

FADE IN:

White credits dissolve in and out on black screen. No sound.

FADE OUT: CREDITS

FADE IN:

Abrupt medium close-up of Alvy Singer doing a comedy monologue. He wearing a crumbled sports jacket and tieless shirt; the background is stark.

ALVY

There's an old joke. Uh, two elderly women are at a Catskills mountain resort, and one of 'em says: "Boy, the food at this place is really terrible." The other one says, "Yeah, I know, and such... small portions." Well, that's essentially how I feel about life. Full of loneliness and misery and suffering and unhappiness, and it's all over much too quickly. The-the other important joke for me is one that's, uh, usually attributed to Groucho Marx, but I think it appears originally in Freud's wit and its relation to the unconscious. And it goes like this-I'm paraphrasing: Uh... "I would never wanna belong to any club that would have someone like me for a member." That's the key joke of my adult life in terms of my relationships with women. Tsch, you know, lately the strangest things have been going through my mind, 'cause I turned forty, tsch, and I guess I'm going through a life crisis or something, I don't know. I, uh... and I'm not worried about aging. I'm not one o' those characters, you know. Although I'm balding slightly on top, that's about the worst you can say about me. I, uh, I think I'm gonna get better as I get older, you know? I think I'm gonna be the-the balding virile type, you know, as opposed to say the, uh, distinguished gray, for instance, you know? 'Less I'm neither o' those two. Unless I'm one o' those guys with saliva dribbling out of his mouth who wanders into a cafeteria with a shopping bag screaming about socialism.

(Sighing)

Annie and I broke up and I-I still can't get my mind around that. You know, I-I keep sifting the pieces of the relationship through my mind and-and examining my life and tryin' to figure out where did the screw-up come, you know, and a year ago we were... tsch, in love. You know, and-and-and... And it's funny, I'm not-I'm not a morose type. I'm not a depressive character. I-I-I, Uh,

(Laughing)
you know, I was a reasonably happy kid, I guess. I was brought up in Brooklyn during World War II.

CUT TO:

1 INT. DOCTOR'S OFFICE-DAY

1

Alvy as young boy sits on a sofa with his mother in an old-fashioned, cluttered doctor's office. The doctor stands near the sofa, holding a cigarette and listening.

MOTHER

(To the doctor)

He's been depressed. All off a sudden, he can't do anything.

DOCTOR

(Nodding)

Why are you depressed, Alvy?

MOTHER

(Nudging Alvy)

Tell Dr. Flicker.

(Young Alvy sits, his head down. His mother answers for him)

It's something he read.

DOCTOR

(Puffing on his cigarette and nodding)

Something he read, huh?

ALVY

(His head still down)

The universe is expanding.

DOCTOR

The universe is expanding?

ALVY

(Looking up at the
doctor)

Well, the universe is everything,
and if it's expanding, someday it
will break apart and that would be
the end of everything!

Disgusted, his mother looks at him.

MOTHER

(shouting)

What is that your business?

(she turns back to the
doctor)

He stopped doing his homework.

ALVY

What's the point?

MOTHER

(Excited, gesturing with
her hands)

What has the universe got to do
with it?

You're here in Brooklyn! Brooklyn is not expanding!

DOCTOR

(Heartily, looking down
at Alvy)

It won't be expanding for billions
of years yet, Alvy. And we've gotta
try to enjoy ourselves while we're
here. Uh?

He laughs.

CUT TO:

Fall shot of house with an amusement-park roller-coaster
ride built over it. A line of cars move up and then slides
with great speed while out the window of the house a band
shakes a dust mop.

ALVY'S VOICE

My analyst says I exaggerate my
childhood memories, but I swear I
was brought up underneath the
roller-

CUT TO:

2 INT. HOUSE**2**

Alvy as a child sits at the table eating soup and reading a comic book while his father sits on the sofa reading the paper. The house shakes with every move of the roller coaster.

ALVY'S VOICE
coaster in the Coney Island section
of Brooklyn. Maybe that accounts
for my personality, which is a
little nervous, I think.

CUT TO:

Young Alvy at the food-stand concession watching three military men representing the Army, the Navy and the Marines arm in arm with a blond woman in a skirted bathing suit.

They all turn and run toward the foreground. The girl stops before the camera to lean over and throw a kiss. The sign over the concession reads "Steve's Famous Clam Bar. Ice Cold Beer, "and the roller coaster is moving in full gear in the background.

ALVY'S VOICE
You know, I have a hyperactive
imagination. My mind tends to jump
around a little, and have some
trouble between fantasy and
reality.

CUT TO:

Full shot of people in bumper cars thoroughly enjoying bumping into each other as Alvy father stands in the center of the track directing traffic.

ALVY'S VOICE
My father ran the bumper-car
concession.
(Alvy as a child moves
into the frame driving a
bumper car. He stops as
other cars bombard him.
His father continues to
direct the traffic)

There-there he is and there I am.
 But I-I-I-I used to get my
 aggression out through those cars
 all the time.

Alvy backs up his car off screen.

3 INT. SCHOOLROOM - DAY

3

The camera pans over three austere-looking teachers standing in front of the blackboard. The chalk writing on the board changes as each teacher lectures. While Alvy speaks, one of the male teachers puts an equation on the blackboard.

"2 X 10 = 20" and other arithmetic formulas.

ALVY'S VOICE

I remember the staff at our public school. You know, we had a saying, uh, that "Those who can't do, teach, and those who can't teach, teach gym." And... uh, h'h, of course, those who couldn't do anything, I think, were assigned to our school. I must say-

CUT TO:

A female teacher standing in front of an old-fashioned schoolroom. The blackboard behind her reads "Transportation Administration. The camera pans her point of view: a group of young students sitting behind their desks. Alvy as a child sits in a center desk while all around him there is student activity; there is note-passing, ruler-tapping, nose-picking, gum chewing.

ALVY'S VOICE

I always felt my schoolmates were idiots. Melvyn Greenglass, you know, fat little face, and Henrietta Farrell, just Miss Perfect all the time. And-and Ivan Ackerman, always the wrong answer. Always.

Ivan stands up behind his desk.

IVAN

Seven and three is nine.

Alvy hits his forehead with his hand. Another student glances over at him, reacting.

ALVY'S VOICE

Even then I knew they were just jerks.

(The camera moves back to the teacher, who is glaring out at her students)

In nineteen forty-two I had already dis-

As Alvy talks, the camera shows him move from his seat and kiss a young girl. She jumps from her seat in disgust, rubbing her cheek, as Alvy moves back to his seat.

1ST GIRL

(Making noises)

Ugh, he kissed me, he kissed me.

TEACHER

(Off screen)

That's the second time this month!
Step up here!

As the teacher, really glaring now, speaks, Alvy rises from his seat and moves over to her. Angry, she points with her hand while the students turn their heads to watch what will happen next.

ALVY

What'd I do?

TEACHER

Step up here!

ALVY

What'd I do?

TEACHER

You should be ashamed of yourself.

The students, their heads still turned, look back at Alvy, now an adult, sitting in the last seat of the second row.

ALVY (AS ADULT)

(First off screen, then onscreen as camera moves over to the back of the classroom)

Why, I was just expressing a healthy sexual curiosity.

TEACHER

(The younger, Alvy
standing next to her)
Six-year-old boys don't have girls
on their minds.

ALVY

(Still sitting in the
back of the classroom)
I did.

The girl the young Alvy kissed turns to the older Alvy, she
gestures and speaks.

1ST GIRL

For God's sakes, Alvy, even Freud
speaks of a latency period.

ALVY

(Gesturing)
Well, I never had a latency period.
I can't help it.

TEACHER

(With young, Alvy still
at her side)
Why couldn't you have been more
like Donald?
(The camera pans over to
Donald, sitting up tall
in his seat, then back to
the teacher)
Now, there was a model boy!

ALVY (AS CHILD)

(Still standing next to
the teacher)
Tell the folks where you are today,
Donald.

DONALD

I run a profitable dress company.

ALVY'S VOICE

Right. Sometimes I wonder where my
classmates are today.

The camera shows the full classroom, the students sitting
behind their desks, the teacher standing in the front of
the room. One at a time, the young students rise u from
their desks and speak.

1ST BOY

I'm president of the Pinkus
Plumbing Company.

2ND BOY
I sell tallises.

3RD BOY
I used to be a heroin addict. Now
I'm a methadone addict.

2ND GIRL
I'm into leather.

4 INT. ROOM

4

Close-up of a TV screen showing Alvy as an adult on a talk show. He sits next to the show, host, Dick Cavett, a Navy man sits on his right. Static is heard throughout the dialogue.

ALVY
I lost track of most of my old
schoolmates, but I wound up a
comedian. They did not take me in
the Army. I was, uh...
Interestingly enough, I was-I was
four-P.

Sounds of TV audience laughter and applause are heard.

DICK CAVETT
Four-P?

ALVY
Yes. In-in-in-in the event of war,
I'm a hostage.

More audience laughter joined by Dick Cavett and the naval officer.

5 INT. THE HOUSE WHERE ALVY GREW UP

5

Alvy's mother sits at the old-fashioned dining-room table peeling carrots and talking as she looks off screen.

MOTHER

You always only saw the worst in people. You never could get along with anyone at school. You were always outta step with the world. Even when you got famous, you still distrusted the world.

6 EXT. MANHATTAN STREET - DAY

6

A pretty Manhattan street with sidewalk trees, brownstones, a school; people mill about, some strolling and carrying bundles, others buried. The screen shows the whole length of the sidewalk, a street, and part of the sidewalk beyond. As the following scene ensues, two pedestrians, indistinguishable in the distance, come closer and closer toward the camera, recognizable, finally, as Alvy and his best friend, Rob, deep in conversation. They eventually move past the camera and off screen. Traffic noise is heard in the background.

ALVY

I distinctly heard it. He muttered under his breath, "Jew."

ROB

You're crazy!

ALVY

No, I'm not. We were walking off the tennis court, and you know, he was there and me and his wife, and he looked at her and then they both looked at me, and under his breath he said, "Jew."

ROB

Alvy, you're a total paranoid.

ALVY

Wh- How am I a paran-? Well, I pick up on those kind o' things. You know, I was having lunch with some guys from NBC, so I said... uh, "Did you eat yet or what?" and Tom Christie said, "No, didchoo?" Not, did you, didchoo eat? Jew? No, not did you eat, but Jew eat? Jew. You get it? Jew eat?

ROB

Ah, Max, you, uh...

ALVY
Stop calling me Max.

ROB
Why, Max? It's a good name for you.
Max, you see conspiracies in
everything.

ALVY
No, I don't! You know, I was in a
record store. Listen to this- so I
know there's this big tall blond
crew-cutted guy and he's lookin' at
me in a funny way and smiling and
he's saying, "Yes, we have a sale
this week on Wagner." Wagner, Max,
Wagner- so I know what he's really
tryin' to tell me very
significantly Wagner.

ROB
Right, Max. California, Max.

ALVY
Ah.

ROB
Let's get the hell outta this crazy
city.

ALVY
Forget it, Max.

ROB
We move to sunny L.A. All of show
business is out there, Max.

ALVY
No, I cannot. You keep bringing it
up, but I don't wanna live in a
city where the only cultural
advantage is that you can make a
right turn on a red light.

ROB
(Checking his watch)
Right, Max, forget it. Aren't you
gonna be late for meeting Annie?

ALVY
I'm gonna meet her in front of the
Beekman. I think I have a few
minutes left. Right?

7 EXT. BEEKMAN THEATER - DAY

7

Alvy stands in front of glass doors of theater, the ticket taker behind him just inside the glass doors. The sounds of city traffic, car horns honking, can be heard while he looks around waiting for, Annie. A man in a black leather jacket, walking past the theater, stops in front of, Alvy. He looks at him, then moves away. He stops a few steps farther and turns around to look at Alvy again. Alvy looks away, then back at the man. The man continues to stare. Alvy scratches his head, looking for Annie and trying not to notice the man.

The man, still staring, walks back to Alvy.

1ST MAN

Hey, you on television?

ALVY

(Nodding his head)

No. Yeah, once in a while. You know, like occasionally.

1ST MAN

What's your name?

ALVY

(Clearing his throat)

You wouldn't know it. It doesn't matter. What's the difference?

1ST MAN

You were on... uh, the... uh, the Johnny Carson, right?

ALVY

Once in a while, you know. I mean, you know, every now-

1ST MAN

What's your name?

Alvy is getting more and more uneasy as the man talks; more and more people move through the doors of the theater.

ALVY

(Nervously)

I'm... I'm, uh, I'm Robert Redford.

1ST MAN

(Laughing)

Come on.

ALVY

Alvy Singer. It was nice nice...
Thanks very much... for everything.

They shake hands and Alvy pats the man's arm. The man in turn looks over his shoulder and motions to another man. All excited now, he points to Alvy and calls out. Alvy looks impatient.

1ST MAN

Hey!

2ND MAN

(Off screen)

What?

1ST MAN

This is Alvy Singer!

ALVY

Fellas... you know-Jesus! Come on!

1ST MAN

(Overlapping, ignoring
Alvy)

This guy's on television! Alvy
Singer, right? Am I right?

ALVY

(Overlapping 1st man)

Gimme a break, will yuh, gimme a
break. Jesus Christ!

1ST MAN

(Still ignoring Alvy's
protestations)

This guy's on television.

ALVY

I need a large polo mallet!

2ND MAN

(Moving into the screen)

Who's on television?

1ST MAN

This guy, on the Johnny Carson
show.

ALVY

(Annoyed)

Fellas, what is this-a meeting o'
the teamsters? You know...

2ND MAN
(Also ignoring Alvy)
What program?

1ST MAN
(Holding out a matchbook)
Can I have your autograph?

ALVY
You don't want my autograph.

1ST MAN
(Overlapping, Alvy's
speech)
Yeah, I do. It's for my girl
friend. Make it out to Ralph.

ALVY
(Taking the matchbook and
pen and writing)
Your girl friend's name is Ralph?

1ST MAN
It's for my brudder.
(To passersby)
Alvy Singer! Hey! This is Alvy-

2ND MAN
(To Alvy, overlapping 1st
man's speech)
You really Alvy Singer, the... the
TV star?

Nodding his head yes, Alvy shoves 2nd man aside and moves
to the curb of the sidewalk. The two men follow, still
talking over the traffic noise.

1ST MAN
Singer!

2ND MAN
Alvy Singer over here!

A cab moves into the frame and stops by the curb. Alvy
moves over to it about to get in.

ALVY
(Overlapping the two men
and stuttering)
I-i-i-i-it's all right, fellas.

(As Alvy opens the cab door, the two men still behind him, Annie gets out)

Jesus, what'd you do, come by way of the Panama Canal?

ANNIE

(Overlapping Alvy)

Alright, alright, I'm in a bad mood, okay?

Annie closes the cab door and she and Alvy move over to the ticket booth of the theater as they continue to talk.

ALVY

Bad mood? I'm standing with the cast of "The Godfather."

ANNIE

You're gonna hafta learn to deal with it.

ALVY

Deal! I'm dealing with two guys named Cheech!

ANNIE

Okay.

(They move into the ticket line, still talking. A billboard next to them reads "INGMAR BERGMAN'S 'FACE TO FACE', 'LIV ULLMANN'")

Please, I have a headache, all right?

ALVY

Hey, you are in a bad mood. You-you-you must be getting your period.

ANNIE

I'm not getting my period. Jesus, every time anything out of the ordinary happens, you think that I'm getting my period!

They move over to the ticket counter, people in front of them buying tickets and walking off screen.

ALVY

(Gesturing)
 A li-little louder. I think one of
 them may have missed it!
 (To the ticket clerk)
 H'm, has the picture started yet?

TICKET CLERK
 It started two minutes ago.

ALVY
 (Hitting his hand on the
 counter)
 That's it! Forget it! I-I can't go
 in.

ANNIE
 Two minutes, Alvy.

ALVY
 (Overlapping Annie)
 No, I'm sorry, I can't do it. We-
 we've blown it already. I-you know,
 uh, I-I can't go in in the middle.

ANNIE
 In the middle?
 (Alvy nods his head yes
 and let's out an
 exasperated sigh)
 We'll only miss the titles. They're
 in Swedish.

ALVY
 You wanna get coffee for two hours
 or something? We'll go next-

ANNIE
 Two hours? No, u-uh, I'm going in.
 I'm going in.

She moves past the ticket clerk.

ALVY
 (Waving to Annie)
 Go ahead. Good-bye.

Annie moves back to Alvy and takes his arm.

ANNIE
 Look, while we're talking we could
 be inside, you know that?

ALVY

(Watching people with
tickets move past them)
Hey, can we not stand here and
argue in front of everybody, 'cause
I get embarrassed.

ANNIE
Alright. All right, all right, so
whatta you wanna do?

ALVY
I don't know now. You-you wanna go
to another movie?
(Annie nods her head and
shrugs her shoulders
disgustedly as Alvy,
gesturing with his hand,
looks at her)
So let's go see The Sorrow and the
Pity.

ANNIE
Oh, come on, we've seen it. I'm not
in the mood to see a four-hour
documentary on Nazis.

ALVY
Well, I'm sorry, I-I can't... I-I-
I've gotta see a picture exactly
from the start to the finish,
'cause-'cause I'm anal.

ANNIE
(Laughing now)
H'h, that's a polite word for what
you are.

8 INT. THEATER LOBBY.

8

A lined-up crowd of ticket holders waiting to get into the
theater, Alvy and Annie among them. A bum of indistinct
chatter can be heard through the ensuing scene.

MAN IN LINE
(Loudly to his companion
right behind Alvy and
Annie)

We saw the Fellini film last Tuesday. It is not one of his best. It lacks a cohesive structure. You know, you get the feeling that he's not absolutely sure what it is he wants to say. 'Course, I've always felt he was essentially a-a technical film maker. Granted, La Strada was a great film. Great in its use of negative energy more than anything else. But that simple cohesive core...

Alvy, reacting to the man's loud monologue, starts to get annoyed, while Annie begins to read her newspaper.

ALVY

(Overlapping the man's speech)

I'm-I'm-I'm gonna have a stroke.

ANNIE

(Reading)

Well, stop listening to him.

MAN IN LINE

(Overlapping Alvy and Annie)

You know, it must need to have had its leading from one thought to another. You know what I'm talking about?

ALVY

(Sighing)

He's screaming his opinions in my ear.

MAN IN LINE

Like all that Juliet of the Spirits or Satyricon, I found it incredibly... indulgent. You know, he really is. He's one of the most indulgent film makers. He really is-

ALVY

(Overlapping)

Key word here is "indulgent."

MAN IN LINE

(Overlapping)

without getting... well, let's put
it this way...

ALVY

(To Annie, who is still
reading, overlapping the
man in line who is still
talking)

What are you depressed about?

ANNIE

I missed my therapy. I overslept.

ALVY

How can you possibly oversleep?

ANNIE

The alarm clock.

ALVY

(Gasping)

You know what a hostile gesture
that is to me?

ANNIE

I know- because of our sexual
problem, right?

ALVY

Hey, you... everybody in line at
the New Yorker has to know our rate
of intercourse?

MAN IN LINE

It's like Samuel Beckett, you know-
I admire the technique but he
doesn't... he doesn't hit me on a
gut level.

ALVY

(To Annie)

I'd like to hit this guy on a gut
level.

The man in line continues his speech all the while Alvy and
Annie talk.

ANNIE

Stop it, Alvy!

ALVY

(Wringing his hands)

Well, he's spitting on my neck! You know, he's spitting on my neck when he talks.

MAN IN LINE

And then, the most important thing of all is a comedian's vision.

ANNIE

And you know something else? You know, you're so egocentric that if I miss my therapy you can think of it in terms of how it affects you!

MAN IN LINE

(Lighting a cigarette while he talks)

Gal gun-shy is what it is.

ALVY

(Reacting again to the man in line)

Probably on their first date, right?

MAN IN LINE

(Still going on)

It's a narrow view.

ALVY

Probably met by answering an ad in the New York Review of Books.

"Thirtyish academic wishes to meet woman who's interested in Mozart, James Joyce and sodomy."

(He sighs; then to Annie)

Whatta you mean, our sexual problem?

ANNIE

Oh!

ALVY

I-I-I mean, I'm comparatively normal for a guy raised in Brooklyn.

ANNIE

Okay, I'm very sorry. My sexual problem! Okay, my sexual problem! Huh?

The man in front of them turns to look at them, then looks away.

ALVY

I never read that. That was-that was Henry James, right? Novel, uh, the sequel to Turn of the Screw? My Sexual...

MAN IN LINE

(Even louder now)

It's the influence of television. Yeah, now Marshall McLuhan deals with it in terms of it being a-a high, uh, high intensity, you understand? A hot medium... as opposed to a...

ALVY

(More and more aggravated)

What I wouldn't give for a large sock o' horse manure.

MAN IN LINE

...as opposed to a print...

Alvy steps forward, waving his hands in frustration, and stands facing the camera.

ALVY

(Sighing and addressing the audience)

What do you do when you get stuck in a movie line with a guy like this behind you? I mean, it's just maddening!

The man in line moves toward Alvy. Both address the audience now.

MAN IN LINE

Wait a minute, why can't I give my opinion? It's a free country!

ALVY

I mean, d- He can give you- Do you hafta give it so loud? I mean, aren't you ashamed to pontificate like that? And- and the funny part of it is, M-Marshall McLuhan, you don't know anything about Marshall McLuhan's... work!

MAN IN LINE

(Overlapping)

Wait a minute! Really? Really? I happen to teach a class at Columbia called "TV Media and Culture"! So I think that my insights into Mr. McLuhan- well, have a great deal of validity.

ALVY

Oh, do yuh?

MAN IN LINE

Yes.

ALVY

Well, that's funny, because I happen to have Mr. McLuhan right here. So... so, here, just let me- I mean, all right. Come over here... a second.

Alvy gestures to the camera which follows him and the man in line to the back of the crowded lobby. He moves over to a large stand-up movie poster and pulls Marshall McLuhan from behind the poster.

MAN IN LINE

Oh.

ALVY

(To McLuhan)

Tell him.

MCLUHAN

(To the man in line)

I hear- I heard what you were saying. You-you know nothing of my work. You mean my whole fallacy is wrong. How you ever got to teach a course in anything is totally amazing.

ALVY

(To the camera)

Boy, if life were only like this!

9 INT. THEATER. A CLOSE-UP OF THE SCREEN SHOWING FACES OF GERMAN SOLDIERS.

9

Credits appear over the faces of the soldiers.

THE SORROW AND THE PITY CINEMA 5 LTD., 1972 MARCEL OPHULS,
ANDRE HARRIS, 1969 Chronicle of a French town during the
Occupation

NARRATOR'S VOICE

(Over credits and
soldiers)

June fourteenth, nineteen forty,
the German army occupies Paris. All
over the country, people are
desperate for every available scrap
of news.

CUT TO:

10 INT. BEDROOM - NIGHT

10

Annie is sitting up in bed reading.

ALVY

(Off screen)

Boy, those guys in the French
Resistance were really brave, you
know? Got to listen to Maurice
Chevalier sing so much.

ANNIE

M'm, I don't know, sometimes I ask
myself how I'd stand up under
torture.

ALVY

(Off screen)

You? You kiddin'?

(He moves into the frame,
lying across the bed to
touch, Annie, who makes a
face)

If the Gestapo would take away your
Bloomingdale's charge card, you'd
tell 'em everything.

ANNIE

That movie makes me feel guilty.

ALVY

Yeah, 'cause it's supposed to.

He starts kissing Annie's arm. She gets annoyed and
continues to read.

ANNIE

Alvy, I...

ALVY
What-what-what-what's the matter?

ANNIE
I-you know, I don't wanna.

ALVY
(Overlapping Annie,
reacting)
What-what-I don't... It's not
natural! We're sleeping in a bed
together. You know, it's been a
long time.

ANNIE
I know, well, it's just that- you
know, I mean, I-I-I-I gotta sing
tomorrow night, so I have to rest
my voice.

ALVY
(Overlapping Annie again)
It's always some kind of an excuse.
It's- You know, you used to think
that I was very sexy. What... When
we first started going out, we had
sex constantly... We're-we're
probably listed in the Guinness
Book of World Records.

ANNIE
(Patting Alvy's band
solicitously)
I know. Well, Alvy, it'll pass,
it'll pass, it's just that I'm
going through a phase, that's all.

ALVY
M'm.

ANNIE
I mean, you've been married before,
you know how things can get. You
were very hot for Allison at first.

CUT TO:

Allison, clipboard in hand, walks about the wings, stopping to talk to various people. Musicians, performers and technicians mill about, busy with activity. Allison wears a large "ADLAI" button, as do the people around her. The sounds of a comedian on the stage of the auditorium can be heard, occasionally, interrupted by chatter and applause from the off screen audience. Allison stops to talk to two women; they, too, wear "ADLAI" buttons.

ALLISON

(Looking down at the
clipboard)

Ma'am, you're on right after this
man... about twenty minutes,
something like that.

WOMAN

Oh, thank you.

Alvy moves into the frame behind Allison. He taps her on the shoulder; she turns to face him.

ALVY

(Coughing)

Excuse... excuse me, when do I go
on?

ALLISON

(Looking down at the
clipboard)

Who are you?

ALVY

Alvy... Alvy Singer. I'm a
comedian.

ALLISON

Oh, comedian. Yes. Oh, uh... you're
on next.

ALVY

(Rubbing his hands
together nervously)

What do you mean, next?

ALLISON

(Laughing)

Uh ... I mean you're on right after
this act.

ALVY

(Gesturing)

No, it can't be, because he's a comic.

ALLISON

Yes.

ALVY

So what are you telling me, you're putting on two comics in a row?

ALLISON

Why not?

ALVY

No, I'm sorry, I'm not goin'- I can't... I don't wanna go on after that comedian.

ALLISON

It's okay.

ALVY

No, because they're-they're laughing, so

(He starts laughing
nervously)

I-I-I'd rather not. If you don't mind, I prefer-

ALLISON

(Overlapping)

Will you relax, please? They're gonna love you, I know.

ALVY

(Overlapping)

I prefer not to, because... look, they're laughing at him. See, so what are yuh telling me-

They move closer to the stage, looking out from the wings.

ALLISON

(Overlapping)

Yes.

ALVY

(Overlapping)

that I've got to... ah... ah... They're gonna laugh at him for a couple minutes, then I gotta go out there, I gotta ... get laughs, too. How much can they laugh?

(Off screen)
They-they they're laughed out.

ALLISON
(Off screen)
Do you feel all right?

As Allison and Alvy look out at the stage, the camera cuts to their point of view: a comedian standing at a podium in front of huge waving pictures of Adlai Stevenson. The audience, laughing and clapping, sits at round tables in clusters around the room.

The camera moves back to Allison and Alvy watching the stage.

Alvy is swinging his hands nervously.

COMEDIAN
(Off screen, onstage)
You know...

Alvy starts looking Allison up and down; people in the background mill about.

ALVY
(Above the chatter around him)
Look, what's your- what's your name?

COMEDIAN
(Off screen)
...General Eisenhower is not...

ALLISON
(Looking out at the stage)
Allison.

ALVY
Yeah? Allison what?

ALLISON
(Still looking off screen)
Portchnik.

COMEDIAN
...a group from the ...

ALVY
(Coughing)

Thank you. I-I don't know why they
would have me at this kind of rally
'cause...

(He clears his throat)

Excuse me, I'm not essentially a
political comedian at all.

The audience starts to laugh.

ALVY

I... interestingly had, uh,
dated... a woman in the Eisenhower
Administration... briefly... and,
uh, it was ironic to me 'cause,
uh... tsch... 'cause I was trying
to, u-u-uh, do to her what
Eisenhower has been doing to the
country for the last eight years.

The audience is with him, laughing, as Allison continues to
watch offstage.

12 INT. APARTMENT BEDROOM

12

Allison and, Alvy are on the bed, kissing. There are books
all over the room; a fireplace, unlit, along one of the
walls.

Alvy suddenly breaks away and sits on the edge of the bed.

Allison looks at him.

ALVY

H'm, I'm sorry, I can't go through
with this, because it-I can't get
it off my mind, Allison... it's
obsessing me!

ALLISON

Well, I'm getting tired of it. I
need your attention.

Alvy gets up from the bed and starts walking restlessly
around the room, gesturing with his hands.

ALVY

It-but it-it... doesn't make any sense. He drove past the book depository and the police said conclusively that it was an exit wound. So-how is it possible for Oswald to have fired from two angles at once? It doesn't make sense.

ALLISON

Alvy.

Alvy, stopping for a moment at the fireplace mantel, sighs.

He then snaps his fingers and starts walking again.

ALVY

I'll tell you this! He was not marksman enough to hit a moving target at that range. But...
(Clears his throat)
if there was a second assassin...
it-That's it!

Alvy stops at the music stand with open sheet music on it as Allison gets up from the bed and retrieves a pack of cigarettes from a bookshelf.

ALLISON

We've been through this.

ALVY

If they-they recovered the shells from that rifle.

ALLISON

(Moving back to the bed and lighting a cigarette)
Okay. All right, so whatta yuh saying, now? That e-e-everybody o-o-on the Warren Commission is in on this conspiracy, right?

ALVY

Well, why not?

ALLISON

Yeah, Earl Warren?

ALVY

(Moving toward the bed)
Hey... honey, I don't know Earl Warren.

ALLISON
Lyndon Johnson?

ALVY
(Propping one knee on the
bed and gesturing)
L-L-Lyndon Johns Lyndon Johnson is
a politician. You know the ethics
those guys have? It's like-uh, a
notch underneath child molester.

ALLISON
Then everybody's in in the
conspiracy?

ALVY
(Nodding his head)
Tsch.

ALLISON
The FBI, and the CIA, and J. Edgar
Hoover and oil companies and the
Pentagon and the men's-room
attendant at the White House?

Alvy touches Allison's shoulder, then gets up from the bed
and starts walking again.

ALVY
I-I-I-I would leave out the men's-
room attendant.

ALLISON
You're using this conspiracy theory
as an excuse to avoid sex with me.

ALVY
Oh, my God!
(Then, to the camera)
She's right! Why did I turn off
Allison Portchnik? She was-she was
beautiful. She was willing. She was
real... intelligent.
(Sighing)
Is it the old Groucho Marx joke?
That-that I-I just don't wanna
belong to any club that would have
someone like me for a member?

Alvy's and Annie's voices are heard over the wind-browned exterior of a beach house in the Hamptons. As they continue to talk, the camera moves inside the house. Alvy is picking up chairs, trying to get at the group of lobsters crawling on the floor. Dishes are stacked up in a drying rack, and bags of groceries sit on the counter. There's a table and chairs near the refrigerator.

ANNIE

Alvy, now don't panic. Please.

ALVY

Look, I told you it was a...
mistake to ever bring a live thing
in the house.

ANNIE

Stop it! Don't... don't do that!
There.

The lobsters continue to crawl on the floor. Annie, holding out a wooden paddle, tries to shove them onto it.

ALVY

Well, maybe we should just call the
police. Dial nine-one-one, it's the
lobster squad.

ANNIE

Come on, Alvy, they're only baby
ones, for God's sake.

ALVY

If they're only babies, then you
pick 'em up.

ANNIE

Oh, all right. All right! It's all
right. Here.

She drops the paddle and picks up one of the lobsters by the tail. Laughing, she shoves it at Alvy who jerks backward, squeamishly.

ALVY

Don't give it to me. Don't!

ANNIE

(Hysterically)
Oooh! Here! Here!

ALVY

(Pointing)

Look! Look, one crawled behind the refrigerator. It'll turn up in our bed at night.

(They move over to the refrigerator; Alvy moves as close to the wall as possible as Annie, covering her mouth and laughing hysterically, teasingly dangles a lobster in front of him)

Will you get outta here with that thing? Jesus!

ANNIE

(Laughing, to the lobster)

Get him!

ALVY

(Laughing)

Talk to him. You speak shellfish!

(He moves over to the stove and takes the lid of a large steamer filled with boiling water)

Hey, look... put it in the pot.

ANNIE

(Laughing)

I can't! I can't put him in the pot. I can't put a live thing in hot water.

ALVY

(Overlapping)

Gimme! Gimme! Let me do it! What-what's he think we're gonna do, take him to the movies?

Annie hands the lobster to Alvy as he takes it very carefully and drops it gingerly into the pot and puts the cover back on.

ANNIE

(Overlapping Alvy and making sounds)

Oh, God! Here yuh go! Oh, good, now he'll think-

(She screams)

Aaaah! Okay.

ALVY

(Overlapping Annie)
 Okay, it's in. It's definitely in
 the pot!

ANNIE
 All right. All right. All right.

She moves hurriedly across the kitchen and picks up another lobster. Smiling, she places it on the counter as Alvy stands beside the refrigerator trying to push it from the wall.

ALVY
 Annie, there's a big lobster behind
 the refrigerator. I can't get it
 out. This thing's heavy. Maybe if I
 put a little dish of butter sauce
 here with a nutcracker, it will run
 out the other side, you know what I
 mean?

ANNIE
 (Overlapping)
 Yeah. I'm gonna get my... I'm gonna
 get my camera.

ALVY
 You know, I-I think... if I could
 pry this door off... We shoulda
 gotten steaks 'cause they don't
 have legs. They don't run around.

Annie rushes out of the room to get her camera as Alvy picks up the paddle. Trying to get at the lobsters, he ends up knocking over dishes and hitting the chandelier. Holding the paddle, he finally leans back against the sink.

Annie, standing in the doorway, starts taking pictures of him.

ANNIE
 Great! Great!
 (Screaming)
 Goddammit!
 (Screaming)
 Ooooh! These are... p-p-p-pick this
 lobster up. Hold it, please!

ALVY
 All right! All right! All right!
 All right! Whatta yuh mean? Are yuh
 gonna take pictures now?

ANNIE

It'll make great- Alvy, be- Alvy,
it'll be wonderful... Ooooh,
lovely!

ALVY

(Picking up the lobster
Annie placed on the
counter earlier)
All right, here! Oh, God, it's
disgusting!

Alvy drops the lobster back down on the counter, sticking
out his tongue and making a face.

ANNIE

Don't be a jerk. One more, Alvy,
please, one more picture.
(Reluctantly Alvy picks
up the lobster again as
Annie takes another
picture)
Oh, oh, good, good!

14 EXT. OCEAN FRONT - DUSK

14

The camera pans Annie and Alvy as they walk along the
shore.

ALVY

So, so-well, here's what I wanna
know. W-what...
(He clears his throat)
Am I your first big romance?

ANNIE

Oh... no, no, no, no, uh, uh. No.

ALVY

Well, then, w-who was?

ANNIE

Oh, well, let's see, there was
Dennis, from Chippewa Falls High
School.

CUT TO:

FLASHBACK OF DENNIS LEANING AGAINST A CAR - NIGHT

Behind him is a movie theater with "MARILYN MONROE, 'MISFITS'" on the marquee. He looks at his watch as the younger Annie, in a beehive hairdo, moves into the frame. They kiss quickly and look at each other, smiling.

ALVY'S VOICE

(Off screen)

Dennis-right, uh, uh... local kid probably, would meetcha in front of the movie house on Saturday night.

ANNIE'S VOICE

Oh, God, you should've seen what I looked like then.

ALVY'S VOICE

(Off screen, laughing)

Oh, I can imagine. P-p-probably the wife of an astronaut.

ANNIE'S VOICE

Then there was Jerry, the actor.

CUT TO:

FLASHBACK OF BRICK-WALLED APARTMENT - NIGHT

The younger, Annie and Jerry lean against the wall. Jerry is running his hand down Annie's bare arm. Annie and Alvy walk into the room, observing the younger Annie, in jeans and T-shirt, with Jerry.

ALVY'S VOICE

(Laughing)

Look at you, you-you're such a clown.

ANNIE'S VOICE

I look pretty.

ALVY'S VOICE

Well, yeah, you always look pretty, but that guy with you...

JERRY

Acting is like an exploration of the soul. I-it's very religious. Uh, like, uh, a kind of liberating consciousness. It's like a visual poem.

ALVY

(Laughing)

Is he kidding with that crap?

YOUNGER ANNIE

(Laughing)

Oh, right. Right, yeah, I think I know exactly what you mean, when you say "religious."

ALVY

(Incredulous, to Annie)

You do?

ANNIE

(Still watching)

Oh, come on-I mean, I was still younger.

ALVY

Hey, that was last year.

JERRY

It's like when I think of dying. You know how I would like to die?

YOUNGER ANNIE

No, how?

JERRY

I'd like to get torn apart by wild animals.

ALVY'S VOICE

Heavy! Eaten by some squirrels.

ANNIE'S VOICE

Hey, listen-I mean, he was a terrific actor, and look at him, he's neat-looking and he was emotional... Y-hey, I don't think you like emotion too much.

Jerry stops rubbing the younger Annie's arm and slides down to the floor as she raises her foot toward his chest.

JERRY

Touch my heart... with your foot.

ALVY'S VOICE

I-I may throw up!

CUT BACK TO:

15 EXT. BEACH - DUSK

15

It's now sunset, the water reflecting the last light. The camera moves over the scene. The off screen voices of Alvy and Annie are heard as they walk, the camera always one step ahead of them.

ANNIE

He was creepy.

ALVY

Yeah, I-I think you're pretty lucky
I came along.

ANNIE

(Laughing)

Oh, really? Well, la-de-da!

ALVY

La-de-da. If I-if anyone had ever
told me that I would be taking out
a girl who used expressions like
"la-de-da"...

ANNIE

Oh, that's right. That you really
like those New York girls.

ALVY

Well, no... not just, not only.

ANNIE

Oh, I'd say so. You married-

CUT TO:

16 INT. NEW YORK CITY APARTMENT - NIGHT

16

A cocktail party is in progress, the rooms crowded with guests as Alvy and Robin make their way through the people. A waiter, carrying a tray, walks past them. Alvy reaches out to pick up a glass; Robin reaches over and picks it of the tray first.

There is much low-key chatter in the background.

ANNIE

(Off screen)

two of them.

ROBIN

There's Henry Drucker. He has a chair in history at Princeton. Oh, the short man is Hershel Kaminsky. He has a chair in philosophy at Cornell.

ALVY
Yeah, two more chairs and they got a dining-room set.

ROBIN
Why are you so hostile?

ALVY
(Sighing)
'Cause I wanna watch the Knicks on television.

ROBIN
(Squinting)
Is that Paul Goodman? No. And be nice to the host because he's publishing my book. Hi, Doug! Douglas Wyatt. "A Foul-Rag-and-Bone Shop-of-the-Heart."

They move through the rooms, Robin holding a drink in one hand, her arm draped in Alvy's; the crowd mills around them.

ALVY
(Taking Robin's hand)
I'm so tired of spending evenings making fake insights with people who work for Dysentery.

ROBIN
Commentary.

ALVY
Oh, really, I heard that Commentary and Dissent had merged and formed Dysentery.

ROBIN
No jokes-these are friends, okay?

17 INT. BEDROOM

17

Alvy sits on the foot of the bed watching the Knicks game on television.

TV ANNOUNCER
 (Off screen)
 Cleveland Cavaliers losing to the
 New York Knicks.

Robin enters the room, slamming the door.

ROBIN
 Here you are. There's people out
 there.

ALVY
 Hey, you wouldn't believe this. Two
 minutes ago, the Knicks are ahead
 fourteen points, and now...
 (Clears his throat)
 they're ahead two points.

ROBIN
 Alvy, what is so fascinating about
 a group of pituitary cases trying
 to stuff the ball through a hoop?

ALVY
 (Looking at Robin)
 What's fascinating is that it's
 physical. You know, it's one thing
 about intellectuals, they prove
 that you can be absolutely
 brilliant and have no idea what's
 going on. But on the other hand...
 (Clears his throat)
 the body doesn't lie, as-as we now
 know.

Alvy reaches over, pulls Robin down onto the bed. He kisses
 her and moves farther up on the bed.

ROBIN
 Stop acting out.

She sits on the edge of the bed, looking down at the
 sprawled-out Alvy.

ALVY
 No, it'll be great! It'll be great,
 be-because all those Ph.D.'s are in
 there, you know, like... discussing
 models of alienation and we'll be
 in here quietly humping.

He pulls Robin toward him, caressing her as she pulls
 herself away.

ROBIN

Alvy, don't! You're using sex to express hostility.

ALVY

"Why-why do you always r-reduce my animal urges to psychoanalytic categories?

(Clears his throat)
he said as he removed her brassiere..."

ROBIN

(Pulling away again)
There are people out there from The New Yorker magazine. My God! What would they think?

She gets up and fixes the zipper on her dress. She turns and moves toward the door.

18 INT. APARTMENT - NIGHT

18

Robin and Alvy are in bed. The room is in darkness. Outside, a siren starts blaring.

ROBIN

Oh, I'm sorry!

ALVY

Don't get upset!

ROBIN

Dammit! I was so close.

She flips on the overhead lamp and turns on her side. Alvy turns to her.

ALVY

(Gesturing)
Jesus, last night it was some guy honking his car horn. I mean, the city can't close down. You know, what-whatta yuh gonna do, h-have 'em shut down the airport, too? No more flights so we can have sex?

ROBIN

(Reaching over for her eyeglasses on the night table)

I'm too tense. I need a Valium. My analyst says I should live in the country and not in New York.

ALVY

Well, I can't li- We can't have this discussion all the time. The country makes me nervous. There's... You got crickets and it-it's quiet... there's no place to walk after dinner, and... uh, there's the screens with the dead moths behind them, and... uh, yuh got the-the Manson family possibly, yuh got Dick and Terry-

ROBIN

(Interrupting)

Okay, okay, my analyst just thinks I'm too tense. Where's the goddamn Valium?

She fumbles about the floor for the Valium, then back on the bed.

ALVY

Hey, come on, it's quiet now. We can-we can start again.

ROBIN

I can't.

ALVY

What-

ROBIN

My head is throbbing.

ALVY

Oh, you got a headache!

ROBIN

I have a headache.

ALVY

Bad?

ROBIN

Oswald and ghosts.

ALVY

Jesus!

He begins to get out of bed.

ROBIN
Where are you going?

ALVY
Well, I'm-I'm gonna take another in
a series of cold showers.

19 EXT. MEN'S LOCKER ROOM OF THE TENNIS CLUB

19

Rob and Alvy, carrying tennis rackets, come through the door of the locker room to the lobby. They are dressed in tennis whites. They walk toward the indoor court.

ROB
Max, my serve is gonna send yuh to
the showers-

ALVY
Right, right, so g-get back to what
we were discussing, the failure of
the country to get behind New York
City is-is anti-Semitism.

ROB
Max, the city is terribly worried.

ALVY
But the- I'm not discussing
politics or economics. This is
foreskin.

ROB
No, no, no, Max, that's a very
convenient out. Every time some
group disagrees with you it's
because of anti-Semitism.

ALVY
Don't you see? The rest of the
country looks upon New York like
we're-we're left-wing Communist,
Jewish, homosexual, pornographers.
I think of us that way, sometimes,
and I-I live here.

ROB
Max, if we lived in California, we
could play outdoors every day, in
the sun.

ALVY
 Sun is bad for yuh. Everything our
 parents said was good is bad. Sun,
 milk, red meat, college...

20 INT. TENNIS COURT

20

Annie and Janet, in tennis whites, stand on the court holding tennis rackets and balls. They are chattering and giggling.

ANNIE
 (Laughing)
 I know, but ooh- here he comes.
 Okay.

Rob and Alvy enter the court and walk over to the two women.

Rob kisses Janet and makes introduction.

ROB
 You know Alvy?

JANET
 Oh, hi, Alvy.

ANNIE
 (To Rob)
 How are yuh?

ROB
 (To Alvy)
 You know Annie?

JANET
 I'm sorry. This is Annie Hall.

ALVY
 Hi.

ANNIE
 Hi.

Annie and Alvy shake hands.

JANET
 (Laughing)
 Alvy.

ROB
 (Eager to begin)

Who's playing who here? Alvy Well,
uh... you and me against them?

ANNIE
(Overlapping Alvy)
Well... so... I can't play too
good, you know.

JANET
(Laughing)
I've had four lessons!

The group, laughing and chatting, divide up-Rob and Annie moving to the other side of the net, Alvy and Janet standing where they are. They start to play mixed doubles, each taking turns and playing well. At one point in the game, Annie starts to talk to Rob, then turns and sees a ball heading toward her.

ALVY
(Hitting the ball back)
Holy gods!

21 INT. LOBBY

21

Alvy, dressed, puts things into a gym bag. One knee is on the bench and his back is turned from the entrance. Annie walks toward the entrance door dressed in street clothes and carrying her tennis bag over her shoulder. Seeing Alvy, she stops and turns.

ANNIE
Hi. Hi, hi.

ALVY
(Looking over his
shoulder)
Hi. Oh, hi. Hi.

ANNIE
(Hands clasped in front
of her, smiling)
Well, bye. She laughs and backs up
slowly toward the door.

ALVY
(Clearing his throat)
You-you play... very well.

ANNIE
Oh, yeah? So do you. Oh, God,
whatta-

(Making sounds and
laughing)
whatta dumb thing to say, right? I
mean, you say it, "You play well,"
and right away... I have to say
well. Oh, oh... God, Annie.
(She gestures with her
hand)
Well... oh, well... la-de-da, la-
de-da, la-la.

She turns around and moves toward the door.

ALVY
(Still looking over his
shoulder)
Uh... you-you wanna lift?

ANNIE
(Turning and aiming her
thumb over her shoulder)
Oh, why-uh... y-y-you gotta car?

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

ANNIE
(Laughing)
Oh, no, I have a car.

ALVY
You have a car?
(Annie smiles, hands
folded in front of her)
So...
(Clears his throat)
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...
(Laughing)
I don't... Geez, I don't know,
I've... I wa- This... yeah, I got
this VW out there...
(Laughing and gesturing
toward the door)
What a jerk, yeah. Would you like a
lift?

ALVY

(Zippering up his bag)
 Sure. W-w-w-which way yuh goin'?

ANNIE
 Me? Oh, downtown!

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

ANNIE
 (Laughing)
 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 hits
 Annie between the legs.

ALVY
 (Laughing)
 So sorry.

ANNIE
 (Laughing)
 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
 (Making sounds)
 Yeah.

They walk out the door.

22 EXT. NEW YORK STREET - DAY

22

Alvy and Annie in the VW as Annie speeds down a city street
 near the East River.

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

ANNIE

(Laughing)
Oh, I'm in her acting class.

ALVY
Oh - you're an actress.

ANNIE
Well, I do commercials, sort of...

She zooms down the wrong lane, cars swerving out of her way.

A horn blows.

ALVY
I, uh... well, you're not from New York, right?

ANNIE
No, Chippewa Falls.

ALVY
Right!
(A pause)
Where?

ANNIE
Wisconsin.

ALVY
(Finally reacting)
Uh, you're driving a-

ANNIE
Uh, don't worry, I'm a very-
(A car moves closer to the VW, almost on top of it in the wrong direction. Annie swerves away at the very last minute)
a very good driver.
(Alvy rubs his head nervously, staring out the window as Annie speeds along)
So, listen-hey, you want some gum, anyway?

Annie looks down beside her, searching for the gum.

ALVY
No, no thanks. Hey, don't-

ANNIE
Well, where is it? I-

ALVY
No, no, no, no, you just... just
watch the road. I'll get it-

ANNIE
Okay.

They both fumble around in her pocketbook. Alvy looks up to see the entire front of a truck in Annie's windshield. She swerves just in time.

ALVY
For yuh.

ANNIE
Okay, that's good.

Alvy continues to look for the gum while Annie zooms down the city streets.

ANNIE
All right.

ALVY
I'll getcha a piece.

ANNIE
Yeah... so, listen-you drive?

ALVY
Do I drive? Uh, no, I gotta-I gotta
problem with driving.

ANNIE
Oh, you do?

ALVY
Yeah. I got, uh, I got a license
but I have too much hostility.

ANNIE
Oh, right.

ALVY
Nice car.

ANNIE
(A bit rapidly)
Huh?

ALVY
 You keep it nice.
 (He pulls a half-eaten
 sandwich out of her bag)
 Can I ask you, is this-is this a
 sandwich?

ANNIE
 Huh? Oh, yeah.

23 EXT. STREET - DAY

23

Cars are parked on both sides of the street as the VW
 rounds the corner.

ANNIE
 I live over here. Oh, my God! Look!
 There's a parking space!

With brakes squealing, Annie turns the VW sharply into the
 parking spot. Annie and Alvy get out, Alvy looking over his
 shoulder as he leaves the car.

ALVY
 That's okay, you... we-we can walk
 to the curb from here.

ANNIE
 Don't be funny.

ALVY
 You want your tennis stuff?

ANNIE
 Huh? Oh... yeah.

ALVY
 You want your gear? Here you go.

Alvy reaches into the back of the car and takes out tennis
 equipment. He hands her her things. People pass by on the
 street.

ANNIE
 (Laughing)
 Yeah, thanks. Thanks a lot. Well...

ALVY
 (Sighing)
 Well, thanks, thank you. You-you're
 a wonderful tennis player.

ANNIE
(Laughing)

Oh.

Alvy shakes hands with Annie.

ALVY
You're the worst driver I've ever
seen in my life... that's including
any place... the worst... Europe,
United... any place... Asia.

ANNIE
(Laughing)
Yeah.

ALVY
And I love what you're wearin'.

Alvy touches the tie Annie is wearing around her neck.

ANNIE
Oh, you do? Yeah? Oh, well, it's
uh... this is, uh... this tie is a
present, from Grammy Hall.

Annie flips the bottom of the tie.

ALVY
Who? Grammy? Grammy Hall?

ANNIE
(Laughing and nodding her
head)
Yeah, my grammy.

ALVY
You're jo- Whatta yuh kid- What did
you do, grow up in a Norman
Rockwell painting?

ANNIE
(Laughing)
Yeah, I know.

ALVY
Your grammy!

ANNIE
I know, it's pretty silly, isn't
it?

ALVY

Jesus, my-my grammy... n-never gave gifts, you know. She-she was too busy getting raped by Cossacks.

ANNIE
(Laughing)
Well...

ALVY
Well... thank you again.

ANNIE
Oh, yeah, yeah.

ALVY
I'll see yuh.

ANNIE
(Overlapping, gesturing)
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
(Overlapping)
No, I got time.

ANNIE
Okay.

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

They move toward Annie's apartment building.

ANNIE
Oh, you see an analyst?

ALVY
Y-y-yeah, just for fifteen years.

ANNIE
Fifteen years?

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

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

24 INT. ANNIE'S APARTMENT

24

Alvy, standing, looks around the apartment. There are lots of books, framed photographs on the white wall. A terrace can be seen from the window. He picks up a copy of *Ariety*, by Sylvia Plath, as Annie comes out of the kitchen carrying two glasses. She hands them to Alvy.

ALVY
Sylvia Plath.

ANNIE
M'hm...

ALVY
Interesting poetess whose tragic
suicide was misinterpreted as
romantic, by the college-girl
mentality.

ANNIE
Oh, yeah.

ALVY
Oh, sorry.

ANNIE
Right. Well, I don't know, I mean,
uh, some of her poems seem - neat,
you know.

ALVY
Neat?

ANNIE
Neat, yeah.

ALVY

Uh, I hate to tell yuh, this is nineteen seventy-five, you know that "neat" went out, I would say, at the turn of the century.

(Annie laughs)

Who-who are-who are those photos on the wall?

ANNIE

(Moving over to the photographs)

Oh... oh, well, you see now now, uh, that's my dad, that's Father- and that's my... brother, Duane.

ALVY

Duane?

ANNIE

(Pointing)

Yeah, right, Duane-and over there is Grammy Hall, and that's Sadie.

ALVY

Well, who's Sadie?

ANNIE

Sadie? Oh, well, Sadie...

(Laughing)

Sadie met Grammy through, uh, through Grammy's brother George. Uh, George was real sweet, you know, he had that thing. What is that thing where you, uh, where you, uh, fall asleep in the middle of a sentence, you know-what is it? Uh...

ALVY

Uh, narcolepsy.

ANNIE

Narcolepsy, right, right. Right. So, anyway, so...

(Laughing)

George, uh, went to the union, see, to get his free turkey, be-because, uh, the union always gave George this big turkey at Christmas time because he was...

(Annie points her fingers
to each side of her head,
indicating George was a
little crazy)
shell-shocked, you know what I
mean, in the First World War.
(Laughing hysterically,
she opens a cabinet door
and takes out a bottle of
wine)
Anyway, so, so...
(Laughing through the
speech)
George is standing in line, oh,
just a sec... uh, getting his free
turkey, but the thing is, he falls
asleep and he never wakes up. So,
so...
(Laughing)
so, he's dead ...
(Laughing)
he's dead. Yeah. Oh, dear. Well,
terrible, huh, wouldn't you say? I
mean, that's pretty unfortunate.

Annie unscrews the bottle of wine, silent now after her
speech.

ALVY
Yeah, it's a great story, though, I
mean, I... I... it really made my
day. Hey, I think I should get
outta here, you know, 'cause I
think I'm imposing, you know...

ANNIE
(Laughing)
Oh, really? Oh, well... uh, uh,
maybe, uh, maybe, we, uh...

ALVY
...and... uh, yeah, uh... uh, you
know, I-I-I...

They move outside to the terrace, Alvy still holding the
glasses, Annie the wine. They stand in front of the
railing, Annie pouring the wine into the held-out glasses.

ANNIE
Well, I mean, you don't have to,
you know.

ALVY

No, I know, but... but, you know,
I'm all perspired and everything.

ANNIE
Well, didn't you take, uh... uh, a
shower at the club?

ALVY
Me? No, no, no, 'cause I never
shower in a public place.

ANNIE
(Laughing)
Why not?

ALVY
'Cause I don't like to get naked in
front of another man, you know-
it's, uh...

ANNIE
(Laughing)
Oh, I see, I see.

ALVY
You know, I don't like to show my
body to a man of my gender-

ANNIE
Yeah. Oh, yeah. Yeah, I see. I
guess-

ALVY
'cause, uh, you never know what's
gonna happen.

ANNIE
(Sipping her wine and
laughing)
Fifteen years, huh?

ALVY
Fifteen years, yeah.

ANNIE
Yeah. Oh, God bless!

They put their glasses together in a toast.

ALVY
God bless.

ANNIE

(Laughing)
 Well, uh...
 (Pausing)
 You're what Grammy Hall would call
 a real Jew.

ALVY
 (Clearing his throat)
 Oh, thank you.

ANNIE
 (Smiling)
 Yeah, well... you- She hates Jews.
 She thinks that they just make
 money, but let me tell yuh, I mean,
 she's the one yeah, is she ever.
 I'm tellin' yuh.

ALVY
 (pointing toward the
 apartment after a short
 pause)
 So, did you do shoot the
 photographs in there or what?

ANNIE
 (Nodding, her hand on her
 hip)
 Yeah, yeah, I sorta dabble around,
 you know.

Annie's thoughts pop on the screen as she talks: I dabble?

Listen to me-what a jerk!

ALVY
 They're... they're... they're
 wonderful, you know. They have...
 they have, uh... a... a quality.

As do Alvy's: You are a great-looking girl

ANNIE
 Well, I-I-I would-I would like to
 take a serious photography course
 soon.

Again, Annie's thoughts pop on: He probably thinks I'm a
 yo-yo

ALVY

Photography's interesting, 'cause,
you know, it's-it's a new art form,
and a, uh, a set of aesthetic
criteria have not emerged yet.

And Alvy's: I wonder what she looks like naked?

ANNIE

Aesthetic criteria? You mean,
whether it's, uh, good photo or
not?

I'm not smart enough for him. Hang in there

ALVY

The-the medium enters in as a
condition of the art form itself.
That's-

I don't know what I'm saying-she senses I'm shallow

ANNIE

Well, well, I... to me-I... I mean,
it's-it's-it's all instinctive, you
know. I mean, I just try to uh,
feel it, you know? I try to get a
sense of it and not think about it
so much.

God, I hope he doesn't turn out to be a shmuck like the
others

ALVY

Still, still we- You need a set of
aesthetic guide lines to put it in
social perspective, I think.

Christ, I sound like FM radio. Relax.

They're quiet for a moment, holding wine glasses and
sipping.

The sounds of distant traffic from the street can be heard
on the terrace. Annie, laughing, speaks first.

ANNIE

Well, I don't know. I mean, I
guess-I guess you must be sorta
late, huh?

ALVY

You know, I gotta get there and begin whining soon... otherwise I- Hey... well, are you busy Friday night?

ANNIE

Me? Oh, uh.

(Laughing)

No.

ALVY

(Putting his band on his forehead)

Oh, I'm sorry, wait a minute, I have something. Well, what about Saturday night?

ANNIE

(Nodding)

Oh... nothing. Not-no, no!

ALVY

Oh, you... you're very popular, I can see.

ANNIE

(Laughing)

I know.

ALVY

Gee, boy, what do you have? You have plague?

ANNIE

Well, I mean, I meet a lot of... jerks, you know-

ALVY

Yeah, I meet a lotta jerks, too.

ANNIE

(Overlapping)

what I mean?

ALVY

think that's, uh-

ANNIE

(Interrupting)

But I'm thinking about getting some cats, you know, and then they...

Oh, wait a second-oh, no, no, I mean

(Laughing)
 oh, shoot! No, Saturday night I'm
 gonna-
 (Laughing)
 gonna sing. Yeah.

ALVY
 You're gonna sing? Do you sing?
 Well, no, it isn't
 (Overlapping)
 No kidding?
 (Overlapping)
 this is my first time. Oh, really?
 Where? I'd like to come.
 (Laughing)
 Oh, no, no, no, no, no! No, I'm
 interested!

ANNIE
 (Laughing)
 Oh, no-I mean, I'm just a-
 auditioning sort of at club. I
 don't-

ALVY
 (Overlapping)
 No, so help me.

ANNIE
 (Overlapping)
 it's my first time.

ALVY
 That's okay, 'cause I know exactly
 what that's like. Listen-

ANNIE
 (Interrupting)
 Yeah.

ALVY
 (Overlapping)
 you're gonna like night clubs,
 they're really a lotta fun.

Annie stands on center stage with a microphone, a pianist behind her. A bright light is focused on her; the rest of the club is in darkness. There are the typical sounds and movements of a nightclub audience: low conversation, curling smoke, breaking glass, microphone hum, moving chairs, waiters clattering trays, a ringing phone as Annie sings "It Had to Be You."

26 EXT. CITY STREET - NIGHT

26

Alvy and Annie walk quickly down the sidewalk.

ANNIE

I was awful. I'm so ashamed! I can't sing.

ALVY

Oh, listen, so the audience was a tad restless.

ANNIE

Whatta you mean, a tad restless? Oh, my God, I mean, they hated me.

ALVY

No, they didn't. You have a wonderful voice.

ANNIE

No, I'm gonna quit!

ALVY

No, I'm not gonna letcha. You have a great voice.

ANNIE

Really, do you think so, really?

ALVY

Yeah!

ANNIE

Yeah?

ALVY

It's terrific.

ANNIE

(Overlapping)

Yeah, you know something? I never even took a lesson, either.

They stop in the middle of the sidewalk. Alvy turns Annie around to face him.

ALVY
Hey, listen, listen.

ANNIE
What?

ALVY
Gimme a kiss.

ANNIE
Really?

ALVY
Yeah, why not, because we're just gonna go home later, right?

ANNIE
Yeah.

ALVY
And-and uh, there's gonna be all that tension. You know, we never kissed before and I'll never know when to make the right move or anything. So we'll kiss now we'll get it over with and then we'll go eat. Okay?

ANNIE
Oh, all right.

ALVY
And we'll digest our food better.

ANNIE
Okay.

ALVY
Okay?

ANNIE
Yeah.

They kiss.

ALVY
So now we can digest our food.

They turn and start walking again.

ANNIE
We can digest our-

ALVY
Okay. Yeah.

27 INT. DELI - NIGHT

27

Annie and Alvy sit down in a booth. The deli is fairly well lit and crowded. Conversation, plates clattering, can be heard over the dialogue. The waiter comes over to them to take their order.

ALVY
(To the waiter)
I'm gonna have a corned beef.

ANNIE
(To the waiter)
Yeah... oh, uh, and I'm gonna have a pastrami on white bread with, uh, mayonnaise and tomatoes and lettuce.

(Alvy involuntarily makes a face as the waiter leaves)
Tsch, so, uh, your second wife left you and, uh, were you depressed about that?

ALVY
Nothing that a few mega-vitamins couldn't cure.

ANNIE
Oh. And your first wife was Allison?

ALVY
My first... Yes, she was nice, but you know, uh, it was my fault. I was just... I was too crazy.

ANNIE
Oh.

28 INT. DARKENED BEDROOM - NIGHT

28

Alvy and Annie in bed together.

ANNIE

M'm, that was so nice. That was nice.

ALVY
As Balzac said...

ANNIE
H'm?

ALVY
"There goes another novel."
(They laugh)
Jesus, you were great.

ANNIE
Oh, yeah?

ALVY
Yeah.

ANNIE
Yeah?

ALVY
Yeah, I'm-I'm-I'm a wreck.

ANNIE
No.
(She turns and looks at
Alvy, then laughs)
You're a wreck.

ALVY
Really. I mean it. I-I'll never
play the piano again.

ANNIE
(Lighting a joint and
laughing)
You're really nuts. I don't know,
you really thought it was good?
Tell me.

ALVY
Good? I was-

ANNIE
(Overlapping)
No.

ALVY
No, that was the most fun I've ever
had without laughing.

ANNIE
(Laughing)
Here, you want some?

ALVY
No, no, I-I-i, uh, I don't use any
major hallucinogenics because I
took a puff like five years ago at
a party and

ANNIE
Yeah?

ALVY
I tried to take my pants off over
my head...
(Annie laughs)
...my ear.

ANNIE
Oh, I don't know, I don't really. I
don't do it very often, you know,
just sort of, er... relaxes me at
first.

ALVY
M'hm.
(He pushes himself up
from the bed and looks
down at Annie)
You're not gonna believe this, but-

ANNIE
What? What?

CUT TO:

29 INT. BOOKSTORE - DAY

29

Annie and Alvy browsing in crowded bookstore. Alvy,
carrying two books, "Death and Western Thought" and "The
Denial of Death", moves over to where Annie is looking.

ALVY
Hey?

ANNIE
H'm?

ALVY

I-I-I'm gonna buy you these books,
I think, because I-I think you
should read them. You know, instead
of that cat book.

ANNIE
(Looking at the books
Alvy is holding)
That's, uh...
(Laughing)
that's pretty serious stuff there.

ALVY
Yeah, 'cause I-I'm, you know, I'm,
I'm obsessed with-with, uh, with
death, I think. Big-

ANNIE
(Overlapping)
Yeah?

ALVY
big subject with me, yeah.

ANNIE
Yeah?

They move over to the cashier line.

ALVY
(Gesturing)
I've a very pessimistic view of
life. You should know this about me
if we're gonna go out, you know. I-
I-I feel that life is-is divided up
into the horrible and the
miserable.

ANNIE
M'hm.

ALVY
Those are the two categories...

ANNIE
M'hm.

ALVY
...you know, they're- The-the
horrible would be like, uh, I don't
know, terminal cases, you know?

ANNIE

M'hm.

ALVY
And blind people, crippled...

ANNIE
Yeah.

ALVY
I don't-don't know how they get
through life. It's amazing to me.

ANNIE
M'hm.

ALVY
You know, and the miserable is
everyone else. That's-that's all.
So-so when you go through life you
should be thankful that you're
miserable, because that's- You're
very lucky... to be...
(Overlapping Annie's
laughter)
...to be miserable.

ANNIE
U-huh.

30 EXT. PARK - DAY

30

It's a beautiful sunny day in Central Park. People are sitting on benches, others strolling, some walking dogs. One woman stands feeding cooing pigeons. Alvy's and Annie's voices are heard off screen as they observe the scene before them. An older man and woman walk into view.

ALVY
Look, look at that guy.

ANNIE
M'hm.

ALVY
There's-there's-there's-there's Mr.
When-in-the-Pink, Mr. Miami Beach,
there, you know?
(Over Annie's laughter)
He's the latest! just came back
from the gin-rummy farm last night.
He placed third.

ANNIE
 (Laughing)
 M'hm. Yeah. Yeah.

The camera shows them sitting side by side relaxed on a bench.

ALVY
 (Watching two men
 approach, one lighting a
 cigar)
 Look at these guys.

ANNIE
 Yeah.

ALVY
 Oh, that's hilarious. They're back
 from Fire Island. They're...
 they're sort of giving it a chance-
 you know what I mean?

ANNIE
 Oh! Italian, right?

ALVY
 Yeah, he's the Mafia. Linen Supply
 Business or Cement and Contract,
 you know what I mean?

ANNIE
 (Laughing)
 Oh, yeah.

ALVY
 No, I'm serious.
 (Over Annie's laughter)
 I just got my mustache wet.

ANNIE
 Oh, yeah?

ALVY
 (As another man walks by)
 And there's the winner of the
 Truman Capote look-alike contest.

31 EXT. STREET - NIGHT

31

Alvy and Annie walk almost in silhouette along the dock,
 the New York City skyline in the background. Alvy has his
 arm around Annie and they walk slowly.

No one else is around.

ANNIE
You see, like you and I...

ALVY
You are extremely sexy.

ANNIE
No, I'm not.

ALVY
Unbelievably sexy. Yes, you are.
Because... you know what you are?
You're-you're polymorphously
perverse.

ANNIE
Well, what does-what does that
mean? I don't know what that is.

ALVY
Uh... uh, you're-you're exceptional
in bed because you got -you get
pleasure in every part of your body
when I touch you.

ANNIE
Ooooh!

They stop walking. Holding Annie's arms, Alvy turns her to face him. The South Street Bridge, lit up for the night, is in the background.

ALVY
You know what I mean? Like the tip
o'your nose, and if I stroke your
teeth or your kneecaps... you get
excited.

ANNIE
Come on.
(Laughing)
Yeah. You know what? You know, I
like you, I really mean it. I
really do like you.

ALVY
You- Do you love me?

ANNIE
Do I love you?

ALVY
That's the key question.

ANNIE
Yeah.

ALVY
I know you've only known me a short while.

ANNIE
Well, I certainly... I think that's very- Yeah, yeah...
(Laughing)
yeah. Do you love me?

ALVY
I-uh, love is, uh, is too weak a word for what...

ANNIE
Yeah.

ALVY
I love you.
(Over Annie's laughter)
You know I lo-ove you, I-I love you.
(Over Annie's laughter)
I-I have to invent- Of course I love you.

ANNIE
Yeah.

ALVY
(Putting his arms around her neck)
Don't you think I do?

ANNIE
I dunno.

They kiss as a foghorn sounds in the distance.

32 INT. ALVY'S APARTMENT

32

Alvy, somewhat distraught, is following Annie around his apartment, which is filled with boxes and suitcases, clothes and framed pictures. They both carry cartons.

ALVY

Whatta you mean? You're not gonna give up your own apartment, are you?

ANNIE
(Putting down the carton)
Of course.

ALVY
Yeah, bu-bu-but why?

ANNIE
Well, I mean, I'm moving in with you, that's why.

ALVY
Yeah, but you-you got a nice apartment.

ANNIE
I have a tiny apartment.

ALVY
Yeah, I know it's small.

ANNIE
(Picking up the suitcases and walking into the bedroom)
That's right, and it's got bad plumbing and bugs.

ALVY
(Picking up some pictures and following Annie into the bedroom)
All right, granted, it has bad plumbing and bugs, but you-you say that like it's a negative thing. You know, bugs are-are-uh, entomology is a...

(Annie, reacting, tosses the suitcases and some loose clothing onto the bed. She sits down on the edge, looking away. Alvy walks in, pictures and carton in hand, still talking)
...rapidly growing field.

ANNIE
You don't want me to live with you?

ALVY

How- I don't want you to live with me? How- Whose idea was it?

ANNIE

Mine.

ALVY

Ye-ah. Was it... It was yours actually, but, uh, I approved it immediately.

ANNIE

I guess you think that I talked you into something, huh?
(putting pictures on the mantel)

ALVY

No-what, what...? I... we live together, we sleep together, we eat together. Jesus, you don't want it to be like we're married, do yuh?

He moves over to the carton of books on the window seat and reaches in. He starts tossing books off screen.

ANNIE

(Looking up at Alvy)
How is it any different?

ALVY

(Gesturing)
It's different 'cause you keep your own apartment.
(Holding a book, he starts walking around the room)
Because you know it's there, we don't have to go to it, we don't have to deal with it, but it's like a-a-a free-floating life raft... that we know that we're not married.

He tosses the book on the bed and walks back to the window seat.

ANNIE

(Still sitting on the bed)
That little apartment is four hundred dollars a month, Alvy.

ALVY
 (Looking at Annie)
 That place is four hundred dollars
 a month?

ANNIE
 Yes, it is.

ALVY
 (Whistling)
 It's-it's got bad plumbing and
 bugs. Jesus, I'll-My accountant
 will write it off as a tax
 deduction, I'll pay for it.

ANNIE
 (Shaking her head)
 You don't think I'm smart enough to
 be serious about.

ALVY
 Hey, don't be ridiculous.

Alvy moves over to the bed and sits down next to Annie.

ANNIE
 Then why are you always pushing me
 to take those college courses like
 I was dumb or something?

ALVY
 (Putting his hand to his
 forehead)
 'Cause adult education's a
 wonderful thing. You meet a lotta
 interesting professors. You know,
 it's stimulating.

33 EXT. COUNTRY HIGHWAY - DAY

33

Annie and Alvy, in Annie's VW, driving to their
 summerhouse.

The camera moves with them as they pass a house with a
 lighted window, blooming foliage. There is no dialogue, but
 it is a comfortable quiet. Classical music plays in the
 background.

CUT TO:

34 INT. COUNTRY HOUSE - NIGHT

34

Annie, sitting cross-legged on a wooden chest in the bedroom, is browsing through a school catalogue. Alvy lies in bed reading.

ANNIE

(Reading)

Does this sound like a good course?
Uh, "Modern American Poetry"? Uh,
or, uh-let's see now... maybe I
should, uh, take "Introduction to
the Novel."

ALVY

Just don't take any course where
they make you read Beowulf.

ANNIE

What?

(Laughing)

Hey, listen, what-what do you
think? Do you think we should, uh,
go to that-that party in
Southampton tonight?

Alvy leans over and kisses her shoulder.

ALVY

No, don't be silly. What-what do we
need other people for?

(He puts his arms around
her neck, kissing her,
Annie making muffled
sounds)

You know, we should-we should just
turn out the lights, you know, and
play hide and seek or something.

ANNIE

(Laughing)

Well, okay. Well, listen, I'm gonna
get a cigarette, okay?

ALVY

(Yelling out to her as
she leaves the room)

Yeah, grass, right? The illusion
that it will make a white woman
more like Billie Holiday.

ANNIE

(Off screen)

Well, have you ever made love high?

ALVY

Me, no. You... I-I-you know, if I have grass or alcohol or anything I get unbearably wonderful. I get too, too wonderful for words. You know, I don't-I don't know why you have to, uh, get high every time we make love.

ANNIE

(Moving back into the room and lighting a)

JOINT)

It relaxes me.

ALVY

Oh, you-you have to be artificially relaxed before we can go to bed?

ANNIE

(Closing the door)

Well, what's the difference, anyway?

ALVY

Well, I'll give you a shot of sodium pentothal. You can sleep through it.

ANNIE

Oh, come on, look who's talking. You've been seeing a psychiatrist for fifteen years.

(She gets into bed and takes a puff of marijuana)

You should smoke some o' this. You'd be off the couch in no time.

ALVY

Oh, come, you don't need that.

Alvy, sitting down on the bed, moves over to Annie and takes the weed from her.

ANNIE

What are you doing?

ALVY

(Kissing her)

No, no, no, what... You can once,
you can live without it once. Come
on.

ANNIE

Oh, no, Alvy, please. Alvy, please.
(Laughing and making
sounds)
M'mrnm.

ALVY

M'm, wait, I got a great idea.
(He gets up and goes over
to the closet, taking out
a light bulb. He goes
back to the bed and turns
out the lamp on the night
table)
Hang in there for a second. I got a
little-little artifact. A little
erotic artifact, that-that I
brought up from the city, which I
think, uh, is gonna be perfect.
(He turns the lamp back
on, having replaced the
bulb with the red one
from the closet)
I just... there... There's a little
Old New Orleans... essence. Now-now
we can go about our business here
and we can even develop photographs
if we want to. There, now there.
(He undresses and crawls
into bed, taking Annie in
his arms)
M'mmm. M'mmm. Hey, is something
wrong?

ANNIE

Uh-uh-why?

ALVY

I don't know. You- It's like
you're-you're removed.

ANNIE

No, I'm fine.

As Annie speaks, her inner self (ghostlike, moves up from
the bed and) sits down on a chair, watching.

ALVY

Really?

ANNIE

U-huh.

ALVY

I don't know, but you seem sort of distant.

ANNIE

Let's just do it, all right?

ALVY

(Kissing and caressing
Annie)

Is it my imagination or are you just going through the motions?

ANNIE'S SPIRIT

Alvy, do you remember where I put my drawing pad? Because while you two are doing that, I think I'm gonna do some drawing.

ALVY

(Reacting)

You see, that's what I call removed.

ANNIE

Oh, you have my body.

ALVY

Yeah, but that's not-that's no good. I want the whole thing.

ANNIE

(Sighing)

Well, I need grass and so do you.

ALVY

Well, it ruins it for me if you have grass

(Clearing his throat)

because, you know, I'm, like, a comedian-

ANNIE

(Overlapping)

M'hm.

ALVY

(Overlapping)

so if I get a laugh from a person
who's high, it doesn't count. You
know-'cause they're always
laughin'.

ANNIE

Were you always funny?

ALVY

Hey, what is this-an interview?
We're supposed to be making love.

CUT TO:

35 INT. OFFICE

35

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.

COMIC

(Buttoning his jacket)

Yeah, yeah. Hey, kid, he tells me
you're really good. Well, lemme
explain a little bit o' how I work.
You know, you can tell right off
the bat that I don't look like a
funny guy when I come-you know,
like some o' the guys that come
out. You know, right away

(Gesturing)

they're gonna tell yuh their
stories, you're gonna fall down,
but I gotta be really talented.
Material's gotta be sensational for
me 'cause I work, you know, with
very, very... Come on, I'm kinda
classy, you know what I mean? Uh...
uh... lemme explain. For instance,
I open with an opening song. A
musical start like

(Ad-lib singing)

and I walk out

(Ad-lib singing)

"Place looks wonderful from here
and you folks look wonderful from
here!

(Singing)

"And seein' you there With a smile
on your face Makes me shout This
must be the place." Then I stop
right in the middle and then I open
with some jokes. Now, that's where
I need you, right there. For
instance, like I say, "Hey, I just
got back from Canada, you know,
they speak a lotta French up there.
The only way to remember Jeanne
d'Arc means the light's out in the
bathroom!"

(He laughs. Seated Alvy
looks up smiling)

"Oh, I met a big lumberjack..."

ALVY'S VOICE

(To himself)

Jesus, this guy's pathetic.

COMIC

(Overlapping above
speech)

...big lumberjack...

ALVY'S VOICE

(To himself while the
comic continues his
routine)

Look at him mincing around, like he
thinks he's real cute. You wanna
throw up. If only I had the nerve
to do my own jokes. I don't know
how much longer I can keep this
smile frozen on my face. I'm in the
wrong business, I know it.

COMIC

(Overlapping above
speech)

"Cherie, come back. I love you.

(Shaking his lips and
mimicking)

But, uh, Cheri, what will I do with
this, uh?' He says, 'Aw, Marie,
sometime you make me so mad.'"'

(Laughing)

Oh, they scream at that. Now, write
me somethin' like that, will yuh?
Kinda French number, can yuh do it?
Huh, kid?

36 INT. THEATER - NIGHT

36

The darkened auditorium is filled with college students
applauding and cheering, excited, as Alvy stands on
spotlighted stage holding the microphone.

ALVY

(Gesturing)

W-where am I? I-I keep... I have to
reorient myself. This is the
University of Wisconsin, right? So
I'm always... I'm tense and... uh,
when I'm playin' a col- I've a very
bad history with colleges. You
know, I went to New York University
and, uh, tsch, I was thrown out of
NYU my freshman year... for
cheating on my metaphysics final.
You know, I looked within the soul
of the boy sitting next to me-

(The audience laughs;
they're with him)

and when I was thrown out, my
mother, who's an emotionally high-
strung woman, locked herself in the
bathroom and took an overdose of
mah-jongg tiles.

(More applause and
laughter)

And, uh, tsch, I was depressed. I
was... in analysis, I-I, uh, was
suicidal; as a matter of fact, uh,
I would have killed myself but I
was in analysis with a strict
Freudian and if you kill
yourself... they make you pay for
the sessions you miss.

37 INT. BACKSTAGE OF THEATER.

37

Students mill around Alvy banding him pens and paper for
autographs. Annie is next to him, talking over the
chattering fans.

ANNIE

Alvy, you were... Alvy, you were just great, I'm not kidding. It was-You were so neat.

ALVY
C-c-coll- College audiences are so wonderful.

ANNIE
Yeah. Yeah. And you know something? I think that I'm starting to get more of your references, too.

ALVY
Are yuh?

ANNIE
Yeah.

ALVY
Well, the twelve o'clock show is completely different than the nine.

YOUNG WOMAN
(Interrupting)
May I have your autograph?

ANNIE
(Over lapping above speech)
Oh.

ALVY
(To Annie, while autographing)
You're so sure about it.

ANNIE
Oh, I'm really, uh, looking forward to tomorrow. I mean, you know, I think that it'll be really nice to meet Mother and Father.

They start moving toward the exit, a girl snapping a picture of Alvy with a flash camera as they walk through the crowd.

ALVY
Yeah, I know, they'll hate me immediately.
(To one of his fans)
Thank you.

ANNIE

No, I don't think so. No, I don't think they're gonna hate you at all. On the contrary, I think-

ALVY

Yeah.

ANNIE

It's Easter. You know, we'll have a nice dinner, we'll sit down and eat. I think they're gonna really like you.

38 EXT. ANNIE'S PARENTS' HOME - DAY

38

The camera shows a neat two-story house surrounded by a well-manicured green lawn, then cuts to:

39 INT. DINING ROOM

39

Alvy and the Halls are eating Easter dinner. The sun is pouring through a big picture window, shining on a large, elegantly laid out table. Alvy sits, at one end, rubbing his nose and chewing, the Halls flanking him on either side: Mr. and Mrs. Hall, Grammy, and Annie's brother, Duane.

MOM HALL

(Holding her wine glass)

It's a nice ham this year, Mom.

Grammy Hall takes a sip of her wine and nods.

ANNIE

(Smiling at Duane)

Oh, yeah. Grammy always does such a good job.

DAD HALL

(Chewing)

A great sauce.

ALVY

It is.

(Smacking his lips)

It's dynamite ham.

Grammy Hall stares down the table at Alvy; a look of utter dislike. Alvy tries not to notice.

MOM HALL

(To Dad Hall, smoothing
her hair)

We went over to the swap meet.
Annie, Gram and I. Got some nice
picture frames.

ANNIE

We really had a good time.

Grammy continues to stare at Alvy; he is now dressed in the
long black coat and hat of the Orthodox Jew, complete with
mustache and beard.

MOM HALL

(Lighting a cigarette and
turning to Alvy)

Ann tells us that you've been
seeing a psychiatrist for fifteen
years.

ALVY

(Setting down his glass
and coughing)

Yes. I'm making excellent progress.
Pretty soon when I lie down on his
couch, I won't have to wear the
lobster bib.

Mom Hall reacts by sipping from her glass and frowning.

Grammy continues to stare.

DAD HALL

Duane and I went out to the boat
basin.

DUANE

We were caulkin' holes all day.

DAD HALL

Yeah.

(Laughing)

Randolph Hunt was drunk, as usual.

MOM HALL

Oh, that Randolph Hunt. You
remember Randy Hunt, Annie. He was
in the choir with you.

ANNIE

Oh, yes, yes.

Alvy, leaning his elbow on the table, looks out toward the camera.

ALVY

(To the audience)

I can't believe this family.

(Making chewing sounds)

Annie's mother. She really's beautiful. And they're talkin' swap meets and boat basins, and the old lady at the end of the table

(Pointing to Grammy)

is a classic Jew hater. And, uh, they, they really look American, you know, very healthy and... like they never get sick or anything. Nothing like my family. You know, the two are like oil and water.

The screen splits in half - on the right is Alvy's family - his mother, father, aunt and uncle-busily eating at the crowded kitchen table. They eat quickly and interrupt one another loudly. On the left the Halls in their dining room.

Both dialogues overlap, juxtaposed.

ALVY'S FATHER

Let 'im drop dead! Who needs his business?!

ALVY'S MOTHER

His wife has diabetes!

ALVY'S FATHER

Di-diabetes? Is that any excuse? Diabetes?

ALVY'S UNCLE

The man is fifty years old and doesn't have a substantial job.

ALVY'S AUNT

(Putting more meat on her husband's plate)

Is that a reason to steal from his father?

ALVY'S UNCLE

Whatta you talkin' about? You don't know what you're talking about.

ALVY'S AUNT

Yes, I know what I'm talking about.

ALVY'S MOTHER
 (Interrupting)
 George, defend him!

ALVY'S UNCLE
 (Over Alvy's father's
 muttering)
 No Moskowitz he had a coronary.

ALVY'S AUNT
 You don't say.

ALVY'S MOTHER
 We fast.

MOM HALL
 Stupid Thelma Poindexter... to the
 Veterans Hospital.

DAD HALL
 My God, he's the new president of
 the El Regis. Let me tell you, the
 man is somethin' else.

MOM HALL
 That's Jack's wife. We used to make
 that outta raisins.

ANNIE
 Oh, yes, that's right. Did you see
 the new play?

MOM HALL
 Oh, you remember her, Annie.

ANNIE
 Yes, I do.

The two families start talking back and forth to one
 another.

The screen is still split.

MOM HALL
 How do you plan to spend the
 holidays, Mrs. Singer?

DAD HALL
 Fast?

ALVY'S FATHER
 Yeah, no food. You know, we have to
 atone for our sins.

MOM HALL

What sins? I don't understand.

ALVY'S FATHER

Tell you the truth, neither do we.

CUT TO:

40 INT. DUANE'S BEDROOM - NIGHT

40

Duane, sitting on his bed, sees Alvy walking past the open door.

DUANE

Alvy.

ALVY

(Walking in)

Oh, hi, Duane, how's it goin'?

DUANE

This is my room.

ALVY

(Looking around)

Oh, yeah?

(He clears his throat)

Terrific.

DUANE

Can I confess something?

Alvy sighs and sits down, leaning his arm on Duane's dresser.

Duane's face is big lighted by a single lamp.

DUANE

I tell you this because, as an artist, I think you'll understand. Sometimes when I'm driving... on the road at night... I see two headlights coming toward me. Fast. I have this sudden impulse to turn the wheel quickly, head-on into the oncoming car. I can anticipate the explosion. The sound of shattering glass. The... flames rising out of the flowing gasoline.

ALVY

(Reacting and clearing
his throat)
Right. Tsch, well, I have to-I have
t-o go now, Duane, because I-I'm
due back on the planet earth.

He slowly gets up and moves toward the door.

41 INT. THE HALLS' LIVING ROOM

41

Mom and Dad Hall walk into the living room; Annie is with them.

MOM HALL
Now, don't let it be so long, now.

ANNIE
No.

DAD HALL
And look up Uncle Bill, you
promise.

ANNIE
Okay. Okay.

MOM HALL
Oh, he's adorable, Annie.

ANNIE
You think so? Do you really?

MOM HALL
We're going to take them to the
airport.

DAD HALL
Oh, no-Duane can. I haven't
finished my drink.

ANNIE
Yes, Duane is. I'll be right-

MOM HALL
M'mmm.

ANNIE
I just have time to get the, uh-

She walks out of the room as Mom and Dad Hall kiss.

42 EXT. ROAD - NIGHT**42**

Duane, behind the wheel, stares straight ahead. It is raining very hard, the windshield wipers are moving quickly. The headlights of another car brightens the interior of Duane's car as the camera shows first Duane, then Annie, then Alvy tensely staring straight ahead.

43 EXT. STREET - DAY**43**

The camera holds on a quiet New York City street; the buildings, brownstones. It's a warm day-people sit on front stoops, window boxes are planted. Annie walks into the frame first, then Alvy, who is walking to her right. They walk quickly, side by side, their voices heard before they move into the frame.

ANNIE

(Off screen)

You followed me. I can't believe it!

ALVY

(Off screen)

I didn't follow you!

ANNIE

You followed me!

ALVY

Why? 'Cause I... was walkin' along a block behind you staring at you? That's not following!

ANNIE

Well, what is your definition of following?

ALVY

(Gasping)

Following is different. I was spying.

ANNIE

Do you realize how paranoid you are?

ALVY

Paranoid? I'm looking at you. You got your arms around another guy.

ANNIE

That is the worst kind of paranoia.

ALVY

Yeah-well, I didn't start out spying. I-I thought I'd surprise yuh. Pick you up after school.

ANNIE

Yeah-well, you wanted to keep the relationship flexible, remember? It's your phrase.

ALVY

Oh, stop it. But you were having an affair with your college professor. That jerk that teaches that incredible crap course "Contemporary Crisis in Western Man"!

ANNIE

"Existential Motifs in Russian Literature"! You're really close.

ALVY

What's the difference? It's all mental masturbation.

ANNIE

(Stopping for a moment)
Oh, well, now we're finally getting to a subject you know something about!

She walks away.

ALVY

(Catching up to her)
Hey, don't knock masturbation! It's sex with someone I love.

ANNIE

(Continuing to walk quickly)
We're not having an affair. He's married. He just happens to think I'm neat.

ALVY

(Still walking next to her)

"Neat"! There's that- What are you-
 twelve years old? That's one o'
 your Chippewa Falls expressions!
 "He thinks I'm neat."

ANNIE
 Who cares? Who cares?

ALVY
 Next thing you know he'll find you
 keen and peachy, you know? Next
 thing you know he's got his hand on
 your ass!

They both stop in the middle of the street.

ANNIE
 You've always had hostility toward
 David ever since I mentioned him!

ALVY
 David? You call your teacher David?

ANNIE
 It's his name.

ALVY
 Well, listen, that's, a nice bi-
 it's a biblical name. Right? W-What
 does he call you? Bathsheba?

He walks away.

ANNIE
 (Calling after him)
 Alvy! Alvy! You're the one who
 never wanted to make a real
 commitment. You don't think I'm
 smart enough! We had that argument
 just last month, or don't you
 remember that day?

CUT TO:

44 INT. KITCHEN

44

Alvy is at the sink washing dishes as the screen cuts to
 the scene of last month's argument. Annie's voice is heard.

ANNIE
 (Off screen)
 I'm home!

ALVY
 (Turning)
 Oh, yeah? How'd it go?

ANNIE
 (Comes into the kitchen
 and puts down a bag of
 groceries on the kitchen
 table)
 Oh, it was...
 (Laughing)
 really weird. But she's a very nice
 woman.

ALVY
 Yeah?

ANNIE
 And I didn't have to lie down on
 the couch, Alvy, she had me sitting
 up. So I told her about-about the-
 the family and about my feelings
 toward men and about my
 relationship with my brother.

ALVY
 M'm.

ANNIE
 And then she mentioned penis
 envy... Did you know about that?

ALVY
 Me? I'm-I'm one of the few males
 who suffers from that, so, so...
 you know.

ANNIE
 M'hm.

ALVY
 G-go on, I'm interested.

ANNIE
 Well, she said that I was very
 guilty about my impulses toward
 marriage, and-and children.

ALVY
 M'hm.

ANNIE

And then I remembered when I was a kid how I accidentally saw my parents making love.

ALVY

Tsch. Rea- All this happened in the first hour?

ANNIE

M'hm.

ALVY

That's amazing. I-I-I... I've been goin' for fifteen years, I-you know, I don't got... nothing like that in-

ANNIE

Oh, I told her my dream and then I cried.

ALVY

You cried? I've never once cried. Fantastic...

ANNIE

(Taking groceries from the bag)

Yeah.

ALVY

I whine. I-I-I sit and I whine.

ANNIE

In-in... Alvy, in my dream Frank Sinatra is holding his pillow across my face and I can't breathe.

ALVY

Sinatra?

ANNIE

Yeah, and he's strangling me...

ALVY

Yeah?

ANNIE

and I keep, you know, it's-

ALVY

(Taking a bottle of juice
and some celery from the
bag)

Well, well, sure... because he's a
singer and you're a singer, you
know, so it's perfect. So you're
trying to suffocate yourself. It-it
makes perfect sense. Uh, uh, that's
a perfect analytic... kind of
insight.

ANNIE

(Pointing her finger at
Alvy)

She said, your name was Alvy
Singer.

ALVY

(Turning to Annie)

Whatta you mean? Me?

ANNIE

Yeah, yeah, yeah, you. Because in
the dream... I break Sinatra's
glasses.

ALVY

(Putting his band to his
mouth)

Sinatra had gl- You never said
Sinatra had glasses. So whatta you
saying that I-I'm suffocating you?

ANNIE

(Turning, ajar in her
hand)

Oh, and God, Alvy, I did... this
really terrible thing to him.
Because then when he sang it was in
this real high-pitched voice.

ALVY

(Thinking)

Tsch, what'd the doctor say?

ANNIE

(Putting away some)

GROCERIES)

Well, she said that I should probably come five times a week. And you know something? I don't think I mind analysis at all. The only question is, will it change my wife?

ALVY

Will it change your wife?

ANNIE

Will it change my life?

ALVY

Yeah, but you said, "Will it change my wife"!

ANNIE

No, I didn't.

(Laughing)

I said, "Will it change my life," Alvy.

ALVY

You said, "Will it change..." Wife. Will it change...

ANNIE

(Yelling out, angry)

Life. I said, "life."

Alvy turns toward the camera.

ALVY

(To the audience)

She said, "Will it change my wife." You heard that because you were there so I'm not crazy.

ANNIE

And, Alvy... and then I told her about how I didn't think you'd ever really take me seriously, because you don't think that I'm smart enough.

She walks out of the room.

ALVY

(To Annie's back, gesturing)

Why do you always bring that up?
Because I encourage you to take
adult-education courses? I think
it's a wonderful thing. You meet
wonderful, interesting professors.

CUT TO:

45 EXT. STREET

45

Annie stands at the open door of a cab, Alvy next to her
gesturing as people and cars move by.

ALVY

Adult education is such junk! The
professors are so phony. How can
you do it?

ANNIE

A bit rapidly. I don't care what
you say about David, he's a
perfectly fine teacher!

ALVY

(Interrupting)

David! David! I can't believe this!

ANNIE

And what are you doing following me
around for, anyway?

ALVY

I'm following you and David, if
you-

ANNIE

(Interrupting)

I just think we oughta call this
relationship quits!

Annie gets into the cab; Alvy leans over and closes the
door.

ALVY

That's fine. That's fine. That's
great!

(He turns toward the
camera as the cab drives
away)

Well, I don't know what I did
wrong.

(Gesturing)

I mean, I can't believe this.
 Somewhere she cooled off to me!
 (He walks up to an older
 woman walking down the
 street carrying
 groceries)
 Is it-is it something that I did?

WOMAN ON THE STREET
 Never something you do. That's how
 people are. Love fades.

She moves on down the street.

ALVY
 (Scratching his head)
 Love fades. God, that's a
 depressing thought. Have to ask you
 a question.

(He stops another

PASSER-BY, A MAN)
 Don't go any further. Now, with
 your wife in bed, d-d-does she need
 some kind o' artificial stimulation
 like-like marijuana?

MAN ON THE STREET
 We use a large vibrating egg.

He walks on.

ALVY
 (Continuing to walk)
 Large vibrating egg. Well, I ask a
 psychopath, I get that kind of an
 answer. Jesus, I-I, uh, here...
 (He moves up the sidewalk
 to a young trendy-looking
 couple, arms wrapped
 around each other)
 You-you look like a really happy
 couple. Uh, uh... are you?

YOUNG WOMAN
 Yeah.

ALVY
 Yeah! So... so h-h-how do you
 account for it?

YOUNG WOMAN

Uh, I'm very shallow and empty and
I have no ideas and nothing
interesting to say.

YOUNG MAN
And I'm exactly the same way.

ALVY
I see. Well, that's very
interesting. So you've managed to
work out something, huh?

YOUNG MAN
Right.

YOUNG WOMAN
Yeah.

ALVY
Oh, well, thanks very much for
talking to me.

He continues to walk past some other passersby and moves
into the street. A mounted policeman comes by and stops
near him. Alvy looks at the horse, as if to speak.

ALVY'S VOICE-OVER
You know, even as a kid I always
went for the wrong women. I think
that's my problem. When my mother
took me to see Snow White, everyone
fell in love with Snow White. I
immediately fell for the Wicked
Queen.

The scene dissolves into a sequence from the animated Snow
White and the Seven Dwarfs. The Wicked Queen, resembling
Annie, sits in the palace before her mirror. Alvy, as a
cartoon figure, sits beside her, arms crossed in front of
him.

WICKED QUEEN
We never have any fun anymore.

CARTOON FIGURE ALVY
How can you say that?

WICKED QUEEN
Why not? You're always leaning on
me to improve myself.

CARTOON FIGURE ALVY

You're just upset. You must be getting your period.

WICKED QUEEN

I don't get a period! I'm a cartoon character. Can't I be upset once in a while?

Rob, as a cartoon figure, enters and sits down on the other side of the Wicked Queen.

CARTOON FIGURE ROB

Max, will you forget about Annie? I know lots of women you can date.

CARTOON FIGURE ALVY

I don't wanna go out with any other women.

CARTOON FIGURE ROB

Max, have I got a girl for you. You are going to love her. She's a reporter-

The cartoon figures of Alvy and Rob walk past the Wicked Queen; the screen dissolves into the interior of a concert hall. Rob's voice carries over from the cartoon scene as the screen shows Alvy with the female reporter. It's very crowded, noisy; policeman and reporters are everywhere. Alvy stands with his hands in his pockets, watching the commotion.

CARTOON FIGURE ROB'S VOICE-OVER
for Rolling Stone.

FEMALE REPORTER

I think there are more people here to see the Maharishi than there were to see the Dylan concert. I covered the Dylan concert... which gave me chills. Especially when he sang "She takes just like a woman And she makes love just like a woman Yes, she does And she aches just like a woman But she breaks just like a little girl."

(They move toward the aisles as a guard holds up his hands to stop them)

Up to that I guess the most
charismatic event I covered was
Mick's Birthday when the Stones
played Madison Square Garden.

ALVY
(Laughing)
Man, that's great. That's just
great.

REPORTER
You catch Dylan?

ALVY
(Coughing)
Me? No, no. I-I couldn't make it
that ni- My-my raccoon had
hepatitis.

REPORTER
You have a raccoon?

ALVY
(Gesturing)
Tsch, a few.

REPORTER
The only word for this is trans-
plendid. It's trans-plendid.

ALVY
I can think of another word.

REPORTER
He's God! I mean, this man is God!
He's got millions of followers who
would crawl all the way across the
world just to touch the hem of his
garment.

ALVY
Really? It must be a tremendous
hem.

REPORTER
I'm a Rosicrucian myself.

ALVY
Are you?

REPORTER
Yeah.

ALVY

I can't get with any religion that
advertises in Popular Mechanics.

Look-

(The Maharishi, a small,
chunky man, walks out of
the men's room, huge
bodyguards flanking him
while policemen bold back
the crowds)

there's God coming outta the men's
room.

REPORTER

It's unbelievably trans-plendid! I
was at the Stones concert in
Altamont when they killed that
guy, remember?

ALVY

Yeah, were yuh? I was-I was at an
Alice Cooper thing where six people
were rushed to the hospital with
bad vibes.

46 INT. ALVY'S BEDROOM - NIGHT

46

The reporter is sitting up in bed, lighted cigarette in her
hand. Alvy, lying next to her, rubs his eyes and puts on
his eyeglasses.

REPORTER

(Looking down at him)

I hope you don't mind that I took
so long to finish.

ALVY

(Sighing)

Oh, no, no, don't be... tsch...
don't be silly. You know,

(Yawning)

I'm startin' it-I'm startin' to get
some feeling back in my jaw now.

REPORTER

Oh, sex with you is really a
kafkaesque experience.

ALVY

Oh, tsch, thank you. H'm.

REPORTER

I mean that as a compliment.

ALVY

(Making sounds)

I think-I think there's too much burden placed on the orgasm, you know, to make up for empty areas in life.

REPORTER

Who said that?

ALVY

(Rubbing his chin and shoulder)

Uh, oh, I don't know. It might have been Leopold and Loeb.

(The telephone rings.

Alvy picks it up, rising up slightly from the bed, concerned, as he talks)

Hello. Oh, hi... Uh, no, what-what's the matter? What-what-what? You sound terrible... No, what-Sure I- Whatta yuh what kind of an emergency?... No, well, stay there. Stay there, I'll come over right now. I'll come over right now. Just stay there, I'll come right over.

He hangs up. The reporter sits in bed still, taking in the situation.

47 INT. ANNIE'S APARTMENT HALLWAY

47

Annie, looking slightly distraught, goes to open the door to Alvy's knock.

ALVY

What's- It's me, open up.

ANNIE

(Opening the door)

Oh.

ALVY

Are you okay? What's the matter?

(They look at each other, Annie sighing)

Are you all right? What-

ANNIE

There's a spider in the bathroom.

ALVY
(Reacting)
What?

ANNIE
There's a big black spider in the bathroom.

ALVY
That's what you got me here for at three o'clock in the morning, 'cause there's a spider in the bathroom?

ANNIE
My God, I mean, you know how I am about insects.

ALVY
(Interrupting, sighing)
Oooh.

ANNIE
I can't sleep with a live thing crawling around in the bathroom.

ALVY
Kill it! For Go- What's wrong with you? Don't you have a can of Raid in the house?

ANNIE
(Shaking her head)
No.

Alvy, disgusted, starts waving his hands and starts to move into the living room.

ALVY
(Sighing)
I told you a thousand times you should always keep, uh, a lotta insect spray. You never know who's gonna crawl over.

ANNIE
(Following him)
I know, I know, and a first-aid kit and a fire extinguisher.

ALVY

Jesus. All right, gimme a magazine.
I- 'cause I'm a little tired.

(While Annie goes of to
find him a magazine,
Alvy, still talking,
glances around the
apartment. He notices a
small book on a cabinet
and picks it up.)

You know, you, you joke with-about
me, you make fun of me, but I'm
prepared for anything. An
emergency, a tidal wave, an
earthquake. Hey, what is this?
What? Did you go to a rock concert?

ANNIE

Yeah.

ALVY

Oh, yeah, really? Really? How-how'd
you like it? Was it-was it, I mean,
did it... was it heavy? Did it
achieve total heavy-ocity? Or was
it, uh...

ANNIE

It was just great!

ALVY

(Thumbing through the
book)

Oh, humdinger. When- Well, I got a
wonderful idea. Why don'tcha get
the guy who took you to the rock
concert, we'll call him and he can
come over and kill the spider. You
know, it's a-

He tosses the book down on the cabinet.

ANNIE

I called you; you wanna help me...
or not? H'h? Here.

She hands him a magazine.

ALVY

(Looking down at the
magazine)

What is this? What are you, since when do you read the "National Review"? What are you turning in to?

ANNIE

(Turning to a nearby chair for some gum in her pocketbook)

Well, I like to try to get all points of view.

ALVY

It's wonderful. Then why don'tcha get William F. Buckley to kill the spider?

ANNIE

(Spinning around to face him)

Alvy, you're a little hostile, you know that? Not only that, you look thin and tired.

She puts a piece of gum in her mouth.

ALVY

Well, I was in be- It's three o'clock in the morning. You, uh, you got me outta bed, I ran over here, I couldn't get a taxi cab. You said it was an emergency, and I didn't ge- I ran up the stairs. Hell - I was a lot more attractive when the evening began. Look, uh, tell- Whatta you- Are you going with a right-wing rock-and-roll star? Is that possible?

ANNIE

(Sitting down on a chair arm and looking up at Alvy)

Would you like a glass of chocolate milk?

ALVY

Hey, what am I-your son? Whatta you mean? I-I came over to --

ANNIE

(Touching his chest with her hand)

I got the good chocolate, Alvy.

ALVY
Yeah, where is the spider?

ANNIE
It really is lovely. It's in the bathroom.

ALVY
Is he in the bathroom?

ANNIE
(Rising from chair)
Hey, don't squish it, and after it's dead, flush it down the toilet, okay? And flush it a couple o' times.

ALVY
(Moving down the hallway to the bathroom)
Darling, darling, I've been killing spiders since I was thirty, okay?

ANNIE
(Upset, hands on her neck)
Oh. What?

ALVY
(Coming back into the)

LIVING ROOM)
Very big spider.

ANNIE
Yeah?

ALVY
Two... Yeah. Lotta, lotta trouble. There's two of 'em.

Alvy starts walking down the hall again, Annie following.

ANNIE
Two?

ALVY
(Opening a closet door)
Yep. I didn't think it was that big, but it's a major spider. You got a broom or something with a-

ANNIE
Oh, I-I left it at your house.

ALVY
(Overlapping)
snow shovel or anything or
something.

ANNIE
(Overlapping)
I think I left it there, I'm sorry.

Reaching up into the closet, Alvy takes out a covered tennis racquet.

ALVY
(Holding the racquet)
Okay, let me have this.

ANNIE
Well, what are you doing... what
are you doing with-

ALVY
Honey, there's a spider in your
bathroom the size of a Buick.

He walks into the bathroom, Annie looking after him.

ANNIE
Well, okay. Oooh.

Alvy stands in the middle of the bathroom, tennis racquet in one hand, rolled magazine in the other. He looks over at the shelf above the sink and picks up a small container. He holds it out, shouting off screen to Annie.

ALVY
Hey, what is this? You got black
soap?

ANNIE
(Off screen)
It's for my complexion.

ALVY
Whatta-whatta yuh joining a
minstrel show? Geez.
(Alvy turns and starts
swapping the racquet over
the shelf, knocking down
articles and breaking
glass)

Don't worry!

(He continues to swat the racquet all over the bathroom. He finally moves out of the room, hands close to his body. He walks into the other room, where Annie is sitting in a corner of her bed leaning against the wall)

I did it! I killed them both. What-what's the matter? Whatta you-

(Annie is sobbing, her hand over her face)

whatta you sad about? You- What'd you want me to do? Capture 'em and rehabilitate 'em?

ANNIE

(Sobbing and taking Alvy's arm)

Oh, don't go, okay? Please.

ALVY

(Sitting down next to her)

Whatta you mean, don't go? Whatta-whatta what's the matter? Whatta you expecting termites? What's the matter?

ANNIE

(Sobbing)

Oh, uh, I don't know. I miss you. Tsch.

She beats her fist on the bed. Reacting, Alvy puts his arm around her shoulder and leans back against the wall.

ALVY

Oh, Jesus, really?

ANNIE

(Leaning on his shoulder)

Oh, yeah. Oh.

(They kiss)

Oh! Alvy?

ALVY

What?

He touches her face gently as she wipes tears from her face.

ANNIE
Was there somebody in your room
when I called you?

ALVY
W-w-whatta you mean?

ANNIE
I mean was there another- I thought
I heard a voice.

ALVY
Oh, I had the radio on.

ANNIE
Yeah?

ALVY
I'm sorry. I had the television set
had the television-

ANNIE
Yeah.

Alvy pulls her to him and they kiss again.

CUT TO:

48 INT. ALVY'S BED

48

Alvy is lying in bed next to Annie, who is leaning on her elbow looking down at him. He rubs her arms and she smiles.

ANNIE
Alvy, let's never break up again. I
don't wanna be apart.

ALVY
Oh, no, no, I think we're both much
too mature for something like that.

ANNIE
Living together hasn't been so bad,
has it?

ALVY

It's all right for me, it's been terrific, you know? Better than either one of my marriages. See, 'cause... 'cause there's just something different about you. I don't know what it is, but it's great.

ANNIE

(Snickering)

You know I think that if you let me, maybe I could help you have more fun, you know? I mean, I know it's hard and... Yeah.

ALVY

I don't know.

ANNIE

Alvy, what about... what if we go away this weekend, and we could-

ALVY

Tsch, why don't we get... why don't we get Rob, and the three of us'll drive into Brooklyn, you know, and we show you the old neighborhood.

ANNIE

Okay, okay. Okay.

ALVY

That'd be fun for yuh. Don't you think-

ANNIE

Yeah.

Alvy raises up his head and they kiss.

49 EXT. HIGHWAY

49

Annie is behind the wheel in her VW, Rob is beside her, Alvy in the back seat leaning forward so that his head is between them. They're driving down the highway.

ANNIE

-me, my God, it's a great day!

ALVY

(Interrupting)

Hey, can yuh watch the road? Watch the --

ROB
(Overlapping)
Yeah, watch the road!

ALVY
You'll total the whole car.

ANNIE
(Laughing)
Hey, you know, I never even visited Brooklyn before.

ROB
I can't wait to see the old neighborhood.

ALVY
Yeah, the neighborhood's gonna be great.

ROB
We can show her the schoolyard.

ALVY
Right. I was a great athlete. Tell her, Max, I was the best, I was all schoolyard.

ROB
Yes, I remember.
(Annie laughs)
He was all schoolyard. They threw him a football once, he tried to dribble it.

ALVY
Yeah, well, I used to lose my glasses a lot.

50 EXT. AMUSEMENT PARK

50

Alvy Annie and Rob move toward the roller coaster on the screen. The area's deserted. Sea gulls are heard.

ALVY
Oh, look, look, there's that...
that's that's my old house. That's where we used to live.

ANNIE
(Laughing)
Holy cow!

ROB
You're lucky, Max-where I used to
live is now a pornographic
equipment store.

Annie laughs.

ALVY
I have some very good memories
there.

ROB
What kind of good memories, Max?
Your mother and father fighting all
the time.

ALVY
Yeah, and always over the most
ridiculous things.

51 FLASHBACK - INT. ALVY'S HOUSE.

51

Alvy's father sits in his chair. His mother is polishing a
door while Alvy lies on the floor playing. Annie, adult
Alvy and Rob quietly walk into the scene to watch.

ALVY'S FATHER
You fired the cleaning woman?

ALVY'S MOTHER
She was stealing.

ALVY'S FATHER
But she's colored.

ALVY'S MOTHER
SO?

ALVY'S FATHER
So the colored have enough trouble.

ALVY'S MOTHER
She was going through my
pocketbook!

ALVY'S FATHER
They're persecuted enough!

ALVY'S MOTHER
Who's persecuting? She stole!

Alvy's father gets up and gets his hard hat. He sits back down and starts polishing it.

ALVY'S FATHER
All right-so we can afford it.

ALVY'S MOTHER
How can we afford it? On your pay?
What if she steals more?

ALVY'S FATHER
She's a colored woman, from Harlem!

She has no money! She's got a right to steal from us! After all, who is she gonna steal from if not us?

ADULT ALVY
(Yelling into the scene)
You're both crazy!

ROB
They can't hear you, Max.

ALVY'S MOTHER
Leo... I married a fool!

ROB
(Pointing)
Hey, Max! Who's that?

As the three friends watch Alvy's old living room, the scene has suddenly shifted. A huge crowd stands around the room, laughing, eating, chatting and vibrating with the turns of the roller-coaster ride.

ALVY
It-it-it's the welcome-home party
in nineteen forty-five, for my
cousin Herbie.

ADULT ALVY
(Pointing)
Look, look, there's-there's that
one over there, that's Joey
Nichols, he was my-

(Young Alvy stands next to Joey Nichols, who's sitting in one of the easy chairs. They smile at each other; people and noise all around)
 father's friend. He was always bothering me when I was a kid.

JOEY

Joey Nichols.
 (Laughing)
 See. Nichols. See, Nichols!
 (Joey shows young Alvy his cuff links and a tie pin, which are made from nickels, as Alvy stands with hands on hips, unconcerned. Joey then slaps his band to his forehead and puts a nickel on his forehead)
 Yuh see, nickels! You can always remember my name, just think of Joey Five Cents.
 (Laughing)
 That's me. Joey Five Cents!

Joey grabs Alvy's cheeks and pinches them.

YOUNG ALVY

(Turning away)
 What an asshole!

A group of women stands near a buffet table eating and listening to Alvy mother and her sister, Tessie, and a young girl, as the three friends watch.

ALVY'S MOTHER

I was always the sister with good common sense. But Tessie was always the one with personality. When she was younger, they all wanted to marry Tessie.

She touches Tessie's shoulder. Tessie starts to laugh.

ADULT ALVY

(Pointing, to Rob)
 Do you believe that, Max? Tessie Moskowitz had the personality. She's the life of the ghetto, no doubt.

ALVY'S MOTHER
 (To the young girl)
 She was once a great beauty.

Tessie nods her head "yes."

ROB
 Tessie, they say you were the
 sister with personality.

TESSIE
 (Addressing the young
 girl)
 I was a great beauty.

ROB
 Uh, how did this personality come
 about?

TESSIE
 (Grabbing the young
 girl's cheek)
 I was very charming.

ROB
 There were many men interested in
 you?

TESSIE
 (To the young girl)
 Oh, I was quite a lively dancer.

Tessie gyrates back and forth imitating a dancer while
 Annie and the adult Alvy lean on each other laughing.

ROB
 (Laughing)
 That's pretty hard to believe.

52 EXT. STREET.

52

Alvy and Annie walk contentedly down a street; Alvy's arm
 is draped around Annie. People walk by them on the street
 as they move toward their apartment building.

ANNIE
 Well, I had a really good day, you
 know that? It was just a real fine
 way to spend my birthday.

ALVY

Ah? Oh, well, your birthday's not till tomorrow, honey, I hate to tell yuh.

ANNIE
Yeah, but it's real close.

ALVY
Yeah, but no presents till midnight.

ANNIE
(Laughing)
Oh, darn it.

53 INT. APARTMENT

53

Annie and Alvy sit on the sofa. Annie's unwrapping a gift while Alvy watches.

ANNIE
(Making sounds)
This is-
(Making sounds)
Huh?

She pulls out flimsy black lingerie from the box.

ALVY
Happy birthday.

ANNIE
What is this? Is this a... Present?
(Laughing)
Are you kidding?

ALVY
Yeah, hey, why don't yuh try it on?

ANNIE
Uh, yeah, uh... t-t-this is more like a present for you, yeah, but it's-

ALVY
Try it... it'll add years to our sex life.

ANNIE
(Looking up at Alvy and laughing)
Uh huh. Yeah. Forget it.

Alvy leans over and hands her another box as she puts down the lingerie.

ALVY
Here's a real present.

ANNIE
(Opening the gift)
What... huh?

ALVY
Check it out.

ANNIE
Oh, yeah? What is this, anyway?
(continuing)
Let me see. Okay, let's... oooh,
God!
(She takes out a watch
from the box)
Oh, you knew I wanted this...
(Laughing)
God, it's terrific, God!

ALVY
(Making sounds)
Yeah, I know. Just-just put on the
watch, and-and... that thing, and
we'll just...

ANNIE
(Laughing)
Oh! My God!
(Making sounds)

Alvy kisses Annie.

54 INT. NIGHT CLUB.

54

Annie, spotlighted onstage, stands in front of the microphone, smiling. She looks downward and sings "Seems Like Old Times."

The audience applauds loudly as the music fades out.

ANNIE
(Laughing)
Thank you.

Alvy sits at the bar, clapping and staring at Annie as she walks over to him and sits down. The low murmur of the night club is surrounding them.

ALVY

(Reacting)

You were-you were sensational. I mean, I-you know, I-I told yuh that if yuh stuck to it, you would be great, and-and, you know, I-I-you-you were sensational.

ANNIE

(Looking at Alvy,
smiling)

Yeah, well, we have the, I mean, they were just a terrific audience, I mean, you know, it makes it really easy for me, because I can be... huh?

Tony, a famous record personality, pushes through the crowd, moving toward Alvy and Annie. An entourage follows him as he makes his way to their table.

TONY

Excuse me.

He shakes hands with Annie, smiling.

ANNIE

Oh.

TONY

Hi, I'm-I'm Tony Lacey.

ANNIE

Well, hi!

TONY

Uh, we just wanted to stop by and say that we really enjoyed your sets.

ANNIE

(Laughing)

Oh, yeah, really, oh!

TONY

I though it was... very musical, and I liked it a lot.

ANNIE

Oh, neat... oh, that's very nice, gosh, thanks a lot.

TONY

Are you... are you recording? Or
do-Are you with any label now?

ANNIE
(Laughing)
No, no, no, not at all.

TONY
Uh, well, I'd like to talk to you
about that sometime, if you get a
chance.

Seated Alvy looks the other way, reacting.

ANNIE
Oh. What about?

TONY
...of possibly working together.

ANNIE
(Looking for the first
time at Alvy)
Well, hey, that's, that's nice. Uh.
Oh, listen, this is, uh, Alvy
Singer. Do you know Alvy? Uh...
and... uh... Tony Lacey.

TONY
No, I don't-I don't know, but I-I
know your work. I'm a big fan of
yours.

Tony reaches over and shakes hands with Alvy. The nightclub
crowd surrounds them all with their low chatter and
cigarette smoke.

ALVY
Thank you very much. It's a
pleasure.

TONY
(Turning to introduce his
entourage)
This is, uh, Shawn, and, uh... Bob
and Petronia.

ANNIE
Hi.

ENTOURAGE
Hi.

ANNIE
(Laughing)
Hi, hi, Bob...

TONY
Uh... w-we're going back to the
Pierre. We're staying at the
Pierre... and we're gonna meet Jack
and Angelica, and have a drink
there, and... if you'd like to
come, uh, we'd love to have you.

ANNIE
Yeah.

TONY
And we could just sit and talk...
nothing. Uh, not a big deal, it's
just relax, just be very mellow.

Annie and Tony and his entourage turn to look at Alvy.

ALVY
(Fingers to his mouth,
reacting)
Remember, we had that thing.

ANNIE
What thing?

ALVY
(Staring at Annie and
clearing his throat)
Don't you remember we-we-we
discussed that thing that we were-

ANNIE
(Overlapping)
Thing?

ALVY
(Overlapping)
yes, we had, uh...

ANNIE
(Looking at Alvy,
reacting)
Oh, the thing! Oh, the thing...
(Laughing)
...yeah... yeah.

Annie turns, looks at Tony as he smiles and gestures with
his hands.

TONY
 Oh, well, I-if it's inconvenient,
 eh, we can't do it now... that's
 fine, too. W-w-w-we'll do it
 another time.

ANNIE
 Hey-

TONY
 Maybe if you're on the Coast, we'll
 get together and... and we'll meet
 there.

He shakes hands with Annie.

ANNIE
 (Reacting)
 Oh.

TONY
 It was a wonderful set.

ANNIE
 Oh, gosh.

TONY
 (Smiling)
 I really enjoyed it.
 (Looking at Alvy)
 Nice to have metcha. Good night.

ENTOURAGE
 Bye-bye.

ANNIE
 Nice to see you... bye. Yeah. Bye.

She turns and looks at Alvy.

ALVY
 (Reacting)
 What's... you... well, what's the
 matter, You w-wanna go to that
 party?

ANNIE
 (Looking down at her
 hands, then up at Alvy)
 I don't know, I thought it might be
 kind of fun, you know what I mean,
 it'd be nice to meet some new
 people.

ALVY

(Sighing)

I'm just not... you know, I don't think I could take a mellow eve-'cause I-I don't respond well to mellow, you know what I mean, I-I have a tendency to... if I get too mellow, I-I ripen and then rot. You know, and it's-it's not good for my...

(Making sounds)

ANNIE

All right, all right, you don't wanna go to the party, so uh, whatta you wanna do?

55 INT. MOVIE THEATER

55

The screen is projecting the beginning of "The Sorrow and the Pity": a street filled with fleeing cars, belongings tied on top and piled in the back seats. Subtitles pop on:

"The Jewish warmongers and Parisian plutocrats tried to flee with their gold and jewels" as a narrator explains in German.

CUT TO:

Split screen: Annie and her psychiatrist on the left; Alvy and his on the right. Annie, talking, sits in a white molded chair, as does her doctor.

The office is very modern: stark, white and chrome. Alvy, talking to his psychiatrist, lies on a deep leather sofa, the doctor seated away from him.

This office looks more like a well-worn den: bookcases overflowing, dark wood.

The dialogue is separated in each screen, though no one talks simultaneously.

ANNIE

(To her doctor)

That day in Brooklyn was the last day I remember really having a great time.

ALVY

(To his doctor)

Well, we never have any laughs anymore, is the problem.

ANNIE

Well, I've been moody and dissatisfied.

ALVY'S PSYCHIATRIST

How often do you sleep together?

ANNIE'S PSYCHIATRIST

Do you have sex often?

ALVY

Hardly ever. Maybe three times a week.

ANNIE

Constantly! I'd say three times a week. Like the other night, Alvy wanted to have sex.

ALVY

She would not sleep with me the other night, you know, it's-

ANNIE

And... I don't know... I mean, six months ago I-I woulda done it. I woulda done it, just to please him.

ALVY

I mean... I tried everything, you know, I-I-I put on soft music and my-my red light bulb, and...

ANNIE

But the thing is-I mean, since our discussions here, I feel I have a right to my own feelings. I think you woulda been happy because... uh, uh, I really asserted myself.

ALVY

The incredible thing about it is, I'm paying for her analysis and she's making progress and I'm getting screwed.

ANNIE

I don't know, though, I feel so guilty because Alvy is paying for it, so, you know, so I do feel guilty if I don't go to bed with him. But if I do go to bed with him, it's like I'm going against my own feelings. I don't know I-I can't win.

ALVY

(Simultaneously, with Annie)

You know... it's getting expensive my analyst... for her analyst. She's making progress and I'm not making any progress. Her progress is defeating my progress.

ANNIE

(Simultaneously, with Alvy)

Sometimes I think-sometimes I think I should just live with a woman.

CUT TO:

56 INT. APARTMENT

56

Alvy and Annie sit close together on the sofa in some friends' apartment. Their friends, another couple, stand behind the sofa in the background.

Excited, they talk almost all at once.

WOMAN FRIEND

Wow, I don't believe it... you mean to tell me you guys have never snorted coke?

ANNIE

Well, I always wanted to try, you know, but, uh, Alvy, uh... he's very down on it.

ALVY

Hey, don't put it on me. You know-what is it, I don't wanna put a wad of white powder in my nose 'cause the-the nasal membranes...

They all start talking at once.

ANNIE

You never wanna try anything new,
Alvy.

ALVY

(Counting on his fingers)
How can you say that? I mean,
(Making sounds)
who said I-I-I-I said that you, I
and that girl from your acting
class should sleep together in a
threesome.

ANNIE

(Reacting)
That's sick!

ALVY

Yeah, I know it's sick, but it's
new. You know, you didn't say it
couldn't be sick.

Annie laughs, chatters.

WOMAN FRIEND

Just come on, Alvy.
(All four are now sitting
on the sofa. The male
friend starts to prepare
lines of cocaine; Alvy
and Annie look at each
other, reacting)
Do your body a favor. Try it, come
on.

ALVY

Oh, yeah?

ANNIE

Yeah. Come on. It'd be fun.

ALVY

(Moving forward on the
couch)
Oh, I'm sure it's a lot of fun,
'cause the Incas did it, you know,
and-and they-they-they were a
million laughs.

ANNIE

(Laughing)

Alvy, come on, for your own experience. I mean, you wanna write, why not?

MALE FRIEND

It's great stuff, Alvy. Friend of mine just brought it in from California.

ANNIE

Oh, do you know something-I didn't tell yuh, we're going to California next week.

GIRL

Oh, really?

ANNIE

Yeah...

ALVY

...I'm thrilled. As you know, uh... uh, on my agent's advice I sold out, and I'm gonna do an appearance on TV.

ANNIE

(Interrupting)

No, no, no that's not it at all. Alvy's giving an award on television. Gee, he talks like he's violating a moral issue sitting here.

GIRL

You're kidding?

ALVY

It's so phony, and we have to leave New York during Christmas week, which really kills me.

MAN

(Interrupting)

Alvy, listen, while you're in California, could you possibly score some coke for me?

Annie laughs.

ALVY

(Over Annie's laughter)

Sure, sure, I'll be glad to. I-I'll
just put it in a-a-a h-h-hollow
heel that I have in my boot, you
know.

(Alvy picks up the small
open gold case of cocaine
base the man placed on
the coffee table and
looks at it, reacting)
H-h-how much is this stuff?

MAN
It's about two thousand dollars an
ounce.

ANNIE
God.

ALVY
Really? And what is the kick of it?
Because I never...

He puts his finger into the drug, smells it and then
sneezes.

The powder blows all over the room as the man, woman and
Annie react silently.

CUT TO:

57 CALIFORNIA. BEVERLY HILLS STREET - DAY

57

It's a warm, beautiful day. Rob, Annie and Alvy in Rob's
convertible are moving past the spacious houses, the palm
trees. The sunlight reflects off the car. Annie, excited,
is taking the whole place in. Background voices sing
Christmas carols.

VOICES
(Singing)
We wish you a Merry Christmas, We
wish you a Merry Christmas, We wish
you a Merry Christmas, And a Happy
New Year.

ROB
(Over the singing)

I've never been so relaxed as I have been since I moved out here, Max. I want you to see my house. I live right next to Hugh Hefner's house, Max. He lets me use the Jacuzzi. And the women, Max, they're like the women in Playboy magazine, only they can move their arms and legs.

ANNIE

(Laughing)

You know, I can't get over that this is really Beverly Hills.

VOICES

(Singing)

We wish you a Merry Christmas, And a Happy New Year.

ALVY

Yeah, the architecture is really consistent, isn't it? French next to-

VOICES

(Singing over the)

DIALOGUE)

Oh, Christmas... tree, Oh, Christmas tree, How bright and green Our...

ALVY

Spanish, next to Tudor, next to Japanese.

ANNIE

God, it's so clean out here.

ALVY

It's that they don't throw their garbage away. They make it into television shows.

ROB

Aw, come on, Max, give us a break, will yuh? It's Christmas.

Annie starts snapping pictures of the view.

ALVY

Can you believe this is Christmas
here?

VOICES

(Singing)

Oh Christmas tree, Oh Christmas
tree...

They pass a large house with spacious lawn. Sitting on the
lawn is a Santa Claus complete with sleigh and reindeer.

Voices continue to sing Christmas carols; Annie continues
to take pictures.

ANNIE

You know, it was snowing-it was
snowing and really gray in New York
yesterday.

ROB

No kidding?

ALVY

Right-well, Santa Claus will have
sunstroke.

ROB

Max, there's no crime, there's no
mugging.

ALVY

There's no economic crime, you
know, but there's-there's ritual,
religious-cult murders, you know,
there's wheat-germ killers out
here.

ROB

While you're out here, Max, I want
you to see some of my TV show. And
we're invited to a big Christmas
party.

They continue driving, now in a less residential area,
passing a hot-dog stand. "Tail-Pup" concession; people mill
about eating hot dogs.

VOICES

(Singing, louder now)

Remember Christ our Savior Was born
on Christmas day To save us all...
from Satan's power As we were gone
astray.

They pass a theater, the marquee announcing "House of Exorcism Messiah of Evil. Rated R. Starts at 7:15."

58 INT. TV CONTROL ROOM

58

Several monitors line the wall in front of an elaborate console. Rob and Alvy, along with Charlie, the technician, stand in the small room watching the screens showing Rob as a television star on a situation comedy. They chatter, analyzing the footage, over the sounds of the taped television comedy.

ALVY
(Overlapping the chatter)
Oh.

ROB
Look, now, Charlie, give me a big
laugh here.

ROB ON TV SCREEN
A limousine to the track breakdown?

ROB
(Watching)
A little bigger.

TV monitors go black as the technician turns off the monitors to fix the laugh track.

ALVY
Do you realize how immoral this all
is?

ROB
Max, I've got a hit series.

ALVY
Yeah, I know; but you're adding
fake laughs.

Technicians turn the monitors back on, showing Rob on the screen with another character, Arnie.

ARNIE
Oh, I'm sorry.

ROB ON TV SCREEN
Arnie.

ARNIE

Yeah.

ROB
(Turning to the
technician)
Give me a tremendous laugh here,
Charlie.

ALVY
Look, uh...

Loud laughter from the TV monitors.

ROB
(To Alvy)
We do the show live in front of an
audience.

ALVY
Great, but nobody laughs at it
'cause your jokes aren't funny.

ROB
Yeah, well, that's why this machine
is dynamite.

ROB ON TV SCREEN
You better lie down. You've been in
the sun too long.

ROB
(To the technician)
Yeah... uh, now give me a like a
medium-size chuckle here... and
then a big hand.

The sounds of laughter and applause are heard from the TV.

ALVY
(Removing his glasses and
rubbing his face)
Is there booing on there?

The monitors show a woman on the screen.

WOMAN
We were just gonna fix you up with
my cousin Dolores.

ALVY
(Overlapping the TV)
Oh, Max, I don't feel well.

ROB
What's the matter?

ALVY
I don't know, I just got-I got very
dizzy...
(Coughing)
I feel dizzy, Max.

ROB
Well, sit down.

ALVY
(Sitting down)
Oh, Jesus.

ROB
You all right?

ALVY
I don't know, I mean, I-

ROB
(Crouching before Alvy,
looking at him)
You wanna lie down?

ALVY
No, no-my, you know, my stomach
felt queasy all morning. I just
started getting...

ROB
How about a ginger ale?

ALVY
Oh, Max... no, I maybe I better lie
down.

59 INT. HOTEL ROOM

59

Alvy lies in bed, one elbow propped up, a doctor sitting next to him looking concerned. The doctor holds out a plate of chicken; Alvy listlessly stares at it. Annie, in the background, is on the phone.

ANNIE
(Talking into the phone)
Yes.

DOCTOR
(Holding out the food)

Why don't you just try to get a little of this down? This is just plain chicken.

ALVY

(Taking a piece of chicken and holding it)

Oh, oh, no, I can't-I can't eat this. I'm nauseous.

(He gasps and makes sounds)

If you could-if you could just give me something to get me through the next two hours, you know I-I have to go out to Burbank... and give out an award on a TV show.

ANNIE

(On the phone, overlapping the doctor and Alvy)

Well... H-h huh... Oh, good... Yes, I'll tell him.

DOCTOR

Well, there's nothing wrong with you actually, so far as I can tell. I mean, you have no fever, no... no symptoms of anything serious. You haven't been eating pork or shellfish.

Annie hangs up and moves over to Alvy.

ANNIE

(Sitting on the edge of the bed)

Excuse me. I'm sorry, I'm sorry, Doctor. Uh, Alvy-Alvy, that was the show. They said everything is fine. They found a replacement, so they're going to tape without you.

ALVY

(Making sounds)

I'm nauseous.

(He sighs and gasps)

Oh, Jesus, now I don't get to do the TV show?

Reacting, Alvy puts up his hand in disgust, then starts eating the piece of chicken he has been holding. The doctor and Annie watch him, reacting.

ANNIE

Yeah. Listen, Doctor, I'm worried.

DOCTOR

Now, Mrs. Singer, I can't find anything --

ALVY

Christ!

ANNIE

Nothing at all?

DOCTOR

No, I think I can get a lab man up here.

ALVY

(Grabbing the rest of the chicken from the plate)
Oh, Jesus. Can I have the salt, please?

ANNIE

What do you mean? Do you think he's--

DOCTOR

(Handing the salt to Alvy)
Yes, excuse me.
(To Annie)
Perhaps it would be even better if we took him to the hospital for a day or two.

Alvy begins to eat.

ANNIE

Uh-huh... Oh, hospital?

DOCTOR

Well, otherwise, there's no real way to tell what's going on.

ALVY

(Making sounds, gasping)
This is not bad, actually.

Rob, Annie and Alvy in Rob's car pull into a long circular driveway as an attendant walks over to the car. A sprawling house is seen to the right; a couple moves toward the front door, and the driveway is crowded with other parked cars.

Loud music is heard.

ALVY

(Getting out of the car)

Hey, don't tell me we're gonna
hafta walk from the car to the
house. Geez, my feet haven't
touched pavement since I reached
Los Angeles.

61 INT. HOUSE

61

A Hollywood Christmas party is in session, complete with music, milling people, circulating waiters bolding out trays of drinks. It's all very casual. French doors run the entire width of one wall; they are opened to the back lawn, guests move from the room to outside and back in. It is crowded; bits of conversation and clinking glasses can be heard. Two men, California-tanned, stand by the French doors talking.

1ST MAN

Well, you take a meeting with him,
I'll take a meeting with you if
you'll take a meeting with Freddy.

2ND MAN

I took a meeting with Freddy.
Freddy took a meeting with Charlie.
You take a meeting with him.

1ST MAN

All the good meetings are taken.

CUT TO:

FULL GROUP SHOT

A man stands talking, people in groups behind him. Two born like gadgets are attached to his shoulders; he's wearing a bizarre space costume.

3RD MAN

Right now it's only a notion, but I
think I can get money to make it
into a concept... and later turn it
into an idea.

CUT TO:

Alvy and Rob stand near the French doors leading to the back lawn, eating and drinking and watching the people walking in and out of the house.

ROB
You like this house, Max?

ALVY
M'hm.

ROB
I even brought a road map to get us to the bathroom.

ALVY
Whee, you shoulda told me it was Tony Lacey's party.

ROB
What difference does that make?

Alvy looks into the room, where Annie and Tony Lacey are having an animated conversation.

ALVY
I think he has a little thing for Annie.

ROB
Oh, no, no, that's bullshit, Max. He goes with that girl over there.

ALVY
Where?

Rob nods his head toward a tall woman dressed all in white conversing with a group of people close-by.

ROB
The one with the V.P.L.

ALVY
V.P.L.?

ROB
Visible panty line. Max, she is gorgeous.

ALVY

Yeah, she's a ten, Max, and that's great for you because you're-you're used to twos, aren't you?

ROB
There are no twos, Max.

ALVY
Yeah, you're used to the kind with the- with the shopping bags walking through Central Park with the surgical masks on muttering.

ROB
M'hm.

ALVY
And... uh-

ROB
(Interrupting)
How do you like this couple, Max?

A couple moves over toward Rob and Alvy. The man's arm is around the woman; they stand very close. In the background, Annie and Tony are still talking.

ROB
And I think they just came back from Masters and Johnson.

ALVY
Yeah, intensive care ward.
(Watching the woman in white)
My God-hey, Max, I think she's... I think she's giving me the eye.

As Rob and Alvy observe the guests, the woman in white starts walking toward them.

ROB
If she comes over here, Max, my brain is going to turn into guacamole.

ALVY
I'll handle it. I'll handle it. Hi.

GIRL IN WHITE
You're Alvy Singer, right? Didn't we meet at EST?

ALVY
 (Reacting)
 EST? No, no, I was never to est.

GIRL IN WHITE
 Then how can you criticize it?

ALVY
 Oh.

ROB
 Oh, he-he didn't say anything.

ALVY
 (Laughing)
 No, no, I came out here to get some shock therapy, but there was an energy crisis, so I... He's my-my food taster. Have you two met?

ROB
 (Shaking his head)
 Hi. How do you do.

GIRL IN WHITE
 Do you taste to see if the food's poisoned?

ALVY
 Yeah, he's crazy.

The girl in white laughs.

ALVY
 (Looking at Rob and the girl)
 Hey, you guys are wearin' white. It must be in the stars.

ROB
 Yeah. Right.

ALVY
 Uri Geller must be on the premises someplace.

ROB
 We're gonna operate together.

Rob and the girl walk off together as the camera moves in on Tony and Annie standing by the buffet table.

TONY

We just need about six weeks, in about six weeks we could cut a whole album.

ANNIE

I don't know, this is strange to me, you know.

TONY

Just... that's all you need. You can come and stay here.

ANNIE

Oh.

TONY

There's a whole wing in this house.

ANNIE

(Laughing)

Oh yeah, stay here? U-huh.

TONY

You can have it to use. Why-why are you smiling?

ANNIE

(Laughing)

I don't know. I don't know.

She picks up an hors oeuvre.

CUT TO:

The two men still talking about meetings surrounded by other groups of people milling about.

1ST MAN

Not only is he a great agent, but he really gives good meetings.

2ND MAN

M'mm.

Tony, band in band with the girl in white, is leaving the party room with Alvy and Annie to show them the rest of the house.

TONY

This is a great house, really.
Everything. Saunas, Jacuzzis, three
tennis courts. You know who the
original owners were? Nelson Eddy,
then Legs Diamond. Then you know
who lived here?

ALVY

Trigger.

Annie and the girl in white laugh.

TONY

Charlie Chaplin.

ALVY

Hey.

TONY

Right before his un-American thing.

They stop in a den-like screening room. A man is slouched
back on one of the comfortable sofas that fill the room. It
is much quieter in here; a contrast to the noise and crowd
downstairs.

ALVY

Yeah, this place is great.

ANNIE

Yeah.

TONY

Uh, you guys are still-uh, you're
still New Yorkers.

ALVY

Yeah, I love it there.

ANNIE

(Laughing)

Yeah.

TONY

Well, I used to live there. I used
to live there for years. You know,
but it's gotten-it's so dirty now.

ANNIE

Yeah.

ALVY

I'm into garbage. It's my thing.

ANNIE

Boy, this is really a nice screening room. It's really a nice room.

TONY

Oh, and there's another thing about New York. See... you-you wanna see a movie, you have to stand in a long line.

ANNIE

Yeah.

TONY

It could be freezing, it could be raining.

ANNIE

Yeah.

TONY

And here, you just-

GIRL IN WHITE

We saw "Grand Illusion" here last night.

ALVY AND ANNIE

(In unison)

Oh, yeah?

MAN ON THE SOFA

(Looking over his shoulder at the group)

That's a great film if you're high.

(The group laughs, looking down at the man on the sofa. He looks up at them, smiling, a joint in his hand, and offers them a cigarette)

Hey, you.

TONY

(Shaking his head no)

Come and see our bedroom. We did a fantastic lighting job. Okay?

ANNIE

Oh, good. Okay.

ALVY

I'm cool.

Tony and the girl in white leave the room, Annie and Alvy following.

ANNIE

(Taking Alvy's arm)

It's wonderful. I mean, you know they just watch movies all day.

ALVY

Yeah, and gradually you get old and die. You know it's important to make a little effort once in a while.

ANNIE

Don't you think his girl friend's beautiful?

ALVY

Yeah, she's got a great-lookin' fa-
A pat on the androgynous side. But it's...

They pass a man talking on the phone in the hallway.

MAN ON THE PHONE

Yeah, yeah. I forgot my mantra.

As they come down stairs the party is still in big gear.

People are looser now; conversations are more animated, some talk quietly in more intimate corners, some couples are dancing. Alvy stands alone sipping a drink near the huge Christmas tree. A tall woman, passing by, shakes his hand, then leaves. He continues to sip his drink, alone, watching Tony and Annie in the center of the room dancing.

The screen shows a plane in flight, Los Angeles far below, then:

CUT TO:

62 INT. AIRPLANE

62

Annie and Alvy sit, the stewardess behind them serving other passengers. Annie stares out the window holding a coffee cup; Alvy reads. Both are preoccupied, thinking their own thoughts.

ANNIE'S VOICE-OVER

(To herself)
That was fun. I don't think
California is bad at all. It's a
drag coming home.

ALVY'S VOICE-OVER
(To himself)
Lotta beautiful women. It was fun
to flirt.

ANNIE'S VOICE-OVER
(As she sips coffee)
I have to face facts. I-I adore
Alvy, but our relationship doesn't
seem to work anymore.

ALVY'S VOICE-OVER
(An open magazine lies in
his lap)
I'll have the usual trouble with
Annie in bed tonight. Whatta I need
this?

ANNIE'S VOICE-OVER
If only I had the nerve to break
up, but it would really hurt him.

ALVY'S VOICE-OVER
If only I didn't feel guilty asking
Annie to move out. It'd probably
wreck her. But I should be honest.

He looks over at Annie.

ANNIE
(Looking back at Alvy)
Alvy, uh, let's face it. You know
something, don't think our
relationship is working.

ALVY
Tsch, I know. A relationship, I
think, is-is like a shark, you
know? It has to constantly move
forward or it dies.
(He sighs)
And I think what we got on our
hands
(Clearing his throat)
is a dead shark.

A lighted Christmas tree stands in the middle of boxes, books, and the general disarray of packing and figuring out what belongs to whom as Alvy helps Annie move out.

ALVY

(Holding up a book)

Whose "Catcher in the Rye" is this?

ANNIE

(Walking into the room
with an armload of books)

Well, let's see now... If it has my name on it, then I guess it's mine.

ALVY

(Reacting)

Oh, it sure has... You know, you wrote your name in all my books, 'cause you knew this day was gonna come.

ANNIE

(Putting down the books
and flipping back her
hair)

Well, uh, Alvy, you wanted to break up just as much as I do.

ALVY

(Riffling through the
books)

There's no-no question in my mind. I think we're doing the mature thing, without any doubt.

ANNIE

(Holding a framed picture
and moving about)

Now, look, all the books on death and dying are yours and all the poetry books are mine.

ALVY

(Looking down at a book)

This "Denial of Death". You remember this?

ANNIE

Oh-

ALVY

This is the first book that I got you.

Annie goes over to Alvy. They both look down at the book; the fireplace, burning nicely, is behind them.

ANNIE

God.

ALVY

Remember that day?

ANNIE

Right. Geez, I feel like there's a great weight off my back. M'mmm.

ALVY

Thanks, honey.

ANNIE

(Patting Alvy's shoulder)

Oh, no, no, no, no, no. I mean, you know, no, no, no, I mean, I think it's really important for us to explore new relationships and stuff like that.

She walks away.

ALVY

There's no--there's no question about that, 'cause we've given this... uh, uh, I think a more than fair shot, you know?

He tosses the book into the carton.

ANNIE

(Off screen)

Yeah, my analyst thinks this move is keen for me.

ALVY

(Off screen)

Yeah, and I-I tru- you know, I trust her, because my-my analyst recommended her.

ANNIE

(Walking in with another armload of books)

Well, why should I put you through all my moods and hang-ups anyway?

ALVY

Right. And you-and you know what the beauty part is?

ANNIE

What?

ALVY

(Holding a small box of buttons)

We can always come back together again. Because there's no-there's no problem. 'Cause... Right.

ANNIE

(Overlapping)

Exactly, but... exactly. Ooooh!

ALVY

You know, I-I-I don't think many couples could handle this. You know, they could just break up and remain friends.

ANNIE

(Taking a button from a box)

Hey, this one's mine, this button. This one, you rem-

ALVY

(Interrupting)

Yeah.

ANNIE

I guess these are all yours. Impeach, uh, Eisenhower... Impeach Nixon... Impeach Lyndon Johnson... Impeach Ronald Reagan.

64 EXT. NEW YORK CITY STREET - DAY

64

People milling about on the sidewalk as Alvy walks out of a store and moves toward the foreground.

ALVY

(Into the camera, to the audience)

I miss Annie. I made a terrible mistake.

A couple, walking down the street, stops as the man talks to Alvy.

MAN ON THE STREET

She's living in Los Angeles with
Tony Lacey.

ALVY

Oh, yeah? Well, if she is, then the
hell with her! If she likes that
lifestyle, let her live there! He's
a jerk, for one thing.

MAN ON THE STREET

He graduated Harvard.

ALVY

Yeah. He may- Listen, Harvard makes
mistakes too, you know. Kissinger
taught there.

The couple strolls away as an older woman walks up to Alvy
while others walk by.

OLD WOMAN

Don't tell me you're jealous?

ALVY

Yeah, jealous. A little bit like
Medea. Lemme, lemme-can I show you
something, lady?

(He takes a small item
from his pocket to show
the woman)

What I have here... I found this in
the apartment. Black soap. She used
to wash her face eight hundred
times a day with black soap. Don't
ask me why.

OLD WOMAN

Well, why don't you go out with
other women?

ALVY

Well, I-I tried, but it's, uh, you
know, it's very depressing.

65 RECENT FLASHBACK - INT. ALVY'S COUNTRY KITCHEN

65

Alvy's arms and legs fill the screen as he slowly gets up
from the floor holding up a live lobster. He puts it on a
grill tray.

ALVY

(Pointing to the lobster)
This always happens to me. Quick,
g-go get a broom.

His date, a girl wearing short shorts, leans against the sink and lights a cigarette. She makes no move to help.

GIRL DATE
(Smoking)
What are you making such a big deal
about?
(As she talks, the
lobster drops from the
tray to the floor. Alvy
jumps away, then gingerly
scrapes the tray toward
the lobster)
They're only lobsters. Look, you're
a grown man, you know how to pick
up a lobster.

ALVY
(Looking up in stooped-
over position)
I'm not myself since I stopped
smoking.

GIRL DATE
(Still leaning against
the sink, her hand on her
hip)
Oh, when'd you quit smoking?

He gets up of the floor with the lobster on the tray.

ALVY
Sixteen years ago.

GIRL DATE
(Puzzled)
Whatta you mean?

ALVY
(Mocking)
Mean?

GIRL DATE
You stopped smoking sixteen years
ago, is that what you said? Oh, I-I
don't understand. Are you joking,
or what?

CUT TO:

A solitary Alvy walking along the FDR Drive where he had walked with Annie. The New York skyline is still in the background, the sea gulls go by, the fog horn blows. He walks slowly, moving off screen.

66 INT. ALVY'S BEDROOM - DAY

66

Alvy sits on his bed talking on the phone.

ALVY

Listen, honey, Central Park's turning green... Yeah, I sa-I saw that lunatic that we-where we used to see... with the, uh, uh, pinwheel hat and, you know, and the roller skates?... Listen, I-I want you to come back here... Well, I-I-then I'm gonna come out there and getcha.

CUT TO:

An airborne plane.

CUT TO:

67 EXT. LOS ANGELES AIRPORT

67

People milling about as Alvy, in the outside phone-booth center, talks.

ALVY

Whatta you mean, where am I? Where do- where do you think I am? I'm-I'm out... I'm at the Los Angeles Airport. I flew in...

(SNIFFLING)

Tsch, I-well, I flew in to see you...

(Muttering)

Hey, listen, can we not debate this on-on the telephone because I'm, you know, I-I feel that I got a temperature and I'm-I'm getting my-my chronic Los Angeles nausea. I-I don't feel so good.

Alvy's conversation is still heard as the screen shows him behind the wheel of a car on a busy street; he causes a near-accident by jerking the car too slowly toward an intersection.

ALVY'S VOICE-OVER

Well, where-whenever you wanna
 meet, I don't care. I'll-I'll drive
 in. I rented a car I'm driving...
 that... Whatta you mean? What-why
 is that such a miracle? I'm driving
 myself --

68 EXT. OUTDOOR CAFE - DAY

68

People sit at umbrellaed tables with checkered tablecloths at a Sunset Boulevard outdoor cafe. Street traffic goes by while they dine. There's a mild California breeze. The restaurant is somewhat crowded as Alvy makes his way around the tables looking about. He finally sits down at an empty table; nearby sits a woman with a younger man. A waitress brings Alvy a menu and waits for his order.

ALVY

(To the waitress)

I'm gonna... I'm gonna have the
 alfalfa sprouts and, uh, a plate of
 mashed yeast.

Annie, wearing a flowered dress and wide hat, moves into view. Alvy, noticing her, watches as she walks over to his table. He rises and they shake hands.

ANNIE

Hi.

Alvy wipes at his nose as he stares. He smiles, the street traffic moving behind him. Annie smiles back.

ALVY

You look very pretty.

ANNIE

Oh, no, I just lost a little
 weight, that's all.

(Alvy adjusts his
 glasses, not exactly
 knowing where to start; a
 bit uneasy)

Well, you look nice.

ALVY

(Nodding his head)

You see, I-I've been thinking about
 it and I think that we should get
 married.

ANNIE
 (Adjusting her
 sunglasses)
 Oh, Alvy, come on.

ALVY
 Why? You wanna live out here all
 year? It's like living in Munchkin
 Land.

ANNIE
 (Looking around)
 Well, whatta you mean? I mean, it's
 perfectly fine out here. I mean,
 Tony's very nice and, uh, well, I
 meet people and I go to parties
 and-and we play tennis. I mean,
 that's... that's a very big step
 for me, you know? I mean...
 (Reacting, Alvy looks
 down at his hands, then
 up)
 I'm able to enjoy people more.

ALVY
 (Sadly)
 So whatta you... You're not gonna
 come back to New York?

ANNIE
 (Smiling)
 What's so great about New York? I
 mean, it's a dying city. You read
 "Death in Venice."

ALVY
 Hey, you didn't read "Death in
 Venice" till I bought it for yuh.

ANNIE
 That's right, that's right.
 (Still smiling)
 You only gave me books with the
 word "death" in the titles.

ALVY
 (Nodding his head and
 gesturing)
 That's right, 'cause it's an
 important issue.

ANNIE

Alvy, you're incapable of enjoying life, you know that? I mean, your life is New York City. You're just this person. You're like this island unto yourself.

ALVY

(Toying with his car keys)

I can't enjoy anything unless I... unless everybody is. I-you know, if one guy is starving someplace, that's... you know, I-I... it puts a crimp in my evening.

(Looking down at his hands, sadly)

So wanna get married or what?

ANNIE

(Seriously)

No. We're friends. I wanna remain friends.

ALVY

(In disbelief)

Okay.

(Louder, to the waitress)

Check, please. Can I -can I... Can I... Can I...

ANNIE

(Interrupting)

You're mad, aren't you?

ALVY

(Shaking his head)

No.

(Then nodding)

Yes, of course I'm mad, because you love me, I know that.

ANNIE

Alvy, I can't say that that's true at this point in my life. I really just can't say that that's true. I mean, you know how wonderful you are. I mean, you know... you're the reason that I got outta my room and that I was able to sing, and-and-and, you know, get more in touch with my feelings and all that crap. Anyway, look, I don't wanna- Listen, listen, listen, uh

(Laughing)
 h'h, so whatta you up to anyway,
 huh?

ALVY
 (Shrugging his shoulders)
 The usual, you know. Uh, tryin' t'
 write. I'm workin' on a play.
 (Sighing)
 Jesus. So whatta yuh saying? That
 you're not comin' back to New York
 with me?

He nods his head in disbelief.

ANNIE
 (Nodding)
 No!
 (Pauses)
 Look, I gotta go.

She starts to rise.

ALVY
 You mean that...
 (He gets up and starts
 following her past diners
 at other tables)
 I-I-I-I flew three thousand miles
 to see you.

ANNIE
 I'm late.

ALVY
 Air miles, you know. I mean, you
 know what that does to my stomach?

They move down the steps of the cafe toward the parking
 lot.

ANNIE
 If you must know, it's a hectic
 time for Tony. The Grammys are
 tonight.

ALVY
 The what?

ANNIE
 The Grammys. He's got a lotta
 records up for awards.

ALVY
You mean they give awards for that
kind o' music?

ANNIE
Oh!

ALVY
I thought just earplugs.

Annie gets into her car. Alvy moves over to his rented convertible.

ANNIE
Just forget it, Alvy, okay? Let's
just forget the conversation.

She closes the door, starts the motor.

ALVY
(Yelling after her)
Awards! They do nothing but give
out awards! I can't believe it.
Greatest, greatest fascist
dictator, Adolf Hitler!

Annie drives away. Alvy gets behind the wheel, starts the motor. Putting the car in gear, he inadvertently moves forward, hitting a bunch of trash cans with a loud crash.

Putting the car in reverse, Alvy notices a beige car that has just turned into the parking lot. For a brief moment, the screen shows a flashback of the bumper-car ride at the Brooklyn amusement park. Alvy's father is on the Platform directing traffic; young Alvy is in a small car bumping others right and left. Alvy, hack in the parking lot, backs up his convertible, purposefully smashing the side of the beige car as another flashback of bumper-car ride appears, this time-as, Alvy's father directs traffic- a Marine in a small car hits the back end of a soldier's car, and Alvy, back in the parking lot, moves his car over to another parked car and bits it full force.

Another flashback appears. People in the small cars really racing around the track now, bumping into one another over and over again, Alvy's father directing the flow, as the film cuts back to the parking lot, where Alvy reverses the convertible and rams it into the front end of yet another car.

He sits behind the wheel as people rush out of various cars and as sirens start blaring, coming closer and closer, stopping finally as a motorcycle cop gets off beside Alvy's car and walks over to him.

ALVY

(Getting out of the car)
Officer, I know what you're gonna say. I'm-I'm not a great driver, you know, I-I have some problems with-with-with-

OFFICER

(Interrupting)
May I see your license, please?

ALVY

Sure.
(Searching, he finally fishes his license out of his pocket)
just don't-don't get angry, you know what I mean? 'Cause I-I have - I have my-my license here. You know, it's a rented car. And I've...

He drops the license and it falls to the ground.

OFFICER

Don't give me your life story
(Looking at the piece of paper on the ground)
just pick up the license.

ALVY

Pick up the license. You have to ask nicely 'cause I've had an extremely rough day. You know, my girl friend-

OFFICER

(Interrupting)
Just give me the license, please.

ALVY

Since you put it that way.
(He laughs)
It's hard for me to refuse.

(He leans over, picks up the license, then proceeds to rip it up. He lets the pieces go; they float to the ground)
 ...have a, I have a terrific problem with authority, you know. I'm... it's not your fault. Don't take it personal.

CUT TO:

69 INT. JAIL - CELLS CORRIDOR

69

A guard moves down the hall to the cell where, Alvy stands with other inmates. He unlocks the door and opens it, letting Alvy out.

ALVY
 So long, fellas. Keep in touch.

He walks down the corridor off screen.

70 EXT. A STREET IN FRONT OF THE COURT HOUSE - DAY

70

Policemen are walking up and down the courthouse steps as Alvy and Rob move out the door of the building, down the steps to the street.

ROB
 Imagine my surprise when I got your call, Max.

ALVY
 (Carrying his jacket over his shoulder)
 Yeah. I had the feeling that I got you at a bad moment. You know, I heard high-pitched squealing.

They walk over to Rob's convertible and get in.

ROB
 (Starting the car)
 Twins, Max. Sixteen-year-olds. Can you imagine the mathematical possibilities?

ALVY
 (Reacting)

You're an actor, Max. You should be doing Shakespeare in the Park.

ROB
Oh, I did Shakespeare in the Park, Max. I got mugged. I was playing Richard the Second and two guys with leather jackets stole my leotard.

He puts on an elaborate helmet and goggles.

ALVY
(Looking at Rob's helmet)
Max, are we driving through plutonium?

ROB
Keeps out the alpha rays, Max. You don't get old.

CUT TO:

71 INT. REHEARSAL HALL OF A THEATER

71

An actor and actress sit on hard wooden chairs in a sparse rehearsal hall.

They face each other. The actress resembles Annie; the actor, Alvy.

ACTOR
You're a thinking person. How can you choose this lifestyle?

ACTRESS
What is so incredibly great about New York? It's a dying city! You-you read "Death in Venice".

ACTOR
You didn't read "Death in Venice" till I gave it to you!

ACTRESS
Well, you only give me books with the word "death" in the title.

The camera pulls back, showing Alvy sitting with two men at a table set up near the actors. A mirror, running the whole width of the wall, reflects the two actors, a script lying on the table between them. It is obvious now that they are rehearsing a scene that Alvy wrote.

ACTOR

(In mirrored reflection)

It's an important issue.

ACTRESS

(In mirrored reflection)

Alvy, you are totally incapable of enjoying life.

The camera moves back to actual actor and actress.

ACTRESS

You're like New York. You're an island.

ACTOR

(Rising with emotion)

Okay, if that's all that we've been through together means to you, I guess it's better if we just said goodbye, once and for all! You know, it's funny, after all the serious talks and passionate moments that it ends here... in a health food restaurant on Sunset Boulevard. Goodbye, Sunny.

The actor begins to leave as the actress jumps up from her chair.

ACTRESS

Wait! I'm-I'm gonna... go with you.

(The actor comes back.

They embrace)

I love you.

The camera cuts to Alvy, who turns and looks straight into the camera.

ALVY

(To the audience,
gesturing)

Tsch, whatta you want? It was my first play. You know, you know how you're always tryin' t' get things to come out perfect in art because, uh, it's real difficult in life. Interestingly, however, I did run into Annie again. It was on the Upper West Side of Manhattan.

Annie, singing "Seems Like Old Times," overlaps Alvy's speech and continues over the next scene, where Alvy, standing in front of a Manhattan theater, shakes hands with Annie and her escort. The theater marquee reads "OPHULS PRIZE FILM: 'THE SORROW AND THE PITY'."

ALVY'S VOICE

(Over the theater scene
and, Annie's singing)

She had moved back to New York. She was living in SoHo with some guy.

(Laughing)

And when I met her she was, of all things, dragging him in to see "The Sorrow and the Pity." Which I counted as a personal triumph. Annie and I...

(Alvy's voice continues
over the scene shot
through a window of
Manhattan cafe showing
Alvy and Annie sitting at
a table, laughing and
enjoying themselves)

...we had lunch sometime after
that, and, uh, just, uh, kicked
around old times.

A series of flashbacks following in quick succession while Annie continues to sing:

Annie and Alvy going up the FDR Drive, the day they met playing tennis, Annie driving, Alvy bolding up partially eaten sandwich.

Annie and Alvy in the Hamptons house kitchen, Annie banding a live lobster to Alvy, who drops it in the pot on the stove.

Annie and Alvy walking side by side by the shoreline.

Alvy at the tennis club, packing his bag, as he looks over his shoulder and sees Annie, hands on her face, then clapping, as she offers him a ride home in her car.

Annie opening the door to Alvy the night he came over to kill the spider; Annie and, Alvy in the bookstore buying the "Death" titles; Annie and, Alvy in their Hamptons house, Annie reading a school catalogue, the night Alvy puts in the red light.

The memories continue to flash on the screen: Annie and Alvy at a friend's house, Alvy blowing the cocaine all over the sofa; Annie and Alvy playing tennis; Annie and Alvy having a picture taken backstage at the college performance in Annie's hometown; Alvy bolding Annie close, the night he came over to kill the spider.

And continue: Annie carrying her luggage and clothes into Alvy's bedroom, Alvy following, the day she first moved into his apartment. Annie holding up her sexy birthday present from Alvy, then leaning over and kissing him; Annie and Alvy walking down a city street, holding each other close; sitting on the park bench, observing the people; and kissing, on the FDR Drive, the New York City skyline behind them. The music stops.

Returning to the present, the camera, focusing through the cafe window, shows Annie and Alvy across street. They look about at the city traffic. Lunch is over; it's time.

Alvy and Annie shake hands and kiss each other friendly like.

Annie crosses the street, Alvy watching her go. Then he turns, and slowly walks down the street off screen. His voice is heard over the scene:

ALVY'S VOICE-OVER

After that it got pretty late. And we both hadda go, but it was great seeing Annie again, right? I realized what a terrific person she was and-and how much fun it was just knowing her and I-I thought of that old joke, you know, this-this-guy goes to a psychiatrist and says, "Doc, uh, my brother's crazy. He thinks he's a chicken." And, uh, the doctor says, "Well, why don't you turn him in?" And the guy says, "I would, but I need the eggs." Well, I guess that's pretty much how how I feel about relationships. You know, they're totally irrational and crazy and absurd and... but, uh, I guess we keep goin' through it because, uh, most of us need the eggs.

THE END