

SLEEPLESS IN SEATTLE

by Jeff Arch

Rewrite:
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FADE IN:-

1 CLOSE ON SAM BALDWIN

A card: Chicago.

He's in his thirties. His neck is pinched into a crisp dress shirt and tie. His expression is vacant, faraway. A breeze blows but he doesn't react to it. In the distance the architecture of the Chicago skyline.

SAM

Mommy got sick and it happened
just like that and there was
nothing anybody could do.

(continued)

And pull back to reveal:

EXT. CHICAGO - A GRAVESITE - DAY

Next to Sam is his son Jonah, age 9. Sam's hand is on his shoulder. As the mourners go past and each takes a turn shoveling a clod of dirt into an open grave --

SAM

If we start asking why we'll go
crazy. So, rule number one.
We don't ask why.

CUT TO:

2 CLOSE ON ANNIE REED.

Pretty, blonde, animated. Jeans, a t-shirt, a Baltimore Orioles hat.

ANNIE

Why? I just want to know why?
That's my first rule. I always
ask why. Come on. Tell me.
C'mon, c'mon, c'mon --

And pull back to reveal:

EXT. - CHICAGO ALLEY - DAY

Annie is talking to her boyfriend, a good-looking guy named SETH. They're carrying packing boxes into the house they share in the Old Town section of Chicago. The same stunning architecture in the b.g. They go up the back wooden staircase to the house.

SETH
There's no why, Annie. I'm
just not up for it. I never
said I was.

ANNIE
Is there somebody else?

SETH
Nope.

ANNIE
You don't love me, is that it?

SETH
Nope.

Follow them into:

3 INT. KITCHEN - DUSK

As they set down the packing boxes and Seth starts to
assemble them.

ANNIE
How about ... you're too
narcissistic to commit to
another human being in a long-
term way.

SETH
(agreeably)
That's good.

CUT TO:

4 INT. SAM'S CHICAGO TOWN HOUSE - DAY

An attractive, thirtyish couple, SUZY and GREG are
stocking Sam's freezer with enough Ziploc meals for a
month. A number of friends and relatives talk quietly
in the living room beyond. Sam stands alone by a window
that looks into the backyard. We can see a garden of
flowers -- clearly planted by Sam's wife.

SUZY
Five minutes in the microwave.
Any one of them, five minutes
and done. Ready to eat. Do
you know how to make juice?

SAM
Microwave. Five minutes.



CUT TO:

5 ANNIE'S KITCHEN - SEVERAL DAYS LATER

Packing boxes. Seth is moving out.

ANNIE

You take the microwave.

SETH

What am I going to do with a microwave?

ANNIE

You turn it on, you open it and you stand in front of it for a very long time.

SETH

So you're angry. Big deal.

CUT TO:

6 SAM'S OFFICE - DAY

A large, modern architectural firm in a Chicago high-rise. Lake Michigan out the window. A large space with several architects consulting, drafting, etc. Sam is at his desk, working. An older colleague, ROB, comes over to him. Rob has a mustache, smokes a pipe; he's kind but a little stuffy.

ROB

Young man, it's none of my business, but maybe you should talk to someone. I myself have consulted a professional. I used to be up tight.

On Sam's face. It's hard to imagine Rob being any more uptight than he is. Sam takes some business cards out of his shirt pocket and reads them off.

SAM

Hypnotherapy... Shiatsu
Massage... Loss of Spouse
support groups... Single parent
discussion nights... Parents
without partners.

(starts riffing, angry)

Partners without parents.
People who need people. Guys
who go into the woods, beat
drums and bond. Get a shrink.
Hug a friend. Hug yourself.

He stops, realizing that everyone in the room is staring at him. Quickly they pretend they weren't paying attention. Someone whispers something to a client.

SAM

(continued)

Don't mind him. He's the guy who just lost his wife.

(beat)

What I really think is we need a change.

ROB

Good idea. Take a few weeks off, get some sun, take Jonah fishing --

SAM

(shaking his head no)

A real change. New city. Someplace where every time I go around a corner I don't think of Maggie.

and hold on Sam for a moment and

DISSOLVE:

7 EXT. WRIGLEY FIELD - DAY

Sam, Jonah and Maggie walking toward the field. It's a gorgeous day for a game. They high-five each other.

ROB (V.O.)

Where you going to go?

And cut back to:

8 INT. SAM'S OFFICE - DAY

As Sam snaps out of it.

SAM

I was thinking about Seattle.

9 INT. CHICAGO TRIBUNE - DAY

The Living Section of the paper. Annie is blowing her nose as she finishes telling her tale of woe to her boss, LAURIE JOHNSON.

LAURIE

Honey, he wasn't right for you.

ANNIE
(blowing her nose)
I know.

LAURIE
He wasn't even wrong for you,
like cosmically wrong, so don't
beat up on yourself for
wasting...however long it was.

ANNIE
I know.
(blowing her nose
again)

She pours Annie a cup of hot water. Annie pulls a
teabag out of her pocket, puts it into the water.

LAURIE
Maybe you should see a shrink.

ANNIE
I want my mommy.

LAURIE
Go home for the weekend.

ANNIE
(after a beat)
That's what I'm going to do.
I'm going to go home.
(she thinks about it)
I quit. Laurie, I quit. I'm
going back to Baltimore.
(she's giddy)
How does a blonde do a high-
five?

She smacks herself in the head.

CUT TO:

10 O'HARE AIRPORT - DAY

10

The X where walkway K crosses with walkway L. Coming
down walkway K are Sam, Jonah, Suzy, Greg, their son
MACK, and several other friends.

And coming down walkway L is Annie with Laurie and a
couple of FRIENDS from the paper, JUDITH and DIANE.

They pass each other going in diagonal directions and
continue on.

We stay with Sam's group:

JONAH
 (to Mack)
 Dad says I'm going to get used to it, but I don't think you can ever get used to a designated hitter.

overlap:

SUZY
 (to Sam)
 Eventually, in a few months, you'll start seeing women, you'll meet someone.

SAM
 Move on. Right. That's what I'm going to do. In a few months, boom, I'll be fine, I'll just grow a new heart.

SUZY
 I'm sorry --

GREG
 Sam, she didn't mean --

Sam is shaking his head no as they reach the gate for the Seattle plane.

SAM
 I know, I know.
 (emphatic)
 Look, it doesn't happen twice.

11 CUT TO:

11

Annie's group, as they approach the gate for the Baltimore plane.

ANNIE
 I'm going to meet someone, someone nice and stable who wears a hat so he won't catch a cold, and I'm going to marry him and have three children and live happily ever after. I mean, I am not cut out for this --

DIANE
 For what?

ANNIE

For life as we know it.

LAURIE

Just make sure he isn't fat
like my Michael or you'll spend
your whole life worrying he's
going to drop dead.

JUDITH

God, you guys are so romantic.

ANNIE

Do you know how long romance
lasts?

(she snaps her fingers)

That long.

DIANE

Steven still brings me flowers
every Friday and we've been
married 10 years.

LAURIE

(to Diane)

Honey, nobody wants to hear
that.

(to Annie)

Here, darling, have some Tic
Tacs.

Kissing everyone. Annie starts toward the plane, loaded
with stuff.

ANNIE

The next time you see me I am
going to be incredibly happy.

12 INT. PLANE - NIGHT

12

Sam and Jonah sitting together as the plane waits on the
runway. He notices his father's distractedness, reaches
over and takes his hand. Sam comes back into focus.

SAM

I'm your dad. Don't ever
forget that. That's rule
number two.

(beat)

It's you and me, kid.

13 INT. PLANE - NIGHT

13

Annie sitting by herself as the plane waits on the
runway.

ANNIE
(to herself)
I guess it's just us.

She gulps.

14 EXT. O'HARE AIRPORT - NIGHT

14

The two planes face in opposite directions, waiting for instructions.

And now they both start to take off. In opposite directions.

And we pull back back back back as the planes take off, one flying east, the other flying west.

And further and further back as they soar into the air and leave the frame.

The night sky.

15 Stars twinkle.

15

And now tilt down to see the United States. It looks like a cross between a satellite photo and a drawing by Saul Steinberg.

A light goes on in Baltimore.

A light goes on in Seattle.

They are the only lights on the map.

16 EXT. BALTIMORE SUN BUILDING - LATE AFTERNOON - CHRISTMAS EVE 16

As Annie comes out of the newspaper building with WALTER JACKSON, a tall, handsome man who wears a hat. They're carrying an armful of Christmas presents. They're walking toward the parking lot.

WALTER
The short one with black hair
is your cousin Irene --

ANNIE
-- who's married to --

WALTER
Harold, who ran away with his
secretary but came back --

ANNIE

-- because Irene threatened to put the dog to sleep if he didn't --

WALTER

And your brother Tom is a psychology professor and is married to ... Betsy --

ANNIE

-- who is the most competitive woman in the world --

They put the presents in the backs of their two cars and pull out together.

17 EXT. A HOUSE IN BALTIMORE SUBURBS - NIGHT

17

Christmas lights twinkling as the two cars pull up in front of a comfortable upper middle-class house and park their cars. They get out assembling presents.

WALTER

Your Uncle Milton lost all his money in a Puerto Rican condominium that went belly up, don't mention the IRS or the Federal prison system. Your mother is Barbara, your father is Cliff --

ANNIE

I hope he doesn't get out his slides.

WALTER

Am I what they had in mind?

ANNIE

They're going to love you.

As they start toward the house.

CUT TO:

18 CLANGING ON THE WINE GLASSES.

18

AND PULL BACK TO REVEAL:

INT. ANNIE'S PARENTS' DINING ROOM - NIGHT

ANNIE'S MOTHER BARBARA

Everybody! Annie has an announcement --

ANNIE

Walter and I are engaged!

And the family's at the dinner table. Annie's family is a completely normally-looking Wasp family -- only everyone is a little eccentric. Annie's mother BARBARA, a beautiful gray-haired, fantastically cheerful woman, claps her hands together. Her father CLIFF, who's at the head of the table next to her, gives Annie a kiss. Annie's brother TOM and his wife BETSY are at the table, along with cousin IRENE and her husband HAROLD. UNCLE MILTON, who's Irene's father and Barbara's brother. There are about FIVE CHILDREN there, too.

IRENE

That's wonderful, Annie. I hope it lasts ... for years and years.

BETSY

(the competitive one)
Do you have a ring?

ANNIE

No. Not yet.

BETSY

Oh. Well. How will anyone know?

TOM

Because you're going to call them all and tell them.
Congratulations Walter.

He claps Walter on the back.

Walter sneezes. And sneezes again.

CLIFF

Are you all right?

WALTER

It's nothing. Nothing.

ANNIE

It's probably just the flowers

--

BARBARA

We'll move them --

WALTER
Don't touch them. I feel
terrible sneezing at a time
like this. This is a big
moment for me --

ANNIE
(overlapping)
He's allergic to everything,
don't worry about it --

HAROLD
Bees. I'm allergic to bees.

CLIFF
Not salmon I hope --

ANNIE
If he eats one tiny piece of a
nut --

WALTER
(cheerfully)
My head swells up like a
watermelon and I drop dead.

IRENE
It's the same with Harold and
bees.

CLIFF
Your mother and I had salmon at
our wedding, and I really think
a wedding without cold salmon -
-

WALTER
I'm not allergic to salmon. I
don't think. But you never
know.

HAROLD
You never know.

BARBARA
Oh, honey, I feel terrible, we
used up this magnum of
champagne we were saving on
something else, what did we use
it for? --

TOM
Uncle Milton's parole --

BARBARA

Right.

UNCLE MILTON

And it was delicious.

BARBARA

It was, wasn't it, Milton
darling --

BETSY

When are you getting married,
Annie?

CLIFF

In early June. In the garden.

HAROLD

Does it have to be in the
garden?

IRENE

What about Harold and bees?

BARBARA

We'll spray you.

CLIFF

Cold salmon. A lovely cucumber
salad. Strawberries.

WALTER

I'm afraid I'm allergic to
strawberries.

CLIFF

No strawberries.

Annie smiles at Walter.

ANNIE

(to Walter)

Is that all right with you?

WALTER

(the Lou Gehrig line)

Today I consider myself the
luckiest man on the face of the
earth.

IRENE

What are you wearing?

ANNIE

I don't know.

BETSY

I wish you would wear my dress.
I only wore it once, and you'll
barely have to do anything to
it except take it in in the
bust --

BARBARA

I have something that might do
--

19 INT. LIVING ROOM - LATER

19

Walter is sitting on the couch as Cliff shows him slides of cloud formations in Guatemala. In the next room Tom's at the piano and the kids are singing Christmas carols.

20 INT. BACKSTAIRWAY - SIMULTANEOUS

20

MAX, one of the children, is teaching Uncle Milton to burp.

21 INT. ATTIC - NIGHT

21

The sound of Christmas carols from below.

The attic is full of boxes and Annie walks through with her mother. They come to a dressmakers dummy with a sheet over it. Barbara removes the sheet. A beautiful antique wedding dress. A veil sitting on top of the dummy.

BARBARA

The Historical Society wanted
this and I never would give it
to them --

ANNIE

Granny's dress. Oh, Mom.

BARBARA

I notice these things are back
in fashion. Oh honey.
(tears are rolling down
her face as she tries
the veil on Annie)
He's a lovely man, Annie.

ANNIE

I know. He is wonderful, isn't
he?

BARBARA
Are his folks nice?

ANNIE
You'll love them. We're going
down to D.C. tonight to be with
them Christmas morning.

BARBARA
How did it happen?

Barbara starts to unbutton the tiny buttons on the back
of the dress and remove it from the dummy.

ANNIE
It's silly, really. I mean,
I'd seen him at the office,
obviously I'd seen him, he's
the associate publisher, and
then one day we both ordered
sandwiches from the same place,
and he got my lettuce and
tomato sandwich on whole wheat,
which of course he was allergic
to, and I got his lettuce and
tomato on white.

BARBARA
(utterly without irony)
How amazing.

ANNIE
It is, isn't it. You make
millions of decisions that mean
nothing and then one day you
decide to order takeout and it
changes your life.

BARBARA
Destiny takes a hand.

ANNIE
Oh please. Destiny's just
something we've invented
because we can't stand the fact
that everything that happens is
accidental.

BARBARA
Then how do you explain that
you both ordered exactly the
same sandwich except for the
bread? How many people in this
(MORE)

BARBARA (CONT'D)
 world like lettuce and tomato
 without something else like
 tuna?

ANNIE
 It wasn't a sign. It was a
 coincidence.

Barbara shrugs, slips the dress off the dummy and Annie
 steps into it.

Barbara starts to button the dress on Annie.

BARBARA
 I was in Atlantic City with my
 family. Cliff was a waiter.
 He talked me into sneaking out
 for a midnight walk on the
 Steel Pier. I've probably told
 you this a million times, but I
 don't care. And then he held
 my hand. I was scared. All
 sorts of things were going
 through my head. But after a
 while I forgot about them. At
 one point I looked down, at our
 hands, and I couldn't tell
 which fingers were mine and
 which were his. And I knew.

ANNIE
 (hearing it for the
 first time)
 What?

BARBARA
 You know.

ANNIE
 (she doesn't know, but
 she doesn't want her
 mother to know she
 doesn't know)
 What?

BARBARA
 Magic. It was magic.

ANNIE
 (repeating)
 Magic.

BARBARA

I knew we would be together forever, and that everything would be wonderful, just the way you feel about Walter. Walter. It's quite a formal name, isn't it?

(lowering her voice)

One of the things I truly knew was that your father and I were going to have a wonderful time ... in the sack I believe you call it --

BARBARA

Mom!

ANNIE

Of course it took several years before everything worked like clockwork in that department, so don't be worried if it takes a while --

ANNIE

Mom, we already...

BARBARA

Well, fine, fine. Fiddle de dee. And how's it working?

ANNIE

Like...clockwork.

She turns to look in the mirror. The dress doesn't fit at all. It's completely lopsided. One shoulder is higher than the other. The waist is in the wrong spot. The effect is quite comical.

BARBARA

So you'll get married in a new dress.

ANNIE

It's a sign.

BARBARA

(gently)

You don't believe in signs.

22 EXT. STREET - LATE

22

The house Christmas lights sparkle outside, twinkling on the tree inside, and the warm light spilling out.

ANNIE
They loved you. I told you
they would love you and they
did.

WALTER
I love you.

ANNIE
I love you, Walter.
(beat)
Did anyone ever call you
anything other than Walter?

WALTER
Nope.

ANNIE
Even when you were young?

WALTER
Nope. Not even when I was
young.

It's starting to rain.

WALTER
You sure you don't want to
drive with me?

ANNIE
How will I get back to
Baltimore Saturday?
(remembering something)
Oh God, I forgot my present for
your stepmother -- I took it
inside by accident.

WALTER
I'll wait.

ANNIE
Don't be silly. I'll just be
ten minutes behind you.

23 EXT. BELTWAY - NIGHT

As Annie drives back toward Washington, D.C.
Raining.

24 INT. CAR - NIGHT

Annie driving. Presents on the front seat. She's singing "Sleigh Ride" and doing all the sound effects and clipclops and giddyups. After a moment, she realizes she doesn't know all the words and turns on the radio.

DR. MARCIA FIELDSTONE'S VOICE

Welcome back to "You and your Emotions." I'm Dr. Marcia Fieldstone broadcasting across America from the top of the Sears Tower in Chicago where we would have a fantastic view of Santa Claus and his reindeer if there was a -- cops, never mind. Tonight we're talking about wishes and dreams. What's your wish this Christmas Eve? Maybe the best present you can give yourself is a call to me. The number is --

ANNIE

Give me a break.

Annie changes the station.

RADIO VOICE

The subject of this evening's medical update is You and Your Spleen and our host --

She flips the dial back the other way.

DR. MARCIA FIELDSTONE (V.O.)

Our caller is from Seattle.

Annie changes the station.

RADIO VOICE

Coming up, Jingle Bells backwards, sung by the New Jersey Cape Mayettes --

Annie twists the dial back the other way. We hear a YOUNG BOY'S voice.

BOY'S VOICE (V.O.)

Hello, this is Jonah --
(there's a bleep as
Jonah says his last
name)

Annie's hand lingers on the dial.

DR. MARCIA FIELDSTONE (V.O.)
No last names, Jonah. Hello
there, you sound younger than
our usual callers. How come
you're up so late?

JONAH (V.O.)
It's not that late in Seattle.

DR. MARCIA FIELDSTONE (V.O.)
Got me there. What's your
Christmas wish, Jonah?

JONAH (V.O.)
It's not for me. It's for my
dad. I think he needs a new
wife.

Annie shakes her head.

DR. MARCIA FIELDSTONE (V.O.)
You don't like the one he has
now?

JONAH (V.O.)
He doesn't have one now.
That's the problem.

DR. MARCIA FIELDSTONE (V.O.)
Where's your mom?

JONAH (V.O.)
She died.

Annie closes her eyes for a moment.

ANNIE
I don't believe this --

25 EXT. HIGHWAY - NIGHT

As the car drives along.

DR. MARCIA FIELDSTONE (V.O.)
I'm sorry to hear that, Jonah.

JONAH (V.O.)
I've been pretty sad, but I
think my dad is worse.

26 INT. CAR - NIGHT

26

DR. MARCIA FIELDSTONE (V.O.)
And you're worried about him.

JONAH (V.O.)
I'm worried about him, he's
worried about me, I ride my
bike to school, he follows in
the car, like I'm not supposed
to know he's there. Now it's
Christmas, and you know what
happens to people at Christmas.

ANNIE
They lose their minds and call
crackpot doctors on the radio -
-

DR. MARCIA FIELDSTONE (V.O.)
Have you talked to your dad
about this?

JONAH (V.O.)
No.

DR. MARCIA FIELDSTONE (V.O.)
Why not?

JONAH (V.O.)
It's very hard for him to talk
about this stuff. It's like it
makes him sadder.

DR. MARCIA FIELDSTONE (V.O.)
You want me to talk to him?

ANNIE
Perfect. Sandbag the father.

JONAH (V.O.)
Are you crazy? He thinks shows
like this are dumb. If you
didn't have an 800 number I
could never get away with this
--

DR. MARCIA FIELDSTONE (V.O.)
Is he home right now?

JONAH (V.O.)

Yeah.

DR. MARCIA FIELDSTONE (V.O.)

Well, I think I can help a little more if I talk to him directly.

JONAH (V.O.)

I don't know --

DR. MARCIA FIELDSTONE (V.O.)

I'm sure he won't be angry once he realizes how concerned you are about him.

JONAH (V.O.)

Okay, but if I get yelled at, I'm never gonna listen to this show again.

DR. MARCIA FIELDSTONE (V.O.)

Fair enough.

27 INT. SAM'S HOUSEBOAT - NIGHT

27

Jonah is on the telephone on the first floor of the houseboat he lives in with Sam. He's got the phone cord coming out of the small first-floor study, and he's standing near the kitchen end of a large living area looking out at the back deck, where his dad is sitting in a deck chair looking out at the sea.

JONAH

Dad --

SAM

What is it?

28 ON ANNIE AGAIN

28

JONAH (V.O.)

There's somebody on the phone for you.

(into phone)

His name is Sam.

ANNIE

This is completely disgusting.

29 INT. BALDWIN HOUSEBOAT - NIGHT

29

Sam pokes his head in the back door. He looks much as he did eighteen months earlier, except that his hair is a little longer. He picks up the phone extension.

SAM
Hello.

DR. FIELDSTONE (V.O.)
Hello, Sam, this is Dr. Marcia
Fieldstone on Network America.

Sam looks across the room to Jonah.

SAM
I'm probably not interested in
whatever you're selling.

DR. FIELDSTONE (V.O.)
I'm not selling anything. Your
son called and asked for advice
on how to find you a new wife.

SAM
(he really didn't get
her name)
Who is this?

DR. MARCIA FIELDSTONE (V.O.)
(repeating herself)
Dr. Marcia Fieldstone of
Network America.

SAM
Jesus, are we on the air?
Jonah, for God's sake --

JONAH
Don't be mad at me, Dad --

Sam can see Jonah. He's frightened. Sam immediately
feels how upset Jonah is.

DR. FIELDSTONE (V.O.)
He feels that since your wife's
death you've been very unhappy.
He's genuinely worried about
you.

Sam is looking at Jonah, who's rooted to the spot he's
standing on.

SAM
(to Jonah)
I'm not mad at you. Okay, I'm
not mad at you.

DR. FIELDSTONE (V.O.)
 I think it's hard for him to
 talk to you about all this.
 Maybe we could talk and it
 would make him feel a little
 better.

Sam hesitates.

JONAH
 Please --

30 INT. ANNIE'S CAR - NIGHT

30

ANNIE
 This is a grotesque violation
 of this man's personal life,
 but never mind --

SAM (V.O.)
 All right...

DR. MARCIA FIELDSTONE (V.O.)
 Good. How long ago did your
 wife die?

31 INT. HOUSEBOAT - NIGHT

31

SAM
 It's been about a year and a
 half.

DR. MARCIA FIELDSTONE (V.O.)
 Have you had any relationships
 since?

SAM
 No.

Sam is very uncomfortable about this --

DR. MARCIA FIELDSTONE (V.O.)
 Why not?

SAM
 Look, Doctor, I don't want to
 be rude, but --

DR. MARCIA FIELDSTONE (V.O.)
 And I don't want to invade your
 privacy --

32 INT. CAR - NIGHT

ANNIE
Sure you do.

SAM (V.O.)
(overlapping)
Sure you do --

Annie smiles.

SAM
Look, we had a tough time at first, but I think I'm holding my own as a dad, and Jonah and I will get along fine again as soon as I break his radio.

Annie laughs. So does Dr. Fieldstone.

33 INT. HOUSEBOAT - NIGHT

33

Jonah is smiling too.

DR. MARCIA FIELDSTONE (V.O.)
I have no doubt that you're a good dad. You can tell a lot from a person's voice. But something must be missing if Jonah feels that you're still under a cloud.

JONAH
Tell her how you don't sleep at night.

SAM
How do you know that?

Sam and Jonah both talk into their extensions, literally talking to each other on the phone within their own house, but also ON THE AIR.

JONAH
I can hear you walking around sometimes. At first I thought it was a robber. Go ahead, tell her, Dad.

SAM
I don't think I have to now.

Sam starts across the room towards Jonah, who starts toward him, both of them holding their phone receivers. On the wall in the dining area is a pine bench.

SAM
 Look, it's almost Christmas --
 (as the two of them sit
 down together on the
 bench)
 A kid needs a mother --

He puts an arm around Jonah.

34 INT. CAR - NIGHT

34

As Annie listens. She's softened considerably.

DR. MARCIA FIELDSTONE (V.O.)
 Could it be that you need
 someone just as much as Jonah
 does?

ANNIE
 Yes.

Annie catches herself, covers her mouth in
 embarrassment.

ANNIE
 I'm losing my mind.

34A EXT. HIGHWAY - NIGHT

34A

As Annie makes a turn off the beltway into a rest stop.

DR. MARCIA FIELDSTONE (V.O.)
 We've been talking to -- well,
 let's just call him Sleepless
 in Seattle, and we'll be right
 back after this break with
 listener response, your
 response, to the things we've
 been discussing. The number to
 call is ..

35 INT. BALDWIN HOUSE -

35

SAM
 What's she talking about?

JONAH
 This is where other people get
 to call in and dump on what you
 said.

We hear the beginning of a commercial.

36 INT. TRUCK STOP RESTAURANT - NIGHT

Annie walks in, anxious to break the spell of her radio reverie. She goes to the counter to order some coffee. There's a commercial on the radio. The counter WAITRESS LORETTA is talking to the customers -- who include a TRUCK DRIVER at a booth. HARRIET, a short-order-cook, is visible through an open window to the kitchen.

LORETTA

I'll bet he's tall, with a cute butt.

HARRIET

I'll bet he hasn't shaved in a week. I'll bet he stinks.

LORETTA

Shut up, Harriet.
(to Annie)
What'll it be?

ANNIE

Coffee, please. Black. To go.

LORETTA

Maybe I should hustle myself out to Seattle. Give him a little present for New Year's Eve.

HARRIET

You can go there if you want but don't open his refrigerator. They don't cover anything when they put it in the fridge. They just stick it in and leave it there til it walks out by itself.

LORETTA

Harriet, ever since you divorced your last husband, you've been no fun. I'm looking, and this guy pops my tarts.

TRUCK DRIVER

Come on, Loretta, you're going to have to jump-start this guy. His battery's dead. And look at me. Mister Ever-Ready. Every six minutes, another charge.

LORETTA
I'm looking for someone
sensitive.

ANNIE
Come on, nobody wants a guy
who's sensitive on the radio.

DR. MARCIA FIELDSTONE (V.O.)
Let's take a call before we get
back to Sleepless. Knoxville,
Tennessee, you're on.

SWEET SOUTHERN VOICE
Yes, I would just like to know
where I could get this man's
address?

LORETTA
(to the radio)
Honey, get on line.

37 EXT. DINER - NIGHT 37

As Annie gets into her car.

38 EXT. WASHINGTON, D.C. STREET - NIGHT 38

Annie driving toward the house where Walter's parents
live.

DR. MARCIA FIELDSTONE (V.O.)
Do you think there's somebody
out there you could love as
much as your wife? Maybe even
more?

SAM (V.O.)
It's hard to imagine.

39 And cut back and forth between the car and the 39
houseboat. Sam and Jonah are still on the bench, but
Jonah has fallen asleep in Sam's lap. Sam is stroking
the boy's hair.

DR. MARCIA FIELDSTONE (V.O.)
What are you going to do, Sam?

SAM
I don't know. When I met my
wife, it was so clear. I just
knew.

Annie is listening now.

DR. MARCIA FIELDSTONE (V.O.)
What was it that made you know?

SAM
I don't think I could really
describe it.

DR. MARCIA FIELDSTONE (V.O.)
Why not?

SAM
And if I could describe it, it
probably wouldn't be on a radio
show.

(he laughs to himself)
But what the hell. It's not
one specific thing. It's more
of a feeling.

(continued)

40 Annie coasts to a stop outside a handsome mansion in
Washington, D.C., the motor running. She's hooked now,
she's not getting out of the car until she's heard it
all.

40

SAM
You touch her for the first
time, and suddenly ... you're
home. It's almost like ...

ANNIE
Magic.

SAM
Magic.

CLOSER ON ANNIE

realizing she has just said this. Realizing that it
must mean something but not knowing what.

SHE'S CRYING.

DR. MARCIA FIELDSTONE (V.O.)
Well, it's time to wrap up,
folks --

A FIGURE appears at the passenger side window, which
Annie doesn't notice. She's wiping the tears away with
her hand.

DR. MARCIA FIELDSTONE (V.O.)
We hope you'll call again soon.

The figure TAPS on the window --

WALTER
(muffled, outside car)
Annie?

DR. MARCIA FIELDSTONE (V.O.)
... and let us know how it's
going.

-- and taps again.

WALTER
Annie?

She turns. He's pointing at the locked door. She searches for the button. Finally finds it so that Walter can open the door.

ANNIE
I'm sorry, Walter. I just heard the most amazing thing on the radio.

They start toward the front door, Walter and Annie carrying presents, an overnight bag of Annie's.

ANNIE
People call up these shows and you can't believe the stuff they say. It's the end of privacy as we know it, this country is just one big global village with everyone out there going blah blah blah --

As they enter the house, we hear Silent Night and we see a Christmas tree, glittering with lights.

CUT TO:

41 A CHRISTMAS TREE GLITTERING WITH LIGHTS

41

as we pull back to reveal:

INT. HOUSEBOAT - EARLY MORNING

As Jonah opens his presents under the tree and we cut from gift to gift:

A BROOKS ROBINSON BASEBALL GLOVE which Jonah loves and which he puts on his hand and keeps on while continuing to open:

A TIE which mystifies him, but he hangs it around his neck.

A PLAID SHIRT.

A MAP OF THE UNITED STATES -- the kind that's used in schoolrooms that pulls down from a roller.

And now Sam brings out a long narrow present from behind the door and Jonah opens

A NEW FISHING ROD

42 EXT. HOUSEBOAT - DAY

42

As Jonah poses with all his Christmas presents -- his tie hanging around his neck over his bathrobe and new plaid shirt, his baseball glove, fishing rod -- as Sam takes his picture.

43 INT. HOUSEBOAT - DAY (OR POSSIBLY EXT. DECK HOUSEBOAT)

43

Sam opens his present from Jonah, which is something he made in woodworking class.

SAM

The holes are perfect --
beautiful, identical, smooth --
and they are for something
really amazing I feel it in my
bones --

JONAH

It's a spice rack.

SAM

We desperately need a spice
rack. Desperately.

CUT TO:

44 INT. KITCHEN OF HOUSEBOAT - DAY

44

SAM

And we desperately need spices.

Where Sam is putting the spices they have -- pepper, salt, paprika and oregano -- into the spice rack, which has room for at least twenty more. Jonah is methodically making pancakes.

JONAH

Dad? About last night?

SAM

It's never happening again.
Right?

JONAH

Right.

There's a knock on the door.

SAM

Then it never happened.

Sam goes to answer the door.

TWO YOUNG WOMEN are standing there. Both are wearing quite a lot of Spandex. One of them is named LULU. It says so on her jacket. The other is JOBETH.

SAM

Hi.

LULU

Hi. Sam?

SAM

Yes?

LULU

(looking in and seeing
Jonah)

You must be Jonah.

Jonah nods.

LULU

(to her friend)

See. I told you. Sam and
Jonah. I'm Lulu. This is
Jobeth.

(continued)

Jobeth nods, and continues to nod as Lulu talks.

LULU

We live two piers over, don't
we? Number 12, right? We're
having like a really neat open
house today from like four to
whenever if you care to stop
by.

SAM

Thanks, but ... we've got
plans.

LULU

Well, here's the number. If
(MORE)

LULU (CONT'D)
 you ever find yourself
 sleepless, give us a call. We
 also ... do babysitting.

She winks. Jobeth nods.

Sam nods.

Lulu waves goodbye and and she and Jobeth sashay off
 down the dock.

Jonah closes the door and turns to Sam.

JONAH

Not.

SAM

My feelings exactly.

44A EXT. LAKE UNION MARINA - EARLY MORNING

44A

Jonah and Sam are fishing off a dingy.

SAM

How many people do you think
 heard that thing last night?

JONAH

It plays in 50 states.

SAM

What?!

JONAH

Nobody else is going to know it
 was us.

SAM

You're right.
 (after a beat)
 You better hope so.

45 EXT. BALTIMORE SUN - MORNING

45

46 INT. LIFESTYLE SECTION - DAY

46

A large open newsroom-type space with REPORTERS at
 computers. Around the perimeter are glass-partitioned
 offices and meeting rooms. Inside one of the offices is
 BECKY, the Lifestyle editor of the Sun. She's at a
 table with Annie, now a reporter for the section, and
 two other colleagues -- KEITH and WYATT. Wyatt is
 playing Gameboy.

KEITH

This man sells the greatest soup you've ever eaten, there's a line around the block, and he is I am not kidding the meanest man in America.

(beat)

I feel strongly about this, Becky. This is not just about soup.

BECKY

Do it. What else?

WYATT

New Year's Eve. Please don't make me write it.

Becky looks at Wyatt, notices the Gameboy.

BECKY

Wyatt. I do not mean to remind you of your mother, but if you don't put that game away, no TV for a week.

WYATT

(pushing it to the center of the table)

Would someone lock this up, don't tell me where.

Becky is riffling through some papers on the table, among which are some tearsheets from the Associated Press wire.

BECKY

Listen to this. Phone service in the greater Chicago area was tied up for two hours Christmas Eve because some kid called a phone-in show to get a wife for his father. Two thousand women called in for the number.

KEITH

Jesus.

ANNIE

I heard it. This kid calls up and says my dad needs a wife and I'm talking to myself in the car saying, this is

(MORE)

ANNIE (CONT'D)

completely disgusting, you're taking advantage of a child, and then the father gets on and this shrinkette says, do you want to talk about it? and he's says no as a matter of fact I don't, and I am saying, bravo! right on! don't talk to her, it's none of her business --

(she's completely into this story now)

-- and then suddenly, for no reason at all, he's talking about how much he loved his wife, and how he just --

(she snaps her fingers)

fell in love with her and I am crying. Me. A tear is actually rolling down my face. It was like what happens when I watch those phone company ads. I don't have to see the whole ad, I just have to see the part where the daughter gives her mother a refrigerator with a big red bow on it, have you seen that one?

Everyone looks at her. Apparently she's finished.

BECKY

You should write something about this.

ANNIE

About what?

BECKY

Whatever it is.

KEITH

(waving the AP story)

What it is is, there are a lot of desperate women out there looking for love.

WYATT

Especially over a certain age.

Annie is looking at them. This isn't what she was talking about at all, although she isn't quite sure what she was talking about.

KEITH

It is easier to be killed by a terrorist after the age of 40 than it is to get married --

ANNIE

That is not true. That statistic is not true.

BECKY

It's not true, but it feels true.

ANNIE

There's practically a whole book about how that statistic is not true --

WYATT

Calm down. You brought it up--

ANNIE

(sharply)
I did not, Wyatt.

A beat, everyone pauses. Things are a little out of hand.

BECKY

So where were we?

WYATT

New Year's Eve. I'll do it, okay?

BECKY

Okay.

ANNIE

If someone is a widower, why do they say he was widowed? Why don't they say he was widowed?

Everyone looks at her strangely.

ANNIE

I was just wondering.

47 EXT. BALTIMORE STREET - DAY

Annie walking purposefully, followed by Becky, hurrying to catch up.

47

BECKY
What was that about up there?

ANNIE
What was what?

BECKY
What's with you?

ANNIE
Nothing's with me.

48 INT. BALTIMORE RESTAURANT - DAY

48

Becky and Annie are having lunch.

BECKY
"Sleepless in Seattle"?

ANNIE
That's what she called him on
the show. Because he can't
sleep.

BECKY
And now 2000 women want his
number. The guy could be a a
crackhead, a psychopath, a
flasher, a junkie, a
transvestite, a chain-saw
murderer, or someone really
sick, like Rick.

ANNIE
Actually, he sounded nice.

BECKY
(eyebrows up)
Oh? Oh really? Now we're
getting down to it.

ANNIE
Not.

She reaches down for her purse.

49 INT/EXT. REMODEL HOUSE - DAY

49

A hand reaching down to pick something up -- the Seattle
newspaper, and

PULL BACK TO REVEAL:

Sam carrying the paper down/up the stairs to an old house that's being renovated. Jonah, who is playing Gameboy, is walking along with him. WORKMEN are active everywhere. Dry wall going up, cabinets being installed, tile being set.

One of Sam's partners, BOB LANGMAN, is walking with him, and JAY MATTHEWS, the on-site supervisor, is waiting for them in an unfinished doorframe. Bob is hefty, older, always eating something dietetic. Jay is younger and always wears as little as possible, even in cold weather.

BOB LANGMAN

Now she wants a circular stairwell off the den.

JAY

(to Jonah, in b.g.)
Punch me, punch me right here.
(points to his stomach;
Jonah punches)

JAY

And she wants the Sub-Zero with the side-by-side doors --

BOB

Which means --

SAM

The cabinets have to be redone
--

They all nod at each other. The woman has been a nightmare.

BOB

So we thought --

JAY

Since you're on the make again
--

Sam looks at Jonah --

SAM

Great. This is great. The whole town knows. Just out of curiosity, how do you two know?

BOB

Grace heard it.

SAM

Grace the dispatcher. Great.

BOB

The point is, take the client out to dinner and ask her to marry you and then maybe we won't have to redo the kitchen cabinets.

SAM

Why me? What about Jay?

JAY

Hey, my plate is full.

SAM

Well, okay. What's the big deal? If she'll forget the new fireplace, I'll marry her. Just point me in the right direction.

JONAH

Dad, I don't know about this one --

SAM

Oh, you're changing your mind -

JONAH

No I'm not but --

SAM

What's the matter with this one? Wouldn't you like to have Imelda Marcos as your mother?

JONAH

Dad --

Sam cuffs him good-naturedly.

SAM

We better take the measurements for the new cabinets.

50

He walks away past some workmen, ladders, etc. and starts checking the cross-beams in the ceiling over in another area of the site. Bob follows after him. Jay tosses Jonah a hammer and they start knocking nails into the wall.

50

BOB

Sam, if you're not doing anything New Year's -- obviously you're not doing anything New Year's -- we're having some people over, all of them married, not one even remotely interested in playing around. Does that sound great or what?

(wistfully)

I can't think of the last time I was at a party when anything actually happened.

SAM

Thanks but I'll pass. It's kind of a big night. I don't like to leave Jonah alone.

CUT TO:

SHOT OF A HOUSEBOAT BEING TOWED BY A TUG DOWN THE RIVER (OR A SEAPLANE LANDING) - TWILIGHT

51 EXT. HOUSEBOAT - TWILIGHT 51

Jonah watching it. Sam visible in the distance in the kitchen.

52 INT. KITCHEN - TWILIGHT 52

As Sam is busy installing the spice rack. He marks the wall, hammers in the nails, etc.

SAM

(as he starts putting new spices into the rack, in alphabetical order)

Does red pepper go under R or P?

JONAH

P.

(beat)

Dad?

SAM

(absently)

What?

JONAH

I forgot to mention. Jed called --

SAM

Just out of curiosity, do you have any friends whose names don't begin with a J? I feel like it was a failure of the imagination on our part naming you Jonah.

(looking at the spices)

What is marjoram? Does anyone know?

JONAH

Jed is having a slumber party New Year's Eve and he invited me.

A beat.

SAM

Fine. Fine.

JONAH

So I can go.

SAM

Sure.

(almost done with the spices)

Looking good.

JONAH

Shouldn't you have used a toggle bolt?

SAM

I think I know how to hang a spice rack.

He puts in the last spice.

They stand back to admire it. A beat. The rack falls off the wall.

The rack itself doesn't break, but about six of the glass jars of spices break.

There's paprika and thyme and curry powder, etc. all over the floor along with shards of glass.

SAM

God fucking dammit! Shit!
Fuck. Piss.

Jonah bursts into tears.

SAM
 (still angry)
 I'm sorry.
 (softening)
 I'm sorry.

He picks up Jonah and holds him.

SAM
 I'm sorry. I'm just --

JONAH
 Stressed.

SAM
 Right. I'm sorry, Jonah, I'm
 sorry.

And he holds Jonah as Jonah calms down. Sam closes his eyes tight.

53 INT. A TELEVISION SET OF NEW YEAR'S EVE ON TIMES SQUARE 53

And pull back to reveal:

INT. HOUSEBOAT - NIGHT

Sam, alone, watching the ball drop. He's got a bag of Doritos and a beer.

A VOICE
 Can I have half your beer?

SAM
 Sure.

It's Maggie.

She takes his bottle of beer and pours half of it into a glass.

MAGGIE
 What did I used to say? Here's
 looking at you? Here's mud in
 your eye?

SAM
 Here's to us. You used to say
 here's to us.
 (he looks at her and
 his eyes well with
 tears)
 Oh babe. I miss you so much it
 hurts.

He reaches out for her. She's gone.

And we hear the television set now counting down to midnight in New York.

CUT TO:

54 INT. NEW YEAR'S EVE PARTY IN BALTIMORE - NIGHT 54

The same television show counting down to midnight.

Champagne corks popping, etc.

And we see Walter and Annie.

WALTER
Happy New Year, darling.

ANNIE
Happy New Year.

They start to dance.

WALTER
I was thinking, I have to go up to Boston for the AAP convention and then visit Winston-Hughes about switching over our computers. Why don't we meet in New York for Valentine's Day weekend?

ANNIE
Walter, I'd love to --

WALTER
We'll stay at the Plaza --

ANNIE
Go for a walk in Central Park -

WALTER
Go to the Symphony --

A beat.

ANNIE
We will?
(beat)
The Symphony?
(beat)
Okay.

(MORE)

ANNIE (CONT'D)

(beat)

I'll take you to the Russian
Tea Room for pelmeni.

WALTER

What is it?

ANNIE

It's delicious, trust me.

WALTER

Does it have wheat in it?

ANNIE

I don't think so.

They go on dancing. It's one of those parties where everyone looks so happy and so in love. Annie, however, looks thoughtful.

55 EXT. MARINA PARKING AREA - DAY

Sam gets out of his car and starts down the dock toward his houseboat. He's carrying a bag of groceries.

In the parking lot is a U.S. MAIL TRUCK.

56 EXT. HOUSEBOAT - DAY

Sam approaches his boat and a puzzled look comes over his face.

A MAILMAN with a sack of mail is standing outside the front door of the houseboat. Jonah is signing a receipt for the mail.

JONAH

Look at this, Dad. They're all
for you --

Sam picks up an envelope and looks at it. It's addressed to Sleepless in Seattle c/o Dr. Marcia Fieldstone, Radio Station KWRS in Chicago. He's stunned. As he signs the receipt:

MAILMAN

If you're having trouble
sleeping, you might want to try
drinking a glass of water from
the other side.

JONAH

I thought that was for hiccups.

MAILMAN

Does it work for hiccups?

JONAH

For hiccups, a spoonful of sugar, you hold it in your mouth for a minute.

MAILMAN

Really?

The mailman starts back toward the mail truck.

Sam and Jonah start toward the door.

57 INT. HOUSEBOAT - NIGHT

57

Sam is in the kitchen making dinner. Jonah is sitting at the table, reading the letters from the stack they found by the door.

SAM

Just out of curiosity, how did they get our address?

JONAH

They called and asked for it.

(reading)

"Dear Sleepless in Seattle. You are the most attractive man I've ever laid ears on."

Jonah rolls his eyes, tosses the letter into a pile of rejects, opens another.

SAM

How did they get our phone number?

JONAH

You have to give them your phone number or they won't let you go on the air.

(continued)

Sam nods as if this makes perfect sense.

JONAH

(reading)

"Dear Sleepless in Seattle: I am an SWF" --

(to Sam)

What is that?

SAM

Thank God. Something you don't know. It's a single white female.

JONAH

This is no good. She's looking for someone French. Or Greek.

(puzzled, he throws the letter into the reject pile, opens another)

"Dear Sleepless in Seattle: I live in Tulsa." Where is that?

--

SAM

Oklahoma. Do you know where that is?

JONAH

Somewhere in the middle.

SAM

I'm not going to think about what they're not teaching you in school. I am not going to think about it.

(beat)

Generally speaking I think we should rule out people who don't live somewhere near here

--

JONAH

She's willing to fly anywhere.

As Jonah hands Sam the picture.

SAM

She looks like my third grade teacher. I hated my third grade teacher. Hold it! Wait a minute! She is my third grade teacher!

JONAH

Dad, you're not taking this seriously.

SAM

This is not how you do it.

(referring to the hamburger)

You want this on an English muffin or a bun?

JONAH

English muffin. How do you do it?

SAM

You see someone you like, you get a feeling about them, you ask them if they want to have a drink or --

JONAH

-- a slice of pizza --

SAM

But not dinner necessarily on the first date because by the time you're halfway through dinner you might be sorry you asked them to dinner whereas if it's just a drink, if you like them you can always ask them for dinner but if you don't you can go home if you see what I mean.

(beat)

I wonder if it still works this way.

JONAH

It doesn't. They ask you.

SAM

I'm starting to notice that.

58 INT. ANNIE'S BEDROOM - NIGHT

58

Annie and Walter are making love.

JONAH (V.O.)

If you get a new wife, I guess you'll have sex with her, huh?

SAM (V.O.)

What do you think?

JONAH (V.O.)

Will she scratch up your back?

SAM (V.O.)

What?

59 JONAH'S BEDROOM - NIGHT

59

As Sam puts Jonah to sleep. Jonah is holding his teddy bear while this conversation concludes.

JONAH

In the movies women are always
scratching up guy's back and
screaming and stuff. When
they're having sex.

SAM

Whose show was this on?

JONAH

Jed's got cable.

SAM

Go to sleep.

He kisses him goodnight.

JONAH

Kiss Howard.

(he holds out the teddy
bear)

SAM

G'night, Howard.

60 INT. ANNIE'S BEDROOM - NIGHT

60

Annie and Walter have just finished making love.

Walter falling asleep.

Annie lying in bed, with her eyes open.

She starts to get out of bed. Puts on a robe.

61 INT. STAIRWAY - HOUSE

61

As Annie comes downstairs in a bathrobe.

She opens the door to the street.

62 EXT. STREET - NIGHT

62

As Annie starts to run down the street.

CLOSEUP ON: ANNIE, RUNNING

And now we widen out to see a misty highway she's
running down.

Past a sign saying: Seattle Approximately 3000 miles.

Past another sign: Your nerves are shot

And another: Your feet are cold

And another: Will you find love

And another: Before you're old?

And another: Burma Shave

63 And Annie continues to run, and now we see she's running across a map of the United States -- it's a little like the one we saw in the beginning of the movie -- it's like the famous map of the United States by Saul Steinberg, but instead of being about New York, this one is about Seattle. 63

64 In the distance, at the very edge of the map, we see two indistinct figures -- a man and a young boy. They start to wave at her, very slowly. 64

Annie's eyes widen.

CUT TO:

65 INT. ANNIE'S BEDROOM - NIGHT 65

Annie in bed, eyes open. Walter fast asleep.

She gets out of bed, puts on her robe (just as she did in the dream sequence).

66 INT. STAIRWELL - NIGHT 66

As Annie comes down the stairs.

67 INT. KITCHEN - HOUSE 67

She turns the light on.

Opens the refrigerator.

Closes it.

Opens it again. Takes out some milk.

Sits down at the kitchen table with a bowl, corn flakes, banana. She's about to assemble it when:

She sees:

THE RADIO

She stands up, turns it on to the station Dr. Marcia Fieldstone is on. She sits back down with her corn flakes.

ANNOUNCER (V.O.)

Up next, "You and Your Emotions" with Dr. Marcia Fieldstone, clinical psychologist and the best friend you never had.

(the teaser continues)

WOMAN'S VOICE (V.O.)

He says he doesn't love me any more.

DR. FIELDSTONE (V.O.)

Why do you want to be with someone who doesn't love you?

ANOTHER WOMAN'S VOICE (V.O.)

Every time I come close to orgasm he stops and goes to make himself a sandwich --

DR. MARCIA FIELDSTONE (V.O.)

Why don't you make him a sandwich beforehand?

SAM'S VOICE (V.O.)

When I met my wife, it was so clear. I just knew.

Annie starts at hearing Sam's voice.

DR. MARCIA FIELDSTONE (V.O.)

What was it that made you know?

SAM'S VOICE (V.O.)

I don't think I could really describe it.

DR. MARCIA FIELDSTONE (V.O.)

Why not?

SAM'S VOICE (V.O.)

And if I could describe it, it probably wouldn't be on a radio show.

(he laughs to himself)

But what the hell. It's not one specific thing. It's more of a feeling.

(continued)

You touch her for the first time, and suddenly ... you're home. It's almost like ... magic.

Annie closes her eyes.

ANNOUNCER (V.O.)

We'll be back after this
commercial with Dr. Marcia
Fieldstone.

68 EXT. BALTIMORE - PEABODY LIBRARY - DAY 68

We see Annie's car pull into a parking space outside the Peabody Library. Annie gets out of the car.

69 INT. LIBRARY - DAY 69

As Annie strides purposefully across the library and enters:

70 INT. ANNIE'S BROTHER TOM'S OFFICE - DAY 70

Annie bursts into Tom's office and walks over to his desk. He barely has time to look up.

ANNIE

I think I'm going crazy, Tom.
I really do. Are you happily
married?

TOM

(completely panicked by
the question)

What?

ANNIE

I mean, why did you get
married? Was it all fireworks
and trumpets and --

TOM

(regaining composure)

I got married because Betsy
said we had to break up or get
married. So we got married.

ANNIE

But when you met her, did you
believe she was the only person
for you? That in some
mystical, cosmic way, it was
fated?

TOM

Annie, when you meet someone
and you're attracted to them,
(MORE)

TOM (CONT'D)

it just means that your subconscious is attracted to their subconscious, subconsciously. So what we think of as chemistry is just two neuroses knowing that they are a perfect match.

ANNIE

I don't even know him. But I'm having all these fantasies about a man I've never met, who lives in Seattle.

TOM

It rains nine months of the year in Seattle.

ANNIE

I know, I know. I do not want to move to Seattle. But what I really don't want to do is end up always wondering what might have happened and knowing I could have done something. What do you think?

(Tom opens his mouth to say something, but before anything comes out, Annie fills the void)

It's just cold feet, isn't it? Everyone panics before they get married, didn't you?

TOM:

Yes, I did.

ANNIE

Thank you, Tom. I feel so much better just having blown this off.

and breezes out the door.

TOM

Any time.

71 INT. PEABODY LIBRARY - DAY

As Annie walks through it and pushes the door to exit.

71

72

EXT. A DOOR OPENING TO SEATTLE STREET - DAY

Sam and Jay walk out of the Arctic Building onto the street.

JAY

Sandy has a girlfriend, Glenda ... She's a weightlifter, but it's not like her neck is bigger than her head or anything --

SAM

I'm not asking you to set me up, Jay. That's not what I need your help for. I want to know what it's like out there.

JAY

And that's what I'm trying to tell you. What women are looking for, okay? Pecs and a cute butt.

SAM

You mean, like, "He has the cutest butt"? Where did I hear that recently?

JAY

Everywhere. You can't even turn on the news without hearing about how some babe thought some guy's butt was cute. Who the first babe to say this was I don't know, but it caught on.

73

INT. SEATTLE RESTAURANT - DAY

73

Sam and Jay at the counter. Out the window, we can see water.

JAY

When's the last time you were out there?

SAM

(trying to remember)
Seventy ... eight.

JAY

Well. Things are different.
(MORE)

JAY (CONT'D)

First, you have to be friends.
You have to like each other.
Then you neck. This can go on
for years. Then you have
tests. Then you get to do it
with a condom.

(beat)

The good news is, split the
check.

SAM

I don't think I could let a
woman pay for dinner.

JAY

Great. They'll have a parade
in your honor. You'll be Man
of the Year in Seattle
Magazine. Tira misu.

SAM

What's tira misu?

JAY

You'll find out.

SAM

What is it?

JAY

You'll see.

SAM

Some woman is going to want me
to do it to her and I'm not
going to know what it is.

JAY

You'll like it.

SAM

(grimly)

This is going to be tougher
than I thought.

74 EXT. HOUSEBOAT - EARLY EVENING

74

Sam coming home.

75 INT. HOUSEBOAT - EARLY EVENING

75

As he enters. It's very quiet. Too quiet.

SAM

Jonah?

No answer.

SAM

Jonah?

He starts to look concerned.

SAM

Jonah?

He goes down the hall to Jonah's room. The door is shut. He opens it.

Jonah is sitting on his bed listening to a tape. Earphones on. Next to him is a young girl named JESSICA.

SAM

Jonah?

Jonah takes off the earphones.

JONAH

Hi, Dad. Dad, this is Jessica.

SAM

It's nice to meet you, Jessica.

JONAH

Dad, this is amazing. If you play this backwards, it says "Paul is dead."

SAM

I know.

JONAH

How do you know?

Sam shrugs, turns to go back down the hall.

JONAH

Dad, could you close the door?

JESSICA

H and G.

(Sam looks back)

Hi and goodbye.

Sam closes the door to Jonah's room.

Hold on Sam.

SAM
 (to himself)
 Get a life.

He starts downstairs.

76 INT. HOUSEBOAT - CONTINUOUS 76

As Sam comes downstairs, goes into his office. Closes the door.

77 INT. SAM'S OFFICE AT HOME - CONTINUOUS 77

He goes to the phone. Looks up a number in the phone book. Picks up the phone and dials a number.

SAM
 Hi, Victoria?.... It's Sam Baldwin, I don't know if you remember me. Oh? Well, great. I was wondering if you wanted to have a drink... Friday, say... Dinner?... Sure, dinner would be fine. Sure. Dinner.

78 INT. AN UNFINISHED DINNER ON A PLATE IN ANNIE'S LIVING ROOM 78
 NIGHT

Annie is watching "An Affair to Remember" on television, tears pouring down her face. Cary Grant is saying: "Are you in love with him?" Deborah Kerr replies: "I'm not now."

She's sitting at the dining room table. A dozen pieces of paper litter the table. Annie's been unsuccessfully typing a letter on an old Underwood typewriter.

ANNIE
 Now those were the days when people knew how to be in love.

She takes a blast from the wine glass to her right. Becky leans in, refilling the glass. Annie begins to type and sob and look at the TV.

BECKY
 You're a basket case.

ANNIE
 (as she types)
 They knew it. Time, distance, nothing could separate them. Because they knew. It was right. It was real. It was
 ...

BECKY

... a movie.

(beat)

That's your problem. You don't want to be in love. You want to be in love in a movie.

(beat)

Read it to me.

ANNIE

(reading her letter)

"Dear Sleepless and Son...."

BECKY

It sounds like the name of a mattress store --

ANNIE

"I am not the sort of person who listens to call-in radio shows" --

Becky flops on the couch.

BECKY

And this woman is a writer! That's what everyone writes at the beginning of letters to strangers.

ANNIE

I know that. You think I don't know that? "I know that's a dumb way to begin, but it's the only way I can think of to convey what happened to me the other night when I heard the two of you on the radio. On the other hand, maybe I'm just losing my mind."

BECKY

You are. You're losing your mind. What about Walter?

ANNIE

I'm going to marry Walter. I just have to get this out of my system.

BECKY

Right.

ANNIE
I should say something in this
about magic.

BECKY
What?

ANNIE
I don't know. I mean, what if
I never meet him? What if this
man is my destiny and I never
meet him?

BECKY
Your destiny can be your doom.
Look at me and Rick.

ANNIE
(typing some more)
"I want to meet you..."

Cary Grant says: "How about the top of the Empire State
Building?"

BECKY
..."on top of the Empire State
Building at sunset on
Valentine's Day."

ANNIE
Good. Perfect. I'll be in New
York with Walter, I can squeeze
it in.

She types in Becky's idea.

Then she takes the piece of paper out of the typewriter,
smashes it into a ball and tosses it up in the air and
into Becky's lap.

BECKY
You want to hear about destiny?
If my husband hadn't gone on a
diet, which caused me to leave
him, I would never have been on
that flight to Miami, and met
Rick, and ended up having sex
in the bathroom of a 727 with
that nob you slide that says
"vacant-occupied, vacant-
occupied, vacant-occupied" --
(she shudders in
ecstasy, then pulls
herself together)

ANNIE

You never told me you left your husband because he went on a diet.

BECKY

(nods; after a beat)

He lost all the weight ... there.

ANNIE

That's impossible. A guy can't --

BECKY

Can too.

ANNIE

No.

BECKY

Yes.

ANNIE

And then you left him? He lost weight there and you left him?

BECKY

Plus he fell in love with a temp.

ANNIE

Listen to this, I love this part --

Deborah Kerr says: "It's now or never." And Cary Grant says: "We'd be fools to let happiness pass us by." Deborah Kerr: "Winter must be cold for those with no warm memories."

Becky and Annie with tears rolling down their faces.

BECKY

Men never get this movie.

ANNIE

I know.

BECKY
Do you think at the end of the
movie when she's in the
wheelchair they can still do
it?

ANNIE
I always wondered about that
too.

As Becky reaches for a Kleenex.

79 INT. JONAH'S BEDROOM

79

A Kleenex being pulled from a box. Sam is giving it to
Jonah, who's up. His hair is matted with perspiration.

SAM
It's okay, it's okay. I'm
here.

A beat while Jonah calms down.

JONAH
It was sinking.

SAM
What was?

JONAH
Our house. There was water
coming in all the windows.

SAM
(calm and definite)
You're worried we're going to
be all right. We're going to
be all right.

(Sam gives Jonah a
squeeze)
I remember sometimes you'd have
nightmares as a baby. Your mom
would hold you and rock you and
sing you a song.

JONAH
Bye bye blackbird.

SAM
Is that what she used to sing?

JONAH
I miss her.
(MORE)

JONAH (CONT'D)

(beat)

What do you think happens to
someone after they die?

SAM

I don't know.

JONAH

Like do you believe in heaven?

SAM

I never did. Or the whole idea
of an afterlife. But I don't
know any more. I have these
dreams about ...your mom... and
we have long talks about ...
about you, and how you are,
which she sort of knows but I
tell her anyway. So what is
that? It's sort of an
afterlife, isn't it?

JONAH

I'm starting to forget her.

SAM

I know. But she's here, Jonah.
Because I have you. And as
long as I have you, I have your
Mom.

Hold on the two of them as music begins. Bye Bye
Blackbird.

SAM

I ... uh ... have a date with
someone Friday night.

JONAH

Good.

A beat.

SAM

Did I ever tell you about the
time I ate a dog biscuit?

As Jonah cuddles closer MUSIC COMES UP AS WE PULL BACK
FROM THE BED AND...

CUT TO:

80 EXT. ANNIE'S TOWNHOUSE - LATE NIGHT 80

as MUSIC CONTINUES. Annie waves as Becky gets into her car and rides away. Annie turns to her doorway and stops. She can't go back in. She needs to walk and think. She crosses the street into a little neighborhood park. We can see the moon.

CUT TO:

81 EXT. SAM'S HOUSEBOAT - NIGHT 81

Sam comes out onto the porch. Flops down in his deck chair. The city lights in the background. Same moon. The MUSIC CONTINUES.

CUT TO:

82 EXT. PARK - NIGHT 82

Annie flops down on a child's swing set in the park. MUSIC CONTINUES.

CUT TO:

83 CLOSE ON SAM 83

84 CLOSE ON ANNIE 84

AND A LONG SHOT OF ANNIE IN THE SWING

As Walter pulls up into the parking space Becky pulled out of. Annie starts toward him.

85 A LONG SHOT OF SAM ON THE BACK OF THE BOAT 85

Make my bed and light the lights, I'll arrive late tonight, blackbird, bye bye.

FADE IN:

86 INT. BALTIMORE SUN - DAY 86

Annie on the phone at her desk.

ANNIE

Laurie, it's Annie. Fine, I'm fine. Listen, I'm doing an article on call-in radio shows. Do you know anyone who works for someone named Dr. Marcia Fieldstone....?

CUT TO:

Annie on the phone.

ANNIE

I'm a writer for the Baltimore Sun and I'm a friend of Laurie Johnson's. I'm doing a piece on how people handle bereavement and I understand that you had a caller the other night... I know you're not supposed to, but Laurie said you might, and I'll plug the show and everything --

(she winces in anticipation of a rejection, but then her face relaxes)

CUT TO:

Annie dialing Sam's telephone number.

JONAH (ON MACHINE)

This is Jonah Baldwin, we're not in right now but you can leave --

Annie hangs up.

ANNIE

Baldwin.

CUT TO:

Annie at her computer modem. She's dialing a number. We hear some beeps.

COMPUTER SCREEN

Directory. Enter password.

(Annie types:)

Ann Reed. BSun124.

(computer:)

Find.

(Annie types)

Samuel Baldwin.

(computer types)

216 Samuel Baldwins. Strike Y to printout or enter factors.

(Annie types)

Samuel Baldwin, Seattle.

(there's a pause)

Not found.

(Annie thinks for a moment, then types)

Samuel Baldwin, Jonah Baldwin.

(MORE)

COMPUTER SCREEN (CONT'D)

(a pause)

Samuel Baldwin, Jonah Baldwin
found. Strike Y to printout or
enter factors.

(Annie types Y)

And now on the computer screen, we see a funeral notice from the Chicago Tribune that reads: Baldwin, Margaret Abbott, beloved wife of Samuel, mother of Jonah, June 10, Funeral 10 a.m. Thursday, Church of the Heavenly Rest, 110 N. State, in lieu of flowers contributions should be sent to Chicago Horticultural Society. And then there's a citation: Chicago Tribune, June 12, 1989.

Annie types another entry:

ANNIE

(typing:)

Samuel Baldwin, Chicago.

(after a beat)

Four Samuel Baldwins. Strike Y
to printout.

(Annie strikes Y)

Samuel Baldwin, arrested for
grand larceny, 1961. Samuel
Baldwin, alderman, convicted of
accepting bribes, 1967. Samuel
J. Baldwin, architect, built
City Plaza.

(Annie presses Y)

CUT TO:

A PRINTOUT OF AN ARTICLE

that Annie's reading. There's a newspaper picture of Sam at the dedication of a building site. It's got that kind of grainy quality that things have when they've been transmitted, but you can make out Sam's basic good looks.

87 EXT. BO'S SECURITIES/WORLDWIDE - DAY

87

Annie coming down the street toward a storefront in downtown Baltimore across the street from the courthouse. Next door there's a bailbondsman, there are ambulance-chasing lawyers hanging out on the corner.

The sign on the door reads: "No job too small." "All major credit cards accepted." And then everything on the sign is translated into Spanish.

88 INT. BO'S SECURITIES - DAY

Detective Bo Wheedle, a former cop, sits at his desk listening to Annie. He has some papers.

ANNIE

I need to know about him because ... he's involved with my sister...

DET. WHEEDLE

Okay.

ANNIE

She has a pattern of getting involved with losers Once she almost ran away with a human cannonball from the circus.

DET. WHEEDLE

So you want a matrimonial, past wives, any kids --

ANNIE

No, I know that part --

DET. WHEEDLE

So you want a financial, is he a deadbeat, we can do a D&B --

ANNIE

No, no, no, it's more like, who is he, does he have a sense of humor, is he nice -- no forget nice, I've got nice --

DET. WHEEDLE

A sense of humor.

ANNIE

I'll tell you the truth, I heard this guy on a call-in radio show and I might not marry the person I should marry because I've become obsessed with him.

DET. WHEEDLE

Oh. Like Glenn Close in that movie.

ANNIE

No. Not remotely. I just want to find out about him.

DET. WHEEDLE
 You want a tail.
 (picking up the phone)
 I got a guy in Seattle --

89 INT. SAM'S HOUSEBOAT - NIGHT

89

Jonah is watching Geraldo with his babysitter, CLARISE, 17. Geraldo is talking to a heavily made-up, sexily-dressed WOMAN.

GERALDO
 So how long have you been a woman?

WOMAN
 (husky voice)
 About 2 weeks.

Sam is coming down the stairs.

CLARISE
 (to Jonah)
 Pssst!

Jonah hits the remote control and the channel changes to the Disney channel as Sam comes into the room, dressed for his date.

SAM
 Clarise, I'll be back by midnight I'm sure --

CLARISE
 Whenever.

Sam tosses Jonah a letter.

SAM
 This one's for both of us.

JONAH
 (reading from the envelope)
 Sleepless and Son.
 (reading the postmark)
 Baltimore.

He starts to open the letter.

SAM
 I left the number of the restaurant I'll be at if there's any emergency.

CLARISE

Fine.

SAM

(to Jonah)

How do I look?

JONAH

(absently)

Great.

SAM

(looks in mirror)

I look stupid. I look stupid,
don't I. I look like I'm
trying too hard. I was going
to get a haircut but then I
thought I'd look like I just
got a haircut.

(checks his teeth,
peers up his nose)

JONAH

(reading the letter)

This is a good letter, Dad.

SAM

(checks his fly, looks
down at his feet)

The heels on these shoes are
very large. Why have I never
noticed this? The heels on
these shoes are grotesque.

JONAH

Her name is Annie. Annie Reed.

SAM

Now I'm late. Bye.

He starts toward the door.

JONAH

Listen to this --

SAM

Not now, Jonah --

JONAH

Just this one part, okay? --

(reading)

"I have been an excellent
third-baseman for as long as I

(MORE)

JONAH (CONT'D)
 or anyone else can remember,
 and I guarantee you will not
 get one past me" --

SAM
 Jonah, I'm leaving --

JONAH
 WAIT!!!
 (Sam stops, amazed at
 Jonah's vehemence;
 Jonah continues
 reading)
 -- "and while we're on the
 subject, let's just say right
 now that Brooks Robinson was
 the best third baseman ever.
 It's important that you agree
 with me on that because I'm
 from Baltimore." Dad, she
 thinks Brooks Robinson is the
 greatest.

Sam goes out the door with Jonah behind him, waving the
 letter.

90 EXT. HOUSEBOAT - NIGHT

90

JONAH
 Dad!

SAM
 Everyone thinks Brooks Robinson
 is the greatest.

JONAH
 It's a sign.

SAM
 Oh right.

Sam stops, takes Jonah by the hand and takes him back
 into the house.

SAM
 Come here. I want to show you
 something.

91 INT. HOUSE - NIGHT

91

As Sam pulls down the map of the United States, which is
 hanging over one of the kitchen windows and stands Jonah
 in front of it.

SAM

Here is Seattle
 (moves his finger
 across the country)
 And here is Baltimore. Case
 closed.
 (he pulls the map and
 it snaps back up)

JONAH

She doesn't want us to go to
 Baltimore. She wants to meet
 us in New York City on
 Valentine's Day. On top of the
 Empire State Building.

SAM

Perfect. We'll be there.

Sam goes out the door. Jonah just looks down at his
 letter, his hopes on hold. Clarise switches the TV back
 to Geraldo.

92 INT. RESTAURANT - NIGHT

92

Sam sits at a table. Nursing a beer. A little nervous.
 He looks up and spots:

VICTORIA

walking into the place. She's attractive. She waves
 and smiles and sits down, orders a white wine spritzer
 from the maitre d'.

After a beat.

SAM

Hi.

VICTORIA

Hi.

An awkward pause.

SAM

You look good.

VICTORIA

You look good yourself.

Another pause.

VICTORIA

I thought you were never going
 to call me.

SAM
You did?

VICTORIA
I really wanted you to call me,
and I thought you were never
going to --

SAM
You could have called me --

VICTORIA
No way. No way I was going to
be the first woman you went out
with after ...

(she gestures
helplessly)
There is no percentage
whatsoever in being the first
woman anyone goes out with
after...

SAM
You are the first woman I'm
going out with.

VICTORIA
Oh.

SAM
So whaddya say? I'll get the
check, and I'll call you in
eight months.

Victoria laughs far too enthusiastically.

VICTORIA
Oh, you are funny --

We hear a CLICK as the image FREEZES.

CUT TO:

93 SEATTLE DETECTIVE

93

sitting at a table across the room, having just taken
the picture of Sam we saw frozen, with a miniature
camera. In QUICK CUTS we see a progression of later
photographs:

94 SAM AND VICTORIA SIMPLY TALKING

94

95 SAM HOLDING HIS FORK ACROSS THE TABLE TO GIVE VICTORIA A B⁵⁰
HIS SALMON.

96 SAM AND VICTORIA SHARING A LAUGH 96

CUT TO:

97 INT. BALTIMORE MARKET - DAY 97

Lots and lots of fish stalls with crabs, etc. Annie is walking with Det. Wheedle toward a table you stand at near the clam bar.

ANNIE

Tell me he's living in squalor.
Tell me everything he has is
being repossessed, including
his filthy, dented mobile home.

WHEEDLE

He's got a houseboat.

ANNIE

I hate boats.

WHEEDLE

It sounds nice.

ANNIE

Boats. You go out in them.
You come back in them. I hate
them.

WHEEDLE

Houseboats don't go anywhere.

ANNIE

Boats. All anyone talks about
is the wind. Is it up, is it
down. I can't live with a man
who only talks about the wind.

WHEEDLE

It's not a boat boat. It's
really a house.

ANNIE

But it's on the water.

WHEEDLE

It's on this lake right in the
middle of Seattle.

(beat)

It rains nine months of the
year in Seattle.

ANNIE

I hope I don't have to pay for that piece of information.

WHEEDLE

No, that's free. He's an architect. Used to do big high-profile projects. He scaled it all back when his wife died. Now he remodels people's homes. He works in a small firm, makes a good living.

He shows her a good picture of him.

ANNIE

He's real.

She goes to the next shot. Sees a picture of Sam and Victoria in the restaurant, although all we see of Victoria is her back and mane of blond hair.

Hold on Annie's face.

98 INT. SEATTLE MARKETPLACE

98

With its stalls of king crab, but otherwise almost identical in design to the Baltimore marketplace.

Sam and Jonah walk past the fish stand, Sam looking around, slightly distracted.

JONAH

I figure we could go to New York, catch the Knicks, and since we'd be there anyway, obviously we'd go to the Empire State Building --

SAM

There she is.

As Victoria comes toward them, with a bag full of groceries.

JONAH

Why is she bringing that bag?

SAM

She's going to cook something for us.

VICTORIA

Hi, Sam. And let me guess --
you must be Jonah.

JONAH

Hi.

(back to the subject)
We should book now because we
can get an excursion fare.
Jessica's parents are travel
agents and --

SAM

Not now, Jonah.

99 INT. HOUSEBOAT - LATER

99

Sam, Jonah and Victoria are at the dining room table,
finishing the dinner that Victoria cooked.

SAM

We can't finish the job. She's
on her sixth painter, now she's
thinking maybe she wants the
fireplace rebricked --

VICTORIA

I know her pretty well. Maybe
I could call her --

SAM

I've already solved it. I've
hired a hit man.

Victoria laughs a little too hard.

VICTORIA

Oh that is so funny, you are so
funny.

Sam smiles. Jonah is appalled.

SAM

Every time she wants to change
something, she talks in this
little baby voice --
(in a little baby
voice)
"Couldn't you just move the
stairway a teeny tiny bit?" --

Victoria almost dies laughing. Jonah's eyes narrow to
slits.

JONAH
Do you like baseball?

VICTORIA
Yes I do. In fact, my firm has
box seats for the Mariners.
Why don't we all go next week?

JONAH
What about camping?

VICTORIA
What about it?

JONAH
Do you like it?

VICTORIA
I went camping once.
(to Sam)
I love to brush my teeth in a
brook and floss with a weed.

JONAH
We ought to start camping
again, Dad.

SAM
Okay, tiger. Time for bed.

JONAH
It's only ten o'clock.

SAM
(a little edgy)
Jonah!

JONAH
Okay.

SAM
Thank Victoria for dinner.

JONAH
Thanks for dinner. I never saw
anybody cook potatoes that way.

VICTORIA
(gracious)
I'm glad you liked it. Good
night, Jonah.

They watch as Jonah pads down the hallway.

100 EXT. SAM'S HOUSEBOAT - REAR DECK - ON SAM & VICTORIA

They're standing at the rail, talking.

101 INT. HOUSEBOAT - NIGHT

Jonah has snuck downstairs and is peeking out the window at them.

Victoria runs her finger down Sam's arm.

Jonah is horrified.

He dashes over to the phone and begins to dial.

102 INT. ANNIE'S BEDROOM - NIGHT

A sleeping Annie and Walter are startled awake by the ringing of her phone.

ANNIE

(groggy)

Hello.

BECKY

(through filter)

Turn on your radio!

ANNIE

What?

BECKY

(through filter)

The kid is on. You've got me listening to this garbage. Go on, turn it on.

WALTER

Who is it?

ANNIE

Oh it's just Becky, she's having trouble with Rick again.

(into phone)

Hold on Becky, I'm going downstairs.

She puts the phone on hold and gets out of bed. [omit 103,104]

105 INT. KITCHEN - NIGHT

As Annie comes in and turns on the radio and picks up the phone.

JONAH (V.O.)
This is a complete disaster. I
wanted him to find a wife, but
he's got the wrong one --

ANNIE
How am I going to explain this
to Walter?

BECKY (V.O.)
Shhhh, listen to this --

Annie takes the portable radio and the telephone
receiver, opens the broom closet and closes herself
inside.

DR. MARCIA FIELDSTONE (V.O.)
Shouldn't your father be the
judge of whether she's right or
wrong?

106 ON JONAH

sneaking glances out at Sam and Victoria as he talks.
Victoria puts her arms around Sam's waist and clasps
them behind him.

JONAH
Please, please don't make me
sick. He's not sane enough to
judge anything. She's a ho.

107 ON THE OUTSIDE OF THE BROOM CLOSET, WITH THE TELEPHONE CORD LEADING INTO IT. 107

JONAH (V.O., MUFFLED SLIGHTLY)
My dad's been captured by a ho.

108 Suddenly Sam happens to look over to the window. Jonah ducks down behind the desk before Sam sees him. 108

EXT. HOUSEBOAT - NIGHT

Victoria notices Sam glancing back at the house, aware
that he's concerned about Jonah seeing them.

VICTORIA
Is he there?

SAM
(turning back)
No.

(MORE)

SAM (CONT'D)

(beat)

After he was born, every time we started to make love, he would cry. He had an uncanny sense of timing. We really shouldn't do anything here anyway.

VICTORIA

Absolutely. Right.

And she moves in to kiss him.

109 ON JONAH

109

Jonah peeks up over the top of the desk to check if the coast is clear and is sickened to see them locked in a kiss.

JONAH

Oh God, it's major. He's kissing her on the lips. I have to stop this.

110 ON BROOM CLOSET

110

ANNIE

(muffled)

Come on, Jonah --

BECKY (V.O.)

Do something --

111 ON JONAH

111

DR. MARCIA FIELDSTONE (V.O.)

Jonah, you can't butt in here.

JONAH

Yes I can.

He hangs up the phone and SCREAMS.

CUT TO:

112 ANNIE AS THE BROOM CLOSET DOOR OPENS

112

She SCREAMS.

It's Walter.

WALTER
Miss Scarlett. In the broom closet. With the radio.

ANNIE
(to Becky)
I gotta go. I'll see you at work.
(she hangs up, turns off radio)
Walter, you scared me. Don't ever do that again.

113 INT. HOUSEBOAT - NIGHT

113

As Sam holds Jonah by the shoulders.

SAM
Don't ever do that again.

JONAH
I thought I saw a black widow spider.

Sam looks at Victoria, shrugs. Back to Jonah.

SAM
What are you doing up?

JONAH
I was thirsty.

SAM
There's a bathroom upstairs.

JONAH
The water tastes better in the kitchen.

SAM
That's true. Why is that?

114 INT. ANNIE'S TOWNHOUSE STAIRWELL - NIGHT

114

As she and Walter go upstairs to bed.

ANNIE
Becky heard this woman on the radio complaining about this guy she was sure was Rick, which meant he was cheating on her. She was completely hysterical. Then it turned out the woman lived in Duluth.

WALTER
That doesn't make any sense.

ANNIE
I know. It makes no sense at all. Thank God my life is in place.

115 INT. ANNIE'S BEDROOM - NIGHT 115

Walter asleep. Annie stares up at the ceiling, wide awake. Thinking.

116 INT. JONAH'S BEDROOM - NIGHT 116

Jonah lying on his pillow, staring up at the ceiling. Wide awake. Thinking.

118 INT. JESSICA'S PARENTS' TRAVEL AGENCY - DAY [omit 118 118

Jessica is reading the letter from Annie. She's sitting at a computer in their travel agency, which is on the entrance level to a charming Seattle townhouse. Jonah sitting there.

JESSICA
Write her.

JONAH
You think so?

JESSICA
It's Y. O. H.

JONAH
(agreeing)
Yeah.
(a beat)
What's that?

JESSICA
Your only hope.

119 INT. NEWSROOM - DAY 119

Annie, at her computer, talking to Becky.

ANNIE
I thought I would look into doing a story about those radio shows.

BECKY
 (nods; after a beat)
 You'd probably have to go
 somewhere to really look into
 it.

ANNIE
 Definitely.

120 EXT. STREET OUTSIDE JESSICA'S HOUSE - A LITTLE LATER

Jonah and Jessica at the mailbox. As Jonah opens the mailbox and drops the letter in, we hear a SQUEAL OF BRAKES. It's Sam's car.

SAM
 (angry)
 Get in the car right this
 minute.

Jonah, about to get in, looks at Jessica.

JESSICA
 I'll call you later.

Jonah gets in.

INT. SAM'S CAR - CONTINUOUS

SAM
 Did you call that radio station
 again?

JONAH
 No.

SAM
 Everyone at work heard you.

JONAH
 I just called for a second.

SAM
 Long enough to call Victoria a
 ho.

JONAH
 It's a short word.

SAM
 This is not a joke. Thank God
 Victoria doesn't know. It
 would really have hurt her
 feelings.

JONAH
(really getting into it)

If she knew, she'd never forgive me. It would be hopeless for the two of you.

120A EXT. SEATTLE STREET - CONTINUOUS

As the car drives off.

SAM (V.O.)
Don't open your mouth again. Ever.

121 EXT. A CAR DOOR SLAMMING - NIGHT

And pull back to reveal:

121A EXT. BALTIMORE RESIDENTIAL STREET - NIGHT

As Annie and Walter get out of the car, dressed for a dinner.

WALTER
Couldn't you just do a phone interview?

ANNIE
Not for the kind of piece I want to do. I won't be in Chicago that long.

WALTER
When you get back, I'll be gone --

ANNIE
And then I'll see you in New York. --

WALTER
Okay, okay.

122 EXT. BALTIMORE INTERNATIONAL AIRPORT - DAY

A 747 accelerates down the runway and blasts into the winter sky.

123 INT. AIRPLANE - IN FLIGHT - DAY

Annie is looking out the window, preoccupied.

PILOT'S VOICE
This is Captain Foster welcoming you aboard Flight 132 to Seattle. Our flying time today...

ANNIE

Do you believe that any lie is a betrayal? That's what Harold Pinter says, but it seems to me it's a very harsh way of drawing the line.

Annie turns back to the window, leaving the seatmate, who in any case doesn't speak English, completely mystified.

124 INT. SEATTLE/TACOMA AIRPORT - DAY

124

Jonah is standing out of the way at a departure gate, watching Sam as Victoria checks in for a flight bound for Minneapolis.

VICTORIA

(turning to Jonah)

Can I bring something back for you? A souvenir?

(to Sam)

Does he like those little snow scenes?

(to Jonah)

You know -- you shake them up and the snow floats down?

Sam looks at Jonah, threateningly. Be nice or else.

JONAH

(extremely polite)

Sure. I'd really like that. Thank you so much.

VICTORIA

Well ...

JONAH

I think they're announcing your flight.

Sure enough, passengers are starting to board.

Jonah turns away.

*SAM

He's ten.

VICTORIA

(he's good at it)

He's good at it.

SAM

I read an article about this
...

VICTORIA

I read the same article ...

SAM

It takes time --

VICTORIA

Absolutely. When I come back,
maybe the two of us should
spend some time together, on
our own. What do you think? --

SAM

Sure. Sure.

125 Victoria waves goodbye and starts toward the jetway.
As Sam watches her go, Jonah looks at him, sticks his
finger in his mouth and pretends to gag.

12

SAM

(impatiently)

Jonah, this isn't fair. You
don't know Victoria. I hardly
know her myself. She is, in
fact, a mystery to me. She
tosses her hair a lot. Why
does she do this? I have no
idea. Is it a twitch? Does
she need a haircut? Should she
use a barrette so it doesn't
keep falling in her face?
These are things that I'm
willing to get to the bottom
of, and that is why I am dating
her. That is all I am doing.
I am not marrying her. Can you
appreciate the difference?
That's what single people do,
they try people on and they see
if they fit. But nobody fits
perfectly, everyone is an
adjustment.

JONAH

Was Mom an adjustment?

SAM
 (complete exasperation)
 I'm never going to meet anyone
 who's going to measure up to
 your mom in your eyes? What do
 you think? There's a perfect
 woman walking around out there?

At that moment, Annie emerges from the jetway right next
 to the one Victoria went into and comes toward us.

SAM
 There's no such thing as a
 perf --

Sam sees Annie immediately, and is instantly struck by
 her looks, her fluidity, her poise.

Annie walks right toward Sam, right past him, inches
 from him, not noticing him as she looks for the exit.
 Sam continues to stare at her.

SAM
 (to himself, referring
 to Annie)
 God, she's beautiful..

JONAH
 (unaware he's talking
 about Annie)
 Victoria? She's okay.

126 Sam and Jonah start toward the exit, Sam trying not to
 lose sight of Annie.

126

JONAH
 Dad, I was talking to Jessica
 about reincarnation, and she
 thinks that probably you knew
 Annie in another life.

SAM
 (completely distracted)
 Who is Annie?

JONAH
 The one who wrote us.
 (continued)

Sam is preoccupied with Annie. She takes a turn that he
 doesn't expect. He's having trouble keeping up, because
 he has to wait for Jonah.

JONAH

But Jessica says you and Annie never got together in that life, and your hearts are like puzzles with parts out of them and when you get together the puzzle's complete.

He's lost Annie in the crowd. She's nowhere in sight.

SAM

God dammit.

A beat, then Sam heads off to the exit, Jonah follows. As they walk into the distance --

JONAH

The reason I know this and you don't is that I'm younger and purer so I'm more in touch with cosmic forces.

SAM

I sincerely hope you are not going to marry Jessica.

127 EXT. AIRPORT CAR RENTAL AGENCY - DAY

As the shuttle bus drops Annie off at a rental car. As she gets in and starts the car.

128 EXT/INT. SEATTLE/RENTAL CAR - DAY

Annie driving through the streets of Seattle, referring continually to a map she has spread out on the passenger seat, trying to navigate her way to the Baldwin houseboat.

129 EXT. STREET FRONTING THE BALDWIN HOUSEBOAT SLIP - DAY

Annie drives slowly down the street, looking for the Baldwins' marina. She stops, blocking the driveway to the marina.

130 ON ANNIE IN HER RENTAL CAR

checking the map.

Suddenly she hears a HORN HONKING behind her. She looks into the rear-view mirror and sees Sam and Jonah in their van, anxious for her to move so they can pull into their driveway.

Recognizing Sam from Wheedle's picture, Annie panics and speeds away, tires squealing.

131 EXT. SEATTLE GAS STATION - DAY

13

Annie's car is parked just outside the restroom.

132 INT. GAS STATION RESTROOM - DAY

13

Annie's in the Ladies' Room, splashing some water on her face. She towels it off and looks into the mirror.

ANNIE

(practicing)

Hello, Mr. Baldwin? No.

Hello, Sam?

(sweet)

I'm Annie Reed.

(dignified)

I'm Annie Reed.

(sultry)

I'm Annie Reed.

(matter-of-fact)

I'm Annie Reed.

She settles on the matter-of-fact reading.

ANNIE

I heard about you calling Dr. Fieldstone, and well, I just happened to be out here on ...

JUMP CUT:

ANNIE

(businesslike)

business...

JUMP CUT:

ANNIE

(carefree)

vacation ...

JUMP CUT

ANNIE

(losing confidence,
ready to pack it in)

for no good reason at all ...

(rallying, businesslike
again)

business... and I thought I'd
drop by and

(breezy)

say hello...

JUMP CUT

ANNIE
(earnest)
invite you to lunch ...

JUMP CUT

ANNIE
(sexy)
take a shower with you ...

JUMP CUT

ANNIE
(embarrassed with all
this)
shoot myself.

133 EXT. STREET NEAR MARINA - LATER 133
ON ANNIE

watching. She's at a safe distance, across the street and down some from the marina entrance. She watches it for a moment, then gains courage. She starts to cross the street to enter the dock.

134 EXT. DOCK - CONTINUOUS 134

Annie walks toward Sam's houseboat. Nervously. Goes up to the door. Adjusts herself quickly and knocks. No response. Let down, she's just about to walk away when she hears a motor REV UP.

Annie peeks around the side of Sam's houseboat and spots Sam and Jonah heading out in their dingy.

135 EXT. STREET NEAR MARINA - CONTINUOUS 135

Annie races back to her car, jumps in and follows the boat along the seashore drive.

136 EXT. SEATTLE HIGHWAY - CONTINUOUS 136

As we see Annie driving along the water as Sam and Jonah chug along in the water.

137 EXT. ALKI BEACH - ON SAM AND JONAH 137

They're down at the water's edge, skipping broken clamshells, like stones, across the surface of the water. They're laughing, pointing, counting out the number of skips, arguing over the merits of each throw.

ON ANNIE

Checking them out from a phone booth next to the Snak Shak.

DISSOLVE TO:

138 ANNIE'S POV - ON SAM AND JONAH - LATER

13

They're throwing a football. Jonah catches it and starts to pretend to score a touchdown, dodging and feinting. Sam tackles him and they tumble together on the beach.

CLOSE ON ANNIE

watching. The purity and innocence of this little scene -- a father and son at play -- is affecting her more than she ever could have imagined. Their LAUGHTER filters up to her. Right to her heart.

ANNIE (V.O.)

I watched him play with his son at the beach.

139 INT. ANNIE'S MOTEL ROOM -NIGHT

13

Annie's on the phone with Becky. We cut back and forth between them.

BECKY (V.O.)

Did you talk to him?

ANNIE

I couldn't do it. How did I get here?

139A INT. BECKY'S BEDROOM - NIGHT

13

Becky on the phone in bed. And cut back and forth.

BECKY

You told a lie and got on a plane.

ANNIE

That's not what I mean.

(beat)

I'm going back over there tomorrow and talk to him. I am.

BECKY

Okay. Good. Goodbye.

Becky? ANNIE

What? BECKY

Is this crazy? ANNIE

No. That's the weirdest part
about it. BECKY

Thank you. I love you. ANNIE

I love you too. BECKY

Goodnight. ANNIE

Annie hangs up the phone. She turns off the light.
Moonlight coming through the window. Hold on her.

140 EXT. STREET NEAR MARINA - DAY

140

Annie parks across from the marina starts to get out.

Sam's van pulls into a parking space. Jonah in the
front with Sam. They're diagonally across a four-lane
street.

ON SAM AND JONAH

As they start to get groceries out of the car.

Annie watching. This is it. No chickening out this
time.

She's come three thousand miles, told lies, the whole
thing. It's now or never.

Sam and Jonah start toward the gate to the dock.

Annie starts to cross the street, gathering courage and
rightness with every step.

But she STOPS DEAD WHEN SHE SEES:

SUZY

who we remember from eighteen months ago, appearing at
the gate to the marina -- waving, smiling a mile wide --

beckoning Sam and Jonah home like a military wife whose boys have just come back from the front. Sam and Jonah are overjoyed to see her. Jonah breaks into a run, nearly leaping into Suzy's waiting arms -- as Sam brings up the rear, picking up Jonah's sodas which he dropped when he started running.

141 ON ANNIE

141

She comes to a standstill, in the middle of the street. In shock. The scene in front of her is too horrible to bear.

142 ANNIE'S POV - GATE TO MARINA

142

Sam catches up. Suzy -- no less beautiful and vivacious than she was before -- tousles Jonah's hair kisses Sam and hugs them both.

ON SAM, JONAH AND SUZY

SAM

God, it's wonderful to see you.
Where's Greg?

SUZY

He's over at the boat show.
He'll be by later.
(she looks around)
It's so beautiful here.

143 ANNIE

143

There is such apparent warmth, and joy, and love about this homecoming that she forgets where she is -- in the middle of the street. A car HORN blares at her ... all she can do is stare at the nightmare that has unfolded. She starts to back away -- and that's when she sees --

A TAXICAB

coming right at her, horn BLARING, tires SQUEALING. Annie starts to jump to the other lane but there's a van bearing down from the opposite direction. She steps back to the middle line.

The cab goes into a skid. Annie freezes.

Sam heard the noise and turns to see what's going on. The cab comes SCREECHING right at the CAMERA.

Annie screams.

The cab stops inches from her body. The van in the other oncoming lane fishtails to a stop as well.

144 ON SAM

responding. He runs from the gate toward the near-accident.

145 ON THE CAB DRIVER

getting out of the cab, as other people gawk from the sidewalk.

DRIVER

Lady, what the hell are you doing?

Annie, still in shock from her brush with disaster, hears the Cabbie but doesn't respond. Stunned, she turns to see Sam on the other side of the street. Their eyes meet. Sam stops, realizing it's the woman he saw in the airport.

SAM

Hello.

ANNIE

Hello.

Annie, totally mortified and humiliated by everything that's happened, bolts for her car.

Sam wants to run after her -- but there's traffic is coming past and he can't cross the street. Annie gets into her car, starts and pulls away. Sam stands there, deflated.

146 EXT. AIRPLANE - IN FLIGHT ACROSS THE U.S. - DAY

ANNIE (V.O.)

How could I have been such an idiot?

147 EXT. BALTIMORE STREET - DUSK

Becky's car driving toward Annie's house.

BECKY

You were standing in the middle of the street?

148 INT. BECKY'S CAR - DUSK

ANNIE

You know that dream where you're walking down the street naked and everyone is looking at you?

BECKY
I love that dream.

ANNIE
That was nothing compared to
this humiliation, nothing.

BECKY
But he saw you, right?

ANNIE
He said hello.

149 EXT. TOWNHOUSE - ON ANNIE & BECKY - DUSK 149
as Annie leads the way to her door, from Becky's car.

BECKY
And what did you say?

Annie takes the mail from the mailbox on her way to the
door.

ANNIE
All I could think of to say was
hello.

CUT TO:

150 "AN AFFAIR TO REMEMBER" ON THE TELEVISION SET. DEBORAH KERR ¹⁻⁵⁶
SAYING: "ALL I COULD THINK OF TO SAY WAS HELLO."

and pull back to reveal:

INT. ANNIE'S TOWNHOUSE LIVING ROOM - NIGHT

Becky & Annie looking at the television.

BECKY
It's a sign --

ANNIE
It's a sign I've watched this
movie too many times.
(beat)
I'm so stupid. From the minute
I listened to that stupid
program on the radio, I've been
a complete jerk.

She starts absently going through the mail, throwing
almost all of it away without even opening it.

BECKY
You don't know who she was,
Annie --

ANNIE
I saw her. She looked just
like this --

She shows Becky the photo of Victoria and Sam having
dinner.

BECKY
This is a photo of hair.

ANNIE
Well it's the same woman. And
he was crazy about her.
(looking at one letter)
What is this?
(beat)
This is from Seattle.

She opens the letter.

Reads it.

Looks up at Becky.

ANNIE
Becky?

BECKY
So I mailed your letter.

ANNIE
(reading the letter)
"Dear Annie: Thanks for your
letter. It was great. We're
very excited about meeting you
in New York on Valentine's Day
and seeing if we are M.F.E.O.
Sleepless in Seattle."

BECKY
M.F.E.O.?

ANNIE
(drily)
Made for each other.

A long beat.

BECKY
It's cute. It's like a little
clue.

(continued)

Annie looks at her balefully.

BECKY (CONT'D)
So he can't write. Big deal.
I mean, verbal ability is a
highly overrated thing in a
guy, and our pathetic need for
it is what gets us into so much
trouble.

ANNIE
(with resolve)
I'm going to run back to
Walter's arms, if he'll still
have me.

BECKY
What about the letter?

ANNIE
It doesn't mean anything. It
was written before I went out
there. Before the ho.

She puts the letter on an ashtray, takes a match and
lights it. They both watch it burn.

CLOSEUP ON THE FIRE

AND PULL BACK TO REVEAL

151 INT. SAM'S HOUSEBOAT - NIGHT

151

A fire is blazing in the wood-burning stove. Suzy is
sitting with her husband Greg and Sam. Jonah is in
evidence, curled up on the couch under some blankets,
asleep. On the table near the couch is red construction
paper for valentines, doilies, magic markers, etc.

SUZY
You saw her in the airport and
then here?

SAM
I tried to talk to her...
(he shrugs)
It was like I knew her. Weird.

GREG

Well, at least you're out there seeing people again. That's terrific.

SAM

Well, just one really.

SUZY

How's Jonah taking it?

SAM

It'll take him a while to come around. A month ago he called one of those radio call-in shows and told them I needed a wife --

SUZY

(charmed)

You're kidding --

SAM

Now that I'm seeing someone, it's a whole other thing.

ON JONAH

he's not asleep after all. He's been listening all along.

SAM

He's become obsessed with some woman who wrote me --

GREG

Are you serious?

SAM

She wants to meet me at the top of the Empire State Building.

SUZY

It's a little derivative.

SAM

What do you mean?

SUZY

An Affair To Remember. Did you ever see it? Cary Grant and Deborah Kerr. Before that it was called Love Affair with Irene Dunne and Charles Boyer.

GREG
Women love this movie.

On Jonah, listening.

SUZY
They met at the Empire State
Building, only they didn't.
Never mind.

GREG
What kind of person would write
to someone they heard on the
radio?

SAM
I got hundreds of letters from
women all over the country --

GREG
Desperate women --

SUZY
Just because someone's looking
for a nice guy doesn't make
them desperate.

GREG
How about rapacious and love-
starved?

SUZY
No.

GREG
It is easier to be killed by a
terrorist --

SUZY
It is not --

GREG
Right, right.

Suzy's irritated.

SAM
Anyway, Victoria's nice.

SUZY
Would you follow her through an
airport?

SAM
Look, I met somebody. She's good, and capable and smart. We hit it off. You can't spend your life chasing after fantasies.

Jonah is devastated by the realization that his dad is serious about Victoria.

152 INT. SAM'S BEDROOM - ON SAM IN BED - NIGHT

152

The door to his bedroom opens.

Annie walks in. She's wearing a white men's shirt.

ANNIE
Hi.

SAM
Hi.
(a beat)
So far so good. So. What should we talk about? How insecure we were in high school. Shirley Votypka, the first girl I ever felt up. Health. What about health? Did you know that eating six macadamia nuts is the equivalent of eating a steak?

ANNIE
Shhhhh ---

She unbuttons her shirt.

And they kiss.

153 FREEZE FRAME on the kiss. It becomes the silhouette of a man and a woman kissing.

153

154 AND PULL BACK TO REVEAL

154

The silhouette of a man and a woman kissing on a red box of Valentine's Day chocolates and now we see:

[omit 155]

156 EXT. BALTIMORE - VALENTINE'S DAY - DAY

156

A few quick shots of Valentine's Day in Baltimore: shop windows lined with candy displays of red satin hearts, lacy Valentine cards, red roses in elaborate floral arrangements, old ladies selling chocolates, young ladies selling perfume.

157 A red Valentine's envelope is being tossed on a desk,
and pull back to reveal: 157

INT. BALTIMORE SUN - DAY

Annie at work. She looks at the card and opens it.
It's from Walter. She smiles. Looks up. There's
Becky.

BECKY

You're going to miss the train.

ANNIE

No I'm not.
(she starts assembling
her things)

BECKY

What are your plans in New
York?

ANNIE

We're going to the Rainbow Room
and the symphony tomorrow
night.

BECKY

I love the symphony.

ANNIE

(cheerfully)
I hate it.
(she stands to go,
starts toward the
elevator)
I'm so happy, Becky. Finally I
feel happy. This is right.
This is real. Everything else
is what happens when you watch
too many movies and completely
lose sight of what counts.
(as she steps into
elevator)
Please don't tell anyone about
what happened. "Sleepless in
Seattle" is history.

158 INT. BALTIMORE TRAIN STATION - DAY 158

Annie through the train window as the train starts to
move out of the station.

158A MAP OF THE UNITED STATES 158

The map we saw at the beginning of the movie, as the
light dims in Baltimore and a light goes on in New York.

159 EXT. NEW YORK HOTEL - NIGHT

Annie steps out of a cab.

160 INT. NEW YORK HOTEL - NIGHT

Walter opens the door to a beautiful suite. A bouquet of flowers sits on the desk. A bucket of champagne.

Annie throws herself into his arms.

Walter sneezes.

161 EXT. THE EMPIRE STATE BUILDING - DAY

And pull back to reveal that it's a shot from An Affair to Remember

And pull back to reveal:

INT. JESSICA'S HOUSE - DAY

JONAH is watching with his little girlfriend JESSICA, who's crying.

JESSICA

(weeping)

This is the best movie I've ever seen in my life.

JONAH

I don't get it.

JESSICA

You have to go to her, Jonah.
You have to find her.

Jonah nods. But he isn't sure how he's going to do it.

JONAH

Do you know how much it costs to go to New York?

JESSICA

Nobody knows. It changes practically every day. How much money do you have?

JONAH

Eighty dollars.

JESSICA

I have forty-two. So that would definitely cover taxicabs, I think.

JONAH
But how am I going to get
there?

JESSICA'S MOTHER
Honey, I'm going out for a few
minutes.
(sticking her head in
the door to the living
room)
Could you keep an eye on things
out front til I get back?

Jessica looks over at Jonah.

JESSICA
Sure.

162 INT. JESSICA'S HOUSE - TRAVEL AGENCY OFFICE - DAY

162

Jessica is working on the computer. She punches Jonah's
name into it.

JESSICA
Do you want an aisle or a
window seat?

JONAH
Window.

JESSICA
Do you want a fruit plate?

JONAH
I don't know. Do I?

JESSICA
(shrugs)
I'd rather die than eat on an
airplane.
(beat)
I'm telling them you're twelve
so you can fly unaccompanied
and they won't make you be
carried around by a stewardess
and everything.

Jonah nods.

Now Jessica takes a ticket form out of the desk and
starts to fill it out for Jonah.

163 EXT. FIFTH AVENUE - TIFFANY'S - A SCULPTED GLASS HEART - DAY 163

formed by two dancers bending over backwards, awash in
pink light and spotlighted in white.

Walter and Annie are among a few other people -- couples mostly -- looking in the windows. Each one a variation on the heart motif. They move to a window -- "Broken Heart" -- burnished metal, with two cherubs flying out of the wound in the middle.

ON WALTER AND ANNIE'S REFLECTION

in the Broken Heart window.

They're both in their own worlds. Then they both start to speak at once. They stop. Annie looks at Walter.

ANNIE

You go.

WALTER

Ever since Christmas, you've been different. Kind of distracted, distant. But I feel like you're coming back from wherever you were.

ANNIE

I am.

(she smiles at him)

I was just ... I just got ... I think I got nervous. It's normal, right? Don't you ever feel nervous about, you know?

WALTER

What?

ANNIE

About forever.

WALTER

No.

ANNIE

Well, I did. And you know what I think? I think that it was almost...too perfect.

163A INT. FIRST FLOOR - TIFFANY'S - DAY

16

As Annie and Walter walk through the jewelry department to the elevator.

ANNIE

I started to wonder whether we were the human equivalent of two rights making a wrong, you know?

Walter has no idea what she means, but he's completely good-natured about it.

164 INT. THIRD FLOOR TIFFANY'S - DAY

164

Annie and Walter are walking around the floor, followed by a SALESWOMAN who is carrying a large white card on which she is noting their selections.

ANNIE

It was like kismet but not, if you see what I mean.

(continued)

Walter's brow furrows slightly.

ANNIE

You have to grow up. You can't have all these adolescent dreams about how exciting your life is going to be --

(continued)

Walter starting to look puzzled.

ANNIE

Don't hate me but I love this pattern.

WALTER

You couldn't.

ANNIE

I do.

WALTER

It's just like my grandmother's china.

SALESWOMAN

How many place settings should I put down?

ANNIE & WALTER

Ten.

Walter beams at her.

WALTER

Exactly. Eight is too few and twelve is too many.

The SALESWOMAN writes a "10" on the big sheet of paper.

165 INT. FIRST FLOOR - TIFFANY'S - DAY

As Annie and Walter come out of the elevator on the ground floor and WALTER stops for a moment at the Jewelry Repair department, reappears with a little blue Tiffany's box he gives to Annie.

Annie opens it.

Inside is a lovely antique diamond ring.

ANNIE

Walter.

WALTER

It was my mother's.

ANNIE

It's so beautiful. It's just what I would have picked out if I'd had every ring in the world to choose from.

(as she slips the ring onto her finger)

You see what I mean. There are people who would like a relationship to be full of surprises, but I am not one of them.

(as she starts out the door with Walter behind, thinking about what she has just said)

Surprises are highly overrated.
(continued)

As they go out the door to:

166 EXT. FIFTH AVE. - DAY

As they start down the street and go off into the distance.

ANNIE

Promise me something, Walter. Promise me you will never have a surprise party for me. Ever. You know what happens, you walk in the door in some horrible sweater you put on that morning, and there are hundreds of people in their best clothes shouting "Surprise!".....

167 INT. SAM'S BEDROOM - NIGHT

167

Sam's got a suitcase on the bed, packing. Jonah is standing in the doorway, watching.

He goes to his desk looking for something but can't find it. He tries a few drawers.

SAM

Have you seen my wallet?

JONAH

It might be in the kitchen.

Sam doesn't remember leaving it in the kitchen.

SAM

I'm only going to be away one night, okay, and Clarise will be here. You'll have a swell time. You'll watch a little Geraldo, some Nightmare on Elm Street 12, I'll never know.

JONAH

Are you going with her?

SAM

Yes.

Jonah walks out of Sam's bedroom and we hear the door to his bedroom slam shut.

ON SAM.

Starting to boil.

He walks into

168 INT. HALLWAY - NIGHT

168

and open the door to Jonah's room.

169 INT. JONAH'S ROOM - NIGHT

169

SAM

I have to have a life. I have to do things that I want with people my own age. It's none of your business who I am going out with. I don't give a good goddam if you're angry --

JONAH
 (holding up Annie's
 letter)
 This is the one I like.

Sam starts back to his bedroom.

170 INT. SAM'S BEDROOM - CONTINUOUS

170

SAM
 I don't care who you like.
 It's who I like. But the truth
 is you're never going to like
 anyone because it isn't your
 mother.

Sam throws a pair of socks into the suitcase.

JONAH
 (yelling)
 Fine. I won't say anything.
 You can marry Count Dracula.

SAM
 Thank you, Jonah. But the
 point is, I am not asking
 permission.

JONAH
 (yelling)
 What's wrong with Annie?

SAM
 (emphasizing every
 word)
 Shut up.

Jonah appears at the doorway.

JONAH
 Shut up? Shut up??? Mom never
 did that. Mom never said shut
 up to me. Mom never yelled at
 me.

SAM
 This conversation is finished.

JONAH
 You said we could go to New
 York.

SAM
 Did not.

JONAH
Did too.

SAM
I don't know what I said, but
we're not going.

JONAH
(crossing his arms
across his chest)
I'm not leaving this room until
you say yes.

SAM
Get out.

JONAH
No.

SAM
God dammit, I am sick of this
--

Sam picks Jonah up and carries him kicking and screaming
into:

171 INT. UPSTAIRS HALLWAY - NIGHT

171

and into:

172 INT. JONAH'S BEDROOM - NIGHT

172

JONAH
Put me down. I hate you, I
hate you --

He throws Jonah on the bed. Jonah in tears.

SAM
I'm sick of this phony
melodramatic bullshit. I'm
sick of it.

He leaves the room and slams the door.

172A INT. HALL - CONTINUOUS

172

Jonah weeping as Sam goes back to his bedroom.

172B INT. SAM'S BEDROOM - CONTINUOUS

172

The sound of Jonah weeping.

Sam sits down on the bed, wiped out. Hold on him.

173 EXT. BALDWIN HOUSEBOAT - MORNING

As Clarise the babysitter arrives at the houseboat.

174 INT. HOUSEBOAT - MORNING

Sam and Clarise in the hallway outside Jonah's door.

SAM

Jonah? Clarise is here, okay?
And I'm leaving.

No response.

SAM

Jonah?

(to Clarise)

He's probably still asleep.

He opens the door gently to the room.

Jonah's gone.

175 IN QUICK CUTS:

Sam looks in the bathroom; no Jonah. In the main cabin. The back deck. Out onto the docks. Looking all up and down. Clarise coming down the deck -- she's apparently been looking in the neighborhood. As she shakes her head no Sam goes to the bicycle shed. Jonah's bike still there. Sam stands on the dock.

176 EXT. SEATTLE/TACOMA AIRPORT - DAY

We see a group of people filing off an airport shuttle bus. The sign in front rotates from "Airport" back to "Marina."

Jonah comes down the stairs and steps off with his Mariners backpack. He just stands there a beat, looking around. Then he goes through the glass doors.

177 INT. AIRPORT FIRST CLASS TICKET COUNTER - DAY

The TICKET CLERK turns back to the counter.

TICKET CLERK

Next.

Jonah steps forward, with his ticket.

178 INT. JESSICA'S HOUSE - DAY

178

Jessica is sitting defiantly in a chair in the middle of the living room. She is being interrogated but she is not going to talk. There's a clock on the mantel. Sam is in the room with Jessica's mother and father.

JESSICA'S MOTHER

Jessica, this is not acceptable.

JESSICA'S FATHER

If you don't tell us right now, right this minute, I'm going to kill you.

Jessica rolls her eyes.

She looks over at the clock on the mantle. As it ticks to 8:30:

JESSICA

He's on his way to New York.

JESSICA'S MOTHER

What?

SAM

How?

JESSICA

(the child of travel agents)

United 597.

Jessica's mother and father are horrified.

JESSICA'S MOTHER

Jessica!

SAM

When does it leave?

JESSICA'S FATHER

Eight-thirty.

Everyone looks over at the clock. It says 8:31. Jessica smiles.

179 INT. SAM'S CAR - DAY

179

CLOSE ON SAM

Driving to the airport.

180 EXT. HIGHWAY NEAR SEATTLE/TACOMA AIRPORT - DAY

As his car takes the airport exit.

[omit 181,182]

183 INT. AIRPLANE - DAY

183

A stewardess bends affectionately over Jonah, ensconced in the first-class section. He's got his backpack on his lap and he's holding it.

STEWARDESS

Here you go...here's a nice pin for you, for flying with us.

JONAH

(completely unmoved,
but polite)

Thank you.

STEWARDESS

You're welcome. Can I take that for you?

JONAH

(clutching it even
tighter)

No.

184 INT. AIRPORT TICKET COUNTER - ON SAM - DAY

184

at the reservations desk. Desperation.

SAM

(frantic)

He's about this high, 90 pounds, never combs his hair, Mariner's hat --

AIRLINE CLERK

(to his colleagues)

Anyone check in an unaccompanied minor on the New York flight?

FIRST CLASS TICKET CLERK

I did.

Sam closes his eyes.

SAM

I'll kill him.

(beat)

I have to get to New York as fast as I can.

AIRLINE CLERK
 We can get you on a flight to
 Chicago and you can change
 planes --

Starting to punch information into the computer.

AIRLINE CLERK
 How will you be paying for
 this?

SAM
 (taking out his wallet)
 American Express.
 (there's no American
 Express card in his
 wallet)
 Visa.
 (beat)
 I really am going to kill him.

185 INT. O'HARE AIRPORT - DAY 185

As Sam comes out of the plane from Seattle and dashes through the concourse, managing to arrive at the plane for New York at the very last moment.

186 INT. KENNEDY AIRPORT - DAY 186

As Jonah comes out of the plane from Seattle and looks up to see which way to go. He looks very small. Big New York passengers in a hurry whiz by with their carryons dangerously flying at their sides.

187 EXT. KENNEDY AIRPORT - A FEW MINUTES LATER 187

Jonah stands in a taxi line.

188 INT. TAXI - A FEW MINUTES LATER 188

Jonah sits down in the back seat. Looks up. A big bruiser of a CAB DRIVER leans back over the seat, sizing Jonah up.

TAXI DRIVER
 Where to?

JONAH
 Empire State Building.

189 INT. PLANE TO NEW YORK - DAY 189

Sam is in an aisle seat. He closes his eyes and squeezes them tight.

SAM
 (to himself)
 Come on...come on...come on...
 COMEONCOMEONCOMEONCOMEON...

190 EXT. EMPIRE STATE BUILDING - AFTERNOON 190

It looks magnificent in the waning afternoon light.

CABBIE'S VOICE (V.O.)
 There it is.

We are watching from:

191 INT. A TAXICAB 191

where Jonah, with his head out the window, regards the building with awe.

CABBIE
 What are you gonna do up there,
 spit off the top?

JONAH
 No. I'm gonna meet ...
 (trying to figure out
 what to call her)
 my mother.

192 INT. RAINBOW ROOM - DUSK 192

Walter and Annie walking toward their table with the
 MAITRE D'.

Annie sits down, looks at the view. Walter starts to
 sit, revealing a spectacular view of the EMPIRE STATE
 BUILDING directly behind him. Annie's smile fades.

WALTER
 Is something wrong?

Annie shakes her head.

MAITRE D'
 May I get you a drink?

WALTER
 Some champagne?

ANNIE
 Fine, fine.

Walter glances back over his shoulder.

WALTER
Beautiful view, isn't it.

ANNIE
Walter, there's something I
have to tell you --

193 EXT. KENNEDY AIRPORT - DUSK 193

As Sam rushes out of the terminal. Desperate.

A cab pulls up. Sam bolts to the head of the line and
muscles his way into the cab. The other people in line
are irate.

SAM
Sorry, this is an emergency.
The cab pulls out to a chorus of verbal abuse.

SAM (V.O.)
Empire State Building.

194 INT. EMPIRE STATE BUILDING LOBBY - DUSK 194

Jonah, carrying his backpack, walks through the majestic
lobby and follows the arrow to the Observation Deck.

195 EXT. TOP OF EMPIRE STATE BUILDING - HELICOPTER SHOT - DUSK 195

Looking down on the observation deck. The city below.
The tiny figure of Jonah walks into the middle of the
deck. Looks around.

196 EXT. 59TH STREET BRIDGE - DUSK 196

Sam's cab speeds across the bridge and into Manhattan,
heading for the Empire State Building.

197 INT. TOP OF THE EMPIRE STATE BUILDING - DUSK 197

Jonah is going to take the bull by the horns. He walks
up to a likely-looking WOMAN.

JONAH
Hi, I'm Jonah. Are you Annie?

WOMAN #1
No.
(smiles at him)
I'm Cynthia.

He spies another unattached woman.

JONAH
Excuse me, are you Annie?

198 EXT. RAINBOW ROOM - DUSK

198

A helicopter shot of Annie talking animatedly to Walter.

and pull back to reveal that the Rainbow Room is actually being seen by Jonah through a viewscope in:

199 INT. EMPIRE STATE BUILDING OBSERVATION DECK - DUSK INTO NIGHT 99

Jonah is looking through the viewfinder. He turns around, forlorn. He takes off his backpack and is about to sit down next to it when Sam bolts into the observation area.

Jonah leaps into his arms.

SAM
You're my family. You're all I've got. What if something happened to you?--

Sam's eyes well up. Jonah starts to cry.

SAM
What if I couldn't get to you?

JONAH
(crying)
I was scared of what you were gonna do.

SAM
When I found you?

JONAH
If I didn't go.

SAM
Listen, have I ever done anything really stupid?

JONAH
No.

SAM
I mean, so far, have I screwed it up for us?

JONAH
No.

The two of them hold each other tight. After a beat:

SAM

I can't believe you flew first class.

JONAH

It was all they had.

200 INT. RAINBOW ROOM - NIGHT

20

Annie and Walter. There's champagne in their glasses, but neither of them has drunk a drop.

ANNIE

I don't know what to say about it, Walter. It was a form of temporary insanity. But I had to tell you about it because --

WALTER

(matter-of-fact)

-- it was a betrayal.

ANNIE

Yes. But it wasn't really. It was just ...

WALTER

So what happened?

ANNIE

I told you. Nothing --

WALTER

At the top of the Empire State Building --

ANNIE

I'm not at the top of the Empire State Building. I'm here.

WALTER

Not really.

(beat)

Look, Annie, I love you. Let's leave that out of it. I don't want to be someone you're settling for. I don't want to be someone anyone settles for.

(beat)

I have a life insurance policy,

(MORE)

WALTER (CONT'D)

I'm fully invested in growth stocks, I have a paid subscription to Home Box Office, I have no sexual diseases, I have been steadily employed in a part of the economy that isn't soft, I have expectations in the way of inherited wealth, I dress nicely, I am a member of the private sector, an independent voter, I don't watch Monday Night Football, the only thing wrong with me is that I am allergic to wheat, strawberries, penicillin, pollen, nuts and wool. There are plenty of women who see me as the brass ring. If you don't -- marriage is hard enough without bringing such low expectations into it, isn't it?

Annie is nodding. She wipes a tear from her face.

ANNIE

Oh Walter. I don't deserve you.

WALTER

I think that's what I'm saying.

Slowly, gingerly, Annie slips the engagement ring off her finger and hands it to Walter.

No bitterness here. Both of them trying to be gentle with each other.

ANNIE

You okay?

WALTER

Yes.

(beat)

Some people will do anything to get out of going to a symphony.

This breaks the tension. Both of them smile.

ANNIE

Oh!

What? WALTER

Look! ANNIE

Walter turns to look over his shoulder at what Annie sees:

201 THE LIGHTS HAVE JUST GONE ON ON THE EMPIRE STATE BUILDING 201
VALENTINE LIGHTS:

A huge pink and white heart.

202 Walter turns back to Annie. 202

Go for it. WALTER

And as Annie's heart leaps and she's about to bolt,

CUT TO:

203 EXT. WEST 50TH STREET - NIGHT 203

As Annie comes out to the street and hails a cab.

As it screeches off toward Fifth Ave.

204 INT. EMPIRE STATE BUILDING OBSERVATION DECK - NIGHT 204

The lights are on all over the city.

The crowd has thinned out considerably. Jonah and Sam are among the last people left. They gaze out at the twinkling lights and the ever-darkening sky.

Last call. ELEVATOR OPERATOR
Closing time.

Jonah looks at Sam.

This was pretty dumb, wasn't it. JONAH

Sam shrugs.

Big deal. SAM

After a beat.

SAM
Maybe we'll get a dog when we
get back.

JONAH
Okay.

SAM
What do you mean, okay?
Wouldn't you like a dog?

JONAH
Sure.

Sam puts his arm around him, they start toward the
elevator.

SAM
Let's go home.

205 EXT. FIFTH AVE - NIGHT

205

Annie's cab stuck in traffic.

As Annie gets out of the cab.

She breaking into a hard run toward the Empire State
Building.

[omit 2 |]

207 INT. LOBBY OF THE EMPIRE STATE BUILDING - NIGHT

207

Annie sprints in and over to Information Booth.

INFORMATION BOOTH PERSON
Sorry, ma'am, but the elevators
are closed.

ANNIE
(out of breath)
No. Please. I really need to
get up there.

INFORMATION BOOTH PERSON
We're closing up. No more runs
tonight.

Annie takes a deep breath. She's hit the end of the
road. She turns to go but then turns back.

ANNIE
(out of breath)
Listen, can I just take a look?
Maybe ... maybe... There's
(MORE)

ANNIE (CONT'D)
 someone I was supposed to
 meet... He's probably not
 there, but if I don't at least
 look I'll always wonder about
 it.

The Information Booth Person looks at her.

INFORMATION BOOTH PERSON
 Cary Grant, right?

ANNIE
 You know that movie?

INFORMATION BOOTH PERSON
 One of my wife's favorites.

208 INT. TOP OF THE EMPIRE STATE BUILDING - EVENING

208

After a few beats the elevator door opens on a very
 empty platform.

ELEVATOR MAN
 Sorry, ma'am. Empty.

Annie slowly walks out.

ANNIE
 Can I take a minute?

ELEVATOR MAN
 Go ahead.

She sighs. Heads for the telescopes. Looks out at the
 twinkling lights below.

She casually turns the telescope and suddenly sees
 something on the floor.

Jonah's Seattle Mariners backpack.

She picks it up. She realizes that it might be ...
 could be... and opens it. Inside is a toothbrush and
 Jonah's teddy bear. As she takes out the bear the other
 elevator DINGS.

209 Annie looks up as Jonah and Sam exit the elevator.

209

JONAH
 I left it near the ...

And they stop. There she is. There they are. Sam
 can't believe it. It's the mystery woman.

It's you. SAM

It's me? ANNIE

SAM
The one in the street. I
chased after you.

JONAH
Are you Annie?

ANNIE
Yes.

SAM
(confused)
You're Annie too?

She smiles awkwardly.

ANNIE
(indicating the
backpack)
Is this yours?

Jonah walks over to her. He puts his hand out. She
shakes it solemnly.

JONAH
I'm Jonah.
(nodding back to Sam)
That's my dad. His name is
Sam.

ANNIE
Hi Jonah. Sam.
(indicating the teddy
bear)
And who is this?

JONAH
Howard.

ANNIE
Howard.

Sam nods. Smiling. Starting to put it all together.
Annie smiles. Still nervous. No one knows what to do
next. Just then, one of the elevator operators CLEARS
HIS THROAT.

SAM
We better go.

Annie nods.

Sam holds out his hand.

SAM
Shall we?

Annie slips her hand into his. It feels comfortable, natural, right.

ANNIE
Sam?

He looks at her.

ANNIE
It's nice to meet you.

On Annie.

On Sam.

On Jonah. He makes a triumphant little double-fist gesture to himself as the elevator doors close.

210 EXT. THE EMPIRE STATE BUILDING - NIGHT

210

WE SEE THE BUILDING from above, all lit up, a romantic confection, the world's largest Valentine.

The CAMERA PULLS BACK and we see the United States spread out before us, with lights twinkling everywhere.

And

FADE OUT