

“Erratic Angel”

By

Donigan Cumming

Characters

Gerry

Gerald Harvey, a man in his sixties

Colin

Colin Kane, a man in his fifties

Donigan

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

Pierre

Pierre Lamarche, a man in his fifties

Carlo

Carlo Albanese, a barber

FADE IN

INT MEDIUM SHOT COLIN'S ROOM GERRY DAY

Slow motion shot of GERRY, naked, DANCING and RUBBING his belly in a circular motion. He is reflected in the mirror behind him.

COLIN (VO)

I had some kind of infection inside and outside the skin, and I told him I have a lot of problems because I'm, my whole body is inconsistent, you know, like different things break down and other things build up, I'm going through a complete metamorphosis, right? So, sometimes if some area's weak it just starts festering and then, you know, it's weird. So I, so I showed her the nick on the end of my, where I was circumcised, I said, "there's no rash there today, there's nothing wrong" and this and that but I showed it to the student nurse and they got all upset. But she said, "yeah, you got a problem there" and she went and got me some, photocopied me some papers about how the whole linkage works up between the stomach and the prostate and the, and the, and the, you know, the secretion of sperm and blood and everything this and that, and she found it interesting, I said, well, look, my stomach and my kidneys and livers are going, you know, my lower genital area and asshole, that's all screwed up, it's all part of the same system, you know, it's just, it's all fucked up from all those chemicals I've been passing, you know, especially prostate cancer and stuff is very common among alcoholics and drug addicts 'cause you're, you're constantly pissing out the poison.

DISSOLVE TO:

EXT MEDIUM SHOT UNDER AN OVERPASS DAY

The CAMERA PANS in on a large piece of mechanical wreckage. The roar of HIGHWAY TRAFFIC is constant.

COLIN (OS)

What's this?

DONIGAN (OS)

Well, it's a hulk, they just cut through it. They ripped the car off. It's the part they didn't want.

COLIN (OS)

Oh?

DONIGAN (OS)

What do you think?

COLIN (OS)

It's not a big ... it's not the, the back of one of those new big TV sets?

DONIGAN (OS)

No.

COLIN (OS)
Oh. Let's find out what kind of car it is. It's the ...

The camera pans around the car part.

COLIN (OS)
door ...

COLIN, wearing a dark, winter jacket, jeans, and a cloth cap, APPROACHES the car part and flips it over. The camera pans to the left.

COLIN
Is that the wheelbase?

DONIGAN (OS)
It's a trunk.

COLIN
It's the trunk ...I don't know what it is.

Colin pushes the car part.

COLIN
There's the back light. Yeah, it's the trunk.

Colin lifts the car part and drops it on its side. The camera pans out.

COLIN
It's the back of a car, eh? I don't understand, that wheel in the back...

COLIN
(flapping his hand at the car)
twisted mess...

Colin walks away from the wreck toward the camera. The camera pans in on Colin's jacket as he walks.

COLIN
That's my situation, for sure. You sort of know what it is, sort of don't know

The camera follows Colin's face in three-quarter profile as he walks.

COLIN

what it is. It has the outside parameters and internally it's all, it's inside-out and twisted.

The camera moves ahead of Colin across the terrain.

DISSOLVE TO:

EXT CLOSE SHOT UNDER AN ELEVATED HIGHWAY COLIN DAY

DONIGAN (OS)

One question I'm interested in right now ... pursuing for a minute.

COLIN

(through bared yellow teeth)

What?

DONIGAN (OS)

What is actually ... what's the, what's the state with your parents? What condition are they in, precisely, right now?

COLIN

I haven't seen them for seven or eight years. My father's got Alzheimer's, and he has a hard time, he doesn't come to the phone anymore, and my mother is still active, and she seems totally stressed out, they're both over eighty, and they live a thousand miles away, and I have no way of getting there, and...

Colin looks away and COUGHS.

COLIN

I don't have anymore, like I had to isolate myself for five years - I'm only three-and-a-half years - to recover from all the stuff I did, which is a totally personal thing, it doesn't include my parents either, just me. And the oddball person who may be helping me with what I'm doing, whether they're old friends or not, the minute they come around and start sucking me into whatever went on before, I say, "Please don't come back here anymore, I'm not finished, I don't know how long it's gonna take, I don't care, as far as I'm concerned I'm officially dead, and I'll reborn myself in my own way, in the city that I was in, here..." some days, it's seasonal. I can't get a structure where I can work out, I don't have a telephone, I phone, you know, collect, and the minute you get one foot moving, you know, one foot forward, you gotta take two steps back, like -

DONIGAN (OS)

Have they run out of money?

COLIN

I don't know about, I don't know their economic situation. They're, they're, they're super heavy middle-class, nose to the grindstone kind of people, like, they tell you, they tell you they're broke, and then they go on these trips to Europe, it all falls into the tradition

they're, that they're, that they're living, right? Their money goes into their traditional lifestyle and I don't fit into it, so, I guess they feel strange about that, even if money isn't the question.

DONIGAN (OS)

They still care for you?

COLIN

What is this?

DONIGAN (OS)

Well do they? I'm asking you! I'm just curious -

COLIN

My father's out of his mind, he's senile, he doesn't even know my name! My mother, she's so busy with him and she can't figure out where I've been in my life...actually factually speakin', and I don't expect her to, but I mean, do you have to understand...

DONIGAN (OS)

Well, I don't know, you might have disappointed them at some point.

The camera pans away from Colin, to the pylons.

COLIN (OS)

Eh?

DONIGAN (OS)

You might have disappointed them at some point.

COLIN (OS)

Yeah, when I was about fifteen or sixteen.

DONIGAN (OS)

And they haven't given you any thought since then?

The camera pans back to Colin, who is walking.

COLIN

They can't remem - they, they, they're like most middle-class parents who, like...the doctor and the nurses told me people like me, they never, most of their clients don't even see their parents. I always phoned them and kept in touch, I'm very stubborn, you know what I mean,

DONIGAN (OS)

Hmm.

COLIN

like they thought I was trying to change their way, I said, "No, I live the way I live, and you live the way you live," however we want.

Colin stops walking.

COLIN

But I've kept in, in touch, they're just, they just don't know how to respond through their chain of relatives or connections, they,

Colin begins walking.

COLIN

it's all, it all goes back to, Christ, when I...pre-pubic, you know, you know, Disneyland and Rose Bowl and, you know, uh, turkey dinner and all that bullshit, what the hell, I don't know, I don't know these people, they show up for their traditional meeting, uh, meals and stuff, you know, Christmas...it's a standard story, it's, it's not Uncle Scrooge or A Christmas in Wales, exactly, you know, but, I did send them some Dylan Thomas poem...A Christmas in Wales, along with all these other poems which are, which are really wild, eh? I got no, no re-plonse. "Oh yes, we got that, yes."

The camera pans left, to the graffitied pylons, then to the residential street, seen through a screen of scraggly trees.

COLIN (OS)

Maybe it scared the shit out of them. I don't know. Maybe I had to go there and play it for them, and show them and take them by the hand...

DISSOLVE TO:

INT CLOSE SHOT COLIN'S ROOM COLIN GERRY

COLIN, shirtless, is SITTING at the head of the table next to the kitchen sink. On the table are Styrofoam coffee cups. GERRY, behind Colin, SITS at the table, smoking.

COLIN

I had a psychiatrist, got me off, 'cause I was already being treated for alcoholism and on pills, and all that shit, and the psychiatrist got me off this uh,

Colin puts a cigarette in his mouth and lights it with a match. The two men, seemingly oblivious to each other, tell stories at the same time, their voices overlapping.

GERRY

Square parts. Went to the tavern ... have a few beers. We got talking. Stayed there for about two, three hours...we...night, so I stayed at his place. I went to a movie. I met his friend, André...

COLIN

this assault charge I had. But, you know, it's so bizarre. I don't know where the middle ground is, or where the left or the right of it is. There doesn't seem to be a consensus on anything. And it goes on and on and on...the first of the

month,

my friend Zacopy has to pick up about two hundred mental patients or people related...every full moon and the first of every month. And they still do it, they process, they know the people are mentally ill,

The CAMERA TRACKS in on Gerry.

COLIN

that caused all the trouble, and they still prosecute them.

CLOSE SHOT of Gerry whose voice is raspy. He talks with a slight lisp. Colin LAUGHING and TALKING can be heard in the background.

GERRY

So, he, uh, he kept on working at the Y. After a while he got laid off, so I got him a job at the Annex restaurant, working with me, as a dishwasher, and, uh, he stayed there, I got laid off in the Fall, he stayed there and worked there in the W inter time, from five in the afternoon to two in the morning

COLIN (OS)

(demonic LAUGHTER)

I'm convinced...she doesn't remember - she lost her memory. I don't know, Donigan, but I'm gonna have to go to the toilet soon.

GERRY

So...

COLIN (OS)

Does that bother you?

The camera zooms out on Gerry so that both men can be seen.

GERRY

No, just open up the window.

COLIN (OS)

You gonna follow me to the washroom?

GERRY

Just open up the window. Just open up the window.

COLIN (OS)

The coffee, just, first one in the morning ...

The camera pans to the left, to Colin, sitting at the table.

COLIN
if you wanna go there's a can down the hall, too, if you have ...

GERRY (OS)
Yeah, no. A can?

The camera zooms in on Colin. Colin COUGHS.

COLIN
A washroom.

GERRY
I...

The camera pans to the left of Colin, to the shelf behind where he sits.

COLIN (OS)
I gotta go to the can, I'm sorry. I got a cramp that's blowing me apart. I took a lot of health food yesterday...

The camera pans to the right, to Gerry, across the room, then to Colin, leaving the room.

GERRY
I worked at the Macdonald College, I worked there for eight or nine years...

COLIN
it's making me fart. So I'll be back in a minute.

The camera pans to the right, as Colin exits, with a roll of toilet paper. The camera turns back to Gerry.

GERRY
I came in. I stayed with Alex a few nights. He wanted to have sex with me but I didn't feel like it.

DONIGAN (OS)
Did you never do it? With Alex?

GERRY
Once. Once.

DONIGAN (OS)
Once.

GERRY

Yeah.

DONIGAN (OS)

What did Alex like, anyway? What does he like?

The camera pans to the left of Gerry, to a sink full of dirty dishes.

GERRY (OS)

He likes to get fucked.

INT CLOSE SHOT COLIN'S ROOM GERRY COLIN PIERRE

The CAMERA TRACKS along the edge of a brown blanket, moving up to the heads of GERRY, COLIN, and PIERRE, who are LYING side-by-side in bed, fully clothed, including hats. The camera pans diagonally across their upper bodies.

CUT TO:

MEDIUM SHOT of GERRY COLIN and PIERRE, propped up against the wall, TALKING into space. Gerry's arms are folded, Colin holds his chin in his hand, Pierre's hands are clasped over his stomach.

GERRY

How much the rent there? Across the s-

PIERRE

Four hundred.

COLIN

Yeah, four hundred.

GERRY

Four hundred a month?

PIERRE

Yeah.

GERRY

Jesus Christ.

AN ALARM BELL RINGS several times.

GERRY

Four hundred, good lord.

COLIN

It's \$325 at the end of the street there, the other one, but.

GERRY

Yeah ...

ALARM BELL RINGS again.

COLIN

But it's like, clapboard. You might as well be living in some kind of shanty town over there.

PIERRE

That place where I'm staying is not that bad, it's, that's one of the biggest apartments on the, on the block, but they gave it to me because I was living at... the other block, it was too, too noisy, and I told the landlady, "I'm movin' out." She says, "Why?" I says "Too noisy." So she says ...

GERRY

Is a woman in charge of it?

PIERRE

Eh?

GERRY

A woman, a Chinese woman?

PIERRE

No, she's a French woman, she owns the building.

GERRY

Oh, oh, she does?

PIERRE

And, uh, so she showed me that one in the basement...I said, shit, we'll have to fix that up, so I fixed it up as best as I could.

CLOSE UP of Gerry from above.

COLIN (OS)

Do you have a back door in the basement now?

PIERRE (OS)

Yeah.

COLIN (OS)

Oh, so you got two entrances, eh?

GERRY

Yeah, you have to have, you got to have in case of fire.

COLIN (OS)

That's unique, yeah. Well the other people upstairs they have the fire escape and out the well and all that stuff, eh? I was visiting Lorraine there, two, three years ago.

CLOSE UP of Colin from above.

COLIN

But it got too crazy with André and Lulu and all these weird people.

PIERRE (OS)

But I got the front door I got ...

COLIN

Sam and his buddy there ...

PIERRE (OS)

Sam is still there.

COLIN

Mark, the guy who plays guitar upstairs...I know -

The camera pans over to Pierre.

PIERRE

He moved downstairs, Mark, now.

COLIN (OS)

He's in the basement?

PIERRE

Yeah.

COLIN

He doesn't have a back door in the alley anymore?

The camera tracks out from Pierre, pulling Colin, and Gerry into the shot.

PIERRE

Yeah, yeah, he's got a back door in the alley.

COLIN

Yeah. Oh. Downstairs.

PIERRE

Oh yeah. To the, like, sort of like garage entrance.

COLIN

Yeah, yeah, okay. He got the side of the garage by the washing machine.

The camera tracks around to Pierre's side of the bed, keeping all three in the shot.

PIERRE

Yeah, well, as you walk down the, the sloop, there,

COLIN

Yeah.

PIERRE

his apartment's right in front.

GERRY

Oh, yeah?

Track back to FULL SHOT of the bed, showing Pierre, Colin, and Gerry's feet sticking out from under the Salvation Army blanket.

PIERRE

He's got a back door.

INT CLOSE SHOT COLIN'S ROOM COLIN

The CAMERA PANS from Colin's arm to Colin's face. COLIN COUGHS. Other COUGHING can be heard. The camera pans to the left, to PIERRE, SMOKING and COUGHING. The camera pans to the left, to GERRY, SMOKING and COUGHING. The camera pans to the left, to Colin, smoking and coughing. The camera tracks back so that the three men can be seen, all smoking and violently coughing. Pierre takes a swig of beer.

INT CLOSE SHOT COLIN'S ROOM COLIN DAY

COLIN TALKS, looking straight ahead.

COLIN

What happened was like, of all the, after all the tension, through the clearing in the murkiness in my head came Marc David,

Colin glances up, to his left, then continues his story, looking straight ahead.

COLIN

a grey, pallid shape of a Marc David, like, like he was being developed out of a black and white photograph, but, before, you know, like he doesn't, it doesn't come full, you know?

Colin glances up.

He just, this grey face

COLIN

Colin makes the shape of a face with his hands.

COLIN
and the shape and this murkiness, and somebody was trying to push him back into the
darkness with a broom, the end of a mop ...

Colin glances up, chuckling.

COLIN
then there was all kinds of people crouching around in another universe, which was, which
wasn't black and grey,

Colin plays with his beard.

COLIN
which was like green and brown, wearing hoods

Colin gestures in the air with his hand and scratches his face.

COLIN
but with no faces, like little gremlins, from these...

Colin scratches his beard.

COLIN
these, you know, like the seven dwarfs, you know, like where they wear these little, little gowns
with hoods,

Colin looks up.

COLIN
you know? And, there's, but there's no

Colin gestures with his hand, covering his face and chuckling as he looks up.

COLIN

face inside, and they're marching around like cartoon charac ... but, it's all black.

Colin looks ahead.

COLIN

There's no faces. It's like they've, they've got empty shapes, too. And I don't know, like, one is a dead soul

INT MEDIUM SHOT PIERRE'S BATHROOM PIERRE

PIERRE TURNS away from the toilet, tucking his penis back into his underwear. He staggers out of the bathroom toward the darkened kitchen. Pierre is back lit by the hall light. He turns suddenly and walks back up the hall, kicking a boot out of the way, and opens the apartment door.

COLIN (VO)

and one is creature that lives in the dead, and the many other things, and, all the weird distortions. I'm going, man, and I'm getting a headache and it's pinching my nerve and my brain and my stomach is upset, and I'm uncomfortable and I feel like I'm all tied up in knots inside. And I go, like, I don't need this movie, under these conditions, or anything else, like any,

INT CLOSE SHOT COLIN'S ROOM COLIN

COLIN continues his story.

COLIN

any of these situations under a different, in a different situation, would be a different story, yeah.

Colin rubs his hand down his face and rubs his eye. He rests his head on his hand.

COLIN

So, uh, it's like I drank with these people, it's my drinking karma, it's alcoholism, it's the DTs, it's all these things.

Colin glances up.

COLIN

It, it comes from brain damage and, and...

Colin scratches his head.

COLIN
a massive amount of projection by people

Colin puts a cigarette in his mouth.

COLIN
who are into this kind of thing, like, like they think it's cool and they ... it turns my - oh, jeez,

Colin rubs his forehead.

COLIN
there goes these oils, it burns - it turns my stomach.

Colin lights his cigarette.

COLIN
And then it makes me remember my real program and how long I've been trying to stop the alcoholism, and how long I, not how long I was drunk, but how long I was sick, you know what I mean?

Colin looks up.

DONIGAN (OS)
Um hum.

COLIN
Like, I don't think you ever knew me when I was healthy, ever in your whole life, I was burnt out by the time I was twenty-five. By the time I met you at that bar, there, I was a wet-brain, I was finished.

Colin glances up.

INT CLOSE SHOT COLIN'S ROOM DONIGAN COLIN DAY

The CAMERA is POINTED up at DONIGAN's jaw. COLIN SITS behind him.

DONIGAN
Look at all this, I mean, the goddamn vitamin deficiencies that overtake you, the B-12 absorption, the, the folate deficiencies, the thiamin deficiencies, the brain dysfunction,

COLIN (OS)

It's global!

DONIGAN

for God's sake! Disordered thinking, feeling, remembering, and disturbed motor coordination!

Donigan LAUGHS.

DONIGAN

I lived with this shit for years, Colin. It's just ridiculous

COLIN

It's the greatest moment I ever had with you, Donigan.

DONIGAN

Yeah.

INT CLOSE SHOT COLIN'S ROOM COLIN DAY

COLIN continues his story, his head resting on his hand.

COLIN

I, I was, anyway, this guy picked me up, I was hitchhiking back from out West, I met this guy who had just come back from somewhere with all this acid.

Colin CHUCKLES.

COLIN

He, he gave me an apartment. We rented an apartment together and then he went out and got busted and I got stuck with all his drugs.

Colin LAUGHS and looks up conspiratorially.

COLIN

I got stuck with about fifty thousand ... just dope. And, I had enough to last a while, to pay the rent and to get high and everything. But then I thought

Colin LAUGHS.

COLIN

what am I gonna do when this stuff gone? I'm making all this money, I didn't know what to do with it. And what happened was all these people came on and wanted to buy more. They would even offer me their own money to go get it from this guy's source, and I thought, fuck, I didn't even need money to, to make money,

Colin looks up at Donigan.

COLIN

people would give you money to go and get it, instead of dealing it, you know?

Colin looks down.

COLIN

So I kept taking this stuff, then there was all the chicks and all the rock and roll and all the, I mean, not chicks, sex, it was all this, all this, this thing about sex and drugs and rock and roll that just, just, didn't, didn't end,

Colin LAUGHS.

COLIN

it just, didn't, I couldn't see it, you know, I mean...

Colin looks up laughing.

COLIN

it's just too shallow, it's too stupid, it's too easy, it's not possible. It's okay for people who are already like that, but I'm not like that. I have other interests. Certainly not those types. The ones who like, well, I'm off, they're right off the magazine shelf.

Colin rests his head on his hand.

COLIN

So, you know, you, you ruin your social life, you hang around with the wrong people. You get spaced out and, with the time and space and people, so, you know, I, I suppose I was too spaced out from all the acid physically and I started drinking, meeting all these characters, but, I never stopped going from one drug to the other. I think that I've, was living in, half in the dead zone and half in the life zone, I was like, in another world...

Colin takes a drag off his cigarette.

COLIN

which I thought, at the time, when I was younger, was mystical. And now I'm realizing it wasn't.

Colin COUGHS a hacking cough.

COLIN

(gasping)

I mean, at the time I realized it wasn't, but everybody else thought it was, and you couldn't tell them different. They were all mass-brainwashed, you know, mass culture. And you couldn't tell these fuckin' little middle-class fuckheads anything, you know what I mean, "They knew everything!" And you know, well, I said, this doesn't seem to make sense to me, anyway, it never did, it never, it still doesn't, and they're still, now what, this fucking Rolling Stones concert and all this shit's going on, all these middle class people who work are running off to see the Rolling...I'm sitting here, sick as hell, wondering what ... I met a lotta interesting characters when I was drinking, I must say, a lot of people who had the same fucking idea that I did, the whole thing was bullshit, let's go out and get drunk, and start talking to people...

The CAMERA MOVES to Colin's left side, showing him in profile. Colin COUGHS.

COLIN

but, I didn't find out if Beaudin was dead or alive yet.

DONIGAN (OS)

What happened?

COLIN

I saw, I saw John. He told me that Beaudin went to Vancouver, he always phoned him from Vancouver.

The camera moves further around Colin and tracks back. Colin takes a drag off his cigarette.

COLIN

I don't know what happened to him. See, like, he, like here I am telling you about dreaming of the dead and I see John and I'm saying well I wonder what happened to Beaudin. Like, all these people I know who are dead, they're all floating around in my, in my, in my nightmares together, you know, in some strange part of my brain, un, unannounced and unwanted and, and, and, and in...

Colin leans forward and flicks his cigarette. He glances quickly over his shoulder at the camera.

COLIN

and being attacked by other beings, you know, in my sleep!

INT FULL SHOT NELSON'S ROOM NIGHT

The CAMERA SPINS around Nelson's apartment. A WOMAN VACUUMS, casting shadows on the wall. COLIN SLUMPS in a chair with his eyes closed. NELSON LIES back in bed. The camera turns around the room twice more, ever faster, then tracks into Nelson, old, shirtless.

COLIN (VO)

Like I'm in the middle of some video game. And, you know, it's not the event that bothers me, it's the repetition. I can't turn it off, it goes on and on and on and that's why I take the medication, like to stop it. I'm not freaked out about life and death, I mean, you know, people die, and live and die, you see this once and a while, but not every fucking day. To the point where you can't see down the street, you're blind with hallucinations, distortions, these Alan King witchy shit kind of stories, you know? It's all twisted stuff. So what do you do? You have to, you have to assume some kind of shape, if you can't find anything intellectual, morality, or, philosophy, or,

INT CLOSE SHOT COLIN'S ROOM DRESSER DAY

The dresser is stacked with pill bottles, papers, and other personal items.

COLIN (OS)

to, to, to straighten your mind, you're looking, am I looking for a shape? You deal with shapes, don't you?

The CAMERA SWINGS over to COLIN's back as he faces the window.

DONIGAN (OS)

(hesitating)

Yeah, I do.

COLIN

Like, you deal with shapes in art that are pretty much between grey and black and white and whatever and a lot of the people you've done are dead, right?

The camera overshoots Colin, tracking past the window, back to Colin's left profile. Colin stares out the window.

COLIN

You've got some great shots of friends of mine who are dead, like Billy Kennedy, for instance.

Colin glances up, intimately, then looks back out the window.

COLIN

You know? How do you channel this kinda energy like out of your system, like, like siphon it off, you know? And then my stomach swells up and I'm cloudy and I'm aching all over. And I've been sober now and straight, off cocaine and alcohol for like, almost four years and I still go through these gut-wrenching, fucking horrors. I knew th- and, and, Christmas, I knew it was coming. Christmas was

Colin LAUGHS SARDONICALLY.

COLIN

gonna be a nightmare, like, it was just gonna be ... it had nothing to do with Christmas, it's just that at that time of year, it has nothing to do with Santa Claus, or the birth of Christ, or any of those stories. There's just something about like, from about the nineteenth

The camera pans around to the front of Colin's face and tracks in until his face fills the frame.

COLIN

'til ... of January 'til about the, ten-... the nineteenth of December until about the tenth of January, I feel like I am being pressed into one of those big machines that crushes out used cars, you know? Crushes them into those cubes, squares them off? It just crunch, and I, all the stuff that squeezes out my ears is all these weird stories, there's nothing there, dead.

CLOSE UP of Colin's eyes. He glances up to his left.

COLIN

You know, man, and it could make you do stupid things, eh, that kinda pressure, inside your head? It could make you nuts. So, uh, there's something collective about it and there's something mass cultural about it, and then there's something very personal about it.

Colin takes a drag off his cigarette.

COLIN

You know, I try to triangulate these three things, you know, whether they're, whether they're plural or singular, and I, I just group them as one thing. And I just, I'm still playing, it's like I'm playing with my own shit, you know what I mean?

Colin LAUGHS BITTERLY, as he glances up.

COLIN

Like it's just more bullshit! It goes on and on and on. So. I'm, I'm having a hard time, I don't know if I would be ready to be interviewed in the barber's chair today anyway, I'm still...

DONIGAN (OS)

I don't want to interview you.

COLIN

All these - eh?

DONIGAN (OS)

I just want him to cut it off, that all, I...just want you to...cut it off...

As the camera pans slightly to the right, Colin's and Donigan's reflections can be seen in the mirror behind. The camera wobbles as Donigan's hand measures Colin's beard.

COLIN

Yeah, well, I don't know what, you know, I kind of like my beard, it's all I've got.

The camera pans down Colin's face to his beard.

COLIN

You're killing me with this thing, you wanna shave my beard.

The camera pans back up to Colin's face. Donigan is reflected in the mirror.

COLIN

People see the beard and they go away, you know? I think they expect too much from me, you know? I have a splitting headache right now, and it's withdrawal from coffee, you know? I have, I have, my head is pounding like a brick inside. It tightens up my, my spiritual nature, you know.

Colin takes a drag off his cigarette.

COLIN

And now, I have cigarettes.

Colin COUGHS.

COLIN

But no coffee. If I had a coffee I'd feel a lot better, Donigan.

DONIGAN

I thought you were off coffee.

COLIN

Well, one coffee ...

Colin and Donigan LAUGH.

COLIN

You see?

DONIGAN (OS)

Yeah. Yeah, yeah, yeah, yeah, yeah...

COLIN
It used to be booze, now it's coffee.

Colin LAUGHS.

COLIN
I thought you were off coffee...

DISSOLVE TO:

INT CLOSE SHOT COLIN'S ROOM COLIN DAY

The CAMERA frames a bottle of pills in COLIN's hand.

COLIN
Well, I better take one, eh, 'cause I didn't take them. You'll have the extreme, the, the, the...

The camera tracks back. Colin is standing in front of his open kitchen cabinet.

DONIGAN (OS)
Okay, okay, well, how have these affected you, anyway?

COLIN
They're okay. I went through a twenty-year withdrawal of something that came out of me in two days,

Pills RATTLE in the bottle.

COLIN
a huge shape came out of me ...

DONIGAN (OS)
Well, why are you taking one now?

COLIN
'Cause I didn't take them. Well, I took two yesterday ...

DONIGAN (OS)
Yeah, but aren't you supposed to keep these balanced? I mean, you're not supposed to just kinda chew 'em up when you miss one, Colin.

Colin puts his cigarette in his mouth.

COLIN

No, I took two yesterday -

DONIGAN (OS)

You're supposed to keep a certain level in your system.

The camera pans to the left, to the window. Light creeps in around the edges of the curtain-sheet. The camera pans back to Colin.

COLIN

They tell you, they, they tell you, follow, don't experiment.

SNAP of lid going back on the bottle.

DONIGAN (OS)

Yeah.

COLIN

They tell you stick to the doctor's instructions or don't take them at all.

DONIGAN (OS)

Uh huh.

Colin walks over to the sink and runs water into a mug. The camera pans to the sink and tracks in.

COLIN

Yesterday, I had to decide whether to take them at night,

DONIGAN (OS)

Uh huh.

COLIN

or during the day.

DONIGAN (OS)

Yeah.

COLIN

At night, you take 'em, you go to sleep, and you know you've taken them. My problem is, if I take them during the day, I have acute long-term/short-term memory loss, from the alcoholism and the atrophy of the brain, but these things

The camera frames Colin's hand, which holds a pill.

COLIN

cause memory loss, too.

Colin puts the pill in his mouth and drinks from his mug. The camera moves to his face. The camera tracks back and pans to Colin and the sink. Colin turns off the dripping tap.

COLIN

So if I take 'em during the day with my stomach pill, I take 'em both at once, but if I, if I take 'em during the day, at the beginning of the day, I can't remember if I took them later on.

The camera pans to the left, to the table. On the table is a bag of apples, a box of Tide detergent, a loaf of bread, and dried fruit.

COLIN (OS)

But if I take them at night, I won't be waking up in the middle of the night to try to remember if I took it or not, you know what I mean? It sounds stupid, but the memory loss is that bad, I can't remember. There's no point in overdosing, so I take one every day, but I'm out of these things. I gotta get these things. They're expensive.

DONIGAN (OS)

Well, those aren't the stomach things, those are something else.

The camera pans up to the wall behind the table, then pans to the right, to Colin's arm.

COLIN

(irritated)

These are the stomach things.

DONIGAN (OS)

But you showed me the Lozac -

COLIN

(sharply)

Yeah, the box, what do you think -

DONIGAN (OS)

Oh, okay, okay, that. Okay, it goes in the box, right?

COLIN

Yeah...

The camera pans to the right, to the bed. Colin picks up a box of pills from the bed. Colin opens the box, takes out an empty package, puts the package back in the box, and puts the box on the shelf.

COLIN

Well, they're good, too, they've helped me a lot. They've helped my stomach out a lot. I mean, they're unbelievable, but I have to go through like, to a specialist, finally. I brought the box to renew the prescription - she's not open today.

DONIGAN (OS)

Now, that's the, what's the, what's that?

The camera zooms up to the shelf, to Colin's asthma pump. Colin picks up the pump.

COLIN

My asthma.

DONIGAN (OS)

The asthma, eh?

COLIN

Yeah, a ventilator.

DONIGAN (OS)

Are you a serious asthmatic?

COLIN

Born, yeah.

Colin SPRAYS the ventilator into his mouth.

DONIGAN (OS)

Ah, you're born asthmatic?

COLIN

I have allergies.

The camera whirls around the room twice.

COLIN

I have allergic asthma. I'm allergic to about seventeen plants, cats, dust, God, this rug here is road kill, it was like this when I moved in, they keep telling me to clean the place. They charge me a buck to vacuum the bloody thing, and it goes in one end of the vacuum cleaner and out the other. I need a new rug.

DONIGAN (OS)

Yeah, I think so, yeah.

COLIN (OS)

I can't breathe this, this...I have -

DONIGAN (OS)

That's why you should -

COLIN (OS)

You're right, I have to move soon. And I'm, I'm afraid to move because I've gotten so many things together here, and it took so long because of my illness,

The camera comes back to Colin, standing in front of the sink. Only his torso can be seen.

DONIGAN (OS)

Um hum.

COLIN

That every time I got something together, I went into a depression,

The camera zooms in on Colin's torso and pans up to his head.

COLIN

thinking, jeez, I shoulda done this two or three years ago. I wonder, how many other things have I not done, you know?

The camera pans to the right of Colin, past a box of Minute Rice, to the window, then back down to the Minute Rice which has a brand-new white scrub brush on top.

COLIN (OS)

Like, I really need help moving. And it's not the physical act of picking up a chair or a bag,

The camera pans to the left of the Minute Rice, to the sink. In the sink are pots, utensils and a sponge. The camera tracks in.

COLIN (OS)

it's like I can't remember what I'm doing, I can't get organized. You know what I mean? People don't show up long enough to make something happen, they show up and they want a story and they leave.

The camera pans up to the shelf above the sink where the pills and asthma pump are kept.

COLIN

Just like you do.

DONIGAN (OS)

I don't do that.

The camera pans to the left, around the room, to the door.

COLIN (OS)

Yeah, well -

DONIGAN (OS)

Not too often.

COLIN (OS)

This is gonna be recorded for the whole world to know.

The camera pans to the dresser where there are pill bottles and a tube of toothpaste.

DONIGAN (OS)

That I'm a son of a bitch.

Donigan LAUGHS nervously.

COLIN (OS)

I didn't say you were a son of a bitch, I said I'm having trouble with all this stuff. You're helpful enough. I can't figure out how to organize my friends, you know what I mean?

Colin CHUCKLES. The camera pans quickly to the right.

DONIGAN (OS)

It's always a problem, Colin.

Colin LAUGHS.

DONIGAN (OS)

Even for people like me. They say it's tough.

COLIN (OS)

Yeah, you do it a lot.

The camera returns to Colin, standing in front of the sink.

DONIGAN

I haven't figured it out, I haven't figured it out.

COLIN

Ginseng.

DONIGAN (OS)

Is this more ginseng?

Colin tips the bottle up to his mouth and takes a swig.

DONIGAN (OS)

You just had some, Colin! For Christ's sake! That's, that's the second ginseng!

Colin CHUCKLES demonically.

DONIGAN (OS)

You know how hot that stuff is? I mean it really jazzes you up, you know.

The camera pans to Colin's hand, holding the small bottle. Colin gestures with the bottle as he talks.

COLIN

These are the 300 hundred milligram with bee pollen, they're not three thousand like the others.

DONIGAN (OS)

Well, no, but do you take two a day?

Colin returns the bottle to its box and closes the lid.

COLIN

I take 'em when I, when I feel the need, when my ying yang collapses.

Colin puts the box on the shelf.

DONIGAN (OS)

(gasping)

Oh, come on!

COLIN

And now I'm totally impotent, I can't get erections anymore...

Colin turns and faces the camera. The word 'BOSS' embroidered on his sweatshirt is clearly legible.

DONIGAN (OS)

Yeah, but that's because of the, the, the mind-twister

Donigan's hand enters the shot and gestures.

DONIGAN (OS)

or whatever the hell that is.

COLIN

No, it's 'cause of the quality of women I keep bumping into.

DONIGAN (OS)

This is not, I don't think so, Colin -

COLIN

You don't want me to start that, eh? What are they, sacred?

DONIGAN (OS)

I bet you it's the drugs, it's the drugs! It's not the quality of the chicks.

COLIN

What are they, sacred?

DONIGAN (OS)

NO, I'm not being sacred about them,

Colin picks up a pack of cigarettes and pulls a cigarette out.

DONIGAN (OS)

there's nothing wrong with these women, it's, you're...gotta limp dick because you're taking these pills. It's simple.

COLIN

You wouldn't believe this twisted, crazy relationships I get into.

Colin puts the cigarette back into the pack.

COLIN

Like, I don't drink and take drugs anymore, I didn't care then. Like, 'cause you were moving faster.

The camera pans to the table. Colin puts the pack of cigarettes on the table.

COLIN

But when you're at a dead stop, like this, on medication,

Colin picks a lit cigarette out of the ashtray. Next to the ashtray is a lit candle.

COLIN (OS)

and these people come flying around...

Colin LAUGHS.

COLIN (OS)

You could sit there and do nothing. Even if you do nothing you get into trouble, 'cause like, they're moving everything around, eh?

The camera pans slightly so that a burning candle is in the center of the shot.

COLIN (OS)
And they've got all these, their social workers

Colin puts his cigarette in the ashtray.

COLIN (OS)
and their welfare agents and their doctor and you got fifty people coming around and wanting to - they have to know,

The camera pans slightly to the right. Colin shuffles a dish and picks up his cigarette.

COLIN
so you tell them and they get confused. And I said look, you don't have to know 'cause every time I tell you something you make it worse.

The camera pans to the right, to Colin, smoking.

COLIN
But I can't, I'm, I'm always on the firing line here...well, in the middle-class situation.

DONIGAN (OS)
Well, what have we had so far, we've had, we've had, we've had - have you taken the stomach pill yet?

COLIN
I think I took it this morning, I can't remember.

DONIGAN (OS)
Have you -

COLIN
I have none left!

Colin reaches into the cupboard and picks up the empty box of medication.

COLIN
I went over to the store to renew my prescription

DONIGAN (OS)
Yeah, so you -

COLIN

and to give her my monthly sixty-eight dollars -

Colin puts the box back in the cupboard.

DONIGAN (OS)

So you don't know if you've taken that, what about the other one? The one up there? I mean the mind-bender?

Colin picks up a bottle of pills.

COLIN

This one?

DONIGAN (OS)

Yeah. How many of those you taken today?

COLIN

I only take one a day.

DONIGAN (OS)

And you've taken it already?

Colin puts the bottle back in the cupboard.

COLIN

That was it.

DONIGAN (OS)

You just took it.

COLIN

Yeah.

DONIGAN (OS)

And you sprayed some...asthmatic stuff up?

COLIN

I don't remember if I took it this morning, I don't think I did. I went over to pay my bill.

DONIGAN (OS)

Hmmm.

COLIN

And I was gonna not take it today.

The camera pans slightly to the left. Colin reaches over to the table and picks up a small, long box.

DONIGAN (OS)
(panicking)

What's that?

COLIN

These are watercolors.

Colin slides the tray out of the box.

DONIGAN (OS)

Oh.

COLIN

Or, uh, uh, pastels.

Colin slides the tray back into the box.

DONIGAN (OS)

Yeah, yeah, yeah, yeah, right.

COLIN

They're the wrong kind, the girl sold me the wrong kind.

Colin puts the box back on the table. The camera pans over the table.

COLIN (OS)

I didn't even buy the right kind of stuff. On welfare day I went out and bought all this stuff, I bought watercolors and paper. I did those two drawings there, you see? See my drawing, this is my,

DONIGAN (OS)

What drawing, what drawing?

COLIN (OS)

this is my memory of Halloween, now that's my famous artwork, okay?

The camera pans to the right, around the room, to a drawing on the back of a door. The drawing consists of diagonal lines, circles, triangles, and numbers, with the title, "Halloween," inscribed at the top.

DONIGAN (OS)

Oh, memory of Hallo...this is memory of Halloween?

COLIN (OS)

Yeah, this is how the whole thing went down. Does it look, do I look normal?

DONIGAN (OS)

You look completely normal.

COLIN (OS)
Could you survive a drawing like that?

DONIGAN (OS)
Yes, sure. No problem.

COLIN (OS)
What do you see there?

The camera tracks back woozily.

DONIGAN (OS)
Well, I see an abstract, Halloween -

COLIN (OS)
Okay, let's do an art therapy-wise, where everyone's looking at your works.

The camera pans slightly to the left, then pans back to the drawing.

DONIGAN (OS)
Okay, alright, alright, let's go, okay, show me.

COLIN (OS)
where everything's true -

DONIGAN (OS)
Okay.

COLIN
what do you see there?

DONIGAN (OS)
Well, point -

COLIN (OS)
Totally off the top of your head, and I won't interrupt.

DONIGAN (OS)
Well, I see a building.

COLIN (OS)
Okay.

DONIGAN (OS)
And, uh, I see some, some awnings hanging out over

Donigan points to the drawing.

DONIGAN (OS)
the front of the building, here.

COLIN (OS)
Right.

DONIGAN (OS)
And I, I see a kind of doorway, here, which leads into the side of the building.

COLIN (OS)
Right.

DONIGAN (OS)
And, I don't understand what this triangle is,

Donigan points in a circular motion around the triangle.

DONIGAN (OS)
here at all. And I don't understand what the numbers are, seven, eight, nine, I mean, nothing comes immediately to mind.

Donigan's hand shadows the drawing.

DONIGAN (OS)
This, around here, is just, that's sky, of course,

COLIN (OS)
Yeah, yeah.

DONIGAN (OS)
above the building. And, this is a parking space back here,

Donigan points to the bottom left of the drawing.

COLIN (OS)
Okay

DONIGAN (OS)
probably a little car in it, who knows?

The camera pans to the upper left of the drawing. Donigan's hand waves expressively over the drawing.

DONIGAN (OS)
This is meant to suggest the, the activity and, you know, all the energy out on the street, in front of the house,

COLIN (OS)
Yeah, right...

DONIGAN (OS)
right?

COLIN (OS)
Okay.

DONIGAN (OS)
And, that's the title, "Halloween."

COLIN (OS)
Right. Trick or treat.

DONIGAN (OS)
Trick or treat.

COLIN (OS)
Right.

DONIGAN (OS)
Now, do I get it or not?

COLIN (OS)
Sane or crazy?

DONIGAN (OS)
Now, what are we talking? Did I come close?

COLIN (OS)
Yeah, that's, that's the first layer, yeah.

DISSOLVE TO:

INT MEDIUM SHOT COLIN'S ROOM COLIN DAY

COLIN, seen from the side, SITS at his cluttered table, with the sink in the background.

COLIN
So, I was telling him, I said, my next big decision, now that I stopped taking pills. Do I want my buddy to, who's filming me, to do this thing? Do I want him to shave my beard, like, I'm gonna be in shock, you know?

The CAMERA TRACKS around to the front of Colin. His face fills the frame.

COLIN
Like...my ego and my identity is so frail and so thin in this recovery program I'm in, and the medication has made me so strange, that it just took me a while to grow my beard back

Colin touches his beard.

COLIN
for me to feel comfortable, you know? Like I'm gonna feel like a peeled, peeled dry tomato.
And I thought, well, maybe I won't take the medication and I'll see how I feel tomorrow.

Colin lifts a cardboard cup to his mouth, but does not drink from it. He puts the cup down.

COLIN
I was gonna cancel the whole thing, I was so freaked out by it,

Colin looks up.

COLIN
I was psychotic and strange, eh? I was swelling up and swelling up and swelling up and had
little, little droplets, you know, and

COLIN
(clearing his throat)
short of breath, and, and dizzy, I had two dizzy spells that almost knocked me down.

INT MEDIUM SHOT COLIN'S BEDROOM COLIN DAY

The CAMERA PANS to COLIN, STANDING, wearing a t-shirt and underwear.

COLIN
(indignant)
Look at this! I'm pregnant, man!

Colin lifts his shirt over his large, bloated belly.

COLIN
This is from the medication, man!

Colin SLAPS his belly with both hands.

COLIN
I haven't been eating, you know? I lost, they said, gee, you lost a lotta weight last
summer,

Colin runs his hands over his belly.

COLIN

I really improved, but I had a nervous breakdown so I took the pill - look at this! That's all from the medication!

Colin pulls his shirt down over his belly.

COLIN

I'm not taking it anymore.

Colin turns and walks toward the sink, pulling off his shirt.

COLIN

And I'm sick, man, I'm sick from it, I'm all paranoid and screwy.

EXT FULL SHOT CITY STREET COLIN DAY

The city is covered in ice and snow after a major storm. COLIN wears a coat and hat and WALKS down the street. The CAMERA, droplets glistening on the lens, FOLLOW S. WIND roars through the open mike. Snow and ice CRUNCH under Colin's and Donigan's feet.

INT CLOSE SHOT BARBER SHOP COLIN BARBER DAY

COLIN, facing the camera, SITS in the barber's chair. The right half of Colin's beard has been shaved. DONIGAN and CARLO, the barber, can be seen in the mirror behind Colin. Carlo STANDS over Colin and puts a pair of clippers to Colin's beard.

CARLO

The Italian producer is dead.

The camera pans to the right side of Colin's face. The razor SHEARS off hunks of Colin's beard.

COLIN

Sergio Leone? Really?

CARLO

Yeah.

DONIGAN (OS)

He is dead?

CARLO

He's dead, yeah, a few years ago.

COLIN

I didn't know...

Time lapses. Colin's beard has been reduced to a small moustache and a long goatee. Carlo pulls on the goatee. BANTERING BARBER at next chair. Carlo shaves off Colin's goatee.

CLOSE-UP of tufts of Colin's beard, piling up on the pink sheet that covers his chest.

CARLO (OS)

You want to keep that?

COLIN
(under the sheet)

No, no, no.

CARLO (OS)

The girls gonna play with this.

COLIN
(under the sheet)

Yeah, I wish they'd play with something else.

Time lapses. Colin's face is wrapped in white towels, with only his nose and mouth showing. His upper lip is lathered with shaving cream. An electric razor DRONES and MEN TALK in the background.

COLIN
(snorting)

This is waking up my sinuses.

Time lapses. Carlo shaves Colin's moustache with a straight-edge razor. The SCRAPING of the razor can be heard.

CLOSE-UP of the mirror in which Carlo, Colin, and the barber shop, decorated for Christmas, are seen in infinite regress. Carlo shaves Colin's face with a straight-edge razor.

COLIN

I hope nobody comes in and shoots me. Like in these Italian gangster movies. What's that guy in New York?

Time lapses. Colin, face shaven, sits quietly in the barber's chair. Carlo cuts Colin's hair.

COLIN

I don't remember ever looking like this since I was a kid.

CARLO

You look wonderful.

COLIN
Since I was going to high school.

Time lapses. MEDIUM SHOT of Colin in the chair. The camera pans around Colin's face.

COLIN
(staring in the mirror)
I look a lot like my father.

Colin glances up.

INT MEDIUM SHOT COLIN'S ROOM COLIN DAY

COLIN is STANDING near the window, wearing a hat, glasses, a sweater, and a dress shirt buttoned to the collar. He paces, rubbing his hands over his face.

COLIN
To be clean-shaven, a nice feeling of the ice and the snow out there, eh, that strange storm?

The CAMERA TRACKS IN on Colin.

COLIN
(darkly)
And I'm gonna feel like this for what, a couple of days? And then what? You know, the medication, the hospital, this and that ...

The camera tracks in closer.

COLIN
the hair grows back, I got no money, no job, nothing to do, no reason to keep clean. And no one to share my...experience with.

CLOSE-UP of Colin's face.

COLIN
To have some fun about with life, you know what I mean? I'm living in a death, death trance.

Colin continues pacing back-and-forth in front of the window.

COLIN

So. I've been that way for a long time...To keep up the energy, I don't know, what does it take to keep it up, do you, do you have, does your wife keep, help you keep it up? I mean, not your, I mean, keep up your spirits?

DONIGAN (OS)

Sometimes. But -

COLIN

Is that what, is that what, is that what people do when they get married, they feel compatible, it's, I mean I'm not this

DONIGAN (OS)

I don't think it happens very often.

COLIN

passionate, romantic type of person, I want someone who's got some kind of a soul and a heart, you know what I mean? I mean I can admire a person from a distance as much as I can up close if they're, if they're a good person, you know, I mean...

Colin walks back toward the window.

COLIN

I've lost all my values, all these people keep imposing,

Colin walks back to where he was standing.

COLIN

these strange things... and I keep extending myself to people who don't seem to have it, and they take what little left I have out of me and turn it into a demonic force. And I go, "Well, gee, they're all like that." But they can't all be like that.

COLIN

(voice rising)

I feel so positive right now it's ridiculous, Donigan, you know what I mean? I feel I could do anything. But, if I didn't have a shave, the next day I would lose it all, like two days later I'd be lost.

Time lapses. Colin is standing in front of the window.

DONIGAN (OS)

Take off your hat for a minute.

COLIN

Oh, yes sir.

Colin takes off his hat and holds it to his chest.

COLIN

Well, let's face it. If I,

Colin lowers the arm holding the hat and rubs his eye with his hand.

COLIN

if I have to go anywhere official -

DONIGAN (OS)

(breaking in)

Could you hold that one more time?

Colin raises his hat back up to his chest.

DONIGAN (OS)

Yeah. And just -

The camera tracks in.

COLIN

If I have to go anywhere official from now on ... this is the beauty of having a beard and all that crap. If I have to go somewhere,

The camera pans to the left of Colin, then to right to the wall, blurry.

COLIN

like a funeral or my mother's funeral or my father's funeral or something official or anything, you know what I'm gonna do, Donigan?

The camera pans back to Colin, blurry, then in focus, in front of the window.

COLIN

The first thing I'm gonna go do is get a shave and a haircut at that barber on the corner, and then I'm gonna go.

The camera tracks back.

COLIN

You know, I feel like a million bucks. And more so

Colin points to Donigan.

COLIN

'cause I don't do it all the time. That is going to be the instant shot in the arm, my cocaine and my, my, my, my medication and my, my paycheck and my -

DONIGAN (OS)

Turn to the left. Get away from the window.

Colin walks to the left of the window, toward the sink.

COLIN

my big prize. You know? I'm gonna go for a shave and a haircut. Because I don't do it all the time. If I had a shave and a haircut every day I probably wouldn't feel as good as I do now, huh? There's something about

Colin runs his hand over his face.

COLIN

having some guy do it, it's just, you know, a little light conversation and in the mirror, you see everything, you see your face. It's nice, eh?

DONIGAN (OS)

It's okay.

The camera zooms in on Colin's face.

COLIN

my eyes are turning blue, even. Bluer. They'll come out real blue after I get a buzz, a spiritual buzz. So, it seems to be working out. I was pretty depressed when you dropped by. I sound neurotic, eh, maybe I should move to New York. Maybe -

Colin LAUGHS.

COLIN

you get too neurotic you move back to New York. People are running away from New York...some places, they can't handle neurotic people. .. go back to New York, I've never been to New York. That's not bad, a shave and a haircut, my tie, tied up my jacket. Oh yeah, I could make a speech and read poetry and, you know...

DONIGAN (OS)

W ell how 'bout making a speech?

Colin shifts back and forth, facing left, then facing right. He fans himself with his hat.

COLIN

Oh yeah, right, George Bernard Shaw. No thank you, I'm not that eloquent today, but I mean...this is the feeling I have, you know, this is the feeling, I don't have one ready, I don't have a script. But...wow! I'm talking like a valley doll. No vocabulary. What else do you want from me?

DONIGAN (OS)

This is it. That's it.

The camera zooms in on Colin's face.

COLIN

I usually have to drink a lot of whisky to get inspired.

The camera zooms in on Colin's mouth.

DONIGAN (OS)

Done. That's it.

The shot freezes. The sound of a CAMERA can be heard.

DONIGAN (OS)

That's it. That's it.

COLIN (VO)

In the simple story that I told you about like, drugs and, mixed street drugs with medication and mentally ill and the fact that she used to live like that,

EXT CLOSE SHOT ALLEYWAY BETWEEN TWO BUILDINGS COLIN DAY

COLIN, clean-shaven, is STANDING in the alley. Power tools WHINE in the background. It is cold enough to see Colin's breath.

COLIN

these nurses, and they deal with these people every day, can't, have turned a five minute story, which is a simple explanation of somebody on the street's life, which takes five minutes to explain, have turned it into a three-month fucking soap opera! And they have come up with more twisted ways to misunderstand what I said, and they do it every day, how do they, I don't know how they treat the other patients.

Colin walks down the alley, past a cinder block wall. WIND rumbles through the mike.

COLIN

They've driven me mad with this fucking story and now the girl is, is beyond control, they haven't done anything for her. She's gonna, I told my buddy that she'd probably be dead

within a year just because of what the hospital's doing to her,

Colin stops walking. The CAMERA TRACKS IN on Colin's face.

COLIN

after she's finally learned to walk again, from being crippled, having broke her back and her legs and everything, from jumping off a building.

Colin reaches the sidewalk, turns and heads back up the alley, with the camera at his left side.

COLIN

So I, I can't, I just can't imagine how intelligent people can misunderstand a simple story for three fucking months now, or six months, and have someone's life at stake at the same time, and not expect you to get fuckin' mad!

The camera tracks in on Colin's face. VOICES of people in the street, clearing up after the ice storm.

DONIGAN (OS)

Let's walk up the alley again.

Colin takes a drag off his cigarette. The camera pans to the back of Colin's head, then around to Colin's left side, profile view.

DONIGAN (OS)

Let's go.

Colin begins walking. W IND in the mike.

COLIN

(increasingly outraged)

They think it's cute, it's Archie comic books, I must be hurt, 'cause I'm emotionally immature. You're killing somebody, you're fucking human, you're supposed to be there to save their lives, not to kill them! And you can't believe someone's mad? And they're blaming me? Like I'm exploiting this woman? Ah, fuck,

Colin gestures furiously. W IND in the mike.

COLIN

(voice rising to a scream)

you have no, no many idea how many ways they've twisted this fucking story around, and they're not doing their fucking job! It's simple! It's like giving a

Colin halts. The camera pulls back.

COLIN
band-aid to somebody who cut their finger in your fucking house,

Colin storms forward toward the camera.

COLIN
(angrily, then calmly)
it's just not a big fuckin' deal, you know? Holy cow, and now I have to get off the pill,

Colin flaps his arm in exasperation.

COLIN
I, I can't see these people twice a week anymore, they're too

Colin halts, then turns.

COLIN
fucking stupid. They're unbelievable,

Colin retraces his path down the alley.

COLIN
there's something about being nice and clean and artsy-fartsy pansy-pansy, they're all fucking stupid, man! They're devastating! It's

Colin gestures. DONIGAN'S HEAVY BREATHING caught by the mike.

COLIN
One Flew Over the Cuckoo's Nest!

The camera catches up with Colin.

COLIN
It's scary, I don't know, I don't trust people who are clean and neat and tidy and look good every day.

COLIN
(slight CHUCKLE)
Don't expect me to get a shave every day, eh, Donigan, just once in a while. I don't wanna

be associated with these people. Fuck.

Colin takes a drag off his cigarette.

DONIGAN (OS)

That was good, Colin.

COLIN

Yeah, well, tomorrow she's gonna show up with her little, her little sly remarks. Like they think they're being so subtle, and so coy. And I'm going,

Colin stops walking. The camera tracks back.

COLIN

"what are you talking about?"

Close-up of Colin as he keeps walking.

COLIN

and what are you trying to imply? Either say it or don't say it, I don't have time for what you're imagining, is a, is a sublimation of something which is stupid to begin with, you know?

Colin emerges from the alley and surveys the snowbound street.

COLIN

Ah, man, you know, I'm gonna punch one of them,

The camera tracks back. Colin turns and starts walking down the residential street.

COLIN

I've chased them out of restaurants, that's the best I can do.

Colin stops and turns to the camera.

COLIN

(CHUCKLING)

And they, they run out of the restaurant, and she goes and tells

Colin pauses to deliver his punch line.

COLIN
(LAUGHING)

the cops. That I yelled at her in a restaurant. Who cares, right? And she's my nurse.

DISSOLVE TO

EXT MEDIUM SHOT CITY STREET WITH ICE-COVERED TREES COLIN DAY

COLIN LOOKS over his shoulder down the street then turns to his right. WIND rumbles through the mike.

COLIN
And they don't tell the doctor and now the doctor, he thinks I'm the best patient he's ever had on medication, it was my idea to take the pills for a couple of months. Now I wanna go off.

The CAMERA PANS around Colin, ending up in front of him, as he starts walking.

COLIN
(sarcastically)
You know what that's going to do, Donigan. They're going to threaten to cut off my welfare, because the pills have made me sick and I don't wanna take the pills anymore. They're gonna tell me I'm sick 'cause I drink too much coffee, they're gonna tell me I'm sick 'cause I don't know how to

Colin halts. The camera shifts to Colin's other side.

COLIN
handle mentally ill women, which I'm surrounded by, they stick them in my building, they're gonna tell me that I'm sick because I smoke a joint once in a while. I never had any of those problems, in all the years that I did all the other things, only since I took this medication.

Colin keeps walking.

COLIN
So tomorrow, I have to confront the whole system again, this whole health care system.

Colin stops walking and looks down the street.

COLIN
The whole political system is all based on health care and medication, they're just as bad as the

Colin keeps walking.

COLIN

pushers on the street. And they, I don't know who they think they're talking to when they talk at you. They've got some formula in a book and you're talking to them in plain English. And then if you try to understand medical language and legal language, they won't accept that, they think you're trying to con them into something. Where does, where does language go? Where's communication, eh? It's nowhere. That's why you gotta make films.

Colin stops and takes a drag off his cigarette. MEN'S VOICES and POUNDING.

COLIN

(casually)

So look, we're living in...look at these ice cubes, aren't they amazing? These are amazing.

Colin walks toward a tree encased in ice and pulls the ice off one branch.

COLIN

Man, just, break one of these off, and watch the thing grow.

The camera pans to the tree. Colin whacks at the branch with his icicle.

COLIN

Amazing. Boink! Ouch!

Colin waves the icicle in the air and begins to grab another icicle.

COLIN

There we go. Alright. Okay, you coming this way?

Colin, bending under the tree, keeps walking down the street. CLOSE SHOT of Colin's face in profile. Donigan SIGHS DEEPLY.

COLIN

Yeah, I find it very frustrating, man, like, these people have me by the balls, there, with the welfare and the medication. I wanna get better. I just tried to help this girl out for, like, for,

Colin stops walking.

COLIN

doing the simplest, most innocuous stuff

The camera pans to the left of Colin so that Colin is walking toward it.

COLIN
and they made the hugest scandal out of it,

Colin keeps walking.

COLIN
to the point where the scandal has confused the patient to the point

An old man in winter clothes walks next to Colin, then passes him.

COLIN
where she's probably on the verge of suicide or some other kind of stupid thing, you know?

DISSOLVE TO:

INT CLOSE SHOT GLASS-ENCLOSED APARTMENT ENTRANCE COLIN DAY

CLOSE UP of Colin's hands as COLIN ROLLS a cigarette.

COLIN
She's become a criminal, eh? She's become a drug dealer and a prostitute now. And I told the doctor and she says, she says, "Prostitution? Drugs?" I said,

The CAMERA PANS up to Colin's face.

COLIN
the girl has a twelve-year-old brain in the body of a Playboy bunny, she, even, she's from Chicago, she even was interviewed by, by Playboy to be a Playboy, and it didn't pan out for her, as she says.

Colin turns and looks through the glass door.

COLIN
Now I'm saying that girl's been mentally ill all her life, and that, that, like she'll do anything with anybody 'cause she feels like, as a retarded child, out of the hospital, she's being a delinquent. She'll do it for money, she'll do it for drugs, she'll do it for fun, she'll do anything that seems to upset people, she gets into this thing. And she does whatever comes along,

Colin lifts his cigarette to his lips.

COLIN

what do you want, a blow-by-blow description of what she's doing?

Colin pulls the unlit cigarette out of his mouth.

COLIN

It's poisoning her liver, you're a doctor, you're not a moralist. She can have sex with animals, it's none of your business. But if she's mixing one thing with the other, when I was in the detox program, they gave me, I, they experimented with drugs with me, eh?

You took the urine test, to check to see what you were on, and this and that, and then you took a blood test to see that you weren't poisoning your liver! Okay?

Colin walks to the left. The sound of KEYS JIGGLING and a SQUEAKY HINGE.

COLIN

You didn't take a urine test to get, to get punished for, for the, for the stuff that they, that you were taking. They wanted to see

Colin lifts his cigarette to his lips.

COLIN

if you were mixing it with street drugs to poison your liver, it's very simple. So what do you do after that? They readjust the medication

The DOOR CLOSES with a slam.

COLIN

to make sure that you don't poison your liver. There's no morality, there's no police, there's no nothing, it's like, well,

Colin pulls the cigarette away from his lips.

COLIN

you're poisoning this guy, you try to get them to stop take, drinking and taking drugs, and you readjust the medication so they don't have, their liver doesn't burst.

The camera tracks in on Colin's face.

COLIN

And then you try to con them into taking detox programs or to stop or to do whatever.

Colin walks away from the camera, toward a white wall. The camera pulls back to a MEDIUM SHOT. Colin gestures in frustration.

COLIN

Holy cow, they don't even know that, these nurses. They think that you take the urine test, like you gave at...athletes...Olympic athletes to cheat them out of their prize. So, you take the urine test and they find there's marijuana in it or whatever. I even told her, well, she cheats on her urine test, she's got other patients giving her the bottles. They still haven't caught her yet.

Colin lifts his cigarette to his lips and pulls it away.

COLIN

They don't know what to do, if they do, they don't know how to, they don't know what to do the right thing.

Colin walks toward the camera.

COLIN

And it's not complicated,

Colin gestures with his hands.

COLIN

it's simple, it's what the other doctor did in the same hospital and it what's the other nurses do, and they don't even know that.

Colin walks away from the camera.

COLIN

And they're going into the community, and giving me a lecture about, oh.

Colin lifts his cigarette to his lips and goes to light it. The camera zooms in on Colin. Colin removes the cigarette from his mouth. The cigarette is still not lit.

COLIN

So, I explained it to them.

The camera zooms in on Colin's face.

COLIN

You think they got it when I explained it to them? They didn't get it. They thought I was upset because I was jealous, and because,

COLIN

(mimicking the nurses' simpering voices)

well, "our patients are having a hard time relating to each other" and, well, "we know three other patients who were upset by her."

COLIN

(back in his own character)

I said, "three other patients. I know forty people in the neighborhood who had their way with her." She's running around on the streets with like, you know, winos, the winos spray Lysol in their wine, you wanna put that in your fuckin' liver?

Colin lifts his cigarette to his lips and pulls it away.

COLIN

They think it's a jealousy, heartbroke, Archie comic book. I told her, I said, "you're out of an Archie comic book. Archie went to Vietnam, Betty became a junky, Veronica became a psychiatric nurse, and Jughead, he became a biochemist for the Pentagon and laughed at all of them, he went back to college."

Colin lifts his cigarette to his lips.

COLIN

You're pathetic fuckin' people.

Colin lifts his cigarette to his lips and goes to light it. His attention is caught by someone on the street. He pulls the cigarette away from his lips. The cigarette is still unlit.

COLIN

I've given them shit all the fuckin' time, and it goes on and on and on...

Colin smiles and waves.

COLIN

(to the unseen person)

How are you?

Colin lifts the cigarette to his lips and lights the cigarette. Slow motion.

DISSOLVE TO:

EXT CLOSE SHOT ICY TREES DAY

STATIONARY SHOT in slow motion of ice-coated branches moving in the wind.

COLIN (VO)

It's finished for me, you solve it. It's not my problem, it's your problem. Or, she's not your client anyway, and you don't have the authority to do anything anyway. They're fascists. Those fascists, they're fascists, they don't even know it. I don't know, man, I, you know, how much of this shit, I know my civil rights and my legal rights. Granted, the girl is a selfish, childish little bitch, you know, that's all she is, she's just this fucking bullshit artist. But, you know, with a broken back, broken legs, her heart popped out, and a kidney collapsed, hole in her chest from life support and suicidal and ... you know, came out of life support realizing she was a junky, probably didn't wanna go through detox,

INT CLOSE SHOT APARTMENT ENTRANCE COLIN DAY

COLIN is STANDING in the entrance, looking out the glass door.

COLIN

and lies about everything 'cause she doesn't wanna hurt anybody's feelings and knows that she can get what she wants by being clever,

The CAMERA ZOOMS IN on Colin's face.

COLIN

and what she wants is not good for her. You see all that and you try to help them out and you realize you're, you're, you're, you're, you're walking into a blind spot, there. But what are the others doing, they're accusing you of exploiting, accusing me of exploiting her.

Colin CHUCKLES angrily.

COLIN

Do you think I'm gonna exploit a person who's in that shape, what kind of person do you think I am? What an insult! What a fucking insult, man!

Colin takes a drag off his cigarette.

COLIN

And then they're gonna give me methods of how to cope with her, and they don't,

Colin CHUCKLES.

COLIN

they don't know the first fucking thing what's going on, like I don't need any lessons, how to cope with anybody.

Colin COUGHS.

COLIN

This is what they teach you when you're a brain dead retarded person, so loaded on Haldol you can't speak, they're gonna tell you how to relate to other people, gonna sit there and cut out fuckin' paper airplanes. It's an epidemic, eh, drugs, and AIDS, and Hepatitis, it's an epidemic, and they're being treated by morons, who are making it worse. They're the, they're more of the problem than the drugs on the street.

Colin takes a drag off his cigarette.

COLIN

And they want more money for more programs and they haven't got a fuckin' clue about the problem they're dealing with. No clue. To the point where they make it worse,

The camera pans to the right, out the window onto the snowy street, an icy tree and a car. Two PEOPLE WALK by. A MAN paces beside his car.

COLIN (OS)

it isn't bad enough. This, all this logic and all this kind of thing has driven me mad, Donigan. I've been keeping it in subconsciously because of the medication, I haven't been talking about it.

The camera pans to the left, back to Colin.

COLIN

And this two days since I've been off the medication it's all coming out of me. I can't take it anymore. I'm gonna kill one, I'm gonna punch one of them right in the fuckin' teeth!

COLIN

(ruefully)

You're right. Two coffees and I flipped my biscuit.

EXT LONG SHOT STREET DAY

The CAMERA ZOOMS in on a snowy-packed street, with cars stuck and tow trucks working. A SIREN blares in the distance.

INT CLOSE SHOT COLIN'S ROOM COLIN

COLIN is LYING down, staring at the ceiling. The scene is quite dark.

COLIN (VO)

The last time I sang, it was a contradiction, like. We're supposed to be happy when you're singing, right?

DISSOLVE TO:

The CAMERA PANS across a dresser and hesitates on two photo booth pictures of Colin in a heart- shaped frame.

COLIN (VO)

And we were being trained to, in the school to, to recite poetry for the Letters and Arts program. And also,

DISSOLVE TO:

COLIN, wearing a striped t-shirt, is SITTING in the dark.

COLIN

to sing. And this guy had me singing these little songs for St. Patrick's day thing. Some of them are,

The camera zooms in on Colin's face.

COLIN

you know, the American-Irish thing. Some of them are more Irish. And we had, you know, our cub scout uniforms.

The camera spotlight shines on Colin's face.

COLIN

So we used to, we used to, we used to perform 'cause it's all green, and shorts, and all that. And I had this teacher, this Irish brother, who, who annoyed me to death. He was a ... He punished everybody. They gave the strap to all the kids. They smacked people around. And I was constantly writing people's exams and correcting their spelling mistakes, so they wouldn't get the shit beat out of them. Seriously, I mean, the screaming and the yelling in this school. I couldn't take it anymore. So I, I decided to do the guy in, you know. I thought I was doing everybody a favor. Like, I thought, "This, this is a total injustice." I was this strange little kid. It got to me, eh, deep inside. Anyway, I found out from the janitor's son that these brothers went out at 8 o'clock at night to the, to the Church, to, to go to pray. And then, they had beer with the, with the nuns after, somewhere, I, I went down with a big knife 'cause they were big danger. They were really rough guys. So I got this big knife and I went down. I hid behind two parked cars and it was dark. And I remember, they came out and I thought, "Oh Christ, there's two of them!"

You know, there's a witness.

Colin LAUGHS.

COLIN

And it was dangerous. I, so I, I, I, snuck and I hid up. And I took my thing and I ran up with my running shoes, I was, I ran up as fast as I could, really light on my feet. And I was gonna jam it in their back and I was knocked unconscious,

The camera zooms out slightly.

COLIN

a huge angel appeared with a sword and knocked me down. And I passed out between two, between two cars. And the two guys were so drunk, they didn't even hear me, the two brothers. They said, "What was that?" you know? And I was just missed the guy's back

Colin gestures with his hand. The gesture casts a shadow on Colin's face.

COLIN

by an inch, you know what I mean? And I fell between these two cars. I passed out. I fainted. I really tried to do the guy in. I thought I was like this guy... You know, this guy was evil, you know? And I woke up in a cold sweat with the knife and everything. And my mother was looking for her fucking bread knife and everything. I thought, "Jesus Christ!" I was totally paranoid and I for... I fell into a coma.

The camera zooms in slightly on Colin's face.

COLIN

I forgot everything. And for the rest of the time, there was just a very uneasy feeling between me and this guy. And then, a younger brother or a priest took me over the following year, and he couldn't figure out every time this guy passed me

The camera pans to the right, away from Colin, to a plastic bag, to the table, to GERRY SITTING at the table in the dark.

COLIN (OS)

in the corridor, why this cold breeze went through the

Colin LAUGHS.

COLIN (OS)

fucking corridor, like the guy... I just, I just hated the guy, I wanted to kill him.

The camera holds on Gerry.

COLIN (OS)

It was serious. And as a result, I didn't... I stopped singing in the St.Patrick's day celebrations, Donigan.

INT MEDIUM SHOT COLIN'S ROOM GERRY DAY

GERRY is naked DANCING around in a circle, rubbing his belly, slow motion. His body is reflected in the dresser mirror.

DONIGAN (VO)

Sing that again.

SUSAN (SINGING VO)

If you want to be happy.

DONIGAN (VO)

Sing it. Sing it to me.

SUSAN (SINGING VO)

There's all there is to be.

DONIGAN (VO)

Start from the beginning and sing it right to me.

SUSAN (SINGING VO)

If you want to be happy
That's the way to be
There's nothing else but being happy
That's what you say If you want to be happy
The joyful is here it's better to be
You wanna be happy
It's better to be Instead of letting yourself down
It's better to be happy.