

YEKU!

An Ebi Omike Film

*Written by:
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FADE IN

SERIES OF SHOTS

-- QUICK shots of the urban/industrial landscape of Lagos

-- QUICK shots of the communal environment on the Lagos
mainland

SUPER - MUSHIN, LAGOS (2001)

1 EXT. ROAD SIDE - DAY

1

The LOUD sound of a car skidding down the street before an audible bump is heard. This is immediately followed by a SCREAM from a woman closeby.

WOMAN

Ajani!

Camera follows the woman as she runs towards the site of the accident. The driver of the car hurriedly gets out of the car and stares helplessly in a stunned state as he looks at the child that has been hit.

The woman eventually gets to the child named Ajani and desperately holds on to him. She runs to the helpless driver and gets confrontational, hitting him aggressively. At this point a small crowd has gathered while a few people run over to the now-hysterical woman to help.

She gets drawn away from the man and returns to the now bloodied child, lifting him off the road while the countenance of the closest people to her suggests the child is gone.

Among the people close to her is ENITAN, a woman in her early 30's. She is unable to console the hysterical woman and looks on in horror as she slowly retreats from the scene.

ENITAN (V.O.)

This was the day it all started...

CUT TO:

2 EXT. STREET - DAY - CONTINUOUS

2

We SEE Enitan walking down the road still shell shocked as she casts intermittent glances back to the street where Ajani's mother is still screaming in anguish.

She heads towards a house where two children, a boy and a girl are seen running about in front of the house oblivious to the pandemonium on the street closeby.

ENITAN

Aro! Ire!

The two children look up to their approaching mother with excitement in their eyes as they run towards her. It takes them a moment to realize the crazed look in her eyes.

Enitan seems to be filled with trepidation as she gets to the children and spansks them both before dragging them into the house amidst their confused cries.

She mutters a range of unintelligible words in yoruba as she orders them into the house. As the children go in, she takes one more look down the road before shaking her head and hurrying into the house.

FADE TO:

3 DREAM SEQUENCE

3

A small crowd gather round at the same spot of the initial accident. We SEE Enitan behind them trying to take a peek at the spectacle causing the gathering.

The crowd keep muttering sad words while she struggles to see the faces of the victims of the accidents. Camera slowly shows from the victims legs up to their faces.

The victims of the accident are Aro and Ire. Enitan instantly gets white-faced. She pushes one of the onlookers off to get closer. The man is about to retaliate but sees the expression of her face as she kneels slowly beside the children.

ENITAN

Ah! Aro, Ire!

We SEE the bloodied bodies of the children as they lay still on the road at the same spot where the initial victim lay dead. At this point, Enitan lets out a loud piercing SCREAM.

CUT TO:

4 INT. ROOM - MORNING

4

Enitan wakes up with a start, screaming as she does so. The children who were asleep close to her suddenly wake up; fear written all over their features.

ARO
Maamí, what happened?

In response to this, she simply pulls her son close. Stretching her hands further to embrace her daughter as well. As the scene slowly fades out, camera captures the simple room and surrounding features that show the families status.

FADE TO:

5 NARRATIVE MUSIC SEQUENCE

5

We have a narrative music sequence accompanied by a series of shots:

- We SEE Enitan thinking for a long time at HOME while Aro and Ire play a traditional game at the corridor close to their room. We see a shot of other children playing outside. Aro comes closer to her asks to go outside. We can tell from his gesticulation. Enitan gets angry at his request and beats him.

- We SEE Enitan talking to an old woman in the MARKET. She is wide eyed as the woman tells her something before she fearfully withdraws from the woman

- On another night at HOME, we SEE Enitan crying as she looks at her sleeping children before staring out in to the dark.

ENITAN (V.O.)
I had no rest of mind...

FADE TO:

6 EXT. SHRINE - NIGHT

6

OPEN ON a shrine with an assortment of red and black clothes tied to stakes.

ENITAN (V.O.)
I had to do something...

A number of calabashes and other accompanying artifacts are seen while an old man sits in the midst of this all.

We SEE Enitan facing the old man who has begun to chant several incantations while she watches him closely. He finally gets done with this and stares straight at her.

PRIEST

Yekú, the half sister of Gbékude.
The one who declines death the
power to operate.

(Beat)

That, is the spirit you have asked
for today...

She nods her head as he gets into another round of incantations. As he does this, he hands her a peculiar looking statue of a woman.

She accepts this with both hands and begins to look it over as the man breaks into a dirge in praise of Yekú.

CUT TO:

7 INT. ROOM - DAY

7

The scene opens straightaway on the image of the carved wooden statue on a stool in Enitan's one room apartment.

We SEE Enitan handling some house chores. Aro looks bored in a corner of the room while Ire is fast asleep on the bed.

He walks up to his mother after a while.

ARO

Maamí, I want to go and play in
Awe's house

Enitan considers this for a while. She looks at Aro for a second before staring at the wooden statue placed on the stool.

She then gives him a seemingly perfunctory nod that Aro gladly accepts before taking off.

CUT TO:

8 EXT. NEIGHBOUR'S HOME - DAY 8

We SEE Aro at the door to the neighbour's home. FOCUS is briefly on a peculiar looking footmat which he stands on while knocking on the door. After a few knocks, the door gets opened up to him.

DISSOLVE TO:

9 INT. NEIGHBOUR'S HOME - DAY 9

Awe is seen rummaging through a box while Aro wanders off a little. He sees an image which arrests his attention for a moment. A similar wooden statue to that in his home.

At this point, Awe calls out to him.

AWE (V.O.)
Come and see all the new toys my
mother bought me!

Aro shrugs off his curiosity at the statue with child like disinterest as he walks back to meet Awe.

CUT TO:

10 EXT. STREET - DAY 10

We SEE Enitan taking her children to school. From their P.O.V, we see the next door neighbours out in front of their house standing next to a new car.

The father hands over a key to the mother who is excited as she collects it from him. The kids are in a joyous mood as they wave heartily at Aro and Ire who wave back at them.

FADE TO:

11 EXT. STREET - DAY 11

OPEN ON a busy street where a number of activities are taking place on the roadside and numerous vehicles plying the road. A number of school children are seen walking down the road.

From across the road, we notice the children attempting to cross the road. Aro and Ire are spotted among the group. They attempt to cross the road again but can't seem to do this due to the busy traffic.

Eventually the group of four kids run across the road.

In slow motion; we SEE a car heading straight at Aro and Ire, with one other child ahead of them and another behind them. With impact impending, we catch the eerie sight of a woman who looks strangely like the wooden statue in their home. The woman somehow ensures the impact of the car is slightly delayed to ensure that the children have just passed by inches before she disappears, leaving the car to hit the last child.

There are loud SCREAMS all around

This is followed by pandemonium as the adults around run towards the hit child. The child is seen jerking violently as he struggles for his life.

Aro and Ire are seen closeby after narrowly missing the accident. They begin to cry as they see their blood stained classmate who is surrounded by the small crowd.

A woman closeby is seen crying and getting into some theatrics.

WOMAN II

O ma sé o (What a pity)

A few people closeby give her inquiring looks as she keeps on repeating this statement.

WOMAN II (CONT'D)

I know the boy

A few people are more concerned now and look to her for more information.

WOMAN II (CONT'D)

He is my neighbour's only son.
These accidents in this our area
sha...

At this point, the countenance of those closest to the young boy shows that he has lost his life. The woman begins to cry at this point. The children also cry as they watch the now lifeless body of their friend.

FADE TO:

12 NARRATIVE MUSIC SEQUENCE

12

We have a **Dance Scene** where a troupe performs a tribal dance with Enitan to celebrate her victory and praise Yeku via a series of dance routines and singing.

This is followed by a narrative music sequence accompanied by a series of shots:

HOME SCENE - We SEE Enitan dancing round the stool which has the wooden statue placed on it while her children who still seem shaken over the incident look on

SHRINE SCENE - Enitan is back at the shrine handing a few items over to the Priest. She also hands him the rope to a tied goat which she has brought along. The Priest laughs derisively as he sees the goat and shakes his head.

STREET SCENE - We SEE Aro and Ire walking down the road from school and watch them progressively get older

HOME SCENE - We SEE an older Aro and Ire, obviously having an argument with their mother. They walk out angrily while Enitan seems unmoved by this, smiling at the wooden statue.

FADE TO:

SUPER - MUSHIN, LAGOS (2016)

13 INT. ROOM - DAY

13

Enitan's home does not have as much changes as anticipated as we see her room with the sparsely set up furniture. She is seen doing incantations and dancing round the idol in praise when the door is opened and a much older Aro steps in.

ARO

You see what I've been saying?

We notice he is closely followed by his sister Ire. She tries to calm him down but looks in contempt at the statue before staring at her mom.

IRE

Maamí, will you let this thing
destroy our family?

Enitan looks up at them as though unsure of what to say before returning to her 'incantations state'

ARO

We begged you to leave this house,
you refused. We send you money and
you spend it on this nonsense.

Enitan looks up for a moment as he says this

ARO (CONT'D)

Why are you doing this?

She sighs deeply with a weird looking smile on her face as
she continues unbothered.

IRE

See, a lot has happened since you
brought this thing into the house.
You have to stop this

Aro who seems to have been holding himself blurts out at her

ARO

Maamí, we came here to tell you
just one thing. You have to choose
one. It is either us or your idol

Enitan shoots her gaze up at this point

ARO (CONT'D)

And that is final

He walks out at this point, closely followed by Ire, who
shoots her mother a disapproving look before following him
out.

There is a look of genuine hurt on Enitan's face as she
watches the children leave. Scene slowly fades out on the
impassive expression she wears at this point.

CUT TO:

14 EXT. SHRINE - NIGHT

14

The scene cuts straight to the shrine where the priest is
seen turning his back to Enitan who is kneeling before him.

ENITAN (V.O.)

I couldn't take it anymore, I had
to stop...

We SEE the Priest turning back sharply to face her.

PRIEST

Éwó!
(Sacrilege)

ENITAN

(Confused)
I didn't know it would be like this

PRIEST

You cannot cheat the gods - a life
for a life!

ENITAN

Ah Baba!

PRIEST

Daké! (Quiet)
No matter how long it takes, the
debt of their lives must be repaid.

Enitan is in tears. We notice that the wooden statue is in
her hands as she cries before the priest,

The Priest laughs mirthlessly as he stares at her.

PRIEST (CONT'D)

How dare you?!

ENITAN

Please Baba

He shoots her a murderous look

PRIEST

You dare outsmart a god?

ENITAN

O ti o
(No)

He indicates that she goes silent which she does instantly

PRIEST

While the others sought for the
blood of the young ones, Yekú
protected your children from being
sacrificial items.

He paces for a few seconds.

PRIEST (CONT'D)

Now that they have found their feet
in life, you want to go your way?

He looks at her questioningly

PRIEST (CONT'D)

Iyí o to s'ébó
(Praise is not enough to be
sacrifice)

ENITAN

(Gasps)
Ah Baba

Her hands instinctively go up to clasp her head as she hears this. She let's out a loud wail and starts crying profusely while the man stares stone faced at her.

FADE TO:

15 EXT. STREAM - DAY

15

We SEE Enitan in a canoe right in the middle of a stream. She is silent for a while as she looks closely at an item in her hands. We have a closer look which reveals the item to be the wooden statue of Yekú.

Suddenly she props herself up and throws the statue as far as she can. Her breathing is quite obvious as she seems to be out of breath after this activity. She then begins to paddle the canoe back towards the bank.

FADE TO:

SUPER - LEKKI, 2018

16 INT. IRE'S HOME - DAY

16

OPEN ON a well furnished middle class home. Enitan is seen dressed in better clothes and looking much better as she attends to a baby.

A man comes out of an inner room closely followed by Ire. He greets Enitan hurriedly before giving Ire a quick peck on the cheeks and hurrying out.

Ire walks towards Enitan who has by now gotten the baby fully dressed.

IRE
Maamí, have you eaten?

ENITAN
Not yet

IRE
Let me prepare your *ogí*
(Pap)

As she turns around to leave, she HEARS a gasp which makes her turn around instantly. She SEES Enitan staring straight at the door.

IRE (CONT'D)
Maamí kilode?

Enitan simply stares straight at the door with trepidation all over her features. She slowly hands over the baby to Ire while keeping her eyes transfixed on the door.

IRE (CONT'D)
(Scared)
Maamí, you're scaring me! What's wrong?

At this point, Enitan simply gets up and stares straight at Ire.

ENITAN
Yekú dé!
(Yekú is here)

Camera switches to the entrance of the house where Enitan is transfixed and shows a graphic view of the woman who looks exactly like the statue of Yekú.

Ire seems even more confused and holds on tight to her baby while Enitan scampers around.

ENITAN (CONT'D)
Call Aro!

In her state of extreme fear, Ire who is now in tears of confusion somehow manages to hold on to her now crying child and dials a number on her phone,

IRE
Hello,
Bóda mi,
(My brother)
(MORE)

IRE (CONT'D)

Please can you come around to the house? Maamí is acting funny.

(Beat)

No it's not a bad dream, I think she is seeing things now.

Hurry!

While making the phone call, Enitan has successfully gotten a hand bag from within the house before heading out hurriedly through another exit while Ire hurries after her

IRE (CONT'D)

Maamí where are you going?

ENITAN

Mo'n bó!

(I'll be back)

Ire is in tears now as she looks confused while she watches her mother leave.

CUT TO:

17 EXT. MARKET - EVENING

17

The scene cuts to Enitan back in Mushin and kneeling down before the old woman earlier encountered in the market. The woman seems in no mood to hear anything she has to say.

Enitan is in tears as she begs her but a few other women around collectively shoo her off and warn her not to disturb the old woman any longer.

CUT TO:

18 DREAM SEQUENCE

18

OPEN ON Enitan crying as she is surrounded by three women, all holding similar wooden statues. They are all muttering inaudibly while she begs them.

One by one, camera shows their faces and goes in to short clips illustrating the deals that each one of them made.

SERIES OF SHOTS

EXT. NEIGHBOUR'S HOME - DAY

- We SEE the Welcome Mat in the neighbour's home.
- We also SEE the similar statue which Aro had seen in the home.
- We SEE the first and second children hit by the cars as they go and visit Awe to play.

EXT. STREET - DAY

- We then see their accidents

- We CUT TO the home where we SEE Mama Awe in a room with blood on her hands as money showers on her from the ceiling.

Camera SWITCHES to the other woman

EXT. SHRINE - EVENING

- The other woman is seen with the Priest.
- She is later seen with him now pregnant

- We CUT TO a room where we SEE a wooden statue on a stool as she holds a baby in her hands

Back to present, Enitan is seen begging the three women until Yekú appears to her again.

CUT TO:

19 INT. IRE'S HOME - DAY

19

We SEE Enitan sleeping on a bed. We HEAR laughter and taunting sounds in the background as she suddenly wakes up with a SCREAM. Aro who we see closeby, is quick to hold her hands and calm her down.

ARO

Maamí, I'm here, it's okay

Enitan starts crying. She looks around and sees Ire looking so sad afar off.

ENITAN

I was only trying to protect you.
Forgive me.

The children are close to tears as well.

ARO

Maamí, please tell us what's going on

ENITAN

I will tell you everything

She nods her head as she begins speaking to them while the scene fades out.

FADE TO:

20 INT. CHURCH - DAY

20

The scene is ushered in with loud prayers as a Pastor is seen praying for a number of people lined up before him. His assistants are seen standing behind the people as he lays his hands upon them and they fall before him.

We SEE Aro and Ire closeby, praying along as the Pastor slowly moves closer to Enitan. We SEE the woman next to Enitan falling down once he lays his hand on her and turning around, writhing in pain.

The assistants clap as he declares that she is free from the spirit. He then moves on to Enitan. He prays for her for a few seconds and then lays his hands on her. She however doesn't fall like the others. He prays some more and then tries again but she still doesn't fall. Aro and Ire look on in fear.

At this point, he asks the assistants to hold on while he speaks with Enitan

PASTOR
Woman, what have you done?

Enitan speaks inaudibly for a few seconds while we SEE the faces of the congregation all wondering what her peculiar case could be.

PASTOR (CONT'D)
Very well. There is a way out.
Bring everything here, including
that statue. We will burn it right
here on the altar and then pray for
you again

ENITAN
Ah, mo gbé!
(I'm done for)

The Pastor seems a little confused as Aro responds on his now-crying mother's behalf

ARO
She threw the statue in to the
river

PASTOR
(Shocked)
What?!

They all seem taken aback by his reaction. He begins to shake his head

PASTOR (CONT'D)
You must find it

IRE
(Confused)
How?

PASTOR
That is the only way out

At this point he has begun ministering to another person while Aro and Ire look deflated.

CUT TO:

21 INT. IRE'S HOME - EVENING

21

OPEN ON pandemonium in Ire's home as we see Ire's husband holding on to his child as he is unable to comprehend the scenes in his home.

We SEE Enitan running around the house as she begs an unseen person. Aro runs closely after her at every point while Ire is seated crying profusely as she watches her mother,

ENITAN
Yekú jor, fi mi silé
(Yekú please leave me alone)

Aro keeps trying to get a hold of her

ARO
Maamí you have to stop this, please

Camera captures the translucent image of Yekú appearing to Enitan in different corners of the house.

Enitan shuts her eyes for a moment before letting out a loud scream.

ENITAN
I have to go.

ARO
Go where maamí?

ENITAN
I know what to do

ARO
Where are you going maamí?

Enitan goes over to her crying daughter and gives her a warm hug. Ire cries more profusely as she holds on to her mom.

ENITAN
Ma bi nu, ókó mí
(I'm sorry my love)

After a long hug she heads over to the door. She is almost at the door closely followed by Aro when she turns back sharply.

She then hurriedly passes by another exit while we see the translucent image of Yekú at the initial door.

We SEE her leave, closely followed by Aro as the scene slowly fades out.

FADE TO:

22 EXT. ROOM - NIGHT

22

We SEE Aro parking in front of their one-room apartment in Mushin. Enitan alights from the car hurriedly and begins heading inside.

Aro follows suit but is immediately stopped by Enitan

ENITAN

Oti o
(No)
You have to wait here

ARO

But Maamí...

ENITAN

Just wait in the car

She goes closer to him and hugs him as well

ENITAN (CONT'D)

Ma bi nu, ókó mí
Just wait

He gives a feeble nod and watches her go in to the house.

CUT TO:

23 INT. ROOM - NIGHT - CONTINUOUS

23

Enitan gets into the room which seems unchanged in the years past. She looks around for an item for a few minutes before she eventually seems to find it.

She places the item on the stool and kneels down close to it.

CUT TO:

FLASHBACK

There is a brief flashback to the last time the children were with her in the house

ARO

*Maamí, we came here to tell you
just one thing. You have to choose
one. It is either us or your idol*

CUT TO:

24 INT. ROOM - NIGHT - CONTINUOUS

24

Enitan looks at her palms and stares towards the window.

ENITAN

Everything I did was for my
children.

(Beat)

Olodumare, I will rather return to
you than return to Yekú

There is a dirge here as Enitan slowly speaks inaudibly

MUSIC SEQUENCE

*In a world where my seed were not safe, my sacrifice was to
protect them from my sisters. My sisters who would readily
use my seed to grow wealth from Gbekudé. But I never knew
that the ties between Yekú and her family ran deeper than my
love for my seed. Alas, I have to make the ultimate
sacrifice.*

The scene slowly fades out.

CUT TO:

25 EXT. ROOM - NIGHT - MOMENTS LATER

25

We SEE Aro fidgeting in the car as though trying to make a
decision. Suddenly he gets out of the car and walks up to the
door of the house.

ARO

Maamí!

He knocks a little louder but gets no response

ARO (CONT'D)

Maamí!

Unsure of what to do and fearing the worst, he hits the door violently, breaking it off its hinges

CUT TO:

26 INT. ROOM - NIGHT - CONTINUOUS 26

As the door opens up, he is momentarily paralyzed at the spot as he sees the lifeless body of his mother before him.

ARO

Maamí!

He rushes over to her, tears already streaming down his eyes

ARO (CONT'D)

Maamí!

No! Why Maamí

He pulls her lifeless body into a tight embrace as he begins to cry profusely.

We SEE the translucent image of Yekú walking out the door as the scene slowly fades out.

He SCREAMS out in hurt as he holds her even tighter to himself.

A dirge plays slowly at the background.

27 CLOSING SEQUENCE 27

We SEE Aro and Ire with their families at a garden set family reunion YEARS AFTER all hale and hearty.

ENITAN (V.O.)

I paid the price, now my beautiful
children can live long healthy
lives...

FADE TO BLACK.