

S L E E P L E S S I N S E A T T L E

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FADE IN:

CLOSE ON SAM BALDWIN

A card: Chicago.

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

SAM

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

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

ANNIE

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

And pull back to reveal:

EXT. CHICAGO ALLEY - DAY

Annie is talking to her boyfriend, a good-looking guy

named SETH. They're carrying packing boxes into the house they share in the Old Town section of Chicago. The same stunning architecture in the b.g. They go up the back wooden staircase to the house.

SETH

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

ANNIE

Is there somebody else?

SETH

Nope.

ANNIE

You don't love me, is that it?

SETH

Nope.

Follow them into:

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...Shiatu 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.

LURIE

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 dressmakers 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.

ANNIE

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 widowed?

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

(continues, reading)

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

(to Sam)

What is that?

SAM

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

JONAH

This is no good. She's looking

for someone French. Or Greek.

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

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

--

SAM

Oklahoma. Do you know where
that is?

JONAH

Somewhere in the middle.

SAM

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

(beat)

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

--

JONAH

She's willing to fly anywhere.

As Jonah hands Sam the picture.

SAM

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

JONAH

Dad, you're not taking this seriously.

SAM

This is not how you do it.

(referring to the

hamburger)

You want this on an English muffin or a bun?

JONAH

English muffin. How do you do it?

SAM

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

JONAH

-- a slice of pizza --

SAM

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

(beat)

I wonder if it still works this
way.

JONAH

It doesn't. They ask you.

SAM

I'm starting to notice that.

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: ANNIE, RUNNING

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: Your feet are cold.

And another: Will you find love.

And another: Before you're cold?

And another: Burma Shave.

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
show.

(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.

ANNIE

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

TOM

(completely panicked by
the question)

What?

ANNIE

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

TOM

(regaining composure)
I got married because Betsy
said we had to break up or get
married. So we 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: "How about the top of the Empire State Building?"

BECKY

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

ANNIE

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

She types in Becky's idea.

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

BECKY

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

(she shudders in
ecstasy, then pulls
herself together)

ANNIE

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

BECKY

(nods; after a beat)
He lost all the weight...
there.

ANNIE

That's impossible. A guy can't

--

BECKY

Can too.

ANNIE

No.

BECKY

Yes.

ANNIE

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

BECKY

Plus he fell in love with a
temp.

ANNIE

Listen to this, I love this
part --

Deborah Kerr says: "It's now or never." And Cary Grant

says: "We'd be fools to let happiness pass us by."

Deborah Kerr: "Winter must be cold for those with no warm memories."

Becky and Annie with tears rolling down their faces.

BECKY

Men never get this movie.

ANNIE

I know.

BECKY

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

ANNIE

I always wondered about that too.

As Becky reaches for a Kleenex.

INT. JONAH'S BEDROOM

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

SAM

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

JONAH

Good.

A beat.

SAM

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

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

CUT TO:

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

(Annie presses Y)

CUT TO:

A PRINTOUT OF AN ARTICLE

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

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 ringing of her phone.

ANNIE

(groggy)

Hello.

BECKY

(through filter)

Turn on your radio!

ANNIE

What?

BECKY

(through filter)

The kid is on. You've got me
listening to this garbage.

Go on, turn it on.

WALTER

Who is it?

ANNIE

Oh, it's just Becky, she's
having trouble with 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 --

ANNIE

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

Okay. Good. Goodbye.

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.

ANNIE

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.

ANNIE

Hello.

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

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

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: "ALL I COULD THINK OF TO SAY WAS HELLO."

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 two cherubs flying out
of the wound in the middle.

ON WALTER AND ANNIE'S REFLECTION

in the Broken Heart window.

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

ANNIE

You go.

WALTER

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

ANNIE

I am.

(she smiles at him)

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

WALTER

What?

ANNIE

About forever.

WALTER

No.

ANNIE

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

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.

ANNIE

I do.

WALTER

It's just like my grandmother's
china.

SALESWOMAN

How many place settings should
I put down?

ANNIE & WALTER

Ten.

Walter beams at her.

WALTER

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

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

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 permission.

JONAH

(yelling)

What's wrong with Annie?

SAM

(emphasizing every word)

Shut up.

Jonah appears at the doorway.

JONAH

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

SAM

This conversation is finished.

JONAH

You said we could go to New

York.

SAM

Did not.

JONAH

Did too.

SAM

I 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.

Jonah's gone.

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 8:30:

JESSICA

He's on his way to New York.

JESSICA'S MOTHER

What?

SAM

How?

JESSICA

(the child of travel
agents)

United 597.

Jessica's mother and father are horrified.

JESSICA'S MOTHER

Jessica!

SAM

When does it leave?

JESSICA'S FATHER

Eight-thirty.

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

Jessica smiles.

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)

No.

INT. AIRPORT TICKET COUNTER - ON SAM - DAY

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 carryons 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 Home Rox

Office, 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