

· 许岑的英语学习方法论 ·



# From Andy Warhol to Woody Allen



EDITED BY XU CEN



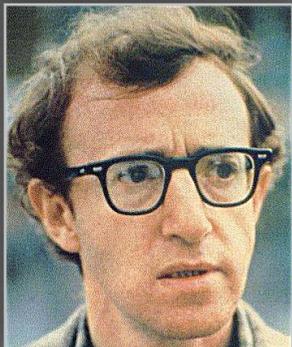
It might be a good idea to learn English through watching English movies. The book is hopefully designed to prove this. Films have been carefully selected as teaching materials, not only because they are wonderful for language learning, but all brilliant as movies themselves.

The core competence of learning English through watching English movies seems to enable learners to express their feelings and thoughts with emotions, plus a whole lot more actually. In other words, it makes you get emotionally involved. It is rarely found in other teaching methods or learning platforms. To express with emotions may largely improve the efficiency of communication.

You may learn pronunciation with film actors who normally speak with beautiful and, more importantly, precise tone. You will also meet western culture. Your vocabulary is going to be enlarged and you know how to use them in correct ways. Thank you for downloading this book, and I hope you enjoy it.

THANKS TO

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**ALVY SINGER**  
*ANNIE HALL*



**ANNIE HALL**  
*ANNIE HALL*



**JOHN KEATING**  
*DEAD POETS SOCIETY*



**ANDREW**  
*PHILADELPHIA*



**SAM**  
*I AM SAM*



**JOHN NASH**  
*A BEAUTIFUL MIND*



**THE PRIME MINISTER**  
*LOVE ACTUALLY*



**LEOPOLD**  
*KATE AND LEOPOLD*



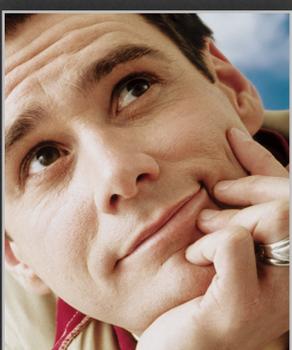
**KATE**  
*KATE AND LEOPOLD*



**NEIL PERRY**  
*DEAD POETS SOCIETY*



**TODD ANDERSON**  
*DEAD POETS SOCIETY*



**TRUMAN**  
*THE TRUMAN SHOW*



**ANNIE**  
*SLEEPLESS IN SEATTLE*



**SAM**  
*SLEEPLESS IN SEATTLE*

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I

# PRONUNCIATION

这一章已经不谈看电影学英语的核心问题了，我们谈谈发音、语速和语法。即便如此，我也是结合电影来谈的。

首先是英文的发音。我谈发音可是很有一套的，我当年参加微软举办的必应词典口模大赛，不争最性感口模奖，亦不争人气最高口模奖，争到了最标准发音口模奖。



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### 史上最轻松工作招募结束 必应词典首届“口模”新鲜出炉

2011年01月10日

2011年01月10日——微软必应词典口模大赛历经八周的精彩角逐，在业界和网友们的高度关注下迎来了尾声。凭借其扎实的英语功底和发音以及出色的外形，汪泽西获得了网友和组委会评审的肯定，正式成为必应词典全球唯一的“例句朗读合成视频”模特。口模大赛为广大英语爱好者提供了展示英语和个性的舞台，也为必应词典和用户之间的互动提供了良好的平台。活动开展以来，得到了应征者的踊跃参与和支持，中华英才网作为唯一的招聘合作伙伴，短短的两个半月之内收到了上万份选手的应征简历。此外，网友分享的参赛视频高达900多个，酷6网站网友的投票数和视频播放总数都分别超过了7千万次。

本次大赛由 MSN 中国主办，中华英才网、酷6网、韦博国际英语以及微软校园先锋共同协办，最终的获胜者将在接下来的两个月内与微软亚洲研究院的研究员们一起工作，并在一年内为广大英语学习者提供必应词典真人例句视频朗读。获奖详情及相关作品请访问大赛的官方网站 (<http://bing.ku6.com> 和 <http://bing.chinahr.com>)。

MSN 中国市场副总经理韩建琦先生表示：“首届必应词典口模大赛得到广大网友的积极参与和合作伙伴的大力支持。在比赛过程中，我们不仅看到了很多优秀的参赛作品和人才，更是通过这个活动感受到了广大网友尤其是白领人群对英语学习的热情。在为本次大赛取得圆满成功感到欣慰的同时，我们将进一步积极推广微软领先的搜索技术和产品，进一步满足用户的需求，让领先的科技更好的应用于用户的互联网生活中。”

中华英才网全国市场部副总经理朱笑非表示：在“微软必应词典口模大赛”活动中，我们将中华英才网的网络招聘平台和网络资源效用最大化，为该职位寻找到最合适的人选。而通过本次创新的“跨界”合作，我们更希望让更多的求职者了解到只要能够充分发挥自己的优势，在中华英才网上找到一份理想的工作其实非常简单。

本次必应词典口模大赛的参赛选手来自全国各地、各行各业，以各自独特的形式录制了参赛视频，让为期两个月的口模大赛招募过程异常精彩。在参赛选手中除了草根的力量和以娱乐圈拔最高的特殊参赛选手。这些不同背景的参赛选手为本次大赛注入了新鲜血液，也体现了大家对学习英语的热情。本次大赛除了必应词典的“史上第一位英语口语模”外，还设立了6个单项奖以及30名和100名提名奖，将分别给予奖励。获得单项奖的选手分别是：最性感口模奖：Zoe；最标准发音口模奖：许岑；人气最高口模奖：Jacky，韦博国际英语冠军；最具创意口模奖：Zoe。这些获胜者都来自于网友投票数前列的选手。

由本次大赛选拔出的“史上第一位英语口语模”将亲身体验“真人合成视频”功能。该功能是基于微软亚洲研究院研发的统计模型和深度学习技术，通过对海量语音数据进行统计建模，让计算机能够捕捉和学习模特在讲话时的面部表情特征，并任意输入文本的音视频合成，让必应词典的用户能够通过观看卡拉OK一样的真人合成视频。统计模型音视频合成技术能够获取模特面部超过150个表情节点，并利用激光技术扫描模特的面部表情动态，进而对相关数据进行捕捉以及合成，配合模特的原音发音及口型特点，为用户呈现活灵活现的必应词典真人模特视频朗读功能。

未来，微软将把更多的创新技术应用到必应词典以及必应搜索中，通过不断改进和推出丰富的功能来完善用户的搜索过程，为用户打造“快乐搜索，有问必应”的搜索体验。

很多人说发音不重要。我同意。外国人讲中文，我们对他们的要求是能让我们听懂就可以了。所以反过来说，你的英文发音水准达到能让外国人能听懂你在说什么就可以了。

就像中文标准普通话一样，很少有外国人讲英文能讲到完全标准。对于多种多样的口音我们到底应该选哪样？选你自己喜欢的发音并加以模仿。我为什么选择电影演员，因为电影演员有台词功底。我先后模仿过 TOM HANKS, HUGH JACKMAN 等多位电影演员和一些英文广播里的发音，所以我今天讲英文时带有一些播音腔，且讲英美混合音。这些都不是问题。

我在这里强调英语学习者全面改善发音的最终目的是使你能够在看电影学英语的时候给演员配音配得更像。试想，一个外国人给中国电影配音，配出来的中国话发音很不标准，一听就是外国人在讲发音很怪的中文，观众肯定会跳戏的。



## MOVIE 1.1 许岑啰哩吧嗦讲发音



## A BITTY NOTE OF WORLD CINEMA

*Mark C. Xu*

Before the twentieth century, people were able to view moving pictures. Those "moving pictures" were then named "films". At about the same time, films were actually very short. Subjects usually included views of a couple of people having breakfast, a kid playing with a banana, a man doing exercises, a pig eating an egg, or even just several houses, all very simple ideas. In other words, the early films were extremely "physical" and casual. Then people started expressing their feelings, nervous or anxious, and their thoughts in films. Later, conversations and interviews showed up in films, people call those films "documentary". With the diversity of contents, it appeared genres, but few films lasted more than an hour.

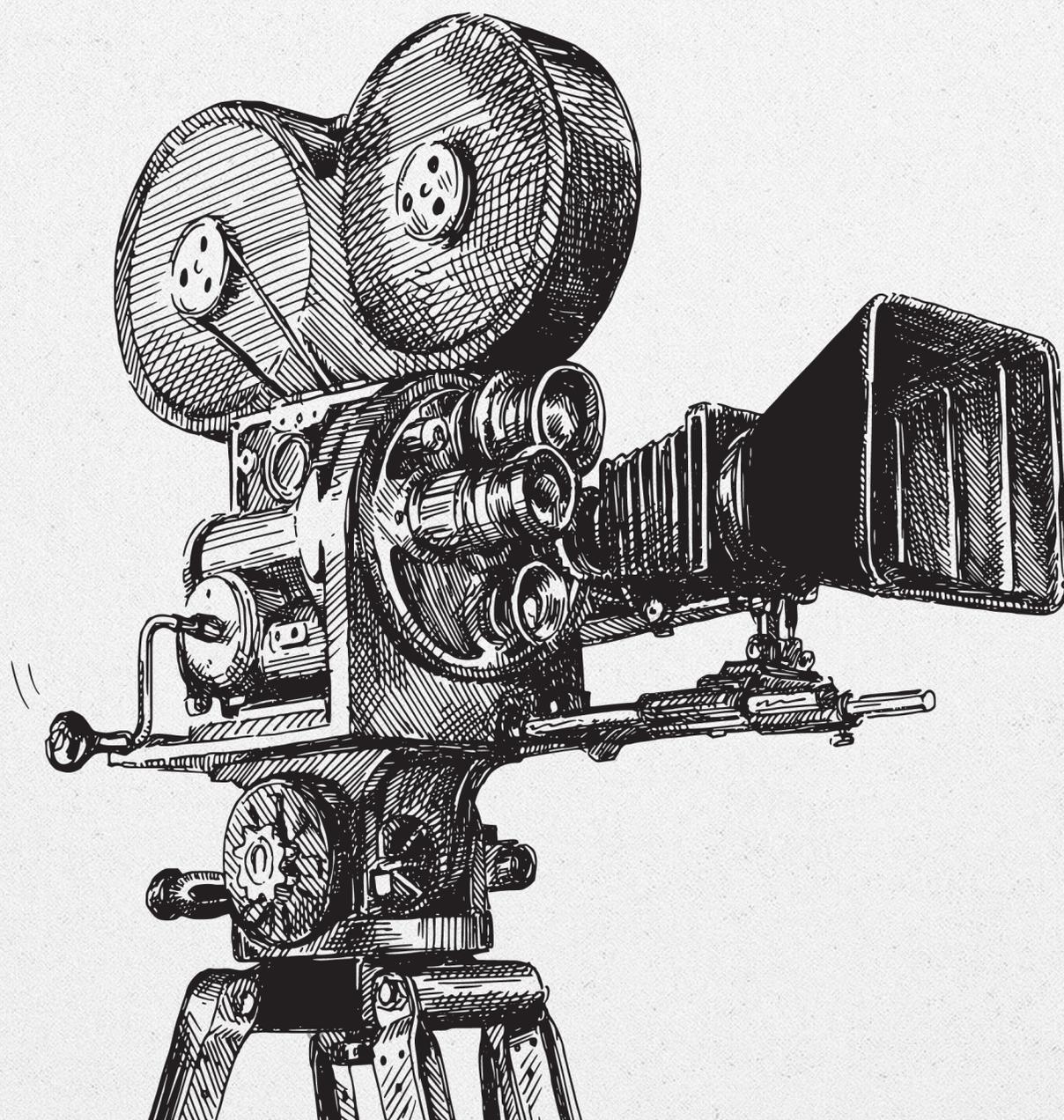
By 1914, national film industries were established. The great strength of the Italian industry was

historical epic, with large casts and massive scenery. The First World War definitely retarded the film industry in Europe; meanwhile the American industry grew in relative importance. Filmmakers in the U.S. earned millions of dollars, became rich and famous. But the facts behind were revealed to be extremely commercial. During the 1960s, the cinema of France became powerful. French New Wave directors broke the rules of Hollywood cinema narrative structure, such as campus life, urbanity or horror stories.

With the worldwide film boom, cinema probably became the most important tool of communication and entertainment, and mass media. Cinema companies knew how to market a movie. For some special occasions like Christmas, they would generally make blockbusters on shown in theaters. Additionally, filmmakers would offer trailers for audiences to have a quick preview. Moreover, you could see more and more inserted

advertisement in films, such as Nestlé milk and diet Coke. It was regarded as an interesting phenomenon that recently filmmakers from Korea got remarkable in Asia.

以上就是我在视频中提到的所有练习发音的文字内容。我为你录了几个版本的录音，并提供带有符号的详细标记版本的文字。首先你应该跟着慢速录音将每个词的音发对，发好。接下来跟着正常速度的录音版本练习节奏、连读、吞音、语调等等。最后你可以跟着超快速版本练习语速和腹式发声方式。



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Mark C. Xu

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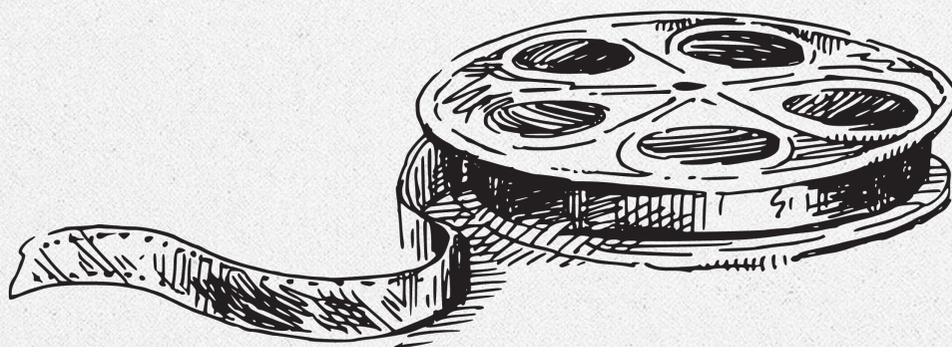
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A photograph of the Hollywood sign, which consists of large, white, block letters spelling out "HOLLYWOOD" on a hillside. The sign is set against a backdrop of dry, brownish vegetation and a clear sky. In the background, there are some structures and a fence line.

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AUDIO 1.1 慢速



AUDIO 1.2 常速





外国人讲英文时跟我们说中文的时候发声方式有区别。他们那种发声方式叫做腹式发声。我在进行英文教学的几年时间里，有学生问我怎么能够使用外国人那种腹式发声方法。我其实自己练过腹式发声，虽然没有养成说中文的时候自然的腹式发声，但是掌握了腹式发声方式。其实话剧演员在舞台上演出时就是腹式发声，他们不用麦克也能使最后一排观众听清自己的台词。

我家里有几位家庭成员是话剧演员。他们告诉我，人在说话的时候，不换气，一口气说到后面快没气的时候就是腹式发声。所以我经常这样练习，只不过我说的是英文，取得了一些效果。你听快速版本的录音自己感受吧。我去倒气儿了。祝你练得尽兴，憋得无怨无悔。注意，不可以一上来就练这个玩意儿，要确保每个词的发音都准确，才可以。



MOVIE 1.2 TALKING SPEED



Annie.Hall.A.004103.004146



**INT. OFFICE.**

*A typical old-fashioned theatrical agency in a Broadway office building, Autographed 8 X 12 is plastered in the sloppy room. The agent, chewing a cigar, sits behind his desk talking to one of his clients, a comedian, who stands with his hands in his pockets. A young Alvy sits stiffly in a chair nearby watching.*

**AGENT**

*This guy is naturally funny. I think he can write for you.*



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2

# WOODY ALLEN

开始读这本书的人，有多少是真正想学英语的？没关系，随便翻翻也好，可以学习如何以美貌度过一生。

如果你真想学好英语，又不是第一次动这个念头，说明你之前失败过，或许还受了伤。没关系，至少你现在还在继续看这本书。这也许是你最后一次尝试学好英语。

看电影学英语适合所有人，且不分级别（此处并非指电影分级）。无论你之前是否学过英语，也不管现在你对英语的掌握达到了怎样的程度，我们一起来观摩下面这段影片：



#### MOVIE 2.1 YOUR FIRST DRIVE



*Annie.Hall.002351.002748 Alvy's first meeting with Annie on the tennis court*

如果你是没有任何英文基础的读者，不要着急。更不要怪我为什么不给上中文字幕。在这整册书中，你看到的任何英文电影段落都是无字幕的（且凡是在英语学习者通常用的词典里能查到的英文词汇，此书一律不列明释义）。我现在只是让你知道，我们在学习，不是玩儿。我将 MOVIE 1.1 影片的英

文剧本给出，并附上中文的字面直译。我需要你注意的是，这段影片不是你所看到和听到的那么简单，因为这是伍迪·艾伦的电影。我真正的希望是你能在“大致”了解了这段影片所表达的全部内容之后，对英文的学习产生兴趣。

你如果觉得自己本来对伍迪艾伦和他的电影就了解得比较深入，那么请直接将书掀到下一页，对照准确的英文剧本，看看字面的中文意思，再点击译文中的 **注** 图标，了解详细释义。

如果你从来没有听说过伍迪艾伦，或对他了解得较少（比我还少），或许你可以先看看下面我“自杀式”讲解伍迪艾伦的视频段落。



#### MOVIE 2.2 许岑自杀式讲解伍迪艾伦



*Annie.Hall.002351.002748 Alvy's first meeting with Annie on the tennis court*

记得，接下来的中文译文内容呈现的都是表面。值得探究话里有话那几处，都有展开的释义。点击 **注** 。



**ANNIE**

Hi. Hi, hi.

**安妮**

嗨。嗨，嗨。

**ALVY**

Hi. Oh, hi. Hi.

**阿尔维**

嗨。噢，嗨。嗨。

**ANNIE**

Well, bye.

**安妮**

好吧，拜。

**ALVY**

You-you play ... very well.

**阿尔维**

你-你（网球）打得……不错。

**ANNIE**

Oh, yeah? So do you. Oh, God, whatta- whatta dumb thing to say, right? I mean, you say it, "You play well," and right away ... I have to say you play well. Oh, oh ... God, Annie. Well ... oh, well la-de-da, la-de-da, la-la.

**安妮**

噢，是么？你打得也不错。噢，上帝啊，我这说什么傻话呢。我意思是，你说，“你打得不错。”然后我就不得不说，“你打得很好。”噢，噢……上帝啊，安妮啊（你可长点儿心吧）好吧，噢，好吧，啦嘀嗒，啦嘀嗒，啦啦<sup>①</sup>。

**ALVY**

Uh ... you-you wanna lift?

**阿尔维**

呃……你-你要搭便车么？

**ANNIE**

Oh, why-uh ... y-y-you gotta car?

**安妮**

噢，为啥-呃……你-你-你有车？

**ALVY**

No, um ... I was gonna take a cab.

**阿尔维**

没有，嗯……我是打算坐出租车的。

**ANNIE**

Oh, no, I have a car.

**ALVY**

You have a car? So ...  
I don't understand why ... if  
you have a car, so then-then  
wh-why did you say "Do you  
have a car?"... like you  
wanted a lift?

**ANNIE**

I don't ... I don't ... Geez,  
I don't know, I've ... I wa-  
This ... yeah, I got this VW  
out there ... What a jerk,  
yeah. Would you like a lift?

**ALVY**

Sure. W-w-w-which way yuh  
goin'?

**ANNIE**

Me? Oh, downtown!

**ALVY**

Down- I'm-I'm goin' uptown.

**安妮**

噢，那不用了，我有车。

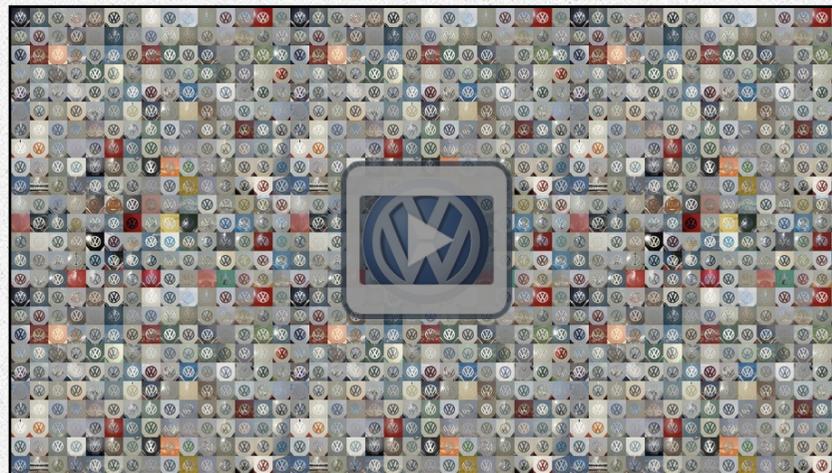
**阿尔维**

你有车？那……我不明白为什么……如果你有车的话，那，那么为啥你刚才说“你有车么？”……好像你很想搭个便车？

**安妮**

我不……我不是……我渠，我不知道，我刚才……我想，这个……对，我的大众车（甲壳虫）就停在外面……娘稀屁的，对。你要搭便车么？

**INTERACTIVE 2.1 VW**



**阿尔维**

当然。你-你往哪走？

**安妮**

我？噢，下城（指商业区，城中闹市区）。

**阿尔维**

下- 我去上城（市郊）。

**ANNIE**

Oh, well, I'm goin' uptown,  
too.

**ALVY**

Uh, well, you just said you  
were going downtown.

**ANNIE**

Yeah, well, I'm, but I ...

*Alvy picks up his bag and  
moves toward the door. As he  
turns his bag around, the  
handle of the tennis racket  
bits Annie between the legs.*

**ALVY**

So sorry.

**ANNIE**

I mean, I can go uptown, too.  
I live uptown, but ... uh,  
what the hell, I mean, it'd be  
nice having company, you know  
I mean, I hate driving alone.

**ALVY**

Yeah.

**ALVY**

So, how long do you know  
Janet? Where do you know her  
from?

**安妮**

噢，很好，我也去上城。

**阿尔维**

嗯，好，你刚才说你要去下城。

**安妮**

是，对，我是，但是我……

阿尔维拎起自己的包走向门口。当他调整手提包的方向时，网球拍的把儿戳到了安妮的大腿。了解伍迪·艾伦的人都知道他这是在相对隐晦地耍流氓。当然，也可能是我自己想多了。

**阿尔维**

不好意思。

**安妮**

我的意思是，我也可以去上城。我住在上城……呃……靠，我的意思是，有人陪是好事，你知道我的意思，我讨厌一个人开车。

**阿尔维**

是。

**阿尔维**

所以，你认识珍妮特（刚才一起打网球的另一位女子）多长时间了？你在哪认识她的？

**ANNIE** 安妮  
Oh, I'm in her acting class. 我在上她的形体课。

**ALVY** 阿尔维  
Oh - you're an actress. 噢- 你是演员。

**ANNIE** 安妮  
Well, I do commercials, sort of ... 我做一些商业演出。

**ALVY** 阿尔维  
I, uh ... well, you're not from New York, right? 我, 呃……你不是纽约人, 对吧?

**ANNIE** 安妮  
No, Chippewa Falls. 对, 我来自契皮瓦弗斯<sup>注</sup>。

**ALVY** 阿尔维  
Right! Where? 噢! 哪儿?

**ANNIE** 安妮  
Wisconsin. 威斯康辛。

**ALVY** 阿尔维  
Uh, you're driving tad rapidly. 啊, 你开得有点儿快啊。

**ANNIE** 安妮  
Uh, don't worry, I'm a very- a very good driver. So, listen-hey, you want some gum, anyway? 呃, 别担心, 我是一个非常- 一个非常好的司机。所以, 听着- 嘿, 你要口香糖么?

**ALVY** 阿尔维  
No, no thanks. Hey, don't- 不, 不用, 谢谢。嘿, 不要-

**ANNIE** 安妮  
Well, where is it? I- 咦, 哪去了? 我-

**ALVY** 阿尔维  
No, no, no, you just ... just 别, 别, 别, 你就……就看路吧啊。我给你  
watch the road. I'll get it- 拿-

**ANNIE** 安妮  
Okay. 好哒。

**ALVY** 阿尔维  
for yuh. 给你。

**ANNIE** 安妮  
Okay, that's good. 好。

**ANNIE** 安妮  
All right. 很好。

**ALVY** 阿尔维  
I'll getcha a piece. 我给你拿一粒啊。

**ANNIE** 安妮  
Yeah ... so, listen-you drive? 好……所以, 听着- 你开车不?

**ALVY** 阿尔维  
Do I drive? Uh, no, I gotta-I 我开车不? 呃, 不, 我开车会出问题。  
gotta problem with driving.

**ANNIE** 安妮  
Oh, you do? 噢, 你会出问题?

**ALVY** 阿尔维  
Yeah. I got, uh, I got a 会。我有, 呃, 我有驾照。但是我在路上感  
license but I have too much 受到压迫。  
hostility.

**ANNIE** 安妮  
Oh, right. 噢, 好吧。

**ALVY** 阿尔维  
Nice car. 车挺好。

**ANNIE** 安妮  
Huh? 哈?

**ALVY** 阿尔维  
You keep it nice. Can I ask you, is this-is this a sandwich? 你好好开。我能问你一下不, 这是一块三明治?

**ANNIE** 安妮  
Huh? Oh, yeah. 哈? 噢, 是的。

**ANNIE** 安妮  
I live over here. Oh, my God! Look! There's a parking space! 我就住这儿。噢, 天啊! 看! (居然) 有一个停车位!

**ALVY** 阿尔维  
That's okay, you ... we-we can walk to the curb from here. You want your tennis stuff? 好吧, 你……我们可以从这走到人行道边上去去<sup>注</sup>。你要拿上你的网球球具啥的么?

**ANNIE** 安妮  
Huh? Oh ... yeah. 哈? 噢……好的。

**ALVY** 阿尔维  
You want your gear? Here you go. 拿着你的东西? 给你。

**ANNIE** 安妮  
Yeah, thanks. Thanks a lot. Well... 好, 谢谢。多谢啊。

<p style="text-align: center;"><b>ALVY</b></p> <p>Well, thanks, thank you. You- you're a wonderful tennis player.</p>	<p><b>阿尔维</b></p> <p>好吧, 谢谢, 谢谢你。你是一个优秀的网 球手。</p>
<p style="text-align: center;"><b>ANNIE</b></p> <p>Oh.</p>	<p><b>安妮</b></p> <p>噢。</p>
<p style="text-align: center;"><b>ALVY</b></p> <p>You're the worst driver I've ever seen in my life . . . that's including any place . . . the worst . . . Europe, United . . . any place . . . Asia.</p>	<p><b>阿尔维</b></p> <p>你是我一一生中见过最差的司机……包 括任何地方的……最差的……欧洲, 美 国……任何地方……亚洲。</p>
<p style="text-align: center;"><b>ANNIE</b></p> <p>Yeah.</p>	<p><b>安妮</b></p> <p>是。</p>
<p style="text-align: center;"><b>ALVY</b></p> <p>And I love what you're wearin'.</p>	<p><b>阿尔维</b></p> <p>我超爱你的穿着打扮。</p>
<p style="text-align: center;"><b>ANNIE</b></p> <p>Oh, you do? Yeah? Oh, well, it's uh . . . this is, uh . . . this tie is a present, from Grammy Hall.</p>	<p><b>安妮</b></p> <p>噢, 是么。真的? 噢, 好吧, 它是……这 是……嗯, 这个领带是我奶奶送给我的礼 物。</p>
<p style="text-align: center;"><b>ALVY</b></p> <p>Who? Grammy? Grammy Hall?</p>	<p><b>阿尔维</b></p> <p>谁? 奶奶? 你奶奶?</p>
<p style="text-align: center;"><b>ANNIE</b></p> <p>Yeah, my grammy.</p>	<p><b>安妮</b></p> <p>是, 我奶奶。</p>

<p style="text-align: center;"><b>ALVY</b></p> <p>You're jo- What? yuh kid- What did you do, grow up in a Norman Rockwell painting?</p>	<p><b>阿尔维</b></p> <p>你开玩笑……啥……你扯- 你做了什么, 在诺曼·洛克威尔的画<sup>注</sup>里长大的?</p>
<p style="text-align: center;"><b>ANNIE</b></p> <p>Yeah, I know.</p>	<p><b>安妮</b></p> <p>是, 我知道。</p>
<p style="text-align: center;"><b>ALVY</b></p> <p>Your grammy!</p>	<p><b>阿尔维</b></p> <p>你奶奶!</p>
<p style="text-align: center;"><b>ANNIE</b></p> <p>I know, it's pretty silly, isn't it?</p>	<p><b>安妮</b></p> <p>我知道, 听起来挺傻的, 是不。</p>
<p style="text-align: center;"><b>ALVY</b></p> <p>Jesus, my-my grammy ... n-never gave gifts, you know. She-she was too busy getting raped by Cossacks.</p>	<p><b>阿尔维</b></p> <p>我天啊, 我- 我奶奶, 从没给过我礼物, 你知道么。她- 她整天忙着应付哥萨克人。</p>
<p style="text-align: center;"><b>ANNIE</b></p> <p>Well ...</p>	<p><b>安妮</b></p> <p>呃。</p>
<p style="text-align: center;"><b>ALVY</b></p> <p>Well ... thank you again.</p>	<p><b>阿尔维</b></p> <p>好吧……再次感谢你。</p>
<p style="text-align: center;"><b>ANNIE</b></p> <p>Oh, yeah, yeah.</p>	<p><b>安妮</b></p> <p>噢, 是, 是的。</p>
<p style="text-align: center;"><b>ALVY</b></p> <p>I'll see yuh.</p>	<p><b>阿尔维</b></p> <p>再见吧。</p>

**ANNIE**

Hey, well, listen ... hey, you  
wanna come upstairs and, uh  
... and have a glass of wine  
and something? Aw, no, I mean  
... I mean, you don't have to,  
you're probably late and  
everything else ...

**ALVY**

No, no, that'll be fine. I  
don't mind. Sure.

**ANNIE**

You sure?

**ALVY**

No, I got time.

**ANNIE**

Okay.

**ALVY**

Sure, I got ... I got nothing,  
uh, nothing till my analyst's  
appointment.

**ANNIE**

Oh, you see an analyst?

**ALVY**

Y-y-yeah, just for fifteen  
years.

**ANNIE**

FIFTEEN YEARS?

**安妮**

嘿，那个，听着……嘿，你想上来么，  
呃……喝杯酒啥的？啊，不是，我的意思  
是……我意思是，你不是一定要来，你很可能  
已经迟到了或者你有什么别的事……

**阿尔维**

没，没有，很好啊。我不介意上去。当然。

**安妮**

你确定？

**阿尔维**

是，我有时间。

**安妮**

好。

**阿尔维**

我确定，我除了一会儿有一个跟心理医生的  
会面之外，没别的事。

**安妮**

噢，你看心理医生？

**阿尔维**

是啊，刚看了十五年。

**安妮**

十五年昂？

**ALVY**

Yeah, uh, I'm gonna give him  
one more year and then I'm  
goin' to Lourdes.

**阿尔维**

是，呃，我打算再给他一年时间，不行的话  
我就去洛尔兹<sup>注</sup>。

**ANNIE**

Fifteen-aw, come on, you're .  
. . yeah, really?

**安妮**

十五年，我靠，你，你，真假？





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3

# EXPRESSION

看电影学英语的精髓并不在于学习语言功能，但这不代表看电影学英语学不到语言功能。什么是语言功能？比如我们在传统英文口语教材中看到的那样，语言学习材料大多以功能划分，诸如“问路”，“点餐”，“去银行”，“机场送行”等等。这些“场景”在电影中也有不少展现，但是人们拍电影并不是为了展示这些“场景”。这也许就是看电影学英语跟通过《走遍美国》这套教材学英语最大的区别。说到《走遍美国》，里面演员的演技跟台词真是够差的。

所以在进行看电影学英语教学时，将电影片段按照场景功能非类并非不可以，却是极大的浪费。看电影学英语最能够让英语学习者接触的东西是深层的想法交流和情感表达。这些东西在《走遍美国》等传统教材中是极为罕见的。

在这一章节中，我还是想举个例子，告诉英语学习者，即便是跟着电影学语言功能，也是能达到极好的效果的。比如“点餐”，我们在传统英语教材中只会学到一些餐具和食物的名称，或如何结账、给小费之类的。但是如果我们点下一道食物，对这个食物的烹调方式有自己的一些特殊要求，传统英语教材中并没有给我们提供任何线索。

嗯，现在我想点两个煎蛋，我要单面儿煎，又不要太生，蛋黄儿还是要煎熟。然后我还想要一个法式薄饼，旁边要有一些水果做配

菜……就到这儿。你如果说不清楚这些，就来看下面这个电影片段：



### MOVIE 3.1 ORDER FOOD



*I.Am.Sam.002837.002957*



### WAITRESS

OK. What about you?

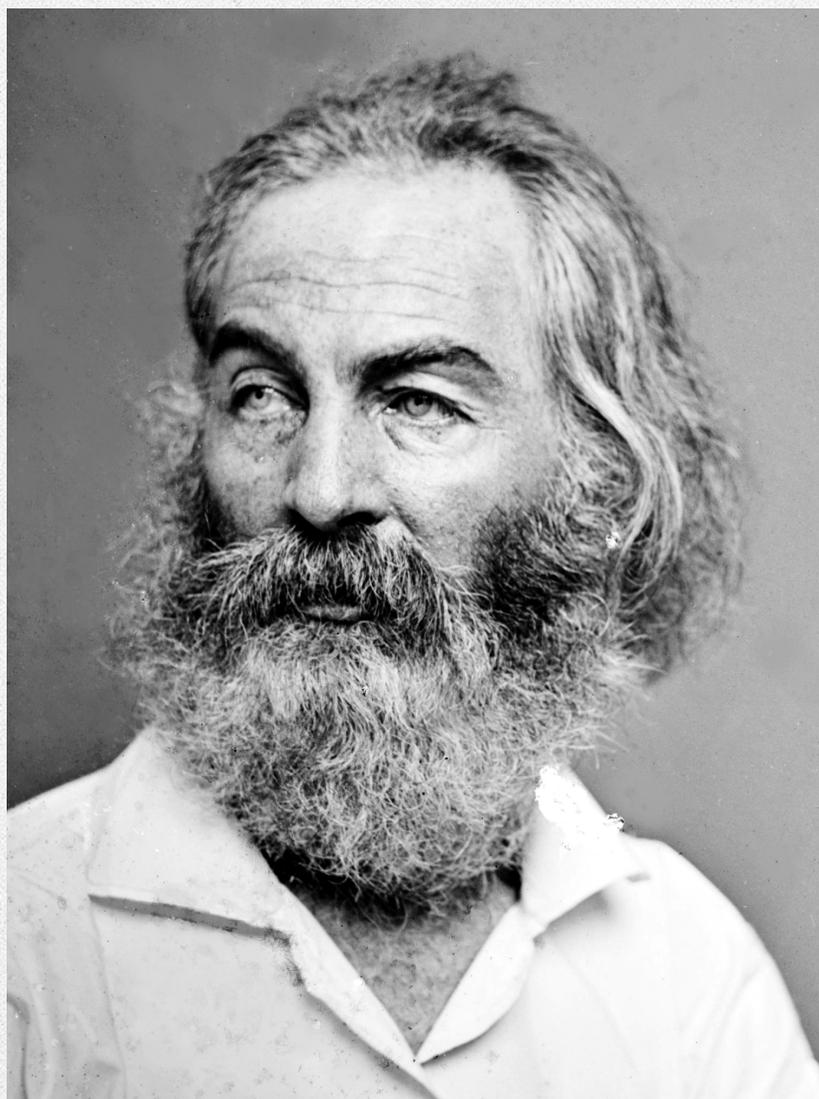
### SAM

I would like to have two eggs, sunny-side up, but not runny, OK? Not runny. And then I would like to have French pancakes...with the fruit topping on the side.

这样看起来，我们就知道鸡蛋“单面儿煎”是 sunny-side up，而“不要太生”的说法则是 not runny 了。这就是在电影中“遇到”的功能性语言，我们实际上会有掌握到更精确描述的可能性。

接下来我们不再谈零散的功能点，我们只说人们用语言来做的最多的事情就是“描述”。我讲授托福口语课程的几年时间里，了解到托福口语考试六个题目只考察两件事，就是应试者的描述能力（DESCRIBE）和辩论能力（ARGUE），而此二者中更重要的是描述能力（当然托福口语考试亦考察应试者的听力、概括和记笔记的能力）。

托福口语考试的应试者在备考初期对人、事、物进行描述时遇到的最主要的问题就是不够详细（specific）。我们下面就来尝试描述一样东西。



看到这样一副肖像，你能怎样对它描述？我最不愿意在课堂上见到学生面对一样事物一

句话也说不出。虽然这是常见的现象，我想说，要避免完全的沉默其实有很多办法。我现在由语言等级从低到高依次说明。

首先，你可以说，em, huh ... well, ... 这些东西，很明显你说得很差，但是也比什么都不说要强四倍。考官面对一个什么都不说的考生会崩溃，但是如果面对一个在“嗯、啊、那个……”的考生，会意识到考生要表达的意愿，并抱以鼓励。

接下来，如果你还是没有想法，不知道从哪说起，你也可以说 Let me think ... 虽然你还是没有进入主题，但是你说出了短句。

跟着你如果仍然说不出完整的句子，那你也可以蹦词儿，man, old man, long hair, look, eyes, white shirt, dirty, poor, looks like Karl Marx ... 这些词实际上都很关键啊。

生活中我们对事物描述本来就不容易，要不然我们也不需要文学家了。即便是 native speakers 用英文描述这幅肖像，也未必容易，更何况大多时候我们观察到，说话人要表达的欲望并不强烈，甚至是抵触。这个情况在接下来的电影片段中表现得淋漓尽致。一个年轻学生被老师叫起来，要他表达自己，他说他没什么好说的，老师让他大声地喊叫，他就照做。开始喊不出来，老师教他喊，之后老师就让他描述左边那幅肖像，一开始他说得可能比你还差，但是后来，在老

师的激励与指导下，年轻学生神完气足地完成了这个之前自己觉得十分艰巨的任务。这一切就发生在几分钟时间里。我当然不是说一个人的口语表达能力能在几分钟内提高起来，我们应该好好体会这一个在我的看电影学英语教学中最重要的影片段落。



### MOVIE 3.2 HOW TO DESCRIBE



*Dead.Poets.Society.005507.005759*



#### KEATING

Now, who's next? Mr. Anderson, I see you sitting there in agony. Come on, Todd, step up. Let's put you out of your misery.

#### TODD

I, I didn't do it. I didn't write a poem.

#### KEATING

Mr. Anderson thinks that

everything inside of him is worthless and embarrassing. Isn't that right, Todd? Isn't that your worst fear? Well, I think you're wrong. I think you have something inside of you that is worth a great deal.

*Keating walks up to the blackboard and begins to write.*

#### KEATING

"I sound my barbaric yawp over the rooftops of the world." W. W. Uncle Walt again. Now, for those of you who don't know, a yawp is a loud cry or yell. Now, Todd, I would like you to give us a demonstration of a barbaric "yawp." Come on. You can't yawp sitting down. Let's go. Come on. Up.

*Todd reluctantly stands and follows Keating to the front.*

#### KEATING

You gotta get in "yawping" stance.

#### TODD

A yawp?



**KEATING**

No, not just a yawp. A barbaric yawp.

**TODD**

(quietly) Yawp.

**KEATING**

Come on, louder ㊦.

**TODD**

(quietly) Yawp.

**KEATING**

No, that's a mouse. Come on. Louder.

**TODD**

Yawp.

**KEATING**

Oh, good God, boy. Yell like a man! ㊦

**TODD**

(shouting) Yawp!

**KEATING**

There it is ㊦. You see, you have a barbarian in you, after all ㊦.

*Todd goes to return to his seat but Keating stops him.*

**KEATING**

Now, you don't get away that easy ㊦.

*Keating turns Todd around and points out a picture on the wall.*

**KEATING**

The picture of Uncle Walt up there. What does he remind you of? ㊦ Don't think. Answer. Go on.

*Keating begins to circle around Todd.*

**TODD**

A m-m-madman ㊦.

**KEATING**

What kind of madman ㊦? Don't think about it. Just answer again ㊦.

**TODD**

A c-crazy madman ㊦.

**KEATING**

No, you can do better than that ㊦. Free up your mind. Use your imagination. Say the first thing that pops into your head ㊦, even if it's total gibberish ㊦. Go on, go on.

**TODD**

Uh, uh, ㉟ a sweaty-toothed ㉟ madman.

**KEATING**

Good God, boy, there's a poet in you, after all. There, close your eyes. Close your eyes. Close 'em. Now, describe what you see.

*Keating puts his hands over Todd's eyes and they begin to slowly spin around.*

**TODD**

Uh, I-I close my eyes ㉟ .

**KEATING**

Yes?

**TODD**

Uh, and this image floats beside me ㉟ .

**KEATING**

A sweaty-toothed madman?

**TODD**

A sweaty-toothed madman with a stare that pounds my brain ㉟ .

**KEATING**

Oh, that's excellent. Now, give him action. Make him do something ㉟ .

**TODD**

H-His hands reach out and choke me ㉟ .

**KEATING**

That's it. Wonderful. Wonderful.

*Keating removes his hands from Todd but Todd keeps his eyes closed.*

**TODD**

And, and all the time he's mumbling ㉟ .

**KEATING**

What's he mumbling?

**TODD**

M-Mumbling, "Truth. Truth is like, like a blanket that always leaves your feet cold."

*The students begin to laugh and Todd opens his eyes.*

*Keating quickly gestures for him to close them again.*

**KEATING**

Forget them, forget them ㉟ . Stay with the blanket. Tell me about that blanket.

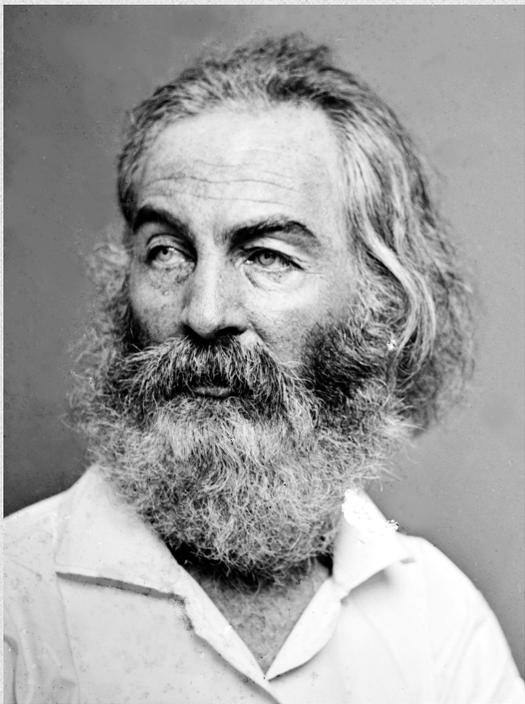
**TODD**

Y-Y-Y-You push it, stretch it, it'll never be enough. You kick at it, beat it, it'll never cover any of us. From the moment we enter crying to the moment we leave dying, it will just cover your face as you wail and cry and scream.

*Todd opens his eyes. The class is silent. Then they begin to clap and cheer.*

**KEATING**

(whispering to Todd)  
Don't you forget this.



*Walt Whitman*

当我们学完了这个电影片段，我们再去描述刚才那幅肖像，应该有大量的语言素材了。

我们先不管这个老头是谁，我们只需要按照刚才 TODD 说的原话说出来就行。我现在总结如下：

**TODD**

A m-m-madman. A c-crazy madman. Uh, uh, a sweaty-toothed madman. A sweaty-toothed madman with a stare that pounds my brain. H-His hands reach out and choke me. And, and all the time he's mumbling. M-Mumbling, "Truth. Truth is like, like a blanket that always leaves your feet cold." Y-Y-Y-You push it, stretch it, it'll never be enough. You kick at it, beat it, it'll never cover any of us. From the moment we enter crying to the moment we leave dying, it will just cover your face as you wail and cry and scream.

如果你能够脱稿将这些话都说出来，我会给你的评价是：

**KEATING**

Oh, that's excellent. That's it. Wonderful. Wonderful.

在这里，我们不止学这一段中有限的语言素材，我们更要学习 MR. KEATING 是如何引领 TODD 一步一步展开描述的。我们再总结 KEATING 说的重要的话：

**KEATING**

Come on, louder.

**KEATING**

What kind of madman? Don't think about it.

**KEATING**

... Free up your mind. Use your imagination. Say the first thing that pops into your head, even if it's total gibberish.

**KEATING**

... Now, give him action. Make him do something.

**KEATING**

Forget them, forget them. Stay with the blanket.

以上这些话，就是我在教学中要对你们说的话。作为我的看电影学英语教学中最重要的一个电影段落，我希望每个人都可以熟记 MR. KEATING 说的话，并能将 TODD 的描述内容脱口而出。

最后，我们在这里说，那幅肖像中的人是美国最伟大的诗人之一WALT WHITMAN，有自由诗之父的美誉。他的文作在当时实具争议性，尤其是他的著名诗集《草叶集》，曾因其对性的大胆描述而被归为淫秽。他的诗作展现了种族平等主义的观点，曾一度公开呼吁废除奴隶制度，但后视废奴主义运动为对民主的阻碍。





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4

## SLEEPLESS IN SEATTLE

看电影学英语讲到这，不说全部讲完了，精华也全都提取出来了，但是你可还没学完。看电影学英语是无止境的，学完一部可以再学一部。事实上你如果能坚持学完一个电影，你的英文水准在国内已经可以达到我的指弹吉他水平了。

学完一部电影要多长时间？我们先说什么叫学完一部电影吧：① 能用中文讲清楚一部电影的全部学习要点，总结出人物关系、情绪主线、词汇、功能、文化等全部内容；② 能用英文描述这部电影讲了什么，越细致越好，能说多长时间就说多长时间，我们要的不是一句话；③ 能大段大段地说出电影中的重要对白和独白，最好的结果是我们随便挑一段，把声音关了，你都可以给相应的演员配音。以上这些都是基本要求。

学完一部电影，如果你能继续学两三个电影，一年时间过去了。你自己想像一下你的英文听说读写都会达到何种水平。吓自己一跳我告诉你。

我在这一章给出的是，如果你不知道从哪部电影下手，那么你可以学习我帮你选择的这部 SLEEPLESS IN SEATTLE。我知道很多人对这部电影可能会有生理不适感。如果是这样，你就自己选个别的。注意，不要选阿凡达，它讲的是潘多拉星球上的事儿，你学完里面的语言用不上；不要选盗梦空间，它讲的是梦里的事儿和梦里的梦里，以及梦里的梦里的梦里的事儿；不要选科幻的、警

匪的、悬疑的、恐怖的，这些本身精彩的电影不一定是学英语的好材料。

我为什么选择 SLEEPLESS IN SEATTLE 这部电影？很多国外的看电影学英语材料也首推这部电影。它是当代的、都市的、讲情感的，有男女之情，有同事朋友之情，有父子之情。对于大部分人来讲，选择一部电影，那基本上可以是这部了。

我将整部电影按照场景切成片段，你差不多一次学习一个片段就可以了。比如你第一天的学习，只要能脱口而出下面这段话就行：

### SAM

Mommy got sick, and it happened just like that. There was nothing anybody could do. It isn't fair. There's no reason and if we start asking "why", we'll go crazy.

如果遇到较长的段落，也可以分几天学习。永远记得，不要放过一部电影中的任何一个细节。我已经将重要的释义和文化现象以跟之前一样的 注 给出。

GOOD LUCK。



## SLEEPLESS IN SEATTLE

FADE IN:

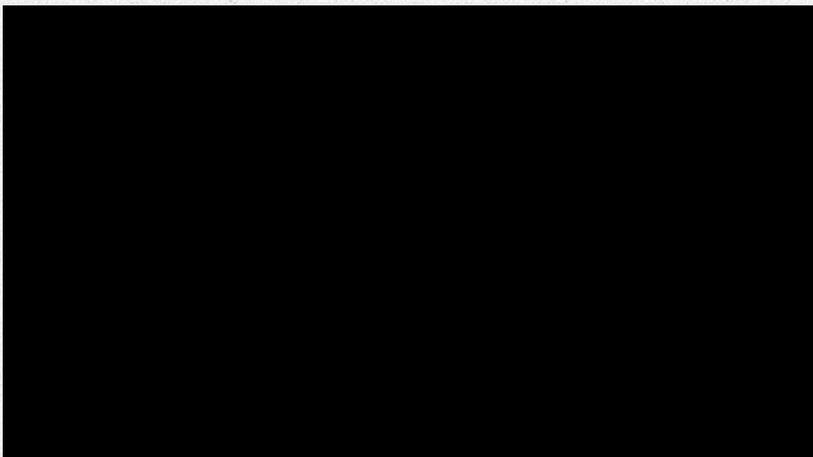
CLOSE ON SAM BALDWIN

A card: Chicago.

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



### MOVIE 4.1 CHICAGO - A GRAVESITE - DAY



*Sleepless.In.Seattle.00034.000138*



**SAM**

Mommy got sick, and it happened just like that. There was nothing anybody could do. It isn't fair. There's no reason and if we start asking "why", we'll go crazy.

## GREG'S WIFE

Five minutes in the microwave, anyone of them, five minutes and.... done, ready to eat. Do you know how to make juice?

**SAM**

Microwave. Five minutes ☹ .



### MOVIE 4.2 SAM'S OFFICE - DAY



*Sleepless.In.Seattle.000138.000320*



**SAM'S WORKMATE 1**

Here, my shrink ☹ . Call him.

**SAM**

"Loss of Spouse Support Group", "Chicago Cancer Family Network"; "Parents Without Partners"; "Partners Without Parents"; Hug yourself. Hug a friend, hug a shrink or work, work hard, work will save you. Work is the only thing that

will see you through this ☹️.  
Don't mind him, he's just a  
guy who's lost his wife. I  
think what we really need is  
a change.

**SAM'S WORKMATE 1**

Good idea. Take a couple of  
weeks off. Get some sun. Take  
Jonah fishing.

**SAM**

No, a real change, a new city.  
Some place where every time I  
go around a corner I don't  
think of Maggie.

**SAM'S WORKMATE 1**

Where are you going to go?

**SAM**

I was thinking about  
Seattle... ☹️



**MOVIE 4.3 O'HARE AIRPORT - DAY**



*Sleepless.In.Seattle.000320.000340*



**SUZY**

Eventually, in a few months,  
you'll start seeing women.  
You'll meet someone.

**SAM**

Right, right. Move on. Right.  
That's what I'm going to do.  
And then, in a few months  
"Boom" ☹️, I'll be fine. I'll  
just grow a new heart ☹️.

**SUZY**

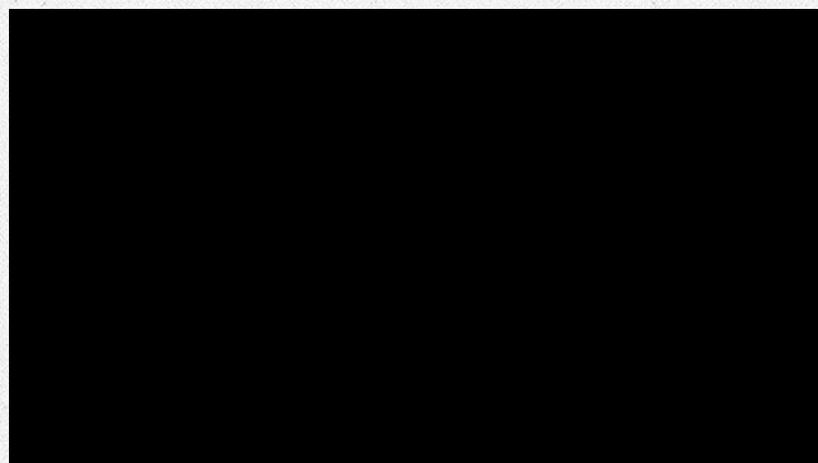
Sam, I'm sorry. I didn't mean  
it.

**SAM**

I know. I know. Look, it just  
doesn't happen twice.



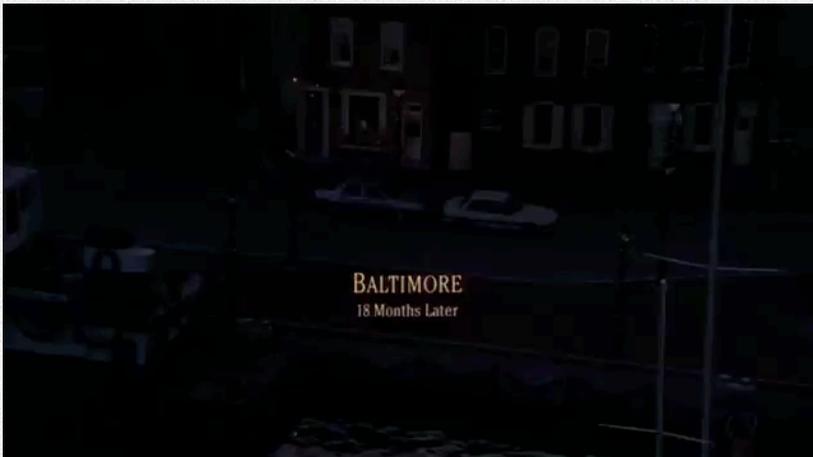
**MOVIE 4.4 INT. PLANE - NIGHT - SONG**



*Sleepless.In.Seattle.000340.000518*



MOVIE 4.5 EXT. BALTIMORE SUN BUILDING  
- LATE AFTERNOON - CHRISTMAS EV



*Sleepless.In.Seattle.000518.000637*



**WALTER**

The tall one with red hair is your cousin Irene...

**ANNIE**

You'll recognize her by the disappointed look on her face.

**WALTER**

... Who is married to Harold, who ran off with his secretary.

**ANNIE**

But came back because Irene threatened to put the dog 🐕 to sleep 🐕 if he didn't.

**WALTER**

Your brother Dennis is a

professor at John Hopkins, who's married to Betsy.

**ANNIE**

The most competitive woman in the world.

**WALTER**

I don't see how I'm going to remember all this.

**ANNIE**

Oh, well, Walter, you will.

**WALTER**

Your uncle Milton lost all of his money...

**ANNIE**

.... and some other peoples'...

**WALTER**

... in a pyramid scheme 🐕 .  
Don't mention the IRS 🐕 or the federal business system. Your mother is Barbara. Your father is Cliff.

**ANNIE**

My father has electric trains.

**WALTER**

Really? Am I what they had in mind 🐕 ?

**ANNIE**

Oh, Walter they're going to love you!



**MOVIE 4.6 INT. ANNIE'S PARENTS' DINING ROOM - NIGHT**



*Sleepless.In.Seattle.0000637.000902*



**BARBARA**

Everybody, Annie has an announcement.

**ANNIE**

Walter and I are engaged! !

**EVERYBODY**

Yea! Congratulations Walter.

**WALTER**

(sneezes) !

**EVERYBODY**

Bless you. Bless you.

**CLIFF**

Are you all right?

**WALTER**

It's nothing.

**ANNIE**

Maybe it's the flowers.

**BARBARA**

We'll move them.

**WALTER**

No, no! Don't touch them. It's terrible sneezing at a time ! like this. This is a very important moment for me.

**ANNIE**

He's allergic to everything. Don't worry about it.

**HAROLD**

Bees... I'm allergic to bees.

**IRENE**

Harold is allergic to every type of bee. We always have to carry a hypodermic of adrenaline ! wherever we go.

**ANNIE**

If he eats even one tiny piece of a nut...

**WALTER**

My head swells up like a watermelon and I drop dead ② .

**IRENE**

It's the same with Harold and bees.

**CLIFF**

Your mother and I had salmon at our wedding, and I really think that a wedding without cold salmon is...

**WALTER**

I am not allergic to salmon... I don't think. But, you never know.

**HAROLD**

You never know.

**IRENE**

Harold wasn't always allergic to bees.

**BARBARA**

Oh, honey, what a shame! We had some champagne and what did we use it for?

**DENNIS**

Uncle Milton's parole ② .

**MILTON**

It was wonderful.

**BARBARA**

It was, wasn't it, Milton?

**BETSY**

When are you getting married, Annie?

**CLIFF**

Early June, in the garden.

**HAROLD**

Does it have to be in the garden?

**IRENE**

What about Harold and bees?

**HAROLD**

I'm allergic to bees.

**BETSY**

We'll spray you ② .

**CLIFF**

Cold Salmon, a lovely cucumber salad, strawberries...

**WALTER**

I'm afraid I am allergic to strawberries. Today I consider myself the luckiest m-m-man on the f-f-face of the e-e-earth ② .

**ANNIE**

A Lou Gehrig line. You

remember? The Lou Gehrig line from...

**WALTER**

"Pride of the Yankees"

**ANNIE**

"Pride of the Yankees"

**HAROLD**

Baseball. It's baseball, a historical reference.

**DENNIS**

I would like to propose a toast... to my kid sister ☹.

**CLIFF**

To Walter and my baby.

**BARBARA**

Everyone, please eat, before it gets cold.



MOVIE 4.7 INT. ATTIC - NIGHT



*Sleepless.In.Seattle.000902.001156*



**BARBARA**

Here it is. The historical society wanted this and I never would give it to them.

**ANNIE**

Oh, Mom!

**BARBARA**

I notice these things are back in fashion ☹.

**ANNIE**

Grandmother's dress.

**BARBARA**

He's a lovely man, Annie.

**ANNIE**

I know. He is wonderful, isn't he? And he's such a wonderful athlete.

**BARBARA**

Are his folks ☹ nice?

**ANNIE**

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

**BARBARA**

How did it happen?

**ANNIE**

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

**BARBARA**

How amazing!

**ANNIE**

It is, isn't it? You make a million decisions that mean nothing and then one day, you order take-out and it changes your life.

**BARBARA**

Destiny takes a hand!

**ANNIE**

Mom, destiny is something we've invented because we can't stand the fact that everything that happens is accidental.

**BARBARA**

Then how do you explain that you both ordered exactly the

same sandwich, except for the bread? How many people in this world like lettuce-and-tomato, without something else like tuna?

**ANNIE**

Well, it wasn't a sign. It was a coincidence.

**BARBARA**

I was in Atlantic City with my family. Cliff was a waiter. He wasn't even supposed to work that night, and suppose he hadn't? He asked me to take a midnight walk on the steel pier. I've probably told you this a million times, but I don't care. And he held my hand. At one point I looked down and I couldn't tell which fingers were his and which were mine, and I knew.....

**ANNIE**

What?

**BARBARA**

You know.

**ANNIE**

What?

**BARBARA**

Magic. It was magic.

**ANNIE**

Magic?

**BARBARA**

I knew we'd be together forever, and that everything would be wonderful, just the way you feel about Walter. Walter, it's quite a formal name, isn't it? One of the things I truly knew was that your father and I were going to have a wonderful time in... "the sack", I believe you call it.

**ANNIE**

Mom!

**BARBARA**

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

**ANNIE**

Well, we already...

**BARBARA**

Fine, fine. Fiddle-de-dee. How's it working?

**ANNIE**

Like.... clockwork.

**BARBARA**

Oh! Honey.

**ANNIE**

It's a sign.

**BARBARA**

You don't believe in signs.



**MOVIE 4.8 EXT. STREET - LATE**



*Sleepless.In.Seattle.001156.001244*



**ANNIE**

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

**WALTER**

I love YOU.

**ANNIE**

I love you, Walter. Did anyone call you anything other than "Walter"?

**WALTER**

No.

**ANNIE**

Not even when you were young?

**WALTER**

No. Not even when I was young. You're sure you don't want to drive with me ①?

**ANNIE**

How will I get back to Baltimore on Friday? Oh, I forgot the present. Walter, I left your step-mother's ① present inside by accident. I swear, when we're old and gray you're going to have to remind me to put my teeth in. I'll be walking all over town smacking my gums together and not even noticing.

**WALTER**

I'll wait.

**ANNIE**

Oh, right. No, don't wait, Walter. It's silly. You go ahead. We're late anyway. I'll be ten minutes behind you.

**ANNIE**

(singing)



**MOVIE 4.9 INT. CAR - NIGHT**



*Sleepless.In.Seattle.001244.001848*



**DR. MARCIA**

Welcome back to "You and Your Emotions". I'm Dr. Marcia Fieldstone, broadcasting live across America from the top of the Sears Tower in Chicago. Tonight, we're talking about "Wishes and Dreams". What's your wish this Christmas Eve?

**ANNIE**

What's your wish? My wish is to turn the radio station... ①

**DR. MARCIA**

Seattle, go ahead.

**JONAH**

Hello, this is Jonah ①  
...(Beep!)

**DR. MARCIA**

No last names, Jonah. You sound younger than our usual callers. How old are you?

**JONAH**

I'm eight.

**DR. MARCIA**

Eight! How come you're up so late?

**JONAH**

It's not that late in Seattle.

**DR. MARCIA**

Oh, of course. You're absolutely right. What's your Christmas wish, Jonah?

**JONAH**

It's not for me. It's for my dad. I think he needs a new wife.

**DR. MARCIA**

You don't like the one he has now?

**JONAH**

He doesn't have one now. That's the problem.

**DR. MARCIA**

Where's your mom?

**JONAH**

She died.

**DR. MARCIA**

I'm so sorry to hear that.

**ANNIE**

Well, who can believe this.

**JONAH**

I've been pretty sad, but I think my dad's worse.

**DR. MARCIA**

Have you talked to your dad about this?

**JONAH**

No.

**DR. MARCIA**

Why not?

**JONAH**

It's like it makes him sadder.

**DR. MARCIA**

Well, I can understand that. Jonah, is your dad home right now?

**JONAH**

Yeah.

**DR. MARCIA**

What's he doing? Is he busy?

**JONAH**

Not really. He's out on the deck ㉟.

**DR. MARCIA**

Well, I'm sure that I can help, but I'm going to need you to help me help him...

**ANNIE**

Wretched woman ㉟!

**DR. MARCIA**

... so bring your dad to the phone.

**ANNIE**

Hang up Jonah! Don't listen to her!

**JONAH**

No way! He'd kill me ㉟!

**DR. MARCIA**

Trust me, Jonah. He won't be angry when he realizes how concerned you are about him.

**ANNIE**

Wanna bet?

**JONAH**

OK, but if I get yelled at, I'm never going to listen to your show again ㉟.

**DR. MARCIA**

Alright, fair enough.

**JONAH**

Dad! There is someone on the phone for you. His name is Sam.

**DR. MARCIA**

If you've just tuned in ㉟, this is Dr. Marcia Fieldstone and tonight's topic is "Your Wishes and Dreams" and we're on the line now with someone from Seattle.

**SAM**

Hello?

**DR. MARCIA**

Hello, Sam. This is Dr. Marcia Fieldstone on Network America.

**SAM**

OK, what are you selling tonight? The micro hibachis or the GINSU Knives ㉟.

**DR. MARCIA**

No, I'm not selling anything. I just want to help. I want you to know that your son called and he asked me for some advice on how you might find a new wife ㉟.

**SAM**

Who is this?

**DR. MARCIA**

Dr. Marcia Fieldstone of Network America and you are on the air.

**SAM**

You called the radio station?

**DR. MARCIA**

Sam, Sam, Sam, are you with me?

**SAM**

Yeah, yes.

**DR. MARCIA**

Your son feels that since your wife's death you've been very very unhappy and he's genuinely worried about you.

**SAM**

Hey, get out here. Get out here! Now I'm not going to go through this alone.

**DR. MARCIA**

I think it's very hard for him to talk to you about all this and I thought maybe you and I could talk, maybe it would make Jonah feel a little

better, Sam?

**JONAH**

Talk to her dad, she's a doctor.

**SAM**

Of what? Her first name could be "Doctor".

**JONAH**

Please?

**DR. MARCIA**

Sam. Sam. It's his Christmas wish.

**SAM**

OK.

**DR. MARCIA**

OK. Good. Now I know this is difficult, but how long ago did your wife die?

**SAM**

About a year and a half ago.

**DR. MARCIA**

Have you had any relationships since?

**SAM**

No.

**DR. MARCIA**

No? Why not?

**SAM**

Marcia, or should I call you Dr. Fieldstone.

**DR. MARCIA**

Dr. Marcia.

**SAM**

Dr. Marcia. I don't mean to be rude....

**DR. MARCIA**

.... and I don't want to invade your privacy.

**SAM AND ANNIE**

Sure you do.

**DR. MARCIA**

Go on, Sam. I'm listening.  
Sam?

**SAM**

We had a pretty tough time there at first, but we're dealing with it, and Jonah and I will get along just fine again, as soon as I break his radio.

**DR. MARCIA**

I have no doubt that you're a wonderful father. Y'know, you

can tell a lot from a person's voice.

**SAM**

You certainly can.

**DR. MARCIA**

But something must be missing if Jonah still feels you're under a cloud. Now just a few questions: Are you sleeping at night?

**JONAH**

He doesn't sleep at all.

**SAM**

How do you know that?

**JONAH**

I live here, dad.

**SAM**

Look, it's Christmas. Maggie, my wife, she really.. I mean, she loved... she made everything beautiful. It's just tough this time of year. Any kid needs a mother.

**DR. MARCIA**

Could it be that you need someone just as much as Jonah does?

**ANNIE**

Yes.

**DR. MARCIA**

Don't answer that. Let's get into that right after these messages. Sam, Jonah, don't go away. If you've just tuned in, we're talking to "Sleepless in Seattle", and we'll be right back, after this break, with your listener response.

**SAM**

What is she talking about?

**JONAH**

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

**SAM**

Oh. Oh. This is really fun, and helpful.



**MOVIE 4.10 INT. TRUCK STOP RESTAURANT - NIGHT**



*Sleepless.In.Seattle.001849.002150*



**WAITRESS 1**

I bet he's tall with a cute butt.

**WAITRESS 2**

I bet he hasn't bathed in weeks and he stinks.

**WAITRESS 1**

Harriet, shut up. Hi, can I help you?

**ANNIE**

Tea, with the bag out.

**WAITRESS 1**

Y'know, maybe I'll just hustle myself out to Seattle and give him a little gift for New Year Eve.

**WAITRESS 2**

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

**WAITRESS 1**

What I'm saying is I wouldn't kick this guy out of my bed for eating crackers. 65¢

**DR. MARCIA**

Let's take a call before we get back to "Sleepless" Knoxville, Tennessee, you're on the air, talk to me ☹.

**WOMAN**

Yes, I would just like to know where I can get this man's address.

**WAITRESS 1**

Honey, get in line ☹.

**DR. MARCIA**

If there was one question I was allowed to ask...

**SAM**

Oh, go ahead.

**DR. MARCIA**

People who have truly loved once are far more likely to love again ☹. Sam, do you think there's someone out there that you could love as much as your wife?

**SAM**

Well, Dr. Marcia Fieldstone, that's hard to imagine ☹.

**DR. MARCIA**

What are you going to do?

**SAM**

Well, I'm going to get out of bed, every morning, and breathe in and out all day long and then after a while, I won't have to remind myself to get out of bed in the morning and breathe in and out and then after a while, I won't have to think about how I had it great and perfect for a while ☹.

**DR. MARCIA**

Sam, tell me what was so special about your wife?

**SAM**

How long is your program ☹? Well, it was a million tiny little things, and when you add them all up, it just meant that we were supposed to be together ☹. And I knew it. I knew it the first time I touched her. It was like coming home, only to no home I'd ever known. I was just

taking her hand, to help her out of a car, and I knew it. It was like...

**SAM AND ANNIE**

... magic 🎵 .

**DR. MARCIA**

Well folks, it's time to wrap it up 🎵 . I'm Dr. Marcia Fieldstone in Chicago, and to all my listeners, a magical and merry Christmas. And to you, "Sleepless in Seattle", we hope you'll call again soon and let us know how it's going.

**SAM**

Oh, you can count on it 🎵 .



**MOVIE 4.11 EXT. LAKE UNION MARINA - LATE NIGHT - SONG**



*Sleepless.In.Seattle.002150.002218*



**MOVIE 4.12 INT. LIFESTYLE SECTION - DAY**



*Sleepless.In.Seattle.002219.002424*



**KEITH**

This man sells the greatest soup you've ever eaten, and he is the meanest man in America. I feel very strongly about this, Becky, it's not just about soup.

**BECKY**

Do it. What else?

**WYATT**

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

**BECKY**

Listen to this: phone service in the greater Chicago area was tied up for two hours Christmas Eve when some kid calls a phone-in radio show

and says his dad needs a new wife. 2000 women called the station asking for the guy's number ② .

**ANNIE**

I heard it. The kid calls up and says his dad needs a wife and the shrinkette practically forces the guy onto the phone and says "Do you want to talk about it?" and the guy says "No, as a matter of fact I don't. and then suddenly, for no reason at all, he starts to talk about how much he loved his wife and how he just fell in love with her like he was one of those cows in Michigan ② .

**BECKY**

What cows in Michigan?

**ANNIE**

It was on "60-Minutes" there were those cows that go zapped by stray voltage and no one knows why, and maybe it was Wisconsin. But, anyway, I was listening to him talk about how much he loved his wife and suddenly I was crying. It's like what happens when I watch those phone company ads. I don't have to see the whole

thing, just the part where the daughter gives the mother the refrigerator with the big red bow on it ② .

**BECKY**

Yes. And the Polaroid commercial: two five-year-old at their grandfather's birthday party. That kills me ② . You should write something about this.

**ANNIE**

About what?

**BECKY**

What ever it is.

**KEITH**

I'll tell you what it is: Two thousand women calling a radio station looking for a husband? There are a lot of desperate women out there looking for love.

**WYATT**

Especially over a certain age.

**KEITH**

You know it's easier to be killed by terrorists than it is to get married over the age of forty ② .

**ANNIE**

That's not true. That statistic is not true.

**BECKY**

That's right, it's not true... But it feels true.

**WYATT**

It feels true because it IS true.

**ANNIE**

There is practically a whole book about how that statistic is not true.

**WYATT**

Calm down. You brought it up 🗣️ .

**ANNIE**

I did not, Wyatt. Did you even read that book?

**WYATT**

Did anybody read that book all the way through?

**BECKY**

Are you two finished? Fine. Now where were we 🗣️ ?

**ANNIE**

If someone is a widower, why do they say that he was

"widowed"? Why don't they say that he was "widowered" 🗣️ ? (No one answers) I was just wondering.



**MOVIE 4.13** INT. BALTIMORE RESTAURANT - DAY



*Sleepless.In.Seattle.002425.002520*



**BECKY**

What was that about up there?

**ANNIE**

What was what?

**BECKY**

What's with you?

**ANNIE**

Nothing with me.

**BECKY**

Something's with you.

**ANNIE**

What are you saying?

**BECKY**

What ever it is, you can tell me.

**BECKY**

"Sleepless in Seattle"?

**ANNIE**

That's what she called him at the show because he can't sleep.

**BECKY**

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

**ANNIE**

Actually, he sounded nice.

**BECKY**

Oh? Oh, really. Now we're getting down to it☹.

**ANNIE**

Please, Becky. I'm madly in love with Walter. He did the craziest thing the other night.

**BECKY**

What was that?

**ANNIE**

It's was so funny; we were hysterical, what was that?.... huh... ☹



**MOVIE 4.14** INT. NEW YEAR'S EVE PARTY IN BALTIMORE - NIGHT



*Sleepless.In.Seattle.002520.002954*



*Walter and Annie are dancing at a New Year's Eve party.*

**WALTER**

You know, I'm thinking, I've got to go up to Boston for the AAB convention, and then I gotta (I have to go) visit Winston Hughs about switching over our computer. Why don't we meet in New York, Valentine's Day weekend?

**ANNIE**

Walter, I'd love to!

**WALTER**

We can stay at the Plaza...

**ANNIE**

... Ice skate in Central Park.

**WALTER**

Register ①.

**ANNIE**

Register?

**WALTER**

... for dishes, glasses,  
silver, everything. How about  
it?

**ANNIE**

I'll take you to Chinatown for  
dim sum.

**WALTER**

Does it have wheat in it ②?

**ANNIE**

I don't think so.

*Back in Sam's house. The New  
Year's bell is ringing.*

**SAM**

Wake up, wake up. Oh, there  
you go.

**JONAH**

Happy New Year.

**SAM**

Happy New Year.

**JONAH**

Kiss Howard.

**SAM**

Good night, Howard.

*Sam was in a dream, having a  
conversation with Maggie.*

**MAGGIE**

Can I have half your beer ③?

**SAM**

Sure, go ahead.

**MAGGIE**

What did I use to say? "Here's  
looking at you"? "Here's mud  
in your eye" ④.

**SAM**

"Here's to us". You used to  
say "Here's to us". Oh, I miss  
you so much. It hurts.



MOVIE 4.15 SAM'S HORRIBLE CLIENT



*Sleepless.In.Seattle.002954.003124*



**CLAIR**

Sam, I'm so glad you're here. I heard you on the radio. I told everyone about it. I was brushing my teeth and suddenly there you were! I just couldn't believe my ears. I called my mother in Las Vegas. I said "Mother, turn on the radio. That's my architect." Y'know, it's so nice when a man can express his feelings.

**JAY**

It's wonderful. I wish I could express my feelings.

**SAM**

So, Clair, is there a problem?

**CLAIR**

I was just tossing and turning last night. - you know what that's like, Sam - because I realized, I'm just never going to fit my platters in that refrigerator we ordered, and when I give parties, I always put in platters, so I thought I would get the "sub-zero" refrigerator instead. The only problem is...

**JAY**

We redo all the cabinets.

**SAM**

That's a delay, Clair, of two, three....

**SAM'S WORKMATE**

five, six...

**JAY**

twelve weeks.

**CLAIR**

I don't know. The important thing is to get it right.

**SAM**

Absolutely.

**JAY**

Well, this is fate. She's

divorced, we don't want to redo the cabinets and you need a wife. what do they call that when everything intersects 注 ?

**SAM**

The Bermuda Triangle 注 .



MOVIE 4.16 INT. HOUSEBOAT - NIGHT



*Sleepless.In.Seattle.003124.003413*



*Sam is heading back home and the postman is delivering the mail*

**POSTMAN**

There's another one. Do you have room for one more?

**JONAH**

Look at this dad, they're all for you.

**POSTMAN**

Yes, sir. Here you go.

**SAM**

"Sleepless in Seattle" care of Dr. Marcia Fieldstone 注 .

**POSTMAN**

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

**JONAH**

I thought that was for hiccups 注 ?

**POSTMAN**

For hiccups..

**JONAH**

Yeah, for hiccups. Take a spoonful of sugar and hold it in your mouth for a minute 注 .

**POSTMAN**

Really?

**SAM**

Thank you. What possessed you to give them our address 注 ?

**JONAH**

They called and asked for it. "Dear Sleepless in Seattle,

you 're the most attractive man I ever laid ears on<sup>注</sup>."

**SAM**

Wait, wait, wait. They called? How did they get our number? Oh, let me guess. You gave it to them.

**JONAH**

You have to give them your phone number or they won't let you on the air. "Dear 'Sleepless in Seattle', I lived in Tulsa." Where's that?

**SAM**

It's in Oklahoma. Do you know where Oklahoma is?

**JONAH**

Somewhere in the middle?

**SAM**

I'm not even going to think about what they're not teaching you in school<sup>注</sup>. I'm not going to think about it. Yeah, it's somewhere in the middle and generally speaking, I think we should rule out<sup>注</sup> anyone that doesn't live near here.

**JONAH**

She's willing to fly anywhere.

**SAM**

Well she looks like my third grade teacher and I hated my third grade teacher. Wait a minute. She IS my third grade teacher<sup>注</sup>!

**JONAH**

Aren't you going to read any of these?

**SAM**

No, because this is not how it's done. I'd much rather<sup>注</sup> just see somebody that I like, and get a feeling about them, and ask them if they'd like to have a drink or....

**JONAH**

... or a slice of pizza?

**SAM**

Not dinner. Not necessarily on the first date because halfway through dinner, you could be really sorry<sup>注</sup> that you asked them to dinner, where if it's just a drink, if you like them you can always ask them to dinner, but if not you can just say " Well, that was great." and then you go home.

See what I mean. I wonder if it still works this way.

**JONAH**

It doesn't. They ask YOU.

**SAM**

I'm starting to notice that.

**JONAH**

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

**SAM**

I certainly hope so.

**JONAH**

Will she scratch up your back?

**SAM**

What?

**JONAH**

In the movies, women are always scratching up the men's back and screaming and stuff when they're having sex.

**SAM**

How do you know this?

**JONAH**

Jess has got cable 🇯🇵 .

**SAM**

Oh. Hand me that towel behind you would you? Thank you.

**JONAH**

I need it too.

**SAM**

Here let me get you.... She's got cable. Come on.



**MOVIE 4.17 INT. ANNIE'S BEDROOM - NIGHT**



*Sleepless.In.Seattle.003416.003723*



**VOICE**

Welcome back to "The Best of Dr. Marcia Fieldstone" clinical psychologist and the friend you ever had. Remember "Marooned in Miami" 🇯🇵 ?

**WOMAN**

He says he doesn't love me anymore.

**DR. MARCIA**

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

**VOICE**

"Disappointed in Denver" ⑩ .

**WOMAN**

Every time I come close to orgasm, he goes to make himself a sandwich.

**DR. MARCIA**

Why don't you make him a sandwich beforehand?

**VOICE**

"Sleepless in Seattle".

**SAM**

Well I'm going to get out of bed every morning and breathe in and out all day long, and then, after a while, I won't have to remind myself to get out of bed in the morning and breathe in and out. And then after a while, I won't have to think about how I had it great and perfect for a while.

**DR. MARCIA**

Sam, tell me what was so special about your wife.

**SAM**

How long is your program? Oh, it was a million tiny little things and when you add them all up, it just meant that we were supposed to be together, that's all. And I knew it. I knew it the very first time I touched her. It's like coming home. Only to no home I'd ever known. I was just taking her hand, to help her out of a car. And I knew it. It was like... magic.



**MOVIE 4.18 INT. ANNIE'S BROTHER DENNIS'S OFFICE - DAY**



*Sleepless.In.Seattle.003731.003857*



*Annie is talking with her brother about marriage.*

**ANNIE**

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

**DENNIS**

What?

**ANNIE**

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

**DENNIS**

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

**ANNIE**

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

**DENNIS**

Annie, when you're attracted to someone, it just means that your subconscious is attracted to their subconscious, subconsciously. So what we think of as fate is just two neuroses knowing they're a perfect match.

**ANNIE**

I don't even know him. I am having all these fantasies about some man I have never even met who lives in Seattle.

**DENNIS**

It rains nine months of the year in Seattle.

**ANNIE**

I know. I KNOW. I do not want to move to Seattle. But what I really don't want to do is end up always wondering what might have happened and knowing I could have done something. What do you think? It's just cold feet isn't it? Everybody panics before they get married. I mean, didn't you?

**DENNIS**

Yes, I did.

**ANNIE**

Yes, you DID. Thank you, Dennis, I feel so much better having just blown this off.

**DENNIS**

Anytime.



MOVIE 4.19 EXT. A DOOR OPENING TO SEATTLE STREET - DAY



*Sleepless.In.Seattle.003857.004124*



*Sam and his workmate are having an interesting conversation while heading to the restaurant.*

**JAY**

Sandy has a girlfriend, Glenda. She's a weight lifter. It's not like her neck is bigger than her head or anything....

**SAM**

No, no, no. I'm not asking you to set me up. That's not what.... I don't need you help with that. I just want to know what it's like,.. out there.

**JAY**

That's what I'm trying to tell you. What women are looking for: pecs and a cute butt.

**SAM**

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

**JAY**

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

**SAM**

So how's my butt?

**JAY**

Not bad.

**SAM**

Really?

**JAY**

Yeah.

**SAM**

Is it cute, though?

**JAY**

I don't know. Are we grading on a curve ㉟?

*Sam and his workmate are in the restaurant, eating, drinking and talking.*

**JAY**

When's the last time you were out there ㉟?

**SAM**

Jimmy Carter ㉟, 1978

**JAY**

Things are a little different now. First you have to be friends. You have to like each other. Then you neck ㉟. This could go on for years. Then you have tests ㉟. Then you get to do it with a condom. The good news is you split the check ㉟.

**SAM**

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

**JAY**

Great. They'll throw a parade in your honor ㉟. You'll be man-of-the-year in Seattle Magazine. Tiramisu ㉟.

**SAM**

What is Tiramisu?

**JAY**

You'll find out.

**SAM**

What is it?

**JAY**

You'll see.

**SAM**

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

**JAY**

You'll love it.

**SAM**

Oh, this is going to be tough, tough, tough. This is going to be much tougher than I thought it would be.

**JAY**

That decorator on the Bennett job.

**SAM**

Victoria.

**JAY**

Yea. She's pert ㉟.

**SAM**

No. I don't... . No...

**JAY**

Yeah, what?

**SAM**

How would I do that?

**JAY**

You call her up. You say, come on, let's get together. We'll look at Swatches ㉟.

**SAM**

Call her on the phone? Say, come, let's look at Swatches.

**JAY**

Ya, You know. Color schemes ㉟.

**SAM**

She's not going to see right through that ㉟?



**JAY**

You don't do it like I do it. You do it in your own suave ㉟ way. Think Cary Grant ㉟.

**SAM**

Cary Grant would call up and say, "Come over and look at my Swatches"?

**JAY**

How do you know? Maybe he did?

**SAM**

"GUNGA-DIN"? Did he do it in "GUNGA-DIN' ㉟?



**JAY**

GUNGA-DIN is not a Swatch kind of movie. Nobody knows what he did in real life.

**SAM**

Oh, he did that with Dyan Cannon ㉟? Oh yeah, sure.

**JAY**

"Hello, Dyan. Take a look at these Swatches."



**MOVIE 4.20 INT. HOUSEBOAT - EARLY EVENING**



*Sleepless.In.Seattle.004125.004451*



*Sam gets back home.*

**SAM**

Jonah, I'm home. Hey Jonah. Jonah? Hey, Jonah?

**JONAH**

Hi, dad. This is Jessica.

**SAM**

Well, it's nice to meet you, Jessica.

**JONAH**

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

**SAM**

Uh, yeah. I know.

**JONAH**

How do you know? Dad, could you shut the door?

**SAM**

Sure, sure.

**JESSICA**

H and G ㉟. "Hi and Good bye".

**SAM**

Hello, Victoria? This is Sam Baldwin. I don't know if you remember me. Oh, great. Hi. Uh, I was wondering if you would like to have a drink with me. Dinner? Dinner would be even better. Uh, Friday would be great. Yeah... I hear that's a good place. 7:30 would be fine. OK, I'll meet

you there. OK, Alright. Uh, so, it's Friday. at 7:30 for dinner. Great. Me, too. Bye 🎬.



**MOVIE 4.21** INT. AN UNFINISHED DINNER ON A PLATE IN ANNIE'S LIVING ROOM - NIGHT



*Sleepless.In.Seattle.004453.005104*



*People on TV are talking*

**MAN**

Are you in love with him?

**WOMAN**

I'm not now.

**ANNIE**

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

**BECKY**

You're a basket case 🎬.

**ANNIE**

They knew it. Time, distance, nothing could separate them because they knew it was right. It was real. It was...

**BECKY**

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

**ANNIE**

"Dear Sleepless and son, I have never wrote a letter like this in my life..."

**BECKY**

That's what everyone writes at the beginning of letters to strangers.

**ANNIE**

I know that. You think I don't know that?

**BECKY**

What about Walter?

**ANNIE**

Walter. Oh, I would give anything to marry Walter 🎬. He's so unexpected. You think you can tell by just looking at him, but you can't. I

should write something in this about magic.

**BECKY**

What?

**ANNIE**

Something. What if I never meet him? What if this man is my destiny and I never meet him?

**BECKY**

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

**ANNIE**

"I want to meet you...."

**BECKY**

.. On the top of The Empire State Building, Sunset, Valentine's Day.

**ANNIE**

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

**BECKY**

Do you want to hear about destiny? If I hadn't married Martin, I never would have bought the house with the dead tree. On account of which, I got divorced. On account of

which, I hit a car and met Rick while buying a neck brace.

**ANNIE**

Wait a minute. You never told me you got divorced because of a dead tree.

**BECKY**

The tree man.

**ANNIE**

You fell in love with the tree man?

**BECKY**

I did not say love. Did I say love? This is my favorite part....

**MAN**

It's now or never.

**WOMAN**

'Never' is a frightening word.

**MAN**

We'd be fools to let happen this pass us by.

**WOMAN**

Winter must be cold for those with no warm memories. We've already missed the spring.

**BECKY**

Men never get this movie.

**ANNIE**

I know.

*Jonah was in a dream shouting Mommy. Sam went up to his son's room.*

**JONAH**

Mommy! Mommy! Dad!

**SAM**

It's OK, it's OK. I'm here.  
I'm coming. It's OK. It's OK.  
What was that about?

**JONAH**

It was sinking.

**SAM**

What was?

**JONAH**

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

**SAM**

It's OK, now. So what should we do? Your mother used to sing to you when you had bad dreams.

**JONAH**

"Bye-bye Blackbird". I miss her. What do you think happens to someone after they die?

**SAM**

I don't know.

**JONAH**

Like, do you believe in heaven?

**SAM**

I never did, or the whole idea of an afterlife. But now, I don't know. I had these dreams about your mom, and we had these long talks about you, about how you're doing. She sort of knows, but I tell her anyway. So what is that? That's sort of an afterlife, isn't it?

**JONAH**

I'm starting to forget her.

**SAM**

She could peel an apple in one long curly strip. The whole apple. I love you, Jonah.

**JONAH**

I love you, dad.



**MOVIE 4.22 INT. BALTIMORE SUN - DAY**



*Sleepless.In.Seattle.005104.005318*



**ANNIE**

Laurie? Hi, it's Annie. Fine, I'm fine. Listen, I'm doing an article on call in radio shows. Do you know anyone who works for someone named Dr. Marcia Fieldstone? - I'm a writer for the Baltimore Sun and a friend of Laurie Johnson's. I'm doing a piece on how people handle bereavement and I understand you had a caller the other night, some guy from Seattle..

**ANSWERING MACHINE**

This is Jonah Baldwin. We're not in right now, but you can...

**ANNIE**

Baldwin!



**MOVIE 4.23 INT. RESTAURANT - NIGHT**



*Sleepless.In.Seattle.005319.005651*



**SAM**

Ok, Claris, I'm going to be back either by midnight or 8:30 if disaster strikes. Here's one for the both of us. Now I left the number of the restaurant where I'm going to be at. If there is any problem, here's the number of the pediatrician. It's right above the phone. Now here's a bottle of Epicach. If anyone drinks poison, it's right here next to the juice glasses. How do I look? Do I look OK? Do I look alright? I look stupid. I look stupid. I look like I'm

trying too hard ㉔. I was going to get a haircut but then I'd look like I just got a haircut.

**JONAH**

This is a good letter, dad.

**SAM**

Look, the heels on these shoes are grotesque ㉔. I look like I'm trying to be tall. Why am I trying to be tall....

**JONAH**

Her name is Annie. Annie Reed.

**SAM**

... and now I'm late. Bye!

**JONAH**

Dad, read this! Read this!

**SAM**

"Dear Sleepless and son, blah, blah, blah, and I've been an excellent third baseman ㉔ for as long as I or anyone else can remember and as long as we're on the subject, let's just say right now that Brooks Robinson ㉔ was best third baseman ever. It's important that you agree with me on that because I am from Baltimore.

**JONAH**

She thinks Brook Robinson's the greatest! It's a sign.

**SAM**

Come here. I'll show you a sign. Alright. where is Seattle? Right. Where is Baltimore. Ah! It's right there. Look there are one, two, three, four. There's, like, 24 states in between here and there. Now that's a sign. I'm out of here. Good bye. Good night! I love you. Claris, did you move your car?

**VICTORIA**

Thank you, Derrick. I'll have a ...

**WAITER**

... a white wine spritzer ㉔?  
And you, sir?

**SAM**

I'm fine, thank you. Hi.

**VICTORIA**

Hi.

**SAM**

You look good.

**VICTORIA**

You look good, yourself. I thought you were never going to call me. I really wanted you to and I thought you were never going to.

**WAITER**

Excuse me, Mr. Baldwin?

**SAM**

Yes?

**WAITER**

There's a phone call for you.

**SAM**

Excuse me.

**JONAH**

Dad, can we go to New York City for Valentine's Day?

**SAM**

What?

**JONAH**

Annie Reed from Baltimore wants to meet us at the top of The Empire State Building on Valentine's Day.

**SAM**

Jonah. Have you fallen down? Are you bleeding? Is Claris there? Has she been

strangled ② ?

**JONAH**

No.

**SAM**

So, this is the only reason for this phone call.

**JONAH**

If we book now we can get an excursion fare ②. Jessica's parents are travel agents and Jessica says....

**SAM**

I'm not going to have this conversation right now. We will talk about it at a later time. I can't believe this conversation has lasted this long. You go to bed!

**VICTORIA**

Everything all right?

**SAM**

Yeah. Do you have kids?

**VICTORIA**

No.

**SAM**

Do you want mine? I will have an ABSOLUT straight up ②, please.



MOVIE 4.24 EXT. HOUSEBOAT - NIGHT



*Sleepless.In.Seattle.005651.010255*



*Sam and Jonah are waiting for Victoria.*

**SAM**

Hey put that down. Stop it.  
There she is.

**JONAH**

Why is she bringing those  
groceries?

**SAM**

She's going to cook something  
for us. So be prepared.

**VICTORIA**

Hi, Sam. Thanks. And let me  
guess. You must be Jonah.

**JONAH**

Hi.

**SAM**

So this is it?

**VICTORIA**

Yeah.

**SAM**

The car is down this way.  
She's on her sixth painter and  
we're never going to finish  
this job. Now, she wants the  
fireplace re-bricked<sup>注</sup>.

**VICTORIA**

I know her pretty well. I  
could give her a call.

**SAM**

No. I've got it solved. I'm  
just going to hit her with one  
of those fireplace bricks<sup>注</sup>.

**VICTORIA**

Oh, that is so funny. You are  
so funny.

**SAM**

Anytime she wants anything  
done, she goes through this  
whole song-and-dance<sup>注</sup> about  
"Oh, I don't know I'm stupid.  
You tell me you'd know better  
than I would, but couldn't we  
just flip the house around so  
that everything that's on one  
side is now on the other side

and every thing in the back is now in the front and could the whole front of the house open up on one great big hinge. The way I could just get in with a garage door opener." and I say "Well, yeah, yeah. We can do that. We're just going to have to move the kitchen cabinets."

**VICTORIA**

(cackles) ②

**SAM**

Hey, Jonah, bring some of that stuff around, alright?

**JONAH**

Do you like baseball?

**VICTORIA**

Yes, I do! In fact my firm has box seats to the Mariners. Why don't we all go sometime?

**JONAH**

What about camping ③?

**VICTORIA**

What about it?

**JONAH**

Do you like camping?

**VICTORIA**

I went camping once.

**JONAH**

You know, dad, we ought to start camping more often.

**SAM**

You're right. Camping is good. Time for bed.

**JONAH**

It's only 10:00

**SAM**

Yeah, 10:00. Time for bed. Hey, hey. Don't you want to thank Victoria for this delicious dinner?

**JONAH**

Thanks for dinner. I never saw anyone cook potatoes that way.

**VICTORIA**

I'm glad you liked it. Good night, Jonah.

**SAM**

Yeah, we don't see a lot of potatoes around here. We're rice men.

*The phone rings. Annie picks up the phone.*

**WALTER**

Annie.

**ANNIE**

I'm sorry, Walter. Hello.

**BECKY**

Turn on your radio. The kid is on. You've got me listening to this garbage. Go. Turn it on.

**WALTER**

Who is it?

**ANNIE**

It's Becky. She's having trouble with Rick again. I'll go downstairs. I'm sorry, Walter. Are you bleeding?

**JONAH**

He's out there kissing her right this minute!

**DR. MARCIA**

Oh really. Jonah, tell the truth. Are you spying on your father ㊦ ?

**ANNIE**

Huh? Who is he kissing right this minute?

**BECKY**

Shhh. Listen to this.

**ANNIE**

How am I going to explain this to Walter?

**JONAH**

She came over and cooked dinner. She brought two bags of groceries like she was staying for a year!

**DR. MARCIA**

Jonah, Jonah. It's good that your father's dating. It's just hard on you. It's something that you think you want, but then when it actually happens, it scares you.

**JONAH**

That's not true.

**DR. MARCIA**

Ok, now think. Shouldn't your father be the judge of whether someone is right or wrong for him?

**JONAH**

He's not sane enough to judge anything ㊦ . Now he's kissing her on the lips. She a ho ㊦ . My dad has been captured by a ho. What am I going to do?

**DR. MARCIA**

Calm down, Jonah. Calm down. Tomorrow morning, when you're sitting down to breakfast with your dad, tell him how you

feel. It's not good to keep your feelings inside you.

**JONAH**

Ahhh!

**WALTER**

Mrs. Scarlet, in the broom closet<sup>①</sup>, with the radio.

**ANNIE**

Walter. You scared me. Don't ever do that again.

**JONAH**

I thought I saw a black widow spider<sup>②</sup>.

**SAM**

You scared me to death. You scared Victoria to death.

**JONAH**

It was right over.

**SAM**

Well the next time you think you see a black widow spider, I want you to say "Dad, excuse me, but I believe a poisonous insect is in the house and I will calmly come and take care of it. You scream like that again and I'll kill you.

**ANNIE**

Becky heard this guy on the radio. She was sure it was Rick. She was completely hysterical, and then it turned out the guy lived in Duluth. Where is Duluth?

**WALTER**

That doesn't make any sense.

**ANNIE**

I know. I know, Walter. It doesn't make any sense at all. Thank God my life is in place<sup>③</sup>.

**WALTER**

Duluth. That's in North Dakota.



**MOVIE 4.25** INT. JESSICA'S PARENTS'  
TRAVEL AGENCY - DAY



*Sleepless.In.Seattle.010256.010709*



**JESSICA**

I love this letter. You have to write to her.

**JONAH**

You think so?

**JESSICA**

It's y-o-h.

**JONAH**

What's that?

**JESSICA**

"Your Only Hope"....

**ANNIE**

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

**BECKY**

You'd probably have to go somewhere to really look into it.

**ANNIE**

Definitely.

**WALTER**

Couldn't you do a phone interview?

**ANNIE**

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

**WALTER**

When you get back, I'll be gone.

**ANNIE**

And then I'll see you in New York!

**CAPTAIN**

This is Captain Browning and we're at our cruising altitude of approximately 35,000 feet. The weather looks clear to the

West and we expect to arrive in Seattle on schedule.

**STRANGER**

Don't you hate flying!

**ANNIE**

Yes I do. And I just told the most terrible one to the man. I'm about to marry. Do you feel that any lie is a betrayal?

**STRANGER**

I said FLYING.

**VICTORIA**

Thanks for bringing me out here.

**SAM**

Well, he likes the planes.

**VICTORIA**

Can I bring something back for you? Souvenir? Do you like those little snow globes? You know you shake them up and then the snow floats down.

**JONAH**

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

**SAM**

He's eight.

**VICTORIA**

He's good at it.

**SAM**

I read an article about this. All children are hideous at the age of eight. It's quite normal.

**VICTORIA**

Well, maybe when I come back. The two of us ought to spend some time together on our own. What do you think? Bye. Bye. Jonah.

**SAM**

Jonah. Listen to me. You don't know Victoria. I hardly know her myself. She is, in fact, a mystery to me. She tosses her hair a lot. Why does she do this? Is it a twitch? Does she need a haircut? Should she use a barret to keep the hair out of her face? These are things I'm willing to get to the bottom of. That is why I am dating her. That's all I'm doing. I'm not living with her. I'm not marrying her. Can you appreciate the difference? This is what single people do. They try other people on and see how they fit. Everybody's an

adjustment. Nobody's perfect.  
There's no such thing as a  
perfect....

**SAM**

Well, come on.

**JONAH**

Dad, I was talking to Jessica  
about reincarnation ☹️. She  
said you knew Annie in another  
life.

**SAM**

Who's Annie?

**JONAH**

The one who wrote us. But  
Jessica says, you and Annie  
never got together in that  
life, so your hearts are like  
puzzles with missing pieces  
and when you get together, the  
puzzle is complete. The reason  
I know this and you don't is  
because I'm younger and pure  
so I'm more in touch with  
cosmic forces ☹️.

**SAM**

Who told you this stuff?

**JONAH**

Jessica!

**SAM**

Well I sincerely hope you're  
not marrying Jessica.



**MOVIE 4.26** EXT/INT. SEATTLE/RENTAL  
CAR - DAY



*Sleepless.In.Seattle.010709.011036*



**ANNIE**

I watched him play with his  
son at the beach.

**BECKY**

Did you talk to him?

**ANNIE**

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

**BECKY**

You told a lie and got on a  
plane.

**ANNIE**

That's not what I mean. I'm

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

**BECKY**

OK. Good. Good bye.

**ANNIE**

Becky.

**BECKY**

What?

**ANNIE**

Is this crazy?

**BECKY**

No. That's the weirdest part  
about it.

**ANNIE**

Thank you. I love you.

**BECKY**

I love you, too.

**ANNIE**

Good night.

**BECKY**

night.



**MOVIE 4.27 EXT. STREET NEAR MARINA -  
DAY**



*Sleepless.In.Seattle.011042.011449*



**SAM**

Hello

**ANNIE**

Hello

**BECKY**

So then what happened?

**ANNIE**

So then I left, obviously.

**BECKY**

You were standing in the  
middle of a street?

**ANNIE**

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

**BECKY**

I love that dream.

**ANNIE**

That was nothing compared to this humiliation ㊦. Nothing.

**BECKY**

But he saw you, right?

**ANNIE**

He saw me.

**BECKY**

You were face to face.

**ANNIE**

He said "Hello"

**BECKY**

He said "Hello", and what did you say?

**ANNIE**

All I could say was "hello".

**BECKY**

Oh my God.

**WOMAN ON TELEVISION**

All I could say was "hello".

**BECKY**

It's a sign ㊦.

**ANNIE**

It's a sign that I have watched this movie too many times. Those stupid... From the minute I listened to that stupid girl's show on the radio. I've been a complete jerk.

**BECKY**

you are not a jerk.

**ANNIE**

Thank you. I'm an idiot.

**BECKY**

You don't know who she was, Annie.

**ANNIE**

I saw her. I have a picture of her. I'll show you a picture of her. That detective in Seattle sent me a picture of her. Here. See. Huh? That's exactly what she looks like.

**BECKY**

This is a picture of someone's back.

**ANNIE**

Well, it was her and he was crazy about her. What's this? This is from Seattle. Becky....

**BECKY**

So I mailed your letter.

**ANNIE**

"Dear Annie, thanks for your letter. It was great. You sound neat. We're very excited about meeting you in New York on Valentine's Day and seeing if we are M-F-E-O. See you soon. Sleepless in Seattle.

**BECKY**

M-F-E-O?

**ANNIE**

"Made for each other".

**BECKY**

It's cute. It's like a little clue. So he can't write. Big deal. Verbal ability is a highly over-rated thing in a guy and our pathetic need for it is what gets us into so much trouble.

**ANNIE**

I am going to run back to Walter's arms, if he'll still have me.

**BECKY**

What about the letter?

**ANNIE**

It means nothing. It was written before I went out there. Before the "ho". The only thing is, she didn't look like a "ho". She looked like somebody we would've been friends with.



**MOVIE 4.28 INT. SAM'S HOUSEBOAT - NIGHT**



*Sleepless.In.Seattle.011450.011824*



**SUZY**

You saw her in the airport and then here?

**SAM**

And I tried to talk to her. It was like I knew her or something. It was weird.

**GREG**

You mean like a deja vu thing?

**SAM**

It was a very French *deja vu-ish* kind of thing. *Oui*.

**GREG**

*Oui*. At least you're at there seeing people again that's terrific.

**SAM**

Well, I mean, there's really just the one.

**JONAH**

Victoria.

**SUZY**

You don't like Victoria?

**JONAH**

She laughs like a hyena.

**SUZY**

Is this true?

**SAM**

No... sort of ... a little bit. Hey, tell them what you did. Tell them about the radio show.

**JONAH**

Dad.

**SAM**

They want to hear it. Go ahead tell 'em. Christmas Eve he phones in one of those radio call-in shows and tells them I need a new wife.

**SUZY**

You're kidding. That's so sweet.

**SAM**

Now he obsessed with this one woman who wrote me.

**GREG**

Are you serious?

**SAM**

Yeah, she wants to meet me at the top of the Empire State Building.

**JONAH**

On Valentine's Day.

**SUZY**

It's like that movie.

**JONAH**

What movie?

**SUZY**

"An Affair to Remember". Did you ever see it? Oh, God. Cary

Grant and Deborah Carr. Is it Carr or Kerr.

**SAM AND GREG**

Carr.

**SUZY**

OK. She going to meet him at the top of the Empire State Building, only she got hit by a taxi. And he waited, and waited. And it was raining, I think. And then she's too proud to tell him that she's ... crippled, and he's too proud to find out why she doesn't come. But he comes to see her anyway. I forgot why but, Oh, oh it's so amazing when he comes to see her because he doesn't even notice that she doesn't get up to say hello. And he's very bitter. And you think that he's just going to walk out the door, and never know why she's just lying there, y'know, on the couch with this blanket over her shriveled little legs ☹  
....

**JONAH**

Are you alright?

**GREG**

She's is fine.

**SUZY**

And suddenly, he saw the painting. And he goes to the bedroom and he looks and he comes out and look at her and he kind of just.... and they know, and....

**SAM**

That's a chick's movie ☹.

**GREG**

I would say so. What kind of a person would write to someone they heard on the radio?

**SAM**

I got numbers of letters from women all over the country.

**GREG**

Desperate women.

**SUZY**

Just because someone is looking for a nice guy, doesn't make them desperate.

**GREG**

How about: "rapacious" and "love-starved"?

**SUZY**

No.

**GREG**

It is easier to be killed by a terrorist to find a husband after the age of 40.

**SUZY**

That is absolutely untrue.

**GREG**

Right honey, right.

**SAM**

I'm not looking for a mail-order bride<sup>注</sup>. I'm just looking for someone I can have a decent conversation with over dinner without having it falling down into weepy tears over some movie.

**GREG**

She's very emotional.

**SAM**

Although I cried at the end of "The Dirty Dozen"<sup>注</sup>.

**GREG**

Well who didn't?

**SAM**

Jim Brown is throwing these hand grenades<sup>注</sup> down these aircrafts and Richard Jackel and Lee Marvin were sitting on the top of this armored

personnel carrier, and they're dressed up like Nazis and Treaty Lopez... he busted his neck when they were parachuting down behind Nazi lines. Richard Jackel had an shinny helmet because he was the MP<sup>注</sup>.

**GREG**

Please no more.. Oh, God I loved that movie.



**MOVIE 4.29 INT. JESSICA'S HOUSE - DAY**



*Sleepless.In.Seattle.011829.011940*



**JESSICA**

This is the best movie I've seen in my whole life<sup>注</sup>.

**JONAH**

What's so great about it?

**JESSICA**

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

**JONAH**

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

**JESSICA**

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

**JONAH**

80\$.

**JESSICA**

I have 42\$. That will probably cover taxi cabs.

**JONAH**

But how would I get there?

**JESSICA'S MOM**

Honey, I have to run the tickets over to someone. Can you keep an eye on things at front until I get back?

**JESSICA**

Sure, mom. Do you want a window seat or on aisle?

**JONAH**

Window.

**JESSICA**

Do you want a food plate?

**JONAH**

I don't know. Do I?

**JESSICA**

I'd rather die than eat airplane food. I'm telling them you're twelve so that you can fly unaccompanied and the stewardess won't carry you around and stuff like that.

**JONAH**

Are you crazy? Who'd believe I'm twelve?

**JESSICA**

If it's in the computer, they believe anything.

**JONAH**

Are you sure?

**JESSICA**

Do you want me to say that you're really really short for your age and that they shouldn't say anything because it would hurt your feelings?

**JONAH**

Yeah that's a great idea!



**MOVIE 4.30 EXT. FIFTH AVENUE - TIF-  
FANY'S - A SCULPTED GLASS HEART - DAY**



*Sleepless.In.Seattle.011941.012344*



**BECKY**

You're going to miss the train.

**ANNIE**

No, I'm not. I'm so happy, Becky. Finally, I feel happy. This is right. This is real. Everything else is what happens when you watch too many movies and you completely lose sight of what counts. Please, don't tell anybody what happened because I would be so absolutely mortified if anyone knew that I did anything even remotely close to what I have done. Do you promise?

**BECKY**

I promise.

**ANNIE**

"Sleepless in Seattle" is history.

**WALTER**

Go ahead.

**ANNIE**

No, you go.

**WALTER**

OK, well I was just going to say that ever since Christmas, you've been different, kind of distracted, distant. But now it feels as if you're coming back from where ever you were.

**ANNIE**

I am. I was just.... I just.... I think I got nervous. You know that's normal, right. I mean don't you ever feel nervous about....

**WALTER**

What?

**ANNIE**

"forever".

**WALTER**

No.

**ANNIE**

Well, I did and, you know what I think? I think I thought it was too perfect. I started to wonder if we were the human equivalent of two rights making a wrong. You know what it was? It was like kid's myth... but not, if you see what I mean. You have to grow up. You just can't keep having these adolescent fantasies about how exciting your life is going to be. Don't hate me but I love this pattern.

**WALTER**

You couldn't.

**ANNIE**

I do.

**WALTER**

This is just like my grandmother's china.

**SALES WOMAN**

How many plate settings should I put down?

**ANNIE AND WALTER**

Ten.

**WALTER**

Exactly. Eight is too few. Twelve is too many.

**ANNIE**

Walter!

**WALTER**

It was my mother's. I had them size it down. She had really fat fingers.

**ANNIE**

It's so beautiful. It's exactly what I would pick out if I had every ring in the whole world to choose from. Ya see what I mean. There are people who would like a relationship to be full of surprises. But I am not one of those people. No sir. Surprises are highly over-rated.



**MOVIE 4.31 INT. SAM'S BEDROOM - CONTINUOUS**



*Sleepless.In.Seattle.012344.012653*



**SAM**

I'm leaving first thing in the morning, but I'm only going to be gone one night. And Claris is going to be here, so you'll be able to see plenty of "Geraldo" and "Nightmare on Elm Street 12" and I will never know.

**JONAH**

Are you going with her?

**SAM**

I am going with Victoria. Yes. Don't try anything tricky, understand? Do not go rolling in poison ivy as soon as I leave the house, or lock yourself in a closet or do anything that needs stitches. If your finger falls off, it's staying off. No one's going to pack it on ice and take you to the hospital, so you can be a breakthrough in laser surgery, Is this about that woman in Baltimore?

**JONAH**

Annie. I don't care what you do!

**SAM**

Good, fine. I won't tell you what I'm doing this weekend: I'm getting laid. 1990's and nobody is getting laid. I'm the only man in America who is getting laid this weekend and I haven't been laid that much. Six girls in college, maybe seven. How long have you been standing there?

**JONAH**

Forever.

**SAM**

What did you hear me just say?

**JONAH**

Six girls in college, maybe seven.

**SAM**

Seven. Eight! Mary Kelly.

**JONAH**

This is the one I like.

**SAM**

Jonah, the fact is, you're not going to like any woman because it isn't your mother.

**JONAH**

How do you know? What's wrong with Annie?

**SAM**

Oh, Jonah. Shut up!

**JONAH**

Shut up?! Shut up? Mom never said "shut up" to me. Mom never yelled at me.

**SAM**

The conversation is finished.

**JONAH**

Why can't we go to New York?

**SAM**

There is no way that we are going on a plane to meet some woman who could be a crazy lunatic 🍷. Didn't you see "Fatal Attraction 🍷"?

**JONAH**

You wouldn't let me.

**SAM**

Well I saw it, and it scared the shit out of me 🍷. It scared the shit out of every man in America.

**JONAH**

I'm not leaving until you say "yes". I hate you. I hate you.

**SAM**

That's good. You'll have a lot to tell Oprah. How your dad destroyed your life 'cause he had to go off for a weekend special at the Holiday Inn...

(later) Jonah, Claris is here and I've got to go... Jonah. Jonah? All right, Jonah. Jonah? Jonah!



**MOVIE 4.32 INT. JESSICA'S HOUSE - DAY**



*Sleepless.In.Seattle.012653.012918*



**JESSICA'S MOM**

Jessica, honey. You have to tell us where he is. Jonah's daddy is very upset.

**JESSICA'S DAD**

Jessica, this is your father. Tell us where he is, right this minute.

**JESSICA**

N-Y.

**SAM**

What is that?

**JESSICA'S DAD**

"No Way"

**SAM**

That's "N-W" ㊦.

**JESSICA**

New York. He's on his way to  
New York.

**SAM**

What? How?

**JESSICA**

United. 597

**SAM**

When does it leave?

**JESSICA'S DAD**

7:30

**STEWARDESS**

Here you go. Here's a nice pin ㊦  
for you for flying with us.  
You're welcome. Can I take  
this for you?

**JONAH**

No.

**CAB DRIVER**

Where to, kid?

**JONAH**

The Empire State Building.

**CAB DRIVER**

Get a little farther away from  
the curb next time, Mac....

Here it is, Whatcha gonna do?  
When you get up there? Spit  
off the top ㊦?

**JONAH**

No. I'm going to meet my new  
mother.

**JONAH**

... Excuse me. I'm Jonah. Are  
you Annie?

**CYNTHIA**

No. I'm Cynthia.

**JONAH**

Excuse me, are you Annie?



MOVIE 4.33 INT. RAINBOW ROOM - DUSK



*Sleepless.In.Seattle.012919.013319*



**WALTER**

Oh, great table. Is something wrong?

**WAITER**

Can I get you a drink?

**WALTER**

Some champagne.

**ANNIE**

Fine, fine.

**WALTER**

Can we have a bottle of Dom...  
Deluise 注. Just kidding.

**ANNIE**

It was a joke. He meant Dom  
Pérignon 注.

**WAITER**

I got it.

**WALTER**

Beautiful view, isn't it.

**ANNIE**

Walter, there's something I  
have to tell you.

*As Sam rushes out of the  
terminal. Desperate.*

**SAM**

Sorry, this is an emergency.  
The Empire State Building,  
please. MONEY! MONEY! MONEY!  
MONEY!

**WALTER**

So, he could be on top of The  
Empire State Building now.

**ANNIE**

No... I guess he could be...  
No. It's not him, Walter, it's  
me. I can't do this.

**WALTER**

Look, Annie, I love you, but  
let's leave that out of this.  
I don't want to be someone  
that you're settling for 注. I  
don't want to be someone that

anyone settles for. Marriage is hard enough without bringing such low expectations into it. Isn't it?

**ANNIE**

Walter, I don't deserve you.

**WALTER**

No, I wouldn't put it that way, but, OK.

**ANNIE**

You OK?

**WALTER**

Yeah.

**ANNIE**

Look! It's a sign.

**WALTER**

Who, needed a sign?

**ANNIE**

Walter, I have to go.



**MOVIE 4.34** EXT. EMPIRE STATE BUILDING  
OBSERVATION DECK - DUSK INTO NIGHT



*Sleepless.In.Seattle.013323.014109*



**SAM**

Jonah! Jonah!

**JONAH**

Dad!

**SAM**

What if something had happened to you. What if I couldn't get to you?

**JONAH**

I'm sorry. I'm sorry.

**SAM**

What would I have done? You're my family. You're all I've got.

**JONAH**

I thought she'd be here. I thought she'd come.

**SAM**

We're doing OK, aren't we? I mean, aren't we OK? So far have I done anything really stupid?

**JONAH**

No.

**ANNIE**

Observation deck 注 .

**GUARD**

Sorry, ma'am, but it's too late.

**ANNIE**

No, please. I really need to get up there.

**GUARD**

We're closing up. No more runs tonight.

**ANNIE**

Listen, can I just take a look? He's probably not here, but if I don't at least look. I'll always wonder about it.

**GUARD**

Cary Grant, right 注 ?

**ANNIE**

You know that movie?

**GUARD**

One of my wife's favorites 注 .

**SAM**

Hey, maybe when we get home, we'll get a dog.

**JONAH**

OK.

**SAM**

What do you mean OK? Wouldn't you like to have a dog?

**JONAH**

Sure.

**ELEVATOR OPERATOR**

I'm sorry ma'am. Empty.

**ANNIE**

Can I take a minute?

**ELEVATOR OPERATOR**

Go ahead.

**JONAH**

I left it by the telescopes 注 .

**SAM**

It's you.

**ANNIE**

It's me.

**SAM**

I saw you in the street.

**JONAH**

Are you Annie?

**ANNIE**

Yes.

**SAM**

You're Annie?

**ANNIE**

This must be yours.

**JONAH**

I'm Jonah. This is my dad. His name's Sam.

**ANNIE**

And who's this?

**JONAH**

Howard.

**ANNIE**

Oh, Howard. Hello, Howard.

**SAM**

We'd better go. Shall we?

**ANNIE**

Sam, it's nice to meet you.



**MOVIE 4.35** CAST AND SONG - WHEN I FALL  
IN LOVE



*Sleepless.In.Seattle.014110.014348*

And

FADE OUT