

BLUE REVISED a/o 2/16/95

SYDNEY (Hard Eight)

FINAL SHOOTING SCRIPT  
January 24, 1995

**For Educational  
Purposes Only**

1 EXT. COFFEE SHOP/PARKING LOT - DAWN

1

CAMERA holds on a coffee shop off a stretch of highway.

The back of a FIGURE enters FRAME at waist level. CAMERA DOLLIES BEHIND THE FIGURE, HOLDING AT WAIST LEVEL, ACROSS THE PARKING LOT, APPROACHING THE COFFEE SHOP ENTRANCE.

Sitting on the ground, outside the door is an unshaven man, late twenties, JOHN.

The FIGURE passes by him, enters the coffee shop.

CAMERA holds on John. BEAT. The Figure steps back out of the coffee shop.

FIGURE (OC)

Hey...

John holds his head in his lap.

FIGURE (OC)

Hey.

JOHN

What?

FIGURE (OC)

You want a cup of coffee?

(pause)

You want a cigarette?

John looks up.

JOHN

...what...?

FIGURE (OC)

I'm a guy who's offering to give  
you a cigarette and buy you a cup  
of coffee.

CUT TO:

2 INT. COFFEE SHOP - DAWN - MOMENTS LATER

2

John and Sydney (late 50s) enter. A WAITRESS greets them.

SYDNEY  
Good morning.

WAITRESS  
Hello. You can sit anywhere you like.

John heads for a booth, Sydney removes his coat, looks to Waitress.

SYDNEY  
Two coffee's.

Sydney joins John in the booth, hands him a cigarette, lights it for him. BEAT, THEN:

SYDNEY  
What's your name?

JOHN  
John.

SYDNEY  
Sydney.

The WAITRESS brings the coffee.

SYDNEY  
You come from Vegas, Reno?

JOHN  
Vegas.

SYDNEY  
You lost some money?

JOHN  
No.

SYDNEY  
You won some money?

JOHN  
I broke even.

SYDNEY  
You look pretty sad for someone  
who broke even.

JOHN  
Well...I just look this way.

SYDNEY  
What were you playing?

JOHN  
Blackjack.

SYDNEY  
You know how to count cards?

JOHN  
What?

SYDNEY  
You said you were playing blackjack:  
Do you know how to count cards?

JOHN  
No.

SYDNEY  
In my experience, if you don't know  
how to count cards you should stay  
away from blackjack.

JOHN  
I've won money before playing it.

SYDNEY  
But not this time.

JOHN  
I told you I broke even.

SYDNEY  
You know how to play craps?

JOHN  
No.

SYDNEY  
There's a lot of money to be made  
playing craps. If you like to  
win...craps can be that way.

JOHN  
Well thanks for the tip, Mr. Helpful.

SYDNEY  
Hey, John --

JOHN  
-- what?

SYDNEY

Hey. We're sitting down here.  
I've bought you a cup of coffee  
and given you a cigarette, hey, look at me:  
You wanna be a wise guy, go back outside  
and take a seat. If you want to talk  
to me...hey, if you want to talk to me,  
well then...Never Ignore A Man's Courtesy.  
Let's talk about Vegas. Let's talk about  
what happened to you...because something  
did happen. Maybe I can help.

JOHN

You wanna help me?

SYDNEY

You look like a man that could use a friend.

JOHN

You wanna be my friend? Then gimme six  
thousand dollars. Do you have six thousand  
dollars to give a total stranger?  
Because that's my trouble.

SYDNEY

What do you need six thousand dollars for?

JOHN

I need it.

SYDNEY

For what?

JOHN

To bury my mother.

HOLD, BEAT. THEN:

SYDNEY

You went to Vegas to win some money --

JOHN

-- No, I went to lose money.

SYDNEY

You went to win some money to  
bury your mother, to pay for  
her funeral. It's very admirable.  
I admire the intention. I can't say  
that it's wise, though.

JOHN

Do you have six thousand dollars  
to give me?

SYDNEY

No I don't.

JOHN

...I didn't think so...

SYDNEY

Is there anyone else --

JOHN

-- no.

SYDNEY

...family...?

JOHN

There's no one else. It's me.  
So there you go, there it is.

BEAT. THE WAITRESS DROPS THEIR CHECK. THEN:

SYDNEY

How much money do you have left, John?

JOHN

...nothing....

SYDNEY

If I gave you fifty dollars:  
What would you do with it?

JOHN

I'd eat.

SYDNEY

You wouldn't gamble it?

JOHN

No.

SYDNEY

Why not?

JOHN

Because I gotta eat, that's why.

SYDNEY

How long can you eat, how long  
can you live on fifty dollars?

JOHN

I don't know.

SYDNEY

I would bet not very long.

JOHN  
You would bet...?

BEAT. Sydney extinguishes his cig, takes the check and stands.

SYDNEY  
We'll take this coffee to go.  
You come with me back to Vegas,  
I'll loan you fifty bucks.  
I'll show you what you did wrong.

JOHN  
What are you, man? You think  
you're St. Francis or something?

SYDNEY  
No. I don't think I'm St. Francis.

JOHN  
Are you lookin' for a fag?  
Because I ain't some boy-hooker on  
the street if that's what you're after.

SYDNEY  
I'm not lookin' for a hooker, John.  
I'm offering you a ride, I'm offering  
to teach you something.

JOHN  
I don't suck dick.

SYDNEY  
I understand that. And this is the  
last time I'll ask: Do you want my help?

JOHN  
I'll fuck you up, if you fuck with me.

SYDNEY  
Uh-huh.

JOHN  
I know three types of karate.

SYDNEY  
I'm sure you do.

JOHN  
Alright...you give me a ride and  
fifty bucks...but I'll sit in the back.  
And believe me when I say: I'll fuck you up.

SYDNEY  
I believe you.

CUT TO:

3 INT. SYDNEY'S '82 BUICK REGAL - MOVING - MORNING/LATER 3

Sydney is driving, John is in the backseat. Sydney gives a look in the rearview mirror, locks eyes with John, who looks away. HOLD.

JOHN  
...you pull over a second?

CUT TO:

4 EXT. SYDNEY'S CAR/HIGHWAY - MORNING - THAT MOMENT 4

The car pulls to the side of the highway. John gets out of the back and into the front. The car pulls back out onto the highway...

CUT TO:

5 INT. SYDNEY'S CAR - MOVING - MORNING/LATER 5

Sydney driving, John in the passenger seat. HOLD. They drive for a while in silence, then:

SYDNEY  
My Uncle died in 1949.  
He was a policeman in Boston.  
My Uncle worked as a policeman in  
Boston for thirteen years and he was  
fired upon twenty three times in  
the line of duty without being hit.

(beat)  
One morning: He woke up, got dressed,  
walked outside and down the street.  
He went to buy his coffee and his  
paper. He walked fifty yards from  
his house...he was fifty yards from  
reaching the store. He slipped  
on a patch of ice, fell down and  
cracked his forehead open on the  
pavement.

BEAT.

SYDNEY  
There are thirty-six possible  
combinations of numbers on a pair  
of dice. There's one way to roll a  
two and six ways to roll a seven.  
That's the math. That is what can be  
proven. If you want to roll a four,  
how can you do it? What are the  
combinations?

JOHN  
...Combinations...



SYDNEY

What number plus what number  
equals four?

JOHN

Two plus two.

SYDNEY

What else?

JOHN

Three and one.

SYDNEY

What else?

JOHN

...That's it.

SYDNEY

One and three.

JOHN

I said that.

SYDNEY

There are three ways to make  
a four, John. Two and two, three  
and one, one and three. That's the  
math. It's the only given in the  
situation. Only thing is: we can't  
control how they come up. In walking  
down the street to buy a cup of coffee,  
we relinquish the control to what?  
Maybe, to who? I don't know. But it  
doesn't matter to what or who or why,  
because that's the way it is. We've  
got nothing to do with any of it.

(beat)

All we can do is bet on it.

HOLD. They drive for a while in silence, then:

JOHN

Can I get a cigarette from you?

Sydney pulls a cig out, takes one, hands one to John. John presses  
the cig lighter in the dash board.

SYDNEY

Doesn't work, here...

Sydney hands him a book of MATCHES.

JOHN

No thanks.

SYDNEY

The lighter there doesn't work.

JOHN

I heard you. I just can't use matches.

Sydney lights the cig for himself with the matches. While he does, John holds the wheel. Once the cig is lit, Sydney drives for a few beats in silence, then:

SYDNEY

Are you going to smoke that?

JOHN

No.

SYDNEY

Why don't you use these matches?

JOHN

It's a rule with me. I just don't use matches.

SYDNEY

Why not?

JOHN

I had a really bad experience once. I promised I'd never use them again.

SYDNEY

Tell me.

JOHN

You know those monster book of matches...those big daddy match books with like forty matches?

SYDNEY

Yeah.

JOHN

I had one of those in my pocket once. They just lit on fire, exploded in my pocket.

SYDNEY

The matches just went off?

JOHN

It's got something to do with friction from what I understand...spontaneous friction...and then WHAM. They went off. I was standing in line for a movie, all of a sudden....I swear to God, the shock of it. It scared the shit out of me. I had like third degree burns on my leg...this close to my dick...

SYDNEY

I was just thinking that.

JOHN

And a brand new pair of pants too. I mean, the matches go off, burn the hell out of my leg, scare the shit out of me...but the real pisser was blowing a hole in a brand new pair of jeans.

SYDNEY

That's terrible.

JOHN

I thought about suing the matchbook company...but...I understand that these sorts of things happen. You know? I mean, shit just happens. This happens, that happens, you just deal with it.

SYDNEY

That's right. That's absolutely right, John.

HOLD. Sydney drags from his cig, then hands it to John.

SYDNEY

Here.

John takes the lit cig and uses it to light his own.

JOHN

Thanks.

John smokes his cig a moment, then:

JOHN

What do you do?

SYDNEY

...I travel...

JOHN

You're a professional gambler.

SYDNEY

I play long enough and hard enough to get a comped room and put food in my stomach.

JOHN

You've got it all figured out.

SYDNEY

John. I'm gonna loan you fifty dollars. Now tell me: What'll you do with it?

JOHN

You asked me. I told you --

SYDNEY

-- you could take it and play it. Play it a certain way long enough and hard enough to get a bed and a meal. You won't win six thousand dollars, I can assure you of that. And if you think that you can: Well. You just can't.

BEAT. HOLD, THEN:

JOHN  
 If you tell me how to do that,  
 how to play so I can get a bed  
 and a meal...I'd do that...if you'd  
 tell me how.

CUT TO:

6 INT. ALADDIN HOTEL/CASINO - LAS VEGAS - MORNING 6

The automatic sliding doors open and Sydney and John enter.

SYDNEY  
 First thing you do is go into the  
 bathroom, clean yourself up.  
 The attendant in there has a razor  
 you can use --

JOHN  
 Yeah, but I'm growin' a beard, Sydney --

SYDNEY  
 -- Once you're done, find me in the bar.

Sydney keeps walking. John stops.

CUT TO:

7 INT. ALADDIN BATHROOM - MORNING/MOMENTS LATER 7

John rinses his face clean from the shave. The ATTENDANT holds a towel out for him.

JOHN  
 How does that look?

ATTENDANT  
 Much cleaner.

CUT TO:

8 INT. ALADDIN BAR - THAT MOMENT 8

Sydney sits with a cup of coffee. John approaches.

JOHN  
 Okay?

SYDNEY  
 Much better.

JOHN  
 What now?

SYDNEY

First off: I lied when I said fifty.  
You need a hundred and fifty.

JOHN

...I knew it...

SYDNEY

Just relax and listen to me:  
Are you listening?

JOHN

Yeah.

SYDNEY

You're gonna go over there to the  
slot machines, go to that woman in  
the cashier cage and ask her where  
you can find the Floorman. She'll point  
you to a guy in a tuxedo. The Floorman.  
You find this man, you approach him, you say....

CUT TO:

9 INT. SLOT MACHINE AREA - MOMENTS LATER

9

John is speaking with the FLOORMAN. CAMERA DOLLIES IN. QUICK.

JOHN

-- I just got into town and I'm going  
to be playing this casino. I'm going  
to be spending some money and hopefully  
making some money...I'd like you to keep  
track of what I spend. Can I get a rate card?  
Is that possible?

CUT TO:

10 INT. BAR - MOMENTS LATER

10

...John returns.

JOHN

I got it. He gave it to me.

Sydney hands John one-hundred and fifty dollars.

SYDNEY

....you take this hundred and fifty to  
the cashier and cash it in for dollar tokens --

CUT TO:

11 INT. SLOT MACHINE AREA - THAT MOMENT

11

John stands at the Cashier. She makes a notation on his rate card, hands it back with two RACKS of one-fifty in tokens.

SYDNEY (OC)

She'll make a note on the rate card saying  
the amount you've cashed and the time of day.  
You take those tokens and find a slot machine.

John walks to find a slot machine, takes a seat and pumps in tokens.

SYDNEY (OC)

Find one that's off to the side a bit,  
but don't go unseen by the floorman.  
You sit at that machine and you play  
twenty dollars. Only twenty. Make it last,  
so play slow, play a dollar at a time.

...a COCKTAIL WAITRESS approaches John...

CUT TO;

12 INT. BAR AREA - THAT MOMENT

12

Sydney watches John order from the Cocktail Waitress.  
She writes his order and leaves. Sydney stands...

CUT TO:

13 INT. CASINO FLOOR - THAT MOMENT

13

...Sydney approaches the Cocktail Waitress.

SYDNEY

Excuse me.

COCKTAIL WAITRESS

Yes?

SYDNEY

That man order a drink?

COCKTAIL WAITRESS

Bloody Mary.

SYDNEY

I'm his father. He's not allowed to  
drink. Bring him a cup of coffee.

He hands her a couple dollars.

CUT TO:

14 INT. SLOT MACHINE AREA - THAT MOMENT

14

Sydney approaches John.

JOHN

Hey...

SYDNEY

You order a drink?

JOHN

It's free.

SYDNEY

It'll end up being a one hundred and fifty dollar cocktail, you understand?

JOHN

Yeah. Sorry.

SYDNEY

It's alright. You done with that twenty?

JOHN

Almost.

SYDNEY

Come.

15 INT. SECOND CASHIER BOOTH - CASINO FLOOR - MOMENTS LATER

15

Sydney and John walk to another booth, before arriving Sydney says;

SYDNEY

Give this cashier the hundred in tokens and she'll give you cash -- get a bill.

John hands his hundred dollar rack of tokens over and is given a new ONE HUNDRED DOLLAR BILL...

16 INT. FIRST CASHIER BOOTH/CASINO FLOOR - MOMENTS LATER

16

Sydney and John walk back towards the first cashier across the casino.

SYDNEY

Now you're gonna give this cashier the bill and the rate card and ask for more tokens.

They arrive back to the First Cashier Booth...

JOHN

Can I get another hundred, please.



The CASHIER WOMAN gets the tokens, notes the rate card and hands them back to John. They move back to the slot machine...

SYDNEY  
How much do you have on your  
rate card now?

JOHN  
Two hundred...and fifty.

SYDNEY  
And you've only spent twenty. You just  
circle the bill, John. Cash to tokens,  
tokens to cash. You build up enough  
on the rate card, it's gonna get you  
a comped room, maybe a meal. Slowly  
spend what's left of the fifty -- that's  
just for show when the floorman comes  
around -- but keep circling the hundred.  
Do it for an hour, take a break, do it  
again for an hour and so on. I'll be around.

JOHN  
Where?

SYDNEY  
I'll find you.

Sydney leaves John standing. The Cocktail Waitress brings  
John's coffee. HOLD.

CUT TO:

17 INT. SECOND CASHIER BOOTH - LATER 17

John hands his one hundred dollar RACK of tokens over and  
is handed a BILL...John walks back to....

CUT TO:

18 INT. FIRST CASHIER BOOTH - MOMENTS LATER 18

John hands the same BILL over for tokens and the Cashier Woman  
NOTES his rate card.

CUT TO:

19 INT. SLOT MACHINE - MOMENTS LATER 19

John pumps a few tokens in. The Floorman passes. They exchange  
a smile. The SLOT MACHINE that John is playing HITS and spits  
out two hundred tokens.

CUT TO:

20 INT. FIRST CASHIER BOOTH - LATER

20

John hands over a couple bills and his rate card.

CUT TO:

21 INT. CASINO - MOMENTS LATER

21

Sydney sits off to the side, watching John.

SYDNEY'S POV - ACROSS THE CASINO

John is approached by the Floorman. They exchange a few words.  
John smiles and smiles.

CUT TO:

22 INT. ALADDIN HOTEL ROOM - EVENING

22

CAMERA holds on the door. John opens up, Sydney is there.

JOHN

Hey, hey, Sydney. Hey look, they gave  
me a room. I got it. It worked.  
I accidentally hit on the machine  
I was playing for two hundred bucks.  
The guy came up, he said, "Thank you for  
playing with us, is there anything I can  
get you, would you like a room,  
would you like tickets to a show?"  
I got tickets to a show. I racked up  
two grand on the rate card.

SYDNEY

It works.

JOHN

Fuckin'A it does. Is this what you do?

SYDNEY

Not anymore.

JOHN

Shit, Sydney. This is great.  
Thank you. Really. Thank you.

SYDNEY

You're welcome.

John reaches in his pockets, hands Syd his one-fifty.

JOHN

I owe you this back.

SYDNEY

Good.

JOHN

You wanna watch pay-per-view?  
I got porno's, free movies,  
the whole thing.

SYDNEY

No thank you.

Sydney pockets the money. They sit. CAMERA MOVES IN CLOSER.

SYDNEY

What are you gonna do now, John?

JOHN

I don't know...I was...I don't know.

SYDNEY

You can't keep doing the same  
thing all week.

JOHN

I didn't think so.

HOLD, THEN:

JOHN

Syd, I was gonna...I'm wondering  
if I could ask you something.  
I know you did this, you taught me,  
but there's something else --

SYDNEY

You can't win six thousand dollars, John.  
I told you that before.

JOHN

I don't know what to do.

LONG PAUSE.

SYDNEY

I have a friend in Los Angeles.  
Someone...maybe someone who can help.  
I can make a call for you, tell him  
you're a friend, so on and so forth,  
maybe work this thing out here.

JOHN

I can't...I do...I do want your help,  
but....you know I have no job...nothing.  
I can't pay you back, if you want to work  
something out --

SYDNEY

I am not an employer and I don't  
hold debtors. I live...these casinos  
and their benefits. You see?  
My expenses are minimal, I told  
you before, I play long enough and  
hard enough...I think, if you need help  
paying for your mothers funeral...we'll work  
this out. I'll help you out here best I can.  
I want you to see -- that my reasons  
are not selfish, only this:

(beat)

I'd hope you'd do the same for me.

BEAT. They stand up.

JOHN

Thank you, Sydney.

SYDNEY

It's always good to meet a new friend.

CU. They shake hands. CAMERA PANS UP INTO TIGHT TWO SHOT.

SYDNEY

See you later.

Sydney heads for the door. CAMERA DOLLIES BACK FROM JOHN.

JOHN

Are you gonna gamble?

SYDNEY

Yes.

JOHN

Can I come down with you?

SYDNEY

If it's what you want.

JOHN

Just to watch.

SYDNEY

Let's go.

John grabs his key, slips it in his pocket and the two men leave  
the room. CAMERA HOLDS INSIDE THE ROOM.

FADE OUT.

TITLE CARD OVER BLACK READS: "Two Years Later"

FADE IN:

23 INT. KENO BAR/LOUNGE - PEPPERMILL HOTEL/RENO - NIGHT

23

CAMERA begins on a JAZZ TRIO.

\*

CAMERA picks up with a Keno Girl who's roaming the bar, WE DOLLY WITH HER FOR A MOMENT, THEN PAN AWAY, ACROSS THE LOUNGE TO FIND:

SYDNEY. He's sitting in a booth, drinking a drink, wearing reading glasses and working on a crossword puzzle.

KENO GIRL (OC)

Keno...Keno...

SYDNEY

Right here.

Keno Girl approaches. Sydney hands her a card and twenty.

SYDNEY

Play two dollars, please.

Keno Girl exits. Sydney turns his attention across the room, looks over his reading glasses.

SYDNEY'S POV

Across the lounge, a young cocktail waitress, CLEMENTINE (late 20s) is serving a table of three men. We see them flirt with her and watch as she responds fondly.

Sydney turns his head, glances at the bar.

SYDNEY'S POV

At the bar, JOHN, well groomed now, speaks with a friend, JIMMY (late 20s)

Clementine steps into FRAME and walks towards CAMERA/SYDNEY, bringing him a fresh drink.

CLEMENTINE

Hello, Captain.

SYDNEY

Hello again.

CLEMENTINE

(covers her name tag)

Do you remember my name?

SYDNEY

Clementine.

CLEMENTINE

That's right.

SYDNEY

Like the movie.

CLEMENTINE  
That's right.

SYDNEY  
Do you remember my name?

CLEMENTINE  
Sydney.

SYDNEY  
Then why call me Captain?

CLEMENTINE  
You seem like the Captain of a ship to me.  
I see the way John worships you and follows  
you...like you're his Captain.

SYDNEY  
John has been a friend a long time.

Keno Girl arrives back at the table, drops the change and  
the ticket for Sydney. He tips her.

KENO GIRL  
Good luck, sir.

She exits, CAMERA PANS with her, leads us to Clementine.

CLEMENTINE  
You're a good tipper, Captain.

SYDNEY  
Tell me something. Are you required  
to flirt...to behave as you do towards  
that table of men, maybe as some part  
of your job?

CLEMENTINE  
They don't say to do it.

SYDNEY  
But if you don't --

CLEMENTINE  
-- I'd get questioned and "Why were you  
rude to so and so..." I can't talk back  
to them. I can't tell them to fuck off  
and leave me alone.

SYDNEY  
As a rule --

CLEMENTINE  
-- an unsaid rule. I'd also lose the tip.

JOHN  
 If you tell me how to do that,  
 how to play so I can get a bed  
 and a meal...I'd do that...if you'd  
 tell me how.

CUT TO:

6 INT. ALADDIN HOTEL/CASINO - LAS VEGAS - MORNING

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The automatic sliding doors open and Sydney and John enter.

SYDNEY  
 First thing you do is go into the  
 bathroom, clean yourself up.  
 The attendant in there has a razor  
 you can use --

JOHN  
 Yeah, but I'm growin' a beard, Sydney --

SYDNEY  
 -- Once you're done, find me in the bar.

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CUT TO:

7 INT. ALADDIN BATHROOM - MORNING/MOMENTS LATER

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JOHN  
 How does that look?

ATTENDANT  
 Much cleaner.

CUT TO:

8 INT. ALADDIN BAR - THAT MOMENT

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JOHN  
 Okay?

SYDNEY  
 Much better.

JOHN  
 What now?

SYDNEY

First off: I lied when I said fifty.  
You need a hundred and fifty.

JOHN

...I knew it...

SYDNEY

Just relax and listen to me:  
Are you listening?

JOHN

Yeah.

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slot machines, go to that woman in  
the cashier cage and ask her where  
you can find the Floorman. She'll point  
you to a guy in a tuxedo. The Floorman.  
You find this man, you approach him, you say....

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to be playing this casino. I'm going  
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track of what I spend. Can I get a rate card?  
Is that possible?

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twenty dollars. Only twenty. Make it last,  
so play slow, play a dollar at a time.

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CUT TO:

13 INT. CASINO FLOOR - THAT MOMENT

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SYDNEY

Excuse me.

COCKTAIL WAITRESS

Yes?

SYDNEY

That man order a drink?

COCKTAIL WAITRESS

Bloody Mary.

SYDNEY

I'm his father. He's not allowed to  
drink. Bring him a cup of coffee.

He hands her a couple dollars.

CUT TO:

14 INT. SLOT MACHINE AREA - THAT MOMENT

14

Sydney approaches John.

JOHN

Hey...

SYDNEY

You order a drink?

JOHN

It's free.

SYDNEY

It'll end up being a one hundred and fifty dollar cocktail, you understand?

JOHN

Yeah. Sorry.

SYDNEY

It's alright. You done with that twenty?

JOHN

Almost.

SYDNEY

Come.

15 INT. SECOND CASHIER BOOTH - CASINO FLOOR - MOMENTS LATER

15

Sydney and John walk to another booth, before arriving Sydney says;

SYDNEY

Give this cashier the hundred in tokens and she'll give you cash -- get a bill.

John hands his hundred dollar rack of tokens over and is given a new ONE HUNDRED DOLLAR BILL...

16 INT. FIRST CASHIER BOOTH/CASINO FLOOR - MOMENTS LATER

16

Sydney and John walk back towards the first cashier across the casino.

SYDNEY

Now you're gonna give this cashier the bill and the rate card and ask for more tokens.

They arrive back to the First Cashier Booth...

JOHN

Can I get another hundred, please.

The CASHIER WOMAN gets the tokens, notes the rate card and hands them back to John. They move back to the slot machine...

SYDNEY

How much do you have on your rate card now?

JOHN

Two hundred...and fifty.

SYDNEY

And you've only spent twenty. You just circle the bill, John. Cash to tokens, tokens to cash. You build up enough on the rate card, it's gonna get you a comped room, maybe a meal. Slowly spend what's left of the fifty -- that's just for show when the floorman comes around -- but keep circling the hundred. Do it for an hour, take a break, do it again for an hour and so on. I'll be around.

JOHN

Where?

SYDNEY

I'll find you.

Sydney leaves John standing. The Cocktail Waitress brings John's coffee. HOLD.

CUT TO:

17 INT. SECOND CASHIER BOOTH - LATER

17

John hands his one hundred dollar RACK of tokens over and is handed a BILL...John walks back to....

CUT TO:

18 INT. FIRST CASHIER BOOTH - MOMENTS LATER

18

John hands the same BILL over for tokens and the Cashier Woman NOTES his rate card.

CUT TO:

19 INT. SLOT MACHINE - MOMENTS LATER

19

John pumps a few tokens in. The Floorman passes. They exchange a smile. The SLOT MACHINE that John is playing HITS and spits out two hundred tokens.

CUT TO:

20 INT. FIRST CASHIER BOOTH - LATER

20

John hands over a couple bills and his rate card.

CUT TO:

21 INT. CASINO - MOMENTS LATER

21

Sydney sits off to the side, watching John.

SYDNEY'S POV - ACROSS THE CASINO

John is approached by the Floorman. They exchange a few words.  
John smiles and smiles.

CUT TO:

22 INT. ALADDIN HOTEL ROOM - EVENING

22

CAMERA holds on the door. John opens up, Sydney is there.

JOHN

Hey, hey, Sydney. Hey look, they gave  
me a room. I got it. It worked.  
I accidentally hit on the machine  
I was playing for two hundred bucks.  
The guy came up, he said, "Thank you for  
playing with us, is there anything I can  
get you, would you like a room,  
would you like tickets to a show?"  
I got tickets to a show. I racked up  
two grand on the rate card.

SYDNEY

It works.

JOHN

Fuckin'A it does. Is this what you do?

SYDNEY

Not anymore.

JOHN

Shit, Sydney. This is great.  
Thank you. Really. Thank you.

SYDNEY

You're welcome.

John reaches in his pockets, hands Syd his one-fifty.

JOHN

I owe you this back.

SYDNEY

Good.

JOHN

You wanna watch pay-per-view?  
I got porno's, free movies,  
the whole thing.

SYDNEY

No thank you.

Sydney pockets the money. They sit. CAMERA MOVES IN CLOSER.

SYDNEY

What are you gonna do now, John?

JOHN

I don't know...I was...I don't know.

SYDNEY

You can't keep doing the same  
thing all week.

JOHN

I didn't think so.

HOLD, THEN:

JOHN

Syd, I was gonna...I'm wondering  
if I could ask you something.  
I know you did this, you taught me,  
but there's something else --

SYDNEY

You can't win six thousand dollars, John.  
I told you that before.

JOHN

I don't know what to do.

LONG PAUSE.

SYDNEY

I have a friend in Los Angeles.  
Someone...maybe someone who can help.  
I can make a call for you, tell him  
you're a friend, so on and so forth,  
maybe work this thing out here.

JOHN

I can't...I do...I do want your help,  
but....you know I have no job...nothing.  
I can't pay you back, if you want to work  
something out --

SYDNEY

I am not an employer and I don't hold debtors. I live...these casinos and their benefits. You see? My expenses are minimal, I told you before, I play long enough and hard enough...I think, if you need help paying for your mothers funeral...we'll work this out. I'll help you out here best I can. I want you to see -- that my reasons are not selfish, only this:

(beat)

I'd hope you'd do the same for me.

BEAT. They stand up.

JOHN

Thank you, Sydney.

SYDNEY

It's always good to meet a new friend.

CU. They shake hands. CAMERA PANS UP INTO TIGHT TWO SHOT.

SYDNEY

See you later.

Sydney heads for the door. CAMERA DOLLIES BACK FROM JOHN.

JOHN

Are you gonna gamble?

SYDNEY

Yes.

JOHN

Can I come down with you?

SYDNEY

If it's what you want.

JOHN

Just to watch.

SYDNEY

Let's go.

John grabs his key, slips it in his pocket and the two men leave the room. CAMERA HOLDS INSIDE THE ROOM.

FADE OUT.

TITLE CARD OVER BLACK READS: "Two Years Later"

FADE IN:

23 INT. KENO BAR/LOUNGE - PEPPERMILL HOTEL/RENO - NIGHT

23

CAMERA begins on a JAZZ TRIO.

\*

CAMERA picks up with a Keno Girl who's roaming the bar, WE DOLLY WITH HER FOR A MOMENT, THEN PAN AWAY, ACROSS THE LOUNGE TO FIND:

SYDNEY. He's sitting in a booth, drinking a drink, wearing reading glasses and working on a crossword puzzle.

KENO GIRL (OC)

Keno...Keno...

SYDNEY

Right here.

Keno Girl approaches. Sydney hands her a card and twenty.

SYDNEY

Play two dollars, please.

Keno Girl exits. Sydney turns his attention across the room, looks over his reading glasses.

SYDNEY'S POV

Across the lounge, a young cocktail waitress, CLEMENTINE (late 20s) is serving a table of three men. We see them flirt with her and watch as she responds fondly.

Sydney turns his head, glances at the bar.

SYDNEY'S POV

At the bar, JOHN, well groomed now, speaks with a friend, JIMMY (late 20s)

Clementine steps into FRAME and walks towards CAMERA/SYDNEY, bringing him a fresh drink.

CLEMENTINE

Hello, Captain.

SYDNEY

Hello again.

CLEMENTINE

(covers her name tag)

Do you remember my name?

SYDNEY

Clementine.

CLEMENTINE

That's right.

SYDNEY

Like the movie.

CLEMENTINE

That's right.

SYDNEY

Do you remember my name?

CLEMENTINE

Sydney.

SYDNEY

Then why call me Captain?

CLEMENTINE

You seem like the Captain of a ship to me.  
I see the way John worships you and follows  
you...like you're his Captain.

SYDNEY

John has been a friend a long time.

Keno Girl arrives back at the table, drops the change and  
the ticket for Sydney. He tips her.

KENO GIRL

Good luck, sir.

She exits, CAMERA PANS with her, leads us to Clementine.

CLEMENTINE

You're a good tipper, Captain.

SYDNEY

Tell me something. Are you required  
to flirt...to behave as you do towards  
that table of men, maybe as some part  
of your job?

CLEMENTINE

They don't say to do it.

SYDNEY

But if you don't --

CLEMENTINE

-- I'd get questioned and "Why were you  
rude to so and so..." I can't talk back  
to them. I can't tell them to fuck off  
and leave me alone.

SYDNEY

As a rule --

CLEMENTINE

-- an unsaid rule. I'd also lose the tip.



SYDNEY

It seems an occupational hazard.

He hands her some money.

CLEMENTINE

Jimmy paid for your drink.

Sydney looks to the bar. Jimmy raises his glass. Sydney nods, waves him to come over. He looks to Clementine.

SYDNEY

(re:twenty)

Keep it.

CLEMENTINE

Thank you, Captain.

Clementine exits. CAMERA DOLLIES BEHIND HER as she moves towards the bar, she passes John and Jimmy, who are walking the opposite direction, towards Sydney.

JIMMY

Thank you.

CLEMENTINE

Do you want another?

JIMMY

Yeah.

JOHN

-- Whatever Syd's having.

John gives Clementine a smile, she smiles back.

CLEMENTINE

Hi.

JOHN

Hello.

CLEMENTINE

Would you like a drink?

JOHN

Whatever Sydney's having, please.

CLEMENTINE

OK.

CAMERA picks up and DOLLIES BACK with John and Jimmy. They arrive at Sydney's table.

JOHN  
 Syd, you remember Jimmy?  
 He's a friend. He lives up here.

SYDNEY  
 Jimmy. Thank you for the drink.

JIMMY  
 It's my pleasure.

SYDNEY  
 Have a seat.

John and Jimmy sit.

JOHN  
 Jimmy works over at the Sands.

SYDNEY  
 I remember. You do...what...?

JIMMY  
 I do some consulting over there,  
 security on busy nights.

SYDNEY  
 Parking lot?

JIMMY  
 Inside the casino.

JOHN  
 Jimmy saw you play in Vegas a few  
 years back...tell him Jimmy.

JIMMY  
 I used to live there. I watched you  
 play at the Dunes one night. You bet  
 a hard eight for a thousand and then  
 you pressed it for two.

SYDNEY  
 Did I hit it?

JIMMY  
 You didn't hit it, but it was  
 big balls bet and I remembered --

SYDNEY  
 -- Excuse me.

Sydney grabs his Keno slip from the table, looks up at the  
 Electronic Keno Board. The numbers flash up on the screen.  
 His card has no matching numbers -- From the Keno Board, CAMERA  
 DOLLIES BACK AND RACKS FOCUS TO JIMMY AS HE ENTERS FOREGROUND FRAME,  
 HE LIGHTS A CIG.

JIMMY

...You gave up big balled bets on the hard ways to play Keno, is that what? A sign of aging?

Jimmy laughs hard at his own joke, John joins. Sydney smiles slightly, shoots a look at John, then places his reading glasses in his pocket.

SYDNEY

It passes the time.

JOHN

Sydney and I saw a guy win \$38,000 playing Keno once. He played all day, sat in the same spot, something like twelve hours...it must have cost him about four grand to win the thirty eight, but jesus...

JIMMY

I saw a guy the other night at the El Dorado who fell down and had a heart attack at the craps table. Right in the middle of a hot shoot, this guy gets all worked up, he starts sweatin' and shit, all of a sudden the old motherfucker just keels over...the joke of it is the game kept goin'...people screamin, "Place the four...get an ambulance...place the six/eight...call nine one one!" This old bastard's lyin' on the ground, choking on his tongue, purple...and these people are still shootin' the dice --

KENO GIRL (OC)

-- Keno..Keno...Any winners?

Keno Girl arrives.

SYDNEY

Not here. Try again please.

He hands her another two dollars and the same ticket back. Jimmy watches the Keno Girl leave, focusing on her ass.

JIMMY

Jesus, we're fuckin' surrounded by pussy here, I mean, hell --

SYDNEY

-- Jimmy.

JIMMY

What...?

SYDNEY

It's not for my ears, but her's.  
She can hear that sort of thing  
across the lounge...it puts her  
in an uncomfortable position.

JIMMY

I doubt if hearing she's got a  
great pussy puts her in an  
uncomfortable position --

SYDNEY

-- I just don't want it coming  
from my table.

JIMMY

Well I don't know if you knew this,  
but half the girls in this place  
are take-home whore's anyway, they  
get off on shit like that...I got  
a friend over at the Sand Dune where I  
work, he's in charge of corralling the  
cocktail waitresses in that department.  
I mean, he's in charge. He's "Pussy Patrol." \*

John looks to Sydney, spots Sydney's mood, then looks back to Jimmy.

JOHN

...Jimmy...

JIMMY

What?

JOHN

Just...y'know...I dunno --

JIMMY

Hey, I mean, I live up here.  
I know what flies and what doesn't  
and to tell some cocktail waitress  
she's got a nice ass is no crime.  
It's a compliment to them. Believe me.

SYDNEY

You said it as she walked away.

The Keno Girl arrives back to drop the ticket.

KENO GIRL

...Your ticket...

JIMMY

Honey, honey, can I ask you a question?

KENO GIRL  
What?

JIMMY  
Can I tell you first of all:  
"You have a very nice ass."

KENO GIRL  
Thank you.

JIMMY  
My friends here were embarrassed  
that I would say that to you.  
My question is: Are you embarrassed?

KENO GIRL  
No.

JIMMY  
(turns to Sydney)  
See?  
(back to Keno Girl)  
You take it as a compliment?

KENO GIRL  
Sure.

JIMMY  
Good.

KENO GIRL  
Do you want to play?

JIMMY  
No thank you.

KENO GIRL  
(to Sydney)  
Good luck, Sir.

Sydney hands her a five dollar tip, she exits.

JIMMY  
You see what I'm saying?

SYDNEY  
I suppose your right, then.

JOHN  
...Jimmy, let's go play....

JIMMY  
Still waitin' on our drinks here.

JOHN  
We'll get them at the tables.

JIMMY  
Good point. Sydney, sir, it was a pleasure to see you again.

SYDNEY  
Thank you.

JIMMY  
John's got my number, anything you need --

JOHN  
-- Syd, I'll see you later?

SYDNEY  
Yes.

JOHN  
I'll find you back here.

Jimmy and John exit. CAMERA DOLLIES WITH THEM, THEY CLEAR FRAME AND CAMERA MOVES INTO THE KENO BOARD AS THE NUMBERS BEGIN TO FLASH.... CAMERA DOLLIES TOWARDS SYDNEY as he checks the numbers. INTERCUT UNTIL...there are no matching numbers.

Sydney glances towards a corner of the bar, notices Clementine, again flirting with the table of men. IN SLOW MOTION we watch as one of the men hands her a hundred dollar bill. She smiles and says, "Thank you." Sydney looks away. BEAT. He extinguishes his cig.

CUT TO:

24 INT. CASINO - NIGHT - MOMENTS LATER

24

Sydney walks through the casino, arrives at a half full Craps Table and stands at the head, the boxmen greet him, the PIT BOSS walks over.

PIT BOSS  
Hello, sir.

SYDNEY  
Good evening.

The Pit Boss hands him a piece of paper, Sydney signs it, checks his watch and the Pit Boss wishes him, "Good luck." Sydney cashes in four hundred dollars and gets chips and begin to place his bets. CAMERA begins a painfully slow ZOOM across the table that eventually arrives at an EXTREME CLOSE-UP. The SOUNDS of the casino, the game and the people begins to BLEND and BUILD...

CUT TO:

25 INT. KENO BAR/LOUNGE - NIGHT - MOMENTS LATER

25

Sydney enters, takes a seat at the bar. The BARTENDER greets him.

BARTENDER

Hello.

SYDNEY

Scotch, please.

The Bartender exits. Sydney glances around the bar. The Bartender arrives back with the drink.

SYDNEY

Have you seen my friend, the young man?

BARTENDER

No I haven't.

SYDNEY

And Clementine?

BARTENDER

She's off.

Sydney hands him a tip, sips his drink. HOLD.

CUT TO:

26 EXT. CASINO/BACK-EXIT/MOTOR LODGE AREA - NIGHT - LATER

26

Sydney exits the casino and into the cold air. He walks, paces the grounds. Snow begins to fall. HOLD. His attention turns across the way, to a small motor-lodge bungalow.

SYDNEY'S POV, ACROSS THE PARKING LOT

Emerging from one of the rooms is Clementine, looking disheveled and worn out. She carries her coat in one hand, tries to brush up as she exits the room.

Sydney watches her. She looks up, notices him and approaches.

CLEMENTINE

Hello....What are you doing out here?

SYDNEY

...fresh air...

CLEMENTINE

I was just visting a friend of mine.

Uncomfortable moment, pause, then:

CLEMENTINE  
We're not supposed to be in the  
rooms, so...I could lose my job --

SYDNEY  
-- but you'll get fired if you tell  
them to leave you alone.

CLEMENTINE  
This is something...if the hotel knew --

SYDNEY  
-- I understand.

CUT TO:

27 INT. RENO COFFEE SHOP - NIGHT - LATER

27

Sydney and Clementine drink coffee, she eats a piece of apple pie.

SYDNEY  
Do you live alone?

CLEMENTINE  
Yes...well now I do. I had a roommate,  
this girlfriend of mine, but it's a big  
nightmare story.

SYDNEY  
Do you go to school?

CLEMENTINE  
No. Do I look like I go to school?

SYDNEY  
I don't know.

CLEMENTINE  
I'm not with all that, y'know?

SYDNEY  
What are you saving up for?

CLEMENTINE  
...for what...?

SYDNEY  
With your job. The money that you make.  
Are you saving?

CLEMENTINE  
No. I have to make money.  
I have, you know, I have bills.  
I have an apartment, I have to pay  
for that -- I have my car, I got  
a Cammarro, that cost money. So...



SYDNEY

What happend with your roommate?

CLEMENTINE

She met this guy, this loser.  
She left off with him to Vegas.  
It's no big deal about losing a roommate  
but we were really close, so...we took  
this apartment -- I feel like she kind of  
fucked me over, but it's...whatever.  
I like living alone now. I have my cats.  
Me and my two cats in a crappy place.

SYDNEY

It's expensive?

CLEMENTINE

For one person...yeah. It's still crappy.

Pause, hold, then;

CLEMENTINE

You look at me as a piece of shit  
now because you saw me coming out  
of that room --

SYDNEY

No, no, not at all --

CLEMENTINE

-- a good girl just trying to  
save up, open a beauty salon?

SYDNEY

Maybe that, yes. I don't know.

CLEMENTINE

I don't want to own a beauty salon.  
It's just...so much different than you think --

SYDNEY

Explain it to me, then.

CLEMENTINE

I don't do anything I don't want to do.  
I'm not...whatever...you're gonna think  
what you're gonna think, so --

SYDNEY

I don't think anything.

CLEMENTINE

Yes you do. You do. You think I'm  
something...a slut or something --

SYDNEY

No I don't.

BEAT.

CLEMENTINE

Are you gonna tell John that you saw me?

SYDNEY

No.

CLEMENTINE

Can you tell me, I wanna know...

How do you know him?

CUT TO:

28 EXT. OPENING COFFEE SHOP - DAWN - FLASHBACK

28

This is just moments before the very opening scene of the movie. Sydney sits in his parked car, facing the highway. He adjusts his rearview mirror, looks at John sitting on the ground. BEAT. Sydney exits the car, approaches John and the scene is REPRINTED.

SYDNEY (OC)

Hey...

(pause)

Hey...

JOHN

What?

SYDNEY (OC)

You want a cup of coffee?

(beat)

You want a cigarette?

John looks up. BEAT.

CUT TO:

29 INT. RENO COFFEE SHOP - NIGHT - PRESENT

29

Sydney sips his coffee. Clementine looks across the booth at him.

CLEMENTINE

So you took care of him...?

SYDNEY

Yes.

CLEMENTINE

...and you paid for her funeral?

SYDNEY

Eventually we split the cost.

CLEMENTINE

I think he's pretty adorable; the way he looks up to you -- he orders the same drinks as you do, y'know. He dresses the same.

SYDNEY

Well...we have the same tastes, I suppose.

CLEMENTINE

Do you have...real kids, kids of you own?

SYDNEY

Yes.

CLEMENTINE

You're married?

SYDNEY

-- boy and a girl. No, I'm divorced. I have a son your age and a daughter a few years older.

CLEMENTINE

Where do they live?

SYDNEY

I'm not sure. I haven't spoken to them in a while.

CLEMENTINE

That's too bad.

SYDNEY

Yeah.

CLEMENTINE

Maybe you'll see them.

SYDNEY

Maybe.

The WAITRESS arrives, fills their coffee cups. They sit in awkward silence for a moment, then:

CLEMENTINE

Do you know what the world's best contraceptive is?

SYDNEY

What?

CLEMENTINE

An ugly guy.

Clementine and Sydney laugh a little.

CUT TO:

30 INT. SYDNEY'S HOTEL ROOM - NIGHT - LATER

30

Sydney and Clementine enter. This is a medium sized suite with an open door leading to the adjacent room.

CLEMENTINE

I've never been in one of the tower rooms. It's nicer than I thought.

Sydney leads her into the adjacent room.

CUT TO:

31 INT. ADJACENT ROOM - THAT MOMENT

31

They enter.

SYDNEY

You'll feel comfortable here, you'll sleep well.

Clementine sits on the bed. Sydney goes to the bathroom, gathers a robe, a T-Shirt and some boxer shorts. He emerges, hands them to Clementine.

CLEMENTINE

Captain?

SYDNEY

Yes.

CLEMENTINE

Do you want to fuck me?

SYDNEY

Do you think that?

CLEMENTINE

You've brought me here.

SYDNEY

Do you think that?

CLEMENTINE

I don't know.

SYDNEY

Well you should know before you ask a question like that.

CLEMENTINE  
Well it seems like your being  
nice to me --

SYDNEY  
-- so I would want that, you would think.

CLEMENTINE  
If you wanted to fuck me --

SYDNEY  
Stop saying that.

CLEMENTINE  
It just seemed --

SYDNEY  
-- but don't let it seem that way.  
This is a comfortable bed for you.  
I want you to sleep in it, to give  
you something, a place to have  
a nice shower. A bed.

CLEMENTINE  
...don't get angry...

SYDNEY  
No, no, I'm not...because I understand  
how you could ask that question.

Pause, hold, then:

CLEMENTINE  
Now you really look at me as  
a piece of shit.

SYDNEY  
No.

CLEMENTINE  
...alright...

SYDNEY  
John won't be back until very late  
and he won't disturb you.

CLEMENTINE  
This is John's room, then.

SYDNEY  
Not tonight.

He exits to the adjoining suite, closes the door. Clementine sits.

FADE OUT.  
CUT TO:

32 INT. SYDNEY'S HOTEL ROOM - MORNING

32

Sydney wakes up to a knock at the door, he answers. A Room Service Attendant holds a tray of coffee. Sydney signs the bill, tips him.

From the adjacent room (OC) we hear the MUFFLED VOICES of John and Clementine. John is telling her his matchbook-explosion story.

CUT TO:

33 INT. ADJACENT ROOM - THAT MOMENT

33

John is sitting on the end edge of the bed, dressed in the same clothes as the night before. Clementine is sitting up in bed, under the covers. Sydney enters carrying the tray of coffee.

JOHN

Hey...Captain.

CLEMENTINE

Good morning, Captain.

SYDNEY

John, that is a nickname that  
Clementine has given me, it's not for you.

JOHN

The coffee came to your room, I'm sorry...

SYDNEY

You owe me three fifty.

John reaches for his wallet, Sydney walks past him, gives John a look that says, "Put your fuckin' money away."

CLEMENTINE

(to Sydney)

What are you doing today?

SYDNEY

I don't know. But anything you need  
to do...if you need to go somewhere  
or get something...John will take you.

JOHN

Do you need something?

CLEMENTINE

Just to go home and get some clothes.

SYDNEY

Here...

(he offers John some cash)

Go to the mall and get something new.

John will take you.

JOHN

I got money, Syd.

(to Clem)

I'll take you, would you like to go?

CLEMENTINE

Yeah.

SYDNEY

And that's that. I'll see you later.

Sydney goes back in his room. John looks to Clementine. PAUSE.

JOHN

...well...

Clementine smiles at John, he gets her some coffee, gives her a cigarette and lights it for her.

CLEMENTINE

The first one of the day is always the best.

JOHN

You wanna see a trick?

CLEMENTINE

Sure.

John takes the cigarette from his mouth and very carefully places the filtered end in the crease between his forehead and his nose. He squints down, holding the cigarette in place, makes a motion as if he's inhaling, then blows the smoke from his mouth. Clementine laughs hysterically.

JOHN

I can do it with eight cigarettes.

Eight cigarettes in this crease

between my nose and forehead...

CLEMENTINE

Lemme see...

JOHN

No...I gotta go talk to Syd for

a second. I'll be right back.

John exits.

CUT TO:

34 INT. SYDNEY'S ROOM - THAT MOMENT

34

Sydney buttons up his shirt, lights a cigarette. John enters...

JOHN

Hey.

SYDNEY

Hey.

JOHN

How'd you do last night?

SYDNEY

Fair. You?

JOHN

I won three hundred.

SYDNEY

You didn't show back at the bar.

JOHN

I'm sorry about that, I was with Jimmy...y'know...y'know...

SYDNEY

Yeah.

JOHN

I'm sorry about Jimmy. It's after the second drink, he gets...

SYDNEY

It's not a problem.

JOHN

...he gets a little flagrant.

SYDNEY

It's fine.

JOHN

He thinks you don't like him.

SYDNEY

I don't much.

JOHN

Well...

SYDNEY

What?

JOHN

...I don't know...



SYDNEY  
Take good care of Clementine today.  
Take her anywhere she wants.

John steps up closer to Sydney, motions his head towards the adjacent room, a reference to Clementine. Sydney turns to him.

SYDNEY  
What?

JOHN  
Y'know...Did you?

SYDNEY  
No.

JOHN  
Okay, good. Good. Then I'll  
see you later, right?

SYDNEY  
Probably be in the sports book.

JOHN  
Then maybe I'll see you there.

John exits with a BIG FAT GRIN on his face. HOLD.

CUT TO:

35 INT. PEPPERMILL CASINO/SPORTS BOOK AREA - DAY - LATER 35

This is a huge portion of the casino with TEN BIGSCREEN TELEVISION MONITORS playing every sports event that is currently in progress. In a long row of desk, illuminated by a small, personal reading light is Sydney. He keeps an eye on the games, while working a crossword puzzle. A WAITRESS approaches, bringing him a plate of eggs, bacon and a glass of orange juice and a fresh pack of cigarettes. He eats his breakfast. HOLD.

CUT TO:

36 INT. PEPPERMILL CASINO - POKER AREA - DAY - LATER 36

Sydney is sitting at a dimly lit, smoke filled poker table with three other men. CAMERA DOES A SLOW DOLLY TOWARDS THE TABLE. This is a fifty cent buy in, five dollar max.

CUT TO:

37 INT. SYDNEY'S ROOM - EVENING - LATER

37

Sydney changes to a fresh white shirt, puts on his jacket. He moves to a table, writes a note, walks to the next room, places the note on John's bed.

CUT TO:

38 EXT. CASINO - DUSK

38

Sydney exits into the cold air, breaths some fresh air, paces, finishes a cig. HOLD.

CUT TO:

39 INT. CASINO AREA - NIGHT - LATER

39

Sydney is at a crowded craps table. The game is in progress and things are hot. He's got about three thousand dollars in front of him. He plays, as usual, without emotion.

Playing at the opposite end of the table is a YOUNG PLAYER making lots of noise, playing loud and obnoxious and taunting Sydney as he shoots the dice.

YOUNG PLAYER

Alright: Old folks get their bets down. No Stopping. No Waiting.

(to Sydney)

Get it down Old Timer -- Old Fella --

CAMERA HOLDS ON SYDNEY. HOLD, PAUSE. HE REACTS:

SYDNEY

Two thousand dollar hard eight.

The table skips a beat. The Pit boss strains his neck.

The Dealer near Sydney takes two one thousand dollar chips and places them on the hard eight. (Meaning that the roll must be a 4x4 and no other combination to make an eight.)

The Young Player is given the dice.

YOUNG PLAYER

For that Old Fella at the end...hard eight...

He shoots the dice.

STICKMAN

Six...hard. Hard six. Roll an eight, shooter.

Those who won are paid off...Sydney holds steady. The dice are given to the Young Player.

YOUNG PLAYER  
 Old man...I'm gonna get you that  
 hard eight...Just make sure you gimme a nice tip.

The Young Player shoots --

STICKMAN  
 Three, crap dice, ace/deuce...pay  
 the field...Here we go shooter,  
 eight's the point.

YOUNG PLAYER  
 With the old man at the end of the table,  
 gimme a hundred dollar hard eight...

The Young Player throws a chip to the center of the table,  
 shakes the dice in his hand.

CAMERA DOES AN EXTREMELY FAST DOLLY ACROSS THE TABLE TOWARDS  
 SYDNEY. Young Player shoots the dice. There's a BEAT between  
 when they are thrown and when they land --

SYDNEY  
 ...crack...

The dice land. Easy Eight. A five and a three.

STICKMAN  
 Eight. It came easy. The point.

Sydney doesn't flinch, he smiles graciously, calls the Pit Boss, signs  
 a piece of paper signaling his exit time from play and walks off with  
 his remaining thousand dollars.

CUT TO:

40 INT. KENO BAR/LOUNGE - NIGHT - LATER

40

Sydney, on his fifth Scotch, drunk as hell, catches the  
 BARTENDER'S attention.

SYDNEY  
 ...have you seen my friend, John,  
 my friend, the young man...

BARTENDER  
 Not tonight, no sir.

SYDNEY  
 Clementine...

BARTENDER  
 She's off.

CUT TO:

41 INT. CASINO/PHONE BOOTH - NIGHT - LATER

41

Sydney drops a dime at a secluded pay phone and dials a number.

SYDNEY

Hello, Arlene. It's Sydney.

....Yes....Yes....how are you...

(beat)

...no, no....I'm just calling to say hello.

(beat)

I'm in Reno. Yes. Yeah, well.

No. I said, I said, "No."

(beat)

It's almost Christmas...

....just to call, I figured I'd call.

(beat)

...are my kids home, are my....

Do you have number? Uh-huh. Uh-huh.

(pause)

Well maybe you can give a message

for me...I'm at the Pepper...Peppermill.

...yeah...it's room number 1508...uh-huh.

(beat)

It would be nice. Well,

it just might be nice...it doesn't...

Okay. Uh-huh. Okay. Well.

(beat)

I guess that's...that's...Yes.

Yes. Okay, well, I'm getting off

the phone now. I'm getting off

the phone now, Arlene. Good bye.

Sydney hangs up the phone.

CUT TO:

42 INT. SYDNEY'S ROOM - NIGHT - LATER

42

Sydney staggers in, holding himself up with the walls as he walks.

He opens the door to the adjacent room, looks inside -- no one there.

He makes it to his bed. HOLD.

FADE OUT, FADE IN:

43 INT. SYDNEY'S ROOM - NIGHT - LATER

43

Sydney sleeps. The PHONE RINGS. AGAIN. Sydney wakes, picks up.

SYDNEY

Yeah, hello. Yeah...Yes. Where? Right now.

You okay? Yeah. Right now.

CUT TO:

44 EXT. HOTEL PARKING LOT - NIGHT - MOMENTS LATER

44

Sydney makes a quick beeline from the Casino Entrance to his car in the parking lot. It's snowing now.

CUT TO:

45 INT. SYDNEY'S CAR - MOVING - NIGHT - MOMENTS LATER

45

CAMERA holds on C.U. of Sydney as he drives the car through downtown Reno. The bright lights reflect in the windshield and the snow gets harder. Sydney turns on the windshield wipers.

CUT TO:

46 EXT. NO-TELL MOTEL - NIGHT

46

Sydney's car parks. He exits. CAMERA FOLLOWS him as he searches the small motel complex for a room. He heads up a flight of stairs to a motel room: Number Six. He knocks. HOLD. He knocks again.

SYDNEY

...John...?

JOHN (OC)

Syd?

SYDNEY

Yeah. Open up.

JOHN (OC)

Everything cool?

SYDNEY

What? Yeah, everything's cool.  
You alright?

JOHN (OC)

I'm fine.

SYDNEY

...you gonna open the door?

JOHN (OC)

...I said on the phone, it's kinda  
screwed up...

SYDNEY

Yeah. So open the door, let's see  
what's goin' on...

JOHN (OC)

You promise you'll help me?

SYDNEY  
John, it's cold, open the door.

JOHN (OC)  
...Is everything cool...?

SYDNEY  
John: Open The God Damn Door.

BEAT. We HEAR the sound of John unlatching the chain and unlocking the lock. Sydney holds a moment then opens the door, slowly...

CUT TO:

47 INT. MOTEL ROOM - NIGHT - THAT MOMENT

47

The door opens a bit and Sydney steps in...It's dark.

SYDNEY  
John --

JOHN  
-- shut the door --

SYDNEY  
Why are the lights off?

JOHN  
Leave 'em off.

SYDNEY  
I'm not gonna stand here in the dark.

JOHN  
-- wait --

Sydney turns on the lights. CAMERA HOLDS ON HIM. He looks around the room. He looks hard at something.

JOHN (OC)  
You promised you'd help me.

CAMERA DOES A MEDIUM SLOW DOLLY TOWARDS AN EXTREME CLOSE-UP, THEN:

SYDNEY  
...what is this...?

REVERSE ANGLE - OVER SYDNEY'S SHOULDER - THAT MOMENT

A LARGE, MIDDLE AGED MAN, in pants and a tank top t-shirt is handcuffed to the bed. He's lying on his stomach, not moving. Blood on his face, from a cut over his eye.

John stands, holding a REVOLVER by his side, looking at Sydney. Clementine is sitting in the opposite corner of the room, holding her head in her hands.

Sydney steps forward. He examines the Man on the bed.

SYDNEY  
Who is this man?

John doesn't respond. Clementine doesn't move.

SYDNEY  
...John...Who is this?

JOHN  
He's.....a hostage.

SYDNEY  
A hostage?

JOHN  
Yeah.

SYDNEY  
Why?

JOHN  
Because...for....money....

SYDNEY  
Is he dead?

JOHN  
He's just passed out.

SYDNEY  
How did he get here?

JOHN  
I'm sorry, Syd. I'm so sorry.  
I know I fucked up, I know, I know.  
I'm sorry.....

Sydney looks to Clementine.

SYDNEY  
Clementine --

JOHN  
She doesn't want to talk.

SYDNEY  
-- Clementine...hey.

CLEMENTINE  
What?

SYDNEY  
Are you alright?

CLEMENTINE  
I'm fine.

SYDNEY  
Tell me what happened.

CLEMENTINE  
This man won't pay me.

SYDNEY  
You know him?

CLEMENTINE  
Not before tonight.

SYDNEY  
Then how does he owe you money?

CLEMENTINE  
I met him in a bar. We came here.

SYDNEY  
You came here...what...for sex?

CLEMENTINE  
He won't pay what we agreed.

BEAT, HOLD, THEN:

SYDNEY  
How did John get here?

JOHN  
You can ask me.

SYDNEY  
Clementine.

JOHN  
She called me.

CLEMENTINE  
I asked him to help me.

JOHN  
This fuckin' guy hit her, Syd...

HOLD. Sydney examines Clementine's face, she's got a shiner coming in over her left eye. Syd turns to John.

SYDNEY  
How long have you been here?

JOHN  
Me? Since ten.



SYDNEY  
...alright. So why don't you just  
let him go...?

JOHN  
Whadda 'ya mean? We can't.

SYDNEY  
Tell me why.

JOHN  
Because he owes her money.

SYDNEY  
.....yeah.....so.....how much money?

JOHN  
Three hundred dollars.

SYDNEY  
You're holding this man hostage  
for three hundred dollars?

JOHN  
It's what he owes her. This fucker  
cheated her, Syd.

BEAT. Sydney looks to Clementine. HOLD. He looks back to John.

SYDNEY  
Who knows this man is here?

JOHN  
Me and Clementine...and you...

SYDNEY  
...uh-huh...

JOHN  
Yeah.....his wife.

SYDNEY  
His wife.

JOHN  
She has to get the money.

SYDNEY  
I don't understand. How did you  
get in touch with his wife?

JOHN  
He's staying at the Sands.  
Clementine saw her before.

SYDNEY

You talked to this woman, this man's wife?

JOHN

I called her. We told her to get the money. She said she would.

SYDNEY

Did you tell her where you were?

CLEMENTINE

We're not stupid.

SYDNEY

No, of course not. You're not stupid.

JOHN

We told her we'd call her to let her know what to do --

CLEMENTINE

-- Are you gonna help us?

SYDNEY

This man knows what you look like. John, this man knows what you look like, yes?

JOHN

Yeah.

CLEMENTINE

That doesn't matter.

SYDNEY

Oh, it doesn't?

CLEMENTINE

No. Because we're not letting him go until I get my money.

Sydney thinks, beat, then:

SYDNEY

So what do you want me to do?

JOHN

I don't know.

SYDNEY

This guy's wife has obviously called the cops...you understand that, right?

JOHN

Not necessarily.

SYDNEY

Yes, necessarily.

JOHN

She wants to deal with it as much as we do...She's not gonna tell the cops her husband was out screwin' around...I mean, she might not...right?

Clementine looks up.

JOHN

She sounded like she just wanted to get it done with, to get it over and done.

SYDNEY

What did you tell her?

JOHN

I told her to get the money...we'd call --

SYDNEY

-- No. Did you tell her that you'd kill him if she didn't, that you'd, what? What did you tell her?

JOHN

...Yeah...

SYDNEY

Yeah, what John?

JOHN

I told her we'd kill him.

Sydney thinks a BEAT, THEN:

SYDNEY

This a very...fucked up situation.

JOHN

You promised you'd help me.

SYDNEY

No I didn't. I didn't *promise* you anything.

JOHN

But you'll help me, I know you'll help me --

CLEMENTINE

-- you don't have to help us.

SYDNEY

No I don't.

CLEMENTINE

You can leave if you want.

SYDNEY

Clementine: You got yourself in a situation.  
I didn't get you here, so humble yourself.  
You understand? Humble yourself.

HOLD. Sydney moves to John, holds his hand out for the gun.  
John hands it to him.

SYDNEY

Fuck is this, John? Is it loaded?

JOHN

No.

SYDNEY

Where'd you get it?

JOHN

Jimmy.

SYDNEY

Did Jimmy come here?

JOHN

No.

SYDNEY

What does he know about this?

JOHN

Nothing.

CLEMENTINE

Don't say that, John.

JOHN

I'm not.

SYDNEY

What are you saying?

JOHN

Nothing.

Sydney, aggravated now, crosses the room and grabs Clementine.

SYDNEY

...Get up...

He sits her at a table, locks eyes with her.

SYDNEY

Alright: You're gonna answer every question I ask you. You don't look to John, you look at me -- alright? Now when you left the hotel this morning, where did you go?

CLEMENTINE

We went shopping at the mall.

SYDNEY

After that?

CLEMENTINE

We went to my house.

SYDNEY

Why?

CLEMENTINE

Because I wanted to get some clothes.

SYDNEY

(to John)

I told you to buy clothes.

CLEMENTINE

I wanted to go home and get something.

SYDNEY

And...what? Then what?

CLEMENTINE

We had sex.

SYDNEY

...then, yes, what?

CLEMENTINE

I know you're trying to figure this whole thing out, but what happened this morning doesn't matter.

SYDNEY

I will judge that.

CLEMENTINE

Just ask me what happened.

SYDNEY

I'd just like to know how you go from being in the bar in the Sands to in here with this guy -- Where did this thing go wrong?

CLEMENTINE

He thought he was smart and I was stupid and I'm not stupid.

SYDNEY

This is a pretty stupid situation.

CLEMENTINE

We'll see how stupid I am when I get paid, won't we?

SYDNEY

The first thing they should have taught you at hooker school is to get the money first --

JOHN

-- Don't talk like that, Syd --

CLEMENTINE

We asked your help, we don't need to be interrogated --

SYDNEY

Don't get fresh. Don't be a wise ass.

JOHN

-- don't talk to her like that --

SYDNEY

John, I'm talking to Clementine --

JOHN

-- I don't want you to talk to her like that.

SYDNEY

-- John: Shut The Fuck Up.

JOHN

-- I'm warning you, Syd, don't talk to her that way.

SYDNEY

WHY NOT?

JOHN

BECAUSE SHE'S MY WIFE.

(pause)

She's...we got married...this afternoon...

HOLD. BEAT. THEN: THE MAN ON THE BED BEGINS TO MOVE...

MAN

...you're dead...whore...you're dead...

John runs over, and SMASHES HIS FIST into the man's FACE.  
He does it AGAIN and AGAIN until the man is back under...BEAT.

SYDNEY

Looks like you're having a  
wonderful honeymoon.

Sydney heads for the door, John follows --

JOHN

Syd. No. Syd. Where are you going --

CUT TO:

48 EXT. MOTEL ROOM/BALCONY - NIGHT - THAT MOMENT

48

Sydney charges out, John on his heels. It's snowing.

JOHN

Please don't leave, Sydney. Please.

SYDNEY

I can't get involved in this, John.

JOHN

You don't have to be involved,  
just don't leave, Syd, please --

SYDNEY

If I stay here, I am involved.  
If I stay here, I am part of it,  
do you get that?

JOHN

Let's just go back inside, please, let's --

SYDNEY

-- you've got a guy unconscious in there,  
a guy...someone you've kidnapped and  
are holding for ransom. Do you know how  
fucking serious this is?

Sydney stops, breaths a moment, collects a thought, then:

SYDNEY

Now if you want to leave right now,  
if you want me to help you get as  
far away from here as possible,  
just get in your car and go, let's  
do that: let's go and do that.

JOHN

What about Clementine?

CUT TO:

49 INT. MOTEL ROOM - NIGHT - THAT MOMENT

49

Clementine sits at the table. HOLD. OC we hear the muffled voices of Sydney and John. Clementine looks to the man on the bed. Blood has started dripping from his ear.

SYDNEY (OC)

You take her with you, she's your wife.  
Yes? She's your wife?

JOHN (OC)

I didn't mean for this --

SYDNEY (OC)

-- it doesn't matter, John, you're  
in it. You're in it up to your fuckin'  
eyeballs and there's nothing to do  
except get away.

JOHN (OC)

And go where?

SYDNEY (OC)

Anywhere. Away. Huh, eh, John,  
hey...look at me...

CUT TO:

50 EXT. MOTEL ROOM/BALCONY - NIGHT - THAT MOMENT

50

Sydney and John.

SYDNEY

How much money do you have?

JOHN

Maybe a thousand.

SYDNEY

I've got about six thousand. I can get  
that to you. But let's just get you away,  
out from this. Maybe everything'll be fine,  
this guy'll wake up and he won't remember  
a thing. But for now, for this moment...the  
only safe thing to do is leave.

JOHN

If this guy wakes up or his wife  
calls the cops, whatever, they'll  
look for me and Clementine.

SYDNEY

That would probably happen, John. Yes.



JOHN

I was thinking something and  
I don't know...I don't know, Syd.  
But there's something, maybe, you  
tell me..you tell me...

SYDNEY

What?

HOLD. PAUSE. John trying to say this thing to Sydney...

JOHN

If he didn't wake up. I mean, I'll do  
whatever you say, but I was just thinking,  
and I don't know if I ever could...

SYDNEY

Do you want to kill this man, John?

JOHN

.....no.

SYDNEY

Don't say it again. That idea's over.  
You kill this man, you live the rest of  
your life knowing it. Okay? It's okay.

Sydney looks hard at John.

SYDNEY

How could you let her go off and do this?  
You've got money, this isn't good --

JOHN

I didn't know she was going to do  
this, Syd...I never...I didn't...  
I didn't know --

SYDNEY

Did you really get married? Did you?

JOHN

Yeah. I kept paging you in the casino,  
I wanted you to be there. She said "yes."  
I didn't want her to say, "no," later on.  
We've been seeing her for two months and  
I haven't had the guts to say anything.  
When I saw her in my bed this morning it  
was like a sign from heaven. I know this  
is fucked up, but I love this girl, Syd.  
I really do.

SYDNEY

Okay. Hey...everything's gonna be  
alright, everything's gonna work out.

Sydney grabs John's necks and gives him a squeeze. They go back into the room.

CUT TO:

51 INT. MOTEL ROOM - NIGHT - THAT MOMENT

51

Sydney and John enter. John approaches Clementine.

JOHN

...we're gonna go, we're gonna leave.  
Sydney thinks we should leave.

Sydney walks to the bathroom and grabs a couple towels and starts wiping off everything with a possible fingerprints.

CLEMENTINE

(to John)

Why is he doing that?

SYDNEY

I'm getting rid of your fingerprints.

CLEMENTINE

This guy saw us.

SYDNEY

Maybe he'll wake up, he won't remember.

CLEMENTINE

(to John)

If he doesn't remember when he wakes up then why are we leaving?

JOHN

If he does, the police'll come, they'll check --

CLEMENTINE

He's gonna tell them, what? He was tied and beaten because he wouldn't pay a whore --

JOHN

Clem...it's just precaution, it's... Don't say that, don't say that what you just said.

CLEMENTINE

I'm not going anywhere.

JOHN

We don't have a choice.

CLEMENTINE

I'm telling you right now, John:  
This man owes me. He fucked me  
and he's going to pay me.

JOHN

Don't be crazy...honey, honey,  
don't be...I mean, the only thing  
that we can do, that we have a chance  
at...is if we leave.  
(looks to Sydney for help)  
Syd...

CLEMENTINE

I'll tell you that you can leave,  
but I'm not.

JOHN

Do you want to get caught and go to jail?

CLEMENTINE

I want my money.

JOHN

Clementine, let's just...let's listen  
to Sydney...Sydney knows...he knows...

CLEMENTINE

If I get caught, I won't tell them  
about you, if that's what you're thinking.

JOHN

That's not why, Jesus Christ, Clementine,  
you're my wife...I mean...I'm telling you this.

CLEMENTINE

You're not telling me anything  
because I'm your wife.

JOHN

Clem: You're gonna drive me nuts with  
this...now do you wanna stay...wanna  
be separated from our marriage? From me?

CLEMENTINE

I don't care.

John flinches. HOLD.

JOHN

Fuck you then. You fucking bitch.  
...You fuckin' whore...

CLEMENTINE

...FUCK YOU, JOHN...

John slaps her face. Sydney steps in, pushes John away...

JOHN

Jesus, I'm sorry, Clementine, I'm sorry --  
-- Oh my God, Clem, I'm sorry --

...Sydney kneels down to Clementine.

SYDNEY

-- shut-up, John...listen, hey,  
my darling Clementine listen to me:  
If you stay here you will get caught.  
Okay? We're talking about kidnapping,  
extortion...other things, I don't know what,  
but not good things, honey. Listen to me here:  
You have got to come with us. Alright, you're  
John's wife now. That's something.  
You better hold on to that and leave here.  
Okay, honey, hey, look at me, look at me --  
Do you love John?

CLEMENTINE

He slapped my face.

SYDNEY

Do you love him?

CLEMENTINE

Yes.

SYDNEY

You've got that. You love him and  
he loves you. You're not gonna spoil  
it on this bullshit.

HOLD ON CLEMENTINE. Tears in her eyes.

CLEMENTINE

Alright.

SYDNEY

Where did these handcuffs come from?

CLEMENTINE

...They're mine...

SYDNEY

Give me the keys.

CLEMENTINE

What for?

SYDNEY

So I can unlock him.

She rummages her purse, finds the keys. Sydney walks to the man, unlocks the handcuffs. He takes a closer look at the man, listens for breathing.

SYDNEY

You hit him with the gun?

JOHN

Yeah.

Sydney slips the handcuffs in his pocket and ushers them towards the door -- they're steps away -- THEN:

The PHONE RINGS. Sydney, Clementine and John stop.

SYDNEY

Who is that, who's calling?

JOHN

I don't know --

SYDNEY

Who know's you're here?

CLEMENTINE

Jimmy knows we're here.

JOHN

He knows, but it doesn't matter.  
It doesn't matter, let's just go.

The PHONE STOPS RINGING...the MAN starts to MOVE, he starts to wake up again...

Sydney walks quickly to him, takes the butt of the gun and HITS the man over the HEAD...Sydney turns to them...

SYDNEY

...right now...let's go...

As they exit, the PHONE RINGS AGAIN. They close the door.

HOLD INSIDE THE ROOM ON THE MAN. More blood is coming from his nose, ear and now above his eye. The phone rings and rings.

CUT TO:

52 EXT. MOTEL ROOM/BALCONY - NIGHT - THAT MOMENT

52

Syd, John and Clem walking. CAMERA leads them to their cars...

JOHN

Sydney, I'm sorry I lied about  
Jimmy...I knew --

SYDNEY

We'll talk away from here. Take your car,  
follow me to Clementine's.

(to her)

You're gonna come with me. Now tell me  
the man checked in I take it, yes, tell me that.

CLEMENTINE

Yeah.

SYDNEY

Did anyone see you, the man behind the counter?

CLEMENTINE

No.

SYDNEY

What about in the bar, at the Sands?

CLEMENTINE

It was packed.

SYDNEY

The guy had a specific friend, sitting  
at the bar with him --

CLEMENTINE

No.

Clem and Sydney get into his car and drive off --

CUT TO:

53 INT. CLEMENTINE'S HOUSE - NIGHT - MOMENTS LATER

53

Clementine enters the dark house, moves to the bedroom and starts to pack a bag. A few moments later, John enters, helps her with her things. Her two small cats run around her, hungry to be fed. She finishes throwing a few essentials in a suitcase; she hands it to John and he exits. She feeds the cats.

CUT TO:

54 EXT. CLEMENTINE'S HOUSE - NIGHT - MOMENTS LATER

54

Clementine locks the front door and runs from the house. She hops in Sydney's car. John follows as they drive off.

CUT TO:

55 EXT. PARKING LOT - PEPPERMILL HOTEL - NIGHT - MOMENTS LATER

55

The cars are parked side by side. Clementine and Sydney wait for John. The snow fall is light now.

CLEMENTINE

I'm really scared, Captain.

SYDNEY

I know.

She starts to cry softly. He hugs her.

SYDNEY

You be strong and take good care of John.

CLEMENTINE

I'm embarrassed...and I feel like I might piss my pants...

(beat)

I have two cats...

SYDNEY

...I remember.

CLEMENTINE

Will you feed them while I'm gone?

Sydney nods, "Yes." She reaches in her purse, gives him the keys to her house, then takes out a VIDEO TAPE.

CLEMENTINE

There's something...for you...

...it's our wedding. We wanted it taped so you could watch.

SYDNEY

Thank you.

CLEMENTINE

I don't know, I don't know why I did this. I'm so stupid, I don't know why - fuck - I'm sorry.

SYDNEY

(touches her face)

It's okay, now.

John approaches carrying his suitcase.

JOHN

I'm ready.

SYDNEY

Alright, listen: You just got married.  
You're on your honeymoon.

CLEMENTINE

What about my job?

SYDNEY

I'll talk to the casino, tell them  
you've fallen in love, eloped and  
run off, but you'll return. You'll  
call me tomorrow and we'll see where  
things are.

(to John)

...You've got money...

JOHN

Yeah.

SYDNEY

I'll get you some more money  
as you need it, as much as I have,  
as much as you will need.  
(looks to Clementine)  
Do you understand? As much money as I have.

She nods. Sydney turns back to John.

SYDNEY

Alright, now: Where are you gonna go?

JOHN

I don't know.

SYDNEY

Go to...go to...what, I don't know...

JOHN

Vegas.

SYDNEY

Jesus Christ no, don't go to Vegas,  
go to...Phoenix, how about Phoenix?

JOHN

Why?

CLEMENTINE

What about Niagara Falls?

SYDNEY

Fine.

JOHN

No, no. No Niagara Falls.



SYDNEY

Why not?

JOHN

I've been there.

SYDNEY

Jesus Christ, John.

CLEMENTINE

It's a regular honeymoon place.

JOHN

But I've been there --

SYDNEY

JOHN: Go to Niagara Falls.

JOHN

Fine.

SYDNEY

(to Clementine)

Give me a hug now.

Clementine and Sydney hug and kiss, then he hugs John.

SYDNEY

Hey, John: Look at me, hey:  
Alright? I'm not gonna let  
anything happen to you. This is fine.

JOHN

Yeah.

SYDNEY

Take good care of Clementine.

JOHN

I will.

SYDNEY

Alright. Drive the speed limit.

They get in their car and drive off. CAMERA DOES A SLOW DOLLY TOWARDS SYDNEY. THE SUN IS ABOUT TO COME UP. BEAT. CAMERA DOLLIES behind him as he approaches a storm drain/gutter in the street. He throws the HANDCUFFS and the REVOLVER in the drain.

CUT TO:

56 EXT. WELLS AVE./RENO STREET - DAWN

56

John's car FLIES past CAMERA and heads out of town.

CUT TO:

57 INT. JOHN'S CAR - MOVING - DAWN

57

John is driving, Clementine is bundled in the passenger's seat.

JOHN  
Are you tired?

CLEMENTINE  
Not really.

JOHN  
If you want to get it anuled...

CLEMENTINE  
Do you?

JOHN  
No.

CLEMENTINE  
I'm sorry.

John cracks his window, smells the air.

JOHN  
Greaswood and sage. Smells good.

She looks out the window and says:

CLEMENTINE  
I won't fuck us up again, John.  
I promise you. I promise.

CUT TO:

58 INT. SYDNEY'S ROOM - MORNING - MOMENTS LATER

58

Sydney walks in, takes off his coat, moves to the adjacent room and cleans it up a bit. He crumples the note he wrote earlier to John. He sits in a chair, lights a cigarettes. Outisde the window, the sun is coming up. HOLD.

CUT TO:

59 INT. JOHN'S CAR - MOVING - MORNING

59

CAMERA does a SLOW PAN from Clementine, asleep in the passenger seat...to John, behind the wheel. He drags from his cig.

CUT TO:

60 INT. SYDNEY'S ROOM - MORNING

60

Sydney's cig has burned to the butt. He sleeps in his chair.

FADE OUT.  
FADE IN:

61 INT. CASINO SPORTS BOOK AREA - AFTERNOON/LATER 61

Syd flips through the paper, looking for something. The WAITRESS bring his eggs and coffee and delivers a pack of cigarretes to him. He sets down the paper and eats.

CUT TO:

62 INT. POKER AREA - AFTERNOON/LATER 62

Sydney plays with a few other men. CAMERA DOES A SLOW DOLLY TOWARDS, ARRIVING CU.

CUT TO:

63 INT. JOHN'S CAR - MOVING - DAY 63

Clementine is driving, John in the passenger seat;

CLEMENTINE

I can't believe I just thought of this...  
do you wanna hear a funny story? Oh my god --

JOHN

What?

CLEMENTINE

There was this guy and this girl,  
I don't know them, my friend knew  
the girl and she told me about this  
story...oh my god...so this guy and  
this girl -- they went to high school together.  
And all through high school, they really  
like each other but they were always  
together with other people. But still,  
on the side, they were always looking  
at each other, smiling and kind of noticing  
each other, but nothing ever happens.  
So they graduate and they both go off  
to different colleges and two years pass --  
and it's summer vacation and they're both  
back in town, back from school and they happen  
to bump into each other on the street.  
"Oh my God, Hi How Are You?" "What are you up to?"  
"Nothing, what about you?" "Oh you know,  
same old thing." They're both thinking  
about each other's boyfirend and girlfriend  
from high school, right? So he asks her,  
"Are you still going out with so and so...?"  
(MORE)

CLEMENTINE (contd.)

She says, "No, we broke up..." She says to him, "Are you still going out with..." He says, "No, it didn't work out, we broke up." So they're both like: cool, this could work out. So they get together that night, they have a date, they go and eat, they have a beautiful and great dinner....they're both a little nervous, though. So outside the restaraunt, they have their first kiss -- and it's beautiful and sweet and perfect. So they look at each other and he says, "Come stay with me, let's go back to my apartment." They agree -- but then he remembers he's got his roommate and all this so it won't work out. She's staying with her parents so that won't really work -- but she tells him she has this empty apartment that she's about to move into but there's nothing in it -- no water, or heat, electricity, just a mattress -- well they finally decide and say, "All we need is a mattress, let's go to the apatment." So they go back...they have sex and it's great...no first time jitters, nothing awkward, it's just like....perfect, right? Perfect sex and they're totally, totally in love. Afterwards, they're in bed, they're naked and holding each other in their arms and she starts feeling his body, she feels his back and she says, "You're so skinny, I never realized you were so skinny." He says, "No I'm not..." And he stands up -- and he's showing her his body, he says, "It's all muscle, y'know, look:" So he turns his back to her and lifts his arms up like this -- and he tightens up, flexing his back muscles real hard and -- BOOM! This projectial terd shoots right out of his butt and lands SMACK on her neck....this poo hits her right on the neck -- Now remember, they're in this apartment with no towels, no water, nothing -- so they get up -- get dressed, they drive down to a gas station and they have to hose her off -- they hose this poo off her neck -- and then he drove her to her parents house and that was it -- they never spoke again -- can you believe that?

CAMERA goes to John for reaction. He's stunned and speechless.

CLEMENTINE

John?

He shakes his head.

CUT TO:

64 INT. SYDNEY'S ROOM - NIGHT - LATER

64

Sydney gets dressed in his usual white shirt, black pants, smokes a cig. The VIDEO TAPE of Clem/John's wedding plays on the TV.

CUT TO:

65 INT. CASINO/CRAPS TABLE - NIGHT - LATER

65

CAMERA holds on Sydney as he plays. He lacks focus on the game. BEAT. He collects his chips and walks off.

CUT TO:

66 EXT. NO-TELL MOTEL - NIGHT

66

CAMERA holds on the motel (the scene of the crime) then does a SLOW BOOM DOWN. Sydney enters FRAME, sitting in his car, parked across the street. He looks towards Motel Room Number Six.

CUT TO:

67 EXT. ROADSIDE MOTEL/MIDDLE OF NOWHERE - NIGHT

67

Clementine and John dash from the car and into a small motel room as quickly as possible in the pouring RAIN...THE SOUND OF THE RAIN BLENDS OVER...

CUT TO:

68 INT. ROADSIDE MOTEL ROOM - LATER

68

...to the SOUND of the SHOWER. CAMERA begins on the bathroom door then PANS to John, sitting on the bed...on the phone...

JOHN

...1508. Yes.

(long pause)

I'll try back.

The SHOWER stops and a few beats later, Clementine exits, brushing her hair. John reaches in his pockets for a piece of paper with a phone number. He dials.

JOHN

....Jimmy? Hey. Yeah. Everything's fine.

What about there? Cool, cool.

That's good. Have you talked to Syd?

He has it - well - yeah.

He's there, he should be there.

We're going to Niagara Falls.

Maybe day after tomorrow. Yeah.

Thanks for everything. I know, but thanks.

I'll talk to you then. Yeah, yeah. Bye.

He hangs up, looks to Clementine.

JOHN  
Everything is fine back there.

CLEMENTINE  
Did you talk to Sydney?

JOHN  
He wasn't home.

She finishes brushing her hair, approaches John, sits on his lap.

CLEMENTINE  
Do you love me?

JOHN  
Yes.

CLEMENTINE  
Will you forgive me for stupid things I've done?

JOHN  
Yeah.

CLEMENTINE  
Why?

JOHN  
Because I have to.

BEAT.

JOHN  
You have a really pretty face, Clem.

CLEMENTINE  
Thank you.

JOHN  
You're my wife.

CLEMENTINE  
You're my husband.

JOHN  
I can't believe it.

CLEMENTINE  
Well get used to it.

They kiss.

FADE OUT, FADE IN:

69 INT. HOTEL CORRIDOR - MORNING - MOMENTS LATER

69

Sydney walks towards his room, his head in the paper, holding his morning coffee. He walks past a MAID'S CART outside his open door, enters his room.

CUT TO:

70 INT. SYDNEY'S ROOM - MORNING - THAT MOMENT

70

Sydney crosses, sets the paper down, turns on a reading light, takes out his glasses and starts to give the paper a look. BEAT. OC from the adjacent room we hear the SOUNDS of the VACUUM.

Sydney rises, walks to the TELEVISION. CAMERA DOLLIES behind him, he flips the set on without a look. There's a note taped on the screen reading "Sydney." He takes it, looks inside;

ANGLE, CU. THE NOTE.

CAMERA PANS past the words on the page, catching glimpses;

"....Sydney...." "...meet me...." "...to talk..." "....Jimmy..."

CUT TO:

71 EXT. SANDS HOTEL - NIGHT

71

Sydney's car pulls up and parks in the lot. He gets out, CAMERA follows him as he roams around -- He lights a cigarette, glances --

SYDNEY'S POV - ACROSS THE PARKING LOT  
A parked car is FLASHING it's lights.

Sydney approaches. Inside the car is Jimmy, Sydney gets in.

CUT TO:

72 INT. JIMMY'S CAR - PARKED - NIGHT

72

Jimmy and Sydney.

JIMMY

Can you please not smoke in here?

Sydney doesn't respond.

JIMMY

Seriously, can you please not smoke in here. I mean, the smoke smell gets in the upholstery and it fucks up the resale value like crazy.

SYDNEY

What do you want from me?

JIMMY

I want you to please put out --

SYDNEY

-- I'm not putting out the cigarette.

JIMMY

Alright: Can I have one then?

BEAT. Sydney gives him a cigarette.

JIMMY

You got my note?

(beat)

No, you just guessed that I was here,  
of course you got my note.

SYDNEY

What do you want?

JIMMY

Nothing.

SYDNEY

Do you have something to say?

JIMMY

Well that was a really fucked up  
situation back there and you...I mean,  
you took care of it. John and Clementine  
are safe, I think, yes?

SYDNEY

You were there.

JIMMY

Just for a minute.

SYDNEY

You know that guy?

JIMMY

The guy?....that fucked Clementine?  
No. I don't know him....but I saw him today.

SYDNEY

You saw him?

JIMMY

This morning in the casino, walking  
around like nothing happened.

SYDNEY

Maybe he didn't call the cops.



JIMMY

He didn't.

SYDNEY

...You're so sure...

JIMMY

I've been here all night, all day,  
the motel's right across the street,  
they weren't there, I would've seen them.  
This guy's just trying to avoid  
a personal embarrassment.

SYDNEY

What about his wife?

JIMMY

I'm sure he's got a lot of explaining to do.

SYDNEY

You don't think she called the cops, huh?

JIMMY

They would have come by, they would've  
been around.

SYDNEY

This guy see you?

JIMMY

He was knocked out by the time  
I got there.

BEAT, THEN:

JIMMY

John and Clementine are safe then, huh?

SYDNEY

It seems that way.

JIMMY

Well that's it then. Everybody's  
in the clear, yeah? I mean:  
Nobody knows anything, except you  
and me and Clementine and John...

SYDNEY

You gave John a gun.

JIMMY

He was scared, he thought he  
might need it. It wasn't loaded.  
I wouldn't give John a loaded  
weapon-you still have my gun?

SYDNEY  
I threw it away.

JIMMY  
...damn...I loved that gun.

SYDNEY  
Why did you want to talk to me?

JIMMY  
It's alright you threw my gun away.  
I have others --

SYDNEY  
-- I was there with John and Clementine.  
You were there, yes. You want something now?

JIMMY  
I'm not calling you here to say,  
"I know about this situation and  
I'm gonna squaak unless I get a piece  
of pie." John's a friend, Clementine's a doll,  
you're an old-timer, a classic...I've got  
a certain amount of respectability.  
What is there to get anyway?

SYDNEY  
Yes. So now: what then?

JIMMY  
We're in it together.

SYDNEY  
That's right.

JIMMY  
John and Clementine are on their  
way to safety in Niagara Falls.  
Everything will be fine then.

BEAT. THEN:

SYDNEY  
When did you talk to them?

JIMMY  
Last night.

ANOTHER BEAT, THEN:

JIMMY  
This motel thing has nothing to do  
with anything anymore...I mean, shit,  
thankfully...that's done. That's over.

BEAT. HOLD.

JIMMY

I didn't mention it in my note,  
but I wanted to make you aware,  
that I know some things about  
Atlantic City.

SYDNEY

Uh-huh.

JIMMY

...I know some things about Atlantic City.

Sydney laughs a little, thinks to himself. Jimmy laughs with him.

73 EXT. SANDS PARKING LOT/JIMMY'S CAR - NIGHT

73

Sydney gets out of the car. Jimmy follows a few steps behind.

JIMMY

Sydney, Syd, hey: Don't walk away from me,  
I said something to you. I said: I've heard  
the story about Atlantic City.

SYDNEY

What, what, what? Huh? Tough guy?  
You can tell me? You can tell me, what?

JIMMY

I haven't told John, but I know  
some things about Atlantic City.

Sydney turns away, starts to walk. BEAT.

JIMMY

You shot his father in the face, Captain.

Sydney doesn't stop...he walks to his car, gets in with a  
little trouble finding the right key...

JIMMY

Where are you going?

...he finds the right key, gets in the car.

CUT TO:

74 INT. SYDNEY'S CAR - NIGHT - THAT MOMENT

74

Sydney gets behind the wheel, drops the keys before reaching the  
ignition, he picks them up, gets the right key -- starts the car --

The PASSENGER SIDE WINDOW IS SMASHED....

...glass sprays Sydney, who turns, looks...Jimmy holds the GUN  
pointed at Sydney through the BROKEN PASSENGER SIDE WINDOW.

JIMMY  
Turn the car off.

SYDNEY  
Don't...

JIMMY  
Turn it off, man, I'll shoot you.  
I swear to God I'll shoot you right  
in the foot and let it bleed --

Sydney turns the car off.

JIMMY  
John doesn't know that you killed his  
father but I'll tell him.  
I'll tell John that. I am threatening  
you with a word. Do you understand?

SYDNEY  
Yes.

JIMMY  
Do you want me to do it?

SYDNEY  
No.

JIMMY  
I want ten thousand dollars to  
keep my mouth shut for you.

SYDNEY  
I don't have...I don't have ten  
thousand dollars, Jimmy.

JIMMY  
Bullshit. Yes you do.

SYDNEY  
I don't have it.

JIMMY  
I will find him in Niagara Falls  
and tell him.

SYDNEY  
Please don't.

JIMMY  
Ten Thousand Dollars, Sydney.

SYDNEY  
I'll get it.

JIMMY  
Yes you will.

SYDNEY  
When?

JIMMY  
Right Now.

SYDNEY  
I can't now. It's impossible.

JIMMY  
No...bullshit --

SYDNEY  
Right now, it's just, it's impossible.  
It's not possible.

JIMMY  
Are you saying, "No." Is that what you're  
saying to me...you fuckin' idiot -- you  
don't know me, you don't know that I'll put  
bulletts in you for it --

SYDNEY  
I can get it tomorrow.

JIMMY  
No you can't get it tomorrow.  
You have to get it now.

SYDNEY  
Please don't point the gun, Jimmy.

Jimmy jams the GUN POINT BLANK to Sydney's head.

SYDNEY  
NO. FUCK. PLEASE.

JIMMY  
YOU GET IT NOW.

SYDNEY  
DON'T. FUCKING. NO.

JIMMY  
You get the money now, man. You understand me?  
Huh? Call me a tough guy? Yeah, I'm a tough guy.  
This gun in your face is tough, in'it?

Jimmy COCKS THE GUN.

SYDNEY  
I can give you six thousand. That's what  
I have, that's all that I have.

JIMMY  
Then that's what you give me.

SYDNEY  
When?

JIMMY  
Fuck you. Fuck you. Don't do that.  
Where is it?

SYDNEY  
I have it. In the bank. It's in the bank.

BEAT. Jimmy pockets the gun, looks across at Sydney.  
Jimmy walks around the front of the car, opens Sydney's door.

JIMMY  
It's your glass, sit in it.

Sydney shifts himself over to the passenger seat. Jimmy gets in.

CUT TO:

75 INT./EXT PEPPERMILL HOTEL - NIGHT - MOMENTS LATER

75

CAMERA shooting through the lobby doors to see; Sydney's car pulls up. They get out, a young VALET takes the keys from Jimmy, hands him a ticket. Jimmy then hands the ticket over to Sydney and they enter the hotel.

CUT TO:

76 INT. HOTEL CORRIDOR - NIGHT - MOMENTS LATER

76

Sydney and Jimmy walking. They enter Syd's room.

CUT TO:

77 INT. SYDNEY'S ROOM - NIGHT - THAT MOMENT

77

They enter.

JIMMY  
Sit there, on the bed.

Syd does so. Jimmy looks around for a bit, finally takes a seat in a chair.

JIMMY  
Do have a cigarette?

Sydney hands him one, Jimmy lights up.

JIMMY

Do you want some coffee?

SYDNEY

No.

JIMMY

We are going to be here until  
John calls or the bank opens.  
Do you understand? I'm gonna  
order some coffee.

Jimmy dials room service.

JIMMY

Can I get some coffee up here please.  
Yes. A large pot. Yeah. Thank you.

Jimmy looks at Sydney. HOLD. Long silence.

JIMMY

You've got to understand that this  
is...not easy for me. You understand?

SYDNEY

Yeah.

JIMMY

John is a friend and you are his friend.  
What I mean, what I believe is that:  
You killed his father as the stories  
I've heard go. And if someone killed my  
father, well...even though I don't get  
along with my old man, I would still feel  
some sort of need to do something.

(pause)

So you understand where I'm coming from?  
I'm coming as John's friend.

Sydney keeps quiet.

JIMMY

A guy only gets one dad and you  
killed his. The way I heard the  
story...(stories get around)...  
you used to be a hard ass.  
You were a hard ass and you took  
his dad out, Sydney. So you think,  
what? Maybe you can just walk through  
this life without being punished for it?  
Shit, man. I know all those guys  
you know -- Floyd Gondolli, Jimmy Gator  
and the whole crowd. Talk, talk, talk,  
people love to tell stories.

(MORE)

JIMMY (contd.)

Y'know, you can look at me sideways all you want, maybe you think I'm some asshole or something, but I'm not a killer like you.

(long pause, then;)

You know you walk around like your Mr. Cool or Mr. Wisdom but you're not...you're just an old hood. The other night in the bar: Ask me a question like, "Do I do parking lot security?" I know what that means, Sydney. The answer is: No. I'm trusted with security inside the casino. I'm trusted security and I don't fuck it up.

SYDNEY

It's good to see you have a sturdy sense of responsibility.

Jimmy SLAPS Sydney's face hard.

JIMMY

Don't, don't, don't fuckin' do that. You understand? I can see right through that shit. You look at me as some fuckin' idiot? Huh? Yeah, I know you -- I know you -- You guys, you old hoods man, you think you're so fuckin' above it, so high and mighty and what am I to you, huh? Just some loser? Well, no. No. Not right now. Not with a gun in my hand and the facts I know.

Jimmy paces some more, collects his calm, extinguishes his cig, empties the ashtray, looks at Sydney;

JIMMY

No matter how hard you try you're not his father, Sydney.

SYDNEY

I have the money here.

BEAT. Jimmy and Sydney hold a look.

SYDNEY

I have the six thousand dollars here. It's not in the bank. I have it here.

JIMMY

I knew that you did.



SYDNEY

I'll give it to you now, but I will ask you this: I will ask you something, a favor...something that's crucial to this transaction.

JIMMY

What?

SYDNEY

I don't want to die...

There's a KNOCK at the door.

VOICE (OC)

Room Service.

Jimmy opens the door. Room Service enters, hands over the coffee, looks for one of them to sign the bill. Sydney takes it, signs it. Room Service exits.

JIMMY

Thanks for the coffee.

Jimmy pours himself a cup, but leaves it sitting on the table, looks at Sydney;

SYDNEY

I have the money to give you.  
Right now, in this moment:  
I'll give you all that I have.  
Maybe before you were going to  
kill me. Maybe, I don't know.  
I know John and I love him like  
he was my own child, but I can tell  
you this: I don't want to die.  
I killed his father. I can tell you  
what it was, but this is not an excuse.  
I'm not begging for clemency.  
All that matters: I don't wish to sacrifice my  
life for John's well being, but I will  
sacrifice this money for mine. Because  
you have asked me...because after this I have  
done all I can do for John and for myself,  
I will ask you, with all the sincerity  
and heart that I have: Please don't put  
a bullet in me and please don't tell John  
what I have done. I trust that once I give  
you this money you and I will have separate  
paths and that this negotiation will settle  
everything. That's what I hope.  
I don't want to die.

Jimmy holds eyes on him. PAUSE, THEN:

HYSTERICAL MAN (OC)  
...I DON'T WANNA DIE...

ANGLE, CLOSE-UP. SYDNEY.

HYSTERICAL MAN (OC)  
...Please, I don't wanna die...

CUT TO:

78 INT. APARTMENT ROOM/ATLANTIC CITY - DAY - FLASHBACK

78

The FACE of John's father, ARTHUR in TEARS. He looks INTO CAMERA.

ARTHUR  
...I CAN'T DIE, SYDNEY.

SYDNEY  
Stop saying that, Arthur.

ARTHUR  
I'LL DO WHATEVER THEY SAY. WHATEVER YOU  
TELL ME TO DO, I'LL DO IT.

SYDNEY  
I just want you to calm down for  
Christ's sake. Your wife and child  
are in the next room, just calm down.

ARTHUR  
MY BABY, SYD, MY BABY, FOR MY SON.  
FOR MY SON. FOR MY SON, YOU WON'T.

WIDER ANGLE IN THE APARTMENT - THAT MOMENT

A one bedroom place. 1966. Sydney, obviously younger, stands  
up from a chair, walks to Arthur, picks him up from his knees.

SYDNEY  
...I won't hurt you. You know that.  
Do you believe I won't hurt you?

ARTHUR  
I believe you.

SYDNEY  
Come sit in the chair.

Arthur and Sydney sit face to face. HOLD.

SYDNEY  
Do you have anything? If you put  
forth an effort...

ARTHUR

I've got sixty dollars to my name.  
My kid...my kid...he needs shots and  
all this other shit...hospital bills  
and all that...it's just...it's all  
fucked. He can't do this to me, not  
for thirty-eight hundred bucks, he can't.

SYDNEY

You know you're not gonna get shot  
up over this...

ARTHUR

...he sends you to talk to me, I know  
it means something, Syd...

SYDNEY

He knows that I know you, he figured  
I could talk...

ARTHUR

...You know me...you know me...The next  
person here....I don't want to die,  
Sydney. Look at my child, look at my  
child, Sydney.

SYDNEY

Stop it.

ARTHUR

I used to be in on jobs. I was in  
on some big jobs, you've heard the  
stories about me. Shit, this was before  
you were even around, but I was in it.  
I was eyes and ears, Syd.

SYDNEY

I know.

ARTHUR

And now what?

SYDNEY

You've got a problem.

ARTHUR

That's over. I'm done with that shit.  
On my child's eyes, that shit is over.  
You're my friend...

SYDNEY

...I'm your friend.

ARTHUR

Just a month ago, I was in it.  
Remember the Baltimore job?

SYDNEY  
I remember.

ARTHUR  
It went wrong, but you took care of it.

SYDNEY  
Yeah.

ARTHUR  
..The next person that comes...

SYDNEY  
Be quiet now.

They sit in silence for a moment. Sydney looks into the kitchen, through a pair of glass doors.

SYDNEY'S POV - INTO THE KITCHEN  
A young baby being breast fed by his MOTHER. She glances at Sydney.  
Sydney takes a hundred dollar bill from his pocket, hands it to him.

SYDNEY  
You might want to be a little  
harder to find, Arthur.

ARTHUR  
It doesn't matter.

SYDNEY  
Don't put it in your arm, put it in  
your child's stomach.

Sydney leaves. HOLD. Arthur looks to the kitchen.

CUT TO:

79 INT. SYDNEY'S HOTEL ROOM - NIGHT - PRESENT MOMENT

79

Jimmy and Sydney. Back to the scene. QUICK DOLLY IN ON JIMMY;

JIMMY  
Where's the money?

SYDNEY  
It's with the hotel. In the safe.

JIMMY  
Yeah. Then...

SYDNEY  
All that I have, I'll give you.

JIMMY  
And you'll get it.

CUT TO:

80 INT. HOTEL LOBBY - NIGHT - MOMENTS LATER

80

Sydney signs a paper and is handed the money. Jimmy stands nearby. Sydney, with money in an envelope, turns to Jimmy.

JIMMY

Not here.

Sydney follows Jimmy....CAMERA loses them --

CUT TO:

81 INT. SERVICE HALLWAY/AREA - NIGHT - MOMENTS LATER

81

Sydney and Jimmy enter through a side door and into a service hallway area. Racks, crates and maintenance things around.

Sydney hands him the envelope. Jimmy takes it, looks inside. BEAT, THEN. Jimmy raises the GUN into Sydney's face.

JIMMY

That's right...and that's that.

BEAT. He lowers the gun, walks off. HOLD ON SYDNEY'S FACE.

CUT TO:

82 EXT. ATLANTIC CITY/ALLEY-WAY - FLASHBACK - DAY

82

Arthur sits on the ground, Sydney paces around.

ARTHUR

I wanted to talk to you about it first, cause I knew you'd hear or maybe you heard.

SYDNEY

Uh-huh.

BEAT, THEN:

ARTHUR

I won't tell them anything about you, Sydney.

SYDNEY

What did they ask?

ARTHUR

Lots of things...Baltimore, the thing, Baltimore.

CAMERA NOW HOLDS ON SYDNEY THROUGH ENTIRE SEQUENCE.

ARTHUR (OC)

They waved it, but I didn't bite, Syd.  
I didn't bite and I wanted you to know that.

SYDNEY

They ask anything else?

ARTHUR (OC)

They asked about everybody.

SYDNEY

You didn't tell them anything.

ARTHUR (OC)

Nothing. I won't. I didn't.

SYDNEY

I know.

ARTHUR (OC)

They talked about protection for me  
and all this other stuff, but you know,  
you know...I held strong, Syd. I held  
strong....I held...like a man.

CAMERA DOES A SLOW DOLLY TOWARDS SYDNEY.

SYDNEY

Can I ask you a question?

ARTHUR (OC)

Anything.

SYDNEY

Don't lie to me.

ARTHUR (OC)

I'd never lie to you, Sydney.

SYDNEY

Are off the drugs?

ARTHUR (OC)

Yes.

Sydney turns and faces Arthur, who verges on tears. Sydney holds a look on him. Arthur looks at Sydney's hand stuffed in his coat pocket. Sydney takes a few steps back....

ARTHUR

....Syd....Sydney....Sydney....  
Listen to your name, listen to me  
say your name: Sydney. Sydney. Please.

...SYDNEY RAISES THE REVOLVER FROM HIS COAT POCKET, INTO FRAME, POINTED AT ARTHUR.

ARTHUR

...My baby...for my little, John, my child --

SYDNEY FIRES THE GUN INTO ARTHUR'S FACE. OC we HEAR a PHONE RINGING. Sydney places the REVOLVER in Arthur's hand and walks quickly off, down the alley and away. OC PHONE RINGING CONTINUES OVER...

CUT TO:

83 INT. SYDNEY'S ROOM - NIGHT - MOMENTS LATER

83

Sydney sits on the edge of his bed. A packed suitcase sits next to him. The phone RINGS. He finally picks it up.

SYDNEY

Hello?

INTERCUT TO:

84 INT. TRUCK STOP PHONE BOOTH - NIGHT

84

John in a phone booth off a highway, Clementine is waiting by the car.

JOHN

Syd, hey, Syd? You there? It's John.

SYDNEY (OC)

I can barely hear you.

John closes the phone booth door.

JOHN

How's that?

SYDNEY (OC)

Where are you?

JOHN

We're in ----. We should be there tomorrow morning, afternoon sometime. How's everything back there?

SYDNEY

Everything is fine.

JOHN (OC)

No problems, nothing?

SYDNEY

How's Clementine?

JOHN (OC)  
She's good. She sends her love.

SYDNEY  
Do the same for me.

JOHN (OC)  
I really love her, Syd. I mean:  
I really do.

SYDNEY  
I know.

JOHN (OC)  
What are you gonna do now?

SYDNEY  
I'll be here for a while.

JOHN (OC)  
Maybe I can come back in a few weeks.

SYDNEY  
Maybe.

JOHN (OC)  
Are you winning?

SYDNEY  
Sure I am.

JOHN (OC)  
I miss the tables already.

SYDNEY  
Yeah.

JOHN (OC)  
So that's good, the thing, it's good  
then, yeah?

SYDNEY  
Yes.

JOHN  
Alright, listen: I'm sure this  
thing is gonna run out of change  
any second so I'll say so long now.  
I'll call you once I get there.

SYDNEY  
John, I need to tell you something --

JOHN  
What?



SYDNEY

I need you to know something, something important...I need to tell you...

Sydney....CAMERA DOLLIES IN CLOSE....

SYDNEY

John: I love you. I love you like you were my own son.

JOHN

Thank you.

SYDNEY

Call me tomorrow, when you get there.

JOHN

I love you too....

SYDNEY

Okay....I'll speak to you then.

JOHN

Bye.

CAMERA stays with Sydney.

CUT TO:

85 INT. HOTEL LOBBY/CHECK OUT COUNTER - NIGHT - MOMENTS LATER 85

Sydney signs a piece of paper, hands over his ROOM KEY. A BELL HOP comes for his luggage, Sydney hands him his valet ticket.

SYDNEY

Have them bring my car around, please.

Bell Hop exits, Sydney walks towards the lounge.

CUT TO:

86 INT. KENO BAR/LOUNGE - NIGHT - MOMENTS LATER 86

Sydney is talking to the BAR MANAGER (who's also the LOUNGE SINGER from the opening.)

SYDNEY

...it was a last minute thing.  
She apologizes for not letting you know...but it was --

BAR MANAGER

I understand that, but this hotel --

SYDNEY

She should be back Friday, Saturday  
the latest. I hope it's not a problem.

BAR MANAGER

Well normally, we like some notice,  
it puts us in a tough spot and --

SYDNEY

I'm sure you understand how love works.

BAR MANAGER

Well...yes...yes...you see --

SYDNEY

She's a good girl and she works hard.  
She got married. She's in love.  
She'll be back Saturday the latest.

BAR MANAGER

I didn't know that Clementine was  
a friend of yours.

SYDNEY

She's a very old friend, yes.

BAR MANAGER

In that case.

SYDNEY

Thank you.

CUT TO:

87 EXT. CASINO - NIGHT - MOMENTS LATER

87

Sydney walks out, his car is there. He tips the Valet, gets in  
and drives off.

CUT TO:

88 INT. CLEMENTINE'S HOUSE - NIGHT - MOMENTS LATER

88

Sydney enters the dark apartment and is immediately approached  
by the two hungry cats; they move around his legs. Sydney walks  
to the kitchen, finds some cat food, dumps some in a bowl and  
feeds the cats.

ANGLE, CLOSE-UP. SYDNEY. He watches the cats eat.

CUT TO:

89 INT. SYDNEY'S CAR (MOVING) - MORNING - FLASHBACK

89

This is from the opening when John was still riding in the back.  
The two of them sit in silence for a moment, then:

JOHN

You got any music?

SYDNEY

What was that?

JOHN

Do you have any music to play?  
You got a stereo, right?

SYDNEY

What'd you have in mind?

JOHN

I dunno..."Fog Hat?"

SYDNEY

No.

JOHN

I didn't think so.

PAUSE. THEN:

JOHN

This is a nice ride, actually.

The portion of the scene (#3) we saw earlier is REPRINTED. Sydney glances in his rearview mirror, makes eye contact with John...

JOHN

...you pull over a second?

CAMERA holds on Sydney as John gets out of the back, into the front.

SYDNEY

You sure it's alright?

JOHN

Well...

SYDNEY

...you know three types of Karate.  
I haven't forgotten.

JOHN

Good.

They pull back onto the highway.

CUT TO:

90 EXT. CLEMENTINE'S HOUSE - NIGHT - MOMENTS LATER 90

OVERHEAD ANGLE ON THE FRONT DOORWAY. Sydney exits holding the TWO CATS in his arms. CAMERA PULLS BACK AND PANS WITH SYDNEY AS HE MAKES A BEELINE FOR HIS CAR. He gets inside with the two cats.

CUT TO:

91 EXT. SANDS HOTEL - ACROSS THE STREET - NIGHT (LATER) 91

Sydney sits in his car with the CATS. He's watching across the street, across the Sands front parking lot --

SYDNEY'S POV - ACROSS THE PARKING LOT

Jimmy. He talks, gestures with three SECURITY GUARDS from the hotel, seems to say, "I'll see you later."

Jimmy walks off to his car, gets in and pulls out of the lot. Sydney follows...

CUT TO:

92 EXT. STREETS OF RENO - NIGHT - MOMENTS LATER 92

Sydney trails Jimmy's car.

CUT TO:

93 EXT. RESIDENTIAL STREET/JIMMY'S HOUSE - NIGHT - MOMENTS LATER 93

Jimmy parks his car in front of his house. Sydney parks his fifty yards away, getting a safe view of Jimmy exiting his car and going into his house.

HOLD ON SYDNEY. He lights a cigarette. The CATS meow and roam around the inside of Sydney's car.

SYDNEY

(to the cats)

C'mon...sit...kitty, sit. Sit.

Stay there. Stay in one spot, kitty.

Sydney finishes his cigarette, notices across the street --

SYDNEY'S POV

Jimmy exits his house in a change of clothes, gets in his car and takes off.

BEAT. Sydney gets out of his car, walks across the street. The CATS watch him.

CUT TO:

94 EXT. JIMMY'S HOUSE - NIGHT - THAT MOMENT

94

Sydney walks around the back, through a horribly kept yard. He hops a fence with a little trouble and approaches a back door -- tries the handle. It's locked.

Sydney smashes the window in the door. A DOG barks in the distance. Sydney reaches in and unlocks the lock.

CUT TO:

95 INT. JIMMY'S HOUSE - NIGHT - THAT MOMENT

95

Sydney enters, walks around the house.

CUT TO:

96 INT. BEDROOM - NIGHT - THAT MOMENT

96

Sydney enters, looks around, through some drawers, he opens the closet -- inside, there is a small arsenal of guns.

Sydney takes a .45 Automatic, checks it. He searches the closet some more for a clip, finds one and loads it.

CUT TO:

97 INT. LIVING ROOM - NIGHT - THAT MOMENT

97

Sydney enters from the bedroom, looks around and takes a seat. The room is dark and quiet. Wind blows from the broken window in the door. HOLD. CAMERA BEGINS A SLOW DOLLY TOWARDS SYDNEY.

CUT TO:

98 INT. CASINO/CRAPS TABLE - NIGHT - THAT MOMENT

98

Jimmy's throwing hundred on a crap table, playing wild/loud/obnoxious.

CUT TO:

99 INT. LIVING ROOM - NIGHT - THAT MOMENT

99

CAMERA CONTINUES THE SLOW DOLLY TOWARDS SYDNEY.

CUT TO:

100 INT. JOHN'S CAR - MOVING - NIGHT - THAT MOMENT

100

Clementine is sleeping. John is driving, listening to some radio program.

CUT TO:

101 INT. CASINO/CRAPS TABLE - NIGHT - THAT MOMENT 101

Jimmy, boisterous and obnoxious, throws down a pile of money.

JIMMY

Two thousand dollar hard eight!

CUT TO:

102 INT. LIVING ROOM - NIGHT - THAT MOMENT 102

Sydney in CLOSE-UP.

CUT TO:

103 INT. JOHN'S CAR - MOVING - NIGHT - THAT MOMENT 103

CLOSER ANGLE on John, listening to the radio. He looks at Clem sleeping, then turns it down a little.

CUT TO:

104 INT. CASINO/CRAPS TABLE - NIGHT - THAT MOMENT 104

Jimmy SHOTS THE DICE -- and hits the hard eight --

JIMMY

FUCK YES. YES. YES. YES. FUCK YES.

CUT TO:

105 INT. LIVING ROOM - NIGHT - THAT MOMENT 105

Sydney in CLOSE-UP. HOLD.

CUT TO:

106 EXT. CASINO - NIGHT - THAT MOMENT 106

Jimmy and a slutty young GIRL exit the casino, drunk as hell. He kisses her, she rubs his crotch. They arrive at his car and get in.

CUT TO:

107 INT. LIVING ROOM - NIGHT - THAT MOMENT 107

Sydney. CAMERA HOLDS A WIDE ANGLE ON THE ROOM. Sydney obscured in shadows. OC we HEAR the sounds of a car pulling up...headlights FLOAT through the room and we catch a GLIMPSE of Sydney.

CUT TO:

108 EXT. HOUSE - NIGHT - LATER

108

Jimmy and the GIRL stumble from the car to the front door.

CUT TO:

109 INT. LIVING ROOM - NIGHT - THAT MOMENT

109

Sydney sits with the GUN in his hand. Jimmy and the GIRL step inside and turn on the lights. Jimmy and the Girl stop.

JIMMY

....fuck do you want?

\*

Sydney stands up and RAISES THE GUN at Jimmy.

GIRL

...Jimmy...

JIMMY

Don't point my gun at me, man.

(beat)

I don't have your money, I lost it at a table. Fuck you anyway.

(beat)

Fuck you I said, I said:

\*

\*

\*

\*

\*

\*

Sydney FIRES the GUN into Jimmy's RIGHT ARM. The Girl FREAKS.

\*

GIRL

Oh, God, no. No. Please.

...Jimmy falls back into the front door...

JIMMY

...Piss on you...

Sydney FIRES again, hitting Jimmy in the LEG.

GIRL

NO. NO. PLEASE.

JIMMY  
FUCK. WAIT. WAIT. FUCK.

Jimmy slowly raises his hand, reaching towards his coat pocket.

JIMMY  
Wait...just...please...you want your money.  
Old man...I'll give you your money --

Jimmy's hand is inches from his pocket --

...SYDNEY FIRES HIS GUN...

HE FIRES AGAIN AND AGAIN, WALKING CLOSER WITH EACH SHOT,  
EMPTYING THE GUN INTO JIMMY'S CHEST AND FACE...

Sydney empties his pockets for the money and finds...  
TWELVE THOUSAND DOLLARS IN VARIOUS LARGE BILLS.

The GIRL is FREAKED.

GIRL  
Please...no...please...don't...

Sydney hands her some money.

SYDNEY  
Go.

She runs from the house. Sydney takes the gun, wipes his  
fingerprints from it and leaves it next to Jimmy.

CUT TO:



- 110 EXT. JIMMY'S HOUSE - NIGHT - THAT MOMENT 110  
 Sydney walks quickly to his car, gets in and drives off.  
 CUT TO:
- 111 INT. SYDNEY'S CAR - MOVING - NIGHT - MOMENTS LATER 111  
 On the highway, Sydney driving fast. HOLD ON HIS FACE.  
 CUT TO:
- 112 INT. JOHN'S CAR - MOVING - NIGHT - SAME TIME 112  
 John is driving. Clementine wakes, leans across and gives him  
 a kiss on the cheek in SLOW MOTION.  
 CUT TO:
- 113 EXT. HIGHWAY - NIGHT - THAT MOMENT 113  
 Sydney's car drives PAST CAMERA.  
 FADE OUT, FADE IN:
- 114 EXT. OPENING COFFEE SHOP - DAWN 114  
 CAMERA holds on the coffee shop off a stretch of highway. Sydney  
 enters FRAME at WAIST LEVEL, CAMERA DOLLIES BEHIND HIM. He walks  
 inside. It's snowing lightly as the sun is about to come up...  
 CUT TO:
- 115 INT. OPENING COFFEE SHOP - DAWN 115  
 Sydney sits alone in a booth. Coffee, cigarette. HOLD.  
 He notices a small bit of blood has stained the cuff of his shirt.  
 He slides his jacket over....HOLD.....He looks across the booth.  
 CUT TO:
- 116 INT. OPENING COFFEE SHOP - MORNING - FLASHBACK 116  
 John and Sydney, from the opening. The scene is REPRINTED.
- SYDNEY  
 If I gave you fifty dollars:  
 What would you do with it?
- JOHN  
 I'd eat.
- SYDNEY  
 You wouldn't gamble it?

JOHN  
No.

SYDNEY  
Why not?

JOHN  
Because I gotta eat, that's why.

SYDNEY  
How long can you eat, how long  
can you live on fifty dollars?

JOHN  
I don't know.

SYDNEY  
I would bet not very long.

JOHN  
You would bet...?

SYDNEY  
Yes I would.

CUT TO:

117 INT. NIAGARA FALLS SUITE - MORNING - THAT MOMENT

117

John is sitting on the bed, on the phone, Clementine is dealing with a BELL HOP who handles their baggage in the b.g.

JOHN  
....are you sure? Can you just check again.  
Well there must be a forward number...Okay.  
(beat)  
Yes, I'm looking for Sydney Brown.  
Now, the woman I just talked to has  
told me he checked out and I just  
don't think that's right.  
Uh-huh. Uh-huh.  
(beat)  
Well I just don't think that's right.  
Well the computer is wrong, then.  
The computer is wrong, you understand?  
The computer is wrong. I'll try back.

John hangs up. The Bell Hop is through with the bags, looks to John for a tip.

BELL HOP  
You're all set, sir.

JOHN  
Oh, thank you. Thanks.

He hands the Bell Hop a dollar. The Bell Hop smiles, turns and walks past Clementine and gives her a wink.

BELL HOP

Bye-bye.

John notices.

JOHN

Hey. Hey.

The Bell Hop keeps walking, John grabs him.

JOHN

What was that?

BELL HOP

...what...?

JOHN

Why would you wink at my wife?  
Why'd you do that? What's to keep  
me from kicking your ass right now?

BELL HOP

I was just saying, "Good-bye."

JOHN

That's not what you meant. That's my wife.

BELL HOP

I didn't mean anything --

JOHN

Never mind what you meant, gimme  
my dollar back and get outta here --

John snatches the bill from the bell hop and sends him out the door.  
Clementine smiles.

JOHN

Can you believe that?

CLEMENTINE

I'm sorry, John.

JOHN

Why are you sorry?

CLEMENTINE

I'm...I don't know...

JOHN

No. You didn't do anything. No.

BEAT. John paces. HOLD, THEN:

CLEMENTINE  
Sydney's not there?

JOHN  
...no...

CLEMENTINE  
Maybe he's coming here.

JOHN  
Huh?

CLEMENTINE  
Maybe he's coming to join us.

JOHN  
I never thought of that.

John paces a bit. BEAT, HOLD, THEN:

JOHN  
Wanna go to the waterfall out there?

CLEMENTINE  
We should get a camera...you can buy those  
camera's that are disposable, y'know?

JOHN  
Okay.

CLEMENTINE  
Are you alright?

JOHN  
Yeah. Are you?

CLEMENTINE  
Yeah.

JOHN  
I'm happy to be here.

CLEMENTINE  
Me too.

JOHN  
Wanna go?

CLEMENTINE  
Gimme a kiss.

They kiss.

118 INT. OPENING COFFEE SHOP - MORNING - THAT MOMENT

118

Sydney sits a moment. CAMERA DOES A MEDIUM SLOW DOLLY IN THAT LANDS CLOSE ON THE COFFEE CUP IN FRONT OF HIM. HOLD THIS ANGLE. Sydney rises in the b.g. and walks to the cashier.

SYDNEY (OC)

Hello.

CASHIER (OC)

Hello.

SYDNEY (OC)

Pack of Lucky Strike's please.

She fetches the cigs, rings his tab. He pays and exits.

CUT TO:

119 EXT. HIGHWAY 80 COFFEE SHOP - MORNING - THAT MOMENT

119

It's snowing harder now. Sydney exits the coffee shop and walks towards his car, the two CATS watch him coming....

A nervous, sweaty MAN in a yellow jacket approaches.

MAN

Are you Sydney Brown?

SYDNEY

...excuse me....?

Sydney looks at the man. BEAT. In this moment, Sydney recognizes this to be the MAN from the MOTEL. THE HOSTAGE.

MAN

You cost me my wife. You and your friends beat me....that whore.

Sydney is dumbfounded. HOLD.

SYDNEY

I don't know what you're talking about.

MAN

Are you Sydney Brown?

Sydney walks past him, the MAN follows.

MAN

A man named Jim told me of you.  
I know you, I know you, I followed you.

SYDNEY

...I don't know what you're talking about, sir...

MAN

You and your friends, Clementine and John....I'll find them too....

SYDNEY

Don't follow me.

MAN

...I'll find them in Niagara Falls. I know your the man that held me, I know it.

SYDNEY

...don't follow me....

MAN

....you motherfucker...

Sydney reaches his car...the MAN stops....BEAT....

MAN

You COST ME MY WIFE.

The MAN raises his arm....FIRES THREE SHOTS INTO SYDNEY...

...Sydney falls...

...The MAN runs off, gets in his car and pulls out of the lot.

Sydney lays covered in blood. He holds onto his breath and his heartbeat for a few moments in horrible pain. He starts to cry.

The CATS watch him from the car.

Sydney lays flat on his back...looking up...gasping for air...

SYDNEY'S POV

Snow falls down softly...directly INTO CAMERA.

Sydney holds onto his breath for another moment.

DUTCH ANGLE, ABOVE PARKING LOT, LOOKING DOWN ONTO:

Sydney's dead body in the middle of the parking lot.

END.