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Memento

By Christopher Nolan

FADE IN:

1 INT. DERELICT HOUSE - DAY 1

A POLAROID PHOTOGRAPH, clasped between finger and thumb: a crude, crime scene flash picture of a MAN'S BODY lying on a decaying wooden floor, a BLOODY MESS where his head should be.

The image in the photo starts to FADE as we SUPER TITLES. The hand holding the photo suddenly FANS it in a rapid FLAPPING motion, then holds it still. The image fades more, and again the picture is FANNED.

As TITLES END the image fades to nothing. The hand holding the photo FLAPS it again, then places it at the front of a POLAROID CAMERA.

The camera SUCKS the blank picture up, then the FLASH BURSTS. The Polaroid camera is lowered, revealing the sweaty, heavy-breathing face of LEONARD (mid-30's). There are droplets of blood across his face. Leonard stares, satisfied, at something on the ground in front of him. There is WET BLOOD on his BLUE SHIRT and BEIGE SUIT. His hand opens and catches a HANDGUN which leaps up into his grasp.

Still staring, he crouches down and pulls a BODY off the floor by the wet hair of its BLOODY HEAD. He slowly inserts the barrel of the gun into the bloody mess where the mouth should be.

Leonard FLINCHES. A DEAFENING ROAR as wet red leaps off his face and suit and head, with a SPASM, reassembles itself into the face of TEDDY (40's, moustache) and we-

CUT TO:

2 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 2

Close on Leonard's eyes. He rolls them to one side, then turns his head.

LEONARD (V.O.)

So where are you?

Leonard lifts his head. He is lying on a queen-sized bed.

LEONARD (cont'd)

You're in some motel room.

CUT TO:

2.

3 EXT. DERELICT BUILDING - DAY 3

A late model Jaguar bumps across some railroad tracks and approaches a large, clearly abandoned DERELICT BUILDING.

Leonard is driving. He wears a BEIGE SUIT and BLUE SHIRT (no blood). Next to him is TEDDY. Leonard stops the car next to a PICKUP TRUCK sitting Outside the derelict building. Leonard kills the engine, staring at the pickup.

LEONARD:

Looks like somebody's home.

Teddy looks from Leonard to the pickup and back.

TEDDY:

That thing's been here for years.

Leonard gets out of the Jaguar and moves to the pickup. He inspects it with a methodical, practiced eye. Teddy follows.

LEONARD:

I think you're wrong. These tracks aren't* more than a few days old.

Leonard opens the door of the pickup and searches the interior. On the dirty vinyl of the passenger seat he finds* six BULLETS. Leonard picks two of them up and studies them.* He drops them onto the dashboard then SHUTS the door.*

LEONARD (cont'd)

Let's take a look inside.

Leonard walks towards the house, patting his jacket pockets. Teddy leans on the pickup, uneasy, watching Leonard.

4 INT. DERELICT BUILDING - DAY 4

Leonard stands in the dimly-lit, decaying former hallway. He pulls a stack of POLAROID PHOTOGRAPHS out of his pocket and leafs through them as Teddy starts walking towards him.

Leonard finds a photo showing Teddy with a shit-eating grin standing in front of the pickup truck. On the broad white strip beneath the photo is handwritten:

"TEDDY GAMMELL TEL. 555 0134"

Leonard flips the photo over. On the white strip on the back, in the same small handwriting.

(CONTINUED)

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3.

4 CONTINUED:

"DON'T LISTEN TO HIS LIES"

"HE IS THE ONE"

"KILL HIM"

LEONARD (V.O.)*

I've finally found him. How long have I*
been looking?*

Leonard stuffs the Polaroids back into his pocket, reaches
around to the back of his waistband and draws a HANDGUN,
keeping it out of Teddy's line of sight. Teddy enters, wary.

TEDDY:

Find anything? Didn't think so, let's go,
yeah?

Leonard neither replies nor turns around. Teddy, worried,
affects a casual air, shrugging dismissively,

TEDDY (cont'd)

Fuck this.

Teddy turns and heads for the door. Leonard LEAPS on him,
pistol-whipping him furiously as he shouts:

LEONARD:

YOU PAY FOR WHAT YOU DID! YOU BEG
FORGIVENESS, THEN YOU PAY!

Teddy is down. Leonard DRAGS him back, deeper into the dark
house. Leonard is in a frenzy. He dumps Teddy at the end of
the hall and stands over him. Teddy SPITS BLOOD.

TEDDY:

You don't have a clue, you freak.

Leonard crouches down and grabs Teddy by the lapels.

LEONARD:

Beg my forgiveness! Beg my wife's
forgiveness before I blow your brains
out!

TEDDY:

Leonard, you don't have a clue what's
going on. You don't even know my name.

LEONARD:

(triumphant smile)

Teddy!

(CONTINUED)

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3A.

4 CONTINUED:

TEDDY:

You read it off your fucking photo. You don't know me, you don't even know who you are.

(CONTINUED)

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4.

4 CONTINUED:

LEONARD:

I'm Leonard Shelby, I'm from San Francisco and I'm -

TEDDY:

(bloody grin)

That's who you were, you don't know who you are.

LEONARD:

Shut your mouth!

TEDDY:

Lemme take you down in the basement and show you what you've become.

Teddy gestures towards the basement door, in pain, but enjoying Leonard's growing anxiety.

TEDDY (cont'd)

(intimate)

C'mon, Lenny - we'll take a look down there together. Then you'll know. You'll know what you really are.

Leonard glances fearfully at the door, then looks at Teddy. He THRUSTS the barrel of his gun into Teddy's mouth and WE ARE AT THE SHOT FROM THE END OF THE OPENING SEQUENCE. Teddy panics, shaking his head, trying to talk around the metal, but GAGS just as Leonard pulls the trigger. A SHOT rings out as we -

CUT TO:

5 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 5

Leonard lies on the queen-sized bed. He lifts his head.

LEONARD (V.O.)

So you're in some motel room...

He gets up, surveys the room as if for the first time. He wears BOXERS and a PLAID WORK SHIRT.

LEONARD (cont'd)

... you don't know how long you've been there, or how you got there...

There is a room key on the dresser. The plastic tag identifies it as the key to ROOM 21. Leonard opens drawers in the room.

(CONTINUED)

5.

5 CONTINUED:

LEONARD (cont'd)

Just some anonymous motel room. Won't tell you anything. Nothing in the drawers, but you look anyway.

He reaches for the bedside table drawer.

LEONARD (cont'd)

Nothing except the Gideon Bible.

He opens the drawer to find a Gideon Bible.

CUT TO:

6 INT. DISCOUNT INN OFFICE - DAY 6

E.C.U. of fingers rifling bills in a wallet. Leonard counts out some money and hands it to the fat, sweaty middle-aged man behind the counter. (BURT). Burt takes the money, spotting something over Leonard's shoulder.

BURT:

That guy's here already.

Burt TAPS the POLAROID PHOTOGRAPH of Teddy which is sitting on the counter. Leonard picks up the photo and turns to see Teddy APPROACHING the glass door of the office. Leonard watches carefully as Teddy shambles up to the office door. A BELL CHIIIES as Teddy enters and breaks into his shit-eating grin. Leonard slips the photo into his pocket.

TEDDY:

Lenny!

Leonard nods in apparent recognition, wary.

LEONARD:

It's Leonard... like I told you before.

Teddy pretends to think hard.

TEDDY:

Did you? I musta forgot. I'm Teddy. *

LEONARD:

(smiles)

I guess I've told you about my condition.

Teddy grins and holds the door open for Leonard.

TEDDY:

Only every time I see ya!

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6.

7 EXT. DISCOUNT INN CAR PARK - DAY 7

Teddy starts for a GREY SEDAN. Leonard pauses behind him.

LEONARD:

My car.

Teddy glances back in surprise.

TEDDY:

This is your car.

LEONARD:

(shakes head)

You're in a playful mood.

Leonard holds up a Polaroid of a late model JAGUAR.

LEONARD (cont'd)

Shouldn't make fun of somebody's *
handicap.

Teddy smiles and heads for the BRAND-NEW JAGUAR parked
several cars further down.

TEDDY:

Just trying to have a little fun.

8 INT. CAR - DAY 8

Leonard drives, Teddy admires the new car's interior,
reaching down around the seats, exploring the car with his
hands.

TEDDY:

Roll your window up, will ya?

Leonard hits his window button. A few fragments of safety

glass rise out of the door, remnants of a broken window.

LEONARD:

It's broken.

Teddy looks, curious.

TEDDY:

I can get that fixed for you.

Leonard shrugs.

TEDDY (cont'd)

So where are we going, Sherlock?

(CONTINUED)

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6A.

8 CONTINUED:

Leonard fishes a note out of his pocket.

(CONTINUED)

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7.

8 CONTINUED:

LEONARD:

I got a lead on a place.

Leonard checks the note, then hands it to Teddy.

TEDDY:

(surprised at the note)

What the hell you want to go there for?

LEONARD:

You know it?

TEDDY:

Yeah, it's just this fucked-up building. *

Why are we going there?

LEONARD:

(smiling)

I don't remember.

9 EXT. CONTINUOUS - DERELICT BUILDING - DAY 9

The Jaguar crosses the railroad tracks and approaches the DERELICT BUILDING. Leonard stops the car next to the PICKUP

TRUCK and kills the engine, staring at the pickup.

LEONARD:

Looks like somebody's home.

10 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 10

Leonard, wearing BOXERS and PLAID WORK SHIRT, takes the GIDEON BIBLE out off the open bedside table drawer.

LEONARD (V.O.)

Nothing except the Gideon Bible.

He leafs through a couple off pages, then DROPS the Bible back into the drawer and shuts it. He notices a MESSAGE written on the back off his hand:

"REMEMBER SAMMY JANKIS"

LEONARD (cont'd)

Sammy Jankis had the same problem. He *
tried writing himself notes. Lots of *
notes. But he'd get confused.

Leonard licks his thumb, and rubs at the writing. To Leonard's surprise, IT DOES NOT EVEN SMUDGE.

He notices his bare legs. There is a NOTE taped to his RIGHT THIGH with a handwritten message:

(CONTINUED)

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8.

10 CONTINUED:

"SHAVE"

Leonard pulls the note off, studying it carefully.

CUT TO:

11 INT. DISCOUNT INN ROOM 304 - DAY 11 *

Close on the Polaroid of Teddy. Leonard flips it over. On the back are the messages:

"DON'T BELIEVE HIS LIES"

"HE IS THE ONE"

Leonard writes another message beneath these two:

"KILL HIM"

He sticks the photo of Teddy BETWEEN HIS TEETH as he holds his HANDGUN up and checks that it is loaded. He sticks the GUN in the back of his waistband, the PHOTO in his jacket pocket, slings the POLAROID CAMERA over his shoulder.

12 EXT. DISCOUNT INN - DAY 12 *

Leonard leaves room 304 and heads to the office. He pauses just outside the glass door, breathing, psyching himself up.

13 INT. DISCOUNT INN OFFICE - DAY 13 *

Leonard enters , confident, smiling at the man behind the desk, BURT (fat, sweaty, 40's). Burt smiles back.

BURT:

Hiya.

LEONARD:

I'm Mr. Shelby from 304.

BURT:

What can I do for you, Leonard?

LEONARD:

I'm sorry... um... ?

BURT:

Burt.

LEONARD:

Burt, I'm not sure, but I may have asked you to hold my calls -

(CONTINUED)

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9.

13 CONTINUED:

BURT:

You don't know?

LEONARD:

I think I may have. I'm not good on the phone.

BURT:

(nods)

You said you like to look people in the eye when you talk to them. Don't you remember?

LEONARD:

That's the thing. I have this condition.

BURT:

Condition?

LEONARD:

I have no memory.

BURT:

Amnesia?

LEONARD:

No. It's different. I have no short-term memory. I know who I am and all about myself, but since my injury I can't make any new memories. Everything fades. If we talk for too long, I'll forget how we started. I don't know if we've ever met before, and the next time I see you I won't remember this conversation. So if I seem strange or rude, that's probably... He notices that Burt is staring at him as if he were an exotic insect.

LEONARD (cont'd)

I've told you this before, haven't I?

BURT:

(nods)

I don't mean to mess with you. It's just so weird. You don't remember me at all, and we talked a bunch of times.

Leonard shrugs.

BURT (cont'd)

What's the last thing you remember?

(CONTINUED)

10.

13 CONTINUED:

Leonard looks through Burt, thinking.

LEONARD:

My wife.

BURT:

(fascinated)

What's it like?

LEONARD:

Like waking. Like you always just woke
up. *

BURT:

That must suck. All... backwards. *
Leonard raises his eyebrows in enquiry.*

BURT (cont'd) *

Well, like.. you gotta pretty good idea*
of what you're gonna do next, but no idea *
what you just did. *

(chuckles)*

I'm the exact opposite. *

LEONARD:

(focuses on Burt)

How long have I been here?

BURT:

Couple days.

LEONARD:

So you're holding my calls?

BURT:

As requested.

Leonard reaches into his pocket and pulls out his Polaroids

LEONARD:

Okay, but this guy's an exception.

Leonard places the Polaroid of Teddy on the counter in front
of Burt. Burt looks at it.

LEONARD (cont'd)

Know this guy?

BURT:

Your friend, right?

(CONTINUED)

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10A.

13 CONTINUED:

LEONARD:

What makes you think he's my friend?

BURT:

Seen you together, that's all.

LEONARD:

He's not my friend, Burt. But if he calls, or if he turns up here, then you give me a call in my room, okay?

(CONTINUED)

11.

13 CONTINUED:

BURT:

Sure. But nobody else, right?

LEONARD:

Just this guy.

Leonard indicates the Polaroid of Teddy.

LEONARD (cont'd)

I hope my condition won't be a problem for you.

BURT:

Not if you remember to pay your bill.

Leonard smiles and reaches into his wallet.

E.C.U. of fingers rifling bills in a wallet. Leonard counts out some money and hands it to Burt. Burt takes the money, spotting something over Leonard's shoulder.

BURT (cont'd)

That guy's here already.

Burt TAPS the POLAROID PHOTOGRAPH of Teddy which is sitting on the counter. Leonard picks up the photo and turns to see Teddy APPROACHING the glass door of the office.

CUT TO:

14 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 14

Leonard, in boxer shorts and plaid work shirt, rips the note from his thigh. The note says "SHAVE".

15 INT. MOTEL ROOM 21 BATHROOM - DAY ##BLACK AND WHITE SEQUENCE## 15

Leonard enters, sees a WHITE PAPER BAG on the counter by the

sink. On the bag is a handwritten message:

"SHAVE THIGH"

Leonard looks into the bag, then pulls out a can of SHAVING FOAM, and a pack of DISPOSABLE RAZORS. He runs the hot water, steps back and lifts his foot onto the sink. He is awkward and uncomfortable. He notices an ICE BUCKET by the sink.

16 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 16

Leonard sits on the bed applying SHAVING FOAM to his thigh. The ICE BUCKET sits on the bedside table, steaming.

(CONTINUED)

12.

16 CONTINUED:

Leonard starts awkwardly SHAVING his right thigh. The PHONE RINGS and Leonard FLINCHES, NICKING his leg. He looks at the phone, then reaches for the receiver.

17 INT. A RESTAURANT RESTROOM - DAY 17

Leonard, in BEIGE SUIT and BLUE SHIRT flushes the urinal, then moves to the sink and starts washing his hands. He notices a MESSAGE written on the back of his hand.

"REMEMBER SAMMY JANKIS"

He stares at the message for a second, thoughtful, then tries to scrub the writing off his skin. To his surprise, it is INDELIBLE. Leonard looks at it, quizzical, then notices some markings on his wrist, pulling his sleeve back to get a better look. He can read the start of a message:

"THE FACTS:

Leonard is about to roll his sleeve up further when the restroom door opens and a MAN enters. Leonard dries his hands, then exits the rest room.

18 INT. RESTAURANT - DAY 18

Leonard emerges into the waiting area of a crowded restaurant. He glances around, lost, then pulls out his Polaroids, flipping through them. Someone taps him on his shoulder and he turns to see the smiling face of a waiter.

WAITER:

Sir? You left these at your table.

Leonard looks down. The waiter hands him a BROWN ENVELOPE and a MOTEL ROOM KEY (DISCOUNT INN, ROOM 304). On the envelope is a handwritten message:

"FOR LEONARD, FROM NATALIE"

Leonard looks at his Polaroid photograph of the outside of

the Discount Inn motel. There is an address written beneath it (7254 Lincoln Street). *

LEONARD:

Thanks. Lincoln Street?

The Waiter glances at his Polaroid.

WAITER:

You wanna go east on sixth.

(points)

Just keep straight, all the way out of town, then take a right.

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13.

19 EXT./INT. JAGUAR - DAY 19

Leonard drives, consulting his Polaroid photos.

20 EXT. DISCOUNT INN ROOM 304 - DAY 20 *

Leonard, BROWN ENVELOPE in hand, finds the door to room 304.

21 INT. DISCOUNT INN ROOM 304 - DAY 21 *

Leonard enters, looks around as if for the first time. An anonymous motel room, except that tacked to one wall is a HAND-DRAWN CHART showing the layout of some streets, and stuck to the edges of the chart are POLAROID PHOTOGRAPHS, with ARROWS DRAWN from each photograph to a spot on the map. Leonard inspects the photos. Some are buildings, some are people. All have the HANDWRITTEN NOTES on the broad white strip underneath the image.

Leonard gets Polaroids out of his pocket. The first one is of the Discount Inn. He STICKS it onto an already-squashed lump of blue tack at the end of an ARROW drawn from a location on the outskirts of town. *

The second photo is a blurred shot of a Brunette turning in a doorway. The name NATALIE is written under the picture.

Leonard flips it over. On the back are two handwritten messages. The first one has been completely scribbled over, but the other one reads:

"SHE HAS ALSO LOST SOMEONE, SHE WILL HELP YOU OUT OF PITY"

Leonard nods, then sticks the photo to the chart. He steps back looking over the Polaroids one by one: Natalie, Burt, Discount Inn, Teddy. *

Leonard sits at the desk and opens the BROWN ENVELOPE. He takes out a photocopy of a CAR REGISTRATION and a DRIVER'S LICENSE. Both are in the name of JOHN EDWARD GAMMELL, but * when Leonard looks at the picture on the license, he

recognizes the face. Leonard moves back to his wall chart, finds the Polaroid of Teddy and compares it to the license photo.

LEONARD (V.O.)

This guy told me his name was Teddy.

He turns the photo over and examines the white stop on the back. It says only:

"DON'T BELIEVE HIS LIES"

(CONTINUED)

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14.

21 CONTINUED:

Leonard smiles. He goes to the phone and dials the number on the Polaroid. A couple of rings, then it's answered.

TEDDY:

Yup?

LEONARD:

Mr Gammell?

TEDDY:

Lenny, is that you?

LEONARD:

John Gammell?

TEDDY:

Lenny, it's Teddy. Look, stay there, okay? I'm gonna be right over.

LEONARD:

I'll be waiting. *

Leonard hangs up, thinking. He looks at the writing on the back of his hand, then pulls back his sleeve to reveal the words:

"THE FACTS:

Leonard removes his jacket, then starts pulling off his shirt. He has WRITING TATTOOED ALL OVER HIS CHEST, STOMACH AND ARMS. MESSAGES in different styles of writing, some CRUDE, some ELABORATE. The messages run in all directions, some UPSIDE-DOWN, some BACKWARDS. Leonard examines his tattoos, methodically. From Leonard's POV, the most striking is an

upside-down tattoo on his BELLY which says:

"PHOTOGRAPH:

On one FOREARM it says:

"THE FACTS:

FACT 1. MALE

FACT 2. WHITE"

On the other FOREARM:

"FACT 3. FIRST NAME: JOHN OR JAMES

FACT 4. LASTNAME: G-----"

(CONTINUED)

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15.

21 CONTINUED:

Leonard pulls down his trousers. On his right THIGH, crudely-

lettered:

"FACT 5. DRUG DEALER"

And immediately below this, in elegant, neat lettering:

"FACT 6. CAR LICENSE NUMBER: SG13 7IU" *

Leonard takes out the REGISTRATION DOCUMENT and examines it.

Holding the photo of Teddy and the registration document,

Leonard checks off his TATTOOED FACTS:

LEONARD (cont'd)

(under his breath)

White... male. First name... John. Last
name... G for Gammell. Drugs. License *
plate.

(checks document against tattoo
on thigh)

SG... 13... 7... IU. It's him. It's *
actually him.

Leonard looks coldly at Teddy's smiling image.

LEONARD (cont'd)

I found you, you fuck.

Leonard turns the photo face down, takes a pen and writes:

"HE IS THE ONE"

Leonard drops the pen. Thinks. He looks at his chest through
the mirror and a backwards tattoo suddenly BECOMES CLEAR:

"JOHN G. RAPED AND MURDERED MY WIFE"

Leonard buttons his blue shirt, then writes on the back of

Teddy's picture:

"KILL HIM"

Leonard sticks the photo of Teddy BETWEEN HIS TEETH as he holds his HANDGUN up and checks that it is loaded. He sticks the GUN in the back of his waistband.

22 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 22

Leonard, in his boxers and plaid work shirt, shaving foam on thigh, drops his disposable razor and cautiously picks up the RINGING PHONE.

(CONTINUED)

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16.

22 CONTINUED:

LEONARD:

Who is this?

(listens) *

He unbuttons his shirt.

LEONARD (cont'd)

And we spoke earlier? I don't remember * that.

(listens)

Well, yeah, but it's not amnesia. I * remember everything from before my injury, I just can't make any new memories.

(listens)

Leonard pulls his shirt off. There is a BANDAGE on his LEFT ARM. He looks do at the TATTOOS ALL OVER HIS CHEST, STOMACH* AND ARMS.

LEONARD (cont'd)

So I can't remember talking to you. What did we talk about?

(nods)

Sammy Jankis. Yeah, I guess I tell people about Sammy to help them understand. Sammy's story helps me understand my own situation.

Leonard touches the tattoo on the back of his hand.

LEONARD (cont'd)

Sammy Jankis wrote himself endless notes. But he'd get mixed up. I've got a more graceful solution to the memory

problem. I'm disciplined and organized.
I use habit and routine to make my life possible. Sammy had no drive. No reason to make it work.

Leonard can see his reflection in the mirror. He studies the tattoo across his chest:

"JOHN G. RAPED AND MURDERED MY WIFE".

LEONARD (cont'd)

Me? I gotta reason.

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17.

23 EXT. THE CITY GRILL ON MAIN ST. - DAY 23

Leonard parks the Jaguar, gets out, stops outside the door to a restaurant, checking its name against a NOTE, written on a SMALL PAPER BAG FROM A PHARMACY. The note says: *

"CITY GRILL, MAIN ST. THURSDAY, 1.OOPM MEET NATALIE FOR INFO"

He sticks the note in his pocket and pulls out his Polaroid photographs. He flips through them until he finds Natalie's. Leonard flips the picture over. On the back are two handwritten messages. The first one has been completely scribbled over, the second reads:

"SHE HAS ALSO LOST SOMEONE, SHE WILL HELP YOU OUT OF PITY"

24 INT. THE CITY GRILL ON MAIN STREET - DAY 24

Leonard enters, walking slowly down the aisle, looking at all the customers. He makes eye contact with a WOMAN (brunette, 30's) sitting alone, wearing SUNGLASSES. Her face betrays * nothing. Leonard walks past. She sighs and grabs the back of his jacket as he passes. Leonard spins around.

LEONARD:

Natalie.

Leonard slips into the seat opposite her. Natalie is pretty, but has bruising around one eye, and a mark on her lip.

NATALIE:

You don't remember me.

LEONARD:

(friendly smile)

Sorry, I should have explained. You see, I have this condition -

NATALIE:

You did explain, Lenny.

Leonard shifts uncomfortably.

LEONARD:

Please call me Leonard. My wife called me Lenny.

NATALIE:

You told me.

Leonard raises his eyebrows, then smiles.

(CONTINUED)

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18.

24 CONTINUED:

LEONARD:

Then I probably told you how much I hated it. Could you take off your sunglasses?*

It's just hard for me - *

Natalie takes them off to reveal her bruises. *

NATALIE:

Yeah.

LEONARD:

So you have information for me?

NATALIE:

Is that what your little note says?

LEONARD:

Yes.

NATALIE:

Must be tough living life according to a few scraps of paper. Mix up your laundry list and your grocery list, you'll be eating your underwear.

Natalie smiles.

NATALIE (cont'd)

But I guess that's why you got those freaky tattoos.

Leonard is surprised.

LEONARD:

It is tough. Almost impossible. I'm sorry
I can't remember you. It's not personal.
Natalie's smile fades.

NATALIE:

I'm sorry.

She takes a BROWN ENVELOPE out of her handbag.

NATALIE (cont'd)

I do have information for you. You gave
me a license plate number? I had my
friend at the DMV trace it. Guess what name came up.
Leonard shrugs.

(CONTINUED)

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18A.

24 CONTINUED:

NATALIE (cont'd)

John Edward Gammell. John G.

(CONTINUED)

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19.

24 CONTINUED:

LEONARD:

You know him?

NATALIE:

No. But the photo on his license looked
familiar. I think he's been in the bar before
Natalie slides the envelope towards him, but stops short.

NATALIE (cont'd)

This is a copy of his registration,
license, photo and all. Are you sure you
want this?

LEONARD:

Have I told you what this man did?*

NATALIE:

Yes.

LEONARD:

Then you shouldn't have to ask.

NATALIE:

But even if you get your revenge, you won't remember it. You won't even know it's happened.

LEONARD:

(annoyed) *

So I'll take a picture, get a tattoo. *

(calms) *

The world doesn't disappear when you close your eyes, does it? My actions still have meaning, even if I can't remember them. My wife deserves vengeance, and it doesn't make any difference whether I know about it. *

NATALIE:

Tell me about her again.

LEONARD:

Why?

NATALIE:

Because you like to remember her. I want to see you enjoy yourself.

LEONARD:

She was beautiful. Perfect to me -*

(CONTINUED)

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20.

24 CONTINUED:

NATALIE:

Don't just recite the words. Close your eyes, remember her.

Leonard smiles and shuts his eyes.

INSERT FLASHBACK:

25 INT. LEONARD'S APARTMENT - DAY 25

Random images of a woman (30's, black hair, plain). Jump cuts

of details:

pulling on a pair of trousers, watching TV, shouting in anger. Sitting on the edge of the bed in her underwear, she TURNS as Leonard pinches her thigh.

LEONARD (V.O.)

You can only feel details. Bits and pieces which you didn't bother to put into words. And extreme moments you feel even if you don't want to. Put it together and you get the feel of the person, enough to know how much you miss them, and how much you hate the person who took them away.

26 INT. CITY GRILL - DAY - 26

Leonard opens his eyes. Natalie is looking at him. She nods and hands him the BROWN ENVELOPE.

NATALIE:

I wrote an address in there, too. Might be useful. It's this abandoned place outside of town. I guy I know used to use it for his bigger deals.

LEONARD:

Deals?

NATALIE:

It's isolated.

LEONARD:

Sounds perfect? What do I owe you?

NATALIE:

I wasn't helping you for money.

LEONARD:

Sorry.

(CONTINUED)

21.

26 CONTINUED:

NATALIE:

It's not your fault. See, you have this condition...

Leonard smiles. Natalie reaches into her purse and pulls out a MOTEL ROOM KEY.

NATALIE (cont'd)

Are you still at the Discount Inn? Room* 304? You left this at my place.

Leonard pulls out a Polaroid of the Discount Inn.*

LEONARD:

The Discount Inn, yeah. *

Natalie leaves the key and gets up from the table.

NATALIE:

They treating you alright?

LEONARD:

(smiling)

Don't remember.

NATALIE:

You know what we have in common?

Leonard shrugs.

NATALIE (cont'd)

We're both survivors. Take care, Leonard.

Leonard watches Natalie leave. He sits at the table, looking down at the BROWN ENVELOPE and the MOTEL ROOM KEY (ROOM 304).

Leonard rises, and heads to the restroom.

27 INT. RESTAURANT RESTROOM - DAY 27

Leonard flushes the urinal, then moves to the sink and starts washing his hands. He notices a MESSAGE written on the back

of his hand:

"REMEMBER SAMMY JANKIS"

27 CONTINUED:

He stares at the message for a second, thoughtful, then tries to scrub the writing off his skin. To his surprise, it is INDELIBLE. Leonard looks at it, quizzical, then notices some markings on his wrists, pulling his sleeve back to get a better look. He can read the start of a message:

"THE FACTS:

(CONTINUED)

22.

27 CONTINUED:

Leonard is about to roll his sleeve up further when the restroom door opens and a MAN enters. Leonard dries his hands, then exits the rest room.

28 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 28

:

Leonard (IN BOXERS, BANDAGED ARM) talks on the phone. He *
resumes SHAVING his thigh.

LEONARD:

I met Sammy through work.

(listens)

Insurance. I was an investigator. I'd *
investigate claims to see which ones *
were phony. *

Leonard dips the razor into the steaming ice bucket. *

LEONARD (cont'd)

I had to see through people's bullshit.
It was useful experience, because now
it's my life. When I meet someone, I
don't even know if I've met them before.
I have to look in their eyes and just
figure them out. My job taught me that
the best way to find out what someone
knew was to let them talk.

29 INT. LEONARD'S OFFICE - DAY ##BLACK AND WHITE SEQUENCE##29

Montage:

opposite various DIFFERENT PEOPLE in an interview situation.

LEONARD(V.0.)

Throw in the occasional "why?" but just
listen. And watch the eyes, the body *
language.

Leonard watches the people's movements carefully. We see
close-ups off fiddling hands, neck scratching, etc.

LEONARD (V.0.) (cont'd)

It's complicated. You might catch a sign
but attach the wrong meaning to it. If
someone touches their nose while they're
talking, experts will tell you it means

they're lying. It really means they're nervous, and people get nervous for all sorts of reasons. It's all about context.

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23.

30 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 30
LEONARD (cont'd)

I was good. Sammy was my first real challenge.

31 EXT. DISCOUNT INN - DAY 31 *

The Jaguar pulls up. Leonard gets out and heads to the office.

32 INT. DISCOUNT INN OFFICE - DAY 32 *

Burt is behind the counter reading a magazine.

LEONARD:

I'm sorry, I think I'm checked in here,
But I've misplaced my key.

BURT:

(looks up)

Hi, Leonard.

Burt puts his magazine down and gets up, sighing.

BURT (cont'd)

Probably in the room.

33 EXT. DISCOUNT INN - DAY 33 *

Burt, swinging a pass key on a chain, leads Leonard along the GROUND FLOOR to room 21, then unlocks it.

34 INT. DISCOUNT INN ROOM 21 - DAY 34 *

Leonard enters and SCANS the room. Burt picks his nails in the doorway. Leonard moves to the unmade bed. There is a pile of BLOODSTAINED TISSUES. On the bedside table is an ICE BUCKET. Next to it is a DISPOSABLE RAZOR and a can of SHAVING FOAM.

LEONARD:

I don't see my key.

Burt looks up. He REALIZES something.

BURT:

Shit. Wrong room.

LEONARD:

What?

Burt tries to SHEPHERD Leonard out of the room.

(CONTINUED)

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24.

34 CONTINUED:

BURT:

This isn't your room. You're in 304. I
Fucked up.

LEONARD:

This isn't my room?

BURT:

No, let's go.

LEONARD:

Then why is this my handwriting?

Leonard picks a WHITE PAPER BAG up off the floor. Handwritten
on the side is a message:

"SHAVE THIGH"

LEONARD (cont'd)

Better tell me what the fuck's going on.

Burt looks uncomfortable.

BURT:

This was your room. You're up in 304 now.

LEONARD:

When was I in here?

BURT:

Last week. Then I rented you another one

On top of this.

LEONARD:

Why?

BURT:

Business is slow. I told my boss about

You, about your condition. He told me to

Try and rent you another room.

LEONARD:

Why didn't you clean it out? *

BURT:

(shrugs)

You're still paying for it. It's still
Your room.

Leonard shakes his head, smiling.

(CONTINUED)

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25.

34 CONTINUED:

LEONARD:

So how many rooms am I checked into in
this dump?

BURT:

Just two. So far. *

Leonard walks out past Burt.

LEONARD:

Well, at least you're being honest about
cheating me.

BURT:

Yeah, well you're not gonna remember,
anyway.

LEONARD:

You don't have to be that honest, Burt.

BURT:

Leonard.

Leonard turns. Burt grins.

BURT (cont'd)

Always get a receipt.

LEONARD:

I'm gonna write that down.

Leonard fishes a piece of paper out of his pocket. There is a
message on it which he reads. It says:

"CITY GRILL, MAIN ST. THURSDAY, 1:00PM MEET NATALIE FOR

INFO"

Leonard looks up at Burt.

LEONARD (cont'd)

What time is it?

35 EXT. ROAD - DAY 35

The Jaguar speeds along.

:

36 EXT. THE CITY GRILL ON MAIN STREET - DAY 36

Leonard checks the restaurant name against the note. He gets out his Polaroids, FLIPPING through them until he finds the one of Natalie.

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26.

37 INT. THE CITY GRILL ON MAIN STREET - DAY 37

Leonard walks through the restaurant, checking the patrons. He makes eye contact with Natalie, but walks past her table. She sighs and grabs the back of his jacket.

CUT TO:

38 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 38

Leonard (in boxers, bandaged arm) SHAVES his thigh, talking* on the phone.

LEONARD:

I'd just become an investigator when I came across Sammy. Mr Samuel R. Jankis - strangest case ever. Guy's 58, semi-retired accountant. He and his wife had been in this car accident... nothing too serious, but he's acting funny - he can't get a handle on what's going on.

39 INT. A DOCTOR'S OFFICE - DAY ##BLACK AND WHITE SEQUENCE## 39

A DOCTOR examines SAMMY'S head. SAMMY'S WIFE looks on.

LEONARD(V.O.)

The doctors find some possible damage to the hippocampus, nothing conclusive. But Sammy can't remember anything for more than a couple minutes. He can't work, can't do shit, medical bills pile up, his wife calls the insurance company and I get sent in.

40 INT. JANKIS HOUSE - MESSY SUBURBAN LIVING ROOM - DAY ##BLACK AND WHITE SEQUENCE## 40

SAMMY sits smoking, smiling at Leonard (CHEAP SUIT and TIE).

LEONARD (V.O.)

My first big claims investigation - I really check into it. Sammy can think just fine, but he can't make any new memories, he can only remember things for a few minutes.

Sammy watches a commercial on T.V.

(CONTINUED)

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27.

40 CONTINUED:

LEONARD (V.O.) (CONT'D)

He'd watch T.V., but anything longer than a couple of minutes was too confusing, he couldn't remember how it began. He liked commercials. They were short.

*

Sammy rolls a small GLASS BOTTLE between the palms of his hands. Mrs. Jankis rolls up her sleeve. Leonard watches as Sammy takes a SYRINGE and pushes the needle through the rubber of the bottle. The label is marked "INSULIN".

LEONARD (V.O.)(cont'd)

The crazy part was that this guy who couldn't follow the plot of "Green Acres" could do the most complicated things as long as he had learned them before the accident...

Sammy INVERTS the bottle and syringe, DRAWS the insulin into the syringe, withdraws the needle, holds it up to check for bubbles, TAPPING it delicately.

LEONARD (V.O.) (CONT'D)

... and as long as he kept his mind on what he was doing.

Sammy wipes a spot on Mrs. Jankis' arm with a swab, then gently PINCHES the skin and confidently INSERTS the needle.*

Mrs Jankis winces. *

MRS JANKIS *

Gentle. *

Sammy looks up, worried. Mrs Jankis smiles at him. Sammy pushes * the plunger, withdraws the needle and presses the swab against * the skin, looking into Mrs Jankis' eyes and smiling back. *

41 INT. JANKIS HOUSE FRONT HALL - DAY ##BLACK AND WHITE 41

SEQUENCE##

Mrs. Jankis opens the front door to Leonard. Leonard shakes hands with Sammy, who smiles at him in apparent recognition.

LEONARD (V.O.)

The doctors assure me that there's a real condition called Korsokoff's syndrome; short-term memory loss, rare but legit. But every time I see him I catch a look of recognition. Just a slight look, but he says he can't remember me at all.

(MORE)

(CONTINUED)

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27A.

41 CONTINUED:

LEONARD (cont'd)

I can read people and I'm thinking bad * actor. Now I'm suspicious and I order more tests.

CUT BACK TO LEONARD IN MOTEL ROOM:

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28.

42 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 42

Leonard DABS at some blood on his thigh with toilet paper.

LEONARD:

His wife has to do everything. Sammy can only do simple stuff. He couldn't pick up any new skills at all, and that's how I got him.

43 EXT. MAIN STREET - DAY 43

Leonard's Jaguar pulls up at a red light. Suddenly Teddy is BANGING on the window.

TEDDY:

Lenny! I thought you'd gone for good.
What brings you back?
Leonard looks at Teddy, sizing him up.

LEONARD:

Unfinished business. What made you think I wasn't coming back?

TEDDY:

You said you were leaving town.

LEONARD:

Things change.

TEDDY:

So I see. It's good to see you. My name's
Teddy.

LEONARD:

Guess I've told you about my condition.

TEDDY:

(grins)

Only every time I see ya! Come on, I'll
buy you lunch.

44 INT. DINER - DAY 44

Teddy pours ketchup all over his steak. Leonard plays with
his food.

TEDDY:

Not hungry?

(CONTINUED)

29.

44 CONTINUED:

LEONARD:

(shrugs)

It's my condition. I never know if I've
already eaten, so I always just eat small
amounts.

TEDDY:

You don't have to remember to be hungry.

LEONARD:

It's weird, but if you don't eat for a
while then your body stops being hungry.
You get sort of shaky but you don't
realize you haven't eaten. Have I told
you about Sammy Jankis?

TEDDY:

Yeah, yeah. I heard enough about him.
Tell me about John G. You still think
he's here, right?

LEONARD:

Who?

TEDDY:

The guy you're looking for, Johnny G.
That's why you haven't left. Am I right?
Leonard shrugs. Teddy licks his fingers and frowns.
TEDDY (cont'd)
Leonard, you need to be very careful.

LEONARD:

Why?

TEDDY:

Well, the other day you made it sound
like you thought somebody might be trying
to set you up. Get you to kill the wrong
guy.

LEONARD:

Yeah, well I go on facts, not
recommendations, okay?

TEDDY:

Lenny, you can't trust a man's life to
your little notes and pictures.

LEONARD:

Why?

(CONTINUED)

30.

44 CONTINUED:

TEDDY:

Because you're relying on them alone. You
Don't remember what you've discovered or
how. Your notes might be unreliable.

LEONARD:

Memory's unreliable.

Teddy snorts.

LEONARD (cont'd)

No, really. Memory's not perfect. It's not even that good. Ask the police, eyewitness testimony is unreliable. The cops don't catch a killer by sitting around remembering stuff. They collect facts, make notes, draw conclusions. Facts, not memories: that's how you investigate. I know, it's what I used to do. Memory can change the shape of a room or the color of a car. It's an interpretation, not a record. Memories can be changed or distorted and they're irrelevant if you have the facts.

TEDDY:

You really want to find this guy?

LEONARD:

He took away the woman I love and he took away my memory. He destroyed everything; my life and my ability to live.

TEDDY:

You're living.

LEONARD:

Just for revenge. That's what keeps me going. It's all I have.

Teddy considers this.

TEDDY:

We'll find him. Where are you staying?

Leonard reaches into his pocket and takes out a Polaroid.

LEONARD:

Discount Inn. Don't know what room; haven't got my key.

TEDDY:

Probably left it in your room.

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31.

45 EXT. DISCOUNT INN - DAY 45

The Jaguar pulls up. Leonard gets out and heads to the office.

46 INT. DISCOUNT INN OFFICE - DAY 46

Leonard enters. Burt is behind the counter reading a magazine.

LEONARD:

I'm sorry, I think I'm checked in here, but I've misplaced my key.

BURT:

(looks up)

Hi, Leonard.

47 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 47

Leonard (in boxers, bandaged arm shaving foam on thigh, * strides the row, talking on the phone and gesticulating with a disposable razor.

LEONARD:

So Sammy can't learn any new skills. But I find something in my research: Conditioning. Sammy should still be able to learn through repetition. It's how you learn stuff like riding a bike, things you don't think about, you just get better through practice. Call it muscle memory, whatever, but it's a completely different part of the brain from the short-term memory. So I have the doctors test Sammy's response to conditioning...

48 INT. EXAMINATION ROOM - DAY ##BLACK AND WHITE SEQUENCE##48

Sammy sits at a table. A DOCTOR sits opposite pointing out various METAL OBJECTS sitting on the table.

DOCTOR:

Just pick up any three objects.

SAMMY:

(amused)

That's a test? Where were you guys when
I did my CPA?

(CONTINUED)

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32.

48 CONTINUED:

Sammy PICKS UP an object and gestures to the Doctor for
applause. Sammy goes for a second object, but gets a SHOCK
which makes him recoil in pain. (LEONARD TO SUBSTITUTE)*

SAMMY (cont'd)

Ah! What the fuck?!

Sammy looks ACCUSINGLY at the Doctor.

DOCTOR:

It's a test, Sammy.

LEONARD (V.O.)

Some of the objects were electrified,
They'd give him a small shock.

BACK TO LEONARD IN MOTEL ROOM

49 INT. MOTEL ROOM 21 - DAY #BLACK AND WHITE SEQUENCE#49

LEONARD:

They kept repeating the test, always
with the same objects electrified. The
point was to see if he could learn to
avoid the electrified objects. Not by
memory, but by instinct.

50 INT. NATALIE'S BEDROOM: MESSY, CHEAPLY BUT ABUNDANTLY 50
FURNISHED - MORNING

Leonard opens his eyes, naked in bed. He looks around,
confused. With a START, he realizes that someone else is in

the bed:

Leonard leans right over her to get a look at her face. It is
NATALIE. The BRUISE on her eye and the MARK on her lip are
worse than before.

She OPENS her eyes and is startled by the sight of Leonard's
hovering face.

LEONARD:

Sorry. It's only me.

Leonard FLOPS down. Natalie wakes up fully and relaxes.

NATALIE:

Sleep okay?

LEONARD:

Yeah. You?

Natalie shrugs. She looks at her bedside clock.

(CONTINUED)

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33.

50 CONTINUED:

NATALIE:

I gotta be someplace.

She gets out of bed, wearing pajamas. Leonard swings his legs out of the bed and realizes that he is wearing trousers and socks. He looks at his tattoos, as if he has never seen them before.

NATALIE (cont'd)

Pretty weird.

She is smiling at him in the mirror. Leonard smiles, shrugs.

LEONARD:

Useful. You never write a phone number on your hand?

NATALIE *

(through mirror) *

I should be able to talk to my friend *
about the license plate today. *

LEONARD *

Yeah, the license plate... *

NATALIE *

(smiles) *

John G's license plate number. You have*
it tattooed on your thigh. *

Natalie leaves the room. Leonard pulls down his trousers to*
reveal two tattoos:*

"FACT 5:

"FACT 6:

Leonard runs his finger over fact 6, then pulls his trousers *
up and looks around the room. He spots his suit jacket*
hanging over the back of a chair. He checks the pockets,

pulls out his Polaroids, flips through them: a Jaguar, the Discount Inn, Natalie. He flips Natalie's picture over and looks at the back. There are two messages, but the first one has been completely scribbled over. The other one reads:

"HAS ALSO LOST SOMEONE, SHE WILL HELP YOU OUT OF PITY"

Leonard stuffs the photos back into his pocket, grabs a white shirt off the chair and pulls it on. Natalie comes back in and starts to apply her makeup.

(CONTINUED)

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33A.

50 CONTINUED:

NATALIE:

If it's registered in this state it'll * just take seconds to pull up his license and registration. I'll call when I've spoken to him.

LEONARD *

Why don't we just arrange a meeting now? *

I'm not too good on the phone.

Natalie takes her eye pencil and writes a NOTE on a SMALL BAG * FROM A PHARMACY. Leonard puts his jacket on. Natalie offers* him the note. It says:

"CITY GRILL, MAIN ST. THURSDAY, 1.00PM MEET NATALIE FOR INFO"

(CONTINUED)

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34.

50 CONTINUED:

LEONARD (cont'd)

(leading)

It's great that you would... that you're helping me like this...

NATALIE:

(smiles)

I'm helping you because you helped me.

Leonard nods.

NATALIE (cont'd)

So will you remember me next time you see me?

Leonard shakes his head and reaches for the note. Natalie

grabs his lapel and pulls him down to her, kissing him gently on the mouth.

NATALIE (cont'd)

I think you will.

LEONARD:

(smiles)

I'm sorry.

Leonard heads for the door.

NATALIE:

(amused)

Lenny, before you go, can I have my shirt back please?

She tosses him his blue shirt. Leonard looks down at the white shirt which he has put on. It is way too small.

51 EXT. MAIN STREET - DAY 51

The Jaguar pulls up to a red light. Suddenly Teddy is banging on the window.

TEDDY:

Lenny! I thought you'd gone for good.

What brings you back?

52 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 52 *

Leonard (in boxers, bandaged arm) STRIDES the room, shaving* foam on leg, razor in one hand, phone in the other.

(CONTINUED)

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35.

52 CONTINUED:

LEONARD:

They kept testing Sammy for months, always with the same objects carrying the electrical charge...

53 INT. EXAMINATION ROOM - DAY ##BLACK AND WHITE SEQUENCE##53

Sammy sits across the testing table from the Doctor. Sammy goes for a METAL OBJECT and RECOILS in pain from a SHOCK.

SAMMY:

Ah! What the fuck?!

DOCTOR:

It's a test, Sammy.

JUMP CUT TO:

54 INT. EXAMINATION ROOM - DAY #BLACK AND WHITE SEQUENCE# 54
AS BEFORE, but Sammy is DRESSED DIFFERENTLY. He goes for an
object and is SHOCKED.

SAMMY:

Ah! What the fuck?!

DOCTOR:

It's a test, Sammy.

SAMMY EXTENDS A TREMBLING MIDDLE FINGER.

SAMMY:

Yeah? Test this you fucking quack.

Sequence of JUMP CUTS of Sammy extending his MIDDLE FINGER
and RECOILING in shock from the objects.

LEONARD (V.O.)

Even with total short-term memory loss,
Sammy should've learned to instinctively
stop picking up the wrong objects. All
previous cases of short-term memory loss
had responded to conditioning in some
way. Sammy didn't respond at all.

BACK TO LEONARD IN MOTEL ROOM

55 INT. MOTEL ROOM 21 - DAY #BLACK AND WHITE SEQUENCE#55

LEONARD:

It was enough to suggest his condition
was psychological not physical.

(MORE)

(CONTINUED)

36.

55 CONTINUED:

LEONARD (cont'd)

We turned down his claim on the grounds
that he wasn't covered for mental
illness. Sammy's wife got stuck with the
bills and I got a promotion for
rejecting a big claim.

Leonard looks into the mirror.

LEONARD (cont'd)

Conditioning didn't work for Sammy, so
he became helpless. But it works for me.
I live the way Sammy couldn't. Habit and
Conditioning. Acting on instinct.

56 EXT./INT. NATALIE'S FRONT DOOR - DUSK 56 *

Leonard pulls up in his Jaguar, gets out, rings the front
doorbell. It is opened by Natalie.

LEONARD:

Natalie, right?

Natalie nods, wary of Leonard's barely concealed anger.

Leonard thrusts a Polaroid photo in her face.

LEONARD (cont'd)

Who the fuck is Dodd?

The photo is of a MAN who is BOUND, GAGGED, and BLOODY. On
the back of the photo:

"GET RID OF HIM, ASK NATALIE"

Natalie takes the picture and examines it.

NATALIE:

Guess I don't have to worry about him
anymore.

LEONARD:

(snaps)

Who is he? What have you got me into?

Natalie looks up and down the street.

NATALIE:

Come inside.

57 INT. NATALIE'S LIVING ROOM: COMFORTABLE AND MESSY - NIGHT 57

Natalie shows Leonard in.

(CONTINUED)

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37.

57 CONTINUED:

NATALIE:

Calm down. You're not into anything. It
was my problem, you offered no help. It's
got nothing to do with your
investigation.

LEONARD:

That's the problem! How can I find John G. when I don't know what's going on?! How did you get me into this?!

NATALIE:

Leonard, you offered to help when you saw what this guy did to me. She gestures at the BRUISING on her face.

LEONARD:

How do I know he did that to you?

NATALIE:

I came to you straight after he did it. I showed you what he'd done and asked for your help.

LEONARD:

So I just take your word?

NATALIE:

Yes.

LEONARD:

(sighs)

Something feels wrong. I think someone's fucking with me. Trying to get me to kill the wrong guy.

NATALIE:

Did you?

LEONARD:

What?

NATALIE:

Kill him.

LEONARD:

Course not.

Natalie waves the Polaroid at him.

(CONTINUED)

38.

NATALIE:

This has nothing to do with you. You helped me out, and I'm grateful. She tries to rip the picture. Leonard watches her try. The plastic is too strong.

LEONARD:

You have to burn them. Natalie scrunches it up and throws it down. Leonard and Natalie sit down on the couch.

NATALIE:

You decided to help me. Trust yourself. Trust your own judgment. You can question everything, you can never know anything for sure.

LEONARD:

There are things you know for sure.

NATALIE:

Such as?

LEONARD:

I know the feel of the world.
(reaches forward)
I know how this wood will sound when I knock.
(raps knuckles on coffee table)
I know how this glass will feel when I pick it up.
(handles glass)
Certainties. You think it's knowledge, but it's a kind of memory, a kind you take for granted. I can remember so much.
(runs hands over objects)
I know the feel of the world,
(beat)
and I know her.

NATALIE:

Your wife?

LEONARD:

She's gone and the present is trivia,
which I can scribble down as notes.

Natalie stares at Leonard, thinking.

(CONTINUED)

39.

57 CONTINUED:

NATALIE:

Relax a little, okay? Take off your
jacket.

Leonard takes his jacket off and places it on the back of the
couch, patting the pockets as he does so.

LEONARD:

It's not easy to be calm when -

NATALIE:

Just relax.

She reaches for his arm and unbuttons his cuff, revealing the
end of Leonard's tattoos.

NATALIE (cont'd)

You don't seem the type.

She pushes back the sleeve, trying to read the tattoo.

Leonard watches her. *

NATALIE (cont'd)

Come on.

She starts to unbutton his shirt. He watches. Natalie gasps
as she opens Leonard's shirt and pulls it back over his
shoulders. She tilts her head, trying to read the different
messages.

NATALIE (cont'd)

It's backwards. *

She pulls him up and turns him around in front of the mirror *

to read the backwards tattoo across his chest. *

"JOHN G. RAPED AND MURDERED MY WIFE".

Natalie touches the blank area of skin above Leonard's heart. *

NATALIE (cont'd) *

Here? *

Leonard looks down at the blank patch, then at Natalie, *

vulnerable, confused. *

LEONARD *

It's... it must be for when I've found him. *

*

She looks at Leonard. Leonard shrugs. Natalie studies *
Leonard's chest, avoiding his eyes. *

(CONTINUED)

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39A.

57 CONTINUED:

NATALIE (cont'd)

I've lost somebody.

LEONARD:

I'm sorry.

(CONTINUED)

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40.

57 CONTINUED:

Natalie picks up a photograph from off a messy desk in the
corner. She shows it to Leonard. The picture shows Natalie
smiling and hugging a smirking YOUNG MAN (JIMMY). Natalie *
looks up at Leonard to see his reaction.

NATALIE:

His name was Jimmy.

LEONARD:

What happened?

NATALIE:

He went to meet somebody and didn't come
back.

LEONARD:

Who did he go to meet?

Natalie studies Leonard.

NATALIE:

A guy called Teddy.

Leonard does not react to the name.

LEONARD:

What do the police think?

NATALIE:

They don't look too hard for guys like Jimmy.

Natalie puts the photo down. She reaches out to Leonard, *
spreading her fingers over the blank part of his chest. *

NATALIE (cont'd)

When you find this guy, this John G.,
what are you going to do?

LEONARD:

Kill him.

NATALIE:

Maybe I can help you find him. I know a*
lot of people.

58 INT. NATALIE'S BEDROOM - NIGHT 58

Natalie, eyes closed, has her head on Leonard's chest. He is
shirtless, lying on top of the covers.

(CONTINUED)

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41.

58 CONTINUED:

LEONARD:

I don't even know how long she's been *
gone. It's like I've woken up in bed and
she's not here because she's gone to the
bathroom or something. But somehow I just *
know that she'll never come back to bed. *
I lie here, not knowing how long I've *
been alone. If I could just reach out and *
touch her side of the bed I could know *
that it was cold, but I can't. I have no *
idea when she left.*

Natalie's eyes are open.

LEONARD (cont'd)

I know I can't have her back, but I want *
to be able to let her go. I don't want to
wake up every morning thinking she's
still here then realizing that she's not.
I want time to pass, but it won't. How *

can I heal if I can't feel time?

Leonard bends his head around to see if Natalie is awake. She closes her eyes. Leonard gingerly slides from underneath her and moves silently out of the bedroom.

59 INT. NATALIE'S LIVING ROOM - NIGHT 59

Leonard enters the dark room. He goes to the couch and picks up his shirt and his jacket. He notices the photograph which Natalie showed him on top of some papers on a desk in the corner. He holds it in a shaft of light from the streetlamp outside, studying the photo of Natalie and Jimmy.

60 INT. NATALIE'S BEDROOM - NIGHT 60

Natalie, eyes open, slides her hand over to where Leonard was lying, feeling his residual warmth.

ii61 INT. NATALIE'S LIVING ROOM - NIGHT

61
Leonard has his Polaroid photograph of Natalie out. He takes a pen out of his jacket, rests the photo against the wall in a patch of light and writes on the back, underneath the message which has been scribbled out:

"SHE HAS ALSO LOST SOMEONE. SHE WILL HELP YOU OUT OF PITY"

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42.

62 INT. NATALIE'S BEDROOM - CONTINUOUS - NIGHT

Leonard enters, deposits his jacket and shirt, then slides into bed next to Natalie.

63 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 63

Leonard lies on the bed (in boxers, bandaged arm) talking on the phone. He wipes the excess shaving foam from his thigh, and feels the SMOOTHNESS of the clean-shaven skin. *

LEONARD:

Sammy's wife was crippled by the cost of supporting him and fighting the company's decision - but it wasn't the money that got to her.

64 INT. JANKIS HOUSE LIVING ROOM - DAY ##BLACK AND WHITE SEQUENCE## 64

Mrs. Jankis comes into the room. Sammy is seated, watching T.V. He looks up at her with a smile. She smiles back, tense.
LEONARD (V.O.)

I never said that Sammy was faking. Just that his problem was mental, not physical. But she... she couldn't understand. She looks into his eyes and

sees the same person. And if it's not a physical problem...

Sammy's Wife starts shouting at Sammy. Sammy squirms.

LEONARD (V.O.) (CONT'D)

... he should just... snap out of it.

Sammy's Wife THROWS her drink in Sammy's face, puts her head in her hands, SOBBING. Sammy wipes his face on his sleeve.

BACK TO LEONARD IN MOTEL ROOM:

65 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 65

Leonard, talking on the phone, empties the white paper bag onto the bed beside him: Two cheap BALL-POINT PENS, SCOTCH TAPE, a pack of NEEDLES, and a FILE CARD.

(CONTINUED)

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43.

65 CONTINUED:

LEONARD (cont'd)

So good old Leonard Shelby from the insurance company gives her the seed of doubt, just like he gave it to the doctors. But I never said that Sammy was faking. I never said that.

Leonard takes a NEEDLE out of the packet.

66 INT. LEONARD'S APARTMENT WITH HIGH CEILINGS AND WOODEN FLOOR 66
- NIGHT

We move along a hallway towards a closed door. An ominous * rumbling builds.

A66 INSERT QUICK CUTS: A66

TREMBLING, SHALLOW-FOCUS EXTREME CLOSE UPS:

A glass bottle SHATTERS against black and white ceramic tiles. A SUDDEN MOVEMENT glimpsed through a water-beaded clear plastic shower curtain.

The shower curtain pulls TAUT across a GASPING FEMALE FACE.

Leonard's REFLECTION in a MIRROR which SHATTERS.

67 INT. DODD'S MOTEL ROOM - DAY 67

Leonard opens his eyes, frightened. He is lying on the bed in his beige suit and blue shirt.

LEONARD (V.O.)

Awake.

He rolls his eyes to one side.

LEONARD (V.O.)(cont'd)

Where am I?

He lifts his head and surveys the room.

LEONARD (V.O.)(cont'd)

Motel room.

He rises from the bed, looking at the room as if for the first time. He starts looking in the dresser drawers, finding nothing.

LEONARD (V.O.)(cont'd)

Some anonymous motel room. Nothing in the drawers, but you look anyway.

(CONTINUED)

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44.

67 CONTINUED:

He grasps the handle of the bedside drawer.

LEONARD (V.O.) (cont'd)

Never anything but the Gideon...

Leonard pulls the drawer open, and pauses at what he sees.

LEONARD (V.O.) (cont'd)

... Bible.

In the drawer is a Gideon Bible. Resting on top of it is a HANDGUN.

Leonard turns, looks over the rest of the room. He moves to the bureau and opens drawers. Empty. He goes to the closet and OPENS it.

Inside is a BOUND and GAGGED MAN on the floor, knees against chest. His mouth is taped up with silver electrical tape, stained with DRIED BLOOD from his swollen nose. He looks up at Leonard, blinking in the sudden bright light, TERRIFIED. Leonard SHUTS the closet door, CONFUSED. The Man in the closet starts GRUNTING and BUMPING the closet door.

There is a KNOCK at the door. Leonard looks through the peephole.

68 INT./EXT. DODD'S MOTEL - DAY 68

INSERT LEONARD'S P.O.V.:

A FISH-EYE TEDDY, grinning and waving.

69 INT. DODD'S MOTEL - DAY 69

Leonard looks around, trying to think. Teddy KNOCKS harder. The Man in the closet BUMPS and GROANS. Leonard reaches into his pocket and pulls out some Polaroids.

LEONARD (cont'd)

Just a minute!

He finds the one of Teddy, then sticks them back into his pocket. He OPENS the door to Teddy and grins.

LEONARD (cont'd)

Teddy!

Teddy brushes past him into the room.

TEDDY:

Finished playing with yourself, Lenny?

(CONTINUED)

45.

69 CONTINUED:

Teddy SLUMPS into a chair. Leonard tries to smile. There is a faint GRUNTING and BUMPING from inside the closet. Teddy notices the noise and grins.

TEDDY (cont'd)

I get it - amorous neighbors.

LEONARD:

Why are you here?

TEDDY:

(surprised)

You called me. You wanted my help. You know, Lenny, I've had more rewarding friendships than this one. Although I do get to keep using the same jokes.

Leonard thinks, then moves to the CLOSET and OPENS the door.

Teddy looks in DISBELIEF at the Man in the closet.

TEDDY (cont'd)

Who the fuck is that?

LEONARD:

You don't know him?

TEDDY:

No! Should I?

Leonard shrugs.

TEDDY (cont'd)

Is this John G.?

LEONARD:

I don't think so.

TEDDY:

Think so? You don't know? Didn't you write it down?

LEONARD:

I might have fallen asleep before I did.
Teddy shakes his head, chuckling.

TEDDY:

Ask him.
Leonard crouches down and RIPS the tape from the Man's mouth.

LEONARD:

What's your name?
(CONTINUED)
46.

69 CONTINUED:

The Man looks at Leonard, wary, says nothing. Leonard tweaks his broken nose. The Man groans.
LEONARD (cont'd)
Your name.

MAN:

Dodd.

LEONARD:

Who did this to you?

DODD:

(confused)
What?

LEONARD:

Who did this to you?

DODD:

You did.
Leonard replaces the gag and SHUTS the closet.

TEDDY:

I'm not gonna help you kill this guy, if that's what -

LEONARD:

No. No, just let me think for a minute.
Leonard moves to the dresser and starts methodically emptying

his pockets. He pulls a Polaroid out of his inside jacket pocket.

LEONARD (cont'd)

Here we go.

The Polaroid shows Dodd sitting on the bed, BOUND, GAGGED and BLEEDING. The name Dodd is written below the picture. Leonard flips it over. On the back it says:

"GET RID OF HIM, THEN ASK NATALIE"

Teddy looks at the photo over Leonard's shoulder.

TEDDY:

Natalie? Natalie who?

LEONARD:

Why?

(CONTINUED)

47.

69 CONTINUED:

TEDDY:

I think I know her.

Leonard sticks his pictures in his pocket.

LEONARD:

We've got to get him out of here.

TEDDY:

He's got to have a car, right? We just take him back to his car and tell him to get the fuck out of town before we kill him.

LEONARD:

We can't just walk him out tied up and bleeding.

TEDDY:

How'd ya get him in here in the first place?

LEONARD:

I don't know.

Leonard looks around the room for inspiration.

LEONARD (cont'd)

Yes I do... this isn't my room.

Teddy looks around at the anonymous room.

LEONARD (cont'd)

It's his. He was already here. Let's just *
go. *

Leonard starts for the door, Teddy lays a hand on his chest. *

TEDDY *

Wait, we can't just leave him. The maid*
finds him, calls the cops. He's seen us now *
Leonard thinks. *

LEONARD *

Okay. We clean him up, untie him and *
march him out with a gun in his back. *

TEDDY:

Why would I have a gun?

Leonard fishes the HANDGUN out of the bedside table drawer.

(CONTINUED)

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47A.

69 CONTINUED:

LEONARD:

It must be his. I don't think they'd let
someone like me carry a gun.

TEDDY:

Fucking hope not.

Leonard covers Dodd with the gun while Teddy pulls him out of
the closet. Dodd has trouble standing up straight.

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48.

70 EXT. DODD'S MOTEL - DAY 70

Teddy exits the room, glances around, motions for Leonard and
Dodd to follow. Dodd is cleaned up and unbound, Leonard is
pressed up right behind him. The three of them descend to the
parking lot.

LEONARD:

Which one?

Dodd leads them to a new LANDCRUISER. Teddy whispers in
Leonard's ear.

TEDDY:

We probably ought to take his car, you know, teach him a lesson.

LEONARD:

Shut it, Teddy.

TEDDY:

Easy for you to say, you've got the Jag.

LEONARD:

I'll ride with him. You follow.

TEDDY:

Give me your keys.

Leonard looks at him, suspicious.

LEONARD:

Take your own car.

Teddy shrugs. Leonard motions Dodd into the driver's seat, then slides into the passenger side. They pull out of the parking lot, Teddy following in his GREY SEDAN.

71 EXT. SHOULDER OF HIGHWAY HEADING OUT OF TOWN - DAY

The Landcruiser PULLS OVER and stops. The grey sedan pulls up behind. Leonard gets out of the Landcruiser and it PULLS AWAY at speed. Leonard walks back to Teddy's car.

72 INT. GREY SEDAN - DAY72

TEDDY:

So was he scared?

LEONARD:

Yeah. I think it was your sinister mustache that got him.

(CONTINUED)

49.

72 CONTINUED:

Teddy leans over slightly so that he can see his reflection in the rear view mirror. Leonard smiles. Teddy sees him.

TEDDY:

Fuck you. We shoulda taken his car.

LEONARD:

What's wrong with this one?

TEDDY:

You like it? Let's trade.

73 EXT. ALLEY BEHIND THE MOTEL - DAY 73

The grey sedan pulls up beside Leonard's Jaguar. Leonard gets out.

TEDDY:

So what are you gonna do now?

LEONARD:

I'm gonna ask Natalie what the fuck that was all about.

TEDDY:

Natalie who?

Leonard ignores him and gets into his Jaguar.

74 EXT. A MODEST SINGLE-STOREY HOUSE - NATALIE'S - DUSK 74

The Jaguar pulls up. Leonard checks the address against the address written on his Polaroid of Natalie, then goes to the door and RINGS the bell. It is opened by Natalie.

LEONARD:

Natalie, right?

Natalie nods, wary of Leonard's tone. Leonard THRUSTS a Polaroid in her face.

LEONARD (cont'd)

Who the fuck is Dodd?

The photo shows Dodd, BOUND, GAGGED and BLEEDING.

CUT TO:

75 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 75

Leonard (boxers, bandaged arm) talks on the phone as he takes a NEEDLE and tapes it to the BALL-POINT PEN.

(CONTINUED)

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50.

75 CONTINUED:

LEONARD:

What Mrs. Jankis didn't understand was that you can't bully someone into remembering... the more pressure you're under, the harder it gets.

(listens)

Then call me back.

Leonard hangs up.

76 INT. DODD'S MOTEL ROOM BATHROOM - DAY 76

Leonard sits on the toilet, grasping an empty VODKA BOTTLE by the neck. He notices the bottle in his hands as if for the first time.

LEONARD (V.O.)

Don't feel drunk.

Leonard looks up from the VODKA BOTTLE, sighs, rubs his face, then stands up. He SNIFFS at his armpit.

He puts the empty bottle on the counter by the sink, then wearily UNDRESSES.

Leonard, NAKED, looks in the mirror, then RUNS THE SHOWER then steps under it, shutting the PEBBLED PLASTIC STALL DOOR. Leonard SHOWERS. He turns the water off, then hears the DOOR BEING UNLOCKED. Leonard freezes, standing in the SHOWER STALL, NAKED and DRIPPING. Through the distortion of the PEBBLED PLASTIC DOOR, Leonard sees a FIGURE enter the bathroom and start pissing into the toilet. The distorted Figure turns and approaches the shower stall, becoming clearer as it gets closer, then YANKS the door open. It is Dodd (WITHOUT INJURIES). He is SHOCKED to see the naked Leonard. Leonard BURSTS out of the shower stall, SMASHING Dodd against the wall.

Dodd STRUGGLES around, grabbing at the SLIPPERY, naked Leonard. Dodd PUSHES against Leonard, SLASMMING him into the sink.

Leonard has his arms around Dodd's neck. Leonard SMASHES Dodd's head sideways into the wall, HARD.

Dodd SLUMPS to the floor. Leonard exhales. Dodd puts a FIST in Leonard's crotch, then GRABS his neck as he doubles over. Dodd uses Leonard to pull himself off the floor then PUNCHES the side of his head and pushes him HARD, Leonard FLAILING wildly, GRABBING THE EMPTY VODKA BOTTLE from by the sink as he falls back into the bedroom. Dodd reaches into his INSIDE POCKET.

51.

77 INT. DODD'S MOTEL ROOM - DAY 77

Leonard STUMBLES in, naked, from the bathroom, swings around,

HITTING Dodd square in the face with the empty vodka bottle, which does not break.

Dodd lies still on the floor, bleeding, his hand still in his inside jacket pocket. Leonard stands above him, naked, dripping wet, catching his breath.

There is a KNOCK at the door.

FEMALE VOICE (O.S.)

Housekeeping.

The sound of a KEY entering the lock. Leonard LEAPS for the door and flips the privacy latch.

LEONARD:

Not just now!

Leonard listens to the maid withdraw her key. Leonard SEARCHES Dodd, finding his GUN in his inside pocket. Leonard examines the weapon, then starts to search the room. Leonard finds an overnight bag at the bottom of the closet. Inside it there are some clothes, spare ammunition, a large hunting knife, and a roll of SILVER ELECTRICAL TAPE.

Leonard WRAPS the electrical tape around Dodd's wrists, then across his mouth. Leonard finishes taping up Dodd, then sits him on the edge of the bed. Leonard takes a POLAROID PHOTOGRAPH of the bloody, taped-up Dodd.

Leonard shoves Dodd into the closet, takes out a NOTE and consults it, then writes "DODD" on the white strip on the front of the photograph. He flips the picture over and writes on the strip on the back, in smaller writing:

"GET RID OF HIM, ASK NATALIE"

Leonard dresses, puts the Polaroid into the inside pocket of his jacket. He looks again at the note. It says:

"DODD, MOUNTCREST INN ON 5TH STREET, ROOM 6"*

"PUT HIM ONTO TEDDY OR JUST GET RID OF HIM FOR NATALIE"

Leonard picks the stack of Polaroids out of his outside jacket pocket. He flips through them until he finds the one of Teddy, then picks up the phone and dials Teddy's number.

The phone is answered:

(CONTINUED)

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52.

77 CONTINUED:

TEDDY (O.S.)

You know what to do.

Then a BEEP. Leonard does not look like he knows what to do.

LEONARD:

Ah, it's a message for Teddy... *

Leonard looks at the note.

LEONARD (cont'd)

I'm at the MOUNTCREST INN on 5th Street,
Room 6, and I need you to come over as
soon as you get this, it's important.

This is Leonard. Thanks. Bye.

Leonard hangs up. He looks around the room. He slips the
HANDGUN into the bedside drawer, resting it on the GIDEON
BIBLE, then swings his feet up onto the bed and lies down.

CUT TO:

78 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 78

Leonard (boxers, bandaged arm) crooks his neck to hold the *
phone. In his hands is the PEN with the NEEDLE taped to it.
Leonard wiggles the needle, then applies more tape.

CUT TO:

79 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUEWCE## 79

Leonard (boxers, bandaged arm) takes the NEEDLE/PEN in one
hand and picks up a CIGARETTE LIGHTER in the other.
Leonard IGNITES the lighter, then holds the needle over the flame.
He examines the NEEDLE, then holds it in the flame again.
Leonard puts down the lighter and picks up a second BALL-
POINT PEN.

80 EXT. DODD'S MOTEL - DAY 80

Leonard's Jaguar pulls up, FAST. Several bits of SHATTERED
SAFETY GLASS are still visible in the frame. He parks around
the back, out of sight and consults a note.

LEONARD (V.O.)

I'll get the jump on you, fucker.

(CONTINUED)

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53.

80 CONTINUED:

Leonard RACES up the stairs to the rooms on the second floor.
He stops at Room 9, listening. The T.V. is on.

Leonard gets a CREDIT CARD out and slips it into the lock
gently, with a practiced hand. He leaves the CARD WEDGED in
the lock, then steps back from the door and KNOCKS.

Leonard watches the POINT OF LIGHT in the PEEPHOLE to Room 9.

The point of light GOES OUT. Leonard KICKS the door in, SMASHING THE ROOM'S OCCUPANT BACK INTO THE ROOM.

Leonard stands over him, looking down. The man is unconscious, blood on his face. Something is not right.
LEONARD (V.O.)

Is this the guy?

Leonard looks down at his NOTE. The room number given is 6. Leonard looks at the "9" on the door, then down at the unconscious man.

LEONARD (cont'd)

Fuck! Sorry.

Leonard reaches down, GRABS his credit card from where it landed on the floor, and backs out of the doorway, shutting the door on the Unconscious Man.

He MOVES QUICKLY to Room 6, slips his credit card in the lock and knocks.

No answer, so Leonard slips inside.

81 INT. DODD'S MOTEL ROOM - DAY 81

Leonard flicks the light on and glances around. There is nothing in the room except an empty VODKA BOTTLE on the bedside table.

LEONARD (V.O.)

Need a weapon.

He grabs the empty vodka bottle, switches the light off and slips into the bathroom.

82 INT. DODD'S MOTEL ROOM BATHROOM - DAY 82

Leonard sits down on the toilet, holding the empty bottle by its neck. He reaches out and adjusts the angle of the door. His eyes are alert, he is nervous. Waiting. And waiting.

83 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 83
(CONTINUED)

54.

83 CONTINUED:

Leonard (boxers, bandaged bicep), takes the second ball-point pen and SNAPS it in two.

84EXT. SMALL ALLEY BEHIND A ROW OF TRAILER HOMES - DAY

Leonard is RUNNING FURIOUSLY, arms pumping.

LEONARD (V.O.)

What the fuck am I doing?

Leonard glances to his right, and through a GAP between two trailers he catches a glimpse of Dodd on the other side of the trailer homes, RACING along parallel to Leonard.

LEONARD (V.O.) (CONT'D)

Chasing him!

Leonard CUTS down the next gap between trailers, heading FULL SPEED for Dodd's side.

Dodd (without bruises) appears again at the other end of the gap, SEES Leonard, and STARTS RUNNING TOWARDS HIM. There is a GUN in his hand.

LEONARD (V.O.) (CONT'D)

FUCK! He's chasing me.

Leonard SKIDS to a halt and turns around. A BULLET hits the dirt by his feet. He clears the end of the trailer and THROWS himself over a chain link fence, dropping down on the other side and SCRAMBLING through some bushes. He RACES full tilt into a parking lot, looking around, desperate. He can hear a CAR ALARM sounding. He pulls his KEYS OUT and hits the ALARM switch. Hearing the DOUBLE BEEP as the alarm stops, he spots the Jaguar.

The Jaguar PEELS OUT just as Dodd emerges from the trailer park.

85 INT. JAGUAR - DAY 85

Leonard is breathing hard, looking around nervously. He starts knocking BITS OF BROKEN WINDOW GLASS out of the driver's side window with his elbow then pulling photos and pieces of paper out of his pockets as he drives.

Leonard finds a NOTE that gives a description of Dodd, along with the motel and room number where Dodd is staying.

CUT TO:

55.

86 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 86

Leonard (boxers, bandaged arm) has the NEEDLE/PEN in one hand * and the BROKEN PEN in the other. Leonard DIPS the needle into the clear plastic INK RESERVOIR off the broken pen.

87 EXT. TRAILER PARK PARKING LOT - DAY 87

Leonard is in the Jaguar. Dodd (without any bruises) is standing by the window, aiming his gun at Leonard.

DODD:

I haven't made a strong enough impression.

LEONARD:

(amused)

Don't be too hard on yourself.

Dodd motions for Leonard to open the passenger side door.

Dodd gets into the passenger seat, gun on Leonard. Leonard nods to him.

LEONARD:

Seat belt.

Leonard starts to reach over his left shoulder with his right hand as if for the seat belt. Dodd watches Leonard's right hand.

With his left hand, Leonard opens the door. He rolls out, SLAMMING the door in Dodd's face, and hitting the central locking on his car keys.

Leonard TAKES OFF across the asphalt. Dodd tries the doors, then SHOOTS at Leonard, SHATTERING the driver's side window, triggering the CAR ALARM.

Dodd climbs through the window and takes off after him.

Leonard slips into a trailer park, TRIPPING as he DIVES into a gap between two trailers, STUMBLING over the PLASTIC LAWN FURNITURE and OLD BIKES which litter the narrow gap.

He picks himself up and SPRINTS into the alley behind the trailers. He races along behind the trailers.

Leonard is RUNNING FURIOUSLY, arms pumping.

LEONARD (V.O.)(cont'd)

What the fuck am I doing?

(CONTINUED)

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56.

87 CONTINUED:

Leonard glances to his right, and through a GAP between the two trailers he catches a glimpse of Dodd on the other side of the trailer homes, racing along parallel to Leonard.

LEONARD (V.O.) (cont'd)

Chasing him!

Leonard cuts down the next gap between trailers, heading FULL SPEED for Dodd's side.

CUT TO:

88 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 88

Leonard looks at the INK-COVERED NEEDLE. Leonard consults the FILE CARD. It has a HANDWRITTEN MESSAGE:

"TATTOO:

CUT TO:

89 EXT. DISCOUNT INN - NIGHT 89

*

Leonard exits room 304 of the Discount Inn carrying a *
SHOPPING BAG, looking GRIM-FACED.

90 INT. JAGUAR - NIGHT 90

Leonard gets in, gently places the bag on the passenger seat.

91 EXT. STREET - NIGHT 91

The Jaguar speeds along.

92 EXT. PARKING LOT OVERLOOKING RESERVOIR - NIGHT

Leonard gets out of the Jaguar, carrying the shopping bag. He
climbs the chain-link fence.

93 EXT. RESERVOIR - NIGHT - SAME 93

Leonard has built a small FIRE. He reaches into the bag and
removes a small STUFFED TOY. He douses it with lighter fluid
and places it on the fire. He watches the fur blacken and the
plastic eyes melt.

Leonard reaches into the bag and pulls out a well-worn
PAPERBACK BOOK, whose cover has long-since been ripped off.

Leonard flicks through the pages.

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57.

94 INT. BEDROOM, LEONARD'S APARTMENT - NIGHT 94

Leonard is undressing. Leonard's Wife is in bed, reading the
well-worn paperback.

LEONARD:

How can you read that again?

LEONARD'S WIFE

(without looking up)

It's good.

LEONARD:

You've read it a hundred times.

LEONARD'S WIFE

I enjoy it.

LEONARD:

Yeah, but the pleasure of a book is in
wanting to know what happens next -

LEONARD'S WIFE

(looks up, annoyed)

Don't be a prick. I'm not reading it to
annoy you, I enjoy it. Just let me read,
please.

95 EXT. RESERVOIR - NIGHT 95

He places the BOOK on the fire. He reaches into the bag, produces a BRA and a HAIRBRUSH. He puts the bra on the fire, then pulls some BLACK HAIR out of the hairbrush. He holds a few strands out above the fire until they shrivel up in the heat. He does this with a larger clump and it produces a SMALL FLAME so he DROPS it into the fire.

LEONARD (V.O.)

Probably tried this before. Probably burned truckloads of your stuff. Can't remember to forget you.

He DROPS the brush onto the fire, pulls a GREEN ALARM CLOCK out of the bag and adds it to the fire. Once the bag is EMPTY, Leonard places it on the fire. He sits looking at the flames.

DISSOLVE TO:

96 EXT. RESERVOIR - DAWN 96

The sky has brightened. Leonard KICKS the dying embers apart. 58.

97 INT./EXT. DAWN - THE JAGUAR SPEEDS ALONG 97

Leonard looks into his rearview mirror to see a LANDCRUISER following him. Leonard SPEEDS UP, turns right. The Landcruiser sticks behind.

LEONARD (V.O.)

Do I know this guy?

Leonard fishes photographs out of his pocket, examining them. The Landcruiser ACCELERATES until it is uncomfortably close. Leonard slows, turning into a PARKING LOT. The Landcruiser follows.

LEONARD (V.O.)

He seems to know me.

The Landcruiser PULLS ALONGSIDE the Jaguar. Leonard looks over. Dodd (no bruises) is at the wheel. Leonard rolls down his window.

LEONARD (V.O.)

What the fuck!

Dodd pulls out a HASNDGUN and points it at Leonard. Leonard SLAMS on the brakes, JERKING to a halt as the Landcruiser pulls over in front of the Jaguar.

98 EXT. TRAILER PARK PARKING LOT - DAY 98

Dodd, gun in hand, gets out of the Landcruiser and approaches.

DODD:

I like your car.

LEONARD:

Thanks.

DODD:

Where'd you get it?

LEONARD:

Interested in buying one?

DODD:

I just want you to tell me how you came
by that car.

LEONARD:

I forget.

Dodd points his gun at Leonard through the window.

(CONTINUED)

59.

98 CONTINUED:

DODD:

I haven't made a strong enough impression
on you.

LEONARD:

(amused)

I wouldn't be too hard on yourself.

99 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 99

Leonard (boxers, bandaged arm) drops the FILE CARD and
presses the INK-COVERED NEEDLE against his thigh. Leonard *
pushes the ink-covered needle against his thigh, ABOUT TO
BREAK THE SKIN.

The PHONE RINGS, surprising Leonard. He watches it ring, then
reaches out with his BANDAGED arm to lift the receiver.

LEONARD:

Who is this?

CUT TO:

100 INT. MOTEL ROOM 304 - NIGHT 100

Leonard is WOKEN by the sound of a door SHUTTING FIRMLY. He turns his head to see a glow from under the bathroom door. In the dim light he can see a well-worn, COVERLESS PAPERBACK BOOK on the far bedside table. Next to it is a HAIRBRUSH and a drinking glass half-full of water. There is a small STUFFED TOY sitting by the pillow next to Leonard's head. Leonard's eyes are half-closed as he slides his hand onto the other half of the bed, feeling the residual warmth, smiling. He props himself up on one arm, rubs his eyes and reaches over to the SMALL, GREEN ALARM CLOCK, straining to read its numbers in the dim light. He breathes heavily, sleepily and shuts his eyes for a second, UTTERLY CONTENT.

LEONARD:

(about to tell her something)

Honey?

The sound of the SHOWER being run. Leonard opens his eyes and looks over to the bathroom door.

LEONARD (cont'd)

(relaxed)

Honey? It's late.

Leonard swings his legs over and sits on the edge of the bed. Move in on Leonard's face.

(CONTINUED)

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60.

100 CONTINUED:

LEONARD (cont'd)

Everything okay?

Leonard looks around with growing unease.

101INT. LEONARD'S APARTMENT BATHROOM - NIGHT 101

TREMBLING, SHALLOW-FOCUS EXTREME CLOSE UPS:

A glass bottle SHATTERS against a tiled floor, bath salts and glass spreading out over the black and white tiles.

102 INT. MOTEL ROOM 304 - NIGHT 102

Leonard RISES from the bed, STARING at the bathroom door.

103 INT. LEONARD'S APARTMENT BATHROOM - NIGHT 103

SUDDEN MOVEMENT glimpsed through a WATER-BEADED CLEAR PLASTIC SHOWER CURTAIN. Mirror SHATTERING.

104 INT. MOTEL ROOM 304 - NIGHT 104

Leonard is at the bathroom door. He TAPS gently.

105 INT. LEONARD'S APARTMENT BATHROOM - NIGHT 105

The wet plastic shower curtain pulls TAUT across a GASPING,

THRASHING FEMALE FACE.

106 INT. MOTEL ROOM 304 - NIGHT 106

Leonard KNOCKS again. No answer. He KNOCKS louder, concerned.

LEONARD (cont'd)

Are you okay in there?!

Leonard GRABS the handle, THROWS OPEN THE DOOR.

107 INT. STEAM-FILLED BATHROOM ROOM 304 - NIGHT

A BLONDE WOMAN in a silk dressing gown, seated on the toilet, looks up from SNORTING a line of cocaine off a small hand mirror. She GIGGLES as she speaks to Leonard.

BLONDE:

Was it good for you?

Leonard stands in the doorway, SHAKEN. The Blonde realizes that Leonard is not happy.

(CONTINUED)

61.

107 CONTINUED:

BLONDE (cont'd)

Shit. Was I supposed to lock the door?

LEONARD:

No. That would have been worse.

Leonard moves to turn off the shower.

LEONARD (cont'd)

I'd like you to leave now.

108 INT. DISCOUNT INN, ROOM 304 - NIGHT - LATER

Leonard, fully clothed, grabs a SHOPPING BAG from the closet, and does a quick circuit of the room, grabbing various items (the paperback book, hairbrush, alarm clock, stuffed toy) and STUFFING them into the bag.

109 EXT. DISCOUNT INN - NIGHT 109

Leonard comes out of Room 304, grim-faced, carrying the shopping bag. He goes to his Jaguar and gets in.

CUT TO:

110 INT. MOTEL ROOM 21 - NIGHT ##BLACK AND WHITE SEQUENCE## 110

Leonard (boxers, bandaged arm) dips the NEEDLE into the ink* reservoir and PUNCTURES the skin of his thigh, talking on the phone.

LEONARD:

Well, sir, that would certainly be in

keeping with some of my own discoveries.

Yeah, I was hoping to get more on the drugs angle. Hang on a second.

Leonard drops the needle/pen, pulls a LARGE FILE out of his sports bag and opens it on the bed.

LEONARD (cont'd)

The police report mentioned the drugs found in the car outside my house. The car was stolen, but his prints were all over it, along with some of his stuff. And I think there's something...

(flips through pages)

Something about a syringe...

(flips pages, confused)

I've got a copy of the police report.

(MORE)

(CONTINUED)

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61A.

110 CONTINUED:

LEONARD (cont'd)

It has lots of information, but with my condition, it's tough. I can't really keep it all in mind at once.

(CONTINUED)

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62.

110 CONTINUED:

Leonard looks at the back of the file, where he has written a list of 'CONCLUSIONS'. *

LEONARD (cont'd) *

I have to keep summarizing the different sections... *

Leonard flips back to the front page. on it there is a handwritten note: "MISSING PAGES: 14-17, 19, 23..."

LEONARD (cont'd)

Yeah, and there's pages missing... I guess I've been trying to log them all.

(listens, smiles)

The police gave me the report themselves. I dealt with them a lot in my insurance job, and I had friends in

the department. They must have figured that if I saw the facts of the case, then I would stop believing that we needed to find John G.

Leonard flips to the back page to look at his HANDWRITTEN CONCLUSIONS.

LEONARD (cont'd)

They weren't even looking for John G. The stuff they found in the car just fit in with what they believed had happened, so they didn't chase any of it up.

111 EXT. DISCOUNT INN - DAY 111

Leonard pulls up in the Jaguar, checks the name against a NOTE written on a BEER MAT, and heads into the office. Leonard comes out of the office, gets a sports bag from the Jaguar, then takes a Polaroid of the entrance and heads for Room 304.

112 INT. DISCOUNT INN - ROOM 304 - DAY 112

Leonard enters the unoccupied room, flapping the Polaroid photo. He sifts through his sports bag, pulls out a pen and writes the motel's address on the picture. With well-practiced, efficient movements, Leonard removes his wall chart from the sports bag, unrolls it, sticks it to the wall. He takes a stack of Polaroids out of the sports bag and works through them, considering each new picture and finding its proper place on the chart like someone playing solitaire.

LATER:

(CONTINUED)

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62A.

112 CONTINUED:

Leonard flips through the yellow pages, looking under "Escort Services".

LATER:

Leonard is on the phone.

(CONTINUED)

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63.

112 CONTINUED:

LEONARD:

None? Okay, blonde. Yeah, blonde is fine.
Discount Inn, 304. Leonard. *

LATER:

Leonard opens the door to the Blonde.

LATER:

The Blonde is looking curiously at the chart, drink in hand.
Leonard is in the chair.

BLONDE:

Well, what then?

LEONARD:

It's simple, you just go to the bathroom.
The Blonde turns, surprised. Leonard smiles, embarrassed.

LEONARD (cont'd)

No, you just go into the bathroom. We go
to bed, you wait till I fall asleep, then
you go into the bathroom and slam the door.

BLONDE:

Slam it?

LEONARD:

Just loud enough to wake me up.

BLONDE:

That's it?

LEONARD:

That's it.

Leonard gets up, pulls a paper shopping bag out of the closet
and hands it to the Blonde.

LEONARD (cont'd)

But, first I need you to put these things
around.

The Blonde looks confused.

LEONARD (cont'd)

Just pretend these things are yours, and
this is your bedroom.

The Blonde pulls a bra out of the bag.

(CONTINUED)

64.

112 CONTINUED:

BLONDE:

Should I wear it?

LEONARD:

No. Just leave the stuff lying around as if it were yours. Like you just took it off or something.

BLONDE:

Whatever gets you off.

The Blonde pulls the hairbrush out of the bag. She moves to brush her hair with it, but Leonard stops her.

LEONARD:

No! No, don't use it, you, I mean it's... you just have to put it where you would if it were yours.

The Blonde sees the BLACK HAIR stuck in the brush.

113 INT. DISCOUNT INN ROOM 304 - NIGHT 113

The lights are off. The Blonde and Leonard are lying side by side in bed.

The Blonde checks to see that Leonard is asleep, then slips out of bed. She grabs her purse then opens the bathroom door. She looks back at Leonard, asleep. She moves into the bathroom and shuts the door firmly, making a LOUD BANG.

Leonard's EYES OPEN.

114 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQCTENCE## 114

Leonard (boxers, bandaged arm) TATTOOS HIMSELF as he talks on *

the phone. So far he has tattooed:
"FACT 5."

LEONARD:

The drugs stashed in the car doesn't ring true for me.

Leonard consults his FILE CARD, which says:

"TATTOO:

LEONARD (cont'd)

The police figure the guy was an addict

needing money to score, but I'm not convinced. He's not gonna be breaking in when he's still got a stash that big.

(MORE)

(CONTINUED)

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65.

114 CONTINUED:

LEONARD (cont'd)

(listens)

I think John G. left it or planted it.

(listens)

Well, it was a lot for one guy's personal use.

(listens)

How do you know that?

(listens, checks report)

Right, that's true. It fits.

(listens)

Too much for personal use, so he deals.

Leonard takes his pen and alters his FILE CARD to read:

"TATTOO:

Leonard picks up the NEEDLE/PEN and continues his tattoo.

115 EXT. NATALIE'S HOUSE - DAY 115

The CAR ALARM of the Jaguar is SOUNDING.

Leonard exits, walks to the car and gets in, switching off the alarm.

TEDDY (O.S.)

You should lock a car as nice as this.

Teddy is in the passenger seat. Leonard, startled, GRABS him by the throat.

LEONARD:

Who the fuck are you?

TEDDY:

(gasping)

Teddy. Your buddy.

LEONARD:

Prove it.

TEDDY:

(gasping)

Sammy. Remember Sammy. You told me about
Sammy.
Leonard lets him go.

LEONARD:

What are you doing in my car?
Teddy is now wearing his big grin, rubbing his neck.

:

(CONTINUED)

66.

115 CONTINUED:

TEDDY:

Sense of humour went with the memory,
huh? You know why you're still here,
don't you?

LEONARD:

Unfinished business.

TEDDY:

Lenny, as a buddy, let me inform you.
Your business here is very much finished.
You're still here because of Natalie.

LEONARD:

Who's she?
Teddy chuckles.

TEDDY:

Whose house do you think you just walked
out of?
Leonard looks at the house. Teddy motions towards Leonard's
pockets.
TEDDY (cont'd)
Take a look at your pictures, I bet you
got one of her.
Leonard pulls out his Polaroids and flips through them. He
pauses at the one of Natalie. Teddy SWIPES it out of his
hands to get a better look at the blurred image of Natalie

turning in a doorway.

TEDDY (cont'd)

Great shot, Lenny.

Teddy flips the photo over. There is nothing on the back.

Teddy hands it back to Leonard.

TEDDY (cont'd)

You wanna make a note that you can't trust her.

LEONARD:

Why's that?

TEDDY:

Because she'll have taken one look at your clothes and your car and started thinking of ways to turn the situation to her advantage. She's already got you staying with her, for fuck's sake.

(MORE)

(CONTINUED)

67.

115 CONTINUED:

TEDDY (cont'd)

You can't stay with her. Let me give you the name of a motel.

Teddy starts looking for a piece of paper.

TEDDY (cont'd)

Good thing I found you. She's bad news.

LEONARD:

What do you mean "bad news"?

TEDDY:

She's involved with these drug dealers.

Teddy opens the GLOVE COMPARTMENT, finding a STACK OF BEER MATS from a local bar called FERDY'S. *

TEDDY (cont'd)

See these? That's the bar where she works. Her boyfriend's a drug dealer. She'd take orders for him, arrange meets. He'd write messages on these, then leave it on the bar. She'd drop replies when she served him drinks.

LEONARD:

Why should I care?

Teddy starts writing on the BEER MAT.

TEDDY:

She's gonna use you. To protect herself.

LEONARD:

From who?

TEDDY:

Guys who'll come after her. Guys who'll want to know what happened to her boyfriend. They'll want to make somebody pay. Maybe she'll try and make it you.

LEONARD:

Yeah, well maybe she'll make it you. Is that it? You worried she'll use me against you?

TEDDY:

She couldn't.

LEONARD:

Why not?

(CONTINUED)

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68.

115 CONTINUED:

TEDDY:

(grins)

She has no idea who I am.

LEONARD:

Why are you following me?

TEDDY:

I'm trying to help you. I knew she'd get her claws into you. She doesn't know anything about your investigation, so

when she offers to help you, it'll be for her own reasons. Why would I lie? Do not go back to her. Take out a pen, write yourself a note, do not trust her.

Leonard takes out his pen, places the picture of Natalie face down on the dash and writes on the white strip on the back:

"DON'T TRUST HER"

LEONARD:

Happy now?

TEDDY:

I won't be happy until you leave town.

LEONARD:

Why?

TEDDY:

How long do you think you can hang around here before people start asking questions?

LEONARD:

What sort of questions?

TEDDY:

The sort of questions you should be asking yourself.

LEONARD:

Like what?

TEDDY:

Like how'd you get this car? That suit?

LEONARD:

I have money.

(CONTINUED)

69.

115 CONTINUED:

TEDDY:

From what?

LEONARD:

My wife's death. I used to work in Insurance, we were well covered.

TEDDY:

So in your grief you wandered into a Jaguar dealership?

Leonard says nothing. Teddy laughs.

TEDDY (cont'd)

You haven't got a clue, have you? You don't even know who you are?

LEONARD:

Yes, I do. I don't have amnesia. I remember everything about myself up until the incident. I'm Leonard Shelby, I'm from San Fran -

TEDDY:

That's who you were, Lenny. You don't know who you are, who you've become since the incident. You're wandering around, playing detective... and you don't even know how long ago it was.

Teddy reaches out to Leonard's lapel, and gently opens his jacket to reveal the label.

TEDDY (cont'd)

Put it this way. Were you wearing designer suits when you sold insurance?*

Leonard looks down at his suit, then back to Teddy.

LEONARD:

I didn't sell -

TEDDY:

I know, you investigated. Maybe you need to apply some of your investigative skills to yourself.

LEONARD:

Yeah, well, thanks for the advice.

TEDDY:

Don't go back in there. There's a motel
out of town.

(CONTINUED)

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70.

115 CONTINUED:

Teddy hands Leonard the BEER MAT and gets out of the car.

TEDDY (cont'd)

It's been fun, Lenny.

Teddy walks off. Leonard pulls his Polaroids out of his
pocket and finds the one of Teddy. He places it on the dash,
face up, next to the one of Natalie which is still face down
on the dash. Leonard reads the message he has written on the
back of Natalie's picture:

"DON'T TRUST HER"

He flips Teddy's picture over, like a croupier turning a card
at blackjack. On the back it says:

"DON'T BELIEVE HIS LIES"

Leonard purses his lips in surprised frustration. He grabs
his pen and scribbles on the back of Natalie's picture,
obliterating the words:

"DON'T TRUST HER"

He flips Natalie's picture over and considers her blurred
image. He looks up at her house, then picks up the BEER MAT,
reading the address Teddy has given him.

LEONARD:

Fuck it. I need my own place.

Leonard starts the engine.

116 EXT. DISCOUNT INN - DAY 116

Leonard pulls up in his Jaguar, checks the name of the motel
against the note written on the BEER MAT, then heads into the
office to check in.

Leonard comes out of the office, takes a Polaroid of the
front of the motel, and heads for Room 304.

117 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 117

Leonard (boxers, bandaged arm) talks on the phone. He presses *
the NEEDLE/PEN against his thigh, working on a "D".

LEONARD:

I can't blame the cops for not taking me
seriously. This is a difficult condition
for people to understand. I mean look at

Sammy Jankis. His own wife couldn't deal with it.

(MORE)

(CONTINUED)

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71.

117 CONTINUED:

LEONARD (cont'd)

(listens)

I told you about how she tried to get him to snap out of it?

(listens)

It got much worse than that. Eventually Sammy's wife came to see me at the office, and I found out all kinds of shit.

(listens)

She knew that I was the one who had built the case for Sammy faking it.

118 INT. LEONARD'S OFFICE - DAY ##BLACK AND WHITE SEQUENCE##118

Leonard, in a CHEAP SUIT AND TIE, gets up from behind his desk to shake hands with Mrs. Jankis. They talk, Leonard nodding as he listens. Mrs. Jankis is crying.

LEONARD (V.O.)

She told me about life with Sammy, how she'd treated him. It had got to the point where she'd get Sammy to hide food all around the house, then stop feeding him to see if his hunger would make him remember where he'd hidden the stuff.

She wasn't a cruel person, she just wanted her old Sammy back.

The tearful Mrs. Jankis gives Leonard a determined look.

MRS. JANKIS

Mr. Shelby, you know all about Sammy and you decided that he was faking -

LEONARD:

Mrs. Jankis, the company's position isn't that Sammy is "faking" anything, just that his condition can't be shown -

MRS. JANKIS

I'm not interested in the company

position, Mr. Shelby. I want to know your honest opinion about Sammy.

LEONARD:

We shouldn't even be talking this way while the case is still open to appeal.

MRS. JANKIS

I'm not appealing the decision.

LEONARD:

Then why are you here?

(CONTINUED)

72.

118 CONTINUED:

MRS. JANKIS

Mr. Shelby, try and understand. When I look into Sammy's eyes, I don't see some vegetable, I see the same old Sammy.

What do you think it's like for me to suspect that he's imagining this whole * problem? That if I could just say the right thing he'd snap out of it and be back to normal? If I knew that my old Sammy was truly gone, then I could say goodbye and start loving this new Sammy. *

As long as I have doubt, I can't say goodbye and move on.

LEONARD:

Mrs. Jankis, what do you want from me?

MRS. JANKIS

I want you to forget the company you work for for thirty seconds, and tell me if you really think that Sammy is faking his condition.

Leonard plays with his letter opener, thinking.

MRS. JANKIS (cont'd)

I need to know what you honestly believe.

LEONARD:

(looks at Mrs. Jankis)

I believe that Sammy should be

physically capable of making new memories.

MRS. JANKIS

Thank you.

119 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 119

LEONARD:

She seemed to leave happy. I thought I'd helped her.

Leonard puts the NEEDLE/PEN down, and wipes blood from his new, homemade TATTOO, which says:

"FACT 5. DRUG DEALER"

LEONARD (cont'd)

I thought she just needed some kind of answer.

(MORE)

(CONTINUED)

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73.

119 CONTINUED:

LEONARD (cont'd)

I didn't think it was important to her what the answer was, just that she had one to believe.

Leonard notices the BANDAGE on his LEFT ARM. He starts* fiddling with the TAPE, peeling back the corners.

CUT TO:

120 INT. NATALIE'S LIVING ROOM - DAY 120

Leonard sifts through the papers on the desk, agitated. He * hears a car door SLAM. He looks out of the window to see * Natalie getting out of her car.

She turns and comes towards the front door. Her face is SWOLLEN and BLEEDING.

Leonard OPENS the door for her. She RUSHES past him. *

LEONARD:

What happened?

Natalie, intensely AGITATED, FUMBLES with things in her purse.

NATALIE:

What does it look like?!

She turns to Leonard so that he can see the full extent of

her injuries. Her eye is SWELLING UP, and her lip is SPLIT.

NATALIE (cont'd)

He beat the shit out of me.

LEONARD:

Who?

NATALIE:

Who?! Fuck, Leonard! Dodd! Dodd beat the shit out of me.

Natalie FLINGS her purse to the ground in frustration. She does not know what to do with her hands.

LEONARD:

Why?

Natalie turns to him, ENRAGED.

NATALIE:

Because of you, you fucking idiot!

Because I did what you told me!

(MORE)

(CONTINUED)

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74.

120 CONTINUED:

NATALIE (cont'd)

Go to him, reason with him, tell him about Teddy! Great fucking ideal

Leonard APPROACHES her, palms out.

LEONARD:

Calm down.

Natalie starts to HIT Leonard. He takes her arms.

LEONARD (cont'd)

(softly)

Take it easy. You're safe now. You're safe.

He sits her down on the couch.

LEONARD (cont'd)

Let's get some ice on your face.

LATER:

Natalie, crying softly, holds a paper towel filled with ice

cubes to her swollen cheek while Leonard gently uses a damp paper towel to wipe the blood from her upper lip.

NATALIE:

I did exactly what you told me. I went to *
Dodd and I said that I didn't have*
Jimmy's money, or any drugs, that this
Teddy must have taken everything.

LEONARD:

And what did he say?

NATALIE:

He didn't believe me. He said that if I
don't get him the money tomorrow he's
gonna kill me. Then he started hitting
me.

LEONARD:

Where is he?

NATALIE:

What are you gonna do?

LEONARD:

I'll go see him.

NATALIE:

And?

(CONTINUED)

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75.

120 CONTINUED:

LEONARD:

Give him some bruises of his own and tell
him to look for a guy called Teddy.

NATALIE:

He'll kill you, Lenny.

LEONARD:

(smiling)

My wife used to call me Lenny.

NATALIE:

Yeah?

LEONARD:

Yeah, I hated it.

NATALIE:

This guy's dangerous, let's think of something else.

Leonard takes out a piece of paper but he cannot find his pen.

LEONARD:

I'll take care of it. Just tell me what he looks like, and where I can find him.

Do you have a pen?

Natalie gets a pen out of her purse and hands it to him.

NATALIE:

He'll probably find you.

LEONARD:

Me? Why would he be interested in me?

NATALIE:

I told him about your car.

LEONARD:

Why would you do that?

NATALIE:

He was beating the crap out of me! I had to tell him something!

Leonard hands Natalie the piece of paper and pen.

LEONARD:

Just write it all down. What he looks *
like, where I find him. *

(CONTINUED)

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75A.

120 CONTINUED:

Natalie hands him a note. It says:

(CONTINUED)

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120 CONTINUED:

"DODD MOUNTCREST INN ON 5TH ST., ROOM 6" *

"PUT HIM ON TO TEDDY OR JUST GET RID OF HIM FOR NATALIE"

Outside, a CAR ALARM starts to sound. Leonard gets up and heads to the door, flipping through his Polaroids.

121 EXT. NATALIE'S HOUSE - DAY 121

The Jaguar's CAR ALARM is sounding.

Leonard exits Natalie's house, walks to his Jaguar and gets in, silencing the alarm.

TEDDY (O.S.)

You should lock a car as nice as this.

Leonard, startled, GRABS Teddy by the throat.

CUT TO:

122 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 122

Leonard, in boxers, bandage on arm, sits on the edge of the bed talking on the phone. *

LEONARD:

No, she shouldn't have given me that responsibility. Shit, I'm not a doctor, I'm a claims investigator.

Leonard crooks his neck to hold the receiver between ear and shoulder and FIDDLES with the BANDAGE ON HIS LEFT ARM,* starting to peel back the tape, t.zying to look under the cotton pad.

LEONARD (cont'd)

I suppose, but I've got all sorts of other considerations.

Leonard starts to REMOVE THE BANDAGE.

LEONARD (cont'd)

Legal responsibility, and large financial...

LEONARD REMOVES THE BANDAGE FROM HIS LEFT ARM, REVEALING A * CRUDE TATTOO WHICH SAYS:

"NEVER ANSWER THE PHONE"

Leonard looks up.

(CONTINUED)

77.

122 CONTINUED:

LEONARD (cont'd)

Who is this?

He takes the receiver away from his ear as if the caller has just hung up.

CUT TO:

123 INT. NATALIE'S LIVING ROOM - DAY 123

Leonard is sitting on the coffee table, relaxed, looking at his Polaroids. Natalie (WITHOUT BRUISES) BURSTS in through the front door, scared.

LEONARD:

What's wrong?

NATALIE:

Somebody's come. Already.

LEONARD:

Who?

NATALIE:

Calls himself Dodd.

LEONARD:

What does he want?

NATALIE:

Wants to know what happened to Jimmy. And his money. He thinks I have it. He thinks I took it.

LEONARD:

Did you?

NATALIE:

No!

LEONARD:

What's this all about?

Natalie looks at him bitterly.

NATALIE:

You don't know, do you? You're blissfully ignorant, aren't you?

LEONARD:

I have this condition -

(CONTINUED)

78.

123 CONTINUED:

NATALIE:

I know about your fucking condition, Leonard! I probably know more about it than you do! You don't have a fucking clue about anything else!

LEONARD:

What happened?

NATALIE:

What happened is that Jimmy went to meet a guy called Teddy. He took a lot of money with him and he didn't come back. Jimmy's partners think I set him up. I don't know whether you know this Teddy or how well - Leonard is getting frustrated.

LEONARD:

Neither do I.

NATALIE:

Don't protect him.

LEONARD:

I'm not.

NATALIE:

Help me.

LEONARD:

How?

NATALIE:

Get rid of Dodd for me.

LEONARD:

What?

NATALIE:

Kill him. I'll pay you.

LEONARD:

What do you think I am?! I'm not gonna
kill someone for money.

NATALIE:

What then? Love? What would you kill for?
For your wife, right?

LEONARD:

That's different.

(CONTINUED)

79.

123 CONTINUED:

NATALIE:

Not to me! I wasn't fucking married to
her!

LEONARD:

Don't talk about my wife.

NATALIE:

I can talk about whoever the fuck I want!
You won't even remember what I say! I can
tell you that your wife was a fucking
whore and we can still be friends!
Leonard stands up.

LEONARD:

Calm down.

NATALIE:

That's easy for you to say! You can't get

scared, you don't remember how, you
fucking idiot!

LEONARD:

Just take it easy, this isn't my fault.

NATALIE:

Maybe it is! How the fuck would you
know?! You don't know a fucking thing!
You can't get scared, can you get angry?!
Leonard steps towards her.

LEONARD:

Yes.

NATALIE:

You pathetic piece of shit. I can say
whatever the fuck I want and you won't
have a clue, you fucking retard.

LEONARD:

Shut the fuck up!
Natalie gets right in his face, grinning.

NATALIE:

I'm gonna use you, you stupid fuck. I'm
telling you now because I'll enjoy it
more if I know that you could stop me if
you weren't a freak.

(CONTINUED)

80.

123 CONTINUED:

Leonard grabs his Polaroids and finds one of Natalie. He
reaches into his pocket for a pen, but cannot find one.

NATALIE (cont'd)

Lost your pen? That's too bad, freak.
Otherwise you could've written yourself
a little note about how much Natalie
hates your retarded guts.

Leonard moves around the room searching for a pen. Natalie
follows him, speaking into his ear.

NATALIE (cont'd)

No pens here, I'm afraid. You're never

going to know that I called you a retard,
and your wife a whore.

Leonard turns to face her, barely controlling his anger.

LEONARD:

Don't say another fucking word!

NATALIE:

About your whore of a wife?

Leonard slaps Natalie. She smiles, then speaks softly.

NATALIE (cont'd)

I read about your problem. You know what
one of the causes of short term memory
loss is?

Leonard fumes.

NATALIE (cont'd)

Venereal disease. Maybe your cunt of a
wife sucked one too many diseased cocks
and turned you into a retard.

Leonard turns away, body tensed, ready to snap. Natalie
reaches out to gently brush the hair above his ear with her
fingers.

NATALIE (cont'd)

You sad freak, you won't remember any of
what I've said, and we'll be best
friends, or even lovers.

Leonard spins around, BACKHANDING Natalie on the cheek.

He PUNCHES her in the mouth then pushes her to the floor. He
stands over her, furious with himself as much as her.

(CONTINUED)

81.

123 CONTINUED:

Natalie gets to her feet, and goes to the door. She turns to
Leonard. Her face is bloody but she smiles.

NATALIE (cont'd)

See you soon.

Natalie exits. Leonard watches her walk out to her car and
get in. She just sits there.

Leonard turns from the window and looks around the room. He
grabs at drawers, searching for a pen. He looks back out the
window. Natalie is still sitting in her car. Leonard is
sifting through the papers on the desk when he hears a car
door SLAM. He looks out of the window to see Natalie getting

*
*
*

out of her car. She turns to walk toward the house. Her face is swollen and bloody.

Leonard opens the door for her.

LEONARD:

What happened?

Natalie, intensely AGITATED, FUMBLES with things in her purse.

NATALIE:

What does it look like?

124 INT. MOTEL ROOM 21 - DAY 124

Leonard lies on the bed, in jeans, topless. He reaches for the ringing phone with his left arm. As his hand reaches the receiver Leonard reads the tattoo on his arm which says: *

"NEVER ANSWER THE PHONE"

Leonard strokes the tattoo as he lets the phone ring. It stops. Leonard goes to the door, opens it and checks the number of the room: 21. He goes back to the phone, makes a call.

LEONARD:

Front desk? Burt, right. Well, this is Mr. Shelby in Room 21. I don't want any* calls, none at all, got it? Thanks. *

CUT TO:

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82.

125 EXT. NATALIE'S HOUSE - DAY 125

Leonard's Jaguar pulls up. Leonard and Natalie (WITHOUT BRUISES) get out. Leonard is carrying his sports bag. *

126 INT. NATALIE'S LIVING ROOM - DAY 126

Natalie leads Leonard in, self-conscious about her messy living room.

NATALIE:

You can just crash out on the couch.

You'll be comfortable.

Leonard nods and stands awkwardly.

NATALIE (cont'd)

Uh, take a seat.

Leonard smiles and sits down in a chair. Natalie clears things off the coffee table. Leonard unzips his bag and looks *

through his things, pulling out his file. *

NATALIE (cont'd)

So how long you think it's gonna take you?

Leonard raises his eyebrows.

NATALIE (cont'd)

You told me you were looking for the guy who killed your wife.

LEONARD:

(consulting file) *

Depends on if he's here in town. Or if he's moved on. See, I've got all this -*

NATALIE:

Can I ask you something?

Leonard nods.

NATALIE (cont'd)

If you've got all this information, how come the police haven't found him for you?

LEONARD:

They're not looking for him.

NATALIE:

Why not?

(CONTINUED)

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83.

126 CONTINUED:

Leonard runs his finger down the list of conclusions on the* back of his file.

LEONARD:

They don't think he exists.

Natalie looks confused.

LEONARD (cont'd)

I told them what I remembered. I was asleep, something woke me up...

CUT TO FLASHBACK

127 INT. LEONARD'S APARTMENT BEDROOM - NIGHT 127

Leonard opens his eyes. He slides his hand over to the empty

space on the bed beside him, feeling the sheet.

LEONARD (V.O.)

Her side of the bed was cold. She'd been *
out of bed for a while.

Leonard sits up in bed, listening.

128 INT. LEONARD'S HALLWAY WITH WOODEN FLOORS AND HIGH CEILINGS 128

NIGHT:

We move down the hall towards a closed door. Shadows and *
light play across the floorboards from the gap under the *
door. An ominous rumbling builds. *

A128 INSERT QUICK CUTS: A128

Extreme close ups:

A glass bottle smashes against ceramic tiles. A mirror
smashes. Flesh hits tiled floor.

129 INT. LEONARD'S APARTMENT BEDROOM - NIGHT 129

Leonard takes a gun down from the top of the bedroom closet,
then quietly makes his way into the corridor.

A129 INT. LEONARD'S APARTMENT BATHROOM - NIGHT

He KICKS the door open, revealing two figures struggling on
the floor of a BATHROOM.

Close up of a WOMAN'S FACE, wrapped in the wet clear plastic
shower curtain, STRUGGLING to breathe.

(CONTINUED)

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83A.

A129 CONTINUED:

Close up of a BASEBALL CAP-COVERED HEAD turning to reveal a
face covered by a DIRTY WHITE COTTON MASK.

(CONTINUED)

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84.

A129 CONTINUED:

Close up of a GLOVED HAND drawing a PISTOL from the back of a
waistband.

A SHOT rings out and the white cotton mask is BLOWN into RED,
the Masked Man falling off the struggling woman. Leonard
stands in the doorway, smoking gun in hand. He is HIT HARD
from behind by an UNSEEN ASSAILANT who GRABS Leonard by the
HAIR and THROWS his HEAD into the MIRROR, SHATTERING IT.

Leonard DROPS to the floor.

An extreme close up of a woman's staring eyes, seen through

water-beaded, blood-spattered clear plastic.
The EYES BLINK and we WHITE OUT.

FADE DOWN FROM WHITE TO:

130 INT. NATALIE'S LIVING ROOM - DAY 130
LEONARD (cont'd)

There had to be a second man. I was struck from behind, I remember. It's about the last thing I do remember. But* the police didn't believe me.

NATALIE:

How did they explain what you remembered?
The gun and stuff?

LEONARD:

(points at conclusions on back*
of file) *
John G. was clever. He took the dead man's gun and replaced it with the sap that he'd hit me with. He left my gun and left the getaway car. He gave the police a complete package. They found a sap with my blood on it in the dead man's hand, and they only found my gun. They didn't need to look for anyone else. I was the only guy who disagreed with the facts, and I had brain damage. *
Natalie watches him. *

NATALIE:

You can stay here for a couple of days if it'll help.

LEONARD:

Thank you.

(CONTINUED)

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85.

130 CONTINUED:

NATALIE:

I've got to get back for the evening shift, so make yourself at home, watch

T.V., whatever. Just grab a blanket and pillow off the bed. I never need them all anyway.

Leonard nods. Natalie heads for the door.

LEONARD:

Oh, one thing.

Natalie TURNS. Leonard snaps her picture with his Polaroid camera. He lowers the camera and smiles.

LEONARD (cont'd)

Something to remember you by.

Natalie smiles unconvincingly, perturbed, and exits. Leonard sits down on the couch and writes "Natalie" on the white strip under her photo as it develops into the blurred image of Natalie which we have seen before. He takes out his other Polaroids, flipping through them.

LATER:

Leonard watches commercials on TV. He notices the tattoo on his hand ("REMEMBER SAMMY JANKIS"), then switches the TV off. He starts to examine his Polaroids.

Natalie BURSTS through the door, worried.

LEONARD (cont'd)

What's wrong?

NATALIE:

Somebody's come. Already.

CUT TO:

131 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 131 *
There is a KNOCK at the door. Leonard PULLS ON HIS LONG-SLEEVED PLAID WORK SHIRT, goes to the door and opens it. Burt is standing there.

BURT:

Leonard, it's Burt from the front desk.

LEONARD:

Yeah?

(CONTINUED)

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86.

131 CONTINUED:

BURT:

I know you said you didn't want any calls...

LEONARD:

That's right I did, didn't I?

BURT:

Yeah, but there's a call for you from this guy. He's a cop.

LEONARD:

A cop?

BURT:

And he says you're gonna wanna hear what he's got to say. *

LEONARD:

(shakes head) *

I'm not too good on the phone. I need to look people in the eye when I talk to them. *

Burt shrugs, then walks off. *

CUT TO:

132 INT. FERDY'S BAR - DAY 132

Leonard sits at a booth looking through his Polaroids. A DRUNK with shaky hands sits at the bar. Natalie (without bruises) is working behind the bar. She tops up a silver tankard with beer, brings it over and sets it in front of Leonard, smiling.

NATALIE:

On the house.

LEONARD:

Thanks.

Natalie watches in fascination as Leonard drinks from the mug. The Drunk is giggling.

NATALIE:

(fascinated)

You really do have a problem. Just like
that cop said.

Leonard looks at Natalie, confused.

(CONTINUED)

MEMENTO Pink Revisions - 9/7/99

86A.

132 CONTINUED:

NATALIE (cont'd)

Your condition, I mean.

(CONTINUED)

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87.

132 CONTINUED:

LEONARD:

(shrugs)

Nobody's perfect.

Natalie leans in close, studying Leonard, looking him over.

NATALIE:

What's the last thing you remember?

Leonard looks at her.

CUT TO FLASHBACK:

133 INT. LEONARD'S BATHROOM - NIGHT 133

An extreme close up, from floor level, of a woman's staring
eyes seen through water-beaded, blood-spattered clear
plastic.

The EYES BLINK.

134 INT. FERDY'S BAR - DAY 134

BACK TO LEONARD IN BAR:

Leonard looks at Natalie.

LEONARD:

My wife.

NATALIE:

Sweet.

LEONARD:

Dying.

NATALIE:

What?

LEONARD:

I remember my wife dying.

Natalie picks up the silver tankard from the table.

NATALIE:

Let me get you a fresh glass. I think
this one was dusty.

135 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 135
Leonard, in boxers and long-sleeved plaid work shirt, lies on *
the bed, trying to ignore the RINGING PHONE. he rubs his *

tattoo:

(CONTINUED)

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87A.

135 CONTINUED:

Leonard hears a noise, and turns to see an ENVELOPE sliding*
underneath the door. He gets off the bed and picks it up. It *

is addressed:

The photo of himself, bare-chested, tattooed and grinning *
maniacally, pointing to the bare area of skin above his *
heart. Leonard stares at it, disturbed. Underneath the photo *

is written:

"TAKE MY CALL"*

The phone RINGS. *

CUT TO:

(CONTINUED)

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88.

136 OMIT 136*

137INT. JAGUAR PARKED IN FERDY'S BAR PARKING LOT - DAY
Leonard sits, studying his Polaroids. A metallic howl makes*
him glance up and he sees the lid of a dumpster BANG SHUT. He *
puts his Polaroids in his pocket and examines the beer mat *
with the message: "COME BY AFTERWARDS, NATALIE" *

138 OMIT 138*

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89.

Leonard enters and sits at the bar a couple of places down from a filthy, toothless Drunk. Natalie (without bruises) appears in front of him. Leonard looks up at Natalie without recognition. She eyes him coldly, staring at his clothes.

LEONARD:

Beer, please.

NATALIE:

(apprehensive)

What do you want?

LEONARD:

A BEER, please.

NATALIE:

Don't just waltz in here dressed like *
that and order a beer. *

Leonard looks over to the filthy Drunk, then back at Natalie.

LEONARD:

There's a dress code?

NATALIE:

What are you here for?

LEONARD:

I'm meeting someone called Natalie.

NATALIE:

Well, that's me.

LEONARD:

Oh. But haven't we met before?

Natalie slowly shakes her head. Leonard is confused.

LEONARD (cont'd)

So why am I here?

NATALIE:

You tell me.

LEONARD:

I don't remember. See, I have no short-*

term memory. It's not amnesia - *

(CONTINUED)

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90.

139 CONTINUED:

NATALIE:

You're the memory guy?

LEONARD:

How do you know about me?

NATALIE:

My boyfriend told me about you.

LEONARD:

Who's your boyfriend?

NATALIE:

(beat)

Jimmy Grantz. Know him?

Leonard shrugs.

NATALIE (cont'd)

Well, it seems like Jimmy knows you. He told me about you. Said you were staying over at the Discount. Then, just this * evening, this cop comes in here looking* for you. Looking for a guy who couldn't remember stuff, who'd forget how he got here or where he was going. I told him we get a lot of guys like that in here.

Leonard does not find this funny.

LEONARD:

Chronic alcoholism ~ one cause of short term memory loss.

NATALIE:

Are you Teddy?

LEONARD:

My name's Leonard. *

NATALIE:

Did Teddy send you?

LEONARD:

I don't know.

Natalie stares at Leonard. Her look softens, becoming almost pleading.

NATALIE:

What's happened to Jimmy?

(CONTINUED)

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91.

139 CONTINUED:

LEONARD:

I don't know. I'm sorry.

NATALIE:

You have no idea where you've just come from? What you've just done?

Leonard shakes his head.

LEONARD:

I can't make new memories. Everything *
fades, nothing sticks. By the time we
finish this conversation I won't remember
how it started, and the next time I see
you I won't know that I've ever met you
before.

NATALIE:

So why did you come here?

Leonard pulls the beer mat out of his pocket and hands it to Natalie.

LEONARD:

Found it in my pocket.

Natalie takes it, staring at it, emotional.

NATALIE:

(quiet)

Your pocket.

She retreats down the bar to attend to a CUSTOMER, eyeing Leonard suspiciously as he pulls out his Polaroids.

LATER:

Leonard hears a hocking sound and looks over to see the filthy Drunk spitting a blob of sticky phlegm into a silver tankard which Natalie holds across the bar. Natalie smiles.

NATALIE (cont'd)

Bar bet.

Leonard shakes his head and looks down. He hears a snort and glances over again. The Drunk is pushing his finger against one nostril, whilst blowing snot out the other into the tankard. Natalie smiles again.

NATALIE (cont'd)

For a lot of money.

(CONTINUED)

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139 CONTINUED:

She approaches with the tankard.

NATALIE (cont'd)

Care to contribute?

Leonard shakes his head, disgusted. Natalie waves the tankard in his face.

NATALIE (cont'd)

Come on, proceeds are going to charity.

Leonard drops a tidy blob of spit into the beer, shakes his head, revolted. Natalie places the mug on the bar in front of the stool next to Leonard's. She takes a long-handled spoon and stirs it vigorously. Leonard grabs his Polaroids and moves over to a booth.

Natalie brings over the tankard and places it in front of him, smiling.

NATALIE (cont'd)

On the house.

LEONARD:

Thank-you.

Leonard raises the tankard to his lips.

CUT TO:

140 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 140

Leonard, holding the Polaroid of himself, stares at the ringing *

phone. He picks up the receiver. *

LEONARD *

(anxious) *

What do you want? *

(listens) *

I know you're a cop, but what do you *
want? Did I do something wrong? *

(frightened) *

No, but I can't remember things I do. I*
don't know what I just did. Maybe I did*
something wrong, did I do something *
wrong? *

Leonard paces.*

LEONARD *

I dunno - something bad. Maybe I did *
something bad.*

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93.

A140 EXT. ALLEYWAY BEHIND TATTOO PARLOUR - DAY *

Leonard DROPS from a WINDOW, gains his balance and HURRIES to *
his Jaguar which is parked on the street by the mouth of the *
alley. He slips into the car, CLOSES the door gently, starts *
the engine and SPEEDS away. *

B140 INT./EXT. JAGUAR PARKED OUTSIDE FERDY'S - DAY *

Leonard reaches into his jacket pocket and pulls out a round *
piece of cardboard. It is a BEER MAT with the name of a local *

bar:

"COME BY AFTERWARDS, NATALIE". *

Leonard looks up at the doorway of the bar, then pulls the *
car around into the parking lot. Natalie is standing by a *
dumpster, heaving a trash bag into it. She watches the car *
pull up, unable to see the driver. Natalie casually knocks on *
the passenger side window. Leonard lowers the window and *
Natalie leans down.*

NATALIE *

(casual) *

Hey, Jimmy - *

Natalie stares at Leonard confused. *

NATALIE (cont'd) *

I'm sorry, I... I thought you were*
someone else. *

Natalie backs away from the car, perturbed. Just before she*
disappears around the corner, she tips the lid of the *

dumpster, letting it fall with a metallic howl and a BANG. *
C140 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## C140

Leonard talks on the phone, worried. *

LEONARD *

No, Officer, but with my condition, you*
don't know anything... you feel angry, *
guilty, you don't know why. You could do *
something terrible and not have the *
faintest idea ten minutes later. Like *
Sammy. What if I've done something like*
Sammy?! *

(listens) *

I didn't tell you? Didn't I tell you *
what happened to Sammy and his wife?! *

(listens) *

(MORE)

(CONTINUED)

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93A.

C140 CONTINUED:

LEONARD (contd)

Mrs. Jankis came to my office and asked *
my honest opinion about Sammy's *
condition. *

141 INT. LEONARD'S OFFICE - DAY ##BLACK AND WHITE SEQUENCE##141

Mrs. Jankis is seated across the desk from Leonard. She gets
up to leave. Leonard just sits there.

LEONARD (V.O.)

I never said he was faking. Just that
his condition was mental, not physical.
She seemed satisfied, she just said
"thanks" and got up to leave. I found
out later that she went home and gave
Sammy his final exam.

142 INT. THE JANKIS HOUSE LIVING ROOM - DAY ##BLACK AND WHITE SEQUENCE## 142

Sammy watches T.V. commercials. Mrs. Jankis watches him.

MRS. JANKIS

Sammy, it's time for my shot.

Sammy looks up, smiling, glad to help. He goes into the
kitchen and comes back with a bottle of insulin, a syringe
and a cotton swab.

Sammy carefully prepares the injection and Mrs. Jankis offers

him her arm. (LEONARD AND LEONARD'S WIFE TO SUBSTITUTE)

(CONTINUED)

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142 CONTINUED:

LEONARD (V.O.)

She knew beyond doubt that he loved her,
so she found a way to test him.

Sammy injects the insulin, then withdraws the needle, smiles
reassuringly at his wife and goes back into the kitchen.

Mrs. Jankis watches Sammy flipping through the channels,
looking for commercials.

She sets her watch back by fifteen minutes.

MRS. JANKIS

Sammy, it's time for my shot.

Sammy looks up, smiling, glad to be able to help. He goes
into the kitchen and comes back with the bottle of insulin,
the syringe and a new cotton swab.

He carefully prepares the injection and Mrs. Jankis offers
him her other arm. Sammy injects the insulin, then looks up
at her and smiles.

Sammy watches T.V. Mrs. Jankis sets her watch back by fifteen
minutes.

MRS. JANKIS (cont'd)

Sammy, it's time for my shot.

Sammy looks over from the T.V., smiling, glad to be able to
help.

Mrs. Jankis offers Sammy her leg, and he gives her another
shot of insulin, smiling.

LEONARD (V.O.)

She really thought she would call his
bluff...

Mrs. Jankis sets her watch back by fifteen minutes.

LEONARD (V.O.) (cont'd)

... or didn't want to live with the
things she'd put him through.

Sammy injects her in the stomach.

DISSOLVE TO:

Mrs. Jankis, unconscious in her chair. Sammy glances over from
watching T.V. commercials, wondering.

He goes to her and takes her hand, nudging her gently.

(CONTINUED)

95.

142 CONTINUED:

LEONARD (V.O.) (CONT'D)

She went into a coma and never recovered.

Sammy grabs for the phone, dialing frantically.

LEONARD (V.O.)(cont'd)

Sammy couldn't understand or explain what had happened.

Sammy strokes Mrs. Jankis' cheek, crying.

143 INT. CROWDED DAY ROOM OF A NURSING HOME - DAY ##BLACK AND WHITE SEQUENCE## 143

Sammy sits watching other patients and nursing staff pass by. (LEONARD TO SUBSTITUTE) He looks at each one with a fresh look of expectant recognition.

LEONARD (V.O.)

He's been in a home ever since. He doesn't even know his wife is dead.

144 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 144*

Leonard strokes the tattoo on his hand.

LEONARD (cont'd) *

Sammy's brain didn't respond to conditioning, but he was no con man. When his wife looked into his eyes she thought he could be the same as he ever was. When I looked into Sammy's eyes, I thought I saw recognition. We were both wrong.

Leonard looks into the mirror.

(CONTINUED)

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96.

144 CONTINUED:

LEONARD (cont'd)

Now I know. You take it. If you think you're supposed to recognize someone, you pretend to. You bluff it to get a pat on the head from the doctors. You bluff it to seem less of a freak. *

145 EXT. STRIP MALL - DAY 145

The TYRES of the Jaguar SCREAM as the car SCREECHES to a halt. Leonard backs the car up and stops in front of a TATTOO

PARLOR. He grabs a FILE CARD of f the dash which says:

"TATTOO:

146 INT. TATTOO PARLOR - DAY 146

Leonard (beige suit) enters. A TATTOOIST is sitting with a magazine, smoking.

LEONARD:

Didn't know this town had a parlor.

TATTOOIST:

Every town's got a parlor.

LEONARD:

I'd like this on my thigh please.

Leonard hands her a FILE CARD. She reads the card, then looks at him. He shrugs.

147 INT. CURTAINED CUBICLE - TATTOO PARLOR - DAY - CONTINUOUS 147

Leonard unbuckles his trousers and starts to pull them down. He STOPS when he sees his thigh, looking up at the tattooist.

LEONARD:

Promise you won't call me an idiot.

He pulls down his trousers, revealing his SCABBY, homemade tattoo. ("FACT 5: DRUG DEALER"). The tattooist looks at it.

TATTOOIST:

(shaking her head)

Idiot.

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148 INT. CURTAINED CUBICLE - TATTOO PARLOR - DAY - CONTINUOUS 148

Extreme close-up of the tattooing needle finishing an "F".

Wider shows us Leonard sitting with his suit trousers around his ankles in a curtained cubicle. Next to him on the floor is his sports bag of notes and papers. The tattooist is * tattooing his thigh, Leonard is reading a file, fascinated. The curtain is thrust open and Teddy pokes his head in.

TEDDY:

Hi, Lenny.

The tattooist turns and looks up at Teddy. *

TATTOOIST*

It's private back here.

TEDDY:

It's alright, we know each other, right,
Lenny?

The tattooist looks to Leonard. Leonard shrugs. *

LEONARD:

How'd you know I was in here?

TEDDY:

The Jaguar's out front. You didn't even
bother to put it around back.

Teddy cranes his neck to see what the tattoo says, but only
"6. LI" is visible.

TEDDY (cont'd)

You should have just left town, Lenny.

There's Tattoo parlors up North.

LEONARD:

Guess I wanted to get something down
before it slipped my mind.

The tattoo needle buzzes as the tattooist makes a start on *

the next letter:

curtain.

TEDDY:

Gimme the keys, I'll move the car.

Leonard watches Teddy.

(CONTINUED)

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148 CONTINUED:

LEONARD:

It'll be alright for a minute.

Teddy shrugs. The tattooist looks up at him.

TATTOOIST:

Wait out there.

Teddy goes back through the curtain. Teddy pops his head back
through the curtain.

TEDDY:

Lenny, I'll be back in a minute. I've got to get you some stuff.

149 INT.CURTAINED CUBICLE - TATTOO PARLOR - DAY - MOMENTS LATER 149

The buzzing of the tattoo needle stops. Leonard looks down at his thigh. It says:

"FACT 6. CAR LICENSE: SG13 7IU"

150 INT. TATTOO PARLOR - DAY - MOMENTS LATER 150

Leonard exits the curtained cubicle, buckling his belt. Teddy is waiting for him with a PLASTIC BAG. Leonard pays the tattooist. Teddy looks at her.

TEDDY:

Give us a minute, will ya?

She shrugs and heads into the back. Teddy watches her go, then turns to Leonard, conspiratorial.

TEDDY (cont'd)

We've got to get you out of here. *

LEONARD:

Why?

TEDDY:

Why? Come on, Leonard, we talked about this. It's not safe for you to be walking around like this.

LEONARD:

Why not?

(CONTINUED)

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99.

150 CONTINUED:

TEDDY:

Because that cop's looking for you. We * need to get you a change of identity.

Some new clothes and a different car should do for now. Put these on. *

Teddy offers the bag of clothes. Leonard refuses it. *

LEONARD *

What cop?

TEDDY:

This bad cop. He checked you into the *
Discount Inn. Then he's been calling you *
for days, sticking envelopes under your*
door, telling you shit. *

LEONARD:

Envelopes? *

TEDDY:

He knows you're no good on the phone, so *
he calls you up to bullshit you. *
Sometimes you stop taking his calls, so*
he slips something under your door to *
frighten you into answering your phone *
again. He's been pretending to help you. *
Feeding you a line of crap about John G. *
being some local drug dealer.*

LEONARD:

How do you know this?

TEDDY:

'Cos he fucking told me. He thinks it's
funny. He's laughing at you.

LEONARD:

How do you know him?

TEDDY:

(glances around)

I'm a snitch. He's a cop from out of town
looking for information. The local boys
put us in touch.

(CONTINUED)

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100.

150 CONTINUED:

Leonard takes the plastic bag.

LEONARD *

What did he want to know from you?*

(CONTINUED)

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101.

150 CONTINUED:

TEDDY *

He wanted to know all, about Jimmy Grantz.

LEONARD:

Who?

TEDDY:

Jimmy's a drug dealer. This cop wanted to know all about how he sets up deals, shit like that. He's got some score in mind * and you're involved. Come on, there's no * time to argue - if he knew I was helping * you he'd find a way to kill me. Just get * these clothes on. You're gonna take my * car and get the fuck out of here. *

Leonard heads back into the curtained cubicle with the plastic bag of clothes.

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151 INT. CURTAINED CUBICLE - TATTOO PARLOR - DAY - CONTINUOUS 151

Leonard drops the plastic bag and takes his jacket off. He feels something in the pocket, sticks his hand in and pulls* out a charred Polaroid photograph.*

Leonard examines it, PUZZLED. All that is visible is AN ARM, * lying on a floor. Leonard reaches into the other pocket and* pulls out his POLAROIDS, flicking through them until he finds the one of Teddy. He flips it over and checks the back:

"DON'T BELIEVE HIS LIES"

Leonard reacts with amused RELIEF.

LEONARD:

(under his breath)

Sneaky fuck. "Bad Cop". Had me going.

Leonard puts his jacket back on, checks the other pockets. He finds a BEER MAT for a local bar named FERDY'S. There is a message written on it:

"COME BY AFTERWARDS, NATALIE"

Leonard sticks it back in his pocket. He PEEKS through the curtains. Teddy is sitting by the door, waiting. Leonard looks around, NOTICES a window set high in the wall above the padded bench in the cubicle. Leonard CLIMBS on the bench,

OPENS the window and SQUEEZES himself through.

152 EXT. TATTOO PARLOUR ALLEYWAY - DAY - CONTINUOUS

Leonard DROPS from the window, regains his balance and hurries to his Jaguar which is parked on the street by the mouth of the alley.

CUT TO:

153 INT. MOTEL ROOM 21 - DAY ##BLACK AND WHITE SEQUENCE## 153

Leonard, in boxers and plaid work shirt, sits hunched over * the bedside table, flipping through the file as he talks on* the phone.

LEONARD:

So this Jimmy Grantz deals drugs out of* the bar where his girlfriend works. But* he'll come to the meet alone.*

Leonard looks down at the FRESH TATTOO on his thigh. *

(CONTINUED)

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102A.

153 CONTINUED:

"FACT 5:

He consults a file which he has drawn from his bag. *

LEONARD (cont'd) *

I always figured the drugs angle would * be the best way to get him. No, officer, * I'm ready. Ready as I'll ever be.

(listens)

You're downstairs now? What do you look like?

(listens)

I'll be right down.

(CONTINUED)

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103.

153 CONTINUED:

Leonard hangs up the phone and pulls on a pair of scruffy jeans. He grabs his Polaroid camera and puts it over his * shoulder.

154 EXT. DISCOUNT INN - DAY ##BLACK AND WHITE SEQUENCE## 154

Leonard exits and heads to the Motel office.

155 INT. DISCOUNT INN OFFICE - DAY ##BLACK AND WHITE SEQUENCE## 155

The BELL CHIMES as Leonard enters. Burt is behind the counter. A MAN stands by the free coffee. The Man TURNS *
AROUND. It is Teddy, with a big grin.

TEDDY:

Lenny!

Leonard smiles cautiously, and offers his hand.

LEONARD:

Officer Gammell.

156 EXT. DISCOUNT INN - DAY ##BLACK AND WHITE SEQUENCE## 156

Leonard exits the office, followed by Teddy, and looks through his Polaroids. He finds one of a PICKUP TRUCK, spots it in the lot, and walks over to it. He turns around and points his camera at Teddy. Teddy grins wider. Leonard snaps the picture.

LEONARD:

Something to remember you by.

Leonard lowers the camera and takes out a pen, resting the picture against the truck, about to write on the white strip beneath the developing picture.

LEONARD (cont'd)

I'm sorry - is it Officer, or Lieutenant Gammell?

Teddy coughs and looks at the picture.

TEDDY:

Just Teddy. Don't write Gammell please.

Leonard raises his eyebrows.

TEDDY (cont'd)

I'm undercover. Here's directions. He'll be heading there now.

(CONTINUED)

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104.

156 CONTINUED:

Teddy pulls a note out of his pocket and hands it to Leonard.

LEONARD:

You're not coming?

TEDDY:

Wouldn't be appropriate.*

Leonard climbs into the truck. Teddy taps on the window.

TEDDY (cont'd)

Leonard?

Leonard cranks it down. Teddy looks at Leonard with something like fatherly affection.

TEDDY (cont'd)

Make him beg.

157 INT./EXT. PICKUP TRUCK ON STREET - DAY ##BLACK AND WHITE157
SEQUENCE##

The pickup truck speeds along, past strip malls and gas stations, heading into more desolate industrialization.

158 EXT. THE DERELICT BUILDING - DAY ##BLACK AND WHITE SEQUENCE##158

The pickup truck bumps across the railroad tracks, then pulls up in front of the LARGE DERELICT BUILDING. Leonard gets out of the pickup, looking around.

159 INT. DERELICT BUILDING - DAY - ##BLACK AND WHITE SEQUENCE## 159

He heads into the house, down the DIMLY-LIT, DECAYING FORMER HALLWAY, treading carefully on the LOOSE, ROTTEN FLOORBOARDS. He notices a door at the end of the hallway. He opens the door to see that it leads down to the basement.

Leonard hears a CAR APPROACHING. He slips into the kitchen and looks out the dirty, broken front windows.

160 EXT. DERELICT BUILDING - DAY ##BLACK AND WHITE SEQUENCE## 160

THE JAGUAR is approaching fast. It parks next to the PICKUP TRUCK, and the driver emerges; a young man in his 30's, smartly dressed in BEIGE SUIT and BLUE SHIRT. This is JIMMY, the young man from Natalie's photograph. He looks at the truck then at the house.

161 INT. DERELICT BUILDING - DAY ##BLACK AND WHITE SEQUENCE## 161

Leonard steps back into the shadows of the crumbling kitchen. Jimmy approaches the doorway, peering into the dark hallway.

(CONTINUED)

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161 CONTINUED:

JIMMY:

Teddy?!

Jimmy steps cautiously inside. Leonard emerges from the kitchen.

LEONARD:

Jimmy?

JIMMY:

What the fuck are you doing here?

LEONARD:

Do you remember me?

JIMMY:

(laughs)

Yeah, I remember you.

LEONARD:

You Jimmy Grantz? *

JIMMY:

Expecting any other Jimmy's out here,

Memory Man? Where the fuck's Teddy?

Leonard comes out of the gloom, stopping in front of Jimmy, studying his face. Leonard has a JACK HANDLE in his hand.

JIMMY (cont'd)

Well?

FLASHBACK TO:

162INT. LEONARD'S APARTMENT BATHROOM - NIGHT ##BLACK AND WHITE 162
SEQUENCE##

Leonard's wife, head wrapped in a water-beaded clear plastic shower curtain, THRASHING around, GASPING for breath.

163INT. DERELICT BUILDING - DAY - ##BLACK AND WHITE SEQUENCE## 163

Leonard HITS Jimmy around the head with the jack handle.

Jimmy goes down, but STRUGGLES as Leonard drags him deeper into the dark hallway. Leonard bends over the groaning Jimmy, frisking him, finding nothing.

JIMMY (cont'd)

You fucking retard, you can't get away with this -

Leonard holds the jack handle above him.

(CONTINUED)

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163 CONTINUED:

LEONARD:

Strip!

Jimmy starts taking off his suit.

JIMMY:

You're making a big fucking mistake. My associates are not people you want -

LEONARD:

Don't say anything else.

JIMMY:

I knew I couldn't trust that fuck -

LEONARD:

Quiet!

Jimmy drops his shirt.

LEONARD (cont'd)

Pants, too.

JIMMY:

Why?

LEONARD:

I don't want blood on them.

JIMMY:

(sudden fear)

Wait! Did he tell you what I was bringing?

LEONARD:

Strip!

JIMMY:

Look, there's two hundred grand stashed in the car. Just take it!

Leonard shoves Jimmy to the ground.

LEONARD:

You think you can bargain with me?!

JIMMY:

Take the money and walk away!

LEONARD:

I don't want your fucking money!

(CONTINUED)

107.

163 CONTINUED:

JIMMY:

What?! What do you want from me?!

Leonard looks up.

164 INT. LEONARD'S APARTMENT - DAY - ##BLACK AND WHITE SEQUENCE##164

Leonard's wife, smiling.

165 INT. DERELICT BUILDING - DAY - ##BLACK AND WHITE SEQUENCE## 165

Leonard is losing it.

LEONARD:

I want my fucking life back!

Jimmy SWINGS at Leonard with a BROKEN FLOORBOARD, STRIKING his shoulder. The jack handle goes flying. Jimmy SWINGS again, misses. Leonard GRABS him, taking him down. The two of them STRUGGLE on the floor. Leonard gets ON TOP of Jimmy, CHOKING him. Jimmy tries to speak, but can only make GURGLING noises. As Leonard watches Jimmy fight for air we:

166 INT. LEONARD'S APARTMENT BATHROOM - NIGHT - ##BLACK AND 166
WHITE SEQUENCE##

Leonard's wife THRASHES her head from side to side, STRUGGLING to breathe though the clear plastic shower curtain.

BACK TO SCENE:

167 INT. DERELICT BUILDING - DAY - ##BLACK AND WHITE SEQUENCE##
167

Jimmy's arms THRASH, his hands catching Leonard's face, SCRATCHING his cheek. Leonard tips his head back and increases his efforts. Jimmy STOPS struggling. Leonard keeps his hands around Jimmy's throat until he is confident that he is DEAD.

Leonard BREATHES as he stands up. He nods to himself with satisfaction. He looks around for his POLAROID CAMERA. He snaps a FLASH picture of Jimmy's body, and stares intently at the POLAROID as it begins to DEVELOP.

We see the IMAGE OF THE STRANGLED JIMMY appear (POST)

168 INT. DAY - DERELICT BUILDING - CONTINUOUS 168

Leonard stands above Jimmy's body, examining the picture he has just taken, nodding to himself, catching his breath.

(CONTINUED)

108.

168 CONTINUED:

Leonard grabs Jimmy' s body by the legs, DRAGGING him back * towards the basement. He opens the door and BACKS down into the DARKNESS, pulling Jimmy behind him.

169 INT. BASEMENT OF DERELICT BUILDING - DAY - CONTINUOUS 169

Leonard BACKS DOWN the stairs, dragging Jimmy's BODY, head BUMPING down each step. In the middle of the room, Leonard DROPS the legs. Moving fast, Leonard pulls the BEIGE SUIT * TROUSERS from the body, REMOVES HIS OWN SCRUFFY JEANS AND * PLAID WORK SHIRT. Leonard dresses in Jimmy's BLUE SHIRT and* BEIGE SUIT. He grabs the Polaroids from his PLAID WORK SHIRT * and sticks them in his suit jacket pocket. He dumps his old* clothes onto Jimmy's body. A faint RASPING comes from Jimmy's * throat. Leonard, frightened, bends down to listen.

JIMMY:

(barely and audible rasp)

Sammy... remember Sammy...

Leonard is SHOCKED. Jimmy is silent. The sound of a CAR outside. Leonard JUMPS to his feet.

170 INT. KITCHEN, DERELICT BUILDING - DAY - CONTINUOUS

Leonard looks out to see Teddy getting out of his GREY SEDAN. Leonard leafs through his Polaroids finding the one of Teddy. There is nothing on the back. He sticks his Polaroids back in his pocket, pausing at the one of the STRANGLED JIMMY.

LEONARD (V.O.)*

What have I done? *

171 EXT. DERELICT BUILDING - DAY 171

Leonard emerges to find Teddy trying the Jaguar's doors.

LEONARD:

(distraught)

Hey! Mister! I need help!

Teddy looks up.

TEDDY:

What's wrong?

LEONARD:

There's a guy in here, hurt bad! We gotta
get him to a doctor!

Teddy moves towards the house. Leonard leads him in.

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172 INT. DERELICT BUILDING - DAY - CONTINUOUS