



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?

A man with dark hair, wearing a dark suit jacket over a black shirt, stands in a hallway with orange walls. He is holding a bouquet of red poppies. He has a confused or questioning expression on his face. A speech bubble is positioned to his left, containing text. The background features a vertical light fixture on the wall.

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 dark hair is lying in bed, looking out a window with a blue sky and white clouds. She is wearing a purple patterned top. A thought bubble is connected to her head by a chain of small circles.

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 a bouquet of red poppies. The flowers are vibrant red with dark centers and green stems. The background is a plain, light-colored 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 is lying in a hospital bed, wearing a brown patterned top. She is looking towards a man whose back is to the camera. The man is wearing a dark suit. The room has wood-paneled walls with two white electrical outlets. A vase of red roses sits on a wooden bedside table to the left. A pink blanket is visible in the foreground. A speech bubble originates from the woman.

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!

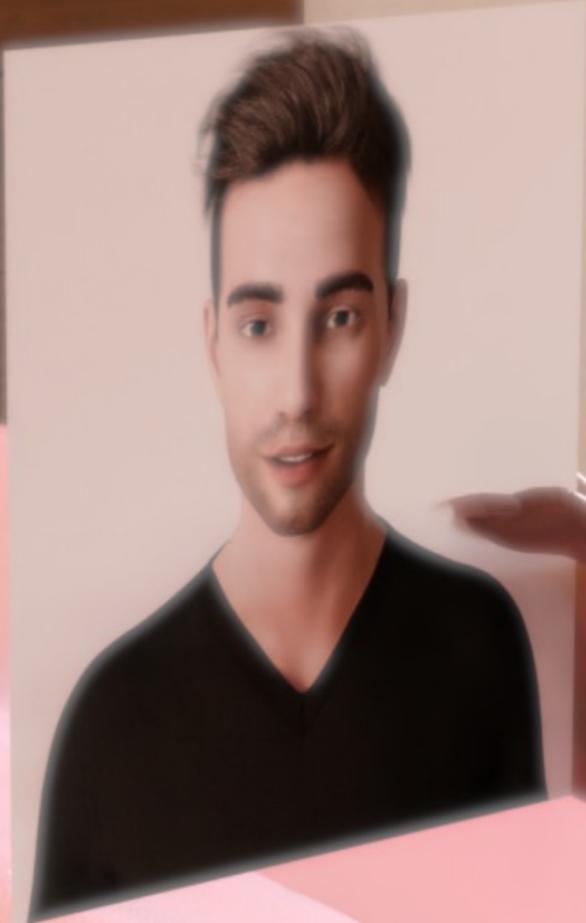
A man with dark hair, wearing a blue suit jacket over a black shirt, is shown from the chest up. He has a serious expression and is looking slightly to the left. A speech bubble originates from his mouth, containing text. In the bottom left corner, there are several red poppy flowers on thin green stems. 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 top with a blue and black geometric pattern, is shown in profile, looking towards the right. She is holding a white rectangular card. A speech bubble originates from the card, containing text. The background consists of a wood-paneled wall with a white light switch and a small vase of red poppies on a shelf to the right.

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



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



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!



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

A woman with dark hair, wearing a brown top with a repeating geometric pattern, is speaking to a man whose back is to the camera. The man has dark hair and is wearing a dark shirt. The scene is set indoors, with light-colored curtains and a beige sofa visible in the background. A speech bubble originates from the woman's mouth.

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 looking at a woman with long dark hair. The woman is wearing a patterned top with a repeating geometric design. They are in a room with a wall featuring a floral pattern of red poppies. A metal stand with a white bag hanging from it is visible in the background. Two speech bubbles are overlaid on the image, indicating a conversation.

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?

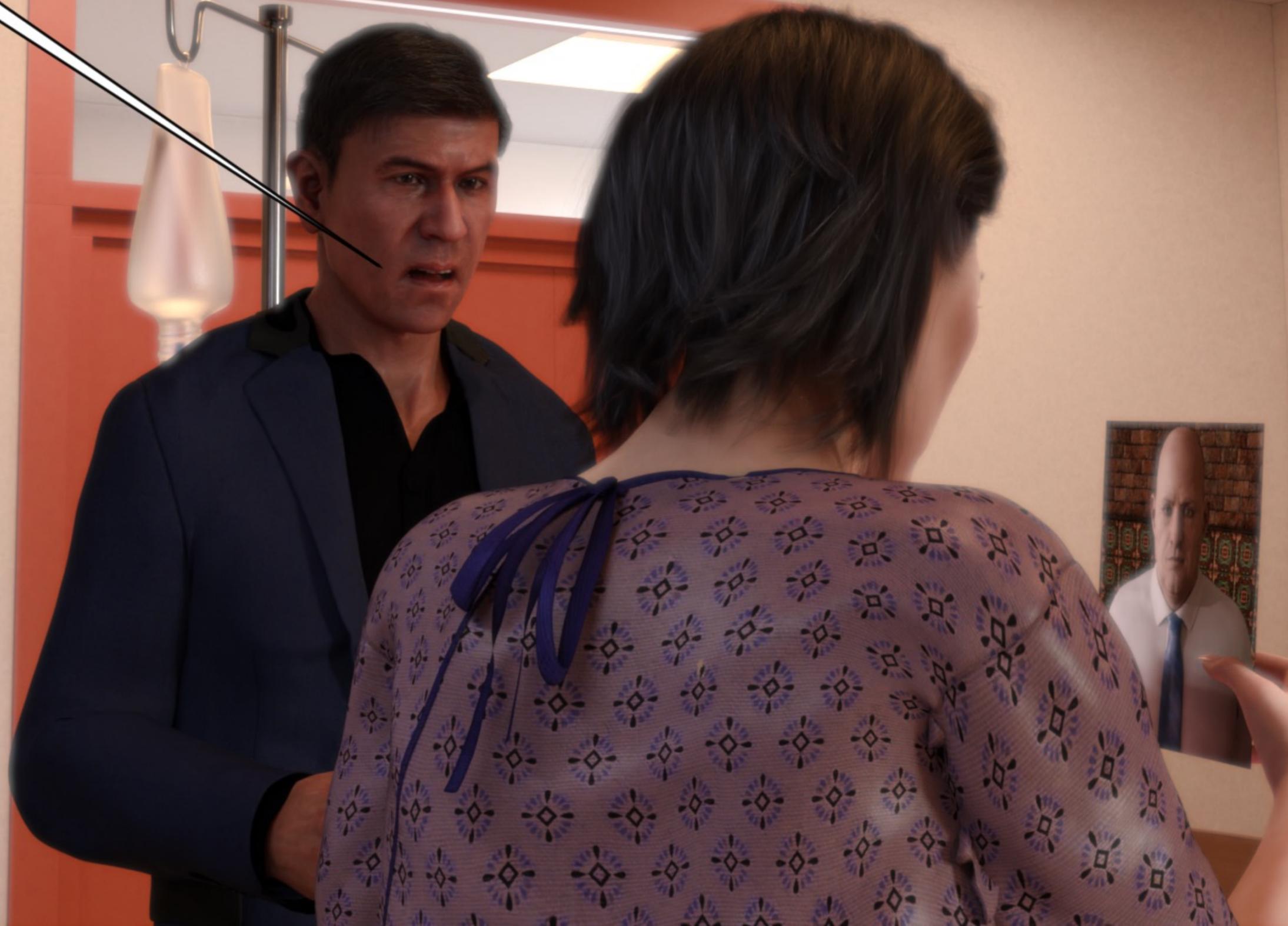
IN ANY CASE, I ALSO HAVE
A PHOTO HERE OF THE MAN WHO
WAS FOLLOWING MARINA. LET ME
SHOW YOU.

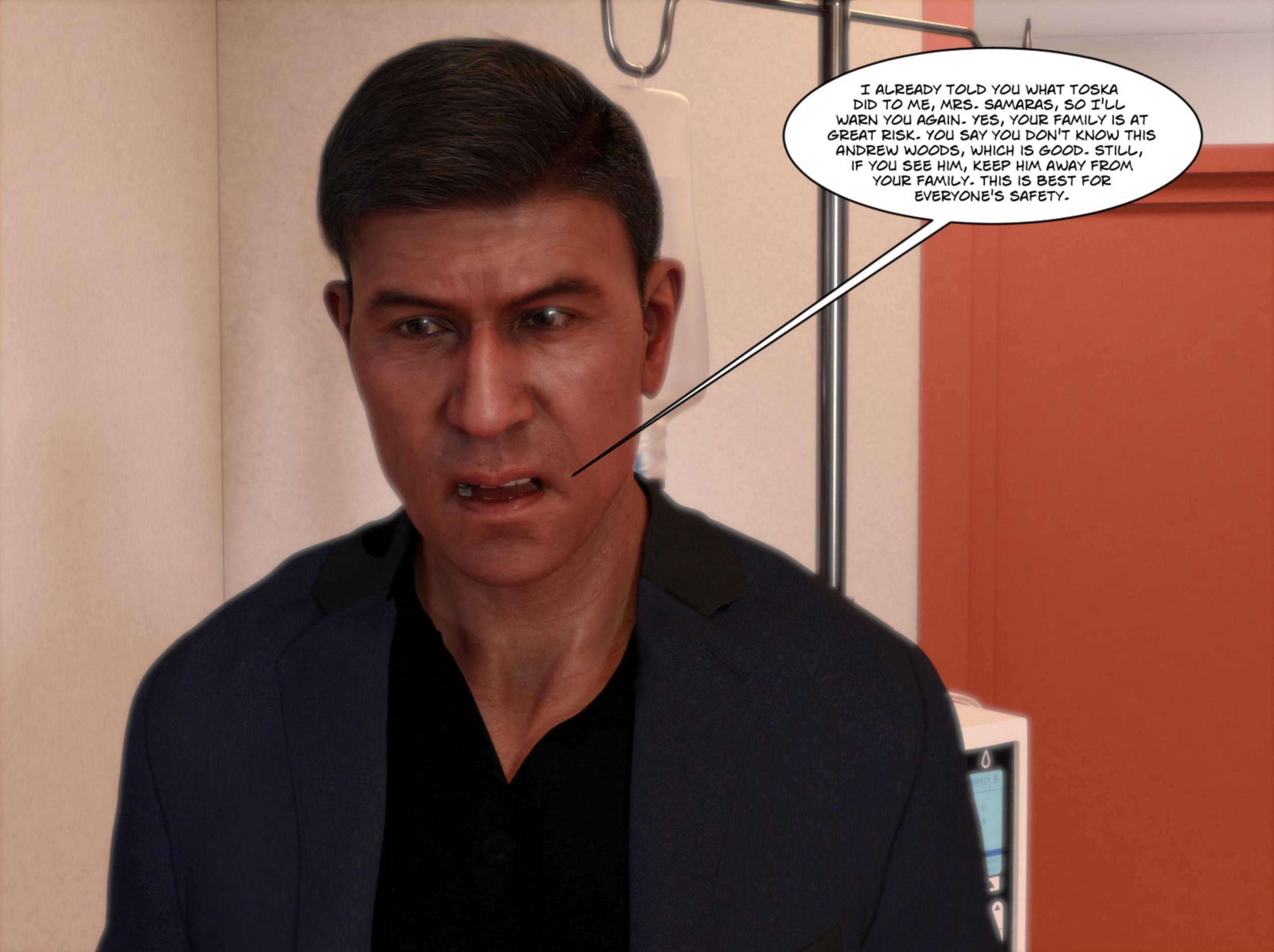


I'VE NEVER SEEN THIS
MAN EITHER.



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, wearing a dark blue suit jacket over a black shirt, is shown from the chest up. He has a serious, slightly angry expression. A speech bubble is positioned to his right, with a line pointing to his mouth. The background is a plain, light-colored wall with a metal stand and a red door visible in the distance.

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.



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



NURSE! NURSE!
I NEED A PHONE!