

REYKA

"PILOT"

Written By: Rohan Dickson

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PROPERTY OF: Not2Shabby Films 55 Hillcrest Avenue,
Blairgowrie, 2197, South Africa

WGA REGISTRATION: 1305032

EMAIL: rohand@netactive.co.za

TEL: ++ 27 (0)82 859 1026

REYKA

"PILOT"

Reyka Lombard (aged 9, 25, 35)

Yule Nkabinde (aged 19, 29)

JOHANNESBURG - PRESENT DAY

Reyjeanne Lombard

Druckerman

Director

CAPE TOWN - A WEEK EARLIER

Philander

Amy

Katherine

Creamer

Cupido

BODIBENG - TEN YEARS EARLIER

Alfonso Zwanga

Chairman/Pre-Paid

Nana

Ezekiel

Kgotso

Neo

"JUKEBOX JEOPARDY" - 1981

Eugene Neff

Angus Spielman

FADE IN:

EXT. BEACH ROAD - NIGHT

AMY SELF (13), wearing beach shorts and bikini top, is fleeing. She is not being followed.

Amy stops to catch her breath. She laughs, giddy with relief.

A car winds toward her along the mountain road. The wind grows stronger and Amy looks up to see a light growing.

She doesn't move, mesmerized by the light. Her breathing is heard, slowing to a steady, peaceful rhythm.

The car picks up speed, as the light engulfs her and --

-- Amy steps in front of the car.

EXT. BEACH ROAD - DAWN

REYKA LOMBARD (35) watches waves crashing against the rocks below. She turns and walks over to the girl's dead body.

Officer PHILANDER leans in, claiming the body. The MORTICIAN "blocks" his view, inspects her legs.

PHILANDER

Can we flip her?

The mortician takes his time, rolls her face up. Philander stands.

PHILANDER (CONT'D)

Amy Self. She's at Arcadia High...with Katherine Kruger.

This gets Reyka's attention. She bends down...inspects Amy's torso, neck and legs.

The mortician surrenders space to her.

Reyka lifts her right foot. On the in-step, is a tattoo of a five-sided star.

PHILANDER (CONT'D)

Amateur work. Can't place it. Gangs?

Reyka gently feels the in-step.

REYKA

(-- shakes "no")

Girl walked in front of the car.

Reyka stands and moves away.

PHILANDER

Why would she kill herself?

REYKA

To get out.

PHILANDER

Get out of what?

Reyka keeps walking...

CUT TO BLACK.

MAIN TITLES

FADE IN:

EXT. REYJEANNE'S PREPARATORY SCHOOL - DAY

Reyka sits in her car, hidden behind large sunglasses. She sees REYJEANNE (5). She is not alone. Reyka lifts her sunglasses and sees a WOMAN dropping Reyjeanne off. Reyka takes a picture of the woman on her cell phone.

Title: "Johannesburg, South Africa - Present Day"

Reyjeanne waves goodbye to the woman and falls in step with a FRIEND as they walk into the school grounds.

Reyka keeps her eye on the woman until she gets into her car. Reyka looks back to see Reyjeanne, but she is gone.

INT. CORRIDOR/PROVINCIAL HQ - DAY

DRUCKERMAN waits on a bench. He packs up his folder and is about to leave, when --

Reyka walks up the stairs wearing the sunglasses.

DRUCKERMAN

I've got other clients.

Druckerman smells her breath.

DRUCKERMAN (CONT'D)

(-- heart sinks)

...how much?

Druckerman lifts the sunglasses off her eyes. Reyka reacts to the "harsh" light.

REYKA

Jesus man...take it easy.

DRUCKERMAN

I stayed up all night preparing for you, Reyka. All night.

A door opens. The PROSECUTOR steps out, gives them an impatient look.

DRUCKERMAN (CONT'D)

(-- firm)

If you mess this up, you'll be manning the door at sport events.

Reyka pulls a face to lighten the mood. Druckerman doesn't smile back. He reaches to neaten Reyka's collar, but stops himself.

DRUCKERMAN (CONT'D)

Leave me to do the talking.

Druckerman enters the boardroom...

INT. BOARDROOM/PROVINCIAL HQ - DAY

The DIRECTOR sits on one side of a boardroom table, alongside the prosecutor.

Druckerman and Reyka sit opposite. A SECURITY GUARD mans the door.

PROSECUTOR

(-- refers to notes)

Physical assault. Breaking and entering. Malicious damage to property...and driving at five times the blood/alcohol limit.

Druckerman is about to respond, when --

REYKA

(-- a "joke")

If I'd creamed a pedestrian, you could've added culpable homicide and gone for a full house.

The "joke" falls flat. Druckerman can't believe what he's hearing. He jabs Reyka in the leg with his pen.

DRUCKERMAN

My client requests that I handle all questions on her behalf.

PROSECUTOR

This is a disciplinary inquiry. I expect your client wants the opportunity to defend herself.

DRUCKERMAN

In this case, no...

REYKA

I do. I will. Thank you.

Reyka doesn't look at Druckerman.

DIRECTOR

We see you've been with us for six years.

REYKA

Yes, sir.

DIRECTOR

You were awarded a doctorate in psychology before training as a criminal profiler. Your published theories on serial killers have their critics. Why?

REYKA

They say I'm emotional.

DIRECTOR

Are you?

REYKA

I trust intuition...so yes, it's possible.

The director nods, amiably -- baiting her.

DIRECTOR

Your colleagues, they've called you everything from an opportunist to a fake...

(-- looks up at her)

... to a witch.

DRUCKERMAN

Doctor Lombard's work in Violent Crimes is unmatched.

DIRECTOR

How do you explain your success rate? Nineteen serial murders in six years...must be a record?

REYKA

I get lucky.

DIRECTOR

Do you claim to have psychic ability?

REYKA

I read patterns.

DIRECTOR

Patterns?

REYKA

I interpret molecular structure and energy vibration.

DIRECTOR

Have you always had this...gift?

REYKA

It's not a gift.

(MORE)

REYKA (CONT'D)
It's a mental disorder. I was
diagnosed aged nine.

The director sits back in his chair.

DIRECTOR
You're mentally ill?

DRUCKERMAN
Sir, my client is the only surviving
victim of Angus Speelman.

PROSECUTOR
(-- for director's
benefit)
The Phoenix Killer.

DRUCKERMAN
(-- damage control)
Tests over the years have proven
that this childhood trauma has no
negative impact on my client's
work.

REYKA
It is the key to my work.

PROSECUTOR
That's of little comfort to your
employer.

DRUCKERMAN
(-- intense)
My client's legitimacy is not in
question...

REYKA
It is.
(-- to Druckerman)
That's OK.
(-- to director)
The men. I read their rituals.
Habits. Desires. I interpret the
pattern...it tells me who they
are...what the itch is that they
need to scratch. If I know the
itch, I know the man.

DIRECTOR
Is this how you helped catch the
mosque murderer?

REYKA
Violent Crimes got Mahendra Vass
through solid police work...I was
only brought in to close.

DIRECTOR

My predecessor's team worked that case for three years...but Vass, he made a full confession on the day he met you. What's so special about you?

REYKA

Special, sir?

DIRECTOR

You dismantle psychopaths so they blab like babies. What does that tell us about you?

REYKA

It's what that behaviour tells us about them. I must feel for the perpetrator to unlock the child inside.

DIRECTOR

The child?

REYKA

It's the child that tells me what the grown up has done.

The director opens Reyka's private dossier.

DIRECTOR

Violent Crimes must put strain on your personal life.

REYKA

I'm deeply committed to my work.

DIRECTOR

I understand you're a divorcee who recently lost custody of your daughter, Reyjeanne. Am I saying that right?

REYKA

She doesn't like being called Reyjeanne. We call her Rey.

(-- beat)

Rey's five.

DIRECTOR

Rey. Named after you?

REYKA

It's a family thing.

DIRECTOR

Where does Reyjeanne live?

REYKA

With my ex-husband, Jean Lombard.

(MORE)

REYKA (CONT'D)

In Bok Park. It's right that Rey's with Jean. He makes beds.

DIRECTOR

Is it fair to say that the intimate nature of your work ...the close connection you have with these men...

REYKA

Not all men.

DIRECTOR

...impacts on your private life?

REYKA

No.

DIRECTOR

No?

REYKA

I have no private life. I have nothing to hide.

The director slowly pours himself a glass of water. He looks at the glass, doesn't take a sip. Then;

DIRECTOR

Perhaps you can start by telling us what happened in Cape Town?

FLASH BACK TO:

EXT. CAPE TOWN INTERNATIONAL AIRPORT - DAY

To establish. Title: "Cape Town, South Africa - One Week Earlier".

REYKA (V.O.)

The court sent me to assess Katherine Kruger. Juvenile offender, facing sentencing for drug possession and desecration of a grave.

INT. CAR RENTAL/AIRPORT - DAY

Reyka's identity photograph prints out. A CONSULTANT whips it out the tray, crosses to the counter where Reyka waits.

CONSULTANT

Out the building, down the row, to the end...K2.

Consultant offers car keys. Reyka doesn't accept them.

REYKA

Has it got power steering?

CONSULTANT

No.

REYKA

Electric windows?

CONSULTANT

(-- consulting
document)

You booked group A.

REYKA

I must have radio.

CONSULTANT

All our cars are equipped with
radio.

Reyka looks at her. Accepts the car keys.

DIRECTOR (V.O.)

There was a problem with the rental?

EXT. RENTAL PARKING LOT/AIRPORT - DAY

Reyka is walking down a row of cars, searching for K2...

REYKA (V.O.)

No problem.

Reyka stops dead in her tracks.

REYKA (CONT'D)

It was unsafe.

INT. CAR RENTAL/AIRPORT - DAY

The consultant looks up. Reyka's back at the counter.

REYKA

It's blue. Give me anything, but
blue.

EXT. RENTAL PARKING LOT/AIRPORT - DAY

A silver rental car revs its engine, bolts forward and
stalls.

INT. REYKA'S SILVER RENTAL CAR - MOVING

Reyka drives. She tunes into a radio station.

EUGENE NEFF (V.O.)

You're on the drive with the
Violator of Vinyl, Eugene Neff and
this is "Jukebox Jeopardy". Round
two of this season's competition
is on its way, so llet's play...

REYKA
 (-- chanting)
 "Name. The. Tune!"

Three seconds of Boney M's "Daddy Cool" plays.

REYKA (CONT'D)
 "Daddy Cool".

EUGENE NEFF (V.O.)
 I need an answer from you. Five,
 four, three, two -- those of you
 who didn't get "Daddy Cool"...

REYKA
 (-- excitedly)
 ...You've. Been. Tuned!

Reyka guns the rental car toward Table Mountain.

INT. RECEPTION/ARCADIA BEACH POLICE STATION - DAY

Officer Philander is busy filling out a report. He looks up, to see --

REYKA.

-- as she helps herself to a cup of milk from the coffee station.

Reyka exits holding the cup of milk.

PHILANDER
 Hello? That's not your...

Philander moves round the desk, after Reyka...

EXT. ARCADIA BEACH POLICE STATION - DAY

Philander exits to see Reyka sitting on the steps, feeding a stray cat from the cup of milk.

PHILANDER
 We're not allowed to feed cats.
 They hunt on the station roof at
 night. If you're on graveyard, the
 howling, it gives you the chills.

Reyka continues to feed the cat.

PHILANDER (CONT'D)
 Anyways, civilians aren't supposed
 to use our milk. It's not cheap.
 The guys signed a petition to
 upgrade from the powder.

Philander politely takes the cup from Reyka. Reyka clocks his name tag.

REYKA
 Philander?

PHILANDER

Rory Philander, yes ma'am.

REYKA

Do you like music?

PHILANDER

Yes of course yes.

REYKA

What type?

PHILANDER

All types, you know. Mainly the classics...Pussy Cat Dolls, early Robbie Williams, Backstreet Boys...obviously JT. I do a kiff rendition of "Angel" at karaoke night. It's kind of my party trick.

(-- beat)

Who did you say you are?

REYKA

Get the car, Philander. We've got work to do.

PHILANDER

(-- rattled)

Who do?

REYKA

You're my lift to the crime scene. The girl on Arcadia Beach Road.

PHILANDER

You're a reporter.

(-- off her look)

Family of the deceased?

REYKA

I'm assisting your case.

Reyka takes the cup from Philander. She has a sip. Philander doesn't move.

PHILANDER

(-- pause)

Doctor Lombard?

REYKA

Philander.

PHILANDER

(-- flustered)

We've been expecting you, doctor Lombard, really, I don't know what I was thinking.

REYKA

Get the car, Philander.

PHILANDER

Yes, ma'am. Right away.

Philander rushes back into the station. Reyka continues to feed the cat from the cup.

INT. PHILANDER'S POLICE CAR/COASTAL ROAD - MOVING

Reyka is in the passenger seat, trying to get a radio signal. Philander drives. He is nervous in her company.

PHILANDER

Your books. They made me want to join police college. My ma's going to tell everyone that I'm on a case with you. She'll get the whole neighbourhood over for her bobotie recipe.

REYKA

I work alone, Philander.

Philander is stung. Reyka tunes the radio to a music station. Guns n' Roses' "Sweet Child O' Mine" is playing.

REYKA (CONT'D)

Name the tune.

PHILANDER

I don't really listen to hectic music.

REYKA

(singing)

"O-o-o, sweet child o' mine Sweet love of mine."

Philander looks at Reyka.

PHILANDER

To be honest, doctor Lombard, you're not what I expected at all.

REYKA

I'm not what I expected either.

Philander slows the car as they approach the beach road crime scene.

Reyka sees Amy Self face-down on the road, dead.

The car stops. Reyka gets out. She approaches the mortician. She takes a clip, and tightens her hair out of her face.

REYKA (CONT'D)

What we got?

FLASH BACK TO:

EXT. MAIZE FIELDS/BODIBENG - DAY

Reyka (25) tucks her disco-perm under a bandana. She is following police constable, YULE NKABINDE (19) -- watchful, with Afro hairstyle -- over a footpath near the boundary of a dense plantation.

Title: "Bodibeng, South Africa/Lesotho border - Ten Years Earlier."

They approach CHAIRMAN (75) and PRE-PAID (10), who stand either side of a fence. Chairman has a truck parked nearby.

NKABINDE

What can I do for you, baba?

CHAIRMAN

(-- impatient)

Where's Mabaso?

NKABINDE

Sergeant Mabaso is in court today.

CHAIRMAN

No, no, stompie...this is a dispute for men only.

Reyka observes Pre-Paid. He gives her a "bawdy" look. Reyka ignores him.

NKABINDE

(-- points to his stripes)

I'm a constable.

PRE-PAID

(re: Reyka)

Who's tasty, mama?

CHAIRMAN

Boss lady.

Chairman and Pre-Paid chuckle. They don't take their eyes off Reyka.

NKABINDE

Lombard is from the city. She's assisting with a case.

CHAIRMAN

(-- chortle)

Did someone steal Pule's casket again?

NKABINDE

It's a bit more serious than that.

CHAIRMAN

En so?

NKABINDE

I'm not at liberty to comment.

CHAIRMAN

(-- to Pre-Paid)

This blue light speaks like that
queen from England.

(-- mocking)

"...Not at liberty to comment".

PRE-PAID

Tjo, a makoya cheese-boy.

REYKA

Do you have a dispute, or does the
constable need to book you for
obstruction of justice?

NKABINDE

(-- low; to Reyka)

I can handle this.

Chairman calms Pre-Paid with a gesture.

CHAIRMAN

OK boss lady. I'll tell you what
the problem is. This four-five,
Pre-Paid...he's up to the same
tricks as his uncle...causing
trouble for me again and again.

PRE-PAID

This old timer is a snake. I see
him in the fields at night. He
walks around the crops making
mischief for me and my uncle. Look
at our cobs...they're limp...his
look up toward the sun.

Reyka compares the crops. There's a marked difference --
Chairman's are much healthier.

PRE-PAID (CONT'D)

I'm telling you, Chairman's
conjuring spirits to kill off our
livelihood.

CHAIRMAN

What are you saying about me, you
stupid short cockroach?

Chairman reaches over the fence and grabs Pre-Paid's ear.

PRE-PAID

Hey hey voetsak you blind dog!

REYKA

Gents, it's 2000. Accusing a man
of witchcraft is against the law.
Make peace with each other so we
don't have to go to the station.

CHAIRMAN

(-- to Pre-paid)

Tsk, you are a fool, Pre-Paid.
Fear has captured your heart. Do
you want to know what I'm doing in
my fields at night? I'm putting
manure on the crops... that's why
they're so strong.

REYKA

(-- to Pre-Paid)

Tell your uncle not to worry, OK?

Pre-Paid nods, embarrassed.

A cell-phone beeps. Pre-Paid pulls out an enormous "brick"
cell-phone...

But -- it's for Nkabinde. He slides open a high-end designer
mobile and checks the SMS message.

Pre-Paid is instantly sceptical.

PRE-PAID

Battery?

NKABINDE

Five hours.

PRE-PAID

How much?

NKABINDE

Free on contract.

PRE-PAID

Vibrating?

NKABINDE

Sure. It's even got camera.

PRE-PAID

Clickity click cheesa!

Pre-Paid poses with Chairman over the fence. Nkabinde takes
a photo of them.

During this, Reyka watches the MAIZE CUTTERS in the back
of Chairman's truck. All, but one, is chatting animatedly.
He is day-dreaming, gazing at a fixed point --

This is ALFONSO "ALFIE" ZWANGA (16).

Reyka and Alfie lock eyes. A connection? Then:

NKABINDE

Lombard? An eye witness is waiting
for us at the station.

PRE-PAID

Bye bye, tasty mama.

CHAIRMAN

Boss lady.

Nkabinde notices -- Reyka has won them over.

INT. BODIBENG POLICE STATION - DAY

Reyka and Nkabinde sit across a table from NANA (40s).
During the interview, Nkabinde manipulates an identikit,
using transparencies and sketches to make it more lifelike.

REYKA

"The day is running from me."

NANA

(-- broad smile)

Yes.

REYKA

What did he mean?

NANA

It was a warning.

REYKA

A warning?

NANA

To hurry on my way. If I arrived
in Bodibeng at night, the thugs
will sniff me out.

REYKA

So you agreed to go with him?

NANA

I had no money for taxi. He said I
could stay the night at his
shack...he said it was on the other
side of the plantation.

REYKA

OK. Go on.

NANA

We went into the field by that new
cell phone tower. I followed him
deep and deeper....but my umbrella
got tangled in a stalk. I had to
stop and free it. This made him
nervous.

REYKA

What did he do?

NANA

He was staring at me for a long
time and I could see he was tired
of waiting. I asked what was wrong
and he ran away.

REYKA

Was that the last time you saw him?

NANA

Yes. He left me there.

REYKA

Why did you trust him?

NANA

He tipped his hat when he greeted. Men used to do that to me but they don't these days.

NKABINDE

He had a hat?

NANA

Yes, a brown one.

NKABINDE

(-- glancing at

Reyka)

You didn't mention that earlier. What kind of hat?

NANA

"Man about town" hat.

Nkabinde sketches a "Man about town" hat and places the transparency over the identikit.

REYKA

Did he frighten you?

NANA

He's just a boy. But a cruel boy.
(-- voice cracks)
He left me in the field. It took me one hour to find a path out. Those horrible pigs...they send fear straight to my heart.

Reyka looks at Nkabinde.

NKABINDE

Wild boar. They hunt for bird eggs in the fields.

NANA

They are ugly and hairy and have tiny little eyes. I cried for the boy to come back...but he left me there. Cruel boy.

Reyka takes Nana's hand in comfort.

REYKA

Thank you for your help.

Nkabinde hands Nana the completed identikit.

NANA
 (-- softly)
 How do you do that?

NKABINDE
 You did that, ma.

Nana looks at it, and more tears well in her eyes. She nods gently -- "it's him".

FLASH FORWARD TO:

INT. CLASSROOM/ARCADIA HIGH SCHOOL - DAY

Reyka looks over a life-sized human skeleton. Philander interviews the headmistress, Karen CREAMER.

PHILANDER
 Were Amy and Katherine popular
 with the other kids?

CREAMER
 They weren't part of any group.
 Lone wolves. Extremely bright and
 private, but hostile when
 challenged. We had to put Amy on
 final warning for stabbing Katie
 with a protractor. There's such
 beautiful innocence within a
 thirteen year old -- but Amy and
 Katie...they didn't have it.

PHILANDER
 Why dig up graves?

CREAMER
 Only Satan knows why children wake
 the dead.

REYKA
 Did Katherine or Amy attend church
 or a prayer circle?

CREAMER
 (-- fusses with her
 shirt button)
 I wouldn't know.

REYKA
 (-- clocks the button)
 Are you aware of any secret
 societies in Arcadia Beach?

CREAMER
 Societies?

REYKA

Religious cults, youth leagues,
spiritual gatherings...anywhere
teenagers might be recruited.

CREAMER

What they do away from school is
their business.

REYKA

(-- sceptical)

You're the headmistress. Don't you
want to know what's going on?

CREAMER

We shouldn't pry. I can't even
inspect their lap-tops.

REYKA

Your kids have lap-tops?

CREAMER

Where do you think you are, miss?
Katie's father is a member of
parliament. These girls get whatever
their pretty hearts desire.

REYKA

I take it you're not from Arcadia
Beach?

Creamer doesn't respond.

REYKA (CONT'D)

Katherine's desk?

CREAMER

It's locked. Only Katie has the
key.

REYKA

That's OK. I don't want to look
inside.

Creamer leads Reyka to a desk under the window.

Reyka looks at the window. She spots a thumb print on the
glass. Reyka observes it closely. Receives no messages
from the thumbprint.

Reyka sits on Katherine's chair. Sees the lock. Rubs the
surface. Checks it's closed. Nothing. Her fingers touch
the desk. Reyka closes her eyes and listens. She runs her
fingers over the top of the desk...and gently strokes the
flanks.

Reyka feels the underside of the desk. Suddenly, her eyes
open.

She picks a piece of used chewing gum off the desk. She
inspects it, runs it slowly through her fingers.

Reyka smells the gum...and pops it into her mouth.

TIME CUT TO:

INT. KATHERINE'S BEDROOM/KRUGER HOUSE - DAY

KATHERINE chews gum. She watches Amy inhale crystal meth from a glass pipe.

Katherine rolls onto her stomach. Rests her foot on Amy's lap.

Amy takes the tip of a sewing needle that is wrapped in ink-soaked thread, and pricks the in-step of Katherine's foot.

Katherine winces in pain and clamps her teeth onto the chewing gum.

Amy pricks Katherine's in-step over and over, until a design starts to take shape -- the point of a star.

TIME CUT TO:

INT. PHILANDER'S POLICE CAR/ARCADIA BEACH - PARKED

Reyka sits in the passenger seat, listening to "Jukebox Jeopardy" on the radio.

Outside the car, Philander knocks on the front door of the Kruger's house. On the radio;

EUGENE NEFF (V.O.)
...We need to find our winner for
round two so lilet's play...

AUDIENCE (V.O.)
"Name. The. Tune".

EUGENE NEFF (V.O.)
So, Nita from Durban..?

The live band plays Christina Aguilera's "Beautiful".

EUGENE NEFF (CONT'D)
I need an answer from you, Nita.
Audience?

AUDIENCE (V.O.)
(-- chanting)
Five, four...

REYKA
...three, two...come on, Nita, you
retard. "Beautiful".

EUGENE NEFF (V.O.)
Nita...your answer, please?

NITA (V.O.)
"I am beautiful?"

EUGENE NEFF (V.O.)
 The correct answer is "Beautiful".
 Nita from Durban...

REYKA
 (-- delighted)
 You've. Been...

Then; Reyka sees a scooter pull up. Katherine gets off the scooter and approaches the house.

Reyka watches as Philander tries to engage Katherine in conversation but she ignores him, enters the house and closes the door.

Philander looks back at Reyka; "now what?"

Reyka cuts the radio.

INT. HALLWAY/KRUGER HOUSE - DAY

Katherine opens the door to find Reyka.

REYKA
 Katie?

KATHERINE
 No-one calls me Katie.

REYKA
 (-- intrigued)
 They don't?

KATHERINE
 (-- firmly)
 No, they don't.

REYKA
 What should I call you?

KATHERINE
 Kate. It's Kate now, it was Kate a minute ago, and it'll be Kate one minute from now, when you back your bony arse off my lawn.

REYKA
 (-- smiles)
 Are your parents in?

KATHERINE
 No.

REYKA
 When will they be back?

KATHERINE
 I don't know. Watch carefully.
 This is me...closing the door.

Katherine tries to close the door. Reyka prevents her.

REYKA

I'm a psychologist with the police.
The judge in your case wants my
assessment before he sentences you
next week.

KATHERINE

Assessment?

REYKA

On your potential for
rehabilitation.

KATHERINE

I don't need your help.

REYKA

The judge will send you away. I
can recommend a suspended sentence
and keep you out of jail.

KATHERINE

My dad will get me out of juvenile
detention. He's a MP. Thanks for
caring, but I'm covered, OK?

REYKA

You think your father has influence
with correctional services?

KATHERINE

I get it. You're not from around
here.

(-- re: Reyka's
appearance)

I mean "hello?"

Reyka looks around the ornate beach mansion.

REYKA

Why would Amy take her own life?

KATHERINE

You'd have to ask her friends.

REYKA

Did she owe money?

KATHERINE

I wouldn't know.

REYKA

Where did you get the crystal?

KATHERINE

(-- eyes shift)

I don't do drugs.

Reyka studies Katherine closely.

REYKA

I'd like to see your bedroom.

KATHERINE

(-- cynical)

Hey pull in. We can smoke a bowl
and braid each other's hair.

REYKA

The judge needs to know that you're
in a secure environment and of no
harm to yourself.

KATHERINE

No one goes into my private space.

REYKA

Did Amy ever visit you?

KATHERINE

I said no-one goes in there.

REYKA

You and Amy smoked crystal meth
and got twin "tats" done in your
bedroom.

KATHERINE

How do you..?

REYKA

I found the star on Amy's foot.

KATHERINE

Get out of my house.

REYKA

Looks like a symbol of faith.

KATHERINE

So? The world's a messed up place.

REYKA

Was Amy religious?

KATHERINE

Are you?

REYKA

(-- beat)

Yes.

KATHERINE

How can you be? God's a loser.

REYKA

You believe that?

KATHERINE

He means nothing to us.

REYKA

Us?

KATHERINE

He couldn't save Amy.

REYKA

Who's us?

Katherine looks intently at Reyka.

KATHERINE

What did you say your name was?

REYKA

You and Amy were close friends.
Soul mates. Maybe more.

KATHERINE

(-- voice cracks)

I don't know what you mean. Thanks
to Amy we've got Monday off. That's
all I care about.

Katherine closes the door. This time Reyka lets her.

FLASH BACK TO:

EXT. BODIBENG TOWNSHIP - DAY

A cry cuts through the sluggish afternoon heat --

EZEKIEL

OBVIOUS!!

EZEKIEL, a delirious drunkard, is staring with wild eyes
at his dog, OBVIOUS. Obvious has an abnormally large bone
between its jaws.

EZEKIEL (CONT'D)

Obvious, give me that or I will
gut you, cook you, and suck the
marrow out of every bone in your
body.

Bored CHILDREN gather round, anticipating entertainment.
Ezekiel rips a knife from a sheaf and chases Obvious.

EZEKIEL (CONT'D)

Come here you filthy beast of Satan!

NKABINDE (O.S.)

Baba please, not in front of the
young ones.

Ezekiel stops; and sees Nkabinde, who is pulling up in his
car with Reyka.

EZEKIEL

This is not police business.

NKABINDE

We got a call. You're disturbing
the peace.

EZEKIEL

Who called you?

NKABINDE

I don't know. Someone who's sick
of listening to you ranting and
raving at the dog.

EZEKIEL

Traitors! Betrayed by my own people!

NKABINDE

Take it easy, baba.

EZEKIEL

What must I do? Obvious is
bewitched. Look at the bone he
found. He wants to bring evil into
my house. I must spill his blood
and eat what's left.

NKABINDE

Relax, my friend. I'll talk to
him.

Nkabinde crouches, holding out his palm for Obvious to
smell. Obvious growls at Nkabinde.

Nkabinde leans forward onto all fours, and snarls at the
dog. Obvious looks at him...he's not giving up the bone.

Nkabinde growls, and crab-walks quickly toward the dog...it
drops the bone and dashes away in fright.

Nkabinde observes the bone in the sand.

NKABINDE (CONT'D)

Get me a plastic, baba.

Reyka clears the sand around the bone. She inspects it,
and tries to match it by tracing her finger over her
shoulder down to her collar bone.

REYKA

Clavicle.

Ezekiel returns with a bag.

NKABINDE

Where did the bone come from?

EZEKIEL

Obvious found it in the fields.

Reyka bags the bone.

NKABINDE

When?

EZEKIEL

I don't know. He buries them. Maybe one week back.

REYKA

We need the bone...
 (-- to Nkabinde)
 ...and the dog.

NKABINDE

He smells.

REYKA

(-- to Ezekiel)
 We'll bring him back.

EZEKIEL

Take him. He doesn't listen to me anyway.

NKABINDE

That's because you give him a stupid name.

REYKA

What's his name?

EZEKIEL

Obvious.

REYKA

(-- smiles)
 I like it.
 (-- to Nkabinde)
 Constable, take the witness into custody.

Nkabinde is not charmed, but Reyka is pulling rank.

Nkabinde lunges out to catch Obvious but he scampers away. The children laugh. Reyka tries not to smile.

INT. KGOTSO FUNERALS/BODIBENG - DAY

Reyka watches as KGOTSO, the undertaker, inspects the bone in a petri dish.

Nkabinde is losing control of Obvious, as the dog slides claws over the polished tiles. Kgotso's patience is being tested.

KGOTSO

How can you let this hurricane loose in my shop? My funeral home is not a place for your dog.

NKABINDE

It's not my dog. We arrested it.

KGOTSO

Can't you see it's hungry? I have
chicken feet in the back.

REYKA

It mustn't eat.

KGOTSO

Why did you arrest a dog?

NKABINDE

My partner thinks it will help us
solve this case.

KGOTSO

(-- to Reyka)
Where are you from?

REYKA

Joburg.

KGOTSO

Do dogs solve cases in Joburg?

REYKA

The dog unit makes drug busts all
the time.

KGOTSO

How will this dog solve your murder?

NKABINDE

It's a murder?

Kgotso nods "yes".

REYKA

He's going to lead me to the rest
of the body.

KGOTSO

When?

REYKA

...When he's hungry.

Kgotso understands.

NKABINDE

(-- re: bone)
Is it a collar bone?

KGOTSO

(-- nods)
Adult, possibly female. The body's
been decomposing for many weeks,
maybe two, three months...I see
trauma on the side...from a heavy,
sharp instrument. Like a panga.

NKABINDE

(-- to Reyka)

They use them to cut the maize.

KGOTSO

Now listen to me, young man.

(-- grave)

When your dog finds the rest of the body, don't bring it back here. If Yolanda finds out I'm working on a body without a head, the church ladies will be down here with sticks.

NKABINDE

...Like with Pule's stolen casket.

Nkabinde smiles. Kgotso doesn't.

KGOTSO

I have one rule in my business: Corpses must have their heads when I work on them. Do you understand me?

FLASH FORWARD TO:

INT. SHOWER/BEACH HOTEL - NIGHT

Water bolts down onto Reyka's face. She turns her back to us, and we see a --

FULL BODY TATTOO

-- the meticulous, artistic confessions of a serial killer.

TIME CUT TO:

INT. CELLAR - FLASHBACK (1981)

ANGUS SPEELMAN -- wearing a blue maid's uniform -- works on a 9 year-old Reyka's skin with a tattoo machine.

In the background, EUGENE NEFF, the TV host, welcomes viewers to an episode of "Jukebox Jeopardy". Speelman turns off the power supply and sits on a couch.

ANGUS SPEELMAN

You're missing it. Reyka.

Reyka stands and sits next to Speelman on the couch.

On TV, a live band plays Cyndi Lauper's "Time after Time". Eugene Neff turns dramatically to camera.

REYKA

Bonnie Tyler.

ANGUS SPEELMAN

Take your time.

REYKA

Pat Benatar.

ANGUS SPEELMAN

Too old.

REYKA

Gloria Estefan.

ANGUS SPEELMAN

Don't guess. You know this.

REYKA

Sheena Easton.

ANGUS SPEELMAN

How long have you been here with me?

REYKA

You won't tell me.

ANGUS SPEELMAN

Try again.

REYKA

Jennifer Rush?

ANGUS SPEELMAN

Waste of time.

REYKA

(-- panicked)

Whitney Houston...Paula Abdul...
Tina Turner...Donna Summer ...Bonnie
Tyler.

ANGUS SPEELMAN

You're repeating.

REYKA

Madonna. I've got it. It's Madonna.

ANGUS SPEELMAN

The correct answer is Cyndi Lauper.

REYKA

(feral)

FUCK-FUCK-FUCK, Angus.

Speelman looks sharply at her.

ANGUS SPEELMAN

Get the soap.

Reyka clenches her lips shut, shakes her head gently.

REYKA
 (-- reciting)
 I'm a potty mouthed little brat
 and I must learn how to speak clean
 to grownups.

Speelman's attention is drawn back to the TV.

ANGUS SPEELMAN
 (-- willing the
 contestant on)
 It's Cyndi Lauper. Come on, you
 retard.

Reyka silently mouths "come on, you retard."

INT. TV STUDIO - "JUKEBOX JEOPARDY"

Reyka (35) -- with peacockish make up and hair -- is in
 the spotlight.

REYKA
 (-- to herself)
 Come on, you retard.

Reyka is a contestant on the game show, styled for super-
 cheesy, circa 1981. The live AUDIENCE is tense with
 expectation.

Reyjeanne is sitting cross-legged on a central podium --
 she is the prize.

Eugene Neff is dressed in a bright blue suit.

EUGENE NEFF
 Reyka from Bok Park...your answer
 please?

REYKA
 Cyndi Lauper.

EUGENE NEFF
 Are you sure?

REYKA
 I've seen this episode before.

EUGENE NEFF
 You have?

REYKA
 When I was nine years old.

EUGENE NEFF
 (addressing audience)
 You're absolutely right, Reyka.
 This is a re-run. The original
 broadcast was in June, 1981.

The audience applauds. Eugene Neff looks over to Reyjeanne.

EUGENE NEFF (CONT'D)
 Reyjeanne...do you trust her?

Through-out, Reyjeanne speaks like an adult:

REYJEANNE
 She's my mother, Eugene.

EUGENE NEFF
 Has your mother ever let you down?

REYJEANNE
 (-- smiles)
 No.

EUGENE NEFF
 Not ever?

REYJEANNE
 (-- a "gossip")
 I guess there's one thing she does
 that's pretty freaky.

EUGENE NEFF
 Share with the audience, Reyjeanne.

REYJEANNE
 At school, when she thinks I don't
 know, she watches me.

EUGENE NEFF
 Are you saying that your mother
 stalks you?

REYJEANNE
 That's why I live with my daddy.

EUGENE NEFF
 He makes beds.

REYJEANNE
 Reyka and Jean, they called me
 Reyjeanne.

REYKA
 It's a family thing.

Eugene Neff turns to face Reyka.

EUGENE NEFF
 Now -- Reyka from Bok Park, the
 correct answer is, in fact...Cyndi
 Lauper.

FLASH FORWARD TO:

INT. SHOWER/BEACH MOTEL - NIGHT

Reyka opens her eyes. The shower is off. Water drips down
 her face.

EUGENE NEFF (V.O.)
 ...And Pat Benatar...and Paula
 Abdul...and Jennifer Rush...

ANGUS SPEELMAN (V.O.)
 ...And Gloria Estefan...and Whitney
 Houston...and Tina Turner...

REYJEANNE (V.O.)
 ...And Donna Summer...and
 Madonna...and Sheena Easton...and
 Bonnie Tyler.

REYKA
 (-- yelling)
 Come on, you retard!

EXT. BEACH BAR - NIGHT

Reyka and Philander sit at an outdoor table. Reyka takes a pen and draws a symbol on a paper napkin -- a five sided star.

REYKA
 Standard pentagram. A Christian
 symbol.

Reyka inverts the diagram.

REYKA (CONT'D)
 (-- demonstrates)
 This way up...a goat's head... the
 symbol of Satan.

PHILANDER
 Both girls have this tattooed on
 their feet. Are you saying there's
 witchcraft in Arcadia Beach?

REYKA
 You've got a lot to learn about
 women, Philander. You see
 witchcraft...I see a connection of
 love.

Reyka gestures to a waiter.

PHILANDER
 I should get home.

REYKA
 You're my partner on this case,
 Philander. Don't leave a girl to
 drink on her own.

Philander is torn.

EXT. BEACH BAR - LATER

Reyka and Philander knock back a tequila shot. Reyka gestures to the waiter "two more".

PHILANDER

I studied the mosque murders at police college. That case was lying open for years 'til you came onto the scene.

REYKA

The case was going down. All I did was close.

PHILANDER

How did you get him to talk?

REYKA

(-- relaxed; bored)

Vass fixated in the Oedipal phase and targeted women who reminded him of his sister. He expected my interrogation to be about the crimes...so I asked about his childhood. No questions about the crimes. Then I let him tell his sexual fantasy.

PHILANDER

(-- fascinated)

You "let him...tell?"

REYKA

They confess when they've been given permission. They need to tell... all the intimate details. Vass was thinking, "if she knows this much about me, how can I hide the other stuff?" For the first time in his life someone was actually interested in him and he began to confess. That's when I handed over to the lead investigator.

Reyka downs her tequila shot.

PHILANDER

Tell me about the ones who get away?

REYKA

No one gets away.

PHILANDER

What about Panga Boy?

Reyka slowly puts down her shot glass.

PHILANDER (CONT'D)

Do you think he's still out there?

REYKA

I don't know, Philander.

(MORE)

REYKA (CONT'D)
 (-- re: tequila
 shot)
 You're lagging.

PHILANDER
 Panga Boy's final victim was found
 16 years ago. Either he's cooled
 off for all these years or he's
 dead.

Reyka is not comfortable, looks around for the waiter.

PHILANDER (CONT'D)
 The police reports say you had him
 trapped in a maize field. Back up
 was on the way. All you needed to
 do was tighten the net.

REYKA
 It was my first serial case.

PHILANDER
 Was that the last time you worked
 with Yule Nkabinde?

REYKA
 He was only a constable then.

PHILANDER
 Do you keep in touch? Maybe you
 could put in a good word for me.
 Working on his team would be a
 dream come true.

REYKA
 (-- wryly)
 Your mother could get the
 neighbourhood over for bobotie.

PHILANDER
 (-- gracious)
 It was your first serial case.
 These things happen.

REYKA
 (-- flares)
 I don't need you to be nice to me,
 Philander.

Philander is mortified. Reyka controls herself.

REYKA (CONT'D)
 We had Alfonso Zwanga. We had him.
 And there's not a single day that
 goes by when I don't think about
 chasing him through that maize
 field, but you know what? We lost
 him. He won. It's over.

Reyka looks haunted.

PHILANDER

I'll call us a taxi.

REYKA

Go ahead.

PHILANDER

You sure?

REYKA

(-- softly; to
herself)

Come on, you retard. Come on.

PHILANDER

OK, well, get home safe, doctor
Lombard.

Philander stands, and walks to the parking lot.

A popular eighties track plays from the outdoor speakers.

Philander stops dead; spins to face Reyka, gesturing "I know this!".

He clicks his fingers in frustration -- but it's gone.
Reyka waves him away. Philander leaves.

Reyka glances over and sees a tan BAR BOY. His attention
is riveted onto Reyka.

BAR BOY

Beautiful night, yes?

INT. REYKA'S SILVER RENTAL CAR/PARKING LOT - NIGHT

Bar Boy hungrily kisses Reyka's neck. He hurriedly rips
open a condom wrapper -- it's luminous blue.

Reyka sees it. Smiles wryly. Gently pushes Bar Boy away --
it's not going to happen.

EXT. BEACH ROAD - NIGHT

Reyka's driver's license is lit up under the beam of a
traffic cop's torch.

Reyka tries to blow into a Breathalyser tube, but she is
distracted by the whirling blue light that is set on the
roof of the police car.

Reyka focuses on the traffic cop's name tag -- CUPIDO.

REYKA

Cut the light, Cupido. I'm not OK
with blue.

CUPIDO

Blow into the tube.

REYKA
 (-- resigned)
 You've got me. I'm over the limit.
 Do what you have to.

CUPIDO
 What should I do?

REYKA
 Take me to the station. I'll get
 my car in the morning.

CUPIDO
 We could settle this here.

REYKA
 You'd let me off?

CUPIDO
 If you promise not to do it again.

REYKA
 Drunk driving is extremely
 dangerous...

Cupido waits for Reyka to produce cash.

CUPIDO
 I can see you've learnt your lesson.

REYKA
 I really have...thanks to you.
 It's just the reality check I
 needed...being robbed at the dead
 of night by a pencil dick in blue.

Cupido grabs Reyka's arms and pushes her up against the car. She reacts to the intensity of the blue light...now blaring into her eyes. Cupido locks Reyka's arm behind her back, pulling her to the car.

CUPIDO
 I tried to be nice, you freaky
 bitch.

Reyka frees herself from his grip -- and clocks Cupido solidly in the jaw.

CUT TO BLACK.

FADE IN:

INT. BOARDROOM/PROVINCIAL HQ - DAY

The director looks through medical photographs of Cupido's facial injuries.

PROSECUTOR
 Officer Cupido intends to press
 charges.

Director looks at Reyka.

DIRECTOR

I don't need more than this to dismiss you.

REYKA

The police officer tried to extort a bribe.

PROSECUTOR

Cupido's report states that you failed the Breathalyser test and tried to pay your way out of the situation.

DRUCKERMAN

We'll plead no contest to the assault charges.

PROSECUTOR

If Cape Town want to make an example out of this, you can expect a criminal record, jail time and immediate suspension from the police service.

DIRECTOR

Doctor Lombard. If you're not coping with the stresses of the job, we have to make adjustments.

DRUCKERMAN

(-- desperate)

My client agrees to undergo psychological analysis.

REYKA

I've given six years to Violent Crimes. My disciplinary record is solid.

PROSECUTOR

You've allowed personal problems to impact on the work and a pattern of self destruction and disregard for the law has emerged. Violent Crimes cannot carry you any longer.

DRUCKERMAN

With respect, my client admits her guilt. Is one incident of misconduct worthy of dismissal? If required, she is willing to attend anger management or AA meetings.

Reyka looks sharply at Druckerman -- clearly they didn't agree on that.

DIRECTOR

(-- to Druckerman)

I don't see potential for improvement. How, for instance, do you propose we absolve your client for breaking and entering into the home of a member of parliament?

Druckerman looks at Reyka - clearly she didn't tell him about that.

FLASH BACK TO:

EXT. KRUGER HOUSE/ARCADIA BEACH - DAY

Reyka pulls herself up from a wall onto the roof. She balances and treads carefully over the tiles, looking for a way into the roof...

Reyka finds a section of loose tiles. She bends down and pulls the tiles off the chipboard.

Reyka fishes a penknife out of her pocket and uses the mini-saw to cut through the chipboard.

INT. BATHROOM/KRUGER HOUSE - DAY

It's empty. Then; a trapdoor in the roof slides open.

Reyka's feet, and legs appear as she lowers herself into the bathroom.

Her whole body emerges as she finds her footing on the toilet seat. Reyka steps off the toilet seat...

INT. KATHERINE'S BEDROOM/KRUGER HOUSE - DAY

Reyka opens the door...and takes in the room.

It's neatly decorated with ornaments, beads, drawings, clothes, cloth, photographs, letters, balloons, and vases.

Mainstream parent-friendly posters adorn the walls: Fall Out Boy, "Gossip Girl", Chris Brown, Miley Cyrus, Ashlee Simpson, "Napoleon Dynamite" -- and pictures of dolphins, unicorns and fairies.

Reyka brushes aside a designer mosquito net, and sits on Katherine's bed. She idly picks at an exposed flap of duct tape on the wall.

TIME CUT TO:

INT. CELLAR - NIGHT

A FIGURE, wearing a leather mask, wraps duct tape around Katherine's mouth. She is calm.

Chanting swells from a circle of ten TEENAGERS, dressed in black. One of the teenagers is known to us -- Amy.

Katherine stares at Amy -- the unbreakable connection between young lovers.

Drugged, Euphoric, Katherine's eyes roll back in her head.

TIME CUT TO:

INT. KATHERINE'S BEDROOM/KRUGER HOUSE - DAY

Reyka pulls at the duct tape and sees that it runs across the whole wall. She swats the mosquito net away and follows the trail of the duct tape...

...up the wall, to the ceiling...across the ceiling, and down the far wall...

Reyka moves across the room, and follows the duct tape down the far wall, to the floor.

A carpet covers the floor so she pulls it back and rolls it up...revealing a duct tape trail across the parquet floor to the near wall...

Reyka removes a pin-board and exposes duct tape running up the length of the near wall and then splitting adjacently towards both side walls.

Reyka rips at hanging cloths, posters, beads and drawings to clear the path, so she can expose the duct tape trail.

She stands back as the duct tape "symbol" reveals itself to her --

A GIANT INVERTED PENTAGRAM.

EXT. KRUGER HOUSE - DAY

Reyka exits the house and heads toward her car.

Quite suddenly, Katherine comes at Reyka - brandishing her scooter helmet by the mouth-guard. It connects with Reyka's shoulder with a powerful THUD!

Reyka goes down. Katherine adjusts the mouth guard and approaches. Reyka gets to her feet and scrambles for her car.

Katherine swings the helmet like a club. It just misses Reyka's head.

Reyka opens the driver's door and crawls inside.

INT. REYKA'S SILVER RENTAL CAR - CONTINUOUS

Katherine slams the helmet into the driver's window. It shatters and forces Reyka in a terrified panic away from the door.

Katherine winds up her arm and smashes the helmet into the driver's door, and obliterates the side mirror.

Reyka tries to get over to the passenger door, but Katherine rounds the car and slams the helmet into the side of the passenger door and window...preventing Reyka from escaping.

Reyka and Katherine lock eyes -- a connection? Then:

Katherine moves to the rear of the car, winds up and lunges the helmet straight into the back windscreen --!

In the rear-view mirror, Reyka sees Katherine sink to her knees in exhausted rage.

Reyka gets out the car and calmly approaches Katherine. She kneels down and holds her.

Katherine sobs into Reyka's arms.

INT. INTERVIEW ROOM/ARCADIA BEACH POLICE STATION - DAY

Reyka hands Katherine a cup of tea, and joins her at a table.

REYKA

Who's your spirit guide?

KATHERINE

Milk's off.

REYKA

(-- smiles)

The station's just upgraded from the powder stuff.

KATHERINE

Why?

REYKA

To lift morale.

KATHERINE

Well it's gross.

Katherine pushes the tea away.

REYKA

Who's your spirit guide?

(-- pause; firm)

Kate.

KATHERINE

I don't understand the question.

REYKA

Your bedroom. The pentagram.

KATHERINE

Breaking and entering is against the law.

REYKA

If you don't cooperate, I can subpoena an examination of your foot.

KATHERINE

I'll save you the trouble.

Katherine shakes off her slip-slops and places her right foot on the table. On the in-step, is a tattoo of a five-sided star.

REYKA

Why would Amy kill herself? She had a full life ahead of her.

(-- beat)

She had you.

KATHERINE

She was selfish and feeble. A selfish and feeble little girl.

REYKA

Maybe she felt there was no way out.

KATHERINE

Out of what?

REYKA

Are you Silver Wolf?

KATHERINE

Who?

REYKA

Amy's mother was contacted by someone called Silver Wolf. They claimed that Amy's father was having an affair and they could prove it. Amy's mother played me the voice message. She thinks it's a smear campaign to discredit him.

Katherine doesn't respond.

REYKA (CONT'D)

Where did they recruit you?

KATHERINE

...the beach.

REYKA

Go on.

KATHERINE

Amy thought it would be funny to freak her mother out so I made up this story. Amy was right. She freaked. I felt bad but they needed us to pass a test.

REYKA

Who?

KATHERINE

You know who.

REYKA

Your spirit guide?

KATHERINE

Yes.

REYKA

What's his name?

Katherine sinks into a reverie.

KATHERINE

They say my powers are strong.

(-- "adult voice")

You have a bright future, Katie.

REYKA

Who is that? Who's speaking?

KATHERINE

(-- "adult voice")

You've been a good girl.

REYKA

What does he look like?

KATHERINE

I can't say.

REYKA

Is he tall...heavy...how old? Older than me? What's his profession? Give me something, Katie. I will protect you.

KATHERINE

(-- eyes go cold)

My spiritual guide is the only one who calls me Katie.

Reyka double takes as a revelation dawns on her. She gets onto her cell-phone.

REYKA

I'm going to recommend that the judge keeps you out of jail. This will soon be over, Kate.

(-- into phone)

Philander?

Katherine looks strangely relieved.

INT. CLASSROOM/ARCADIA HIGH SCHOOL - DAY

Reyka runs her fingers along the clavicle of the life-size skeleton, as:

Philander places handcuffs on a calm Karen Creamer.

INT. CELLAR - DAY

Philander and Reyka lead Creamer down stairs. She nods toward a curtain.

Reyka moves through the curtain, and approaches a freezer. She slowly opens the lid, and sees --

HUMAN BODY PARTS.

-- a dismembered foot sticks out an ice block.

REYKA (V.O.)

...Karen Creamer was charged with possession of human body parts, and under the Witchcraft Suppression Act, for pretending to exercise supernatural powers for gain.

EXT. CAPE TOWN - DAWN

The city shakes off sleep.

INT. CAR RENTAL/CAPE INTL. AIRPORT - DAY

Reyka jangles the car keys from her finger. The consultant looks up.

REYKA

Send my office the bill.

EXT. RENTAL PARKING/AIRPORT - DAY

The consultant waddles to parking bay K2. She stops dead, as her eyes fall on --

REYKA'S SILVER RENTAL CAR

-- all windows shattered, bodywork crushed.

FLASH BACK TO:

EXT. MAIZE FIELD/BODIBENG - DAY

Nkabinde stands at the base of the new cell phone tower, admiring its modern construction.

Reyka and Obvious contemplate the vast plantation before them.

Reyka wades through rows of maize crops, and whistles for the dog to follow. But Obvious is uncertain and stays on the boundary.

Reyka moves deeper into the field and comes across a clearing of trampled veldt. She kneels and inspects the soil and vegetation for unnatural damage.

Reyka closes her eyes and absorbs the space. Her body is tentative -- unfolding, flexing. Then, her trust grows and, cobra-like, her torso gently coils and sways.

REYKA'S POV

All around her, patterns emerge, swell and shrink away. Reyka focuses on one -- a dominant helix --

-- that comes together and multiplies, releasing intense energy.

Reyka's eyes open, as --

-- Obvious, chased by Nkabinde, crashes through the plantation towards her...

Obvious sniffs the ground, gets a scent and hurries deeper into the crops.

REYKA

He's inside. Call for backup.

NKABINDE

I'm not leaving you.

REYKA

He knows we're here.

NKABINDE

(-- pulling out his
gun)

So let's flush him out.

REYKA

He won't run. We need to box him in.

NKABINDE

I'm your partner. You need me.

REYKA

I'm nobody's partner, constable,
This is my case and my decision.

Nkabinde "eyeballs" Reyka. She holds his challenge. He heads back to the car. Reyka follows the dog...

EXT. MAIZE FIELD/CLEARING - AFTER

Reyka chases. She keeps her view on the dog, determined not to be left behind.

Reyka enters a clearing. Obvious scouts around, trying to make sense of the smells. He finds a spot and digs in the ground.

Reyka kneels and clears away the vegetation. Her hand comes up holding a human rib.

The stalks nearby are disturbed...and Obvious bolts off.

EXT. MAIZE FIELD - CONTINUOUS

Obvious is hurtling through the maize field.

In hot pursuit, is Reyka. She is fit, and can see the dog up ahead, but then suddenly --

-- Obvious is gone. Reyka slows down. Her eyes dart back and forth. Everywhere she looks -- maize stalks. Silence.

Obvious barks nearby -- something's got him excited.

Reyka draws her gun and moves toward the sound of barking.

EXT. SHED/MAIZE FIELD - CONTINUOUS

Reyka emerges from the crops. Obvious is barking at the door of a dilapidated shed.

Reyka listens at the door. Pushes it slowly open...

INT. SHED/MAIZE FIELD - CONTINUOUS

In a corner, eyes drowsy with exhaustion, is Alfonso Zwanga. He holds one hand behind his back.

Reyka aims her gun at him.

REYKA
 (-- in Zulu)
 Name?

ALFIE
 Alfie.

REYKA
 (-- in Zulu)
 Alfie what?

ALFIE
 Zwanga.

REYKA
 (-- in Zulu)
 Hands, Zwanga.

Alfie brings his hand to the front. The fist is closed tight.

REYKA (CONT'D)
 (-- in Zulu)
 Open.

Alfie slowly unfolds his fingers. In the palm of his hand is --

-- a blue ladybird. Reyka is drawn to its beauty.

REYKA (CONT'D)
 (-- in Zulu)
 Outside.

EXT. SHED/MAIZE FIELD - CONTINUOUS

Alfie exits. Reyka follows, gun pointed at the back of his head.

Obvious jumps up at Alfie. Frightened, Alfie bolts.

REYKA
 (-- in Zulu)
 Stop, Zwanga. Stop!

Reyka shoots a warning shot into the air, but Alfie flees.

Reyka has her chance to shoot the boy in the back --

-- but she can't do it.

Alfie throws himself into the thick crops, and is gone.

Reyka lowers her gun...

EXT. MOUNTAIN PASS - DAY

Alfie strolls up a slope carrying a bag of groceries. Over the rise, he can make out a clay pot bobbing up and then down, up and then down...

NEO (15) approaches, balancing a large clay pot on her head.

Alfie considers turning back to avoid her, but she has spotted him;

NEO
 Alfonso?

Alfie smiles shyly.

EXT. MOUNTAIN PASS - AFTER

Alfie is with Neo. She is resting the clay pot on the ground.

NEO
 (-- in Sotho)
 You look different.

ALFIE
 (-- in Sotho)
 So do you.

NEO
 (-- in Sotho)
 I've finished grade six.

ALFIE
 (-- in Sotho)
 That's good.

NEO
 (-- in Sotho)
 Are you going home?

Alfie nods. Awkward silence.

ALFIE
 (-- in Sotho)
 Is the pot heavy?

Neo rubs her neck. Alfie is drawn to the slender beauty of her neck. Neo catches him looking at her. She smiles.

NEO
 (-- in Sotho)
 You're still so serious, Alfonso.

ALFIE
 (-- in Sotho)
 Sorry.

NEO
 (-- in Sotho)
 How is your job in town? Does it pay well?

ALFIE
 (-- in Sotho)
 So-so...I'm saving to buy airtime.

NEO
 (-- in Sotho)
 Airtime. You? Fancy.

Alfie is embarrassed...wants to leave.

NEO (CONT'D)
 (-- in Sotho)
 When you get airtime, call me, OK?

Neo lifts the clay pot onto her head. Alfie doesn't move to help her. Neo waves goodbye and turns away.

EXT. GARDEN SHED/ALFIE'S MOTHER'S HOUSE - DAY

Alfie exits a shed, pushing a wheelbarrow.

He parks it, goes inside and returns carrying bags of compost. This continues... with garden tools.

He piles up the contents of the shed in the garden.

Alfie goes inside, and closes the door behind him.

INT. GARDEN SHED/ALFIE'S MOTHER'S HOUSE - CONTINUOUS

Empty -- except for a sleeping cot in the corner.

Alfie takes a broom and starts to sweep the floor.

INT. GARDEN SHED/ALFIE'S MOTHER'S HOUSE - DAY

Alfie lies on the sleeping cot. He stares soberly at the roof.

His eyelids grow heavy...as he falls asleep.

EXT. MOUNTAIN PASS - ALFIE'S DREAM

NEO.

She walks down the slope away from Alfie.

TILT slowly up her long slender neck...from the nape...up the back of her shaven head...

...to the clay pot, moving up and then down...up and then down...up and then down...

FLASH FORWARD TO:

INT. BOARDROOM, PROVINCIAL HQ - DAY

The director flicks through insurance photographs of Reyka's battered silver rental car.

DIRECTOR

I have no choice but to find you
unfit to continue working Violent
Crimes.

Druckerman is mortified.

DIRECTOR (CONT'D)

I'd like to speak with doctor
Lombard alone.

The prosecutor scoops up her evidence, and exits with Druckerman.

REYKA

You're firing me?

DIRECTOR

No.

REYKA

You're not?

DIRECTOR

It's a promotion.

REYKA

What is?

DIRECTOR

Your new mission.

REYKA

I have a mission?

DIRECTOR

And a new partner.

REYKA

I don't work with partners.

DIRECTOR

That's about to change.

REYKA

What's the job?

DIRECTOR

Currently in this country, we are inhibited from openly working certain cases. Our Constitution guarantees freedom of religion, belief and culture...it's an accepting position which makes policing difficult. As a result some crimes fall through the cracks. It's in the space between the laws of the country and the laws of the unknown that I want you to operate.

REYKA

Why me?

DIRECTOR

You're a ghost. Dead to Violent Crimes. I need someone who will operate with extreme discretion. No one knows about our work. As far as the Minister of Justice is concerned, this project does not exist.

(-- to security
guard)

Send him in.

The security guard opens the door, and in walks --

Yule Nkabinde (29) -- impeccably groomed, with shaved head, modern suit and tie.

DIRECTOR (CONT'D)

Detective Yule Nkabinde...doctor Reyka Lombard. I understand you've met.

NKABINDE

Bodibeng, 2000. Lombard was lead on a serial murder. We lost our man.

DIRECTOR

I'm sure you have lots of catching up to do.

The director starts to leave, then stops;

DIRECTOR (CONT'D)
Just to be clear, Lombard.

REYKA
Sir?

DIRECTOR
Nkabinde reports to me.
(-- beat)
You work for him now.

The director exits. Neither Reyka nor Nkabinde move.

CUT TO BLACK.

THE END