

“After Brenda”

By

Donigan Cumming

AFTER BRENDA BY DONIGAN CUMMING

Characters

Pierre

Pierre Lamarche, a man in his fifties

Donigan

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

Brenda

Brenda Jardine, a woman in her forties

Mina

Mina Putugu, a woman in her forties

Nelson

Nelson Coombs, a man in his seventies

Gilles

Gilles Lacroix, a man in his fifties

Colin

Colin Kane, a man in his fifties

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FADE IN

INT CLOSE SHOT NELSON'S APARTMENT HOUSE HALLWAY PIERRE

Pierre, seen from the back, WALKS down the hall. He presses the elevator button.

Can I be the producer? PIERRE

Sure. DONIGAN (OS)

VOICES (OS)

You want the whole thing? PIERRE

Yeah. Yeah, I do. DONIGAN (OS)

That's all right Nelson. MINA (OS)

You want the pain, too? PIERRE

LAUGHTER (OS)

I want the pain. Especially the pain. DONIGAN (OS)

I saw you drinking! MINA (OS)

Bring a little beer. NELSON (OS)

You'll get it all. PIERRE

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NELSON (OS)

Bring a little beer.

PIERRE

And I hope she does, too.

Pierre pulls a cigarette box from the ashtray, checks inside, and tosses it back. He steps into the elevator. STRUMMING GUITAR.

FADE OUT

The title comes up on a black field as the music continues.

FADE OUT

FADE IN

INT FULL SHOT APARTMENT LOBBY PIERRE WINTER DAY

PIERRE WALKS towards the exit. ASYNCHRONOUS MUSIC as Pierre leaves the apartment building and walks quickly down a snowy back lane. He is filmed from the side.

(MALE SINGER)

I lost my baby
I lost my darling
I lost my friends
I lost my mind
I lost my baby
I lost my darling
I lost my friends
I lost my mind
Pour une fille d'Ottawa
Grandi à Ste-Foy
De père militaire
Et d'une belle fille qui fut sa mère
Qui écoutait du country
Entre deux caisses de bière
Et partait le samedi
Pour un lac d'Hawkesbury
Rejoindre la grand-mère
And all the family

The CAMERA MOVES around Pierre and spins toward the snowbank.

AFTER BRENDA BY DONIGAN CUMMING

EXT FULL SHOT SIDEWALK DONIGAN'S POV ANOTHER WINTER DAY

The CAMERA PANS in a circle, filming snow, ground, doorways, and brick walls. CRUNCHING FOOTSTEPS. Donigan's reflection appears in glass doors and windows.

DONIGAN (OS)

This is interesting. It's interesting, that it was just two weeks ago, two weeks ago, which means he's nearby. He's not too far away. He could be in this place, but I don't think so. I really don't think so. But, what we've got here is Clarence's place. We're walking down here and we know that it's close to here; it's the third door down, and he was here. He was here. This door.

Close-up of grey door and doorbell.

DONIGAN (OS)

This one. That's right. That one. Anyway, no...

The camera pans away from the door and camera continues to pan the sides of buildings. WIND and TRAFFIC.

DONIGAN (OS)

Nobody there. Nobody goddamn there. The welcome hall won't give me his address. Give me his goddamn address. I'm back where I started.

EXT MEDIUM SHOT SIDEWALK PIERRE WINTER DAY

PIERRE WALKS hurriedly down a snowy lane.

PIERRE

(head down, muttering)

With my...It gets a problem.

DONIGAN (OS)

(panting)

Let's not rush. Nothing wrong with that.

Pierre emerges from the lane.

PIERRE

(theatrically)

AFTER BRENDA BY DONIGAN CUMMING

This is where I used to live. Before...

DONIGAN (OS)

Cross here?

Pierre crosses the street.

PIERRE

Here's all my... my stuff. This is where I used to live. Here's some of my stuff. The rest, all my furniture...

DONIGAN (OS)

What, right here?

Pierre leads the CAMERA to a heap of furniture, under an outdoor stairwell. The camera inspects the pile which includes a cardboard box, a mattress and box spring, and a bulging orange garbage bag.

PIERRE (OS)

Is gone, yeah.

DONIGAN (OS)

What'd - they throw it out?

PIERRE (OS)

Yeah.

DONIGAN (OS)

Shit!

PIERRE (OS)

This was...

Pierre reaches for the corner of a blanket and shakes the snow off it.

PIERRE (cont'd)

...the blanket...

DONIGAN (OS)

Um hum.

PIERRE

...underneath which, Brenda and I, we made love.

AFTER BRENDA BY DONIGAN CUMMING

INT CLOSE-UP NELSON'S BACHELOR APARTMENT DAY

An out-of-focus, agitated CAMERA seeks the source of a DRIPPING FAUCET, focuses, and roams around the filthy sink.

BRENDA (OS)

So you sit here and you're wasting your time. You could be making funny stories...

PIERRE (OS)

But that... what do you think I'm doing now? I'm making a funny story, now.

BRENDA (OS)

You're... you know? You make me laugh a lot. Your laughter and funny... sometime, but you got very bad that night. I had to call the cops for you.

PIERRE (OS)

No.

BRENDA (OS)

You went crazy.

PIERRE (OS)

You called them one day before.

The camera pans to the stove where congealed fatty meat is floating in a pot of water.

BRENDA (OS)

No!

PIERRE (OS)

Yes, you did. You called them on Wednesday and you got me arrested on...

The camera pans to an open garbage can and a shopping cart.

PIERRE (OS)

I didn't even know the cops were coming. I was naked. Drinking my beer.

The camera pans to a shopping bag, printed with a Victorian image of a little girl.

BRENDA (OS)

I got you out. You got me, I got you, baby.

AFTER BRENDA BY DONIGAN CUMMING

INT CLOSE SHOT NELSON'S APARTMENT DONIGAN'S POV DAY

CAMERA CLOSE-UP on a black and white television, with the volume turned down. A pretty woman in a short dress, with matching coat, is featured in a commercial. The woman sits on a couch and crosses her legs, addressing the camera.

DONIGAN (OS)

Oh god. She's a, she's a cutie. She never lived in a room like this. No way!

Donigan changes the channel, and goes back to the channel with the commercial, which is a montage of trademarks, appliances, tools, furniture, and children modelling clothing.

DONIGAN (OS)

Huh... Yeah - neither did they! Yeah, that's good.

The commercial showcases all the brand names carried by the department store.

DONIGAN (OS)

That's good. That's very good. Fuck 'em! (Laughs bitterly)

Donigan turns off the television. The camera pans back and forth, then to the window. Snow is falling in a blue winter light.

DONIGAN (OS)

Oh, my god! It is snowing. Jesus, it is snowing. My god! It's snowing... yeah, it's snowing...Yeah... children down there playing outside the...Masonic lodge...Huh... My god, it's snowing. Ah, Jesus...Jeez, is that terrible.

The camera zooms in on CHILDREN PLAYING in the snow.

DONIGAN (OS)

Huh...Aren't they cute.

INT MEDIUM SHOT NELSON'S BACHELOR APARTMENT BRENDA PIERRE DAY

The CAMERA PANS over the red and blue speckled carpet, past the legs of two seated figures, PIERRE and BRENDA. The FAUCET DRIPS.

AFTER BRENDA BY DONIGAN CUMMING

BRENDA

Oh... I'm in a terrible mess. Don't put me on TV, Don.

The camera tracks in on Brenda's crossed legs. She is wearing black tights and twisting her unshod feet.

PIERRE

Well, you're a terrible mess but you're natural.

BRENDA

Thank you.

PIERRE

We spent the whole night in the bed together, so...

The camera pans to Pierre's bare feet. He is wearing blue jeans, rolled halfway up his calves.

BRENDA

Which bed? Tonight? Last night?

PIERRE

No, the bed upstairs.

The camera pans up to Pierre's belly, over his chest.

BRENDA (OS)

You know something, Don?

DONIGAN (OS)

Uh huh?

BRENDA (OS)

Pierre have a big problem, Don.

The camera moves to Pierre's face. He gazes intently at Brenda.

BRENDA (OS)

He keeps seeing me everywhere. You know that? You heard about that?

DONIGAN (OS)

I have heard about it.

AFTER BRENDA BY DONIGAN CUMMING

The camera pans to Brenda. She sits against the wall, wearing an oversized striped sweater.

BRENDA

He's sick. I don't go nowhere.

The camera pans to a lamp on the cluttered table between them.

DONIGAN (OS)

(sighing)

Well, it's true. He thinks about you a lot. He told me he did.

BRENDA

He sees me go ... What am I gonna do with - uh - little boys?

Pierre lifts his glass of beer off the table.

DONIGAN (OS)

I don't know.

BRENDA

He's sick...

DONIGAN (OS)

Men, when they're in love, they get these fantasies. You know... They do.

The camera pans from the table to the top of a portable television, lingering over the bust of Beethoven and a statue of the Virgin Mary holding Jesus which are displayed there.

BRENDA

Maybe I should hang around with all those little boys. Maybe there's a fun involvement there.

The camera pans away from the statue and returns to Brenda as she smiles teasingly at Pierre, her hand over her mouth.

PIERRE

Come on. Stop the bullshit.

The camera pans back to Pierre, who is smoking.

AFTER BRENDA BY DONIGAN CUMMING

BRENDA

You said last night, you said, you're involved with the Indian boy next door, Mike.

PIERRE

(bridling)

I was involved with the young boy next door?

The camera jerks toward the window.

EXT CLOSE SHOT SIDEWALK PIERRE WINTER DAY

PIERRE is HURRYING down the street away from his former apartment, back to Nelson's apartment. Downtown TRAFFIC noises.

DONIGAN (OS)

When did you get pitched out of there?

PIERRE

Pardon me?

DONIGAN (OS)

When did you get pitched out of there? What month?

PIERRE

I never did. I never did. I'll show you the papers. I never did get pitched out of there. I was in jail.

DONIGAN (OS)

Did they come and get you and take you to jail?

PIERRE

Yeah.

DONIGAN (OS)

You mean, the cops came in there?

PIERRE

Yeah.

DONIGAN (OS)

Ah, shit.

PIERRE

Because, because Brenda, she set everything up. She was... screwing with the guy upstairs. She's 50 years old. He's 24. He was pumping her like crazy. I guess me, I was only doing it 4-5 times a day; that wasn't enough. I don't know. Now, she turned into a prostitute.

AFTER BRENDA BY DONIGAN CUMMING

Pretty girl?
DONIGAN (OS)

She's not a girl, she's a woman.
PIERRE

Pretty woman.
DONIGAN (OS)

Yeah. I think so.
PIERRE

The shot widens as a car passes between Pierre and Donigan's camera, which whirls around and returns to a close shot.

PIERRE (cont'd)
I think so. But then again, some other people might say... she's not beautiful. But when you're in love, she's beautiful. That's it, that's all.

INT CLOSE SHOT NELSON'S BACHELOR APARTMENT PIERRE BRENDA

Slow motion shot of PIERRE and BRENDA KISSING.

INT FULL SHOT NELSON'S APARTMENT HOUSE HALLWAY

The CAMERA TRACKS down the red carpet of the corridor toward the open apartment door.

PIERRE (OS)
Well, Nelson, knows the whole story, eh? I met this girl. I was passing through the lane, picking up garbage.

The camera passes over the two doormats and makes a turn into the apartment. The door is wedged open with a dustpan.

PIERRE (OS) (cont'd)
And I found a wallet.

The camera moves across a beige tile floor toward a red and white tile floor, continuing past the base of a light stand and an extension cord, to scattered carpet tiles and a patterned throw rug.

AFTER BRENDA BY DONIGAN CUMMING

PIERRE (OS)

And I looked at the face, such a beautiful face. Nice eyes, oh, like Chinese, you know. And I come here and I tell Nelson. This is true. I tell Nelson, I said, "what am I supposed to do with this?" I said.

The camera explores the open garbage can.

PIERRE (OS)

If I turn it in, they probably think I stole it, you know.

The camera surveys the kitchen sink and counter.

PIERRE (OS)

So I met this girl and 2 weeks after, I fell in love with her. I don't know why I fell in love with her. Anyways, things happened.

The camera pans over the stove, a pot of congealed soup, a darkened frypan, up the grease-spattered walls to a picture calendar.

PIERRE (OS)

And...Then, she started fucking around with the guy upstairs whose name is Mike.

The camera pans around the room to MINA and NELSON. Nelson is LYING on his single bed, staring at the ceiling, with his hand on Mina's thigh. Mina SITS upright on the edge of the bed.

PIERRE (OS)

You know? And this is the truth, and I swear to God, I hope to die. I didn't know this but then, I found out. Okay?

The camera pans in the direction of Mina's gaze voice over the clutter around the bed: a soda bottle, pills, a pot of soup, utensils, cigarette butts in an ashtray, salt.

INT CLOSE SHOT CAR DONIGAN DAY

Close-up of DONIGAN, TALKING down to the camera. TRAFFIC sounds in the background.

DONIGAN

(seriously, with increasing officiousness)

AFTER BRENDA BY DONIGAN CUMMING

Well, since his hip's been broken, Mina's been taking care of him. She seems to spend a lot of time with him. I don't know whether she's taking money from him. Pierre thinks she is. But Pierre doesn't seem too well himself. He has a serious drinking problem. According to our records, he's been drinking since January 28th. That's 2 months, now. This is not good and eventually, his health will probably break down and he'll have to go into detox of some sort. But at the moment, he's still running. He has some very peculiar obsessions. He's convinced that his ex girlfriend, who charged him with rape, and had him incarcerated over Christmas is next door, in the apartment that adjoins Nelson's, and that she has lovers there. Possibly that she's working as a...prostitute...for a group of Pakistanis who...he's convinced...are running a very large and successful...ring...for sex...in the downtown area.

EXT LONG SHOT CITY STREET BANK DONIGAN'S POV DAY

MINA and NELSON, seen through the windshield of DONIGAN's car, are coming out of a bank on a winter day.

DONIGAN (OS)

Here they come.

The camera zooms in on Nelson and Mina as they make their way down the stairs toward the car. Nelson moves carefully with the use of a cane, while Mina follows watchfully behind.

DONIGAN (OS)

Here they come. Here they are. Here they are. They make a lovely couple. Lovely couple. Yes, sir, here they come. That's good, that's good, that's good. Here they come. Here they come. Easy Nelson. Easy. Got it.

Nelson and Mina reach the car. The camera pans chaotically around the car interior as the passenger door is opened from the inside. Nelson struggles into the passenger seat. TRAFFIC roars by. A car door SLAMS.

DONIGAN (OS)

Woof, you shut that door hard.

MINA (OS)

I'm sorry!

Mina LAUGHS.

DONIGAN (OS)

Oh god. You know...You all right there?

AFTER BRENDA BY DONIGAN CUMMING

DONIGAN steadies Nelson as he settles into the passenger seat.

MINA (OS)

I usually do that. When I lock the door...

CLOSE SHOT of Nelson. He closes the car door.

DONIGAN (OS)

Okay everybody. Now how'd it happen? What's happened? Did you get everything? The bank was opened and all that stuff?

NELSON

Yeah.

DONIGAN (OS)

Yeah?

Nelson hands Donigan an envelope.

NELSON

So, that's the rent.

Donigan takes the envelope.

DONIGAN (OS)

Uh-huh, uh-huh.

NELSON

Okay.

DONIGAN (OS)

Now I give it to the janitor, right?

NELSON

Yeah.

DONIGAN (OS)

Yeah, okay.

Nelson reaches into his coat pocket and takes out his bank book and hands it to Donigan.

AFTER BRENDA BY DONIGAN CUMMING

NELSON

I'll leave me bank book with you.

DONIGAN (OS)

Okay. Right. Okay. Okay. All right. And you're...I owe him the money tomorrow. Right?

NELSON

What?

DONIGAN (OS)

For the rent?

NELSON

Yeah.

DONIGAN (OS)

For the rent tomorrow.

NELSON

Yeah. Just the rent.

The camera zooms in on Nelson's oversized blue coat. Nelson's mouth can be seen in the shot.

DONIGAN (OS)

Need a receipt?

NELSON

Oh, he'll, he'll put the receipt.

The camera pans to Nelson's face.

DONIGAN (OS)

Uh-huh.

NELSON

In the mailbox.

DONIGAN (OS)

Okay. All right.

Nelson COUGHS.

AFTER BRENDA BY DONIGAN CUMMING

DONIGAN (OS)

And...That's it.

NELSON

And yeah, that's it. And when it come through, and after I come out, I'll straighten up everything...

DONIGAN (OS)

Right.

NELSON

...with you, eh?

DONIGAN (OS)

Okay. Okay.

NELSON

And that's it.

DONIGAN (OS)

Are you thinking about coming home this weekend again?

NELSON

Yeah, Thursday.

DONIGAN (OS)

You're gonna try and come home?

NELSON

Thursday morning. Oh yeah, well,

DONIGAN (OS)

Hmm.

NELSON

he told me I would be.

MINA (OS)

Well, he told me that he was going to come home for good.

NELSON

Yeah. Coming home to stay.

DONIGAN (OS)

You think so?

NELSON

Oh yeah. Oh, he definitely told me, boy.

AFTER BRENDA BY DONIGAN CUMMING

DONIGAN (OS)
What about that 8 weeks of therapy?

MINA (OS)
Yeah?

NELSON
No. I'm doing too good.

DONIGAN (OS)
You're doing too good?

NELSON
Everything is, everything is going perfect.

DONIGAN (OS)
Are they gonna leave you with that cane?

NELSON
This is me own cane.

DONIGAN (OS)
But they're gonna leave you with it. You'll still need the cane.

NELSON
Oh yeah. Oh yeah, oh yeah, oh yeah. For safety.

DONIGAN (OS)
Um hum.

NELSON
Yeah. Yeah. I'll be able to come home and relax. Just relax 'till the hip is all healed up inside

DONIGAN (OS)
Um hum.

NELSON
and that's it.

DONIGAN (OS)
Okay. Well, that's good, Nelson. All right, all right.

MINA (OS)
Like I told you yesterday,

DONIGAN (OS)
Yeah.

MINA (OS)

AFTER BRENDA BY DONIGAN CUMMING

Ah, he wants me to live with him,

DONIGAN (OS)

Uh huh.

Nelson nods at Donigan.

MINA (OS)

and he's gonna buy me a bed.

DONIGAN (OS)

Uh-huh?

MINA (OS)

And...

NELSON

She wants... she wants to stay with me and look after me, so...

DONIGAN (OS)

Why don't you get a bigger place? That's what I was saying, Mina, yesterday.

MINA (OS)

Yeah, yeah.

DONIGAN (OS)

You could move into a place like you had before, up in 88.

NELSON

Yeah, but it'd cost me a lot more money.

DONIGAN (OS)

How much more is it?

NELSON

It would cost me right around, just over 600 bucks.

DONIGAN (OS)

Was it 600 upstairs?

NELSON

500 and something.

DONIGAN (OS)

Ah!

NELSON

I'm paying then...

AFTER BRENDA BY DONIGAN CUMMING

Uh huh. DONIGAN (OS)

so... no, no. we'll be okay here. NELSON

Yeah. It's gonna be okay. MINA (OS)

I'll buy a single bed for her. She... NELSON

Uh huh. DONIGAN (OS)

...can have her own bed. Yeah. NELSON

By the way, yesterday, I brought a honey for the cockroaches. MINA (OS)

Uh-huh? DONIGAN (OS)

They never came. MINA (OS)

They never came? DONIGAN (OS)

No. MINA (OS)

Mina LAUGHS.

They never came, yeah. But they're... DONIGAN (OS)

They're curious things. NELSON

Nelson and Mina LAUGH.

Yeah, curious all right. They're very curious. DONIGAN (OS)

AFTER BRENDA BY DONIGAN CUMMING

MINA (OS)
Unless I kill some of them when they're small.

Camera zooms in on Nelson's face, profile.

NELSON
I'll fix up with them.

DONIGAN (OS)
Yeah...

NELSON
I'll fix up with them...

DONIGAN (OS)
Well, yeah...

NELSON
What can you do, eh?

DONIGAN (OS)
so you two are gonna live together, then.

NELSON
Yeah.

MINA (OS)
Me, I want to help him.

DONIGAN (OS)
Happily ever after.

NELSON
Yeah, happily.

Mina LAUGHS.

DONIGAN (OS)
Huh? Huh? Yeah, yeah, all right, all right.

NELSON
Yeah, yeah, yeah.

DONIGAN (OS)
And you're gonna get rid of Pierre. Pierre is dumped.

AFTER BRENDA BY DONIGAN CUMMING

Oh, yeah. NELSON

Pierre is out of there. DONIGAN (OS)

Yes. MINA (OS)

Pierre is out after tomorrow. NELSON

And the janitor's MINA (OS)

After tomorrow. NELSON

supposed to... change the keys. MINA (OS)

I told him, I said, "well, you left the duplicate key NELSON

Uh huh. DONIGAN (OS)

on the table." NELSON

Uh-huh. DONIGAN (OS)

So... NELSON

So he's leaving tomorrow, then. DONIGAN (OS)

Yeah. NELSON

I hope so. MINA (OS)

Yeah. Once he gets, when he has his cheque. NELSON

DONIGAN (OS)

AFTER BRENDA BY DONIGAN CUMMING

He's gone.

NELSON

Yeah.

DONIGAN (OS)

Okay. Well, I'll see him tomorrow.

NELSON

Yeah.

DONIGAN (OS)

And give him his cheque.

NELSON

Yeah. You give him his cheque and that's all.

DONIGAN (OS)

All right. And goodbye.

NELSON

Yeah.

DONIGAN (OS)

Okay. Okay.

MINA (OS)

He said he found an apartment.

DONIGAN (OS)

Yeah, he told me he found something down around Tupper

NELSON, MINA (OS)

Yeah.

DONIGAN (OS)

and Fort, or something.

NELSON, MINA (OS)

Yeah.

DONIGAN (OS)

That's like, that's 425 land, down there. About 4...

MINA (OS)

He said it's 3 something.

DONIGAN (OS)

He's lucky.

AFTER BRENDA BY DONIGAN CUMMING

NELSON

Yeah.

DONIGAN (OS)

He's lucky.

NELSON

Yeah.

DONIGAN (OS)

Yeah. All right. Okay. Then we'll take you back to your therapist.

NELSON

Yeah, yeah.

Mina LAUGHS.

DONIGAN (OS)

Uh? Yeah, all right. Okay.

INT FULL SHOT ENTRANCE TO COLIN'S APARTMENT HOUSE DONIGAN'S POV DAY

CLOSE SHOT of DONIGAN's finger as he PRESSES the button for apartment 125. The BUZZER goes twice.

MEDIUM SHOT as the camera swings around the lobby, past the stairs, going in and out of focus.

DONIGAN (OS)

(muttering)

Yeah, it's true.

LONG SHOT. The camera rocks as it tracks down the corridor.

HEAVY FOOTSTEPS.

INT CLOSE SHOT COLIN'S APARTMENT CORRIDOR DONIGAN'S POV DAY

The REFRIGERATOR HUMS.

CLOSE SHOT of Donigan's hand as he opens an apartment door. CAMERA TRACKS in on the bed. COLIN SITS on the other side of the bed, his back to the door, facing a curtained window. The camera

AFTER BRENDA BY DONIGAN CUMMING

pans drunkenly around the room to a television on a cluttered table, past a loaded bookshelf, then over the bed, which is covered with a Salvation Army blanket. The camera pans to Colin who is seated, his back to the door, facing the curtained window. He strokes his beard as he talks.

COLIN

(dreamily)

Got my rent money. (Yawning) got my rent money. This is really killing me, eh, with the rent money? I'll only feel comfortable there till I recover...that's nice, hey. The nurse came yesterday, late. She was supposed to come at 2, and I... I waited until...

The camera pans to a mug and cutlery in the sink.

COLIN

Between 1 and 2 and...And...She didn't come and I came, I came back at...

The camera pans to a brimming ashtray, a set of watercolours, a roll of toilet paper, and other debris on a table.

COLIN

Like, 1:30 and...I don't know where I went. I went out again.

The camera pans up the wall, which is posted with calendars, motivational messages, posters, reminders, and a loosely brushed watercolour. The camera continues around the room, past the bureau mirror. Donigan's reflection appears in the mirror beside a *Star Trek: First Contact* poster. The camera moves to a clock radio covered with candle wax, a wallet-sized photograph of Colin in a heart-shaped frame, then back around the room to Colin.

COLIN

She came back at 3. So, I'm getting into some strange stuff, did I tell you?

The camera goes back around the room.

DONIGAN (OS)

Hmm.

COLIN (OS)

she knows some of...Like he doesn't know them like...He still leaves, you know... that was...my third b... after the Skala I ended up down in the ghetto there. This guy doesn't understand me from the bistro days when my friends or other friends, you know, I was alcoholically insane, we had a lot of friends...He thinks I'm some kind of small-time gangster, drug dealer. I've been on welfare for 20 years, you know? (Yawning) That's a

AFTER BRENDA BY DONIGAN CUMMING

long time. You know, that's most of my life, I mean, I...I...I...I, you know...I... I didn't take the time to recover from all this drinking and stuff.

The camera reaches Colin, in profile.

COLIN (cont'd)

I'm wiped out. Geez, I have such strange things going on.

The curtain is yanked open. Colin's face is flooded with daylight. He squints.

COLIN (cont'd)

So I've explained it to him for years... I read some books on... (yawns) Excuse me, on...Ayurvedic yoga,

The camera pans around the room again.

COLIN (cont'd)

like, mixing Western and Eastern medicine or something...Few things with vitamin and mineral contents... Metaphysics... yeah...

The camera reaches the apartment door, which is opened, and the camera leaves the room, moving back into the harshly lit corridor.

INT CLOSE SHOT NELSON'S APARTMENT DAY

The CAMERA PANS across the clutter around the bed: a soda bottle, pills, a pot of soup, utensils, cigarette butts in an ashtray, a wastebasket, and a plastic bag tied shut.

PIERRE (OS)

But when you love somebody and they do that, it hurts. You know, it hurts.

The camera pans to GILLES's brown lace-up boots, up PIERRE'S legs and chest.

PIERRE (OS)

So then, they wanted to be together, and she got me arrested on 4 charges which I went to jail for but which I got...

The camera reaches Pierre's face.

AFTER BRENDA BY DONIGAN CUMMING

PIERRE (cont'd)

...released, acquitted. I never did these things. And this is the truth.

Pierre begins to cry.

PIERRE (con't)

So, I come out the 29th of January. I come to my house. I have no more house. The lock is changed, which is illegal, but the lock is changed. And now, all my stuff is in the fucking garbage. All my furniture, everything.

The camera tracks in on Pierre's face. He wipes his nose with the back of his hand.

PIERRE (cont'd)

Now, I have nothing left. I have no more Brenda, who I love very much. And I have no more furniture. The only thing I got left is...

Pierre holds up a glass of beer.

PIERRE (cont'd)

Solace. S-o-l-a-c-e. And a glass of beer. That's all I got left. And of...the worst thing about it, and this is the truth and I swear to god on my father's grave, okay? I come here after I come out of jail, the first week. I come here, I'm sitting over there. I'm having a glass of beer.

The camera pans to the table beside Pierre. On the table are cigarettes, a telephone, and empty beer bottles.

PIERRE (cont'd OS)

Who do I hear next door, making love? The woman I love.

An unseen man CLEARS HIS THROAT.

INT MEDIUM SHOT NELSON'S APARTMENT DAY

DRIPPING TAP.

The CAMERA TRACKS QUICKLY, reversing the pan of the previous scene, over the table, past the stuff on the floor and the unmade bed, reaching PIERRE near the stove. He is LISTENING through a glass placed against the wall. He sighs.

AFTER BRENDA BY DONIGAN CUMMING

INT MEDIUM SHOT NELSON'S APARTMENT PIERRE GILLES DAY

PIERRE SITS at the table, with GILLES in an armchair beside. NELSON is LYING on the bed, with MINA SITTING on the edge of the bed, facing Pierre.

PIERRE

And this is the truth. And I swear to god and I hope I fucking die if it's not the truth. It's the truth. And you know the pain inside...I would rather be shot or knifed to death. But the pain in here, the spirit, and in my soul, and in my heart. The pain!

Pierre has snot dripping from nose. He flicks at it with his hand.

PIERRE (cont'd)

It's too much. So, instead of taking drugs,

Pierre picks up his glass of beer and wipes his nose with his hand.

PIERRE (cont'd)

I take beer.

The CAMERA PANS to Nelson.

NELSON

And I takes a gun, and I loads it and shoots you.

Nelson CACKLES.

INT CLOSE SHOT NELSON'S APARTMENT BRENDA DAY

Smoke drifts up between BRENDA and the CAMERA. She points a finger for emphasis.

BRENDA

I had a...

PIERRE (OS)

Call the police again.

BRENDA
(slurring)

AFTER BRENDA BY DONIGAN CUMMING

I had to. I had no choice. I couldn't get out of this place. You held me up. The people upstairs heard... my so-called lovers, who I don't know. He came and he see me upstairs which I never was. His first lawyer didn't even want him.

PIERRE (OS)

I fired him.

BRENDA
(turning to look at Pierre)

You fired him, my ass!

PIERRE (OS)

I fired him!

BRENDA

He left you in prison for Christmas and New Year.

PIERRE (OS)

I fired him!

BRENDA

He didn't want nothing to do with you. He didn't want nothing to do with you.

PIERRE (OS)

I fired him!

BRENDA

He has a conscience (turns back to the camera) but the stupid woman came in, I was in the court when she came in running real fast. The man wasn't even fired. She came running in, looking...They soliciting, right? She came in soliciting for a case real fast. (turns back to Pierre) Your, your, your woman lawyer didn't impress me. And you know what? I am a witch. I'm gonna fuck her up good. She's gonna get hers back. Look what you did to me, someone's gonna do to her or her daughters. Watch me. watch what I say, and I mean it, baby.

PIERRE (OS)

Jesus!

BRENDA

Laugh. Laugh.

PIERRE (OS)

Give me your hand.

BRENDA

Shake your ass. I don't want your fucking hand. Get your fuck...

PIERRE (OS)

You call me baby. You call me baby.

AFTER BRENDA BY DONIGAN CUMMING

BRENDA

And I mean, I mean what I just said. She's gonna get it bad. I...I, I want...If your female lawyer, your male lawyer had conscience. (turns back to the camera) He'd have a record as long

PIERRE (OS)

My fe-

BRENDA

(flapping her hand at the camera)
as your...older than you.

PIERRE (OS)

(shouting over her)
My male lawyer was a stupid fucking ass!

BRENDA

(to Pierre)
No.

PIERRE (OS)

He didn't know what he's fus-king doing.

BRENDA

No.

PIERRE (OS)

My female lawyer...

BRENDA

You were jealous. You were jealous because you were...

PIERRE (OS)

My female lawyer...

BRENDA

Both tall and long and slim.

PIERRE (OS)

Both lawyers. I defended my own case.

BRENDA

(singsong voice)
That's okay, baby. I don't care.

PIERRE (OS)

I wrote it all down. I put all the specifications and everything. Your testimony...

BRENDA

AFTER BRENDA BY DONIGAN CUMMING

Well, you know something?

PIERRE (OS)

Which is right here, I destroyed.

BRENDA

After today, you won't see me...

PIERRE (OS)

I destroyed it because it was all bullshit.

BRENDA

Oh, the police will have to come again today.

PIERRE (OS)

Yeah?

BRENDA

Yeah.

PIERRE (OS)

Phone them up.

BRENDA

I know the phone is dead. I'm gonna leave.

PIERRE (OS)

There's a phone next door with the Pakis.

BRENDA

I don't care. (to the camera) Already, I'm sleeping with the Pakis, I don't know them. I'm sleeping with the people upstairs. I don't know them. And this went on till the last minute of the trial. I don't know these people.

PIERRE's hand passes across Brenda's face as he reaches for a bottle on the table. BEER IS Poured INTO A GLASS.

BRENDA

(To Pierre)

Where is your brain?

INT CLOSE SHOT APARTMENT CORRIDOR DONIGAN'S POV DAY

A DATE flashes up on screen: MAR.19 02:43 PM

AFTER BRENDA BY DONIGAN CUMMING

DONIGAN KNOCKS loudly on Nelson's apartment door. He fiddles with a set of keys and KNOCKS again, then puts a key into the lock, hesitates, KNOCKS again, then unlocks the door. He enters the apartment, the camera catching his body from the side.

DONIGAN

Pierre? Pierre?

The camera pans around the apartment.

DONIGAN (OS)

The guy's not here. No. Write him a note.

The camera focusses on the empty, unmade bed, then pans around the room to the table, a dresser, some underwear. The camera pans to a note on the table, tucked under an empty pack of cigarettes.

DONIGAN (OS)

"Dearest Brenda,"

Cut to close-up of Donigan, shot from below at a three-quarter angle, reading the note.

DONIGAN

(voice choking with emotion)

"I love you, you must know that. Even though I can hear you next door. Screwing those guys. I know it's okay, for us. We can be together forever. I know it. You just...You just have to...Have to give me some kind of sign that you'll...Try and help me back on my feet. You had the police take me away. It was awful. You accused me of rape and assault and said that I'd kept you for 5 days in my room, it wasn't true. And then, the charges were dismissed. And I love you and now, you're fucking those guys next door for money. How can you do this to me? How can you do this to me? It's not right. It's not right that I love you and...And you let those guys fuck you next door. I can hear you 'cause of the glass I use against the wall, and it's not right. It's not right. It's not right."

The camera whips around the apartment, beginning at the bed, then to the garbage and pails at the foot of the bed. Quick cuts as Donigan continues to read from the note.

DONIGAN (OS)

"It's not right. I love you. I love you. I love you"

The camera pans around the apartment. The arrangement on the table has changed. The note is gone. The camera tracks in on a pair of red panties, sticking out from under a white garbage bag.

AFTER BRENDA BY DONIGAN CUMMING

DONIGAN (OS)
(normal voice)

Jesus, I think those are Brenda's panties. My god! The ones Pierre was talking about. The ones she left behind. My god, yes! It is!

Donigan lifts the off the underwear which fills the shot.

DONIGAN (OS)

There they are! Absolutely. These must be hers. Huh!...Well, she didn't come back for them. Not good.

Donigan places the bag back on the panties.

DONIGAN (OS)

Not good, no. Not good.

He pokes around.

INT CLOSE SHOT NELSON'S APARTMENT GILLES DAY

GILLES LISTENS sympathetically to PIERRE.

PIERRE (OS)

But the pain in the heart.

MINA (OS)

The pain in the heart, yeah right.

The CAMERA FOLLOWS Gilles's gaze to Pierre who is crying.

PIERRE

You take that knife, I'll do it. I'll slice my finger off. It will be less pain, slicing my finger off, than the pain I feel inside. Okay?

Pierre gets up from his chair and blows his nose.

PIERRE

You don't believe me?

AFTER BRENDA BY DONIGAN CUMMING

Pierre walks to the kitchen counter and picks up a knife. He walks back toward his chair.

Hey! Hey! NELSON (OS)

No, I believe you. MINA (OS)

You leave those fucking knives alone. NELSON (OS)

I'll do it. PIERRE

Don't do that! Don't do that! MINA (OS)

No, no, don't do that. DONIGAN (OS)

The camera pans to MINA, who is SITTING on the edge of the bed.

No, no, don't do that. MINA

Don't do that. DONIGAN (OS)

Please! MINA

Don't do it. DONIGAN (OS)

INT CLOSE SHOT COLIN'S APARTMENT COLIN DAY

COLIN's face, bathed in window light, is turned up to the ceiling.

COLIN
Somehow, I got him in there. They liked him 'cause he was bright, but I can't stand these Satanic witches. I mean, I, it's not that I'm against Satanic witchcraft. It's like these people are well educated, they know a lot about other things and it's all they talk about. I said, "Look, there's other things to talk about besides that. You know, like, you're acting like a guy who has no education, you're totally crazy, and you've read a book on

AFTER BRENDA BY DONIGAN CUMMING

something," and this and that...So, but...and they're British, you know. They think they can study anything, and being British means that everything makes sense. And I said, "well, it doesn't make sense either", but... So, he stayed there and this guy who had originally ripped him off, the guy that got him kicked out of his apartment, he shows up later, follows him there, and he borrows 20 bucks off the Satanic witches, steals the guy's jacket and says he's gonna get a bottle, and to steal a bottle. He never came back. He ended up in jail. I ended up somewhere in the East End with this other goofy guy, this Austrian baker with these French people who I'd known 20 years before him. And he wanted to manipulate me into their place; they needed someone to share the rent. I said, "I don't want to live there." But he gave me a lot of money, and I was broke. And he gave me cocaine and more money. And once you start doing cocaine then forget it...And then, and alcohol, and I had another address to get my cheque, you know, this street stuff. And I lay there and... and I got thrown out of that place the 2nd day before the end of the month. I had a big fight with the guy who ran it. It was building up for me. The cops came and threw me out on the street in February with my Summer clothes on 'cause I was wearing them in the house. The guy stole all my heavy duty Winter parka clothes that were given to me. I was walking the streets in an alcoholic-cocaine stoned coma and there's this young, must have been, like, 18 year old, prostitute girl, a girl doing tricks on the street for... for money. But a beautiful, sensitive, really nice kid. She goes, "oh, you know, monsieur, this and that, dadada, you look awful walking the streets at 4 or 5 in the morning, frozen, in your pretty summer clothes, in February, it's 20 below." I couldn't feel a thing. I was whistling. I was whistling Dixie, and she put me in a taxi and took me to a shelter which is the basement of a church which you sleep on a cardboard and the door opens and closes all night in downtown. I was freezing, I was, I passed out. The guy who brought me there, he brought me, took me in a taxi to a room he'd rented somewhere. I was in a coma for 4 days. And this weird photographer I know shows up and wakes me up (looks directly at the camera) this guy Donigan, you know him? (looks away) Tells me, "your friend's dead." I said, "what friend? I thought I'd died myself."

INT MEDIUM SHOT NELSON'S APARTMENT PIERRE DAY

PIERRE is STANDING at the kitchen counter, holding a knife. The CAMERA TRUCKS in, and wheels around on MINA and GILLES, still seated.

DONIGAN (OS)

Hey, stop, stop, stop, stop, stop. Come on, we believe you. We believe you. We believe you. That's enough.

DONIGAN REACHES into the frame to lead Pierre back to his chair.

DONIGAN

We've done a good job.

MINA

Yeah.

AFTER BRENDA BY DONIGAN CUMMING

DONIGAN (OS)

We've done a very good job.

MINA

Yeah.

DONIGAN (OS)

That's enough.

Pierre walks into the shot. His patterned sweater is close-up. He takes his seat next to Gilles. The camera pans away from Gilles to Pierre.

GILLES (OS)

Now Pierre, don't you say something before? That you lost everything except your heart?

Mina crosses in front of Pierre to pick up a bottle of beer.

GILLES (cont'd OS)

Is it true?

Pierre turns in his chair to face Gilles.

GILLES

Is it true?

PIERRE

I believe in all life.

GILLES

Um hum.

PIERRE

Okay? But I believe there must be... there must be a balance somewhere.

GILLES

Yeah.

PIERRE

Okay. I fell in love. I fell in love, 55 years old! (bouncing in his chair) For fuck's sakes. Before, I couldn't fall in love, I was travelling all over the goddamn place. I didn't have time to fall in love. Fall in love, 55 years old. What happens? I lose everything. I lose

AFTER BRENDA BY DONIGAN CUMMING

everything.

GILLES

Um hum.

NELSON (OS)

You know what it is?

The camera pans to NELSON who is propped up on a pillow in bed, with Mina sitting beside him.

PIERRE (OS)

I was looking for something for the rest of my life.

NELSON

Yeah.

PIERRE (OS)

I was looking for someone to share the rest of my life with.

NELSON

If you're...instead of looking for that thing, now you know it's no good to you. Give it up. Say, "look, I'm going to work again." By Jesus, I look for someone to...to put a leg on that side. To the head there (points at his head). Two hours after I go out of here, I would have a job.

INT CLOSE SHOT COLIN'S APARTMENT COLIN DAY

COLIN's face, bathed in window light, is turned up to the ceiling.

COLIN

Well, who cares, and so, my friend takes me down to the neurological hospital and there is the guy, unconscious eyes, closed shut and...He's dead, you know, like, he's gone... and they're keeping him on, on this machine that's plugged into the wall, and I, I, I'm in shock. I just woke out of a 4-day sleep coma. Touched his foot, they got a little spark. And that's it, eh. His sister pulled the plug. So, he never got the apartment back. All the furniture was seized by the creepy janitor who had let in the guy who had caused him to be kicked out. I suspect some kind of complicity there between the two of them.

INT MEDIUM SHOT NELSON'S APARTMENT PIERRE GILLES DAY

PIERRE (OS)

Nelson, you're a fucking hypocrite, okay?

AFTER BRENDA BY DONIGAN CUMMING

The CAMERA PANS from GILLES to NELSON and MINA.

NELSON

There. (speaking to the camera) You got that? I'm a hypocrite.

PIERRE (OS)

Okay? I will tell you...

NELSON

Well, maybe you wants me to get out of my bed...

PIERRE (OS)

I will tell you...

NELSON

And make you...

PIERRE (OS)

No, no, no, no, no. I will tell you you are a hypocrite.

NELSON

Ah...

PIERRE (OS)

'Cause this woman that I fell in love with... okay? you slept with her.

NELSON

No, I never did.

PIERRE (OS)

In front of me.

NELSON

I never did.

PIERRE (OS)

In front of me.

NELSON

I never did.

PIERRE (OS)

Okay? And this woman I fell in love with, she slept with my son in front of me in my house. Now, this is the truth. And Nelson, do not deny it. You fucked her right in front of me. Do not deny it, please.

NELSON

No, I won't. I won't deny it.

AFTER BRENDA BY DONIGAN CUMMING

PIERRE (OS)

Okay. So there you go.

NELSON

Yeah. Who did that?

PIERRE (OS)

So where do you think I got all this pain from?

NELSON

Who did... who, who did that?

PIERRE (OS)

Who, where do you think I get all this pain from?

NELSON

Who did that? You and herself.

PIERRE (OS)

No, I never did.

NELSON

Forced me because you want...She wanted to be, and you want to make it, that you're seeing me do it to her.

PIERRE (OS)

No, never. Never.

NELSON

And I did it to her, goddamn it.

PIERRE (OS)

Never. I am not a pervert. I have no sexual...

NELSON

You are. You're a liar.

PIERRE (OS)

Anomalies...

NELSON

You did. You did. So you take a look at that, and by Jesus I loved it. (beaming at the camera) It was good Don.

INT CLOSE SHOT COLIN'S APARTMENT COLIN DAY

COLIN, bright-eyed, smiling, SITS at his table.

AFTER BRENDA BY DONIGAN CUMMING

COLIN

Like, I've gone through 3 years of detox and he's written a book about the boys that used to hang around with the guys in the building in Greek. He says, "Oh, I used to be famous person in Greece, you know, Melina Mercouri used to come to my house every day. I used to fuck her in the shower every day, fuck her up the ass, that crazy bitch."

DONIGAN and Colin LAUGH.

DONIGAN (OS)

That's not bad. That's not bad. Do it one more time. Do it one more time. Just do it, look in that direction. Do it loud.

The CAMERA PANS away from Colin.

INT CLOSE SHOT NELSON'S APARTMENT NELSON DAY

NELSON

Yeah, yeah, yeah, I know it.

PIERRE (OS)

Yeah, that's for sure, and you know it.

NELSON

I know it.

GILLES (OS)

But...what? What you think living this will bring in your life? From what you see now, from what you feel, what things... ?

PIERRE (OS)

No, there's only one thing that I feel right now, okay? I got screwed by a woman. I got...

NELSON

(quietly, sarcastically, to the camera)

And his heart is broken.

PIERRE (OS)

How do you call that, you know, when they, I got framed.

NELSON

In his heart...

PIERRE (OS)

I got framed for something I never did. Okay? You know what framing means? It's when somebody accuse you of something you never did. Okay?

AFTER BRENDA BY DONIGAN CUMMING

NELSON
Yeah.

MINA (OS)
Yeah, that's what it means.

PIERRE (OS)
I got framed.

NELSON
He did it.

PIERRE (OS)
For something I never did.

NELSON
He did it, boy. I betcha he did.

PIERRE (OS)
When I passed in court, they all laughed. They said, "Hey you know. Come on. This is no good." Okay? What I want, what I want...

GILLES (OS)
So you felt you were abused? In a way...

PIERRE (OS)
I just felt... yeah, of course, I was abused.

GILLES (OS)
Okay.

PIERRE (OS)
All I want is justice. Okay? If a woman, a woman, if her, if her - Mina gets up and she yells, "Help, help, help!", You're gonna have 56 million goddamn policemen coming in here to help her. Okay?

NELSON
Yeah, bullshit.

PIERRE (OS)
If I get up and yell, "Help, Help, help!" You know what they're gonna do? They're gonna come here and arrest me for disturbing the peace. Just like they would to do you.

MINA (OS)
Pierre, that's not true.

PIERRE
That is true.

AFTER BRENDA BY DONIGAN CUMMING

The CAMERA TRACKS out to MINA, SITTING on the bed.

NELSON

No, that's not...

PIERRE (OS)

That is true. That is true. A woman has more power than a man.

MINA

Na, na, na, na, na, na.

PIERRE (OS)

Oh yes.

MINA

How come I went to jail for that?

PIERRE (OS)

You went to jail?

MINA

Disturbing the peace. Yes. Instead of J.P.

PIERRE (OS)

Because J.P. called the police on you?

MINA

No, no. I called the police.

PIERRE (OS)

Ah, you called the police and they arrest you?

MINA

Yes. Yeah.

PIERRE (OS)

I'll tell you something. The other night, I called the police in order for my...In order for...to get back my apartment. What they do? They kicked me out. Ask him. He's witness. And they broke my glasses.

MINA

No, you told me about that already.

INT MEDIUM SHOT NELSON'S APARTMENT BRENDA DAY

BRENDA is SITTING at the table.

AFTER BRENDA BY DONIGAN CUMMING

BRENDA

I... I got a, I got a , I got a girl for you. She's not a beauty,

DONIGAN (OS)

Mm.

BRENDA

she's fat. She has a problem, but boy, could she act. Could she ever act. She can cry like that.

PIERRE (OS)

Who's that, Ca...?

BRENDA

Linda. Linda. Linda Russo. She can cry instantly.

The CAMERA TILTS, then straightens out on Brenda.

PIERRE (OS)

Just like you.

BRENDA

No. I don't cry for no reason. I have to have a reason to cry. But this girl is a great actress. If you're interested.

DONIGAN (OS)

Um hum.

PIERRE (OS)

Wait a minute.

The camera pans to the telephone and television.

DONIGAN (OS)

Okay.

Pierre's silhouette is reflected in the television.

PIERRE (OS)

He's not looking for actresses or actors. He's looking for natural people.

The camera pans back to Brenda.

AFTER BRENDA BY DONIGAN CUMMING

BRENDA

Well she is natural because when, when I came back, and I was all bruised up...

Brenda rubs the skin under her eyes.

PIERRE (OS)

Are you in love with her?

BRENDA

No, because... I see something there...

PIERRE (OS)

Y.W.C.A...

BRENDA

I see something there that has been wasted. I really do. I really do. Because I come from a family with a very strong background, musicians and...

PIERRE (OS)

You don't want to know what is wasted?

BRENDA

What?

PIERRE (OS)

You.

BRENDA

I'm wasted? Yes, I am. I know that.

Brenda picks up her glass of beer and DRINKS from it.

PIERRE (OS)

You fix yourself up nice, fix your eyes.

Brenda puts down her glass.

BRENDA

Oh, I didn't know I was gonna stay

PIERRE (OS)

Sheesh.

BRENDA

AFTER BRENDA BY DONIGAN CUMMING

and sleep here all night. I didn't know. I didn't know I was gonna be drinking all day, too.
(glancing at the camera) And he understands that.

The camera pans to the table between Brenda and Pierre.

PIERRE (OS)

For a 50-year-old woman. You sure gave me a run for my money.

BRENDA

Okay. Don't rub it in, okay? I don't feel my age.

PIERRE

I'm not rubbing in.

The camera pans to PIERRE, shadowed, profile. He is not wearing a shirt.

PIERRE

You can make love like rabbit. Like "Who Framed Peter Rabbit?".

BRENDA

Yeah...

DONIGAN (OS)

So long, you two. See you. Take care of yourselves.

The camera pans to the cluttered table.

BRENDA

Okay.

PIERRE (OS)

I know where you live, you know?

DONIGAN (OS)

Yeah, I know...

Brenda LAUGHS.

BRENDA (OS)

Is that a threat?

DONIGAN (OS)

AFTER BRENDA BY DONIGAN CUMMING

He probably does. Probably does know where I live.

BRENDA

Is that a threat?

The camera pans back to Brenda, who is LAUGHING.

DONIGAN (OS)

I've told you where I live. That's why he knows where I live.

The camera pans back to Pierre, silhouetted against the window.

DONIGAN (OS)

Yeah, so, so, okay, goodbye.

PIERRE

I hope you do something good with that.

DONIGAN (OS)

Thank you very much. So do I.

PIERRE

But...please.

BRENDA (OS)

I hope something will...

PIERRE

Show the human tragedy, but please also show the love.

BRENDA (OS)

Well, tell me when you coming back so I can fix myself up.

DONIGAN (OS)

Okay. All right. Okay. Bye bye, you two.

The camera trucks back from Pierre, out of the apartment, and pans down the hall.

PIERRE

Take care Don.

DONIGAN (OS)

Yeah.

AFTER BRENDA BY DONIGAN CUMMING

Thank you.	PIERRE
You're welcome.	DONIGAN (OS)
For your company.	PIERRE (OS)
Okay. Bye.	DONIGAN (OS)

CREDITS

INT CLOSE SHOT NELSON'S APARTMENT NELSON DAY

NELSON faces the camera, wearing a tinselled Christmas garland around his neck.

NELSON
Z Y X. W V. U T S R Q P O N M L K J I H G F E D C B A. Bullshit!

He CLAPS his head and laughs demonically.