

REYKA

EPISODE FOUR

"SWAN SONG"

Reyka Lombard (35)

Yule Nkabinde (29)

JOHANNESBURG - PRESENT DAY

Baby Butana

Bridesmaid

Victoria Butana

Danny Cinnamon

Thabang Butana

Uys Alberts

Jason Cobb

Pastor Timothy

"JUKEBOX JEOPARDY" - 1981

Angus Speelman

FADE IN:

INT. PENTHOUSE SUITE - GARDI-SANDTON - DAY

BABY BUTANA (21) sits on the edge of her bed, wearing only lingerie. A wedding dress is laid out beside her. She is on edge, extremely agitated, waiting impatiently for --

-- Her BRIDESMAID; as she enters -- and hands Baby a bag of cocaine "rocks". During this, Baby prepares her crack pipe:

BRIDESMAID

Baby, listen to me. I get it. You're tripping. Forever and ever is a massive deal, but make it right. Time for change. A new way. You're scared. So am I.

(-- going for light)

You think I'm happy losing you to some guy. Don't blow this. You don't need base to get through today.

Baby's crack pipe is loaded. She doesn't look up:

BABY

Get out.

Stung, her bridesmaid exits; without closing the door.

Baby lights the crack pipe. Is about to take a hit, when --
-- she hears a hoarse hissing SOUND behind her.

BABY (CONT'D)

(-- smiling)

Crazy bitch. Always back for a hit.

Baby offers the pipe, and turns. Her eyes widen in absolute amazement, as we see --

-- The silhouette of a large bird's wing as it extends across the curtains.

INT. HOTEL CORRIDOR - GARDI-SANDTON - DAY

Dishevelled, Baby exits her penthouse suite, wrapped in a dressing gown. She moves toward the entrance of the dining hall, where her mother, VICTORIA, is talking to the HOTEL MANAGER.

Victoria sees Baby and approaches her with a smile:

VICTORIA

My darling, take off the gown. Show us that skinny waist you've been starving yourself for. If I never see another celery stick in your mouth I'll be a happy mom.

Baby doesn't seem to notice her, and calmly enters...

INT. DINING HALL - CONTINUOUS

...and takes her place behind a microphone on the stage.

BABY
 (-- into microphone)
 One-two.

This gets the GUEST'S attention. There is mixed reaction -- some whistle, some chat amongst themselves in concern.

Baby's manager, Danny CINNAMON, peels away from a sales-pitch, and rushes over to the stage to reason with his client.

CINNAMON
 Honey, please, we didn't talk about this. If I'd known you wanted to sing I'd have booked you rehearsal time. You're not performance ready, OK. Don't ruin things, Babe. This is supposed to be the best day of your...

And with that, Baby takes a deep breath, and;

BABY
 (-- singing)
 "These three things you gave me,
 Sex, drugs, rock n' roll, Look at
 me now, baby, Girl in a hole."

Suddenly, Baby folds over, and collapses to the floor...

CUT TO BLACK:

MAIN TITLES

FADE IN:

EXT. SERVICE ENTRANCE - GARDI-SANDTON - DAY

The HOTEL MANAGER waits, checks his watch.

An unmarked police car pulls up. The doors open. REYKA and NKABINDE exit and continue their conversation:

NKABINDE
 Drama Queen?

REYKA
 Drama Queenz. With a "Z".

NKABINDE
 Would you be insulted if I get a
 second opinion?

REYKA

The Ipad? Knock yourself out. I can take that thing any day.

NKABINDE

Really. I'll double check your facts. You won't get weird.

REYKA

I know music. You're going to have to trust me on this one. Music and me...we roll side by side.

NKABINDE

(-- to hotel manager)

Good afternoon. Detective Nkabinde. Doctor Lombard. We're from the...

The hotel manager hands Nkabinde a zipped bag carrying the rocks and crack pipe.

HOTEL MANAGER

Hotel security were first on the scene. Follow me please.

The hotel manager ushers them into the service entrance.

INT. KITCHEN - GARDI-SANDTON - DAY

The hotel manager leads REYKA and NKABINDE through the kitchen. A crew of STAFF are preparing a wedding feast.

Danny Cinnamon rushes over, in a state...

CINNAMON

Where've you been? We're on deadline.

REYKA

You're on deadline.

CINNAMON

I've got less than an hour to get the bride down the aisle.

Reyka and Nkabinde share a look.

REYKA

Groom?

NKABINDE

I'm thinking best man.

REYKA

Are we warm?

CINNAMON

Danny Cinnamon, Baby's manager.

REYKA

Oh hey. Drama Queenz. No-one touched them. Big fan. Right here.

Cinnamon isn't sure what to make of Reyka.

CINNAMON

OK. So Diva Magazine expects a wedding photo on the web at five. If it's not up, the gossip mongers will know Baby's bailed on the nuptials and the media circus will...

NKABINDE

We're investigating a charge of sexual assault.

CINNAMON

Many people are invested in this wedding and the fact that it actually takes place.

NKABINDE

Our case takes priority over a media scoop.

CINNAMON

Clearly you know nothing about the music business.

REYKA

You're so right about that.

CINNAMON

It's a hard knock life. Sexual assault is hardly the end of the world. A few years ago Baby had the industry in the palm of her hand. 2007 she won SAMA's for best dance album, best female artist and best dressed celebrity. Then the dream ended. In the last three years, she hasn't sung a note worth recording, but today, Baby found her voice. I will not let you take that away from me.

NKABINDE

Duly noted.
(-- to hotel manager)
Penthouse, please, sir.

CINNAMON

You guys know what you doing, right?

REYKA

Oh sure.

CINNAMON

It's just that you don't look like
cops.

NKABINDE

Everyone's in safe hands. Any minute
now, my partner's going to start
licking things.

Reyka winks at Cinnamon as they follow the hotel manager
through the scullery.

INT. LIFT - GARDI-SANDTON - DAY

Reyka sniffs inside the zipped bag...smells inside the
bowl of the pipe. The hotel manager watches her, puzzled.

NKABINDE

When did the assault take place?

HOTEL MANAGER

The ceremony was due for three
o'clock. Miss Butana collapsed in
the dining hall a few minutes after
that.

NKABINDE

What caused her to collapse?

REYKA

Not the drugs. Pipe hasn't been
fired up.

NKABINDE

(-- checking watch)

It's four o'clock now. The assailant
could still be in the hotel. I
want the building secured and no-
one leaves. That includes all staff.

HOTEL MANAGER

That's fine but the minister has
other bookings. He will be anxious
to get going.

NKABINDE

Everyone stays. Your hotel is a
crime scene.

They stand in silence, as the floor numbers change: 11-12-
13.

REYKA

She said she saw a bird.

HOTEL MANAGER

Yes.

REYKA

What type?

HOTEL MANAGER

She couldn't identify it. All she knew was that it was a bird.

(-- beat)

A very large bird.

INT. HOTEL CORRIDOR - GARDI-SANDTON - DAY

Reyka and Nkabinde follow the hotel manager out of the lift and down the corridor. They approach the PENGUINS, three young men, dressed in identical black tuxedos with white shirts.

HOTEL MANAGER

(-- re young men)

The groom and his retinue.

NKABINDE

Afternoon, gentlemen. I need to cordon off this area for police business so I'd appreciate if you'd pull back and stay away until further notice.

The three men don't look impressed, but reluctantly withdraw.

Nkabinde spots a CCTV camera operating outside the entrance to the penthouse.

NKABINDE (CONT'D)

(-- to hotel manager)

We need a space to work from ...not a hotel room. Somewhere I can hook up my tech.

(-- re the CCTV camera)

And get me the tapes. Everything from the last three hours.

(-- re young men)

Any bets on the bird Miss Butana saw being a penguin?

INT. CELLAR - FLASHBACK (1981)

ANGUS SPEELMAN is perched on top of the wooden dresser, wearing the blue maid's uniform. He struggles to keep his balance but succeeds in nailing slats of wood over the window frame.

Reyka (9) sits on the worn mattress and watches him, concerned he will have an accident.

Speelman brings the hammer down onto his finger and cries out in pain. He nearly topples backwards, and only just prevents himself from falling off the dresser.

Reyka reacts in genuine empathy, but dutifully doesn't leave the "island" of her mattress.

Speelman curses under his breath and regains his composure. He places the final slat of wood and nails it over the window. The remaining shaft of light is blocked out.

INT. CONFERENCE ROOM - GARDI-SANDTON - DAY

Nkabinde sits across a table from the penguins.

NKABINDE

Just so I'm 100s.

(-- refers to Penguin
#1)

Jason Cobb, right? The Groom.

JASON COBB

That's right.

NKABINDE

(-- refers to Penguin
#2)

Uys Alberts..?

UYS

Best man, bro.

NKABINDE

And that leaves Thabang Butana
...Baby's brother.

Thabang nods.

NKABINDE (CONT'D)

(-- suddenly serious)

I'm going to find out what happened
in Miss Butana's penthouse and
you're going to help me. Any of
you bird enthusiasts?

UYS

Birds?

NKABINDE

Yes, birds.

UYS

No, bro. No birds.

NKABINDE

All of you?

Jason and Thabang shake their heads.

NKABINDE (CONT'D)

Thank you. Now. Mr. Alberts, tell
me where you were at three this
afternoon...?

UYS

I was doing final checks with the
minister.

(MORE)

UYS (CONT'D)

It was my duty to put programmes
on the chapel seats. He was there.
Ask him if you like.

NKABINDE

I will. Thank you. Mr. Butana?

THABANG

With my mother in her hotel room.
We left just before three for the
ceremony. I was in the dining hall
when Baby collapsed.

NKABINDE

Did you hear her sing?

THABANG

Sure.

NKABINDE

And?

THABANG

She did "Girl in a Hole". Best
performance I've ever seen. It
came from deep.

NKABINDE

Mr. Cobb. No doubt you were nervous.

JASON COBB

(-- jolted out of a
reverie)

I'm sorry?

NKABINDE

I take it you were anxiously waiting
for your bride in the chapel.

JASON COBB

No. I was in my hotel room. Alone
actually. I'd got a text message.
It kind of freaked me out.

NKABINDE

Who was it from?

JASON COBB

Cairo Newman. Baby's ex.

NKABINDE

What did it say?

JASON COBB

"Rings mean nothing. She'll always
be mine."

UYS

That lowlife's the one you want.

(MORE)

UYS (CONT'D)

He tracked Baby down and had his way with her before she became Jason's old lady.

THABANG

Take it easy, Uys. That's my blood you're talking about.

UYS

Don't lecture me on your sister bro. We all know her true character. She's rammed her royalties up her nose and now she's gold digging her way out of the hole she's dug for herself.

Thabang stands up ready to fight.

THABANG

She's got more class in her pinky finger than all you gang-banging white trash scum.

Uys lunges at Thabang, but Nkabinde intervenes and quickly immobilizes him.

NKABINDE

Hey hey gents. Let's be cool. We're just talking. This Cairo Newman. Where do I find him?

JASON COBB

You don't find guys like Cairo. They find you. And today, on my wedding day, he found Baby in her room and helped himself to one last taste.

Uys puts his arm around Jason's shoulder in brotherhood.

INT. CELLAR - FLASHBACK (1981)

Speelman rocks the dresser back and forth...back and forth... until it gains momentum and falls forward -- CRASH! -- to the floor.

Reyka watches from the worn mattress -- her only escape route has now been taken away.

The rising swell of dust makes Speelman cough. He can't breathe and he is forced to lie back on the couch.

REYKA

Are you sick?

Speelman's coughing fit subsides.

REYKA (CONT'D)

Can I help you?

ANGUS SPEELMAN

Put on the TV. I want my "Jukebox Jeopardy".

REYKA

If you want me to put on the TV, I will have to get off the mattress. Is that OK?

ANGUS SPEELMAN

Get up. Turn the TV on. Get back.

Reyka gets off her mattress and turns on the TV. "Jukebox Jeopardy" is on. Speelman sits up on the couch and gets comfortable.

Reyka returns to her mattress and watches the TV from there.

ANGUS SPEELMAN (CONT'D)

Thank you, Reyka.

INT. CONFERENCE ROOM - GARDI-SANDTON - DAY

Nkabinde interviews Victoria Butana. She is exhausted, the fight having been taken out of her.

VICTORIA

After a year of planning and preparation...it all comes down to the mysterious intervention of a bird.

NKABINDE

You don't buy her story?

VICTORIA

Absolutely not.

NKABINDE

Baby's convinced she was assaulted.

VICTORIA

She's faking it. Are you so easily tricked?

NKABINDE

I haven't met your daughter yet.

VICTORIA

Brace yourself. She's a piece of work. I can only imagine what the Cobb's must be thinking. She's pulled stunts like this before but this is one almighty slap to the face.

NKABINDE

Why would your daughter try and hurt you?

VICTORIA
You don't have kids.

NKABINDE
Do you know a man named Cairo
Newman?

VICTORIA
I warned Baby to take out a
protection order against him, but
she refused. If that cockroach has
ruined my wedding I will hunt him
down and make him pay.

INT. PENTHOUSE SUITE - GARDI-SANDTON - DAY

Reyka stands in the doorway, watching Baby. She sits on
the bed, serene and detached. Reyka steps in, and pulls
surgical gloves onto her hands.

REYKA
Miss Butana, I'm Doctor Lombard.
I'm an investigative psychologist
with the police.

BABY
Hey doc.

REYKA
Reyka.

BABY
Reyka.

REYKA
How are you doing?

BABY
I'm fine.

REYKA
Really?

BABY
Yeah, I'm good.

REYKA
Do you mind if I take a quick look?

BABY
Go ahead.

Reyka gently inspects Baby's head, neck and shoulders --
no obvious marks or bruising.

REYKA
Are you OK to tell me what happened?

BABY
Sure, it's no big deal.
(MORE)

BABY (CONT'D)

I was dressing for the wedding when I heard a strange sound behind me. Like a cough... from an animal. I turned round and there it was.

REYKA

What?

BABY

A bird.

REYKA

What kind of bird?

BABY

I don't know. It was white. Eyes edged with black eyeliner... Orange beak. About the size of a tall child. It was the most beautiful creature I've ever seen.

REYKA

Where was it?

BABY

Right where you're standing.

REYKA

There was a giant white bird right where I am now?

BABY

I don't expect you to believe me.

REYKA

If you say it was here, I believe you. Weren't you scared?

BABY

No. It appeared for a reason. He wanted me as his lover.

REYKA

He?

BABY

It was male. No doubt about that.

REYKA

What happened next?

BABY

He forced himself onto me. I let him. It was powerful.

Reyka is at a loss for words.

REYKA

And then?

BABY

He raped me.

REYKA

The bird raped you?

BABY

Yes.

REYKA

Where?

BABY

Right here on my bed.

Reyka inspects the bed -- the sheets are ruffled, like two lovers have been at play.

REYKA

How did it get into your room?

BABY

I don't know...but I know how it got out.

Baby moves to an open window and latches it closed. She turns back and looks back at Reyka -- peaceful, confident in her story.

INT. SECURITY OPERATIONS CENTRE - GARDI-SANDTON - DAY

A VIDEO IMAGE of...

...the bridesmaid, as she hurries toward the penthouse. She holds a package in her hand, and enters...

The video tape speeds forward and plays as;

...the bridesmaid exits the penthouse, but, this time, without the package.

NKABINDE (O.S.)

Where's the package?

Nkabinde and a SECURITY TECH are hunched over the security system.

SECURITY TECH

Check this out.

The video tape fast forwards. The timer stops at: 14:53.

Angle on;

... a man in civilian clothes. He knocks on the penthouse door, and finding the door open, lets himself in.

NKABINDE

"Knock, knock..."

The video image rewinds and freezes on the mystery man at the door. The image is blurred.

NKABINDE (CONT'D)

"Who's there?"

It is impossible to identify him.

SECURITY TECH

I'll break it down. Give me an hour.

Nkabinde hands Security Tech a printout of a driver's license: It's Cairo Newman.

NKABINDE

You've got half an hour. Tell me if it's him.

INT. ANTEROOM - PENTHOUSE - GARDI-SANDTON - DAY

Nkabinde enters to find Reyka on her hands and knees picking debris out of a carpet.

NKABINDE

Find your bird?

REYKA

Miss Butana could be interpreting her encounter symbolically. It doesn't mean the perpetrator is literally a bird.

NKABINDE

(-- teasing)

What are you saying? No bird.

REYKA

I'm saying it may be witchcraft related.

NKABINDE

A curse?

REYKA

Or worse -- a demon.

NKABINDE

Let's stick to the facts. CCTV has a visual of a man entering the penthouse at two-fifty three ...seven minutes before the ceremony was due to start. I've put out an APB on Cairo Newman. Troublemaker. Dealer. And Baby Butana's ex. Sounds like the kind of scum bag who'd come back for his old girlfriend.

REYKA

Why wouldn't Baby rat on this Cairo?

NKABINDE

She's scared her fiance will call off the wedding.

REYKA

I'm not ready to discount Baby's version of events. Not until the doc has examined her and we've processed the room.

NKABINDE

We're on the thirteenth floor of a sky rise. Do giant white birds even fly up this high?

REYKA

There's more than one way to get a bird into a room, Yule.

The hotel manager knocks on the door, and enters...

HOTEL MANAGER

Doc's here.

INT. DINING HALL - GARDI-SANDTON - DAY

Nkabinde mingles amongst the guests. Most are Jason's family and they are drinking, eating and getting rowdy.

Nkabinde spots Thabang at the bar, and approaches.

NKABINDE

Buy you a drink?

THABANG

You're a cop.

NKABINDE

I can handle it.

THABANG

Bourbon.

Nkabinde turns to the BARMAN, who we may notice looks out of place. He doesn't have the full silver service uniform. Nkabinde clocks this, but pays no mind. For now.

NKABINDE

Jack for my friend...and get me a skinny cap.

The barman nods and leaves to attend to the order.

THABANG

You found Cairo yet?

NKABINDE

No. You know where he is?

THABANG

Nowhere near here.

NKABINDE

You think.

THABANG

Oh, I know, man.

NKABINDE

How?

THABANG

Put it this way. That slimy worm doesn't have the balls to get up in my face again.

NKABINDE

What happened?

THABANG

He's hiding out in Cape Town alright. I made sure of that last time we crossed paths.

NKABINDE

I see you've quite a temper, Thabang. You got pretty steamed back there.

THABANG

I love my sister man. She's made bad choices and pulled some crazy stunts but she's done good by us.

NKABINDE

You guys have lived off her cash, right?

THABANG

Hey I'm a record producer. I take care of myself.

NKABINDE

How did Baby get into the business?

THABANG

When my dad left we moved to Orlando with my mom. She took us to church on Sundays and while they passed round the collection, Baby would sing. She was only eleven but the priest, he liked Baby to sing because he said it made his congregation very generous. One day Danny Cinnamon was there and he heard her voice. He formed Drama Queenz. After two platinum selling albums Baby left the band and went solo. Her debut went triple plat. She was huge.

NKABINDE

You think she saw a bird?

THABANG

She's got a vivid imagination.
Gets her into trouble sometimes.

NKABINDE

She did time, right?

THABANG

Yeah. At Blue Bay Jazz she refused to perform on the same bill as DJ Soda. They had serious beef man, it played out in the tabloids. Danny forced her to do the set so she shot him in the shoulder. Unlicensed firearm. She insulted every record label head and lost all her money when she was sued by Blue Bay Jazz for reneging on their deal. She got nine months but prison humbled her and she came out to make a comeback. Baby has people doing everything for her. Sometimes she needs to remind herself that she can still command attention. That bird thing, she could've made it all up just to regain control of her life.

INT. MEDICAL BAY - GARDI-SANDTON - DAY

The hotel DOCTOR reports back to Reyka as they observe Baby, seated calmly in a waiting room nearby.

REYKA

She lied?

DOCTOR

Yes and no. There's no internal evidence of rape...but something definitely happened to her.

REYKA

How do you know?

DOCTOR

I found burst blood vessels in the whites of her eyes. Conjunctival haemorrhaging is caused by the holding of one's breath during extreme panic. In addition, her tongue has deep lacerations from her biting down on it, and her palms have incisions from her own finger nails. She'd not have these signs of trauma if she had not been assaulted.

REYKA

She could've done it to herself.

DOCTOR

Wounds of this nature could only be inflicted in the heat of the moment. If she was self mutilating the damage would not be as subtle as this.

REYKA

If she was attacked, why is she so calm?

DOCTOR

Acts of trauma often bring calmness and detachment. We turn inwards as a defence mechanism and in that panic room of intimacy, we feel safe again. It's an illusion, of course, but that's another story. I'm sure you come across it plenty in your work...

Reyka nods, in a daze.

INT. PENTHOUSE SUITE - GARDI-SANDTON - DAY

Reyka sits quietly on a chair, in a meditative state.

INVESTIGATORS process the room. They search for fingerprint and forensic evidence in a cordoned off area around the perimeter of the bed.

Reyka is drawn toward the giant flat screen TV. She loses herself in its dark reflection.

ANGUS SPEELMAN (V.O.)

Play Jukebox with me.

INT. CELLAR - FLASHBACK (1981)

Speelman sits on the couch beside Reyka. Her body language is cold and detached. On TV, EUGENE NEFF, the host, welcomes viewers to an episode of "Jukebox Jeopardy".

ANGUS SPEELMAN

What's up with you, Reyka? You've got a face like a slapped bum.

REYKA

We need toilet paper. The newspaper hurts.

ANGUS SPEELMAN

I can't leave you alone, you know that.

REYKA

Take me with you.

ANGUS SPEELMAN

No can do.

(MORE)

ANGUS SPEELMAN (CONT'D)
 Your pretty little face is on every
 milk carton between here and
 Timbuktu.

Speelman looks intently at her.

ANGUS SPEELMAN (CONT'D)
 OK, I'll go. You watch TV.

Speelman turns away from Reyka so that she can unzip the top of his blue maid's uniform. Speelman lowers the uniform and moves away to change.

Reyka stares at the TV.

INT. PENTHOUSE SUITE - GARDI-SANDTON - DAY

Reyka stares at the TV. Suddenly she comes out of her reverie. She stands and approaches the bed. She smells across the top of the bed spread and runs her hand softly over the surface.

Reyka finds a tiny feather. She picks it up.

REYKA
 Vaughn.

VAUGHN, a lab tech, looks up from inspecting the floor.

REYKA (CONT'D)
 We've got something.

The hotel manager enters, flustered.

HOTEL MANAGER
 The service is on.

REYKA
 I beg your pardon?

HOTEL MANAGER
 He's starting. It's now or never.
 I tried to delay him but he says
 he has a full schedule.

REYKA
 Who?

HOTEL MANAGER
 The minister.

Reyka drops the feather into a bag and hands it to Vaughn.

REYKA
 We get priority on this.

Vaughn nods; he's on it.

REYKA (CONT'D)
 Let's not keep the minister waiting.

Reyka follows the hotel manager out of the penthouse.

INT. HOTEL CHAPEL - GARDI-SANDTON - DAY

Reyka observes as Pastor Timothy lights a row of candles.

PASTOR TIMOTHY
 ...Ours is a Christian faith
 preparing the world for the return
 of Jesus.

REYKA
 How do you know Baby?

PASTOR TIMOTHY
 She's been a member of the church
 ...perhaps since childhood.

REYKA
 Pastor, once we have concluded our
 investigation you may continue
 God's work.

Pastor looks at Reyka - not impressed by her attitude.

PASTOR TIMOTHY
 How can I help -- ?

REYKA
 Reyka.

PASTOR TIMOTHY
 Yes.

REYKA
 Did you visit Baby's penthouse
 this afternoon?

PASTOR TIMOTHY
 No.

REYKA
 Did you hear what happened?

PASTOR TIMOTHY
 (-- matter of fact)
 She was raped.

REYKA
 Yes.

PASTOR TIMOTHY
 By whom?

REYKA
 Actually, she claims it was a bird.
 A very large bird.

Pastor smiles.

REYKA (CONT'D)

Is that funny?

PASTOR TIMOTHY

The bird she refers to is God. The "rape" as she expressed it, is her spiritual invitation for God to take her body. This is good news. Baby has accepted God into her life. Praise Jesus.

REYKA

Don't you think her celebrity lifestyle is at odds with a person of faith?

PASTOR TIMOTHY

She's strayed from His will but he's a forgiving God. All sinners will find redemption in the house of the Lord.

REYKA

(-- mischievous)

Is it possible that the bird is an evil spirit and Baby has been possessed by Satan?

PASTOR TIMOTHY

Is there any evidence to corroborate the supernatural?

REYKA

No, but there is physiological proof that she was extremely frightened during her encounter.

PASTOR TIMOTHY

This is the power that God commands. Please excuse me. I must get to my next appointment.

REYKA

A man was captured on CCTV entering Baby's penthouse moments before the alleged assault.

PASTOR TIMOTHY

(-- cold)

I said it wasn't me.

REYKA

Did you know that a high percentage of rape victims know their attackers..."perhaps since childhood?"

PASTOR TIMOTHY

I've heard that, yes.

REYKA

OK, so this is what's going to happen. My colleague, Vaughn, is going to take your fingerprints. Routine check. Nothing to worry about. We just need to make sure they don't match those found in the penthouse.

The Pastor looks at Reyka with silent hate.

INT. CONFERENCE ROOM - GARDI-SANDTON - DAY

Reyka gets off her cellphone, as Nkabinde interviews the bridesmaid...

NKABINDE

What did you bring her?

BRIDESMAID

Nothing.

NKABINDE

We have you on tape.

BRIDESMAID

It was a hair curler. How do you forget a hair curler on your wedding day?

NKABINDE

You were not the last person to visit Baby in her penthouse. We know someone else was there. But they didn't bring her the drugs, did they?

BRIDESMAID

No. That was me.

NKABINDE

Where did you get them?

BRIDESMAID

Hey I'm not a rat.

NKABINDE

I don't care about the drugs. I want to know who visited her after you left. If this helps me understand what happened to your friend...

BRIDESMAID

It was her brother, Thabang. He gave me the stash. Told me to bring it to Baby.

NKABINDE

Thank you.

BRIDESMAID

Can I go?

NKABINDE

You can go.

The bridesmaid exits.

REYKA

That was the lab. Orange-brown stains caused by iron and tannins found in water from duck ponds were detected on the feather. A feather that comes from a swan.

TIME CUT TO:

INT. CONFERENCE ROOM - GARDI-SANDTON - DAY

A DATABASE that match feathers to types of swans...

...is projected from Nkabinde's iPad onto a see-through curved computer monitor.

Nkabinde gets a match:

NKABINDE

Mute Swan.

(-- reads)

Cherished as symbols of purity and elegance. The male is a cob, the female a pen, and their babies cygnets.

Nkabinde projects images of the Mute Swan...and the text of "Leda and the Swan" scrolls up.

NKABINDE (CONT'D)

(-- reads)

"Being so caught up, So mastered by the brute blood of the air, Did she put on his knowledge with his power Before the indifferent beak could let her drop?" Why a swan fantasy?

REYKA

It speaks to a manipulative or deluded mind. Her well documented drug use and sexual promiscuity would explain a mental disorder.

NKABINDE

Like?

REYKA

Bipolar. Schizophrenia.

NKABINDE

This bond she has with Cairo suggests she was involved in an abusive relationship. This swan fantasy could be her cry for help.

REYKA

It's possible that the swan is not symbolic of violence at all. We've been so focussed on body trauma, that we forget to investigate what's inside her head.

INT. PENTHOUSE SUITE - GARDI-SANDTON - DAY

Reyka and Nkabinde enter on Thabang and Baby having an intimate discussion:

REYKA

We want to conduct a ritual to see if it will reveal anything about your inner life.

THABANG

Ritual? We don't do rituals.

REYKA

I have a sangoma that I'd like you to consult with.

THABANG

A white person's sangoma -- I don't think so.

REYKA

He's someone I use for cases. I trust his results.

BABY

What's he going to do for me?

REYKA

Your mind has crashed...like a computer. Trauma can isolate you in the moment. Connecting with your ancestors could reveal truth and guide you towards resolution.

THABANG

(-- testy)

What do you know about our ancestors?

NKABINDE

Step outside with me, my brother. I want a word.

THABANG

What's up?

Thabang exits the penthouse with Nkabinde. Reyka looks intently at Baby.

BABY

You think I need a reboot?

EXT. PENTHOUSE SUITE - GARDI-SANDTON - DAY

Nkabinde and Thabang size each other up in the corridor.

NKABINDE

Why would you give her drugs?

THABANG

To chill her out.

NKABINDE

You knew what would happen if she smoked that pipe. The wedding would be off. Why sabotage it?

THABANG

How can you understand? You listen to what? Teddy Pendergrass? Barry White? Luther?

NKABINDE

What's wrong with Barry White?

THABANG

Baby is an important African artist. She's wasting her God given talent on a life in the suburbs...and for what? White trash. She used to be proud of her culture. Drama Queenz was all about being young, female and Zulu... and now, she's marrying a middle class white boy. Hey I don't have beef with Jason, man. It's Baby -- she's the coconut. And coconuts, my brother...they fall.

INT. ANTEROOM - PENTHOUSE SUITE - GARDI-SANDTON - DAY

A SANGOMA has prepared the anteroom into an "umsamo" room. Baby sits before the sangoma. He rolls the bones.

SANGOMA

(-- in Zulu)

In your dreams, you see a man. You don't know this man, but you must find out because he is angry and he desires you in a way that makes you scared.

BABY

(-- lightly)

That hardly narrows it down.

SANGOMA
 (-- in Zulu)
 He will keep appearing in your
 dreams until you can see him.

INT. SECURITY OPERATIONS CENTRE - GARDI-SANDTON - DAY

A VIDEO IMAGE of...

The mystery man. His face is being digitally rebuilt, but it's impossible to identify him yet.

But one thing is clear from Cairo Newman's printout, as Nkabinde crushes it into a ball:

NKABINDE
 Cairo's not our guy.

INT. HOTEL CORRIDOR - GARDI-SANDTON - DAY

Reyka walks with the sangoma to the lifts.

REYKA
 This man in Baby's dreams. Could
 he be the swan?

SANGOMA
 No. The man is a destroyer. It is
 the swan who is trying to save her
 from him.

INT. CELLAR - FLASHBACK (1981)

Reyka sits quietly on the couch. Speelman returns holding a grocery bag.

There's no SOUND from the TV.

ANGUS SPEELMAN
 (-- lightly)
 Hey. Why'd you turn it off?

Speelman unpacks toilet paper from the bag.

ANGUS SPEELMAN (CONT'D)
 Turn it on. I want Jukebox.

No response. Speelman stops what he's doing. He walks toward the couch. And sees --

-- The TV screen has been smashed to pieces. A lead pipe lies on the floor.

ANGUS SPEELMAN (CONT'D)
 I was looking forward to Jukebox
 tonight.

Reyka looks defiantly at him.

ANGUS SPEELMAN (CONT'D)

It's the semi-finals. Knock out
action...

Speelman takes Reyka by the wrist and pulls her slowly to her feet. He bends her arm behind her back and forces her toward her worn mattress. Reyka doesn't make a sound.

INT. HOTEL CORRIDOR - GARDI-SANDTON - DAY

At the lift, Reyka is seeing the sangoma off, when she hears a SCREAM coming from inside the penthouse.

Reyka runs toward the penthouse...

INT. PENTHOUSE SUITE - GARDI-SANDTON - DAY

...and rushes in to find --

-- a PAPARAZZI taking invasive photos of Baby.

Reyka uses martial arts to immobilize him and force him down onto the bed.

PAPARAZZI

What the hell --! I'll lay a charge
if you don't let me...

Nkabinde enters, and while Reyka holds the paparazzi down, he cuffs him. Nkabinde flips him over -- recognizes his face:

NKABINDE

I know you.

BABY

This lowlife. He follows me
everywhere. Get a life, loser.

It dawns on Nkabinde.

NKABINDE

Barman. No uniform. You served me
that skinny cap. Planted to get
the first shots of the bride. Who
tipped you off?

PAPARAZZI

I don't give away leads.

NKABINDE

I'll have you for breaking and
entering. Who told you where to
find Baby?

PAPARAZZI

The same person who tips me off
every time there's a photo op.

(-- to Baby)

Your mother.

INT. HOTEL ROOM - GARDI-SANDTON - DAY

Reyka and Nkabinde confront Victoria.

VICTORIA

So I sold her photos to the highest bidder, so what? I'm owed. For all the cash I spent paying off Baby's debts to Cairo. Being her mother has left me broke. I love my daughter, but I'm not blind. I know what I'm marrying off. Damaged goods, that's the simple truth...and its all on me. Baby's never forgiven me for walking out on her father. Jackson "Keys" Butana. Heard of him? Got quite the reputation on the Reef. Piano player. He entertained miners in taverns. Never had to buy his own drinks. When the bar closed, he'd bring the party home. They'd laugh and sing 'til dawn and then he'd drag his broken body to bed. On the way there he'd stop at Baby's room to kiss her good night.

(-- beat; catches her emotions)

I never knew. I was asleep. Get my daughter down the aisle. It's her only chance to turn all this around.

INT. CELLAR - FLASHBACK (1981)

Reyka lies face down on the worn mattress. Her hands are tied behind her back.

Speelman holds her foot still and works on Reyka's Achilles tendon with a tattoo machine.

Reyka refuses to cry out. Hers is a silent scream.

INT. PENTHOUSE SUITE - GARDI-SANDTON - DAY

Reyka sits on the bed, watching Baby pull on her wedding outfit.

Baby approaches, and turns her back towards Reyka...

Reyka zips up the back of her dress. She stops as she sees tiny bird feathers woven into the fabric.

Reyka plucks one out -- it's a bird feather.

REYKA

There was no swan.

Baby turns back to face Reyka.

BABY

I wasn't here alone. Was I?

REYKA

Your fear of intimacy produced a primary process delusion where you absolutely believe you saw a swan. In a primitive way it's you negotiating your faith to be restored in men which your father compromised when you were a child. The act of being raped by a "swan" set you on a path toward being healed.

BABY

Why a swan?

REYKA

Something triggered the delusion. A day to day signal...

Suddenly it dawns on Reyka.

REYKA (CONT'D)

The male swan...[Unspoken: Cobb]

INT. SECURITY OPERATIONS CENTRE - GARDI-SANDTON - DAY

Nkabinde stares at --

A VIDEO IMAGE of...

The mystery man. His face has been rebuilt, and is recognizable --

NKABINDE

Jason Cobb.

INT. CELLAR - FLASHBACK (1981)

Reyka lies on the worn mattress. Her body is exhausted.

Speelman rubs healing oil over her calves.

Reyka is silent, bravely absorbing her pain. Then:

REYKA

They'll find me, Angus. You know that, don't you?

EXT. SERVICE ENTRANCE - GARDI-SANDTON - DAY

Nkabinde watches as Jason Cobb is placed into the back of a police van.

In the hotel gardens, Reyka watches a wedge of swans kicking off the water surface and taking flight.

Nkabinde joins her.

REYKA

Ancient people believed that the Mute Swan is almost completely mute during its lifetime until the moment just before it dies, when it sings one beautiful song.

Reyka approaches the pond, rolls up her trousers and steps into the water.

Nkabinde notices that she has a Phoenix tattooed from her Achilles tendon rising up over her calf.

Reyka wades into the pond, right up to her waist, and we:

CUT TO BLACK.

THE END