

1 Opening shot: Alvy talking directly to audience, camera.

ALVY'S MONOLOGUE:

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(the following are just notes and ideas on the general style and content of the monologue, gags to be changed)

There's an old joke -- two women are at a resort hotel in the mountains. One says, the food here is terrible. And the other one says, that's right -- and such small portions.

That's how I feel about life. A lot of suffering, pain, anxiety, and problems -- and it's over so quickly.

The other key old joke for me is one attributed to Groucho Marx but it appears in Freud's Wit and Its Relation To The Unconscious. It goes roughly: I would never 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 relationships with women.

Lately the strangest things have been going through my mind.

I'm at a life crisis.

I just turned forty ... birthdays make me nervous ... Although I'm in good shape. I have all my faculties.

I'm balding a little on top ... I'm going to be one of those guys who looks great when he's sixty ... balding, masculine ... I'm going to be the balding, virile type rather than the distinguished grey -- unless I'm wrong and I'm one of those guys with saliva carrying a shopping bag into a cafeteria and screaming about socialism.

Annie left me. I can't believe it. A year ago we were deeply in love. Both of us. Now she left me for a guy whose values are completely different than mine.

2

SHOT of Annie and a slick, nice-looking man driving a car down the Sunset Strip in L.A.

2 CONTD

Alvy's voice continues over whatever shots we describe.

ALVY (Contd)

Suddenly she's in love with Tony Lacey ... a West Coast record producer ...

3 CUT BACK to Alvy addressing camera.

ALVY

The exact opposite of everything I stand for.

Probably have sex and break an amyl nitrate just before they climax.

One of those guys that sits with a reflector ... nice tan ... into coke, rock groups, takes an ad for his client on the back page of Cash Box: "Many many thanks D.J.'s for the many, many spins."

4 CUT TO SHOT of Annie talking directly to camera.

ANNIE

Come on, Alvy. It's nothing like that and you know it. Tony's bright and sweet and smart.

5 CUT TO Alvy.

ALVY

Yeah. I'm sure he's into some heavy ideas. Like Primal Screaming ... probably goes to Esselin. Gets naked and tries to work out his problems ...

6 CUT TO SHOT of Tony in room on coast with Annie. He is rolling joint. The first part of Alvy's next speech overlaps this scene before we CUT BACK to Alvy.

ALVY (V.O.)

He's got the blow comb.

7 CUT BACK to Alvy.

ANNIE'S V.O.

Loosen up, Alvy. Wow.

ALVY

I'm sure you guys will achieve a state of maximum grooviness ...

What am I missing? I been searching my soul ... Is it my values? What are my
(MORE)

7 CONTD

ALVY (Contd)

values? I'm forty. I should have values. What are they? How did I get them? Are they worth anything? I got a lot of hostility but I don't know how many values.

I examine my life --

8 SHOTS of Brooklyn. Period. 1943-4. Well-selected and not just meaningless landscapes. Forties styles. Period music. Alvy's voice continues over pictures.

ALVY (V.O.)

I grew up during World War Two in Brooklyn. The Coney Island section.

SHOT of father at concession. Possibly bumper cars or some game.

ALVY (V.O.)

There's my father. [LINE DEPENDING ON
GAME CHOSEN]

We have no money and my father got a low rent deal on an old house right in the middle of all the action.

8A EXT. ALVY'S HOUSE - DAY - 1940's. SHOT of house exterior.

8AA INT. ALVY'S HOUSE - DAY - 1940s.

ALVY (V.O.)

I sometimes wonder if that made me grow up tense.

8B SHOT OF SCHOOL EXTERIOR

ALVY (V.O.)

That's my school. The truth is, I had a lot of laughs in that neighborhood.

9 CUT TO CU of Alvy's mother. Interview style to CAMERA.

MOTHER

It's not the same now that "The Element" has moved in.

10 CUT TO Alvy to CAMERA.

ALVY

The Element. Can you believe that? My mother was always worried that "the element" would move in. It's like a science-fiction movie.

- 11 CUT TO SHOT of movie title beginning, writing on screen.
TITLE: The Invasion of the Element
- 12 SHOTS of a street in Brooklyn. We hear a grim, serious narrator's voice.

(CONTINUED)

NARRATOR

Little did the small and serene community in Brooklyn realize that they were about to be invaded by -- The Element.

SHOT of blacks moving in front moving van, whites are fainting as if it was a sci-fi film.

13 CUT TO CU of Alvy now. Facing camera.

13A SHOT OF PUBLIC SCHOOL INTERIOR

ALVY (V.O.)

I remember the staff at our public school -- and the principal, Mrs. Feltcher.

14 OMIT

15 SHOT of her as Alvy remember her. These character shots depend on casting and make-up to achieve a truly meaningful impact. Fellini does this type of ploy successfully when he recollects old townspeople on film. The idea is the same but the milieu is different.

ALVY (V.O.)

My own teacher was Miss Reed.

A second, terrifying type with blue dyed hair.

ALVY

I should've had the blue dye concession.

CUT TO classroom. Forties. Kids of about nine.

ALVY

I must say, I always thought my schoolmates were idiots.

SHOT of boy. Character types at all times and well-dressed and made-up to score on sight.

ALVY

Melvin Greenglass -- his fat face ...

SHOT of little girl.

ALVY

Henrietta Farrell ... Miss Perfect ...

SHOT of another boy.

ALVY

Ivan Ackerman. Always the wrong answer. Always.

15 CONTD

IVAN
(raises hand and answers)
Seven and three is nine.

MISS REED
Wrong.

SHOT of nine-year-old Alvy watching Ackerman's stupidity
with fury.

(MORE)

15 CONTD (2)

ALVY (V.O.)

I knew they were jerks. In 1942 I had already discovered women.

16 OMIT

17 CUT TO SHOT of Alvy Singer, age nine, stealing a kiss from a cute little girl (a cheek kiss) at the wardrobe in school or during milk period.

GIRL

(reacts strongly, adversely,
wipes cheek, shocked)

Eichhhh! He kissed me!

MISS REED

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

LITTLE ALVY

What'd I do?

MISS REED

Step up here!!

LITTLE ALVY

What'd I do!?

MISS REED

You should be ashamed of yourself!

18 Now present day Alvy is in classroom, existing both as nine year old and the current forty year old man. He argues with Miss Reed.

ALVY

What's wrong? I was expressing a healthy sexual curiosity?

MISS REED

At six?

ALVY

So what?

MISS REED

Six year old boys don't have girls on their minds.

ALVY

I did.

18 CONTD

The little girl who was kissed speaks up.

LITTLE GIRL

For God's sake, Alvy. Even Freud speaks of a latency period.

ALVY

I never had a latency period. What do you want me to do?

MISS REED

You were the only difficult child in class.

ALVY

(pointing to little Alvy
in seat)

Look at me. I'm a sweet kid. A little precocious ...

MISS REED

Why couldn't you have been more like Donald?

SHOT of little Mister Goody-Two-Shoes.

MISS REED

There was a model boy.

LITTLE ALVY

Tell the folks where you are today, Donald.

LITTLE DONALD

I run a profitable dress company.

ALVY

Really?

19 SHOT of row of Long Island homes, all exactly alike.

LITTLE DONALD (V.O.)

And I live on Long Island.

20 CUT TO Alvy with the grown-up Donald, a cheesy business type inside Donald's soulless home. Wife and kids, very routine.

ALVY

Are you happy?

DONALD

Me? Yeah.

ALVY

Here? This is so plastic. It's like every house on the block.

So?

DONALD

WIFE

Is he saying something about our house?

ALVY

(noticing objects)

My god -- I always wondered what kind of people bought a leather pig?

WIFE

Who is this guy?

DONALD

Let me show you the den. We got a ping pong table.

ALVY

And what do you guys talk about with each other?

DONALD

What do you mean?

ALVY

I don't know. I'm examining alternative life styles.

WIFE

(over terrible kids)

We live for our kids, I'd say.

ALVY

They're cute too -- the future of America.

DONALD

(proudly)

Josh can sing all the words to that detergent commercial.

ALVY

That's great ... two more years he'll have high tri-glycerides.

(to CAMERA)

See the way they're living? With the frozen TV dinners ... you've seen this kind of guy -- wears the fedora hat with the little red feather in it, drives the Chevy station wagon with the foam rubber dice hanging from the dashboard --

(to Donald)

You're cheating on your wife, right?

20 CONTD (2)

DONALD

Of course.

ALVY

The set is always on -- and naturally the worst kind of show.

Suddenly the TV talks back.

20A INT. DONALD'S HOUSE. DAY. SHOT of TV show in progress.
A giveaway show. The lowest.

ALVY

A moronic show.

20B INT. T.V. DAY. The TV MC looks at Alvy and speaks to him
CONT right from picture tube.

HOST

Moronic? This is a popular show.

ALVY

Popular? Nixon was popular. Hula hoops were popular. An epidemic of typhus is popular. Quantity doesn't imply quality.

HOST

America watches this show. We have a high rating.

ALVY

That's why Western Culture is going down the toilet. It's a dumb show and you're a dumb person.

HOST

(breaking down)

Leave me alone! I wanted to be a doctor ... there was this young girl ... I fell in love ... we married ... suddenly I was up to my neck in expenses ... I dropped out of Med School ... I came to New York, discouraged, poor --

What do you mean, the worst kind of show? This show is very popular.

ALVY

This show is popular?

HOST

That's right. We give out prizes -- it's fun.

20 CONTD (3)

ALVY

You're -- you're -- this is terrible --
you're tranquilizing with the trivial --
Kierkegaard said that --

HOST

(genuinely bewildered)

Who? Who? ... Kierkegaard? ... What show
is he on?

ALVY

You pander to the lowest taste.

HOST

(turning to opposite side)

He's talking about you -- you and your wife.

DONALD

I could never stand him in public school.

WIFE

(to contestant)

Darling, where'd you get that suit?

CONTESTANT

This? Gimbel's ... it was marked down --
why, you like this?

DONALD

(to contestant)

Don't give her ideas.

(to wife)

You just bought a suit.

ALVY

This is why Western culture is going down
the toilet. It's a dumb show -- and you're
a dumb person.

HOST

Listen -- you think this is all I wanted out
of life? For god's sake -- I wanted to be a
doctor -- that's right... I had two years
of pre-med -- there was this girl, we fell
in love, one thing led to another, I knocked
her up -- I had to get a job -- I had no
money -- we had kids -- I'm running around
with a family -- I don't have what to eat
-- gimme a break --

CONTESTANT

(consoling; to Alvy)

Look what you've done --

(to Host)

I'll give you my prizes --

20 CONTD

Alvy snaps off set.

ALVY

Everybody's got a story. Jesus. What's happened to all my old schoolmates?

21 CUT TO early classroom again. Various kids tell the camera where they are today.

DICK

I'm the President of the Pincus Plumbing Company.

LUCY

I'm very happily married with six kids. My husband is on welfare.

NORMAN

I'm Chairman of Moscovitz Hair Replacement. It's vinyl and we fasten it to your head so you can take a shower.

MARTIN

I sell tallises.

JOE

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

22 CUT TO Alvy.

ALVY

And Judy Horowitz?

23 SHOT of school play. She is the beautiful, angelic little girl, Alvy, a mere spear holder while she is the star, ogles her. We hear his voice over.

ALVY (V.O.)

I loved her so much. She was the most beautiful thing that walked.

24 SHOT of her today. Fat, with several kids. She walks with them in street. Alvy confronts her.

ALVY

What happened?

JUDY

I got older.

ALVY

But so what? You don't need all that make-up. There's nothing wrong with getting older.

(MORE)

24 CONTD

ALVY (Contd)

It's the make-up and the -- nose job ... and
all the fake stuff -- the hair -- look.

He waves hand like a magician and she changes by magic.
Same woman but totally natural, little or no make-up,
straight hair, real looking and much better.

ALVY

Look at that difference.

(to camera)

Folks, is there a difference? Let's hear
it for the no make-up look.

Sound of applause.

ALVY

The price of not turning into your parents
is eternal vigilance.

25 OMIT

26 OMIT

26A DAY/EXT. Brooklyn, 1950's. SHOT of kid giving adolescent
Alvy a contraceptive which he puts in his wallet.

ALVY

When I was fourteen I knew I should carry
around an emergency contraceptive.

26B NIGHT/INT. CAR. 1950's. SHOT of him at seventeen in car
with girl removing it from wallet.

ALVY

By the time I got to use it -- it was dust.

It is now powder.

ALVY

The kid who gave me the contraceptive
became a newspaperman and died in Viet Nam.
I was never in the army. At my physical --
(Into Cavett show piece)

27 CUT TO DAY/INT. ALVIN'S HOUSE

MOTHER

You always only saw the worst in people.
You never could get along with anyone in
school. You were always out of step with

(MORE)

27 CONTD

MOTHER (Contd)
the world. Even when you got famous you
still distrusted the world.

28 CUT TO DAY/EXT. THIRD AVENUE AND MOVIES

Alvy and Rob walking rapidly along Third Avenue.

(CONTINUED)

ALVY

I'm telling you. He said the word JEW under his breath.

ROB

You're crazy!

ALVY

I heard it. While we were walking off the tennis court he looked at me and then his wife and then muttered -- Jew.

ROB

Alvy, you're a total paranoid!

ALVY

I pick up on those things. I was with some guys at NBC last week and I said, did you eat? And Tom Christie said -- No -- Jew? Not did -- you? But Jew? Jew? Jew? Get it?

ROB

Er, Max --

ALVY

Stop calling me Max.

ROB

Why, Max -- it's a good name for you -- Max, you see conspiracies in everything.

ALVY

Listen, when I go into a record store and a big guy with a blond crew cut says to me: We have a sale this week on Wagner -- Wagner -- and he's looking at me and smiling -- I know what he's really saying -- and he knows and he knows I know.

They arrive in front of cinema.

ROB

Right, Max -- California, Max -- we get the hell out of this crazy city and move to sunny L.A.

ALVY

Forget it, Max.

ROB

All of show business is out there.

28 CONTD (2)

ALVY

Don't keep bringing up California. I can't live in any city where the only cultural advantage is that you can make a right turn on a red light.

ROB

O.K., Max, forget it -- regards to Annie!

Rob goes.

29 SHOT of Alvy waiting in front of movie house. He nervously watches the time. Presently, a guy recognizes him a little. After some hesitation he speaks to Alvy.

FIRST GUY

Hey -- er -- you on television?

ALVY

(hating it)

Me? No ... yeah, once in awhile.

GUY

What's your name?

ALVY

Me? What's the difference, you wouldn't knot it ...

GUY

You're er -- you're on the er -- the Johnny Carson, right?

ALVY

Once in awhile.
(looks around nervously
for Annie)

GUY

What's your name?

ALVY

I'm Bob Redford.

GUY

Come on --

ALVY

(looks around nervously,
then warming)

Alvy, Alvy Singer ... nice meeting you --
(shakes hand)

GUY

(calling to his friend,
another mug)

Hey -- this is Alvy Singer.

His friend, standing by car, motions back, "what?"

GUY

Alvy Singer! Right? My right?

ALVY

Hey, listen --

GUY

This guy's on television!

ALVY

(muttering)

Does anyone have a large polo mallet?

SECOND GUY

(comes over)

Who's on television?

GUY

This guy. On the Johnny Carson show.

ALVY

Fellas, what is this? A meeting of the
teamsters?

SECOND GUY

(skeptical)

What program?

FIRST GUY

Can I have your autograph?

ALVY

You don't want --

FIRST GUY

No, I do. For my girl friend.

(handing him terrible,
dirty slip of paper)

Make it out to Ralph.

ALVY

Your girl friend's name is Ralph?

FIRST GUY

It's for my brother.

29

CONTD (2)

As Alvy signs, the Guys call out to passerby:

GUYS

Alvy Singer!

Alvy is writhing as cab pulls up and Annie gets out.

ALVY

Here you are! Jesus Christ, what'd you do, come by way of the Panama Canal?

ANNIE

(as they enter theatre)

I'm in a bad mood.

ALVY

Yeah, well, I'm sorry, honey ... I'm standing around with the cast of The Godfather.

ANNIE

You have to learn to deal with it.

ALVY

Deal with it? I'm dealing with two guys named Cheech.

ANNIE

OK -- please -- I have a headache.

ALVY

You are in a bad mood. Must be getting your period.

ANNIE

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

ALVY

A little louder. I think they missed it in the far side of the lobby.

(to Ticket Seller)

Two, please. Has it started yet?

SELLER

Two minutes ago.

ALVY

Well, that's it. Forget it.

ANNIE

Two minutes, Alvy.

29 CONTD (3)

ALVY

I can't come in, in the middle.

ANNIE

The middle? We only missed the titles.
They're in Swedish!

ALVY

C'mon, we'll get some coffee for two hours.

ANNIE

Two hours!? I'm going in.

ALVY

Goodbye.

ANNIE

Alvy! While we're standing here talking we
could be inside --

Another couple passes them buying tickets, entering.

FIRST MAN

Two, please --

ALVY

(taking Annie aside
self-consciously)

Could we not argue in front of everybody.

ANNIE

So what do you want to do?

ALVY

We'll go next door. The picture doesn't
start for fifteen minutes.

ANNIE

What's next door?

ALVY

The Sorrow And The Pity.

ANNIE

(as they go next door)

Again? We saw it. I don't want to sit
through a four-hour documentary on Nazis.

ALVY

I'm sorry. I have to see a movie from the
beginning to the end. I'm anal.

29 CONTD (4)

ANNIE

That's the polite word for what you are.

Now Alvy is regarding her with amused affection as the interplay between the two, while sharp, is the way they relate and not ugly on the surface.

30 DAY/INT. THIRD AVE. THEATER. CUT TO them on line for The Sorrow And The Pity.

There is a reasonable crowd waiting to get in and Alvy is rankled by the guy behind him who is pontificating to his date. Once again, choose good characters. Alvy makes faces as the other man's conversation gets on his nerves.

SECOND MAN

(this will be more or less
ad-lib but the main idea is:)

We saw the Fellini film last Tuesday ... it's not one of his best ... it lacks a cohesive structure ... you get the feeling he's never sure what he wants to say ... of course I always felt he was essentially a technical filmmaker ... granted La Strada was a great film ... great in its negative imagery more than anything else ...

ALVY

I can't stand this guy. I'm gonna have a stroke.

ANNIE

Well, stop listening to him.

ALVY

How am I gonna stop listening? He's screaming his opinions in my ear.

SECOND MAN

All that Juliet of the Spirits and Satyricon ... I found it incredibly indulgent ... I mean he's one of the most indulgent filmmakers.

ALVY

The key word here is indulgent ... why are you depressed?

ANNIE

I missed my analyst meeting ... I overslept.

ALVY

How could you oversleep again?

ANNIE

The alarm clock ...

ALVY

You realize what a hostile gesture that is to me?

ANNIE

I know. Because of our sexual problem.

ALVY

(now self-conscious he's
being overheard again)

All right, all right. I don't want the whole line at the Baronet to find out our rate of intercourse.

SECOND MAN

It's like Samuel Beckett. I admire the technique but it doesn't hit me on a gut level.

ALVY

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

ANNIE

Stop.

ALVY

He's spitting on my neck.

ANNIE

You're so egocentric that if I miss my therapy you can only see it in terms of how it affects you.

ALVY

It's probably their first date, right? She met him by answering an ad in the New York Review of Books. Thirtyish academic wishes contact with woman who likes James Joyce, Mozart, and sodomy. What do you mean our sexual problem? I'm comparatively normal for a man who grew up in Brooklyn.

ANNIE

O.K. I'm sorry. My sexual problem. O.K.? My sexual problem.

This was said in silence and we get the sudden feeling that it's been overheard.

ALVY

(covering)

I never read that...who wrote it?
It was Henry James, wasn't it? My
Sexual Problem by Henry James...
Sequel to Turn of the Screw.

SECOND MAN

It's the influence of television.
Marshall McLuhan deals with it in
terms of being a high definition
and hot medium rather than say print,
which he regards as totally linear
or TV, which is cool or preliterate.
I'm talking now in terms of media implosion
or tribal intensity.

ALVY

I'd give anything for a large sock
with horse manure in it.

Line moves, Alvy addresses camera.

ALVY

What do you do when you get stuck
with a guy like this behind you at
a movie line?

SECOND MAN

(to camera)

Why can't I express my opinion?
It's a free country.

ALVY

Aren't you ashamed to speak so
loudly? And you're completely
wrong about Marshall McLuhan. I
hate too much confidence.

SECOND MAN

Really? I happen to teach a course
at Columbia called TV media and
culture, so I think my insights into
Mr. McLuhan have some validity.

ALVY

Really? Well I just happen to have
Mr. McLuhan right here.

Alvy produces McLuhan.

MCLUHAN

I've been listening to you. You know nothing about my work. How you ever got to teach a course in anything is a total amazement.

ALVY

(to camera)

If life were only like that.

McLuhan and Alvy converse casually.

MCLUHAN

(to Alvy)

... What can you expect from the American educational system. Any fool can give a course at a university.

ALVY

Too easy for the pseudo-intellectual to hide behind words.

MCLUHAN

You went to college, didn't you?

30 CONTD (3)

ALVY

For one year.

31 CUT TO Alvy in college days. A New York college.
DAY/INT. 1953.

College age Alvy (same as older but shorter hair, etc.)
before several deans.

DEAN POLLACK

Mr. Singer, I take it it was your decision to
hang Dean Rogers in effigy?

ALVY

(sweating and tap dancing)

Sir -- let me explain -- and the Dean will
hear me out -- we disagree over the proposed
Pete Seeger concert -- I think it's an issue
of basic freedom ...

DEAN POLLACK

Would you describe yourself as pro-communist,
Mr. Singer?

ALVY

Me? I hate the communists -- hate 'em ...
though I am for a more even distribution of
wealth ... I mean ... and I'm against the
Korean War ... I ... I ... I really wanted to
be an anarchist but I didn't know where to
go to register ... ha, ha ...

(cold, noting response)

I didn't hang Dean Rogers in effigy ... I hung
an effigy but it was not anyone in particular.

DEAN POLLACK

(producing it)

Was this it?

Exact facial replica of Rogers who sits there, a silly-faced
Dean.

ALVY

Yes -- there is a resemblance ... I see why
you say that ...

DEAN POLLACK

Mr. Singer, we've decided to drop you
indefinitely --

ALVY

(comparing effigy face and
Rogers)

Funny -- this is more lifelike.

35

CONTD

ALLISON
(to Folk Act)
You follow Josh White, Jr.

ALVY
(nervously)
Excuse me, when do I go on?

ALLISON
Who are you?

ALVY
Alvy Singer. The Comedian.

ALLISON
Right --
(checks clipboard)
You're next.

ALVY
What do you mean, next?

ALLISON
You're on right after this act.

ALVY
But he's a comic.

ALLISON
Yeah --

ALVY
You're gonna have two comedians go on in a row?

ALLISON
Why not?

ALVY
I don't want to go on right after another comedian.

ALLISON
It's O.K.

ALVY
(sneaking tense peeks)
They're laughing! Listen! I can't. It's no good.

ALLISON
Relax. They'll love you.

- 32 CUT TO a shot from Sorrow and Pity showing Nazis.
- 33 NIGHT/INT. ALVY'S APARTMENT. CUT TO Alvy and Annie after film home in bed. She reads: The Second Sex by Debeauvoir. He thinks.

ALVY

Those people in the French resistance were brave. To have to listen to Maurice Chevalier sing so much ...

ANNIE

I know I always ask myself how I'd stand up under torture?

ALVY

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

ANNIE

That movie always makes me feel guilty.

ALVY

(kissing her)

It's supposed to.

ANNIE

Alvy, don't ...

ALVY

It's not normal. We're sleeping in a bed together.

ANNIE

I have to rest my voice. I'm singing tomorrow night.

ALVY

You used to think I was very sexy. Do you remember the amount of times we had sexual relations when we first met? We're probably listed in the Guinness book of world records.

ANNIE

It'll pass. You've been married. You know how things can get. I mean you were very hot for Allison at first.

- 34 NIGHT/INT. CUT TO location. 1958 Adlai Stevenson rally to achieve nomination rather than JFK.

- 35 Backstage. Alvy waits to go on. Another comedian, number one, is on working. There is a general backstage hubbub.

A very attractive woman of about twenty-two, Allison, is on the Stevenson committee and is part of running this rally.

ALVY

He's getting laughs, then I'm supposed to get laughs? How much can they laugh?

ALLISON

Hey, are you feeling O.K. Because you're all white --

ALVY

Look, I'm new at this ... I'm a writer ... I don't know if you know that ... I basically write for other comedians ... I'm just breaking in ... Look at my hands, they're sweating ... Oh! Another laugh!

ALLISON

They're a wonderful audience. You want some brandy? Or smelling salts or something?

ALVY

Why couldn't I stay a writer -- alive in my room -- get into these things ...

(finally notices how pretty

Allison is)

What's your name?

ALLISON

Allison.

ALVY

Allison what?

ALLISON

Porchnik.

ALVY

Porchnik? Nice name ...

(under his breath)

Allison Porchnik -- Jesus ...

She laughs. Nervously, Alvy watches from wings, his interest in Allison picking up, he tries making some conversation.

ALVY

You work personally for Stevenson?

ALLISON

No-no-no ... I'm in the midst of doing my thesis.

ALVY

In what?

ALLISON
Political Commitment in Twentieth Century Literature.

ALVY
Um, a nice light subject. Ooh -- big laugh.

ALLISON
Yeah -- he's really funny --

ALVY
Right ... So what is it? Brecht, Malraux, Sartre --

ALLISON
That's right. Anouilh, Camus --

ALVY
Silone -- gee, don't tell me ... You're Brandeis University, right? Jewish left wing liberal. Socialist summer camps, your father likes Bach and Ben Shan, you're progressive in all areas but sex -- you'll only relate to members of the American Civil Liberties Union -- stop me before I make a fool of myself -- Was I close?

ALLISON
It's great. I love being reduced to a cultural stereotype.

ALVY
Yeah, I know. I'm a bigot. Fortunately for the left. ... So ... was I wrong?

ALLISON
Half and half.

ALVY
Oh, god -- I'm on! Quick, tell me something about yourself before I go out there.

ALLISON
I think you're cute.

ALVY
Right.

And now, braving it, he takes stage. He does a few political but brilliant jokes relating to Eisenhower, Kennedy, etc. Then, out of sequence, he looks at wings. Allison is there, enjoying him. He says:

35 CONTD (4)

ALVY

Cute? What a word.

The audience, of course, doesn't know what he means.

ALVY

Excuse me, it's an inside joke.

SHOT of Allison's face.

36 DAY/INT. ALVY'S HOUSE - 1940s.

Mother is walking away, facing camera, doing mother's business. In background, Alvy has removed oral thermometer and is quickly holding it over radiator.

MOTHER

He looked so cute with the measles. But he missed three weeks of school. They want me to send him to a special school. He got a very high mark on his IQ test but ... it's so far to travel every day.

(to Alvy)

Your cousin Doris can only stay an hour --

(to Doris)

Don't sit too close but he's over it now --

(reads thermometer from

Alvy's mouth)

He still has some ...

Mother goes. Doris and Alvy ad-lib hellos.

Doris reads from child's war adventure book of period or comic book. Alvy is sexually obsessed with her for obvious reasons and soon begins drooling.

DORIS

Alvy, you're drooling.

She continues reading about the Nazis.

37 CUT TO DAY/INT. NAZI COLONEL'S OFFICE

COLONEL

(in German with subtitles)

We caught two from the Resistance. We tortured the Frenchman, Sartre but he refuses to talk. Here's the American.

Alvy's brought in, the coward. Grown man.

37 CONTD

ALVY

Listen fellas -- be specific -- what do you want to know? I have a low threshold of pain -- please ... and I'm hungry ... I need some food ... I have low blood sugar ... I'd like to avoid torture ... food? Nothing elaborate ... a little melba toast or some cocktail franks? ... Just don't hurt me ... I'm a slow healer ...

38 INT. ALLISON'S APT. DAY. 1960's. Grown Alvy awakens from nap in apt. with Allison.

ALVY

Why!? Why am I always the coward?

ALLISON

Not the same dream.

ALVY

Allison -- if I'm ever tested I know I won't rise to the occasion.

ALLISON

(patiently)

You're fine, Alvy.

ALVY

I'm not talking about doing benefits or petitions ... I'm talking about real tests ... the Warsaw Ghetto or something ... I want to know that I would make the correct moral decision even if it meant getting shot. Now wait a minute, let me re-think my position on that --

ALLISON

Alvy, we've talked about this before. Some men are great at painting and composing, some men are great at surgery, some men have a natural flair for great heroism -- you write jokes.

ALVY

(struck)

I think I'm going into the kitchen to put my eyes out --

ALLISON

Stop being so guilty.

38

CONTD

ALVY

I'm not helping my fellow man -- there was an earthquake in Chile -- I should be there --

ALLISON

How can you think of going to Chile if you got Montezuma's Revenge in Philadelphia?

ALVY

It was psychological. A comedian? I was born amusing. That's luck.

ALLISON

You want some tuna fish?

(CONTINUED)

38 CONTD

ALVY

The big thing is to have courage. How would I behave in a concentration camp?

ALLISON

If Nixon beats Kennedy you may find out.

ALVY

The artist in society is so full of himself -- art -- big deal -- if a building is burning and you can save either The Mona Lisa or some jerky guy -- who do you carry out?

ALLISON

(who's heard it before)

I know -- the guy. You want onion?

ALVY

That's the god damn problem -- then you're stuck with some jerky guy ... but you gotta save him.... then he votes Republican ... life is sacrifice ...

ALLISON

(calming his standard tantrum)

And me -- was marrying me a sacrifice?

ALVY

(calming under her aegis)

I'll always love you. You know that.

39 DAY/INT. BEACH HOUSE. CUT TO Alvy and Annie kick in doors playfully at beach house. State of happy panic. Six live lobsters they purchased are loose, crawling all over rooms. Ad-lib commotion.

ANNIE

Here! Be careful!

ALVY

It's a mistake to bring a live thing in the house!

ANNIE

There's one escaping!

ALVY

Dial 911! It's the police! The Lobster Squad!

ANNIE

They're only baby ones.

ALVY

Only baby ones! You pick 'em up!

ANNIE

(does)

Here.

ALVY

Don't give him to me!

ANNIE

Now one's under the refrigerator!

ALVY

Talk to him -- you speak shellfish!

ANNIE

Get him out!

ALVY

Get him out!? How? I'm not putting my hand under there -- put that one in the pot --

ANNIE

(taking it from him)

In the pot? I can't put a live thing in hot water.

ALVY

What'd you think we were gonna do with 'em? Take 'em to the movies?

(Alvy tries, misses)

ANNIE

Nice shot.

ALVY

Whose idea was this?

ANNIE

You said eat in. We should've brought lobster salad -- then they're all squished up.

ALVY

Boughten? There's no such word as boughten! How did you get out of High School?

ANNIE

Get that one from under the sink!

39 CONTD (2)

ALVY

How? I'll put some butter sauce and a nut-cracker on this side and maybe he'll run out the other side.

ANNIE

(hands him one)

Here ... you put it in the pot!

ALVY

(with it in hand)

I don't want this lobster!

ANNIE

This'll make a great photo --
(runs for camera)

ALVY

Annie -- there's a live crustacean in my hand!

ANNIE

(with camera)

Dammit -- just hold it --

ALVY

We should've bought steaks -- they don't crawl around --

She snaps photo. It ends scene and CUT TO them on beach in lovey-dovey mood.

ALVY

The lobster, unlike you and I has his skeleton on the outside.

ANNIE

That's real interesting.
(fakes sarcastic yawn)

ALVY

So tell me about your romances ... what were they like?

40 INSTANT CUT TO Dennis of Chippewa Falls. Young man, prototype.

ANNIE (V.O.)

Very normal ... you know ... Dennis from Chippewa Falls High School ...

40 CONTD

ALVY (V.O.)

With the pomaded hair and the souped-up car
-- everything was bitchin'.

ANNIE (V.O.)

Now don't criticize.

ALVY (V.O.)

O.K. -- I'm just intrigued with your back-
ground ... it's so different than mine.

41 SHOT of Annie bedraggled, younger, terrible hair style,
awful clothes with some jerky guy.

ANNIE (V.O.)

There was Monty Mumford ... took me to the
Sock Hop.

ALVY (V.O.)

The Sock Hop? In New York the young girls
were going to gang bangs ... Sock Hop?

ANNIE (V.O.)

You'd have laughed at the way I looked then
... like an airline stewardess or the wife
of an astronaut. Then there was Jerry
the actor.

42 OMIT

(CONTINUED)

43

NIGHT/INT. LOFT APARTMENT. CUT TO small group at loft gathering. The present-day Alvy and Annie watch. They are present at this loft gathering but not visible to any guests and they see Annie as she was two years ago at the party. Optical stuff. Jerry, her old beau, resembles James Dean.

ALVY

Jesus, look at you, you're such a clown.

ANNIE

I look pretty.

ALVY

Of course you do -- but that guy.

ANNIE

He was nice.

They eavesdrop.

JERRY

Acting is like an exploration of the soul. It's very religious. A kind of liberating consciousness. Like a visual poem.

ALVY

(standing over this scene,
commenting)

Yuch! Is he kidding with that crap?

YOUNGER ANNIE

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

ALVY

You do?

ANNIE

Come on, I was younger.

ALVY

It was last year.

JERRY

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

YOUNGER ANNIE

How?

JERRY

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

ALVY

Oh, heavy! Eaten by some squirrels.

43 CONTD

ANNIE

He was a terrific actor and very neat looking and emotional. I don't think you like emotion too much.

JERRY

(putting her stockinged foot on his heart)

Feel my heart with your foot.

ALVY

Is he kidding? I'm gonna throw up.

44 CUT BACK to beach.

ANNIE

I guess he was creepy.

ALVY

Lucky I came along.

Kiss.

ANNIE

Oh really? Well -- la-de-dah.

ALVY

Hm. Who would ever think that I could have a good time with a girl who says la-de-dah.

ANNIE

I know -- you like those real New York girls --

ALVY

Not just --

ANNIE

Oh, I'd say so ... You married two of them.

45 DAY/INT. INTELLECTUAL PARTY. CUT TO Alvy and his second wife, Robin, directly in the mold of Allison, enter a smart New York cocktail party of intellectual types. Robin is more sexy, nervous, than Allison.

ROBIN

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

ALVY

Two more chairs and we'd have a dining room set.

45 CONTD

ROBIN

Why are you so hostile tonight?

ALVY

We're missing the Knicks.

ROBIN

Is that Paul Goodman? No -- and be nice to the host because they're publishing my book, ... Hi Doug --

(sotto to Alvy)

Douglas Wyeth -- The Foul Rag and Bone Shop of the Heart.

ALVY

I'm so tired of exchanging ideas with people who write for Dysentary.

ROBIN

Commentary.

ALVY

I thought Commentary and Dissent merged forming Dysentary --

ROBIN

No jokes -- these are friends ... O.K.? ...

MONTAGE snatches of conversation.

SIDNEY

My book was called Alternate Modes of Perspectives. His was Alternative Styles of Perspectives.

JOHN

I see.

CUT TO:

NORMAN

I'm going to say one word that will refute your entire argument: Beowulf.

CUT TO:

OGDEN

I understand the teacher's union is offering to sign a non-aggression pact.

CUT TO ALVY and Miss Harper and Dr. Post.

DR. POST

I'm going to send you my essay on The Comic Mask and Chinese Classical Theatre ... it totally analyzes comedy ...

ALVY
(bored)
Great ...

MISS HARPER
Tell me, Mr. Singer ... what is important
to you as a human being?

ALVY
Gravity.

CUT TO: LUPOWITZ
It's moving, it's great, it's theatrical,
it's meaningful, it's well constructed,
but is it a play?

CUT TO: HILLMAN
If the eyes are indeed the mirror of the
soul, then what is the buttocks?

CUT TO: DR. FELDSPAR
His idea was to do an all-black version of
Madame Butterfly.

CUT TO: ROBIN
Mine was a strict Freudian ... he had the
bust of Freud, the Ben Shahn drawing ...
little cloth doll of Freud, small, dark
office ... Egyptian art ... small Oriental
rugs ... couch ... after awhile I began to
think he had a psychosis ... he thought he
was Freud ... He wore a prosthesis and
there was nothing wrong with his jaw ...

CUT TO: DWIGHT
You review mine and I'll review yours.

CUT TO: NEEDLEMAN
I'm inner-directed, he's outer-directed but
his outer direction is inner directed.

CUT TO: HATFIELD
I liked T.S. Eliot. It's great to know
there's an Episcopalian who's not easy to
figure out.

CUT TO: LISA
I don't care. I'd rather drown than ask Brad
for help.

CUT TO: MENDEL
I don't know much about art but I know what
I'm supposed to like.

CUT TO: EDNA
What you're suggesting, Professor Kline, is
the Big Bang Theory.

46

CUT TO bedroom. Alvy watching Knicks on TV. Robin finds him.

ROBIN

Here you are. There's people out there.

ALVY

I can't believe this -- the Knicks were 14 points ahead -- now they're two points ahead.

ROBIN

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

ALVY

It's physical -- I trust it ... One thing about intellectuals -- they prove that you can be brilliant and still have no idea of what's going on. On the other hand, the body doesn't lie --

(grabbing her)

ROBIN

Alvy, stop.

ALVY

Come on -- it'll really be erotic -- all those Ph.D.s in there discussing modes of alienation and we're quietly humping.

ROBIN

Don't -- you're using sex to express hostility.

ALVY

Why do you always reduce my animal urges to psychoanalytic categories? he said, as he removed her brassiere --

ROBIN

(annoyed)

Alvy, there are people here from the New Yorker Magazine -- my god, what would they think?

She leaves. Alvy checks last look at game on TV. We see game and it is Knicks vs. a real team --

ALVY

(mutters as he watches)

Intellectuals -- where does it get you --

ANNOUNCER'S VOICE

Knicks ball -- out of bounds -- Jackson to Bradley -- shot! No good! Rebound -- Keirkegaard --

46 CONTD

CUT TO set where this is happening.

ANNOUNCER'S VOICE (Contd)

Passes to Nietzsche -- fast break to Kafka!
 Top of the key -- it's Kafka and Alvy --
 all alone -- they're both gripped with
 anxiety -- and guilt and neither can shoot!
 Now Earl Monroe steals it! And the Knicks
 have a four on two --

47 NIGHT/INT. ALVY AND ROBIN'S APT. CUT TO Robin and Alvy in
 bed, throes of passion. Presently, outside in street, we
 hear a police siren. The constant ringing gradually bothers
 Robin.

ROBIN

That god damn siren!

ALVY

Don't get upset ...

Kisses her, tries to continue, siren continues.

ROBIN

(stopping)

God damn it! I was so close.

ALVY

(rising angrily)

Last night it was a guy honking his horn --
 The city can't shut down ... you want the
 airport closed too? No flights while you're
 having sex.

ROBIN

I'm too tense ... I need a Valium ... my
 analyst thinks I should be living in the
 country rather than New York.

ALVY

I can't live in the country ... it's too
 quiet ... we've discussed this ... there's
 crickets ... I'm scared at night ... you
 eat dinners ... you can't take a walk ...
 you got screens on the windows ... with the
 dead moths inside ... then there's the
 Manson Family or Dick and Perry ...

ROBIN

O.K., O.K. My analyst just thinks I'm tense.
 Where's the damn Valium?

ALVY

(moving closer to her)

It's quiet now ...

47 CONTD

ROBIN

I can't ... my head is throbbing ...

ALVY

You got a headache --

ROBIN

I have a headache --

ALVY

Bad?

ROBIN

Like Oswald in Ghosts ... where are you going?

ALVY

I'm going to take a cold shower.

48 DAY/INT. TENNIS LOCKER ROOM. CUT TO shower. PULL BACK.
It is in New York tennis club. Tennis courts. Indoor.
Alvy and Roberts are suiting up in locker and following
chat takes place there and en route to court. Lots of
movement.

ROBERTS

Max, will you get dressed. The girls are waiting.

ALVY

I'm telling you. The failure to get behind New York City is anti-semitism.

ROBERTS

The city is horribly run, Max.

ALVY

Max, this has nothing to do with economics or politics -- we're discussing foreskin.

ROBERTS

No, Max ... that's a convenient out. Every time a group disagrees with you, they're anti-semites.

ALVY

They think those of us who live in New York are left wing Jewish, communist, homosexual, pornographers. I sometimes think it, Max, and I live in New York.

48

CONTD

ROBERTS

If we moved to California we could play outdoors. Every day. In the sun.

ALVY

Sun is bad for you. Max -- everything our parents said was good is bad ... sun, milk, red meat, college ...

49

DAY/INT. TENNIS COURTS. CUT TO court; they meet girls. Janet is a New York actress; Annie, the quintessential white-bread. This section mostly ad-lib, but note that Annie is shy and awkward.

ROBERTS

You know Janet.

JANET

This is Annie Hall.

ALVY

So who are the sides?

ROBERTS

Me and Janet. You and Annie.

ANNIE

I'm not great.

ALVY

I can't serve.

Ad-lib tennis. They have fun. Alvy is O.K., serves awkwardly, perhaps once his racquet flies out of his hand, everyone is having fun, kidding, perhaps Alvy and Annie collide going for ball between them.

Annie plays well, not great but quite steady.

Alvy compliments her on her play, she demurs.

50

DAY/EXT. STREET - TENNIS COURTS. CUT TO after game. Alvy alone downstairs seeks cab.

Annie comes down, having dressed more slowly. She is a flamboyant dresser.

ANNIE

(always awkward)

Oh -- hi! ...

ALVY
Hi.

ANNIE
... Hi ...
(laughs)
... well ... 'bye ...

ALVY
'Bye.
(pause)
You play well.

ANNIE
Oh ... yeah? ... Well ... so do you. I mean what a jerky thing to say ... I mean right after you say it -- you play well -- so I have to say -- you play well ... Oh, Annie ... la, de, dah ...

ALVY
You want a lift?

ANNIE
(perks up interestedly)
Why? ... You have a car?

ALVY
I'm gonna get a cab.

ANNIE
Oh -- well -- no -- I got a car.

ALVY
You got a car? So why'd you ask me if I had a car like you wanted a lift?

ANNIE
Oh -- you know -- I don't know -- I got a little VW.

ALVY
Yeah? Great.

ANNIE
You want a lift?

ALVY
Me? Sure ... which way you going?

ANNIE
Downtown.

50 CONTD (2)

ALVY
I'm going up.

ANNIE
I'm going up too.

ALVY
You just said down.

ANNIE
I know but I can go either way ... I live up
... what the hell ... I'll have company ...
I hate driving alone.

51 DAY/INT. ANNIE'S CAR. CUT TO them in car. Lots of debris.

ALVY
Nice car ... you keep it neat ... what is
this, a sandwich?

ANNIE
Oh, that. Yeah.

Alvy does a take as if to say, O.K., I was a fool to ask.
Annie pulls out and rips into traffic at fast speed, knifing
perilously between cars and trucks. Alvy is tense.

ALVY
Ahem ... going a little rapidly ...

ANNIE
Don't worry. I'm a good driver.

ALVY
Right ... Oh, Jesus ...

She's tailgating. Going to her pocketbook, which is
enormous and cluttered, amidst this speeding through
traffic.

ANNIE
You want some gum?

ALVY
No ... that's O.K. ...

She's driving, fishing through bag for last stick of gum.

ANNIE

Where is it?

ALVY

(scared)

Shall I find it? You can concentrate.

ANNIE

That's O.K. ... you drive?

ALVY

I -- I -- have a problem with driving.

ANNIE

You do?

ALVY

I have a license -- but I don't - drive really because -- I have a problem with my hostility.

ANNIE

Oh right ... your hostility? Hey, you see that guy cut me off? Ha, ha ...

ALVY

Yeah -- well --

ANNIE

No -- what do you mean?

ALVY

I get angry ... I get a little paranoid ... I think the other drivers are out to get me ... and all my anger comes out ...

ANNIE

Oh -- right ... well ... you know ... I -- I ... yeah ... yeah ... ha, ha ... right ...

ALVY

How do you know Janet?

ANNIE

I'm in her acting class.

ALVY

Oh, you're an actress ...

ANNIE

Well ... right ... no ... you know ... an actress ... ha ... commercials ... you know ...

ALVY
You're not from New York ...

ANNIE
Chippewa Falls.

ALVY
Right. Where?

ANNIE
Wisconsin? But I've been living here two years.

ALVY
Right. Uh-oh ...

They just miss a car with a swerve.

ALVY
Jesus -- close ...

ANNIE
(gesturing to brownstone)
I live here ... oooh ... there's a parking space.

ALVY
Well, take it ... I only live three blocks up ... I'll walk.

ANNIE
No.

ALVY
Take the space. Go ahead ... take it.

She considers, figures he's right, and with a last-minute decision, lurches into it with a screech.

52 DAY/EXT. ANNIE'S APARTMENT. They exit car and are in street.

ALVY
Thanks for the lift ... you play great tennis ... you're the worst driver in the world -- and I love what you're wearing.

ANNIE
Yeah? Oh ... O.K. ... O.K. ... you know ...
(her sweater)
This was a present from Grammy Hall.

ALVY
Who? Grammy Hall?

ANNIE
My Grammy.

ALVY
Your Grammy? Jesus ... where did you grow up? In a Norman Rockwell painting? Your Grammy!?

ANNIE
I know ... it's silly ...

ALVY
My Grammy didn't have time to knit sweaters. She was too busy getting raped by Cossacks.

ANNIE
Listen -- you want to come up and have -- some wine? Or something? No? I mean you don't have to ... you're probably late ...

ALVY
No ... come on ... sure ...

ANNIE
You sure?

ALVY
I have nothing till my analyst session.

53 They walk and we follow to her house and up, etc.

ANNIE
You see an analyst?

ALVY
Well, you know, just for fifteen years.

ANNIE
Fifteen years!?

ALVY
I'm giving my analyst one more year -- then I'm going to Lourdes.

ANNIE
Fifteen years! No ... Yes? ... What do you talk about? Fifteen years? No ... it's a joke ... nobody's that crazy.

ALVY
I have a serious problem. Did you read The Sun Also Rises?

53 CONTD

ANNIE

No.

As they go off.

ANNIE

What? ... No ... Jesus ... fifteen years ...
you gotta be looney tunes.

54

DAY/INT. ANNIE'S APARTMENT. CUT TO them entering her apartment. Although it is messy, it is very charming with a vital quality and very imaginative low price, improvised decorating. Obviously Annie, as we've seen by her dress, and now her apartment, has a wonderful visual flair.

ALVY

Um ... this is nice ...

ANNIE

Oh yeah?

ALVY

A tad disorganized but er ... like Berlin
after World War Two.

ANNIE

I know -- I know ...
(she straightens up)

ALVY

(picking up book)

Sylvia Plath ... Interesting poetess who
holds unusual charisma for the college girl
mentality because of a neurotic suicide
misinterpreted as romantic.

ANNIE

Yeah ... well ... right ... but some of her
poems are neat.

ALVY

Neat? Her poems are neat? Who says neat?
This is 1975.

ANNIE

Well, I mean ... you know ... you know ...

ALVY

(photography on wall)

Who's that?

ANNIE

That's Dad and Duane, my brother ...

54 CONTD

ALVY

Duane?

ANNIE

Right ... and there's Grammy Hall ... and that's Sadie ...

ALVY

Sadie?

ANNIE

Sadie ... yeah ... right ... right ... she met Grammy through Grammy's brother, George ... George was real sweet ... y'know he had that thing where you fall asleep in the middle of a conversation --

ALVY

Narcolepsy?

ANNIE

Right ... and he went down to the union to get his free turkey -- the union always gave him a free turkey at Christmas time because George was shell-shocked in the first war -- so he dropped off to sleep while he was getting his turkey and never woke up ... so he's dead ... terrible ... I er ...

ALVY

Right ... well, I gotta be going.

ANNIE

Really?

ALVY

Well, I'm all perspired from tennis ...

ANNIE

Didn't you shower at the club?

ALVY

No ... I ... I never shower in a public place.

ANNIE

Why not?

ALVY

Oh ... I don't know ... don't like to get naked in the presence of a male ...

ANNIE

No? I see. I guess. Er ... fifteen years ...

They both drink some white wine.

ANNIE

You're what Grammy Hall would call a real Jew.

ALVY

Oh, thank you ...

ANNIE

Y'know ... she hates Jews ... thinks they just make money -- but she's the miser -- is she ever -- boy, isn't it a wacky old world ...

ALVY

(gestures to series of good photos on wall)

Did you take those? They're great.

ANNIE

Yes ... I -- I -- dabble.

Throughout the following exchange we see subtitles on the screen in the manner of a foreign film. The subtitles show what the characters are thinking as opposed to what they say.

Title: I dabble? Listen to me -- what a jerk.

ALVY

They're very interesting. They have -- a -- a -- quality ...

Title: You are a great-looking girl.

ANNIE

I'd like to take a photography course.

Title: He probably thinks I'm a yo-yo.

ALVY

Photography is an interesting art form because a real set of aesthetic criteria haven't emerged yet.

Title: Her legs are great and what a great ass.

ANNIE

Aesthetic criteria -- you mean -- whether it's a good photo or not?

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

ALVY

The medium or material of photography becomes a condition and enters into the total effect.

Title: Thank God I read that article by Susan Sontag.

ANNIE

To me it's all instinctive. I just feel it. I try and sense it, not think it so much ...

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

ALVY

Of course, but an over-riding theoretical sense places it within the perimeters of social perspective --

Title: Christ, I sound like FM radio. Relax.

ANNIE

I guess you're gonna be late ...

ALVY

What are you doing Friday night?

ANNIE

Nothing.

ALVY

Oh -- no -- damn ... I have something ... what about Saturday night?

ANNIE

Nothing.

ALVY

Hey -- you're not too popular.

ANNIE

I? Me? ... I -- I -- meet a lot of jerks ... I -- I'm going to get some cats ... Oh no -- wait ... Saturday night I'm supposed to sing ... Yeah ... sing ... right ...

ALVY

Really? You didn't say you sang.

ANNIE

Oh -- well -- you know -- it's my first time.

ALVY

I'd love to come.

54 CONTD (4)

ANNIE

Oh no -- I'm auditioning at some club -- my first time.

ALVY

I want to. I know I'll love you.

ANNIE

Really?

ALVY

Sure. You'll like it too. Nightclubs are fun.

55 NIGHT/INT. NIGHT CLUB. CUT TO Reno Sweeney's (or some club).

Annie is singing. She's wonderful but the place is very noisy. People talk through her ballad.

Finally a dish shatters, people argue loudly with the one who broke it ... the waiter comes.

56 INT. DRESSING ROOM. CUT TO her backstage later, angry and defeated.

ANNIE

Oh Jesus ... what a catastrophe! ... And you had to see me ...

ALVY

You were great. So the place was a tad restless ...

ANNIE

What am I doing here? I can't sing.

ALVY

You're wonderful.

ANNIE

They hated me ... some fat woman at the front table is talking at the top of her lungs.

ALVY

Nightclubs are nightclubs. You gotta get used to them. But you have to stick to it. You're great. You have a lovely voice.

ANNIE

I never took a lesson.

56 CONTD

ALVY

And you have a great quality.

ANNIE

Oh -- fiddlesticks.

ALVY

Yeah -- fiddlesticks. You're great. C'mon.
Let's go get something to eat.

Alvy hits her with a smile and we:

57 NIGHT/INT. DELICATESSEN. CUT TO them eating at delicatessen.
Annie orders a hot pastrami on white bread with mayonnaise
and a tomato. Alvy makes appropriate faces.

ANNIE

So -- your second wife left you -- were you
depressed?

ALVY

Nothing a few megavitamins couldn't cure.

ANNIE

And your first wife? Allison?

ALVY

She was nice -- I guess. I was too crazy.

58 NIGHT/INT. ALVY & ALLISON'S APT. CUT TO Alvy and Allison.
She's trying to promote passion. He's preoccupied.

ALLISON

(kiss)

Alvy --

ALVY

I can't -- I can't -- it's on my mind. It's
obsessing me!

ALLISON

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

ALVY

He drove past the book depository -- the
police said it was an exit wound -- but how
could Oswald have fired from two angles
at once? Doesn't make sense!

ALLISON

Alvy!

ALVY

Oswald was not marksman enough to hit a moving target at that range -- but if there was another assassin --

ALLISON

We've been through it --

ALVY

If the shells recovered from the Manlicher Carcano -- hmmm --

ALLISON

And everybody on the Warren Commission is in on it?

ALVY

Why not?

ALLISON

Earl Warren?

ALVY

Why not? I don't know Earl Warren.

ALLISON

Lyndon Johnson?

ALVY

Lyndon Johnson? He's a politician! You know what kind of ethics a politician has? It's like a notch under child molester.

ALLISON

So what are you saying? Everybody's in on the conspiracy ... Everybody -- the FBI, CIA, oil companies, the Pentagon, J. Edgar Hoover, the men's room attendant at the White House --

ALVY

I'd leave out the men's room attendant.

ALLISON

You're using the conspiracy theory as an excuse to avoid sex with me!

ALVY

You're crazy! ... Am I?

(to camera)

Why did I turn off Allison? She was sweet, smart, willing, ... is it that old joke? I cannot belong to any club who would have someone like me for a member?

59 NIGHT/INT. ALVY'S APT. CUT TO Annie and Alvy in bed. Post-coital.

ALVY

As Balzac said: There goes another novel.
God -- you were wonderful!

ANNIE

Yeah? ... No.
(offers him reefer)

ALVY

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

ANNIE

Never?

ALVY

Uh-uh ... I'm not into hallucinogenics ...

ANNIE

Oh, silly ... it's just grass ... I don't
do it very often ...

Alvy starts to do her again.

ALVY (V.O.)

The trick is -- when something wonderful is
happening -- to be present at the event --
be there -- time is passing -- stop it.

FREEZE FRAME. They are at a blissful moment of passion.

We hear their voices, a humorous contrast in their matter-
of-factness to the shot of their ecstasy. Like two radio
comics.

ALVY (V.O.)

I've now come to the conclusion that you're
polymorphously perverse --

ANNIE (V.O.)

Really? Me? No -- I am? What? Perverse?
No -- yes!

ALVY (V.O.)

I'm sorry I said anything -- let's just
relish the moment.

60 CUT TO Knicks game. Wild excitement. They are at it.

61 CUT TO Bookstore. DAY/INT.

Alvy buys Denial of Death and Death in Western Thought.

61 CONTD

Annie looks at book on Cats ... Alvy gives her two books,
The Death of Ivan Ilyitch and something by Kubler-Ross.

62 DAY/EXT. PARK. CUT TO them in Central Park. People
watching.

We break our CUTS up. Sometimes SHOTS of them, always
SHOTS of characters in life's passing parade.

Overdressed tanned man.

ALVY

Oh, look at this guy. He's just come back
from Miami Beach. Gin Rummy finals.

Black stud.

ALVY

Here's Mr. Black Cool ... he's wearing his
top vines ...

ANNIE

You're terrible.

(CONTINUED)

ALVY

Oooh, look -- Mr. Mafia. He's probably in the linen supply business ...

ANNIE

Shh.

Creepy woman.

ALVY

Look, look, four thousand dollars on cosmetic surgery ... she's had everything but her ankles lifted ...

ANNIE

Shhhh ...

Couple.

ALVY

Look at this couple ... they probably met bowling ... I'm glad my bedroom's not under theirs ...

Annie laughs ... two gays pass.

ALVY

These guys met on Fire Island ... they're giving it a chance ... listen to a lot of Cole Porter together ...

A weirdo passes.

ALVY

Dig this guy ... He gets the Diane Arbus award.

(about another)

There's the winner of the Truman Capote look-alike contest.

ANNIE

(she's right with it now)

Look at Mr. Slick ... he has a charge account at Gucci ...

ALVY

Right. Got to be in the music business ... tapered shirt ... with the star sapphire pinky rings, comedy and tragedy cuff links and the G-clef tie pin ...

62 CONTD (2)

Great-looking old lady.

ANNIE

Now she's got style.

ALVY

She's great. Look at this character ...

ANNIE

I love pattern on pattern ...

Another girl passes. Annie is getting with it.

ANNIE

Someone told her she looks like Cher ...

Another guy.

ANNIE

There's the winner of the Elton John look-alike contest ...

Thin man.

ALVY

This guy's wait-listed at Forest Lawn.

ANNIE

I was to Forest Lawn. You spend much time in California?

ALVY

Don't like it. Too pleasant ... too much sun ... I woke up three in the morning at the Beverly Hills Hotel, the sun was out ...

ANNIE

We went on a camping trip to California once ... Mom and Dad and me and Duane ... it was fun but that was years ago ... Grammy Poindexter -- that's mom's mom -- came along ... she got the shingles.

ALVY

All my friends are moving out there.

63

DAY/EXT. ROB'S BEVERLY HILLS HOUSE. Alvy has the following fantasy. He and Annie are visiting Rob, now a resident of Beverly Hills.

ALVY

Well, Max -- this certainly is a nice home you bought yourself. A lot better than your little apartment in New York.

ANNIE

And such a big swimming pool and tennis court.

ROBERTS

(slowly measured, pleasant,
zombie-like speech)

Thank you, Alvy. Thank you, Annie. It's pleasant living here -- and working here. We Californians don't pay much mind to the stress and strain of daily anxiety.

ANNIE

Yes, the pace is certainly more leisurely.

ROBERTS

Alvy and Annie, I was hoping you'd stay -- you could do very well in Beverly Hills -- and you'd have no worries here -- see? I prepared these two pea pods -- one for each of you. When you sleep they will take over your bodies and you will then be happy citizens of Los Angeles.

ANNIE

Alvy -- those pea pods!

ALVY

Run, Annie! Run! And don't sleep or we'll wind up living in Beverly Hills!

64 DAY/EXT. BEACH HIGHWAY. CUT TO VW streaking to beach. Annie drives her usual terribly wild self. CUT INSIDE and OUT. Alvy is a stream of nervous chatter. Ad-lib.

ANNIE

I love the beach. It'll be fun. We can get some live lobsters.

ALVY

I hate the sun ... it gives you cancer ... I'll get a lukeplaikia on top of my cardenoma ...

ANNIE

I can't wait to go swimming --

ALVY

I can't swim -- I can only float ... it's humiliating ... my glasses float off --

ANNIE

Gimme some gum ...

64 CONTD

ALVY

Can you drive a little slower because the gravity is pulling my facial muscles back --

65 OMIT.

66 CUT TO them on beach. Alone. Sundown. Beautiful.

ANNIE

It's so beautiful this time of day.

ALVY

Uh ...

Kiss.

ANNIE

What do you think about when you sort of come in contact with nature?

ALVY

Does life have ultimate value? I don't mean cultural or social or even historical value -- or is it all just -- meaningless?

ANNIE

Gee -- you must be alot of fun at parties --

67 DAY/INT. DOCTOR'S OFFICE, 1940s. CUT TO Alvy's childhood memory. His mother taking little Alvy to doctor.

MOTHER

(annoyed)

Tell him what's wrong. He's been depressed. All of a sudden he can't do anything.

DOCTOR

Why are you depressed?

MOTHER

Tell Dr. Flicker. It's something he read.

DOCTOR

What?

LITTLE ALVY

(shyly)

The universe is expanding.

DOCTOR

What?

67 CONTD

LITTLE ALVY

Well, the universe is everything and if it's expanding, some day it'll break apart and that'll be the end of everything.

MOTHER

(intolerant)

What is that your business? He stopped doing his homework.

LITTLE ALVY

What's the point?

MOTHER

What has the universe got to do with it? You're here in Brooklyn. Brooklyn is not expanding.

DOCTOR

That won't be for billions of years, Alvy. We have to try and enjoy ourselves while we're here.

68 NIGHT/INT. BEACH HOUSE. CUT TO Alvy and Annie at beach house in bed, watching TV.

Inane panel show. Talk show. Lady psychologist, dumb actress, authoress, vapid host, clichés.

ALVY

Are they kidding? How could James Earl Ray plan that by himself?

ANNIE

(scanning a New School Bulletin)

Does this sound like a good course? Modern American Poetry?

ALVY

Oh -- kinda weird -- everything's "kinda" -- kinda cute, kinda nice -- the new word for this year is "basically" -- Basically I try to --

ANNIE

(glimpsing TV)

Hey, is he kidding with that rug? Ha, ha, ha ... look at that toupee!

ALVY

Looks like it fell on him from a window and he doesn't know it.

ANNIE

So what do you think? You want to go to that party in Southampton?

ALVY

(snaps off set, puts
her book down)

What do we need other people for, right?

Kiss, into a little sex.

ANNIE

Just let me get a cigarette.

ALVY

(a tad sarcastic, though
not mean)

Oh -- grass. The illusion that it will make
a white person more like Billie Holliday ...
extra soul -- ha ... you know my views on
marijuana.

ANNIE

(she goes about rolling
joint)

Have you ever made love high?

ALVY

Me? No ... I told you -- alcohol or grass
makes me excessively wonderful ... you
couldn't bear my loveliness ...

ANNIE

I think you're just anti-marijuana.

ALVY

Well, that's easy to say because I'm anti-
everything.

ANNIE

That's right. You're -- what's that word
in the article you showed me? A ni-hil-ist?

ALVY

Why do you have to get high every single time
we make love?

ANNIE

It relaxes me.

ALVY

You have to be artificially relaxed before
we can have sex?

ANNIE

What's the difference?

68 CONTD (2)

ALVY

Why don't I give you some sodium pentathol
and you can sleep through it.

ANNIE

(laughing)

Look who's talking -- you been seeing a
psychiatrist for fifteen years ... you
should smoke some of this -- you'll be off
the couch in no time.

ALVY

(grabbing her)

Come on -- I want to be loved for my own
body -- what if I had to get drunk before
I could make love to you -- altered con-
sciousness, the re-enforcing of middle class
values --

69 They go into sex. She has no grass. In the midst, her
spirit leaves her body, bored, and sits across room. Alvy's
real body talks to her body while going through motions
with it.

ALVY

What's the matter?

ANNIE

Nothing -- why?

ALVY

I feel you're not with it. It's like you're
just going through the motions.

ANNIE'S SPIRIT

No -- no -- it's great.

ALVY

How can it be great if you're sitting over
there?

ANNIE'S SPIRIT

Can you keep it down, I'm trying to read.

ALVY

What are you reading!?

ANNIE'S SPIRIT

You gave me the book.

ALVY

(to body)

Tell her to stop reading.

ANNIE

You have my body.

ALVY

It's mechanical. Will you get back here!

ANNIE'S SPIRIT

I'm going to make something to eat -- you want some eggs?

His spirit departs, joins Annie's spirit.

ALVY

This is ridiculous.

ANNIE

Well, I need some grass.

ALVY

Well, it ruins it for me to know that I'm making love to someone who's high ... it's like, I'm a comedian and when I get a laugh from a high person, it doesn't count ...

ANNIE'S BODY ON BED

Can you two keep it down, I'd like to get this over with. You want scrambled or fried?

ALVY'S SPIRIT

Fried ... easy over ... what about the sex?

ANNIE

I'm not myself without grass. Why don't we forget it ... we can try again tomorrow at the beach ...

ALVY

The beach ... my whole childhood was the beach ...

DAY/EXT. CONEY ISLAND, 1950s. CUT TO ocean; we hear Alvy's V.O.

ALVY (V.O.)

I can't wait.

Camera has come off ocean to adolescent Alvy at Coney Island with his date, surrounded by several hoods.

They push him around.

SAL

Alvy Singer? There's nobody named Singer in the Surf Avenue Angels ... right, faggott? So this beach is off limits unless you're a member ...

JOAN

Don't let him talk to you like that.

ADOLESCENT ALVY

(gives her a look)

She's tense -- both her parents died yesterday --

DAN

Should we throw him in the water or break his head with the baseball bat?

(CONTINUED)

70

CONTD

ADOLESCENT ALVY

Oh, I get a choice? I don't go in the water ... see, I can't swim. My glasses sink ... then I sink ... nothing, right? No laugh, O.K. --

(compares his fair skin to tanned hood)

Oh, he's got a nice tan -- nice muscles too -- I left my muscles in my other suit ... these are the jokes, folks ...

SAL

Come on, Angelo, let's get out of here ... there's Mary-Rose --

(to Alvy)

Don't every come back here or we'll break your nose.

They start to go.

ADOLESCENT ALVY

(unable to resist)

We'll have lunch sometime -- I'll treat you guys to some Italian ices -- I know they're Italian ices because when I dropped 'em on the floor they went -- wop ... Uh, oh, wrong joke ...

But the guys are coming at him as we cut away ...

71

DAY/INT. AGENT'S OFFICE. CUT TO Agent's face. Bad rug. Type.

AGENT

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

Reveal situation. Alvy in sleazy office. Twenty-one years old. A cheap comic about to do his act so Alvy can get idea of how to write for him.

COMIC

(unfunny with the cutes)

I'm a bubbly guy ... I'm cute ... audiences like me ... so I come out --

(into bad special material opening song which he does full out, close up to Alvy)

The place looks wonderful from here,
The drinks look wonderful from here,
And you look wonderful from here --

71 CONTD

Alvy drinks it in, unimpressed. Comic's voice is dialed out so he silently does motions and we hear Alvy's thoughts.

ALVY'S THOUGHTS

This guy is pathetic. Jesus, look at him mincing around ... he thinks he's cute -- you want to vomit ... If only I had the nerve to do my own jokes --

COMIC

(voice back up)

My kid brother watches TV all day ... I don't know if he's grown, he never stands up --

(he goes silent)

ALVY'S THOUGHTS

My face hurts from smiling ... I'm in the wrong business ...

COMIC

Watch out for that golf ball -- what golf ball? Ahogogogogogo ...

(caught in throat)

72 NIGHT/INT. AUDITORIUM. CUT TO Alvy working before audience. University of Wisconsin.

A few jokes, nice laughs, comes off to Annie waiting.

ANNIE

You were wonderful.

ALVY

College kids, a great audience.

ANNIE

I'm getting more of the references.

ALVY

You're my best pupil ...

ANNIE

We're about a half hour drive to my parents' house ...

ALVY

They'll hate me ... I know it --

ANNIE

No -- they'll love you -- it's Easter.

73

DAY/INT. HALL HOUSE. Wisconsin home. Hall family at Thanksgiving. Very Norman Rockwell. All round dinner table. Alvy his usual awkward self.

Note: The Halls drink continually. It is their custom and though to Alvy it is prodigious, nothing is made of it.

MOM

(to Grammy Hall)

Nice turkey this year, Mom.

DAD

Great stuffing.

ANNIE

Grammy always does such a great job.

ALVY

It is -- it's dynamite turkey.
(his voice drops like a
lead balloon)

SHOT of Grammy Hall regarding Alvy, none too sympathetically.

MOM

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

ALVY

(awkwardly trying to joke)

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

Nothing ... no laugh ...

SHOT of Grammy deadpan face.

ALVY'S VOICE OVER HER FACE

Could you pass the cranberry sauce? --

CUT AROUND and see Alvy as bearded Hassidic getting passed
the sauce.

CUT TO SHOT of Mom.

MOM

We were over at the Swap-Meet, Annie and
Grammy and I got some real nice picture
frames.

CUT TO fuller shot and Alvy is normal again.

ANNIE

Did you go, Dad?

73 CONTD

DAD

No, Duane and I went to the boat basin.

DUANE

We were caulking holes all day --

DAD

Randolph Hunt was drunk as usual.

MOM

That Randolph Hunt. Do you remember Randy Hunt, Annie? He was in choir with you?

Their voices get held under as Alvy speaks to camera.

ALVY

I can't believe this family -- Annie's mother is so beautiful -- they're talking swap meets and boat basins -- the old lady's a Jew-hater -- they're real American -- they look like they never get sick -- compared to my family --

74

The screen splits, the second half being Alvy's family at dinner. His father, mother, uncle, aunt, sister at their table. Their dialogue overlaps with the Hall family's and we pick up contrasting snatches.

ALVY'S FAMILY

F: Let him drop dead. Who needs his business.

M: His wife has diabetes.

F: Is that an excuse? Diabetes?

U: A man is 50 years old, he doesn't have a substantial job.

A: Is that a reason to steal from your partner?

U: What are you talking about? Do you know what you're talking about?

M: Sure -- sure -- defend him!

F: Pass the Flonken.

U: Moe Moscovitz had a coronary.

74A

HALL FAMILY

M: A group of the wives from the Rotary went out to Grammy Poin-dexter's and we wrapped some packages for the veterans' hospital.

D: Jack Adams is the new Rotary President. I'll tell you, he's something else.

M: Jack's wife makes that fudge Annie used to love so much.

A: Oh right, in the Christmas play.

DU: I always like his daughter, Martha.

M: Remember her, Annie?

DU: We were in 4-H together.

74 CONTD

ALVY
It's like oil and water.

75 INT. HALL HOUSE and ALVY'S HOUSE. DAY. The two splits inter-
relate.

MOTHER (HALL)
How will you be celebrating the holidays
this year, Mrs. Singer?

ALVY'S MOM
We fast.

DAD (HALL)
Fast?

ALVY'S DAD
No food. To atone for our sins.

MOTHER (HALL)
What sins? I don't understand.

ALVY'S DAD
Tell you the truth, we don't either.

GRAMMY HALL
Excuse me. I'm going to my room to shave
my head.

76 NIGHT/INT. HALL HOUSE. And we CUT TO after dinner. Alvy
sits with Hall family in living room. They watch TV.

DAD
I don't see why it's art. It's just a big
clothespin. But enormous, Annie ... Alvy,
you want a drink?

ALVY
No -- I -- maybe just some ginger ale --

MOM
You never drink?

ALVY
It makes me act like a big foolish person ...

ANNIE
Oldenburg is wonderful.

DAD
Why? It's just a big clothespin?

76 CONTD

ANNIE

Quantity affects quality.

DAD

Who says?

ANNIE

Karl Marx.

ALVY

Ahem --

MOM

(handing her husband
drink)

Here darling.

DAD

Thank you dear.

MOM

You never drink at all?

ALVY

Me? I'm an athlete.

MOM

Not even wine?

ALVY

Well -- allright -- I'll have a little belt
of the grape -- just a bit ... I don't want
to dance naked on the table top --

She pours him a bit.

DAD

What branch of the service did you say you
were in?

ALVY

Me? No branch ... I didn't serve ...
psychologically unfit ... nail biter ...
(tastes wine)

Um ... I love a California Chablis ...

Mom begins taking photos.

MOM

Don't get self conscious.

ALVY

Me? No ... No ...

ANNIE

(looks up from magazine)

That's what I dreamed about last night! Eggs.
Easter eggs.

ALVY

Birth dream.

MOM

Tell me what my dreams mean, Alvy.

ALVY

Me?

MOM

I was sitting in this big house ... maybe here but it didn't look like here ... and there was some man -- it was not Dad, Annie -- but he was wearing your Dad's bathrobe ... no ... yes ... then -- we had some kind of argument ... really terrible ... over television ... who had control of it ... I was watching -- or he was -- and I got real mad and I went over to the set and I broke the aerial off -- y'know -- the indoor aerial ... and he said if I didn't give it back he'd call my father ... and I ran upstairs with it and put it in the toilet and flushed it down ... and that's all I remember ... so what do you think about that, Alvy?

ALVY

(a silence)

Are you kidding?

MOM

No? What would your psychiatrist say?

ALVY

You must be joking -- it's obviously a phallic dream.

DAD

A what?

ALVY

A phallic dream ... it represents an unconscious impulse toward castration.

76 CONTD (3)

MOM

No.

ALVY

What else? You broke the aerial off ...

ANNIE

You think it's castration?

MOM

That's a hoot!

ALVY

A hoot!?

ANNIE

That's a hoot, mom!

MOM

Who was the man in Dad's bathrobe?

DAD

Ahem --

ALVY

Excuse me ... where's the bathroom?

77 OMIT

78 CUT TO NIGHT/INT. HALL HOUSE. CUT back to present. Alvy passing Duane's room from bathroom is called in by Duane.

DUANE

Alvy?

ALVY

(entering)

Hi, Duane.

DUANE

This is my room.

ALVY

Nice -- you do these?

(some very attractive junk
sculptures)

DUANE

These two -- Mom did this one.

ALVY

They're terrific.

78

CONTD

DUANE

(intensely)

Can I confess something?

ALVY

Sure.

(CONTINUED)

78 CONTD

DUANE

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

ALVY

(rapt, rises, patting Duane on the shoulder)

Right -- well -- you'll want to get some rest -- I left a pie in the oven ...

79 NIGHT/INT. HALL HOUSE. CUT TO later. Alvy and Annie to depart. Much ad-libbing.

MOM

Will you take them to the airport, darling?

DAD

No, sweetheart -- Duane can.

80 NIGHT/INT. DUANE'S CAR. CUT TO Duane driving them at night. Alvy sweats staring at him in front seat. Annie taps Alvy and pantomimes to him the words: "I love you" -- they kiss.

81 CUT TO exterior of car as headlights race through the night.

82 DAY/EXT. STREET. CUT TO Alvy and Annie. Walking.

ANNIE

You followed me! I can't believe it!

ALVY

I didn't follow you.

ANNIE

You followed me!

ALVY

Why? Because I was trailing along behind you for six blocks watching? That's not following.

ANNIE

Well, what is your definition of following?

ALVY

Following is different. I was spying!

ANNIE

Do you realize how paranoid you are?

ALVY

Paranoid!? I'm watching you with your arms around another guy!

ANNIE

That's the worst kind of paranoid!

ALVY

I didn't start out spying! I thought I'd pick you up after your class as a surprise!

ANNIE

You wanted to keep our relationship flexible. It's your phrase.

ALVY

You're having an affair with your professor. That jerk that teaches that incredible crap course ... Contemporary Crisis in Western Man ... or --

ANNIE

Existential Motifs in Russian Literature. You were really close.

ALVY

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

ANNIE

We're finally getting to a subject you know something about.

ALVY

Don't knock masturbation. It's sex with someone I love.

ANNIE

We're not having an affair. He's married. He just happens to think I'm neat.

ALVY

Neat? There's that word neat. What are you, twelve years old? That's one of your Chippewa Falls expressions, right? Neat!

ANNIE

Who cares!?

82 CONTD (2)

ALVY

Neat! He finds her neat. Next time he'll find you keen and then -- peachy -- and the next thing you know he's got his hand on your ass!

ANNIE

You've always had hostility towards David. Ever since I mentioned him.

ALVY

David? You call your teacher David?

ANNIE

It's his name.

ALVY

Nice name. Biblical name. Old Testament. David and Bathsheba. Does he call you Bathsheba?

ANNIE

Look -- you never wanted to make a real commitment.

83 DAY/INT. ALVY'S APT. Sudden flashback cut. She is moving her things into his apartment. Heavy boxes or plant.

ALVY

What do you mean? You're not gonna give up your apartment, are you?

ANNIE

Of course.

ALVY

Why?

ANNIE

Because I'm moving in with you.

ALVY

I know -- but --

ANNIE

But what?

ALVY

But -- it's a nice apartment.

ANNIE

Nice? It's a tiny apartment.

ALVY

Hey -- I know it's small --

ANNIE

And dark -- with bugs --

ALVY

Sure it's dark with bugs but you say that like it was a bad thing. Dark is not always terrible -- dark can be romantic --

ANNIE

You don't want me to live with you.

ALVY

Of course I do. Whose idea was it?

ANNIE

Mine.

ALVY

That's right, come to think of it -- But I agreed. Quite easily.

ANNIE

I guess I talked you into something ...

ALVY

No -- look -- We want to live together -- we love each other -- we eat, sleep, and do everything together -- but you don't want it to be like we're married --

ANNIE

How is it different?

ALVY

You have your own place. That's something. We never go to it -- we don't talk about it -- it's like it didn't exist -- but it's there -- that little room -- like a life raft.

ANNIE

That little room is four hundred dollars a month.

ALVY

It is?

ANNIE

Yes.

83 CONTD (2)

ALVY

O.K. -- lemme think -- economics -- realist ic
 considerations -- I -- I'll pay it and er --
 my accountant will write it off as my office
 -- perfect -- voila.

ANNIE

You don't think I'm smart enough to be serious
 about.

ALVY

Don't be ridiculous.

ANNIE

That's why you're always pushing me to take
 these college courses.

ALVY

Adult education broadens a person. You meet
 interesting people and good professors.

CUT back to their street fight.

ALVY

Adult education is such munk -- you meet such
 phonies, bad professors --

ANNIE

Why don't we admit. We're too different to
 ever work out.

84 DAY/EXT. STREET. Annie gets into cab.

ALVY

(to camera)

I give up! I cannot understand women.
 Somewhere along the line she cooled off
 toward me. Is it something I did?

PASSERBY

It's never something we do. That's the way
 people are. Love fades.

ALVY

You mean to say all those who look happy?
 (gesturing to park with
 lovers)

But the world is not as it appears. Everyone is not happy
 and all the strangers in the park turn to Alvy and let him
 know they're not happy.

STRANGERS

No -- we're not.
 We have lots of problems.
 Don't let our appearances fool you.
 I'm anxiety-ridden.
 And I'm frigid.
 I'm a failure at my job.
 I can't get an erection.
 I'm in love with my wife's best friend.

ALVY

(to a stranger)

When you go to bed with your wife, does she
 need some kind of artificial stimulation
 like marijuana?

MAN #3

We use a large -- vibrating -- egg.

ALVY

(to another)

What's the secret? What are men and women
 all about? Sir, do you have trouble
 understanding women?

GAY

I understand them only too well.

ALVY

(to policeman's horse)

As one of God's creatures, do you understand
 the female of your species?

HORSE

I'm a horse. We don't believe in romantic
 love. Just breeding.

ALVY

I always pick women who give me a hard time.
 As a child my mother took me to see Snow
 White -- everyone liked Snow White. I liked
 the wicked Queen.

85

OMIT

86

SHOT of cartoon. Animation. Disney style. Queen and Alvy.
 Both animated.

QUEEN

We never have any fun anymore.

86 CONTD

ALVY
Don't say that.

QUEEN
Why not!? You're always leaning on me to improve yourself.

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

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

ROB (CARTOON)
Max, forget about Annie. I know lots of women you can date.

87 DAY/EXT. STREET. CUT TO Alvy live with Rob.

ALVY
Who wants to go out.

ROB
How long since you've seen Annie?

ALVY
A month. Five weeks.

ROB
I want you to meet this girl, Max -- she's a reporter for Rolling Stone -- Max, are you a leg man or a breast man?

ALVY
Is it possible to be a member of both groups?

ROB
You'll like her, Max.

(CONTINUED)

87 CONTD

ALVY

I'm not in the mood.

88 NIGHT/INT. MAHARISHI MEETING. CUT TO Alvy dating Pam. Pretty. They are backstage at a place where we have learned from a poster, the young Maharishi is being worshipped. Hubbub, people, action, she has press pass.

PAM

I think there are more people here to see the Maharishi than the Dylan Concert. I covered the Dylan Concert which gave me chills -- especially when he sang:

She does that awful thing people do who sing you the lyrics of a song -- over-meaningfully yet.

PAM

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

ALVY

(who finds all this junk, a la W. C. Fields)

Yes, that's wonderful ...

PAM

You catch Dylan?

ALVY

Oh no ... I couldn't ... my raccoon had hepatitis.

PAM

You have a raccoon?

89 CUT jerkily backstage ... we can see on stage from wings ... warm up boys are strewing stage with roses.

PAM

The only word for this is transplendent. It's transplendent.

ALVY

The only word, eh? I can think of another.

PAM

He's God. This man is God. He's got millions of followers who would crawl across the world to touch the hem of his garment.

ALVY

Must be an incredible hem.

MAN #4

(on stage)

The Maharishi loves you all and will appear momentarily to enhance the ecstasy of all existence with the blessed being of the one true God.

ALVY

Look ... God just came out of the men's room.

The Maharishi exits the john with his bodyguards.

PAM

I'm a Rosicrucian.

ALVY

It's hard for me to get with any religion that advertises in Popular Mechanics.

REPORTER

You drive a Bentley. How many do you own?

MAHARISHI

I have two Bentleys and two Rolls Royces ... with a complete sound system in each -- Altec Lansing speakers --

Confusion reigns as reporters try to pop questions, some of the bodyguards are roughing up a man.

ALVY

Look, I think some of God's helpers got that guy and they're breaking his Karma ...

PAM

(as Maharishi takes stage)

It's unbelievably transplendent. I was at the Stones' concert in Altamont when that guy was killed, remember?

ALVY

I wasn't there but I was at an Alice Cooper thing where six people were rushed to the hospital with bad vibes.

SHOT of Maharishi on stage. He rants.

90

Fantasy of Alvy's. Creation of universe.

91

DAY/EXT. GARDEN OF EDEN. Adam and Eve being created by God.

ALVY

What's going on?

GOD

I am the Lord God, and I am for all time creating man and woman.

ALVY

Well, don't put the sexual organs and the excretory ones so close together -- it'll only cause trouble.

GOD

You're telling me how to do it?

ROBIN

You're not just going to give him a penis, are you?

GOD

Yes -- why?

ROBIN

I think it's unfair unless they both have penises.

ALVY

That's crazy.

ROBIN

No.

ALVY

There won't be good sex. It'll be like a sword fight.

GOD

Stop arguing. I'm God.

ALVY

And make both sex drives equal. Don't make the guy's stronger.

GOD

Everyone'll go around screwing.

ALVY

There'll be less wars.

ROBIN

She's built for a vaginal or clitoral orgasm, right?

91 CONTD (2)

GOD

You can have any kind you want.

ALVY

Naturally.

ROBIN

Naturally. After ten years of sex I finally had an orgasm and my analyst said it was the wrong kind.

GOD

There's no wrong kind.

They all ad lib argument.

92 NIGHT/INT. ALVY'S APT. CUT TO Pam and Alvy in bed. Post coital.

PAM

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

ALVY

No ... it's O.K. ... I can move my neck now ...

PAM

Sex with you is really a Kafkaesque experience.

ALVY

Thank you.

PAM

And I mean that as a compliment.

ALVY

That's O.K. There's too much burden in life placed on the orgasm to make up for emptiness in other areas.

PAM

Who said that?

ALVY

I don't know -- Leopold and Loeb.

92

CONTD

Phone. Alvy gets it.

ALVY

Hello? ... Annie! ... Oh er -- no -- I --
I -- What's the matter? What kind of
emergency? Huh?

(hands over mouthpiece, to
Pam)

Excuse me -- I gotta go someplace --
emergency --

93

NIGHT/INT. ANNIE'S APT. CUT TO Alvy entering Annie's apartment, huffing and puffing.

ALVY

What's wrong?

ANNIE

There's a spider in the bathroom.

ALVY

What?

ANNIE

A big, black spider.

ALVY

That's what you got me here at three in the
morning?

ANNIE

My God, you know how I am with insects -- I
can't sleep with a live spider crawling
around.

ALVY

So kill it.

ANNIE

Me? Are you kidding? I was going to sleep
in the hall.

ALVY

Don't you have any Raid?

ANNIE

No.

ALVY

You should always keep insect spray in the
house.

ANNIE

I know, I know, and a first aid kit, and a
fire extinguisher.

93 CONTD

ALVY

That's right. You laugh at me but I'm prepared. I can deal with an atomic attack. Gimme a magazine.

She goes to get one, he looks around, taking in place, disgusted.

ALVY

Jesus --

ANNIE

I'm sorry.

ALVY

(picking up program on table)
Oh, you went to a rock concert?

ANNIE

Uh-huh.

ALVY

Was it good? Was it heavy, or did it never achieve total heaviness?

ANNIE

It was great.

ALVY

I got an idea. Why don't you get the guy that took you and have him kill the spider?

ANNIE

You want to help me? I called you.
(hands him magazine)

ALVY

Uh-huh ... what's this? The National Review? Since when do you read William F. Buckley's magazine?

ANNIE

I like to try and get all points of views.

ALVY

Well then, get Buckley to kill the spider.

ANNIE

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

ALVY

Well, you got me out of bed three in the morning. I couldn't get a cab, I ran
(MORE)

ALVY (Contd)

Three blocks, you said an emergency, I was much heavier when the evening started. You dating a right wing rock and roll star?

ANNIE

You want a glass of chocolate milk?

ALVY

Chocolate milk? What am I, your son?

ANNIE

I know you love it -- I have the good chocolate.

ALVY

Where's the bathroom --

ANNIE

Don't squish it. And after it's dead, flush it down the toilet -- and flush it a few times --

ALVY

Hey, I been killing spiders since I was thirty.

(goes into bathroom, returns a moment later)

That's a very big spider -- not only that -- there's two of them. Two big spiders.

ANNIE

Two!?

ALVY

I think we're into a family situation. Gimme the broom.

ANNIE

What broom?

ALVY

You don't have a broom?

ANNIE

It's at your house.
(as he takes her tennis racquet)

What are you doing?

93 CONTD (3)

ALVY

You want me to kill those things? One of them's the size of a Buick.

They enter bathroom and there is an ad lib choreographed physical scene where they try and kill spiders using racquet, then grabbing spray can of deodorant, Alvy breaks bottle by accident.

ALVY

What the hell is this? Black soap?

ANNIE

It's for my complexion.

ALVY

Are you joining a minstrel show?

Alvy swats, curses, pulls down shower curtain, Annie sprays deodorant in Alvy's face accidentally, a shambles. Finishes finally, they leave bathroom out of breath.

ALVY

You go in the other room. I'll carry their bodies to the toilet and flush 'em down.

Alvy does same, when he goes to next room Annie is crying.

ALVY

What's the matter? You're feeling guilty? What'd you want me to do, capture 'em live and try and rehabilitate them?

ANNIE

Don't go.

ALVY

What? Why, you expecting more spiders?

ANNIE

I miss you.

Alvy hugs her -- they kiss.

94 DAY/EXT. BROOKLYN PARKWAY. CUT TO Annie, Rob, Spring afternoon. She is driving her usual, exhilarating way on the parkway to Brooklyn. Much energy.

ROB

It's a great day, Max! Great to be alive!

ALVY

They said rain,

ANNIE

Ha, ha ... he kills me ... it's great out ...
ha, ha ...

ALVY

Keep your eye on the road.

ROB

Stop whining, Max.

ANNIE

He's the worst.

ROB

I can't wait to see the old neighborhood.

ANNIE

I've never been to Brooklyn in my life.
Never.

ROB

We can show her the old schoolyard.

ALVY

I was a great athlete. You'd never believe
it. Tell her, Max.

ROB

Yes, Max. I remember. You ran the wrong
way on the football team.

ALVY

I lost my glasses.

ANNIE

Which way?

ROB

Right! Right!

She lurches right with a screech.

ALVY

Take it easy! I hope I'm not bothered by
people recognizing me from TV.

ROB

We'll protect you, Max.

95 DAY/EXT. BROOKLYN.

ALVY

Gee, that's where the pizzeria was.

ROB

Yeah, remember we used to take our dates there.

ANNIE

I can imagine. You guys must've been a hot couple.

95A DAY/INT: PIZZERIA

ALVY

There we are with those girls from Erasmus. Gee Max, you were Mr. Suave Actor even then. (A little fat).

YOUNG ROB

(to the waiter)

Waiter, my compliments to the chef. This was a fine pie. Reminds me of the old country.

ALVY

Jesus, you were such a jerk at 14.

ROB

I was a jerk, Max. He always had a completely different personality around girls, the big-shot comedian.

LITTLE ALVY

(to his girl in imitation of Jack Benny)

97 CONTD

DAD
But she's colored.

MOM
So?

DAD
So the colored have enough trouble.

MOM
She was going through my pocketbook.

DAD
They're persecuted enough.

MOM
Who's persecuting? She stole.

DAD
All right, so -- we can afford it.

MOM
How can we afford it? On your pay? What if she steals more?

DAD
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?

ALVY
Turning yourself into a victim is no way to rectify social injustice.

ROB
They can't hear you.

MOM
Leo -- your brains are in your ass.

ALVY
(to Annie)
A big contrast to your parents.

98 CUT TO flashback of the Halls referring to themselves as darling and dearie.

99- DAY/INT. ALVY'S HOUSE (CONTD). CUT BACK TO Annie, Rob
100 and Alvy -- a party in progress.

ANNIE

But the weird thing is -- your parents argued and fought and stayed married. My parents, with all their sweetness, got separated. Mom moved out.

ALVY

What'd they break over? The turkey stuffing?

ROB

What kind of party was this?

ALVY

World War Two ended.

Party. Welcome Home Herb. Relatives. Invisible three-some too.

ALVY

There's Aunt Jenny's friend, Edna. Her husband was a dentist so he made her a diamond pin of guess what?

We see a terrible diamond replica of her bridge on her dress.

ANNIE

That's her bridge. Stylish.

ROB

There's your crazy aunt and uncle.

ALVY

Yeah. She was deaf and he stuttered.

SHOT of couple trying to communicate. He stutters into her hearing aid.

ANNIE

Amazing how people find each other.

SHOT of another great character.

ALVY

And my father's friend -- Joey Nichols. He's bothering me.

JOEY

Joey Nichols -- see? Nickels. (showing little Alvy his cuff links and tie pin are nickels)

(MORE)

100 CONTD

JOEY (Contd)

See -- nickels -- you can always remember my name. Think of Joey Five Cents. That's me -- Joey Five Cents--

LITTLE ALVY

(to threesome)

Was I wrong? Is he an asshole?

SHOT of wrinkled prune-like woman.

ALVY

The one that always killed me was my mother's sister, Tessie.

ALVY'S MOTHER

(to Little Alvy)

I was always the sister with good common sense but Tessie was always the one with personality.

Hard to believe this as we see Tessie.

MOTHER (V.O.)

When she was younger they all wanted to marry Tessie.

ALVY

(arm around Aunt Tessie who naturally can't notice him)

Can you believe this? Tessie Moscovitz was the one with personality. The life of the ghetto no doubt.

MOTHER

(to Little Alvy)

She was once a great beauty.

Rob with tape recorder microphone interviews Tessie on the spot.

ROB

Tessie, they say you were the sister with personality --

TESSIE

Yes, I was a great beauty.

ROB

How did this personality come about?

TESSIE

I was very charming.

100 CONTD (2)

ROB

You had many men interested in you?

TESSIE

That's right. I was quite a lively dancer.

ROB

That's rather hard to believe.

101 OMIT

102 OMIT

103 OMIT

104 DAY/EXT. BROOKLYN. CUT TO SHOT of them standing before Hebrew School.

ROB

Hebrew School, Max.

ALVY

Yeah. They taught us how to write backwards.

ANNIE

You Jews don't believe in an afterlife, right?

ROB

I do, he doesn't.

ALVY

As long as it's not spent in Pittsburgh.

ANNIE

You were taught there's a hell.

104A Street elevator conveniently rises, devil on it.

DEVIL

Give you a quick tour of Hell. Nine layers.

105 DAY/INT. ELEVATOR. They get on. SHOT of their faces as they descend, red flame effect on it.

DEVIL

Going down. Layer one. People who make money off religion, bad surgeons, and people who say, "right on." Layer two. The Military, Oil Companies, and gossip columnists.

ROB

Layer three. The National Rifle Association.

105

CONTD

ANNIE

Layer four. People who act cute, homicidal maniacs, and advertising men.

ALVY

Layer five. Organized crime, fascist dictators, and people who don't appreciate oral sex.

ANNIE

Layer six. Guys who walk in the streets playing loud portable radios, bad interior decorators, and disc jockeys.

Elevator seems to stop, Nixon gets on.

NIXON

Joe McCarthy, please.

ROB

Layer seven. FBI informers, CIA assassins, and fast food chains.

ALVY

Layer eight. Prison guards, people who try to be funny with waiters, and the guy who invented double knits.

DEVIL

(Nixon exits)

Layer nine. Politicians, torturers, and contemporary architects.

(CONTINUED)

106 DAY/EXT. BURGER 'N BUN. CUT TO the threesome on street.

ROB

Let's go in there.
(pointing to sign
Burger 'N Bun)

ALVY

No, I can't. I can't eat at a place that
spells "and" 'n, for cute purposes. Ham
'n eggs.

ANNIE

I want some real junk food anyhow.

107 DAY/INT. BURGER 'N BUN. CUT TO them eating up in a cheap
joint.

ALVY

(anxiety)

This stuff is such crap. We're shoveling
this grabage into our bodies.

ANNIE

Yeah, but it tastes so good.

ALVY

I know, but cream cheese and ice cream ...
it forms a thick crust around my heart --

ROB

Can't you relax, Max.

ALVY

I can't eat this. I'll die at forty-five.
They'll have to send the Roto Rooter man
to open my arteries.

ANNIE

There's no proven connection between
cholesterol and heart attacks.

ALVY

Sure, because you're a woman. They can't
get heart attacks before menopause.

ROB

Max, where do you come up with these crack-
pot theories?

ALVY

My aorta will turn into the Elgin Marble.
They'll have to chip the cream cheese off
with a chisel.

108 An argument between a big bully-type man and an elderly man has been growing where they share a table. It is ad lib over some minor subject and we pick up common conflict lines like:

"Don't tell me I'll make as much noise as I want."
"Who are you pushing?"

Alvy, Rob and Annie watch.

ALVY
That big guy is trouble.

ROB
Max, it's not our business.

ALVY
We're obligated to help the old man.

ROB
Max, it's between them -- they're probably father and son, O.K.?

ANNIE
I don't think so.

ROB
Max, you, me and the old man, between the three of us there's gonna be ninety teeth on the floor.

ALVY
(interceding)
Hey, fella, why don't you give this guy a break?

Carl, the bully, turns on Alvy violently rising, napkin down, the usual.

ROB
(following bravely but scared)
Buddy -- he's only kidding.

He grabs Rob.

ALVY
You know what tear gas is?
(pulls pen out)
You think I'm fooling around?

They slap it from his hand easily. Someone switches out a razor. Totally death-like moment.

CARL
Hey -- are you the guy on television?

108 CONTD

ALVY

Me?

CARL

That's right! Hey! I seen this guy! You're on television, right?

OLD MAN

He is?

CARL

That's right! He's a TV star!

OLD MAN

You're a TV star?

ALVY

That's right. You're hitting a celebrity, which is a federal offense.

CARL

This guy's a funny guy. He's a funny guy!

OLD MAN

Yeah?

CARL

(turning on Rob)

You on television too?

ROB

Yeah! Me too! I do game shows, quiz shows -- soaps!

OLD MAN

Can I get an autograph?

CARL

He's a TV star! You know, my wife thinks you're sexy!

ROB

I'm a TV star too!

CARL

She thinks you're sexy -- can you believe that shit?

109 NIGHT/INT. ALVY'S APT. CUT TO later that night. Annie and Alvy enter the apartment.

ANNIE

What would you have done if he didn't recognize you?

109 CONTD

ALVY
I would have bled a lot.

ANNIE
(arms around him)
I had a wonderful day.

ALVY
It's almost midnight.

ANNIE
Really?

ALVY
Makes it your birthday.

ANNIE
Oh -- that's right!

ALVY
Little Miss Surprised. Really? Here --
Gives her box, she unwraps, reads card.

ANNIE
Happy Birthday, Annie -- a tree has been
planted in Israel in your name -- oh --

ALVY
It was a joke -- don't get nervous -- here --
Second box, she unwraps, it is terrible panties.

ANNIE
Pornographic panties -- this is more of a
gift for you --
They are terrible, all kinds of odd openings, the worst.

ALVY
Not sexy?

ANNIE
Laughable -- look at this --
(poking through opening)

ALVY
Here.

Third gift, she unwraps.

ANNIE
Oh -- that's beautiful --
(a silver star, really lovely)
It is ... oh ... oh Alvy ...

Kiss.

110 CUT TO Annie on couch with her analyst.

ANNIE

That day in Brooklyn was the last day I really remember having a good time.

110A The screen splits and Alvy with his analyst on couch shares
111 half screen. We hear them both.

ALVY

Annie and I haven't had fun in a long time.

ANNIE

I been moody and dissatisfied.

ALVY

Sex between us has gotten less and less. The other night ...

112 NIGHT/INT. ALVY'S APT. CUT TO SHOT of Annie secretly getting high in bathroom before bed. Alvy discovers her.

ALVY

What are you doing?

ANNIE

Once in awhile. Otherwise you know I don't enjoy it.

ALVY

You don't have to sneak it.

ANNIE

You get so hurt if I need help.

ALVY

Why do you need help to sleep with me?

ANNIE

What do you want me to say? In addition to everything else you remind me of my brother.

ALVY

I remind you of Duane!?

ANNIE

You don't understand. It's very Freudian.

113- CUT TO split screen, both on couch.

114

ALVY

Suddenly I remind her of her brother. Did I tell you about him? William Faulkner would find him strange.

113- CONTD
114

ANNIE

Alvy has trouble enjoying life -- or people.
The other night ...

115 NIGHT/INT. NIGHTCLUB. CUT TO Annie singing at same club she once had trouble at. Now she's in total command. Audience rapt.

116 CUT backstage afterwards, several ones fussing over her, she is happy, Alvy is proud.

ALVY

You were great! I always said you'd be great if you stuck to it!

Ad lib congratulations. Tony Lacey and two music business freaks enter.

TONY

You were wonderful. I'm Tony Lacey.

ANNIE

(impressed)

I know --

TONY

Believe it or not, I think I saw you sing here the first time you auditioned and I knew then you were great.

ANNIE

Oh -- no -- no -- really? No -- I --

TONY

If you ever decide you want to record, I'd love to discuss it with you -- or if you have a manager --

ANNIE

Oh -- oh -- no ...

TONY

I'm a great fan of yours, Alvy. If you two have no plans, some friends of mine are having a party.

ANNIE

Oh -- oh -- right ... a get-together ...

ALVY

Er -- we're busy -- we have that thing --

116 CONTD

ANNIE

What thing?

Alvy gives her a look.

ANNIE

Oh yeah -- the thing --

TONY

It's very loose -- just some nice people --
if you can make it -- love to have you both
-- it should be very mellow. Well -- nice
meeting you.
(goes)

ALVY

You don't want to go to his party, do you?

ANNIE

No? O.K. I guess not.

ALVY

A lot of jerks -- you know, music business --

ANNIE

It might be fun. I wouldn't mind some
dancing.

ALVY

Hey, I dance like a polio victim. Besides,
I have a very low threshold for mellow.

ANNIE

So you don't want to go -- what do you want
to do?

117 CUT TO film clip. Sorrow and the Pity.

118- We hear Annie's V.O. slightly ahead of CUT TO split screen
119 with them on couch before respective shrinks.

ANNIE

He can't relax. He's obsessed with the
dark side of life.

ALVY

How can we have fun with the world in the
shape it's in? There's work to be done.

120 DAY/INT. BLOOD BANK. SHOT of Alvy and Annie giving blood.

ANNIE (V.O.)

Can you believe last week he talked me into
giving blood. And he was the one who fainted.

121-122 CUT to split screen.

ALVY

Now I have to go out to California.

ANNIE

I'm kind of looking forward to the change.

ALVY

I hate L.A. I get sick. They want me to be on one of those meaningless award shows. My agent says it's stupid but the masses like it.

123 EXT: CUT TO SHOT of Masses. DAY

MASSES

(unison)

We're the masses and we respond only to junk. We voted for Nixon twice and we get a big kick out of seeing people give and receive meaningless awards. Thank you for giving us this time.

124 EXT: BEVERLY HILLS. DAY

SHOT of ALVY, ROB and ANNIE in Rob's open-top car driving through Beverly Hills.

ROB

Max, I have never been so relaxed as since I moved out here. You have to see my house. I live five minutes from Hugh Hefner's house -- he lets me use the Jacuzzi... Max, the women... they're the same women you see in Playboy except they can move their arms and legs--

ANNIE

So this is Beverly Hills.

ALVY

Yeah--really lively, isn't it?--and it's architecturally consistent--there's Spanish next to Modern next to Tudor next to French next to Modern--

ANNIE

It's so clean.

124

CONTINUED (2)

ROB

Max, give us a break. It's
Christmas.

ALVY

Christmas, can you believe this
is Christmas?

ANNIE

(to Rob)

That's right. New York was grey
and snowing when we left...

ALVY

Santa Clause'll get sun stroke...

ROB

Max, there's no crime, no mugging...

ALVY

No economic...but there's ritual,
religious cult murders...wheat
germ killers.

ROB

I want you to see some of my TV
show. And we were invited to a big
Christmas party.

ANNIE

While you guys do that I'm going to
take some photographs.

ALVY

My problem is I have enormous
hostility and tiny fists.

124A

INT: TV STUDIO. DAY

ALVY and ROB in TV control booth. On monitors is the TV tape
of the show of his we already shot. It has a few laughs in it
but they are sweetening it with the silly-looking laugh machine.

ALVY

That's terrible dialogue, Max...
they write that junk for you?

ROB

Charlie, gimme a good laugh on
that--

124A

CONTINUED (2)

CHARLIE turns up machine.

ROB

A little bigger--

ALVY

Max, you realize the immorality
of this--

ROB

Max, I got a hit series.

ALVY

But you're adding fake laughs.

124A CONTD

ROB

Charlie, gimme a big laugh right there. We do the show live before an audience.

ALVY

But they don't laugh at it because the jokes aren't funny.

ROB

That's why this machine's dynamite. Charlie, gimme a medium-sized chuckle there -- right -- and than a big hand --

Applause from machine.

ALVY

Is there booing on that?

(rises, winces)

Oooh.

ROB

What's the matter?

ALVY

Nothing ... I ... oh Jesus ...

ROB

What?

ALVY

I'm a little dizzy ...

ROB

You want to lay down?

ALVY

I'll be late ... oh ... my stomach's been queasy all morning ...

ROB

You want a ginger ale?

ALVY

No ... no ... oh Max, ... if I could lie down a minute ...

ROB

Put your head between your legs ...

ALVY

Max, if I could do that I'd be ok ... I have chills ...

124A CONTD (2)

ROB

Better get a doctor.

One of the technicians goes out.

ALVY

The show ... I have an award to give out ...

ROB

Don't worry about the show ... Max, you're pale ... I think you're dying.

ALVY

(to Charlie)

Give him a laugh on that ... I'm too sick ...
Oh ... Jesus ... I can't breath ...

ROB

Where does it hurt?

ALVY

My stomach ...

ROB

Could it be a heart attack?

ALVY

Thanks, Max ...

ROB

I don't want to be an alarmist ... but we better call an ambulance ...

ALVY

No -- no --

ROB

It would also be your appendix ... do you have an appetite?

ALVY

What are you joking? Yeah, I'm in the mood for clams casino.

ROB

Max, you're sweating and you're white as a sheet and green -- I never saw that before, white and green ...

ALVY

Ohhhhh.

ROB

(touching his head)

You're burning up -- or I am --

ALVY

Get a doctor...

ROB

Relax, Max...god you're white...

124AA

EXT: TV STUDIO. DAY

AGENT

As your agent I would be doing
you a disservice if I let you
walk off this show.

ALVY

It's a non event. What kind of
award am I giving out? The Comedy
Humanitarian of the Year. What
the hell is that?

AGENT

Alvy, you underestimate the value
of this kind of thing. It's gonna
get a big rating, it's big names.
A lot bigger than yours. Y'know the
producer's crazy about you but the
sponsor's not so hip...don't mis-
understand me...they all love you but
to them you're still that kind of
New York, cerebral, Greenwich
Village, sick humor...

ALVY

They don't want me to do my abortion
joke--

AGENT

It's a prime time show...a salute
to American comedy...

ALVY

But their own writers gave me some
dirtyish jokes--

AGENT

It's a different level of dirty...
they gave you more burlesque type
stuff...the gag about the outhouse,
right? It's harmless.

124AA

CONTINUED (2)

ALVY

It's a toilet joke.

AGENT

There's a difference between a kind of sassy humor...you call it toilet jokes...and serious joke about abortion... That's why you have that image...then you wonder why you're not a draw.

ALVY

I'm a draw--

AGENT

In the big cities...I'm talking about out there...the whole Bible Belt. There's something about you the masses don't trust...like you're gonna insult God.

ALVY

What God? There is no god.

AGENT

That's just it...you're an atheist...and you like sex...hey, trust me...you'll be great on the show and we can use the help...y'know your college concerts are so-so...the record album could use a little promotion...Caesar's Palace in Vegas didn't go what well...

ALVY

I got a crowd every night--

AGENT

You were on the bill with Harry Belafonte...I could've gotten a crowd with him. The taping is five tomorrow, Burbank. Five sharp.

ALVY

I'll be there.

AGENT

You're a beautiful man.

125

EXT: TONY LACY HOUSE. DAY

A bad shot of ALVY then CUT to ALVY, ANNIE, and ROB pulling up to valet parking for Tony Lacy's party.

ALVY

(totally exhuberant)

I hope they have a lot of food at this party.

ROB

Look at him.

ANNIE

It was all psychological.

ALVY

It wasn't psychological. I ate a bad taco. I had food poisoning.

ROB

We all ate the same tacos, Max. If you had been there--he was dying... dead...the second I made the phone call and cancelled the award show... color came back to his face.

ALVY

You're crazy. I suppose my fever was psychosomatic.

ROB

Max, you had 98.6 and a quarter... that's not exactly malaria.

ANNIE

(de-carring)

Was that Warren Beatty!?

126

OMIT

127

OMIT

128

OMIT

129 DAY/INT. HOLLYWOOD PARTY. CUT TO Hollywood party in impressive home. Typical, as usual we hear snatches of dialogue.

CUT TO

DON

Will you take a meeting with him? I'll take a meeting with you if you'll take a meeting with Freddie.

AL

I took a meeting with Freddie -- Freddie took a meeting with Charlie -- you take a meeting with him.

DON

All the good meetings are taken.

CUT TO

PHIL

What'd it do?

VIC

Domestically it did fifteen million -- abroad it did eight million.

PHIL

Twenty-three million -- what was the break-even?

VIC

Thirty-four million -- so it just lost eleven but I think it was the theme -- life.

CUT TO

CAROL

He was her gynecologist, they fell in love, then he produced her record album, then he produced her movie, then he directed her movie, and they all lost money so now he's back treating her for manilia.

CUT TO

PAUL

Right now it's only a notion, but I think I can get money to make it into a concept and then later turn it into an idea.

ALVY

Max, why didn't you tell me it was Tony Lacey's party?

ROB

What's the difference?

ALVY

I think he has a thing for Annie.

129 CONTD

Annie and Lacey off talking amidst crowd.

ROB

(pointing to Tony's girl)

He goes with that girl -- with the VPL.

ALVY

VPL --

ROB

Visible Panty Line -- oh Max -- Max, look at this one, she's just come from Masters and Johnson.

ALVY

Intensive care ward, no doubt.

ROB

It's a lively crowd, isn't it, Max?

ALVY

Yeah, nice crowd, it's like they're dressing for Godot.

HLENKA

(stoned)

You're Alvy Singer, right? Did we meet at EST?

ALVY

I never went to EST.

HLENKA

Then how can you criticize it?

ROB

He didn't say anything.

ALVY

I just came out here to get Rolfed and I found out it would be a violation of my inner space so now I'm into Alpha waves which doesn't interfere with my TM, coke, or bi-sexuality.

HLENKA

Oh, wow ... heavy ...

ALVY

Yeah, well, they were going to give me electric shock treatment but we had an energy crisis.

HLENKA

I can dig that. Here, put your hand on my left hemisphere.

129 CONTD (2)

ALVY

I can't, you know, I'm an Aries and I can only communicate with Uri Geller.

HLENKA

That is really laid back.

CUT TO Tony and Annie talking.

TONY

I think you have a great future as a singer and I'd love to work with you. I'm very serious. Would you ever consider coming out here?

ANNIE

Me? Here? No ... I couldn't ... Y'know ... I mean ... me? -- oh, I ... here? ...

CUT TO

JOE

We took ads in all the trade papers asking the Academy Award committee to consider the picture for an Oscar. We spent money, took people to lunch --

LUCY

Great. And you managed to get a nomination.

JOE

We did get a nomination but the interesting thing was we did it as a hoax. There was no picture.

CUT TO

PETER

I said either I get final cut or no deal and they said, you got it.

RAY

Because the studios recognize the director is a genuine artist and you can't work without your full artistic freedom.

PETER

And I think they really felt I was the right man to re-make all the Gidget pictures.

CUT TO

DON

Not only is he a great agent but he really gives good meeting.

CUT BACK TO Tony, Alvy, Annie and Patti, Tony's girl.

129 CONTD (3)

TONY

There's the pool, there's a sauna, in the back a tennis court -- this house used to belong to Nelson Eddy -- and I think Legs Diamond and Hedda Hopper and you know who else?

ALVY

Trigger?

TONY

They say Charlie Chaplin -- till that whole un-American thing. You really love New York, eh?

ALVY

(as they go from room to room)

Yeah.

TONY

I used to live there but I couldn't hack it. It's too filthy.

ALVY

Well, I'm into garbage.

Enter screening room. A few people there talking.

ANNIE

A screening room. How great.

TONY

When I lived in New York I remember standing on line, freezing ... to see a film.

PATTI

We saw Grand Illusion here last week.

PHIL

That's a great film if you're high. Really funny.

ALVY

Eric Von Stroheim was always a great comedian.

ANNIE

It's wonderful ... you just eat and watch movies.

ALVY

And gradually you die.

(aside to Annie)

It's important to stand on line and put a little effort into something --

129 . CONTD (4)

ANNIE

You think his girl friend is beautiful?

ALVY

Yeah -- I guess -- a tad dramatic for me
... buys her clothes at the Isadora Duncan
rummage sale.

BENNY

(offers joint to Alvy)

Hey man -- be my guest --

ALVY

No thanks, man. I'm -- cool.

ANNIE

(also turning it down though
she wouldn't mind)

Er -- no thanks.

MAN IN BACKGROUND

(on phone)

This is Mr. Davis -- I forgot my mantra ...
I have to know it -- You can tell it to me
-- this is definitely Mr. Davis -- look --
I want to know my god damn mantra!

SHOT of Rob holding court with two pretty girls.

ROB

Yes -- you might say I'm the Jascha Heifetz
of sex -- and like Heifetz I function as a
soloist.

SHOT of Annie dancing with Tony Lacey.

CUT TO Alvy talking to a very beautiful girl and soon
another comes along.

SUE

Dreams are real -- whatever is, is --

ALVY

Right, well, all that Vedantic stuff leaves
me cold -- Medard Boss out of Heidegger, I
don't buy it --

SUE

What?

DORRIE

Hi, I wanted to meet you. I'm a big fan.

129 CONTD (5)

ALVY

Thank you. This is Sue. We were just talking. She was telling me she's led a very sheltered life. She's one of the few girls who didn't have an affair with President Kennedy.

SUE

But I did sleep with my shrink. And it cured me.

ALVY

Some shrink. A doctor of poonology?

DORRIE

I always used to see you when you were performing in Greenwich Village.

ALVY

Are you an actress too?

DORRIE

Me? No -- I'm Time-Life.

ALVY

Time-Life? Here?

DORRIE

Are you kidding? Just for the week.

ALVY

All three of us are New Yorkers.

SUE

It's such a complicated mess. I was always based on the coast and lived in New York and then I was living in London but based in Paris. Now I'm based in Rome but not really living anywhere.

They laugh.

130

CUT TO SHOT of Alvy and Annie on plane back to New York. We see their faces, both suffering anti-climax of sorts. We hear their thoughts on V.O.

ANNIE (V.O.)

That was fun. I don't think California is bad at all. It's a drag coming home.

130 CONTD

ALVY (V.O.)

A lot of beautiful women ... It was fun to flirt.

ANNIE (V.O.)

I have to face facts. I adore Alvy but our relationship doesn't seem to work anymore.

ALVY (V.O.)

I'll have the usual trouble with Annie in bed tonight. What do I need this?

(CONTINUED)

130 CONTD

ANNIE (V.O.)

If only I had the nerve to break up -- but it would hurt him.

ALVY (V.O.)

If only I didn't feel guilty asking Annie to move out. It'd probably wreck her. But I should be honest ...

ANNIE

(turns and talks to Alvy)

Alvy -- let's face it. Our relationship isn't going anywhere.

ALVY

A relationship is like a shark. It has to move forward or it dies -- and I think we have a dead shark on our hands.

131 DAY/INT. ALVY'S APT. CUT TO Alvy's apartment. They divide possessions.

ALVY

Whose Catcher In The Rye is this? -

ANNIE

It has my name on it.

ALVY

You wrote your name in all my books. You knew this day would come.

ANNIE

Alvy, you want to break up as much as I do.

ALVY

Oh, no question. I think we're doing the mature thing.

ANNIE

All the books on death, dying and loneliness are yours. The poetry is all mine.

ALVY

The Brahms and Pogo is mine ... you're the Vivaldi and all the books on Existentialism.

ANNIE

All these Made Simple Books are yours -- Vocabulary, Philosophy, Literature, Dancing --

ALVY

The Death of Ivan Ilyitch -- that was the first book I got you.

131 CONTD

ANNIE

That's right. I feel like there's a great weight off my back.

ALVY

Thanks, honey.

ANNIE

You know what I mean. We both feel the time has come to explore new relationships.

ALVY

We gave each other a very fair try.

ANNIE

My analyst says this move is key for me.

ALVY

And I trust your analyst completely because mine recommended her.

ANNIE

Why should I put you through my moods and hangups?

ALVY

Look -- if it doesn't work -- if we want to get back together -- we can do it.

ANNIE

Exactly.

ALVY

I feel great. Not many couples can break up and remain friends.

ANNIE

Let's see --

(box of buttons)

-- these are all mine -- these are yours:
Impeach Richard Nixon -- Impeach Lyndon
Johnson, Impeach Dwight Eisenhower, Impeach
Ronald Reagan ...

132 DAY/EXT. STREET. CUT TO Alvy in street.

ALVY

I miss Annie. I made a mistake.

MAN

She's living in Los Angeles with Tony Lacey.

132 CONTD

ALVY

Yeah? If she likes the L.A. life style ...
I'm better off without her ... Tony Lacey's
a jerk ...

MAN * 5

He graduated Harvard.

ALVY

Harvard makes mistakes ... Kissinger taught
there.

WOMAN

Don't tell me you're jealous?

ALVY

A little bit -- like Medea. I found this
in the apartment today ... black soap ...
she always washed her face 800 times with
black soap.

WOMAN

You must try and go out with other women.

ALVY

I have.

132A DAY/EXT. BEACH HOUSE. Flashback. Alvy and Dorrie burst
into beach house with lobsters much the same as previously
with Annie but the air is out of it.

DORRIE

We could have gone out for lobsters much
easier.

ALVY

Quick, they're getting out ... Oh god, I
can't believe this ... get the broom!

DORRIE

What are you making such a big deal.
Here --

(picks it up calmly and
replaces them)

-- they're only lobsters ... you'd think it
was a calamity -- you're a grown man ... you
know how to pick up a lobster.

ALVY

I'm a little nervous ... I'm not myself
since I stopped smoking.

132A CONTINUED

110

DORRIE

When'd you stop smoking?

ALVY

Sixteen years ago.

DORRIE

What do you mean?

ALVY

Mean?

DORRIE

You stopped sixteen years ago, is that what you said? I don't understand -- are you joking or what?

133 OMIT

134 NIGHT/EXT. TIMES SQUARE

ALVY

I'll never find a woman as great as Annie. I'm getting a headache from object-loss anxiety.

MAN #4

Call her and tell her you love her.

ALVY

I did...she's not interested.

CRAZY

It's your own fault. You forced her to change.

ALVY

I forced her to grow.

CRAZY

Well, she's out-grown you.

ALVY

She never read a book 'til I insisted. She wasn't going to sing. She's one of the few people I know that's actually been helped by analysis.

CRAZY

Now she wants to join the human race and you're upset.

ALVY

I didn't want her for the human race, I tried to mold her into a perfect woman for me.

CRAZY

You can't mold her. You have the neurotic's tendency to dehumanize. You think she's an object like that building?

ALLIED CHEMICAL BUILDING

Alvy. I am a building. I have no feelings. But Annie is a human being. Very complex.

ALVY

She is?

134 CONTD

ALLIED CHEMICAL BUILDING

Yes, you jerk.

SECOND WOMAN

Gout to California and get her back. If you hurry there still may be time. Taxi!

135 Cab pulls up. His father is driver.

ALVY

Dad!

DAD

I know. The airport. And for God's sake, if she does come back, don't make her watch Nazis or give blood. Marry her.

ALVY

She can't commit.

DAD

You should talk!

ALVY

I hate flying.

136 CUT TO stock shot of plane in sky or taking off.

VOICE OVER

Good afternoon. This is your pilot, Captain Rogers speaking. We'll be cruising at an altitude of forty thousand feet and we should be crashing into the Rocky Mountains at about three P.M. Eastern Standard Time. Thank you.

137 DAY/EXT. CAR RENTAL. CUT TO Alvy in L.A. on phone to Annie --

ALVY

I have to see you ... I'm in L.A. Well -- I'm here to see you. I want to talk about something ... I can't debate this -- because I feel dizzy and I can tell my temperature is up and I have my usual L.A. nausea. Can you turn down that music? Where? I can come anywhere you want, I rented a car. I'm driving, that's who. Where? The Source? What is that? Health Foods? Health foods give you cancer ...

138 CUT TO Alvy driving on freeway. Slowly, sweating, myopic, the worst.

139 CUT TO SHOT of him at The Source (or comparable joint) waiting. Surrounded by L.A. freaks.

ALVY

(to waitress)

I'll have the Soy Bean cocktail and a plate of yeast with wheat germ.

Alvy overhears snatches of freaks talking.

ROCK GUY

It's incredible ... at the end of his act, he blows up a grand piano and electrocutes a dog ... I call it, total rock theatre.

He waits. Annie enters, sits.

Throughout their conversation, some guy is talking loudly at another nearby table to his girl about the pilot film of some new satirical comedy TV series.

ALVY

Hey -- hi --

Ad lib awkward hellos.

ANNIE

Hi.

ALVY

You look -- er, pretty ...

ANNIE

Me? No -- but I lost weight ... so -- you know -- you look nice ...

ALVY

So -- er -- what do you wanna do?

ANNIE

What do you mean?

WAITRESS

(to Annie)

Yes?

ANNIE

Tea.

WAITRESS

Herb?

ANNIE

Herb?

139 CONTD

WAITRESS

Herb tea? Chamomile? Mint?

ALVY

Hey -- just give her a Lipton tea bag and some hot water.

ANNIE

Regular.

ALVY

I been thinking about it and I think we should get married.

ANNIE

Oh Alvy, come on.

ALVY

I'm serious. You don't wanna stay out here -- this is like living in Munchkin Land ... it's the Gulag Archipelago with oranges ...

ANNIE

Alvy, I'm seeing someone. You know that.

ALVY

Who? The record guy, right ... with the fake suntan ... the loafers and no socks ... Mister Teeth ... nice guy ... a little heavy on the down syndrome --

ANNIE

Stop it. We decided it was a good idea to split up.

ALVY

Yeah, but you don't want to live like this.

ANNIE

Like what? It's fine out here. Tony is nice, it's relaxed -- I go to parties, I play tennis, I meet people ... that's a big step for me ... I'm able to enjoy people more ...

ALVY

Yeah -- I know -- I'm rough on people -- and if this guy doesn't shut up about his new comedy satire show ...

ANNIE

You're always listening.

139 CONTD (2)

ALVY

You hear how loud he's talking? And I got a temperature.

ANNIE

What?

ALVY

What? Fever.

ANNIE

How much?

ALVY

Above normal.

ANNIE

Ninety-nine?

ALVY

Almost.

ANNIE

Oh Alvy.

ALVY

You're a thinking person. How can you choose this life style?

ANNIE

What is so incredibly great about New York? It's a dying city. You read Death in Venice --

ALVY

You didn't read Death in Venice till I gave it to you.

ANNIE

You only gave me books with the word death in the title.

ALVY

It's an important issue -- out here they don't acknowledge it -- they got Forest Lawn -- they bury you in the ground like you're going to the French Riviera.

ANNIE

Alvy, you're incapable of enjoying life. You're like New York -- you're an island.

139 CONTD (3)

ALVY

I don't want to enjoy life unless everybody can -- if there's one guy starving in India, it ruins my evening ...

(to man talking loud)

Hey, can you keep it down a little -- I got a brass plate in my head from the Korean War.

MAN

Sorry.

ALVY

So -- what do you wanna do? You wanna get back together or what?

ANNIE

No. We're friends. I want to remain friends.

ALVY

Right. Check, please! Can I get the check!?

ANNIE

You're mad.

ALVY

Me? No -- of course I'm mad ... because I know you love me.

ANNIE

At this point in my life I can't say that ... you know you've been wonderful to me and you're the reason I got out of my room and sang and got more in touch with my feelings and all that junk -- hey, listen -- what are you up to?

ALVY

Me? Trying to write a little more ... I don't know, maybe see if I can write a play ... So er -- you're not coming back to New York with me?

ANNIE

No. Now stop it. I have to go.

Rises, the following played en route to car and all.

ALVY

Why? Where?

ANNIE

I'm late.

139 CONTD (4)

ALVY

For what? I came three thousand miles --
air miles --

ANNIE

It's a hectic time for Tony, if you must
know. The Grammys are tonight.

ALVY

Grammys? The --

ANNIE

Right -- he's got a lot of records up for
awards --

140 They're outside.

ALVY

They give awards for that music? I thought
just ear plugs.

ANNIE

O.K. -- let's forget the conversation. I'm
really late.

ALVY

Is there anything they don't give awards for?
"For best Fascist dictator -- Adolph Hitler."

ANNIE (IN CAR)

Good luck, Alvy. Really.

(zooms off)

ALVY

Greatest root canal work -- Dr. Herman
Zipkin, D.D.S.

(entering his car)

Greatest oral sex by a dog -- The winner
is -- Lassie!

Angrily, Alvy pulls out, but is in reverse, he knocks over
some tables at outdoor part of restaurant.

He then goes forward and rams directly into a police car.

Everyone gets out.

COP

(cold menace)

Let's see your license.

ALVY

I don't drive too often --

140 CONTD

COP

Don't give us your life story, just your license.

ALVY

Let's not get nasty -- it's been a rough day.

COP

Just give me your license.

ALVY

(fumbles for it, drops it)
Ooooh, I'm nervous --

COP

Just pick it up and give it to me.

ALVY

We must ask nicely now --

COP

Pick up the license and give it to me.

ALVY

Well, since you put it that way --

(picks it up)

How can I refuse?

(proceeds to tear it into
confetti)

Here -- you guys can read that at the lab.

141 CUT TO SHOT of Rob bailing Alvy out. Cell full of low lifes.

ALVY

S'long, fellas. Keep in touch.

142 CUT TO them in car.

ROB

Imagine my surprise, Max, when I got your phone call.

ALVY

I know. I could tell I got you in the middle of playing hide the salam.

ROB

There's a lot of pretty women out here, Max.

ALVY

You're a stage actor. You should be doing Shakespeare in the park.

142 CONTD

ROB

I played Shakespeare in the park, Max ... I was mugged. I was playing Richard the Second, two Puerto Ricans tore my leotards.

143 CUT TO stock shot of plane.

Romantic entering New York view, music, perhaps Gershwin.

144 Over-romantic shot of New York.

145 CUT TO streets. We know the time has elapsed because one of those weird "end of the world is coming" guys carries a sign that reads:

Six months later.

146 Flower shop, New York. PAN off flowers, come to Alvy arguing as usual.

ALVY

You sold me flowers, I got 'em home, they were dead -- I want live roses -- white roses -- live --

SALESGIRL

O.K., O.K. --

ALVY

They're for a girl -- I was embarrassed -- dead flowers --

Annie enters coincidentally.

ANNIE

Can I get a quick bouquet of something?
Alvy!

ALVY

Annie! What are you?

ANNIE

I'm living here now.

ALVY

In New York?

ANNIE

You were right -- I couldn't take it out there after a few months.

ALVY

How are you?

146 CONTD

ANNIE

Good ... I'm -- and you?

ALVY

O.K., so -- you seeing someone?

ANNIE

Um-hum ... he's outside waiting -- I er --
I'm living in Soho.

ALVY

Great ... great ... gee, it's nice to
see you.

ANNIE

You too. You seeing anyone?

ALVY

I am ... I've been seeing a nice girl ...
you know ... who knows what'll happen --
but er, you're working? And happy? And in
love?

ANNIE

Er -- yeah ... all three ...

Paul, Annie's beau, pops in.

PAUL

It's getting late, Annie.

ANNIE

I'll just be a minute.

Paul is very much like Alvy in every way including
physically.

ALVY

Nice looking guy.

ANNIE

I knew you'd think that. We should have
lunch sometime.

ALVY

I'd like to. No pressure. Just friends.

ANNIE

(shaking his hand)

Friends.

147 As they shake we CUT BACK TO selected footage earlier in their relationship that was totally passionate and they each vowed they'd always love one another. Perhaps the beachhouse with the lobsters and other spots.

148 BACK TO flower shop and handshake.

ALVY

Friends. Call me, it's the old number.

ANNIE

Good seeing you. I will. Maybe we'll double date ...

ALVY

Great ...

She leaves. The music swells milking the moment. Alvy says to camera:

ALVY

(looking up)

Charlie, can you give me a big laugh on this?

Laugh machine laugh.

end