

“My Dinner with Weegee”

By

Donigan Cumming

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

Characters

Marty

Martin Corbin, a man in his seventies

Donigan

Donigan Cumming, a fifty-four-year-old man with a camcorder

Colin

Colin Kane, a man in his fifties

Pauline

Pauline Mellor, a woman in her thirties

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INT FULL SHOT MARTY'S BEDROOM DAY MARTY'S ARM

The camera PANS around the room, from the desk to the window, then across the parquet floor to the edge of the bed. There are no covers on the mattress and box spring. A bottle of beer stands beside the bed. MARTY's hand, trembling and stained with nicotine, snakes down from the bed, feeling for the bottle.

MARTY

Has to be closer.

The camera tilts to the side of the mattress and the bottle of beer.

DONIGAN (OS)

Move up the bed a bit more. A little bit more. That's it. Now drop your hand over. See where it is.

Marty feels around for the bottle.

DONIGAN (OS)

Drop it back. Back. That's it. Bring it in. Closer to the bed. You're almost there. Bring it towards the bed. Little further. That's it. Now bring it in. Bring it straight in. You have to put yourself up on the bed a little bit more.

The bed shakes. Marty's arm waves around as he gropes for the bottle.

DONIGAN (OS)

That's it. That's it. Now you're gonna get it. Come down straight back. Back. Back. There you go. Your thumb's gonna hit it in a sec. A little closer to the bed now. There you go. You got it. You got it. That's it.

Marty PICKS UP the bottle.

DONIGAN (OS)

There you go.

MARTY

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Thanks.

FADE OUT

The TITLE comes up on a black field as the DIALOGUE from the first scene continues.

OK. DONIGAN (OS)

I think...this is not so good. MARTY (OS)

FADE IN

INT CLOSE SHOT MARTY'S LIVING ROOM MARTY DAY

MARTY

OK I suppose I should begin at the beginning, how I first met Weegee. My wife was from Atlanta, Georgia. When she was a kid, her father left the family and deserted them. He was a musician of some kind. And they moved to New York, I don't know exactly why. And they lived in Times Square, or in the Times Square area. And when I first met my wife, she was studying at, she was an artist. She was studying at the Arts Students League. And she had been living in a rooming house. And one day, she was...walking down the stairs and a guy was walking upstairs and she happened to be carrying a squeegee. And he said, "Ah, you're carrying a squeegee. My name is Weegee."

Marty LAUGHS.

MARTY (cont'd)

So, they got to know each other slightly. Not very well, but... So, after we were married, we were in the White Horse Tavern one night. And Weegee came in and he recognized my wife and... you know, came over to our table and...we're all drunk. We were all getting drunk. And I had heard of Weegee, of course. I had never met him but I had heard of him and I knew who he was because of his...famous photographs. And I also knew an interesting fact, that he got...there was a film made about 1948 called "Naked City." And it was, he wrote a, you know, that was the title of his book, of one of his collections of photography. So, he had nothing to do with the film and the film had nothing to do with his pictures, really. But he got \$25,000 from Hollywood for doing them. Which was a big sum of money at the time, I assure you. And my wife and I were living in what is now a very fashionable district, Soho. And I think we were paying \$12 a month's rent. Anyway, we all got drunk that night. Next afternoon, I get a call from Weegee. Very apologetic. Says, "I hope I didn't offend you or insult you or any way," and blah blah blah. I said, "Of course not. We were all having a good time." I said, "You're welcome to come over if you'd like to see us for dinner", you know,

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have dinner. You know, one of these things. I thought he'd never- He says, "How about tonight?" So, I said, "Well sure." I asked my wife and she said, "Sure. We'll have... Weegee over for dinner." I always forget his real name. It was Howard Fertig? Or something like that. So as I say, this Jewish friend of mine happened to be there, Norman Stein, who is a very eccentric guy himself. He had... he was in his early middle twenties and I was in my late twenties. And he had... almost graduated from Yeshiva, in New York. But he became disillusioned and he burned all his books just as he was about to graduate and never got his degree. And then, hung around the Catholic Worker, where I was...very involved. And he happened to come over 'cause he used to drop in regularly. And he and Weegee would always get in this argument because... Norman had a habit of saying, "Anybody who doesn't like Jane Austen, I'll machine gun them".

Marty LAUGHS.

MARTY (cont'd)

Of course, that's kind of an eccentric thing to say, but... So Weegee pegged him immediately as a superior snob. An intellectual snob. And he never called him Norman. He always called him Harvard 1950 or something -

Marty LAUGHS.

MARTY (cont'd)

something like that. So, we lived not far from the Bowery. Soho is not that far, within walking distance. And Weegee had... I don't know if he had been there or not before, but he heard about it. And it was a place that I would never dream of going into, because it was...old broken-down alcoholics, not only in the...bar but on the stage. They'd get these old ladies, you know, who had been Follies performers in 1900 or something,

Marty LAUGHS.

MARTY (cont'd)

and get them up and sing, you know, and they were drunk and they would sing and everybody would enjoy it. And Weegee loved this place because, you know...I'm pretty sure he took pictures of them but he didn't have to...I don't remember whether he had...'cause it would have been pretty obvious – I mean, it would have been bulky then to bring photo...I don't remember whether he had his camera with him, but he certainly came back 'cause I've seen later some illustrations and some of his photographs of that place. And then, he began, you know, he began – He was still living in that same Times Square, you know, kind of... what's the word for it... crummy kind of apartment. And I went over to a party at his house, one time. And it was a really peculiar party because...nobody seemed to know each other and nobody was...

Marty LAUGHS.

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MARTY (cont'd)

interested. Apparently, Weegee seemed to be living with a black woman at the time 'cause she seemed to be the hostess, I don't know what the relationship was. And, but then, over the years, you know as things changed and we moved and we lost touch with him. So this is a bit anticlimactic because... unless, unless you have any questions about it.

INT MEDIUM SHOT DETOX RESIDENCE MARTY

Slow motion. TELEVISION SOAP OPERA MUSIC playing in the background. Marty is packing his bag. The CAMERA PANS from Marty's face to a dresser drawer, from which Marty is pulling coins.

COLIN (OS)

So you can smoke in here.

MARTY (OS)

It's just the patients... sort of run the place themselves.

COLIN (OS)

Does that make an effect on you?

MARTY (OS)

Well now see, I was so bored, I was so depressed I couldn't read. And my...the few words of French I know kept going out of my head, you know. It slows down my thinking when I'm depressed.

COLIN (OS)

You feel you're gonna be off the booze for a while now?

MARTY (OS)

Um... except for the morning. In the morning, I just can't make it. When I get up... I've sometimes fought it off for four hours... the rest of the day, I think I can make it.

Marty continues picking up loose change in the bureau drawer.

MARTY (cont'd)

I'm shakier than when I came in, too, 'cause I was drinking when I came in.

DONIGAN (OS)

There's more.

MARTY (OS)

Oh. There's more?

DONIGAN (OS)

There's more. A quarter. Where are we gonna go?

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The camera, still in slow motion, tilts up to Marty's face as he CLOSES the drawer.

MARTY

I think that's it.

CLOSE SHOT FREEZE FRAME BLACK-AND-WHITE PHOTOGRAPH OF MARTY AND HIS WIFE AT THEIR WEDDING

DONIGAN (VO)

What do you figure busted your marriage up?

CLOSE SHOT TWO FREEZE FRAMES MARTY DRINKING BEER FROM A BOTTLE

MARTY (VO)

Actually, I do know the answer.

DONIGAN (VO)

And what is it?

MARTY (VO)

But they don't want to talk about it.

Marty LAUGHS.

MARTY (cont'd)

With alcohol.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S LIVING ROOM MARTY DAY

Cool, blue daylight. MARTY, clean-shaven, is SMOKING.

DONIGAN (VO)

You call it what?

MARTY

Christian Alcohol.

Marty LAUGHS.

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MARTY

(weakly)

I can't remember. I used to drink too much.

DONIGAN (OS)

Hmm?

MARTY

I used to drink too much. Drinking since I was sixteen heavily.

DONIGAN (OS)

Mm hmm.

MARTY

Not good. I wasted a lot of my life.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S LIVING ROOM MARTY ANOTHER DAY

The CAMERA ZOOMS IN on MARTY's left eye and pans back and forth from his eye to his ear. He is clear-eyed and lucid.

DONIGAN (OS)

Now, what's your feeling about that?

MARTY

The connection between alcoholism and sorrow?

DONIGAN (OS)

Yeah.

MARTY

Oh boy. I hate to make pronouncements about alcoholism because...first of all, it's sort of an essentialist kind of word. I think this is the whole spectrum of heavy drinking that goes on. And who is an alcoholic and who is not is... is a funny question. He says sorrow. I was thinking about that since you mentioned Exley's book. I tend to put my finger more on loneliness than, than sorrow. Although I'm sure sorrow has a lot to do with it.

Marty drinks from a styrofoam coffee cup. COUGHING can be heard in the background.

MARTY (cont'd)

I'd have to think about that for a long time before I could give a serious answer. I'm speaking right now off the top of my head. And, um...

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Marty begins to fade out as a late afternoon, overcast SKY FADES IN.

MARTY (cont'd)

Nothing original to say. (Laughs)

DISSOLVE TO:

INT CLOSE SHOT MARTY'S APARTMENT COLIN'S HEAD DAY

DONIGAN (VO)

I want to do this. (Laughs) That's why. And I just, I just -

COLIN

Listen. This is all scrambled.

DONIGAN (OS)

Yeah, I know, I know.

COLIN (cont'd)

You ask.

DONIGAN (OS)

Yeah.

COLIN (cont'd)

Very funny... I don't have the answers to your questions. And your questions don't really... Those are the normal questions to ask. But those aren't what, that isn't what's happening. They don't ask those questions. They don't answer those questions. The discourse is in another direction altogether. So, you know...

COLIN COUGHS.

COLIN (cont'd)

Try to deal with that. Anyway...

Colin COUGHS. The CAMERA FOLLOWS Colin as he opens the door and walks into Marty's bedroom, where MARTY is LYING on a bed backlit by light coming in from the window.

COLIN (OS)

(speaking low)

He has his health food stuff there.

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The camera tilts down to a bucket next to the bed, then goes back to Marty.

COLIN (OS)

It's 12:06. You've been sick with a cold for two weeks. How was your film? How did it go down?

DONIGAN (OS)

It hasn't shown yet.

COLIN

Oh, it hasn't shown?

DONIGAN (OS)

No.

COLIN

When's, when's the Festival?

DONIGAN (OS)

Wednesday.

The camera pans to Marty's head and arms. He is lying on his side.

COLIN (OS)

Oh. Dr. Campbell wanted to go see it 'cause he met her. My doctor... Ever met him? He's great. He's real intellectual, eh? He reads a lot of books. He's a very friendly guy. He's a very bouncy, inquisitive friendly guy.

DONIGAN (OS)

Do you think he'll go?

The camera tracks around Marty's body.

MARTY

(Grunts)

DONIGAN

Hello, Marty.

The camera continues to track around Marty's body. Colin COUGHS.

DISSOLVE TO:

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INT CLOSE SHOT MARTY'S LIVING ROOM MARTY DAY

Cool, blue daylight. Slow motion. MARTY LOOKS UP, with his mouth open, and blinks.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S APARTMENT DONIGAN

DONIGAN, filmed by a camcorder that he holds at waist level, WALKS through Marty's apartment.

Shit.
DONIGAN

Donigan's interior monologue begins (VO), as synchronous dialogue with Colin continues.

DONIGAN (VO)
When I was younger, I longed for a mentor.

DONIGAN
Do you think he'll go?

COLIN (OS)
What?

DONIGAN
Do you think Dr. Cameron will go?

INT CLOSE SHOT MARTY'S LIVING ROOM DONIGAN

Slow motion and distorted synchronous sound. DONIGAN's face is filmed by a camcorder that he holds at waist level.

DONIGAN (VO)
I convinced myself that age and wisdom went hand in hand.

INT DETAIL SHOT BLACK-AND-WHITE PHOTOGRAPH

Slow motion and distorted synchronous sound of a TICKING CLOCK. The CAMERA TRACKS over a photograph of Roy Witham, as an old man with a long white beard, posing nude, holding a large bunch of plastic grapes.

DONIGAN (VO)

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Years went by before I shook off this idea, and realized the obvious. Time improves nothing. Decline, fracture and loss... mark everyone's passage. Cheerfully, I took to drink. My alcoholic cunning companions managed to push all the chips and broken bits from our charmed circle. Bewildering years passed.

The camera's SHADOW BLOTS OUT the photograph.

DONIGAN (VO)

My thirsty muse drank. My planet flattened. No one reached out to help me.

INT DETAIL SHOT BLACK-AND-WHITE PHOTOGRAPH

The CAMERA TRACKS over a photograph of the lower torso of a man in checkered pants. There is a housefly on the pants.

DONIGAN (VO)

What do I remember? An alley, black night, the old man I adored? Twisting a cheap fork around his fist, threatening to poke out the eyes of the first to reach him? Grunting,

The camera pans out on the pants.

DONIGAN (VO)

"Only the blind whores are waiting for me now." Or the poorly chosen women. "Just nod and wag," he whispered, scratching at the urinal wall: "Keep hockey white." It seemed I would never lose him. He told me what his father had said. "Every road has two gutters, Roy. If I should ever need to find you, I know you'll be in one of them."

DISSOLVE TO:

INT DETAIL SHOT BLACK-AND-WHITE PHOTOGRAPH

The CAMERA TRACKS in on a black-and-white photograph of calloused feet at the foot of a bed. Slow motion and distorted synchronous sound of a TICKING CLOCK.

DONIGAN (VO)

When he sickened and began to die, he refused to see me. I am catching up with those I watch. They're just ahead now.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S LIVING ROOM DONIGAN

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

Slow motion and distorted synchronous sound. DONIGAN's face is filmed by a camcorder that he holds at waist level.

DONIGAN (VO)

Equipped with canes, walkers, wheelchairs, pills and drink. A wheezing, dirty beacon...In a dream, I'm running in amongst them...

CUT TO:

INT MEDIUM SHOT MARTY'S LIVING ROOM MARTY DAY

MARTY, unshaven, looking worried, is SITTING on the couch. Donigan's interior monologue continues (VO).

MARTY

You shouldn't photograph me now, when I'm drunk.

DONIGAN (VO)

...scrubbed, shining and demanding. They are mute.

DONIGAN (OS)

Okay.

DONIGAN (VO)

I have an other dream. We are all gathered around a clock face set on the ground. The hands are planted with flowers.

CUT TO:

INT FULL SHOT MARTY'S LIVING ROOM COLIN MARTY ANOTHER DAY

COLIN HELPS MARTY get up from the couch. A black-and-white photograph of an elderly man in profile cuts in and out, as the scene continues with Donigan's interior monologue (VO).

COLIN

Where are you going?

MARTY

To take a piss.

COLIN

Oh, really?

DONIGAN (VO)

We begin to push the hands back, the years fall away. We are radiant with our success. The

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dream shifts. I am a child on a side porch, watching a man gas rats in the stone fence that runs down the side of a garden.

Colin helps Marty to the bathroom.

COLIN

Well, we're not going to the Faculty Club, Dr. Corbin.

MARTY

No but I wouldn't be going on...

DONIGAN (VO)

I am by myself.

COLIN

(Laughs) You got that one figured out. (Laughs)

The CAMERA FOLLOWS Colin and Marty, hesitating over stacked cases of empty Labatt Blue beer bottles, filling a closet, and overflowing into the room.

COLIN

Yeah but Marty, if I don't bug you and give you shit today, you're not gonna get off your ass.

INT FULL SHOT MARTY'S BED MARTY DIM LIGHT

MARTY is LYING in bed. Dialogue continues (VO) from previous scene.

COLIN (VO)

You know. 'Cause when you get to the hospital, they're really gonna give you a hard time.

The camcorder FLASH is fired, bringing up the colour and detail of the scene. Marty is sleeping on his back with his mouth open. He is BREATHING loudly.

EXT CLOSE SHOT OUTSIDE MARTY'S APARTMENT COLIN MARTY DAY

COLIN's hands are seen ARRANGING MARTY's papers and money in the pockets of his tweed jacket and striped shirt.

COLIN

This is, uh... this is his income tax thing with all the stuff on it that he needs to do for the...

DONIGAN (OS)

Right, right.

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COLIN

For...whatever the proof, proof who he is.

MARTY

It doesn't have my signature, but...

COLIN

And listen. He's got some cash in here in case he has to pay for something.

MARTY

I do have to pay for...

COLIN

And, and his brother gave him a cheque which he wants you to cash.

DONIGAN (OS)

Uh-huh. Go to the bank.

MARTY

No hurry, no hurry.

COLIN

He's got the cash organized in all the wrong ways...

DONIGAN (OS)

Alright, okay, alright, alright.

The CAMERA TILTS up to Marty's face, then back down to Colin's busy hands. The bright sunlight casts shadows of Colin, Marty, and Donigan on the green grass.

COLIN (cont'd)

...so it'll fall out of his pocket. I have these things in separate pockets so he won't be going through his pockets and dropping it on the floor.

DONIGAN (OS)

Uh-huh.

COLIN

(to the paper)

Oh will you get off this thing.

DONIGAN (OS)

Do we have the address?

COLIN

What address? It's on there, 425 de Maisonneuve West.

DONIGAN (OS)

Okay, okay, okay.

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COLIN

Now, this is his cheque. Here. You're gonna cash this for him, okay?

DONIGAN (OS)

Yeah.

COLIN

That's his brother's cheque.

DONIGAN (OS)

Mm hmm.

COLIN

And it goes in American money. Don't lose it.

DONIGAN (OS)

Mm hmm.

COLIN

He will.

Colin is shoving money in DONIGAN's shirt pocket.

COLIN (cont'd)

This is his cash if he has... A hundred dollars for a medical card. He's gonna get a temporary card.

The camera tilts up to Marty's face.

COLIN (OS)

They'll send him \$5 in the mail.

DONIGAN (OS)

Uh huh.

COLIN

And he's got the other thing here, hey? For the taxes.

DONIGAN (OS)

Yeah, yeah, yeah, yeah. Okay.

The camera pans back from Colin, Marty, and PAULINE as they walk down the street.

MARTY

Income taxes...

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DONIGAN (OS)

Yeah, yeah, yeah. Well...

MARTY

At least I have my SIN number.

DONIGAN (OS)

Yeah.

Colin, Marty, and Pauline approach Donigan's car. The camera tilts up at Colin as they walk past a tree.

COLIN

Open the door.

DONIGAN (OS)

You're in a good mood, Colin.

MARTY

Yeah, he's...

COLIN

Oh yeah, sure, we've been planning this for months, eh?

MARTY

He's been cheerful all day.

Colin helps Marty into the passenger seat.

COLIN

He's giving me all these stupid reasons about why this is happening. I said, Listen, I'm sorry but it's his decision to make. You know,

DONIGAN (OS)

Yeah.

COLIN (cont'd)

I'm not gonna... I'll argue with him but it's still his decision to make. He thinks I'm trying to force him to do something. I said, I can't force him to do anything. But don't expect me to... Listen, I have to listen to these bullshit stories. Maybe one day, he'll realize that I know what I'm talking about. Maybe he won't. That's his decision to make, not mine. Bye bye.

Colin closes the car door. Donigan, holding a small camcorder, is reflected in the car window. Marty gestures and speaks, but can't be heard through the window.

COLIN

There you go.

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COLIN

Okay, I can't take anymore, okay, arguing.

Donigan, reflected in the car window, and Pauline (OS) LAUGH loudly.

COLIN (OS)

I've been doing this since Easter, okay? This is seven or eight months of this shit.

INT CLOSE SHOT MARTY'S LIVING ROOM MARTY DAY

Cool, blue daylight.

MARTY

Yeah.

DONIGAN (OS)

Yeah? During the early fifties?

MARTY

I saw in the Times the other day. They found... You know that...What do they call it? Bill Gates organized the pictures...

DONIGAN (OS)

Oh yeah, the big archive.

MARTY

Yeah, and they said... They have some pictures of him at the Sammy's Bowery Follies.

DONIGAN (OS)

Ahh...

MARTY

You know who took him there? I brought him there.

EXT DETAIL SHOT OUTSIDE MARTY'S APARTMENT MARTY DAY

MARTY LIGHTS a cigarette. Only his mouth and nose can be seen.

INT CLOSE SHOT INSIDE OF DONIGAN'S CAR MARTY DAY

MARTY is SITTING in the passenger seat. DONIGAN is TALKING to him from the driver's seat.

DONIGAN (OS)

I tell you, let me go through a drill of what we're gonna do, Marty, okay?

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MARTY

Okay. But you don't know.

DONIGAN (OS)

Well, I do. I have a rough idea. We can explore a couple of scenarios, alright? Here they are.

MARTY

Okay.

DONIGAN (OS)

I take you up. I'm gonna get a wheelchair. I'm gonna get you out of the car. Wheel you into emergency. Take you to the window and try to admit you. As a friend of yours, who -

MARTY

But why do you have to take me in a wheelchair?

DONIGAN (OS)

Because I don't think you'll be able to walk very well. It's easier in a wheelchair.

MARTY

With your help, I can.

DONIGAN (OS)

Yeah, I can help but I think a wheelchair creates a better impression.

MARTY

Okay.

DONIGAN (OS)

Okay?

Asynchronous dialogue between Donigan and Marty continues over next scene.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S BEDROOM MARTY

MARTY is STANDING at a bookshelf. He pulls a book off the shelf and flips to where several \$20 bills are hidden.

DONIGAN (VO)

I found you at home. You were practically incapacitated. As far as I can... gather, you'd been drinking since June. And...

Marty takes the money out of the book. His hands are shaking. He fumbles with the book whose binding has

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failed.

MARTY (VO)

No. Since March.

DONIGAN (VO)

Since March. Alright. And you have a doctor's letter that, that has been in your possession for a week or two, and -

MARTY (VO)

No, no. Just... last, excuse me. Just last... Thursday.

DONIGAN (VO)

Yeah, sure, sure. You correct me as I go along. I'm speculating.

Marty gives the money to DONIGAN and puts the book back on the shelf. Donigan holds the bills up to the camera.

MARTY (VO)

Just last Thursday.

DONIGAN (OS)

Uh huh.

MARTY

Uh, Friday.

DONIGAN (VO)

And you had a doctor come and see you.

DISSOLVE TO:

INT CLOSE SHOT INSIDE DONIGAN'S CAR MARTY DAY

MARTY is TALKING with DONIGAN.

MARTY

Yes.

DONIGAN (OS)

Who sent the doctor? Is he your physician or did some, a friend of yours try to help you?

MARTY

Yes.

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DONIGAN (OS)

Yeah, okay.

MARTY

Both.

Asynchronous dialogue between Donigan and Marty continues over next scene.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S BEDROOM NIGHT

The CAMERA TRACKS into a narrow space between a couch and a bed. Empty BEER BOTTLES and CIGARETTE PACKS are DISCARDED on the floor.

DONIGAN (OS)

Yeah, all right.

DISSOLVE TO:

INT CLOSE SHOT INSIDE DONIGAN'S CAR MARTY DAY

MARTY is still SITTING in the passenger seat. DONIGAN continues TALKING to him from the driver's seat.

DONIGAN (OS)

Okay. So, he came to see you. He gave you this letter. I want you... I'm taking you here. I brought you to the hospital because you refused to come on a 911 call. That's the way I'm gonna pitch it.

MARTY

Okay.

DONIGAN (OS)

All right? You refused to come unless I brought you personally. The thing I want them to understand is that I'm a busy guy.

MARTY

Okay.

DONIGAN (OS)

And I care about you. And I'm trying to do something about your circumstances.

Asynchronous dialogue between Donigan and Marty continues over next scene.

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DISSOLVE TO:

INT CLOSE SHOT APARTMENT HALLWAY MARTY

MARTY is SHAKING as he staggers down the hall wearing a stained, sleeveless undershirt. He is WHEEZING.

DISSOLVE TO:

INT CLOSE SHOT INSIDE DONIGAN'S CAR MARTY DAY

MARTY is still SITTING in the passenger seat. DONIGAN continues TALKING to him from the driver's seat.

DONIGAN (OS)

But I have a job. I have appointments. I have commitments.

MARTY

Right. You're not somebody who can take care...

DONIGAN (OS)

I'm not somebody who can take care of you.

MARTY

Like a nurse. Right.

DONIGAN (OS)

I found you in difficult and impossible circumstances. I'm trying to do what I can to correct that

Asynchronous dialogue between Donigan and Marty continues over next scene.

DISSOLVE TO:

INT CLOSE SHOT BATHROOM MARTY DONIGAN

MARTY is STANDING in a bathroom in his soiled underwear. DONIGAN CLEANS him up.

DISSOLVE TO:

INT CLOSE SHOT INSIDE DONIGAN'S CAR MARTY DAY

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

MARTY is still SITTING in the passenger seat. DONIGAN continues TALKING to him from the driver's seat.

DONIGAN (OS)
by bringing you to the hospital and having you admitted,

MARTY
OK.

DONIGAN (OS)
because you're no longer capable of taking care of yourself at home

MARTY
Right.

DONIGAN (OS)
where you live alone.

Asynchronous dialogue between Donigan and Marty continues over next scene.

DISSOLVE TO:

INT DETAIL SHOT MARTY'S APARTMENT MARTY

Marty is putting in his dentures.

MARTY (VO)
Yup.

DONIGAN (VO)
And I want to leave you there and bugger off.

DISSOLVE TO:

INT CLOSE SHOT INSIDE DONIGAN'S CAR MARTY DAY

MARTY is still SITTING in the passenger seat. DONIGAN continues TALKING to him from the driver's seat.

DONIGAN (OS)
And I'll be very glad to come back and see you when they've cleaned you up and put you in a hospital bed and begun to detoxify you whatever.

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

MARTY

But suppose...Wait 'till they... but what if they don't? What'll I do if they don't?

As the key is turned in the ignition, the seatbelt reminder begins to BEEP.

DONIGAN (OS)

That's not gonna happen. We're gonna leave you there.

DISSOLVE TO:

FREEZE FRAME INT CLOSE SHOT MARTY'S BED MARTY'S HEAD

MARTY is asleep. Sound of CAR ENGINE.

DONIGAN (VO)

You'll get through this.

MARTY (VO)

I haven't had good luck that way.

DISSOLVE TO:

INT MEDIUM SHOT MARTY'S LIVING ROOM

The CAMERA TRACKS around Marty's apartment, past empty beer bottles and beer cases, and into Marty's bedroom, where MARTY is PASSED OUT in bed.

RECORD PLAYER (MALE SINGER) (VO)

A cigarette that bears a lipstick's traces.

An airline ticket to romantic places...

DISSOLVE TO:

INT CLOSE SHOT MARTY'S APARTMENT MARTY DAY

Cold, blue daylight.

MARTY

(with laboured breathing)

Well first I joined a commune with Dave Dellinger for nine years. So I was active in the

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

peace movement.

DONIGAN (OS)

Did you meet him there?

MARTY

No. I knew him before.

DISSOLVE TO:

INT MEDIUM SHOT MARTY'S BEDROOM MARTY

The CAMERA TRACKS around MARTY in bed. He is sleeping on his back with his mouth open. His BREATHING can be heard. RECORDING OF MALE SINGER continues to PLAY over the scene. Asynchronous dialogue between Donigan and Marty continues.

DONIGAN (VO)

Before?

MARTY (VO)

Yeah

RECORD PLAYER (MALE SINGER) (VO)

And then my heart had wings.
These foolish things...

MARTY (SINGING VO)

I thought that love would break this jinx for me.
That you would turn the trick to end despair.
I hadn't counted in this foolish heart that thinks for me.
I've mortgaged all my castles in the air.

The recorded song fades out.

MARTY (SINGING VO) (cont'd)

I telephoned and... I telephoned and... I telephoned and...
Telegraphed...
Sent an airmail special too.

The camera slowly zooms in on Marty's mouth.

MARTY (SINGING VO) (cont'd)

Your answer was goodbye.

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MY DINNER WITH WEEGEE BY DONIGAN CUMMING

The recorded song fades in and intertwines with Marty's song.

MARTY (SINGING VO)

And there was even postage due.

RECORD PLAYER (MALE SINGER) (VO)

You came

MARTY (SINGING VO)

I fell in love just once

RECORD PLAYER (MALE SINGER) (VO)

You saw

MARTY (SINGING VO)

And it had to be with you.

RECORD PLAYER (MALE SINGER) (VO)

You conquered me

DISSOLVE TO:

INT CLOSE SHOT MARTY'S LIVING ROOM MARTY DAY

Cold, blue daylight.

MARTY (SINGING VO)

Everything happens to me.

MARTY

I had a poor education.

MARTY PAUSES, LOOKS UP, BURPS, and BREATHEs. When Marty looks at DONIGAN, his silhouette is doubly reflected in Marty's glasses.

DONIGAN (OS)

Why do you say that?

MARTY

'Cause I had a lousy education. It was during the War. And all the laymen were in the, in the... out of things. The Jesuits were in there. But they were not very good. I don't like Jesuits anyway, except for Dan Berrigan.

DONIGAN (OS)

Did he ever write...

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

MARTY

Yeah.

DONIGAN (OS)

...for your magazine?

MARTY

Yeah.

DONIGAN (VO)

Did his brother?

MARTY

Phil? Yeah. They're old friends of mine.

INT CLOSE SHOT MARTY'S LIVING ROOM MARTY DONIGAN

DONIGAN COUNTS pills into MARTY's hands.

DONIGAN

How many are you supposed to take of these?

MARTY

One and a half.

DONIGAN

Okay, here. Open your hand.

Donigan shakes a pill out of its container and gives it to Marty.

DONIGAN

There's one.

MARTY

Yeah.

DONIGAN

Okay? And you want a half, right?

MARTY

Um hum.

Donigan rummages through a pill bottle and gives Marty half a pill. Marty's hand is shaking.

DONIGAN

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

There. Half. Got it?

MARTY

Yes. Can I have a cigarette?

DONIGAN

Okay, there.

Marty takes his pills.

DONIGAN (OS)

Yeah, just a minute.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S LIVING ROOM MARTY

MARTY is SITTING in his apartment. The CAMERA ZOOMS IN on Marty's stained mouth.

MARTY

Colin.

DONIGAN (OS)

Can you bring him a cigarette, Colin?

MARTY

I shouldn't be smoking.

DONIGAN

No, you shouldn't be. It's a mistake.

MARTY

Yeah, but it's the only thing...I'm depressed too...only thing that stops my depression.

COLIN BRINGS Marty a cigarette.

MARTY

Thanks.

Marty puts the cigarette in his mouth. COLIN LIGHTS Marty's cigarette with a match. Marty's finger is burnt and stained with tobacco.

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

COLIN (OS)

Professor Corbin. Arty Marty from New York. My Irish uncle from New York.

Marty CHUCKLES.

DISSOLVE TO:

INT MEDIUM SHOT MARTY'S LIVING ROOM MARTY

MARTY is SITTING on a couch, wearing a stained undershirt. Asynchronous comments from Marty continue (VO) over this scene.

DONIGAN (OS)

Grab onto it, above the elbow.

DONIGAN's arm comes into view.

MARTY (VO)

Colin saved my Irish ass.

DONIGAN

Right there. Okay, come up with me. That's it.

Leaning on Donigan, Marty shuffles across the room.

MARTY (VO)

I'd be in a nursing home if it wasn't for him.

DISSOLVE TO:

INT MEDIUM SHOT MARTY'S LIVING ROOM MARTY COLIN

MARTY is SITTING in the living room, unshaven, bright-eyed. COLIN SITS behind Marty, smoking.

MARTY

I never met Walker Evans, by the way.

DONIGAN (OS)

Who needs to meet Walker Evans, eh?

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

MARTY

(Laughing)

I know you don't like him.

DONIGAN (OS)

I don't like him. He's a jerk. (Laughs)

MARTY

Well obviously, Agee liked him.

DONIGAN (OS)

I wonder if they actually got along. They were so different.

MARTY

Well, they had a... they tried an experiment. You know, it's in the...I can say it now 'cause...

DONIGAN (OS)

Yeah you can say it now.

MARTY

...in which, they would photograph each other making love to the same woman or something like that.

Marty CHUCKLES.

DONIGAN (OS)

How did that work out?

MARTY

Not very well. (Laughs)

Marty DRINKS from a bottle of beer. Colin remains impassive, smoking.

DONIGAN (OS)

Who's got the negatives?

MARTY

Good question. Maybe they show them at the Walker Evans Exhibition...

DONIGAN (OS)

Maybe.

MARTY

But I doubt it.

Marty DRINKS more beer and puts down the bottle.

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

DONIGAN (OS)

Who was the woman?

MARTY

I think it was one of Agee's wives, I'm not sure. I was, I was not present at this

Marty CHUCKLES.

MARTY

little... ménage-à-trois.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S LIVING ROOM DONIGAN

MARTY (OS)

Well coming from that source.

DONIGAN

Aw, it pissed me off.

INT CLOSE SHOT MARTY'S APARTMENT MARTY

Asynchronous dialogue between Marty and Donigan (VO) continues over this scene with a long cross fade into the next scene which is the source of the dialogue (OS). MARTY, wearing his stained undershirt, STAGGERS forward.

MARTY (VO)

But.

DONIGAN (VO)

A rock and a hard place is the way I felt about it. Because I didn't...you know, I mean, my era was the sixties, SDS, all this crowd, you know, politically.

MARTY (OS)

Yeah.

DONIGAN

But I didn't like anybody. I didn't like the Left either.

MARTY (OS)

You didn't like the Left?

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

DONIGAN

No. Oh God. I thought they were all self-interested assholes.

Marty's scene FADES OUT.

INT CLOSE SHOT MARTY'S LIVING ROOM DONIGAN

DONIGAN

I mean, we've talked about this before.

MARTY (OS)

Yeah. Not Dave...

DONIGAN

The only one that was admirable...

MARTY (OS)

...not Dave Dellinger...

DONIGAN

...from the Chicago Seven was Dave Dellinger.

MARTY (OS)

Yeah.

The CAMERA TRACKS around Donigan and the apartment.

DONIGAN

Yeah. I mean, the rest of these guys were yahoos.

MARTY (OS)

Dave Dellinger, you know...

DONIGAN

Yeah, sure, sure.

MARTY (OS)

I lived with him for seven years...

DONIGAN

So... I...

MARTY (OS)

He's probably the greatest...

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

DISSOLVES TO:

INT DETAIL SHOT MARTY'S APARTMENT MARTY'S MOUTH DAY

Cold, blue daylight.

MARTY

He's one of the most courageous guys I've ever met. He and Bayard Rustin. You know who Bayard Rustin was?

DONIGAN (OS)

No.

MARTY

He was Martin Luther King's advisor.

DONIGAN (OS)

Did you know him?

MARTY

Hm? Sure. He was like my uncle when I was young.

INT CLOSE SHOT MARTY'S LIVING ROOM DONIGAN

DONIGAN

Yeah, I always admired him. Very much. So, um...

MARTY (OS)

I agree with...

DONIGAN

I was gonna be a conscientious objector. I didn't. Actually, I rejected that path because I thought it was cooperating with them. And -

MARTY (OS)

Yeah. Mostly your job is to patch up people

DONIGAN

Yeah.

MARTY (OS)

and send them back in.

DONIGAN

Yeah or... You know, I just didn't want to... Look. I was in a very anarchistic frame of mind.

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

MARTY (OS)

Uh huh.

DONIGAN

And I did not want to cooperate with the system in any way. And being a conscientious objector was just another way

MARTY (OS)

Yeah.

DONIGAN

of playing with them.

MARTY (OS)

Yeah. While others returned...

DONIGAN

Yeah.

MARTY (OS)

You refused the draft and

DONIGAN

Yes.

MARTY (OS)

you got a maximum of five years in prison.

DONIGAN

So I decided to get out of the country.

MARTY (OS)

Good.

DONIGAN

I just, take my body and leave.

MARTY (OS)

I think it was...

DONIGAN

Because they could have made great canon fodder out of....Well, actually, they probably wouldn't have killed me. I mean, they would have trained me to be an excellent killer. You know, I mean it's quite possible. But I didn't want to get involved with them.

MARTY (OS)

No.

DONIGAN

And so, I came here.

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

MARTY (OS)

I think you made the right decision.

DONIGAN

Well, I guess I did. It did - many years have passed. It's thirty years upstream. But...

MARTY (OS)

Yeah, but it still haunts us.

DONIGAN

Oh yeah, yeah, yeah. And, oh, I always want to know...

MARTY (OS)

The United States have never been the same.

DONIGAN

Ah no, no.

MARTY (OS)

Since we - it's such a senseless war.

DONIGAN

It was a stupid war. And...it was run by a lot of stupid people.

MARTY (OS)

Yes. William Westmoreland.

DONIGAN ROLLS his eyes.

DISSOLVE TO:

MONTAGE INTERCUTTING BETWEEN TWO SERIES OF BLACK-AND-WHITE PHOTOGRAPHS OF MEN AND LIFELESS FRONT YARDS

Birds are CHIRPING.

COLIN (VO)

You're so fucking naive. You're just gonna wake up and judge people 'cause you don't like something. You've got to get involved in things if you want to know how things operate.

MARTY (VO)

I'm not judging people. I'm judging big corporations...

COLIN (VO)

That's absolutely nonsense. You'll never achieve anything with a mentality like that for or against any government. Just brush it off like, "Oh well, you know, that's it," eh? That's the

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

end of the story? Why don't you go plant a fucking bomb, then, if you don't like them so much?

MARTY (VO)

Because I'm not, I'm not violent.

COLIN (VO)

Because you're a chicken shit, that's why.

MARTY (VO)

I'm non violent.

COLIN (VO)

Yeah. Sure, yeah, yeah. A pacifist from New York City, right. (Blows his nose.) You're not violent. You are violent. Criminal negligence. It's the same fucking story. Sitting around judging everybody while you drink yourself to death, discussing Aristotle. Nobody's good enough for you fucking academics.

MARTY (VO)

You judge a lot more people than I do.

COLIN (VO)

You're all full of shit, the whole bunch of you.

Montage of black-and-white photographs and CHIRPING continues. A portrait of an elderly man, leaning forward, dissolves into a paved, fenced, empty front yard.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S APARTMENT MARTY

MARTY's image appears in the dissolving square of the fence. He is SITTING on the couch, wearing a stained undershirt. The CAMERA TRACKS in on Marty.

DONIGAN (OS)

You sure you don't wanna just stop, Marty?

MARTY

No.

DONIGAN (OS)

I mean, how long has it been since you've had a beer?

MARTY

An hour or so. But please, I need one now. I don't want one, I need one.

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

DONIGAN (OS)

Weren't you trying to cut it out?

MARTY

Yes. But I have to do it gradually. I can't do anything else.

Marty puts a cigarette in his mouth.

DONIGAN (OS)

Have you had anything to eat today?

MARTY

No.

DONIGAN (OS)

Nothing?

MARTY

No. Last night -

Donigan turns the camera around on himself.

DONIGAN

You're not gonna eat anything at all?

MARTY (OS)

No, last night, I...

DONIGAN

What did you have to eat last night? Anything good?

Donigan tilts the camera down.

MARTY

No. Two Boosts, 'cause -

Donigan turns the camera back to Marty.

MARTY

I couldn't even prepare any food.

DONIGAN (OS)

What? Because Colin wasn't here?

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

MARTY

Yeah.

DONIGAN (OS)

Or because you were worried about falling?

MARTY

Yeah.

DONIGAN (OS)

Which was it,

Donigan turns the camera around on himself.

DONIGAN (cont'd)

falling or food?

MARTY (OS)

Well, same thing.

Donigan turns the camera back to Marty. Marty lights his cigarette.

DONIGAN (OS)

Same thing! Did Colin get drunk right here?

MARTY

He began to, yeah.

DONIGAN (OS)

How'd he get through a case of 24?

MARTY

I don't know.

DONIGAN (OS)

Did he have anybody else over here?

MARTY

I'd say about 8:30, he went out.

DONIGAN (OS)

Yeah.

Donigan turns the camera around on himself.

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

Nobody else was over here?
DONIGAN

No.
MARTY (OS)

Nobody was there?
DONIGAN

Donigan turns the camera back to Marty.

No.
MARTY

Donigan turns the camera around on himself.

You mean, Pauline didn't come? Nobody like that?
DONIGAN

No.
MARTY (OS)

Donigan turns the camera back to Marty.

He was here alone, he drank all that stuff alone.
DONIGAN (OS)

No, no. He drank some of it.
MARTY

Yeah.
DONIGAN (OS)

I didn't notice how much.
MARTY

Uh huh.
DONIGAN (OS)

But I noticed he was drinking very rapidly. And then at 8:30, he says, "I'm going out for a few minutes." And then he never came back.
MARTY

Donigan turns the camera around on himself.

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

DONIGAN
And then, he never came back?

MARTY
No.

DONIGAN
At all. Period?

MARTY (OS)
Period.

DONIGAN
And what -

MARTY (OS)
Haven't seen him since.

DONIGAN
And you haven't seen him since?

Donigan turns the camera back to Marty.

DONIGAN (OS)
And when you woke up this morning, how many beers were left?

MARTY
Two.

DONIGAN
Two? Out of the 24?

Donigan turns the camera around on himself.

DONIGAN
And when did that 24 come in here? Yesterday afternoon?

Donigan turns the camera back to Marty.

MARTY
Yeah.

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

DONIGAN (OS)

Yeah?

MARTY

He ordered them from Frankie's, yeah.

DONIGAN (OS)

What, at the end of Saturday?

MARTY

Yeah.

Donigan turns the camera around on himself.

DONIGAN

And you didn't drink anything but three beers yesterday?

Donigan turns the camera back to Marty.

MARTY

When my friends were here, yeah, I drank three.

DONIGAN (OS)

Yeah?

MARTY

And, uh... then, I didn't drink anything for the rest of the night.

Donigan turns the camera around on himself.

DONIGAN

Who was here?

Donigan turns the camera back to Marty.

MARTY

Nobody.

Donigan turns the camera around on himself.

DONIGAN

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

Well, three friends. You said three friends were here.

Donigan turns the camera back to Marty.

Who were they?
DONIGAN (OS)

Oh, Patrick and his wife. And... Colin, that's all.
MARTY

Were they drinking beer?
DONIGAN (OS)

No.
MARTY

They didn't drink anything?
DONIGAN (OS)

No.
MARTY

I'm still trying to figure out where that 24 went. Three for you. A bunch for Colin. That's it?
DONIGAN (OS)

Donigan turns the camera around on himself.

Hmm.
DONIGAN

I don't know.
MARTY (OS)

Donigan turns the camera back to Marty. There is a pause in the conversation.

You should quit, Marty.
DONIGAN (OS)

I know. I know. Everybody tells me that and I believe it myself. But I just can't right now.
MARTY

Well, you've cut back.
DONIGAN (OS)

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

MARTY

Yeah.

DONIGAN (OS)

I mean, that's not bad.

MARTY

Yeah. That's something.

Donigan turns the camera around on himself.

DONIGAN

I mean, I mean cutting back is good.

MARTY (OS)

Yeah.

DONIGAN

And...you could just cut it right off.

MARTY (OS)

No.

Donigan turns the camera back to Marty.

DONIGAN (OS)

And regain your sobriety.

MARTY

I'm sorry, I can't just cut it right off. First of all, whenever I get up out of bed, I feel awfully sick. And the only thing that calms my stomach down is a couple of beers.

Donigan turns the camera around on himself.

DONIGAN

Yeah, but that's 'cause you're drinking.

Donigan turns the camera back to Marty.

MARTY

Well...

DONIGAN (OS)

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

I mean, come on. One thing's related to the other.

MARTY

All right. But please, give me a beer now. I can't talk without a beer.

DONIGAN (OS)

I'd like to see you stop, you know.

MARTY

Yes, but I can't do it cold turkey.

DONIGAN (OS)

You're almost there. Down to three to four a day.

MARTY

Getting closer, yeah.

Donigan turns the camera around on himself.

DONIGAN

I mean, three to four a day is not very much.

Donigan turns the camera back to Marty.

MARTY

No.

Donigan turns the camera around to himself.

DONIGAN

I mean, it's nothing

Donigan turns the camera back to Marty.

DONIGAN (OS)

compared to what you were doing before.

MARTY

I know. But it took a long time to get down to that. Now please, give me a beer. I can't talk now.

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

The camera tracks away from Marty and pans across the room, back to Donigan. Donigan walks to the kitchen. The camera tilts down as Donigan picks up a box of Labatt Blue beer and puts it on the stove. BOTTLES CLINKING. Donigan rips open the cardboard box and brings a bottle of beer to Marty.

BEGIN SLOW DISSOLVE TO NEXT SCENE:

MARTY
We were kicked out of the CIO.

DONIGAN
(Hands Marty the beer)
There.

MARTY
(Takes the beer)
Thanks.

DONIGAN (OS)
(Firmly)
Good.

DONIGAN (OS)
Kicked out of what?

MARTY
CIO.

MARTY
(Unscrewing bottle cap)
Can you give me my first round of pills.

COMPLETE DISSOLVE TO:

INT CLOSE SHOT MARTY'S LIVING ROOM MARTY DAY

Cold, blue daylight.

MARTY
They...They...The CIO got rid of about eight people. Eight sicknesses. I mean...

The CAMERA ZOOMS in slightly on MARTY.

MARTY
I don't know what I mean... I mean... I mean...

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

Marty, breathing heavily, gives up.

DISSOLVE TO:

INT MEDIUM SHOT MARTY'S BATHROOM MARTY

The sound of Marty BREATHING can be heard as the last scene fades out. MARTY STANDS in front of the toilet, struggling with his fly.

DONIGAN (OS)

Closer. Closer, closer, closer. Closer. Get closer. Closer.

Marty steps closer to the toilet.

DONIGAN (OS)

That's it. Good.

Marty urinates.

DISSOLVE TO:

CLOSE SHOT BLACK-AND-WHITE PHOTOGRAPH

Two young men, arms around each other, are pissing and laughing. Marty URINATES. The camera PANS down the photograph, to the men's penises and the arc of one man's urine which throws a shadow across the other man's pant leg. Marty urinating can still faintly be seen. The camera pans over the photograph, back to the men's laughing faces. The photograph jerks to the rhythm of a TICKING clock. Marty WHEEZES.

DISSOLVE TO:

INT MEDIUM SHOT MARTY'S BATHROOM MARTY

MARTY STARES up at the camera.

INT MEDIUM SHOT MARTY'S LIVING ROOM

The CAMERA PANS to a stereo speaker and two bottles of pills, one empty and missing its lid. On the same table as the speaker is a booklet entitled *Panic Attacks, Anxiety and Agoraphobia*

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

MALE RADIO VOICE

...death is hardly more bitter.
And yet, to treat the good I found there as well

I'll tell what I saw, though how I came to enter
I cannot well say, being so full of sleep
Whatever moment it was I began to blunder

Off the true path.

*Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura,
che la diritta via era smarrita.*

The camera pans and wobbles past the stereo speaker, more pill bottles, a stereo system, the stereo speaker again, a television.

MALE RADIO VOICE (cont'd)

*Ahi quanto a dir qual era è cosa dura
esta selva selvaggia e aspra e forte
che nel pensier rinnova la paura!*

The camera SPINS past MARTY SITTING and COLIN WALKING around the apartment. Marty and Colin TALKING.

FEMALE RADIO VOICE

American poet Robert Pinsky, reading from his new verse translation -

COLIN (OS)

Pardon?

FEMALE RADIO VOICE

of "Dante's Inferno." It's published in a bilingual edition. John Freccero wrote the foreword. He's the primo Dante scholar in America studies...

The camera stops at a window and ZOOMS down a SNOWY LANE. The winter landscape, with crossing cars and a celestial light in the distance, is shown in slow motion. The RADIO PROGRAM and CONVERSATION between Colin, Donigan, and Marty continues in real time as asynchronous sound.

Blue, late afternoon light.

COLIN (OS)

(Over the radio)

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MY DINNER WITH WEEGEE BY DONIGAN CUMMING

Whoa. It's snowing, hey?

DONIGAN (OS)

It's a lot.

MARTY (OS)

(weakly)

They said it might be five to ten centimetres.

FEMALE RADIO VOICE

John Freccero has written numerous books and articles...

COLIN (OS)

I have to go get something at Provigo, Donigan. Did you want me around for something?

FEMALE RADIO VOICE

...one of his former students told me...

DONIGAN (OS)

I want to talk to you.

COLIN (OS)

Okay. Well let me go get my stuff, okay? before it closes. It's New Year's Eve or it's Christmas Eve or something like that.

DONIGAN (OS)

Well, we need to talk about Marty and, and next week.

FEMALE RADIO VOICE

...the critics...

COLIN (OS)

Yeah, well I'm gonna be, I'm only going to take a second. (irritated) I can't think with that stupid radio on. I'm getting out of here.

TELEVISION SOAP OPERA MUSIC from the third scene in the Detox residence returns. The camera pans away from the window in slow motion, past piles of newspapers, and along the couch. The scene begins to darken as the camera reaches Marty, sitting on the couch, looking straight ahead.

FADE TO BLACK:

CREDITS

TELEVISION SOAP OPERA MUSIC and DISTORTED VOICES.

MALE VOICE (VO)

Did you ever find my birth certificate?

WWW.DONIGANCUMMING.COM, 2001

MY DINNER WITH WEEGEE BY DONIGAN CUMMING

DONIGAN (VO)

Nope. (Sighs)

FADE OUT