

“if only I”

By

Donigan Cumming

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Characters

Colleen

Colleen Faber, a woman in her forties, homeless

Donigan

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

Colin

Colin Kane, a man in his fifties, with a room

Vicky

A psychiatric nurse, on the telephone

Marty

Martin Corbin, a man in his seventies, with a telephone

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FADE IN

INT CLOSE SHOT COLIN'S ROOM COLLEEN DAY

Close-up of COLLEEN's head fills the screen. She plays with her long blond hair and smokes. Muffled by the AMBIENT HISSING NOISE, a SOLO PIANO CONCERT is playing on the radio.

COLLEEN
Chestnut.

DONIGAN (OS)
Hmm. You've been blonde for a long time?

COLLEEN
Yeah

DONIGAN (OS)
Since you were a kid?

COLLEEN
I was, I was blonde when I was a kid. And as I got older, it got to be a dirty blonde and then it got darker so, I'm just taking back my youthful appearance. (Smiles) Besides, I'm starting to get grey hairs. So you gotta cover those up.

Colleen drags on her cigarette. PIANO MUSIC fades out. POP MUSIC fades in.

DISSOLVE TO:

INT MEDIUM SHOT COLIN'S ROOM COLLEEN COLIN DAY

AMBIENT HISSING SOUND mixed with radio POP MUSIC. COLLEEN and COLIN, fully dressed in summer clothes, are LYING on the bed. Colleen's eyes are open. She stares at the ceiling. Colin lies on his side, with his back to Colleen. Series of freeze-frames with synchronous sound.

INT MEDIUM SHOT COLIN'S ROOM COLIN DAY

The CAMERA PANS around the room to COLIN, UNBUCKLING THE BELT ON HIS JEANS, with a green bath towel in his mouth.

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DONIGAN (OS)

Whoa. Yeah, yeah, alright, okay.

COLIN

Donigan.

DONIGAN (OS)

Yes.

COLIN

(Pointing at the camera)

An extra 100\$

DONIGAN (OS)

Oh, yeah, okay, okay.

The camera swings over to COLLEEN who is SITTING on the bed, smoking. Colin LAUGHS demonically.

DISSOLVE TO:

INT CLOSE SHOT DONIGAN'S MOVING CAR COLIN DAY

Bright, sunny day. COLIN LEANS FORWARD from the backseat. He has a green garbage bag on his lap and another beside him, flapping in the breeze from the open car windows.

COLIN

Can you imagine! What is she - they kicked her out. She's not sick. That guy is on medication himself. He has sick people there. Like, she's not sick now because she's been released from the hospital all of a sudden...not legal. What a bunch of bullshit! Anyway, we'll get the whole thing changed around, welfare, this and that, I don't know, you know... I didn't want to argue with her, eh? She had to deal with Colleen, and give her the facts. We'd all be fighting over nothing. We wouldn't accomplish anything.

The CAMERA PANS to COLLEEN SITTING in the passenger seat, staring forward, holding the seatbelt away from her body.

COLLEEN

That and maybe Griffith's House.

COLIN (OS)

(Interrupts)

This is where Dr. Campbell lives, (stutters) Donigan. He lives here.

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A CAR HORN.

On the corner? COLIN (OS)

(From the driver's seat)
Uh-huh. DONIGAN (OS)

And the building she jumped off is next door. COLIN (OS)

The camera pans to the building. The camera pans back to Colleen.

That was three, four years ago, eh? COLIN (OS)

Almost three years ago. COLLEEN

So Colleen, we got a lot of work to do now, eh? So try, you got your medication and your diaper. COLIN (OS)

Yeah. COLLEEN

We got that much together, eh? Fuck, I - COLIN (OS)

Yeah. My wheelchair. COLLEEN

Colin LAUGHS.

Thank god, I can put my feet down now. COLLEEN

Yeah, right, so - and some money. COLIN (OS)

And some money. COLLEEN

So let's think this out and be cool. We'll have a few things to do, that's for sure. COLIN (OS)

A CAR HORN, a SPEEDING CAR, a SIREN.

COLIN (OS)

We went through this before.

DISSOLVE TO:

INT CLOSE SHOT COLIN'S ROOM COLLEEN DAY

COLLEEN is ROCKING back and forth. When she looks up, DONIGAN's silhouette is reflected in her glasses. The room behind her is cluttered.

COLLEEN

Well, to be able to do things differently in my life?

DONIGAN (OS)

Um hum.

COLLEEN

From the beginning, I'd have to say that if my father allowed me to...go into town.

Colleen pulls her hair back from her face and rocks back and forth.

COLLEEN

I grew up around Chicago area, in the suburbs. And I guess I was about 13. And I had taken ballet for about 10 years. And if he would have let me go into town to continue my career of ballet, then I would have been (she gestures dramatically) a dancer. That would have changed my life radically. But... all due respects, I feel that it is not by coincidence that we are...put with the people, that our parents and whatnot. And I do feel responsible for all my decisions. If I hadn't gone out with this guy that was 17 and snuck out, and I think my father knew that I had snuck out, so he was, he was very protective and very...claustrophobic. I should have known better 'cause my older sister had gone through this possessiveness. And he didn't let me go and it was too bad. It, that was, that's the first "if." The second "if" is, if I hadn't left the father of my children. But...he was having sex all the time with, with another female, which he considered a sponsee of his in AA. And I was another one of his sponsees in AA, and he shouldn't have been doing that. He shouldn't have even been my sponsor because he was a male. You're not allowed to do that in AA, see. But...I didn't know any better, I was pretty young. I was like 20 when I met him. And I didn't know what was going on to begin with.

Colleen runs her hands through her hair.

COLLEEN

But if I would have found out like I found out, and I didn't see everything black, and I would have stayed with him, I would have lived a happy life. And that's the second "if." If I never left and I still had my children around me, and I was living in a safe environment. Hell's bells. (Sighs) And then another "if," was when I was with my boyfriend who I loved, who I jumped for. If I didn't, hadn't followed him to Vancouver and dabbled in heroin with him at that point, I would have had my place and everything, and I could have gone to AA then. And I wouldn't be in the predicament I am now. I would have had all my things around me. because I had (swallows)... I had worked at Wanda's. It's a, a dancer-stripper type thing.

Colleen pulls her hair off her neck.

COLLEEN

And I had acquired all the furniture that I needed and I had my place. But there again, I was so darn co-dependent. And I thought in love with this man that I didn't give two hoots. I gave it all up just like that and I've been paying for it ever since. I go through this from time to time. I go through the "what ifs." What if I would have done things differently. (Sighs deeply) In one way, I don't see that I could have done anything different than what I am. But if I had to do it all over again,

Colleen begins to cry.

COLLEEN

I would force myself to make those decisions, knowing what would happen. Another "what if" was listening to voices in my mind. There, that was this last breakdown that they put me in the hospital. And they wiped away my life. I was just setting myself up. And they took everything away from me. And I've never come back yet from that. If I hadn't listened to those voices in my head...and I know how I do it. I know what went wrong, that I shouldn't have done that. That wiped me out. I didn't have welfare.

Colleen wipes her cheeks and pulls back her hair.

COLLEEN

Under curatorship. Having trouble with all these logistics. These official government houses. Well, I can't wait that long. I just can't wait that long. I have to, uh, get my own place now.

INT CLOSE SHOT MARTY'S APARTMENT COLLEEN DAY

Harsh, white light. COLLEEN's face is impassive. Her skin is pale and damp. The lines in her bifocal glasses are sharply focused. The camera unsteadily TRACKS her head.

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COLIN (OS)

See, the last time she ended up in the emergency from her friend's place of a year, they put her in for six months. Then they put her in Pinel for breaking the rules again. Criminally insane. She was...she, she, she fell off a balcony. She, she's not criminally insane. She's been institutionalized for four years and now, she has a criminal record. Ha! Ha! And they're punishing her. They think it's funny.

The camera pans to a blurry close-up of COLIN's mouth.

COLIN

And one of the nurses said they were gonna do that to her two years before. I thought she was joking.

INT MEDIUM SHOT MARTY'S APARTMENT DAY

The camera pans out-of-focus over stereo speakers and television to COLLEEN, brightly lit, who is handed the telephone.

COLLEEN (on the telephone)

Hello? Yes. (Listens intently) Day Center at the Montreal General Hospital. Can I go pick them up now? And my medication and my money too?

COLIN (OS)

And your diapers. And your wheelchair.

MARTY (OS)

I don't know. It's twenty to six.

COLLEEN

(Whining) I need my money to move my furniture. Please, Vicky! My fur... furniture is at Luke's place, yes. So I'm just to pick up my medication and my clothes?

MALE VOICES whispering in the background.

INDISTINCT VOICE of Vicky on the telephone.

COLLEEN

Okay. Thank you. Oh. Oh, yes. Alright. Alright. We'll pick it up as soon as possible. I'm making arrangements for tomorrow night. Okay? Yes. Yes.

VICKY (ON TELEPHONE)

And your wheelchair...

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(Whimpering)

Yes. When can I come, please? One o'clock tomorrow? Two o'clock tomorrow? Can't we get my medication to me, please, before that? I... I could come to the hospital. It's no problem. Yes. Nine in the morning? To your office. Okay. Yea - uh, at nine o'clock? Okay. Yeah. Uh (glances up) I'll be coming with Colin. Uh, we will get there on our own steam and then, we'll take a taxi. But wh - but if we need money... I need money for that. Can't you just...release some of my money? Okay. Oh. Of clothes and drugstore supplies? Twelve bags. (Heavy breathing) Plus all my diapers. A couple of trips. Alright. Well, as long as you can cover it for me, please. Okay. Alright.

Collen twists the telephone cord. The camera TRACKS back to a medium shot.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S APARTMENT COLLEEN DAY

COLLEEN is crying. Donigan's reflection, silhouetted against the window, can be seen in her glasses.

DONIGAN (OS)

Were you alone?

COLLEEN

I think I would have had to have been alone to be able to allowed to jump. No one would allow me to jump. I...I still wish I would have been dead, but...I don't, I don't have the ability to have the thoughts about it. Like I did, it takes a great effort of concentration and, uh, misery to be able to do that. You can't just do it off the top of your head or something like that.

DISSOLVE TO:

INT FULL SHOT COLIN'S ROOM DAY

The CAMERA PANS around the room, starting with bags of diapers, moving past messy shelves, a cluttered table, a sink, a stove, heaps of clothes, a window, and a television.

COLIN (OS)

Well, you know, this story about her jumping off a balcony, she doesn't remember anything, landing on her feet. It could be that she was murdered, that somebody dropped her off the balcony to get back at her boyfriend, though.

The camera reaches COLLEEN who is LYING DOWN, listening to Colin.

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DONIGAN (OS)

You mean that she was pushed?

COLIN (OS)

No, dropped. Picked up and dropped. She was sound asleep or stoned on something. Somebody just picked her up and just dropped her and she fell straight down. 'Cause if she'd jumped, she would have ended up face first. She landed on her feet, okay? And she's heavy set...torso and the back and the shoulders.

Camera pans back around the room, past the clutter, to COLIN who is SITTING in front of a closed door.

COLIN

If she had jumped, she would have fallen on her head. There was a guy next door who hit, who jumped. Two people have jumped on this neighborhood. One building next door and the other one to the left of me, one to the right of me. Granted it was 13 floors and 16 floors. But, you know, they were headers. Bang! And she was, well, four and a half, but she landed straight on her feet and her back. Somebody might have dropped her right off.

The camera, out-of-focus, pans around the room, focusing on Colleen.

COLIN (OS)

She might have been out cold, unconscious. Don't forget, her boyfriend was accused of ripping off this rock concert for 100 grand. Even though he organized it. Apparently he was in jail at the time; the police were harassing him. They didn't like him. For drugs. And she woke up in the hospital and he was in jail. And the money was gone, you know. She might have been knock... someone might have tried to knock her off. She doesn't...

DONIGAN (OS)

Is that possible, Colleen?

COLLEEN

It's possible.

COLIN (OS)

What they did to her at the hospital is...

COLLEEN

But I think I jumped. 'Cause it was on my mind and everything. All the time. And I wanted to, so I think I did.

The camera pans away.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S APARTMENT COLIN DAY

COLIN is STANDING in the living room, smoking, and talking energetically with DONIGAN, occasionally glancing away, as though addressing someone else.

DONIGAN (OS)

The reason I was asking...

COLIN

(Coming in on top)

I mean, these things are exaggerated.

DONIGAN (OS)

The reason I was asking you about your relationship with Colleen, Colin, is because you're sleeping with her and I thought that might have changed things.

COLIN

The reason I'm sleeping with her, is because there's only one bed in the room. We have to sleep somewhere, eh? It's a double bed. Colleen and I have fooled around a bit. She has other boyfriends, but that's totally irrelevant.

DONIGAN (OS)

Well, I don't know.

COLIN

(Voice rising)

My relationship with her is based on saving her life against these evil bastards who are trying to ruin her. Right now. We're in a guerilla warfare right now.

DONIGAN (OS)

But I've always had the feeling, I've always, I, I -

COLIN

I didn't pick her up so I could sleep with her. I'm not exploiting her.

DONIGAN (OS)

No, no, no, no, that's not what I'm getting at.

Colin COUGHS.

DONIGAN (OS)

It's been my experience when you sleep with a woman that it changes everything.

COLIN

Well, you're...

DONIGAN (OS)

It changes some aspect of your relationship.

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COLIN

Where, when you're 14?

DONIGAN (OS)

No, when you're any age.

COLIN

Oh, Donigan, you really are...

DONIGAN (OS)

Is that romance or what...

COLIN

A neophyte, sophomoric...

DONIGAN (OS)

Really?

COLIN

romantic. You're a, you're a - what kind of a comic book are you think I'm living in here? I'm a fucking hardball player. I've been living on the streets since the mid-60's. I've never had a penny. I've lived in all kinds of people downtown. I can't tell the difference who or what I'm sleeping with. If I'm dead-drunk stoned, sober, a needle in my arm, or some idiot. I'm not promiscuous anyway. After drugs and alcohol, sleeping with people is, makes me paranoid. I can't stand waking up and have somebody next to me without a drink or a booze. It's, it's taken me three or four years, five years of sobriety to actually talk to somebody and be next to somebody all day without having a nervous breakdown. It's a major medical problem for me, you know what I mean?

DONIGAN (OS)

Well, this is a different...

COLIN

I don't live a middle class life, Donigan.

DONIGAN (OS)

This is different, this is different now then 'cause you've been next to her for three months.

COLIN

Hey, you've been watching too much Much Music channel or something, you know. The pictures don't match the words, Donigan. (Bouncing on his heels) That's why we're doing this, eh? The pictures don't ever match the words in this culture. We're lucky to get the picture or the words you want. These are hockey cards, baseball cards. There's no bubble gum in the cards anymore. There's no prize in the Cornflakes box. What relationship?

DONIGAN (OS)

(flatly)

Nothing?

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COLIN

(Glancing around more and more)

We're in, we're in a war with the goddamn Governments trying to kills us here with bullshit. Colleen and I have always been friends. She has a lot of friends. She's a very open and friendly person, and so am I. We fool around, that's all. We like to joke around and ham it up. But hey, she's been suicidal a couple of times. It's been pretty serious. My emotional feelings for her are based on, "Jesus Christ, lady, what are you gonna do next? You gonna crack up and die? Jump off, jump off a bridge or what?" Otherwise, we joke around. We socialize. We can't socialize because all these people are fucking us up. After the conversation I had today with this specialist lawyer on psychiatric rights and got all that straightened out, it was just my sanity I got back. Like, I talked to somebody who knows what he's talking about. That was enough for me. Now I feel much better, don't you? (Looks off screen) I feel more confident going to see this next guy we have to see and we can refer to him after. And the other people that we're afraid of can't enter into the picture,

DONIGAN (OS)

Hmm.

COLIN

and he just told us why. They don't have a legal right to interfere.

DONIGAN (OS)

Okay.

The camera pans to COLLEEN SITTING in her wheelchair, wheeling back and forth. Light from the ceiling lamp shines on her forehead and white shirt. Behind her is the kitchenette.

COLIN (OS)

We're under too much pressure to discuss something like that right now. If you want to ask me if we're having a romantic relationship or if we're getting along,

The camera pans back to Colin in tight close-up.

COLIN

ask us after she's gotten back her civil rights and legal rights and she's comfortable in the housing project that she's supposed to get with her furniture and everything else. And she's living a normal life with her family, her kids, her ex-husband, her two kids that are 20, her ex-boyfriend of eight years and all the rest of her life that they've taken, chopped off from her head. She's not even a human being right now. And neither am I. And neither are you.

The camera pans to close-up of Colleen, smiling at Colin.

COLIN (OS)

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(Voice rising)

Please, Donigan, you fuck up all these serious social issues with this bullshit Romantic sloppy stuff. How can you do that to us? And then you give us shit for a pack of cigarettes. Good grief.

DONIGAN (OS)

(Softly)

Am I completely wrong?

Colleen LAUGHS.

COLIN (OS)

Get her version. She's the romantic.

COLLEEN

No. I think there's some sort of bond there, that wasn't there before.

DONIGAN (OS)

I think so, too.

COLLEEN

I think so, too.

DONIGAN (OS)

Yeah.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S APARTMENT COLLEEN DAY

COLLEEN is SITTING in front of the kitchenette, rocking back and forth, attentively listening.

DONIGAN (OS)

What I... what I would like you to do in effect, maybe not all at once but slowly - build on it - is tell me the, some of the stories from your life.

Colleen LAUGHS bitterly.

DONIGAN (OS)

Yeah.

COLLEEN

Wretched.

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DONIGAN (OS)

Now we may, we might, you know, start at the very beginning. Or we might start, uh, somewhere upstream, when you're in your 20s or something like that. But you need to think about that.

COLLEEN

I have a wretched, I have a very wretched life. I don't know, I figure it's...maybe a little bit more wretched than most. I don't know... telling all that shit. You want to hear that...

DONIGAN (OS)

Um hum.

COLLEEN

...garbage?

DONIGAN (OS)

Um hum.

COLLEEN

I don't know why. You want me to start from the beginning?

Colleen, smiling, plays along.

DONIGAN (OS)

Yeah. If you're comfortable doing that.

COLLEEN

Well, I guess I will be comfortable doing it.

Colleen smiles and raises her eyebrows.

DONIGAN (OS)

Okay. Alright. Okay. Okay.

COLLEEN

Okay, let's see. I guess the first tragedy that I can remember, which I really don't remember but I was told about, was...I was thrown down the hallway by my father at a very young age. I (tisks), I can't remember it...but, oh, well, things went along. And then at around 10, I had a...my mother had a big incident. And they... ended up taking her to the mental hospital there. She pulled some strange thing. She, uh... she locked herself and my two younger brother, my younger brother and sister, into the bedroom with her. (little-girlish voice) And I wanted to go with because I didn't know what was going on. She was afraid of my father for some reason. But but she wasn't really thinking straight. Then she made me go out of the room but in the house, but all of the doors were locked on the outside so he couldn't get in. But of course, he broke in pretty easily, I guess. (Pauses) And he tried all the doors and he couldn't get in. So I was a little bit scared of him, too. But then, I tried to tell him what happened. I think he told me to go in my room.

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But I wanted to sleep in the, in the living room. I felt better there. I didn't want to sleep in my room. I wanted to sleep in the centre of the house. Right? So I slept in the living room. And that night, the police came, they were at my mother's bedroom door and they broke the door down, and...

Colleen begins to cry.

COLLEEN

and, and they took her away. And she was never the same. She gained weight. She started rocking her foot. And she got very sick. And the very worst of it...was she would babble a negative drone. It was really hard. It was really hard to take that negative drone. Then she left. Well, she kept going back and forth from the hospital to home. (Calms down) And after a couple of years, it became less and less and she would go out on her ventures. And she grew apart from us and we feel she's dead. We don't know for sure. So by 15, she was not in the house. So then, it was my father and me. And I loved my father because he was the provider. And he was stable. And he was endearing. And then, (sing-song voice) my mother was away and I guess I was trying to take the place of my mother. And then, uh...I was very...warm with my father. I always sat on his knee and everything. And, so one time, he decided that we should have sex. And, after that (pauses, exhales)...oh, well, we had sex, and he would allow me to drink or do drugs in the house. And then, take advantage of me. But...I felt very bad about it. And I had a couple of girl friends, and he had sex with one of the girl friends, too. And when he did, I felt...I felt relief... relief. And I guess, 'cause he could turn his attentions towards her because it was a very awful thing after it happened, you know. I was, uh...well, I went to this sexual child abuse survivors group and they said that whatever age you are at, that you're emotionally stunted at that age. And I looked in that group and I could tell the age of everyone of those girls, at what age they were. At what age this incident happened to them at. Right? And I felt pretty proud because I was 15. I was, like, I was older. I was the oldest girl for a while there. (Laughs) So I thought that was good.

Colleen LAUGHS.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S BATHROOM COLLEEN

Bathroom FAN. COLLEEN is PLUCKING her eyebrows. She checks her look in a compact and SIGHS.

DISSOLVE TO:

INT MEDIUM SHOT COLIN'S ROOM COLLEEN COLIN DAY

Curtained window. Light emanates from a single source at the camera. CAMERA PANS up from the floor, past the wheelchair, to COLLEEN and COLIN LYING in bed. Colin flips over, pulling the blanket off

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Colleen.

COLIN

Sorry.

Colleen rolls over on her side and starts pulling at the blanket.

COLIN

Sorry. Sorry. Did I take your blanket away from you?

COLLEEN

Yes, you took my blanket.

Colin yanks at the blanket, pulling it off both of them.

COLIN

Fuck...

Colin throws the blanket back at her and lies back down.

COLIN

Here....that goddamn blanket is a piece of shit.

Colleen pulls it over her bare legs. She leans back on the pillow. She sighs. The camera holds on her head and chest, then pans down her body to the end of the bed.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S BATHROOM COLLEEN DAY

RUNNING WATER. COLLEEN is PENCILLING her eyebrows.

DISSOLVE TO:

INT CLOSE SHOT COLIN'S ROOM COLLEEN COLIN DAY

COLLEEN is LYING on the bed, fully dressed in blouse, shorts and running shoes. COLIN, fully dressed, kneels over her. Daylight comes in through the window.

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COLIN

Poor baby. Hey I got my own kid to play with here. Oh yeah. Oh yeah.

Colin SLAPS Colleen's calf. Colleen MOANS.

COLIN (cont'd)

Sorry. I could have, could have rubbed your feet this morning. (Sharply) Is it on?

Colin RUBS Colleen's legs. Colleen COUGHS.

COLIN

See, Donigan? She's getting bruises here. Just from sitting on. Oh, are they gone? The legs, it's gone. They were all getting bruised from sitting in the wheelchair.

DONIGAN (OS)

Show me where.

Colin pulls Colleen's leg up, showing the underside of her thigh to the camera.

COLIN

See there? Well, it's gone today. I guess it's from yesterday. She had a good night sleep.

Colin palpates Colleen's leg.

COLIN

It was like the side...Feel the bones there,

DONIGAN (OS)

Um hm.

COLIN

sticking out from the legs. It's the back of the legs. But her feet are dead, eh? She has no feeling in her feet.

Colin finishes. Colleen pulls her legs up and rocks them back and forth.

COLIN (cont'd)

Too bad. Poor kid. Now you got your glasses and your cigarettes?

Colleen rolls over to check, picks up her glasses.

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COLIN (cont'd)

Okay. We'll be back. We have to cheer each other up, eh? We're poverty-stricken poor people, tortured, persecuted by the state.

The CAMERA PANS to Colin in CLOSE-UP, leaning in the doorway to the hall.

COLIN

Rejected by the secretaries of all the offices we go to. You phone the legal aid lawyer and this secretary won't give you the message.

Colin PUFFS.

DONIGAN (OS)

Coffee?

DISSOLVE TO:

INT CLOSE SHOT MARTY'S BATHROOM COLLEEN DAY

RUNNING WATER and BANGING POTS. COLLEEN is APPLYING makeup.

DISSOLVE TO:

INT CLOSE SHOT COLIN'S ROOM COLLEEN COLIN DAY

COLLEEN is SITTING on the unmade bed. She lifts her shirt, revealing a long curved scar. The CAMERA PANS around Colleen's torso. COLIN LIFTS the back of the shirt higher.

COLIN (OS)

See? See that scar? All that stuff, that's - See? Her heart popped out there.

DONIGAN (OS)

Oh god!

COLIN (OS)

Look up the back. Look. It goes all the way up here. See? All the way around. Her heart popped. They had to sew her heart back in. And they put her on the street.

Colin CHUCKLES.

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COLIN

In a wheelchair with all this stuff. Telling her she's a bad person 'cause she smelt, they smelled...They put her in a padded cell 'cause they smelled beer on her breath in the hospital. She went out for a beer. There's a dépanneur around the corner.

DONIGAN (OS)

Um hum.

COLIN

And they, and she set the thing on fire. Is that what happened? You lit the thing on fire? You were tired of being punished?

COLLEEN

I was in isolation and I set my sheets on fire...

COLIN (OS)

Yeah. So they put her in Pinel for the criminally insane.

COLLEEN

(doggedly)

...'cause they wouldn't let me out of isolation.

COLIN (OS)

She shows up in, in, in, in, in, in...in the trauma unit, on a life support system and comes out three years later a dangerous criminal from Pinel, for the criminally insane. 'Cause she... being punished all the time.

Colin pulls Colleen's shirt back down.

COLIN (con't)

'Cause she doesn't know where she is or who she is or what she's doing. She doesn't remember any of her...much of her life before.

Colleen SIGHS.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S BATHROOM COLLEEN DAY

COLLEEN is APPLYING highlighter.

DISSOLVE TO:

INT CLOSE SHOT COLIN'S ROOM COLIN DAY

IF ONLY / BY DONIGAN CUMMING

COLIN STACKS Colleen's diapers on the bed.

COLIN

She, when we went to pick her up, look what we had to get, Donigan. Look how many diapers I've got here. Look at this. I had to bring all this stuff to take care of her. She's homeless on the street with all this shit. This is medical stuff and they told her there's nothing wrong with her at the hospital. If she goes back to the emergency, they're gonna send her to a homeless place. How is she gonna go down to the homeless place in a wheelchair with ten tons of diapers, four tons of fucking medication, all her clothes and stuff in bags all over the place? Here's another bag. You know what I mean? She can't walk. Are these people crazy or what?

DISSOLVE TO:

INT CLOSE SHOT MARTY'S BATHROOM COLLEEN DAY

COLLEEN is APPLYING mascara.

DISSOLVE TO:

INT CLOSE SHOT COLIN'S ROOM COLLEEN DAY

COLLEEN is SITTING cross-legged with seven pills in the palm of her hand. She points to each of the pills in turn.

COLLEEN

These are the tegretol. And they are the mood stabilizers.

COLIN COUGHS.

COLLEEN

These are the benazepril. Those are the thought organizers. These are the revitol which are the calmers.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S BATHROOM COLLEEN DAY

COLLEEN is APPLYING blush. Slow motion.

DISSOLVE TO:

INT MEDIUM SHOT MARTY'S APARTMENT COLLEEN COLIN DAY

COLLEEN and COLIN are SITTING on the couch. Colleen is crying and Colin has his arm around her, comforting her. Colleen strokes Colin's bare chest. The light is low, slightly blue.

COLLEEN

(Calming down a bit)

Alright.

DISSOLVE TO:

INT CLOSE SHOT MARTY'S BATHROOM COLLEEN DAY

COLLEEN is APPLYING lipstick. Profile view. Slow motion.

INT CLOSE SHOT COLIN'S ROOM COLLEEN DAY

COLLEEN is TALKING and rocking back and forth. The light is dull.

COLLEEN

We sleep together.

DONIGAN (OS)

How's that?

COLLEEN

Ah, it's working out a little bit better now. I mean, at first, he sort of like forced himself upon me a lot sexually and...I didn't know what to do, so I went along with it. But he's not forcing himself as much on me anymore. I'm so sick, you know, my last thought is about having sex, you know... I'm not and I don't have...I'm not in a romantic situation with him. I'm in a survival situation. So...(sighs) he's not one that I would pick to be my soulmate, let's just put it that way. So, I wouldn't... I wouldn't have sex with him. I thought I was pregnant there for awhile. He was fucking me, like, every day that month. And I says, oh, wow, I missed my period and...my breasts were enlarging and my nipples were sensitive. And I was belching. And I thought for sure I was pregnant, but I don't think I am now.

INT CLOSE SHOT MARTY'S BATHROOM COLLEEN DAY

COLLEEN PUTS CLIPS in her hair, checking the effect in the mirror. Slow motion.

INT CLOSE SHOT COLIN'S ROOM COLLEEN DAY

IF ONLY / BY DONIGAN CUMMING

AMBIENT HISSING NOISE. COLLEEN is LYING on the bed, with her head resting on her arm.

COLLEEN

So he took me into the garage. And we're kissing...We didn't talk much. We just sat there, the act. And I cut loose. I became very sexual. And after that, he...he said I was like another person when I was having sex. (Sigh) You can't please everybody all the time. So, what was I supposed to do?

DISSOLVE TO:

INT CLOSE SHOT COLLEEN

Series of FREEZE-FRAMES of COLLEEN's perfectly made-up face from various angles (lips, face with eyes closed, smiling, eyes closed, lips again).

DONIGAN (VO)

(as though directing a model)

Good. All right. Thanks. Turn your head. That direction. That's it.

Freeze-frame of Colleen's smiling face.

DONIGAN (VO)

Okay. Alright, Colleen, that's good.

COLLEEN (VO)

(Whispering)

Yeah.

FADE OUT