

WHEN HARRY MET SALLY

~~XXXXXXXXXXXXXXXXXXXX~~

Original Screenplay By  
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Rev. 8/3/88  
8/4/88  
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8/19/88  
8/22/88  
8/23/88 pink

CASTLE ROCK PICTURES  
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FADE IN:

1 DOCUMENTARY FOOTAGE 1

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:

2 EXT. UNIVERSITY OF CHICAGO CAMPUS - DAY 2

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.

(CONTINUED)

CONTINUED:

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2 A car pulls up right beside them. Stops. Sits there. 2

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.

(CONTINUED)

CONTINUED:

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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."

3 EXT. CHICAGO STREET - DAY 3

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

4 INT. CAR - DAY 4

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.

(CONTINUED)

4 CONTINUED:

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.

(CONTINUED)

CONTINUED:

4

SALLY

4

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.

5

EXT. CAR - TRAVELING SHOT - DAY

5

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.

6 INT. CAR - DAY

6

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, 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?

(CONTINUED)

CONTINUED:

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6

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:

6a. EXT. CAR - DAY

The car tooling along a beautiful stretch of highway.

6aa. EXT. HIGHWAY - DAY

6aa. \*

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.

6b. EXT. CAR EXITING (INDUSTRIAL) - MAGIC HOUR

7 EXT. CAR - HIGHWAY - LATE AFTERNOON

7

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.

(CONTINUED)

7 CONTINUED:

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?

(CONTINUED)

-

CONTINUED:

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7

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?

8

INT. DINER

8

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

HARRY

Obviously you haven't had great sex yet.

(CONTINUED)

CONTINUED:

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8

(to the Hostess)  
Table for two.

8

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.

(CONTINUED)

CONTINUED:

8

HARRY (CONT'D)

8

(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?

(CONTINUED)

CONTINUED:

8

HARRY

Nothing. So how come you broke up with Sheldon?

8

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'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.

(CONTINUED)

CONTINUED:

8

HARRY

8

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?

(CONTINUED)

CONTINUED:

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8

HARRY

8

Ten.

The Waitress brings their food.

As they eat:

DISSOLVE TO:

8a. EXT. DINER - NIGHT - RE-ESTABLISH

9 INT. DINER - DUSK

9

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 might  
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?

(CONTINUED)

CONTINUED:

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9

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?

(CONTINUED)

CONTINUED:

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9

HARRY

9

(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:

10 INT. CAR - NIGHT

10 \*

A long silence.

HARRY

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

SALLY

What do you mean?

(CONTINUED)

CONTINUED:

10

HARRY

10

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.

(CONTINUED)

CONTINUED:

10

SALLY

10

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:

11 EXT. NEW YORK SKYLINE - DAWN

11

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

DISSOLVE TO:

12 EXT. NEW YORK STREET CORNER - DAY

12

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

\* HARRY \*

Well, it was nice knowing you.

(CONTINUED)

12 CONTINUED:

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:

13 DOCUMENTARY FOOTAGE

13

Another older COUPLE sitting together on the same love seat 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.

(CONTINUED)

CONTINUED:

13

MAN

13

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

WOMAN

Not one day.

FADE OUT.

FADE IN:

14

INT. LA GUARDIA AIRPORT - DAY

14

IT'S FIVE YEARS LATER.

A couple in a clinch.

The woman is Sally at 26. She looks great, she's a stylish young woman. She's 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 trenchcoat; 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.

(CONTINUED)

CONTINUED:

14

HARRY

14

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?

(CONTINUED)

CONTINUED:

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14

SALLY

14

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.

(CONTINUED)

CONTINUED:

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14

SALLY  
(She loves  
hearing this)

14

You do?

JOE

Yes.

SALLY

I love you.

15 INT. AIRPLANE - DAY

15

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.

(CONTINUED)

CONTINUED:

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15 Harry's head starts to rise again.

15

SALLY

(continuing)

And a little piece of lime, 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.

(CONTINUED)



CONTINUED:

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15

SALLY

15

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?

(CONTINUED)

CONTINUED:

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15

15

HARRY  
(matter-of-  
factly).

Yep.

You are?

SALLY

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  
(MORE)

(CONTINUED)

CONTINUED:

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15

15

HARRY (CONT'D)

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.

16 EXT. NATIONAL AIRPORT - DAY

16

As the plane lands.

17 INT. NATIONAL AIRPORT - DAY

17

Harry and Sally are on a moving sidewalk. \*

HARRY

(beat) \*

You staying over?

SALLY

Yes.

HARRY

Would you like to have dinner?

(CONTINUED)

CONTINUED:

Revised 8/17/88

17 Sally looks at him a little suspiciously.

17

HARRY

(continued)

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 --

(CONTINUED)

CONTINUED:

Revised 8/4/88

17

HARRY  
Yes, Sally --

17

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:

18

DOCUMENTARY FOOTAGE

18

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.

(CONTINUED)

CONTINUED:

Revised 8/3/88

18

WOMAN

18

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:

19

EXT. NEW YORK STREET - DAY

19

IT'S FIVE YEARS LATER

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

20

EXT. NEW YORK RESTAURANT WITH VIEW - DAY

20

\*

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.

(CONTINUED)

CONTINUED:

Revised 8/15/88

20 As Sally's ordering:

20

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.

(CONTINUED)

20 CONTINUED:

Revised 8/22/88  
20

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 'til 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.

(CONTINUED)

20 Marie takes her rolodex out of her satchel and starts to look through it. 20

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, indi-  
cating 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.

(CONTINUED)

20

SALLY

20

You fixed me up with him six years ago.

MARIE

Okay, okay.  
(pulls another  
card)  
Ken 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 my 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

(MORE)

(CONTINUED)



21

JESS

Ooh, that's harsh.

They sit down.

JESS (CONT'D)

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?

(CONTINUED)

CONTINUED:

Revised 8/23/88

21

HARRY

21

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:

22 OMIT

23 INT. SHAKESPEARE &amp; 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." 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.

(CONTINUED)

CONTINUED:

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

23 \*

SALLY

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

MARIE

Who is he?

SALLY

Harry Burns. 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.

(CONTINUED)

CONTINUED:

Revised 8/17/88

23

SALLY

Also, he never remembers me.

23

HARRY

Sally Albright --

SALLY

Hi, Harry --

HARRY

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 Harry. She shrugs.

HARRY

How ya doing?

SALLY

Fine. \*

HARRY

Oh, fine. How's Joe?

SALLY

Fine. I hear he's fine.

HARRY

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?

(CONTINUED)

23

CONTINUED:

Revised 8/17/88

23

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:

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 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?

(CONTINUED)

CONTINUED:

Revised 8/15/88

24

SALLY

24

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.

(CONTINUED)

CONTINUED:

25

HARRY

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

25

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?

(CONTINUED)

25 CONTINUED:

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:

26 DOCUMENTARY FOOTAGE 26

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 --

27 SECOND OLDER COUPLE 27

WOMAN

He had a Borsalino hat --

28 THIRD OLDER COUPLE 28

MAN

A bright red coat with black  
buttons --

29 FOURTH OLDER COUPLE 29

WOMAN

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

(CONTINUED)

CONTINUED:

30 FIFTH OLDER COUPLE

30

MAN

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

FADE OUT.

FADE IN:

31

31

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:

32 HARRY'S APARTMENT - DAY

32

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

(CONTINUED)

32

HARRY (O.S.)

32

Now, you're telling me you would be happier with Victor Lazlo 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:

33 INT. HARRY'S APARTMENT - DAY

33

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 showing:

34	Sally busily typing in her office;	34
35	Sally shopping in Bloomingdales;	35
36	Sally tap dancing in a studio;	36
37	Sally picking up groceries;	37
38	Sally fixing dinner, chopping. Setting table, "being good to herself."	38

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:

39 Harry and Sally waiking out of a movie theater and down the street. It is DAY. 39

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:

40 INT. CHINESE RESTAURANT - NIGHT 40

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:

41 EXT. STREET - DAY 41

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.

(CONTINUED)

CONTINUED:

41

SALLY (O.S.)

41

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.

42-47 OMIT

And now:

Revised 8/22/88

48 INT. SALLY'S BEDROOM - NIGHT 48

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

49 INT. HARRY'S BEDROOM - NIGHT 49

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.M. 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. \*

(CONTINUED)

CONTINUED:

Revised 8/19/88

49

49

\*

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.

(CONTINUED)

49 CONTINUED:

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:

50 EXT. LINCOLN CENTER - DAY

50

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:

51 EXT. CENTRAL PARK ARBOR - DAY

51

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?

(CONTINUED)

51 CONTINUED:

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.

52 INT. METROPOLITAN MUSEUM - DUSK 52

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. \*

(CONTINUED)

52 CONTINUED:

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 I'll 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?

(CONTINUED)

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?

\*

(CONTINUED)

52 CONTINUED:

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.

(CONTINUED)

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:

53 INT. HARRY'S APARTMENT - DAY

53

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 \*

(MORE)

(CONTINUED)

HARRY (CONT'D)

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.

(CONTINUED)

53 CONTINUED:

SALLY  
You went to bed with her?

HARRY  
Yeah.

SALLY  
Oh.

HARRY  
Is this too green?

SCENES 54/55 OMIT

56 INT. BATTING CAGE IN QUEENS - DAY

56

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?

(CONTINUED)

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 Harry 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.

(CONTINUED)

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?

56a EXT. CARNEGIE DELICATESSEN - DAY  
Establishing shot.

57 INT. CARNEGIE DELICATESSEN - DAY

57

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.

(CONTINUED)

CONTINUED:

57

HARRY

57

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.

(CONTINUED)

\*

57 CONTINUED:

57

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.

OLDER WOMAN CUSTOMER  
(to a nearby waiter)

FADE IN:

Revised 8/23/88

58 EXT. 96TH STREET - XMAS TREE STAND - DAY 58

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.

58A INT. SALLY'S KITCHEN - DAY 58A

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.

(CONTINUED)

SALLY

(continued)

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.

## SCENE 59 OMIT

60 INT. NEW YEAR'S EVE PARTY - NIGHT

60

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.

(CONTINUED)

CONTINUED:

60

SALLY

It's a deal.

60

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:

61 DOCUMENTARY FOOTAGE 61

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

OLDER COUPLE A

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 --

62 OLDER COUPLE B 62

WOMAN B

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

63 OLDER COUPLE C 63

MAN C

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

64 OLDER COUPLE A AGAIN 64

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?

65 OLDER COUPLE D 65

WOMAN D

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

(CONTINUED)

66 OLDER COUPLE E

66

MAN E

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

67 OLDER COUPLE A AGAIN

67

WOMAN A

So then one day we were all at the beach.

MAN A

Jones Beach.

WOMAN A

Rockaway Beach. And we met.

68 EXT. WEST BROADWAY, NEAR RESTAURANT - EARLY EVENING 68

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.

(CONTINUED)

CONTINUED:

Revised 8/23/88

68

SALLY

68

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.

69

EXT. WEST BROADWAY, NEAR RESTAURANT - NIGHT

69

Harry and his friend Jess coming down the street.

(CONTINUED)

69 CONTINUED:

69

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?

(CONTINUED)

69 CONTINUED:

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 (CONT'D)

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.

70 INT. RESTAURANT

70

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

(CONTINUED)

70

Oh really?

MARIE

70

HARRY  
Where are you from?

MARIE  
South Orange.

HARRY  
Haddenfield.

MARIE  
I've never been to Haddenfield.

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.

(CONTINUED)

70

MARIE

70

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:

70a EXT. RESTAURANT - NIGHT

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."

71 EXT. WEST BROADWAY - NIGHT

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?

(CONTINUED)

CONTINUED:

Revised 8/3/88

71

MARIE

71

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:

72 EXT. WEST BROADWAY - NIGHT

72 \*

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?

(CONTINUED)

72

HARRY

72

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

Revised 8/23/88

FADE IN:

73

DOCUMENTARY FOOTAGE

73

COUPLE A AGAIN

WOMAN A

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

(CONTINUED)

CONTINUED:

Revised 8/23/88

73

MAN A

73

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:

74

INT. THE SHARPER IMAGE - DAY

74

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.

(CONTINUED)

CONTINUED:

Revised 8/22/88

74

And now Sally joins in singing too, as the absurd and dizzy instrumental continues. 74

## 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's  
brown, the dash board's gen-u-ine leather...

The backup music continues as she stops, too.

## SALLY

~~What's 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 Burns.

## HARRY

Ira.

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

## HARRY

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

(CONTINUED)

CONTINUED:

Revised 8/22/88  
74

74

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.

SCENE 75 OMIT

76 EXT. PLANT SHOP - DAY

76

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

SALLY

You sure you're okay?

(CONTINUED)

CONTINUED:

Revised 8/ /88

76

HARRY

76

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.

## SCENE 77 OMIT

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.

78 INT. JESS AND MARIE'S APARTMENT - DAY

78

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

(CONTINUED)

CONTINUED:

78 Jess smiles, victorious.

78

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.

(CONTINUED)

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  
I. We had blank walls. We hung  
things. We looked at watches. And  
do you know what happens? 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  
we 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)

Some day you'll be fighting over  
this dish.

(MORE)

(CONTINUED)

CONTINUED:

Revised 8/23/88

78

HARRY (CONT'D)

78

(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.

\*

\*

79

EXT. JESS AND MARIE'S APARTMENT - DAY

79

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?

(CONTINUED)

CONTINUED:

Rev. 8/19/88

79

SALLY

79

Yes. There are times and places for things.

HARRY

Well, when you're giving your next lecture series in social graces, 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. \*

(CONTINUED)

CONTINUED:

Rev. 8/19/88

79

HARRY

79

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.... \*

(CONTINUED)

Revised 8/19/88  
79

79 CONTINUED:

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 house, 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.

80 INT. JESS AND MARIE'S APARTMENT - NIGHT

80

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.

(CONTINUED)

Revised 8/4/88  
80

80 CONTINUED:

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.

(CONTINUED)

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.

(CONTINUED)

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.

\*81 INT. KITCHEN

81\*

Sally and Marie go about getting the coffee ready.

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

CUT TO:

\*82 INT. DEN

82\*

HARRY  
 Does Julian seem a little stuffy to you?

CUT TO:

83 INT. KITCHEN

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

SALLY  
What has she done? She makes desserts.

CUT TO:

84 INT. DEN

84

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:

85 INT. KITCHEN

85

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

SALLY  
Emily is Aunt Emily?

CUT TO:

86 INT. DEN

86

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:

\*87 INT. KITCHEN

87\*

SALLY

Harry doesn't even like sweets.

MARIE

Julian's great.

SALLY

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

CUT TO:

\*87a INT. DEN

87a\*

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?"

Revised 8/19/88

## SCENE 88 OMIT

89 INT. HARRY'S BEDROOM - NIGHT

89

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

89a	SALLY Could you come over?	89a *
89b	HARRY What's the matter?	89b
89c	SALLY He's getting married.	89c
89d	HARRY Julian?	89d
89e	SALLY No. Joe.	89e

90 INT. HALLWAY OUTSIDE SALLY'S APARTMENT - NIGHT 90

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

Sally opens the door. She's wearing sweat pants and a sweat shirt. 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 --

(CONTINUED)

90 CONTINUED:

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...

91 INT. SALLY'S BEDROOM - NIGHT

91

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.

(CONTINUED)

91 CONTINUED:

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.

(MORE)

(CONTINUED)

CONTINUED:

Revised 8/22/88  
91

91

HARRY (CONT'D)

(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 (CONT'D)

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:

92 INT. SALLY'S BEDROOM - LATER

92

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.

(CONTINUED).



96 CONTINUED:

Every SOUND is louder than it actually is. The rattle 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.

(CONTINUED)

Revised 8/22/88

96 CONTINUED: 96

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

Harry's open. \*

And HOLD on them lying there. \*

DISSOLVE TO:

97 INT. BEDROOM - THE MIDDLE OF THE NIGHT 97

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

DISSOLVE TO:

98 INT. BEDROOM - ALMOST DAWN 98

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.

(CONTINUED)

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.

99 INT. JESS AND MARIE'S BEDROOM - MORNING

99

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.

99

MARIE

99

Hello.

SALLY

(through filter)

I'm sorry to call so early --

MARIE

Are you all right?

(CONTINUED)

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.

99/ 100/ 101/	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.	99/ 100/ 101
---------------------	---	--------------------

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)

(CONTINUED)

99/ CONTINUED:  
100/  
101

Revised 8/23/88/  
99/  
100/  
101

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...

(CONTINUED)

99/ CONTINUED:

100/

101

HARRY

...but after, I started feeling suffocated.

99/

100/

101

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.

(CONTINUED)

99/ CONTINUED:

100/  
101

HARRY

Who's that talking?

99/  
100  
101

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.

102 HOLD on Marie and Jess.

102

Marie looks at Jess.

(CONTINUED)

102 CONTINUED:

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.

103 INT. SALLY'S BATHROOM - DAY

103

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

SALLY (V.O.)

I'll just say we made a mistake --

104 INT. HARRY'S BATHROOM - DAY

104

Harry is showering in his own shower.

HARRY (V.O.)

Sally, it was a mistake --

105 INT. SALLY'S BATHROOM - DAY

105

As before.

SALLY (V.O.)

I just hope I get to say if first.

102 CONTINUED:

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.

103 INT. SALLY'S BATHROOM - DAY

103

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

SALLY (V.O.)

I'll just say we made a mistake --

104 INT. HARRY'S BATHROOM - DAY

104

Harry is showering in his own shower.

HARRY (V.O.)

Sally, it was a mistake --

105 INT. SALLY'S BATHROOM - DAY

105

As before.

SALLY (V.O.)

I just hope I get to say if first.

106 INT. HARRY'S BATHROOM - DAY

Harry still showering.

\*

HARRY (V.O.)

I hope she says it before I do.

107 INT. RESTAURANT - NIGHT

107

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.

CONTINUED:

107

HARRY

107

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:

108 DOCUMENTARY FOOTAGE

108

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 pro-  
jector did not break right then, I  
would never have been on the 3:13

(MORE)

(CONTINUED)

CONTINUED:

108

WOMAN (CONT'D)

108

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.

109 EXT. CENTRAL PARK - BETHESDA FOUNTAIN - DAY

109 \*

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?

(CONTINUED)

CONTINUED:

109

JESS

109

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:

110

INT. DEPARTMENT STORE DRESSING ROOM - DAY

110

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 --

(CONTINUED)

110 CONTINUED:

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:

111 INT. PUCK BLDG. - THE WEDDING - AFTERNOON

111 \*

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.

112 INT. PUCK BLDG. - WEDDING RECEPTION, ENTRANCE  
AND KITCHEN - AFTERNOON

112 \*

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.

(CONTINUED)

CONTINUED:

112

HARRY

112

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?

(CONTINUED)

CONTINUED:

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112

112

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.

(CONTINUED)

CONTINUED:

Revised 8/22/88

112

SALLY

112

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.

(CONTINUED)

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112

112 CONTINUED:

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.

113 INT. PUCK BLDG. - WEDDING RECEPTION - DAY

113

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.

(CONTINUED)

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113

113 CONTINUED:

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.

114 CHRISTMAS IN NEW YORK 114  
Everywhere you look, twinkly lights and happy children  
and people carrying home big presents and Santa Clauses  
RINGING bells on the street corners.

115 EXT. 96TH STREET - XMAS TREE STAND - DAY 115

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 forgive-  
ness and charity, so if you felt like calling me  
back, it would make me a very happy person. \*

(MORE)

CUT TO:

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116 SALLY'S APARTMENT - DAY

116

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.

117 INT. HARRY'S APARTMENT - DAY

117

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

HARRY (CONT'D)

(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.

118 INT. SALLY'S APARTMENT - DAY

118

Sally, not picking up.

HARRY'S VOICE (CONT'D)

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

BEEP. Hold on a still upset Sally.

CUT TO:

119 EXT. STREET - HOT DOG STAND - DAY

119

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:

120 OMIT

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121 INT. HARRY'S APARTMENT - DAY 121

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,

122 INT. SALLY'S APARTMENT - DAY 122

Sally enters carrying shopping bags.

HARRY (O.S.)

(CONT'D)

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

123 INT. HARRY'S APARTMENT - DAY 123

HARRY

(singing into the  
phone)

Maybe it's late, but just call me,  
call me and I'll be around.

124 INT. SALLY'S APARTMENT - DAY 124

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? \*

CUT TO:

PAGE 111 DELETED

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PAGE 112 DELETED

124 CONTINUED:

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 any more. I  
am not your consolation prize. Goodbye,  
Harry.

She hangs up.

SCENE 125 OMIT

SCENE 126 OMIT

127 EXT. TIME SQUARE - NIGHT

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

128 INT. HARRY'S APARTMENT - NIGHT

128

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 Malomars, 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 whiffleball, 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.

SCENE 129 OMIT

130 INT. HARRY'S BEDROOM - NIGHT 130

Harry, thinking about what just went through his mind.

HARRY

Air. Air would be good right  
now.

131 INT. NEW YEAR'S EVE PARTY - NIGHT 131

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, 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.

(CONTINUED)

CONTINUED:

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\*

132 EXT. DOWNTOWN STREET - NIGHT

132

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.

SCENE 133 OMIT

134 EXT. DOWNTOWN STREET - NIGHT

134

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

135 INT. NEW YEAR'S EVE PARTY - NIGHT

135

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:

136 EXT. WASHINGTON SQUARE - NIGHT

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.

SCENE 137 OMIT

PAGE 117A OMIT

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138 EXT. WASHINGTON SQUARE - NIGHT

138

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.

139 INT. NEW YEAR'S EVE PARTY - NIGHT

139

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.

139a EXT. STREET - NIGHT

139a

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

139b INT. PARTY - NIGHT

139b

Sally at the closet, putting on her coat.

139c EXT. STREET - NIGHT

139c

Harry running down the street.

139d INT. PARTY - NIGHT

139d

Sally is kissing Jess and Marie goodbye.

MARIE

Wait two minutes.

(CONTINUED)

139d CONTINUED:

139d

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. \*

(CONTINUED)

139d. CONTINUED:

HARRY

Well, 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 me ★  
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.

(CONTINUED)

139d CONTINUED:

139d\*

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.

(CONTINUED)

CONTINUED:

139d

SALLY (V.O.)

139d \*

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.

140 A COUPLE ON A LOVESEAT

140

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  
the side --

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