated someone again.

Segun is quiet. Collects card from Teni and looks at it. He looks at Lamide.

SEGUN

To Teni.

Perhaps he could be of assistance.

Teni looks at Segun and leaves without answering. Segun looks at her as she leaves. He looks at Lamide and then looks at the card in his hands.

EXT. BOLU'S MANSION. DAY

Segun is knocking the gate. The house is magnificent. The gateman

opens the gate. Segun shows the gateman the card. Gateman opens the gate and leads him towards the building. To the right side is a lawn. There is also a play area with swing and other children facilities. Segun looks round and admires the environment.

INT. BOLU'S HOUSE. DAY.

Bolu is reading a newspaper. His wife is watching a movie. Segun is led inside by the Gateman. Segun prostrates for Bolu.

SEGUN

Please forgive me for all that happened.

Bolu's wife goes inside one of the rooms.

BOLU

Common...forget the past.

Segun rises.

How is madam and Lamide, my good friend?

SEGUN

Lamide has been sick.

She needs to undergo a heart surgery.

BOLU

Really!

SEGUN

We need Five million naira for her and

her mother to travel to the UK for treatment.

Meanwhile I have been sacked at work

BOLU

She was such a lively girl. Don't worry.

I'll help you. Do they have International passports?

Segun nods to indicate no.

Okay...

Bolu stands and goes inside. Segun is looking round the living room. He expresses surprise. He's lost in thought as Bolu appears. Segun quickly adjusts. Bolu brings out money. He gives it to Segun.

...for their passports. You can keep the rest.

See me tomorrow so that we can discuss
their visa application.

Bolu's wife serves drinks.

INT. SEGUN'S HOUSE. DAY

Segun enters excitedly. He brings out food items from the bag he's
carrying. Teni watches.

TENI

Where did you get money...?

SEGUN

He's rich.

Teni watches. Segun brings out the remaining money. Drops it on the table.

He lives in a mansion. He promised to help.

Teni doesn't respond to Segun. She packs the food items and goes inside.

EXT. BOLU'S HOUSE. DAY

Segun brings out two international passports and gives
them to Bolu.

BOLU

The visas...good...good.

Segun gives Bolu documents.

SEGUN

Your documents

BOLU

So when are they travelling?

SEGUN

Next Monday.

BOLU

Just a week from today.

Bolu brings out cheque book. Writes on it.

This is for their tickets.

Segun collects cheque.

See me on Thursday for the
treatment fee.

SEGUN

Thank you Bolu, I will.

BOLU

What are friends for...?

Bolu pats Segun on the back as he sees him off.

EXT. BOLU'S HOUSE. DAY

Bolu stares at four photographs. The photographs reveal Segun and Bolu in their school uniform. He sets them on fire. He goes towards his car. The Gateman is putting a luggage in the booth. Bolu's wife comes out, well dressed. She goes to sit in front of car. Bolu enters the driver's side. He starts the engine. Bolu signals to the gateman. The Gateman runs to him.

BOLU

I have asked some people to see me today.

These envelopes are for them.

WIFE

Don't forget to include the cheque for your
friend's daughter's Medical treatment.

Going through the envelopes. He shows an envelope to his wife.

BOLU

This is it.

Bolu gives the envelopes to gateman.

GATEMAN

Yessir. Four envelopes.

Segun nods and drives out of compound. Gateman shuts the gate.

EXT. BOLU'S COMPOUND. DAY.

A motorcycle approaches Bolu's house. Segun alights and pays the rider. The motorcycle goes away. Segun knocks the gate. Gateman opens the gate.

SEGUN

Can I see him?

GATEMAN

He has travelled Sir.

Segun is surprised.

SEGUN

Travelled? Did he leave a message for me?

Gateman goes to bring envelopes. Segun sighs with relief.

GATEMAN

Your name Sir.

Confidently.

SEGUN

Segun Oladayo

Goes through envelopes.

GATEMAN

This is for you Sir.

Gateman hands over the envelope to Segun. He opens it eagerly and brings out the paper inside. He looks at the paper and express shock.

He stares emptily into space. The envelope and paper drop. Gateman picks the paper and glances through.

VOICE OVER

Segun, this is pay back time.

INT. SEGUN'S HOUSE. DAY

There is wailing. Segun sits sorrowfully.

TENI

She's dead. Lamide is dead.

Mourners console Segun and Teni.

Appendix 5

Fourth draft

IGI ORO (EVIL CONSEQUENCES)

EXT. BUSY STREET. DAY.

A taxi stops. The Taxi driver points BOLU's attention to a magnificent building with a conspicuous inscription "MERIT PROPERTIES." across the road. Bolu (In his thirties) alights from the taxi. Taxi drives off. Bolu's dresses appear old and worn out due to use. He's carrying an old blue travelling bag. He looks at the card in his hand and then looks at the building across the road. He waits a little for the traffic to subside, and then he crosses to the other side of the road. A man in suit is seen packing his vehicle at the packing lot as Bolu approaches the building. He enters the building. There is a female Receptionist and a Security man at the Lounge. The female receptionist notices Bolu. He goes to the reception desk. She sizes Bolu up as she looks at his dressing from head to toe.

BOLU

Courtesying.

Good afternoon ma.

RECEPTIONIST

Snobbishly.

Yes...how may I help you?

BOLU

I'm here to see Mr. Segun Oladayo.

Receptionist looks at Bolu over again.

RECEPTIONIST

What is it regarding?

BOLU

Actually.....

Bolu is opening bag and talking at the same time.

You see...

The Receptionist and the Security man are curious to know what Bolu is searching for in his bag.

We were schoolmates in secondary school.

He finally brings out an old photograph, which he presents to the Receptionist as evidence of his claims. She collects it rather unenthusiastically, looks at the photograph and then looks at Bolu's face again. Security Man watches curiously.

RECEPTIONIST

To Security Man

Tony...

Security man comes closer. She gives photograph to him.

Show this to Mr. Oladayo

Security Man collects photograph and goes to the adjoining office with the tag "Administrative Officer." Bolu hangs around the door to the reception. He sighs with relief. He looks round. After a short while, Security man comes out of Segun's office without the photograph. He motions to Bolu to come in. Receptionist follows Bolu with her eyes.

SECURITY MAN

Come in Sir...

Bolu enters Segun's office. The photograph is on his table. His office is small but decent. A photo frame having the picture of Segun, wife and daughter is on his table. Segun rises to meet Bolu. They embrace.

SEGUN

Good to see you.

Segun ushers Bolu to sit. Segun sits and picks photograph.

So you still have those photographs.

BOLU

Yes.

SEGUN

I have some myself.

BOLU

Really!

Segun nods.

Oh yes...

How is life and where
have you been?

Bolu hesitates...smiles.

Common...talk to me.

BOLU

Lagos....

The clock on the wall gives a sound. Segun looks at his wristwatch. It's five o'clock.

SEGUN

Time to go home.

Segun packs his things.

EXT. SEGUN'S CAR. DAY.

Segun is driving a Nissan car. The car looks fairly okay. Bolu is in the car with him.

BOLU

Life has been very rough...
first a sack in my office and
then my wife ran away with our son.

Segun looks at Bolu.

SEGUN

Really?

Bolu nods. Segun sighs. There is silence.

BOLU

Since five years ago.

Pause. Looks directly at Segun.

Segun, I need your help.
I need a loan of Three hundred
Thousand naira to start business.
I also need a place to live in
till I stabilise.

Segun concentrates on driving. There is a pause. Bolu looks at Segun who concentrates on driving.

SEGUN

Well...I'll discuss with my wife.

let's see how it goes.

Bolu sighs.

EXT. SEGUN'S COMPOUND. DAY.

Segun's car drives into a compound. The gate to the compound is wide open. There is a bungalow with two apartments in the compound. Each apartment has a balcony. There is a small lawn in the compound. LAMIDE, a young girl of about six years is running around with a ball. TENI, her mum watches from the balcony. As soon as the car comes into the compound, Lamide notices it and drops the ball. She jumps excitedly. When the car stops, she runs to meet Segun. He carries and swings her excitedly.

LAMIDE

Welcome, Dad.

Bolu is watching Segun and Lamide. Teni takes a quick look at Bolu who is picking his bag from the back seat. Lamide puts her arm round Segun's neck. They approach Teni at the balcony.

SEGUN

Giving Teni a peck.

Hello honey.

TENI

To Bolu

Welcome.

BOLU

Good evening ma.

They all go inside the apartment on the right side.

INT. SEGUN'S BEDROOM. EVENING.

The room overlooks a backyard. Segun sits at the edge of the double bed, while Teni stands. Segun sees a woman spreading clothes on the line outside, through the window. He goes to draw the curtain. The room goes a little dark. He switches the light on. He sits on the edge of the bed again, as he's removing tie, shoes etc. Segun's Teni is

looking at the photograph of Segun and Bolu in their secondary school days unenthusiastically.

TENI

(Still looking at the photograph)

So how do you want to help him?

SEGUN

Raise three hundred thousand
for him...house him here till....

Teni's movement towards the reading table makes Segun to stop talking. Segun looks in her direction. She picks a sheet of paper. She comes back to hand it over to Segun. Segun glances through the content. His countenance changes. He rests his back on the bed slowly. His head rests on his two palms as he thinks. Teni folds her arms defensively as she watches Segun's face and reaction. After a short while, he rises up.

Segun looks at the paper again.

SEGUN

But Lamide still has enough medicine
to sustain her till next month's salary
is paid. Moreover, her health seems alright
these days.

Teni looks at Segun sharply. She gives photograph back to Segun.

Okay. I'll take a loan in the office.

Teni looks at Segun who has continued to remove dress. She shrugs her shoulder and walks away quietly. Segun looks in her direction, then continues removing dress.

INT. SEGUN'S LIVING ROOM. EVENING.

Bolu is in Segun's Living room. The Living room is decorated with
wall paintings. Bolu's bag is on the floor, by his side. He looks round.
Lamide is playing with a toy on Bolu's lap. Segun enters the living
room, notices Lamide playing with Bolu.

SEGUN

To Bolu

Come with me.

Bolu rises.

BOLU

Lamide is such a pleasant girl.

SEGUN

Noticing that Bolu is not carrying his bag.

Take your bag with you.

Bolu goes back to pick bag and follows Segun. Lamide also follows them. They enter the visitor's room adjacent the Living room. The room has a wardrobe, table, bed, and bedside lamp.

You can stay here till
you are okay.

Lamide is holding Segun's hand and looking at Bolu. Segun opens the toilet and bath that is en suite.

BOLU

I can't believe this.

Thank you.

Segun and Lamide go out, leaving Bolu in the room. Bolu jumps on the bed excitedly. He clinches his fist.

INT. BOLU'S ROOM. MORNING.

The wardrobe is opened and one can see his worn out dresses hung delicately. Two old shoes are by the side of his bed. Bolu is wearing a worn out dress, different from the one he wore the previous day. Someone knocks the door to Bolu's room gently.

SEGUN (O.S)

Bolu, Five minutes to go.

Bolu looks at the wall clock. The time is twenty five past seven. He ties his shoes. After about a minute, Segun enters.

BOLU

Good morning and thanks
for yesterday.

Segun focuses on Bolu's dressing.

SEGUN

Absent minded.

Don't mention.

Just a minute.

Segun goes out. He soon reappears with five shirts and three trousers that are neatly ironed. They are on hangers. Bolu is watching. Segun goes to hang them in the wardrobe. He also brings a pair of shoes and ties. He picks a particular shirt and trouser and hand it to Bolu.

You can change to these.

BOLU

Surprised.

Thank you.

Segun goes out. Bolu goes to the wardrobe to examine the dresses one after the other. He starts to change to new dress excitedly.

Segun comes to meet Lamide and Teni at the Living room. Lamide is dressed for school. Teni is administering a drug to her. Bolu soon appears. He's smartly dressed and has a tie on. Lamide rushes to Bolu. He carries her. Teni's expression suggests disapproval.

BOLU

Lamide!

To Teni who is looking at the dresses on Bolu.

Good morning madam and
thanks for everything.

TENI

That's okay.

SEGUN

To Teni

Okay...off we go.

He pecks Teni whose response is cold. Teni goes to put drug in the fridge.

They go outside.

EXT. COMPOUND. MORNING.

They all appear outside. Bolu sits at the back. Lamide goes to the front seat. Segun helps her to tighten the seat belt before going to the driver's seat. Lamide waves to Teni whose attention is on Bolu as car drives out of compound. Lamide hisses as she turns to go inside.

INT. SEGUN'S ROOM. MORNING.

Teni enters, goes straight to Segun's wardrobe inside their room. The wardrobe has a few shirts left in it. She goes to Bolu's room and opens the wardrobe. She looks at the dresses. She examines them. She also notices the shoes given to Bolu. Bolu's old clothes have been packed in his bag but an old shirt and trouser are on the bed. Teni picks up the trousers with two fingers indignantly. She quickly drops it. She also picks the old shoe the same way and smells them. She throws them on the floor and rushes to the toilet to spit. She goes out of the room.

INT. SEGUN'S OFFICE. MORNING.

Segun is signing a ledger in his office. The Account Clerk collects ledger and gives him a bail of new notes. Bolu watches.

SEGUN

To Clerk

Thank you so much.

Account Clerk goes out.

Bolu, here...

He hands over money to Bolu. Bolu is speechless. He prostrates.

BOLU

Thank you.

You are a friend indeed.

SEGUN

No problem.

Bolu counts money.

BOLU

Three hundred thousand!

Thank you. I'll see you at

Home later in the day.

SEGUN

That's fine. Take care.

Bolu goes out. The Receptionist and Security man recognise him. They look at his dressing and look at each other with surprise. They keep looking at him till he goes out of sight.

EXT. WAREHOUSE. DAY.

Bolu is watching two factory attendants loading cartons of drinks e.t.c. into a pick up van. After the loading, an attendant gives him a document.

ATTENDANT

Your invoice Sir.

BOLU

Thank you.

Bolu gets into the van. The Driver drives out of the factory.

EXT. SHOPS. DAY.

The pick up van is packed in front of a shopping mall. Bolu is seen carrying cartons of drinks from the van and entering different shops to supply the drinks. After a while, he gets into the van and the driver drives off.

INT. SEGUN'S LIVING ROOM. DAY

Bolu enters. Lamide runs to meet and embrace him. Bolu drops his Office bag and carries Lamide excitedly and swings her.

BOLU

How was school today?

LAMIDE

Fine, Uncle.

Teni comes into the living room. She watches Bolu and Lamide without being noticed. Her expression shows discontentment.

BOLU

Noticing Teni

Madam...good evening.

TENI

Good evening.

Lamide, homework time.

LAMIDE

I have done it, mum.

TENI

Okay...Come and take your medicine.

To Bolu

There is corn flakes at the dinning.

Bolu drops Lamide, opens bag, brings out biscuits and chocolates and gives them to Lamide. Bolu goes inside to change. Teni grabs Lamide to herself angrily. She collects the biscuits and chocolates from her and goes to the kitchen to throw them in the bin. Teni reappears from the kitchen. Lamide looks terrified by Teni's action. Bolu soon reappears and goes to the dinning. His look suggests he's trying to figure out where food is at the dinning. He soon takes milk and prepares some corn flakes. He eats.

EXT. FACTORY. DAY.

Bolu watches four factory attendants load drinks and other items into a bigger van. The items being loaded have increased. An Attendant gives Bolu the invoice. He signs and returns the invoice. The driver drives off.

INT. SEGUN'S LIVING ROOM. DAY.

The sound of a phone ringing in Bolu's room attracts the attention of Teni as she's coming from the kitchen. She enters the room. The phone is still ringing on the bed. She picks it quietly, looks at the phone. The ringing stops. As she drops the phone, the phone beeps. She looks at the phone and clicks it. It's obvious she's surprised at what she sees. She scrolls the button. She expresses more surprise. She goes to pick her phone and dials a number.

TENI

Can you please come home?

Pause.

Yes...it's urgent.

She looks disturbed and impatient. The sound of a car driving into the compound is heard. She goes to look through the window. She discovers it is their neighbours. Segun soon enters with anxiety. Teni stands.

SEGUN

What is the matter?

Teni goes towards Bolu's room. Segun looks lost.

TENI

Just come.

He follows Teni into the room. Teni clicks the phone and gives it to Segun. He looks at the phone. Segun shows surprise.

That's not all.

Collects the phone and scrolls. She gives phone to Segun. After looking at the messages, he sits on the edge of the bed. Teni collects phone.

Credit...Fifty thousand naira.

Credit...twenty thousand naira.

Credit...One hundred thousand naira

Credit...One hundred thousand

I told you. He's manipulating you.

SEGUN

I can't believe he has three

hundred and fifty thousand in his account.

TENI

Has he paid back the loan?

SEGUN NODS TO INDICATE NO.

Since six months.

You watch him become a millionaire
right under your roof.

Segun is speechless. Teni goes out.

EXT. SEGUN'S COMPOUND. DAY.

Segun is at the balcony in front of his apartment. He looks visibly disturbed. Lamide is on the lawn, jumping up and down with Nike, their neighbour's daughter of the same age range. Bolu drives a pick up van into the compound. A man sits beside him in front. A paper with the inscription "FOR SALE" is pasted on the windscreen. The car stops. Bolu alights from car. The man also alights and stays by the van. Bolu goes to meet Segun.

BOLU

Segun, what's the matter?

Are you okay?

SEGUN

I'm okay.

Teni peeps through the window, unnoticed.

BOLU

Pointing to van

I got a cheap offer

for it. Come...

Segun follows him. Teni comes out and watches. They get to the van. Bolu signals to the man to open bonnet. They all look at the engine.

The engine is super.

I drove it all the way here.

Segun draws Bolu aside. The other man shuts the bonnet and goes to stand by the door to the driver's side.

SEGUN

How much?

BOLU

Five hundred thousand.

Segun nods meditatively.

It's good for my business

Or what do you think?

Two hundred down payment,
the balance by instalments.

Segun nods.

SEGUN

That's good.

They move towards the balcony.

BOLU

I forgot my phone at home.

To Teni

Good evening ma.

TENI

Good evening.

Bolu enters the house. He soon comes out, holding phone.

BOLU

I'll soon be back.

SEGUN

Okay.

Bolu goes to join the other man in the van. The man drives off. Segun and Teni watch car drive off. Segun looks at Teni.

TENI

How much?

SEGUN

Five hundred thousand.

Teni exclaims and laughs with sarcasm. Segun looks at her.

INT. SEGUN'S BED ROOM.NIGHT.

Segun is on the same bed with Teni. They are both in their nightwears.

The light is dim. Teni faces the wall and turns her back on Segun. They are both awake. Segun looks in Teni's direction a couple of times. After a while. he attempts to pull her to himself. Teni resists him by moving farther away towards the wall. After two attempts, Segun sighs resignedly, goes under the bed cover and turns in the opposite direction. He turns bedside lamp off.

INT. BOLU'S ROOM. MORNING.

The wall clock indicates that it is ten minutes past seven. Bolu is dressed for work. He sits at the edge of bed. After a while, he looks at the wall clock. The clock indicates half past seven. He becomes curious. He goes to the living room. Teni is at the dining, eating breakfast.

BOLU

Good morning madam.

TENI

Good morning.

BOLU

What about Segun and Lamide?

TENI

They have gone.

Bolu looks at the wall clock in the dining. It indicates twenty eight minutes before eight. Bolu is surprised.

BOLU

Okay ma.

He goes to pick his bag in his room.

See you in the evening ma.

He goes out. Teni goes to the window to see him. She laughs.

INT. BANK. DAY.

Customers are on a queue. Four cashiers are attending to Customers. Bolu is at a female cashier's desk. The Cashier puts money in the counting machine. When counting stops, the machine shows 300. The Cashier gives the money to Bolu. He counts the money manually and wraps it neatly in a black nylon and holds it securely.

BOLU

To Cashier.

Thank you.

CASHIER

Smiles.

Next please.

The next customer on the queue moves to Cashier. Bolu goes out of bank into a busy street with heavy traffic. His phone rings. He looks at phone to confirm the caller. He picks call.

BOLU

Hello.

Pause.

Tomorrow?

I have the deposit already.

Pause.

9a.m...okay. See you then.

Bolu looks disturbed. He stops a commercial motorcycle.

Spendrite Plaza.

MAN

Two hundred naira.

He gets on the motorcycle. The rider gives him an helmet which he wears. The man rides off.

INT. SEGUN'S LIVING ROOM. DAY

Segun is packing Bolu's things out of the visitor's room. Lamide, who has been watching accosts him.

LAMIDE

Dad, why?

TENI

Sh.....hhhhh!

She goes to grab Lamide, pulls her to the living room violently. Lamide looks terrified. She urinates on her self. The urine flows on the tiled floor. She looks at the urine. She weeps. Teni goes to the kitchen, while Segun goes to his room. Bolu comes inside the house. He sees Lamide weeping.

BOLU

What's the matter?

No response. Bolu attempts to carry her but she resists him. He notices the urine. She looks in the direction of Bolu's things at the door of his room and then looks at Bolu. Bolu goes towards his room, he sees his things littered on the floor. He looks back at Lamide.

What's going on here?

Segun appears from his room.

SEGUN

Bolu, I have had enough of you.

I want my money back

and you must vacate

this house today.

Teni comes in, looks at Bolu with indignation. Bolu looks confused. He looks at his things on the floor. He packs them inside the blue bag, and drops the bag at the door. He enters his room, looks at the wardrobe, which is empty. He lies on the bed. Segun enters the room. Bolu rises.

BOLU

Why? What have I done?

SEGUN

My money... After all, you can

afford a van.

Bolu expresses shock. He thinks. There is dead silence. Segun looks determined and resolute. Bolu brings out the black nylon from his bag. He opens it and gives money to Segun who snatches it and goes away. Bolu looks at him. Tears stream down his face. He goes to the living room. There is nobody in the living room. He picks his blue bag, looks in the direction of Segun's room and goes out of the house.

EXT. STREET SCENE WITH LIGHTS. NIGHT

Bolu, carrying a bag, is seen going into the dark. He soon disappears.

INT. BOLU'S NEW HOUSE. DAY.

The Calendar on the wall indicates 2013. Bolu opens his blue bag and unpacks dresses. He hangs the dresses.

INT.FACTORY. DAY.

Bolu and the Factory manager come out from an office into a passage. They walk side by side.

MANAGER

So, how will you keep
your customers?

They get to the foyer. There are vans, trollies e.t.c Some attendants are seen packing some items.

BOLU

(Resolutely)

I'll do everything possible to remain in business.
Thank you Manager.

He goes. Manager fixes gaze on him as he approaches the gate.

MANAGER

Calling

Hei. Bolu.

Bolu looks back. Manager beckons to him. Bolu gets to the Manager.

I'll take a risk.

Bolu focuses attention on Manager eagerly.

I think it's worth it.

How many cartons per day?

Bolu expresses surprise.

BOLU

One hundred.

Manager beckons to driver and attendants.

MANAGER

Bring the truck.

Bolu watches them bring the truck.

Foreman, use our
Truck to supply him
a hundred cartons daily.

To Bolu.

Pay after sales.

BOLU

Thank you.

The Manager goes. Attendants start to load the truck. Bolu is speechless. He goes to the truck and rests on it as he watches the Attendants.

INT. SEGUN'S OFFICE. DAY.

The Calendar on the wall indicates 2014. Segun holds a letter. He looks sad. He stands and leaves his office.

INT. GENERAL MANAGER'S 'S OFFICE. DAY

Segun enters the General Manager's office hurriedly.

SEGUN

Sack...? But I proved my innocence
in the case.

G.M

So you thought. Anyway,
it's the Management's decision, not mine.

Segun stares at the General Manager, speechless. He throws the letter angrily at the General Manager. The letter falls on the table. He dashes out of the office and bangs the door behind him. The General Manager watches him as he goes out. He picks the letter and puts it aside.

EXT. CAR WASH. DAY

The calendar on the wall shows 2016. An Attendant is washing a car. Segun and two other Attendants sit. They are dressed in their overall work attire. The Director of the car wash is sitting under a shed. A cute black Toyota jeep drives into the car wash.

Segun beckons to the driver to drive towards him. The driver follows Segun's direction. The car finally stops. Bolu alights from the jeep. He sees Segun. Segun recognises him.

SEGUN

Bolu...

Bolu removes specs.

BOLU

Segun. What are you doing here?

Bolu looks at the environment.

SEGUN

It's a long story.

DIRECTOR

To Segun

What the hell! Chatting on duty?

Bolu quickly gives Segun his card. He keeps it in his pocket and starts to wash Bolu's car. Bolu goes to the waiting area to sit. He keeps staring at Segun as he washes the car.

INT. SEGUN'S NEW HOUSE. EVENING.

A small one room apartment. The curtain on the door and windows look old. Teni is in the parlour with Lamide, who is sick on the bed. Lamide has emaciated. Teni watches her. Segun enters. He holds a bag. He brings out card from his pocket.

SEGUN

How is she?

Teni shrugs her shoulder.

Guess who I saw today.

TENI

Who?

Segun gives card to her. She looks at it.

SEGUN

He now drives a jeep.

TENI

May be he has manipulated someone again.

Segun is quiet. Collects card from Teni and looks at it. He looks at Lamide.

SEGUN

To Teni.

Perhaps he could be of assistance.

Teni looks at Segun and leaves without answering. Segun looks at her as she leaves. He looks at Lamide and then looks at the card in his hands.

EXT. BOLU'S MANSION. DAY

Segun is knocking the gate. The house is magnificent. The gateman opens the gate. Segun shows the gateman the card. Gateman opens the gate and leads him towards the building. To the right side is a lawn. There is also a play area with swing and other children facilities. Segun looks round and admires the environment.

INT. BOLU'S HOUSE. DAY.

Bolu is reading a newspaper. His wife is watching a movie. Segun is led inside by the Gateman. Segun prostrates for Bolu.

SEGUN

Please forgive me for all that happened.

Bolu's wife goes inside one of the rooms.

BOLU

Common...forget the past.

Segun rises.

How is madam and Lamide, my good friend?

SEGUN

Lamide has been sick.

She needs to undergo a heart surgery.

The Doctors say they can't handle her situation anymore.

BOLU

Really!

SEGUN

We need Five million naira for her and

her mother to travel to the UK for treatment.

Meanwhile I have been sacked at work.

BOLU

She was such a lively girl. Don't worry.

I'll help you. Do they have International passports?

Segun nods to indicate no.

Okay...

Bolu stands and goes inside. Segun is looking round the living room. He expresses surprise. He's lost in thought as Bolu appears. Segun quickly adjusts. Bolu brings out money. He gives it to Segun.

...for their passports. You can keep the rest.

See me tomorrow so that we can discuss
their visa application.

Bolu's wife serves drinks.

INT. SEGUN'S HOUSE. DAY

Segun enters excitedly. He brings out food items from the bag he's carrying. Teni watches.

TENI

Where did you get money...?

SEGUN

He's rich.

Wife watches. Segun brings out the remaining money. Drops it on the table.

He lives in a mansion. He promised to help.

Teni doesn't respond to Segun. She packs the food items and goes inside.

EXT. BOLU'S HOUSE. DAY

Segun brings out two international passports and gives
them to Bolu.

BOLU

The visas...good...good.

Segun gives Bolu documents.

SEGUN

Your documents

BOLU

So when are they travelling?

SEGUN

Next Monday.

BOLU

Just a week from today.

Bolu brings out cheque book. Writes on it.

This is for their tickets.

Segun collects cheque.

See me on Thursday for the
treatment fee.

SEGUN

Thank you Bolu, I will.

BOLU

What are friends for...?

Bolu pats Segun on the back as he sees him off.

EXT. BOLU'S HOUSE. DAY

Bolu stares at four photographs. The photographs reveal Segun and Bolu in their school uniform. He sets them on fire. He goes towards his car. The Gateman is putting a luggage in the booth. Teni comes out, well dressed. She goes to sit in front of car. Bolu enters the driver's side. He starts the engine. Bolu signals to the gateman. he runs to Bolu.

BOLU

I have asked some people to see me today.

These envelopes are for them.

WIFE

Don't forget to include the cheque for your
friend's daughter's Medical treatment.

Going through the envelopes. He shows an envelope to Teni.

BOLU

This is it.

Bolu gives the envelopes to gateman.

GATEMAN

Yessir. Four envelopes.

Segun nods and drives out of compound. Gateman shuts the gate.

EXT. BOLU'S COMPOUND. DAY.

A motorcycle approaches Bolu's house. Segun alights and pays the rider. The motorcycle goes away. Segun knocks the gate enthusiastically. The Gateman opens the gate.

SEGUN

Can I see him?

GATEMAN

He has travelled Sir.

Segun is surprised.

SEGUN

Travelled? Did he leave a message for me?

Gateman goes to away. Segun sighs with relief. He looks anxious while the gateman is away.

The Gateman re appears. He holds some envelopes.

GATEMAN

Your name Sir.

Confidently.

SEGUN

Segun Oladayo

Gateman goes through envelopes.

GATEMAN

This is for you Sir.

Gateman hands over the envelope to Segun. He opens it eagerly and brings out the paper inside. He looks at the paper and expresses shock. He stares emptily into space.

The envelope and paper drop. Gateman picks up the paper and glances through. Segun remains motionless. He looks confused and sad as he goes out of Bolu's compound. The Gateman watches him until he goes out of sight. Gateman shakes his head in pity.

EXT. STREET.DAY.

Segun appears on a street near his house. He walks absent-minded as he crosses the road. A car approaches Segun who is in the middle of the road. The driver presses the horn sharply. The sound of the horn draws attention of passers by to Segun. He regains consciousness and quickly crosses to the other side of the road.

DRIVER

From the car.

Idiot!

Segun does not pay attention to the driver. He soon gets to the front of his house. He stops and stares at the door. He attempts to open the door but hesitates. He pauses to think for a minute or two, and then summons courage to open the door.

INT. SEGUN'S HOUSE. DAY.

Lamide looks emaciated. She wriggles in pains. Teni is watching her. Teni rises expectantly as soon as Segun enters. She notices the look on Segun's face.

TENI

What's wrong? What did he say?

Segun is quiet. Teni moves closer to him, Lamide groans. He watches Lamide roll in pains. His mind flashes back to when he sent Bolu packing from his house Tears stream down his face. Dissolve to sympathizers wailing in Segun's sitting room.

Appendix 6

TORO'S DILEMMA

Synopsis

Toro Samuel is a Project Engineer with the federal Ministry of Works and housing, Abuja, Nigeria, responsible for the award and inspection of road and building contracts. The Department epitomises the corruption in the civil service. Toro is a part and parcel of the corrupt system. As a civil servant, he comes late to work, but lies about it on the attendance register. As an Inspection officer, he also collects gratification and writes false reports about the jobs he inspects, in order to curry the favour of his boss (Koshoni) and contractors.

Toro's wife (Eny) is pregnant and expecting their first baby. Eny is however, not always happy because Toro keeps late nights outside with his boss and friends. She accuses Toro of not giving her attention. On Toro's birthday, Eny decorates their house and buys tickets for her and Toro to watch the film *Man of Steel* at the theatre. On hearing a knock at the door, she rushes excitedly to open the door, thinking it was Toro who had arrived. In the process, she falls and was rushed to the hospital by the Garbage man who came to circulate a notice.

Eny's fall marks the beginning of a journey of transformation for Toro, who re-evaluates his life. Toro keeps imagining what could have happened to Eny and the baby they were expecting so eagerly. Toro's re-evaluation of his role as a family man and expectant father, coupled with the civil service award for excellence given to Ada Adeze at work the next day, serve as catalyst for an inner re assessment of his life's core values. Toro resolves to become a good family man. He also decides to make living a forthright and incorruptible life his goal.

The pursuit of this goal creates a conflict between Toro and his close ally, Koshoni in the course of the story. Koshoni doesn't like Toro anymore, because of his new lifestyle. Toro is also left out in the scheme of things, especially, sharing of gratifications. This affects Toro financially. Koshoni assigns Toro to inspect a new building. After inspecting the building, he writes a report that the work was poorly done. As a result of this report, Koshoni deliberately steps down on Toro's promotion.

On the day of delivery, Eny has complications, which put her life and that of her baby at risk. A surgery requiring a huge deposit of money is to be performed on her. Toro doesn't have enough money to meet the obligation. The inability to raise the money required for the surgery and the fear of losing his wife and baby (which they have been dying to have for years), make Toro put his new car up for sale. Before he could sell the car, a man who had been monitoring him, unnoticed, stole it. At the police station, he accuses his mechanic and a motorcycle rider of stealing the vehicle. Out of desperation, he approaches Seriki (the rich contractor he had written a bad report about his job) for a loan. Seriki accedes to Toro's demand.

As a result of the pressure Toro is going through in the office and home front, he decides to request for leave at work. Koshoni refuses to grant the request as a way of expressing displeasure about the unfavourable report Toro wrote. This leads Toro to a crisis that brings out issues of moral dilemma. It also builds to a confrontation between Toro and his boss Koshoni. Eny gives birth to a baby boy and is discharged from the hospital, but couldn't leave the hospital because Toro is yet to pay the hospital bills. Toro is torn between maintaining his forthright stand and giving in to compromise. Eny's persistent calls from the hospital, and the baby's cry on the phone force Toro to have a rethink and change his mind. Toro then goes back to change his report to a favourable one. Koshoni then grants his leave and recommends him for promotion.

While taking Eny and the baby home, Toro has a flat tyre. As he struggles to change the tyre, the mechanic and the motorcycle rider stop to help him, not minding how he accused them falsely about stealing his car. In the final scene, Toro expresses joy that his family is together, in spite of all the pressures and challenges he has faced in recent times.

Appendix 7

TORO'S DILEMMA

Step outline

1. Present day Abuja, Nigeria. Early in the morning, there is traffic of vehicles as people hurry to work. Car horns are heard from time to time. People are seen parking their vehicles, entering offices, exchanging brief pleasantries etc.
2. At the Project monitoring Department of the federal Ministry of Works and housing, the time is quarter past eight o'clock. An inscription that reads OPENING HOURS: 8A.M – 5P.M DAILY. Is displayed conspicuously on the wall, near the Secretary's desk. Workers are seen strolling in to sign the attendance register at the Secretary's desk. They all write eight o'clock as their arrival time. Toro soon comes in at twenty past eight. He writes eight o'clock and signs, before going to his office. The Secretary rules the attendance register with a red pen and writes 8.01 am She closes the register and puts it away in her table's drawer.
3. Demola Seriki is with Koshoni, the HOD of the Project monitoring Department. The HOD uses the intercom to call Toro and requests him to bring some documents. Toro enters with the papers. He greets Seriki familiarly. Koshoni signs the documents and stamps them, after which he gives the documents to Seriki. Koshoni tells him everything is ready for payment. They all smile.
4. Hotel suite at night. Toro, Koshoni and Demola Seriki are drinking beer and smoking. Seriki brings out a brief case filled with crisp bails of money. He gives a portion each to Koshoni and Toro separately. He says the fourth portion is for the Minister.
5. The time is 11p.m Eny (Toro's wife) is at home, worried that Toro is not yet back. She's sad. She wears a nightgown that is transparent. She goes to her bed and holds a heart shaped pillow tightly and amorously to her chest.
6. Toro and Koshoni are beside Koshoni's Jeep, about to leave. Koshoni says the Honourable minister has approved another contract. Koshoni and Toro enter their individual vehicles and drive off.

7. Eny, still on the bed and still holding the heart-shaped pillow, hears the sound of Toro's car. She turns and faces the wall, still holding the pillow. Sound of door is heard, as Toro's footsteps approach the room. He comes into the room. Eny accuses Toro of not caring for her by coming home late every night and that he has gone drinking again. She shouts and accuses Toro of having an affair and that he should make a choice between her and his secret lover. Toro becomes angry and shouts at her that she won't understand and that he was doing that for their good. Eny wonders and asks what Toro means by that. Toro goes to pick the money given to him by Demola Seriki. He stares at the money. Eny enters the living room, unnoticed. She looks at the money in Toro's hand. She holds him and tells him she needs a baby and a caring husband.
8. Eny is playing host to Larry B, her husband and baby. The baby plays with her doll. They ask after Toro. Eny tells them Toro closes late at work. When leaving, Larry B's baby girl forgets her doll. After they had left, Eny picks the doll and starts to sob. She hears the sound of Toro's car. She's surprised that he's home so early. She goes to see through the window. She throws the doll on a chair. Toro enters, notices Eny is fighting back tears. He asks why she's crying but she says she's okay. Toro notices the doll. He goes to pick the doll, looks at it, looks back at Eny who is still sobbing. He goes to sit near her and asks 'who's doll is this?' Eny tells him it belongs to Larry B's baby. Toro holds Eny to himself. She weeps profusely as he assures her of his love and that they will have their own babies. Toro goes to hide the doll.
9. Eny is at the hair salon where a stylist is setting her hair. She's excited.
10. Eny alights from her car, in front of a shopping mall. She enters one of the shops. She picks different items, cards, wine, cake, ketchup, balloons, ribbons etc She goes to the cashier to pay.
11. Evening. Koshoni, Wolex, Toro, Pappy Jaide and four girls are drinking beer, smoking at the swimming pool side in a motel. There are other people sitting in different spots at the venue. Soft music plays in the background. There is a barbecue spot near them.
12. Eny is decorating a table in their living room. She puts wine and other drinks on the table.

13. At the swimming pool side, a girl is leaning on Toro. A young girl, wearing a T-Shirt with the inscription 'Birthday Girl' passes. The girl and her T-shirt catch Toro's attention. He suddenly remembers that it's his birthday. He announces to the others. Koshoni orders for a bottle of champagne. The waiter brings it. They open the champagne and propose a toast to him.
14. Eny has finished decorating the table. She has put cards on it. She has put a long pack of cards that reads HAPPY BIRTHDAY MY DARLING on the wall.
15. Eny is dressed up for outing. She looks at her wristwatch. She's making up at the mirror. The sound of a car is heard outside. She quickly jumps up. She says 'He's here.' She looks at the mirror and goes excitedly through the living room to the door. She opens door and sees the garbage man standing. Her expression changes. She says 'Yes, how may I help you?' The garbage man says he has come to circulate a notice. She collects it harshly, says goodbye and shuts the door.
16. Garbage man stands still at the door and stares at the door. He turns round, shakes his head and goes to his truck and drives off.
17. Eny sits on a chair as she thinks back to the incident. She looks at the table she has decorated.
18. Night. Toro's car drives into his compound. He staggers as he alights from his car. He moves towards the house.
19. Eny has changed into her nightgown. She's no more wearing her make up. She's on the bed. She hears the sound of the door. She looks at the clock. The time is eleven O'clock. She turns off the bedside lamp. The room goes dark. Toro enters the bedroom. He turns on the light. Eny has covered herself with the bed cover. Toro staggers to the bed and falls on it. His legs hang on the floor. After a while, Eny looks out from the bed cover. She notices that Toro has slept with his dress and shoes on. She sighs. She sniffs alcohol on Toro's body. She gets up, removes Toro's shoes and socks and lifts his legs on the bed. She turns off the light on the wall.

20. The next morning. Toro, with his towel round his waist, comes out of the bathroom. He dresses for work. Eny enters. She's dressed for work. Toro greets her but she doesn't answer. She goes out of the room.
21. Eny is preparing food at the dining. Toro enters and goes to meet her. He tries to hold her but she pulls herself away from him. She deliberately goes to the living room and sits. Toro follows her. He notices the decorations Eny did the previous day. He goes to the table, takes the card, reads it. He looks at Eny. She looks away. Toro also sees the HAPPY BIRTHDAY cards on the wall. He notices two tickets to watch Man of Steel at the theatre. He goes to meet Eny. Tears stroll down her face. Toro apologises to her. Eny says 'Toro, I need a husband, not a flat mate.'
22. The noise from outside draws the attention of everybody in the Federal secretariat. Toro and others look through the window. Ada Adeze, the winner of the President's yearly award for excellence is being driven round the government secretariat, in an open roof vehicle. She wears a garland etc. The workers troop out of their offices to catch a glimpse of her. They applaud her with thunderous cheers and loud ovation. Ada is full of smiles as she waves to the teeming crowd. Toro withdraws from the others and quietly goes inside his office.
23. Toro is in his office. He fixes gaze on the glazed frame with the inscription 'You are the change Nigeria needs.' The sound of Eny's voice, saying 'Toro, I need a husband, not a flat mate' re-echoes in his mind. Pappy Jaide enters without being noticed by Toro as he's lost in thought. Pappy Jaide asks if Toro will be at the club in the night. Toro tells him he won't come.
24. Eny's car drives into the compound. She notices Toro's car. Her face brightens up.
25. Toro is looking at Eny through the window, from inside.
26. Eny picks bag and walks briskly towards the entrance.
27. Toro leaves the window. He rushes into his room, quickly drops a card, picks a small bag from the bed and goes to hide inside the bathroom in his room.

28. Eny enters the living room, looks round as she goes towards the room. She enters the room, notices the card on the bed. She picks it and glances through it. She smiles. She says 'Honey, I know you are right in this house.' Toro tip toes out of bathroom and goes to Eny. He brings out the flower and gives it to Eny. She's happy. Toro assures her of his love. He also talks about how Ada Adeze's award has motivated him and that he wants to live a forthright life henceforth.
29. Toro arrives his office. The time is eight O'clock. He's the second person to arrive. He writes eight O'clock on the register and signs. When others come, they get infuriated by the fact that Toro had written the actual time he arrived, making it impossible for them to indicate that they arrived before the expected resumption time.
30. Koshoni and Toro are in Toro's office. Koshoni asks Toro why he didn't come to the club the previous night. Toro says he had a pressing family matter to attend to. Koshoni asks if he will be at the barbecue night. Toro pauses. The photograph of himself and Eny catches his attention. It takes a while before he says he will not be able to come. Koshoni's looks suggest that he's curious. Koshoni notices and picks the photograph of Toro and Eny. He says it is beautiful and asks Toro if they had just snapped it. Koshoni leaves the office.
31. The Secretary is responds to a call on the intercom. She starts looking for a file in the file cabinet by near her table. She finally brings out a file, marked INSPECTION. She goes inside Koshoni's office.
32. Secretary gives the file to Koshoni. He flips through and writes on one of the pages. He hands over the file back to Secretary. She leaves with the file.
33. Secretary enters Toro's office with the file. Toro is working on his laptop. Secretary gives the file to Toro. She leaves. Toro goes through the file. He leaves the file open on his table and looks straight on.
34. Toro and a contractor and Site Engineer are inspecting a new block of school classroom. Toro holds the file marked INSPECTION School children are seen playing and engaging in different sporting activities on the school field near by. Teachers are watching. Toro writes intermittently. They soon get inside a project vehicle. The driver starts the engine and drives off.

35. Koshoni's office. Toro hands over the file to Koshoni. He looks through the file and nods as he reads through. Finally, he closes the file and says 'Good report. Well done.' Toro turns to leave. Koshoni calls him back. Koshoni opens a drawer in his table and brings out a fat envelope which he throws on the table towards Toro. He says 'For a job well done.' Toro looks at the money and tells Koshoni he has resolved not to receive gratification again. Koshoni is shocked. Toro leaves quietly.
36. Early in the morning. Eny is in her nightgown inside the toilet. There is a box containing pregnancy test sticks somewhere on the bath tub. She opens the sealed pouch, removes a test stick. She holds the strip vertically and carefully dips it into a urine sample. After about ten seconds, she takes the strip out and puts it on a clean flat surface. Her heart beats fast and anxiety is written all over her, as she awaits the result. She examines it. Only one colour band appears on the control region. She throws the stick and the box inside the bin. She pours the urine in the toilet and flushes it. She goes out of the toilet.
37. Toro is singing along with a music playing softly. Eny enters from the bathroom. She goes to sit on the bed. Toro notices her countenance, goes inside the toilet.
38. Inside the toilet, Toro sees the test stick and pouch inside the bin. He goes out of toilet.
39. He goes to meet Eny and tells her not to worry.
40. Morning. Toro is driving to the office. After a short while, his car starts to jerk. He looks worried. The jerking stops for a moment starts, this time, more intensely. He indicates and parks his car by the road side. He pulls the bonnet release devise and alights from his car. He opens the bonnet, fixes a pipe and goes to start the car. The engine does not start. He picks his phone and calls his mechanic.
41. The HOD asks after Toro from the Secretary. She replies that Toro hasn't come. He looks at the wall clock. The time is nine O'clock.

42. The mechanic is trying to fix the car. There is a motorcycle near the vehicle. The rider is on it, watching the mechanic. Some of the mechanic's tools are on the seat of the motorcycle.
43. HOD's office. He hands over a sheet of paper to the Secretary. She looks at the content. She expresses surprise, looks at the HOD who has started attending to other matters on his table. Secretary walks slowly away, still looking at the sheet of paper.
44. Mechanic tells the motorcycle rider to take Toro to his office, while he fixes the car. Toro packs his things from the car and gets on the motorcycle. They go off.
45. Secretary waits while HOD signs a document. He hands it over to her. She goes out.
46. As Secretary is coming out from HOD's office, Toro enters the General office and meets her at the door to HOD's office. He's about to enter HOD's office, Secretary pulls him to her table and asks if everything is okay. He says his car had a fault. She hands over a document to him. He reads the content. Secretary asks him to acknowledge receipt of the document. Toro signs. He goes inside the HOD's office. The Secretary looks at him as he goes.
47. Toro enters the HOD's office. He explains to him that he came late because his car suddenly developed a fault. Koshoni says 'That's fine. Put it in black and white.' and continues with what he was doing. Toro stays for a while and then goes out.
48. Toro and the mechanic stand by Toro's car, in the parking lot of the secretariat. Mechanic holds a security device. He explains to Toro that it was the device that had a problem and that he needs another security device. A man in dark glasses is listening to all the conversation, unknown to Toro and mechanic. The same motorcycle rider who picked Toro to the office in the morning is waiting for the mechanic. The mechanic asks Toro when he will like to fix another security device. Toro says he will bring it to the workshop after work the next day. Mechanic hops on the motorcycle and they go off. The man who had been eavesdropping watches the direction Toro goes secretly.

49. Restaurant. Toro and Eny are in the middle of a discussion. Eny says ‘Could be a form of victimisation?’ Toro nods. Waitress appears with chapman and plates of food. He arranges the plates and drinks and also drops the bill. Toro says ‘Nothing can make me go back on my decision.’ as he holds Eny’s hand.
50. Eny is in the toilet. She kneels by the toilet bowl and vomits. The sound she makes attracts the attention of Toro. He enters the toilet and asks Eny what the matter is. She signals with her hand as she vomits again. Toro watches her as she goes to the sink to wash her mouth. She tells Toro that she has been having a horrible nauseating feeling in the last few days. Toro asks her to see the Doctor.
51. The man who was eavesdropping during Toro and Mechanic’s discussion the previous day is seen walking towards Toro’s car. He tries opening Toro’s car with some keys before it finally opens. He starts the car and drives away.
52. Eny is sitting in the waiting area in the hospital. Patients and nurses are passing. She’s nervous. A nurse appears from a room. She holds a sheet of paper and approaches Eny excitedly. Eny stands as soon as she sees the nurse. The nurse announces to her ‘Congratulations. You are six weeks pregnant.’ Eny looks lost as the nurse gives her the report. She looks at the paper, then looks at the nurse blankly ‘I’m pregnant?’ She throws her arms round the nurse and embraces her. Tears stream down her face.
53. Workers are seen coming out of their offices. Toro and two other staff discuss as they walk towards the parking lot. At the lot, Toro looks around for his car. He’s shocked. He informs the others that he can’t find his car. They all move round the parking lot, looking for the car.
54. In front of the hospital complex, Eny is dialling a number on her phone as she goes with excitement towards a car that has the same colour with hers. When about to open the door, she realises it is not hers. She turns back and almost runs into the owner of the car, who is now looking at her. She apologises. The man keeps looking at her until she gets to her car. She’s excited. She still holds the paper carefully. She dials the number again. She drops the phone and paper on the passenger’s seat. She starts the engine and drives off.

55. Toro and other workers are at the Police station to report the incident. They ask if he suspects anyone. He tells them he suspects the mechanic and the motorcycle rider. The police ask him to write a statement.
56. Eny is dancing all alone in the room without music. She hears the sound of the door. She goes out of room quickly with excitement.
57. Toro enters the living room. He looks sad. Eny enters with excitement. She says 'Surprise...surprise.' She goes to show the report to Toro 'I'm pregnant.' Toro looks at her. Eny notices his reaction. She asks Toro what the matter is. Toro says 'The Car.' 'Again?' Eny replies as she goes to look through the window. She turns back and asks anxiously 'What is it this time?' Toro takes a deep breath before saying 'Stolen.' The paper in Eny's hand drops unconsciously. She sits. Toro looks at her.
58. The police are interrogating the mechanic and the motorcycle rider at the police station. Both deny any involvement in the theft of Toro's car.
59. Toro arrives the secretariat complex on a motorcycle. Koshoni who has just parked his vehicle and about to alight looks at Toro as he pays the rider. Toro goes into the complex without noticing Koshoni.
60. Koshoni and contractor discuss Toro. Koshoni says Toro already knows every secret about their business operations. Seriki says a way of getting him back is to buy a car for him.
61. Demola Seriki and Toro are at the Balcony in Seriki's house. He asks Toro about the stolen vehicle. Toro says the police have not recovered it. Seriki requests that Toro follow him. He takes Toro to a car and says it's for Toro. Seriki opens the door to the driver's side and holds out key to Toro. Toro pauses and looks at the car for a while. He looks confused. He finally tells Seriki that he appreciates the kind gesture but will not take the gift. He walks away quietly into the street.
62. Toro's house. Eny tells him he should have accepted the car, since he wasn't the one that asked for it. Eny asks how Toro intends to get money to buy another vehicle. This leads to argument between them. Toro says he only has one

million naira in his account and may need to get a loan of another million from the office to be able to buy another car.

63. Toro and Eny inspect a car at a car warehouse. They make payment with cheque and drive the car away.
64. Toro is in a second hand clothes and accessories shop. He selects some baby's clothes and pays the cashier. He leaves the shop.
65. Eny is five months pregnant and has a protruded tommy. She's in the living room. She brings out some beautiful baby items from a bag. She's looking at each item with excitement.
66. Toro drives into his compound. He alights and picks the bag containing the baby items he bought as he approaches the entrance to the building.
67. Eny is still looking at the items one after the other. Toro enters. He gives Eny a peck. He notices the clothes Eny is looking at. Eny tells him they are gifts from Larry B. Toro goes inside the room.
68. Toro notices a baby cot in the room. He goes to look at it. He brings out the few baby dresses he bought, looks at them. Eny is heard calling Toro from the living room. Toro quickly puts the dresses in the bag and hides the bag under the bed.
69. Koshoni and Toro are in Koshoni's office. He hands over an inspection file to Toro. He tells Toro that he has interest in the job. Toro pretends not to have heard Koshoni. Koshoni brings out an annual performance evaluation form and gives it to Toro. He tells Toro it is urgent. He looks at the form for a while before turning to go.
70. Toro inspects a building site in company of a site Engineer. He complains about the job. He writes in a jotter as they move round. Toro's phone rings. He picks phone and tells Engineer he needs to go home. He rushes to his car and drives off. Engineer looks at Toro as he hurries away.
71. Eny is heavy with pregnancy. She paces about in the living room with discomfort. Toro enters and sees the situation. He goes to pack the baby items and tells Eny they need to go to the hospital.

72. Hospital. Doctor informs Toro that Eny is having complications and they need to do surgery to save her life and that of the baby. For the Doctors to proceed to the operation, Toro needs to make a payment of Two hundred thousand naira. Toro expresses shock and tells the Doctor he doesn't have that much and that he had paid fifty thousand naira. A nurse rushes to inform Doctor that Eny needs urgent attention. Doctor rushes away. Toro becomes nervous. He rushes out of hospital.
73. Outside, Toro rushes to his car. He picks his phone and dials a number. He tells the person he needs a loan of two hundred thousand naira urgently. After listening to the person for a while, he drops the phone on the seat. He looks sad. He sighs and rests his head on the steering. After a while, he raises his head and picks his phone. He dials a number. He informs the person of his situation and that he needs a loan of two hundred thousand naira. After listening to the person, he starts his car and drives off.
74. At the site previously inspected by Toro, the site Engineer and Seriki are discussing. Toro's car arrives the site. Toro alights quickly. Seriki goes to his car, while Toro follows him. Seriki brings out a brief case. He counts two hundred thousand naira and gives it to Toro. He promises to pay back the money the following month. He gets into his car and drives off.
75. Toro paces around the waiting room in the hospital with anxiety written on him. A nurse rushes to him with excitement and informs him Eny has delivered a set of twins safely. Toro expresses joy. Nurse informs him that Eny needs to remain at the hospital for close monitoring for some days.
76. Koshoni is reading a report inside the inspection file. After reading it, he takes a form and writes on it. He picks the intercom and dials a number. He requests the person he's calling to come. Toro soon appears. Koshoni gives him the Annual evaluation form. Toro is dumbfounded after reading the content. He accuses Koshoni of not recommending him for promotion because he has decided to live a forthright life and because he gave a true report of the work he was asked to inspect. At this point, Seriki enters. Toro keeps on shouting without noticing that Seriki has entered. On seeing Seriki, he keeps quiet. Seriki asks how things went with the delivery. Koshoni expresses surprise. He tells Toro that he is ready to recommend him for promotion if he is also ready to write a favourable report.

Toro is silent. Seriki looks at Toro. Toro looks down. After a while, Toro stretches his hand to Koshoni. Koshoni hands over the file to him. Toro removes the page containing the report. He writes another one, signs and hands over the file to Koshoni who reads the report and smiles. Koshoni picks the Annual evaluation form, removes the last page containing his recommendation. He picks a new one, writes a new one and signs. Toro goes out without waiting to read the recommendation.

77. Toro is trying to fix his flat tyre on the road. Mechanic and motorcycle rider are passing. They notice Toro as he struggles with the tyre. The rider parks. They go to meet him. Toro is shocked to see them. Mechanic takes over from Toro. He looks surprised by the gesture. After fixing the tyre, the mechanic hands over the jack to Toro. They walk away. Toro keeps looking at them as they go.
78. Toro drives into his compound. He alights and goes inside.
79. Eny is beside a small baby bed on which the twins, a boy and a girl are lying. Toro enters. He gives Eny a peck. He goes near the baby bed and stares emptyly at the twins. Eny goes to him and asks him why he has not been happy since the birth of the twins. Toro shrugs his shoulders. He continues to stare at the twins. Tears stream down Eny's face as she says 'I can't understand you anymore.

Appendix 8

First draft

TORO'S DILEMMA

1. EXT.FEDERAL SECRETARIAT.DAY.

Present day Abuja, Nigeria. Early in 5th morning, there is traffic of vehicles as people hurry to work. Car horns are heard from time to time. People are seen parking their vehicles, entering offices, exchanging brief pleasantries and so on.

2. INT.PROJECT MONITORING DEPARTMENT.DAY.

The time is quarter past eight o'clock. A female Secretary enters. She drops her bag on the table and brings out the attendance register from her drawer. There are adjoining offices. An inscription that reads OPENING HOURS: 8A.M – 5P.M DAILY.Is displayed conspicuously on the wall, near the SECRETARY's desk. Workers are seen strolling in to sign the attendance register at the Secretary's desk. They greet and exchange pleasantries as they sign. They all write eight o'clock as their arrival time. TORO soon comes in at twenty minutes past eight.

TORO

(To Secretary as he signs)

Good morning.

SECRETARY

Good morning.

Toro writes eight o'clock and signs.

TORO

(As he goes towards his office)

Hope you had a good night?

SECRETARY

Yes, thanks.

Secretary answers Toro without looking up, as she rules the attendance register with a red pen and writes 8.01 am. She closes the register and puts it away in her table's drawer.

3. INT.KOSHONI'S OFFICE.DAY.

The office is big and smart. There is file cabinet at a corner. Two wall paintings adorn the office. A large Plasma television is hung on the wall. KOSHONI, the Head of the Project Monitoring Department is using the intercom. DEMOLA SERIKI, a contractor is sitting opposite Koshoni.

KOSHONI

(To the person on the other end)

Can you please bring the document.

Toro soon enters with a document.

TORO

(Greeting Seriki familiarly)

Good morning Sir.

Seriki holds Out his hand and shakes Toro.

SERIKI

Toro...

Toro gives the file to Koshoni. He reads through the documents, signs and stamps them, after which he gives the documents to Seriki.

KOSHONI

Here, ready for payment.

Seriki collects the document, looks at the content, smiles and rises.

SERIKI

Okay, see you later.

Seriki shakes Koshoni warmly, taps Toro on the back. Seriki and Toro go out of Koshoni's office.

4. INT.HOTEL SUITE.NIGHT.

Inside the Hotel room, Koshoni, Seriki and Toro are smoking and drinking beer. They laugh.

KOSHONI

(with cigarette in his mouth and pouring
beer in a glass)

Koshoni, you know what, I don't waste my precious time on madams. I go after the young girls.

Everyone laughs. Seriki goes to a wardrobe, brings out a brief case.

SERIKI CONTD.

Once you've got the cash, you catch the fun.

KOSHONI

It's only people like Toro who prefer the married ones.

They laugh. Toro lights another cigarette as he smiles.

TORO

I prefer them young and innocent ones as well.

They laugh.

SERIKI

Well...time will tell.

Seriki opens the brief case. The laughter gradually stops. The brief case is filled with crisp bails of money. Everyone focuses on the money.

SERIKI

(Putting some bails aside)

...for the Honorable minister.

Seriki hands over some bails to Koshoni and Toro separately.

SERIKI CONTD.

For you...and for you.

BOTH

Thanks.

Seriki gives Koshoni and Toro a nylon bag each. Each person keeps his money in the bag.

5. INT.TORO'S HOUSE.NIGHT.

ENY, Toro's pregnant wife enters the bedroom. She wears a nightgown that is transparent. She looks worried as she looks at the clock on the wall. The clock indicates that the time is 11p.m She goes quietly to her bed and holds a heart shaped pillow tightly and amorously to her chest.

6. EXT.HOTEL SUITE.NIGHT.

A few coloured lights give the exterior of the hotel a beautiful look. Cars enter the compound. A man and a young girl approach the main entrance. Seriki, Toro and Koshoni come out of the hotel and approach the parking lot. They discuss as they go.

SERIKI

The minister has approved another contract for the building of a block of classrooms as part of the Universal Basic Education project.

KOSHONI

I haven't seen the memo yet.

They get to where their cars are parked.

SERIKI

It should get to you any moment now.

KOSHONI

(with excitement)

Okay.

SERIKI

It's a five hundred million naira job.

Toro is excited as he listens to the conversation.

KOSHONI

Nice one!

Koshoni looks at Toro. Toro smiles.

SERIKI

Okay. See you guys tomorrow.

Seriki goes inside the hotel. Koshoni and Toro give themselves a 'high five' and enter their individual vehicles and drive off.

7. INT.TORO'S HOUSE.NIGHT.

Eny is still on the bed and holding the heart-shaped pillow. She hears the sound of Toro's car. She turns and faces the wall, still holding the pillow. Sound of door is heard, as Toro's footsteps approach the room. Toro enters the room. He looks at Eny. He goes to the bed and attempts to turn Eny to himself. She resists him. He goes to the wardrobe and starts to remove his dress. Eny turns and looks at Toro, who is facing the wardrobe. She sits against the wall.

ENY

I think you need to make a choice.

TORO

(Turns to look at Eny)

A choice?

ENY

...between me and your secret lovers.

Eny slips under the bed cover. Toro smiles as he goes to meet Eny on the bed.

TORO

Eny, try and understand.

Eny pulls off the bed cover and sits against the wall.

ENY

(Shouting)

Understand what? Your secret, illicit affair?

TORO

(Going away)

I am doing this for our good.

He goes out of the room. Eny keeps looking at him, as she wonders what Toro's last statement means.

8. INT.LIVING ROOM.NIGHT.

Toro opens his bag and picks the money given to him by Demola Seriki. He stares at the money. Eny enters the living room, unnoticed. She looks at the money in Toro's hand. She holds him and sits by him.

ENY

Toro I need you more than anything, everything.

Toro looks at her. He's still holding the money.

TORO

Okay.

They hold and kiss themselves. Eny collects the money from Toro, puts it in Toro's bag and pulls him away towards the bedroom.

9. EXT.FILLING STATION.DAY.

Toro drives into a filling station. The Attendant signals to him to come. He parks by one of the pumps.

ATTENDANT

(Courtesying)

Morning Sir.

TORO

Morning.

Without asking Toro how much fuel he wants to buy, the Attendant opens the tank and fills up the tank. The Attendant looks away. The oil spills. He quickly stops the machine. The reading on the pump machine indicates 6,000 naira. The Attendant goes to meet Toro.

ATTENDANT

Six thousand naira Sir.

Toro confirms the Attendant's claim by looking at the pump machine. He brings out the bag containing the money collected from Seriki and counts the money. He gives it to the Attendant. The Attendant counts.

TORO

This is for you.

Toro gives him a 500 naira note.

ATTENDANT

(Courtesying)

Thank you Sir.

Toro puts the remaining money in his bag and drives off. The Attendant is happy. He keeps the money in his pocket. The other Attendant looks at him jealously.

10. INT.HAIR SALON.DAY.

Eny is in a hair salon. A stylist is setting her hair. She's excited. There are other ladies in the salon. A woman who has just finished is seen looking at herself in the mirror.

WOMAN

Check me out!

The stylists laugh. She pays and goes out, walking elegantly and still admiring herself.

11. EXT.FRONT OF MALL.DAY.

There is a big sign post that reads SHOPRITE. The front of the mall is busy. Cars keep coming into the complex while some drive out. Some people are pulling trollies with household items to their cars. Other are arranging things in their booth. Eny alights from a taxi and enters one of the shops.

12. INT.SHOP.DAY.

Eny picks different items, cards, wine, cake, ketchup, balloons, ribbons etc. She goes to the cashier to pay.

CASHIER

Hello ma.

ENY

Hello.

The cashier takes the items Eny bought and computes them.

CASHIER

Ten thousand naira ma.

After paying and collecting the receipt, she goes out of the shop.

13. EXT.HOTEL.DAY.

Koshoni, Wolex, Toro, Pappy Jaide and three girls are drinking beer, smoking at the swimming pool side. There are other people sitting in different spots at the venue. Soft music plays in the background. There is a barbecue spot near them. A beautiful girl, wearing a dark sun glasses, sky blue T-shirt and a skimpy skirt enters. Everybody in the swimming pool side focuses attention on her, as she walks in. She goes to meet Toro.

14. INT.LIVING ROOM.DAY.

Eny is decorating a table set up in the living room. She puts cards, wine, balloons, ribbons and so on. She arranges a long pack of cards that form HAPPY BIRTHDAY MY DARLING on the wall.

15. EXT.SWIMMING POOL.DAY.

Same situation as scene 13.The young girl is leaning on Toro.

KOSHONI

(with cigarette in mouth and moving slowly to the beat of the music)

This music reminds me of the good old days...

PAPPY JAIDE

It's one of Bobby Benson's hits.

A young girl in her early twenties, wearing a T-Shirt with the inscription 'Birthday Girl' passes. The girl and her T-shirt catch Toro's attention. She goes to the barbecue spot. She discusses with the man in charge of the barbecue.

TORO

Wow! Guess what.

WOLEX

En-en!

TORO

Today is my birthday.

The girl leaning on Toro looks at his face. The others, with the exception of Koshoni who is pouring beer in his glass clap with excitement.

KOSHONI

That calls for celebration.

Koshoni signals to the waiter. He comes.

KOSHONI

(to the Waiter)

Champagne. Two bottles.

The waiter goes away and soon returns with two bottles of champagne. Koshoni collects it and opens the first bottle. The sound of the bottle as the cork is forcefully released draws attention to their side. He picks the second bottle and does the same thing.

KOSHONI

A birthday toast to Toro. Hip...hip...hip

OTHERS

Hurray!

KOSHONI

Hip...hip...hip

OTHERS

Hurray!

KOSHONI

Hip...hip...hip

OTHERS

Hurray!

They sing the song 'Happy birthday to you.' for Toro. He looks elated.

16. INT.TORO'S BEDROOM.DAY.

Eny is dressed up for outing. She looks at her wristwatch. She's making up at the mirror. The sound of a car is heard outside.

ENY

He's here.

She quickly jumps up, combs her hair, looks at the mirror and goes excitedly through the living room to the door. As she approaches the door excitedly, she steps on her high-heeled shoe and falls. She rises slowly, manages to open the door and sees the garbage man standing. Her expression changes.

ENY

(with frowned face)

Yes, how may I help you?

The Garbage man looks embarrassed.

GARBAGE MAN

A notice.

(Hands her a piece of paper which she collects harshly)

Eny suddenly holds her tummy because of a sharp pain. Garbage man quickly supports her as she wants to fall.

GARBAGE MAN

I advise you see a Doctor. What of your husband?

Eny does not give a reply. Garbage man supports her out of the house.

17. EXT.TORO'S HOUSE.DAY.

Garbage man supports Eny to his truck and helps her sit in front before he goes back to lock the door to the house. He gives the key to Eny and drives off.

18. EXT.HOTEL.DAY.

Same situation as scene 14.Toro's phone rings. He picks the call.

(Exclaims)

Hospital?

Toro looks disturbed as he stands. Others are watching him with rapt attention and with curiosity. He soon ends the call.

KOSHONI

Is everything all right?

Toro stands.

TORO

Yes.

Toro picks his car key from the table. The others wonder what is wrong with Toro.

KOSHONI

(Curious)

Toro, what's going on?

TORO

Eny had a fall.

WOLEX

Is she okay?

They all gulp their beer and stand. They go.

19. EXT.STREET.DAY.

Toro is in his car. He encounters a hold-up. Vehicles move slowly. He looks impatient. He pulls out his vehicle from the line and drives against the traffic in an attempt to beat the hold-up. He encounters a vehicle coming in the opposite direction. He tries to reverse in order to manoeuvre back to his original lane, but other vehicles have now lined up behind his car, making it impossible for him to go back. More vehicles keep coming behind him and from the opposite direction until there is a traffic jam. Toro is worried. A huge man gets out of his car and approaches Toro's car with a clenched fist. He attempts to open Toro's car but it is locked.

MAN

(Pointing at Toro through the glass)

You caused the whole damn thing. You fool.

Deafening car horns are heard everywhere. The situation becomes chaotic. Toro becomes desperate. He tries to manoeuvre his car back and forth several times within the confines of the little space where his car has been trapped, in order to get out of the jam. He finally pulls his vehicle out, but is unable to progress. He parks his vehicle by the side of the road, locks his car and starts running off. Other drivers look at him with curiosity. The jam persists.

20. INT.HOSPITAL.NIGHT

Eny is lying on a bed. A nurse enters the room, followed by Toro. Toro is sweating profusely and looks anxious. Toro goes to Eny and holds her hand. Toro and Eny look at each other.

TORO

(to Eny)

Are you okay?

Eny nods.

NURSE

The Doctor has examined her and confirmed she's okay...

Toro sighs with relief.

NURSE

...however, there is need for great care, as a fall could make her injure herself as well as the baby.

Toro's face brightens momentarily as he pecks Eny.

21. EXT.TORO'S CAR.NIGHT.

Toro is driving his car. Eny rests her head on the headrest. Toro looks straight without paying attention to Eny. Eny looks at him intermittently.

ENY

Are you okay?

TORO

I'm fine.

Toro continues to concentrate on driving. Eny looks at him.

22. EXT.TORO'S COMPOUND.NIGHT.

Toro's car drives into compound. Eny and Toro alight. Toro opens the door to the house. They go inside.

23. INT.IVING ROOM.NIGHT.

Eny and Toro enter the living room. Eny goes inside the room. Toro notices the decorations. He goes to the table, picks the card, reads it. He notices the HAPPY BIRTHDAY card on the wall. He sees the tickets to watch Man of Steel at the theatre. He picks the tickets and looks closely at them.

(Reading out the content of the tickets)

Man of Steel.

He goes quietly towards the bedroom.

24. INT.BEDROOM.NIGHT.

Eny is lying on the bed. Toro enters, holding the two tickets and goes to meet her.

TORO

I'm sorry...

Toro holds Eny to himself. Tears stroll down her face. She leans on him.

TORO

I'm sorry.

He wipes her tears. Eny nods. Toro looks at the two tickets he's holding again.

TORO

Man of steel.

Toro looks at Eny apologetically.

25. TORO'S OFFICE.DAY.

Toro is working on his laptop. The noise from outside catches his attention. He goes out of his office into the Open registry where the Secretary's table is located.

26. INT.OPEN REGISTRY.DAY.

The Secretary and other staff of the project monitoring department go out of the office. Toro enters the open Registry and sees the workers going out. He goes to look through the window. He watches Ada Adeze, the winner of the President's yearly award for Excellence being driven round the government secretariat, in an open roof vehicle. She wears a garland. The workers from other departments of the secretariat troop out of their offices to catch a glimpse of her. They applaud her with thunderous cheers and loud ovation. Ada is full of smiles as she waves to the teeming crowd. After watching for a while, Toro withdraws from the window and quietly goes inside his office.

27. INT.TORO'S OFFICE.DAY.

Toro enters his office quietly and sits down. He fixes gaze on the glazed frame with the inscription 'You are the change Nigeria needs. Pappy Jaide enters.

PAPPY JAIDE

(to Toro)

She's so fortunate. May be some day I will win the President's award for excellence too. I envy her.

Pappy Jaide looks at Toro who is lost in thought. He bangs the table.

PAPPY JAIDE

What are you thinking of, man?

Toro's concentration is broken. He looks at Pappy Jaide.

PAPPY JAIDE

Will you be at the club tonight?

Toro shakes his head to indicate he won't come. Pappy Jaide notices Toro's unwelcoming disposition and goes out of Toro's office. Toro continues to ruminate, as he fixes gaze on the glass frame.

28. EXT.PARK.DAY.

Toro is at a park alone. He walks quietly around on a lawn. Birds fly around and make sounds. The environment is serene. He notices a big stone under a tree. He goes to sit on the stone. He rests his back on the tree. He's lost in thought.

29. EXT.TORO'S COMPOUND.DAY.

Eny walks into the compound. She's carrying her office bag. She notices Toro's car. She looks at her wristwatch. She's happy. She walks fast towards the house with great excitement, mixed with surprise.

30. INT.TORO'S LIVING ROOM.DAY

Toro is looking at Eny through the window, from inside.

31. EXT.TORO'S COMPOUND.DAY.

Eny walks briskly towards the entrance.

32. INT.TORO'S LIVING ROOM.DAY

Toro leaves the window and goes inside the bedroom very fast.

33. INT.BEDROOM.DAY.

He rushes into the bed room, quickly drops a card on the bed, picks a small bag from the bed and goes to hide inside the bathroom in his room.

34. INT.LIVING ROOM.DAY.

Eny enters the living room, smiling. She looks round as she goes towards the room.

35. INT.BEDROOM.DAY.

Eny enters the room, notices the card on the bed. She picks and glances through it. She smiles.

ENY

Honey, I know you are right in this house.

Toro tip toes out of bathroom and goes to Eny. He brings out the flower and gives it to

Eny. She's happy.

ENY

(Giving Toro a hug)

Thank you. You made my day.

She looks at the flower again.

TORO

Eny, I love you...

Toro looks at Eny's protruded tummy. He touches the tummy.

TORO

...and I'm so eager to see our baby.

Eny smiles.

36. EXT.SECRETARIAT.DAY.

The cars at the federal secretariat are very scanty. Toro drives into the complex and parks at the parking lot. He alights from his vehicle and looks at his wristwatch. He hurries towards the project monitoring building.

37. INT.PROJECT MONITORING DEPARTMENT.DAY

Toro arrives the project office. The time is eight O'clock. JEJE, a female cleaner is mopping the floor. She expresses surprise.

JEJE

(Courtesying to greet)

Good morning Sir.

TORO

Good morning, Jeje.

JEJE

Yessir!

Jeje continues mopping the floor. Toro writes eight o'clock as arrival time and signs. He goes inside his office. Jeje steals at him and then looks at the clock.

38. EXT.FEDERAL SECRETARIAT.DAY.

Workers hurry to the secretariat. Car horns are heard from time to time. People are seen parking their vehicles, entering offices, exchanging greetings. The Secretary drives into

the secretariat complex and parks her car. She alights and hurries to the project office.

39. INT.PROJECT OFFICE.DAY.

The clock indicates that the time is twenty minutes past eight. Secretary enters and goes to her table. She picks the attendance register. She looks at it. Her expression changes. Toro comes out from his office, holding a file.

TORO

(To Secretary)

Good morning.

SECRETARY

(Looking disgruntled)

Good morning.

TORO

Could you please give this to the HOD.

Toro turns to go.

SECRETARY

Excuse me...

Toro turns back.

SECRETARY

(Holding the register)

Why did you do this?

TORO

(Smiles)

Because it's the right thing to do.

The other staffs come in. Toro goes to his office. The Secretary points Toro's signature and time to the other staff. They express their displeasure. Koshoni enters. The staff greet him.

SECRETARY

Good morning Sir.

KOSHONI

Good morning.

He enters his office. The staff grumble as they write the correct time and sign.

STAFF

(Looking at the register)

This is crazy!

Others nod in agreement.

40. INT.TORO'S OFFICE.DAY

Toro brings out the photograph of himself and Eny from his bag and places it on his table. Koshoni enters Toro's office.

KOSHONI

We didn't see you at the club last night.

TORO

(Pause)

I had a family matter to attend to. Morning Sir.

KOSHONI

There is barbecue tonight.

Toro shows lack of interest. The photograph of Toro and Eny catches Koshoni's attention. He picks the photograph.

KOSHONI

This is nice. I'm seeing it for the first time.

Koshoni turns to go. Toro watches him go out.

41. EXT.TORO'S COMPOUND.DAY.

Toro's car drives into his compound, followed by a Toyota car. The Toyota looks smart. Toro and the driver of the Toyota alight.

42. INT.TORO'S LIVING ROOM.DAY.

Eny looks through the window. She sees Toro's car and the Toyota car driving into the compound.

43. EXT.TORO'S COMPOUND.DAY.

Eny comes out of the house. Toro goes to meet her. Eny looks surprised.

TORO

Surprise...surprise...

Toro holds Eny's hand and leads her to his old car.

TORO

You can have this...

(Gives Eny the keys to the car).

Toro points to the new car.

TORO

That's mine.

Eny shows surprise. She looks at Toro again. Toro leads her to the new car. Eny opens the car and looks inside. The driver opens the bonnet. They look at the engine. Toro collects the key to the new car from the driver and gives it to Eny.

TORO

Have a ride.

Eny collects the key and drives the car round the compound, while Toro and driver watch. Eny soon stops the car near Toro. She alights.

ENY

Big surprise indeed. Smooth ride.

Toro smiles.

DRIVER

I have to leave now.

TORO

Thank you so much.

Toro shakes hands with the driver. He goes away. Toro and Eny hold each other and talk as they approach the door to the house.

TORO

(Pointing to the old car)

My little way of saying thank you.

ENY

(Smiling)

Thank you.

Toro and Eny go inside.

44. INT.PROJECT MONITORING DEPARTMENT.DAY.

The Secretary is answering a call on the intercom.

SECRETARY

Okay Sir...

She pauses.

SECRETARY

Okay Sir.

She drops the receiver and starts looking for a file in the file cabinet by her table. She finally brings out a file, marked INSPECTION. She goes inside Koshoni's office.

45. INT.KOSHONI'S OFFICE.DAY.

Koshoni's phone rings. He picks it. The Secretary enters. Koshoni looks at the caller's name and smiles. The Secretary waits.

KOSHONI

Honourable minister Sir...

Koshoni pauses.

KOSHONI

The file will be signed shortly Sir.

Pause.

KOSHONI

Ok Sir.

The call ends. The Secretary hands over the file to Koshoni. She goes out. Koshoni flips through the file and writes on one of the pages. He stands and goes out of his office with the file.

46. INT.SECRETARY'S OFFICE.DAY.

Koshoni comes out of his office and walks past the Secretary's office into Toro's office.

47. INT.TORO'S OFFICE.DAY

Koshoni enters Toro's office with the file. Toro is working on his laptop. Koshoni gives the file to Toro.

KOSHONI

Very urgent...from the minister.

Koshoni goes out. Toro goes through the file. He leaves the file open on his table and looks straight on.

48. EXT.BUILDING SITE.DAY.

Toro and a contractor and Site Engineer are inspecting a new block of school classroom. Toro holds the file marked INSPECTION School children are seen playing and engaging in different sporting activities on the school field near by. Teachers are watching. Toro writes intermittently.

TORO

(Pointing to a broken Louvre.)

This...?

CONTRACTOR

One of the pupils threw a stone that broke the glass.

ENGINEER

We'll change the glass.

TORO

That's fine. Well done.

They leave the classroom. Toro gets inside the project vehicle. The driver starts the engine and drives off. The site Engineer waves to them.

49. INT.KOSHONI'S OFFICE.DAY.

Toro enters Koshoni's office and hands over the file to Koshoni. He looks through the file and nods as he reads through. Finally, he closes the file KOSHONI

Good report. Well done...

Toro turns to leave.

KOSHONI

Toro...

Toro turns back. Koshoni opens a drawer in his table and brings out a fat envelope, which he throws on the table towards Toro.

KOSHONI

From the Contractor. For a good report.

Toro looks at the envelope. He shakes his head.

TORO

No, thanks.

Toro walks away. Koshoni expresses surprise and keeps looking at a Toro as he goes out.

50. INT.TORO'S HOUSE.DAY.

Eny is cooking in the kitchen. She goes to the bin to drop some items. She notices that the bin is full. She goes to put on hand gloves, take a new bin bag and removes the bin cover. She removes the bin bag that is full. As she's about to wrap it, a bulky nylon bag catches her attention. She becomes curios as she unties the bag. She brings out an old shirt wrapped round an object .As she unwraps it, she sees a roll of cigarette pack. She brings it out and tears the pack. There are ten packs in the roll. She tucks back the packs in the cloth, puts it back in the bin bag and ties the bag. She puts a new bin bag in the bin. She Covers the bin and takes away the bin bag that is already full. She looks through the window.

51. EXT.TORO'S HOUSE.DAY.

Toro is trimming the flowers. He packs the grass into the bin. Eny comes out from the house. Toro looks up and sees her. They smile to each other. He continues trimming the flowers. Eny goes to meet him.

ENY

Darling, well done. How may I help?

Toro smiles.

ENY

Breakfast is ready.

TORO

Okay, dear.

Toro removes the gloves and washes the scissors. They go inside.

52. EXT.SUPERMARKET.DAY.

Toro parks his car in front of a shop on a busy street. He alights, locks his car and enters one of the shops.

53. INT.SHOP.DAY.

Toro is in a second hand clothes and accessories shop. He selects some baby's clothes and pays the cashier. He leaves the shop.

54. EXT.FILLING STATION.DAY.

Toro drives into the filling station in scene 9.The same Attendant signals to him to come. He parks by the pump.

ATTENDANT

Morning Sir.

The Attendant opens the tank and starts to fill the tank. Toro quickly rushes out and shouts to him.

TORO

Five hundred naira.

The Attendant reduces the speed of the pump. Toro watches. The Attendant soon stops. Toro searches the pockets in his trouser. He finally brings out two 500 naira notes from the pocket of his shirt and gives one of the notes to the Attendant. He goes inside his car and drives off. The Attendant expresses surprise. He keeps looking at Toro as he drives off. He looks at the 500 naira note. The other Attendant laughs.

55. INT.TORO'S LIVING ROOM.DAY.

Eny now has a heavily protruded tummy. She's in the living room. She brings out some beautiful baby items from a bag. She looks at each item with excitement.

56. EXT.TORO'S COMPOUND.DAY.

Toro drives into his compound. He alights and picks the bag containing the baby items he bought. He approaches the entrance to the building.

57. INT.TORO'S LIVING ROOM.DAY

Eny is looking at some baby items one after the other. Toro enters. He gives Eny a peck. He notices the clothes Eny is looking at.

TORO

Just bought these?

ENY

Gifts from Larry B...

Toro picks one of the baby items and looks at the price tag.

ENY

They are quite expensive.

Toro nods and quietly goes inside the room. Eny notices Toro's cold response. She looks at him as he goes inside the bedroom. She continues what looking at the baby items one after the other.

58. INT.TORO'S BEDROOM.DAY.

Toro enters his bedroom. He notices a baby cot. He goes to look at it. He brings out the few baby dresses he bought and looks at them.

ENY

(from outside)

Toro...

Her footsteps are heard approaching the room. Toro quickly puts the dresses in the bag and hides the bag under the bed. Eny enters the room. She holds one of the dresses. She goes to the cot and touches it.

ENY

This also from Larry B.

She notices that Toro is not excited.

Darling...Anything the matter?

TORO

I'm fine.

Eny looks at Toro. She goes out. Toro looks at the cot.

59. EXT.MAJOR ROAD.DAY.

Toro is driving to the office. After a short while, his car starts to jerk. He looks worried. The jerking stops for a moment. It soon starts, this time, more intensely. He indicates and parks his car by the roadside. He pulls the bonnet release devise and alights from his car. He opens the bonnet, fixes a pipe and goes to start the car. The engine does not start. He picks his phone and makes a call.

TORO

My car has suddenly stopped. Can you come over please?

Pause.

TORO

Independence Avenue. Yes...that stretch.

Cars pass by. Toro looks at his wristwatch. He looks worried. He goes to sit in his car. A man passes by, notices that Toro's bonnet is opened. He looks at Toro inside the car and goes off. Toro gets out of his car and goes to shut the bonnet.

60. INT.PROJECT DEPARTMENT.DAY.

The Secretary is typing a document. Koshoni and a Contractor come out from Koshoni's office. They talk as they come out. Koshoni shakes the Contractor. The Contractor leaves. Koshoni is about to enter his office. He turns back and faces the Secretary.

KOSHONI

I haven't seen Toro today.

SECRETARY

Very much unlike him. He hasn't come.

Koshoni looks at the wall clock. It indicates 9 O'clock. He goes inside his office.

61. EXT.MAJOR ROAD.DAY.

Same situation as scene 59.The Mechanic is trying to fix the car. There is a motorcycle near Toro's vehicle. The rider sits on it, watching the Mechanic. Some of the Mechanic's tools are on the seat of the motorcycle. Toro sits in the car. After a while, Toro comes to meet the Mechanic.

TORO

Any clues yet?

Mechanic shakes head. Toro looks more worried by the Mechanic's response. He watches the mechanic.

MECHANIC

Most likely to be an electrical fault.

Toro nods weakly. He looks at his wristwatch and goes to sit in the car. He rests his head on the head rest.

62. INT.KOSHONI'S OFFICE.DAY.

Koshoni hands over a document to the Secretary. She looks at the content. She

expresses surprise, looks at Koshoni who has started attending to other matters on his table. The Secretary walks out slowly, still looking at the document.

63. INT.PROJECT OFFICE.DAY.

The Secretary comes out from Koshoni's office, still looking at the content of the document. A female staff is already waiting for the Secretary. The Secretary shows the document to the staff. She looks at it. Surprised by the content. Laughs. Secretary looks at her and quickly collects the document.

STAFF

Mr. Perfect...Good for him.

The Secretary sits and starts to type the content of the document.

64. EXT.MAJOR ROAD.DAY.

Same situation as 59.Toro is still in the car. Mechanic goes to meet Toro.

MECHANIC

This might take longer than envisaged...

Toro nods. Mechanic signals to Rider. He comes.

MECHANIC

Take Oga to the office.

Toro packs his things from the car and goes with the Rider. The Rider takes him away. The Mechanic continues working on the vehicle.

65. INT.KOSHONI'S OFFICE.DAY.

The Secretary enters Koshoni's office. She hands over a document to him. Koshoni reads through, while she waits. After reading the document, he signs and gives it back to her. She looks at it and goes out.

66. EXT.FEDERAL SECRETARIAT.DAY.

The rider and Toro arrive the federal secretariat. Toro alights from the motorcycle.

TORO

Thanks.

Toro walks fast towards the complex. The rider goes off.

67. INT.PROJECT OFFICE.DAY.

The Secretary is watching Toro from the window, as he leaves the rider and approaches the building. Toro enters the main office. He looks ruffled. He carries his things.

TORO

(To Secretary)

Good morning.

SECRETARY

Good morning.

Toro takes the attendance register, looks at the wall clock. The time is 9.45a.m He writes the time and signs. The Secretary looks surprised at the time Toro writes. Toro is heading for Koshoni's office. The Secretary quickly intercepts and draws him to her table. Toro expresses surprise at the Secretary's behaviour.

SECRETARY

(Almost whispering)

Are you all right?

TORO

I'm fine.

The Secretary brings out the document and gives it to Toro. He looks at it and smiles. Secretary looks confused.

SECRETARY

Kindly acknowledge receipt please.

Toro signs on the duplicate of the document and enters Koshoni's office, while The Secretary continues to look at him.

68. INT.KOSHONI'S OFFICE.DAY.

Toro enters Koshoni's office. Koshoni looks up, sees Toro and continues working without looking up.

TORO

Sir, I just received this...

(Holding the document forward)

TORO

My car suddenly developed a fault and that was

why I came late.

KOSHONI

(Without looking up)

That's fine. Put it across in black and white.

TORO

...but Sir.

Koshoni rises, goes to the file cabinet and starts to search for a document. He flips through a number of files, without paying attention to Toro, who is still standing and looking at him. After a while, Toro leaves the office. Koshoni closes the file cabinet and returns to his seat without taking any file.

69. EXT.FEDERAL SECRETARIAT.DAY.

Toro and the mechanic stand by Toro's car, in the parking lot of the secretariat. The Mechanic holds a security device. A man in dark glasses is sitting in a car near Toro. Unknown to Toro and the mechanic, the man is listening to their discussion. The same motorcycle rider who picked Toro to the office in the morning is waiting for the mechanic.

MECHANIC

(Giving the security device to Toro)

It's the security device that failed...

The man in dark glasses is still watching them, unnoticed. Toro collects and looks at the device and returns it to the mechanic.

MECHANIC

We need to fix another one.

TORO

I have an outing tonight. I'll bring it tomorrow.

The mechanic hops on the motorcycle and they go off. Toro goes towards his office. The man who has been eavesdropping watch the direction Toro goes, secretly.

70. INT.RESTAURANT.NIGHT.

Toro and Eny are in a restaurant. They are dressed for outing. They are eating. They also have wine in front of them. Eny sips from her glass.

ENY

I believe Koshoni is out to victimise you...

Toro nods in the affirmative.

ENY

Toro...

Toro looks at Eny, who is still holding his hand.

ENY

I love you.

TORO

(With a smile)

I love you too.

The waiter comes with the bill. Toro collects and looks at it and pays. The waiter goes. Eny looks at her wristwatch.

ENY

Man of steel.

TORO

Shall we?

They go out of the restaurant. Toro pecks Eny and hold her hand.

71. INT.SECRETARY'S OFFICE.DAY.

The Secretary is photocopying some documents. She arranges the documents into a file. The intercom rings. She walks briskly to pick the receiver.

SECRETARY

(Listening)

Okay Sir.

She drops the receiver and goes to the file cabinet to search for a file. She picks the inspection file.

72. INT.KOSHONI'S OFFICE.DAY.

Koshoni is on his seat. The Secretary enters. She hands over the file to Koshoni. She goes out. Koshoni writes on one of the pages in the file. He opens another file on his

table and picks a form. He opens his drawer and brings out the same envelope Toro rejected in scene 49. He looks at it. He goes out of his office, holding the file and the envelope.

73. INT.SECRETARY'S OFFICE.DAY.

The Secretary is photocopying some documents. Koshoni comes out of his office and walks past the Secretary. He holds the inspection file, the form and the envelope. The Secretary takes a quick look at him and continues her business.

74. INT.TORO'S OFFICE.DAY

Toro is standing at the window and looking outside. The sound of the door makes him to turn. Koshoni enters. Toro goes back to his table. Koshoni hands over the inspection file to him. Koshoni, still standing, opens the file and reads the content, while Koshoni watches. Toro soon looks at Koshoni.

TORO

Okay Sir.

KOSHONI

Seriki did the contract. Of course you know I have interest in the job...

Toro goes to sit and pretends not to have heard Koshoni's statement.

KOSHONI

(Giving the form to Toro)

Your annual performance evaluation form.

Toro collects and looks at the form. Koshoni throws the envelope on Toro's table. Toro looks at the envelope and shows surprise.

KOSHONI

I suppose you must have changed your mind.

Toro looks at Koshoni and then the envelope. Koshoni goes out. Toro looks at the envelope and sighs. He stands, puts the form in his bag, picks the file and goes out, leaving the envelope on the table.

75. EXT.BUILDING SITE.DAY.

The signpost at the project site reads PROJECT: HOSPITAL COMPLEX. CLIENT: FEDERAL GOVERNMENT OF NIGERIA.CONTRACTOR: S & J BUILDING

ASSOCIATES. The Site Engineer is seen coming out from the temporary Site Engineer's office near the building. A vehicle marked 'project inspection' approaches the building site. Toro alights and is received by the Engineer. Toro holds the inspection file. The driver of the project vehicle remains in the car.

ENGINEER

Welcome Sir.

They shake hands.

TORO

Shall we...?

The Engineer leads Toro into the building. As they go round, Toro writes in the file. The Engineer leads Toro into one of the rooms. Toro notices a crack in one of the corners of the room.

TORO

(Pointing to the crack)

The crack is from the foundation. This is a major fault.

The Engineer looks at Toro.

ENGINEER

It's nothing serious.

Toro looks at the Engineer with surprise.

ENGINEER

It's something you can overlook.

Toro's expression suggests dissatisfaction. The Engineer looks at him as he writes some comments in the file. They continue to go round the building. Toro's mobile phone rings. He picks the phone and receives the call, while the Engineer watches. Toro becomes anxious.

TORO

I'm coming right away.

(To the Engineer, hurriedly)

I have to go now.

ENGINEER

Is everything alright?

Toro hurries out of the room, followed by the Engineer. Toro get's into the car.

TORO

(To the driver)

My house.

The driver starts the engine and drives off with speed. The Engineer watches them go out of sight.

76. EXT.TORO'S COMPOUND.DAY.

The project vehicle drives into Toro's compound with speed. Toro rushes out of the car and runs to the entrance. The driver alights and watches from the side of the car.

77. INT.TORO'S LIVING ROOM.DAY.

Eny is heavy with pregnancy. She paces about in the living room with discomfort. Toro rushes into the living room. He goes to Eny and holds her.

TORO

Are you all right?

Eny manages to nod. She holds her waste as she paces about, squeezing her face in discomfort. Toro rushes inside the bedroom.

78. INT.TORO'S BEDROOM.DAY.

Toro rushes into the bedroom, picks some baby items and Eny's dresses, underwear's.

79. INT.BATHROOM.DAY.

Toro rushes inside the bathroom, picks Eny's toothbrush and some toiletries. He rushes out.

80. INT.BEDROOM.DAY.

Toro rushes into the bedroom, picks a travelling bag and hurriedly squeezes everything into the bag. He dashes out of the room.

81. INT.TORO'S LIVING ROOM.DAY

Toro rushes into the living room with the bag. Eny is still pacing about with discomfort which is now more intense. She expresses the pain.

TORO

(Hurriedly)

Let's go.

Toro supports Eny as they go out of the house.

82. EXT.TORO'S COMPOUND.DAY.

The driver sees Toro supporting Eny as they come out of the house. He quickly alights and opens the door. Eny and Toro get to the car. Toro helps her to get inside. The driver enters, starts the car and they go off.

83. EXT.INSIDE CAR.DAY.

Toro is sitting at the back with Eny. She wriggles in pains. The driver looks at Eny and increases his speed. Toro looks worried.

TORO

You'll be okay...

84. EXT.HOSPITAL.DAY.

The project vehicle speeds into the hospital complex. The vehicle drives near the hospital building. Toro rushes out, opens the door and helps Eny get out of the car. Toro picks the bag and supports Eny as they go. A female Nurse meets Toro and Eny at the entrance. She takes over from Toro and supports Eny into the labour room. Another female Nurse collects the bag from Toro and enters the labour room. Toro hangs around at the lobby with anxiety.

85. INT.LABOUR ROOM.DAY.

Eny is already on a labour bed. Two Nurses and a Doctor are with her. They all wear hand gloves. Eny is still in pains. The Doctor goes out of the room.

86. INT.HOSPITAL LOBBY.DAY.

The Doctor comes out from the Labour room into the lobby. Toro rushes to meet him. Toro looks anxious.

TORO

(To the Doctor)

Is she all right?

DOCTOR

She'll be all right. She has some complications. We have to perform an operation to save her life and

that of the baby.

Toro is silent. He looks sad. A nurse rushes out of the labour room and rushes to meet Doctor.

NURSE

(To Doctor)

Your attention is needed Sir.

The Doctor and the nurse hurry away. This makes Toro to sigh. He looks worried. Toro follows the nurse and Doctor to the door of the labour room and waits. A female nurse comes out from an office and approaches Toro. She holds an invoice. She gets to Toro.

NURSE

(Giving the invoice to Toro)

The bill for the operation Sir.

Toro reads the content of the invoice and looks at the nurse.

TORO

Three hundred thousand naira?

The nurse nods. Toro remains speechless. The nurse goes away. Toro becomes nervous, looks at the bill again and goes out of the building quietly. A woman sitting near by has been watching Toro. She looks at Toro and shakes her head out of pity.

87. EXT.HOSPITAL COMPOUND.DAY.

Toro goes towards the parking lot. The driver drives the car to meet him. Toro sits in front.

DRIVER

How is she?

TORO

She's fine.

The driver looks at Toro. Toro rests his head on the head rest and sighs. The driver takes a look at him and continues driving.

88. INT.FOLABI'S OFFICE.DAY.

Folabi and Toro are in Folabi's office.

FOLABI

I'm sorry. I wish I could help.

Toro looks sad. He leaves the office. Folabi sees him off. They shake hands.

89. EXT.OUTSIDE FOLABI'S OFFICE.DAY.

Toro approaches the project vehicle. He looks worried and confused. He enters. The driver starts the engine and drives off.

90. EXT.HOTEL.DAY.

The project vehicle drives into the hotel where Toro used to drink beer. Toro alights and goes inside the hotel.

91. EXT.SWIMMING POOL.DAY.

Wally Jay and a girl are drinking beer. Toro appears at the swimming pool side. Wally Jay sees Toro afar. Wally Jay expresses surprise. Toro gets to them. They shake hands. Toro looks sad.

WALLY JAY

Are you back? What brings you here, guy.

Toro looks serious. He calls Wally Jay aside.

TORO

I need Three hundred naira loan. It's urgent.

Wally Jay laughs. Toro looks at him.

WALLY JAY

Where do you expect me to get that kind of money?

Toro looks sad. He walks away.Wally Jay looks at him as he goes.Wally Jay lights a cigarette. He goes to meet the girl. He pours another beer and looks in Toro's direction again.

92. EXT.HOTEL.DAY.

Toro appears from the Hotel reception. He walks towards the project vehicle dejectedly. The driver drives the car to meet him. Toro enters, rests his head and sighs. The driver looks at him.

DRIVER

I wish I could help...

Toro nods. Driver continues driving.

DRIVER

Where are we heading?

Toro shakes his head to indicate he doesn't know. The driver looks confused. He parks the vehicle and remains silent. Toro's look suggests he's thinking. After a while, he looks at the driver.

TORO

Office.

The driver drives out of the Hotel premises.

93. EXT.FEDERAL SECRETARIAT.DAY.

The project vehicle drives into the Federal secretariat. The driver parks the vehicle at the parking lot. Toro alights, picks the inspection file and walks fast towards his office. The driver looks at Toro as he's going. The driver shakes his head.

94. INT.PROJECT DEPARTMENT.DAY.

Toro enters the General office hurriedly and is about to go into his office. The Secretary goes to meet him. Toro gives the inspection file to the Secretary.

TORO

Give this to the Director.

The Secretary looks at Toro.

SECRETARY

Are you okay?

TORO

I'm fine.

SECRETARY

Are you sure?

Toro nods his head and enters his office. The Secretary remains motionless and looks emptily at the door to Toro's office.

95. INT.TORO'S OFFICE.DAY

Toro enters his office. He goes to his table, picks the fat envelope, notices that the envelope is folded but not sealed. He unfolds it and brings out the bail of five hundred

naira notes. He looks at it, then puts it back in the envelope, puts it in his pocket and turns to go. He sees the glazed inscription 'You are the change Nigeria needs.' on the wall. He stares at the inscription. He stops at the door, and then goes back to his table. He brings out the envelope from his pocket and sits. He sees the photograph of Eny and himself. He looks confused. He thinks for a while and then drops the envelope on the table. He goes out of the office into the main office and goes out. The Secretary watches him as he goes out. The Secretary goes to the window. From the window, the Secretary is looking at Toro as he enters his car and drives off.

96. INT.HOSPITAL LOBBY.DAY.

Toro enters the hospital lobby. He looks worried and sad. A female nurse notices Toro as she's about to enter the labour room. She goes to meet Toro.

NURSE

(To Toro)

Congratulations...

Toro looks at nurse.

NURSE

Come with me...

97. INT.LABOUR ROOM.DAY.

Inside the labour room, Eny is lying on the bed, with some gadgets still fixed on her. She's sleeping. A baby is on a cot by her side. Toro goes to the cot and looks at the baby. He's happy. A Doctor enters.

DOCTOR

Congrats...

Doctor shakes Toro. Toro smiles.

TORO

Thanks.

DOCTOR

Have you paid the hospital bill...?

Toro shakes his head.

DOCTOR

Well...she still has to be closely monitored. The cost of keeping her is twenty five thousand naira daily.

Toro's expression changes to sadness. The Doctor examines one of the devices fixed on Eny, writes some things in a file. Toro goes out.

98. EXT.HOSPITAL.DAY.

Toro appears outside the hospital and is going towards a car that has the same colour with his absent minded. When about to open the door, he realises it is not his own. He turns back and almost runs into the owner of the car, who is now looking at him with suspicion.

TORO

(To the owner of the car)

I'm sorry Sir.

The man keeps looking at Toro until Toro gets inside his car. Toro rests his head on the headrest and remains motionless. After a while, he drives off.

99. EXT.FEDERAL SECRETARIAT.DAY.

Toro is inside his new car. He's placing a notice that reads 'FOR SALE' on the car. After that, he alights, looks at the notice and goes toward his office building. The man who was eavesdropping during Toro and Mechanic's discussion the other day is seen under a tree, monitoring Toro as he goes.

100. INT.PROJECT MONITORING DEPARTMENT.DAY

The Secretary and Wolex are in the General office. Toro enters.

SECRETARY

Congratulations!

WOLEX

Congrats...

TORO

Thanks.

WOLEX

So you are now a happy father.

Toro smiles, nods head and enters his office without showing any excitement. Wolex is surprised by Toro's behaviour. He exchanges glances with the Secretary.

101. EXT.FEDERAL SECRETARIAT.DAY.

The man who has been monitoring Toro is seen walking towards Toro's car. He tries opening Toro's car with some keys before it finally opens. He enters and starts the car. A woman walks to him. She points to the advert on the windscreen. The man notices the inscription on the windscreen for the first time.

WOMAN

(Looking at the vehicle with admiration)

Nice car. How much is it going for?

MAN

(Grinning nervously and removing the advert hurriedly)

Sorry it's sold.

WOMAN

What a lucky buyer! How much did you...

The man is nervous and quickly drives off without paying further attention to the woman. The tyres make a screeching noise. Woman becomes suspicious. She watches the man drive the vehicle away.

102. INT.HOSPITAL.DAY.

Eny is carrying her baby. A nurse enters, holding a piece of paper.

NURSE

You are now free to go home.

(Gives Eny the bill)

Your bill.

Eny collects the bill and looks at it. She expresses surprise at the bill. She picks her phone and dials a number.

ENY

Honey, we have been discharged. The bill is four

hundred thousand naira.

Eny's expression changes. The nurse notices her countenance.

NURSE

Is everything all right?

Eny nods. Nurse goes out. Eny sighs.

103. INT.TORO'S OFFICE.DAY.

Toro is standing. He leans against the wall. The envelope is on his table. He looks confused. Wolex enters.

WOLEX

Happy father. It's time to go home.

Toro looks at the clock. It's 5p.m.He picks his bag and follows Wolex out of his office.

104. EXT.FEDERAL SECRETARIAT.DAY.

Workers are seen coming out of their offices. Toro, Wolex and two other staff discuss as they walk towards the parking lot. At the lot, Toro looks around for his car. He's shocked.

WOLEX

What's the problem?

TORO

Where is my car?

Wolex and others are shocked. Everyone starts looking for the car at the parking lot. Toro goes to sit under the tree. He looks frustrated.

105. INT.POLICE STATION.DAY.

Toro and other workers enter the police station. Four handcuffed suspect, having bruises on faces and bodies are sitting on the floor. Two women and a man are sitting on a bench. A police inspector is at the reception desk. The sound of some criminals are heard from a near by detention.

INSPECTOR

(To sergeant)

Lock them up.

The Sergeant leads the four suspects towards the detention.

INSPECTOR

(To Toro)

How may I help you Sir?

TORO

My car has just been stolen.

INSPECTOR

Where?

TORO

Federal Secretariat, wuse.

INSPECTOR

Any suspect?

TORO

Toro thinks.

My mechanic and the motorcycle rider that
accompanies him.

INSPECTOR

(Gives Toro a piece of paper)

Write your statement.

Toro starts writing his statement. His phone rings. He looks at the caller and cuts the call. The caller continues to call persistently. Toro ignores the call.

106. EXT.TORO'S HOUSE.NIGHT.

Toro walks into his compound. He looks at the old car and approaches the door to the house. While opening the door, his mobile phone rings. He brings it out fro his pocket and looks at the caller. He sighs and puts it back in his pocket before opening the door. He goes inside.

107. INT.HOSPITAL.NIGHT.

Eny is worried. She dials a number on her phone. She holds the phone to her hear. She moves about restlessly in the hospital room. The baby is in the cot.

108. INT.TORO'S LIVING ROOM.NIGHT.

Toro's phone is ringing. He looks at the caller and drops the phone. On a second

thought, he picks the phone.

TORO

Hello.

CUT.

109. INT.HOSPITAL.NIGHT.

Eny looks disturbed.

ENY

Why have you not been picking my calls?

CUT.

110. INT.TORO'S LIVING ROOM.NIGHT.

Toro is sitting on the settee.

TORO

I've been very busy.

CUT.

111. INT.HOSPITAL.NIGHT.

A female cleaner enters the room with mopping stick and starts mopping the floor.

ENY

We are still expecting you to pick us tonight.

CUT.

112. INT.TORO'S LIVING ROOM.NIGHT.

Toro looks at the clock. The time is 8 O'clock.

TORO

It's late already. I'll pick you tomorrow morning.

CUT.

113. INT.HOSPITAL.NIGHT.

The female cleaner is mopping the floor. Eny looks disturbed as she quits calling. She sighs and sits at the edge of the bed. The cleaner looks at her and then continues mopping the floor. The baby starts crying. Eny goes to carry the baby from the cot and breast-feeds him.

114. INT.TORO'S BEDROOM.NIGHT.

Toro enters his room and falls on his bed, without removing his dresses, tie and shoes.

115. EXT.TORO'S COMPOUND.DAY.

Toro opens his old car and starts the car. He notices that the red light at fuel gauge is flashing. He brings out the money in his pocket and counts. He has five hundred naira. He drives off. His looks unsettled and anxious. After a few metres, the car jerks and stops. He starts the car without success. He looks at the fuel gauge. The fuel gauge shows that the tank is empty. He gets out from the car. He sees a two boys passing.

TORO

(Calling the boys)

Hei...

The boys look back and stop.

TORO

I need your assistance.

The boys come to join Toro to push the car. To opens the door to the driver's side and pushes the car and also controls the steering. The car gets to a sloppy area and begins to run fast. Toro quickly gets into the car while the car speeds on its own down the sloppy area. The boys disengage from pushing the car. Toro waves to the boys. After a while, the car gets to the filling station where Toro usually buys fuel. The car stops at the entrance. Toro comes out from the car and signals to the Attendants. They go to meet him.

TORO

(To the Attendants)

The car needs a push.

The and the boys push the car to the pump.

ATTENDANT

How many litres?

TORO

Two...

The boy looks surprised. He opens the tank and puts the fuel. Toro pays and starts the car. The car takes some time to start. Toro drives off. The Attendants exchange glances,

and look at Toro until he's out of sight.

116. EXT.POLICE STATION.DAY.

Police vehicle drives into the police station. The police bring out Mechanic and motorcycle rider from the car. They go inside the station.

117. INT.POLICE STATION.DAY.

An Inspector is at the desk as a Sergeant leads mechanic and motorcycle rider in.

INSPECTOR

This are the thieves?

MECHANIC

We are not thieves.

The Sergeant slaps the mechanic.

INSPECTOR

How do you convince me?

MECHANIC

I am a mechanic. He is a motorcyclist. We do not know who stole the car.

INSPECTOR

(to Sergeant)

Collect their statements.

118. EXT.ROADSIDE.DAY.

Toro is in his old car by the road side. He rests his head on the steering. After a while, he raises his head and scrolls down the contact on his phone. He pauses for a while as he stops scrolling and looks at a particular contact. He looks resolute. He drives off.

119. EXT.BUILDING SITE.DAY.

At the site previously inspected by Toro, the site Engineer and Seriki are discussing. Toro's car comes into view. He parks at a distance. Toro is looking at Seriki and Engineer as they discuss. After a short while, Seriki goes to his car, while the Engineer follows him. Seriki enters his car and starts engine. Toro is still watching

from a distance, unnoticed. As Seriki's car moves, Toro summons courage and gets out from his car. Seriki sees him and goes to park. He comes to meet Toro. Toro comes out of his car and meets Seriki.

SERIKI

I heard your car was stolen. Has it been found...?

Toro shakes his head.

SERIKI

Too bad! And congrats on the birth of your baby. I suppose you are now a happy father...

Toro smiles and nods absent-mindedly.

TORO

I suppose so...

Seriki looks curious.

SERIKI

So, what brought you here?

TORO

...Just passing by...

Seriki expresses surprise.

SERIKI

Really! Is everything all right?

TORO

Yes.

Seriki shakes Toro and turns to go, Toro keeps looking at him till he's about to enter his car. Toro summons courage and rushes to meet Koshoni, who has already started his engine. Seriki is surprised to see Toro tapping his glass to stop him. Seriki winds glass down.

TORO

(Hesitantly)

I need a loan...

Toro pauses and looks at Seriki's reaction. Seriki smiles.

SERIKI

How much?

TORO

Four hundred and fifty thousand naira. I promise to pay back.

SERIKI

No problems.

Seriki opens his brief case, brings out his chequebook. Toro sighs with anxiety as he watches Seriki's hand anxiously as he writes. Seriki gives him the cheque. Toro looks at the cheque.

TORO

Thanks.

SERIKI

(Pointing to the building)

I understand you have submitted your report about the project.

Toro looks at the building and nods. Seriki looks at Toro's face, winds up and drives off. Toro becomes nervous. He holds on to the Cheque and watches Koshoni's car drive off for a while before going to his car and driving off.

120. INT.PROJECT DEPARTMENT.DAY.

Toro enters the project office. He looks ruffled. The Secretary comes out of Koshoni's office. She holds a file. She sees Toro.

TORO

(To the Secretary)

Good Afternoon.

SECRETARY

Afternoon.

The Secretary brings out a document from the file and gives it to Toro. Toro reads the content of the document. He turns to go.

SECRETARY

Excuse me.

Toro turns and looks at Secretary. She opens the query file on her table and points a place to Toro.

SECRETARY

Kindly acknowledge receipt.

Toro pauses and thinks. There is silence. The Secretary appears frightened as looks at Toro. Toro goes slowly to the file, picks a pen on the table, signs the document, drops the pen, turns and goes inside his office. The Secretary closes the file and continues to look at Toro until he enters his office. Secretary goes to put file in the cabinet.

121. INT.TORO'S OFFICE.DAY.

Toro is in his office. He looks at the document he's holding. He suddenly becomes resolute. He goes to his drawer and brings out a leave form and fills it. He picks the fat envelope containing money and goes out of his office.

122. INT.KOSHONI'S OFFICE.DAY.

Toro enters Koshoni's office. Koshoni is writing in one of the files.

TORO

Good afternoon Sir...

Koshoni looks up. Toro drops the fat envelope on the table towards Koshoni.

TORO

(Giving leave form to Koshoni)

I need leave to take care of my family.

Koshoni looks at leave form and smiles.

123. INT.PROJECT OFFICE.DAY.

The Secretary is standing near the door to Koshoni's office and eavesdropping on the discussion in Koshoni's office.

124. INT.KOSHONI'S OFFICE.DAY.

Same situation in scene 122 continued. Koshoni writes something on the leave form and

gives it to Toro. After reading the content, Toro's expression changes, as he stares at the form. Koshoni takes the Annual Evaluation form and gives it to Toro.

KOSHONI

Your Annual performance evaluation form.

Toro reads through the form. His expression changes to anger and rage as he rages.

TORO

(With rage)

What have I done to you?

(Holding the query forward)

Second query. You won't approve my leave and now, you won't recommend me for promotion, for reasons you and I know...

The secretary opens the door to Koshoni's office quietly and slightly and peeps.

TORO

(Shouting)

What have I done to you!

KOSHONI

(Standing up in anger)

You know what you've done, Toro. You know it!

125. INT.PROJECT OFFICE.DAY.

The door to Koshoni's office is slightly opened. The Secretary is peeping through the door. Seriki enters and sees Secretary peeping. Seriki gets to Secretary's back unnoticed. He taps the Secretary. Secretary opens the door to Koshoni's office for Seriki. Seriki enters.

126. INT.KOSHONI'S OFFICE.DAY.

Same situation as in scene 124.Koshoni and Toro are standing. Seriki enters.

TORO

(Bangs table in a rage)

I need my leave, NOW!

KOSHONI

(Raging)

Leave not granted!

Toro stares at Koshoni with anger. Seriki goes to sit in front of Koshoni. Toro sees Seriki. The Secretary stands at the door and watches.

SERIKI

What's going on here?

KOSHONI

(To Toro as he sits)

I am ready to approve your leave and recommend you for promotion, if you are prepared to write a favourable report about the last inspection you did! Simple.

Seriki looks at Toro. Toro looks down and keeps quiet. The Secretary watches from the door. After a while, Toro stretches his hand to Koshoni. Koshoni hands over the inspection file to him. Toro removes the page containing the report. He writes another one, signs and hands over the file to Koshoni who reads the report and smiles. Koshoni removes the relevant page and gives it to Seriki. Toro looks dumb. Koshoni picks the Annual evaluation form, removes the last page containing his recommendation tears it and throws it in the bin. He picks a new one, writes a new recommendation and signs. Toro goes out without waiting to read the recommendation. The Secretary keeps looking at Toro until he goes out.

KOSHONI

(Laughing)

Leave approved!

Koshoni beckons to Secretary. She goes to meet him. He hands over the file to her. She goes out. Koshoni and Seriki laugh.

127. EXT.HOSPITAL COMPOUND.DAY.

Toro and Eny come out of the hospital building. Toro is carrying Eny's things, while Eny is carrying the baby. They approach the old car. Eny notices the old car.

ENY

What of your car?

A nurse rushes to catch up with them and hands over a piece of paper to Toro.

NURSE

Your receipt.

TORO

(Collecting receipt)

Thanks.

The nurse goes. Toro unlocks the doors centrally. Eny gets inside the car and puts the baby on her lap. Toro goes to put the other items in the booth Toro joins Eny in the car. He starts the vehicle and drives off.

ENY

Your car?

Toro keeps quiet. Eny keeps looking at him.

TORO

I had to sell it.

ENY

(Surprised)

Why?

TORO

To pay the hospital bill.

Eny focuses her gaze on Toro as he drives out of the hospital compound into a major street. After a distance, a flapping sound is heard from one of the tyres. Toro pulls over to check. He discovers that one of the back tyres has gone flat. He opens the booth and brings out the caution sign and the jack. He goes to place the caution sign at a distance. He starts fixing the tyre. Eny and the baby are in the car. The baby is crying. Mechanic and motorcycle rider are passing. They notice Toro as he struggles with the tyre. The rider parks. They go to meet him. Toro is sweating. He's shocked to see them. Mechanic takes over from Toro. Toro is surprised by the gesture. After fixing the tyre, the mechanic hands over the jack to Toro. The rider goes to pick the caution sign placed on the road. He gives it to Toro. They walk away. Toro keeps looking at them as they go. He looks nervous and uncomfortable.

128. EXT.TORO'S COMPOUND.DAY.

Toro drives into his compound and parks the car. He goes to open the booth and removes the things there. He goes to open the door to the house. Eny alights with the baby and looks round the compound. They go inside.

129. INT.TORO'S LIVING ROOM.DAY.

Eny puts the baby on a small baby bed in the living room. Toro drops the items he is carrying and goes to the baby. He looks at the baby boy and smiles. Eny goes to the window and looks outside. She Turns and looks at Toro from the window.

ENY

Toro...

Toro turns and looks at Eny from the baby's cot.

ENY

Where will you get money to buy another car?

Eny is still at the window. There is silence.

TORO

I don't know.

Toro's face brightens. He smiles and starts whistling a song. Eny looks at him with surprise. He carries the baby, looks at him and smiles with joy. Eny looks at Toro and the baby. She goes to meet Toro. Toro embraces Eny while he's still holding on to the baby.

Appendix 9

Some of the feedback from the screenwriting and cinematic storytelling workshops

Ife Adelegan, screenwriter/film director

We have been waiting for so long for someone to give us this kind of direction about filmmaking. I have gained so much. I wish I could do my films all over again.

Felix Akande, film writer/director

I have been in this business (film) for several years, but in this workshop, I have discovered so much. I want to encourage other filmmakers to attend the next edition of this workshop. This is a wonderful thing.

Bimpe Olujide, film actor/artist

We have learnt so much during this workshop. We have also been able to correct some of our mistakes.