She watches him struggle with the button for a while then spread his arms in a gesture of helplessness. As she unbuttons his shirt for him, he takes her face in his hands and kisses her.

DISSOLVE TO:

56 EXT. SARAH’S APARTMENT HOUSE – MORNING

Sarah and Eddie emerges from the doorway. It is a warm, beautiful day, and Sarah has a basket with her. Eddie seems happy to be out with her, almost as if he has forgotten the casts on his hands.

DISSOLVE TO:

57 EXT. RIVERSIDE PARK – DAY

They stop at a spot that overlooks the river and spread out a blanket.

CUT TO:

58 EXT. PARK – DAY

Eddie leans back on the grass and looks at Sarah. They both seem easy and relaxed in the sunshine together.

EDDIE
Sarah, do you think I’m a loser?

SARAH
A loser?

EDDIE
Yeah. I met this guy -- Gordon, Bert Gordon. He said I was. Born loser.

SARAH
Would he know?

EDDIE
He knows. A lot.

SARAH
Why did he tell you?

EDDIE
I don't know. I'm not sure. He said there are people who want to lose, who are always looking for an excuse to lose.

SARAH
What does he do, this Bert Gordon?

EDDIE
He's a gambler.

SARAH
Is he a winner?

EDDIE
Well, he owns things.

SARAH
Is that what makes a winner?

EDDIE
Well, what else does?

SARAH
Does it bother you? What he said?

EDDIE
Yeah.

(after a pause)
Yeah. It bothers me a lot.

(pause)
'Cause, you see, twice, Sarah -- once at Ames with Minnesota Fats and then again at Arthur's ...

(sits up)
... in that cheap, crummy poolroom ... Now, why'd I do it, Sarah? Why'd I do it? I coulda beat that guy, I coulda beat him cold. He never woulda known. But I just had to show 'em, I just had to show those creeps and those punks what the game is like when it's great, when it's really great. You know, like anything can be great -- anything can be great ... I don't care, bricklaying can be great. If a guy knows. If he knows what he's doing and why, and if he can make it come off. I mean, when I'm goin' -- when I'm really goin' -- I feel like...

(beat)
... like a jockey must feel. He's sittin' on his horse, he's got all that speed and that power underneath him, he's comin' into the stretch, the pressure's on him -- and he knows -- just feels -- when to let it go, and how much. 'Cause he's got everything workin' for him -- timing, touch. It's a great feeling, boy, it's a real great feeling when you're
right, and you know you're right. It's like all
of a sudden I got oil in my arm. Pool cue's
part of me. You know, it's a -- pool cue's got
nerves in it. It's a piece of wood -- it's got
nerves in it. You feel the roll of those balls.
You don't have to look. You just know. Ya make
shots that nobody's ever made before. And you
play that game the way nobody's ever played it
before.

SARAH
You're not a loser, Eddie. You're a winner.
Some men never get to feel that way about
anything. I love you, Eddie.

Eddie lowers his eyes and leans back.

EDDIE
You know, someday, Sarah, you're gonna settle
down. You're gonna marry a college professor,
and you're gonna write a great book. Maybe
about me, huh? Fast Eddie Felson, hustler.

SARAH
(after a pause)
I love you.

EDDIE
You need the words?

SARAH
Yes, I need them very much. And if you ever say
them I'll never let you take them back.

Eddie just stares at her.

Dissolve to:

59 INT. SARAH'S APARTMENT - DAY

Eddie is about to knock on the door to Sarah's apartment. He stops for
a moment to look at his hands. The casts are off. He knocks on the door
with his wrist, as he would if he still had them on. When she opens the
door he holds them up boyishly before her face.

EDDIE
You glad?

SARAH
Yes, I'm glad.