

DESPERATE CHASE

(A Contemporary Play)



Olayiwola Abdulqudus Lawal

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DEDICATION

To my beloved parents; Mr. and Mrs. Olayiwola Lawal, for dealing their cards well and preventing the environment from playing it irreparably.

FOREWARD

Desperate Chase is a play that addresses the get-rich-quick syndrome ravaging our contemporary society. It is evident that everyone is running after riches. Identifying the quickest way to make money and pursuing it without minding the consequences of their actions seems to be the sport of the moment. In our world today, we see various cases of occultism, cybercrime, and other transgressions just in a bid to make money.

The play opens with Raphael; a sage who laments and elucidates the financial state of the society and the mentality of youths about making money. Hon. Ayo, a well-known politician but an occultist, perpetrates lots of heinous acts while amassing riches and creating a repulsive standing, he provides for himself in the political space. Nemesis catches up with him after a failed cultic exercise which results to the loss of his only child and his destruction alongside his cohorts. The play also portrays cybercrime fraudsters who use diabolical means to defraud their victims. It was all rosy in the beginning but didn't end well with them. Amongst the demonized character is Madam Nkechi, a restaurant owner who uses water gotten from dead bodies in the morgue to cook for her customers as a diabolical means to draw ceaseless patronage, quick sale and generate money. The play ends with all perpetrator of evil meeting their waterloo.

August, 2024.

Professor Ted Anyebe,

Department of Theatre Arts, Federal University Lokoja, Kogi State.

PREFACE

Desperate Chase is a tale of one of the contemporary issues that has bedeviled the society; the quest for amassing wealth at all cost. Today, everyone is concerned about making money rather than creating values. Our mentality revolves around riches irrespective of our age brackets. Though, expectedly, the society has given room for this ideology to thrive; because often times, one is not recognized if he/she has have no financial contribution to offer. We channel our energy and dedicate our supports to irrelevant initiatives that has no benefit to our society. Hence, there's hardly a space where people with positive initiatives are given the floor to explore their ideas.

More so, parental upbringings constitute to this decadence; perhaps, economic pressure has magnified the emphasis by parents on the need to make money rather than be adequately educated. Some parents even mount pressure on their kids, saddling them with the responsibilities they ought not to shoulder. *Desperate Chase* explores the get rich quick syndrome ravaging the youth as well as the society. Greed and thirst for power is also another angle the playwright integrates into the dramatic form. However, the inspiration for this play stemmed from the get rich quick syndrome ravaging the society. This play serves as a means to an end in curbing the get rich syndrome while letting us know that the consequences of chasing wealth in an abysmal way is catastrophic.

Olayiwola Abdulqudus Lawal
September, 2024.

CHARACTERS

Pa Raphael -	-----	An Old man
Hon. Ayo -	-----	A political Godfather & Ritualist
Mrs. Ayo -	-----	Hon. Ayo's wife
Hon. Emeka -	-----	Politicians
Hon. Jacob -	-----	
Pablo -	-----	Cybercrime Fraudsters
Anthonia -	-----	
Whitey -	-----	
Jack -	-----	Ayo's cohorts
Jennifer -	-----	
Madam Nkechi -	-----	A restaurant owner
Sikiru -	-----	Mortuary Guard
Baba Fakunle -	-----	A witch doctor
Collins -	-----	Divisional Police Officer
Inspector Joshua -	-----	Police Officers
Victory -	-----	
Austin -	-----	
Mary -	-----	Students
Tina -	-----	
Grace -	-----	
Esther -	-----	Mary's mother
Joy -	-----	Whitey's girlfriend/Hon. Ayo's Sugar girl
Dr. Joseph -	-----	A University Lecturer
Mai Ruwa -	-----	A Water Truck Pusher

Killer -  Robbers

Stone - 

Madam Amara ----- Madam Nkechi's Rival

Mercy ----- Esther's Sister

Omowunmi ----- Mercy's daughter

Mariam ----- Madam Nkechi's maid

EXTRAS

A Hunchback

Passersbys'

PREMIERE PRODUCTION

Desperate Chase was premiered on the 21st of January 2022 at the Department of Primary Education hall, Federal College of Education, Okene, Kogi State by some students of the department of English, Federal College of Education Okene, some Undergraduate students of Ekiti State University in affiliation with Federal College of Education, Okene, some Undergraduate Students of University of Ibadan in affiliation with Federal College of Education, Okene, Kogi State alongside some Erudite Foundation Actors. It was supervised by Dr. Caleb O.K Momoh and Dr. Abraham Obakachi with the following Cast and Crew:

CAST

Stephen Raphael Lucky -----	Pa Raphael
Olayiwola Abdulqudus Lawal -----	Hon. Ayo
Meseda Racheal Oluwatobiloba ----	Mrs. Ayo
Okonkwo Meshach Emeka -----	Hon. Emeka
Awolumate Silas Osigule -----	Hon. Jacob
Olowoshagba Taiwo -----	Pablo
Jatto Deborah Mosieba -----	Anthonia
Aminu Samuel Olayide -----	Whitey
Samuel Joy Samuel -----	Jack
Isah Sandra -----	Jennifer
Nwasani Faith Eberechukwu -----	Madam Nkechi
Babatunde Isreal Abiodun -----	Sikiru
Musa Johnson -----	D.P.O
Moses Joshua Olubukola -----	Inspector Joshua
Salifu Victory Ojomugbekenye --	Victory
Ajagbe Victor Olorunsogo -----	Austin
Dada Angela Omonofa -----	Mary

Lucky Iyafekhe Blessing -----	Tina
Momoh Blessing Ahuoiza -----	Grace
Ogbonna Ifeoma Esther -----	Esther
Uyo Joy Peters -----	Joy
Peter Onimisi Zacheus -----	Dr. Joseph
Abdullahi Yusuf -----	Mai Ruwa
Ademiluka Daniel Temidayo -----	Killer
Bamaiyi Liberty Amadosi -----	Stone
Oluyori Victoria -----	Madam Amara
Giwa Mercy Oyindamola -----	Mercy
Fadipe Damilola/ Anita Abel -----	Omowunmi
Yakubu Janet Ada -----	Mariam

EXTRAS

Rabiu Dominion - _____	Passers by
Oloba Christjoy Folashade - _____	
Olayiwola Abdulqudus Lawal -----	A Hunchback

Directors:	Olayiwola Abdulqudus Lawal Famujimi Samuel Itunuoluwa
Script Supervisor:	Dr. Caleb Momoh
Stage Manager:	Peter Onimisi Zacheus
Costume Managers:	Ogbonna Ifeoma Esther Raheem Oyeyemi Marvelous
Sound Manager:	Ademiluka Daniel Temidayo
Stage Hands:	Musa Johnson Rabiu Dominion Stephen Raphael Lucky.
Gaffer:	Musa Johnson
Props:	Moses Joshua Olubukola Oladele Ahmod Olushola Okoro Joy Oluchi

ACKNOWLEDGMENT

I give glory, honour and adorations to God Almighty, the master of the Universe for crowning my daily endeavours and efforts with success. Without God, the world would have forgotten about my existence. May His name be praised! I appreciate the indefatigable love, support, prayers of my idols; Mr. and Mrs. Olayiwola Lawal. You both are the best parent any child could wish for. I pray God Almighty spare your lives and enable you reap the fruits of your labour in good health. To my academic father and Mentor; Dr. Caleb O.K Momoh, thank you for grooming me to be a better writer. Your teachings and mentorship is top notch; God bless you and all that concerns you.

I also want to appreciate the following dignitaries for playing vital roles during my academic sojourn as an undergraduate student; Dr. Abdulmumuni O. Anaza, Dr. Abraham Obakachi, Mr. Christopher N. Njoku, Dr. Godwin Oyibo, Dr. Joseph Ajogwu Onojah amongst other great teachers. To my dearest Big Daddy; Dr. Afeez Bakare, Hon. Pharm. Ahmad Jibril Oludare (Fmr. S.A on Youths and Students Development to the Kogi state Governor), Hon. Justice Suleiman A. Olorunfemi (Rtd. Grand Khadi, Sharia Court of Appeal, Kogi State), Prof Ted Anyebe, I say Thank you.

I'll be an ingrate if I fail to acknowledge these great academic connoisseurs of Alvan Ikoku Federal University of Education, Owerri, Imo State; My amiable boss and teacher, Dr. Kelechi S. Ogbonna (HOD, Theatre Arts Department), Dr. Michael O. Ajileye, Dr. BBC Onwuagboke, Sir ABC Duruaku, Dr. Ekweariri C. Sabinus, Mr. Friday Achor Akowe, Dr. Chisimdi Udoka, Dr. Ifenyinwa Uzundu, Dr. Emmanuel Inedu amongst others and my very good friend, Mr. Okwuokenye Issac. You all made me feel at home in an unfamiliar territory. Your good deeds won't be forgotten in a hurry.



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To my Big brothers in the academics who inspire me greatly; Dr. Ayodeji Kayode, Dr. Adewunmi Stephen, Mr. Babalola Olushola Hakeem, Hon. Kelvin Oluseyi Eleta (Senior Special Assistant to the Kogi State Governor on Fraud and Internet Matters) and my very own Celebrity Lecturer, Hon. Olanrewaju Rotimi Churchy (Senior Special Assistant to the Kogi State Governor on Culture and Tourism), I appreciate you all greatly.

Lastly by no means least, I want to recognize all members of Erudite Foundation and Prolific Griots Club respectively. And to everyone who participated in the play production; thank you all for being part of this. May God elevate us all.

PROLOGUE

On the stage, an old man of about seventy two years of age emerges from an inner room holding a walking stick. He faces the audience, and takes his seat.

Pa Raphael: *(clears his throat)*, Everyone is running after wealth. Humans care no more about disastrous consequences; sudden wealth has become a priority and honesty, a garment forsaken. But little did they know that whatever is destined to be yours, will never pass you by. Why run endlessly? All in the name of running after wealth which will boomerang when due and inflict terrible punishment on the perpetrator of the action.

A journey that cannot be completed in the space of twenty years, you dare attempt to execute it in twenty months and expect zero consequence to emanate from it?

Youth move with gadgets, in the name of hustle. Traditionalists worsen matters, by cunningly including rituals in our youth's illegal profession, deceitfully calling it spiritual aid.

In the name of getting rich quick, human life has totally become meaningless to evil perpetrators, who seek money desperately without minding its terrible outcome.

An Albino no longer finds it comfortable to walk freely at dusk for the fear of being captured and used as an ATM to withdraw money from the spiritual realm. *(Looks up to the sky)* Dear Lord, we pray unto thee, to come to our aid, for the youths of nowadays; no longer wants to work before getting rich. *(He stands up and leaves the stage with the help of his walking stick).*