



CHAPTER TWENTY-ONE

MOST WANTED





Knock!
Knock!



HMM... WHERE AM I?




EXCUSE ME, MRS. SAMARAS.
MAY I COME IN?




MR SEFERI? IS THAT YOU?
WHAT'S GOING ON?

YOU'RE IN THE HOSPITAL, MA'AM.
DON'T YOU REMEMBER? WELL, I THINK
IT'S NORMAL FOR YOU TO BE CONFUSED
AFTER SUCH A TERRIBLE ACCIDENT.




A woman with long dark hair is lying in bed, looking out a window. She is wearing a purple patterned nightgown. The window has light-colored curtains and shows a bright blue sky. A thought bubble is connected to her head by a dotted line.

HOSPITAL? SO DID THEY REALLY PERFORM
ALL THOSE CRAZY SURGERIES ON MY BODY?
I THOUGHT THAT HAD BEEN JUST A FREAKING
NIGHTMARE! BUT MR. SEFERI MENTIONED AN
ACCIDENT. WHAT ACCIDENT, FOR GOD'S SAKE!
I MUST HAVE LOST MY MIND!



I WISH I HAD COME TO SEE YOU SOONER,
MA'AM, BUT THE TRUTH IS THAT THINGS GOT EVEN
MORE COMPLICATED AND DANGEROUS RECENTLY.
THERE'S SOMETHING IMPORTANT I NEED
TO ASK YOU.


A man in a dark suit is shown from the chest up, holding several red poppies. The flowers are vibrant red with dark centers and green stems. The background is a warm, orange-toned wall.

BEFORE THAT, THOUGH, LET ME SAY THAT
I'M VERY HAPPY TO SEE YOU RECOVERING.
I HEARD YOU'RE BEING DISCHARGED TODAY.
THAT'S WHY I BROUGHT YOU
THESE FLOWERS.

THEY ARE CALLED RED POPPIES AND ARE
THE SYMBOL OF ALBANIA. THEY REPRESENT,
AMONG OTHER THINGS, HOPE FOR BETTER
TIMES. A LITTLE HOPE NEVER HURT ANYONE,
DON'T YOU THINK, MRS. SAMARAS?

A woman with dark hair, wearing a patterned hospital gown, lies in a white hospital bed. She is looking towards a man whose back is to the camera. The man has dark hair and is wearing a dark shirt. A pink blanket is draped over the lower part of the bed. To the left of the bed, a wooden bedside table holds a vase with red roses and a small green sign with a red cross. On the wall behind the bed, there are two white electrical outlets and a light switch. A small bouquet of red poppies is placed on the bed near the woman's head.

HOPE IS GOOD, BUT KNOWING
THE TRUTH IS AN EVEN BETTER FEELING,
MR. SEFERI! WHAT'S SO IMPORTANT THAT
YOU HAD TO COME TO THE HOSPITAL TO
ASK ME? NOTHING MAKES SENSE
RIGHT NOW!

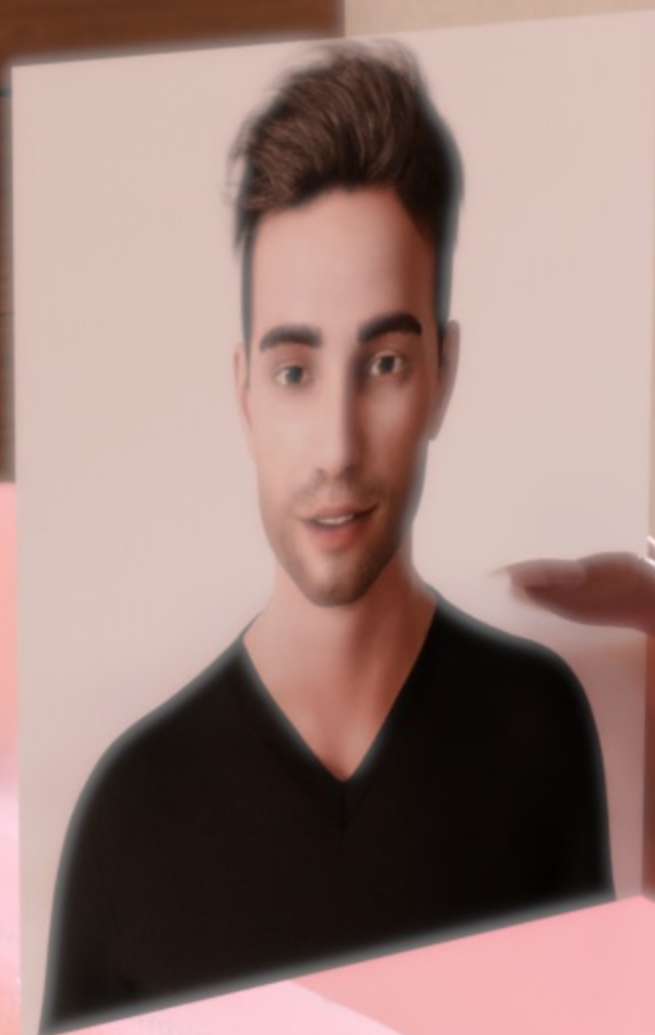
A man with dark hair, wearing a blue suit jacket over a black shirt, is shown from the chest up. He has a serious expression. A speech bubble points to his mouth. In the bottom left corner, there are three red poppies on thin green stems. The background is a plain, light-colored wall.

ONCE AGAIN, JUST LIKE THE NIGHT
WE FIRST MET, IT'S EASIER TO JUST
SHOW YOU.



HAVE YOU EVER SEEN THIS MAN,
MRS. SAMARAS?

OH, GOD....






THIS IS ME! OR AT LEAST WHO
I USED TO BE BEFORE WHAT
THOSE CRAZY DOCTORS DID
TO MY FACE AND BODY!




SO, MA'AM. WHAT DO
YOU SAY?

A woman with dark hair, wearing a brown sweater with a blue and black geometric pattern, is shown in profile, looking towards the right. She is holding a large white rectangular object that has been redacted. A speech bubble originates from her mouth, containing the text: "NO, I'VE NEVER SEEN THIS MAN BEFORE, MR. SEFERI. WHO IS HE?". The background consists of a wooden wall with a light switch and a small potted plant with red flowers on the right.

NO, I'VE NEVER SEEN THIS
MAN BEFORE, MR. SEFERI.
WHO IS HE?

A close-up photograph of a man with dark hair, wearing a dark blue suit jacket over a black shirt, lying in a hospital bed. He has a concerned or puzzled expression on his face. To his right, a clear plastic IV drip chamber is hanging from a metal stand. In the bottom left corner, there are several red poppies. A speech bubble is positioned to the left of the man's head.

WELL, IT CERTAINLY MAKES
THINGS MORE... PUZZLING.


A man with dark hair, wearing a blue suit jacket over a black shirt, is speaking to a woman. The woman is seen from the back, wearing a dress with a purple and black geometric pattern. They are in an indoor setting with a light-colored wall and a red wall in the background.

I'VE BEEN INFORMED BY A RELIABLE SOURCE THAT MR. TOSKA IS AFTER THIS MAN, WHOSE NAME IS ANDREW WOODS. THE OLD BASTARD IS CONVINCED THAT WOODS IS AT THE CENTER OF A CONSPIRACY TO STEAL HIS MONEY.

A CONSPIRACY HE BELIEVES YOUR FAMILY IS PART OF. I STILL DON'T KNOW ALL THE DETAILS, BUT MR. TOSKA HAS A LOT OF MEN AFTER WOODS. DANGEROUS MEN.



OH GOD, CAN THIS BE TRUE?
DOES MR. TOSKA REALLY KNOW
ABOUT ME? THAT'S TERRIFYING!

A close-up, profile view of a man with short, dark hair, looking slightly to the left with a concerned expression. He is wearing a dark blue collared shirt. The background is a wooden wall with a white electrical outlet. A speech bubble originates from the bottom left, pointing towards the man's mouth. In the bottom right corner, there are some red flowers.

ARE YOU SURE YOU DON'T KNOW
ANYTHING ABOUT WOODS, MA'AM?
YOU LOOK WORRIED.




OF COURSE I'M WORRIED!
YOU'RE SAYING THAT A CRAZY MAN
THINKS THAT MY FAMILY IS INVOLVED
IN A CONSPIRACY TO ROB HIM!
THIS IS ABSURD!

A man with dark hair, wearing a blue suit jacket over a black shirt, is speaking to a woman. The woman is seen from the side, wearing a brown dress with a purple geometric pattern. They are in a room with a light-colored wall and a metal stand with a white bag hanging from it in the background. There are some red flowers on a table in the foreground.


TELL ME, MRS. SAMARAS,
MARINA KATSAROS IS SOMEONE
YOU'RE AWARE OF, RIGHT?

O-OF COURSE, SHE'S
OUR NIECE. DAUGHTER
OF NIKOS' SISTER.



AND SHE'S IN GREECE, ISN'T SHE?
ON HER HONEYMOON? MR. TOSKA THINKS
SHE IS ANDREW WOODS' WIFE. SHE WAS IN
CRETE RECENTLY, AND ONE OF TOSKA'S
HENCHMEN WAS FOLLOWING HER, WHILE
AN ASSOCIATE OF MINE WAS FOLLOWING
TOSKA'S MAN.

FROM WHAT I WAS TOLD, SHE AND
HER HUSBAND APPROACHED THE MAN WHO
WAS WATCHING THEM ON TOSKA'S ORDERS.
HER HUSBAND IS IN FACT A MAN NAMED JAMES
COLLINS, WHICH MEANS THAT TOSKA WAS WRONG.
I DON'T THINK HE'S CONVINCED, THOUGH.
HE'S ALWAYS BEEN AS STUBBORN AS
HE'S CRUEL.



MARINA MARRIED TO A MAN NAMED JAMES?! WHAT THE HELL IS HE TALKING ABOUT? BUT NOW THAT I'M THINKING ABOUT IT, MARINA ACTUALLY SAID THAT SHE WAS BEING FOLLOWED IN CRETE, AND THAT SHE HAD HELP TO DEAL WITH THE SITUATION. COULD THIS JAMES BE THE ONE WHO HELPED HER?

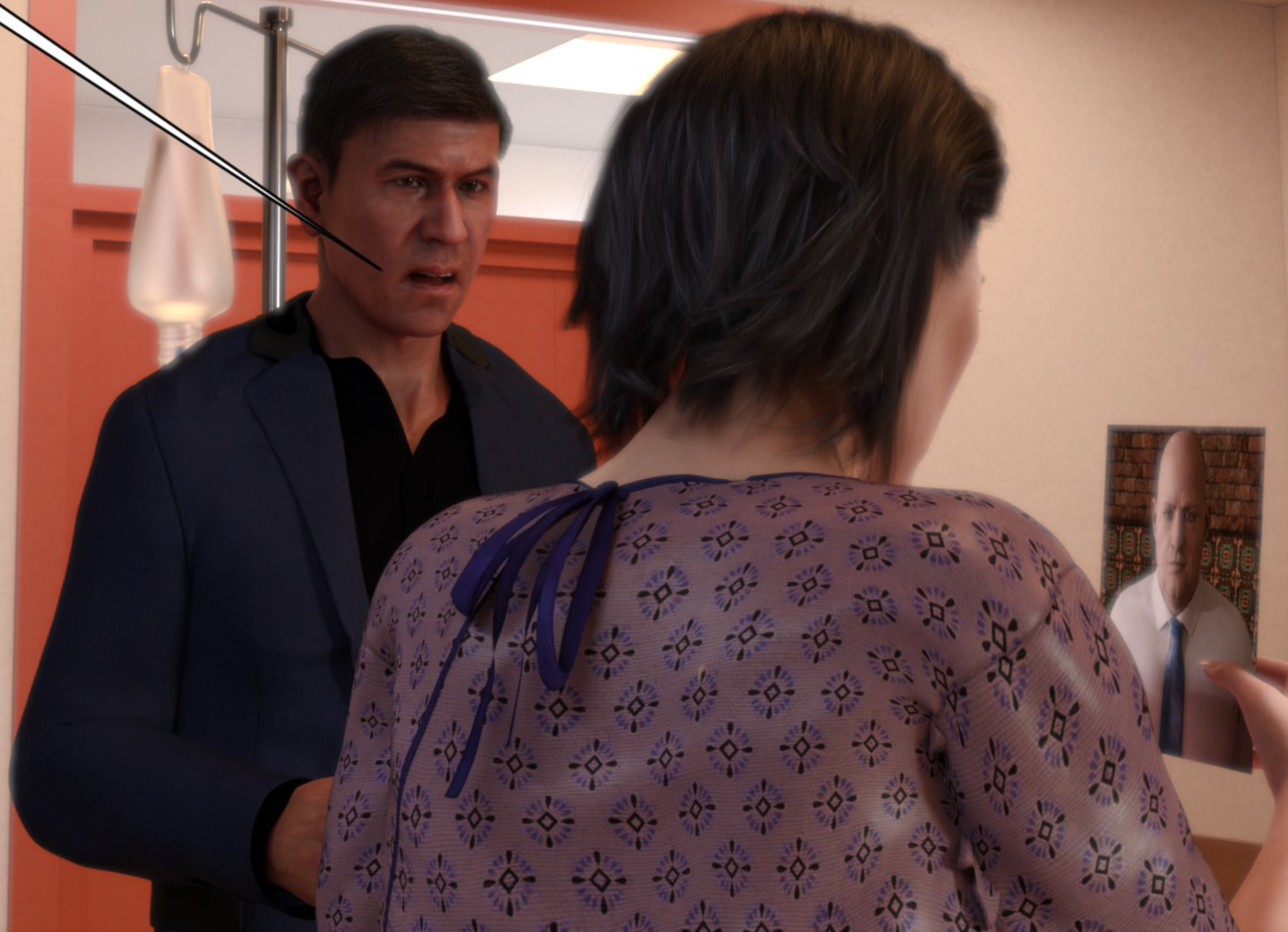
IN ANY CASE, I ALSO HAVE
A PHOTO HERE OF THE MAN WHO
WAS FOLLOWING MARINA. LET ME
SHOW YOU.

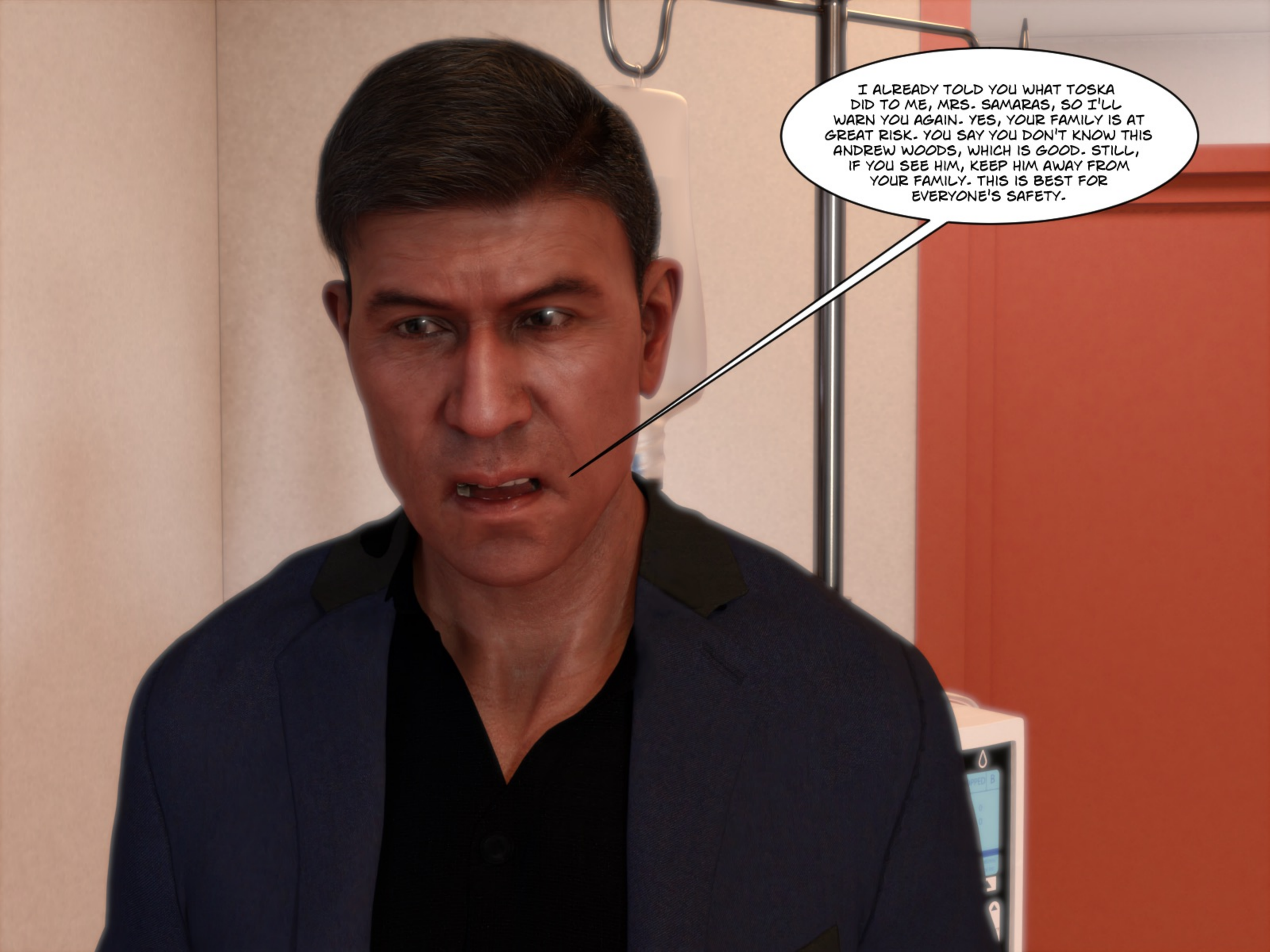


I'VE NEVER SEEN THIS
MAN EITHER.



THIS DOESN'T SURPRISE ME.
HIS NAME IS ROAN GJOKA, AND HE'S
AN ALBANIAN MOBSTER. FROM WHAT
I COULD GATHER, HE'S WORKING FOR
MR. TOSKA, WHICH MAKES THAT LUNATIC
OLD MAN EVEN MORE DANGEROUS.




A man with dark hair and a serious expression is shown from the chest up. He is wearing a dark blue jacket over a black shirt. A speech bubble originates from his mouth, pointing towards the top right. The background is a plain, light-colored wall with a vertical metal pole and a red door visible on the right side.

I ALREADY TOLD YOU WHAT TOSKA
DID TO ME, MRS. SAMARAS, SO I'LL
WARN YOU AGAIN. YES, YOUR FAMILY IS AT
GREAT RISK. YOU SAY YOU DON'T KNOW THIS
ANDREW WOODS, WHICH IS GOOD. STILL,
IF YOU SEE HIM, KEEP HIM AWAY FROM
YOUR FAMILY. THIS IS BEST FOR
EVERYONE'S SAFETY.



I HAVE TO GO NOW. YOU KNOW HOW TO FIND ME IF YOU NEED MY HELP. AGAIN, I WISH YOU A SPEEDY RECOVERY, MA'AM.

A woman with dark hair, wearing a brown hospital gown with a blue geometric pattern, is shown from the chest up. She has a worried expression on her face. In the background, there is a bouquet of red roses in a glass vase. A dotted line connects the roses to a thought bubble. On the wall behind her, there are two small framed pictures, one with a red cross and one with a stethoscope, and a white electrical outlet.

I CAN'T BELIEVE THIS.
WILL THIS NIGHTMARE
NEVER END?



NURSE! NURSE!
I NEED A PHONE!