



HEARTBREAK HIGH

EPISODE 8
"THREE OF SWORDS"

by

HANNAH CARROLL CHAPMAN

,

20th February, 2022

FREMANTLEMEDIA AUSTRALIA - PRIVACY STATEMENT:
IMPORTANT - PRIVACY THIS INFORMATION IS STRICTLY
CONFIDENTIAL AND HAS BEEN RELEASED TO YOU ON A NEED TO
KNOW BASIS. IT MUST NOT BE DISCLOSED TO ANYONE WITHOUT
THE PRIOR CONSENT OF FREMANTLEMEDIA AUSTRALIA. THE
INFORMATION IN THIS SCRIPT MAY ONLY BE USED FOR THE
PURPOSE OF YOUR EMPLOYMENT. ONCE THE INFORMATION HAS
BEEN USED FOR THIS PURPOSE, YOU MUST ENSURE THE
INFORMATION IS IMMEDIATELY & PERMANENTLY DESTROYED.

Copyright (C) 2022 FREMANTLEMEDIA AUSTRALIA PTY LTD
All Rights (by all media) Reserved.

1 **EXT. BUNKER - DAY**
AMERIE, HARPER

1

Harper and Amerie sit together in the bunker we saw in Episode 1. The graffiti *HARPER + AMERIE* behind them.

Two girls side by side, watching the waves roll in.

Amerie turns to Harper -

AMERIE
Are you ready to talk?

2 **INT. HARPER'S ROOM - DAY (FLASHBACK)**

2

CLOSE IN on HARPER's face.

Her expression clear, direct, she stares back at us. She is standing in her bathroom, looking at herself in the mirror.

She has her long purple hair, and if we are perceptive we'll realise the outfit she is wearing is the ruined one we saw in Episode 3 - yet here it is, pristine.

We're back IN THE PAST, the day of the festival.

3 **INT. HARPER'S HOUSE - DAY (FLASHBACK)**

3

Harper is pouring vodka from the freezer into a water bottle. A door closes somewhere in the house and Harper quickly puts the vodka back. Her Dad Justin comes through.

JUSTIN
Got any spare change on you?

Harper instantly a little wary.

HARPER
Why?

JUSTIN
Bank card's expired. Buggers still haven't sent me a new one.

He clocks her concerned expression.

JUSTIN (CONT'D)
It's just for milk, Ducky.

Harper nods, rifling through her backpack and producing a couple of notes and coins.

JUSTIN (CONT'D)
Have fun today. Go Rage Against that Machine.

HARPER

(wry)

Rage against the what?

JUSTIN

Come on! Rage Against the Machine -
just the greatest band who ever
lived! Big Day Out, 1996, they
headlined. I was about your age -

Harper's heard this story before, she knows the rest -

JUSTIN (CONT'D)

They opened with Bombtrack,
the mosh was insane -

HARPER

*They opened with Bombtrack,
the mosh was insane -*

JUSTIN (CONT'D)

(amused)

You're messing with me.

HARPER

You're heaps old, by the way.

He chuckles and goes back to getting breakfast.

Harper looks back at him, hesitates - before heading out.

EXT. MUSIC FESTIVAL (PARK OUTSIDE) - DAY (FLASHBACK)

HARPER

I think my house is haunted again.

Deep base thumps in the distance as Harper and Amerie join
the throngs of teens and young people streaming towards the
gates of a music festival.

AMERIE

Didn't you guys sage it and stuff?

HARPER

I don't think it worked.

AMERIE

You need an exorcism. Can I do it?

HARPER

Nah, you'd probably just conjure
more ghosts.

AMERIE

True.

HARPER

So can I crash at yours tonight?

AMERIE

The fact that you're even asking is
insulting to me.

Harper grins and links arms with Amerie, taking a detour
across the road into a large park.

AMERIE (CONT'D)

There's my little eshay eshay eshay-

Ca\$h is waiting for them near a big tree in the park, his
eshay crew - CHOOK, JAYDEN and another eshay TILLA included -
a little further off.

Ca\$h produces a baggy and slips it to Harper, who brings out
her phone and taps it on Ca\$h's tap-and-go device.

CA\$H

Og-Days at the gates. What's your
plan?

HARPER

I'm gonna shove it up me vag, mate.

Amerie and Ca\$h pull faces.

HARPER (CONT'D)

What? It's nature's pocket.

The trio laughing as Harper looks over and clocks CHOOK
staring at them. Harper looks away from his intense gaze.

HARPER (CONT'D)

Nah. I got these -

She produces a bottle of sunscreen and a condom.

HARPER (CONT'D)

Dogs can't smell through sunblock!

CUT TO:

EXT. MUSIC FESTIVAL GATES - DAY (FLASHBACK)

Harper and Amerie walk through the gates of the festival,
getting stared down by fierce looking COPS, who guide sniffer
dogs towards them -

Harper holds her breath as one of the dogs sniffs her
shoes... Harper senses Amerie about to pet the dog and yanks
her -

HARPER

(sotto)

I swear to God if you pat it...

A tense moment as the dog considers Harper's bag, before moving away to sniff the people walking in behind them.

RELIEF. Harper looks down to see that she's been squeezing Amerie's hand intensely. The two girls grin at each other.

HARPER (CONT'D)

We have to stick together, yeah?

AMERIE

Totally.

They both squeal with excitement and start to run through the gates of the festival towards the pumping base.

CUT TO:

EXT. MUSIC FESTIVAL (MOSHPIT) - DAY (FLASHBACK)

Harper and Amerie are in the thick of a thumping moshpit, right near the stage as the music pounds.

The two girls jump up and down, dancing like idiots, laughing their heads off and necking Harper's water bottle of vodka as they mosh. Sweaty, heady, ridiculous fun.

A giant ball is being bounced around the crowd and Harper WHACKS it, sending it off in another direction as she and Amerie SCREAM in delight.

CUT TO:

EXT. MUSIC FESTIVAL (LOOS) - DAY (FLASHBACK)

The two girls are standing in the lines for the port-a-loos.

Harper points to a guy in the crowd, so high he's trying to take his own pulse to make sure he isn't dead.

AMERIE

Been there, man.

The girls laugh as a burly, smelly-looking bloke exits one of the loos and the girls look at each other, pulling a face -

HARPER

Ready? One, two, three...

Harper and Amerie take giant breaths and run for the port-a-loo...

INT. PORT-A-LOO - DAY (FLASHBACK)

Harper and Amerie still holding their breath as they enter the most cursed toilet since *Trainspotting*, the bowl covered in shit and the sink plugged up with filthy toilet paper.

The girls pull a face but they're both busting and Harper does a hover-piss over the toilet, trying to pee while holding her breath at the same time.

Harper starts to poke Amerie, who loses her breath -

AMERIE

Bugger off!
(then, laughing as she
takes a breath)
What did that guy eat?

HARPER

Hurry up and wee! I'm dying.

Amerie points to something on the floor, picking up an OVER-18's drink bracelet -

HARPER (CONT'D)

Jackpot!

CUT TO:

EXT. MUSIC FESTIVAL - DAY (FLASHBACK)

Amerie and Harper emerge from the long drinks line, Amerie now sporting the drinks bracelet.

AMERIE

Cheers, biznay -

Harper and Amerie cheers their UDL cans -

SPIDER (O.S.)

Didn't know you two bitches were
gonna be here.

Spider passes, three UDL cans balanced in his hand. Harper rolls her eyes - *this insect*.

AMERIE

(re: his drinks)
Got enough?

SPIDER

Want one?

AMERIE

If you're offering!

Spider hands her an open UDL and Amerie goes to take a sip, when Harper stays her hand.

HARPER

He's probably roofied it.

SPIDER

Piss off.

HARPER

I don't trust you. Or that haircut.

AMERIE

Holy shit! Fortune teller!

Amerie pointing to one of the entertainment tents.

AMERIE (CONT'D)

Harps! We're doing it!

Amerie skips off. Harper watches Spider gazing after Amerie with longing.

HARPER

Give it up.

SPIDER

Hey?

HARPER

You're totally in love with her.

SPIDER

No I'm not.

But it's clearly true.

HARPER

Amerie's amazing.

SPIDER

What's that supposed to mean?

HARPER

She's too good for you - brah.

Spider grapples with this as Harper walks off to join Amerie.

INT. MUSIC FESTIVAL (TAROT READER) - DAY (FLASHBACK)

Harper puts her eye to the gap of a tent, watching as Amerie wraps up her session with the tarot reader (40s, hairy hippy dude), a sign nearby - \$25 TAROT READINGS.

Amerie gets up and exits the tent, thrilled -

AMERIE

...I got The Lovers, and this one called the Knight of Cups which means like a Knight in shining armour or something. I reckon it means I'm going to hook up with Dusty soon!

HARPER

Awesome. Wanna get one of those
chips on a stick things - ?

AMERIE

It's your turn.

HARPER

No thanks -

AMERIE

I already paid. Fortune time bitch!

Harper's reluctant. But Amerie pushes her through into the
tent.

CUT TO:

INT. MUSIC FESTIVAL (TAROT READER) - DAY (FLASHBACK)

We open on Harper's cards: THE TOWER. THE HERMIT. THE THREE
OF SWORDS. Harper watches on, impassive as the fortune teller
deals them out.

TAROT DUDE

The tower.

THE CARD: A spire on top of a mountain. A lightning bolt
striking it - flames are bursting in the windows and people
are jumping out of the tower to their deaths.

TAROT DUDE (CONT'D)

A crisis looms. Big change is
coming, whether you like it or not.

He motions to the next card.

TAROT DUDE (CONT'D)

The Hermit.

THE CARD: a hooded, old man holding a lit lantern, gazing
into the distance.

TAROT DUDE (CONT'D)

You are alone. The people you think
care about you are not who they say
they are.

He points to the final card.

TAROT DUDE (CONT'D)

The Three of Swords.

THE CARD: a floating heart that is pierced by three swords.

TAROT DUDE (CONT'D)

Your heart is being pierced by the
Three Swords: grief, loss, and
heartbreak. You will suffer loss
and betrayal -

HARPER

(over, wry)
All good news then?

The man just stares at her. It's unsettling.

TAROT DUDE

There's something evil clinging to
you... It's following you,
everywhere you go -

Dread creeps up on Harper. She tenses as the man touches her
arm with a bony hand, feigning comfort.

TAROT DUDE (CONT'D)

You're in for dark times, girl.

The man trails his finger up Harper's arm -

TAROT DUDE (CONT'D)

I can help you -

Harper is frozen. Finally - she rips her arm away.

...She grabs his pack of cards from the table and throws them
up in the air - the cards floating down like confetti.

HARPER

Tarot's bullshit.
(then)
But I have a fortune for you.

She leans closer to him, almost at a whisper -

HARPER (CONT'D)

You're going to die in three days.

And with that, she gets up and walks out of the tent.

TAROT DUDE

Wait, you're just fucking with me,
right!? Right?

12 **EXT. MUSIC FESTIVAL - DAY (FLASHBACK)**

12

Harper's out of the tent to where Amerie waits excitedly.

AMERIE

What'd you get?

HARPER

(lies)
A really good one. Something about
a heart, I'm going to fall in love
or some shit.

AMERIE

Stunning. I was just looking up my
one, apparently it's also about
loving yourself? Which is cool.
Like is it a self-confidence thing,
or should I buy a vibrator...?

As Amerie prattles on, a text pings in Harper's pocket. She
brings her phone out and looks at it -

INSET - it's from her Dad - *DID YOU LOCK THE DOORS AND
WINDOWS BEFORE YOU LEFT???* Harper stares at the message for a
minute. Foreboding sinking in.

Harper gets her lighter out, starts flicking it.

AMERIE (CONT'D)

Who's texting you?

HARPER

Nobody.

AMERIE

You shady bitch, who is it?

HARPER

Let's go.

Harper grabs Amerie's hand and starts pulling her towards the
stages. But Amerie pulls away and jumps in front of her -

AMERIE

Oi. You good?

HARPER

(forcing a smile)
Fucking good.

AMERIE

Bloody love you.

HARPER

Love you too.

CUT TO:

Amerie and Harper are back in the mosh. Amerie's dancing
around like before but Harper isn't having a good time.

Things are no longer a vibe, it's like the universe has turned on Harper. People are bumping into her, pushing her, jostling her. Big burly, sweaty men surround them.

Amerie oblivious, grins and pulls Harper in -

AMERIE

Let's drop.

HARPER

Maybe later.

AMERIE

It's the perfect time. It's about to get dark.

HARPER

I think I just want to chill on the ug-drays tonight.

Amerie balks.

AMERIE

What, so I just do them by myself?

HARPER

You don't have to do them either.

Amerie's not listening, she's rifling through Harper's bag for the sunscreen bottle, waves it in Harper's face.

AMERIE

Come on, you're the one that bought them.

Harper getting annoyed.

HARPER

And now I've changed my mind.

AMERIE

You are literally a thief of joy -

Something snaps in Harper. She grabs the bottle of sunscreen and chucks it into the heavy crowd.

She and Amerie watch as it arcs through the sky and disappears forever. Amerie looks at her like she's insane.

AMERIE (CONT'D)

What the hell is wrong with you?

Harper doesn't answer.

AMERIE (CONT'D)

That's like, 100 bucks you just threw away - Jesus -

Amerie turns and starts pushing her way through the crowd.

HARPER

Where are you going?

AMERIE

Getting a drink.

Amerie slipping through sweaty bodies, Harper trying to catch up -

...But the band on stage start playing their next song and suddenly the CROWD ARE GOING WILD, everyone starts jumping and a death pit opens up, Harper shoved backwards, losing sight of Amerie -

HARPER

Amerie!!

But Amerie has disappeared in the crowd.

EXT. MUSIC FESTIVAL - DUSK (FLASHBACK)

Harper is alone, standing in the middle of the festival in a sea of strangers. She looks around for Amerie, but all she sees are other people having manic fun around her.

Phone in hand, Harper goes to call Amerie again, but her screen goes blank, flashing up a dead battery symbol.

Harper wants to cry. She swallows it. She gets out the water bottle of vodka and swigs it. Pulls a face.

She marches back into the mosh pit.

EXT. MUSIC FESTIVAL - NIGHT (FLASHBACK)

It is NIGHT.

Harper is drunk in the mosh pit, dancing. The people around her just dark, silhouetted shapes, the lights swirling, the music is bizarre, beautiful - Harper feels like she is spinning through time and space...

A warped and screeching sound builds: a martian, a ghost, an aeon bending out of shape?

Harper is happy, she is sad, she is fucked up. She is alone in a sea of people.

The sound builds, a cacophony of noise and lights and sweat and other people, Harper gives in to it...

CUT TO BLACK.

16 INT/EXT. CHOOK'S CAR - NIGHT (FLASHBACK)

16

CLOSE IN ON the image of a cartoon kangaroo air freshener, spinning around and around and around.

Harper's eyes flutter open and she focuses on this image, this little kangaroo spinning. Everything else is blurry, distorted.

She takes a moment to adjust to her surroundings...

...And she realises she is in a car, traveling at speed down a highway. Harper is sitting in the middle seat in the back. And surrounding her on all sides, in the back and the front, are MEN.

Harper is in a car full of men.

She shifts, blinks - *wait, what's happening, why is she here?*

She focuses: in the front seat, driving, is Chook, the leader of the eshay crew.

Harper looks down, one of the eshays in the back with her has his hand resting on her leg. She stares at it, not understanding.

She looks up, and realises that Ca\$h is in the front passenger seat. But he isn't looking at her. Won't look at her.

Harper finds her voice -

HARPER

Are you dropping me home?

All the eshays except for Ca\$h start to snicker.

Chook looks at her in the rear-view mirror.

CHOOK

Yeah. That's what we're doing, sweetheart.

He laughs. It is a cruel laugh.

Harper looks out the window, at the flashing faint lights of the freeway. She feels sick.

HARPER

But I think you're going the wrong way...

More sniggering laughter from the eshays.

CHOOK

Just taking a detour.

16 HEARTBREAK HIGH - EP 8 - "THREE OF SWORDS" 13. 16
CONTINUED:

Harper looks to Ca\$h again - he looks frightened.

Harper's eyes move to the window...

CONTINUOUS:

17 INT/EXT. CHOOK'S CAR - NIGHT (FLASHBACK) 17

Harper watches as the freeway turns into dark bushland, the car driving further and further away from the city.

She is frozen, trying to convince herself that this is going to be okay. That they are just dropping her home.

But as the city lights drift further and further away a sense of dread pervades...

18 INT/EXT. CAR/PETROL STATION - NIGHT (FLASHBACK) 18

The car pulls into a petrol station, nestled amongst deep bushland.

Chook gets out to stretch his legs, and the guy to the right of Harper (Jayden) gets out of the car and starts filling it with petrol.

Harper is on alert now, like a prey animal that knows this is her only chance.

The guy still sitting to her left (Tilla) is looking at his phone. Harper keeps her eyes on him as she slowly snakes her arm towards the passenger door to her right.

She gently lifts the door handle... It's locked.

Fuck. She looks ahead and catches eyes with Ca\$h in the front passenger seat. He has been watching her.

They lock eyes.

A meaningful, silent exchange between them. Both of them terrified.

Keeping his eyes on her, Ca\$h subtly lifts his hand and presses a button in the middle of the centre console. S.F.X: They both hear the doors unlock.

Harper glances to the guy beside her. He hasn't noticed. She looks back to Ca\$h - his eyes implore her - GO.

Harper GOES FOR IT - she lunges for the car door, wrenching it open and throwing herself out.

TILLA

Oi!

18 CONTINUED:

18

Tilla lurches after her, grabbing a chunk of her hair and yanking her backwards.

Harper cries out in pain but wrests herself away from him, he's left holding a bundle of her purple hair as she scrambles away and bolts across the petrol station, plunging into the thick scrub and bushland that surrounds the station.

Chook, Jayden and Tilla give chase...

19 **EXT. BUSHLAND - NIGHT (FLASHBACK)**

19

Harper crashes through the bush, branches whipping at her face, stumbling on rocks, she blindly runs through the dark wilderness, her heart pounding with adrenaline.

Suddenly she loses her footing, slams into the ground, a wombat hole has felled her. Thinking quickly, she crawls inside, scraping herself on rocks and sticks, a scratch on her face starting to bleed.

S.F.X: Harper hears the thudding footsteps and inaudible talk of the men chasing her. She closes her eyes, willing her breathing to quieten...

...Their voices fade away.

CUT TO:

20 **EXT. BUSHLAND - NIGHT (FLASHBACK)**

20

Harper crawls out of the wombat hole. Covered in dirt, bruised and bloodied. She looks like she has climbed out of her own grave.

She looks around, alert, listening. She spots something move-

...The wombat. It looks at her. She looks at it.

HARPER

(small)

Thanks, mate.

She begins to walk.

21 **EXT. BUSHLAND/INDUSTRIAL AREA/RAIL TRACKS - MONTAGE - NIGHT (FLASHBACK)**

21

Harper walks through the night, passing several eerie landscapes:

- Harper walks through the dark bushland, the nightcalls of boobooks and frogs her only company.

21 CONTINUED:

21

- The bushland slowly turns to the industrial outskirts of the city.

- Shipping containers and airplanes sleep behind barbed fences as Harper sticks to the shadows behind the wire.

- Harper keeps to the inky darkness of the trees that line a railway line, avoiding the main roads.

- The industrial areas turn into small houses, their dark windows hiding the people within. The streets become familiar. Harper keeps walking, fatigue setting in.

22 **EXT. AMERIE'S HOUSE - NIGHT (FLASHBACK)**

22

Harper stands outside Amerie's house. Exhausted.

She begins to climb up the side of the house and up to Amerie's window, a practiced ascent she's done many times.

Harper reaches the window, the curtains pulled shut. She knocks -

HARPER

(sotto)

Oi - let me in.

No response. Harper knocks louder -

HARPER (CONT'D)

Please... Am.

(then)

Are you there?

But nothing. The curtains remain shut. Harper presses her ear to the window. She BANGS one more time. Waits. Listens...

...A faint - *shhhhh* - from inside...

Harper can't believe it. Struck by this absolute rejection at her darkest hour.

She climbs back down. Furious, tired, beaten. She walks off into the night.

23 **EXT. HARPER'S HOUSE - NIGHT (FLASHBACK)**

23

Harper walks down her street. It has started to rain, the dirt on her clothes running down her legs in streams, she is soaked to the bone.

She arrives outside her house, but just stands there for a minute looking at her home. Dark. Foreboding. She takes a deep breath and opens the door.

24

INT. HARPER'S HOUSE - NIGHT (FLASHBACK)

24

The house is quiet, dark, still. S.F.X: A ghostly whispering permeates the house, unsettling and eerie.

Harper moves inside and stops: a long row of glassware is lined along the floor, arranged in perfect order of height and length down the corridor. Unease bubbles through her.

She tiptoes her way down the hallway, coming into the kitchen, noticing that about 10 cartons of milk now sit on the kitchen table. *What the fuck...?*

The whispering louder in here, Harper looks around, the room appears to be empty...

...But a small movement alerts her to -

Justin, huddled under the table, frantically murmuring to himself and lining up more cups and glasses in order.

HARPER

Dad...?

Justin snaps alert, looks up at her - but his irises are black. Her familiar Dad is gone - a scary, wired person looking back at her instead.

Justin backs away from her, absolutely terrified, crawling backwards across the floor.

HARPER (CONT'D)

Dad, it's me... Ducky...

Justin stares at her, no recognition. Then -

JUSTIN

There's a wolf outside. Walking around the house, round and round and round... It's trying to find a way in. It wants the milk.

Harper's eyes flit to a glass pipe on the table. The remains of an ice binge. She closes her eyes, pained.

HARPER

Why, Dad?

For a moment, Justin looks guilty.

JUSTIN

I just had a little crystal night, that's all. Just for one night...

Justin watches her. His eyes darken again, terrified, tweaking. He slowly starts to stand.

JUSTIN (CONT'D)

Who are you?

HARPER

I'm Ducky. I'm Harper.

Harper scared now. Justin can't see her. Can't recognise her.

HARPER (CONT'D)

I'm your daughter.

But Justin shakes his head.

JUSTIN

No. You're the wolf!

Justin jolts towards her - Harper takes off running through the house as Justin chases her, sending the glassware crashing and smashing to the floor as he moves.

Harper gets to the bathroom and throws herself inside, locking the door tight just in time.

Justin hurls himself at the door, the hinges groaning... But the door holds.

Harper sinks down to the floor with her back against the door. Justin beats at the door, howling -

JUSTIN (CONT'D)

Get out of my house! Get out of my house! Wolf!

S.F.X: She hears him smashing glassware, *smash, smash, smash, smash*. Harper closes her eyes and puts her head down on her knees.

The world is a frightening place. Her home most of all.

A soft early morning light falls across Harper. She's sitting in the exact same position, her eyes open, almost disassociating.

S.F.X: A soft knock on the door and Harper immediately tenses.

FEMALE VOICE

Sweetheart? Harper? It's the ambulance officers.

(then)

Your neighbour told us you might be here.

25 HEARTBREAK HIGH - EP 8 - "THREE OF SWORDS" 18. 25
CONTINUED:

Harper shakily gets to her feet...

CUT TO:

26 INT. HARPER'S HOUSE - DAWN (FLASHBACK) 26

Harper stands with an AMBULANCE OFFICER as two other AMBOS load Justin onto a stretcher - whatever they've given him to reverse the effects of the ice have left him sedated, sweaty and trembling. He stares with vacant eyes at nothing.

Harper watches him being wheeled out of the house.

27 INT. HARPER'S HOUSE - DAWN (FLASHBACK) 27

Harper is now sitting with a FACS WORKER in the lounge room.

FACS WORKER

...Do you have any family - or friends you can go and stay with?

Harper thinks on this. Thinks of Amerie.

HARPER

No.

FACS WORKER

Okay, that's fine. Harper, your Dad has been involuntarily admitted to hospital. While he's there we will organise emergency foster care...

Harper barely listening, the woman's voice drifting in and out.

FACS WORKER (CONT'D)

Why don't you go and pack a bag?

Harper nods.

28 INT. HARPER'S ROOM/BATHROOM - DAWN (FLASHBACK) 28

Harper walks into her room, takes it in, the normal teenage girl stuff, clothes on the floor, hair curler, shoes scattered. It feels like a stranger's room.

She heads through into her little bathroom, the makeup scattered from the morning before.

She looks at herself in the mirror, at the scared little girl staring back at her. Face streaked with dirt, scratches on her face, her purple hair hanging around her face in matted, dirty clumps.

She puts her hand up, touches the soft part of her scalp where the man in the car ripped her hair out.

Harper finds a case underneath the basin. She opens it.

Inside, a row of sharp blades.

She calmly, methodically assembles the clippers. Turns them on. Looks at herself in the mirror again...

...And without hesitation, starts to shave her head.

With every stroke, her long, purple hair falling into the basin, piling up, the load lifting.

She finishes shaving off the last strand and Harper stares at herself in the mirror. Her gaze fixed. Resolute.

Not a scared little girl any more.

OFF past-tense Harper, in portrait, on to...

...Present-day Harper in answering portrait - sitting huddled with Amerie in the bunker we saw in Episode 1. The graffiti *HARPER + AMERIE* behind them.

Harper is quiet, watching the ocean beyond the cliff they sit on, it's like they're perched on the edge of the world.

Amerie has tears streaming down her face: guilt and horror. She finally knows the truth. We finally know Harper's story.

AMERIE

I'm so sorry.

HARPER

It's okay.

Amerie tries to hold it together.

AMERIE

So - you punching me in the face
feels pretty justified right now.

(then)

And everything else.

Harper shakes her head.

HARPER

I wasn't trying to punish you. I
really wasn't.

(then)

Actually, I did mean to punch you.
But everything else...

She trails off.

HARPER (CONT'D)

Since that night, I just haven't felt in control of anything. I just kept fucking things up. And the more I fucked things up, the more I fucked things up. If that makes sense.

AMERIE

It makes perfect sense.

(then)

The police... They know about your Dad, but what about Chook and that -

Off Harper's look -

AMERIE (CONT'D)

They should know -

HARPER

What are they gonna do? I was *drunk*. I drank too much, and I made dumb choices, and that's why I ended up in that car. That's what they'd say.

Harper's getting to the meat of her insecurities over what happened to her, now.

AMERIE

This is not your fault -

HARPER

Doesn't matter. Those guys... they'd come after me. They'd punish Ca\$h.

(then)

He's the only reason I made it out of that car.

The two girls trying not to imagine if he hadn't.

HARPER (CONT'D)

Promise me you won't tell anyone about this.

AMERIE

I won't.

HARPER

I mean it.

AMERIE

I know.

A beat.

HARPER

Why didn't you let me in, Am?

Amerie goes red. Stares at the ground.

HARPER (CONT'D)

What?

A beat -

AMERIE

...Spider.

(then)

He was in my room.

Harper has to process this for a second.

HARPER

Wait -

AMERIE

I was drunk, and upset after our fight, and I ran into him near one of the other stages and - and - we went home together.

A beat - Amerie stares at Harper, unsure how she will react -

HARPER

EWWWWWW!!!!

Harper starts to laugh, and laugh. Amerie starts to laugh too.

AMERIE

See! I knew you'd never let me live it down -

HARPER

How did Spider not tell the entire planet that he took your V-Plates?

Amerie shrugs, a smile creeping.

AMERIE

'Cause technically he didn't.

(then)

He couldn't get it up.

HARPER

Oh man. That explains so much.

AMERIE

I mean, he was drunk, so whatever. It happens. But he was such a little bitch about it -

HARPER

(wry)
Spider? No...

AMERIE

It was like playing pool with a snake.

HARPER

(laughing)
Thumbing in a doughy?

AMERIE

Full on whiskey-dick, mate.

The two girls laughing and laughing now, cascading, therapeutic fits of giggles.

Their laughter trails off as Huma approaches, there to pick them up.

HUMA

I just got off the phone to the hospital. Your Dad's awake. He's asking for you.

Harper just looks at the ground. Amerie takes her hand again.

AMERIE

Come on. Let's go home.

30 **INT. AMERIE'S ROOM - NIGHT**

30

Establish Night. Harper and Amerie are tucked up in Amerie's bed together.

Amerie watches the steady rhythm of Harper's breath, eyes closed, her face placid on the pillow. Fast asleep.

Amerie gently pulls her arm out from under her friend, and without waking her, climbs out of bed and tiptoes out of the room.

31 **INT. AMERIE'S HOUSE (KITCHEN) - NIGHT**

31

Amerie comes downstairs to find Huma by herself in the kitchen having a wine.

Huma pulls her in close for a hug and Amerie buries her face in her mother's chest.

AMERIE

It's all my fault...

Amerie starts to cry.

HUMA

Hey -

AMERIE

I let her down twice - when she
needed me the most -

HUMA

It's not your fault -

AMERIE

But that's what you taught me.

Huma pulls her daughter to look at her.

HUMA

I know I did. But it's unfair. Why
should it be your responsibility...

(then)

Did you know about Justin?

AMERIE

(no)

He hid it pretty well. So did she.

(then)

She stabbed her own Dad - she was
that terrified of him. She can't go
back there, Mum.

HUMA

She won't. We'll figure something
out.

Amerie's anger starts to build.

AMERIE

I want them all to suffer. Him and
those assholes in that car. I want
them to hurt. I want them to be
scared like she was -

Amerie trails off.

AMERIE (CONT'D)

They can't just get away with it.

Amerie is haunted by this, burning with the injustice.

The Drive-Thru. Darren is despondent, packaging up an order
and handing it out the window to the customer without even
looking at them.

DARREN

Enjoy your cholesterol injection -

MALE VOICE (O.S.)

Thought this was supposed to be
service with a smile?

Darren looks to see Rivers in his car.

RIVERS

When's your break?

33 **INT. HARRY'S - NIGHT**

33

Darren sits in a booth with Rivers, half-heartedly picking at
some chips. It's an awkward, heavy silence.

RIVERS

I know I can be a bit of a hardarse
sometimes, and I've not always been
there for you over the years...

DARREN

(over)

Jesus, can you stop trying to have
a moment with me?

RIVERS

No. We're going to have a moment.
We are going to have a moment
whether you like it or not.

Rivers struggles - shit, now they have to have a moment.

RIVERS (CONT'D)

I can see you're in pain. And
honestly? Sad-Darren is so much
worse than Extra-Darren. Tell me
what's going on. Please.

A beat. Darren wanting to get a lot of things off their chest
but not knowing where to start.

DARREN

I told Ca\$h that I'd be friends
with him but that's not what I
want.

(then)

And before you say it, I know you
don't like him. But I don't care.
He's not who you think he is.

RIVERS

Okay, fine. I'll try and separate
that feeling, and give you some
advice.

Rivers tries to think of some advice.

DARREN

So?

RIVERS

So what?

DARREN

What's the advice?

RIVERS

I'm thinking.

(then, struggling)

Love is... love is sometimes all
about timing -

Darren throws their hands in the air.

DARREN

That is such a lame Gen X thing to
say! I don't believe in that
bullshit -

RIVERS

Then what do you believe?

Darren thinks for a minute. Then, vulnerable -

DARREN

I think I'm a hard person to love.

River's heart utterly breaks for his child.

RIVERS

That's not true. Why would you
think that?

DARREN

I dunno.

A beat. Rivers considers this.

RIVERS

When I was your age, I thought I
was a hard kid to love too. I would
be racist, and homophobic, and
sexist, because in my mind, if I
hit out first, then they wouldn't
come for me. But they came for me
anyway. And I was alone. I learned
things the hard way.

(then)

But now here I am, with a queer,
black, non-binary kid. And it's
wonderful. You're wonderful. Let
people know how beautiful you are,
Darren -

Darren breaks down.

DARREN

I really love him, Dad.

RIVERS

Have you put that out there?

Darren looks at him.

RIVERS (CONT'D)

Like - really put it out there?

DARREN

Probs not.

RIVERS

Sometimes, when you're young, you
just have to do the crazy thing.

(then)

That's how I ended up with you.

Darren takes this in, as Chaka approaches.

CHAKA

Breaks over, kid -

Chaka stops. Chaka clocks Rivers.

CHAKA (CONT'D)

Wait - he's your Dad?

Rivers clocks Chaka.

RIVERS

She's your boss!?

DARREN

Uh, yes?

Chaka looks from Rivers to Darren.

CHAKA

Huh. Makes sense.

34 **INT. POLICE STATION - DAY**

34

It's a NEW DAY. Harper sits in an interview room with Huma
and Amerie, as a female police officer types up a statement.

POLICE OFFICER

...And you say you knew some of the
men in the car? Just from that day,
or had you met them before?

HARPER

One of them goes to my school. The
others I know from just around.

POLICE OFFICER

Do you know their names?

Harper hesitates.

HARPER

What's the likelihood that they'll
go to gaol if I do name them?

The police officer pauses.

POLICE OFFICER

So Harper, what we'll be looking
for in our investigation is
relevant evidence that will support
your allegation.

(then)

The challenge we face is they would
likely say that they were just
giving you a lift home, and you ran
away scared -

AMERIE

(over)

What the fuck? They were clearly
going to assault her -

POLICE OFFICER

What I'm saying is, without other
evidence apart from your statement,
our task is more difficult. I just
want to manage your expectations -

Harper nods. She thought this might be the answer.

HARPER

I think I'm done.

Harper gets up, Amerie following her -

AMERIE

Harps -

HARPER

I told you nothing would happen.

Amerie and Harper approach the school gates. A day like every
other day. Except it feels very different to these two girls.

They spot Dusty and Spider ahead, watching them from across
the quad. The boys look nervous, waiting for the axe to fall.

AMERIE

Did you know they made the
accusation against JoJo?

HARPER

I had a hunch.

AMERIE

Then why'd you say it was you?

HARPER

You had everything to lose. I had nothing.

Amerie's heart swells. Harper saved her once again. Amerie holds her hand out to Harper -

AMERIE

(re: boys)

Fuck them.

Harper takes it. The two walking into school. Finally united.

Amerie clocks Malakai up ahead standing with Darren and Quinni, and suddenly she is nervous.

Malakai's nervous to see Amerie too - but he looks good.

AMERIE (CONT'D)

(to Malakai)

So. You're back.

MALAKAI

Yep.

Malakai looks to Harper and Amerie holding hands -

MALAKAI (CONT'D)

Lot's happened, by the looks of it.

They all look across to Dusty and Spider.

QUINNI

I can't believe they're still here after what they did -

DARREN

We're probably all gonna get suspended.

QUINNI

We did wee in Woodsy's recycling bin...

DARREN

There's a lot worse waiting for her in her filing cabinet...

(to Malakai and Harper)

You two will be the only ones in SLUTS not getting shit for our little protest.

MALAKAI

Gutted I missed out, to be honest.

They're all heading off towards class.

Amerie looks back and spots Ca\$h arriving at school - as the others move off, Amerie stops. Ca\$h stares back at her.

CUT TO:

EXT. HARTLEY HIGH (ROOFTOP) - DAY

Amerie and Ca\$h sit on the rooftop.

AMERIE

...It's good that you unlocked the door and whatever. But you still let them put her in the car.

CA\$h

I know.

AMERIE

Why didn't you stop them?

CA\$h

When I saw them - when they put her in, I just froze. And I knew that if I tried anything, they'd just beat the shit out of me and leave me there. Then I wouldn't be able to do anything.

Amerie takes this in.

AMERIE

The messed up part is that they're all going to get away with it. The system is fucked. It's their word against Harper's, because there's no evidence.

Ca\$h is silent.

AMERIE (CONT'D)

Have they done this before?

CA\$h

No. Never.

AMERIE

Will they do it again?

Ca\$h has no answer for that.

They sit in silence for a moment. Then -

AMERIE (CONT'D)

The fact that you still hang out
with them is gacked.

(then)

Stay away from Darren. Forever.

Amerie walks off leaving Ca\$h alone on the rooftop.

37 **INT. SLUTS - DAY**

37

The mood in SLUTS is tense as the class files in, Woodsy and JoJo watching them.

It seems everyone has beef with each other:

- Sasha stares at Quinni who walks past her and sits right at the front of the class.

- Darren goes to smile at Ca\$h, who doesn't return it.

- Spider and Dusty stare as Harper and Amerie walk in together.

- Malakai takes his seat next to Darren - purposefully away from the other boys.

The students weirdly quiet, nervous about what's about to go down. Woodsy holds the silence for effect.

WOODSY

As a teacher, one is meant to
teach. But a teacher is also meant
to learn. And I have learned
something pretty valuable from all
of you in the last week:

(beat)

I am a slut.

The students stifle a laugh. *What?* Woodsy points to Spider -

WOODSY (CONT'D)

You're a slut.

She gestures around the room.

WOODSY (CONT'D)

We are all sluts.

Everyone not sure what the fuck is going on. Woodsy beams.

WOODSY (CONT'D)

It seems as though footage from
your little protest has circulated -
and the press about our school has
been positive for once!

(reading an article from
her phone)

(MORE)

WOODSY (CONT'D)

The Guardian writes: "The Kids Are Alright: students at Hartley High protest the resignation of favourite teacher." They even got a picture of Joan in there, see?

QUINNI

So... we're not in trouble?

WOODSY

No. Well, yes, you're all going to be footing the cleaning bill -

She eyes Ant, who shrinks in his chair -

WOODSY (CONT'D)

But it seems your civil disobedience has really captured the hearts of Australia.

DARREN

But JoJo hasn't even agreed to come back...

WOODSY

Oh, I wouldn't say that...

Woodsy winks, and strides over to open the door to the classroom ...

...To an empty corridor. Woodsy frowns.

WOODSY (CONT'D)

Ummm... Right. Well...

Woodsy, red-faced. The class all stare at her, confused. Then-

JOJO (O.S.)

Sorry! I'm here!

JoJo runs into the room, a little flustered.

Amerie beams - hopeful... Woodsy pulling JoJo aside -

WOODSY

(sotto, to JOJO)

I thought we said you'd wait there until I opened the door...

JOJO

(sotto, to WOODSY)

I had to run back for my folder...

WOODSY

It ruined the whole moment...

JOJO

I know, I'm sorry...

JoJo turns to the expectant SLUTS class looking at her...

JOJO (CONT'D)

I'm back.

HUGE CHEERS from the SLUTS class! The protest worked! Slaps on the back and high fives.

Ant raises his arm -

ANT

Wait, does that mean we have to keep doing SLUTS?

WOODSY

Yes!

Fuck. Most of the class groan in protest.

WOODSY (CONT'D)

The program has been so successful, we'll be doing it again next term - maybe even the rest of the year! Aren't you excited?

No. But they are relieved there's no larger punishment.

JOJO

We've covered a lot: consent, STI's, nude photos, pleasure and communication, how to frame your teacher...

Dusty, Spider and Ant exchange glances.

JOJO (CONT'D)

That was a joke.

JoJo focuses in on Dusty, Spider and Ant.

JOJO (CONT'D)

I could keep punishing people for what's happened or we could start a new chapter. You might hate it, but this class is important. I really hope you'll see that one day.

(then)

You all need to look out for each other more. These might be the worst years of your lives. They might also be the best.

The SLUTS class take in her words.

CUT TO:

Class is over. Students packing up.

JOJO (CONT'D)

...And I'll get my lovely
assistants Dusty, Ant and Spider to
help pack up and prepare for the
next lesson.

Some laughter at the justice of it. The boys are quiet.

AMERIE

So I'm off the hook?

JOJO

(wry)

Girl, it's probably best you and I
are never alone in a classroom ever
again.

Amerie nods. Relieved, but kinda a little sad too.

38 **EXT. PLAYGROUND - DAY**

38

School's over. Harper and Amerie leaving together when -

DUSTY (O.S.)

Amerie -

Harper and Amerie turn to see Dusty, looking nervous for the
first time in his life.

Dusty turns to see other kids, listening in to this exchange.
Spider hangs back.

AMERIE

What?

DUSTY

I just - do you want to go
somewhere and talk...?

AMERIE

No.

DUSTY

I can't stop thinking about... What
happened. I wanted to tell you I'm
sorry.

That hangs there for a moment.

AMERIE

It's Harper you owe an apology to.

DUSTY

You're right.

He turns to Harper, but she stops him.

HARPER

Okay, and what? You want us to tell you you're the good guy again?

DUSTY

No -

HARPER

What do you want from us?

DUSTY

Nothing - I messed up. And I know I have like, heaps of work to do on myself. So I guess I'm starting right now...

Amerie looks past him towards Spider.

AMERIE

How about you, Spencer? Anything you want to say to us?

Spider stares defiantly back at her.

SPIDER

Nuh.

Amerie shakes her head and looks back to Dusty.

AMERIE

This doesn't fix things.

DUSTY

I know.

A beat. He just stands there.

HARPER

You're dismissed.

Dusty almost smiles at this, the audacity of it. He turns and slopes off to join Spider, Amerie and Harper watch his retreat.

...As soon as he's out of earshot -

HARPER (CONT'D)

It's really annoying how hot he is, hey.

AMERIE

Yep.

Ca\$h arrives home to find Darren sitting on the wall waiting for him.

DARREN

Figured out your superpower.

Ca\$h cautiously sits down on the wall next to them.

CA\$H

Yeah?

DARREN

Invisibility. You have the power to
be in class one second and then -

(clicks fingers)

Vanish into Lad Air.

Darren takes Ca\$h's hand. Ca\$h looks down at it.

DARREN (CONT'D)

Been trying to find you...

Ca\$h doesn't know what to say. Afraid of what Darren is about
to...

DARREN (CONT'D)

I know I haven't been the best
person recently... I've been a pile
of rats in a trench coat, really...
But I've thought about it, and I
know we can make this work -

Ca\$h doesn't say anything, just extricates his hand.

DARREN (CONT'D)

You think I'm going to run away,
but I'm not -

CA\$H

That's not it -

DARREN

I know it is. You think you have to
be alone and nobody will love you
for who you are, or what you
want... or don't want... But I
will. I want this - I want you -
more than anything.

(then)

I'm in.

Ca\$h, truly shaken by his earlier exchange with Amerie. He
goes to say something, but stops. Then -

CA\$H

Me and you...

(trails off)

We should just stop wasting each
other's time.

DARREN

That's it? You won't even try?

Ca\$h

I can't...

Ca\$h walks inside, each step heavy as lead, his heart bleeding. Darren calls after him-

DARREN

Can't we just fucking try?

But Ca\$h closes the door.

Leaving Darren heartbroken.

40 **EXT. HARTLEY HIGH (QUAD/INCEST MAP) - DAY**

40

Amerie and Harper ambling out of school. Harper spots TWO GIRLS looking shifty, heading down behind the school shed.

Harper nudges Amerie, points to the girls. They follow...

CONTINUOUS:

Down behind the sheds. Old incest map territory. Harper and Amerie watch as the two girls giggle, writing something on the wall...

AMERIE

(sotto)

Surely not...

HARPER

(calling out)

Oi!

The two girls jump, startled. They scarper away from the wall, revealing what they've written: "ANAL."

Harper and Amerie crack up.

41 **INT. Ca\$h'S NAN'S APARTMENT - NIGHT**

41

Establish Night. Ca\$h arrives home with armfuls of bags and groceries, fresh vegetables and long-life goods.

Nan comes in as he starts to unpack can after can of baked beans into the cupboards.

NAN

(re: supplies)

We going into locky-d again? That's about three years worth of food.

CA\$H

Nah. Just thought we could have a backup supply of everything and that. Plus you go through a can of baked beans a day, you gassy bitch.

NAN

Keeps me regular.

CA\$H

There's a bunch of bread in the freezer, you know you don't have to defrost the whole thing, right? Just cut a slice off at a time?

NAN

I'm not a goddamn muppet, Dougy.

She stands watching her grandson as he unpacks everything...

Indeed, she's not an idiot, and she can tell that something is brewing.

NAN (CONT'D)

You're always looking after me.

Ca\$h looks at her. She reaches out, smooths his mullet.

NAN (CONT'D)

But who's gonna look after you?

A gentle moment between the two, who both suspect their time together isn't for much longer.

Then Ca\$h shrugs, a sad smile -

CA\$H

I reckon you're gonna outlive us all, Nan.

42 **INT. HOSPITAL - NIGHT**

42

Harper walks alone down the harshly-lit corridor of a hospital. She approaches a door to a ward, hesitates - peers inside...

Her Dad Justin is sitting up in one of the hospital beds, a tray of food in front of him. He's watching the little television set above him as he spoons yoghurt into his mouth.

His eyes bright, he's chuckling at whatever inane show is playing on the box.

She stares at her Dad. So hard to love him, so hard not to...

Weighing up the infinite second chances she has given him... Harper turns and slips away, back down the corridor.

43 **INT. ESHAY HANGOUT - NIGHT**

43

Ca\$h, Chook, Jayden, Tilla and the rest of the eshay crew are sitting around in a backyard drinking.

Chook, Jayden and the little eshay runt Travis are playing the old school game of "Pass the Pig", throwing a couple of tiny pig figurines and tallying scores.

CHOOK

...If you lose this round, you
gotta chop your ratty off.

Jayden reaches protectively towards his rat's tail.

TILLA

Reckon he'd rather lose a ballsack.

Ca\$h is watching the game, but his eye is really on Jayden's phone as Jayden mindlessly swipes as he plays.

Finally, Jayden places his phone on a table. Unlocked.

Ca\$h stares at it, nerves jangling.

CHOOK (O.S.)

Whoop!

Ca\$h jumps.

CHOOK (CONT'D)

Double Snouter! That's 40 points,
ya gronk!

Ca\$h takes his chance. He gets up, walks past the table and sweeps Jayden's phone into his pocket...

44 **INT. ESHAY HANGOUT (BATHROOM) - NIGHT**

44

Ca\$h nervously sits on the toilet going through Jayden's phone - scrolling back, back, back, back with his finger...

What is he searching for? He stops, sees the thing he wants, opens it - we see him watch something...

S.F.X: BANG BANG BANG. Ca\$h startled -

CHOOK (O.S.)

Oi AshCay... What ya doing brah...

Ca\$h hurriedly does something with the phone before pocketing it and flushing the toilet...

CA\$H

Looking at autos, Lad...

44 HEARTBREAK HIGH - EP 8 - "THREE OF SWORDS" 39. 44
CONTINUED:

45 INT. AMERIE'S ROOM - NIGHT 45

INTERCUT WITH:

46 INT/EXT. CHOOK'S CAR (PHONE VIDEO INSET) - NIGHT 46

AMERIE'S ROOM: Amerie and Harper are tucked up in Amerie's bed watching a TV show on Amerie's laptop when S.F.X: Harper's phone buzzes.

She gets it out, looks at it - then shows Amerie.

INSET: A text from Ca\$h, which simply says "I'm sorry."

Followed by a video. Harper presses play -

CHOOK'S CAR (INSET VIDEO): Jayden is filming himself in the backseat of Chook's car as it speeds along the highway. He addresses the camera:

JAYDEN

Jayden's World: Episode One. Drunk-Bitch Festival Clean-Up.

Jayden turns the phone around to REVEAL: a passed-out Harper in the backseat of Chook's car.

Tilla, next to her, is laughing, holding Harper's head up.

TILLA

She's a gonner. Floppy oont.

The footage captures Ca\$h in the front passenger seat, looking on with concern and anxiety.

Chook can be heard laughing but - we don't see him in the footage.

CUT TO:

AMERIE'S ROOM: Harper clicks her phone locked. She can't watch any more.

She and Amerie stare at each other, the significance of this footage not lost on them.

47 INT. ART CLASS - DAY 47

It's a NEW DAY. Harper sits in art class, listening to the teacher talk about a picture projected on the monitor:

- Artemisia Gentileschi's 1614-1620 painting "*Judith Slaying Holofernes*" - depicting two women holding a man down on a bed and decapitating him with a sword.

ART TEACHER

...The women's arms are capable, muscular, determined - but even so it takes their combined strength to sever their victim's head. And we are enraptured by it: this picture of sisterhood - of two women doing something extraordinary.

Harper indeed, enraptured. Blood spurts from Holofernes' neck as the women force his head onto the bed. His eyes are wide open - he knows exactly what is happening to him.

ART TEACHER (CONT'D)

Artemisia Gentileschi's own story likely influenced this work: she painted "Judith Slaying Holofernes" after she was assaulted by her teacher. Artemisia took revenge with the only weapon she had - a paintbrush. She began a revolution that would still be felt 400 years later - giving voice to the rage of women who have been silenced...

Harper takes in the painting: moved, emboldened, angry...

INT. SLUTS - DAY

The usual suspects are sitting in class as JoJo calls the roll.

JOJO

Malakai?

MALAKAI

Yep.

JOJO

Harper?

HARPER

Here.

JOJO

Darren -

DARREN

Yep.

JOJO

Ca\$h?

No answer. Darren looks towards his empty chair. Ca\$h is a no show.

JOJO (CONT'D)

(sotto)

If I have to drag that boy in by
his mullet to make him finish this
class...

Harper and Amerie share a look.

49 **EXT. Ca\$h'S NAN'S APARTMENT - DAY**

49

Ca\$h heading away from his couch palace in the park, towards
Nan's apartment in the housing commission. He hesitates - a
cop car is pulled up out the front of the tower.

Ca\$h looks up to see two POLICE OFFICERS surrounding the
front door of Nan's apartment, arguing with Nan. Ca\$h frozen
for a minute, staring at them, until one of them spots him.

The two cops start to run towards him. Ca\$h is out of there,
sprinting up the street as fast as his feet can take him...

NAN (CALLING OUT AFTER HIM)

Gun it, boy-o!

50 **INT/EXT. SLUTS - DAY**

50

S.F.X: Faint sirens in the background as JoJo talks.

JOJO

...So I'd like us to finish the
following sentences. No wrong
answers.

(then)

"People might choose not to have
sex because..."?

SPIDER

They're fugly.

JOJO

(exasperated)

Please for the love of God someone
other than Spencer...?

Suddenly the sirens are louder. Some of the students start to
look out the window. Then -

ANT

Oi! It's Ca\$h!

The students all rush to the windows:

OUTSIDE: Ca\$h SPRINTING as hard as he can towards the
classroom, police cars speeding towards him in the
background.

DUSTY

Holy shit -

The kids watch Ca\$h run around the demountable, and suddenly he bursts through the classroom door, panting hard -

JOJO

Better late than never -

CA\$h

Agreed.

But Ca\$h only has eyes for Darren. He approaches, the two stand looking at each other for a moment.

Darren looks to the cop cars screeching up outside the school.

DARREN

What did you do...?

CA\$h

Tell you later.

(then)

I've loved you since Year Seven.

Darren not sure what they're hearing.

DARREN

What?

CA\$h

The only good thing about coming to this shithole was seeing your face every day.

DARREN

Serious?

Ca\$h nods.

SPIDER

Aw, Darren wants Ca\$hie's little eshay babies!

QUINNI

Shut the fuck up, Spider!

Darren's heart soaring.

DARREN

I love you too.

Darren and Ca\$h both crying, now.

Ca\$h grabs Darren and pulls them in close, kissing them. It's absolute magic, the SLUTS class CHEERING as the COPS burst in and lunge for Ca\$h, grabbing him and dragging him backwards.

The cops wrestle Ca\$h down and clasp cuffs to his wrists.
But Ca\$h has the biggest grin on his face.

51 **EXT. BEACH - DUSK**

51

DUSK. The sun is setting over the ocean.

Amerie, Harper, Darren, Quinni and Malakai are sitting on the beach, watching the sunset.

QUINNI

...I don't get it, Chook was the one driving the car - shouldn't he be in gaol like the rest of them?

HARPER

They let him go. He wasn't in the footage. Jayden just filmed me, Ca\$h and the other guy. Tilla.

MALAKAI

Probably has a good lawyer too, the dog.

It's clear Harper has told them all her story. Everyone taking this intense news in.

DARREN

I hope Chook dies.

AMERIE

...And I hope when he dies, he reincarnates as something super shit -

MALAKAI

Miner bird.

DARREN

Intestinal worm.

QUINNI

Ear infection.

AMERIE

One of those bugs that stink.

HARPER

Stink bugs?

AMERIE

Yeah, those ones.

A beat.

HARPER

I hope Ca\$h gets out soon.

They all mull on this. Suddenly, Darren jumps up.

DARREN

We need to cleanse ourselves.

Darren starts to take their clothes off -

MALAKAI

(wry)

I'm not doing any more threesomes.

(off their looks)

Too soon?

DARREN

The ocean, dum-dum.

AMERIE

It's like 3 degrees right now...

DARREN

Come on! Everyone up!

Darren throws sand at them all, and they all get up, giggling, stripping their clothes off to their undies.

They all grab each other's hands -

DARREN (CONT'D)

Ready, set....

All of them look out at the roaring, tumbling, unknown sea before them...

DARREN (CONT'D)

...Go!!!

The five of them run into the ocean in a line, screaming as they hit the cold surf and plunge into it. Reborn.

52 **EXT. BEACH SHOWERS - NIGHT**

52

Establish Night. A streetlamp illuminates Amerie and Malakai as they wash sand off their feet at the beach showers.

They hop around, trying to put their shoes back on.

AMERIE

Shit. Left my bloody socks on the beach, didn't I.

Malakai holds his out. She pulls a face.

AMERIE (CONT'D)

I don't want your filthy socks.

MALAKAI

You love my socks. Remember?

She smiles, the memory playing in her mind, socks and frozen peas and swollen ankles.

Amerie grabs them off Malakai, gives them a sniff.

AMERIE

Passable.

She puts them on.

AMERIE (CONT'D)

Thanks.

They're both suddenly shy. So much unsaid. They look at each other for a moment, then -

AMERIE (CONT'D)

I'm going to go this way.

(then)

See you...?

Malakai nods. Amerie heads off, starts to run to catch up with Harper, who waits for her further ahead.

Malakai watches her go. The feelings all still there.

INT/EXT. HARRY'S / CHOOK'S CAR - NIGHT

Amerie and Harper, sundaes in hand as they head through the car park.

HARPER

(re: sundae)

Give us some of yours.

AMERIE

It's the same.

HARPER

Yours looks better.

AMERIE

That's 'cause I'm holding it.

Amerie model poses with her sundae. Harper laughs.

Suddenly a car glides past them, pulling into a park. Harper stops dead, watching it.

She quickly pulls Amerie behind another car, covering her mouth, their sundae's forgotten on the ground.

Hiding, they watch as Chook emerges from his car, moving towards Harry's.

CHOOK

(ON PHONE)

...Yeah mate, they're all in the slots. I reckon Jayden's gonna get a few years, he's a frequent flyer... Yeah. Gotta do all the drops myself. Speaking of, gotta go. Busting for a shit.

Harper and Amerie look to each other. Harper pops her head up over the car to see Chook striding towards the McDonalds.

AMERIE

Let's go -

Amerie moves to run. But Harper stays rooted to the spot. Staring at Chook's car. Amerie tugs at her -

AMERIE (CONT'D)

Harper!

But something has switched in Harper. She looks to a pile of old wooden crates sitting against the skip bins nearby, stalks over to them and prizes a bit of wood away.

Striding back to Chook's car, she pauses...

...Then starts to SMASH the car with the block of wood.
SMASH. SMASH. SMASH.

Amerie just stands there in shock for a minute as Harper lays into the car with the two-by-four.

Then - Amerie scrambles over to the bin, grabs a metal pole and starts whacking at Chook's car too.

The two girls LAYING INTO IT - satisfying CRACKS as they beat the shit out of the car, laughing, catharsis...

SMASH. Harper breaks one of the windows, Beyonce-style.

AMERIE (CONT'D)

Shit!

Amerie points to Chook through the diner windows, coming out of the bathroom. Both girls duck down, watching him...

But he heads over to the counter to order some food.

AMERIE (CONT'D)

Come on!

Amerie grabs Harper, moving to run away - But Harper shrugs her off. Harper puts her arm through Chook's car window she's just smashed, and unlocks the car.

She hops into the driver's seat, closes the door behind her. Amerie frozen outside. What is she doing?

Harper just sits in the car, taking it in, this familiar hell. She puts her hands on the steering wheel, looks in the rearview mirror at the back seat...

Her eyes fall on the car air freshener, the same one, spinning around, the little cartoon kangaroo that has played over and over again in her nightmares.

She reaches into her pocket for her lighter. She sparks it up, and holds the little flame up to the kangaroo....

WHOOMPH. The air freshener goes up in flames, the chemicals exploding, the flames racing upwards and spreading out over the roof of the car in seconds.

Harper in shock, outside Amerie screams!

But it's Harper's turn to be frozen on the spot, watching the flames spread out above her, around her...

The door opens and Amerie drags Harper out of the car.

They fall on the ground and Amerie wrenches Harper up, they start sprinting away as fast as they can, out of the carpark, onto the road -

BOOM! Behind them the car has EXPLODED.

The two turn around, watching the fireworks display in awe. They spot the tiny figure of Chook running out of Harry's, his arms up like a tiny little cartoon man.

Harper and Amerie look at each other, grinning. Harper takes Amerie's hand and they take off - an echo of the two little girls escaping kindergarden when they were five -

Two girls running off together, into the night...

*****END OF SERIES ONE*****