

FADE IN:

DOCUMENTARY FOOTAGE

of an OLDER COUPLE, a MAN and a WOMAN. They're sitting together on a loveseat looking straight at the CAMERA.

(The documentary dialogue that follows is meant only as an indication; the movie will use real people, not actors, and we will be hearing their actual stories, which will be similar to the ones indicated here.)

MAN

I was sitting with my friend, Arthur Kornblum, in a restaurant, it was a Horn & Hardart Cafeteria, they don't have them any more, and this girl walked in --

(he points to the woman beside him)

-- and I turned to Arthur and I said, "Arthur, you see that girl? I'm going to marry her." And two weeks later we were married. And it's 50 years later and we're still married.

FADE OUT.

FADE IN:

1 EXT. UNIVERSITY OF CHICAGO CAMPUS - DAY

1

CARD: TEN YEARS AGO

A couple in a clinch.

The young man involved is named HARRY BURNS. He's 26 years old, just graduated from law school. Wearing jeans and a sweatshirt.

He's kissing a young woman named AMANDA. She has long straight hair that she irons. She's about 20. The embrace is fairly melodramatic. They pull back to look at one another.

AMANDA

I love you.

HARRY

I love you.

They begin to kiss again.

A car pulls up right beside them. Stops. Sits there.

Driving the car is SALLY ALBRIGHT. She's 21 years old. She's very pretty although not necessarily in an obvious way. She sits there waiting for the kiss to end. It doesn't end. She clears her throat. They don't hear her. She shifts position and accidentally-on-purpose hits the car HORN, which beeps and startles Amanda and Harry into breaking off their clinch. Amanda sees Sally, and she and Harry move over to the car.

AMANDA

Oh. Hi, Sally. Sally -- this is Harry Burns. Harry, this is Sally. Albright.

HARRY

Nice to meet you.

They shake hands.

SALLY

(to Harry)

You want to drive the first shift?

HARRY

No, no -- you're there already, you can start.

Harry looks meaningfully at Amanda.

Then he starts to put his stuff a duffel bag, a box of records into the back seat of the car, where Sally's stuff is, too, suitcases, stereo speakers, a guitar, boxes of books, a small TV.

AMANDA

Call me.

HARRY

I'll call as soon as I get there.

AMANDA

Call me from the road.

HARRY

I'll call before that.

Harry and Amanda exchange longing looks outside the car.

.3

AMANDA

I love you.

HARRY
I love you, too.

They kiss again.

Sally sits waiting, waiting.

She hits the car HORN again. Harry and Amanda break apart.

SALLY
Sorry.

Harry gets into the car and as it pulls away he and Amanda exchange more "I love you's" and "I'll call you's" and "Goodbyes."

2 EXT. CHICAGO STREET - DAY

2

As the car heads toward whichever highway is relevant. City traffic. Sally driving. Harry in the passenger seat.

3 INT. CAR - DAY

3

Harry takes out a bunch of grapes, starts to eat them.

SALLY
I have this all figured out. It's an 18 hour trip, which breaks down to 6 shifts of 3 hours each. Or, alternatively, we could break it down by mileage. There's a map on the visor, I've marked it to show the locations where we change shifts. You can do three hours?

HARRY
(offering her one)
Grape?

SALLY
No. I don't like to eat between meals.

Harry spits a grape seed out the window, which doesn't happen to be down.

HARRY
I'll roll down the window.

After a lengthy silence.

HARRY

I hope this isn't going to be one of those trips with a lot of long, awkward silences.

SALLY

Me, too.

A long awkward silence.

HARRY

Why don't you tell me the story of your life.

SALLY

The story of my life?

HARRY

We've got 18 hours to kill before we get to New York.

SALLY

The story of my life isn't even going to get us out of Chicago. I mean, nothing's happened to me yet. That's why I'm going to New York.

HARRY

So something can happen to you.

SALLY

Yes.

HARRY

Like what?

SALLY

Like I'm going to go to journalism school and become a reporter.

HARRY

So you can write about things that happen to other people.

SALLY

(after a beat)

That's one way to look at it.

HARRY

Suppose nothing happens to you. Suppose you live there your whole life and nothing happens and you never meet anyone and you never become anything and finally you die one of those New York deaths where

nobody even notices for two weeks
until the smell drifts out into the
hallway.

Sally looks over at Harry. Who am I stuck in this car with?
She looks back at the road.

4 EXT. CAR - TRAVELING SHOT - DAY

4

As the car turns onto the highway.

SALLY (V.O.)
Amanda mentioned you had a dark
side.

HARRY
That's what drew her to me.

5 INT. CAR - DAY

5

SALLY
Your dark side?

HARRY
Yeah. Why? Don't you have a dark
side? No. You're probably one of
those cheerful people who dots her
"i's" with little hearts.

SALLY
(defensively)
I have just as much of a dark side
as the next person --

HARRY
(pleased with himself)
Oh, really? When I get a new book, I
read the last page first. That way,
if I die before I finish I know how
it comes out. That, my friend's, is
a dark side.

SALLY
(irritated now)
It doesn't mean you're deep or
anything. I mean, I'm basically a
happy person.

HARRY
(cheerfully)
So am I.

SALLY

-- and I don't see that there's anything wrong with that.

HARRY

Of course you don't. You're too busy being happy. Do you think about death?

SALLY

Yes.

HARRY

Sure you do. A fleeting thought that drifts in and out of the transom of your mind. I spend hours, I spend days --

SALLY

(interrupting)

-- and you think this makes you a better person?

HARRY

Look, when the shit comes down, I am going to be prepared and you are not, that's all I'm saying.

SALLY

And in the meantime, you're going to ruin your whole life waiting for it.
(after a beat)

What are you going to do in New York?

HARRY

I don't know. I just graduated from law school but I never, really thought I was going to be a lawyer -
- I see it as a jumping-off point.

SALLY

You should be a lawyer. The kind that does wills. I think you'd be really good at explaining to people they're going to die.

On Harry's reaction.

DISSOLVE TO:

The car tooling along a beautiful stretch of highway.

7 EXT. HIGHWAY - DAY

7

SALLY (V.O.)

Time.

The car pulls off the road onto the shoulder. Sally and Harry get out and switch seats. Harry drives now and the car pulls away leaving rubber and dust.

8 EXT. CAR EXITING - INDUSTRIAL - MAGIC HOUR

8

9 EXT. CAR - HIGHWAY - LATE AFTERNOON

9

The car is now on a surface road heading towards a motel/diner complex.

Harry is driving. Sally is in the passenger seat.

HARRY (O.S.)

He doesn't want her to stay. That's why he puts her on the plane.

SALLY (O.S.)

I don't think she wants to stay.

HARRY

Of course she wants to stay. Wouldn't you rather be with Humphrey Bogart than that other guy?

SALLY

I don't want to spend the rest of my life in Casablanca married to a man who runs a bar. That probably sounds very snobbish to you, but I don't.

HARRY

You'd rather have a passionless marriage --

SALLY

-- and be First Lady of Czechoslovakia --

HARRY

-- than live with the man you've had the greatest sex of your life with, just because he owns a bar and that's all he does.

The car stops in front of the diner which is straight out of the Fifties.

SALLY

Yes, and so would any woman in her right mind. Women are very practical. Even Ingrid Bergman, which is why she gets on that plane at the end of the movie.

HARRY

(getting out of the car)
Oh, I understand.

SALLY

What?

HARRY

Nothing.

Harry crosses towards the diner. Sally follows after him.

SALLY

What?

10 INT. DINER

10

As Harry and Sally come in the door. A HOSTESS is waiting.

HARRY

Obviously you haven't had great sex yet.

(to the Hostess)
Table for two.

HOSTESS

Right this way.

SALLY

Yes I have.

HARRY

No you haven't.

He crosses away from her towards the table.

SALLY

It just so happens I have had plenty of good sex.

This doesn't go unheard by the Hostess and other diners. Sally walks to the table, sits down.

HARRY
With whom?

SALLY
What?

HARRY
Have you had this good sex?

SALLY
(embarrassed)
I'm not going to tell you that.

HARRY
Fine. Don't tell me.

A long silence. Maybe they both look at the menu. Maybe, they just sit there.

SALLY
Shel Gordon.

HARRY
Shel. Sheldon? No. I'm sorry. You didn't have great sex with Sheldon.

SALLY
I did too.

HARRY
No. A "Sheldon" can do your taxes. If you need a root canal, he's your man, but between the sheets is not "Sheldon's" strong suit.

HARRY
(sort of in a girl's voice)
"I love you, Sheldon. Do it to me, Sheldon. I can't get enough of you, Sheldon." It doesn't work.

A WAITRESS approaches the table.

WAITRESS
What can I get you?

HARRY
I'll have the Number Three.

WAITRESS
What kind of bread do you want that on?

HARRY
Surprise me.

The Waitress turns to Sally.

SALLY
You know what I'd like is the apple
pie a la mode.

WAITRESS
(writing)
Apple a la mode.

SALLY
But I'd like the pie heated, and I
don't want the ice cream on top, I
want it on the side. And I'd like
strawberry instead of vanilla if you
have it. If not, then no ice cream,
just whipped cream, but only if it's
real. If it's out of a can, then
nothing.

WAITRESS
Not even the pie?

SALLY
No, just the pie. But then not
heated.

As the Waitress leaves, Harry stares in disbelief at Sally.

SALLY
(continuing)
What?

HARRY
Nothing. So how come you broke up
with Sheldon?

SALLY
How do you know we broke up?

HARRY
Because if you didn't, you wouldn't
be with me, you'd be with Sheldon
the Wonder Schlong.

SALLY
First of all, I'm not with you.
Second of all, it it's none of your
business why we broke up.

HARRY

You're right, you're right. I don't want to know.

After a beat.

SALLY

If you must know, it was because he was very jealous and I had these Days of the Week underpants.

HARRY

(makes a buzzer sound)

Judge's ruling on this. Days of the Week underpants?

SALLY

Yes. They had the days of the week on them, I thought they were sort of funny -- and one day he said to me, you never wear Sunday. He got all suspicious. Where was Sunday? Where had I left Sunday? And I told him, but he didn't believe me.

HARRY

What?

SALLY

They don't make Sunday.

HARRY

Why not?

SALLY

Because of God.

HARRY

And that's what broke you up?

SALLY

Yes.

HARRY

How many men have you slept with?

SALLY

I'm not going to tell you that.

HARRY

Okay. Don't tell me.

A beat.

SALLY

Two.

HARRY
You've been with two people and
you're telling me based on two
people you know whether or not
you've had great sex?

SALLY
How many have you?

HARRY
I don't know.

SALLY
What do you mean, you don't know?

HARRY
I don't know.

SALLY
Is it between zero and three, four
and ten, or ten and a hundred?

HARRY
Ten and a hundred.

SALLY
Is it closer to ten or closer to a
hundred?

HARRY
Ten.

The Waitress brings their food.

As they eat:

DISSOLVE TO:

11 EXT. DINER - NIGHT - RE-ESTABLISH 11

12 INT. DINER - DUSK 12

They are finishing their meal. The check arrives. Sally
figures out her portion of the bill. She notices Harry just
staring at her.

SALLY
(thinking she slight have
some food on her face, she
nervously wipes)

What? Do I have -- ?

HARRY
You're a very attractive person.

SALLY
Oh, thank you.

HARRY
Amanda never said you were so attractive.

SALLY
Maybe she doesn't think I'm attractive.

HARRY
It's not a matter of opinion.
Empirically you are attractive.

SALLY
Harry, Amanda is my friend.

Sally gets up, drops some money on the table and crosses away. Harry also leaves some money and follows her.

HARRY
So?

SALLY
So you're going with her.

HARRY
So?

SALLY
So you're coming on to me.

HARRY
No I wasn't.

HARRY
(continuing)
What? Can't a man say a woman is attractive without it being a come-on?

She stares at him, then exits the diner and heads for the car.

HARRY
(continuing)
All right. Let's just say for the sake of argument it was a come-on.

Okay. What do you want me to do? I take it back. All right, I take it back.

SALLY
You can't take it back.

HARRY
Why not?

SALLY
It's already out there.

An awkward pause.

HARRY
Oh, jeez. What are we supposed to do now? Call the cops? It's already out there.

SALLY
Just let it lie, okay?

She quickly gets in the car and unlocks his door. He gets in the car.

HARRY
Right, right. Let it lie. That's my policy. Let it lie.
(beat)
So, you want to spend the night in the motel?

HARRY
(continuing)
See what I did? I didn't let it lie.

SALLY
Harry --

HARRY
I said I would and then I didn't --

SALLY
Harry --

HARRY
I went the other way --

SALLY
Harry --

HARRY
Yes?

SALLY

We are just going to be friends,
okay?

HARRY

Yeah. Great. Friends. Best thing.

As the car starts up, and pulls out.

CUT TO:

13 INT. CAR - NIGHT

13

A long silence.

HARRY

You realize, of course, that we can
never be friends.

SALLY

What do you mean?

HARRY

What I'm saying -- and this is not a
come-on in any way, shape or form --
is that men and women can't be
friends. The sex part always gets in
the way.

SALLY

That's not true. I have a number of
men friends and there's no sex
involved.

HARRY

No you don't.

SALLY

Yes I do.

HARRY

No you don't.

SALLY

Yes I do.

HARRY

You only think you do.

SALLY

You're saying I'm having sex with
these men without my knowledge?

HARRY

No, I'm saying they all want to have sex with you.

SALLY

They do not.

HARRY

They do too.

SALLY

They do not.

HARRY

Do too.

SALLY

How do you know?

HARRY

Because no man can be friends with a woman he finds attractive. He always wants to have sex with her.

SALLY

So you're saying a man can be friends with a woman he finds unattractive.

HARRY

No. You pretty much want to have sex with them, too.

SALLY

What if they don't want to have sex with you?

HARRY

Doesn't matter. The sex thing is already out there, so the friendship is ultimately doomed, and that's the end of the story.

SALLY

Well. I guess we're not going to be friends, then.

HARRY

I guess not.

SALLY

It's too bad.
(beat)

You were the only person I knew in
New York.

DISSOLVE TO:

14 EXT. NEW YORK SKYLINE - DAWN

14

As the car comes over the George Washington Bridge. A
gorgeous day.

DISSOLVE TO:

15 EXT. NEW YORK STREET CORNER - DAY

15

Downtown near Washington Square. The car pulls up and Harry
hops out grabbing his stuff.

HARRY

Well, it was nice knowing you.

SALLY

Yeah. It was interesting.

HARRY

Yeah. Thanks for the ride.

SALLY

You're welcome.

Sally nods. Harry nods. An awkward moment.

Sally holds out her hand. They shake.

SALLY

Well, have a nice life.

HARRY

You too.

Harry starts to walk off.

As she drives off.

FADE OUT:

FADE IN:

DOCUMENTARY FOOTAGE

Another older COUPLE sitting together on the same loveseat we
saw earlier.

WOMAN

We fell madly in love in high school.

MAN

We were high school sweethearts.

WOMAN

I just said that. Didn't I just say that? But after our junior year, his parents moved away.

MAN

But I never forgot her.

WOMAN

He never forgot me.

MAN

Her face burned itself on my brain. Thirty-four years later I see her coming out of Toffenetti's.

WOMAN

We looked at each other and it was as if not one day went by.

MAN

She looked as beautiful as when she was sixteen years old.

WOMAN

He looked the same, he looked exactly the same to me.

MAN

And we haven't been apart one day since then.

WOMAN

Not one day.

FADE OUT:

FADE IN:

16 INT. LAGUARDIA AIRPORT - DAY - IT'S FIVE YEARS LATER

16

A couple in a clinch.

The woman is Sally at 26. She looks great, she's a stylish young woman. She is kissing a very attractive man with a

beard, although it's not that easy to see him at the moment. His name is JOE.

Harry is coming down the hallway of the airline terminal. He's wearing a suit and tie and trench coat; he has a kind of attractive-but-rumpled demeanor. He notices the couple kissing. Goes past them. Then stops. Backs up. He recognizes them.

They're still kissing.

Harry comes closer, peers at the two of them from slightly too close. It's not easy to see either of their faces.

Finally, Sally and Joe become aware that someone is standing nearby, and they stop kissing to look at Harry.

HARRY

Joe -- I thought it was you. Harry Burns.

JOE

Harry, Harry, how are you?

Joe holds out his hand. They shake.

HARRY

How ya doin'?

JOE

Fine, fine.

HARRY

I thought it was you.

(beat)

Still with the D.A.'s office?

JOE

I switched over to the other side. What about you?

HARRY

I'm working for a small company -- political consulting.

Joe nods. Harry nods. An awkward pause. Sally just standing there, wondering if Harry remembers her.

JOE

Oh Harry, this is Sally Albright. Harry Burns. We used to live in the same building.

HARRY

(he knows he's seen her
someplace but he can't
remember where)

Hi.

Sally nods.

HARRY

(continuing)

Well, great to see you. See you
around.

Harry starts down the long corridor for his plane.

Joe and Sally look at each other.

SALLY

Thank God he couldn't place me. I
drove from college to New York with
him five years ago and it was the
longest night of my life.

JOE

What happened?

SALLY

He made a pass at me and when I said
no -- he was going with a friend of
mine, uh -- oh God, I can't remember
her name; don't get involved with
me, Joe, I'm 26 years old and I
can't even remember the name of a
person I was such good friends with
that I wouldn't get involved with
her boyfriend --

JOE

So what happened?

SALLY

When?

JOE

He made a pass at you and you said -
- no.

SALLY

Uhh -- I said we can just be
friends, this part I remember, and
he said men and women couldn't
really be friends.

Joe kisses her again.

SALLY
(continuing)
Do you think it's true?

JOE
No.

SALLY
Do you have any women friends? Just
friends?

JOE
No, but I'll get one if it's
important to you.

SALLY
Amanda Reese. That was her last
name. Thank God.

Another kiss.

JOE
I'll miss you.
(beat)
I love you.

SALLY
(She loves hearing this)
You do?

JOE
Yes.

SALLY
I love you.

17 INT. AIRPLANE - DAY

17

The plane is in flight, en route from New York to Washington.

Sally is in a middle seat in a crowded all-coach plane. She has the New York Times on her lap, but she's staring into the middle distance, a little smile on her face.

There's a MAN ON THE AISLE next to her.

In the row in back of her, in the aisle seat, is Harry. His head pops up.

Sally starts to read the newspaper. The Man on the Aisle looks up at Harry, who's still looming over them, trying to place Sally. Harry pops down.

Sally starts to read again.

Harry pops up again. Pops back down.

The STEWARDESS comes down the aisle with the drink cart, asks Sally for her drink order.

SALLY

Do you have Bloody Mary mix?

STEWARDESS

Yes.

She starts to pour.

SALLY

No wait. Here's what I want. Regular tomato juice, not too much ice, and fill it up about three quarters, and then add a splash of the Bloody Mary mix. Just a splash.

Harry's head starts to rise again.

SALLY

(continuing)

And a little piece of line, but on the side.

HARRY

The University of Chicago, right?

SALLY

Yes.

Harry pops down.

He pops right back up.

HARRY

Did you look this good at the University of Chicago?

SALLY

No.

HARRY

(he's being mischievous here)

Did we ever --?

Reaction from Man on Aisle.

SALLY

(laughing; , she can't
believe him)
No, no. Jesus.
(to Man on Aisle)
We drove from Chicago to New York
the day after graduation.

The Man on the Aisle has been listening and watching all
this.

MAN ON THE AISLE
(with some irritation)
Would you two like to sit together?

Before Sally can object.

HARRY
Great.

Harry and the Man on the Aisle change seats and Harry sits
down next to Sally.

HARRY
You were a friend of -- oh jeez.

He can't remember her name.

SALLY
Amanda's. I can't believe you can't
remember her name.

HARRY
What do you mean? I can remember.
Amanda. Right? Amanda Rice.

SALLY
Reese.

HARRY
Reese, right. That's what I said.
Whatever happened to her?

SALLY
I have no idea.

HARRY
You have no idea? You were a good
friend of hers. We didn't make it
because you were such good friends.

SALLY
You went with her.

HARRY

Was it worth it? This sacrifice for a friend you haven't even kept in touch with?

SALLY

Harry, you may not believe this, but I never considered not sleeping with you a sacrifice.

HARRY

Fair enough, fair enough.

After a beat:

HARRY

You were going to be a gymnast.

SALLY

A journalist.

HARRY

That's what I said. So, did you--?

SALLY

I'm a journalist. I work at the News.

HARRY

Great. And you're with Joe. That's great --

(beat)

You guys have been together -- what? -- three weeks?

SALLY

A month. How do you know?

HARRY

You take someone to the airport, it's clearly the beginning of the relationship. That's why I have never taken anyone to the airport at the beginning of a relationship.

SALLY

Why?

HARRY

Because eventually things move on and you don't take someone to the airport, and I never wanted anyone to be able to say to me, how come you never take me to the airport anymore.

SALLY

It's amazing. You look like a normal person but actually you're the angel of death.

HARRY

Are you going to marry him?

SALLY

We've only known each other a month. Besides, neither one of us is looking to get married right now.

HARRY

I'm getting married.

SALLY

You are?

HARRY

(matter-of-factly)
Yep.

SALLY

You are?

HARRY

Yep.

SALLY

Who is she?

HARRY

Helen Hillson. She's a lawyer. She's keeping her name.

SALLY

(shakes her head)
You're getting married.

Smiles.

HARRY

What's so funny about it?

SALLY

It's just so optimistic of you.

HARRY

You'd be amazed what falling madly in love can do for you.

SALLY

That's wonderful, Harry. It's nice to see you embracing life in this manner.

HARRY

Besides, you just get to a certain point where you get tired of the whole thing.

SALLY

What whole thing?

HARRY

The whole life-of-a-single-guy thing, you know, you meet someone, you have the safe lunch, where you decide you like each other enough to move on to dinner, you go dancing, you do the white man's overbite, then you go back to her place, you have sex, and the minute you finish, you know what goes through your head?

(Sally shakes her head no)

How long do I have to lie here and hold her before I can get up and go home? Is 30 seconds enough?

SALLY

That's what you're thinking? Is that true?

HARRY

Yeah. All men think that. How long do you like to be held afterwards? All night, right? That's the problem. Somewhere between 30 seconds and all night is your problem.

SALLY

I don't have a problem.

HARRY

Yes you do.

The FLIGHT ATTENDANT announces that everyone should fasten seatbelts in preparation for landing in Washington, D.C.

18 EXT. NATIONAL AIRPORT - DAY

18

As the plane lands.

19 INT. NATIONAL AIRPORT - DAY

19

Harry and Sally are on a moving sidewalk.

HARRY
(beat)
You staying over?

SALLY
Yes.

HARRY
Would you like to have dinner?

Sally looks at him a little suspiciously.

HARRY
What? Just friends.

SALLY
I thought you didn't believe men and women could be friends.

HARRY
When did I say that?

SALLY
On the ride to New York.

HARRY
No. No. I remember. Yes. That's right. They can't be friends --
(figuring this out)
-- unless both of them are involved with other people. Then they can. This is an amendment to the earlier rule. If the two people are in relationships the pressure of possible involvement is lifted.
(thinking this over)
Although that doesn't work either. Because what happens is the person you're involved with doesn't understand why you need to be friends with the person you're friends with, like it must mean something's missing from your relationship and you have to go outside to get it, and when you say, no no, it's not true, there's nothing missing from our relationship, the person you're involved with accuses you of being secretly attracted to the person

you're just friends with, which you probably are, let's face it, who the hell are we kidding, which brings us back to the original rule before the amendment, which is men and women can't be friends, so where does that leave us?

SALLY

Harry --

HARRY

Yes, Sally --

SALLY

Goodbye.

HARRY

Okay.

They look at each other. And shake hands. Though they have said goodbye, they are now in that awkward place of still going in the same direction. After a beat:

HARRY

I'm going to stop walking for a minute and let you get ahead.

FADE OUT:

FADE IN:

DOCUMENTARY FOOTAGE

Another OLDER COUPLE sitting on a loveseat, looking at the CAMERA.

MAN

We got married 50 years ago. We were married three years. We got a divorce.

WOMAN

No one got divorced then unless you were miserable. Not like now, you get a little upset, you get a divorce.

MAN

So then I married Marjorie.

WOMAN

But first you lived with Barbara.

MAN

Right. Barbara. But I didn't marry Barbara. I married Marjorie. And then I got a divorce. My brother's a lawyer, I got a rate. Then I married Katie.

WOMAN

The shortest one of all.

MAN

Less than a year. Another divorce. So then I was single. I crammed in a lot of living, I got it out of my system.

WOMAN

Don't forget Roberta.

MAN

(miserable to be reminded
of Roberta)
Roberta.

WOMAN

And then we got married again.

MAN

Forty-five years to the day after our first marriage.

WOMAN

But I never married anybody in between. I waited. I knew.

FADE OUT:

FADE IN:

20 EXT. NEW YORK STREET - DAY - FIVE YEARS LATER

20

Sally walking down the street to a restaurant like Petaluma. She looks even prettier now, she's wearing a loose blouse, full skirt, boots.

21 EXT. NEW YORK RESTAURANT WITH VIEW - DAY

21

Two women, MARIE and ALICE, at a table for three. Marie is a dark-haired, dark eyed beauty. Alice is cute and plump, a married lady.

Sally comes in and sits down as the others finish giving their drink order to the WAITER.

SALLY
Sorry I'm late.
(to waiter)
Here's what I want. I want a Campari and soda, but here's how I want it. I want the Campari in a glass with ice, and the soda on the side, but in a bottle. I don't want the soda in a glass, I want to mix it myself.

As Sally's ordering:

MARIE
So, I looked through his pockets, okay?

ALICE
Marie, why do you look through his pockets?

Sally's done with her order now.

MARIE
And you know what I found?

ALICE
What?

MARIE
They just bought a dining room table. He and his wife just went out and spent \$1600 on a dining room table.

ALICE
Where?

MARIE
The point isn't where, Alice. The point is, he's never going to leave her.

ALICE
So what else is new? You've known this for two years.

MARIE
(glumly)
You're right, you're right. I know you're right.

ALICE

Why can't you find someone single?
When I was single, I knew lots of
nice, single men. There must be
someone. Sally found someone.

MARIE

Sally got the last good one.

SALLY

(matter-of-factly)
Joe and I broke up.

ALICE

What?

MARIE

When?

SALLY

Monday.

ALICE

You waited three days to tell us?

MARIE

You mean Joe's available?

ALICE

For God's sake, Marie -- don't you
have any feelings about this? She's
obviously upset.

SALLY

I'm not that upset. We've been
growing apart for quite a while.

MARIE

(horrified)

But you were a couple. You were
together. You had someone to go
places with. You had a date on
national holidays.

SALLY

I just said to myself, you deserve
more than this, you're 31 years old
--

MARIE/ALICE

(together)

-- and the clock is ticking.

SALLY

The clock doesn't really start to tick 'till you're 36.

ALICE

God. You're in such great shape.

SALLY

Well, I've had a few days to get used to it and I feel okay.

MARIE

Good. Then you're ready.

Maxie takes her rolodex out of her satchel and starts to look through it.

ALICE

(aghast)

Really, Marie.

MARIE

How else do you think you do it?

She flips through the rolodex and pulls out a card.

MARIE

(continuing)

I've got the perfect guy.

ALICE

(to Marie)

You go out with him --

MARIE

I've got someone.

ALICE

You've got someone someone else also has.

MARIE

(referring to the name on the card)

I don't happen to find him attractive, but you might.

(to Alice, indicating Sally)

She doesn't have a problem with chins.

SALLY

Marie, I'm not ready yet.

MARIE

I thought you just said you were over him.

SALLY

I am over him. But I am in a mourning period.

(beat)

Who is it?

MARIE

Alex Anderson.

SALLY

You fixed me up with him six years ago.

MARIE

Okay, okay.

(pulls another card)

Ren Darman.

SALLY

He's been married for over a year.

MARIE

Really. Married.

Marie takes Ken Darman's rolodex card and dog-ears a corner of it and places it in a section at the back of the box. Then she pulls out another card.

MARIE

(continuing)

Wait, wait, I got it, I got it -

SALLY

Look, there is no point in nry going out with someone I might really like if I met him at the right time but who right now has no chance of being anything to me but a transitional man.

MARIE

Okay, okay. But don't wait too long. Do you remember David Warsaw? His wife left him, and everyone said, give him some time, don't move in too fast, and six months later he was dead.

SALLY

What are you saying? I should marry someone right away in case he's

about to die?

ALICE

At least you can say you were married.

MARIE

I'm saying the right man for you might be out there right now and if you don't grab him, someone else will and you'll have to spend the rest of your life knowing that someone else is married to your husband.

22 EXT. SHEA STADIUM - DAY

22

A wave is in progress. It sweeps around the stadium and passes by Harry and his friend, JESS, sitting in the second deck, surrounded by Mets fans. It's fall, they're both wearing jeans and windbreakers.

Harry is very despondent.

JESS

When did this happen?

HARRY

Friday, Helen "comes home," she says, "I don't know if I want to be married any more." You know, like it's the institution, like it's nothing personal, like it's just something she's thinking about in a kind of casual way. I'm calm. I say, why don't we think about it, take some time, don't rush into anything. Next day she says she's thought about it, she wants a trial separation. She just wants to try it, she says. We can still date, she says, like this is supposed to cushion the blow. I mean, I got married so I could stop dating, so I don't see where we can still date is a big incentive since as far as I'm concerned the last thing you want to do is date your wife, who's supposed to love you, which is what I'm saying to her when it crosses my mind maybe she doesn't, so I say, "Don't you love me anymore?" and you

know what she says? I don't know if I've ever loved you.

A wave comes through the crowd and Harry and Jess stand and wave their hands.

JESS
Ooh, that's harsh.

They sit down.

JESS
You don't bounce back from that right away.

HARRY
Thanks, Jess.

JESS
No, I'm a writer, I know dialogue, that's particularly harsh.

HARRY
-- And then she says, she just found out that somebody at her office is going to South America, she can sublet his apartment. I can't believe it. "I can't believe this," I say, and the doorbell rings. "I can sublet his apartment." The words are still in the air, the words are still hanging there like in a little balloon connected to her mouth.

JESS
Like a cartoon.

HARRY
Yeah. And I get to the door and the movers are there. Now I'm starting to get suspicious, and I say, "When did you call these movers?" She's not answering. I look at the movers and say, "When did this lady book you for this gig?", and they're standing there, three huge guys, right, one of them is wearing a t-shirt that says, "Don't fuck with Mister Zero," and I say, when did you make this arrangement, and she says, "a week ago," and I say, "you've known this for a whole week and you didn't tell me?", and she

says, " I didn't want to ruin your birthday."

A second wave comes through and Harry and Jess stand and wave their hands.

JESS

You're saying Mister Zero knew you were getting a divorce a week before you did?

HARRY

Mister Zero knew.

JESS

Jeez.

HARRY

I haven't told you the bad part.

JESS

What could be worse than Mister Zero knowing?

HARRY

It's all a lie , she's in love with another guy, some tax attorney. She moved in with him.

JESS

How did you find out?

HARRY

I followed her and I stood outside the building.

JESS

Harry, that's so humiliating.

HARRY

Tell me. Standing on the street, the ultimate schmuck.

(beat)

I knew it would happen. The whole time I knew even though we were happy, it was just an illusion and one day she'd kick the shit out of me.

JESS

Marriages don't break up on account of infidelity, it's just a symptom that something else is wrong.

HARRY

Oh really? Well, that symptom is
fucking my wife.

Another wave comes through and they stand up. They sit down.

JESS

At least you got the apartment.

Harry just looks at him.

JESS

What?

CUT TO:

23 INT. SHAKESPEARE & CO. - DAY

23

Sally and Marie standing in the bookstore in a section called Personal Relationships. A shelf full of books. Marie is looking at something like "Smart Women, Foolish Choices.H Sally is looking at something like "Safe Sex in Dangerous Times."

MARIE

So I just happened to see his
American Express bill.

SALLY

What do you mean, you just happened
to see it?

MARIE

Well, he was shaving, and there it
was in his briefcase.

SALLY

What if he came out and saw you
looking through his briefcase?

MARIE

You're missing the point. I'm
telling you what I found.

(beat)

He spent \$120 on a nightgown for his
wife.

(beat)

I don't think he's ever going to
leave her.

SALLY

No one thinks he's ever going to
leave her.

MARIE

You're right, you're right. I know
you're right.

Marie looks up for a moment for a new book, sees something.

MARIE

Someone is staring at you in
Personal Growth.

Sally glances over to the Personal Growth section. There's
Harry.

SALLY

I know him. You'd like him. He's
married.

MARIE

Who is he?

SALLY

Harry Bums, He's a political
consultant.

MARIE

He's cute.

SALLY

You think he's cute?

MARIE

How do you know he's married?

SALLY

Because the last time I saw him he
was getting married.

MARIE

When was that?

SALLY

Six years ago.

MARIE

So he might not be married any more.

SALLY

Also he's obnoxious.

MARIE

This is just like in the movies
remember, like in The Lady Vanishes,
where she says to him, you are the

most obnoxious man I have ever met -
-

SALLY
(correcting her)
-- the most hateful --

MARIE
And then they fell madly in love.

SALLY
Also, he never remembers me.

BARRY
Sally Albright --

SALLY
Hi, Barry --

BARRY
I thought it was you.

SALLY
It is. This is Marie -- was Marie.
Marie is exiting down the stairs. She waves.
Sally turns back to Barry. She shrugs.

HARRY
How ya doing?

SALLY
Fine.

BARRY
Oh, fine. Bow's Joe?

SALLY
Fine. I hear he's fine.

BARRY
You're not with Joe anymore?

SALLY
We just broke up.

HARRY
Oh, gee, that's too bad.

SALLY
Yeah, well, you know. Yeah,
(beat)
What about you?

HARRY

I'm fine.

SALLY

How's married life?

HARRY

Not so good. I'm getting a divorce.

SALLY

I'm sorry. I'm really sorry.

(beat)

When did this happen?

HARRY

Couple of weeks ago.

SALLY

That's right when Joe and I broke up.

HARRY

Isn't that amazing?

SALLY

Not really. Everybody in New York breaks up this time of year.

HARRY

Maybe it's the pressure of Halloween.

SALLY

Yeah. You never know what to go as. What happened?

HARRY

She left me. She fell In love with a tax attorney.

SALLY

A "Sheldon."

HARRY

A Sheldon?

(remembering)

Oh, yeah, right, well, Ira, actually, but it's the same.

SALLY

I'm sorry, Harry.

HARRY

Yeah. Well. What are you going to do? What happened with you guys?

CUT TO:

24 INT. RESTAURANT - DAY

24

Sally and Harry having coffee, or maybe a glass of wine.

SALLY

When Joe and I started seeing each other, we wanted exactly the same thing, we wanted to live together but we weren't going to get married because every time everyone we knew got married, it ruined their relationship, they practically never had sex again. It's true, it's one of the secrets no one ever tells you. I would sit around with my girlfriends who had kids -- well, actually, my one girlfriend who had kids, Alice, and she would complain about how she and Gary never did it any more. She didn't even complain about it now that I think about it, she just said it matter-of-factly. They were up all night, they were both exhausted all the time, the kids just took every sexual impulse they had out of them, and Joe and I used to talk about it and say, we're so lucky, we have this wonderful relationship, we can have sex on the kitchen floor and not worry about the kid walking in, we can fly off to Rome on a moment's notice, and then one day I was taking Alice's little girl for the afternoon. I'd promised to take her to the circus, and we were in a cab playing "I Spy" -- you know, I spy a lamppost, I spy a mailbox -- and she's looked out the window and there was this man and this woman with two little kids, the man had one of the kids on his shoulders, and Alice's little girl said, "I spy a family," and I started to cry. You know, I just started crying, and I went home, and I said, the thing is, Joe, we never do fly off to Rome on a moment's notice.

HARRY

What about the kitchen floor?

SALLY

Not once. It's this very cold and hard Mexican ceramic tile. Anyway, we talked about it for a long time, and I said, this is what I want, and he said, well, I don't, and I said, I guess it's over and he left, and the truth is I feel really fine. I am over him. I really am over him. That was it for him, that was the most he could give, and every time I think about it, I'm more and more convinced I did the right thing.

HARRY

You sound really healthy.

SALLY

(not totally)

Yeah.

CUT TO:

25 EXT. 77TH STREET WALK - DUSK**25**

Harry and Sally walking together. The sun is setting.

SALLY

At least I got the apartment.

HARRY

Everyone says that to me, too. But what's so hard about getting an apartment? You read the obituaries, you find out who died, you go see the doorman. They should put the two sections together, real estate and obituaries -- Mr. Klein died today leaving a wife, two children, and a spacious three-bedroom apartment with a wood-burning fireplace.

Sally laughing. A nice moment.

HARRY

When we first met, I really didn't like you that much --

SALLY

I didn't like you.

HARRY

You did, too. You were just so up tight. Now you're much softer.

SALLY

I hate that kind of remark. I just hate it, it looks like a compliment, but really it's an insult, you know?

HARRY

Okay, you're still as hard as nails.

SALLY

I just didn't want to sleep with you, so you had to write it off to a character flaw instead of dealing with the possibility that it might have something to do with you.

HARRY

What's the statute of limitations on apologies?

SALLY

Ten years.

HARRY

Ooh. I can just get in under the wire.

Sally smiles, then after a beat, she makes the smallest of moves.

SALLY

Would you like to have dinner with me sometime?

HARRY

(not knowing quite how to take this)
Are we becoming friends now?

SALLY

Well, I --
(accepting their new status)
I guess we could.

HARRY

A woman friend. This is amazing. You may be the first attractive woman I have not wanted to sleep with in my entire life.

SALLY
(slightly rejected)
That's wonderful, Harry.

As they continue to walk along, we --

FADE OUT:

FADE IN:

DOCUMENTARY FOOTAGE

A series of QUICK CUTS of different OLDER COUPLES, each of them sitting on a loveseat and looking at the CAMERA.

FIRST OLDER COUPLE

MAN
She was wearing a white dress with
little daisies on it --

SECOND OLDER COUPLE

WOMAN
He had a Borsalino hat --

THIRD OLDER COUPLE

MAN
A bright red coat with black buttons
--

FOURTH OLDER COUPLE

WOMAN
A blue suit, he told me after it was
the first suit he got from a real
tailor --

FIFTH OLDER COUPLE

MAN
In her hair, she had a white flower,
a camellia --

FADE OUT:

FADE IN:

A TIGHT SHOT of one of those toy felt birds that somehow is able to miraculously keep dunking its beak into a glass of water.

WIDER to reveal Harry is sitting in his office staring blankly at this ornithological phenomenon. As Harry stares we hear the sound of a phone ringing. It is picked up by Sally.

SALLY (O.S.)
Hello.

HARRY (O.S.)
You sleeping?

SALLY (O.S.)
No, I was watching Casablanca.

HARRY (O.S.)
What channel?

SALLY (O.S.)
Eleven.

HARRY (O.S.)
Got it.

As Harry continues to stare at the bird, we hear a few lines of dialogue from Casablanca: "Of all the gin joints, etc--"

As the Casablanca dialogue continues, we

CUT TO:

26 INT. HARRY'S APARTMENT - DAY

26

Harry is trying to hang a picture in what is an otherwise virtually empty apartment. He checks the picture for placement against the wall.

HARRY (O.S.)
Now, you're telling me you would be happier with Victor Lazio than with Humphrey Bogart?

Holding his finger on the spot he gently taps the nail into the wall.

SALLY (O.S.)
When did I say that?

HARRY (O.S.)
When we drove to New York.

SALLY (O.S.)
I never said that. I would never have said that.

Harry gives the nail one more tap, and a big chunk of plaster comes out of the wall. Harry surveys it, then decides to leave the picture against the wall on the floor. He walks away.

CUT TO:

27 INT. HARRY'S APARTMENT - DAY

27

Harry is sitting in his one chair, trying to read a book. He has a thermometer in his mouth. He can't concentrate. He keeps reading the same paragraph over and over. Finally, he flips to the last page and reads.

SALLY (O.S.)
How've you been sleeping?

HARRY (O.S.)
Not great. Maybe I'm coming down with something. Last night I was up at four in the morning watching Leave It To Beaver in Spanish.
(imitating)
Buenos dias, Senora Cleaver. Donde esta Wallace y Theodore?
(as himself)
I'm not well.

CUT TO:

Throughout the following, we see a series of shots showings
Sally busily typing in her office;
Sally shopping in Bloomingdales;
Sally tap dancing in a studio;
Sally picking up groceries;
Sally fixing dinner, chopping. Setting table, "being good to herself."

SALLY (O.S.)
I went to bed at 7:30 last night. I haven't done that since the third grade.

HARRY (O.S.)
That's the good thing about depression. You get your rest.

SALLY (O.S.)

I'm not depressed.

HARRY (O.S.)
Oh, okay. Fine. Ooh, put on 23. It's
the nude talk show.

SALLY (O.S.)
How can you watch that?

HARRY (O.S.)
What? You don't find it interesting
watching naked people discussing
insider trading?

SALLY (O.S.)
I guess my scope is limited. ESPN.

HARRY (O.S.)
I'm there.

SALLY (O.S.)
What's the deal with arena football?

HARRY (O.S.)
What. It's good. If it catches on
there's no telling where it could
lead. Arena golf. Arena yachting.

CUT TO:

28 EXT. MOVIE THEATER

28

Harry and Sally walking out of a movie theater and down the
street. It is DAY.

HARRY (O.S.)
Do you still sleep on the same side
of the bed?

SALLY (O.S.)
I did for a while, but now I'm
pretty much using the whole bed.

HARRY (O.S.)
God, that's great. I feel weird when
just my leg wanders over. I miss
her.

CUT TO:

29 INT. CHINESE RESTAURANT - NIGHT

29

Sally is going through a very detailed ordering session. The waiter is trying to keep up. Harry just stares•

SALLY (O.S.)
I don't miss him. I really don't.

HARRY (O.S.)
Not even a little?

SALLY (O.S.)
You know what I miss? I miss the idea of him.

HARRY (O.S.)
Maybe I only miss the idea of Helen.
(beat)
No, I miss the whole Helen.

CUT TO:

30 EXT. STREET - DAY

30

Harry and Sally are walking along. Sally spots a mailbox, stops, opens her purse and pulls out a stack of mail. She proceeds to place the mail in the box, one letter at a time, checking to see that each letter has safely entered the box. Harry stands impatiently waiting.

SALLY (O.S.)
I found this book that gives you some really good tips on how to enjoy being alone.

HARRY (O.S.)
Like what?

SALLY (O.S.)
Like never eat standing up. Make a nice meal for yourself and sit at a table.

HARRY (O.S.)
Sounds good. As soon as I get a table that's exactly what I'll do.

Harry's impatience with Sally's letter mailing has gotten the best of him. He impulsively grabs the remaining letters in her hand, opens the box, shoves them in, then hustles her off.

SALLY (O.S.)
Last scene of Casablanca.

And now:

31 INT. SALLY'S BEDROOM - NIGHT 31

Sally in bed on the phone watching Casablanca on TV and talking to:

32 INT. HARRY'S BEDROOM - NIGHT 32

Harry in bed on the phone watching Casablanca,

Cut back and forth or use split screen.

HARRY

Ingrid Bergman. Now she's low maintenance.

SALLY

Low maintenance?

HARRY

Yeah. There are two kinds of women: high maintenance and low maintenance.

SALLY

And Ingrid Bergman is low maintenance?

HARRY

An L.H. Definitely.

SALLY

Which one am I?

HARRY

The worst one. You're high maintenance, but you think you're low maintenance.

SALLY

I don't see that.

HARRY

You don't see that?

(mimicking her)

"I'll start with the house salad, but don't put the regular dressing on it, I'll have the balsamic vinegar and oil instead, but "on the side", and then the salmon with mustard sauce, but I want the sauce

"on the side". "On the side" is like a very big thing with you.

SALLY

Well, I just want it the way I want it.

HARRY

Right. High maintenance.

Sally smiling.

Bogart says, "Louie, this could be the beginning of a beautiful friendship."

HARRY

Ooh. Best last line of a movie, ever.

As the movie ends.

HARRY

I'm definitely coming down with something. Probably a 24-hour tumor. They're going around.

SALLY

You don't have a tumor.

HARRY

How do you know?

SALLY

If you're so worried, go see a doctor.

HARRY

No, he'll tell me it's nothing.

SALLY

Are you going to be able to sleep?

HARRY

If not, I'll be okay.

SALLY

What'll you do?

HARRY

I'll stay up and moan. Wait, let me practice now.

He starts moaning.

SALLY
Good night, Harry.

HARRY
Good night, Sally.

As he continues to moan, they hang up.

FADE OUT:

FADE IN:

33 EXT. LINCOLN CENTER - DAY

33

Harry and Sally walking past a Henry Moore sculpture.

HARRY
I dreamed I was making love, and the Olympic judges were watching as usual. I nailed the compulsories. So this is it. The finals. I get a 9.8 from the Canadian. I get a perfect 10 from the American. And my mother, dressed as an East German, gives me a 5.6. You think there's any meaning to that?

CUT TO:

34 EXT. CENTRAL PARK ARBOR - DAY

34

Harry and Sally in the park on a gorgeous fall day. They're sharing a big pretzel.

SALLY
Basically it's the same one I've had since I was twelve.

HARRY
What happens?

SALLY
It's very embarrassing.

HARRY
Don't tell me.

SALLY
Okay. There's this guy.

HARRY
What does he look like?

SALLY

I don't know. He's sort of faceless.

HARRY

A faceless guy. Okay. Then what happens?

SALLY

He rips off my clothes.

HARRY

And then what?

SALLY

That's it.

HARRY

That's it? A faceless guy rips off your clothes. And that's the sex fantasy you've been having since you were twelve? Exactly the same?

SALLY

Sometimes I vary it a little.

HARRY

Which part of it do you vary?

SALLY

What I'm wearing.

35 INT. METROPOLITAN MUSEUM - DUSK

35

Harry and Sally are walking through the Egyptian temple exhibit.

HARRY

(in a funny voice)

I've decided for the rest of the day we're going to talk like this.

SALLY

(trying to imitate him)

Like this.

HARRY

(funny voice)

Repeat after me.

SALLY

(trying to imitate him)

Repeat after me.

HARRY
(funny voice)
May I have some pepper.

SALLY
(trying to imitate)
May I have some pepper.

HARRY
(funny voice)
Pepper.

SALLY
(trying to imitate)
Pepper

HARRY
(funny voice)
Pepper.

SALLY
(laughing, still trying)
Pepper.

HARRY
(funny voice)
May I have some pepper on my
paprikash.

SALLY
(trying to imitate)
May I have some pepper on my
paprikash.

HARRY
(funny voice)
I think I'll have some tomato juice.

SALLY
(imitating)
I think llll have some tomato juice.

HARRY
(funny voice)
Do you want to go to a movie
tonight?

SALLY
(imitating)
Do you want to go to a movie
tonight?

HARRY
(funny voice)

No. Answer the question. Do you want to go to a movie tonight?

SALLY
(in her regular voice)
I'd love to Harry, but I can't.

HARRY
(still in funny voice)
What do you have, a hot date?

SALLY
As a matter of fact, I do.

HARRY
(in his regular voice)
Really?

SALLY
I was going to tell you, but -- I don't know. I felt strange about it.

HARRY
Why?

SALLY
I don't know, we've been so --

HARRY
Hey, it's fine with me. We're friends. I think it's great you have a date.

SALLY
You sure?

HARRY
Sure.

HARRY
(leaning in
conspiratorily)
Is that what you're wearing?

SALLY
Yeah. Well. I don't know. Why?

HARRY
I think you should wear skirts more. You look good in skirts.

SALLY
I do?

HARRY
Yeah.

SALLY
You know, Harry, you should get out
there, too.

HARRY
(in the funny voice again)
No, no, I'm not ready.

SALLY
It's time.

HARRY
(funny voice)
No, I can't, I can't.

SALLY
You should.

HARRY
(funny voice)
Maybe I will.

CUT TO:

36 INT. HARRY'S APARTMENT - DAY

36

Harry and Sally are unrolling a new rug.

HARRY
It was the most uncomfortable night
of my life.

SALLY
The first date back is always the
toughest.

HARRY
You only had one date. How do you
know it won't get worse?

SALLY
How much worse can it get than
finishing dinner, having him reach
over, pull a hair out of my head,
and start flossing with it at the
table?

HARRY
You're talking dream date compared
to my horror.

SALLY

It's gotta go this way.

HARRY

It started out fine, she was a very nice person, and we were just talking at this Ethiopian restaurant she wanted to go to. I was making some jokes like I didn't know they had food in Ethiopia. This'll be a quick meal. We'll order two empty plates and leave. Nothing. Not even a smile. So I downshift into small talk and I ask her where she went to school and she says Michigan State and it reminds me of Helen, and all of a sudden I'm in the middle of this massive anxiety attack, and my heart's beating like a wild man, and I'm sweating like a pig.

SALLY

Helen went to Michigan State?

HARRY

No. She went to Northwestern. But they're both Big Ten Schools.

(beat)

I was so upset, I had to leave the restaurant.

SALLY

Harry, I think it takes a long time. It might be months before we're actually able to enjoy going out with someone new.

HARRY

Yeah.

SALLY

And maybe even longer before we'll be able to go to bed with someone new.

HARRY

Well, I did go to bed with her.

SALLY

You went to bed with her?

HARRY

Yeah.

SALLY

Oh.

HARRY

Is this too green?

37 INT. BATTING CAGE IN QUEENS - DAY**37**

Harry and Jess with bats in hand as the machine waits for them to put in quarters.

JESS

I don't understand this relationship.

HARRY

What do you mean?

JESS

You enjoy being with her?

HARRY

Yes.

JESS

You find her attractive?

HARRY

Yes.

JESS

And you're not sleeping with her?

HARRY

No.

JESS

What are you afraid of? You're afraid to let yourself be happy.

HARRY

C'mon. Why can't you give me credit for this? This is a big step for me, Jess, having a relationship with a woman that doesn't involve sex. I've never been able to do this. I feel like I'm growing.

Two NINE-YEAR-OLDS are waiting to use the batting cage and are watching and Jess just stand there.

NINE-YEAR-OLD 1

Are you finished batting?

HARRY

I got a whole pocketful of quarters
and I was here first, okay?

NINE-YEAR-OLD

You were not.

HARRY

Was too.

NINE-YEAR-OLD

Were not.

HARRY

Was too. Little creep.
(back to Jess)
Where was I?

JESS

You were growing.

HARRY

Yes. It's very freeing. I can say
anything to her.

JESS

Are you saying you can say things to
her you can't say to me?

HARRY

No, it's just different. It's a
whole different perspective. I get a
woman's point of view on things. She
tells me about the men she goes out
with and I can talk to her about the
women I see.

JESS

You tell her about other women?

HARRY

Yeah. Like the other night I made
love to a woman and it was so
incredible, I took her to a place
that wasn't human. She actually
meowed.

JESS

You made a woman meow?

HARRY

Yes. That's the point. I can say
these things to her. And the great
thing is, I don't have to lie

because I'm not always thinking about how to get her into bed. I can just be myself.

JESS

You made a woman meow?

38 EXT. CARNEGIE DELICATESSEN - DAY - ESTABLISHING SHOT 38

39 INT. CARNEGIE DELICATESSEN - DAY 39

Harry and Sally each about to eat large pastrami sandwiches.

SALLY

So what do you do with these women? You just get up out of bed and leave?

HARRY

Sure.

SALLY

Explain to me how you do it. What do you say?

(takes a bite of sandwich)

HARRY

I have an early meeting or an early haircut or an early squash game.

SALLY

You don't play squash.

HARRY

They don't know that. They just met me.

SALLY

That's disgusting.

HARRY

(takes a bite of sandwich)

I know. I feel terrible.

SALLY

I am so glad I never got involved with you. I just would have ended up being some lady you had to get out of bed and leave at three in the morning and go clean your andirons. And you don't even have a fireplace.

(quite irritated now)

Not that I would know this.

HARRY

Why are you getting so upset? This isn't about you.

SALLY

Yes it is. You're a human affront to all women. And I'm a woman.

HARRY

Look, I don't feel great about this, but I don't hear anyone complaining.

SALLY

Of course not. You're out the door too fast.

HARRY

I think they have an okay time.

SALLY

How do you know?

HARRY

What do you mean, how do I know? I know.

SALLY

Because they --?
(she makes a gesture with her hands)

HARRY

Yeah, because they --
(he makes the same gesture back)

SALLY

How do you know they're really --
(she makes the same gesture)

HARRY

What are you saying, they fake orgasm?

SALLY

It's possible.

HARRY

Get out of here.

SALLY

Why? Most women, at one time or another, have faked it.

HARRY
Yeah, well, they haven't faked it with me, okay?

SALLY
How do you know?

HARRY
Because I know.

SALLY
Oh right. I forgot. You're a man.

HARRY
What's that supposed to mean?

SALLY
Nothing. It's just that all men are sure it never happens to them and all women at one time or another have done it. You do the math.

HARRY
You don't think I can tell the difference?

SALLY
No.

HARRY
Please. Don't be ridiculous.

Sally just stares at Harry. A seductive look comes on her face. Slowly she laughs into the beginning of what builds to be a wild orgasm.

SALLY
Oh, oh, oh.

HARRY
Are you alright?

SALLY
Oh God, oh God, oh yes, oh God, great, yes, I'm coming, oh -- yes, yes, yes! God, honey, honey, omiGod, honey, oh God oh God, oh God, God. Thank you.

Sally finishes, takes another bite of her sandwich. Smiles innocently.

HOLD on Harry, in shock. And the rest of the customers and the waiters who couldn't help but overhear Sally's performance.

FADE IN:

40 EXT. 96TH STREET - XMAS TREE STAND - DAY 40

It's Christmas in New York. Sally and Harry, bundled up against the cold, are standing at the Christmas tree stand on the corner, trying to figure out which one to buy. Sally finally chooses one and pays for it.

She and Harry pick it up together, one holding the top and the other the bottom, and start to carry it to Sally's. Together.

41 INT. SALLY'S KITCHEN - DAY 41

Sally has a pastry tube in her hands and she's sitting at a table writing names on Christmas cookies with her friend, Alice, and Alice's five-year-old daughter, AMY.

SALLY

His name was Raymond Bradley. Don't even bother committing it to memory.

ALICE

I love hearing about horrible dates. What happened?

SALLY

He has an air collection.
(to Amy)
Let me have your hand.

Amy puts her hand out, as if she was going to be manicured, and Sally decorates her nails with icing.

ALICE

An air collection?

SALLY

Yeah. He collects air. He has all these mason jars that are labeled. They commemorate important dates in history, like the march on Washington, and the day the Mets won the World Series.

ALICE

He was at these events?

Sally has finished manicuring Amy's nails and starts to write Harry's name on a Christmas cookie.

SALLY

No. Whenever something important happens he just goes outside, opens up the mason jar, scoops up some air, caps it and labels it.

ALICE

(noting Harry's cookie)
I don't see why you don't get involved with your friend, Harry.

SALLY

Because that's just it. We're friends.

ALICE

But if you could be more --?

SALLY

No -- he's --

ALICE

(shrugs)
He's what?

SALLY

He's a mess.

ALICE

Then why are you making a cookie for him?

SALLY

He's a nice mess.

42 INT. NEW YEAR'S EVE PARTY - NIGHT

42

We know it's New Year's Eve because people are wearing funny hats and there's one of those mirrored things hanging from the ceiling and casting twinkle lights on a fairly large crowd of revelers in a large room somewhere in Manhattan.

A band is playing. Harry and Sally are dancing. Harry dips her.

SALLY

I really want to thank you for taking me out tonight.

HARRY

Forget it. And next year, if neither one of us is with somebody, you've got a date.

SALLY
It's a deal.

They dance for a moment. He glances at Sally and for a split second we see the beginnings of something, an inkling, a little tender moment.

HARRY
Do you want to get some air?

SALLY
If you do.

They cross out onto the deck.

SALLY
Do you think the fact that we're friends is keeping us from finding someone?

HARRY
Yes. So I think we should stop being friends, go home right now, and make love.

SALLY
(considering this seriously for a moment, then rejecting it)
You don't mean that. You know you don't.

And now we hear 10-9-8-7-6-5-4-3-2-1 Happy New Year.

Everyone kisses.

Harry and Sally kiss. It is very awkward, should it be platonic, should it be more?

They break. It is slightly uncomfortable.

SALLY
(warmly)
Happy New Year.

HARRY
(also warm)
Happy New Year.

FADE OUT:

FADE IN:

DOCUMENTARY FOOTAGE

Another series of QUICK CUTS of different OLDER COUPLES, each of them sitting on a loveseat and looking at the CAMERA.

43 OLDER COUPLE A

43

WOMAN A

My mother wanted me to meet him, she knew his mother from church --

MAN A

No, it was my brother who thought of it --

OLDER COUPLE B

WOMAN B

My brother said, there's a new man at the office, he's very tall --

OLDER COUPLE C

MAN C

She was going out with my friend, Michael. He brought her to my sister's wedding --

OLDER COUPLE A AGAIN

WOMAN A

So we were supposed to meet at his brother's wedding --

MAN A

My cousin's wedding --

WOMAN A

But we didn't because his brother didn't marry that girl --

(to Man A)

Remember her? The one from the telephone company?

OLDER COUPLE D

WOMAN D

My Aunt Tess called one night. She just rented the spare room to a nice young man, a dentist --

OLDER COUPLE E

MAN E

I was going out with her sister, I
liked her sister all right, but then
I saw her --

OLDER COUPLE A AGAIN

WOMAN A

So then one day we were all at the
beach.

MAN A

Jones Beach.

WOMAN A

Rockaway Beach. And we met.

44 EXT. WEST BROADWAY - NEAR RESTAURANT - EARLY EVENING

44

Sally and her friend, Marie, walking down the street on their
way to a restaurant.

SALLY

You sent flowers to yourself?

MARIE

Sixty dollars I spent on this big
stupid arrangement of flowers, and I
wrote a card that I planned to leave
out on the front table where Arthur
would just happen to see it --

SALLY

What did the card say?

MARIE

"Please say yes. Love, Jonathan."

SALLY

And did it work?

MARIE

He didn't even come over. He forgot
some charity thing his wife was
chairman of.

(beat)

He's never going to leave her.

SALLY

Of course he isn't.

MARIE

You're right, you're right. I know
you're right.

(beat)

Where is this place?

SALLY

Somewhere in the next block.

MARIE

I can't believe I'm doing this.

SALLY

Look, Harry is one of my best
friends, and you are one of my best
friends, and if by some chance you
two hit it off, we could all still
be friends instead of drifting apart
the way you do when you get involved
with someone who doesn't know your
friends.

MARIE

You and I haven't drifted apart
since I started seeing Arthur.

SALLY

If Arthur ever left his wife and I
actually met him, I'm sure you and I
would drift apart.

MARIE

He's never going to leave her.

SALLY

Of course he isn't.

MARIE

You're right, you're right, I know
you're right.

45 EXT. WEST BROADWAY - NEAR RESTAURANT - NIGHT

45

Harry and his friend Jess coming down the street.

JESS

I hate myself for letting you talk
me into this. You know I've finally
gotten to a place in my life where
I'm comfortable with the fact that
it's just me and my work.

(they walk on)

If she's so great, why aren't you taking her out?

HARRY

How many times do I have to tell you, we're just friends.

JESS

So you're saying she's not that attractive?

HARRY

No, I told you she was attractive.

JESS

But you also said she had a good personality.

HARRY

She does have a good personality.

Jess makes a "precisely my point" gesture.

HARRY

What?

JESS

When someone's not attractive, they're always described as having a good personality.

HARRY

Look. If you had asked me what she looks like and I said, she has a good personality, that means she's not attractive. But just because I happen to mention she has a good personality, she could be either. She could be not attractive with a good personality, or attractive with a good personality.

JESS

So which one is she?

HARRY

Attractive.

JESS

But not beautiful, right?

Harry glares at him.

46 INT. RESTAURANT**46**

Harry, Jess, Sally and Marie at a table. A waiter has just brought them drinks.

MARIE`
Oh really?

HARRY
Where are you from?

MARIE
South Orange.

HARRY
Haddonfield.

MARIE
I've never been to Haddonfield.

HARRY
It's nice.

MARIE
I'm sure it's great.

They all look at each other.

Then they look at their menus.

HARRY
So what are we going to order?

SALLY
I'm going to start with the grilled radicchio.

HARRY
Jess, Sally is a great orderer. It's not just that she always picks the best thing on the menu. She orders it in such a way that it comes out in a way the chef had no idea how good it could be.

Sally shoots Harry a look.

JESS
I think restaurants have become too important.

MARIE
I agree. "Restaurants are to people in the Eighties what theatre was to

people in the Sixties." I read that
in a magazine.

JESS
I wrote it.

MARIE
You did?

Jess nods.

MARIE
(continuing)
I never quoted anything from a
magazine in my life. That's amazing.
Don't you think that's amazing? And
you wrote it.

Everyone nods.

An awkward pause.

JESS
I also wrote, "Pesto is the quiche
of the Eighties."

MARIE
Stop it. Really? I read it in the
TWA in-flight magazine.

JESS
The Ambassador.

MARIE
The issue with the picture of the
two people at a table in a
restaurant like this.

JESS
Very pristine.

MARIE
Like a hospital.

JESS
Nobody's ever quoted me back to me.

Harry and Sally look on as Marie and Jess start to chatter.

CUT TO:

As Harry, Sally, Jess and Marie come out of the restaurant.

HARRY

That was a great meal. I'm stuffed,
You want to walk a little?

All three respond with, "Sure, sure."

48 EXT. WEST BROADWAY - NIGHT

48

They start to walk up the avenue. All four of them in a row, ad libbing about the meal and what a nice night it is. They walk past a shoe store, and Marie suddenly yanks Sally over, ostensibly to look at the shoes.

The two men keep walking.

MARIE

Sally --

SALLY

Do you like him?

MARIE

Harry? Yeah, he's nice. But -- how
do you feel about Jess?

SALLY

He seems okay. I couldn't really get
a sense of --

MARIE

(interrupting)

-- You think you'd go out with him?

SALLY

I don't know. I mean --

MARIE

-- because I feel very comfortable
with him.

SALLY

You want to go out with Jess.

MARIE

Would it be okay with you?

SALLY

Sure. Sure. I'm just worried about
Harry. He's very sensitive, he's
going through a rough period, so

don't, like, reject him, right now,
you know?

MARIE

Oh no, I wouldn't. I totally
understand.

CUT TO:

49 EXT. WEST BROADWAY - NIGHT

49

HARRY AND JESS apparently in the midst of an identical conversation. They're stopped in front of a running equipment store.

JESS

If you don't think you're going to
call Marie, do you mind if I call
her?

HARRY

Well, no. No.

(beat)

But for tonight you shouldn't --
Sally's very vulnerable. I mean, you
can call Marie, it's fine, in a
week, you know, after a decent
interval, but don't make any moves
tonight.

JESS

Fine. No problem. No problem. I
wasn't thinking about tonight.

The women join them.

JESS

(continuing)

Well.

(beat)

I don't feel like walking any more,
I think I'll get a cab.

MARIE

I'll go with you.

JESS

Great.

(he leaps into the street
as he spots a cab)

Taxi!

The cab SCREECHES to a halt and Jess and Marie get into it and it pulls away, leaving Sally and Harry on the curb.

They look at each other.

SALLY
Haagen Dazs?

HARRY
Frusen Gladje.

TOGETHER
Steve's.

FADE OUT:

FADE IN:

DOCUMENTARY FOOTAGE

COUPLE A AGAIN

WOMAN A
But he didn't pay any attention to me that day. He was hanging around a fancy-schmancy girl named Rebecca Draper, and I didn't like him --

MAN A
And I didn't like her, and that's the truth.

WOMAN A
Six months later, though, we met again. At a Spanish Civil War rally.

MAN A
And the rest is history.

FADE OUT:

FADE IN:

50 INT. THE SHARPER IMAGE - DAY

50

One of those places with gifts for people who have everything. Harry and Sally browsing through. There's a remote-controlled blimp, a giant Swiss Army knife, etc.

SALLY
We're never going to find anything here. We should have gone to the plant store --

She picks up a pith helmet with a battery-operated fan in it, puts it down in disgust.

HARRY

Here. The perfect thing. Everyone needs one of these.

He turns on one of those machines that allows you to sing the lead to the backup vocal and instrumental on a song. Harry puts in one of the cassettes there. Immediately the INSTRUMENTAL for The Surrey With the Fringe on Top comes on.

Harry starts singing giddily.

HARRY

Chicks and ducks and geese better scurry, when I take you out in the surrey, when I take you out in the surrey, with the fringe on top. Watch that fringe and sees how it flutters.

He's really carried away, goes on singing.

And now Sally joins in singing too, as the absurd and dizzy instrumental continues.

HARRY AND SALLY

When I drive them high steppin' strutters. Nosey pokes'll peek thru their shutters and their eyes will pop!

They sing along, and they both get more and more idiotic. Suddenly Harry turns pale and stops singing.

Sally continues on for a moment and then notices something's wrong.

SALLY

The wheel's are yellor, the upholstery brown, the dash board's gen-u-ine leather--

The backup music continues as she stops, too.

SALLY

What the matter? It's my voice, isn't it. You hate my voice, I have a terrible voice, I know. Joe hated it. Every time I would sing something, he would say, please don't sing.

HARRY
It's Helen.

SALLY
What?

HARRY
It's Helen, She's right there.
Coming right at me

The backup vocal continues, as we see coming toward Harry a dark-haired, very chic woman. HELEN, accompanied by a tall, attractive man, IRA.

HELEN
How are you, Harry?

HARRY
Fine, fine.
(he swallows)

HELEN
This is Ira Stone. Harry Bums.

HARRY
Ira.

They shake hands. It's very awkward. Harry suddenly remembers Sally.

HARRY
Sally Albright, this is Sally
Albright. Helen Hillson and Ira.

SALLY
Hi.

HELEN
Nice to meet you.

A terrible moment. Harry about to faint.

HELEN
Well, see you.

HARRY
Yeah. Bye, Ira.

A smile, and they move on. HOLD on Harry, about to faint.

SALLY
You okay?

HARRY

I'm perfect.

Harry looks like one of those cartoon characters who's been struck on the head with a mallet.

HARRY

She looked weird, she looked very weird, didn't you think she looked weird?

SALLY

I've never seen her before.

HARRY

Trust me, she looked weird. Her legs looked heavier, too. Didn't you think? She's retaining water.

SALLY

Harry.

HARRY

What? The woman saved everything.

51 EXT. PLANT SHOP - DAY

51

Sally is paying for a plant. Harry is just staring blankly into a ficus. Sally approaches.

SALLY

You sure you're okay?

HARRY

I'm fine. It had to happen at some point. In a city of eight million people you're bound to run into your former wife. So it happened. And now I'm fine.

HARRY

I mean it was like a catharsis. I looked death in the face and shook its hand. And now I feel great. I really feel okay.

52 INT. JESS AND MARIE'S APARTMENT - DAY

52

A nice West Side floor-through with a beautiful fireplace and a great deal of furniture about twice as much furniture as is necessary as a matter of fact.

Marie and Jess in sneakers, jeans, baggy shirts, are clearly in the middle of some sort of dispute as Harry sets down the plant. Sally oohs and aahs about the apartment, the paint job, etc. Harry is still distracted. There are a few unpacked boxes, some books, a couple of ashtrays, a glass, etc.

JESS

It works for me. It says home to me.
It works.

MARIE

(to JESS)

Okay, Okay, we'll let Harry and
Sally be the judge.

(to Sally and Harry)

What do you think of it?

Marie points to a large wagon wheel that's been made into a coffee table with a round plate glass over it.

Harry looks at Jess, who's glaring at him.

HARRY

It's nice.

JESS

Case closed

Jess smiles, victorious.

MARIE

Of course he thinks it's nice. He's
a guy. Sally?

Sally crinkles up her nose.

MARIE

(to Jess)

See?

JESS

What is so awful about it?

MARIE

It's so awful that there is no way
to begin to explain what is so awful
about it.

JESS

I don't object to any of your things
--

MARIE

Look, if we had an extra room, you could put it in there with all your things including your bar stools and I would never have to see it --

JESS
(stricken)
You don't like my bar stools.

Marie looks at him. Of course she doesn't like his bar stools.

Jess turns to Harry for help.

Harry, we now see, has sat down in a lone chair by the window and he's staring out like a forlorn figure in a Magritte painting.

JESS
Harry?
(beat)
Someone has to be on my side.

No response from Harry.

MARIE
I'm on your side. I'm just trying to help you have good taste.

JESS
I have good taste.

MARIE
Everyone in the world thinks they have a sense of humor and good taste but they don't all --

Harry stands up, looks around the room.

HARRY
You start out like this --
(he waves his hand at the room)
We started out like this, Helen and T. We had blank walls. We hung things. We looked at watches. And do you know what happened? Six years later you wind up singing "Surrey With The Fringe On Top" in front of Ira.

SALLY
Harry, I know you're upset, but do have to talk about this right now?

HARRY

What's wrong with right now? It's a perfect time to talk about this. I just want them to see.

(he's becoming more and more upset)

I just want them to see the realities of what this Leads to. Everything's fine, everybody's in love, everybody's happy -- and before you know it, you're screaming at each other about who owns the stereo.

(he picks up a cracked ashtray)

Someday you'll be fighting over this dish.

(shouting now)

I mean it. I mean it. Put your name in your books. Now, while you're unpacking them, before they get all mixed up together and you can't remember whose is whose. Because someday, believe it or not, you're going to be fighting over who's going to get this coffee table, this stupid wagon wheel coffee table.

JESS

I thought you liked it.

HARRY

(still shouting)

I was being nice.

Harry slams out the door.

Sally looks at Jess and Marie.

SALLY

He just bumped into Helen.

Sally goes out the door, leaving Jess and Marie.

MARIE

I want you to know that I will never want that wagon wheel coffee table.

53 EXT. JESS AND MARIE'S APARTMENT - DAY

53

Harry pacing in front of the stoop. Sally comes down the steps.

HARRY

I know, I know. I shouldn't have done that.

SALLY

Harry, you have to find a way of not expressing every feeling you have every moment you have them.

HARRY

Oh, really?

SALLY

Yes. There are times and places for things.

HARRY

Well, when you're giving your next lecture series in social graces 9 let me know. I'll sign up.

SALLY

You don't have to get angry about it.

HARRY

I think I'm entitled to a little anger when I'm being told how to live my life by Miss Hospital Corners.

SALLY

You're about to cross the line Harry.

HARRY

So what? Is that the end of the world? Crossing the line? You know what your problem is? You stand too far behind the line. I don't even think you can see the line from where you're standing.

SALLY

What is that supposed to mean?

HARRY

I mean nothing bothers you. You never get upset about anything.

SALLY

Don't be ridiculous.

HARRY

What? You never get upset about Joe. I never see it back up on you. How is that possible? Don't you experience any feelings of loss?

SALLY

I've experienced my loss. I've had my mourning period. I'm done with it.

HARRY

What mourning period? One hour in Bloomingdale's . You bought a pocketbook and heartbreak flew right out the window.

SALLY

I don't have to take this from you.

Sally storms back into the building. Harry follows.

HARRY

If you're so over Joe, why haven't you been seeing anyone?

SALLY

I see people.

Sally storms back out into the street. Harry follows her down the street.

HARRY

See people? Let me ask you something. Have you slept with one person since you broke up with Joe?

SALLY

What the hell does that have to do with anything? That will prove I'm over Joe? Because I fuck somebody? Harry, you're gonna have to move back to New Jersey because you've slept with everybody in New York, and I don't see that turning Helen into a faint memory for you. Besides, I'll make love to someone when it's making love, not the way you do it, like you're out for revenge or something.

HARRY

Are you finished now?

SALLY

Yes.

HARRY
Then can I ask you something?

SALLY
Yes.

HARRY
Do snapping turtles really snap? Is there an audible snap? Do they --

SALLY
Harry.

Sally makes a locking her lip motion. She then throws away the imaginary key. Harry complies with her instructions. He then silently points back to Jess and Marie's indicating "should we go back inside". Sally nods. As they walk back into the houser Harry starts to speak, Sally makes the locking gesture again. Again, Harry complies. They walk back up the steps and into the house.

FADE OUT:

54 INT. JESS AND MARIE'S APARTMENT - NIGHT

54

It's all furnished now, very comfortable, not lavish. A courderoy couch, lots of books and records, a couple of quilts hanging over the backs of chairs. No wagon wheel coffee table. A game of Win, Lose or Draw is in progress. Sally's team consists of Harry, Alice and Jess. EMILY, Harry's date, is snuggled up against him. Alice's husband, GARY, Marie and JULIAN, Sally's date, are part of the other team.

Sally is feverishly drawing what is supposed to be a baby.

JESS
It's a monkey. It's a monkey. Monkey see, monkey do.

Sally shakes "no" and keeps drawing.

JESS
An ape? Going ape.

ALICE
It's a baby.

Sally nods yes and writes the word "BABY" on the paper. She continues to draw what looks like a big mouth.

JESS
Planet of the Apes.

HARRY
Planet of the Apes? She already said
it's a baby. How about planet of the
dopes.

JESS
Well, it doesn't look like a baby.

JULIAN
Thirty seconds.

Sally now has drawn what looks like arrows on lines coming
out of the mouth.

HARRY AND ALICE
(overlap)
Big mouth, baby mouth, big baby
mouth, Martha Raye as a baby. Baby
teeth, baby spittle, spit on a baby,
baby burp, burp the baby.

JESS
Baby ape.

HARRY
Will you forget ape. It's not an
ape.

JESS
Baby fish, baby fish mouth.

Harry shoots Jess a look.

JULIAN
Ten seconds.

ALICE
Crying baby, feed the baby, baby
food.

HARRY
The baby's crying because it's wet
and needs to be changed, it's an
unhappy baby, it's a --

JULIAN
That's it. Time's up.

SALLY
Baby talk.

JESS

Baby talk? What's that? That's not a saying.

HARRY

Oh, like baby fish mouth, that's a saying.

GARY

Final score. Our team, one ten; you guys, sixty.

JULIAN

That was a lot of fun.
(to Sally)
I thought you did great, hon.

MARIE

Anybody for coffee?

Ad lib "yes's".

SALLY

I'll help you.

Sally and Marie head towards the kitchen.

JESS

It never looked like a baby to me.

EMILY

Where's the bathroom?

MARIE

Down the hall, to the right.

Emily gives Harry a kiss as she heads away. Sally notices this. As Julian, Alice and Gary recap the game.

HARRY

Jess, you were going to show me the cover art for your new book.

JESS

Yeah. It's in the den.

As they go off.

55 INT. KITCHEN

55

Sally and Marie go about getting the coffee ready.

SALLY

Emily's a little young for Harry,
don't you think?

CUT TO:

56 INT. DEN

56

HARRY
Does Julian seem a little stuffy to
you?

CUT TO:

57 INT. KITCHEN

57

KARIE
She's young, but look at what she's
done.

SALLY
What has she done? She makes
desserts.

CUT TO:

58 INT. DEN

58

JESS
He's a good guy. You should talk to
him, get to know him.

HARRY
He's too tall to talk to.

CUT TO:

59 INT. KITCHEN

59

MARIE
It's not just desserts. She makes
3,500 chocolate mousse pies a week.

SALLY
Emily is Aunt Emily?

CUT TO:

60 INT. DEN

60

JESS

He took us to a Mets game last week,
it was great.

HARRY

You all went to a Mets game?

JESS

Yeah, it was a last minute thing.

HARRY

But Sally hates baseball.

CUT TO:

61 INT. KITCHEN

61

SALLY

Harry doesn't, even like sweets.

MARIE

Julian's great.

SALLY

I know. He's a grown up. I've never
been with a grownup.

CUT TO

62 INT. DEN

62

JESS

Emily seems terrific.

HARRY

Yeah. Of course, when I asked her
where she was when Kennedy was shot,
she said, "Ted Kennedy was shot?"

63 INT. HARRY'S BEDROOM - NIGHT

63

Harry in bed reading, trying not to look at the last page,
but finally he can't help himself. As he flips to the last
page.

The phone RINGS.

He reaches for the phone and answers it.

HARRY

Hello.

SALLY'S VOICE
(through filter)
Are you alone?

HARRY
Yeah. I was just finishing a book.

INTERCUT THE FOLLOWING:

SALLY
Could you come over?

HARRY
What's the matter?

SALLY
He's getting married.

HARRY
Julian?

SALLY
No. Joe.

64 INT. HALLWAY OUTSIDE SALLY'S APARTMENT - NIGHT

64

Harry comes out of the elevator in a hurry, rings Sally's bell.

Sally opens the door. She's wearing sweatpants and a sweatshirt. She looks terrible. A big red nose.

She starts to cry.

SALLY
Come on in.

Harry puts his arms around her.

SALLY
(through tears)
I'm sorry to call you so late --

HARRY
It's okay.

She goes on sobbing. Harry holding her.

Sally pulls back and gives a huge wheeze.

SALLY
I need a Kleenex.

Sally starts into the apartment.

SALLY

He just called me up. Just wanted to see how you were. Fine, how are you? Fine --

65 INT . SALLY'S BEDROOM - NIGHT

65

Sally enters the room, goes for the Kleenex, blows her nose, then sits on the bed. Harry sits next to her.

SALLY

His secretary's on vacation, everything's backed up, he's got a big case in Newark, blah blah blah, I'm sitting on the phone thinking, I am over him, I am really over him, I can't believe I was ever remotely interested in any of this, and then he said, I have some news --

Sally starts to cry again.

SALLY

(continuing)

She works in his office. She's a paralegal. Her name is Kimberly. He just met her. She's supposed to be his transitional person, she's not supposed to be the one.

(beat)

All this time I've been saying he didn't want to get married.

(beat)

The truth is he didn't want to get married to me. He didn't love me.

HARRY

If you could have him back right now, would you take him back?

SALLY

No. But why didn't he want to marry me? Why didn't he love me? What's the matter with me?

HARRY

Nothing.

SALLY

I'm difficult.

HARRY
You're challenging.

SALLY
I'm too structured. I'm completely closed off.

HARRY
Yeah, but in a good way.

SALLY
No, no. I drove him away.

Crying even harder now.

SALLY
And I'm going to be forty.

HARRY
When?

SALLY
Some day.

HARRY
In eight years.

SALLY
But it's there, it's just sitting there like a big dead end. It's not the same for men. Charlie Chaplin had babies when he was 73.

HARRY
Yeah, but he was too old to pick them up.

HARRY
(she smiles a little)
C'mere , c'mere, c'mere.
(he gives her a hug)
It's going to be all right. You'll be okay.

SALLY
I'm making a mess on your sweater.

HARRY
That's all right. It wasn't one of my favorites anyway.

Harry holds her. He gives her a kiss, starts to break the hug.

HARRY
I'll make you some tea.

SALLY
Harry, could you hold me a little longer?

HARRY
Sure.

Harry holds her. After a beat, Sally looks up at him, almost searching for something, finally she kisses him. A hungry, needy kiss. Harry is caught slightly off guard, but returns the kiss. As they begin to passionately make love.

DISSOLVE TO:

66 INT. SALLY'S BEDROOM - LATER

66

They've made love. Both of them lying in bed, Sally is in Harry's arms. Sally has a smile on her face. Harry stares straight ahead.

SALLY
You comfortable?

Harry nods.

HARRY
Hmmm-m.

After a pause.

SALLY
Do you want something to drink or something?

HARRY
No, no, that's okay.

SALLY
(getting up)
Well, I'm going to get up for some water, so it's no trouble.

HARRY
Okay. Water.

67 INT. KITCHEN - NIGHT

67

Sally at the sink, running some water into two glasses with ice.

HOLD on her face, a little smile breaks through.

68 INT. BEDROOM - NIGHT

68

Harry lying in Sally's bed, still staring straight ahead. In the room is a stuffed animal of some sort, maybe Sally's old teddy bear, a pink quilt.

HOLD on his face, petrified.

69 INT. HALLWAY - NIGHT

69

As Sally comes back from the kitchen with ice water and into:

70 INT. BEDROOM - NIGHT

70

Harry is sitting up in bed, with the light on, looking through a box of index cards.

Sally gets into bed next to him.

HARRY
(looking up from the box)
You know, you can know someone a long time, but until you go to bed with them you don't really know they have all their videotapes alphabetized and on index cards.

Sally hands him the water.

HARRY
(continuing)
Thanks.

A silence while Harry desultory goes through the box.

Unbelievably awkward.

Every SOUND is louder than it actually is. The riffle of the index cards. Sally taking a gulp of water. Harry rearranging his pillow.

SALLY
Do you want to watch something?

HARRY
No, no. Not unless you do.

SALLY
No, that's okay.

A pause.

SALLY
(continuing)
So, do you want to go to sleep?

HARRY
Sure.

They turn out the lights. HOLD on them lying there.

SALLY
Are you comfortable?

HARRY
Sure.

SALLY
(apologetically)
It's a very hard mattress.

HARRY
I like hard mattresses.

SALLY
Do you want to turn off the light?

HARRY
Sure.

Harry flips off the light.

SALLY
Goodnight, Harry.

HARRY
Goodnight, Sally.

Harry closes his eyes.

Sally's are open. HOLD on her. She closes them.

Harry's open.

And HOLD on them lying there.

DISSOLVE TO:

71 INT. BEDROOM - THE MIDDLE OF THE NIGHT

71

Sally fast asleep. Harry wide awake, staring at the digital clock which says 4:06 a.m.

DISSOLVE TO:

72 INT. BEDROOM - ALMOST DAWN**72**

Sally in bed asleep. The clock now says 5:59 a.m. It CLICKS to 6 a.m.

Sally wakes up. Sees the other half of the bed, empty. Where's Harry? She turns over and sees him, getting dressed.

SALLY
Where are you going?

HARRY
I gotta go.

Sally stares at him.

HARRY
(continuing)
I have to go home and change from yesterday's clothes into today's clothes and then I have to go to work and so do you and after work I would like to take you out to dinner if you're free. Are you free?

SALLY
Yes.

HARRY
Fine. I'll call you later.

SALLY
Fine.

Harry gives her a little kiss, walks out.

HOLD on her in bed as the door slams.

Next to her is the phone.

73 INT. JESS AND MARIE'S BEDROOM - MORNING**73**

A bed with two phones on either side. Jess and Marie asleep in bed.

The phone on Marie's side of the bed starts to RING.

Marie and Jess both wake up. Look at the clock. They can't believe how early it is.

It RINGS again.

JESS
(accusingly)
Yours.

Marie picks up the phone, pulls the phone onto the bed.

MARIE
Hello.

SALLY
(through filter)
I'm sorry to call so early --

MARIE
Are you all right?

SALLY
I did something terrible.

JESS
No one I know would call at this
hour.

MARIE
What did you do?

The phone RINGS on Jess' side of the bed.

JESS
(continuing; answering his
phone)
No one I know would call at this
hour.

SALLY
It's so awful.

HARRY
Jess, I think the depth of our
friendship --

SALLY
It's so awful.

HARRY
-- implies a call-at-any-hour
policy.

SPLIT SCREEN now, so that we can see Marie and Jess in their bed on their phones, talking to Sally in her apartment at the far right, and Harry on a pay phone in the street at the far left.

SALLY
Harry came over last night --

JESS
What's the matter?

HARRY
I went over to Sally's last night --

JESS
-- Because I was upset that Joe was
getting married --

HARRY
-- and one thing led to another --

SALLY
-- and he was comforting me and
before I knew it we were kissing --
and then --
(she shakes her head in
horror, remembering)

HARRY
-- to make a long story
short --

SALLY
We did it.

HARRY
We did it.

JESS
(whispering to Marie)
They did it.

MARIE
(whispering to Jess)
They did it.

MARIE
(back to Sally)
That's great, Sally.

JESS
(back to Harry)
We've been praying for it.

MARIE
You should have done it in the first
place.

JESS

For four months we've been saying,
if only they would do it.

MARIE
You belong together.

JESS
It would be like killing two birds
with one stone.

MARIE
It's like two wrongs make a right.

JESS
That's great.

JESS
How was it?

MARIE
How was it?

HARRY
The during part was good --

SALLY
I thought it was good --

HARRY
-- but after, I started feeling
suffocated.

SALLY
-- but then I guess it wasn't.

JESS
Jesus, I'm sorry.

MARIE
The worst.

HARRY
I just wanted to get out of there.

SALLY
It was like he just disappeared.

HARRY
I feel terrible.

SALLY
I'm so embarrassed.

JESS

You should feel terrible.

MARIE
That's horrible.

HARRY
I think I'm coming down with something.

SALLY
I think I'm catching a cold.

JESS
Look, it would have been great if it worked, but it didn't.

MARIE
You should never go to bed with anyone --

HARRY
Tell me about it.

MARIE
-- when you've just found out your last boyfriend is getting married.

JESS
Now you have a really cosmic mess on your hands.

HARRY
I knew if I called you you'd make me feels better.

MARIE
It's always a mistake.

HARRY
Who's that talking?

JESS
Who?

SALLY
Is that Jess on the phone?

JESS
Oh, it's Jane Fonda on the VCR.

MARIE
It's Bryant Gumbel.

JESS

Do you want to come over for
breakfast?

MARIE

Do you want to come over for
breakfast?

Marie and Jess look at each other horrified.

HARRY

I'm really not up to it.

SALLY

I feel too awful.

JESS

Good.

MARIE

Good.

MARIE

I mean, it's so early.

JESS

Look, call me later if you want to
talk.

MARIE

I'll call you later, okay?

Everyone hangs up.

Sally and Harry vanish from the sides of the screen.

HOLD on Marie and Jess.

Marie looks at Jess.

MARIE

God.

JESS

I know.

MARIE

Tell me I'll never have to be out
there again.

Jess puts his arms around her and holds her.

JESS

You'll never have to be out there
again.

74 INT. SALLY' S BATHROOM - DAY 74

Sally looking at herself in the mirror as she puts on makeup.

SALLY (V.O.)
I'll just say we made a mistake --

75 INT. HARRY'S BATHROOM - DAY 75

Harry is showering in his own shower.

HARRY (V.O.)
Sally, it was a mistake --

76 INT. SALLY'S BATHROOM - DAY 76

As before.

SALLY (V.O.)
I just hope I get to say if first.

MARIE
God.

JESS
I know.

MARIE
Tell me I'll never have to be out
there again.

Jess puts his arms around her and holds her.

JESS
You'll never have to be out there
again.

77 INT - SALLY'S BATHROOM - DAY 77

Sally looking at herself in the mirror as she puts on makeup.

SALLY (V.O.)
I'll just say we made a mistake --

78 INT. HARRY'S BATHROOM - DAY 78

Harry is showering in his own shower.

HARRY (V.O.)
Sally, it was a mistake --

79 INT. SALLY'S BATHROOM - DAY 79

As before.

SALLY (V.O.)
I just hope I get to say if first.

80 INT. HARRY'S BATHROOM - DAY 80

Harry still showering.

HARRY (V.O.)
I hope she says it before I do.

81 INT. RESTAURANT - NIGHT 81

as the waiter brings Harry and Sally drinks. Both of them take a gulp.

SALLY
It was a mistake.

HARRY
I'm so relieved you think so, too.

Both of them take swigs of their water.

HARRY
(continuing)
I'm not saying last night wasn't a physically pleasurable sexual experience.

SALLY
It was.

HARRY
Yes, it was.

SALLY
We never should have done it.

HARRY
I couldn't agree more.

Sally nods.

A pause.

SALLY
I'm so relieved.

HARRY

Me, too.

Harry nodding.

Sally nodding.

Well that's that.

The waiter brings their salads.

They start to eat.

They eat.

Silence.

We hear the FORKS against the plates.

More silence.

HARRY

(continuing)

It's so nice when you can sit with
someone and not have to talk. It
just shows how really comfortable
you are.

HOLD on the scene as they go on eating in silence.

HOLD.

HOLD.

FADE OUT:

FADE IN:

DOCUMENTARY FOOTAGE

Another OLDER COUPLE on a loveseat.

WOMAN

What happened was I went to the
movies. A matinee of "It Happened
One Night." And just as the scene
where Claudette Colbert hikes up her
skirt to get a ride, the projector
broke. If that projector did not
break right then, I would never have
been on the 3:13 trolley heading
home, which I was, and who should
sit next to me but my friend Louise.
She says to me, let's go get an ice

cream soda at Walgreen's. We always went to Walgreen's. So we get there, we sit down at the counter and I say, let me have a black and white, that's a chocolate soda with vanilla ice cream, and you know what the guy says to me? We're out of vanilla ice cream. How can you be out of vanilla ice cream? So Louise says, order something else, but my heart is set on a black and white. So we go over to Armstrong-Shroeder, where you should know I never went in my whole life before or since. So there we are, drinking my black and white, when who should walk in but my brother's friend Stanley, who's just bought a new car. A Deussenberg, he tells me, come to the street and see it. So there I am, looking at the car, when who should come up but this handsome man --

(indicating the Older Man beside her)

-- who says, "That's a beauty, what kind is it?" A Deussenberg, I tell him.

(beat)

So if it wasn't for a broken projector, I would be sitting here talking to you alone.

MAN

I was just walking down the street.

82 EXT. CENTRAL PARK - BETHESDA FOUNTAIN - DAY

82

Harry and Jess fast-walking along.

HARRY

It's just like, most of the time you go to bed with someone and then she tells you all her stories and then you tell her all your stories, but with Sally and me we'd already heard each other's stories so once we went to bed we didn't know what we were supposed to do, you know?

JESS

Sure, Harry.

HARRY

I don't know, you get to a certain point in a relationship where maybe it's just too late to have sex, you know? It's sort of like incest.

CUT TO:

83 INT. DEPARTMENT STORE DRESSING ROOM - DAY

83

We can see Marie in her underclothes, Sally in a chair.

SALLY

Is Harry bringing Emily to the wedding?

MARIE

They broke up.

SALLY

Is he seeing anyone?

MARIE

He was seeing this anthropologist.

SALLY

What did she look like?

MARIE

Thin. Pretty. Big tits. Your basic nightmare. So what do you think?

Marie is trying on a very traditional white wedding dress with a train and a veil.

SALLY

Oh, Marie.

MARIE

Tell me the truth.

SALLY

It's just beautiful.

MARIE

You don't think it's silly, I mean, white --

SALLY

It's beautiful. It's so beautiful.

Sally's eyes start to well with tears.

SALLY

(continuing; wiping her
eyes)
It's just so beautiful.

FADE IN:

84 INT. PUCK BLDG. - THE WEDDING - AFTERNOON

84

The wedding. A winter wedding with pine boughs and holly.

Marie in her wedding dress with a gorgeous bouquet of flowers coming through the door of a small banquet, room with her father and Sally, who's the maid of honor.

A chamber MUSIC quartet is playing something by Mozart as they all come down the aisle to a judge who's standing at the head of the aisle next to Jess and Harry, his best man.

Harry looks at Sally as she comes down the aisle.

Sally looks at him for a moment, looks away.

85 INT. PUCK BLDG. - WEDDING RECEPTION - ENTRANCE AND KITCHEN - AFTERNOON

85

A BAND is playing.

Sally is talking to an older couple, who excuse themselves, and as they do we see Harry approach her.

HARRY
Hi.

SALLY
Hello.

HARRY
Nice ceremony.

SALLY
Beautiful.

Sally is clearly uncomfortable. She's going to behave like someone who simply is not going to get involved or even pretend interest in the conversation.

HARRY
Boy, the holidays are rough. Every
year I just try to get from the day
before Thanksgiving to the day after
New Year's.

Sally nods.

SALLY
A lot of suicides.

Harry nods. Sally nods.

A WAITER comes up with a tray of hors d'oeuvres.

WAITER
Would you like a pea pod with
shrimp?

SALLY
(with all the warmth she
hasn't been showing Harry)
Thank you.

She takes one.

HARRY
How've you been?

SALLY
Fine.

A pause.

HARRY
How's everything with Julian?

Sally looks at him.

SALLY
Harry --

HARRY
What?

SALLY
(cutting him off)
I don't want to talk about this.

HARRY
Okay.
(beat)
Is it because of what happened?

SALLY
I don't want to talk about it.

HARRY
Why can't we get past this? I mean,
are we gonna carry this thing around

forever.

SALLY
Forever? It just happened.

HARRY
It happened three weeks ago.

Sally looks at him disbelievingly.

HARRY
(continuing)
You know how a year to a person is
like seven years to a dog.

SALLY
Yes.

Harry throws up his hands as if it's self-explanatory.

SALLY
(continuing)
Is one of us supposed to be a dog in
this scenario?

HARRY
Yeah.

SALLY
Who is the dog?

HARRY
You are.

SALLY
I am? I'm the dog?

HARRY
Yes.

SALLY
I'm the dog?

People are starting to notice the intensity of the conversation.

Sally is really furious now. She starts toward a large screen that's a few feet from the end of the room, thinking they can get some privacy if she gets behind it.

SALLY
I don't see that, Harry. If anyone's
a dog, you are the dog. To you this
is something that just happened and

you think you can say great, it happened, now let's get on with it, we'll go back to the way it was, like what happened didn't mean anything --

They reach the screen, but there's no getting behind it -- there are folded chairs and the bass player's bass case and the drummer's drum suitcases, etc. Sally reverses and starts toward a door out of the room. Harry follows.

HARRY

I'm not saying it didn't mean anything, I'm just saying why does it have to mean everything?

SALLY

Because it does, and you should know that better than anyone because the minute it happens you walk right out the door.

HARRY

I didn't walk out, I --

SALLY

No, sprinted is more like it.

HARRY

But we both agreed it was a mistake --

SALLY

The worst mistake I ever made --

They go through the door Sally was heading for and now they're in the kitchen. Waiters are banging by with trays, dumping glasses into the sink, opening champagne etc. Harry and Sally shouting now over the DIN.

HARRY

It's always the same, it's always the same. The minute you make love with someone the expectations start.

SALLY

First of all, I'm not "someone."
Second of all, I don't expect anything from you, okay?

HARRY

Bullshit. You expect me to know how to behave with you now --

SALLY

You don't have to behave any way
with me now, okay? --

HARRY

Fine, fine, but let's get one thing
straight. I didn't go over there
that, night to make love to you.
That's not why I went there. But
what was I supposed to do? You
looked at me with those big weepy
eyes. "Don't go home tonight, Harry,
hold me a little longer, Harry."

SALLY

What are you saying? You took pity
on me? Fuck you.

Sally slaps Harry across the face; Then bursts out of the
kitchen with a stunned Harry right behind her.

86 INT. PUCK BLDG. - WEDDING RECEPTION - DAY

86

The entire wedding party is assembled around the band stand.

The band is PLAYING some kind of musical riff that signals
that attention must be paid. Sally comes to a stop. Harry is
just behind her. There's a crowd of guests assembled in a
knot with Jess and Marie, their arms around each other,
standing there with their champagne glasses. Jess is in front
of the microphone.

JESS

I want to propose a toast to Harry
and Sally.

The entire crowd turns toward the two of them.

JESS

To Harry and Sally. If Marie or I
had found either of them remotely
attractive we would not be here
today.

Everyone laughs and raises their glasses to Harry and Sally.

Marie takes her wedding bouquet and lobs it into the air
straight at Sally.

For a moment we think that Sally isn't going to make a move
for it, she's just going to let it land on the floor.

But at the last moment she reaches out and catches it.

HOLD on her.

MUSIC HERE.

CHRISTMAS IN NEW YORK

Everywhere you look, twinkly lights and happy children and people carrying home big presents and Santa Clauses RINGING bells on the street comers.

87 EXT. 96TH STREET - XMAS TREE STAND - DAY

87

Sally, in jeans and a plaid jacket, has just bought her Christmas tree, and the salesman has finished putting plastic netting around it. Sally starts to carry the tree. It's very heavy, the top of it is dragging slightly behind her and she's leaving a little trail of pine needles behind her as she starts home, but she's going to carry this damn tree home alone if it kills her.

As we watch her carry the tree home, we hear a BEEP on Sally's machine.

HARRY'S VOICE (OVER)

Hi, it's me. It's the holiday season, this doesn't happen to be my holiday, but I thought I might remind you that this is a season of forgiveness and charity, so if you felt like calling me back, it would make me a very happy person.

CUT TO:

88 INT. SALLY'S APARTMENT - DAY

88

Sally listens to her machine as she puts away groceries.

HARRY'S VOICE

(continuing)

Hello, if you're there, please pick up the phone. I really want to talk to you.

89 INT. HARRY'S APARTMENT - DAY

89

Harry is pacing around his living room, phone in hand.

HARRY

(beat; beat)

I'll take this as a sign you're not home. Or else you are home with that cretin you've been dating. And if he's there with you now, please understand when I say cretin, I mean it in the best possible sense of the word.

90 INT. SALLY'S APARTMENT - DAY

90

Sally, not picking up.

HARRY'S VOICE

You there? No. Okay. Well, call me back.

BEEP. Hold on a still upset Sally.

CUT TO:

91 EXT. STREET - HOT DOG STAND - DAY

91

Harry and Jess are stopped at a hot dog stand.

HARRY

Obviously she doesn't want to talk to me. What, do I have to be hit over the head? If she wants to call me, she'll call me. I'm through making a schmuck out of myself.

CUT TO:

92 INT. HARRY'S APARTMENT - DAY

92

Harry singing on the phone. The back-up music machine is going.

HARRY

If you're feeling sad and lonely there's a service I can render, tell the one who loves you only I can be so warm and tender.

93 INT. SALLY'S APARTMENT - DAY

93

Sally enters carrying shopping bags.

HARRY (O.S.)

Call me, don't be afraid you can
call me.

94 INT. HARRY'S APARTMENT - DAY

94

HARRY
(singing into the phone)
Maybe it's late, but just call me,
call me and I'll be around.

95 INT. SALLY'S APARTMENT - DAY

95

HARRY (O.S.)
Give me a call.

BEEP.

Sally just stares.

Finally she picks up the phone.

SALLY
Hi Harry.

And cut back and forth:

HARRY
Hey, hi. I didn't think you were
going to -- Hi -- what are you
doing?

SALLY
I was just on my way out.

HARRY
Where are you going?

SALLY
What do you want, Harry?

HARRY
Nothing. I Just called to say --
What are you doing for New Year's?
Are you going to the Tyler's party?

No response.

HARRY
Do you have a date? 'Cause I don't
have a date and if you don't have a
date, we always said if neither of
us had a date on New Year's --

SALLY

Harry, I can't do this anymore. I am not your consolation prize. Goodbye, Harry.

She hangs up.

96 EXT. TIME SQUARE - NIGHT

96

A tight shot of DICK CLARK. He pull back to reveal.

97 INT. HARRY'S APARTMENT - NIGHT

97

Harry is lying in bed eating pistachio nuts, watching Dick Clark on television.

HARRY (V.O.)

What's so bad about this? You have Dick Clark, that's tradition, you have Mallomars, the greatest cookie of all time, and you're about to give the Knicks their first championship since 1973.

Harry aims a wadded piece of paper, a wiffle ball, at a basketball hoop over the door to his bedroom.

He misses.

He looks back at the television set.

His mind drifts and we PUSH IN ON HIS FACE

And now we see:

New Year's Eve. A year earlier.

Harry and Sally are dancing. Harry dips Sally.

Sally is laughing. And we hear her voice.

SALLY (V.O.)

Do you think the fact that we're friends is keeping us from finding someone?

HARRY (V.O.)

Yes. So I think we should stop being friends, go home right now, and make love.

SALLY (V.O.)

You don't mean that. You know you
don't mean that.

98 INT. HARRY'S BEDROOM - NIGHT

98

Herry, thinking about what just went through his mind.

HARRY

Air. Air would be good right now.

99 INT. NEW YEAR'S EVE PARTY - NIGHT

99

A great big New Year's Eve party, just like the one we were
at a year earlier. The mirrored ball is twirling. Twinkle
lights on everyone's face.

Sally dancing with a tall man. He dips her. She's appalled.
Upright again r she catches Marie's eye as the tall man
swoops her about the floor. Marie is dancing with Jess.

SALLY

I don't know why I let you drag me
to this.

And she's dipped again.

100 EXT. DOWNTOWN STREET - NIGHT

100

Harry walking down the street past shop windows.

HARRY (V.O.)

This is good, this is good. New
Year's resolution 1, I gotta do this
more often. Window shopping. All the
fun and none of the expense.

He passes a COUPLE. The WOMAN is laughing.

PUSH IN ON HARRY'S FACE. We see:

Harry and Sally in the Temple of Dendur. Pepper. Pepper.
Pepper. Pepper. Sally is laughing. Over it we hear:

HARRY (V.O.)

I think you should wear skirts more.
You look good in skirts.

SALLY (V.O.)

I do?

HARRY (V.O.)

Yeah.

101 EXT. DOWNTOWN STREET - NIGHT

101

Harry, more agitated by his thoughts. He walks into an ice cream store.

102 INT. NEW YEAR'S EVE PARTY - NIGHT

102

Sally is laughing merrily at a joke some man has just told her. Marie passes her by. Sally turns her face quickly toward Marie, her face quickly passing from happiness to anguish.

SALLY
(mouthing the words)
I'm going home.

MARIE
You'll never get a taxi.

Sally turns back to the man who told the joke, the smile replastered onto her face.

CUT TO:

103 EXT. WASHINGTON SQUARE - NIGHT

103

Harry is walking along the same place he was dropped off by Sally eleven years ago. He has an ice cream cone.

HARRY (V.O.)
This was a good move. It's ten degrees out and the wind chill factor in my mouth is a million below, and I'm eating ice cream. A wise choice.

He dumps the ice cream in a trash can. He stops and looks up at the arch.

And we see the scene in Washington Square eleven years ago. Harry and Sally are saying goodbye. They shake hands awkwardly.

SALLY (V.O.)
Well, I guess we're not going to be friends then. Too bad. You were the only person I knew in New York.
(beat)
Have a nice life.

104 EXT. WASHINGTON SQUARE - NIGHT 104

Harry back in reality. Thinking about what just happened in his mind. He feels the cold and turns his collar up, then starts walking slowly away from the arch. We stay with Harry as his pace start to quicken and finally ends with him running down the street.

105 INT. NEW YEAR'S EVE PARTY - NIGHT 105

It's almost midnight. Balloons, confetti, the mirrored ball spinning slowly around.

The excitement in the room builds as we approach midnight.

We see Sally with a group of friends, including Jess and Marie.

SALLY
(going for her coat)
I'm going.

MARIE
It's almost midnight.

SALLY
I can't stand the thought of not
kissing somebody.

JESS
Big deal. I'll kiss you.

SALLY
Thanks Jess. But I have to go.

106 EXT. STREET - NIGHT 106

Harry is still running, looking for a cab. He can't find one. He keeps running.

107 INT. PARTY - NIGHT 107

Sally at the closet, putting on her coat.

108 EXT. STREET - NIGHT 108

Harry running down the street.

109 INT. PARTY - NIGHT 109

Sally is kissing Jess and Marie goodbye.

MARIE
Wait two minutes.

SALLY
I'll call you tomorrow.

She turns to go.

She stops dead in her tracks.

It's Harry.

Slowly he comes towards her, and stops in front of her.

HARRY
I've been doing a lot of thinking.
And the thing is, I love you.

SALLY
What?

HARRY
I love you.

SALLY
How do you expect me to respond to
this?

HARRY
How about you love me, too?

SALLY
How about, I'm leaving.

Sally turns and walks off, parting the crowd.

Harry follows her like a terrier.

HARRY
Doesn't what I said mean anything to
you?

During the following, we hear the countdown to the New Year, after which everyone breaks into "Happy New Year", confetti flies, everyone is kissing and breaking into Auld Lang Syne.

SALLY
What is it supposed to mean? I'm
sorry, Harry. I know it's New Year's
Eve and I know you're feeling
lonely, but you can't just show up
here and tell me you love me and

expect that to make it all right. I mean, what am I supposed to say? Great, Harry, you love me, that settles everything, now we can waltz off into the sunset together? It doesn't work this way.

HARRY

Nell, how does it work?

SALLY

I don't know, but not this way.

Beat.

HARRY

How about this way. I love how you get cold when it's 62 degrees out. I love the way your mouth turns down just a little bit, right there. I love how it takes you an hour and a half to order a sandwich. I even loved when you used my sweater for a kleenex. I love it that after spending the day with you I can still smell your perfume on my clothes. I love how you're the last person I want to talk to before I go to sleep at night. It took no eleven years to figure this out. And I came here tonight because when you realize you want to spend the rest of your life with someone, you want the rest of your life to start as soon as possible.

SALLY

(furious)

See, that's just like you, Harry. You say things like that, and you make it impossible for me to hate you --

(almost in tears)

And I hate you. I hate you, Harry, I hate you.

She starts to cry.

Harry puts his arms around her.

They kiss.

A long kiss.

The twinkle ball goes around, twinkling.

They go on kissing.

Auld Lang Syne continues in the background.

HARRY

My whole life I have never known
what this song means.

SALLY

I know exactly what you mean.

HARRY

I mean, should old acquaintance be
forgot. Does that mean we should
forget old acquaintances, or does it
mean if we do happen to forget them,
we should remember them, which is
not possible because we forgot them
--

SALLY

Maybe you're just supposed to
remember you forgot them, or
something, anyway, it's about old
friends.

They start to kiss again.

And as the camera PULLS UP away from them.

HARRY (V.O.)

The first time we met we hated each
other.

SALLY (V.O.)

You didn't hate me, I hated you.

(beat)

The second time we met he didn't
even remember me.

HARRY (V.O.)

I did too, I remembered you.

(a long beat)

The third time we met we became
friends.

SALLY (V.O.)

We were friends for a long time.

HARRY (V.O.)

And then we weren't.

SALLY" (V.O.)
And then we fell in love.

A COUPLE ON A LOVESEAT

Harry and Sally together. Looking AT the CAMERA.

HARRY
Two months later we got married.

SALLY
It was a beautiful wedding.

HARRY
Yeah. We had this incredible coconut
cake --

SALLY
With a very rich chocolate sauce on
site --

HARRY
Yeah, you know, because everybody
doesn't like sauce right on top of
their cake --

And as they continue on, we --

FADE OUT:

THE END