

The Walking Wounded

Feature Length TV Pilot

By Andrew Cahill-Lloyd

Logline:

The discovery of a child trafficking ring intertwines with the murder of a priest, forcing a senior detective to confront his own inner demons.

Synopsis:

The Walking Wounded is four intertwined stories and their crossover points.

Story 1: Detective Phil Dobson and Detective Sergeant Turbo Zhang are detectives with the Newcastle Homicide Squad. They are inseparable childhood friends, and an LGBTIQ+ love story for the ages.

Story 2: Levi (13) and Noah (8) Holbert live in Dunedin New Zealand with their physically abusive mother. When Toby suggests moving to Australia, she inexplicably agrees and they arrive in Newcastle to start a new life. When their mother is killed in a car accident, boys find themselves in the hands of a sexually abusive priest.

Story 3: Ian "Iceman" Chase is the man that runs the racket. He suffered violence and sexual abuse at the hands of his father for ten years, and it has destroyed his humanity.

Story 4: Davina (David) Jacoby is a gender fluid Social Worker. They are also a sexual abuse survivor but use their pain to drive them to help others. As a child, they believed the abuse was actually normal behaviour and their favourite teacher used it to his advantage. The realisation that came in their teens almost destroyed them.

The 4 arcs meet at the end of the pilot.

Screenplay registered with Australian Writers Guild 31JAN22

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PROLOGUE

SUPER: PROLOGUE

SUPER: WAGGA WAGGA NSW AUSTRALIA 1986

SUPER: PHIL DOBSON AND LI MA ZHANG

Another oppressive Australian summer is drawing to a close, as the school year begins. LI MA ZHANG, A small boy of five is excited to be starting school. His grandmother, ZUMU, is losing her patience.

ZUMU

Li. Calm down.

Li's voice squeals in excitement as he bounces on the spot.

LI

New friends' day.

ZUMU

Yes. Who knows? You might meet your best friend. Time to go.

Zumu walks with him to the school gate. The song of the cicadas is deafening as they herald the heat of the day. It is already 28 degrees and Zumu sweats as the heat rolls in. They arrive at the school, and Li stops her at the gate.

LI

I'm a big boy now. I'll be fine.

ZUMU

OK. If you're sure.

He starts to walk away but returns to her arms. Li gives her a big cuddle and kiss. He thinks to himself, she is the best Zumu in the entire world. Li runs into the yard, toward the school building. He rounds the corner and stops dead. Three boys have a Wiradjuri boy caught in a circle. They push him against each other as they verbally abuse him. Even at five, Li showed signs of his protective nature and yells at them to stop. One boy grabs Li by his shirt and pushes him into the circle. Their racist abuse simply changes to different terms. Li steps up to meet the next push with a strong-for-his-age power kick, as a teacher arrives. Li doesn't notice the teacher and connects, and the boy hits the ground, crying. The teacher grabs Li by the arm and drags him to the office. The Wiradjuri boy follows them.

This is a strange situation for him. No one outside his family had ever helped or protected him before. He can't help wonder why this boy was helping him. He can hear the boy being yelled at by the principal as he pushes his way into the office. The teacher pauses and points at the door for him to leave.

PHIL

Mr. Teacher, sir, he was helping me. Those boys were pushing me and calling me horrible names. This boy came to help me, not to join in.

Li's voice takes on a low warm tone. A reflection of the fact that he has gone into protection mode.

LI

It's true, sir. They were pushing him. My Zumu says I should never put up with people hurting people.

The teacher draws a breath.

TEACHER

I see. What are your names?

LI

I am Zhang Li Ma. Or just Li.

PHIL

I am Phillip Dobson. Phil for short.

NORTH

Alright Mr. Dobson and Mr. Zhang, I'll let you off with a warning, but for future reference, no fighting.

PHIL

Please tell the boys not to be mean.

He looks through his enrolment forms and can't find either of them on it.

NORTH

Can you boys just step outside and wait on the bench? Your teacher will come for you.

PHIL/LI

Yes Sir.

The boys leave the office and sit on the bench to wait.

PHIL

Thank you for your help Mr. Zhang.

LI

You're Welcome, Mr. Dobson.
Don't tell the teacher, but I've
been studying martial arts since I
was 3 years old. I got us covered.
If it happens again, I'll simply
make him cry again.

PHIL

Are you a ninja?

LI

You're funny.

Phil shakes Li's hand as they sit smiling at each other.

BLACK SCREEN

SUPER: Who's looking after the Children?

FADE IN:

SUPER: Wagga Wagga NSW Australia 1999.

INT. DOBSON FAMILY HOME - AFTERNOON

PHIL DOBSON (16), arrives home after an endless day at work.

INT. LOUNGE ROOM - AFTERNOON

He can hear a GAME SHOW on the television in the lounge room.
He calls into the lounge room, looking for his mother.

PHIL

Mum?

MOTHER (O.S)

I'm just upstairs. There's a letter
from the NSW Police for you on the
kitchen bench.

PHIL

Cool.

Phil walks into the kitchen and opens the letter.

PHIL (CONT'D)
Shit! Shit! Shit!

MOTHER (O.S)
Is everything O.K?

PHIL
I've been accepted into the cops.
I'm going over to Li's.

EXT. DOBSON FAMILY HOME - AFTERNOON

Phil runs across the street to his friend Li's place.

INT. DOBSON FAMILY HOME EMPTY KITCHEN - AFTERNOON

The GAME SHOW can still be heard on the TELEVISION in the background. He doesn't hear the THUD behind him.

INT. STAIRWELL - AFTERNOON

His mother's feet are hanging in mid-air at the top of the stairs as urine runs down her leg. A chair is on its side, and she has left a note addressed to him on the occasional table that sits against the wall.

INT. LI'S CHILDHOOD HOME - AFTERNOON

Phil runs through Li's front door without knocking. Phil runs into Li's bedroom. Li is sitting on his bed with an envelope in his hand. He has a look of complete fear on his face.

PHIL
Open it.

Li hands the envelope to Dobson. He opens the envelope and unfolds the letter.

PHIL (CONT'D)
(reading)
Dear Mister Zhang, it is with deep regret that we inform you that your application to join the NSW Police Force has been successful.

LI
Damn it. I wanted it so bad. --
Wait. What did you say?

Li cocks one eyebrow at Phil.

PHIL
We regret to inform you that you
have been accepted...

Li snatches the letter from Phil's hand.

LI
(scanning the letter)
Bastard.

He gives Phil a smack up the side of the head.

LI (CONT'D)
I hate you sometimes.

Phil can't control his excitement any longer.

PHIL
We both got in!

The boys hug, smacking each other's back, as Phil's mobile phone rings. He looks at the screen.

PHIL (CONT'D)
Why is Aunty Mel ringing me?

EXT. DOBSON HOME FRONT PORCH - EVENING

An hour later, Phil and Li are sitting on the front veranda of Phil's home. A light misty rain slowly saturates their clothing, adding to feelings of melancholy. Phil has a blanket around his shoulders, and he stares at the note from his mother. Two ambulance men pass them with his mother's body in a body bag.

PHIL
I can't read this.

LI
Do you want me to read it?

Phil's voice breaks up.

PHIL
I don't know. I just don't know.

LI
O.K. When you're ready. I gotta go home. Ring if you need me. 3am if necessary.

Phil reaches for Li's hand.

PHIL
Love ya, bro.

LI
Love you too.

INT. PHIL'S BEDROOM 2AM

A digital clock changes to 2AM. Phil switches on his bedside lamp. The letter is leaning on the lamp. He opens the envelope and removes the letter. Li cannot sleep and gets out of bed. He leans on his bedroom window as Phil's lamp switches on.

Phil receives a text from Li.

SUPER: "DO YOU WANT ME TO COME OVER?"

Phil replies.

SUPER: "YES."

Phil stares at the note and begins to unfold it, as Li appears at the end of his bed.

PHIL
I was just about to read the note
from Mum.

Li sits on Phil's bed.

LI
Move over.

Li climbs onto Phil's bed beside him. Phil notices Li is getting an erection. He pokes it with the note.

PHIL
What's that?

Li blushes.

LI
Please ignore it. It's
embarrassing. It just happens
sometimes.

Phil grabs a cushion from the floor beside his bed.

PHIL

Cover it with this. You're a bit old for spontaneous erections, aren't you? I haven't done that for years.

LI

Can we please move on?

Phil puts his arm around Li's shoulders.

PHIL

Sorry. I didn't mean to embarrass you.

INSERT - THE LETTER

Phil opens the note. He reads it aloud.

"My sweet boy. I withheld things from you to protect you from my secrets. It became more and more challenging to keep it to myself after your grandfather's passing last month. There's no easy way to say this, but I was a victim of sexual abuse by Pa for years. Sadly, my motive was to protect your Aunt Mel, my younger sister. Following Pa's death, Mel confided in me about the abuse she had suffered. I endured it in order to safeguard her, only to discover it was futile. My emotions are beyond comprehension; anger, stupidity, and disappointment overwhelm me. I want you to know that I love you and wish I could have done more to assist you. Occasionally, parents experience miserable failures for reasons beyond their control. Convey to Li that I love him as though he were my own child. Stand together."

Phil screws the note up and throws it across the room. Distraught.

PHIL

Shit! What does 'she wishes she did more for me' mean?

Li's heart breaks for his friend.

LI

I don't know.

Li realises how nice it is to lie with Phil. He doesn't move, and they drift off to sleep. Something else happened to Phil that night.

DREAM -

Phil rolls onto his side to face Li. Li wakes up and smiles. Li mouths the word yes. Suddenly they are naked from the waist up. Phil reaches out for Li's groin.

BLACK SCREEN

SUPER: N.S.W POLICE ACADEMY GOULBURN - PARADE GROUND 2000

The graduation parade is concluding. They throw their hats into the air and cheer. The Police Recruits are dismissed. Phil and Li, now 18, are among the graduates. They have joined Li's family. Li hugs Zumu.

LI

Thank you Zumu for coming.

Zumu expresses her pride for both boys. She can't hold in her emotions.

ZUMU

I am so proud of you. I wouldn't miss this for the world. Phillip, I am proud of you, too.

Phil thanks her in mandarin.

PHIL

Zumu. *Xiexie Nin.*

SUPER: THANK YOU

Phil's brother Terry and his wife Sharyn arrive with their baby, SAMMY. Lots of hugs and congratulations ensue. Phil tickles the baby's foot, and he giggles at his uncle. Li joins them and much to Phil's chagrin Sammy squeals excitedly at Li.

LI

Sorry Uncle Phil, I'm still the favourite.

Phil blows Li a raspberry. Fellow graduates JENNY HILL, and GAVIN WALTERS arrive. Lots of congratulations, hugs and hand shaking. They Meet DAVINA JACOBY for the first time. Gavin Walters introduces them.

WALTERS

Since we're all going to the same place, let me introduce Davina Jacoby, my brother Keith's wife.

(MORE)

WALTERS (CONT'D)

Davina, a newly graduated social worker, is also returning home to Newcastle. We will probably come across her from time to time as she will be working in close collaboration with the police

Hill can't resist the opportunity to stir Phil.

HILL

Please to meet you, Davina.
Congrats on the graduation and the wedding.

(She addresses Phil and
Li.)

See you two, it's not that hard.

Phil brushes it aside.

PHIL

For the 50 millionth time, we are not a couple.

Much to Phil's chagrin, Zumu chimes in.

ZUMU

Phil, if you want to marry my grandson, you have my blessing.

Phil is feeling caught in the corner.

PHIL

Li, a little help here.

Li laughs.

LI

You're doing just fine.

Detective DALE PETTIGREW, 32, arrives. He shakes everybody's hands.

PETTIGREW

Welcome to the team. I unfortunately have some bad news. Hill, your orders have changed. You're going to Waratah, not Newcastle.

HILL

That's OK Sir. I've more than had enough of this terrible Beatles tribute band. I'll be glad to be rid of them.

PETTIGREW
Congratulations.

Pettigrew walks away. The girls hug. The boys engulf them in a group hug.

Li talks directly with Davina.

LI
So, Davina. How long have you and Keith been together?

DAVINA
Around six years. We connected instantly when we met at school. Haven't left each other's sides since that day.

Hill continues stirring the pot. She looks directly at Phil.

HILL
That's so sweet. I guess when you know, you know. Never let it slip away, I always say.

Sharyn thrusts Sammy into Dobson's arms.

SHARYN
Gotta pee.

Sharyn walks away. Sammy smiles at his uncle, but squeals again when he sees Li. Hill laughs.

HILL
He knows.

Li puts his arms out for Sammy.

LI
Gimme.

Dobson passes Sammy to Li, and Sammy continues to baby talk to Li.

END FLASHBACK START MAIN STORY

SUPER: Early 2017

INT. ST MAGDALENE'S SCHOOL OFFICE - MORNING

DOREEN CARTER is in her 40s. She is petite and has a meek personality, working as an assistant to Father Johnson at the St Magdalene's School Office. She is not who she appears to be, as she enables others to continue their anti-social behaviours. Tapping the screen with vigour, she ends the call on her mobile phone.

DOREEN
Why isn't he picking up?

Grabbing a set of keys, she locks the office and leaves. She walks across the campus to the church residence.

EXT. FATHER JOHNSON'S RESIDENCE - MORNING

She takes the keys out of her pocket and unlocks the front door. She enters his home.

INT. FATHER JOHNSON'S RESIDENCE - MORNING

Entering Father Johnson's home, she finds him lying on the floor. His glass coffee table is in pieces and a discarded poker from the fire lies in the shattered glass.

DOREEN
Father? Are you alright?

He has suffered a blow to the side of his head and his eye socket has been smashed. She stifles her scream as she checks his pulse and breathing. Rigor mortis has set in. She notices that the father's pants are undone and his genitals are visible.

INT. LOUNGE ROOM - MORNING

She retrieves her mobile from her pocket and makes a call to the Bishop of the Diocese, BISHOP BACH.

INTERCUT TELEPHONE CONVERSATION

DOREEN
Hello, Bishop. This is Doreen Carter speaking. Since Father didn't appear at school this morning, I decided to go to his residence.

(MORE)

DOREEN (CONT'D)

It appears that someone used a
poker from the fire to assault him.
There's no sign of the boys
anywhere

She breaks down crying.

BACH

I am in Maitland. I'll come down
straight away. Just to be on the
safe side, remove all traces of the
boys.

DOREEN

Yes Bishop.

He continues to give her instructions.

BACH

Don't call the police until you're
finished.

DOREEN

Yes Bishop.

BACH

Good girl.

He hangs up.

INT. KITCHEN - MORNING

She walks the central hallway to the kitchen, opens a drawer
and removes several large garbage bags. She leaves her mobile
on the counter. Her hands shake as she walks into the second
bedroom.

INT. SECOND BEDROOM - MORNING

She empties a drawer unit of children's clothing and drops
the bags outside of the bedroom door.

INT. THIRD BEDROOM - MORNING

Walking into the third bedroom, she empties a second drawer
unit of children's clothing.

INT. HALLWAY - MORNING

Doreen collects the bags together at the front door. She has a quick walk around making sure all the drawers are closed, and no sign remains of the children. She picks up a teddy bear caught under the lounge near the father's foot.

EXT. JOHNSON'S RESIDENCE - MORNING

Once she has dumped the last bag into a full car boot, she walks back inside to the kitchen, picking up her mobile.

INT. JOHNSON'S KITCHEN - MORNING

Doreen then contacts emergency services. A very talented actress, she uses her years of training at Naida to her advantage.

INTERCUT TELEPHONE CONVERSATION

DOREEN

I've just called in to check on my friend. He is lying on the floor. His body is stiff.

She bursts into tears.

EMERGENCY SERVICES

Take your time. Can I have the address when you're ready?

She wipes away her tears and takes a deep breath.

DOREEN

I'm at the residence attached to St. Mary Magdalene's church and school.

EMERGENCY SERVICES

I've located you. Please stay where you are. Police and ambulance are on their way.

She retrieves a sheet from the hallway linen press to cover his body and dignity.

EXT. JOHNSON'S RESIDENCE - DAY - LATER

An unmarked police vehicle sits on the opposite side of the road from a marked police vehicle.

An ambulance creates a barrier between them. Phil Dobson, a Detective Senior Sergeant, is currently in his mid-30s. He is a physically fit man who places great importance on his appearance. He is dressed impeccably, not a single hair out of place. The police simply refer to him as Dobson. Detective Senior Sergeant Li Zhang, now in his mid-30s, meticulously grooms himself, taking pride in his appearance. He has grown into a "pretty boy," with a fit and muscular physique that adds to his matured allure. Along the way, Li acquired the nickname Turbo. Dobson and Turbo step out of the unmarked vehicle. Detective Constable Gavin Walters is waiting for them.

TURBO

Morning Gav.

WALTERS

Turbo. -- We got a strange one here. Nobody saw or heard anything. Our victim, one FATHER WILLIAM JOHNSON is dead on the lounge room floor.

Dobson looks puzzled.

DOBSON

Johnson, why does that name sound familiar?

A small crowd has gathered. Walters leads Dobson, and Turbo into the house. They pass Doreen Carter who is now sitting at the outdoor setting.

WALTERS

(To Doreen)

We will be with you shortly.

Walters, Dobson and Turbo enter the residence.

INT. JOHNSON'S LOUNGE ROOM - day

They see the remains of a fire. A body lies on the floor covered by a sheet.

WALTERS (CONT'D)

It was called in by Doreen Carter, his personal assistant. Someone has hammered him in the head with a poker from the fire.

Walters lifts the corner of the sheet to show them the father's injuries. Turbo is a little squeamish. He touches Dobson's shoulder.

TURBO
I'll talk to Ms Carter.

Turbo walks back outside.

EXT. JOHNSON'S RESIDENCE PORCH - DAY

Turbo sits at the outdoor setting with Doreen Carter.

TURBO
Let's start at the beginning. Walk me through what happened.

DOREEN
Father is never late to work. I tried to call his mobile several times. -- He wasn't answering, so I grabbed the spare key from the church office and came over.

TURBO
Did you touch anything?

DOREEN
I let myself in and found him just lying there. When you remove the sheet, you will see why I covered him. I immediately called emergency services.

TURBO
Did you see anyone hanging around?

DOREEN
No.

TURBO
Have you noticed anything that looked suspicious in the last few days or weeks?

DOREEN
No.

TURBO
Can you think of anybody that would want to harm the Father? Has anybody made any threats?

DOREEN
No. Everybody loves Father Johnson.

Turbo feels like he is being given a scripted response. Her words are intentionally ambiguous. His eyes are drawn to an unidentified youth, dressed in dark clothing and proudly wearing a Manchester United hoodie. Sunglasses cover his face. With each passing minute, the gathering crowd grows larger and louder. As the local media arrived, the scene transformed into a chaotic three-ringed circus. Walters and Dobson walked back outside, squinting against the bright sunlight. Dobson's attention is drawn to the bishop, who appears to be engrossed in a discussion with the reporter.

The medical examiner, OLLY REINHARDT, has arrived. Her attitude more than makes up for her small stature. American born, she takes pride in her work. She parks her massive Dodge Ram, blocking the ambulance. Barely five feet tall, she enjoys the paradox of driving such a huge vehicle.

DOBSON

Morning Olly. Still driving the monster truck, I see.

OLLY

Morning Phil. A little touch of home. Furthermore, other road users respect Momma's presence and make sure to give her ample room. As soon as they glance at the mirror, they panic and move aside for me. What have we got?

Olly hates long winded introductions, so Dobson gives her the bare bones description.

PHIL

Father Johnson. Found by his assistant. Head wound. Come and see me when you're finished.

Olly and her team enter the residence.

INT. FATHER JOHNSON'S RESIDENCE - DAY

OLLY

O.K Team. The usual plan of attack.

With precision, a team member places numbered cards, bringing the scene to life in photographs. The sheet is gently pulled away, unveiling the stillness of the body beneath. The poker is placed inside a bag. Olly's tendency to address the bodies as if they're living beings is a constant source of amusement for Dobson. His inability to not laugh means he stays away.

OLLY (CONT'D)
Father Johnson. What can you tell
me about your murder?

She tests his temperature.

OLLY (CONT'D)
OK. Thank you. 12 hours. -- Do you
mind if we swab your, -- you know,
johnson? We'll be quick.

One of the team comes over and takes a swab from Father
Johnson's penis.

OLLY (CONT'D)
Sorry about that, but I'm sure it
didn't hurt a bit. Nails please.

The team member takes a sample from under his fingernails.

EXT. JOHNSON'S RESIDENCE PORCH - DAY

Turbo continues the interview with Doreen Carter.

TURBO
I would like to take your
fingerprints.

DOREEN
Why?

TURBO
Just routine. We will fingerprint
the house. Having yours on file
will save us chasing our tails
trying to identify unknown prints.

Popping his head through the door, Turbo beckons a forensics
team member to come out to the porch with a quick hand
gesture. The team member directs their attention towards
Olly. Following her nod, the team member goes outside with
Turbo.

TURBO (CONT'D)
Can you take Ms Carter's
fingerprints please?

Turbo steps back, giving the forensics team member space to
collect her fingerprints. He looks across to the unfolding
mayhem and sees the youth's curious gaze fixed upon him. The
youth catches sight of Turbo's watchful eyes and promptly
vanishes amidst the sea of people.

TURBO (CONT'D)

I think that's all for now.

DOREEN

If you need to talk to me again,
you can always contact me through
the church or school offices.

He hands her his business card.

TURBO

Thank you.

EXT. JOHNSON RESIDENCE - DAY

The Bishop finishes talking to the reporter. He crosses the
police tape and walks straight up to Dobson.

DOBSON

Sir, you can't enter my crime
scene.

BISHOP

I am the Bishop of this diocese. I
wish to inspect the body and the
murder scene.

Dobson's voice belies his annoyance.

DOBSON

We can't say for sure it was
murder. At this point, it's a
burglary gone wrong.

Bach becomes irritated.

BACH

My priest is dead in his own home
with a poker stuck in his head.
Sounds conclusive to me.

The bishop leans forward and presses his finger against
Dobson's chest. Turbo knows this will only antagonize Dobson.

TURBO

Phil, breathe.

Turbo steps between them and offers Bach his hand.

TURBO (CONT'D)

Bishop. Senior Detective Zhang.
Call me Turbo.

Bishop Bach's irritation is showing.

BACH
I would like to see the body.

TURBO
The medical examiner is with him.
Trust me, you don't want to go near
her when she is doing a crime scene
investigation. She will boot you
out on your arse.

Turbo notices the unidentified youth in his peripheral vision. He turns his head just as the boy turns the corner and disappears. Father Johnson's body is wheeled out and placed into the back of the Ambulance.

BACH
Senior Detective Zhang, make sure
you call me when the autopsy is
finished. I'll expect this wrapped
up quickly.

TURBO
We'll do our best.

BACH
Make sure you do.

Turbo turns around, blocking Bach from Dobson. As he walks away, Dobson mutters under his breath.

DOBSON
Arsehole.

Olly walks over to Dobson.

OLLY
Ok boys. We're finished here. Time
of death around 10pm last night. We
have swabbed his penis. We may find
anomalous DNA. I'll have the prints
passed along. I'll get straight
into the autopsy and be in touch.

DOBSON
Thanks Olly.

After packing everything, Olly and her team leave in their vehicle. Detective Constable Jenny Hill arrives, driving a marked police vehicle.

With a slim build and a striking resemblance to Nicole Kidman, she voices everyone's thoughts. Very sassy.

She has arrived from Waratah to take up her position with the Newcastle team. Walters and Hill join Dobson and Turbo.

DOBSON (CONT'D)

Let's tap on a few doors and talk to a few more neighbours. Turbo, I guess we better talk to the Journo.

TURBO

It's moments like this I'm happy to yield to your seniority.

DOBSON

Chicken.

Dobson and Turbo walk over to speak with the journalist. The reporter starts with a rapid-fire interview.

REPORTER

Is it true the victim is the parish priest?

DOBSON

I cannot comment on any details. The victim will need to be formerly identified and relatives notified.

REPORTER

The Bishop told me one of his priests has been murdered.

Dobson rolls his eyes.

DOBSON

I will not confirm or deny anything said outside of this investigation.

Dobson's blood runs cold at the next question.

REPORTER

Is it true there were children living with him? Is it true the children have gone missing?

Dobson begins to fidget and Turbo steps in.

TURBO

We have found no evidence of children living in the residence. As these things are part of an ongoing investigation, there is nothing more to say.

He walks away. Dobson follows him.

DOBSON
Thank you. She was pissing me off.

Turbo pats Dobson's back.

TURBO
Welcome, bro.

EXT. NEIGHBORING HOMES - DAY

Walters and Hill start to knock on doors in the immediate vicinity. A young man, SEAN DONALDSON, answers the first door Walters knocks on. Walters shows him his police ID.

WALTERS
Gavin Walters, Newcastle Homicide Squad. What can you tell me about Father Johnson?

DONALDSON
Donaldson. Sean Donaldson. All I can tell you is I got up for a piss and heard someone yelling. No idea what was said. I saw a car, a dark coloured S Class drive away.

WALTERS
What time was that?

DONALDSON
Just before 10.

WALTERS
How sure are you of that?

The young man gets his mobile phone out of his pocket.

DONALDSON
I got a text from my girlfriend whilst I was pissing. Here it is, 21:59.

WALTERS
Anything else?

DONALDSON
Yes. They didn't switch their lights on.

WALTERS

So dark coloured Benz, no lights,
drove away quietly?

DONALDSON

It was all strangely subdued.
That's all I can tell you. Sorry.

Walters hands him his business card.

WALTERS

Thank you, sir. If anything comes
to mind later, please call me. Have
a good day.

EXT. NEIGHBORING HOMES - DAY

Hill approaches a house and notices the curtains moving. The door opens as she steps up onto the porch. A young woman steps out of the house aggressively to meet her.

YOUNG WOMAN

Who are you?

HILL

(She shows her I.D.)
Jenny Hill with Newcastle Homicide
Squad.

YOUNG WOMAN

I have nothing to say to you. I saw
and heard nothing.

She closes the door in her face. Hill drops her business card into her letterbox.

WALTERS

This isn't netting much.

HILL

Let's check in with the boss and
head back.

EXT. JOHNSON RESIDENCE - DAY

Walters and Hill walk back towards the church. Turbo and Dobson are chatting. Turbo notices the unidentified youth again.

TURBO

There. The kid in the Man U hoodie.
Grab him. You! Stop!

The youth runs back the other way. Turbo and Dobson give chase. By the time they reach the corner, the youth has disappeared. Turbo's frustration is evident.

TURBO (CONT'D)

Dammit.

DOBSON

Who was he?

TURBO

He wandered by earlier.

Walters and Hill return.

TURBO (CONT'D)

Did you see the kid in the hoodie?

WALTERS

I saw one earlier. Man U hoodie?

TURBO

He was just about to wander by again. If you see him again, grab him.

WALTERS

Will do.

Dobson and Turbo chat as they walk to their vehicle. Dobson invites Turbo to his home for a night of beer and pizza.

INT. DOBSON RESIDENCE - EVENING

SUPER: PIZZA NIGHT - 6PM

Turbo has arrived at Dobson's home for their regular pizza night. Turbo walks down the hallway carrying the night's alcohol supplies in a carton. Dobson's home is as immaculate as he is. A leather modular lounge suite and a beautiful hand carved mahogany dining table dominate the large L shaped dining/lounge room.

DOBSON

Pizzas on the way.

TURBO

I got a slab and a bottle of Black.
I think the jar is getting low, so
I stopped for black jelly beans.

Turbo drops the scotch and jelly beans onto the dining table. He puts the beer carton on the coffee table.

INT. LOUNGE ROOM - EVENING

Dobson's 18-year-old nephew SAMMY DOBSON, arrives. Looks like a younger version of Phil. Cheeky. Gay teen that is totally comfortable with who he is. Loves Phil and Turbo to a fault.

SAMMY (O.S)

Uncles?

Sammy walks into the lounge room and drops the pizza on the coffee table.

SAMMY (CONT'D)

I'll come back when I've finished work. Don't get too pissed.

Turbo gives him a tip.

TURBO

I won't. He gets touchy feely when he gets drunk.

DOBSON

I do not.

Dobson takes the jelly beans into the kitchen.

SAMMY

(Whispering)

You wish.

Turbo smiles.

INT. KITCHEN - EVENING

The kitchen is a very modern chef's kitchen with all the mod cons and is well lit. Dobson fills the jelly bean jar. As he returns to the dining room, Dobson catches the end of the conversation.

INT. DINING ROOM - EVENING

SAMMY

Tell him.

DOBSON

Tell me what?

SAMMY

Big booger hanging off your nose. See you later, Uncles.

INT. LOUNGEROOM - EVENING

As Sammy leaves, Dobson discreetly wipes his nose. Turbo lets out a loud, tired yawn. They sit cross-legged on the plush carpet and share a casual meal on the low coffee table. The sound of the carton being opened is quickly followed by the clink of beer bottles, setting the stage for a an enjoyable evening.

DOBSON

How's Zumu?

TURBO

She's good. You need to drop in. She's nagging me senseless. Tell Phil I want a visit.

DOBSON

Slack of me, I know.

TURBO

As far as she's concerned, you're her grandson too.

DOBSON

I know. I barely see MY family.

TURBO

Mum and Dad's 40th anniversary is coming up. Can I promise them you will be there?

DOBSON

Already accepted.

TURBO

Thank you.

INT. LOUNGE ROOM - NIGHT

SUPER: 9PM

Sammy returns and walks into the lounge room, the sight of almost half a carton of empty stubby bottles on the coffee table making him raise an eyebrow. Turbo hands him a beer.

TURBO

Drink up.

SUPER: 10PM

DOBSON

I'm really weary. I think I might indulge in an early night. Turbo, stay here. You've had too much to drive.

TURBO

I'll crash on the spare bed.

Sammy jumps in with an ulterior motive.

SAMMY

I bags the spare bed.

TURBO

I'll sleep on the lounge.

SAMMY

Sleep with Uncle Phil.

DOBSON

As long as you keep your hands to yourself.

TURBO

Can't promise anything.

Turbo laughs.

DOBSON

Funny fucker, aren't you?

Turbo finishes his beer.

TURBO

Night, boys. I'm going to bed.

DOBSON

I'll just finish my beer.

INT. DOBSON'S BEDROOM - NIGHT

Turbo walks the hallway to Dobson's bedroom. He kicks his shoes off and climbs onto Dobson's bed.

INT. LOUNGE ROOM - NIGHT

Sammy is feeling very annoyed and attempts to read Phil the riot act.

SAMMY
I'm tired of this.

DOBSON
Tired of what?

SAMMY
You two pretending you're just
friends, when you both want so much
more.

DOBSON
You're way out of line there,
kiddo. Back off.

SAMMY
Fuck you. I'm going to bed too.

He has a big smirk on his face as he walks the hall to the
spare room.

DOBSON
Fuck you back.

Sammy knows the way to get under Phil's skin.

SAMMY
Night Phillip.

DOBSON
Don't fuckin' call me Phillip.

INT. DOBSON KITCHEN - NIGHT

Dobson walks into the kitchen and pours himself a scotch and
grabs a handful of jelly beans. He drinks, deep in thought,
watching the traffic through the window. The nearby
pedestrian crossing emits the locator tone as he finishes his
scotch and heads to bed.

INT. BEDROOM - NIGHT

Turbo is lying on his side. Dobson curls up behind him. After
a few minutes of fighting the urge, moving tentatively, he
spoons Turbo. His heart pounds.

INT. SPARE ROOM - NIGHT

Sammy gets up, needing a pee. He heads to the bathroom in
nothing but boxer shorts.

INT. BEDROOM - NIGHT

Turbo leans back into Dobson. Dobson coughs. He rolls away and gets up quickly. He runs to the bathroom.

INT. BATHROOM - NIGHT

Sammy is urinating. Dobson can't stop himself and throws up all over Sammy's back.

SAMMY
Fuckin hell. That's a mood killer.

Sammy steps straight into the shower.

SAMMY (CONT'D)
Can you get me a towel?

Dobson retrieves a clean towel, hangs it over the rack and cleans up his mess.

INT. BEDROOM - NIGHT

Dobson climbs back into bed with Turbo. He watches him sleep for a few minutes, unable to reach out for the second time. Dobson rolls over with his back to Turbo, feeling extremely frustrated and with tears in his eyes. He withdraws into himself.

SUPER: DUNEDIN, NEW ZEALAND - EARLY 2016

SUPER: LEVI AND NOAH HOLBERT

EXT. HOLBERT FAMILY HOME REAR DECK - SUNSET

DONNA HOLBERT (32) and her twin sister, DAWN, are sitting on the rear porch of her modest home. The colors of the fading sun light their faces. Donna begins to cry. Dawn reaches out with her hand, but Donna pulls away.

DONNA
It's been two years, and it just doesn't get any easier. I'm haunted by his contorted face as the pain of the heart attack hit him.

DAWN
It's not all bad. You've got your boys.

The front door SLAMS.

INT. FRONT HALLWAY - SUNSET

Donna's two boys arrive home. LEVI HOLBERT (13), tall for his age, skinny. Very protective of his brother. NOAH HOLBERT (8), small for his age, skinny. Let's the world go over his head. They remove their coats and hang them on the coat rack.

NOAH
Mama, we are home.

EXT. PORCH - SUNSET

Levi and Noah walk onto the dimly lit porch.

LEVI
What's for dinner Mama?

DONNA
Leftovers.

DAWN
Hi, boys.

Dawn blows them a kiss. Levi pretends to catch it. Noah climbs into his mother's lap and cuddles in. Donna squeezes him. Noah is quite hyper.

NOAH
We saw a video at school today about a place called Australia. It looks really nice. Can we move there?

DONNA
You know what, my munchkin, that might just be the best idea ever.

Noah sits up.

NOAH
Really?

DONNA
Mama just might like a new start.

LEVI
I'll heat dinner. Noah, start your homework.

DAWN
I better get home, too. Bye Boys.

Dawn kisses Donna's cheek and leaves the house, as Noah heads to his bedroom. Levi walks to the kitchen as the PHONE RINGS. Levi picks the phone up off the dining table and answers it.

INT. EAT-IN KITCHEN - EVENING

LEVI
(His best posh voice)
Good evening. This is the Whole
Bear residence. I'm Levi Bear. With
whom would you like to speak?

Without a word, he takes the phone to his mother.

EXT. PORCH - EVENING

LEVI
It is her Royal Highness Princess
Aunty George the First.

He passes the phone to his mother.

INT. EAT-IN KITCHEN - EVENING

Levi returns to the kitchen and retrieves leftover bolognaise from the fridge. He reheats it in the microwave. Levi can hear his mother talking on the phone and strangely enough, the conversation turns to Australia.

EXT. PORCH - EVENING

DONNA
Noah saw a video today about
Australia. He's all charged up
about moving there. What do you
think of the idea of me taking the
boys to Australia for a fresh
start?

INT. EAT-IN KITCHEN - EVENING

Levi sneaks over to the door to hear the conversation more clearly.

EXT. PORCH - EVENING

DONNA

I couldn't live in Sydney. Too many bloody people. I've heard Newcastle is nice and quiet. I might sit down with the boys and have a serious talk about this.

INT. EAT-IN KITCHEN - EVENING

The microwave BEEPS and Levi serves. Noah appears at the table as Levi calls his mother.

LEVI

Mama, dinner is ready.

DONNA (O.S)

Coming.

Donna comes inside and hangs up the phone and joins them.

DONNA (CONT'D)

Did you boys have a good day?

NOAH

Yes Mama. I really enjoyed the video about Australia. I love those big, bouncy rats.

Noah imitates a kangaroo.

NOAH (CONT'D)

Boing! Boing! Boing! What are they called? Kakapos?

LEVI

Kangaroos, you wally. Kakapos are birds.

NOAH

Yeah, that's it. -- Those koalas are just the cutest things ever.

Noah cuddles himself.

DONNA

What do you think of the idea of moving to Newcastle in Australia?

NOAH

Can I have a pet kangaroo?

LEVI
You can't keep them as pets. ---
Newcastle might be nice. I could
take up surfing.

DONNA
Give it some serious thought.

Levi realises she is slurring her speech and his anxiety
climbs.

LEVI
How was Aunty Dawn?

DONNA
OK. But she didn't get the loan for
the new car. We had a couple of
wines to make her feel better.

LEVI
That's a shame. That little red car
was totally awesome.

DONNA
I was looking forward to cruising
with the top down. Aunty Dawn
suggested driving with the top
down, tits out.

NOAH
(Giggling)
You said tits. Oops, I said tits.

Levi laughs. Noah isn't paying attention and accidentally
knocks the salt pot across the table. It CLUNKS on the table
as the lid POPS. Salt spills everywhere. The air in the room
immediately changes and the boys tense up. They watch Donna's
face change with her mood. Donna stands up and walks around
the table.

LEVI
Mama, don't. It was an accident.

Levi stands up and circles the table in the opposite
direction.

NOAH
(pleading)
I'm sorry Mama. I'm sorry Mama.

Donna backhands Noah across the face, knocking him from his
chair. The cupboard BANGS as Noah bounces off the kitchen
cupboard. He lands in a crumpled heap, nursing a very painful
arm. Donna turns to Levi. She backhands him off his feet.

The door CRACKS as he falls against it. He cuts his head as he falls. Donna storms out of the room, yelling as she leaves.

DONNA

That's for listening in on my private conversations.

Noah is sitting in the corner, cradling his broken arm, rocking back and forth. Levi crawls across the floor to his brother. Noah whimpers.

NOAH

I think she broke it again

As Levi cradles his brother, blood drips onto the floor and they cry together. Levi uses their secret code. In times of severe stress and upset, Levi calls Noah Monkey to reassure Noah he is there for him.

LEVI

I love you Monkey.

BEGIN FLASHBACK

SUPER: IAN CHASE ANN DAPHNE CHASE - 2006

INT. NEWCASTLE HIGH SCHOOL PRINCIPALS OFFICE - MORNING.

Ian Chase, a troubled teen, seems to radiate a sense of darkness through his personality. When standing next to others his age, he seems diminutive. His mother, Daphne Chase, is known for her frumpy attire and a constant sense of anxiety. They are meeting with PRINCIPAL HENRY NORTH, a stern-looking man with a commanding presence. Oblivious to the raging storm he is about to create, North starts the conversation

NORTH

Ian is a constant disruption. Is everything O.K at home?

She attempts to reassure North.

DAPHNE

Everything is fine. It's just growing pains. We have a happy, loving home.

Ian is taken aback by her response, and he instinctively smacks himself on the side of the head.

He grimaces and presses the palm of his hand against his head, as if a sharp pain is throbbing within. He stands up and immediately starts pacing, his restless energy filling the room. He stops abruptly, his mind racing as he tries to organize his thoughts. Ian smacks the side of his head again, his frustration building, and explodes into a verbal tirade.

IAN

How the fuck can you sit there and say that with a straight face? You stupid fuckin' mole? -- You've taken one too many blows to the fuckin head! -- I swear to you Mister Principal he comes home fuckin legless around 2am, usually smelling like someone else's cologne. -- He beats her senseless while she screams her tits off. -- He comes into my room and fucks me senseless. I've learnt to stay quiet, otherwise he punches the shit out of me as well. She just lets it continue. -- World war three doesn't even begin to describe it, but she says it's all pretty flowers and puppies, -- Rainbows and lollipops. I live in a Disney movie. -- Yeah, that's it. A fuckin Disney movie. -- A loving home? -- FUCK ME!!!

North's expression turns to one of utter astonishment. Ian smacks himself on the side of the head, the sound reverberating through the air. North stands up and walks around the desk. He gently reaches out and places his hand on Ian's shoulder.

IAN (CONT'D)

Don't!

North pulls back.

NORTH

Ian, try to calm down. We can get child services involved.

Daphne stops crying, but doesn't utter a word.

IAN

Well, Mum. Can we get some help?

She sits in silence.

IAN (CONT'D)

Mum?

Daphne looks up at North.

DAPHNE

You don't know what he's like. He will kill me.

Ian lets out a visceral moan. He slaps the side of his head. He explodes a second time

IAN

I can't give a fuck anymore. -- Don't bother suspending me, coz I won't be back. -- Might find a hole to crawl into and just start poking the world with a big stick. Maybe the rest of the world might pay me what you lot owe me.-- I can barely tolerate humans anymore. -- You better call an ambulance for the stupid mole, coz she's going to need happy pills to stop her passing out. -- And she's in no state to drive. -- With the prescription meds she's on, she never is.

He holds his palm to his head.

IAN (CONT'D)

FUUUUUUUCCCKKKK! Thanks for nothing Mummy. As of now, your son is dead. -- Tell micro dick he's going to have to fuck himself. And in the words of a great philosopher. -- ME! -- Ya can all get fucked!!!!.

Ian storms out of the room. Daphne hangs her head and cries again. North watches him go, jaw on the floor.

INT. CHASE HOME - LATER THAT NIGHT - 1 AM

Ian arrives home at 1:00 AM. The house is dark. He locks the front door, the sound of the deadbolt clicking echoing through the hallway. He calls out to his mother, his voice tinged with a mix of frustration and desperation.

IAN

Mum?

The lack of response creates an eerie stillness in the air. With each step, he can hear the soft padding of his feet against the carpet as he walks to her bedroom.

INT. CHASE HOME MOTHER'S BEDROOM - NIGHT

The glow of a distant streetlight spills into the room, casting long shadows on the walls. She is lying on her back. Resting under her elbow is an empty Temazepam bottle, a silent reminder of sleepless nights. Ian holds his palm to his head, feeling the slight dampness of sweat on his skin. He smacks his head. Ian takes his mother's hand, and her grip tightens, conveying her silent plea.

IAN

Oh Mother. What have you done? You couldn't even get that right, you stupid mole! No help for you mummy.

Ian walks out on his mother and heads to his bed.

INT. CHASE HOME IAN'S BEDROOM - NIGHT - AN HOUR LATER

A child's night light is seen on the bedside table. The room is lit by its strange green glow. Ian cannot sleep because of the impending storm. He watches the time change over to 2am.

EXT. CHASE HOME FRONT DOOR - NIGHT 2AM

SUPER: MONTY CHASE

MONTY CHASE, (40s) An enormous bear of a man. Angry drunk. He bangs on the door.

INT. IAN'S BEDROOM

Ian can hear his father RATTLING a key in the lock.

INT. HALLWAY NIGHT

Monty's voice is heard through the door.

MONTY (V.O.S)

Jesus Fuckin Christ! How many times have I gotta tell that little prick to leave the fuckin door unlocked?

The door opens and SLAMS into the wall. Monty's anger builds.

INT. CHASE HOME IAN'S BEDROOM - NIGHT

Monty walks straight into Ian's room. With a sinking feeling in his gut, Ian braces himself for what is coming. He's reached his limit, his body exhausted and unable to endure any more physical strain. In a desperate act, he pushes his father to his breaking point, hoping it will lead to his own demise. The physical difference in size can work in Ian's favour this time. Suicide at the hands of his father.

IAN

You smell as delightful as you usually do. Eau De Alcohol. Best stench ever.

Monty kicks his shoes off and removes his trousers.

MONTY

The last thing you need to be right now is a smartarse, you horrendous little shit stain. After your effort at the school today, you're going to pay big time. How dare you tell the principal that I rape you?

IAN

You fuckin do.

MONTY

He doesn't need to know that.

IAN

Monty, I don't care how, but this shit stops tonight.

MONTY

Stand up. Take your undies off.

IAN

No Monty

Ian attempts to punch his father. Monty blocks the punch and leans forward and removes them.

MONTY

Daddy wants a good look at what you got. That's growing nicely. That looks better than what I just had behind the pub.

IAN

Was he a micro dick too?

MONTY

Pull the horns in.

Monty rocks like he is going to fall over. He closes his eyes to refocus.

MONTY (CONT'D)

Maybe you'd like to finish what blondie in the alley started and give Daddy a good hard...

IAN

I'll pass on that, Monty.

Monty moves towards Ian with a look of anger in his eyes.

MONTY

What's with calling me Monty?

IAN

We are lovers, aren't we? I think I've earned the right by now.

Monty SLAPS Ian across the face. Ian tries to escape his father, but Monty grabs him by the hair.

MONTY

You ain't going anywhere, you little bitch.

Ian cries out.

IAN

Let go fuck head.

Monty tries to kiss Ian and Ian squeezes his father's testicles. Monty pulls on Ian's hair.

MONTY

Let go, you little asshole.

With a swift motion, Monty grabs Ian by the throat and effortlessly lifted him off the ground. Ian's body becomes completely limp, resembling a rag doll tossed aside. Monty's grip loosens, and Ian takes a desperate gulp of air as he collapses onto the bed. Monty's powerful punch lands squarely on Ian's jaw, causing an audible crack. His body lands in a seated position. Head forward. He crumples onto the bed, his body slumping onto its side as he loses consciousness. Monty's hands firmly clutch Ian's hips, as he forcefully drags him across the bed, bringing him closer. Monty verbalizes his thoughts.

MONTY (CONT'D)
I'm going to enjoy this.

INT. CHASE HOME IAN'S BEDROOM - NIGHT - 4AM

Two hours later, Ian jolts awake, startled by the feeling of wetness seeping through the sheets. With a pained expression, he struggles to move, letting out a cry as his bottom lifts off the bed. He lays there for a few minutes gathering his head. As he lies on his side, tears roll down his cheeks.

IAN
Fuck you Monty. It's over.

Monty is sprawled out, unconscious, on the floor. He steps over him, careful not to disturb his peaceful slumber. He grabs his school bag and starts stuffing it with clothes, making sure not to forget anything. Monty grabs his leg as he steps back over him.

MONTY
Where are you going?

After a wheeze escapes his lips, he falls unconscious and starts snoring heavily.

INT. CHASE HOME SHOWER - NIGHT

As Ian showered, he closed his eyes and let the water wash away the stresses of the day. The drain becomes stained with the vivid red color of blood. As he washes his bottom, a sharp twinge of pain makes him wince.

INT. CHASE HOME MOTHER'S BEDROOM - NIGHT

Despite his best efforts to rouse her, his mother remains completely unresponsive. In a rush, he rifles through her bedside table, locating a female sanitary pad, which he quickly secures in his shorts. Standing over her, he gazes down with a menacing glare. A low, guttural moan escapes her lips. She is fully aware of her surroundings. As he looked into her eyes, he could see the fear lurking within

IAN
Enjoy the smoke Mummy.

INT. CHASE HOME GARDEN SHED - NIGHT

Ian walks to the outdoor shed, the sound of his footsteps echoing in the quiet morning air, and retrieves the mower fuel and chemical mask. Back at the house, he puts on the mask.

INT. CHASE HOME IAN'S BEDROOM - NIGHT

He empties a can of petrol inside the house. In his bedroom, he pours petrol directly over Monty's body.

IAN
(little boy voice)
Daddy?..... Daddy?

Monty stirs.

IAN (CONT'D)
(raised voice)
Daddy!.. Daddy!

MONTY
What's that smell?

Ian removes the mask briefly.

IAN
Daddy, I thought we might try
something new and bit kinky.

MONTY
What did you have in mind?

Ian replaces the mask. Ian urinates over his father's chest and belly. Monty averts his head as Ian takes aim at his mouth, then falls unconscious again.

INT. CHASE HOME KITCHEN - NIGHT

Ian hastily grabs a glass bottle from the cluttered kitchen counter and snatches a rag from a nearby drawer. He carefully assembles a Molotov cocktail, the smell of gasoline filling the room.

INT. CHASE HOME MOTHER'S BEDROOM - NIGHT

Leaving the fuel can open in the middle of his mother's room, he leaves the house.

EXT. CHASE HOME IAN'S BEDROOM WINDOW - NIGHT

With a swift motion, he removes the mask and repurposes it as a tool to smash through his bedroom window. With a flick of his lighter, he sets the Molotov cocktail on fire and swiftly tosses it through his bedroom window, igniting the fuel. In a horrifying spectacle, his father's body becomes engulfed in a blazing fire. Monty struggles to stand, only to crumble under his own weight. Ian crosses the street to the park.

EXT. PARK OPPOSITE CHASE HOME - NIGHT

Sitting on a swing, he watches the house explode. Debris rains down on nearby houses. He folds his hands as if praying.

IAN

Dear Mummy and Monty. I love you so much. I hope you rot in hell. Ya pair of arseholes.

He can hear the SIRENS closing in. Ian SMACKS himself on the side of the head. He talks to himself as if he's two people.

IAN (CONT'D)

Good job babe. I think it's time to go. -- Agreed. -- Let's go.

He cradles the side of his head.

SUPER: A FEW DAYS LATER

A few days later, Ian and his only friend, Johnathon Andrews, are sitting under a freeway overpass. Ian manipulates Johnathon's trusting nature, constantly crossing boundaries. Johnathon wants to know about the fire that killed Ian's parents

JOHNATHON

Did you light the fire?

IAN

What d'ya reckon?

JOHNATHON

You're a weird prick, so yes.

IAN

Thanks for the vote of confidence, arsehole.

JOHNATHON

Sorry, that was mean.

IAN

So, I'm not a weird prick?

JOHNATHON

No.

IAN

The entire world is going to see what a weird prick I truly am.

JOHNATHON

It's all or nothing with you, isn't it?

IAN

Just tying up loose ends?

JOHNATHON

What d'ya mean?

Ian is feeling proud of himself. The anger builds in his voice as he speaks.

IAN

When I got home, Mummy was lying on her bed. She had swallowed a bottle of pills. She was laying there like some zombie. I was tempted to show her what Daddy has been doing to me all these years. She was lucky I needed to be ready for Daddy. He knocked me out and raped me so badly my arse will bleed for weeks. - She would have known what was happening and been incapable of helping herself. - I poured petrol over him and then pissed on him. I'm sure they suffered badly. They were too evil for fuckin' hell. I hope they spend eternity in limbo. ARSEHOLES!

Jonathon is feeling rattled.

JOHNATHON

You're frightening me.

IAN

Speaking of frightened. Father Johnson gave me a bag of Coke. Let's get fucked up!

JOHNATHON

Not interested in drugs.

Ian gets a small bag with a white powder out of his backpack.

IAN

It won't hurt. Just wet your finger and dip. Wipe it onto your gums. It won't hurt, I promise. It makes me horny and I feel like I could fuck the entire world.

JOHNATHON

You're not fucking me.

IAN

I promise I won't touch you. Try something new. Sometimes you're so boring.

JOHNATHON

I don't want to.

Ian wets his finger and dips it into the coke. He grabs Johnathon and forces his mouth open and rubs cocaine on his gums. Johnathon pushes Ian off him and the cocaine hits him.

JOHNATHON (CONT'D)

That is nice.

Ian dips again and adds more to Johnathon gums.

IAN

Let's try some new things?

JOHNATHON

What did you have in mind?

IAN

Suck Daddy's dick.

JOHNATHON

What?

IAN

Suck my dick, or I'll butt fuck you.

Johnathon begins to panic.

JOHNATHON

I don't like this game.

Ian grabs Johnathon and forces him onto his stomach.

JOHNATHON (CONT'D)

Ian, stop it.

Johnathon's tears streamed down his face as Ian mercilessly rapes him. To his right, Ian's attention is drawn to a prominent rock. The sound of a heavy impact echoes through the air as he smashes Jonathon over the head. Ian rolls him onto his back, tilts his head back, and pours coke from the bag directly into his mouth. Johnathon is still breathing when Ian leaves.

END FLASHBACK - BACK TO MAIN STORY

SUPER: COLIN MORSE AND MARIO CARUSO

EXT. UNKNOWN LOCATION - LATE NIGHT

Two men, COLIN MORSE (30s) blonde, average height and build, dark suit. MARIO CARUSO (30's), solid Italian build. They both look FBI, complete with earpieces. They are seen digging a hole to bury a body. Lying face down in the mud, the body appeared limp and lifeless, resembling a discarded rag doll. A black Mercedes S-Class parks nearby. They make use of the car's headlights to light up their surroundings. The sound of rain pounding on the car's roof fills the air as they work, caught in a sudden torrential downpour. They run to the car.

INT. STATIONARY VEHICLE - LATE NIGHT

MORSE

This weather is unbelievable. It's almost as bad as the weekend the Pasha Bulker ran aground on Nobbys Beach.

CARUSO

I wasn't in Newcastle when that happened. I was actually recruited from Perth to work this gig.

MORSE

Naughty boy. You know we are not supposed to talk on a personal level.

CARUSO

Sorry. Still getting used to the complicated, bizarro world I find myself in. It's so impersonal.

MORSE

Has to be that way. It's the only way to cope with burying bodies in the middle of nowhere when it's pissing down. If it makes you feel any better, my name is Colin.

CARUSO

Mario.

MORSE

We never speak like this again.

The sound of dripping water gradually faded away as the rain came to an end. Little did the men know, a powerful flash flood is barreling towards them. The car jolts and shudders as the powerful wave crashes into it. As the men hold on to the car in fear, it floats for a moment. With a swift motion, the car turns on its axis, making a precise 180-degree rotation before settling down.

MORSE

What the?

The men find it unsettling, and they can't help but shiver as they watch the water subside, revealing the eerie silence of the surroundings. Morse tentatively opens his door, the hinges creaking softly. Getting out of the car, they were shocked to discover that the body had disappeared.

EXT. UNKNOWN LOCATION - LATE NIGHT

The powerful current sweeps the body over the embankment with ease. Suddenly, their ears were filled with the sound of a loud splash.

MORSE

We're dead.

MARIO

Maybe the wet weather caused something to collapse. The body was well and truly buried when we left here.

MORSE

I like the way you think.

INT. NEWCASTLE POLICE STATION DOBSON'S OFFICE - DAY

Dobson and Turbo sit in Dobson's office. Dobson's phone rings.

DOBSON

Crap. O.K. On our way.

He hangs the phone up.

DOBSON (CONT'D)

The water rats have found a body.
She is already in the morgue.

INT. NEWCASTLE MORGUE - DAY - LATER

Dobson and Turbo pay Olly a visit at the morgue where she is performing an autopsy. A young dark-skinned girl lies on the table.

OLLY

She was strangled to death. No water in the lungs. She was dead when she hit the water. Best guess 14 or 15.

TURBO

Who does that to a young girl?

OLLY

She was sexually active, but there is evidence of rape.

DOBSON

Some days, this job makes me hate humans.

TURBO

Agreed.

OLLY

Surely you boys have learned to shut it out. If I couldn't distance myself, I couldn't do my job. Though when it's kids like this, it usually takes a few bottles.

DOBSON

The Sex crimes and Child Abuse Unit would normally handle the kids. It's just a little confronting. Any ID?

OLLY

No. I can't offer you any more. I'll let you know when I have something solid.

DOBSON
We'll have a look through missing
persons.

TURBO
Thanks Doc.

DOBSON
Thanks. Keep in touch.

INT. NEWCASTLE POLICE STATION INSPECTORS OFFICE - DAY

They return to the station, and Dobson updates the team boss, DALE PETTIGREW. He is a friend of Dobson. His calming air keeps things together. Dale has been team leader for 15 years.

PETTIGREW
How did you go with Olly?

DOBSON
Not a lot to go on. Turbos looking
at the missing persons' files.

PETTIGREW
No, he's not. Turbo incoming.

Dobson sits up straight. Turbo hands Dobson and Pettigrew a coffee. Dobson acknowledges the gesture.

DOBSON
Cheers Bro.

PETTIGREW
Thank you.

Turbo leaves the office. Pettigrew smiles broadly.

DOBSON
What?

PETTIGREW
I just think it's so cute how you
always sit bolt upright when he's
around.

DOBSON
Yes, I've thought about it, but it
could actually be weird. Like
sleeping with my brother.

Dobson slowly slouches back into the chair.

PETTIGREW

Your body language is telling a whole different story. We both know Turbo will always be NO1.

DOBSON

You sound like Sammy.

PETTIGREW

Heads up.

Dobson's body snaps into an upright position as he sits up straight. A mischievous grin appeared on Pettigrew's face as he burst into laughter. Turbo enters the office, with a puzzled look on his face.

TURBO

There are a couple of young girls that are similar, but they're not our girl. I'll ring Davina.

Turbo leaves the office.

BEGIN FLASHBACK

SUPER: DAVID JACOBY AND KEITH WALTERS - 2002

EXT. NEWCASTLE HIGH SCHOOL COVERED WALKWAY - DAY

KEITH WALTERS is only fourteen years old, but his fit and athletic body suggests otherwise. While walking down the covered walkway, he notices a flash of color in his peripheral vision, prompting him to turn his head. He stops dead, his eyes widening in shock. From his position, he can see a teacher standing in the doorway of a utilities room. The door is ajar, and he can just make out what is going on. The teacher takes a quick step back and discreetly zips up his fly. While Keith continues down the walkway, the teacher comes out of the room. The teacher pays no attention to him. Keith watches the teacher's retreating figure until it disappears around the corner. DAVID JACOBY, a small 14-year-old, follows the teacher out of the room. He collides with Keith, his eyes fixed on the ground ahead of him. They lock eyes and feel an immediate bond.

KEITH

I'm Keith.

DAVID

David.

David wipes his now sweaty palm on his pants. They shake hands.

KEITH
Are you OK?

DAVID
Yes. I'm O.K.

They stare silently at each other. David can't move. Keith breaks the stare.

KEITH
What class have you got next?

DAVID
French.

KEITH
Fantastic. So have I.

SUPER: ONE WEEK LATER

David and Keith are sitting on the end of David's bed.

David wants to ask an awkward question.

DAVID
Can I ask you something personal?

KEITH
Yes. Anything.

DAVID
Do you keep your dad happy?

Keith is feeling very confused.

KEITH
What do you mean?

DAVID
You know.

KEITH
I don't understand.

David opens his mouth. The penny drops.

KEITH (CONT'D)
NO! That is so wrong.

DAVID

Dad says it's what all good boys do.

KEITH

No. If that's happening to you, you need to talk to the school counsellor. - The day we met - Were you making the teacher happy too?

Overwhelmed with emotion, David can't hold back his tears and nodded. Keith puts his arm around him, providing a sense of security.

KEITH (CONT'D)

It's OK. Don't cry. Tell your Dad I know, and it has to stop.

They hug. David closes his eyes as he draws in Keith's strength.

DAVID

Can I show you something?

KEITH

Sure.

David opens his wardrobe and shows Keith that it is half full of girls' clothing. There are also a couple of drag outfits.

KEITH (CONT'D)

Who's are those?

DAVID

Davina's.

KEITH

Who's Davina?

David has tears in his eyes.

DAVID

Please don't laugh.

KEITH

Do you do the full drag queen thing like Courtney Act?

David has a big smile on his face.

DAVID

I could never be that good. One day, while playing with my sister, I decided to prank her by wearing her clothes. It felt incredible, a rush of pure joy and contentment. One day, I dozed off and Dad came into the room to do you know what. As soon as he laid eyes on me in girls' clothing, he quickly turned on his heels and left. It seems to stop the, you know what.

KEITH

I see why you would embrace it so strongly.

DAVID

A Davina a day keeps the Daddy away

David laughs. Keith laughs loudly.

KEITH

Perform for me.

David opens his bottom drawer and removes a feather boa. He puts a glittery bowler hat on and long blonde wig.

Keith looks her up and down.

KEITH (CONT'D)

Lose the hat.

Keith has a look through the playlist on David's phone.

KEITH (CONT'D)

You've got Abba on here?

DAVINA

Of course. If you're gay, you're required to love Abba, Cher, Tina, Brittany and at least one Minogue. Those are the rules. I didn't make the rules.

Keith laughs.

KEITH

I'm not arguing.

Keith plays "Voulez-Vous" and David dances and lip syncs to the song. Keith claps along and cheers. Suddenly. David's bedroom door opens and his father walks in. He notices Keith on the bed and turns around and leaves the room.

David continues without pause. The song finishes and they roll around the bed laughing. Keith is impressed.

KEITH (CONT'D)

I loved it. Davina gives you strength to stand firm. Davina just keeps going. She's fierce! The Mater Festival is on next weekend, we should go. How about I take Davina out on a date?

DAVINA

She would be honored.

SUPER: DAVINA JACOBY

SUPER: MATTARA FESTIVAL NEWCASTLE

Davina and Keith are at the festival the following weekend, and Davina stuns in her elaborate drag outfit. The transition from David to Davina is complete, and she is embracing her new identity with open arms. She couldn't help but smile, feeling good from deep within. The weather is perfect, with a comfortable temperature and a light, refreshing scent in the air. As Davina steps into the toilet, she is caught off guard by the sudden attack of two boys. With brute force, they pressed pills into her mouth while delivering blows and kicks. The sound of Davina's terrified scream reverberates, causing Keith to dash towards the source of the commotion. He sees the boys kicking Davina, their laughter echoing through the air. His fists fly as he unleashes a series of powerful punches, swiftly rendering one boy unconscious. Suddenly, the atmosphere changes as the other boy brandishes a knife. As Keith distracts the boy, Davina seizes the opportunity to strike. She kicks him in the testicles. They run, their feet pounding against the pavement. Davina is in tears.

DAVINA

They pushed pills down my throat. I don't know what they were, but I'm feeling strange.

She passes out. Davina comes too briefly as the ambulance men wheel her into the John Hunter Hospital. Davina wakes up two hours later. Keith is smiling down at her.

KEITH

Here she is.

Davina is confused.

DAVINA

What happened?

KEITH

Two guys attacked you and forced pills down your throat. They also broke 3 ribs.

DAVINA

Why would they do that?

KEITH

Your drag outfit.

DAVINA

Davina is supposed to protect me, not get me beat up.

KEITH

Some people don't understand. You just don't fit in their box.

DAVINA

I had some weird dreams under those pills. Sex dreams.

KEITH

What kind of sex dreams?

DAVINA

You and me, sex dreams.

Keith finds it intriguing.

KEITH

Was I abusing you, or was it nice?

DAVINA

You would never abuse me.

KEITH

That answers your next question. If we are ever to have a sexual relationship, it's all up to you.

DAVINA

Do you love me?

Keith takes Davina's hand.

KEITH

Yes.

DAVINA

Why can't we?

KEITH

They have turned sex into a weapon for you. You may not react the way you think you will.

DAVINA

Can you show me what it's like to kiss?

As Keith leans in for a kiss, a nurse clears her throat behind him.

NURSE

Davina, you can go home.

EXT. JACOBY HOME - NIGHT

Keith makes sure Davina is home safely.

KEITH

Do you want to have that kiss?

Davina doesn't answer him and initiates the kiss. They hug for some time.

Keith kisses Davina's cheek.

KEITH (CONT'D)

Goodnight.

Sitting on Davina's front fence, Keith relishes the tingling sensations brought on by the kiss. His eyes followed her every move as she walked inside, taking in the sight of her confident stride. A bright smile lights up his features. Davina enters the house and heads toward her room. Davina's father, ARTHUR JACOBY, occupies the lounge room, his eyes fixed on the entrance, waiting for her to appear. Arthur wastes no time in provoking an argument.

ARTHUR

What's with all the clothing and makeup shit? You're a boy, act like one.

DAVINA

You're a man. Act like one. A real man fucks his wife, not his teenage son.

Arthur gets out his chair.

ARTHUR

What did you say, you little bitch?

DAVINA

You heard me.

Davina walks into her bedroom and discovers he has destroyed all her drag gear. Davina screams from her room.

DAVINA (CONT'D)

What the fuck have you done? You
arsehole.

Arthur follows Davina into her room and punches her in the head. He throws her against the wall. She screams in pain from her already broken ribs.

As Keith perches on Davina's front fence, he is startled by a piercing scream that echoes through the air. As a stranger and her dog strolled by, he turned to her and pleaded for her to call the police. With a sense of urgency, Keith rushes into the house and discovers Davina crouched in the corner, her face buried in her hands.

KEITH

Mr. Jacoby, Stop!

Arthur turns to Keith, fists up.

ARTHUR

This is none of your business
poofter boy.

Keith throws a punch and breaks Arthur's nose. He collapses on to the floor.

KEITH

Don't move a muscle. The police are
on their way.

He can hear the police SIRENS approaching. Keith helps Davina up and holds her tight.

DAVINA

I think he was going to kill me.
The look in his eyes was
frightening.

As the police arrive, they hear Arthur spitting at Davina.

ARTHUR

If it wasn't for poofter boy here,
you'd be dead.

Keith points at Arthur.

COP

Heard all I need to hear. Stand up
Sir.

Arthur stands up and is arrested.

The cop reads him his rights.

COP (CONT'D)

You are not obliged to say or do
anything unless you wish to do so,
but whatever you say or do may be
used in evidence. Do you
understand?

Davina sits with Keith after the police have left.

DAVINA

I'm impressed by that right hook of
yours.

KEITH

Youth boxing training. I want to be
a professional boxer when I'm
older.

DAVINA

I'd break a nail. Besides, you
might mess up that pretty face.

They kiss again.

SUPER: 2 MONTHS LATER

Davina wakes up groggily. The air is filled with a symphony
of voices and the cacophony of hospital noises.

KEITH

I think she's waking up.

Davina opens her eyes. The first thing she sees is Keith.

KEITH (CONT'D)

Hello princess.

DAVINA

What happened? I take it. It didn't
work.

Davina bursts into tears.

KEITH

Thankfully, no.

DAVINA

I can't do this anymore.

Keith squeezes her hand.

KEITH

Yes, you can. I promise to be here forever. I can't be here if you swallow pills like that.

DAVINA

Are you angry with me?

KEITH

A little, but only because I wasn't there to stop you. You promise me that you won't do this again, and I promise you to protect you and love you forever.

Davina has tears pouring down her face. She nods.

DAVINA

It was very nasty this time. He said it was none of your business, and he would really hurt me if you didn't stay out of it. I was also trying to protect you.

SUPER: LATE 2016

INT. NEWCASTLE POLICE STATION - DAY

Turbo is on the phone to Davina.

INT. GOVERNMENT OFFICE - DAY

Davina answers her phone.

INTERCUT telephone conversation

DAVINA

Davina Jacoby.

TURBO

Davina, it's Turbo Zhang. We have a young girl's body in the morgue. Nothing in missing persons fits.

DAVINA

What can you tell me?

TURBO

14 or 15. Olive complexion. Black hair. Dark brown eyes. Small, slim build.

DAVINA

I might know who she is. Let me Email a pic.

TURBO

I'll email the one we have of her.

They simultaneously email and open the photos.

DAVINA/TURBO

That's her.

DAVINA

He's a single father with one daughter. She has gone missing. I've emailed you the file.

TURBO

Catriona Fredrickson?

DAVINA

That's it.

They hang up. Turbo walks to Dobson's office.

INT. DOBSON'S OFFICE - DAY

TURBO

We've identified the girl. Catriona Fredrickson, aged 15. The father wants her found but without alerting the cops.

DOBSON

Let's knock on the door and see what that reveals.

Dobson's phone rings. Dobson answers his phone. Pettigrew walks into the office.

DOBSON (CONT'D)

Dobson. Hey Olly, what you got? Bullshit. I was just about to ring you. We've identified the girl. Turbo? She is?

TURBO

Catriona Frederickson.

DOBSON

Catriona Fredrickson. Yeah, thanks.

He hangs up.

DOBSON (CONT'D)

You will not believe this. Catriona was around 12 weeks pregnant.

PETTIGREW

As Superintendent May would say. This job never ceases to find new ways to fuck with your head.

SUPER: FATHER WILLIAM JOHNSON

EXT. NEWCASTLE COURT HOUSE - DAY

The Holbert family is gathered, eagerly awaiting the arrival of the priest, who has assured them that he will provide assistance in finding a place to stay. FATHER JOHNSON (60s), full priests' clothing. Fit looks young for his age. They watch the priest, his footsteps echoing on the footpath, engrossed in conversation on his mobile. Noah's small hand clings tightly to his mother's, as if afraid to let go. Noah's mother's hand slips from his own as she raises his hand to wave back at the priest. Donna's eyes follow the priest's approach, while Noah ventures a short distance to examine the details of the courthouse. With each step, Levi follows closely behind him, mimicking his every move.

DONNA

Noah, don't go too far.

The sudden sound of screeching tyres pierced the silence, followed by a jarring crash. The screeching sound of metal colliding with metal fills the air as the car crashed into the tram, causing chaos on the footpath. The horrifying sight of the car crashing into the shop front pinning Donna feeling the immense pressure of being pinned against the wall. The impact killed her instantly, leaving no chance for survival. Noah's heart skipped a beat as he turned around and came face to face with a truly horrifying sight. The driver hastily gets out of the vehicle and dashes away from the scene.

NOAH

(screaming, running)

Mama....Mama....

Levi intercepts Noah and throws his arm around his brother's shoulder, pulling him into his chest. Noah tries to break free and Levi is forced to restrain him.

LEVI

Just..... stay... In my chest. Monkey,
don't look...

With urgency in his eyes, Father Johnson sprints towards the boys and ushers them away from the horrifying scene. Their senses are filled with the shrill sound of sirens in the vicinity. Noah's screams grow louder, sending shivers down everyone's spines

JOHNSON

It's Ok. My name is Father Johnson.
Help is coming. You'll be OK.

EXT. MOVING UNMARKED POLICE VEHICLE - DAY

Dobson and Turbo are driving on King St near the Townhall. Their police radio comes alive with a sudden burst of static and urgent voices.

NT. MOVING UNMARKED POLICE CAR - DAY

POLICE RADIO (O.S)

Any units in the area. Road
accident. Hunter and Darby Streets
near the Courthouse. One woman
killed.

As they turn left into Burwood street, they almost run over the driver as he flees the scene.

INT. MOVING UNMARKED POLICE CAR - DAY

TURBO

Dobson and Zhang on scene.

EXT. NEWCASTLE COURTHOUSE - DAY

Dobson parks the car, and they take time to survey the scene. Levi and Noah sit closely together on the Court house steps, their arms wrapped around each other. Johnson approaches the police officers, the flashing lights casting an eerie glow on their faces.

Turbo sits, his voice barely audible as he talks quietly with Levi and Noah. Dobson and Johnson exchanged handshakes and introduced themselves.

DOBSON

Senior Detective Phil Dobson.

JOHNSON
Father William Johnson.

DOBSON
What can you tell me?

JOHNSON
I was here to meet Mrs. Holbert and her two boys. They arrived from Dunedin, NZ two days ago, and are having trouble finding accommodation. -- Nasty business. -- Two very frightened little boys.

DOBSON
Where are the boys?

JOHNSON
They are sitting on the Courthouse steps. I can take care of them tonight. I'll notify the family and get them home to New Zealand tomorrow. The driver took off on foot up the laneway.

EXT. COURTHOUSE STAIRS - DAY

Turbo is seen talking quietly with Levi and Noah.

DOBSON
I think we nearly run over him. Blonde hair, average height and weight. Business shirt and suit pants with Knights tee shirt over the top.

JOHNSON
You're very observant.

DOBSON
I need to be. -- It might be time to get these boys out of this mess.

Donna's body is released as the tow truck laboriously pulls the car away from the shop front. With utmost care, the ambulance crew places her onto a gurney and drape a protective cover over her. With a quick exchange of business cards, Dobson and Johnson share a firm handshake, the chaotic scene of paramedics loading Donna into the ambulance unfolding around them.

EXT. COURTHOUSE STAIRS - DAY

JOHNSON

I am sorry boys, but your mother
has passed away. I will look after
you tonight and we will sort
something out tomorrow.

They load the car onto the tow truck. Noah cries uncontrollably and the priest stoops to pick him up and carries him. A black Mercedes Sedan reverses up next to them and they climb inside.

INT. MOVING VEHICLE - DAY

They drive to Johnson's home. The driver watches Levi and Noah intently, but says nothing.

INT. LEVI'S BEDROOM - NIGHT

Later that night, Johnson insists they sleep in separate rooms. Levi listens to Noah crying when his door opens.

LEVI

Let me go to him.

JOHNSON

He's Ok. He's just upset about your
mother.

LEVI

Well Der. He needs me.

JOHNSON

I said no.

Johnson pins Levi down by the shoulder and removes Levi's pajama pants.

LEVI

Stop that.

Johnson immediately slaps Levi across the face.

JOHNSON

Close your mouth.

Levi feels a sudden paralysis overcome him, rendering him immobile. The room is filled with an eerie silence after Johnson sexually assaults Levi and hastily departs. Levi and Noah both cry themselves to sleep.

SUPER: EARLY 2017

EXT. ST MARY MAGDALENE'S CHURCH - LATE NIGHT

The unidentified youth from the murder site wandered the streets near the Mary Magdalene's church, the sound of his footsteps echoing through the quiet night. As he walks around to the back of the church, he notices the door slightly ajar, inviting him in. He enters directly into the office.

EXT. CHURCH SIDE STREET - LATE NIGHT

A black S class Mercedes pulls up to the kerb. A dark figure gets out of the vehicle and walks towards the church.

INT. CHURCH OFFICE - LATE NIGHT

A soft breeze enters through the door, making it creak as it seals. The youth freezes on the spot, the sound of his racing heartbeat filling his ears. With each breath, he tries to slow his racing heart, hoping to find solace in the quiet as he listens intently. He begins a quick search, his hands frantically rummaging through the desk drawer. He picks up a few items and carefully slips them into his jacket pocket, feeling a weight lifted off his shoulders as he leaves the church.

EXT. CHURCH GROUNDS - LATE NIGHT

As the dark figure walks silently towards the door, he hears a faint creaking sound, and his senses immediately go on high alert. Opening outwards, the door crashes into him, causing him to stumble. The youth bolts, the sound of his footsteps echoing as he races towards the main road.

DARK FIGURE

What the fuck are you doing?

As the dark figure raises his gun, the glint of metal catches the light before he changes his mind and retracts the weapon. He enters the church and begins his search. He searches frantically, stacking item upon item onto the desk. Frustration begins to color his mood. His gaze sweeps across the office, finally settling on a filing cabinet tucked into the corner. He attempts to open it, only to discover that it is tightly locked. The man's moans grow louder as he exerts all his strength to push the cabinet over. The weight of it hitting the floor can be felt through the vibrations of the heavy thud.

He walks back to the desk, his steps heavy and purposeful, and starts hurling everything across the room, creating a chaotic symphony of crashing objects. Outside, the thuds reverberate through the air as objects collide with the inner walls.

SUPER: PETER FREDRICKSON

EXT. FREDRICKSON RESIDENCE - DAY

As Dobson and Turbo arrived at the Fredrickson residence, they are met with the familiar smell of Cannabis. The sound of Turbo's knocks on the front door reverberates through the house.

FREDRICKSON (V.O.S)
Fuck off.

TURBO
It's the Police. We need to talk to you.

Fredrickson answers the door. Dobson shows his ID. PETER FREDRICKSON, (30s) average height and weight.

As the door swings open, Peter Fredrickson greets them in a singlet and boxers. It is immediately clear by his slurred speech and unsteady gait that he is either drunk or stoned. Or both.

DOBSON
Senior Detectives Dobson and Zhang.
Newcastle Homicide Squad. Can we come in?

FREDRICKSON
Sure.

They enter the home, and he leads them to his lounge room.

INT. FREDRICKSON HOME LOUNGE ROOM - DAY

DOBSON
The body of a young girl has been found in Newcastle harbour. I'm sorry to inform you, but we believe it is your daughter, Catriona.

FREDRICKSON
Shit.

As they talk, Turbo's eyes dart around the room, taking in every detail. The sight of the room left him astounded by the sheer disorder and untidiness. The table tells a tale of a wild night, with discarded beer cans and a bag of cannabis.

DOBSON

Can we ask you to accompany us to the morgue? We'd like you to formally identify your daughter?

FREDRICKSON

OK.

Keys in hand, Fredrickson is swiftly escorted by Dobson and Turbo to the morgue.

INT. NEWCASTLE MORGUE - DAY - ONE HOUR LATER

At the morgue, Olly leads them to the body, the sterile smell of disinfectant filling the air. Carefully, she pulls back the sheet to reveal Catriona's lifeless body.

FREDRICKSON

That's my little Cat. My kitten.

Fredrickson's emotionless face is chilling.

TURBO

Can you come up to the station with us for a formal interview?

FREDRICKSON

I'm going to need a couple of days to absorb the sight of my kitten in this horrible environment. Please, boys, not today. Spend the time looking for my baby's killer. I'll call in to the station first thing tomorrow.

Fredrickson pushes past them.

DOBSON

Make sure you turn up at the station.

INT. POLICE STATION SQUAD ROOM - DAY - LATER

Dobson has gathered the staff for a meeting, their voices filling the room with a low murmur. With the whiteboard marker in hand, Turbo takes his place at the board.

HILL
Teacher's pet.

Turbo playfully lifts his hands and imitates the sound of a panting dog, sticking his tongue out for added effect. The sound of Turbo and Jenny's laughter was infectious, bringing smiles to everyone's faces. Dobson shakes his head, his dark eyes narrowing in frustration.

DOBSON
Before I go any further, let's officially welcome our friend and colleague back to the team. Jenny Hill.

Their hands came together in a chorus of applause, echoing throughout the room.

DOBSON (CONT'D)
I have to say this bad Beatles cover band has done alright without you, but it's so nice to have you back with us.

HILL
Thanks, guys. I couldn't believe the orders when I saw them. It's great to have the band back together.

DOBSON
Let's get started. We have two cases. First up, the autopsy report has arrived on Father William Johnson.

As he scans the report, Turbo's attention is diverted by a note delivered by VIC VANDENBERG.

TURBO
This can't be right.

VANDENBERG
That's what she said.

TURBO
It's not the real one, is it?

VANDENBERG
Ah no. She just said she needed to talk to the senior detectives in charge of the Johnson case, and her name was Nicole Kidman.

TURBO

Phil, we have a visit from Nicole Kidman to attend first.

HILL

Now there's a fierce legend, I wish it was the genuine article. I would gladly bow down and kiss her feet.

DOBSON

We'll come back to this.

As Dobson and Turbo leave the squad room, the shrill sound of a ringing phone fills the air. Hall walks to Dobson's office to answer it.

INT. DOBSON'S OFFICE - MORNING

INTERCUT PHONE CONVERSATION

HILL

Jenny Hill speaking.

HUGHES

Good Morning, my name is Russell Hughes. I'm with the missing persons unit in Dunedin.

HILL

Good morning. What can I do for you?

HUGHES

An individual by the name of Dawn Winters arrived at the station and has filed a report regarding the disappearance of her sister and her two sons.

HILL

What do you need from me?

HUGHES

Her sister Donna Holbert recently relocated to Australia, and she has yet to receive any communication from her

Hill logs onto to the computer.

HILL

We attended a car accident a couple of months ago. The individual involved in the accident, Donna Holbert, lost her life. The boys were taken into temporary foster care by a priest who was providing assistance. He stated that he was sending the boy's home.

HUGHES

Well, he didn't. Can you contact the priest and ring me back?

HILL

I'm afraid not. The priest has been murdered and the boys are missing.

HUGHES

Hell. I'll notify Dawn of the death. Find me those boys ASAP.

HILL

We've got every available officer on it. Can you email the missing persons report? I'll email the accident report.

HUGHES

Thank you. Keep me in the loop.

INT. STATION INTERVIEW ROOM - SAME TIME

The interview room is designed with a highly conventional layout. A two-way mirror occupies the back wall.

NOT THE REAL NICOLE KIDMAN 50s, Short messy mousy hair, overweight.

Nicole is seated at the desk positioned in the center of the room. Dobson and Turbo step into the room. The first person to speak is Nicole.

NICOLE

Sorry, not the real Nicole Kidman. I thought it was funny when I married him.

DOBSON

You're here about Johnson. Is that right?

NICOLE

Yes. I wanted to talk to you about the fact that there were children living with Johnson.

DOBSON

We didn't find any evidence of children living there.

NICOLE

I don't know why. One boy was a teen and the little guy was around 7 or 8.

DOBSON

There are drawer units in two of the bedrooms but they were empty. Do you know their names?

NICOLE

No.

TURBO

We have been hearing about a black Benz hanging around.

NICOLE

He often has friends arriving and departing at all hours. My living room offers an uninterrupted view. There is a rather eerie third man. His behaviour as that of a creepy gargoyle, simply observing the house

DOBSON

They may have gone home. We'll find them. Can I ask exactly how you know Johnson?

NICOLE

I used to be a member of the congregation. The revelation of the abuse that had been occurring left me dumbfounded, and upon realizing that it was happening in this vicinity, I chose to withdraw myself from the situation. I couldn't believe in a god that allowed those things to happen.

DOBSON

How do you know it was happening here?

NICOLE

I think it might be in your best interests to talk to the school's former janitor, Stephen Fisher.

DOBSON

Why do you say that?

NICOLE

There was a scandal involving his 9-year-old son. Covered up by the school, it went as far as the Bishop where it disappeared.

DOBSON

Noted.

Dobson puts his note pad down. Nicole grabs it and writes her mobile number down.

NICOLE

That's my mobile number. Hubby is away a lot. You should drop in some time for a coffee.

DOBSON

I don't think my hubby would be too happy about that.

NICOLE

Shame.

Turbo immediately feels jealous and interrupts.

TURBO

Thanks Nicole. If I need anything more, I'll let you know. If you remember anything else, you feel might be relevant just call me.

Turbo hands her his business card.

NICOLE

Thank you. Find those boys before the creepy gargoyle gets them.

Turbo takes her statement, shows Nicole out and follows Dobson back to the squad room.

INT. SQUAD ROOM - DAY

HILL

How'd you go?

TURBO

Phil just got hit on by Nicole Kidman.

Turbo laughs.

TURBO

He told her he has a husband. Phil, is there anything you want to share with the group?

DOBSON

Yeah. Shut it. Let's get back to Johnson.

As Dobson talks and reads, Turbo pins pictures and adds details.

DOBSON (CONT'D)

Cause of death was definitely the blow to the head. Olly has written there was a small amount of healing. He took some time to die. His own dried semen on the penis swab. Whoa! Shit. He had cocaine in his system.

TURBO

Sounds like Father Johnson and little johnson were partying hard.

HILL

I've been looking for Johnson's family to notify them of his death. Strange thing is I can't find any siblings at all. Both parents died long ago.

WALTERS

I've been looking at the traffic cameras. Found very little. There is a camera near the church but the driver is wearing sunglasses and a cap. Lights off. The number plate is unreadable. Nothing further from there.

DOBSON

Keep digging. Nicole was adamant there were two boys living there. Priority one is to establish if we need to be looking for two missing boys.

Vandenberg, walks in and hands Hill a file.

HILL

Yes, we do. While you were talking to fake Nicole, I took a call in your office from the Kiwi police. You will remember a car accident involving a Donna Holbert and her two sons.

DOBSON

Our dead priest was planning to send the boys home.

HILL

He didn't. Their Aunty has reported the three of them missing. The two boys' names are Levi and Noah Holbert, and they are now officially missing.

Turbo adds the details to the whiteboard.

DOBSON

Bloody good work. Moving on. Case 2: 15-year-old girl raped and strangled.

Turbo writes her name across the top of a second whiteboard. Dobson takes a breath.

TURBO

You good?

Dobson looks like he's going to pass out. He takes a seat. Turbo takes over the briefing.

TURBO (CONT'D)

Olly has found hairline fractures on Catriona's head. It appears the side of her head was repeatedly knocked against the wall or floor or similar. So far, we've only raised more questions.

HILL

Let's find the monster that did this ASAP. He doesn't deserve freedom when he can treat a child like a disposable bag of shit.

DOBSON

Walters and I will pay a visit to the church office to have another conversation with Doreen Carter, Johnson's assistant. It is clear that Fredrickson will not be attending today. Hill and Turbo, apprehend him. If necessary, apprehend him for the possession of marijuana located on the coffee table. Turbo, I would appreciate it if you could join me in my office

Dobson walks into his office without waiting for a reply. Turbo follows him in.

DOBSON (CONT'D)

Don't you ever embarrass me like that again.

TURBO

I don't understand.

DOBSON

That whole husband thing.

TURBO

Phil?

Turbo grabs his hand. Dobson pulls away.

TURBO (CONT'D)

(angry whisper)

Phillip Arthur Dobson, don't you dare push me away.

DOBSON

Don't do that. You sound like my mother when she was angry.

TURBO

I AM angry. Don't speak to me like that. I guess this means we continue to ignore the other night?

Dobson dismisses him.

DOBSON

I was drunk. - Walters and I need to go.

Turbo gazes at him as he walks away, his face filled with evident anguish. Hill is in earshot and as Dobson pushes past her, she mouths to Turbo.

HILL
What the fuck?

Turbo looks to the floor as if he is about to cry.

INT. ST MARY MAGDALENE'S CHURCH OFFICE - MORNING

Dobson and Walters have made their presence known at the church. The office is in disarray as if it has been struck by a bomb. Doreen Carter is gathering a disarray of paperwork from the floor.

WALTERS
Good morning.

DOBSON
Good Morning. What happened?

DOREEN
What can I do to help today?

DOBSON
Did you have a break-in?

DOREEN
I was packing an archive box, and I dropped it. How can I help you?

WALTERS
The boys staying with Johnson have been reported as missing by their aunt. Have you any idea where they could be?

DOREEN
Father Johnson.

WALTERS
Father Johnson. Sorry.

DOREEN
I told the other detective all I know. There weren't any kids living there.

DOBSON
You and I both know they were there.

DOREEN
What are you saying?

WALTERS

Are they fosters?

DOREEN

Alright. They were there, but they've gone back home. They're his sisters' kids.

WALTERS

He had no siblings. His parents are both dead. They are from New Zealand and we know who they are. Do you want to try that again?

DOREEN

I must be mistaken. He told me they were his sister's kids. He would never lie to me.

WALTERS

Either he lied to you or you're lying to us. Take your pick.

DOREEN

I'm not lying to you. He must have lied to me.

DOBSON

Do you keep the foster records here?

DOREEN

They were never recorded. It was supposed to be a brief family thing. -- I can't believe he lied to me.

WALTERS

So there is no record of the boys in his care?

DOREEN

I can't even tell you their names. I didn't bother asking.

Dobson is growing increasingly frustrated and, similar to Turbo, he believes that he is being fed a scripted response.

DOBSON

We have those details. What can you tell me about Fisher?

DOREEN

Who's Fisher?

DOBSON
Janitor.

DOREEN
False accusations that the Bishop
could prove were complete garbage.

DOBSON
Any idea how he proved they were
false?

DOREEN
Way above my pay grade. I can't
tell you anything more.

DOBSON
Call me if you should remember
anything. Thank you for your time.

WALTERS
Thank you.

Dobson and Walters chat as they walk back to the car.

EXT. CHURCH SIDE STREET - DAY

DOBSON
100% bull shit. Every bloody word
of it.

WALTERS
Yep. Filing cabinet tits up on the
floor. Dropped an archive box, my
arse.

INT. DOBSON'S OFFICE - AFTERNOON

Walters walks into the office, as Dobson hangs up the phone.

WALTERS
I have located the Fisher family.
The father is not interested in
talking to us.

DOBSON
Turbo and I will take a brief field
trip. In the meantime, can you dig
up everything you can on Fisher?

WALTERS
Hill and I are already on it. We
agreed he has one hell of a motive.

DOBSON
Bloody good work.

SUPER: STEPHEN FISHER

EXT. FISHER FAMILY HOME - DAY

Dobson and Turbo have arrived at Fisher's doorstep. He opens the door before they have an opportunity to knock. STEPHEN FISHER is a burly and disheveled man, outfitted in safety workwear.

DOBSON
Senior Detectives Dobson and Zhang.
Newcastle Homicide Squad, can we
come in?

FISHER
I told the other detective on the
phone this is in the past.

DOBSON
We just have a couple of quick
questions.

Dobson puts his foot in the way of the door.

FISHER
You will probably find yourself
with an office full of high-powered
lawyers. It's probably not worth
your time.

DOBSON
Are you aware that Johnson has been
murdered?

FISHER
I saw it on the news. I should have
done it myself. That man has torn
our family apart. I hope he rots in
hell. I have nothing further to say
and I'm late for work.

He tries to close the door, but Dobson again stops it with his foot. Dobson hands him his card.

DOBSON
We will need to talk to you again.
Please call us if you remember
anything that may help.

FISHER

Thank you.

Fisher closes the door.

TURBO

What have we tripped over?

BLACK SCREEN.

EXT. FREDRICKSON HOME - DAY

The next day, Turbo and Hill arrive to conduct an interview with Fredrickson. Hill's knock on the door is met with an uncooperative Fredrickson, who is unwilling to interact with the police.

FREDRICKSON (O.S)

Fuck off, there's nobody home.

HILL

It's the Police. Open the door Sir.

FREDRICKSON (O.S)

NO. Leave me to grieve my baby girl. Come back next week.

Turbo shows Hill that he's going around the back.

HILL

Mister Fredrickson open the door.

FREDRICKSON (O.S)

No. I'm not wearing any pants.

HILL

Nothing I haven't seen before.

Hill becomes conscious of the fact that Fredrickson's voice is moving farther away. She makes her way to the back of the house.

EXT. FREDRICKSON HOME REAR YARD - DAY

She indicates to Turbo that Fredrickson is approaching. Abruptly, the back door bursts open and Fredrickson makes an attempt to flee. With a small baseball bat in hand, he swings at Turbo. There is a gentle thud as he makes contact just above Turbo's left eye. Due to a misstep, he tumbles and makes contact with the ground.

HILL

On your feet. Let's go for a ride.

FREDRICKSON

You'll have to arrest me. You'll need plenty of evidence. I'm not going anywhere.

HILL

Peter Frederickson, I am arresting you on charges of assault on Senior Detective Zhang. You are not obliged to say or do anything unless you wish to do so, but whatever you say or do may be used in evidence. Do you understand?

FREDRICKSON

Yeah, I know blah blah blah. You are the weakest link. Goodbye.

Hill notices that Turbo has blood seeping from the gash just above his eye.

HILL

You O.K.?

TURBO

Gonna have a shiner and a big fuckin headache. Pity, he tripped over his own feet. I would have enjoyed being able to flog him for that.

HILL

Do you want me to accidentally let him go?

TURBO

No. This loser can enjoy all the big bubbas in prison for killing his daughter.

FREDRICKSON

I'm telling you here and now. I did not kill my daughter.

TURBO

Then why did you try to run?

Fredrickson vomits.

HILL
You might need to sleep things off
before you open your mouth.

FREDRICKSON
Whatever Miss Piggy.

INT. POLICE STATION SQUAD ROOM - DAY

Turbo and Hill have made their way back to the station. Dobson is situated at a computer terminal, with Pettigrew positioned closely behind him. Turbo watches with jealousy, sensing that they are too close. He takes a deep breath.

TURBO
We've arrested Fredrickson.

Dobson lifts his gaze. Turbo's face is marked with dried blood and his left eye is progressively turning black.

DOBSON
Fuckin hell. What happened?

Turbo's voice belies his frustration with Dobson.

TURBO
I head butt a baseball bat.

Hill emerges, carrying the first aid kit.

HILL
Sit down.

TURBO
Don't fuss.

PETTIGREW
Sit down. Let Jenny have a look at
it.

DOBSON
Lucky your heads made of solid
rock.

TURBO
Funny. You should be a stand-up
comedian.

Hill cleans Turbo's head and has a close look at his eye.

HILL
Doesn't look like there's any
damage to the eye.

DOBSON

How did we go with the father apart
from the blackeye?

Turbo rubs his temples.

TURBO

He is so far out of his tree, I
doubt he knows where his tree is.
He's in cells having the mother of
all nanna naps.

Turbo rubs his temples.

DOBSON

Let him sleep it off. We will
interview him tomorrow.

Dobson stands up.

DOBSON (CONT'D)

Turbo. You're with me. Hospital. I
want that head looked at.

TURBO

Don't fuss.

PETTIGREW

That's an order, Detective.

SUPER: THE NEXT DAY

INT. POLICE INTERVIEW ROOM - MORNING

The following morning, Dobson and Turbo conduct an interview
with Fredrickson. Dobson positions himself in the corner
while Turbo escorts Fisher into the interview room. Turbo is
displaying a prominent black eye.

FREDRICKSON

Can I get some water?

DOBSON

It's already on its way along with
some Panadol. You didn't touch your
breakfast. Do you feel hungry now?

FREDRICKSON

I will only vomit on your shoes.

As if on cue, a knock on the door signals Hill's arrival with the water. With a sense of urgency, Fredrickson gulps down the Panadol and finishes the entire water bottle in one go.

DOBSON

Just a reminder. You are not obliged to say or do anything unless you wish to do so, but whatever you say or do may be used in evidence. Do you understand? This interview will be recorded and you may have someone present if you want to exercise the right.

FREDERICKSON

Understood. I don't require a witness.

Turbo records the interview.

TURBO

Do you know why you're here or is that lost in the fog?

FREDRICKSON

Fucked if I know, but if it's got anything to do with that eye, I'm sorry. I do stupid shit when I'm off me chops.

DOBSON

Do you remember why you had the encounter with Detective Zhang?

FREDRICKSON

I repeat. Fucked if I know.

DOBSON

He was there to talk to you about the death of your daughter?

FREDRICKSON

I don't have a daughter.

Turbo stands up and BANGS his fist on the table.

TURBO

Your pregnant daughter. Ring any bells?

FREDRICKSON

I don't have a daughter. Bang your fist like that again and I'll give you matching black eyes.

DOBSON

Who is Catriona Fredrickson, and why did you ID her as your daughter?

FREDRICKSON

Did I? I think you'll find that Wally woman got it wrong.

DOBSON

It's Olly, and we were there.

TURBO

Used my little eyes to see you. Before you blackened this one, of course.

FREDRICKSON

I have an old school friend. I ring him, and he brings her to me. I've noticed that he's been neglecting my calls lately, refusing to pick up. When he finally answered, he told me she was dead. I went to the morgue because I needed to see for myself.

TURBO

So she was a prostitute?

FREDRICKSON

Yes.

DOBSON

An underaged prostitute?

FREDRICKSON

They even have boys, which is nice sometimes.

Dobson's annoyance is becoming more apparent.

DOBSON

I have a problem with a couple of points.

FREDRICKSON

I've told you everything.

DOBSON

Maybe you left out. -- I don't know, --- that she's your daughter.

FREDRICKSON
She isn't my daughter.

Turbo leans into Fredrickson.

TURBO
A DNA sample will clarify that.

Frederickson pushes Turbo's head away.

FREDRICKSON
Get out of my fuckin face. Do you
have a death wish?

DOBSON
Let me clarify this. You would
rather us thinking you been
engaging the services of an
underaged prostitute rather than
just admit she's your daughter.

FREDRICKSON
-- Hang on. I was fuckin some old
slag about 15 years ago, and she
disappeared just like this one did.
Maybe she is my daughter, I don't
know.

Dobson's tone becomes more intense.

DOBSON
Not buying any of it. You need to
stay off the hooch. Turbo and I
collected you and took you to I.D
your daughter. You refused to talk
and left us standing at the morgue.
The black eye was a separate
incident. There was 24 hours
between the two.

FREDRICKSON
24 hours? What? -- The thing you're
forgetting is I didn't kill her. If
you take me back to my cell, I'll
let you call a shrink in, and he
can tell you I'm sane and innocent.

DOBSON
I'll also send someone in to take
that DNA sample and I'm going to
need your friend's name.

FREDRICKSON
What friend?

With each word, Dobson's tone deepens in intensity.

DOBSON
The one with the child prostitution
home delivery service.

FREDRICKSON
Are you trying to get me killed?

Turbo leans right into Fredrickson's face.

TURBO
You're safe. You won't be leaving
this station anytime soon.

Frederickson pushes Turbo's face away.

FREDRICKSON
Fuckin' hell, pig. If you lean in
like that again, I might just plant
a passionate kiss on your lips. His
name is Johnathon Andrews.

Dobson knocks on the glass, and Hill enters the room, to take
Fredrickson him back to his cell.

TURBO
See. That didn't hurt a bit.

As Hill leads him through the door he says.

FREDRICKSON
Can you get room service to drop me
a bong and a bag of weed?

TURBO
I'll send you a toothbrush.

SUPER: JUDGE XAVIER JUDE

EXT. UNKNOWN MEREWETHER MANSION - EVENING

JUDGE XAVIER JUDE, a seasoned Supreme Court judge in his 60s,
commands respect in the courtroom. As he sits on the back
balcony of his mansion, he can see the sparkling ocean
stretching out before him. With a glass of scotch in hand, he
delights in the panoramic view across the vast expanse of the
Pacific Ocean. With his mobile ringing, he quickly taps the
speaker button, filling the air with the sound of the call.

JUDE
Firefox.

FIREFOX
(Computer altered voice)
Judy, we have a problem.

JUDE
What?

FIREFOX
Fredrickson is in Police custody.
That stoner is bound to open his
fuckin' mouth.

JUDE
I'll fix it.

FIREFOX
Don't disappoint me.

SUPER: LATE 2016

EXT. UNKNOWN MANSION MEREWETHER - NIGHTA sleek, black Mercedes SUV glides up to the gate of Jude's mansion. The door effortlessly slides open, and the car smoothly pulls up right by the main door. Father Johnson gets out of the car and the sound of his footsteps echo as he makes his way inside. He walks directly to a hidden security room, where the hum of computer equipment fills the air. The screens are covered in a montage of children's faces, displaying a range of ages, alongside surveillance photos of Dobson and Turbo. Johnson makes a video call. Jude walks into the room, and the soft glow of the lamp illuminates his face. With a silent approach, he surprises Johnson by massaging his neck from behind.

JOHNSON
Someone's frisky.

JUDE
Maybe.

INT. ITALY VATICAN - NIGHT

The screen reveals the presence of three priests, Father Antonio Esposito, Father Vittorio Romano, and Father Gerard Bell. Jude's hands continued to work their magic on Johnson's tense shoulders.

ESPOSITO
Not looking for a show. How did it
go?

Johnson speaks directly to Esposito.

JOHNSON

It worked perfectly, just like magic. The police officers didn't bat an eye. I just put the boys in the car, and Chase drove us home. His curiosity was piqued. He was completely mesmerized by the sight of the little one, unable to avert his eyes. I have to confess, he's incredibly cute.

ESPOSITO

Are they in with the general population?

JOHNSON

Not yet. Still with me. I'm considering the option of keeping them. They'll make great pets.

ROMANO

General population only. Move them to the warehouse.

JOHNSON

Shame.

BELL

I don't think I need to tell you to keep an eye Chase.

JOHNSON

I am well aware of what that psycho is capable of.

BELL

I hope you do. I'm sure you wouldn't want the last thing you see to be his cheery, smiling face slicing your throat.

Esposito looks horrified.

ESPOSITO

Do you think he's capable of murder to take the boys?

JOHNSON

Absofuckinlutely, but I can handle Chase. If he shows any signs of intent, I'll turn him in a lapdog real quick.

JUDE

Just remember, we have the murder of his parents to hold over him.

ROMANO

Psychos like Chase will only take it for so long. He will snap.

JUDE

We can always march him in here, and you can fuck with his head. You do that so well.

BELL

I'll take that as a compliment.

ROMANO

Ladies, before you go. Serendipity has struck. A Federal politician has recruited himself. He will be known strictly as John Brown. Chase will find he has met his match. He can take over the operation if necessary.

JOHNSON

Over my dead body.

ESPOSITO

He has sent a list of his staffing requirements. He has a best friend, a doctor by the name of Willis. You will need to get used to his presence.

JUDE

Shane Willis?

BELL

(Checking his paperwork)
Yes. That's him.

JOHNSON

He's not officially part of the team, but we have used him for the occasional medical treatment. I quite like the guy. He has some hidden talents.

BELL

What type of talents? On second thought, I don't want to know. Goodnight girls.

The call is terminated.

INT. POLICE STATION CELLS - NIGHT - AN HOUR LATER

A cleaner is MOPPING the floor. He works his way to the cell containing Frederickson.

CLEANER
Hey Pete. Come here.

Fredrickson walks to his cell door.

FREDRICKSON
Do I know you?

CLEANER
No, but we have a mutual friend.
Judy sends his love and has sent
you a present to get you through.

The cleaner hands him a small bag with a pill in it.

FREDRICKSON
What a legend. Thanks.

INT. POLICE CELLS - MORNING

Vic Vandenberg has arrived to give Fredrickson his breakfast.

VANDENBERG
Frederickson. Wake up.

Fredrickson doesn't respond.

VANDENBERG (CONT'D)
Fredrickson. Wake up.

He calls out.

VANDENBERG (CONT'D)
We've got a problem in here.

Turbo dashes into the hallway, his shoes skidding across the smooth floor. The sound of jingling keys fills the air as he unlocks the heavy cell door. Carefully, Vandenberg sets the tray down on the cold, tiled floor and quietly trails behind Turbo. Turbo grabs Fredrickson's shoulder and feels the weight of his body as he rolls him onto his back. His face had an unnatural blue pallor, with dried mucus clinging to his mouth.

TURBO

Oh Fuck!

He grabs his mobile and calls Dobson.

TURBO (CONT'D)

Dobson, Fredrickson, is dead. Looks like poison.

EXT. MEREWETHER MANSION POOL CABANA - NIGHT

On the following evening, Jude stands on his balcony, relishing the refreshing sea breeze brushing against his face. Someone clears their throat behind him. Now in his early 20s, Ian Chase, also known as Iceman, has transformed his physique and boasts a chiseled, muscular body. Like his father, he has grown into a formidable and imposing figure. He ignites a joint, and the pungent aroma of marijuana fills the air.

JUDE

You seem more tense than usual.

ICEMAN

He won't let me have those two boys. He says he's keeping them for himself. They're mine.

His childhood tics are clear as he touches his palm to his head.

JUDE

They are for everyone to share. You know that.

Iceman smacks his head.

ICEMAN

Tell HIM that. I'm going to take them anyway, so it might be best if he hands them over. He forgets I know where the bodies are buried, because I buried the fuckin things myself.

JUDE

No can do.

ICEMAN

The last time someone said no to me, I filled him full of coke and raped his fat arse and then beat his head in with a rock.

JUDE

Dial it back, my psychotic friend.

Iceman smacks his head.

ICEMAN

I'll just hang around the house and look for a way in.

JUDE

You're not listening. If anything happens to him or those boys, I'll have you in Silverwater so fast your head will spin right fuckin' off. I'll make sure you get the biggest, meanest cell mate money can buy.

He grabs Iceman by the hair and pulls his face to him.

JUDE (CONT'D)

Do I make myself clear?

ICEMAN

Yes Daddy.

Ian repeatedly SMACKS his head.

INT. SQUAD ROOM NEWCASTLE POLICE STATION - DAY

Dobson has called the staff together.

DOBSON

I thought we might benefit from a brainstorming session. Throw some ideas around.

HILL

I've been thinking about the creepy gargoyle. I'm thinking he killed Johnson to get his hands on Levi and Noah.

DOBSON

Best theory we got. Where are we with Cat?

TURBO

The DNA results are back. Fredrickson is Cat's father. He is also the father of the baby. Cat's birth certificate shows her mother's name is Stephanie.

(MORE)

TURBO (CONT'D)

I've got an address and phone details. I was just about to call her.

DOBSON

Do it.

Turbo picks up his phone and dials the number, placing the phone on speaker. STEPHANIE FREDRICKSON is in her thirties with brightly coloured hair, multiple earrings and nose rings. She looks at her mobile looking confused. She thinks out loud.

STEPH

Newcastle number?

She answers the call.

EXT. UNKNOWN UNIT BALCONY BRISBANE QUEENSLAND - DAY

INTERCUT TELEPHONE CONVERSATION.

STEPHANIE

Hello this is Steph.

TURBO

Stephanie Fredrickson?

STEPHANIE

Yes, that's right.

TURBO

My name is Turbo Zhang. I'm a detective with the Newcastle Homicide Squad in NSW. I'm calling about your husband, Peter, and daughter Catriona.

STEPHANIE

What's that idiot done now?

TURBO

I'm sorry to inform you your daughter has passed away.

STEPHANIE

How did he manage that?

The hair on the back of Turbos neck stands up when he realises how cold she is.

TURBO

It's part of an ongoing investigation.-- When was the last time you saw your husband?

STEPHANIE

Ex-husband. We haven't so much as spoken on the phone in 3 or 4 years.

TURBO

And your daughter?

STEPHANIE

A few weeks. What happened?

TURBO

We believe she has been murdered. The body shows signs of strangulation.

STEPHANIE

Sounds like his work.

TURBO

I need to tell you, your daughter was pregnant.

STEPHANIE

Sounds about right. Probably his. I suffer headaches from his physical abuse and I have one coming on. Can you get to the point?

Turbo pushes through.

TURBO

I was trying to get a picture of their relationship and living conditions. She may have moved out of the family home. Has she stayed with you over the past few weeks?

STEPHANIE

No. I need to go.

TURBO

I also need to inform you.

She terminates the call.

TURBO (CONT'D)

That was pointless. Colder than a polar bear.

(MORE)

TURBO (CONT'D)

I'm going for some fresh air. How can anyone be so cold? Today's reason to hate humans.

The anger is clear in Turbo's face. Turbo turns to the door, but freezes on the spot, his brain working

TURBO (CONT'D)

Can someone get hold of Fredrickson's phone records?

HILL

What are we looking for?

TURBO

Patterns. Fredrickson might have been being a dick, but if there's any truth in this child delivery service, we may be able to connect the two murders.

HILL

I'll email the phone company. Shit. How did they do that? I've emailed it to everybody.

PETTIGREW

I asked for them yesterday. I also asked them to send the most frequently called numbers.

WALTERS

You got friends in high places?

PETTIGREW

Just prepared to take one for the good of the team.

DOBSON

Tart.

Walters tilts his head like a confused dog.

HILL

Got it. He doesn't make a lot of calls, but there is one that stands out.

WALTERS

Ok. This is a very busy number multiple numbers with multiple calls.

TURBO

That last number seems familiar.

He picks up a phone. The number goes through to a message bank.

STEPH (O.S.)

"You have called Steph. You know what to do and when to do it."

Turbo hangs up.

TURBO

That's the mother's number. So much for having not spoken to him in years. Doesn't anybody tell the truth anymore?

WALTERS

This most frequently called number is registered to a Johnathon Andrews. Does the name ring any bells?

DOBSON

That's the name Fredrickson gave us as the guy that delivers children to peados. Find me Andrews.

WALTERS

Fredrickson is not our man. The last call he made was to Steph, and it originated through a tower in Southbank, Brisbane Queensland.

DOBSON

Just the one call?

WALTERS

Several calls over several days from Queensland. It appears he was in Brisbane when his daughter was killed.

DOBSON

That rules him out for the murder. Good job team.

HILL

It just pisses me off he gets away with the abuse of his daughter. I hope there is a special hell for arseholes like that.

SUPER: FOUR DAYS EARLIER

INT. BATHROOM FREDRICKSON'S HOME - MORNING

Catriona Fredrickson is sitting on the toilet, listening to the gentle hum of the bathroom fan. Her eyes are fixed on the home pregnancy kit, her hands trembling with anticipation. The result is positive, and tears stream down her face.

PETER

Cat. Open this door. You know the rules.

CAT

Leave me alone.

She hastily conceals the kit in her dressing gown pocket, and unlocks the door to escape his insistent pounding.

PETER

Don't you ever do that again.

Cat puts on a cheerful face and walks to the lounge room.

CAT

Gonna be a big day. I think I need a cone.

Peter stares at her, puzzled.

PETER

You're not old enough to have a cone, but OK.

INT. FREDRICKSON HOME LOUNGE ROOM

Two hours later, Peter has passed out. Cat retrieves a substantial amount of cash from his wallet. She quickly snatches a backpack from the closet before making her way out of the house.

INT. NEWCASTLE BUS TERMINUS - MORNING

She walks into the crowded bus terminal and immediately spots the sign indicating the bus to Brisbane.

INT. ROMA STREET BUS TERMINUS BRISBANE - NIGHT

When the coach pulls into Brisbane, Cat instinctively reaches into her pocket and retrieves her mobile.

With a click of a button, she connects to a call and hears a familiar voice on the other end.

CAT

Mum, it's me. I need help. I'm in Brisbane.

STEPH

Grab a taxi. I'll pay for it when you get here.

INT. STEPHANIE FREDERICKSON'S HOME - NIGHT

Cat hugs her mother and cries.

STEPH

What's he done this time? You really need to toughen up.

CAT

Mum, I'm pregnant. It's his.

STEPH

Father of the Year, he will never be.

CAT

I'm not keeping it.

STEPH

Fair enough. It's probably gonna have two heads, anyway.

CAT

Can I stay here? At least until we can arrange for an abortion.

STEPH

Sure.

CAT

Where's Frank?

STEPH

He's at work. -- About Frank. I just found out he's been molesting his daughter.

CAT

Did you report him?

STEPH

When I confronted him, he broke three ribs.

CAT

You can make sure he won't touch me, can't you?

STEPH

He's very strong, and he can get nasty quickly.

CAT

So that's a no.

STEPH

I'll try.

CAT

For fuck's sake Mum. Are you a complete moron?

STEPH

Back off, bitch.

CAT

I don't know why I fuckin bothered. Why did I ever think my mother could be a safe harbour in the middle of a shit storm?

Steph slaps Cat's face.

CAT (CONT'D)

Rot in hell, bitch, rot in hell.

INT. ROMA STREET BUS TERMINUS BRISBANE - NIGHT

Cat leaves and returns to the bus terminal. Catching the next bus, she sleeps all the way back to Newcastle.

INT. FREDERICKSON HOME - MORNING

Frederickson is on the phone.

FREDRICKSON

What's on the menu today? Sounds good. Send him over.

The sound of tires crunching on gravel announces the arrival of a black Mercedes SUV, half an hour later.

Michael "Mick" Baker, a chubby 14-year-old, climbs out of the SUV and makes his way towards the house. As he walks into the lounge room, Peter takes off his own clothing, revealing his bare skin.

Fredrickson barks out his instructions, his voice filled with authority.

FREDRICKSON (CONT'D)
Strip off.

Mick does as he is told.

MICK
O.K

EXT. FREDRICKSON HOME - MORNING

Cat has come back to Newcastle and is walking home. As she takes a corner, she realizes there's a black SUV in her driveway. A boy who looks about the same age as her steps out of the house and gets into the SUV before it drives away. Her expression turns to horror as she comprehends her father's involvement with an underage boy.

EXT. NEWCASTLE FORESHORE - MORNING

She walks away and hops on a bus heading to the Newcastle CBD, where she enjoys a leisurely walk along the Newcastle foreshore, lost in her thoughts. Her tears on the beach are interrupted by a friendly voice.

EXT. NEWCASTLE BEACH - DAY

DOREEN
Are you O.K honey?

CAT
No. I need help.

DOREEN
My name is Doreen Carter and I am employed by Father Johnson. He is the person responsible for overseeing Mary Magdalene's School and church. Let's talk to the father.

CAT
Do you know of a hostel I can go to?

DOREEN

Yes. Come on.

She holds her hand out to Cat.

INT. MOVING VEHICLE - DAY

As Doreen drives her to the school office, Cat sends a text to her mother.

SUPER: "A NICE LADY CALLED DOREEN CARTER IS GOING TO BE LIKE A MOTHER AND HELP ME."

The response is curt.

SUPER: "GET FUCKED"

As they reach the church, Doreen's fingers intertwine with Cat's, their hands held tightly together, as they make their way into the church office

INT. MARY MAGDALENE'S CHURCH OFFICE - DAY

DOREEN

Father, this is...?

CAT

Cat

DOREEN

She needs our help.

JOHNSON

How can we help?

CAT

The short answer is I need a hostel I can stay in.

JOHNSON

I can have a talk to "Sacred Heart" but I need to know exactly what the problem is. It's about priorities.

CAT

My father has been molesting me. I am pregnant to him.

JOHNSON

How old are you?

CAT

I'm 15.

JOHNSON

That will be all, Doreen. I'll take it from here.

Doreen leaves. Father Johnson picks up his mobile and pretends to make a call.

JOHNSON (CONT'D)

Good morning. It's Father Johnson here. I have a young girl in need. -- O.K. -- You need to understand she is pregnant. O.K. The warehouse it is. Thank you.

He hangs up.

JOHNSON (CONT'D)

Sacred Heart can't take you. We have a second facility called The Warehouse. Security is second to none, and it even has a games room with those game thingies.

CAT

Play stations, X boxes?

JOHNSON

Yeah, all of them.

CAT

Sounds nice.

JOHNSON

Let's go.

INT. MOVING VEHICLE - DAY

He drives her to the warehouse and introduces her to Miss Honeysuckle, the receptionist. Hidden away in the depths of the industrial area, an old abandoned warehouse stands as a haunting reminder of what once was. The area sits quietly, undisturbed by any visitors. The father and his deviant acquaintances can freely engage in their activities without facing any interference. Honeysuckle, the receptionist, is known for her peculiar behaviours. She has the appearance of everyone's grandmother and is always gentle and kind to the children. She has a habit of glancing above the rim of her glasses. Not only is she capable of being nasty, but she remains unfazed by the abuse inflicted upon the children.

The state-of-the-art security system in the warehouse ensures maximum protection. Monitors command attention as they cover the reception walls.

INT. WAREHOUSE RECEPTION - DAY

JOHNSON

Miss Honeysuckle, this is Cat. She's stuck in a bind and will stay with us for a short while. She is pregnant. The baby is her father's. Sacred Heart is going to arrange an abortion.

RECEPTIONIST

You poor little thing. I'll look after you. Let's go upstairs and I'll show you to your room.

CAT

Thankyou Father.

Johnson leaves, the door closing behind him with a soft click.

INT. WAREHOUSE UPSTAIRS HALL - DAY

With a soft touch, Honeysuckle leads Cat up the stairs, the creaking wooden steps echoing in the silence. Showing her to a room, she takes the time to explain the exact locations of the showers and toilets.

CAT

Do you mind if I have a sleep?

HONEYSUCKLE

Sure, honey. When you wake up, come downstairs and I'll introduce you to the other kids and the firepit.

CAT

Sounds nice thanks.

INT. JOHNSON'S CAR - DAY

Johnson sits in his car and makes a call.

JOHNSON

Tell him we got a live one for him. You know how he gets off on pregnant women.

(MORE)

JOHNSON (CONT'D)

Tell him there's a 15-year-old here
he might like. -- Agreed. -- It's a
fuckin pervert.

SUPER: TWO DAYS EARLIER

INT. JOHNSON HOME LEVI'S BEDROOM - DAY

Levi is having a nap when Johnson wakes him. Johnson's hand
is up Levi's shorts

LEVI

Don't you ever get tired of this
shit?

JOHNSON

Someone's in a grumpy mood.

LEVI

Really? I've just got to be a good
boy while you do whatever you like?

JOHNSON

I guess that would be yes.

LEVI

Well, I guess that's a no. Get off
me.

Levi tries to push Johnson off him.

JOHNSON

Stop it.

LEVI

I said get off me.

Noah is watching TV and can hear the commotion. He walks to
Levi's room.

NOAH

Are you OK Levi?

LEVI

Get this thing off me.

JOHNSON

Noah fuck off.

Johnson grabs Levi by the throat and chokes him.

JOHNSON (CONT'D)
Noah, I said fuck off, or I'll
strangle your brother.

Terrified, Noah runs to his room. Johnson releases his hold on Levi's throat. Levi takes a deep breath, then delivers a powerful kick to the priest's groin and shoves him away. Jumping from the bed, Levi makes a break for it. Johnson's clumsy attempt to grab Levi causes Levi to trip. He gets knocked out by the impact with the chest of drawers.

BLACK SCREEN

INT. NEWCASTLE POLICE STATION SQUAD ROOM - DAY

HILL
O.K. Thank you.

Hill hangs up the phone and walks to the board.

HILL (CONT'D)
Can I have everyone's attention please? I just took a phone call from Steph Fredrickson. Cat's mother. Apparently, she now remembers her ex-husband calling her in Brisbane, panicking that he couldn't find Cat. She claims that Peter then travelled to Brisbane to help with the search.

WALTERS
Someone had a big week on the drugs.

HILL
After a few days of talking to friends, visiting her favourite spots, she received a text message to say Cat was back in Newie. Peter returned to Newie but never heard from Cat again. She was being assisted by one Doreen carter.

DOBSON
Well shit. Let's have a talk to the always 100% honest assistant.

HILL
I'll go out. She might be more forthcoming talking to a female cop.

DOBSON

See if you can connect Johnson
directly to Cat.

HILL

On it.

Later that day Dobson and Turbo have a follow-up visit with Fisher. Without uttering a word, Fisher opens the door. He just stares at Dobson and Turbo.

INT. FISHER HOME - DAY.

TURBO

Thanks for talking to us.

FISHER

I just want to shut you two up.
What do you want to know?

DOBSON

What were you doing at 10pm on the
night of the 2nd?

FISHER

I start at 4am when I'm on my
normal roster, so probably in bed.

TURBO

Just a reminder we can check your
mobile GPs and call logs.

FISHER

Why the fuck would you want to do
that?

DOBSON

Just think about your answers.

With each passing moment, Turbo's patience wears thinner.

TURBO

Did you murder Father William
Johnson?

FISHER

That's absurd. I know I said I
should have done it myself, but I
was just blowing off steam.

DOBSON

According to your mobile records,
you had several phone calls with
Johnson.

FISHER

We had to discuss the terms of the
payout and the job.

DOBSON

Pay out?

TURBO

What job?

FISHER

Shit. -- The bishop has friends in
the mining industry. He arranged
the job in the mines for me. I
signed a nondisclosure agreement. --
My son has not spoken to me in 3
months because I signed it.

DOBSON

Just to clarify, you were paid
compensation?

FISHER

Please keep that to yourselves.

DOBSON

Sounds like you did rather well out
of it all. However, I don't think
you realise the danger you have put
yourself and family into.

FISHER

It sounds bad, I know, but I took
what was on offer. My son refused
the Uni fund, so I accepted it on
his behalf. You can check my bank
records. The money is in a trust
account.

TURBO

Found it already.

DOBSON

Where is your son?

FISHER

In Melbourne with his mother. She
hasn't spoken to me for months,
either.

(MORE)

FISHER (CONT'D)

They are staying in a unit owned by her parents. Please keep them out of this.

DOBSON

Anything else we should know?

FISHER

That assistant of his, Doreen Carter, isn't the innocent Disney character she pretends to be. They call her "Shredder" behind her back.

TURBO

What? Mini Mouse?

FISHER

All I'm going to say is, don't corner her. She will come out swinging and she's one mean little mofo.

Dobson's phone rings.

DOBSON

Hey Vic, OK? ... Bullshit. We are here now ... Proof?

Turbo receives a text message. He reads it.

SUPER: "JUST DISCOVERED FISHER HAS ATTEMPTED TO ENGAGE THE SERVICE OF A HITMAN."

TURBO

Stephen Fisher, I am arresting you on suspicion of soliciting murder. You are not obliged to say or do anything unless you wish to do so, but whatever you say or do may be used in evidence. Do you understand?

Turbo cuffs him.

EXT. DOREEN CARTER'S HOME - DAY - SAME TIME

Dobson and Turbo lead Fischer away from Fisher's home, his hands restrained in cuffs, as Hill and Waters pull up to Doreen Carter's house. As they climb out of the car, Doreen opens her front door and is immediately met with the familiar CREAK of the porch steps.

DOREEN

Good morning. What can I do for you?

HILL

Detectives Hill and Walters. We are investigating another case and your name has come up.

DOREEN

My name?

HILL

We are investigating something involving a young girl called Catriona Fredrickson. She goes by the name of Cat. Do you remember her?

DOREEN

I don't think so.

HILL

Her mother is distraught. We need to find her daughter. Cat sent her mother a text message that you were helping her out.

DOREEN

How old is she?

HILL

15. As I said, the mother is distraught. We believe she may be pregnant. We need to locate her.

DOREEN

I was on Newcastle beach one afternoon and came across a young girl crying.

HILL

Can you describe her to me?

DOREEN

About 15, small build with dark skin. The biggest dark brown eyes I've ever seen.

Hill takes a photo out of her folder. She hands it to Doreen.

DOREEN

That's her.

HILL
What happened then?

DOREEN
I contacted Father Johnson and took her to him. He was going to take her to the Sacred Heart Hostel.

HILL
Do you know for a fact that he did?

DOREEN
Well, no. But I trust he did.

HILL
Thank you, I'll contact Sacred Heart. Her mother will be pleased.

Hill and Walters return to the car.

INT. POLICE VEHICLE - DAY

HILL
I'll ring Sacred Heart.

Jenny searches for the number. She picks up the phone. She hangs it up.

HILL
Gav. Let's get in their faces. Go directly there. It's 428 Hunter Street Newie West.

INT. SACRED HEART HOSTEL - AFTERNOON

Walters and Hill show the receptionist their ID's

HILL
We are tracing a young girl
Catriona Frederickson.

SACRED HEART RECEPTIONIST
Let me have a look. I can't see anything here. How long ago was it?

HILL
Just in the recent weeks. Maybe two weeks.

SACRED HEART RECEPTIONIST
No. Nothing.

WALTERS

She would have been bought in by
Father Johnson from Mary
Magdalene's.

SACRED HEART RECEPTIONIST

Nasty business that, but Father
Johnson has been nowhere near here
for months. Let me check. -- He
collected a young girl called
Morgan Gentry but I can't tell you
anything else.

HILL

Thank you for your time.

INT. NEWCASTLE POLICE STATION INTERVIEW ROOM - DAY

Dobson and Turbo continue their interview with Fisher at the
station. Vandenberg enters the room and hands Dobson a thick
file.

VANDENBERG

Legal representation is on the way.

There is a knock on the door, and Turbo lets Judge Jude into
the room. Jude stays quiet, offering no verbal response.

FISHER

Let's not fuck around. Yes, I tried
to hire a killer for Johnson.
However, your records will show
that I never paid her. Someone beat
her to it.

Jude silences him abruptly.

JUDE

We will wait in the foyer while you
arrange bail. Please advise me of
the court date later.

Jude and Fisher stand up to leave. Turbo stands between them
and the door.

JUDE (CONT'D)

Move, detective.

DOBSON

Stand aside Detective.

Jude and Fisher leave. Turbo bangs the desk.

TURBO

Dammit.

INT. SQUAD ROOM NEWCASTLE POLICE STATION - AFTERNOON

Hill and Walters walk into the squad room.

TURBO

Ah. Bonnie and Clyde, how did it go?

HILL

R2D2 and C3PO. Thank you.

WALTERS

Speak for yourself.

INT. NEWCASTLE POLICE STATION - LATER

Hill passes on the information on Morgan Gentry. All staff gather together for brainstorming session.

TURBO

Let's see if we can locate Morgan Gentry. Theories?

WALTERS

I still like the creepy gargoyles. Maybe he's bi. Wanted the two boys and the young girl.

DOBSON

As creepy as this sounds, it gives him options. Bleehhkk. I feel like I want to wash my mouth out. So he kills the priest, and gets the boys, but why does Cat turn up dead?

TURBO

Collateral damage?

WALTERS

Maybe that's as close as we get.

HILL

What?

WALTERS

We know there's a connection to Johnson but maybe it's casual rather than part of the same incident.

TURBO

I'll buy that.

WALTERS

Bear with me. Johnson. Dead. Cat Dead. Cat's father dead but claimed there was a child prostitution racket. We can't prove that at this stage, but it is a possibility. -- I put this to you. -- Peter Fredrickson, Father Johnson, and Creepy Gargoyle are all part of this paedo ring. Levi, Noah and Cat and this Morgan Gentry are the kids that are being abused. These are the kids that they deliver. I'd guess there are more kids. Johnson's murder and Cat's murder resulted from infighting. Or as Turbo put it, collateral damage.

TURBO

You know what? I'd buy every word you just said.

Walters has a big smile on his face.

HILL

Phil?

DOBSON

Agreed.

TURBO

Creepy Gargoyle can't be doing this on his own. There's got to be more people involved.

DOBSON

Have we checked Johnson's phone records?

HILL

I'll check, but I think we picked them up when we were checking Fredrickson out.

DOBSON

Divide it up and have a second look. Start on Johnson's end and work back the other way. Make sure we missed nothing.

INT. JOHNSON'S LOUNGEROOM - NIGHT

Johnson is sitting on a cozy chair by the crackling fire, with little Noah nestled in his lap. Noah is cuddling a teddy bear. As he listens to the crackling of the wood burning in the fireplace, he can't help but feel a sense of warmth and tranquility.

JOHNSON

(Finishing his sentence.)

"....and that is why God will always love you.

INT. LEVI'S BEDROOM - NIGHT

As Johnson speaks, Levi slowly regains consciousness. He walks down the hall, his steps slow and heavy, feeling a little groggy as he enters the lounge room.

INT. JOHNSON'S LOUNGE ROOM - NIGHT

The sight of Noah on the priest's lap has a sobering effect on Levi.

LEVI

Noah come here.

NOAH

What's wrong Levi?

LEVI

Noah, just come here.

Noah climbs out of Johnson's lap.

JOHNSON

It's not what you think, Levi. We were just chatting.

Levi can't help himself and yells.

LEVI

Is that what you call it, you old pervert, fuckin chatting?

(MORE)

LEVI (CONT'D)

Why are your pants half down, with
your dick hanging out?

JOHNSON

Calm down Levi. It's all under
control.

LEVI

Four hours ago, you tried to
strangle me. Calm down?

JOHNSON

Oh that. You know how to stop that
happening again, don't you?

LEVI

Lay back and think of England?

JOHNSON

Close, but no cigar. Turn around
and go back to your room and leave
Noah and I alone.

LEVI

Over my dead body.

JOHNSON

Don't sleep too soundly. I'll make
sure I get a better grip next time.

As soon as Johnson stands up from the chair, he lunges towards Levi, aiming a backhand strike. As he moves, his trousers slide down his legs and pool around his feet. Noah cries out, his voice filled with panic, as he tightly grips Johnson's arm. Johnson's forceful backhand sends Noah sprawling, crashing into the glass coffee table. It smashes, cutting his face. His teddy bear flies across the room. Johnson's fingers fumble with the zipper, his trousers refusing to cooperate. Rising from the ground, Noah gingerly touches his face, pain coursing through his body, as he notices Levi circling the chair, clutching a poker he had retrieved from the roaring flames.

NOAH

Levi. Nooooooo

As Noah cries out, the priest is caught off guard by the forceful impact of Levi's poker against the side of his head. With a loud thud, Johnson collapses onto the floor. In a state of complete disbelief and fear, Noah's screams pierce the air as Levi tightly clasps his brother's hand. Johnson writhes on the floor, his face contorted in agony, groaning.

EXT. NEWCASTLE STREETS NIGHT - CONTINUOUS

Levi and Noah burst through the door, their hearts pounding as they raced away, the sound of their footsteps fading into the distance. The boys are trailed by a black Mercedes, its engine humming and headlights deliberately switched off. They dashed for approximately half a kilometre until Noah's misstep sent him sprawling onto the pavement. Levi's feet pound against the ground as he hastily returns to help him up, his heart pounding in his chest.

NOAH

Levi, what are we going to do?

LEVI

I don't know, but we can't go back there.

NOAH

I want Mama.

Levi cuddles his brother.

LEVI

Noah, I know, I want Mama too.
We'll sort it out.

It begins to rain so heavily they hide in a bus shelter.

INT. UNKNOWN BUS SHELTER - NIGHT

NOAH

I want to go home to live with
Aunty Dawn.

LEVI

One thing at a time. I'll try to
sort things out for us, but I'll
need time.

A black Mercedes sedan pulls up to the bus stop. Iceman turns on his hazard lights and gets out of the car.

NOAH

What are we going to do tonight?

LEVI

Please little bro, let me think.

ICEMAN

Are you boys lost?

LEVI

Sort of.

ICEMAN

Maybe I can help for tonight.

LEVI

I'll sort it. Thank you for the offer, though.

ICEMAN

How old is the little guy?

NOAH

I'm eight.

ICEMAN

I get it. You're in a jam, but you're trying to look after the little bro as you call him.

LEVI

I've got it sorted. We'll be fine.

ICEMAN

If you have it sorted, why are you out here in the rain?

LEVI

I SAID, I've got it sorted.

ICEMAN

Let me help just for tonight. You can sort it tomorrow.

NOAH

Levi? It can't hurt.

ICEMAN

My friends call me Iceman.
(He shakes Levi's hand)
I have a couple of nice warm, dry beds. We'll find your parents tomorrow.

NOAH

We don't have paren....'

LEVI

Shut up Noah.

ICEMAN

Let me help you.

LEVI

Why should we trust you?

ICEMAN

It's late at night, it's wet, it's cold, you need shelter.

As they talk a police vehicle approaches the bus stop.

NOAH

Come on Levi. This nice man might help us find the help we need.

LEVI

He might not as well.

The police patrol vehicle pulls up alongside Iceman's car. Iceman opens his coat and shows Levi his pistol.

ICEMAN

Just waiting for Road Service. We're all good. Thankyou officer.

VANDENBERG

Have a good night.

The police vehicle departs, leaving a lingering smell of gasoline in the air. Suddenly, the skies open up and a heavy downpour soaks them to the bone.

Iceman pulls his gun out and points it at Noah.

ICEMAN

Get in the fuckin' car.

END PILOT