

FADE UP

1 EXT. WEST COAST OF NORTH ISLAND.

The West Coast beaches from the window of a trans-Tasman flight returning to Auckland.

The shoreline is an endless white frill of waves along the eroding coastal hills.

Caption: New Zealand: 1989

2 INT. AIRPLANE.

AUDIO: DULL WHINE OF AN AIRPLANE ENGINE.

DANIEL [25], is deeply asleep his head back against the window seat.

He is a good looking young man glossy with youth, health and good fortune.

He is wearing a suit without the jacket and has loosened his tie.

He breathes slowly in and out.

He is the only passenger in the row and has eased himself over two seats.

The meal tray of the aisle seat is down and holds an empty wine glass and small bottle.

A splendidly coiffed AIR HOSTESS smiles down on him admiringly.

She removes the glass and bottle quietly so as not to disturb him.

3 INT. CORRIDOR 1920s APARTMENT BLOCK.

TWO BUSINESSMEN in suits stand in a shabby hallway outside the old wooden doors to an apartment.

One of them, ASH [25] has a bundle of keys in his hand.

He knocks and then deftly opens the door of a studio apartment

and pushes it open.

4 INT. STUDIO APARTMENT.

The main bedsitting room is visible from the door.

A FEMALE TENANT is lying napping on a bed against the far wall.

She leans up dazed and confused.

Ash stands in the doorway, the other man O'KEEFE [40] stands peering over his shoulder.

5 INT. CORRIDOR APARTMENT BLOCK.

Ash shuts the door quickly laughing to cover his embarrassment.

O'Keefe looks at Ash pleased to have caught him out.

6 EXT. MANUKAU HARBOUR.

Approach to Auckland Airport from an aircraft.

The suburbs and volcanic cones are clearly visible in bright sunlight.

7 INT. TUTORIAL ROOM. ART HISTORY DEPARTMENT. AUCKLAND UNIVERSITY.

Slides of early Auckland landscape paintings rattle through the carousel and light up the small screen set up on the wall.

SEVEN STUDENTS and a MALE LECTURER [50] sit around a table in a darkened room.

CAROLINE [21] is sitting next to BECKY [21] looking at the slides.

She peers through the dim light at her wristwatch.

Becky notices this.

8 INT. AIRPLANE.

The hostess leans over towards sleeping Daniel.

HOSTESS

Excuse me sir, we will be landing
shortly.

Daniel rouses himself and looks at the hostess.

HOSTESS

Just put your seat back in
the upright position, please

Daniel does so.

She smiles at him and belts herself into the aisle seat in his
row.

Daniel smiles back, used to the admiration of women.

9 EXT. AIRPORT RUNWAY.

The wheels of the plane thump down onto the tarmac.

10 EXT. AUCKLAND AIRPORT INTERNATIONAL ARRIVALS' ENTRANCE.

Ash is leaning against a sporty new Japanese car in the parking
area talking with TWO CABBIES.

He offers them both a cigarette. He has a sharp witty face and
does not miss a beat.

Daniel comes out from the arrivals door at the airport. He is
carrying his suit jacket and carrying a sample case and
overnight bag.

ASH

Danny boy!

Daniel is pleased to see him.

DANIEL

Hi.

ASH
Your car awaits sire.

Ash moves around and opens the door of the car with a courtly flourish.

Daniel throws his cases in a busy looking back seat.

He gets into the driver's seat and Ash shuts the door after him.

Ash waves a cheery goodbye to the cabbies.

ASH
Thanks guys, don't work too hard.

He jumps into the passenger's seat.

11 INT. ASH'S CAR.

Daniel switches on the ignition. The strains of a popular rock station fill the car.

They drive out through the car park.

DANIEL
Car still in one piece.

ASH
Naturally. You can trust me.

Ash pulls a joint from his pocket and pushes in the automatic cigarette lighter on the dash.

ASH
How is old Sydney town, order book full?

He pulls out the lighter and lights up the joint

DANIEL
I don't know if Sydney isn't as
big a hole as Auckland.

He passes it to Daniel

ASH
You are a man of very high standards
Dan.

Daniel inhales and exhales slowly and looks at Ash and smiles.

DANIEL
Mmm. . . this is not bad.

The car pulls out into main stream traffic travelling towards the city.

12 INT. CHEF'S APARTMENT THAT AFTERNOON.

Sunlight pours into the room.

AVA [23] A slight, dark-haired girl with a punk/goth style and
CHEF [30] handsome, part Polynesian are having sex.

Ava is straddled over Chef who has his eyes closed as he comes.

She watches him closely as he does so.

She rolls off him and into his arms and he holds her.

CHEF
What about you?

AVA
OOOOh oooooh aaaahhhh.
Happy? I'm not in the mood.

Chef smiles and lies back relaxed.

AVA
You know my travel fund?

CHEF
Sure do.

AVA
I thought maybe I could go in for
maybe a couple of thousand.

Chef opens a eye and scopes her out.

CHEF

A couple of grand in that fund
of yours?

AVA

Yeah. It could 'be working for me'
rather than it just sitting in the
bank. What do you think?

CHEF

Risky business, sweet cheeks. They
could bust your ass and then
you are back to square one or
behind bars.

AVA

But they might not and I'm quids in.

Chef rolls over and opens the drawer of a bedside bureau.
He pulls out an ounce bag of marijuana and places it on Ava's
bare stomach.

CHEF

Here we are Miss Asia.

13 INT. ASH'S PENTHOUSE APARTMENT.

AUDIO: contemporary jazz plays on the sound system

Ash's penthouse is a part of a refurb of the old 1920s apartment
block.

The lounge is decorated in the latest in current design 1987,
the apartment has large fashionable framed posters on the walls
and contemporary furniture.

Daniel and Ash both sit back on a large couch drinking beers.
There are several empty bottles on the coffee table in front of
them.

ASH

You know what they say.

DANIEL

What?

ASH

It may never happen. It may just never happen.

DANIEL

Well the old man would agree with you for once. That's the way he is playing it.

ASH

Wouldn't you.

Daniel drains his beer.

DANIEL

God knows. He didn't say anything to the Sydney crowd and he has known these guys for years.

Ash looks over at Daniel.

ASH

The whole thing is very shitty. After surviving all those bombing missions.

Outside the light is fading. The room is in gathering shadow.

The front door opens and JACQUIE comes in. She is tall and slender.

JACQUIE

What are you guys doing sitting in the dark together?

She switches on the light by the door.

Stylishly dressed, her face is a glamorous mask of makeup. Too cool for smiles, she walks over to them.

JACQUIE

Hi Daniel.

She sits down in a large armchair.

JACQUIE

What are you boys drinking?
Beer... Ash. I have been on my
feet all day.

ASH

You will be wanting the usual?

She arranges herself decorously, reaching for the cigarette
packet on the table.

JACQUIE

Please.

Ash gets up and goes to the kitchen.

Jacquie lights a cigarette, crosses her shapely legs and blows
out the smoke luxuriously.

JACQUIE

What a day. I made \$3000 in sales.

DANIEL

So you sold a frock.

JACQUIE

I sold several 'garments',
Daniel.

She bends down and pulls off her high heels and looks up at
Daniel.

JACQUIE

You look tired. What did you get
up to in Sydney? Is Caroline coming around?

DANIEL

No Ash picked me up. I should give her a ring.

He sinks back into the couch.

Jacquie notes his failure to act and smiles.

Ash comes back into the room with an opened bottle of white wine and a glass which he fills and gives to Jacquie.

JACQUIE
We should go out to eat.

DANIEL
Really, it's already late.

JACQUIE
No, you deserve a night off.
Doesn't he Ash?

ASH
Yeah, it's Friday night. I've had
a killer of a week. Investors
sitting on their bloody wallets

JACQUIE
We all deserve a night off,
come on.

Daniel feigns surrender and spreads his arms out over the couch.

JACQUIE
Ash ring the Astoria and books a table.

She gives Daniel a playful shove.

JACQUIE
For three.

14 INT. THE ASTORIA.

The restaurant is fully booked and very noisy. It is decorated in 80s art deco revival, pastel shades and mirrored walls which give the impression of greater space and activity.

A trio of musicians play next to a long bar which runs the length of one side of the room. A crowd packs in along the bar, talking and smoking.

Chef and Ava are sitting together at a table. Ava has altered

her punk look for a groomed bob and big eyes of a 1920s siren.
An exotic beauty.

Chef lights a cigarette for her and then himself.

Ava looks around her haughtily.

AVA

How much do you think these guys
are making a night?
Look at what some of these punters
are drinking.

Chef pushes his plate away from him.

CHEF

The food needs it to taste half
way decent.

A WAITRESS comes and takes away the plate.

CHEF

Give my compliments to the chef.

WAITRESS

You are at no 45 right?

CHEF

Yeah.

WAITRESS

Sure I'll tell him. Is there
anything else you require. Dessert?

She smiles professionally towards Ava.

CHEF

Not for the moment.

He looks at Ava who ignores the waitress as if it's beneath her
to pay her attention directly.

CHEF

You want something.

She nods no.

CHEF

The lady is satisfied.

The waitress leaves.

Ava flashes him a look.

CHEF

What? Come on. Go on crack a smile.

AVA

I hate the way she assumed that
Because I'm a chick I would want
dessert. Just because I am female
does not mean that I need cake.

CHEF

Some sugar might do the trick.

CHRIS and MARK [26], twin brothers, a bright and enthusiastic duo, dressed in casual shirts and jeans come up to the table and Chef is genuinely pleased to see them. His night has suddenly improved.

CHEF

Hey what's up? You want a drink?
pull up a pew. Don't eat whatever
you do.

He hales the waitress, mimes glasses

CHRIS

That bad?

The brothers pull over some chairs from a recently vacated table.

MARK

How are you Ava...?

CHRIS

Looking truly sensational this
evening. If I may say so.

CHEF

How long you been in town?

The waitress puts down some glasses.

ANOTHER WAITRESS comes and changes the ashtray.

Chef fills from a bottle on the table.

CHRIS

We arrived this afternoon and went up to 45. But it was your night off. And you spend it in a restaurant.

CHEF

You found me.
How's the tee shirt business?

CHRIS

Booming mate booming.

MARK

We are seeing phenomenal growth in all sectors. Investors such as yourself are due some dividends.

CHEF

That's what I like to hear.

CHRIS

We are looking at diversification.

He lifts his glass to toast.

CHRIS

To the future.

Mark smiles at Ava as his glass meets hers.

Ava accepts the turn the evening has taken and looks around again.

A COUPLE at a nearby table leave and a table beyond is suddenly visible.

Daniel, Ash and Jacquie are seated at the table smoking and drinking. There are several wine bottles on the table.

Ash is talking at Daniel. Daniel glances around the restaurant.

He sees Ava looking at him. There is a moment of mutual attraction between them. They stare and both look away.

ASH

To the future Danny boy. Your
beauty and my brains who knows.

O'Keefe walks up to the table from the crowded bar. He is drunk and obnoxious.

ASH

Hello there

O'Keefe stands beside the table, swaying slightly and staring enviously at Jacquie.

Jacquie ignores him and turns pointedly to Daniel.

O'KEEFE

We were saying that building would
be worth more as demo than a
museum. You are dreaming if you
think people are going to invest
in that.

ASH

Well, I will certainly take your
comments onboard mate.

O'KEEFE

You do that.

He stands hoping for an invitation to sit, slowly realises it is not coming and dismissed returns to his mates at the bar.

ASH

Arsehole.

JACQUIE

Why do you know so many arseholes
darling? He does, he knows a lot
of arseholes. Lucky he has got you
and me isn't it Daniel? We love you.

Jacquie plants a finger kiss on Ash's mouth.

She gets up carefully and takes herself and her purse to the
bathroom. There is a vulnerability to her drunkenness.

She walks down between the tables towards the back of the
restaurant passing Chef's table.

Chef looks up and sees Ash, waves and smiles.

DANIEL

Do you know that guy?

ASH

Yeah he runs 45. Top bloke.

DANIEL

Who's the girl?

ASH

His girlfriend. Not bad looking.

Ash looks over towards the bar.

O'Keefe and a group of business men raise their glasses
mockingly towards him.

ASH

Let's get out of here.

He reaches for his wallet.

DANIEL

I'll get it.

Ash goes over to Chef and Ava's table.

He stands and talks with Chef.

Ava looks over at Daniel and meets his eye.

The waitress delivers the bill to the table and Daniel gets out his wallet and pays it.

Ash comes back towards the table. He has his good mood restored.

ASH
Party at 45.

15 INT.THE BAR - NO 45 RESTAURANT. SEVERAL HOURS LATER.

AUDIO: Funk plays on the sound system.

Chris is lining up some cocaine on a magazine in front of him on the coffee table.

Chef and Ava, Mark, Daniel, Jacquie and Ash sit on the sofas set in a square around the table watching with interest.

CHRIS
It is best just to get it in
one mate.

He gives a rolled up bank note to Chef who is sitting alongside him.

CHRIS
It's good stuff you should notice
it pretty much straight off.

Chef bends over and snorts it up.

Chris and Mark who are sitting on the other side of Chef watch for his reaction.

CHRIS
First time it takes a while, you
get anything?

Chef nods in the affirmative.

Chris takes the note and passes it to Ash across the table.

Ash snorts it and sits up and smiles coolly.

ASH
Very nice.

Ava and Jacquie watch on attentively.

Chef laughs pouring Ash a bourbon.

CHEF
Here's the chaser.

Chris takes the note back from Ash and gives it to Daniel.

CHRIS
All yours

Daniel snorts up a line

He sits up and shakes his head like a wet dog.

AUDIO: The music is louder more rhythmic.

Ava is all mysterious beauty.

Daniel beams.

CHRIS
That's what I'm talking about.

Chef hands Daniel a shot glass of bourbon.

He drains it.

16 INT. TIVOLI NIGHTCLUB AND JAZZ BAR. AN HOUR LATER.

The jazz bar is dark, subterranean, smoky, with low ceilings and packed.

At one end there is a bar and a small band stand where a Jazz trio play contemporary jazz.

Chef and Chris stand by the bar in a tight knot amongst an eddy of people coming and going.

CHRIS
You want to do the 'bidness'?
We are heading home now.

CHEF
Sure sure.

CHRIS
I'll get that bro of mine.

They both look through the crowd.

Mark is seated at a small table talking animatedly to Ava.

Chris smiles at Chef and shakes his head at his brother's attempts to flirt with Ava.

Chef looks like he can handle it and Ava's attractiveness reflects well on him.

They walk over to the pair.

Daniel, Ash and Jacquie are seated close by at the next table.

Chef bends over to talk to Ava.

Daniel watches them both.

CHEF
We're going to do some stuff.
You want to be dropped home?

AVA
I feel like dancing,
do you have to go?

CHEF
You stay and I'll see you later.

He gives her some notes from his pocket.

CHEF
Get a cab.

Mark gets up and smiles goodbye to Ava.

Chris, Chef and Mark leave the jazz-bar.

DANIEL
Anyone want to go next door
and dance?

17 INT. TIVOLI NIGHT CLUB.

The nightclub is packed with people.

A D.J spins loud techno music beats out over the sound system.

The dance floor is thick with the shadowed bodies of dancers.

A light flashes around the floor lighting up sections of the crowd.

Ava and Daniel are among them.

They are dancing well together, really enjoying themselves.

Daniel and Ava move closer to one another and dance for one another, losing awareness of the other dancers.

18 EXT. TIVOLI NIGHT CLUB IN HIGH ST. AN HOUR LATER.

Daniel and Ava come up onto the street and out the door.

TWO BOUNCERS and other REVELLERS stand in groups.

Two men suddenly start a fight further down the street.

The crowd turn and watch.

DANIEL
You want a lift?

AVA
Sure.

They walk to where his car is parked feet away.

He opens the door for her and she gets in.

The two men charge at each other and the struggle rolls out over onto the street.

Daniel gets into the car.

DANIEL
Whereabouts?

AVA
Anywhere. As far away as possible.

19 INT. DANIEL'S CAR.

They drive over the harbour bridge towards the Northern suburbs.

AVA
This car smells funny.

DANIEL
It is new.

AVA
Is that overdrive?

DANIEL
Yes.

AVA
What does it do?

Daniel puts his foot down.

Ava smiles

20 EXT. CAR.

The car drives fast along the Northern motorway.

Auckland city is a band of lights behind it.

21 INT. CAR.

Ava inhales on a joint and hands it to Daniel.

AVA

So tell me. What do you do
Daniel?

Daniel laughs as takes it from her.

DANIEL

I'm a salesman.

AVA

What do you sell?

DANIEL

I sell ties.

AVA

You don't seem like a salesman
to me.

DANIEL

Why not?

AVA

You are too quiet. You would
scare off the prey.

DANIEL

Maybe I'm not a very good
salesman.

AVA

Maybe. Some people are their jobs.
It's like they have it written
all over them. I am an asshole
I sell real estate.
I am a teacher I hate kids.
But you. . . I would have thought
you were . . . nothing.

DANIEL

Really?

She takes another puff of the joint.

AVA
Maybe a spy.

DANIEL
What?

AVA
You are pretending to be something.
Yeah. You are undercover but you
are about to be busted.

Daniel is stung by her observation.

DANIEL
And you are a waitress.

AVA
Yeah, I am a waitress and I know
I am a waitress.

She looks out the window as Daniel looks over at her.

DANIEL
So no future plans then.

AVA
I am going to travel and see
everything that I can.

Daniel picks up the note of sincerity.

Ava flicks the ash from the joint emphatically.

AVA
Everything.

22 EXT. CAR.

The first dawn light is rising up over the horizon reflecting on the ocean below them.

The car drives up the driveway to a large holiday home on a hilltop overlooking the sea.

They get out of the car and walk over to the house.

Daniel lets them with a key he has on his key ring.

23 INT. HOLIDAY HOUSE

The door opens into a large kitchen and lounge area decorated in simple modern colours and furniture.

The first light of day is flooding into the house through long ranch-slider windows facing directly towards the sea.

Ava goes up and kisses him.

Taking him by the hand runs with him along the hall past several doors.

They run into the Master bedroom and jump onto the enormous parental bed and its superior view of the ocean.

They fall together on to the bed and start kissing.

24 INT. BEDROOM OF HOLIDAY HOUSE. LATE MORNING.

Daylight fills the room.

Daniel wakes and looks over at Ava.

She is lying in bed smoking, looking at a framed photo one of several which are on the bedside table.

The photograph is of him as a small child of seven, lonely and tense, almost invisible beside the two glamorous parents with their arms around each other and Mickey Mouse on the other side of him.

AVA

Good looking parents. So you
are one of those kids who
actually went to Disneyland

He is amused.

AVA
My mother used it as a bribe.
Piss off and I'll take
you to Disneyland.

She takes a puff on a cigarette.

DANIEL
And did she?

AVA
Hell no.

She looks askance at Daniel's naivety and expels the smoke with bitterness.

DANIEL
How about your dad?

AVA
My dad. He was too busy trying
to earn enough to keep my mother
happy.

Daniel senses a vital clue to her behaviour.

DANIEL
So your parents are divorced?

AVA
No, separated a year. My mother
found a new host body.

The thought that she has revealed too much shuts Ava up and she looks back at the photo.

AVA
I always wanted to get into
one of those giant cups.

DANIEL
I have been in the cup.

AVA
You would.

DANIEL
Actually I remember it was hot,
we queued and my parents were
furious with boredom and Mickey Mouse
had B.O.

AVA
Aw jeeze.

Daniel reaches over to her and they kiss.

AVA
Shouldn't you be out flogging off
some ties.

DANIEL
Day of rest.

25 INT. CAR. SUNDAY, LATE AFTERNOON.

Daniel drives Ava back into Auckland along the Northern highway.

The car stereo is turned up full and Ava sings tunefully along to the track.

Daniel looks amused. He is happy.

The Auckland skyline is seen from above Wenderholm and the Northern approach to the city.

26 EXT. AN OLD PONSONBY VILLA, AVA'S FLAT.

Daniel pulls the car over to the curb.

Ava leans over and kisses him on the mouth.

Daniel goes to say something but she silences him with another

kiss.

AVA

See ya!

She gets out of the car.

Daniel watches her as she runs up the steps and walks through the open front door.

27 INT. HALLWAY, DANIEL'S FAMILY HOME.

Daniel walks through the front door and is about to walk up the stairs.

BARBARA

Daniel?

Daniel turns unwillingly and walks through open sliding wood doors on the right.

28 INT. SITTING ROOM.

Daniel walks into a large sitting room. It is furnished with warm wooden antique furniture and rugs, mirrors pick up the light from the garden and fresh cut flowers are arranged in abundant bunches.

His mother BARBARA [52] a handsome golden blonde with a burnished tan and gilded with heavy rings and bracelets is sitting on a couch. She is holding a drink in a spirit's glass. She has a vulnerable girlishness at odds with her age.

Daniel goes over to her.

BARBARA

Where were you?

DANIEL

I was at the bach.

BARBARA

The bach?

She is distracted by anxiety.

Daniel notices it.

DANIEL

Is it dad?

BARBARA

He was in so much pain. The doctor came.
I rang everyone. Ash, Caroline
has rung several times.

She is drained by having to cope with an emergency on her own.

The light is fading and she reaches up to turn on a table lamp beside her and her gold rings catch the last of the light.

DANIEL

Is it ok to see him?

BARBARA

He is out cold. I don't know
what he gave him.

Daniel gets up quickly and walks back towards the stairway.

29 INT. UPSTAIRS HALLWAY.

Daniel turns into his father's room at the top of the stairs.

30 INT. DANIEL SNR' S BEDROOM.

The room is filled with dusk light.

Daniel walks over to the bed.

He looks down on his father DANIEL SNR [65] who lies in a drugged sleep.

His breathing is slow and his face is sharp and pale.

31 INT. SITTING ROOM DANIEL'S HOME. LATER THAT NIGHT.

Daniel sits with his mother at the opposite end of a long leather couch watching television.

They have finished supper the remains of which are on trays beside them and are finishing a bottle of red wine.

The table lamp on the table next to Barbara is the only source of light other than the television set.

A newsreader gives the news updates.

Barbara watches anesthetised to the worst of it.

She reaches out slowly and picks up a small pill-box from the table.

She opens it and takes out a white pill which she snaps in half and downs with her glass of wine.

She watches an advertisement.

BARBARA

You know darling you should marry her.

DANIEL

What?

Daniel is surprised by the unexpected introduction of the topic.

His face freezes. He looks at his mother as she takes another drink, oblivious to him.

BARBARA

You know I always imagined the greatest things for you but she is lovely.

Barbara looks over at him dreamily.

BARBARA

She would make a marvellous mother.

Daniel is appalled, he can see that she is under pressure but it

is no excuse.

He leans over to her and says quietly.

DANIEL
Mother, just stay out of my life.

BARBARA
Darling!

She looks at him aghast, a child hurt. Tears gather in the corner of her eyes.

Daniel looks responsible and sulky.

AUDIO: the phone rings in the hall behind them

Barbara gets up carefully and walks through the doorway to the phone in the hall.

Daniel looks up grimly at the news.

BARBARA [OFF]
Yes thank you, he has settled now.
Yes he is. Daniel it's Caroline.

He flinches and slowly gets up.

32 INT. HALLWAY OF DANIEL'S HOME.

Daniel is sitting on the stairs, leaning against wall, on the phone which he has pulled from its cradle on a nearby telephone table and is now at his feet.

The activity of the last 24 hours is taking its toll.

He is listening.

DANIEL
No, no it wasn't Ash's idea.
He wasn't there.
No I think it did some good to get away.

He listens.

DANIEL
Better not tomorrow. Ok. Ok.
I forgot that's all.

He leans his head right back against the wall and closes his eyes and listens.

DANIEL
Yeah. . . yeah we can go from
your place. I'll come early.
Yeah, love you too.

He puts the receiver back in the cradle and gets up and replaces the phone back in a side table.

He walks up the stairs onto the landing, along towards a doorway at the end of a short hall.

33 INT. DANIEL'S BEDROOM.

Daniel walks into his bedroom which is spacious with an ensuite, conservatively and tastefully decorated.

There is no trace of the juvenile Daniel in the room, rather it is as impersonal as a room in an expensive hotel.

He walks over to the bed, throws himself on top of it and looks up at the ceiling and closes his eyes.

34 INT. NO 45 KITCHEN.

Chef is at the service counter calling sardonically into empty space.

CHEF
3 mains table 6 service
3 mains table 6.

Ava comes in through the swing doors from the dining room.

CHEF
Taking a nap out there?
3 mains yours?

Ava looks at him.

She takes the plates and goes back into the dining room.

35 INT. DINING ROOM.

The dining room is busy. Most of the tables are occupied.

She takes the plates to a table where 3 DINERS sit and puts down the plates.

A diner gestures that she has the wrong order and she swaps the plates around.

36 INT. DINING ROOM. MIDNIGHT.

The dining room is empty except for Ava and another WAITRESS who are standing at the bar. They have changed out of their uniforms and are wearing jeans.

Ava is dividing up the tips.
She stacks the money in two piles.

The waitress takes hers and walks towards the front door.

WAITRESS
See you tomorrow.

AVA
See you.

The waitress leaves.

Ava takes the coins and low denomination notes and carefully puts them in the pocket of her jeans.

37 INT. NO 45 KITCHEN.

Chef is having a cigarette his feet up on an desk in the corner and going through the orders.

Ava comes out of the restaurant into the kitchen.

AVA

Do you want to do something?

CHEF

Nah. need an early one.
A magic mystery tour last night.
You get home alright?

AVA

Yeah, not too late.

Ava takes her jacket from the coat rack by the door
She thinks about giving more detail but thinks the better of it.

She comes over and kisses him goodbye on the head.

He watches as she walks over to the kitchen's exit door.

CHEF

Coral has been trying to get
hold of you.
Ringing all over.
Her birthday. How old is
your mum now? 25?

AVA

Try 3.

She walks out and knows she is sprung.

Chef blows out a veil of smoke partially obscuring his anger.

38 EXT. STREET FRONTAGE TO NO 45.

Ava walks along the road from the restaurant into Ponsonby Rd
which is almost deserted.

She stops in front of a travel agents and looks in the window.

There is a list of destinations and prices on a board.

39 EXT. OUTSIDE DANIEL'S FAMILY HOME. MONDAY MORNING.

A two storied Arts and Crafts bungalow set in a established garden.

40 INT.DANIEL'S FAMILY KITCHEN.MONDAY.

AUDIO: Radio New Zealand morning report plays quietly.

Barbara is flitting about the bright modernised kitchen making coffee and breakfast.

She is wearing a short tennis frock with socks and tennis sneakers, she has a youthful yet gaunt build of a prematurely aged teen.

Daniel comes in dressed for the office.

BARBARA
Coffee darling?

DANIEL
No it's ok.

BARBARA
Well, take one out to your father.

Daniel is surprised and follows his mother's glance out the window.

A figure sits obscured behind the Morning newspaper on a sunny patio off the kitchen.

DANIEL
He's up?

Daniel is surprised by this.

BARBARA
Yes, he is.

She is brisk and matter of fact.

DANIEL
Is it okay for him to be up?

BARBARA

He wants to be up.

She passes the coffee tray to him.

BARBARA

And don't say anything about
yesterday.

Daniel walks out through French doors to the patio.

41 EXT. PATIO.

Daniel puts the tray down on the table.

His father lowers his paper and looks at Daniel. He is a
handsome man, stern and used to being in charge.

DANIEL

Dad?

DANIEL SNR

No stuff ups.

DANIEL

No. . . they were all asking after you.

Daniel looks at his father with concern.

DANIEL SNR

What did you say?

He glances back at his paper as if he expects Daniel to have
said the wrong thing.

DANIEL

Nothing. Of course.

He is short, tired of the pretence.

His father, in pain looks up at him again, irritated by what he

sees.

DANIEL SNR

Well don't you have a job to go to.

He puts the paper up again to close the conversation.

Barbara walks energetically across the lawn towards them.

BARBARA

It is such a beautiful day you have
to come and watch me lose at tennis.

Barbara walks quickly up to Daniel Snr and puts her hand on his shoulder. He reaches up and clasps her hand, an habitual gesture, his face softening.

Daniel looks at them both.

42 INT. CAROLINE'S ROOM. THE SAME DAY.

The large front room of an old villa which has been painted entirely white, and furnished with pieces of Victorian furniture with an eye to aesthetic detail. Small often intricate found objects have been carefully pinned to the wall.

Caroline is lying in an old oak framed bed. She is remarkably beautiful in a fresh, well bred way.

Daniel is lying on his back beside her. He is asleep.

Caroline rolls up on to an elbow and observes him with a clear eyed gaze.

She flicks him sharply with a forefinger.

CAROLINE

You awake.

Daniel groans and rolls over onto his side away from her.

DANIEL

Yeah.

CAROLINE
Maybe we could **both** go to the
bach next time.

Daniel moans.

DANIEL
I needed some time . . . it was
my shit.

Caroline looks at his perfectly toned, supine figure.

CAROLINE
I am here for you.
You know that.

DANIEL

Yeah.

She leans over and kisses him.

He looks up at her, always appreciative of her beauty.

CAROLINE
I am overlooking Friday's
appalling lapse. I hope you
notice that.

Daniel kisses her back.

Caroline rolls quickly off the bed and stands up.

CAROLINE
Come on I told Bex I would be
there early.

She puts on a robe and sees Daniel's suit jacket on a chair.

CAROLINE
Do you only have your suit?

She goes out the door.

Daniel looks at his suit jacket

43 INT. DOWNTOWN WAREHOUSE GALLERY. EARLY EVENING

Daniel stands in his suit in front of a wall covered in large torn pieces of colour zerox prints.

They are of enlarged sections from colonial landscapes printed on to paper which has been shredded and rearranged over projected photographic slides of Maori meeting house wall panels.

A rowdy bohemian crowd of art students, friends and parents are gathered behind Daniel talking loudly.

Becky and Caroline stand sipping champagne at the wooden trestle table serving as a bar.

Becky is the Rose Red to Caroline's Snow White.

BECKY

Look at poor Dan. Let's go rescue him from the demands of the conceptual.

Caroline looks over to Daniel and back at Becky.

BECKY

Well, he always looks so lost.

CAROLINE

Do you think? I think he looks gorgeous.

BECKY

Gorgeous. Like some great dumb blonde.

Caroline giggles, slightly guilty at her betrayal.

CAROLINE

I'm going to rescue him.

She starts in his direction.

Daniel looks back behind him at the crowd and sees TWO FRIENDS

come up to Becky and embrace her while Caroline stands by.

He walks up to huge warehouse windows and looks out.

The window looks over the downtown wharf area and CBD.

The new moon is visible above the roof tops.

44 INT. AVA'S BEDROOM. THE SAME NIGHT.

AUDIO: Indie thrashy rock on full volume

Ava sits cross-legged on her bed which is directly on the floor. The room is small and sparsely furnished.

Piles of books are neatly stacked, spines out beside the bed. There is a portable tape player on a low table and rows of cassette tapes are in a bookcase nearby.

There is a single weak light from a reading lamp by her bed, dimmed further by a scarf.

Ava counts out a pile of tinnies she has made up.

Smiling and singing along to the music, she writes down a figure in a small notebook. She adds this figure to another, coming to a total of \$2700.

She doodles over the figures carefully obliterating them.

Scooping up the tinnies she puts them into a plastic bag.

She gets up and grabs a carry-all and goes out the door of her room.

45 INT. HALLWAY OF AVA'S FLAT.

She walks down the length of the hall way and through to the backdoor.

46 EXT. BACKYARD OF AVA'S FLAT.

There is old, decrepit wooden washhouse in the small backyard,

which is being invaded by nearby growth.

Ava walks through weeds to the washhouse and through a door which is leaning off its hinges.

47 INT. WASH HOUSE.

The wash house is filled with the left-overs of many flatmates and among the junk there are several old washing machines.

Ava takes the boxes from around an old agitator machine and stashes the plastic bag in the cavity where the motor once was and replaces the boxes.

She walks along the path beside the house towards the street.

48 EXT. STREET OUTSIDE AVA'S FLAT.

Ava gets into an old Hillman Minx and puts her bag in the back seat.

She gets in and starts the car after several tries.

The new moon shines over the suburb's skyline

49 INT. AVA'S CAR.

She drives the car down a Pakuranga suburban street and up to a house and stops.

She looks out at the house.

The house is tidy brick and tile with a well groomed if utilitarian garden

50 INT. CORAL'S HOUSE KITCHEN/LOUNGE.

Ava comes in through the back door into a spotless and empty kitchen and there is evidence of food preparation for a meal on the benches.

She walks through to the lounge which is divided from the

kitchen by an island breakfast bar.

CLIFF [14] is on couch watching television, a large plumpish teen he bears little resemblance to his sister.

Ava pushes his feet up and sits down at the other end.

AVA

New TV.

CLIFF

Yeah. It goes good on both channels.

He flicks to channel 1 and back to 2.

CLIFF

He bought Mum a new microwave. It's in the kitchen.

AVA

The bank give him a raise or did he rob the place?

CLIFF

No he's got shares, he's going to get me some.

AVA

Where is Coral?

CLIFF

In pashing with Maurice.

AVA

Jesus, Cliff you could have spared me that.

She looks at the television with rising irritation.

51 INT. CORAL'S HOUSE. LOUNGE ROOM.

Ava, Cliff, Maurice and Coral are seated at the family dinner table

CORAL [42] holds up a diamond engagement ring she is wearing. She lets it sparkle in the light and holds it up to the matching necklace she is wearing. She is a thin highly strung woman dressed in gelato pastels, with a tight cork screw perm.

She glows in the attention.

CORAL
I wanted to get us together
to tell you.

CLIFF
But aren't you already married.
To dad.

AVA
Does dad know?

CORAL
Ava don't start. It's my birthday.

Coral lifts a glass to herself.

CORAL
To me.

MAURICE [48] is a bank worker who has not made manager and likes a quiet life.

MAURICE
Yes, to you.

CORAL
You carve the roast Mo.
It only took 30 minutes.

She is distracted by her rings

CORAL
You know I am not going to
wear these to work. They are too good.

Maurice ventures to carve a rather resistant joint of meat.

Ava is genuinely disturbed.

AVA
So you told Dad?

Coral is suddenly irritated by this ill will.

CORAL
When do I hear from him?

Ava is on the verge of tears at the topic of her father.

CORAL
I haven't spoken to him since
he left the country.. . .

AVA
Since you drove him away.

CORAL
Ava don't spoil this night for
everyone else, as usual.

MAURICE
Go easy on your mother, she has
gone to a lot of effort.

Maurice's intervention is the last straw.

Ava throws him a look of contempt and gets up from her seat.

She goes for the door.

The others continue the meal in stoic solidarity.

CORAL
Cliff here have some more.

Coral shovels some more meat onto Cliff's full plate.

AUDIO: the bang of the back door.

52 INT. AVA'S CAR

Ava drives along the Pakuranga highway. She grips the steering wheel her face is seething.

53 INT. KITCHEN NO 45

Chef is on the stoves, working in a white heat alongside a SOUS CHEF

Ava walks in the back door and stands looking at him from the side of the room.

Some internal trigger alerts Chef to a presence and he turns and sees her.

She is visibly upset.

54 INT. CHEF'S LOUNGE ROOM SEVERAL HOURS LATER.

Ava is sitting on the couch beside Chef.

Chef is listening to the music and looking at Ava. He is in a good mood.

AVA

She is such a bitch.

CHEF

She is your mum.

AVA

I hate her.

CHEF

She loves you.

Ava tries to tee this up against reality.

AVA

Jeezus. Are you taking sides?

Chef shrugs, and puts his arm around her.

Ava starts away.

AVA

Taking the house and then
shacking up with him. Cow.

CHEF

You've got your dad.

AVA

Somewhere in the bloody outback.
I can't even ring him.

CHEF

Have some more.

Chef gestures to a small bag of cocaine on the table.

AVA

No I don't like it.

She glances over at him.

AVA

Looks like you like it a lot.

He gathers her in his arm. He can put up with any mood.

AVA

When are the twins back in town?

CHEF

End of the week.

AVA

I can kick in some bucks.

CHEF

Okay, okay.

He kisses her, glad to have her back, drama and all.

55 EXT. ROAD UP TO THE SUMMIT OF CORNWALL PARK VOLCANIC CONE.
EARLY MORNING. SEVERAL DAYS LATER.

AUDIO: sound of the regular breathing of a runner.

Caroline in running gear flies briskly up the hill to the summit

The view of the city in early morning light extends 360 degrees.

She turns and gestures a hurry up.

Daniel is running slowly behind her effort.

Caroline reaches the monument at the top and stops, mimes an impatient stance, hands on hips and runs on out of sight as she turns round the monument.

Daniel looks away from her towards the view over the gulf.

56 INT. MANAGER'S OFFICE OF MONSIEUR TROPEZ TIES.

AUDIO: CLACK OF AN ELECTRONIC TYPE WRITER AND A PHONE RINGING.

The two office workers are seen through the opaque and ridged glass window separating the room from the outer office.

Daniel is sitting at his desk staring at the shadow play. The office is old fashioned, wood panelled 1940s industrial style with awards and framed prints advertisements for mens' fashion and ties on the wall.

The light on the phone glows and the phone rings.

He watches it for several rings and forces himself to pick it up.

DANIEL

Hello yes, yes. No, he is on holiday. I am covering at the moment.. . Yes he does.

Daniel looks from his smaller desk to the large empty desk occupying the room's prime position.

An old leather office chair is empty.

DANIEL

No, I shall tell him you rang.
Good to hear from you sir and
we will be in touch.

Daniel puts down the phone and stares at the desk.

The phone lights up and rings again. He picks it up automatically.

DANIEL

Hello . Ash. . . , yeah,
yeah no. OK sounds good.
I don't know. Your choice.
No 45.

Daniel is suddenly on alert at the mention of the address.

DANIEL

Okay, see you then.

He puts down the phone and looks a little more interested in life.

57 INT. NO 45.

The restaurant is full with all the tables occupied.

Daniel and Ash are seated at the table and watch Ava as she works the other section of the restaurant.

The other waitress has their section of the dining room.

Ava is aware that Daniel is there and glances over. She is not happy with the situation.

Daniel is on edge and is very aware of her presence.

ASH

I should imagine that kind of girl
is often a disappointment in the sack.

DANIEL

Who?

ASH

The dark and brooding serving wench

DANIEL

You mean you do not 'know' the type?
I thought no woman was unknown to you.

ASH

True, but the attitude would be a
bit exhausting.

He looks at Daniel closely reading his response.

ASH

And all she probably wants is some
nice bloke and house in the suburbs.
I'm guessing Glenfield.

DANIEL

How could you possibly know
what she wants?

Ash is pleased by Daniel's response. He knows he is on to
something

ASH

And you do?

Caroline and Jacquie walk out from the ladies room and through
the restaurant to the men.

Ava watches the two women and looks over at Daniel.

He catches her eye.

Ash watches Caroline as she walks through the room. She is
dressed up and glows with health and beauty in a way that makes
Jacquie's attractions dimmer. He is in love with her.

She sits down.

ASH
Another drink and tell us
about your research.

He goes to pour her another glass.

She quickly signals a 'no'.

He pours it, none the less.

CAROLINE
Please don't ask about that.
Anything else.

ASH
Oh, anything else. Well. . .

Jacquie is well aware of Ash's feelings for Caroline.

JACQUIE
What are you doing again?
I've forgotten.

CAROLINE
Colonial landscape. Painting.

Daniel watches as Ava works her tables.

JACQUIE
Oh, that must be dusty work.

She decorously stifles a tiny yawn and goes to light up a
cigarette.

Caroline watches her aware that her natural superiority should
defend her from offence.

ASH
You must cut quite a figure in
the groves of academe. Among all
those pipes and arm patches.

Caroline gives him an exasperated smile and turns to Daniel.

CAROLINE

I have a tute. First thing.
I really should go.

DANIEL

It's only ten.

ASH

Stay. We hardly see you these days.

JACQUIE

Let her go. She has to rest her brains.

Daniel and Ash try not to smile.

CAROLINE

You can stay if you want.

She looks at Daniel and dares him to accept her offer.

DANIEL

No it's a work day.

He gets up and pulls out Caroline's chair.

Caroline gets up and smiles graciously.

CAROLINE

Goodnight. It has been lovely.

ASH

It certainly has.

Jacquie gives Caroline an arch nod of dismissal.

Daniel smiles wryly at Ash and Jacquie.

DANIEL

I shall be in touch.

Caroline walks to the front desk.

The waitress brings her coat from a rack and helps her into it.

Daniel goes up to settle the account with the waitress.

He looks over as Ava goes into the kitchen. She avoids his gaze.

58 INT. KITCHEN NO 45.

Chef is finishing up for the night and clears his work station.

Ava walks in with an order which she places on the counter.

AVA

I'm taking a break.5 minutes.

The other waitress follows her in.

CHEF

Those milk-fed Kings boys
still here?

AVA

Only the real estate tycoon
and his girlfriend.

WAITRESS

Those ones on table 5?

CHEF

Yeah

WAITRESS

That blond guy just gave us
a \$50 tip!

Ava looks awkward

Chef gives her a sharp look

CHEF

That smarmy shit.

59 INT. DANIEL'S CAR.

Daniel is driving and Caroline sits beside him. She is still resentful about the dinner.

Daniel is sulky and preoccupied.

AUDIO: Music on the car stereo is turned up loud.

Caroline turns down the tape-deck volume.

CAROLINE
Don't you ever get sick of
those two?

Daniel does not reply but the comment angers him

CAROLINE
She is so . .

Daniel is irritated by her

DANIEL
You are such a snob.

CAROLINE
A 'snob'? What a quaint and dated
concept Daniel. No, I actually
admire her for using what she has
to get ahead.

DANIEL
What she has?

CAROLINE
Girls like that really
only have one commodity worth
trading on.

She looks out the window airily considering her line of thought.

CAROLINE
But that dreadful faux
sophistication.

She grimaces and yawns.

CAROLINE

Ash must need to feel superior.
He must get some erotic pay off.

Daniel looks at her with an increasing distance.

DANIEL

I'll drop you off.

Caroline is surprised and hurt by this plan

She glances out the window again to see her street in view.

CAROLINE

Really you don't want to stay?

DANIEL

No, I should see how things
are at home.

He pulls the car over to the curb outside her flat.

CAROLINE

Are you sure you don't want to stay?
The tute is actually not 'til 11.

DANIEL

No I don't.

Caroline is troubled and leans over to kiss him. He receives it with no response.

CAROLINE

Ring me tomorrow then.

Daniel nods and retreats further into a deep alienating sulk.

She gets out of the car and he drives away.

60 EXT. DANIEL'S FAMILY HOME. MIDNIGHT

Daniel sits in the car outside.

He looks up at the lighted window of his mother's room.

He leans back and watches the house.

Suddenly he puts the key in the ignition and drives down the street.

61 EXT. AVA'S HOUSE. THAT NIGHT, AFTER MIDNIGHT.

Daniel knocks on the front door and waits.

There is a dim light in her window behind a bamboo blind.

Ava opens the door, she is wearing a dressing gown.

Daniel stands close to the door.

AVA

What the hell do you want?

She goes to shut it.

Daniel puts his foot quickly in the door.

He grabs the door handle firmly and pushes his face close into hers.

DANIEL

I really need to see you.
Please.

She is startled by his intensity and loosens her grip of the door.

He pushes through and holds her and kisses her.

The force of his need and determination unsettle her

He kisses her passionately and she pulls back and looks at him.

His good looks are enhanced by emotion.

There is something flattering about him coming to her like this.

He kisses her again with some intensity.

62 INT. AVA'S BEDROOM. THE NEXT MORNING.

AUDIO: sound of muffled footsteps along a corridor. the flushing of a not too distant toilet cistern.

A scene of verdant green rice terraces running down the side of a steep mountain.

It is a large travel poster for Bali pinned on the wall at the end of Ava's bed.

Daniel wakes up in Ava's bed. She is still asleep her back to him.

AUDIO: a telephone rings in the hall.

Ava rolls out of bed on what proves to be the wrong side.

She puts on her dressing gown and goes out into the hall.

Daniel lies in bed still disoriented and looks about the sparse room.

The book cases and a bamboo rod suspended from the ceiling holding a small selection of black garments and back again to the poster.

AUDIO: ava has a brief muffled but businesslike phone call.

Ava comes back into the room.

DANIEL

Bali is one of your
destinations?

Ava looks at him. His attraction of the previous night has vanished. He seems bland and self satisfied.

DANIEL

It is full of Australians
driving around like they own it.
Which they probably do.

AVA
I've got a busy day today
so can you go.

Daniel is not used to being talked to like this.
Stung, he gets up and starts to dress quickly.

AVA
And anyway what was all that
about last night?

DANIEL
It seemed pretty self evident to me.

AVA
'Self evident'.

DANIEL
You were not exactly unwilling.

The truth riles Ava as much as Daniel's smug arrogance.

He sits on the bed to tie his shoe laces.

AVA
And what exactly are you doing?
Spicing up the relationship
with Lady Di?

DANIEL
Last night I wanted you . . .

He looks up at her wanting her to stop the attack.

AVA
Oh yeah. Well that makes it
alright then. Does she know?

He stands up and comes over to her.

DANIEL
No but it is complicated.

He attempts to touch her and she pulls away and looks up at him.

AVA
Well you should sort yourself
out then. Shouldn't you.

Daniel looks at her with confused anger and walks out of the room.

AUDIO: front door bangs.

Ava puts on her clothes quickly.

63 INT. OFFICE. MIDDAY.

Daniel walks through the main office to his.

His appearance does not go unnoticed by his SECRETARY [45].

SECRETARY
Some phone calls on your desk.

64 INT DANIEL'S OFFICE.

Of a sheath of pink slips, two calls are listed from Caroline Grey.

He sits his head in his hands

AUDIO: The phone rings.

65 INT. CORAL'S KITCHEN.

The kitchen gleams. The house is empty and silent.

The back door opens.

Ava comes into the kitchen and walks through into the hall.

66 INT. CORAL'S BEDROOM.

The light in the room is dim as there are abundant net curtains

in the window and the drapes are partially drawn.

Ava walks around the flounced and valanced bed to a chest of drawers above which a large coloured studio photograph of Coral, Ava and Cliff taken 10 years before hangs.

Ava goes straight to a top drawer and opens it. It contains scarves, gloves and under a layer of these she finds an enamelled box.

She lifts it out and opens it.

It contains a mix of modest jewellery.

67 INT. PAWNSHOP.

Coral's ring and necklace sit in the palm of a podgy hand.

THE PAWNSHOP OWNER, a middle aged man who is by nature and profession deeply suspicious has Coral's jewellery in his hand.

Ava leans over to sign a form.

AVA

I told him not to go overboard
and buy this stuff. I knew we
would need the money.

OWNER

Young love, eh, darling.

AVA

Yeah, I guess so.

She is unconvincingly coy.

Grudgingly he goes into his till and slowly counts out some money.

Ava is counting it before it leaves his hand.

68 EXT. OLD GOVERNMENT HOUSE GARDEN. MID AFTERNOON.

The trees in the garden are in vivid spring leaf.

A few groups of students are dotted about around the lawn.

Becky is sunning herself, lying on her front and Caroline is sitting in the partial shade of a tree.

CAROLINE

He is so odd and distant.

BECKY

Leave him, let him come to you.
Honestly Caroline you have some
doormat tendencies.

Caroline is surprised by this analysis and does not like it.

CAROLINE

Me, a doormat?

Becky rolls onto her side to face Caroline more directly.

BECKY

You have to see him for who he is.
You are **still** in awe of him.

She sees an opportunity to deliver some home truths and score some points.

BECKY

He's a nice enough boy but he is
living at home with those creepy
parents. Still.

CAROLINE

His father is dying . .

BECKY

Precisely. Something has to give. I
have been waiting for that particular
façade to crack for some time.

Caroline is irritated by Becky's over familiarity with her own love life.

CAROLINE

God Bex, you are being overly dramatic. He is just in a man sulk.

BECKY

In my experience a man sulk means one thing. . .

CAROLINE

Oh, yes, and what is that?

BECKY

Sex. Not getting it. Getting it. Potentially with someone else.

The possible truth of this upsets Caroline.

BECKY

I mean you have been together for yonks.

Caroline cannot match her flippancy and the thought of Daniel straying, triggers an insecurity which Becky is aware of.

69 INT. KITCHEN

AUDIO: The radio is playing old popular standards from the 1950s.

Barbara is standing looking out the kitchen window into the garden.

From the rear she looks tiny and vulnerable.

She is crying and holds a glass of red wine to her chest.

AUDIO: opening and closing of the front door.

Barbara does not appear to hear it.

Daniel walks into the room.

DANIEL
There is a smell of burning.

Barbara turns to see him but stays at the window.

BARBARA
Oh damn it.

Daniel goes over to the stove and turns off an element under a pan.

BARBARA
Darling. I am so happy
to see you

Daniel is alerted by the greeting and comes over to her.

She turns to look at him and her expression is slightly glazed and the tears are evident, she reaches out and holds his arm.

BARBARA
Are you staying in?
If you are I'll open a tin.

He moves gently away and pours himself a glass of wine.

DANIEL
Yes I'll be in. How was dad today?
Is he alright?

BARBARA
Yes. He is fine. The doctor's been.

There is a brittle impenetrableness about her which Daniel notices.

DANIEL
I'll go and have a word.

He walks out of the room.

Barbara stands in the middle of the kitchen, as if unsure of what to do next.

70 INT. UPSTAIRS HALLWAY, OUTSIDE DANIEL SNR'S BEDROOM.

Daniel goes to walk to his own room but he hesitates and looks through the partially opened door.

He pushes the door open.

71 INT. DANIEL SNR'S BEDROOM.

Daniel walks into the room.

There is a bedside lamp lit and his father appears asleep.

Daniel walks over to the bed, looks down at his father watching his slow irregular breathing with discomfort.

His father opens his eyes which are unfocussed.

DANIEL

Dad?

His father does not seem to recognise him and then his look focuses into one of contempt.

DANIEL

It's Daniel.

His father continues to look at him with obvious dislike. He mutters something inaudible as if clearing his throat.

DANIEL SNR

Fool!

His father's voice is low and hoarse and Daniel is not sure he heard correctly. He bends forward, over his father.

His father seems deranged and tries to struggle up onto his elbows and fails? which angers him further.

DANIEL SNR

Fool!

The word is unmistakable. He sinks back and closes his eyes. The residue of tears run down his cheeks.

Daniel is shocked at the attack and the fact his father is crying.

He stands looking at him.

His father mutters incomprehensibly to himself and drifts off.

Daniel watches him and the shock in his face is replaced by an increasing coldness. He studies his father's face closely.

DANIEL

You prick.

He bends down over his father.

DANIEL

You prize prick.

He stands up and watches, half expecting his father to respond but he doesn't.

72 INT. KITCHEN NO 45. THAT NIGHT.

Chef is on the stoves hard at work in the middle of a busy service. He appears in the groove.

He moves quickly from stoves to plating with an abnormally speedy focus. Everything seems to flow effortlessly.

The order is picked up by Ava and the other waitress the moment they are plated and whisked out the door.

73 INT. NO 45 LOUNGE AREA. LATER THAT NIGHT.

AUDIO: MUSIC PLAYS ON SOUND SYSTEM.

Chef sits back on the couch with a coffee.

Ava clears the after work glasses and bottles that the staff have left on the coffee table.

She stacks them in the bar area and comes back around and sits down next to Chef and comes in close.

He is distant and distracted.

She takes his arm and puts it around her shoulders.

AVA
Want me to stay tonight?

He accommodates her but is distracted and hyper.

CHEF
Yeah, yeah sure.

AVA
You don't seem too keen.
I can bugger off if you prefer.

The change in tone gets Chef's attention.

CHEF
Stay, stay.

He looks down at the top of her head as she leans into him, sad and aware of a loss.

AVA
I have got the money for you

CHEF
You do

AVA
Yeah

She leans over him and reaches down to the floor and gets her bag

She unzips it and takes out her purse and removes notes rolled

up in a coloured elastic hair tie. She unties it and carefully counts it out in \$50 and \$20 notes \$1000 onto the coffee table.

Chef watches her and amused and touched by her effort and determination.

AVA

I can't afford to lose it.

CHEF

We will double it for you.
Chris and Mark are due in town
tomorrow.

Ava is pleased by this information and Chef's warmth towards her. She moves closer to him again and kisses him.

CHEF

Look I have to shoot out
for an hour or two.

Ava is disappointed.

CHEF

You stay. I won't be long.

He leans over kisses her.

Ava looks at the pile of money on the table.

74 INT. THE APARTMENT BUILDING - FOYER. LATER.

Daniel walks into the foyer and crosses over to the old fashioned glass fronted lift. He holds a bottle in a paper bag.

He gets in presses the floor number, some mechanism shifts but the lift makes no upward movement.

He pushes the button again impatiently and still nothing.

He gets out and walks over to safety door leading to the stair well.

75 INT. THE APARTMENT BUILDING STAIRWELL.

Daniel climbs up the dimly lit stairs.

As he passes a floor, a safety door opens and TWO MALE PUNKS come out into the stairwell.

AUDIO: A BLAST OF INCREDIBLY LOUD PUNK ROCK MUSIC AND A PARTY WHICH HAS SPILLED OVER INTO THE HALLWAY

They are wearing full leather and chains with high spiked Mohawks.

The punks block his way, intimidating but it is theatre rather than actual threat.

Daniel clutches his bottle, starts, dodges and quickens his pace upward.

The Punks are pleased by their impact.

PUNK 1
Death and taxes Mr Suit.
Death and taxes.

They go down as Daniel climbs up.

76 INT. DOOR OF ASH'S PENTHOUSE APARTMENT.

Daniel knocks and waits.

Ash opens the door. He is not happy to see Daniel but hides it.

Daniel walks through the door into the apartment hallway uninvited.

DANIEL
What's with the lift.

ASH
Don't ask.

DANIEL
Bit of a turn off for investors.

ASH

Yeah

77 INT. ASH'S LOUNGE ROOM.

Daniel walks in with Ash behind him.

A table light burns on a table covered with accounts, bank notices, bills.

DANIEL

Where's Jacks?

ASH

Asleep. You want a beer?

Ash walks into the kitchenette and turns on a high watt light.

Daniel leans on the doorway watching him.

DANIEL

Thought you might prefer
this.

He produces a bottle of expensive malt whiskey. It has been opened and is a third empty.

In the full light it is clear to see he has recently consumed the deficit.

Ash appreciates the gesture and opens up to the role of host, taking some glasses from a shelf.

78 INT. ASH'S APARTMENT. SEVERAL HOURS LATER.

Ash sits in a chair. His mood has improved with the whisky.

ASH

So tell Unca Ash, are you
in love with her?

Daniel sprawls on the couch.

DANIEL

I don't know. She is so .
different.

ASH

Well you know the need for
difference runs deep in a man,
Danny boy.

DANIEL

I feel like I am awake around
her. With Caroline I'm sleep
walking.

ASH

Ah well, Caroline. . .

Ash has had enough whisky to be saddened by her name.

DANIEL

Caroline expects the whole deal.
Not that she is stupid enough
to say it.

ASH

Well she deserves it. She puts up with
you mate.

Ash looks at Daniel with a veiled contempt which Daniel is too
drunk to notice.

DANIEL

Yeah, I suppose so.

He raises his glass, drunk and pompous.

DANIEL

To Caroline. . . dear old
clever clogs

Daniel lies back sure of himself again.

Ash sees the opportunity he has been waiting for.

ASH

You know you will have options.
It doesn't just have to be just
'the business' any more.

DANIEL

What do you suggest Ashley?

ASH

Well this place. A bit of cash
in here we could buy up more of
the units, clear out the riff raff.
It could be a nice side line for you.

DANIEL

This place?

Daniel is amazed at the suggestion and laughs dismissively.

DANIEL

This is your folly Ash. I have
enough madness on my hands.

Daniel falls back oblivious to the impact of his words.

Ash is devastated by the rejection. He slowly finishes his drink
as he takes it in.

He moves up from his chair.

ASH

Well sire, I should hit the sack.
Make yourself at home. Wouldn't
want risk your neck by driving
into a lamppost.

Daniel lies prone on the couch.

79 INT. CHEF'S BEDROOM.

Ava wakes up and looks over at the radio-alarm clock radio which
reads 5am.

The bed beside her is empty and looks unslept in.

She gets up and goes into the lounge room.

80 INT. CHEF'S LOUNGE ROOM.

Chef is sitting on the couch listening to music through earphones.

His eyes are closed

He is oblivious to her.

Ava stands and watches him from the doorway.

81 INT. CHEF'S APARTMENT BEDROOM. LATER.

Late morning sun pours through the uncurtained window.

Chef has finally crashed out and is in the deepest of sleeps. The bed is empty beside him.

AUDIO: Radio alarm goes off

RADIO DJ

World markets plunge, the Wall Street
stock exchange has crashed.
What do you reckon to that?

Ava who is dressed and ready to leave walks over to the bed.

Chef is impervious to the radio.

She looks down at him asleep.

RADIO DJ

Some are saying its 1929 all
over again. Callers what do you
think? Let us know. . . Call .

Ava pushes the off button.

82 INT. AVA'S CAR. 15 MINUTES LATER.

Ava drives down her street and parks.

She sees her mother's car parked outside her flat.

Ava gets out of the car and walks quickly through the gate and up the steps to the front door.

83 INT. HALLWAY OF AVA'S FLAT.

Ava walks into the main hall and sees that her bedroom door is open.

She stops at the door.

84 INT AVA'S BEDROOM.

Coral stands in the room and she has turned its sparse contents upside down.

Cassette tapes and books lie strewn over the mattress which has been stripped of its bedding.

AVA
What the hell are you doing?

Coral sees Ava and spits at her.

CORAL
Where are my rings?

AVA
Get out of my room!

CORAL
Where are my rings. . . ?

Coral is in a fury and comes over and stands over Ava.

CORAL
You stole them.

AVA
Excuse me? I did not.

CORAL
Yes you did. It is just the
shitty sort of thing that
you would do.

Coral kicks savagely at Ava's things on the floor.

CORAL
You hate me to have anything.

Ava is enraged by this and grabs her mother by the arm and
shouts into her face.

AVA
Get out of my room! I hate you.
It's official you are not my
fucking mother.

Coral sees the venom, she is used to Ava's temper. She does not
struggle and looks back at her with tired contempt.

CORAL
You think you are so smart taking
my things. You know nothing.

Ava loosens her grip on her mother and steps back, the rage has
ebbed into recrimination.

AVA
Well I know . . . Dad loved you.
You were such a bitch to him. .

Ava's grief pushes up through the anger.

AVA
You were . . . he still
loved you.

CORAL

Well I never loved him.

AVA

Why did you marry him and
have kids?

Why did you do that?

Coral looks at Ava worn down by the emotion of the argument.

CORAL

Because, I had to.

Suddenly, Ava realises what has been said and its implications.

Coral feels vulnerable and goes to the door.

CORAL

You get me back those rings
or I will call the police.

Her words lack conviction, the sudden outburst of truth has exhausted her.

She leaves and shuts the door behind her.

Stunned Ava sits down on the mattress and takes a packet of cigarettes from a shoulder bag she still has over her shoulder, and lights a cigarette.

She looks down at her possessions strewn around her and sees a number of family snapshots which have fallen out of a book. She picks one of them out.

It is a snapshot of her and her father. Ava is about 3 years old and they are holding hands. He is looking at the camera squinting in the sunlight. A nervous man, he holds a cigarette in his other hand.

85 INT. THE ASTORIA RESTAURANT. THAT NIGHT.

The restaurant is full and there is an edge of hysterical intensity to the din of conversation.

There is a crowd of drinkers at the bar. O'Keefe and his mates

are among them.

Caroline and Daniel are seated at a small table for two.

Daniel is speaking and Caroline is listening.

DANIEL

The odd thing, the thing that made the most sense is that he was finally being honest.

DANIEL

I have felt that contempt for years. I grew up with it.

CAROLINE

I am sure he loves you.

DANIEL

Loves me.

The concept seems alien.

DANIEL

He might 'love' me but he can't stand me.

CAROLINE

Oh Dan.

Caroline reaches over and takes Daniel's hand.

DANIEL

I don't want to be like him.

Caroline recognises that this is a possibility.

They look at one another, the truth is out there.

DANIEL

I have been a jerk.

CAROLINE

Yes.

They look at one another with a renewed sense of connection.

ASH [OFF]
Oh the lovebirds!

They both look up, Ash is standing by their table.

ASH
Mind if I join you?

He can see that they mind very much but quickly pulls up a nearby chair and seats himself at the table. He has a drink in his hand.

Caroline is frosty towards him to let him know he is not welcome.

She gets up and looks at Daniel beseechingly to get rid of Ash. She walks towards the restaurant restroom.

Ash has no intention of moving. He gestures over to the bar.

ASH
The deck party on Titanic.
You see greed although good
involves a certain amount of pain.

Daniel does not pick up on this line.

ASH
Mending fences with the little
lady I see.

DANIEL
Well yeah, your timing is not the best.

ASH
Hey drink up, this is history.
Look at O'Keefe, what do you
think he lost?

They both look over at O'Keefe standing among a crowd at the bar.

Jacqueline walks through the restaurant and across their field

of vision.

ASH
Hey Jacqueline.

She spots them and comes over.

86 INT. RESTROOM - ASTORIA.

Caroline washes her hands carefully, dries them.

She looks at herself in the mirror and checks out her appearance and gives herself a small smile, things may have turned a corner.

She pushes the door open into the dining room.

She sees Jacquie, Ash and Daniel at the table and THE WAITER is opening a bottle of champagne.

87 INT. KITCHEN NO 45. AFTER CLOSING.

Chef is at the end of a busy service, his whites are covered in splatter from a night behind the stoves.

He puffs on a cigarette and is on the phone

CHEF
What is the delay. Will you come here?
Ok see you there. Be there after 12.

He puts down the phone and walks out to the dining room

88 INT. NO 45. DINING ROOM.

Ava is sitting on a couch having an after work drink.

Chef pours himself a drink, lights a cigarette, and walks over to Ava and sits down.

He knocks his ash impatiently on the ashtray and gets up and goes over to the stereo and puts on a tape.

AUDIO: soul music

Ava watches him.

AUDIO: knock on the door of the restaurant.

Chef goes to the door.

He unlocks it and lets Mark and Chris in.

CHRIS
Finally all done boyo.

MARK
Hi Ava, how are you?

Ava smiles back at him and nods.

Chef quickly sits them down and looks expectantly at Chris.

CHRIS
Ava, lovely as usual.

Chris sits down on the couch opposite them and brings out a large bag of coke.

Mark sits down in a chair closest to Ava.

CHRIS
Now, let us sample the merchandise.

Ava looks surprised.

AVA
How much did that cost?

CHRIS
More than your yearly wage,
is that right, Chef?

Chef is not happy with this line and closes it down with a look.

CHEF
How did it go?

CHRIS
Very civilised.

MARK
He invited us to a party at
his place tonight.

CHRIS
It could be interesting.

Chris opens the bag and Chef quickly hands him a small mustard spoon.

Chris looks at it, raises his eyebrows and carefully takes some out and puts it on the table.

Chef reaches into his pocket and gets a razor blade which he unwraps.

CHRIS
I've heard about being prepared.
How much are you using man?

Ava sees her investment evaporating up Chef's nose without any return to herself.

Chef meticulously cuts the coke with the blade into lines.

He takes the first hit with the rolled bill which Chris hands him.

He leans back on the couch.

CHRIS
OK?

He smiles at Chris

CHEF
OK.

89 INT. THE TIVOLI.

A jazz band plays on a small stage next to the bar.

There is a crowd around them and all the booths around the room are full.

Daniel, Ash, Jacquie and Caroline share a booth with the view of the door.

Chef, Ava and the twins come in through the door into the bar, they radiate high energy.

Chef immediately sees Daniel's table and tries to hustle the others through deeper into the crowded room to avoid a meeting.

Ash sees them and calls out across the room.

ASH

Hey Chef!

Chef acts as if he has not heard.

Chris, however, recognises Ash and is pleased to see him.

He and Mark come up and shake hands with Ash and Daniel.

Chef and Ava hang back.

Ava looks haughtily at Daniel and Caroline.

Daniel is visibly disturbed to see Ava.

Caroline notices this as does Chef.

Chef spots a table just opening up further down the room and walks over to it.

Ava follows him.

CHRIS

See you guys later on.
Come over for a drink.

Mark and Chris follow her.

Caroline, puzzled and uneasy watches Ava go and turns to Daniel who is uncomfortable.

CAROLINE

She looks familiar.

Daniel is unsure how to respond.

Ash is also unsure but enjoys Daniel's plight.

Jacquie who has reached a point of marginal discretion sees an opportunity.

JACQUIE

Don't you remember her?

Ash shoots a warning look at Jacquie.

JACQUIE

Yes, I think she may have serviced you,
I mean served you.

The knowingness of the comment puts the men on guard.

Caroline realises there is an unpleasant truth somewhere here.

Ash sees this and does not want her hurt unnecessarily.

ASH

She works at No 45. She goes out
with the head chef there.

Caroline casts her mind back and comes up with an uneasy blank.

CAROLINE

Oh yes.

She is suspicious and Daniel is not able to look at her
directly.

She looks back over at the table where Ava is seated with her
back to them.

She sees Chef's who is seated facing her and fleeting meets her
eye.

His stern expression is further fuel to her uneasiness.

ASH

Here's to the future and
something we can all depend on.
The property market.

He drains his glass.

ASH

I don't like this jazz stuff.
You guys want to go next door.

Daniel grabs Caroline's arm.

DANIEL

Come on.

Caroline in a state of dawning awareness, gets up looks back over at Chef's table as she goes through to the exit to the dance club.

Chef watches them go.

He looks over the table at Ava.

She is moody and looks at him blackly.

90 INT. THE TIVOLI BAR.

Chef and Chris stand beside one another at a full bar waiting to catch the barman's eye.

CHEF

What is it with those sheilas man,
are they ever happy?

CHRIS

Sorrow thy name is woman, mate.

He tries to get the barman's attention but it is elsewhere.

91 INT.THE TIVOLI - CHEF'S TABLE.

Mark is happy to have Ava to himself finally.

MARK

The band is really good.

Ava seems less than enthusiastic.

MARK

If you like jazz.

AVA

So are you still selling T shirts
or have you moved into . . . suits?

Mark laughs.

MARK

Suits are a premium side line,
Supply would not meet demand.

Ava looks slightly relieved.

92 INT. TIVOLI - TOILET STALL.

Chef and Chris are crowded into one stall and are topping up
their coke high.

They go out and as they are leaving the bathroom Ash walks in.

Chris grabs him by the arm.

CHRIS

Just the man.

He takes him into the stall.

Chef leaves them and walks out.

93 INT. TIVOLI DANCE FLOOR.

Daniel and Caroline are still dancing among a sea of people.

Caroline is on automatic. She looks closely at Daniel's face in the shifting lights as he dances. He smiles at her but his mind is on other things.

Ava comes into the club and walks towards the toilets.

Daniel sees her and his face suddenly changes.

Caroline turns to see what he is looking at and sees Ava as she goes through the door to the toilets.

Caroline recognises the betrayal with clarity, she turns and leaves the dance floor and heads to the door.

Daniel follows after her.

94 INT. TIVOLI STAIRWAY TO THE STREET.

Caroline runs up the stairs.

Daniel runs up after her.

He catches up with her and holds onto her arm to stop her going.

She shakes him off with some force and gets up into the street.

95 EXT. ENTRANCE OF THE TIVOLI.

Caroline emerges onto the street crowded with people waiting to get into the club.

She is on the verge of tears and continues down the street, shocked and fleeing.

Daniel is beside her.

DANIEL

Caroline. Please.

She stops and turns to him.

The sight of her distraught face is upsetting to him.

CAROLINE

You are seeing that girl.

DANIEL

No. I'm not.

Caroline looks at him disbelievingly.

CAROLINE

It is so obvious. Everyone knows.

Daniel reviews possible options but hasn't the energy to invest in any of them.

DANIEL

I

CAROLINE

You are despicable.

Her emotions overcome her and she turns to walk down the street.

DANIEL

Caroline, don't get upset about this.
It was nothing.

She stops again.

CAROLINE

What was nothing?

DANIEL

Everything is so. . . complicated.

The implications of this wound Caroline afresh.

CAROLINE

How could you do this to me?

She looks at him tears in her eyes.

Daniel realises now what he has done.

DANIEL

I didn't do anything to you.

I don't know what I was doing.

CAROLINE

Your father is right.

She warms to her analysis and resentment fuels her.

CAROLINE

You expect everything and give
nothing. I don't know who you are.
Look at you, hanging out with
Ash and Jacquie, like some gang of
teenagers.

She looks at him contemptuously and turns and walks away.

Daniel watches her go.

He leans back against a shop window and closes his eyes.

A GROUP OF REVELLERS pass by.

A REVELLER

Cheer up, there are plenty more mullet
in the sea mate.

96 EXT. KOHIMARAMA TOWN HOUSE - PATIO. LATER.

A crowd of party goers stand talking outside in the mild night.

97 INT TOWN HOUSE. UPSTAIRS STUDY.

AUDIO: muffled sound of loud music and the party below.

The spacious study is lined with bookshelves filled with books
and pieces of Oceanic sculpture, masks and carved figurines.

Chris and Ash sit on a couch, Mark and Chef are in two chairs
close by.

ASH

All it needs is some capital.

CHRIS

Well, we could have some spare cash,
speak to my business manager about it.

He looks over at Mark.

MARK

It's where the safe money will
be heading once the storm dies down.

Ash is delighted to have some interest in his building.

ASH

There is loads of potential,
vision is all that is required.

CHRIS

Kiwis, man, grubbing around on the forest
floor happy to find a worm.

ASH

In the dark.

Ash and Chris have found one another.

Chef is their audience. He looks over to the corner of the room.

Ava is sitting on the floor under a standard lamp looking at a
coffee table book, a large pile of them on the floor beside her.

Chris notices this.

CHRIS

Hey Chef, you should come in.

CHEF

It's all crazy. I am a working Joe,
all I know is covers. You eat, you pay.

ASH

Think about it.

Chef nods, his true feelings hidden behind an affable mask.

CHRIS

You guys want to party?

Chris, Ash and Mark get up and leave together.

Mark looks over at Ava who looks up from her book as he goes out.

Chef comes over and sits beside Ava on the floor. He leans into her.

He looks at the book opened on the full colour plate of an ancient Indonesian carving.

CHEF

You have been packing a sad
all night. This stuff is supposed
to make you happy.

AVA

But you are spending all your money
on it. I gave you money for dope.

Chef moves away from her.

CHEF

Jeeze money. Is that all you
care about? Nothing is certain.
Those clowns scheming for a buck.

He looks down at the picture again.

CHEF

You think the guy who carved that was worrying about return on the dollar? Fuck it all, we should go and sit on a beach in Bali. Start a restaurant right on the beach.

AVA

You are high.

CHEF

Yeah, so what.

AVA

You are always high and I want my money back.

CHEF

Jeeze Ava you are turning into your mum. You should watch that.

Ava bristles at the comparison.

AVA

I trusted you.

CHEF

Oh, trust.

Chef looks at Ava with momentary and honest disappointment.

She recognises that the issue of Daniel is in play and backs down.

CHEF

I'll be downstairs.

Chef gets up and goes out of the room.

98 INT. TOWNHOUSE LOUNGE.

AUDIO: contemporary pop music plays loudly over a powerful sound system.

Chef walks down the stairs and greets some people among the guests.

The party is crowded and lively with a predominately middle aged business people crowd and a sprinkling of well dressed youth.

The room is large with numerous couches and chairs with people sitting and standing in noisy conversation.

A bar has been set up and a bartender mixes drinks.

At the other end of the room people are dancing.

Chef walks through the room and up to the bar and gets a drink.

He wanders over to where Ash and the twins are sitting near the dance area.

The full length windows which run along the side of the room are open on to a patio.

99 EXT.KOHI TOWNHOUSE.PATIO.

Party goers stand in small groups on the patio and out onto the lawn.

Daniel is sits on an outdoor sofa next to Jacquie.

The light and activity inside is visible through the open doors beside them.

JACQUIE
You mean you never fought before?

DANIEL
Never.

Jacquie is amazed by this.

JACQUIE
She will get over it. Believe me.

DANIEL
I don't know.

JACQUIE
You two have been together since you were babies anyway.

DANIEL
Since first year uni.

The fact that he might actually lose Caroline is sinking in.

JACQUIE
Before I met Ash I kissed one or two frogs.

She takes an elegant puff on her cigarette and blows it out.

JACQUIE
But I don't regret a thing. It's all part of growing up. What doesn't kill you makes you stronger, right?

She takes a meditative sip of bubbly.

JACQUIE
And if she doesn't come to her senses, then you move on darling.

Daniel looks at Jacquie as she takes another drink.

Behind her he sees Ash in the lounge room talking animatedly to a young woman.

JACQUIE

Believe me Daniel you finding a replacement is not going to be difficult. The miracle was that she managed to keep you on the leash at all.

Ava leaving comes out and stands in the doorway lighting a cigarette.

Daniel sees her and gets up and goes over to talk to her.

Jacquie smiles into her drink, pleased at her prescience.

She gets up and walks past Ava and Daniel through the open ranch sliders.

100 EXT TOWN HOUSE. PATIO

Ava is surprised to see him and not pleased.

DANIEL

Hi.

Ava acknowledges him gracelessly.

DANIEL

How are you?

AVA

Alright.

They stand awkwardly with nothing to say.

101 INT. TOWNHOUSE LOUNGE.

Chef is seated on a couch with a good view of Daniel and Ava.

He watches them through the glass.

Mark sits beside him and is also looking at them.

CHEF
Ava might need a lift home.
Check it out mate.

Mark gets up and makes his way through the small groups of people.

102 EXT. PATIO.

Daniel figures it is worth one more attempt.

DANIEL
My girlfriend found out.

AVA
So?

DANIEL
I thought you might be interested.

His arrogance irritates her afresh.

AVA
Oh, piss off.

Daniel is thrown off by this reception.

Mark arrives and moves to her side protectively.

MARK
You okay?

AVA
Yeah.

MARK

I can give you a ride if
you want one

AVA

Okay.

They both walk together up the drive to the street.

Daniel looks after them and walks into the house.

103 INT. LOUNGE ROOM TOWNHOUSE.

Chef watches Daniel come through the door.

He gets up and goes over to the bar.

Ash sitting on a couch opposite talking to Chris.

Jacquie is dancing with a group of others nearby.

Daniel comes over and sits down on the seat Chef has just vacated.

Daniel sprawls characteristically over the couch across from Ash and Chris.

ASH

Ah desperate Dan. Enjoying yourself?

DANIEL

No.

ASH

Not enjoying yourself. That won't do.

Daniel sits sulking.

Ash now very high decides to ignore him and resume becoming best mates with Chris.

ASH

Yeah, wealth is the great Kiwi sin.
You can do anything and people will
forgive and forget but having money
to burn is the greatest crime.
They will hate you till you die.
So the rich hide it away and cut
their own lawns, prune their own roses.

Daniel looks over at Ash surprised at the bitterness of the tone.

ASH

Case in point, Danny's old man.
You know who you remind me of Danny?
Little Richie Rich, sitting there
in your bowtie crying into your
family fortune. You don't know you
have it made mate.

Chris smirks.

Daniel looks over at Ash astounded by the attack.

He gets up from the couch and weaves his way through the party.

He heads for the door.

104 EXT. STREET FRONTAGE OF TOWNHOUSE.

Daniel walks slowly over the road to the beachfront lined with pohutakawa.

There is a full moon shining on the water.

He walks down onto the beach and along the shore, looking at the waves as they break.

Rangitoto is a black shape against the sky.

CHEF [OFF]

Hey mate!

Chef comes up behind him.

Daniel turns.

He recognises Chef's face as Chef punches him in the face knocking him out completely.

SCREEN FADES TO BLACK.

105 INT. MARK'S HOLDEN STATION WAGON. TAMAKI WATERFRONT.

Ava is brooding and looking out the window.

Mark is driving and also searching through some cassette tapes in a container beside the driver's seat.

He puts in the tape, keen to make a good impression.

AUDIO: AFRICO LATIN MUSIC ON THE CAR STEREOSYSTEM.

MARK

These guys are supposed to be coming over soon. We should do a group booking if you like.

AVA

I won't be here.

MARK

You going . . . ?

AVA

Yeah. I figure it is now or never.

MARK

So you will go on your own?

AVA

I've been waiting for Chef but I can't see that happening soon.

Ava looks out the window.

AVA
Can you take me to Chef's first?
I want to pick up some stuff.

106 EXT. CHEF'S BUILDING.

Mark's car pulls up to the curb.
Ava gets out and walks around to the door.
Mark waits in the car and watches her.

107 INT. CHEF'S BEDROOM.

Ava walks in the dark over to the bed and turns on the lamp.
She opens the bureau drawer.
Among papers and cards there are a few loose bills and the original roll of cash tied with the hair elastic which she gave Chef. It appears untouched.
She is relieved and touched.
She gets up and walks towards the door.

GREY SCREEN

AUDIO: THE INTENSE DIN OF DAWN CHORUS SPARROWS.

108 EXT. BEACHFRONT ACROSS FROM THE TOWN HOUSE. EARLY MORNING

In the distance, A VERY ELDERLY COUPLE both thin and sinewy, walk slowly into the sea together, which is a flat unbroken sheet of water.
Daniel comes to and props himself up on his elbows.
He is lying in the sand under a pohutakawa tree.
He has a bruise on his eye and cheek.
He watches as the elderly couple enter the sea. The man wades

out to waist height and then takes off with a slow but plucky over-arm.

The woman eases out with a breast stroke her head held high out of the water.

He watches the two as they slowly and steadily swim further and further out from the shore.

The gulf sparkles in the morning light.

END TITLES.