

REYKA
EPISODE TWO
"DUMMY"

Reyka Lombard (35)

Yule Nkabinde (29)

JOHANNESBURG - PRESENT DAY

Baldwin Gwala

Mbali Gwala

Dr. Friedman

Nurse Cleo

Truck Driver

McCulloch

Sister Tryphina

Labuschagne

Premier

Andrea Driver

"JUKEBOX JEOPARDY" - 1981

Angus Speelman

FADE IN:

INT. THEATRE "A" - ST. VINCENT'S & MERCY PRIVATE - DAY

Oilman, BALDWIN GWALA, is present as his wife, MBALI (26), gives birth. She is calmly surrendering to the process. He is excitedly capturing the event on Mini-DV Cam. The gynaecologist is heard:

FRIEDMAN (O.S.)

...I can see the head.

BALDWIN

I'm rolling and we're on -- twenty-sixth July, twenty-eleven. Live from St. Vincent's and Mercy Private.

MBALI

Baldwin, turn that thing off!

FRIEDMAN (O.S.)

Nurse. A hand here, please.

BALDWIN

I'm getting it. You're gold. I'm on you.

MBALI

I asked you not to bring that thing inside. It's an invasion of privacy.

BALDWIN

Our privacy: all these people are here for us. For you, hon.

FRIEDMAN (O.S.)

That's good. Pull down please.

BALDWIN

You'll thank me later. We'll relive this moment.

FRIEDMAN (O.S.)

OK, people we've got action.

BALDWIN

This is it, hon. Three-two-one ...lift off.

DR. FRIEDMAN carefully shifts, lifts out the crying newborn. He holds it up for the parents to see.

FRIEDMAN

It's a boy.

BALDWIN

A boy!

MBALI

Are you getting this? Baldwin.
Goddammit, where are you?

BALDWIN

I'm right here, hon. I've got the
whole thing. We're posting this on
YouTube for sure.

MBALI

The hell we are.

Friedman hands the baby to DR. TAFF, the paediatrician.
Baldwin "tracks" with his camera to the inspection table.

A video image of...

...the baby crying...being cleaned...measured.

Baldwin's camera tilts...picks up --

A young nurse -- CLEO. We move in on her, as we hear:

FRIEDMAN (O.S.)

Congratulations. He's beautiful.

Hold on Cleo; as tears well up in her eyes.

INT. MBALI'S PRIVATE ROOM - MATERNITY UNIT - DAY

The baby is wrapped up in blankets, sleeping in a basin.

Mbali lies upright in her bed. Not looking at the baby.

Cleo enters...

CLEO

How are you feeling? I brought
baby a friend.

Cleo fusses over the baby, tucking a toy giraffe in next
to him. The baby burps and milk spills out of his mouth.
Cleo uses her hand to clean his mouth.

MBALI

Have you seen my husband?

CLEO

No, ma'am.

MBALI

I need something for the pain. Get
Friedman. It feels like the wound
is opening up.

CLEO

(-- gentle)

I know what you mean.

MBALI

(-- flares)

How do you know what I mean?

CLEO

Mothers often complain of post-op pain...

MBALI

You've had a Caesar?

CLEO

Not me, but...

MBALI

It's utterly barbaric. Slicing me open like a watermelon. Blood slopping everywhere. I was bullied into this. They faked my copper deficiency and ganged up on me. Out-voted by my own husband. Where is he? Recharging that goddamn camera.

CLEO

(-- re: the baby)

It's over... and he's perfect. Really. A little angel.

Mbali looks intently at Cleo.

MBALI

I saw you. In theatre. Friedman was blocking my view of the baby ...so I was watching you. You were crying. Real tears.

CLEO

(-- embarrassed)

I'm such a softie. I'm sorry, it's not very professional.

MBALI

Do you have kids?

CLEO

No.

(-- pause)

Actually, I had a girl, but she's gone to heaven. With my auntie. They're together. God answered my prayers. I'll get doctor for you.

Cleo starts to leave...

MBALI

Nurse.

Cleo turns back to Mbali.

MBALI (CONT'D)

Close the door.

CLEO

I will.

MBALI

No, I need to speak with you in private. Close the door please.

EXT. PARKING LOT - SOUTH BLOCK - DAY

Cleo exits the hospital. She consults a piece of paper and searches the rows and rows of cars.

No match. She moves up to another parking level...her eyes scan over the many license plates.

Suddenly, her eyes fall on --

License plate: XDH485GP -- a White Mazda.

Cleo consults the piece of paper, and sure enough, on it is written --

XDH485GP. A match. Cleo approaches the car, and notices the driver's seat is occupied. Cautiously she opens the rear door handle, gets in...

INT. WHITE MAZDA - PARKED - CONTINUOUS

...and closes the door behind her.

The occupant's face is covered by a hood. Looking ahead. Not acknowledging Cleo.

Cleo clears her throat, says:

CLEO

It's a boy.

The occupant doesn't move. Her job done, Cleo opens the door, and gets out, as we --

CUT TO BLACK.

MAIN TITLES

FADE IN:

INT. INTERVIEW ROOM DAY

A dishevelled TRUCK DRIVER. Something's not right. He's spooked.

TRUCK DRIVER

Night time. I'm pulling up to the border post. I see this thing and I hit the brakes. Lying there in a folded up position.

(MORE)

TRUCK DRIVER (CONT'D)
 Human bones, they don't fold like that. I wanted to go, but the face was looking straight at me. I've seen road kill, I've seen car pile ups, but never anything like this. It had a see-through coat. Like the skin sac they put boerewors in. Blue-white. Hairless. In all, it was about the size of a nine year old kid...

PULL OUT to pick up -

REYKA -- conducting the interview. NKABINDE operates the camera.

TRUCK DRIVER (CONT'D)
 You must think I'm mental.

NKABINDE
 (-- impatient)
 Thanks for coming in. We'll take it from here.

Nkabinde turns off the camera. His cell phone RINGS.

NKABINDE (CONT'D)
 (--to Reyka)
 I've got to get this.

Nkabinde exits the room.

TRUCK DRIVER
 (-- re: Nkabinde)
 Your boss reckons I'm crazy.

REYKA
 He's not my boss.

TRUCK DRIVER
 I'm not, by the way. All this is as I saw it, true's God made little green apples.

REYKA
 You're not the first person to see such things.

TRUCK DRIVER
 So you believe me? You believe what I saw?

REYKA
 I believe that's what you saw.

TRUCK DRIVER
 Used to be that I'd made peace with all there is between heaven and earth.

(MORE)

TRUCK DRIVER (CONT'D)

If God wants this, I will accept it, but I can't go out and do my routes anymore. My riding days are over.

INT. CORRIDOR - - DAY

On her cell phone, Reyka scrolls to a photo of --

-- The Woman from Reyjeanne's school.

She sends an MMS to contact: DRUCKERMAN.

Nkabinde approaches...

NKABINDE

St. Vincent's & Mercy Private has a situation. Baby abduction.

REYKA

Call Child Protection.

NKABINDE

(re: his cell phone)

This comes from the Director.

REYKA

We don't do babies.

NKABINDE

Since when do we do blue boerewors people and not babies?

REYKA

Fine, I don't do babies. Knock yourself out.

NKABINDE

This is a special case.

REYKA

Don't manage me, Nkabinde.

NKABINDE

The baby's parents are VIPs.

REYKA

I don't care. OK, who's the VIP?

NKABINDE

Mbali Gwala.

REYKA

Never heard of her.

NKABINDE

You don't know Mbali Gwala?

REYKA

Should I?

NKABINDE

The first African woman in space.

REYKA

There's been an African woman in space?

NKABINDE

(-- gob-smacked)

Is this a test?

REYKA

(-- smiles)

No.

NKABINDE

Are you testing me, Lombard?

REYKA

I'm not testing you, detective.

NKABINDE

So what do you know about Mbali Gwala?

REYKA

I heard her child's missing. When was it last seen?

NKABINDE

He. It's a boy.

Reyka and Nkabinde head down the corridor...

REYKA

OK, so when was he last seen?

INT. UNMARKED POLICE CAR - MOVING

Reyka drives. Nkabinde works on his iPad.

NKABINDE

Mbali Gwala has two master's degrees -- Electrical Engineering from Georgetown, and Astronomy from Cambridge. She was awarded World Economic Forum Young Global Leader in 2007 and the Working Woman's National Entrepreneurial Excellence Award. Once selected...

REYKA

Selected? Come on. You pay, you get a ticket.

NKABINDE

Yes, but it's not that simple. She trained in Moscow for 9 months to earn her seat.

(MORE)

NKABINDE (CONT'D)

On her return, she's pregnant, stirring rumours that she'd had an affair with Canadian crew mate, Didier Blanc.

REYKA

If you're going to cheat on your husband, you'd figure you won't get caught up there.

NKABINDE

Baldwin Gwala is not the kind of man you'd want to cheat on.

REYKA

Do marriage vows even count at zero gravity? And how do you get around those puffy suits?

Reyka smiles. Nkabinde doesn't.

INT. MAIN CORRIDOR - MATERNITY UNIT - DAY

Hospital manager, Patricia MCCULLOCH, gives Reyka and Nkabinde the tour.

MCCULLOCH

Two guards on duty twenty-four seven, door access points and CCTV cameras. St. Vincent's has the best safety record in the country.

NKABINDE

Not today, it hasn't.

MCCULLOCH

I'm a mother, detective. The idea of children not being safe in my hospital appals me.

NKABINDE

So what are you going to do about this?

MCCULLOCH

Identify the problem. Find a solution.

NKABINDE

I'm sure that's of no consolation to the Gwala family.

MCCULLOCH

Do you have children?

NKABINDE

The thought of babies not being safe in a maternity unit puts me off.

MCCULLOCH

Obviously you've given no thought to the challenges we face.

NKABINDE

I appreciate the responsibility you have, but the cold fact is that you dropped the ball and the Gwalas are suffering for it.

MCCULLOCH

You can't tell me you've never let a criminal slip through your fingers?

Nkabinde avoids Reyka's glance.

NKABINDE

I'll need to lock down maternity until further notice.

MCCULLOCH

That's impossible. I have 11 births booked for today.

NKABINDE

Send them somewhere else. This unit is now a crime scene.

INT. MBALI'S PRIVATE ROOM - DAY

Reyka and Nkabinde are interviewing Mbali, with Baldwin and Dr. Friedman in attendance.

NKABINDE

...Take us through the events leading up to your son's disappearance.

MBALI

No events. I was right here ...asleep.

NKABINDE

Did you leave your room during the night?

FRIEDMAN

Mrs. Gwala was administered 20 milligrams of Valium last night. The dose would've immobilised her for up to eight hours.

NKABINDE

Why such a strong dose?

FRIEDMAN

The patient was in emotional distress post-birth and needed sedation.

NKABINDE

What brought on this emotional distress?

FRIEDMAN

It's a common response to child birth.

MBALI

(--taut)

I was distressed because my husband and our doctor, in their infinite wisdom, persuaded me to have a Caesar.

FRIEDMAN

Mrs. Gwala's copper levels were down. This deficiency is common because of the need to give the baby's liver large copper stores in order for it to survive the low levels of copper in milk. I wanted to avoid risk and complication so I recommended the Caesarean section.

BALDWIN

It was the best course of action.

MBALI

I was outvoted.

BALDWIN

You weren't rational.

MBALI

(-- cracking up)

Don't patronize me, Baldwin. Instead of standing around looking pleased with yourself, why don't you behave like a father and go and find your son.

NKABINDE

We're taking care of that, ma'am.

(-- to Friedman)

I'd like to speak to Mrs. Gwala in private.

FRIEDMAN

I'm afraid that will have to wait until she's fully rested.

Nkabinde leads Friedman to the side:

NKABINDE

(-- low)

Doctor Friedman. We don't "wait" with missing person's cases. The first three hours is our golden period. After that, it's a lottery.

FRIEDMAN

My duty is to the mother. Not the baby.

NKABINDE

It's no wonder babies go missing.

FRIEDMAN

If there's nothing else, I need to return to my rounds.

NKABINDE

We'll need an office. You're on rounds, so yours will do fine.

INT. FRIEDMAN'S OFFICE - DAY

An image of Mbali Gwala in full space gear...

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

REYKA

How do you afford all these toys?

NKABINDE

They're on loan. They get me to test the specs. Write up the manuals.

REYKA

Why you?

NKABINDE

You're a technophobe...one byte away from a witch.

REYKA

You know nothing about me.

Pause.

NKABINDE

Are we ever going to talk about it?

REYKA

What?

NKABINDE

The past.

REYKA

This morning?

NKABINDE

Our past.

REYKA

We have a past?

NKABINDE

We have an incident. In the maize field.

REYKA

I don't want to talk about it.

NKABINDE

I know you don't, but we should.

REYKA

Why?

NKABINDE

So we can move on.

REYKA

I'm moving on. This is me moving on. I'm great. Are you moving on?

NKABINDE

Absolutely.

REYKA

Great. We're moving on.

Nkabinde focuses on his iPad. He projects images of a NASA take off.

NKABINDE

Mbali Gwala blasted off on an eight-day expedition aboard the International Space Station with the aforementioned Didier Blanc and Russian cosmonaut, Andrei Palychenko.

Images of Blanc and Palychenko are projected onto the monitor.

NKABINDE (CONT'D)

Mbali wrote a blog up there -- talking about the Russian Soyuz capsule during liftoff, the sights and smells of the space station and explained the challenges of eating and washing up in zero gravity.

A playful image of Mbali's toothbrush suspended above her head is projected.

NKABINDE (CONT'D)

Her blog captured international attention, but then on the 6th day, it stopped.

REYKA

Why?

NKABINDE

No-one knows.

REYKA

She didn't say?

NKABINDE

No. She just terminated all communication.

REYKA

Maybe she wanted to spend quality time with Monsieur Blanc.

NKABINDE

Or something else happened. Something she didn't want to share with a global audience.

Hold on Reyka; intrigued.

INT. NURSERY - MATERNITY UNIT - DAY

Reyka observes the head of the nursing staff, SISTER TRYPHINA, as she bathes a bewildered newborn.

TRYPHINA

I can't explain. That baby's clothes, all of them, dummies, nappies, fluffy toys... everything: it's gone. The nurse told me they were right here but now...Why would anyone steal a baby's things?

REYKA

So there's no evidence that Baby Gwala was even in this nursery?

TRYPHINA

He was here. We saw him. That fancy lady with the space rocket, she trusted us. She came in here and greeted us. With that handsome man of hers tjo-tjo, my heart, what a man!

REYKA

Did you see him with your own eyes?

TRYPHINA

Oh yes, he was here with her that time. Very handsome.

REYKA

I mean baby Gwala.

TRYPHINA

You know, we've got ten babies born every day.

REYKA

I understand. Who was on duty last night?

TRYPHINA

(-- low)

Nurse Cleo. I don't know about that one. She's suffered so much lately but she wouldn't transfer to another unit.

REYKA

Did something happen to her?

TRYPHINA

Her daughter passed away in a fire. It started in her kitchen. She was only three years.

REYKA

I need to speak to Nurse Cleo. What's her surname?

TRYPHINA

Cleo Makwarela. She says working here helps heal her wounds.

Tryphina scoops the newborn out of the bath.

TRYPHINA (CONT'D)

Shiny as new...

INT. FRIEDMAN'S OFFICE - DAY

Nkabinde uploads images of Baldwin's newborn son, taken from the Mini-DV Cam.

NKABINDE

Have you chosen a name?

BALDWIN

We wanted to wait and see his face first. I like Fana. It's his uncle's name.

NKABINDE

Names are important. My parents called me Yule. They said it's from the Bible. When I was young, I read it cover to cover to find my name. It's not there. Fana's a strong name.

Baldwin nods as he looks at the images of his son on the monitor.

NKABINDE (CONT'D)

I have to ask -- do you have enemies?

BALDWIN

I'm a wealthy man.

NKABINDE

Anyone who'd want to harm you this much? And why now?

BALDWIN

The government wasn't happy that I paid \$20 million to the Russians instead of investing in an HIV/Aids project. Its possible errand boys have been sent to hurt me.

NKABINDE

We must be prepared for a ransom demand. If you're contacted, you must alert me immediately. We have experts who will guide you through the process.

BALDWIN

All I want is my boy back.

NKABINDE

I have my best people on this.

BALDWIN

I'm his father. He needs to be with me. Not some stranger.

Emotional, Baldwin exits the office.

INT. RECEPTION - MATERNITY UNIT - DAY

Reyka steps up and gets the DESK CLERK's attention.

REYKA

Hi. Can I get all the records on Baby Gwala?

DESK CLERK

Gwala?

REYKA

Born last night. Disappeared this morning.

DESK CLERK

OK, one minute.

Desk Clerk rummages through filing, and checks the status of a white board. She returns - her mind in a fog.

REYKA

What's up?

DESK CLERK

Baby Gwala's birth details have been erased from the board...and all the paperwork is gone.

REYKA

Gone? How can a baby born last night not exist in the morning?

DESK CLERK

I don't know.

REYKA

Who was the paediatrician on call last night?

DESK CLERK

(-- checks a schedule)

Dr. Taff.

REYKA

Get me Taff.

DESK CLERK

I'm sorry, but Dr. Taff isn't available.

REYKA

Give me his contact details.

DESK CLERK

I'm not allowed to provide them.

REYKA

I'm with the police. We're in the middle of...actually, forget it. Thank you.

Reyka steps away from the desk. Her cell phone RINGS. She answers it.

REYKA (CONT'D)

(-- on phone)

Druckerman.

As she listens, Reyka returns to the desk, takes a pen and scribbles a name on a note pad: Andrea Driver.

REYKA (CONT'D)

Owe you one, babe.

Reyka hangs up.

REYKA (CONT'D)

(-- to desk clerk)

I need to speak to Nurse Cleo. She around?

Desk Clerk points at Cleo, as she walks down a corridor and enters a private doorway.

Reyka follows Cleo to the doorway. She pushes open the door and encounters two NURSES. They look at her with disdain.

REYKA (CONT'D)

Hi. Sorry. Must be lost. I'm trying to find the canteen.

Reyka moves "innocently" off...

INT. CANTEEN - SOUTH BLOCK - DAY

Reyka and Nkabinde stand in line with Ned SHERWIN, an investigator. Nkabinde pays for lunch, and they cross to a table...

NKABINDE

Family violence, child protection and sexual offences...quite a portfolio you guys have got.

SHERWIN

The cases cross over, so we get them all.

NKABINDE

Common suspects in hospital abductions?

SHERWIN

Women...usually those who've lost a baby, or can't conceive.

REYKA

What about international trafficking rings?

SHERWIN

They target open public areas, not hospitals. Mostly it's domestic situations. We get tipped off by a suspicious neighbour or the kids get handed back because the new parents can't handle the workload.

NKABINDE

And the recovery rate?

SHERWIN

Five-ten per cent tops.

NKABINDE

What's your unit doing to help hospitals protect these kids?

SHERWIN

Let me give you a heads up. These are not the care-giving institutions you'd like to think they are. This is a business, and the bottom line is all that counts. If they misplace a baby or two along the way...so be it. The lawyers will earn their retainers.

(MORE)

SHERWIN (CONT'D)

If you want someone to point a
finger at, look around you.

INT. MAIN CORRIDOR - MATERNITY UNIT - DAY

Reyka, Nkabinde, and the provincial PREMIER are on a security inspection led by LABUSCHAGNE, CEO of Sjangbok Security.

PREMIER

Maternity units are substitute
mothers, so failure is not an
option. If you can't keep our
children safe, who can?

LABUSCHAGNE

Sjangbok Security is performing at
our optimum. Budget dictates the
level of coverage. That's the way
it is.

PREMIER

I don't accept that, Mr.
Labuschagne. I work day and night,
at the expense of spending time
with my own children, to ensure
that my health department does its
job, and this incident is a terrible
embarrassment. Blaming budget is
not going to bring that baby home.

LABUSCHAGNE

Rest assured, Madam Premier, we
are reviewing our baby safety
security policy. From now on, all
newborns will be tagged with radio
frequency bands to track their
movements.

PREMIER

Like animals?

LABUSCHAGNE

(-- proudly)
Correct.

An AIDE joins the Premier and indicates the time.

PREMIER

I've seen enough, thank you, Mr.
Labuschagne. Excuse me, please.

Reyka leaves with the Premier...

NKABINDE

I'd like to see all the CCTV footage
from last night.

Nkabinde follows Labuschagne.

INT. HOSPITAL FOYER - SOUTH BLOCK - DAY

A VIDEO IMAGE of...

...a packed press conference. A lower-screen graphic runs "Space-Baby Missing" as Reyka, Baldwin and the Premier approach a podium.

PREMIER

Like many of you, I am a mother.

We enter the video, and we're there with... excited journalists, members of the public, and an activist group, The Parents of Lost Children. They carry large photographs of abducted babies.

PREMIER (CONT'D)

I will do everything in my power to bring this child back to his family.

Baldwin looks out at the phalanx of cameras all clicking, boring in on him --

--He is not coping with the intense scrutiny.

Reyka guides Baldwin offstage, away from the journalists' shouted questions, into...

INT. ELEVATOR - CONTINUOUS

...as the door closes, Reyka looks at Baldwin, sees how strangely removed he is.

REYKA

Are you alright?

Baldwin looks at her.

BALDWIN

People -- maybe we aren't equipped to take care of our own. Wanting a child, having a child, and caring for a child are not the same thing. We tried IVF and four times it failed. But then Mbali returns from space and falls pregnant. How? I hear the news scandal. They want that adventurer, Blanc. They don't want an oilman...

(-- pause)

Has my baby gone to find his real father?

INT. MBALI'S PRIVATE ROOM - DAY

Reyka is with Mbali at her bedside.

REYKA

Day six you stopped writing your blog.

MBALI
Nothing more to say.

REYKA
You had a captive audience.

Mbali looks at Reyka.

MBALI
One night I was in crew quarters.
The power inside my module dropped
for about thirty seconds. Suddenly,
I was overcome by a powerful force,
as though a living thing was on
top of me...inside of me. Afterwards
I felt completely at peace. The
safest I've ever felt...as though
this is where I need to bring up
my baby. I knew my audience wouldn't
understand that, so I stopped
writing to them.

REYKA
Did you have sex with Didier Blanc?

MBALI
How is that police business?

REYKA
If your husband isn't the father,
the investigation needs to know
who is.

Hold on Mbali.

INT. FRIEDMAN'S OFFICE - DAY

Reyka "navigates" her way to the browser search bar on
Nkabinde's iPad. She types in: *Andrea Driver*.

The iPad projects an image of Andrea Driver -- The Woman
from Reyjeanne's school.

She is standing holding a champagne flute at the launch of
a new day care centre.

INT. HOSPITAL WAREHOUSE - NORTH BLOCK - DAY

A SANGOMA has prepared a corner in an "umsamo" room. Reyka
leads an apprehensive Baldwin in. The sangoma gestures for
Baldwin to sit. He rolls the bones.

SANGOMA
(-- in Zulu; with
subtitles)
In your dreams, you see a man.
This man is with a woman and a
child, but they behave like this
man is not the father of the child.
(MORE)

SANGOMA (CONT'D)

This makes the man angry and scared and he pleads to know why they distance themselves from him. The woman tells the man that even though he is the child's true blood he still needs to learn how to become a father.

Reyka decides to leave them in private. She exits...

INT. HOSPITAL FOYER - SOUTH BLOCK - DAY

Reyka enters, and is crowded in by the swelling support for The Parents of Lost Children.

Sensing a threatening presence, she turns round --

-- Three silent individuals demand Reyka's attention. They are dressed like babies, wearing adult baby-grows, and bonnets with dummies in their mouths.

Reyka feels like they are focussing their quiet, accusing activism on her.

In her mind's eye, one "Baby" takes his dummy out his mouth and offers it to Reyka:

REYKA (V.O.)

Dummy. Dum-dum. Mummy.

TIME CUT TO:

INT. CELLAR - FLASHBACK (1981)

ANGUS SPEELMAN -- wearing his blue maid's uniform -- accepts a dummy from Reyka (aged 9) into his mouth.

REYKA

Come on dum-dum.

ANGUS SPEELMAN

Dummy, mummy.

In the background, EUGENE NEFF, the TV host, welcomes viewers to an episode of "Jukebox Jeopardy".

FLASH FORWARD TO:

INT. HOSPITAL FOYER - SOUTH BLOCK - CONTINUOUS

Reyka notices that the "Baby" has moved innocently away. Her cell phone RINGS. She peels away, as she answers it...

INT. SECURITY OPERATIONS ROOM - DAY

A VIDEO IMAGE of...

The main corridor of the maternity unit. The clock reads: 01:31.

NKABINDE (O.S.)

This is last night. Look at the
time.

A figure enters frame. She wears a nightgown. Her face is obscured by her hands. She moves from the external access door down the main corridor, passes reception to her room.

NKABINDE (CONT'D)

Friedman said his patient was
knocked out on Valium.

FREEZE FRAME --

--IT'S MBALI.

REYKA

He lied.

INT. MAIN CORRIDOR - MATERNITY UNIT - DAY

Reyka looks out of the external access door. She clocks the two duty GUARDS standing outside.

She closes the door and walks down the main corridor, glancing up at the CCTV camera, set in the ceiling.

Reyka notices that the nurse's private doorway is ajar. She pushes it open and steps in...

INT. NURSE'S CHANGING ROOM - DAY

Reyka snoops around the nurse's lockers. They are all unlocked and named. In Glenda Mazibuko's she finds running shoes...in Pinky Nene's, a bag of pretzels ...and in Rhonda Smit's, a change of clothes. This is clearly not a private space.

Reyka finds Cleo Makwarela's locker. It is empty. Reyka is about to close it, when her eyes fall on --

-- A scrap piece of paper. Scribbled on it, is XDH485GP.

Suddenly, Reyka senses she's being watched. She turns around to see --

-- A figure, wearing full scrubs and surgical mask --

The figure launches forward and plants an injection needle into Reyka's neck...

CUT TO BLACK:

REYKA (V.O.)

Dum-dum-dummy.

ANGUS SPEELMAN (V.O.)

Mummy?

FADE IN:

INT. CELLAR - FLASHBACK (1981)

Reyka is cross-legged on the worn mattress. She looks up at Speelman, and...

...SLAP! She slaps him so hard Speelman topples over onto his back.

He looks up at her stunned.

REYKA

Mummy's watching you. Mummy's always watching you, Angus. I don't want to see you cry. Big boys don't cry.

Reyka inserts the dummy into Speelman's mouth.

REYKA (CONT'D)

There will be no TV for you until you've learnt your lesson. I thought you were a big boy. I thought you were four. Are you four or are you only two? Go to your bedroom, Angus. Right now.

Speelman sulks in a corner of the mattress.

REYKA (CONT'D)

Naughty, naughty little boy.

ANGUS SPEELMAN

I love you, mummy.

REYKA

How can I love you when you behave like this?

ANGUS SPEELMAN

Can I come for a hug?

REYKA

(-- not comfortable)
I don't think you deserve it.

ANGUS SPEELMAN

Please, mummy.

Speelman crawls over to Reyka and wraps his adult arms around her skinny frame. He holds her tightly. She is repulsed.

FLASH FORWARD TO:

INT. NURSE'S CHANGING ROOM - DAY

Reyka's eyes flick open as she gains consciousness. She is sprawled on the cold floor. Her head aches. She sits up, and notices that the piece of paper is still in her hand.

INT. FRIEDMAN'S OFFICE - DAY

Reyka enters on Nkabinde, as he hangs up the phone.

NKABINDE

That was the provincial police commissioner. He's put border patrol, immigration and all airports on high alert. Anyone travelling with a black, male newborn will be questioned.

Reyka hands Nkabinde the scrap of paper.

REYKA

GP. Registration, right? I found it in Nurse Cleo's locker.

NKABINDE

McCulloch's going crazy. She's insisting that we reopen maternity.

REYKA

Do that and the Gwalas will never see their baby again.

NKABINDE

Why?

REYKA

It's still here.

NKABINDE

What?

REYKA

The baby's in the hospital.

NKABINDE

It's long gone, Reyka. Long gone.

REYKA

If the baby's on the outside, why has someone just shoved a needle into my neck? Just waiting for the right time to get the baby out. Problem is we're in the way.

NKABINDE

Where were you attacked?

REYKA

In the female nurse's changing room.

NKABINDE

Mbali?

REYKA

Why was she in the main corridor at one o'clock in the morning?

NKABINDE

Insomnia?

REYKA

She had enough Valium to drop a horse.

NKABINDE

Allegedly.

REYKA

Correct. We know she didn't take the Valium, but why fake it? Because she needed to check the access doors. She wants to hand her baby to an accomplice but the duty guards are always there.

NKABINDE

Why would a mother abduct her own child?

REYKA

Not all mothers know how to look after their children. Maybe she wants it to be where it will be safer.

NKABINDE

That's hysterical speculation. I'm reopening the unit.

REYKA

Give me an hour.

NKABINDE

(--pause)
You've got ten minutes.

Reyka snatches back the piece of paper.

EXT. PARKING LOT - SOUTH BLOCK - DAY

The White Mazda, unoccupied, is in the same parking space.

Silence; then a "Wheelbarrow", or remotely controlled vehicle, approaches the car...

Its cameras, microphones and sensors diagnose chemical, biological, or nuclear agents. It pulls back, and returns to its AMMUNITION TECHNICIAN. He gives the "all clear".

Labuschagne escorts Reyka up to the Mazda.

Instinctively, she goes towards the rear door. She clasps the handle, and feels a sticky substance. She smells her fingers.

TIME CUT TO:

INT. MBALI'S PRIVATE ROOM - FLASHBACK

Cleo fusses over the baby, tucking a toy giraffe in next to him.

The baby burps and milk spills out of his mouth. Cleo uses her hand to clean his mouth. It's sticky but she doesn't want to wipe it on her uniform in front of a patient.

MBALI (O.S.)

Have you seen my husband?

CLEO

No, ma'am.

TIME CUT TO:

EXT. PARKING LOT - CONTINUOUS

Reyka wipes the stickiness off her hand, gets in the front seat of the Mazda...

INT. WHITE MAZDA - CONTINUOUS

...and closes the door behind her.

Reyka takes in the cabin. She strokes the steering wheel and absorbs the energy of the space.

Suddenly, Reyka is overcome by a powerful force, as though a living thing was on top of her...inside of her. She rises and jolts....pressed against her seat.

Then; it's gone. Reyka catches her breath. She looks in the rear-view mirror...at something creeping up behind the car.

In her mind's eye, she sees --

-- A blue-white, hairless creature, about the size of a nine year old child.

Reyka bolts her body round, but there's nothing there.

INT. MBALI'S PRIVATE ROOM - DAY

Reyka enters, followed by Nkabinde. Baldwin is at Mbali's side.

REYKA

Mrs. Gwala, who is your baby's father?

BALDWIN

I beg your pardon?

REYKA

Do you know?

BALDWIN

Of course she does.

REYKA

Is it human?

BALDWIN

What?

REYKA

Is it?

Mbali is speechless.

BALDWIN

Get this insane bitch out of our room. I will not let you insult my wife.

NKABINDE

Answer the question, please ma'am.

BALDWIN

You're going to allow this?

NKABINDE

Yes, sir. But I will rein her in if I need to.

Mbali looks intently at Reyka. She "senses" a bond.

MBALI

You felt it?

Reyka nods.

MBALI (CONT'D)

What does it want?

REYKA

Whatever it is, he believes he's the baby's father and he's come to claim it because he thinks it's not safe.

MBALI

Up there they care more for babies than we do.

BALDWIN

What are you talking about? Who is "they"?

MBALI

Our son is going back to a place where there's no pain.

BALDWIN

Have you lost your mind? Jesus our saviour, the Almighty... our one true God. He knows who the boy belongs to, He knows... even if you don't.

MBALI

No, Baldwin. Our baby was conceived in space. He's being taken back to his real father.

BALDWIN

Do you know where our son is?

MBALI

It's too late. He's been taken away.

BALDWIN

(-- snaps)

Where the hell is he? Do you know?

Nkabinde holds Baldwin back.

NKABINDE

Mr. Gwala. Come with me.

Nkabinde leads Baldwin out the room.

Reyka approaches the bed...takes Mbali's hand.

REYKA

We think we know what happened.

MBALI

Am I crazy?

REYKA

Copper deficiency. Dr. Friedman has ordered a CAT scan. We think you had a brain aneurysm.

MBALI

I didn't have a spiritual encounter?

REYKA

No, ma'am.

MBALI

(-- cracking up)

I gave my son away. I gave him to that woman. What am I? What kind of mother am I?

INT. CLEO'S HOUSE - ALEXANDRA TOWNSHIP - DAY

Gun drawn, Nkabinde enters the kitchen...the walls are blackened from fire.

He hears a NOISE and swings round...

Cleo stands in the doorway, holding the baby.

CLEO

(re: fire)

I left the pan on. It was an honest mistake.

NKABINDE

His mother wants her baby back.

Cleo looks at Nkabinde. Nkabinde steps toward her...

INT. DAY CARE CENTRE - NORTHERN SUBURBS - DAY

ANDREA Driver, the Woman from Reyjeanne's school, greets Reyka at the door.

ANDREA

Helen?

REYKA

Yes. Hi, Andrea.

ANDREA

Please come in.

Andrea closes the door behind them.

ANDREA (CONT'D)

I'm glad the web-site is bringing in new business.

REYKA

You run the school?

ANDREA

I have five staff. How old is..?

REYKA

Cleo. Oh, she's nearly three.

ANDREA

Where did she play before?

REYKA

Wendy's playgroup?

ANDREA

I don't know it. Never mind. I'm sure she'll fit in perfectly here.

REYKA

Everyone falls in love with Cleo...
I bet all mothers say that about their kids.

Andrea shows Reyka the children's toilets and basins.

ANDREA

These are the bathrooms.

REYKA

Cute, man.

ANDREA

Each child gets a hook for their bag.

(MORE)

ANDREA (CONT'D)

I ask that they bring their own lunch...and a vegetable in winter for soup. It can be a potato or anything really.

Reyka sees a board of drawings.

REYKA

What's this?

ANDREA

Our art display. All my little artists.

Reyka looks at a pastel drawing of a protea flower. It's signed: Jamie, 4. It is beautiful; mature beyond its years. Reyka is moved.

ANDREA (CONT'D)

Do you want to see outside? Helen.

REYKA

Oh, sure.

ANDREA

We have two swings and a jungle gym... When its summer, we let the kids play until twelve...

Reyka doesn't move. She can't take her eyes off the protea, as we --

CUT TO BLACK.

THE END