

SUMMARY

There's
TERROR
in the **Street**

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THERE'S TERROR IN THE STREET

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There's Terror in the Street tells the story of a newspaper editor who is under pressure to save his country from an impending catastrophe orchestrated by a terrorist consortium. The unpretentious city editor is snatched from his humble home by a gang of gunslingers in uniform and taken to a hideout in the wilds.

There, in the jungle hideout, leader of the terrorist group consorting with Libyan nationals tells our editor of his plans to seize the national power. He tells Editor Kayinei Kanayo Kayne that he is tired of operating from the jungle and being labeled terrorist by state actors who, he alleges, make use of the same terrorist mechanism as he does to obtain allegiance from the people.

In a monstrous building in the jungle, equipped with state-of-the-art, modern communication devices the terrorist kingpin, Franklin Obidigbo Odunze, alias Black Mamba, compels Editor Kayne to watch various screen demonstrations of his mindless acts of terrorism; bomb blasts, kidnaps, hostage-taking, economic sabotage, miscarriage of justice and all forms of transitional terrorism happening here and there across the nation.

In the end, he tries to convince our public-spirited editor that journalism and terrorism are jobs of a like nature, arguing that both are guerrilla tactics used by people who have similar ideologies in their struggles to change society.

His words, "I dare say that journalism and vandalism are both insurgent forms of terrorism, and terrorism if you must know, is a specific tool of persuasion in a wide variety of power relationship. Both are, of course, different forms of political communications wherein journalists and newsmen use insightful reporting while vandals and hoodlums use murder and destruction to heighten a socio-political crisis".

The daredevil Black Mamba concludes his recitals by saying "Let me oblige you by telling you that I'm very sick of operating from the jungle, of being labeled terrorist by state actors who use the same terrorist mechanism as I do to obtain allegiance within the social structure. I want to occupy the Aso Villa, Mr Kayne and I guess I've got what it takes to do that: with the cooperation of a formidable army division and the dedication of the volunteers the operation won't fail".

Of course, it is important to mention at this point that our editor has to contend with two formidable power blocks here. The first one is a revolutionary force that kidnaps him and takes him to their terrorist hideout some 300kilometers away from civilization. The second one is the authorities who think his matter-of-fact editorials are anti-government in content and approach.

In the hideout, the terrorists try to proselytize the editor to compromise his principles and lend his support to their revolutionary cause. Of course, they try to convulse him by promising him some mindboggling monetary rewards and a lofty place in the new system. But Editor Kayne is not unaware of his firm ethical training having passed through the watchful eye of a diehard editor whom the terrorist kingpin confesses of killing.

Of course, in the course of his social communication job, Kayne does not submit to social hypocrisy of his time and, therefore, will not submit to unnecessary censure either, especially, when it comes from some faceless thugs that have lots of social pretensions.

Expectedly, therefore, he turns down their offer and swiftly turns his attention to finding ways to save his country from revolutionary forces who have threatened to bring down the national government in a few days in a nuclear-tipped missile attack from their jungle headquarters.

Somehow, he manages to escape from the terrorist stronghold after strangling a couple of the outlaws and setting their house ablaze. Seizing one of their high-powered utility vehicles, the editor races back into civilization and, coming up before a government inquisition, discloses the planned insurgency to the authorities who move in quickly to call the terrorist bet.

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