FADE IN:
CLOSE ON SAM BALDWIN

A card:
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 would 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:
CLOSE ON ANNIE REED

ANNIE:
Why? I just want to know why?
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:  
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:  
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 months. 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:
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:
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 riffling, 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:
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:
INT. SAM'S OFFICE - DAY
As Sam snaps out of it.

**SAM:**
I was thinking about Seattle.

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 money.

**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:
O'HARE AIRPORT - DAY
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.

CUT TO:
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.

INT. PLANE - NIGHT
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.

INT. PLANE - NIGHT
Annie sitting by herself as the plane waits on the runway.

**ANNIE:**
(to herself)
I guess it's just us.
She gulps.

EXT. O'HARA AIRPORT - NIGHT
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.
Stars twinkle.
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.

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

EXT. A HOUSE IN BALTIMORE SUBURBS - NIGHT
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:
CLANGING ON THE WINE GLASSES. AND PULL BACK TO REVEAL:
INT. ANNIE'S PARENTS' DINING ROOM - NIGHT

BARBARA:
Everybody! Annie has an announcement --

ANNIE:
Walter and I are engaged! And the family's at the diner 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:
(to 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 --

INT. LIVING ROOM - LATER
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.
INT. BACK STAIRWAY - SIMULTANEOUS
MAX, one of the children, is teaching Uncle Milton to burp.
INT. ATTIC - NIGHT
The sound of Christmas carols from below. The attic is full of boxes and Annie walks through with her mother. They come to a dressmaker's dummy with a sheet over it. Barbara removes the sheet. A beautiful antique 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's 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 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.

Barbra 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 thing 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 --

ANNIE:
Mom!

BARBARA:
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 da
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.

EXT. STREET - LATE

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.

EXT. BELTWAY - NIGHT
As Annie drives back toward Washington, D.C.
Raining.
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. MARSHA'S 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 -- oops, never
mind. Tonight we're talking
about wishes and dreams.
What's your wishes 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 the 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 was 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 --

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.

INT. CAR - NIGHT

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.)

And 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.

INT. SAM'S HOUSEBOAT - NIGHT

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?

ON ANNIE AGAIN.

JONAH (V.O.)
   There's somebody on the phone for you.
   (into phone)
   His name is Sam.

ANNIE:
   This is completely disgusting.

INT. BALDWIN HOUSEBOAT - NIGHT
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. MARCIA 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. MARCIA 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. MARCIA 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. MARCIA 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 --

INT. ANNIE'S CAR - NIGHT

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

SAM (V.O.)
All righ...

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

SAM:
   It's been about a year and a half.
DR. MARCIA FIELDSTONE (V.O.)
   Have you had any relationship 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 --
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 Mr. Fieldstone
INT. HOUSEBOAT - NIGHT
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.

**INT. CAR - NIGHT**
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.
I'm losing my mind.

EXT. HIGHWAY - NIGHT

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...

INT. BALDWIN HOUSE

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.

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 till 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.

EXT. DINER - NIGHT
As Annie gets into her car.

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

And cut back and forth between the car and the 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)

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.

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:**

A CHRISTMAS TREE GLITTERING WITH LIGHTS 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

EXT. HOUSEBOAT - DAY
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.

INT. HOUSEBOAT - DAY (OR POSSIBLY EXT. DECK HOUSEBOAT)
Sam opens his present from Jonah, which is something he made in woodworking class.

SAM:
The hopes 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:
INT. KITCHEN OF HOUSEBOAT - DAY

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.
JoBeth nods, and continues to nod as Lulu talks.

**LULU:**
(continues)
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 you ever find yourself Sleepless, give us a call. We also... do babysitting.
She winks. JoBeth nods.
Sam nods.
Lulu waves goodbye, and she and JoBeth sashay off down
the dock.
Jonah closes the door and turns to Sam.

**JONAH:**

Not.

**SAM:**

My feelings exactly.

EXT. LAKE UNION MARINA - EARLY MORNING
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.

EXT. BALTIMORE SUN - MORNING
INT. LIFESTYLE SECTION - DAY
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 look 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 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 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 widowered? Everyone looks at her strangely.

ANNIE:
I was jus wondering.

EXT. BALTIMORE STREET - DAY
Annie walking purposefully, followed by Becky, hurrying to catch up.

BECKY:
What was that about up there?

ANNIE:
What was what?

BECKY:
What's with you?

ANNIE:
Nothing's with me.

INT. BALTIMORE RESTAURANT - DAY
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 2,000 women want his number. The guy could be 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:
Oh? Oh, really? Now we're
getting down to it.

ANNIE:
Not.
She reaches down for her purse.

INT/EXT. REMODEL HOUSE - DAY
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
Cameboy, 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 MATHEWS, 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 in right here.
(points to his stomach;
Jonah punches)
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.  
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.

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?  
(whistfully)  
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 HOUSEBOAT BEING TOWED BY A TUG DOWN THE RIVER (OR A SEAPLANE LANDING) - TWILIGHT
EXT. HOUSEBOAT - TWILIGHT
Jonah watching it. Sam visible in the distance in the kitchen.
INT. KITCHEN - TWILIGHT
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 have 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 currying 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.
INT. A TELEVISION SET OF NEW YEAR'S EVE ON TIMES SQUARE
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:
INT. NEW YEAR'S EVE PARTY IN BALTIMORE - NIGHT
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.
(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.

ET. 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.

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 envelop 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.

INT. HOUSEBOAT - NIGHT  
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.  
Sam nods as if this makes perfect sense.

JONAH:
"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.

INT. ANNIE'S BEDROOM - NIGHT
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?

JONAH'S BEDROOM - NIGHT
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 cables.

SAM:
   Go to sleep.
He kisses him good-night.

JONAH:
   Kiss Howard.
   (he holds out the
   teddy bear)
   G'night, Howard.

INT. ANNIE'S BEDROOM - NIGHT
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.

INT. STAIRWAY - HOUSE
As Annie comes downstairs in a bathrobe.
She opens the door to the street.

EXT. STREET - NIGHT
As Annie starts to run down the street.

CLOSEUP OF:
And now we widen out to see a misty highway she's running down.
Past a sign saying: Seattle Approximately 3,000 miles.
Past another sign: Your nerves are shot.

And another:

And another:

And another:

And another:
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.
In the distance, at the very edge of the map, we see two indistinct figures -- a map and a young boy. They start to wave at her, very slowly.
Annie's eyes widen.

CUT TO:

INT. ANNIE'S BEDROOM - NIGHT
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).

INT. STAIRWELL - NIGHT
As Annie comes down the stairs.

INT. KITCHEN - HOUSE
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. MARCIA FIELDSTONE (V.O.)**
Why do you want to be with someone who doesn't love you?

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

EXT. BALTIMORE - PEABODY LIBRARY - DAY
We see Annie's car pull into a parking space outside the Peabody Library. Annie gets out of the car.

INT. LIBRARY - DAY
As Annie strides purposefully across the library and enters:

INT. ANNIE'S BROTHER TOM'S OFFICE - DAY
Annie bursts into Tom's office and walks over to his desk. We barely has time to look up.

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

TOM:
(completely panicked by the question)
What?

ANNE:
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 get 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, 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.

TOM:
Any time.

INT. PEABODY LIBRARY - DAY
As Annie walks through it and pushes the door to exit.

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, Clenda ... 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 over there.

JAY:
And that's what I'm trying to tell you. What women are looking over, 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.

INT. SEATTLE RESTAURANT - DAY
Sam and Jay at the counter. Out the window, we can see water.

JAY:
When's the latest time you were out there?

SAM:
(trying to remember)
Seventy... eight.

JAY:
Well. Things are different. 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 it 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.

EXT. HOUSEBOAT - EARLY EVENING
Sam coming home.

INT. HOUSEBOAT - EARLY EVENING
As he enters. It's very quiet. Too quiet.

SAM:
Jonah?
No answers.

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.

INT. HOUSEBOAT - CONTINUOUS
As Sam comes downstairs, goes into his office. Closes the door.

INT. SAM'S OFFICE AT HOME - CONTINUOUS
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.

INT. AN UNFINISHED DINNER ON A PLATE IN ANNIE'S LIVING ROOM - 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:
... 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:
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:

Deborah Kerr:
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.

INT. JONAH'S BEDROOM

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.
(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
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:
EXT. ANNIE'S TOWNHOUSE - LATE NIGHT
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:
EXT. SAM'S HOUSEBOAT - NIGHT
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:
EXT. PARK - NIGHT
Annie flops down on a child's swing set in the park. MUSIC CONTINUES.

CUT TO:

CLOSE ON SAM:

CLOSE ON ANNIE:
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.
A LONG SHOT OF SAM ON THE BACK OF THE BOAT
Make my bed and light the lights I'll arrive late tonight, blackbird, bye bye.

FADE IN:
INT. BALTIMORE SUN - DAY
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 Baldwin. 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.
(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

(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.

EXT. BO'S SECURITIES/WORLDWIDE - DAY
Annie coming from 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.

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
Do 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 --

INT. SAM'S HOUSEBOAT - NIGHT
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 two 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 letters)
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 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.
EXT. HOUSEBOAT - NIGHT

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.
INT. HOUSE - NIGHT
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.
INT. RESTAURANT - NIGHT
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 whatdya 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:

SEATTLE DETECTIVE
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:
SAM AND VICTORIA SIMPLY TALKING.
SAM HOLDING HIS FORK ACROSS THE TABLE TO GIVE VICTORIA
A BITE OF HIS SALMON.
SAM AND VICTORIA SHARING A LAUGH.

CUT TO:

INT. BALTIMORE MARKET - DAY
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 the 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.

INT. SEATTLE MARKETPLACE

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)

He should book now because we can get an excursion fare. Jessica's parents are travel agents and --

**SAM:**

Not now, Jonah.

**INT. HOUSEBOAT - LATER**

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.

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

They watch as Jonah pads down the hallway.

EXT. SAM'S HOUSEBOAT - REAR DECK - ON SAM & VICTORIA
They're standing at the rail, talking.

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.

INT. ANNIE'S BEDROOM - NIGHT
A sleeping Annie and Walter are startled awake by the
rjing of her phone.

ANNE:
  (groggy)
  Hello.

BECKY:
  (through filter)
  Turn on your radio!

ANNE:
  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?

ANNE:
  Oh, it's just Becky, she's having trouble with Rich again.
  (into phone)
  Hold on, Becky, I'm going downstairs.

She puts the phone on hold and gets out of bed.

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 --

ANNE:
  How am I going to explain this to Walter?

BECKY (V.O.)
  Shhh, 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?

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.

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

JONAH (V.O.)

(muffled slightly)

My dad's been captured by a ho.

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

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.

(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.
ON JONAH:
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.

ON BROOM CLOSET:

ANNIE:
(muffled)
Come on, Jonah --
BECKY (V.O.)
Do something --

ON JONAH:
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:
ANNIE AS THE BROOM CLOSET DOOR OPENS.
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.
INT. HOUSEBOAT - NIGHT
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?
INT. ANNIE'S TOWNHOUSE APARTMENT - NIGHT
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.
INT. ANNIE'S BEDROOM - NIGHT
Walter asleep. Annie stares up at the ceiling, wide awake. Thinking.

INT. JONAH'S BEDROOM - NIGHT
Jonah lying on his pillow, staring up at the ceiling, wide awake. Thinking.

INT. JESSICA'S PARENTS' TRAVEL AGENCY - DAY
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.

INT. NEWSROOM - DAY
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.

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.

EXT. SEATTLE STREET - CONTINUOUS
As the car drives off.
SAM (V.O.)
  Don't open your mouth again.
  Ever.

EXT. A CAR DOOR SLAMMING - NIGHT
And pull back to reveal:

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 place 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.

EXT. BALTIMORE INTERNATIONAL AIRPORT - DAY
A 747 accelerates down the runway and blasts into the winter sky.

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.

**INT. SEATTLE/TACOMA AIRPORT - DAY**
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.

**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.
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.

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

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.
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:
(continuing)
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.

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.

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.

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.

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.

EXT. SEATTLE GAS STATION - DAY
Annie's car is parked just outside the rest room.

INT. GAS STATION RESTROOM - DAY
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 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.

EXT. STREET NEAR MARINA - LATER

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.
EXT. DOCK - CONTINUOUS
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.

EXT. STREET NEAR MARINA - CONTINUOUS
Annie races back to her car, jumps in and follows the boat along the seashore drive.

EXT. SEATTLE HIGHWAY - CONTINUOUS
As we see Annie driving along the water as Sam and Jonah chug along in the water.

EXT. ALKI BEACH - ON SAM AND JONAH
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:
ANNIE'S POV - ON SAM AND JONAH - LATER
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.

INT. ANNIE'S MOTEL ROOM - NIGHT
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?

INT. BECKY'S BEDROOM - NIGHT
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:

ANNIE:
Becky?

BECKY:
What?

ANNIE:
Is this crazy?

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

ANNIE:
Thank you. I love you.

BECKY:
I love you, too.

ANNIE:
Good night.

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

EXT. STREET NEAR MARINA - DAY
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.

ON ANNIE:
She comes to a standstill, in the middle of the street.
In shock. The scene in front of her is too horrible to bear.
ANNIE'S POV - GATE TO MARINA
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.
There is such apparent warmth, and joy, and love about this homecoming that she forget 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.

ON SAM:
responding. He runs from the gate toward the near-accident.

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.

ANNE:
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.

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

**ANNIE (V.O.)**

How could I have been such an idiot?

**EXT. BALTIMORE STREET - DUSK**

Becky's car driving toward Annie's house.

**BECKY:**

You were standing in the middle of the street?

**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.

**EXT. TOWNHOUSE - ON ANNIE & BECKY - DUSK**

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:**
AN AFFAIR TO REMEMBER" ON THE TELEVISION SET.  DEBORAH

KERR IS SAYING:
And pull back to reveal:
INT. ANNIE'S TOWNHOUSE LIVING ROOM - NIGHT
Becky and 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 listen 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:
Made for each other.
A long beat.

BECKY:
It's cute. It's like a little clue.
Annie looks at her balefully.

BECKY:
(continuing)
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's 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:

**INT. SAM'S HOUSEBOAT - NIGHT**

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. We can't spend your life chasing after fantasies.

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

INT. SAM'S BEDROOM - ON SAM IN BED - NIGHT
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:
Shhhh --

She unbuttons her shirt.

And they kiss.

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

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

EXT. BALTIMORE - VALENTINE'S DAY - DAY
A few quick shot 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.

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

INT. BALTIMORE TRAIN STATION – DAY
Annie through the train window as the train starts to move out of the station.
MAP OF THE UNITED STATES.
The map we saw at the beginning of the movie, as the light dims in Baltimore and a light goes on in New York.

EXT. NEW YORK HOTEL - NIGHT
Annie steps out of a cab.

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.

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 till I get back?

Jessica looks over at Jonah.

JESSICA:
Sure.

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

EXT. FIFTH AVENUE - TIFFANY'S - A SCULPTED GLASS HEART - DAY
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 tow 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:
ANNIE:

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

INT. FIRST FLOOR - TIFFANY'S - DAY
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.

INT. THIRD FLOOR TIFFANY'S - DAY
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.

Walter's brow furrows slightly.

ANNIE:

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

Walter starting to look puzzled.

ANNIE:

(continuing)
Don't hate me but I love this
pattern.

WALTER:
You couldn't.
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.

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.
As they go out the door to:
EXT. FIFTH AVE. - DAY
As they start down the street and go off into the distance.

ANNIE:
(continuing)
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!"

INT. SAM’S BEDROOM - NIGHT
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 --
INT. HALLWAY - NIGHT
And open the door to Jonah's room.
INT. JONAH'S ROOM - NIGHT

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.
INT. SAM'S BEDROOM - CONTINUOUS

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
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 can'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:
Goddammit, I am sick of this

Sam picks Jonah up and carries him kicking and screaming

into:
INT. UPSTAIRS HALLWAY - NIGHT

and into:
INT. JONAH'S BEDROOM - NIGHT

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.
INT. HALL - CONTINUOUS
Jonah weeping as Sam goes back to his bedroom.
INT. SAM'S BEDROOM - CONTINUOUS
The sound of Jonah weeping.
Sam sits down on the bed, wiped out. Hold on him.
EXT. BALDWIN HOUSEBOAT - MORNING
As Clarise the babysitter arrives at the houseboat.
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.
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 deck.

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.

INT. AIRPORT FIRST CLASS TICKET COUNTER - DAY
The TICKET CLERK turns back to the counter.

TICKET CLERK:
Next.
Jonah steps forward, with his ticket.

INT. JESSICA'S HOUSE - DAY
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 the clock on the mantel. As it ticks to 8:

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.
INT. SAM'S CAR - DAY

CLOSE ON SAM:
Driving to the airport.
EXT. HIGHWAY NEAR SEATTLE/TACOMA AIRPORT - DAY
As his car takes the airport exit.
INT. AIRPLANE - DAY
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)
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 a
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.
INT. O'HARA AIRPORT - DAY
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.

INT. KENNEDY AIRPORT - DAY
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 carry-ons dangerously flying at their sides.

EXT. KENNEDY AIRPORT - A FEW MINUTES LATER
Jonah stands in a taxi line.

INT. TAXI - A FEW MINUTES LATER
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.

INT. PLANE TO NEW YORK - DAY
Sam is in an aisle seat. He closes his eyes and squeezes them tight.

SAM:
(to himself)
Come on... come on... come on...
COMEONCOMEONCOMEONCOMEONCOMEON...

EXT. EMPIRE STATE BUILDING - AFTERNOON
It looks magnificent in the waning afternoon light.

CABBIE'S VOICE
There it is.

We are watching from:
INT. A TAXICAB
where Jonah, with his head out the window, regards the building with awe.

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

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

INT. RAINBOW ROOM - DUSK
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 --

EXT. KENNEDY AIRPORT - DUSK
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.

INT. EMPIRE STATE BUILDING LOBBY - DUSK
Jonah, carrying his backpack, walks through the majestic lobby and follows the arrow to the Observation Deck.

EXT. TOP OF EMPIRE STATE BUILDING - HELICOPTER SHOT - DESK
Looking down on the observation deck. The city below. The tiny figure of Jonah walks into the middle of the deck. Looks around.

EXT. 59TH STREET BRIDGE - DUSK
Sam's cab speeds across the bridge and into Manhattan, heading for the Empire State Building.

INT. TOP OF THE EMPIRE STATE BUILDING - DUSK
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?

EXT. RAINBOW ROOM - DUSK
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:

EXT. EMPIRE STATE BUILDING OBSERVATION DECK - DUSK INTO NIGHT:
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 deck.
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:**
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 you?

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.

INT. RAINBOW ROOM - NIGHT
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, I'm fully invested in growth stocks, I have a paid subscription to HomeRoxOffice, I have no sexual diseases, I have been steadily employed in a part of the economy that isn't soft, I have expectation 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 smiles.

ANNIE:
Oh!

WALTER:
What?

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

THE LIGHTS HAVE JUST GONE ON ON THE EMPIRE STATE BUILDING VALENTINE LIGHTS:
A huge pink and white heart.
Walter turns back to Annie.

**WALTER:**

Go for it.

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

**CUT TO:**

**EXT. WEST 50TH STREET - NIGHT**

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

As it screeches off toward Fifth Ave.

**INT. EMPIRE STATE BUILDING OBSERVATION DECK - NIGHT**

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.

**ELEVATOR OPERATOR**

Last call. Closing time.

Jonah looks at Sam.

**JONAH:**

This is pretty dumb, wasn't it?

Sam shrugs.

**SAM:**

Big deal.

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.
EXT. FIFTH AVE - NIGHT
Annie's cab stuck in traffic.
As Annie gets out of the cab.
She's breaking into a hard run toward the Empire State Building.
INT. LOBBY OF THE EMPIRE STATE BUILDING - NIGHT
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 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.
INT. TOP OF THE EMPIRE STATE BUILDING
After a few beat 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.
Annie looks up as Jonah and Sam exit the elevator.

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.

SAM:
    It's you.

ANNIE:
    It's me?

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.

EXT. THE EMPIRE STATE BUILDING - NIGHT
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: