

Millionaires Anonymous

An original feature length screenplay

by

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and
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“MILLIONAIRES ANONYMOUS”

NEW YORK CITY STREET - DAY

A young man, CHAD, (late twenties) is wearing an old cap, sweater, trousers and shoes with no socks. He is covering himself with newspapers and cardboard as he sits on the sidewalk. A very chic girl walks by, a model in her looks and in slow motion, flicking her hair, she throws some change his way. He looks excited and puts on his hat. Taking one of the coins he scratches a lottery card. He wins the jackpot of one million dollars. Beginning to whoop with delight everyone walking by just ignores him. Opening a can of Pepsi to celebrate he suddenly goes quiet. He looks around and then starts reading the newspaper. An advertisement magically appears to jump off the page.

V/o Reads

*** MILLIONAIRES ANONYMOUS ***

Are you a lonely millionaire?

Do you wish you could talk to other millionaires?

Would you like to explore your experience of good fortune?

Maybe you just need some help deciding what to buy.

Look no further.

Millionaires Anonymous is a group designed to help you share. We want you to be a happy millionaire and we want you to meet others with a seven digit bank account so you can talk freely about your worries and wealth.

Want to know more?

Phone this number for details: 0014083736331

Chad looks to the sky, gets up and walks along the street with his cap full of change. He passes a busker who is playing a slide guitar as his ugly dog howls next to him. Chad throws all his change into the busker's guitar case. The busker nods in appreciation.

Contrasting images from a moving vehicle show the variety of levels of wealth and poverty; a woman in a white dress stepping out of a white limousine, a lady pushing a trolley full of all her belongings, a couple looking in a jewellery shop, street kids.

Chad walks along the street in his hobo clothes and as he passes a shoe shop we see a new pair of shoes on his feet. He keeps walking past a men's tailors and he transforms into a suited man. Walking past a barber's his long hair and beard disappear and he is a gent about town. He arrives at a plush hotel and walks in.

A doctor carrying a brief case walks into his place of work next to the hotel. The brass plaque on the building reads.

Dr Rosenberg, MD : Psychiatrist

INT. PSYCHIATRIST - DAY

The doctor walks into his office.

DOCTOR

Good morning Valerie. Who's my first patient?

SECRETARY

It's Figgis Hardy. He's waiting for you right now.

INT. PSYCHIATRIST'S OFFICE - DAY

FIGGIS, a man in his mid-twenties with long hair, a blue bandana, surfer shorts, an Hawaiian shirt, and flip-flops sits opposite the psychiatrist.

DOCTOR

I think we can say you're all better now,
but please do have a little look at this.

He hands Figgis a business card. It simply reads Millionaires Anonymous and there is a phone number on the reverse side.

FIGGIS

Cheers dude, I'll check it out. Is that it?
Are we like done?

DOCTOR

Yes, you're free as a bird. Good Luck.

Figgis leaves and goes outside, he looks up to the clear sky above. Flicking the business card with his fingers he puts it in his shirt pocket.

INT. AEROPLANE FIRST CLASS - NIGHT

Looking out of the aeroplane window along the wing is a glamorous elegant older later, FIFFI. She is dressed in evening wear, has perfectly manicured nails and styled hair and is reading a magazine. Turning a page she comes across an advertisement which reads Millionaires Anonymous, circling the phone number she then rips out the page.

INT. VEGAS CASINO - DAY

At the Craps table the croupier calls out...

CROUPIER

Hard Eight, hard eight!

... and pushes the chips to JANE, a hip girl in her mid twenties wearing a funky bling hip-hop outfit. She is carrying a Gucci bag. As she leaves the casino she sees a small poster on the wall reading Millionaires Anonymous. She pulls it down and puts it in her bag before exiting onto the streets.

JANE

Taxi!

INT. SMALL OFFICE -DAY

RANDAL, a man in his early fifties, is sitting back behind a desk smoking a large cigar. He is wearing a faded black leather jacket, crumpled shiny suit, top shirt buttons undone, tie askew and a large signet ring. A fax comes through on his machine, it reads Millionaires Anonymous with a phone number. He rips the paper off the machine.

RANDAL

That's me to a tee.

He spins around on his chair and takes another puff on his cigar.

INT. LARGE BEDROOM/BASEMENT DEN -DAY

A singing, dancing plastic flower on top of one of several computers is making an annoying repetitive sound. Sitting at a vast array of screens is RON, a nineteen year old teenager. He is wearing jeans and a T-shirt with an Atari logo on it and big glasses. He hits one button and the Millionaires Anonymous web site appears reflecting in his glasses.

RON

Ah, found it!

A broad smile forms on his face.

MONTAGE

Six people are preparing to go to the group. Jane, the hip twenty year old steps out of a Lamborghini Diablo, her boyfriend driving off at speed. She wears headphones and music plays. Figgis, sporting his bandana, flicks his skateboard up and puts it under his arm, nearly bumping into Jane. Randal, who is fairly heavy set arrives in a black chauffer driven Cadillac and puts on a pair of sunglasses. Ron, the geeky teenager turns up on his bicycle, wobbling a little as he comes off the sidewalk. He locks his bike up and Fiffi, the elegant older lady is applying her makeup before getting out of a taxi. Chad walks slowly and confidently, looking at his image in the shop windows without a care in the world. He then follows the others into the Millionaires Anonymous address.

INT. LOFT BUILDING - DAY

GEORGE, an elderly Rastafarian man wearing a blue boiler suit, with "Miracle Foam" logo on the chest, is placing eight leather chairs in a circle in an otherwise empty but very spacious loft building which has views of the city. He puts a name tag on the seat of each chair. When he has finished he stands in the middle of the circle, then he sits in one of the chairs and spins it around looking at the view to the distance as he talks.

GEORGE

Now the thing you have to remember about millionaires is that they're really just regular folk like you and me. There might be one standing behind you in the queue at the supermarket, or in the seat next to you at the cinema. The only thing that's different is that they have a different set of worries and issues. Some of you will be thinking that once you've got a million all your dreams will come true and all your problems will be solved. But let me tell you, most of them have a hard time just keeping their heads above water. So if you ever get a chance to meet one of these regular people, stop for a minute and treat them as just that, like you would any other decent human being. They'll appreciate it and they might even give you a few tips on how to put a little more in your wallet. And in the landscape of love, think about it, how hard is it to know for sure whether someone wants you for who you are or just for your money?

INT. THE GROUP MEETING BUILDING - DAY

The millionaires arrive and are directed by a secretary to the large loft space where the circle of chairs wait for them. George vacates his chair leaving his seat and the one next to it with 'Reserved' tags on them. He leaves quickly apologising to the secretary. One by one the millionaires sit in their chairs and each begin to behave in their own way. Chad, the down an out

lottery winner is last to arrive holding himself with a style that belies his recent status. A man and a woman, DICK and JULIE, who are both in their thirties and professionally dressed enter and take the reserved seats. The session begins.

JULIE

Welcome to Millionaires Anonymous, this is our time to talk about your money, I'm Julie.

DICK

And I'm Dick, why not let's start with you introducing yourselves. Dick gestures to Chad on his left.

CHAD

I'm Chad and up to just a week ago I was living on the street. A lucky lottery ticket landed me here, all this is a bit new to me and I'm just getting used to it.

JULIE

We're all new here Chad, and we're all here to help. Let's give Chad a big clap.

They all clap reluctantly.

FIGGIS

My name is Figgis, I got into a fairly knarly accident on my Harley and this happened.

Figgis takes off his bandana and pulls back his hair to reveal a scar running the width of his forehead. There is a wincing sound from the group as everyone breathes in.

FIGGIS

Hey it's ok, there wasn't much up there anyway and I sued the guy for a cool two million. Best thing that's ever happened to me.

They all stare at the scar in disbelief but eventually Ron shouts out.

RON

That's totally awesome dude!

He starts clapping and soon everyone else joins in. Figgis flashes a big toothy grin at Ron.

JANE

My name is Jane. I'm a professional gambler and well, I'm very good at it. That's all.

Dick starts clapping on his own, staring at the beautiful Jane as Julie gives him a scowling look.

RANDAL

So, my name is Randal, no one calls me Randy, no one. I own a pool hall on 59th and my job is making other people's problems go away.

He plays with a cigar cutter. There is a long pause with everyone's mouths open.

JULIE

Ah, that's lovely, solution finding and conflict resolution are so underappreciated.

Everyone looks at Julie, and clap half-heartedly. Julie motions to Fiffi.

FIFFI

I'm Fiffi Allure and until a couple of months ago I was the star of Brazil's most expensive soap operas, until the bastards wrote me out. Now I'm doing the grand tour, I'm really just passing through.

FIGGIS
Way to go Lady!

RON
Yeah, a real TV star, far out!

Ron leads the applause and then it is his turn.

RON
I'm Ron, I like playing with numbers, all kind of numbers but lately I've been getting into especially big numbers. My bank account is a big number.

They clap and Ron adjusts his glasses.

DICK
Thank you. Well, first of all welcome to what I hope will be a beneficial series of sessions for all of us. I say us because all of us here are millionaires.

JULIE
Thank you Dick. Yes we made our first million two years ago with the profits from the sales of our revolutionary fruit juice squeezer.

The juice squeezer is on a small table next to her. Julie places a whole orange in it. The peel comes out, the pips come out and the juice pours into a small cup.

CHAD
Genius!

JULIE
You like?

DICK
Imagine it and make it happen.

Dick and Julie are shiny new people, and a little plastic.

DICK
Let's be clear, we set up this group to help ourselves as much as others, but we feel very strongly that all of us here benefit.

JULIE
Now let's get down to business and see how each of you really feel about your money. I wonder if any of you have ever considered your everyday transactions?

The sound fades out. The circular group of chairs and groups members from directly above are superimposed with a clock face, its hands rotating through the hour. Soon the hour is up.

DICK
Ok that's it for this week. We thought it might be nice to go to the bar just on the corner for a few drinks and to get to know each other in a more social environment.

JULIE
Your task for this week is to bring with you to the next session something that you feel defines who you are at this point in your life.

Jane mumbles to herself.

JANE

Where does the fun end?

They all get up to leave and as they exit the building they pass George the Rastafarian janitor. He says good bye to each of them individually except for Ron who he picks out separately.

GEORGE

Don't drink all your money!

EXT. STREET - DAY

They all walk down the street together.

RON

I'm only nineteen.

FIGGIS

Don't worry, stick with me.

Figgis puts his arm around Ron. Chad and Jane are talking to each other outside as are some of the others.

CHAD

So, how about we get ourselves some of those millionaire peanuts I've heard about.

JANE

Hey look, just 'cos we're going to this same group, doesn't mean we are automatically friends you know.

CHAD

I thought that was the whole point, hey at least we've got something in common, well about a million things actually.

JANE

Ok let's get a drink, and some peanuts if you insist, then I've got to split.

CHAD

Cool.

They talk as they are walking to the bar.

CHAD

You know the thing about having money is, it also gives you time, lots of it.

JANE

Time to make more money.

CHAD

I was thinking more like time to think about what you want to do with the rest of your time, your lifetime for instance.

JANE

Look, Chad, is it? I think you should be saving this sort of thing for the group, don't you?

CHAD

Ah, we've got a week before the next session. What you've got to realise is that in our situation we've got to get comfortable talking money, just because its part of life for us from now on.

JANE

Quiet honestly I think it's a vulgar subject.

CHAD

Then why are you going to the group?

JANE

I'll tell you why, so that I can fully realise that from now on I'm an independent woman, I don't need hand outs from anyone and I can choose how my life unfolds.

CHAD

Well now I think that's a mistake, you're going to find yourself awfully lonesome, you and your pile of cash, being as independent as you are that is.

JANE

Chad, all I'm saying is that, I'm free now and it's wise to have at least a small amount of 'me' time to enjoy that freedom.

CHAD

Ah well, you think you're free, but as well as having a million new friends, you're going to find you have a million new problems too, some of which are going to need a real friend to help you solve.

JANE

So how come you're at the group if you've got it all worked out?

CHAD

I just wanted to meet someone like you.

JANE

Oh, give me a break.

CHAD

It's the perfect way to meet people who at the end of the course are totally at ease with their situation and aren't hung up on money issues that they're going to have to live with for the rest of their life.

JANE

Tell me you're not treating this as a dating agency.

CHAD

A dating agency with a difference. You know anyone you meet isn't going to be after you for your money.

JANE

I would say that, having a million might just whet your appetite for another. Don't you think we're going to get around to the question, how do you intend to make your next million?

CHAD

Ok what have we learned? Having a lot of money might make you greedy to want to make a whole lot more.

JANE

Precisely

CHAD

All I'm trying to say is that we have an opportunity to choose, not only what to do with our money, but what to do with our lives. Don't you see for us its kind of the same thing?

JANE

You're letting it go to your head, money isn't always important in a relationship.

CHAD

Now we're talking; a relationship. I had a relationship once it nearly killed me.

JANE

You had a relationship, all I can say is well done.

CHAD

Oh come on, I realise a lot of people have been, how shall I say it, lucky, to have been involved with a person long enough to say they're in a relationship but what I had cost me my livelihood, my house, and just about all I owned, save for a few clothes.

JANE

Are you lying about all this?

CHAD

No, I swear, you know before I was full time millionaire my job was homeless bum on the street, shaking a cup to maybe get enough loose change for a Big Mac and fries.

JANE

You're serious?

CHAD

Yes I am.

JANE

So where do you live now?

CHAD

As soon as the lotto people set me up with a bank account, and the cheque had cleared, I booked myself into a groovy hotel. I'm doing very nicely living off room service and having clean sheets everyday. It's a dream come true and that's a fact.

They arrive at the bar. Chad and Jane are the last to arrive. Chad opens the door for her and checks her out as she goes in.

FIGGIS

I can see you dude!

CHAD

Busted!

JANE

What you say?

INT. BAR - DAY

The lighting is low and subdued, there are just a few other customers as the group order from a booth.

WAITRESS

Can I take your order?

RANDAL

A bottle of Bud.

FIGGIS

Make that two.

JANE

Southern Comfort on the rocks.

CHAD

Any lager on tap and a whiskey chaser.

FIFFI

A Cosmopolitan

The waitress turns to Ron, who whispers in Figgis' ear.

FIGGIS

One of those drinks with an umbrella in it. Oh you want a cocktail. Bring my friend here the most expensive and elaborate cocktail you have.

WAITRESS

Will that be all?

RANDAL

Put it all on a tab.

Randal hands over a credit card.

RANDAL

Don't worry, we're good for it.

FIGGIS

Good as gold.

Chad is looking at the waitress' chest, he clears his throat and looks at her name tag.

CHAD

Thank you ehm, Olivia.

Jane looks at him. Randal pulls out a cigar and looks to Fiffi

RANDAL

Do you mind?

FIFFI

Not at all.

WAITRESS

I do. This is a no smoking establishment.

Randal winks at her and puts the cigar away. The drinks arrive. Figgis clears his throat, stands up and puts his bottle of beer in the air.

FIGGIS

Cheers, here's to a bright future for all of us.

ALL

Cheers.

Julie is doing a 'mini-clap' with her hands.

JULIE

Oh, that's lovely, big round of applause everyone!

They all look at her and carry on their conversations. Time passes and the people in the bar speed by as it becomes a busy night.

DICK

How's your mineral water?

JULIE

Oh it's just perfect dear.

DICK

Perhaps we should get back to the baby? Juanita will be getting worried.

JULIE

You're quite right, let's make a move.

They get up and put their coats on.

DICK

We're going now everyone, it's been great getting to know you all.

JULIE

We'll see you next week.

They leave the bar and go outside.

EXT. STREET - NIGHT

DICK

Well thank goodness we're out of there, we've really got our work cut out with this lot.

JULIE

Oh I think they're lovely.

INT. BAR - EVENING

FIGGIS

Thank God those stiffs are gone. There's something wrong with those two. They're too squeaky clean for my liking.

Randal and a few others laugh.

CHAD

I don't know about you but I need another drink.

He looks around.

CHAD

Where's Olivia? Olivia? There she is.

The waitress comes over and they all order more drinks. They are laughing and talking as the evening continues. Two by two the different members of the group are talking with each other;

Fiffi and Randal, Ron and Figgis, Jane and Chad. Randal is playing with a cigar and a silver cigar cutter.

FIFFI
Do you always smoke those?

RANDAL
Cuban cigars, only the best.

FIFFI
Isn't that a bit of a cliché?

RANDAL
Like how do you mean?

FIFFI
Only gangsters, movie stars and politicians smoke cigars. You're no politician and I'd know if you were in the movies.

RANDAL
So you've got me pegged as a gangster?

FIFFI
Well are you?

The sound fades and we move towards another conversation.

RON
I think all these umbrellas have gone to my head.

He starts to slide off the edge of his seat but Figgis catches him.

FIGGIS
Whoa there buddy, I think you need to slow down. Here have some peanuts.

Figgis throws him a packet of peanuts, they hit him on his head with no reaction from Ron.

RON
I can't see.

RANDAL
You took your glasses off a while back, now you're looking through a drink.

The sound fades again then focuses on Chad and Jane.

JANE
What's with the tired old hat?

CHAD
Oh this, this is lucky.

JANE
What's so lucky about it?

CHAD
I was wearing it when I won my money.

JANE
Luck's got nothing to do with it.

CHAD
What are you talking about, it's all luck!

JANE
It's all probability and there's a big difference.

CHAD
But I like this hat.

BRUCE (Mid-thirties in a smart Yuppie suit) walks up to the group at the booth talks to Jane.

BRUCE
Hey babe.

JANE
Oh, you found the bar ok.

BRUCE
What are you doing in this dive, and who are all these people?

JANE
These are the people from the group.

She introduces them.

JANE
Bruce, this is everyone, everyone this is Bruce.

GROUP (together)
Hi, Bruce.

BRUCE
Well I'm charmed, look can we just go?

JANE
Yeah, can we get something to eat?

CHAD
Why don't you join us Bruce. You guys can get something to eat here. I bet its top quality.

BRUCE
I don't think so, c'mon Jane we need to go.

JANE
Ok I'm outta here.

CHAD
Bye then.

JANE
Hey, get yourself a new lucky hat!

Chad looks at his hat.

CHAD (to himself)
How can a new hat be lucky?

Bruce and Jane leave together.

CHAD

Yeah, I think I'm about done here too.

RANDAL

Let's call it a day, I'll get the tab. Does anyone need a ride?

FIFFI

I'm in need of transport its no too much trouble.

RANDAL

Anyone else?

CHAD

No, I'm happy walking, hotel's not far from here.

RANDAL

You guys?

FIGGIS

We have our own means of transportation don't we Ron.

RON

We sure do.

EXT. BAR - NIGHT

They leave the bar together, Randal having paid. Fiffi gets into Randal's blacked out, chauffeur driven Cadillac which then drives away. Ron on his bike and Figgis on his skateboard wobble down the street. Chad walks silently on his own under a street lamp into the night.

INT. RANDAL'S CAR - NIGHT

Fiffi is looking around the interior of the car.

FIFFI

So you're trying to tell me you're not a gangster.

RANDAL

No, not anymore I'm not.

FIFFI

But you used to be?

RANDAL

Let's just say I'm in a transitionary phase, I'm kind of... evolving.

FIFFI

Evolving. Into what?

RANDAL

I thought maybe you could help me with that.

Randal winks at her and she laughs.

FIFFI
Well I can but try.

EXT. STREET - NIGHT

Ron and Figgis are taking their time. They approach a house.

RON
This is me. Thanks for walking me home, I was in a bit of trouble there. I'm sure there's something wrong with this bike, it was fine before we went to the bar.

FIGGIS
If you say so dude.

Figgis helps him with his bike. Ron staggers up to the front door and tries to open it, he takes a long time and is finding it difficult. Before he can open it, it opens to reveal his mother standing there.

MOTHER
Ronald! What time do you call this?

Ron looks at his watch and laughs to himself.

RON
I don't know, the numbers are kind of fuzzy.

MOTHER
You're drunk!

RON
I most certainly am not.

Figgis laughs.

FIGGIS
I'm outta here, later dude!

Ron's mother pulls him into the house, holding him by his ear and Figgis skates off.

EXT. HOTEL - NIGHT

Chad walks into the hotel reception.

CHAD
Room 907, any messages?

The receptionist checks.

RECEPTIONIST
No, not this evening sir.

Chad gets into the elevator alone and the doors close as he stares blankly straight ahead. The numbers are illuminated all the way to the top, his floor arrives, he walks to his door and enters a vast, luxurious penthouse room before shutting the door.

INT. JANE'S APARTMENT - MORNING

The apartment is neat, fresh and open plan with stylish interior design. Jane picks up some unopened envelopes and sorts through them, discarding some.

JANE

Bill, bill, bill, ah credit card.

She opens the credit card statement.

JANE

Shit!

She puts it down, grabs her keys, puts her coat on and leaves the building. Driving through the city in a small red convertible she arrives at a large building where she parks underground.

INT. OFFICE BUILDING - MORNING

Jane walks through doors to a smart, modern financial office building, she walks straight past the secretary.

SECRETARY

Oh Ms Maple, I'm afraid your father is in a meeting, oh...

Jane walks into her father's office.

INT. OFFICE

Jane's father, MR. MAPLE, is a smartly suited man in his early sixties and is talking to Bruce who gets out of his chair.

FATHER

How nice that you feel free to drop by when you feel like it.

BRUCE

Hello darling.

Bruce leans in to give her a kiss on the cheek, but she pulls away.

JANE

Dad, I need more money.

MR. MAPLE

More money! What have you done with last amount I gave you?

JANE

That was only ten thousand, you have no idea about the cost of living these days.

MR. MAPLE

Evidently not. What have you spent it all on?

JANE

It's hard to say, but I tell you, looking this good isn't cheap.

MR. MAPLE

Look, Jane, I think your monthly allowance is quite sufficient, you're bleeding my dry.

JANE

Oh, give me a break, you're made of money.

MR. MAPLE

I've made a decision. I've got to draw the line somewhere. I'm putting my foot down. Its time you started to make you own way in life and get a job like most other people.

JANE

What do you know about most other people?!

MR. MAPLE

Probably more than you know, certainly more than you.

JANE

You're impossible.

Jane storms out of the office.

BRUCE

What about dinner tonight darling?

Jane has left and slams the door shut without answering Bruce. Jane's father and Bruce are left together.

MR. MAPLE

That girl will be the end of me. How's it going between the two of you?

BRUCE

Oh, very well, I think we're going through a particularly good time at the moment.

MR. MAPLE

And how about that little thing we discussed about making your relationship more permanent?

BRUCE

Well, I haven't got around to that yet, thought I'd take my time, be natural.

MR. MAPLE

Don't be too natural and don't take too long because when you do they'll be a promotion in it for you. You'll be in charge of Jane and you won't have to worry about money again, that's for sure.

BRUCE

I'll see what I can do in the near future.

INT. HAT SHOP - MORNING

CHAD is looking at various hats and talking to himself as he does so.

CHAD

This is the ticket, I'll wear one every day. Every day a different hat.

A shop assistant walks up to him.

SHOPKEEPER

Can I help you sir?

CHAD

Yes, I'm looking for a hat

SHOPKEEPER

You don't say.

CHAD

No, it's the truth, I am in line to buy a hat, perhaps several.

SHOPKEEPER

What kind of hat did you have in mind sir?

CHAD

One for my head, one that fits. Is it possible to personalise one for me with a name?

SHOPKEEPER

Yes, its fifteen dollars extra on any of these...

He points to a row of caps.

CHAD

Ok, excellent. Can you put the name CHAD on this one?

He picks up a blue cap.

SHOPKEEPER

Certainly.

CHAD

...and... three more in blue and two in pink with these names on them.

He writes down the names on a piece of paper from his pocket and hands it to the shopkeeper.

CHAD

Pink for the girls, blue for the boys

SHOPKEEPER

They'll be ready for you in half an hour sir.

CHAD

Thank you.

Chad turns and leaves the shop.

EXT. GROUP SESSION BUILDING - DAY

Chad is walking up to the Millionaires Anonymous headquarters as Jane pulls up in her little red convertible slotting it right into a parking spot next to him. She gets out.

CHAD

Hey there sexy.

JANE

Don't start, I'm not in the mood.

CHAD

I was talking about the car.

JANE
Oh this, this is about the only thing I have left.

CHAD
I thought you were supposed to be a millionaire.

JANE
Can you keep a secret?

CHAD
Why sure I can.

JANE
I was a millionaire when I signed up for this but I had a run of bad luck back in Reno of all places and well I lost most of it, well, all of it actually.

INT. SMOKEY BACK ROOM RENO - NIGHT

Flashback. Jane is sitting at a poker table with several others. Jane and one other are left in the game, Jane takes off a diamond necklace. Another flashback of Bruce putting the necklace around her neck. Back in the poker game she throws it all into the pot, which already contains her car keys.

JANE
That should cover it. I call.

Her opponent puts down four kings. Jane's head drops and she visibly crumbles, she throws her inferior hand on the table.

JANE
Can anyone give me a ride?

Her opponent picks up her car keys from the pot and throws them across the table to Jane who picks them up.

OPPONENT
Take the car, I never did like convertibles anyway.

Chad and Jane are walking towards the building.

CHAD
Whoa, that's harsh.

JANE
That's life.
Figgis rocks up on his skateboard, jumping the kerb and flipping up his board.

FIGGIS
What's going down in your part of funky town?

JANE
We were just discussing the joys of owning you own transport.

FIGGIS
It's good to have wheels.

The three of them enter the building.

INT. GROUP SESSION BUILDING - DAY

George the Rastafarian janitor is mopping the floor. He looks up at Figgis.

GEORGE

Hey dude, nice deck.

FIGGIS

Natty dreads senior bro'.

GEORGE

Just keeping it real.

George returns to cleaning the floor. One by one the other characters arrive. Julie is talking into a cell phone.

JULIE

I told you Juanita, just put him in anything. I don't know, the Gucci jeans and the Gap top with the Armani cap. I don't want him to feel insecure amongst the others in the play group.

Julie hangs up

JANE

The Gucci with the Armani is a mistake, they never seem to go together.

JULIE

You're right, do you think I should call back?

DICK

Come on darling, leave it, and don't forget what we're here for. We should begin.
They all take their seats and the session begins.

DICK

Welcome, I'm glad to see made it back this week. Let's get started and see what you've brought with you.

CHAD

Can I just say something, before we start. I've bought a little something for all of us, just to make sure we keep our heads.

Chad reaches into a bag and pulls out the caps that he's had made. He hands them out to everyone. They look at them with varying degrees of interest. Figgis puts his on back to front.

FIGGIS

So everyone knows the name of the person who's just overtaken them.

Ron looks at Figgis and puts his on sideways. Everyone else puts theirs on apart from Randal.

RANDAL

I'm not wearing this, I told you, nobody calls me Randy.

FIFFI

Just put it on, come on it's only a little fun.

RANDAL

At my expense, no it's stupid.

CHAD

Come on Randal my man, everyone else is wearing theirs.

ALL

Put it on, yeah, just put it on.

Randal eventually gives in and puts the hat on.

RANDAL

There you are, are you happy now?

RON

I'm happy.

JULIE

So how did we do with all our assignments?

Fiffi brings out a Brazilian Celebrity Magazine, on the front cover of which is her in a glamorous dress.

FIFFI

This is me in my prime, as I'll always remember myself. I was on the front cover of all the magazines, until the powers that be axed me!

JANE

Why did they drop you?

FIFFI

They said I was too old and brought in younger model, who couldn't act for coffee I might add.

JANE

Well I think you look beautiful.

RANDAL

I'm with you.

Ron takes a chaotic Rubik's Cube from his coat pocket.

RON

This is me, genius but complicated and all muddled up. I don't know if anyone can figure me out.

FIGGIS

Man, that makes what's left of my brain hurt just looking at it. I brought this.

Figgis picks up a cracked and dented, virtually destroyed motorcycle helmet from the floor.

FIGGIS

I'm all dented and bashed in, it's a miracle I'm still here at all.

RON

Is that your blood on there? That's both gross and awesome!

JULIE

Yes I think we all get the picture. How about you Jane?

Jane has a deck of cards and begins to do some fancy shuffling tricks.

JANE

I have these, 52 friends that'll take you anywhere.

CHAD

Including the cleaners. I'd rather have one you can count on.

Randal reaches into his jacket slowly, we see a gun holster, he then whips out a gun, and everyone jumps back.

RANDAL

Don't worry its only plastic. It's kind of symbolic, shows you I mean business but really I'm just a fun loving guy. It's all a front. Trust me.

Everyone sits there quietly staring until Chad takes out a bathrobe from a bag, it has his hotel crest on the pocket.

CHAD

Although I may be living in this luxury hotel suite, I'm still basically homeless. The idea of having a place I can call my own is still a dream.

JANE

Why do you think like that? You've got enough to buy someplace for yourself, somewhere you can call a home.

CHAD

A real home is somewhere you can share with someone else, and we all need someone right?!

JULIE

That's wonderful Chad, group hug.

DICK

Group hug everyone.

They all stand up in the centre of the circle of chairs and have a group hug.

RANDAL

I can't believe we're doing this.

INT. JANITOR'S BASEMENT

George is putting away his cleaning products, it's a small room with a kind of shrine to "Miracle Foam" He is alone and talks directly to camera.

GEORGE

Now you might be thinking what a bunch of saps, all twisted by the corrupting effects of money, but take a closer look. Yes, they are weak and vulnerable too. It takes some amount of courage even to be in this place but unlike you and me these folk have all taken a leap of faith if you like. What you cats may be beginning to realise is these people are a little like children, children that is with very large piggy banks. Perhaps they weren't prepared for what fate had in store for them. Personally I like this particular bunch, they've got potential. If they can see through their millions and take a good look at themselves they might be able to start relating to each other on a further level. 'Cos that's what it's all about right? Ok if you met any one of them at a party you'd probably move on pretty quick but give 'em a chance, they ain't all bad, I tell you. They've got a heart and soul just like me and you. If you look a little closer you might see their auras, really. These auras are like a sphere of energy surrounding each one of them but for them their auras are

covered in filthy muck, they're all icky and gooey and need a damn good cleaning if you ask me. There's a chance they can do this for themselves but it'd be a lot easier if they helped each other out. Maybe I'll start my own aura cleaning service, you know like a car wash for the soul. Nah, somebody's probably already thought of it.

INT. GROUP SESSION BUILDING - DAY

It's the end of the session and the group are preparing to leave.

JULIE

Ok, for the next meeting, can you all bring in something else? This time we'd like you to come with something that defines who you'd like to be in the future.

They all get up and leave together, Jane and Chad are together.

CHAD

Do you feel like a quick coffee? There's a place just across the road.

JANE

Sure, but I've come without any money.

CHAD

That's not a problem, it's on me. I can afford it.

They exit the building and walk over to the coffee house.

INT. COFFEE HOUSE - DAY

They order their coffees and sit down. A little time passes, they are in the middle of a conversation.

JANE

... Well I just find it hard taking advice from men.

CHAD

Some of us have a few good things to say.

JANE

I'm an independent woman, I can think for myself, I'm the sort of person who can do things on my own.

CHAD

Everyone needs a little help from someone else every now and then, from time to time.

JANE

I don't think I do, honestly.

CHAD

I might be able to help.

JANE

What could you possibly have to say that would help me? You're just a bum.

Chad goes quiet and sips his coffee.

JANE

Sorry, that was out of line. Its just I've had a weird one this week and I'm a bit highly strung. Sorry, I wasn't thinking. Forgive me.

CHAD

Sometimes we speak the truth when we're not thinking.

JANE

No, you're much more now than who you were.

CHAD

I'm not so sure about that myself. You don't know the half of it. Living on the street has a way of eating into your soul permanently.

JANE

Yes, but you're not there anymore.

CHAD

I don't know where I am at the moment.

JANE

You're right here, here with me. You know it's funny. I had everything and lost it all and you had nothing and won it all. Yet we end up in the same place with similar problems.

CHAD

You do realise, you're an imposter in the group, what with you being broke and everything. I could expose you in front of everyone.

JANE

You're joking right?

CHAD

I'm just kidding. Look, seriously are you alright for money, for food and things?

JANE

To be honest, I could really use a small amount.

CHAD

Interesting, a small amount, its kind of relative isn't it.

JANE

Whatever you can spare.

CHAD

Here, there's two hundred, don't feel you have to pay it back.

Chad takes his wallet out and removes most of the cash in it.

JANE

You're very kind Chad, I will pay it back to you, in some way.

CHAD

I could think of a number of ways...

JANE

Hold it right there Romeo, you forget I'm in a relationship.

CHAD

Ah yes, I was forgetting that, maybe you can ask him for cash next time.

Jane freezes and just stares at Chad across the table.

CHAD

I'm sorry, that was low, forgive me I'm just a love-hungry fool with too much money and no manners.

JANE

No, you're quite right. I really need to sort my life out with regards to Bruce. Been putting it off really... due to financial considerations.

CHAD

Do what you need to do and do it in your own good time.

JANE

Thanks Chad, I won't forget this.

INT. RANDAL'S CAR - DAY

Randal's, chauffeur is driving Randal and Fiffi through the city. They are having a drink from the mini-bar.

FIFFI

So what's the deal with you and that replica gun? Do you have a real one too?

RANDAL

What you've got to understand about me is that I've been mixed up in this damn business since I was a kid and yes, I do own a real gun, several in fact, and I've had one since I was 14. It's against the odds that I'm still here to talk about it.

FIFFI

Why don't you leave it all behind?

RANDAL

I'd love to, but it's not so easy, I have commitments, responsibilities.

FIFFI

You know it's never too late to change. Don't you ever feel the need for a relationship? You're not going to be able to get close to someone in any meaningful way with all that baggage you carry around.

RANDAL

That's what I want, but I don't have time. I really wouldn't know where to start.

FIFFI

That's nonsense and you know it, you made the decision to go to the group, you've just got to take the next step.

RANDAL

Which is what exactly?

FIFFI

Well you've got to reach out to someone, someone you'd like to be in your future.

RANDAL
Like who?

FIFFI
How about me?

EXT. STREET -DAY

Ron on his bike and Figgis on his skateboard are tearing along the sidewalk until they arrive at Figgis' place. Ron locks his bike to the railings and they go through the front door.

INT. FIGGIS' PLACE - DAY

There is a huge living room full of much hi-tech equipment. There are speakers everywhere, lots of hi-fi, arcade games and some modern sculptures. A Harley Davidson is parked in one corner.

RON
Wow, where did you get all this neat stuff?

FIGGIS
Oh, you have to be in the business.

RON
What business is that?

FIGGIS
The only business, movies, dumb dumb. Check it out...

Figgis flicks a few switches on the wall and a projector and screen appears and sound erupts throughout the room.

FIGGIS
Take a seat.

Figgis motions to a large leather chair. Ron sits back and reclines as he lets the music and visuals sweep over hi.

RON
Cool... The business!

FIGGIS
Yeah, I used to be stunt co-ordinator.

RON
Used to be?

FIGGIS
After the accident, I kind of lost my mojo. Haven't been back on a bike since.

Flashback. Figgis' motorbike accident. Coming round a corner a car on the wrong side of the road slams into him. It all happens very quickly, Figgis' eyes widen in close up then a flash, black and being rushed into the emergency department of a hospital from an ambulance.

RON
So when are you going to get back on a bike?

FIGGIS

I don't know if that day will ever come.

RON

Are you scared?

FIGGIS

Damn right I'm scared, two tonnes of metal hurtling towards you at sixty miles an hour. I don't want a repeat of that.

RON

You could go somewhere there's not much traffic.

FIGGIS

Maybe, I'm not sure, it's all still a little bit too fresh in my mind at the moment. Can we leave it for now?

RON

Sure, consider it on ice.

INT. DICK AND JULIE'S APARTMENT - EVENING

Dick and Julie are preparing dinner. Their kitchen and living area are pristine in perfect interior design and cleanliness. Their life is like a television commercial for a range of products; food stuffs, cleaning materials, furniture and kitchen ware are on display, some still with tags on. The revolutionary orange squeezer sits on a surface in prime place in the kitchen. Dick enters through the front door with a bag of groceries. Julie is sitting down looking through a magazine called "You and Your Money".

JULIE

Hi honey did you get everything?

Dick starts unloading the groceries in the kitchen, naming them as he removes them from the bag.

DICK

I got the lower your cholesterol Mighty Oat Flakes, the high in antioxidants Better Berries, Kick Start organic coffee and the hypoallergenic friendly bacteria yogurt.

JULIE

How about the Miracle Foam McTuff Stuff stain remover?

DICK

They'd sold out, I guess it's pretty popular.

JULIE

Oh that's a shame.

DICK

But I did get the Shiny-As-You-Like toothpaste.

JULIE

Brilliant.

Julie smiles and we see a starlit glint from her teeth. She then walks over to the kitchen and picks up the Miracle Foam McTuff Stuff stain remover.

JULIE

Juanita is going to love this. Juanita.

JUANITA, (mid-twenties) comes in from another room carrying the baby who is dressed in designer clothes. Dick takes the baby from her.

JULIE

Did you have a chance to clean the bathroom today?

JUANITA

Yes but there are some nasty stains around the plug hole in the bath that I just can't seem to shift.

JULIE

Well try this, they say there's nothing it can't beat!

JUANITA

It's just what I've been looking for, thank you.

Juanita takes the cleaning product, turns and walks away, shaking her head and rolling her eyes as she does so.

INT. CHAD'S PENTHOUSE SUITE - DAY

Jane knocks on his room door and Chad answers.

CHAD

Hey there

JANE

Hi

CHAD

Come on in to the palace.

JANE

Wow, this place is just amazing.

CHAD

Yeah, its cool and everything, just feels like there's something missing, there's nothing of me in here.

JANE

You'll soon start collecting things for yourself again. I've come to give you a ride, to the group, thought it might be a nice change from walking.

CHAD

That's kind of you, I was just about to leave. I'll get my jacket.

They leave, getting into Jane's car and drive away.

INT. JANE'S CAR - DAY

CHAD

Don't feel like you have to say yes or anything, I'm mean you can think about it, but would you like to go out with me?

JANE

It depends, what did you have in mind?

CHAD

I was thinking of an art gallery.

JANE

And your intentions are honourable?

CHAD

Of course, honourable all the way.

JANE

Just art, no funny stuff.

CHAD

Hey I can turn the funny stuff off for as long as you like. Do you like art?

JANE

Like it, I love it.

Jane accelerates away and they quickly arrive at the group session building. They park and Figgis and Ron arrive.

FIGGIS

Hello, what have you two been up to?

RON

Are you two like boyfriend and girlfriend?

CHAD

No, she's just after me for my money.

Jane gives Chad an evil stare, Ron and Figgis laugh. They all go into the building where Fiffi and Randal are already waiting for the session to begin.

INT. GROUP SESSION BUILDING - DAY

Dick and Julie arrive and they all sit down. They all have objects they have brought in to show who they would like to be in the future. Randal has a model yacht, Fiffi has a box of paints, Jane has a wedding ring box, Figgis has a brand new shiny motorcycle helmet, Ron has a silicon chip, and Chad has a picture of a dream house.

JULIE

Welcome back, I hope you've all had a good week. Let's not waste time. I've see you've all brought something with you, why don't we leap straight in. Jane would you like to get us started?

JANE

I feel kind of strange doing this. I'm a strong, independent woman so what I'm going to say may seem a bit out of character. I've brought this.

She shows a small box and opens it.

JANE

This was my Grandmother's, she died a few years ago now, but this was her wedding ring. The weird thing is that before she died, she said she wanted me to have it. And now I just feel one day I'd like to have the opportunity to wear it.

FIGGIS

Isn't it every girl's dream to get married, the whole princess thing?

JANE

Well it wasn't my dream as a girl, I was a bit of a tomboy and dreamt of other things but now, now I feel I want to somehow honour my Grandmother.

FIFFI

I think that's a lovely idea. I was married once and it worked for me for a while. It was a beautiful day as I remember, but you do realise its not all about just that special day, you need the right man.

RANDAL

You never told me you were married.

FIFFI

Everyone has their secrets, darling.

JANE

The right man, they're thin on the ground as far as my experience goes. I want the knight in shining armour to whisk me off my feet, it's silly really.

FIFFI

He'll be there for you. If you're there for him.

DICK

We've been married three years now and its working for us isn't it honey.

JULIE

I've got no complaints.

JANE

So you don't think its fool's dream?

RANDAL

If that's what you want girl, you go get it.

JANE

It is what I want, more than anything, I've just not talked about it before. I find it scary in a way.

CHAD

There's no need to be scared of a dream.

JANE

I think I'm done.

DICK

Ron, would you like to go next?

RON

This is a microchip, it's the central nervous system of all computers. Its fast, its small, its got a huge memory, its powerful and it'll just keep going and going. I think it's beautiful.

FIGGIS

Let me get this straight dude, you want to be a robot?!

RON

Robots are cool.

FIGGIS

Yeah, but they're no as cool as people right. Robots have no emotions.

RON

Robots are sexy.

FIGGIS

Women are sexy. Robots are, well... Robots make cars and other robots. We've got a lot of work to do my friend.

DICK

Let him finish Figgis.

RON

Robots never let you down, and they do what they're told to do.

FIGGIS

Now there you've got a point, women tend to be different in that respect.

RON

Maybe I'd just like to own a robot, to do the cleaning and the cooking and that sort of thing. It'd be nice to have a girlfriend too.

Figgis claps his hands,

FIGGIS

Yeah, now we're talking.

JULIE

Figgis, perhaps you'd like to take it from there.

FIGGIS

For a long time now I've felt like damaged goods. I've seen a shrink and been through a lot of physiotherapy and this is in addition to the memory I have of my accident. But I have felt for some time now that something is missing.

DICK

Do you mean something is physically missing?

FIGGIS

No, jokes aside the old grey matter is perfectly intact. Its more of a feeling really, like I had a strong emotion that used to drive me and then after the accident it was gone and I can't seem to get it back.

JANE

I think you're talking about confidence, is that what you're missing?

FIGGIS

Yes, it is that but, it's a kind of innocence too and some fear has crept in that wasn't there before. That's why I bought this new helmet and brought it in here, it's supposed to symbolise a new start, a new feeling and a new confidence.

RON

I think you need to get back on your bike.

FIGGIS

Thanks Ron, I'm not quiet up for that yet. I'll get back in the saddle when I'm good and ready. I still feel like my old bike at the scene of the accident, a twisted tangled mess.

RANDAL

Look, you're a hip young man, you've got your future ahead of you, and with your money you've got a chance to start again. Make the most of your life and be grateful that you've still got one.

DICK

Well I think that's a bit of a strong way of making your point Randal.

FIGGIS

No, he's right. Call it a miracle, or whatever you like, but I've been given a second chance. I want to take it, now I've just got to start taking steps in the right direction.

JULIE

On that positive note perhaps you can continue FIFFI

FIFFI

I know I was a kind of 'Artist', a performance artist at least. But Television is so fake. There's all the rehearsals, make up, costumes and really it's so technical. What you see on the screen has very little relationship to what I had to go through every day. I've brought these paints because I want to be a real artist. I want to express myself through this medium and see the world as it really is, to paint it true.

JANE

Was your TV career really all that bad?

FIFFI

It all happened so fast. One month I was living in a very poor part of Rio, and then through a chance meeting suddenly I was thrown into the spotlight. There was nothing to prepare me for it. Before I knew it I was this super star, highly paid and people wanted me to autograph photos.

JULIE

It sounds amazing.

FIFFI

You'd think, but for a start you can't have the benefits of money and fame without some sort of suffering. For me it was my personal life, or lack of it. Then there was the fact that I had so much more money than my family and friends. That inequality was destructive. I used to give them money from time to time, but you know it changes everything. Suddenly you don't know who to trust it all got very paranoid.

RANDAL

You don't know who your friends are and who's getting ready to stab you in the back. Did you every get lonely?

FIFFI

Only for about ten years.

RANDAL

It's true what they say, money can't buy you happiness, maybe time, but not happiness.

RON

But for everything else there's American Express, its accepted almost everywhere.

They laugh.

RANDAL

You know its funny, we're all millionaires here but we're all looking for something to define who we are and who we want to be. Our dreams are fragile and delicate and we're all scared shitless to dare to live them out.

DICK

What did you bring Randal?

Randal picks up a model yacht from the floor.

RANDAL

This is my boat. It represents freedom. It's my little way of thinking about what could be. I wouldn't say I've had a hard life, but it was never something I chose. In any meaningful way it was forced upon me.

FIFFI

How do you mean?

Flashback. A scene from Randal's youth plays out. Randal and his friend ED, are walking past a shop.

RANDAL

I just need to go in here for something.

ED

Sure, I'll be here.

Randal goes into the shop. Ed lights up a cigarette outside. A DODGY MAN comes up to him.

DODGY MAN

Hey man, have you got any money you could lend me, help a guy out.

ED

Sorry, none to spare.

The man pulls out a small gun and points it at Ed.

DODGY MAN

No, what I said was, HAVE YOU GOT ANY MONEY? You know, help a guy out.

ED starts to get out his wallet. Randal comes out of the shop, sees what's going on, grabs the man's arm and gun from behind him and pins him face down to the sidewalk. He puts the gun the man's head.

RANDAL

If I see you 'round here again I'll blow you away with your own gun. How embarrassing would that be?

Randal releases him and the man runs off.

ED

You saved my life, I won't forget that.

Randal puts the gun in a nearby trash can and they walk away together. Back in the group they are all looking at Randal who in turn is looking at his model yacht.

JULIE

Thank you for sharing that with us Randal. And finally we have Chad.

DICK

What have you there?

CHAD

I picked this up at a Real Estate Agent. It's sort of a perfect place. A place to live. I've been looking for a house I can call a home, and I think this is it.

Chad holds up the picture to the others, showing the beautiful interior of the house he has found.

FIFFI

That's lovely Chad, I can just see you there. Would this be the first house you own?

CHAD

I had one once, I had a home, and I had a job once and wife too. I had a real life.

He starts thinking about it and tears well up.

JANE

What happened Chad, how did you lose so much?

CHAD

Its difficult for me to talk about but I used to be a school teacher. I had a lovely wife and I was truly happy. Then following what I can only call a series of tragedies, piece by piece my life fell apart. It all could have happened to anyone, but it happened to me.

FIGGIS

Was it like a domino effect?

CHAD

Tell me about it man. Bud luck can strike as easily as good and it can keep on hitting you even when you're going down, even went you've hit the bottom.

He starts crying and his head drops. The tears come thick and fast. Julie gets up and walks over to Chad.

JULIE

Stand up Chad.

Chad looks up with tears streaming down his face and eventually stands up. Julie puts her arm around him as he continues to sob. One by one the rest of the group stand up and they all hugging Chad in the centre of the circle.

INT. JANITOR GEORGE'S BASEMENT - DAY

GEORGE

I love it when that happens, they open up, they break down, they cry and it all comes flooding out. It's a great release for them. Ok some of them don't manage to squeeze out any actual tears but the effect is the same, they all regress to their inner child, become at one with their aura, which is now spotlessly clean I might add and in the safety of each other's company they are in a way all vulnerable, naked even. Only now they are ready to start building up again. Text book stuff really. You've got to watch though, some of them don't go all the way. They either can't or they won't. They're the ones who haven't explored the depths enough and most definitely will find doubts and fears waiting for them in their futures. But I'm starting to get ahead of myself. Let's just celebrate the fact that they're making progress. These people are brave, they know they're in conflict and they are challenging themselves. What they don't appreciate is that time is running out. These sessions only last for so long and when they're over they'll all be out on their own, fending for themselves. It's a crazy world out there.

INT. ART MUSEUM - DAY

Chad and Jane are at an art exhibition. They walk from painting to painting. There are other couples, holding hands, whispering in each other's ears, sitting down laughing together, some are drawing pictures of what they see.

JANE

Do you realise how much these things are worth?

CHAD

I know, millions. What do you think about this one?

They stop and look at one particular painting.

JANE

Who painted it?

CHAD

Let me introduce you to Kandinsky

JANE

It's a bit of a mess isn't it.

CHAD

Mess. Boy, have you got a lot to learn. Look at the balance of the colours, look at the composition.

JANE

No, I'm only kidding, it is beautiful, in its own way. How much is it worth?

CHAD

Can you get over that?! Think of its non financial value, its intrinsic worth.

JANE

Was he famous or wealthy whilst he was alive?

CHAD

That's a weird one, I'm not sure. But it does bring up a lot of questions about the way we value artists in society today.

JANE

Most of this is new to me, I like the big guys. Andy Warhol's the man as far as I'm concerned.

CHAD

Aesthetics, everyone has their own subjective point of view... This boyfriend of yours, how serious is it?

JANE

Well, if I'm honest, I see the relationship as financial security. And if it comes down to it, I'd have to say that there's no real love there.

CHAD

How long have you been together?

JANE

We met a couple of years ago, he works for my father and we met at a business function. He's not a bad man.

CHAD

Why are you still with him if there's no love?

JANE

I've never had much luck with relationships before and I tend to wonder whether true love really exists. Bruce is safe.

CHAD

Safe is good, but I do believe in true love. Love is strong.

JANE

It's a nice idea.

They stay stationary, standing next to each other in front of the painting whilst all the people in the gallery become speeded up in a busy hustle and bustle around them.

EXT. ART MUSEUM - NIGHT

They exit the building, it's cold and dark. Hailing a taxi they get in and join the night time traffic.

EXT. JANE'S APARTMENT - NIGHT

They pull up at Jane's place.

INT. TAXI - NIGHT

JANE

Do you want to come up for a bit? Delay going back to that empty hotel room on your own.

CHAD

Yes, that's very kind, if it's no trouble.

JANE

It's no trouble.

They get out of the taxi and go up to Jane's apartment.

INT. JANE'S APARTMENT - NIGHT

Jane opens the door and they go in. Jane takes off her coat and puts some music on. Chad walks around looking at everything and then sits down.

CHAD
Nice pad.

JANE
Thanks, the rent's a killer but the location is perfect.

Chad looks out of the large panoramic window to see the beautiful Manhattan nightscape.

JANE
Coffee?

CHAD
Yes, thank you.

Jane walks over to the kitchen area of the open plan apartment.

JANE
Oh, I've got no milk.

CHAD
Black's good.

She talks in a louder voice.

JANE
So what do you think about the group?

CHAD
I really like it, I think we're all learning a lot from it.

JANE
How about Dick and Julie, they're a strange couple, don't you think?

CHAD
They've got good hearts and you've got to admit, they've hit on a winning idea.

JANE
Personally I think they're bonkers.

Chad laughs to himself as he looks around, taking it all in.

CHAD
I wouldn't have put it like that but I know what you mean.

He picks up a deck of cards that are on the table in front of him and starts to play with them.

CHAD
So why cards?

JANE
It's a challenge, going one on one with someone. I'm just a girl who likes to give a man a run for his money.

CHAD

And then hopefully take it off him!

Jane brings the coffee into the living area.

JANE

What kind of teacher were you Chad, if you don't mind me asking?

CHAD

I was an art teacher.

JANE

Ah I see now. Are you planning on going back to it?

CHAD

Well at this point in my life I'm not sure what I'm going to do. One million dollars sounds like a huge amount, but if I buy someplace around here, there won't be much left.

JANE

Why did you stop teaching?

CHAD

It's a sensitive area, I'd rather not talk about it.

JANE

Oh, ok. Maybe another time.

CHAD

Yeah, maybe.

Chad drinks his coffee and there's an awkward silence.

CHAD

So I was wondering, how about you and me?

JANE

You and me what?

CHAD

You and me together.

JANE

Ah, hold on, A - I am in a relationship and B - I'm really not up for that right now.

CHAD

Oh, look, I'm sorry. It was just the coming up for a coffee thing, I shouldn't have said anything, I better go.

He gets up carrying his coat and starts to leave.

JANE

No, its fine, stay, at least finish your coffee.

Chad makes his way to the door in an embarrassed hurry.

CHAD

No. I've got to go.

He opens the door and leaves before Jane has a chance to say anything more. She is left sitting there with her coffee.

EXT. STREET - NIGHT

Chad walks swearing to himself and kicking an old drink can down the sidewalk.

CHAD

Idiot, what was I thinking, too quick, too keen, too bloody eager, you'll always be alone...

Chad walks away and into the distance, from nowhere a hand reaches down and picks up the old drinks can, putting it into a nearby trash can. It's George.

GEORGE

Money can make you sensitive, it tends to exaggerate the feelings you have, both good and bad. So a moment of happiness becomes a joyous party in your mind and on the flip side, something small and negative can quickly snowball into something very big, very dark and very scary. This guy is vulnerable right now and he's got no-one to turn to and nowhere real to go. You can't run from your shadow, and he has such a long shadow. Those thousand dollars in his back pocket isn't going to help him one bit. It can't even buy him peace of mind. Walk carefully through the night my fellow millionaires and keep an open heart, someone loves you.

Chad walks down the street and arrives at a bridge where he stops. He looks down at the reflections in the otherwise dark water and steps up a little to lean over the edge. He takes out his wallet and removes a one hundred dollar bill and holds it out over the edge ready to drop it. Then from somewhere he hears music and looks over to the other side of the road. He walks across the road in a dream. A car speeds by, the driver leaning on his horn, but narrowly misses him. Chad doesn't even notice the car and is mesmerized by the sound of the music. It's coming from a busker, the same one who appeared at the beginning. He is sitting there playing an old blues song on his slide guitar, dog by his side. Chad walks up to him listening in a trance and then drops the hundred dollar bill in the busker's guitar case. The busker sees it and immediately starts singing a much happier, up beat tune. Chad smiles and walks on.

INT. JANE'S APARTEMENT - DAY

Jane is tidying up. The door buzzer sounds and she answers it, its Bruce.

JANE

Oh that's all I need.

Bruce comes up to her apartment and enters.

BRUCE

I'm glad you're in, I really need to speak to you.

JANE

Is there any chance we could do this at another time, I'm really not in the mood.

BRUCE

You never seem to be in the mood lately. This is important.

JANE

Ok go on then, what have you got to say for yourself?

BRUCE

It's not what I've got to say it's what I want to do.

BRUCE

Ok here goes nothing. We've been together now for a long time and I feel this is the right moment.

Bruce gets down on one knee, opens a small box containing a large diamond engagement ring and proposes to her.

BRUCE

Jane, will you marry me?

Jane stares at the ring for a while and then at Bruce

JANE

Get up Bruce, this is really stupid.

BRUCE

Well won't you at least think about it?

JANE

No, not at the moment.

BRUCE

Look Jane, this is a one time offer, I won't ask you again.

JANE

Well then this is my one time answer. No. Get up Bruce.

BRUCE

Oh this is just great.

He gets up from his knee and starts getting angry.

BRUCE

You're making a big mistake, you know that. You're nothing without me. If it wasn't for me you wouldn't even have a roof over your head. Your father is going to be very disappointed.

JANE

What's this got to do with my father?

BRUCE

Nothing, this is me, just me.

JANE

He put you up to this didn't he!

BRUCE

He cares about our future. He's got plans.

Now Jane starts to get angry.

JANE

I'm not part of a plan, not yours, not my father's not anyone's except my own.

BRUCE

Look at the bigger picture Jane, financial security for life, isn't that what you've always wanted?

JANE

Maybe it was, maybe, but I've been doing some thinking lately.

BRUCE

Is this because of that stupid group you've been going to, it's a waste of time Jane.

JANE

I'm learning about myself.

BRUCE

You're just a poker player Jane, face it, and a lousy one at that. You can't play cards for the rest of your life.

JANE

And you can't keep doing whatever my father tells you to. Make some decisions for yourself Bruce.

BRUCE

If I walk out this door now Jane it's for good.

JANE

Well there you go, your very own decision. Get out of here Bruce. I don't care if you don't come back.

BRUCE

You'll be sorry, broke and sorry.

Bruce leaves, slamming the door behind him.

Jane is left and talks to herself.

JANE

I'll be free. I am free. It's over!

She jumps on the sofa.

JANE

Free.

INT. RON'S PLACE - DAY

Ron is at the computer, looking at motorbike. He's scrolling through the Harley Davidson web site and talking to himself.

RON

Cool... Yeah that looks perfect. Now for the fun part...

He opens a large wallet, there are more than twenty credit cards in it, he brushes his fingers over all of them and then chooses one.

RON

That'll do nicely!

He types in more information and hits a final key stroke and sits back.

RON

Your order will be delivered in five working days. Perfect.

Then through the door...

RON'S MUM

Ronald what are you doing in there!

RON

Just surfing mum, just surfing...

To himself.

RON

Now maps!

He busies himself on the net again.

EXT. GROUP SESSION BUILDING - DAY

Dick drives up, gets out of his car and goes into the building.

INT. GROUP SESSION BUILDING

Dick walks through the building where he bumps into George the janitor.

GEORGE

Hey there Rich, are you hangin' loose?

DICK

No, I can't say that I am. I left my damn briefcase here, did you see it?

GEORGE

Yeah, I sure did bro, I took it down to the basement where it's safe. I'll go and get it.

DICK

I'll come with you.

They walk down some flights of stairs as they talk. Dick sounds tired.

GEORGE

So how are things with you?

DICK

Yeah, everything's fine, no problems, its all good.

GEORGE

But things could be better right?

DICK

I don't have anything to complain about.

GEORGE

But if you put your mind to it, I'm sure you could come up with something?

DICK

I guess.

GEORGE
Anything I can help with?

DICK
Well, it's the group and Julie and money and things. Nothing a good shrink couldn't sort out in a few sessions.

They arrive at the basement and George unlocks a door.

INT. GEORGE'S STUDIO

Inside the small room it's a 'Miracle Foam' haven, all the walls are full of shelves displaying the entire range of products. There are two luxury chairs, the same as those used by the group except they are covered in vacuum sealed transparent wrapping.

GEORGE
Come into my office.

DICK
You've got it pretty good in here.

GEORGE
Everything a man could want for. Hey turn that frown upside down a while, have a seat.

DICK
Thank you George, I think I will, take the weight off my feet.

George produces a large joint with he proceeds to blaze up.

DICK
Is that what I think it is?

GEORGE
It depends, what do you think it is?

DICK
I'd say that is the biggest joint I have ever seen, I haven't smoked any of that since college.

GEORGE
Perhaps its time to change that.

DICK
Well, perhaps, do you think I should?

GEORGE
I think it's what you might call an opportunity

DICK
Let me see that for a minute.

George hands him the joint. Dick and George sit quietly smoking for a while.

DICK
I remember this feeling.

GEORGE

So tell me Ricardo, what's been eating your watermelon?

DICK

Well it's like this morning. I got my socks out of the drawer, they were a black pair with little holly leaves on them, Julie bought them for me for my last birthday. So I put them on and there was a hole in one and I just looked at them. I was upset you know, because I like them. I thought about taking them off and then I thought, you know what, I'm going to leave them on, even though my little pinky toe was poking through. All day I've been thinking about it and its been bugging me. I mean I know they're only socks, but why these socks in particular? Why? And I think it's kind of symbolic of my life really, you know like it's got some kind of a hole in it. It's not easy living a life with a hole in it and I'm just not sure where to go with it, what to do in this situation. Do you get my drift?

GEORGE

Yeah, I'm with you, I can dig where you're coming from man. These things are sent to try us. Let me have a look, see just what we're dealing with here.

Dick takes off one shoe and shows George his foot, the sock and the little toe poking through it.

DICK

You see?

GEORGE

Yep, that's a fairly serious one alright, but you know the good thing?

DICK

What, what's the good thing?

GEORGE

The good thing is I've seen worse. I don't think its going to be too much of a problem for you from now on. Just think of it as a way of emancipating one of your toes. It's a way out, a hole can be a portal to freedom.

DICK

It's so good to hear you say that. It's a great way of looking at it. You know come to think of it there was this one time when I actually lost one sock of a pair once, and those were, well, its quite a long story...

GEORGE

Hey, we've got time.

Dick continues talking as the conversation fades out.

INT. BAR - NIGHT

Julie is sitting at a table with five friends. They are all drinking and living it up quite noisily.

FRIEND 1

I just had to buy this Moschino bag.

FRIEND 2

It is to die for.

FRIEND 3

I have the same bag in red, it's a statement bag.

JULIE

But red is so last season.

FRIEND 4

Tony wouldn't buy me this Cartier so I had to break out the plastic and just buy it for myself.

FRIEND 5

It's fabulous, worth the argument when the credit card bill comes through.

FRIEND 1

Don't get me started on men, honestly they're so tight sometimes.

FRIEND 2

They always check every single item on that bill, it's so hard to shop when you know that they're looking over your shoulder, keeping track of your spending. It takes away the spontaneity when you have to think twice.

FRIEND 3

They treat us like children.

FRIEND 4

Where would they be without us? My husband can't even choose his own tie. I have to do everything for him.

JULIE

Dick complained about how much I spent on my haircut. It was only a quick cut, a hundred dollars, no more than two hundred and he thinks that's extravagant! I should be the one complaining. He doesn't even perform in the bedroom anymore.

FRIEND 5

Oh my god! That's terrible.

At that moment Chad walks in and sits down at the bar a little way from the party of women. He orders.

CHAD

Any single malt, a double, thanks.

Julie sees him and tries to hide.

JULIE

That's one of the client's from work.

FRIEND 1

Ooh, he looks cute, ask him over.

JULIE

No, I couldn't. You know he used to be a bum on the street, all he ever did was buy a winning lottery ticket.

FRIEND 2

What's his name?

JULIE

Chad something.

One of the friends calls out in a loud voice.

FRIEND 3
Chad!

Chad turns around and looks at the group of women. One of Julie's friends points to Julie and another friend pushes her into view. Chad gets up and walks towards them.

CHAD
Hi Julie, what a coincidence seeing you here.

JULIE
Well yes, it's a small world, I guess.

FRIEND 1
Are you on your own?

CHAD
Yes, I am actually.

FRIEND 2
Would you like to join us?

CHAD
Thank you, but no, you girls look like you're having fun. I'll be fine on my own, good to see you though Julie. I'll see you at the group, I'm really enjoying it.

JULIE
Lovely to see you too Chad, have a nice evening.

CHAD
See ya.

Chad walks back to where he was sitting.

FRIEND 5
Nice butt.

Time passes, the bar is busy and then slowly one by one Julie's friends leave until the bar is nearly empty. It's just Julie and Chad left with the barman. Julie walks over to Chad who is quite drunk. He puts his arm around her which she shrugs off.

CHAD
Have a drink with me.

JULIE
I've more than enough thank you.

Chad looks into her eyes and smiles.

JULIE
I'll sit and chat a while if you like.

CHAD
That's great, I wanted to ask you something.

JULIE

Ask away.

CHAD

Do you think I have a chance with Jane? Has she said anything to you? Have you seen her looking at me?

JULIE

Well truthfully, no, I haven't but isn't she going out with that stock-broker who picks her up every week in that sports car of his?

CHAD

You're right, I just thought maybe I could... she's out of my league... how can I compete with someone like him?

JULIE

There's plenty of other girls out there.

CHAD

I just seem to like the one I can't have.

JULIE

That's the way it goes sometimes. We can't always have what we want. Listen I ought to be going, but I'll see you in the next session.

CHAD

Yeah, sure, thanks for the talk.

Julie gets up and leaves. Chad is left sitting at the end of his drink in an otherwise empty bar.

INT. DICK AND JULIE'S APARTMENT - EVENING

Dick has been smoking a joint and is eating a huge tub of ice-cream in front of a large television which is playing cartoons. Julie walks in.

JULIE

Dick what are you doing? We need to talk.

DICK

Oh, hi honey, I can't talk right now.

JULIE

What do you mean?

DICK

Well, I'm busy, they're showing a whole afternoon of Tom and Jerry cartoons, I remember nearly all of them, they're very good you know, ice cream?

Julie walk over to the sofa where Dick is sat, picks up the remote control, turns the TV off, then throw the remote across the room. It hits a glass vase full of flowers which falls over and breaks.

JULIE

Something is wrong Dick.

DICK

Whoa, you're telling me, what did you do that for?

JULIE

I said we need to talk and we need to talk.

DICK

What's wrong with you, you crazy woman, I liked that vase, that was a present I gave...

JULIE

Shut up. It's about our relationship Dick and a stupid vase doesn't matter when it comes down to it. We need to talk.

DICK

Chill out, we're talking.

JULIE

No, Dick we need to talk about us.

DICK

Well we're successful high income entrepreneurs with flare and taste. I'm sure that's what we agreed on before we got married.

JULIE

I'm not concerned with marriage here Dick, what about sex! I don't know if you've noticed since the baby was born we don't do it anymore, not at all, not even a little bit.

DICK

Ah well, we need to talk about that.

JULIE

No, you know what Dick, spare the talk, we just need to do it.

DICK

What here?

JULIE

Yes Dick, right here, right now.

Julie jumps on top of Dick on the sofa and starts ripping his clothes off. Dick eventually starts to get into it and starts to pull her clothes off too.

JULIE

Oh my god Dick.

DICK

Oh Julie, it's been so long.

JULIE

I need you Dick

DICK

I want you so bad.

JULIE

Don't stop, talk dirty.

DICK

I haven't washed today.

JULIE

Oh, that's it, ooo... you smell like a man...

INT. GROUP SESSION BUILDING - DAY

The group are assembled and in the middle of discussion. Chad's chair is empty. Dick and Julie exchange smiles and looks often.

DICK

We have the patent on the orange juice squeezer and this brings in a good income, however, we've found it important to reinvest this income into other opportunities. The futures market is a very flexible and potentially highly lucrative area for investment. Does anyone have any ideas on this subject?

Its quiet as the group seems to be uninspired today.

JULIE

Ron, I believe you have some experience in this particular field? Would you care to enlighten us?

RON

Actually it would make me very happy. Consider so called 'Penny Shares'. The principle here is that those companies which have a very low share value, either because they are just starting out or because they have been through some kind of devastating experience, are a much better source for speculation. You see a share priced at let's say three cents only has to reach the dizzy heights of six cents in order for you to double your money. In addition if you put your capital into a broad spectrum of these minor investments, your portfolio begins to resemble a spread of low risk opportunities. Now here's the thing, just like any other company, this Penny Shares can grow, but unlike blue chip companies, there is much more room for growth. You have to keep your ear to the ground but, to conclude, it's possible to create vast amounts of wealth in a very short space of time. And that's exactly what I have done.

Everyone is silent, staring at Ron.

FIGGIS

Dude, how do you know so much about this?

RON

Well basically you just need a computer.

RANDAL

I've got a computer and I can't do that!

RON

You've just got to know what you're looking for.

DICK

Thank you Ron, perhaps some of us will follow your lead.

JULIE

Does anyone know where Chad is today?

There is silence.

JULIE

Has anyone seen or heard from him in the last couple of days?

FIGGIS

Maybe dude got laid.

DICK

Well time's up, as you know, next week is our final week. We are going to have a little party to wish you all well. Thank you for today, same time next week.

They all get up to leave. Dick walks over to George by the exit. Fiffi, Randal and Figgis are all huddled around Ron. Julie pulls Jane to one side.

JULIE

I'm a little bit concerned about Chad, I saw him in a bar yesterday and he was fairly down. When did you last see him?

JANE

I haven't seen him for a couple of days.

JULIE

How did he seem to you then?

JANE

Well actually, we had a really nice date that turned a bit sour, I'm a bit worried because, I really do like him and everything but I needed to sort something out with my now ex-boyfriend, before I could give him the attention I think he needs.

JULIE

I see, that would explain quite a lot.

JANE

How do you mean?

JULIE

I saw him last night. He came into the bar where I was having a girl's night out and we chatted for a while. We were both quite drunk and he opened up a little. As a matter of fact all he could talk about was you.

JANE

Really?

JULIE

Really.

JANE

He's probably at his hotel room, just chilling out.

JULIE

You're probably right.

JANE

I'll go and check up on him, I'm sure there's a rational explanation.

JULIE

That's a good idea.

Jane and Julie are the last ones left in the room, except George who has been listening in, as Jane leaves George walks up to her.

GEORGE

Hey fly girl, you hangin' tuff?

JANE

Yeah, I'm good to go. Just thinking about Chad. I hope he's alright.

GEORGE

Sometimes when we're in trouble we go to a place that feels the most comfortable and safe, a home away from home. If you can't find him where you think he is try looking inside yourself to where HE might think he is.

JANE

Thanks George.

Jane leaves, followed by Julie, leaving George to clear up.

GEORGE

So you see, it does work; people can help each other with common shared problems. If they grow up, let go and really try to understand what someone else is feeling, they can offer insightful advice to others which will truly be of use. Some people are basically good, they just need an opportunity to show it. They help each other and in so doing they help themselves. You can just see their confidence growing in the process. I tell you these people will go into the world with their heads held high knowing that they've done some good and they're at one with themselves. Of course the fact that they'll be walking around with brand new, fresh out of the box, super shiny clean auras makes the whole thing worthwhile. So that about wraps it up as far as I'm concerned. Just one last thing, keep a look out for that one soul whose aura is a little bit stained somewhere, 'cos if I know anything it'll be that one who ends up in trouble. Why? Because you can bet he's tried his damndest to get that stain out and the fact that he can't may really be starting to get to him.

EXT. CHAD'S HOTEL - DAY

Jane pulls up in her little red sports car. She walks into the hotel and goes to the reception.

INT.HOTEL RECEPTION - DAY

JANE

Hi, is Mr. Jones in, Chad Jones, room 707?

The receptionist checks.

RECEPTIONIST

No, we were just talking about him, he hasn't been in for a couple of days.

JANE

Ok, right, could I just leave a message for him?

RECEPTIONIST

Certainly.

The receptionist gives Jane a piece of paper onto which she scribbles her number and 'Call Me'. She hands it back to the receptionist.

RECEPTIONIST

I'll make sure he gets it just as soon as he returns.

JANE
Thank you.

Jane turns and leaves.

EXT. STREET - DAY

Ron on his bike and Figgis on his skateboard are moving along the sidewalk. They arrive outside Ron's house. There is a Harley Davidson parked outside.

RON
What do you think of that?

FIGGIS
That is a beauty.

RON
It's yours, Happy Christmas!

Figgis just stares at the motorcycle.

FIGGIS
Dude, it's amazing, I can't accept this.

RON
Why not?

FIGGIS
Well, its, its...

RON
It's yours.

Figgis looks at Ron and then starts to look over the motorcycle.

RON
Try getting on it.

Figgis tentatively gets on.

FIGGIS
Man, this is so cool.

RON
You're not scared.

FIGGIS
No, strangely I'm not. Do you want to hop on?

RON
Ah, no, not just yet. I've got a plan I want to talk to you about...

INT. SMOKEY POOL CLUB - DAY

Fiffi walks in and approaches a HEAVY MAN.

FIFFI

I would like to see Randal.

HEAVY

The boss is busy.

FIFFI

Just tell him Fiffi is here to see him.

HEAVY

Ok, wait here.

The heavy disappears into the back of the club. A few moments later the Heavy returns.

HEAVY

Follow me.

Fiffi follows him and goes through a door.

INT. RANDAL'S OFFICE - DAY

Randal is sitting behind a large desk. As Fiffi arrives he stands up to greet her.

RANDAL

Fiffi, come in, have a seat.

FIFFI

Randal darling, I hope you don't mind me dropping in on you like this.

Randal motions for the Heavy to disappear which he does, closing the door behind him.

RANDAL

How can I help? You're not in trouble are you? Do you need to borrow some money?

RANDAL

I'm listening.

FIFFI

Your boat, how serious are you about it?

RANDAL

Well, it's a dream.

FIFFI

How would you like to make it a reality?

RANDAL

Well I'd love to but there are complications, it's not as easy as all that.

FIFFI

Look, as I see it, you can either do something about it or just keep using that line as an excuse.

RANDAL

Is this a business proposition?

FIFFI

Call it what you like. I just know that I don't want to be single for the rest of my life and I know that I want to travel. We could do both together.

RANDAL

So we get the boat and just sail out into the sunset?

FIFFI

That's pretty much it.

RANDAL

Sounds simple enough.

FIFFI

It is simple. Basically, I'm offering you a way out of here. You've got until the next group session to decide, then the offer is withdrawn.

RANDAL

I like you direct attitude.

FIFFI

Well, I figure it's the only way to make you understand.

RANDAL

Ok, I know where you're at. I'll give you my answer next week. Nice doing business with you.

Fiffi winks at him.

FIFFI

It's a pleasure.

Fiffi turns and leaves, closing the door behind her.

RANDAL

What a woman!

EXT. CITY STREET - DAY

Jane is walking down the sidewalk. She passes the bar where Julie and Chad had their drinks together. She stops and looks inside, but Chad is not there. She continues walking and is in the area where Chad showed her where he used to live on the street. He is not there either. Eventually she is walking towards the bridge where Chad had stopped and looked over the edge. When she gets there she stops, sensing that he might have been there recently. She looks around and in the distance she hears the sound of music playing. She walks intuitively towards the sound. Slowly the busker is revealed and she walks towards him. She gets there and can see Chad and the busker sitting there together. Chad is singing along and playing some congas. He is very happy. When he sees Jane he stops playing but the busker continues to strum his guitar.

JANE

Chad I've been looking everywhere for you. Where have you been?

CHAD

Right here!

JANE

Don't you think its a little bit cold for this sort of thing?

CHAD

You'd be surprised how playing these keeps you warm. Why don't you sit down and join us? This is Martin, Martin, this is Jane, the girl I was telling you about.

MARTIN

Wow, you're fine looking lady!

JANE

Oh come on! Actually I wanted to talk to you.

CHAD

Is this about what happened the other night, cos' I'm really sorry about that, I felt such a goof afterwards.

JANE

No forget about that, that's not important.

CHAD

Can we talk here?

JANE

I'd rather we walk and talk, can we get a coffee?

CHAD

Ok my friend, I think this is my cue. I'll catch up with you later, keep up the good work.

CHAD gets up from the sidewalk, takes his coat off and gives it to the busker.

MARTIN

You're truly a gentleman. Anytime you want to jam.

CHAD

Anytime!

JANE

Good-bye, good luck!

Chad and Jane walk.

JANE

It's about Bruce.

CHAD

Yeah, I understand. You two are together and that's the way it's going to stay.

JANE

I split up with him and I don't want to see him again.

CHAD

Oh, I see. Are you ok?

JANE

Yes, I'm better than I've ever been. I'm glad to see the back of him.

CHAD

Why did you split up with him?

JANE

Well, it's complicated and it involves my interfering father but you know, there's someone I want to be with more than him.

CHAD

Who? Don't tell me, its Dick isn't it, I've seen you looking at each other.

JANE

No, numb nuts, you!

CHAD

Oh me. You mean me!

JANE

Yes, you, I like you, I want you.

She reaches out to him and holds his hand as they continue to walk.

JANE

Where are we going?

CHAD

Home.

CAPTION : THE NEXT DAY

MONTAGE, set to music. Jane's car has a for sale sign in the window. There is an exchange of money as Jane sells the car to a woman who looks remarkably similar to her in dress. Next Jane is walking down the street. She walks straight into an art gallery, and chooses a large painting, which she pays for in cash.

INT. CHAD'S HOTEL BEDROOM SUITE - MORNING

Jane and Chad are lying in the large double bed together. They have room service trays on their bed and are eating croissants and drinking coffee. In front of them some way from the end of the bed is the painting, standing on a table, leant up against the wall.

CHAD

I can't believe you just went out and bought this for me.

JANE

I bought it for us.

CHAD

Its beautiful, really, quite inspiring. Does it have a title?

JANE

Yes, it's called "Daisies on the Moon". It represents a new start, for us both, I think we need it.

CHAD

I couldn't agree more. This place is nice and everything and although it's tempting, I can't live here for ever.

JANE

I want you to move in with me. It's funny, it's something I couldn't have imagined say before meeting you.

CHAD

Really, are you sure?

JANE

Sure I'm sure.

CHAD

Have you got a place where we can hang the painting?

JANE

I've got the perfect space for it.

CHAD

I can't believe how my life has changed these last couple of months.

JANE

It has been a bit of a rollercoaster.

CHAD

Only a very short while ago I was just living on the street.

JANE

It must have been terrible.

CHAD

It all happened so fast, and all of it could have happened to anyone.

Chad's voice over, illustrated by flashback.

V/o It started out on a regular school day, driving to work. I was in a really good mood and I had some of my favourite music playing. I turned into the school yard and maybe I was going a little too fast. This kid came from nowhere, chasing a basketball. I braked hard but it was just too late. The boy bounced off the fender and well, I broke his leg. So within a couple of days, the head teacher called me in and I was fired there and then. The kid's family filed a lawsuit, I was sued for negligence, just avoiding a jail sentence. We were broke. Then my wife left me and filed for a divorce, taking what little was left from the sale of the house. I couldn't get a job and I had nowhere to turn. I have no other family and the friends I had all shunned me, they just didn't want to know. My first night in a shelter was the hardest. I had a bag with some clothes in it and they were stolen within a couple of days. I lived the six months in a box, begging to get by. A string of bad luck, stories similar to which I heard all the time. People forget that homeless people usually have had a life beforehand.

JANE

But then your luck changed, didn't it.

CHAD

But then my luck certainly did change like a bolt out of the blue, and I met you.

JANE

You met me and we have each other.

CHAD

My god, I'm in love, now I really am in trouble.

They kiss.

EXT. GROUP SESSION BUILDING - DAY

Chad and Jane are walking along, Jane has her hand in Chad's back jeans pocket and he has her arm around her. Ron shows up on his bicycle and sees them coming towards him. Figgis is there on his skateboard.

RON

Look at you too! Lovers!

CHAD

You got us.

JANE

Guilty.

FIGGIS

Let me shake your hand dude. You go together like peaches and cream.

They shake hands.

FIGGIS

Ok let's do this thing for real.

They go into the building

GEORGE

Nicely done my man.

CHAD

You'll always be the man, my man.

They all go in and meet everyone else inside.

INT. GROUP SESSION BUILDING - DAY

The chairs are all arranged in a circle still but there is a table set up with food, serviettes, plates and glasses. Everyone is talking casually to each other. Once they are all assembled Julie speaks.

JULIE

Ok settle, people, settle.

They all quieten down.

JULIE

Today is a day for congratulations and a celebration too. We know you have all worked hard to be where you are today. You've all grown in my opinion and I say that sincerely. Dick and I were saying only yesterday that this is the best group we have had in this respect. You've all come along so far. Today there will be no more soul searching, we feel you have done plenty of that. We thought it would be nice for you all just to let your hair down and enjoy your achievements. I'm sure you will enjoy continuing to exchange ideas about financial matters too, and I leave that in your very capable hands. So Dick, would you like to start of this our final session together.

Dick is holding a bottle of champagne which he pops. The group cheer. Julie whispers in Dick's ear.

JULIE

You're so powerful Dick.

Their glasses are all filled, except Ron's

DICK

Just orange juice for you Ron, you know what happened last time.

RON

Ah, you're no fun.

FIGGIS

Well someone's got to look out for you.

DICK

As I recall, you were the one to get him into trouble.

Zooming in and out of various sub-group mini-conversations, Randal and Fiffi are talking to Chad and Jane. Ron walks by.

RON

They're lovers.

Chad and Jane laugh.

FIFFI

Is this true?

Jane looks to Chad

JANE

Can't hide it...

FIFFI

Oh, that's wonderful, I'm so happy for you both.

RANDAL

We have some news too.

FIFFI

Yes, we're making plans.

CHAD

Sounds like a good move, congratulations.

Chad shakes Randal's hand.

CHAD

Going anywhere nice?

RANDAL

We'll send you a postcard.

FIFFI

If we can find a post box!

Dick is talking to Figgis

FIGGIS

Sure anytime you wanna surf, give me a call. We can hit the west coast, maybe Mexico.

Dick punches the air.

DICK

Yes! Way to go!

Julie walks past and he slaps her on her bum. She jumps

JULIE

Ooo!

Ron is by the table trying to sneak some champagne. He's trying to avoid Dick. Jane walks up to him.

JANE

Ron, I've been meaning to thank you for that advice you gave us on the shares.

RON

That's ok, its fun.

JANE

You know you're a good looking guy Ron, one day you're going to break some hearts.

Ron blushes and is a little bit awkward, shy and embarrassed all at once.

JANE

How did you get to be so smart anyway?

RON

I'm special.

JANE

That you are, indeed.

George is by the door, Randal walks over to him.

RANDAL

So you get to clear up after us guys, that's quite a job. Why don't you come over for a drink?

GEORGE

Oh, I don't drink. Thank you all the same.

RANDAL

Well there's plenty of food.

GEORGE

Now, that's what I'm talking about.

George walks to the table and chooses some food.

GEORGE

High class munchies...

Julie, Jane and Fiffi are in a corner together.

JULIE

So tell me what's Chad really like?

FIFFI

He's certainly a hottie, fantastic butt.

JANE

We're just starting out, there's a lot of work for us to do. But, including his butt, there's a great deal to like about him. He's sensitive, he's a great listener and I know he's had a lot of problems, but I think he's worked through most of them. In a lot of ways he's a blank canvass.

FIFFI

Paint a nice picture with him. Randal's similar, he has a past but since we've been together he's been systematically letting go of everything bad and starting to use his imagination. He's a strong man and I like that.

JULIE

Dick's strength continues to surprise me. I mean just lately he's been a stallion in bed.

FIFFI

You minx!

JANE

Honestly!

Dick walks over to George.

DICK

How's it going big man?

GEORGE

Everything be just Iree.

DICK

That was quite some dope you laid on me the other day brother. I was in trouble for quite some time afterwards.

GEORGE

It ain't no trouble, as far as I can make out, its fairly eeeased your troubles. Tell me I'm wrong. How's the socks?

DICK

You know what, I went out and bought some brand new ones.

GEORGE

Now you're cookin'.

DICK

Hey I couldn't get some more of that stuff could I...?

Ron is gliding between people handing out his business card.

RON

Yo! Randal dude!

RANDAL
What can I do for you, young Ron?

RON
It's more a question of how I can help you.

He gives him his card.

RANDAL
What's this?

RON
It's just a little company that I've kick-started

RANDAL
Import? Export?

RON
No. It's a kind of fluid operation.

RANDAL
So what are you selling?

RON
Derivatives, Options and Futures.

RANDAL
Well you've got me there.

RON
They're financial entities traded on the stock market.

RANDAL
So you're playing the big game.

RON
The thing is to really take off, I'm in need of some start-up capital. If you need a friendly stockbroker with the personal touch, give me a call. Or better still email me.

RANDAL
Well, I'll certainly give it some thought.

Ron walks around to everyone handing out his card and presenting his business idea. There are quick clips of him talking to everyone else.

RON
As you know, I like numbers, big numbers. If you like a guy who likes big numbers, or maybe you just like big numbers too, then I'm your man.

Figgis approaches Dick and Julie.

DICK
So how's everything working out for you Figgis?

FIGGIS

It's all good, I'm thinking of getting back in the saddle.

JULIE

Back on a motorbike again?

FIGGIS

That as well, but what I meant was returning to some stuntman duties again. It's a way of life. I know a cameraman who's well connected.

DICK

We were thinking about a TV commercial for the orange squeezer, weren't we darling.

JULIE

We were. Have you been in commercials in the past?

FIGGIS

Before the accident I started out in commercials, I was involved with a large charity, working in third world countries, I was just a grip, we did some infomercials....

Fading out of this conversation time passes, slowly the drinks run out and there are only a few morsels of food left. More business cards have been exchanged and then one by one people begin to leave. George is alone.

GEORGE

Always me left to clear up after everyone else. Still, there's money in, and you can make some useful contacts.

He puts a handful of business cards in his pocket and goes about his work.

EXT. MARINE BOAT HARBOUR - DAY

It's a lovely sunny day, Fiffi walks along a pontoon, wearing a flowing designer dress, large hat and sunglasses. She is pulling a small suitcase on wheels and is having trouble negotiating the gaps in the boarding with her high heels. She arrives at Randal's boat and he is standing there ready to greet her. He is wearing a slightly ridiculous captain's outfit, all white topped off with a captain's peaked hat and smoking a pipe.

FIFFI

I love your outfit.

RANDAL

I know, and I'm only just getting into the part.

FIFFI

Well just get out of it for a moment and help me with this bag.

RANDAL

You didn't bring much.

FIFFI

Just the essentials.

They are both on the boat together. As they leave with Randal at the wheel, he talks to Fiffi at his side...

RANDAL

Ah yes, I'll soon get the hang of this...

EXT. RON'S HOUSE - DAY

Outside Ron's house, Figgis is preparing his motorcycle. Ron comes out of the house with a back pack and joins Figgis.

RON
Can we go?

FIGGIS
Yeah, I'm almost ready.

RON
No, can we go now!

FIGGIS
What's the hurry?

At that moment Ron's mother comes to her front door.

MOTHER
Ronald! What are you up to?!

RON
I'll see you next week.

Figgis fires up the motorcycle and Ron jumps on the back.

RON
Go! Go! Go!

MOTHER
Ronald! Ronald! You get back here this instant!

RON
Go!

FIGGIS
We're out of here.

Figgis pulls away, with the loud sound of the Harley blasting out Ron's mother's voice.

INT. CAR - DAY

Chad and Jane are driving in a classic American convertible car. They pass through the Las Vegas City limits.

JANE
Where did you say you bought this car?

CHAD
I got a really good deal with a guy who deals only in classics. I got him to knock a couple of thousand off it too.

JANE
You and your deals.

CHAD
I love a bargain. Hey look in the glove compartment.

Jane opens the glove compartment and pulls out a wrapped box.

JANE
What is it?

CHAD
It's a present for you. Open it.

Jane unwraps and opens the present. Inside is a beautiful necklace and earrings.

JANE
Wow!

CHAD
Do you like them?

JANE
I love them.

CHAD
I thought you'd need something to wear in the evenings. If you like you can wear that and nothing else when we get to the hotel room.

JANE
We'll see about that.

The car speeds on to Vegas.

INT. GEORGE'S JANITOR ROOM - DAY

George is putting away his cleaning products and equipment, getting changed out of his boiler suit to reveal a very sharp suit and tie. There are images of Ron and Figgis, Fiffi and Randal, Chad and Jane interspersed through his final speech.

GEORGE
A soul is like a bank, except instead of holding money it contains love. Now a lot of these souls are running low on love, either they haven't been given enough to start with or they've given it all away. The good news is it can always be topped up, so much so that unlike money in a bank, it's possible to have a limitless supply...

EXT. CARIBBEAN OCEAN - DAY

Fiffi is sitting near the front of the boat with her easel, painting a picture. Randal is at the wheel. We see them close up and then move away in a helicopter shot until we are far away and they are on a small boat on a calm, clear blue sea.

GEORGE
...but the soul is fragile. The important thing is, always give love from the vessel of your soul but stop short of giving away the vessel itself, otherwise you're not going to have anything left to put

your love in. And if your reserves are reaching rock bottom, look inside your soul to see if it's sprung a leak. Leaks can be easily fixed but only by the love of another and furthermore you must be ready for these repairs...

EXT. OPEN MOUNTAIN ROAD - DAY

Ron and Figgis are on the Harley on a long winding open road on a beautiful day. We see them up close and then move far away with another helicopter shot until they are a small speck in the incredible mountain landscape.

GEORGE

...and finally, by way of saying good-bye, don't be trying to fill your soul with money, it just won't accept it, and after all that's what banks are for..

INT. CASINO - NIGHT

Chad and Jane are at the Craps table.

CHAD

I hope you know what you're doing...

JANE

Trust me!

She throws the dice. FREEZE FRAME.

INT. GEORGE'S JANITOR ROOM - DAY

GEORGE

... I've got to go now, my work here is done. Now I know what you're wondering, how does a guy like me get to be so incredibly wise?! Well having a day job is a benefit, work is good for the soul. Plus I get to try out all these cleaning products first hand. Oh I didn't mention, I am Miracle Foam, yes, that's right I own the whole company, heck I started it! So why is a millionaire like me working as a janitor? I just like to keep my hand in, be on the front line so to speak. As you've learned, cleaning means a great deal to me. There's some very grubby auras out there needing to be put through the wash. I suggest a nice holiday if you can afford it, and if not well there's good money to be made in cleaning!

George smiles to reveal a starlit twinkle on one diamond encrusted tooth. He makes his way out of the building to a parked Ferrari which he then drives away.

CREDITS