

CONTINUITY & DIALOGUE

On

"H A R V E Y"

Starring

JAMES STEWART

With
JOSEPHINE HULL
PEGGY DOW
CHARLES DRAKE
and

CECIL KELLAWAY
VICTORIA HORNE
JESSE WHITE
WILLIAM LYNN
WALLACE FORD
NANA BRYANT
GRACE MILLS
CLEM BEVANS

PICTURE NO. 1636
DIRECTOR - KOSTER

AUGUST 8, 1950

| NO. | DESCRIPTION | DIALOGUE | REEL ONE |
|-----|-------------|----------|----------|
|-----|-------------|----------|----------|

| | | | |
|---|---------------------|---------------------------|--|
| 1 | PART TITLE | UNIVERSAL-INTERNATIONAL / | |
| | "HARVEY" / PART / 1 | | |

| | | | |
|---|---------------------------------|--|--|
| 2 | FADE IN - TRADEMARK | | |
| | Words over revolving globe read | | |

Universal
International

...FADE OUT

| | | | |
|---|--------------------------------|--|--|
| 3 | FADE IN - PICTORIAL MAIN TITLE | | |
|---|--------------------------------|--|--|

Universal - International
Presents

...DISSOLVES INTO

Harvey

...DISSOLVES INTO

Starring

James Stewart

...DISSOLVES INTO

With

Josephine Hull

Peggy Dow

Charles Drake

...DISSOLVES INTO

Cecil Kellaway

Victoria Horne

Jesse White

William Lynn

Wallace Ford

Nana Bryant

Grace Mills

Clem Bevans

...DISSOLVES INTO

From the Pulitzer Prize Play
by

Mary Chase

...DISSOLVES INTO

Screenplay by

Mary Chase

Oscar Brodney

...DISSOLVES INTO

Director of Photography

William Daniels

A.S.C.

...DISSOLVES INTO

Art Direction - Bernard Herzbrun -
Nathan Juran

Film Editor.....Ralph Dawson

Set Decorations - Russell A. Gausman -
Julia Heron

Sound - Leslie I. Carey - Joe Lapis
Gowns.....Orry Kelly
Hair Stylist..... Joan St. Oegger
Make-Up.....Bud Westmore

The Stage Play "Harvey" was produced
by Brock Pemberton

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JURISDICTION OF I. A. T. S. E.
AFFILIATED WITH AMERICAN
FEDERATION OF LABOR

Western Electric
RECORDING

...DISSOLVES INTO

Music
Frank Skinner

...DISSOLVES INTO

Produced by
John Beck

...DISSOLVES INTO

Directed by
Henry Koster

...FADES OUT

4
FADE IN - CLOSE UP ON NAME PLATE
AT BOTTOM OF HITCHING STAND (DAY)
Street number & name read -

348
DOWD

CAMERA moves up & pans to full
shot ext. old-fashioned house -
Elwood coming out onto front porch
- he descends steps & moves down
walk to gate in iron fence - he
carries two overcoats & hat - he
opens gate & stands aside as he
speaks - starts thru' gate after
imaginary rabbit, 'Harvey'

ELWOOD - After you.

5

MED. FULL SHOT EXT. HOUSE & WALK
Elwood closes gate as messenger
boy rides on on bicycle & stops
- talk - camera moves in as boy
gets off bike & goes to Elwood -
hands letter to Elwood - Elwood
signs book - messenger exits -
Elwood tears letter in quarters

& throws it down - camera moves
along with him as he starts along
street with Harvey -

BOY - This three-forty-eight?

ELWOOD - Yes, it is.

BOY - I've got a Special Delivery here.

ELWOOD - Well, that sounds interesting.

BOY - It's for Dowd.

ELWOOD - Well, Dowd's my name. Elwood P.

BOY - There you are, sir.

ELWOOD - Let me - uh - give you one of
my cards.

BOY - Oh, that won't be necessary, sir.
Just - uh - sign right here.

ELWOOD - Uh-huh.

BOY - Beautiful day.

ELWOOD - Oh - uh - every day's a
beautiful day.

BOY - Thank you.

ELWOOD - Well, he was a nice man. Come on.

6

CLOSE UP EXT. WINDOW
Veta Louise and Myrtle Mae looking
out from behind lace curtains -

7

MED CLOSE MOVING SHOT EXT. STREET
As Elwood moves along - steps around
Harvey and continues toward b.g.

8

CLOSE SHOT EXT. WINDOW

Veta & Myrtle looking out - drop
curtains -

9

MED CLOSE SHOT TO TOP OF STAIRS (CRANE)

Veta & Myrtle clad in kimonos turning
from windows relieved - remove kimonos
revealing party clothes as they talk -
camera cranes back & down stairs as the
two women descend to hall - turn to Miss
Johnson b.g. - Miss Johnson grim - removes
uniform headdress - puts on hat & coat -
camera dollies after Veta & Myrtle as they
cross to Miss Johnson - Miss Johnson
hands card to Veta - camera pans as Miss
Johnson rushes to door b.g. & exits - camera
pulls forward before Myrtle as she comes
forward in hall, exasperated - Veta follows
- scolds - Veta takes both kimonos &
starts forward -

VETA - Thank heavens! He's gone. Oh Myrtle,
it's a wonderful feeling to have your
relative out of the house before the
company comes.

MYRTLE - You're sure Uncle Elwood won't
come back and spoil everything after the
guests arrive?

VETA - Oh of course not, dear. Your uncle
always spends the afternoon down town at
those filthy bars and taverns. You know
that. I'll go tell the cateress to get
started. Why, Miss Johnson, what are you
doing?

MISS JOHNSON - Leaving.

VETA - Miss Johnson! You were hired to
serve as well as cater. Our guests will be
here any minute.

MYRTLE - Now Miss Johnson --

VETA - Now Myrtle, let me handle this,
dear. Miss Johnson, what's wrong?

MISS JOHNSON - There was a man here a
minute ago and he stopped and he spoke to
me.

VETA - You didn't tell him anything about
our party, did you?

MISS JOHNSON - I didn't tell him nothin' -
he gave me his card. Here! And then he
introduced me to somebody.

VETA - To whom?

MISS JOHNSON - Do you think I'd stay in
this house after that?

VETA - Oh - uh -

MYRTLE - Oh mother, people get run over by
trucks every day. Why can't something like
that happen to Uncle Elwood?

VETA - Myrtle Mae Simmons! I'm ashamed of
you. Even if people do call your uncle
peculiar, he is still my baby brother and
this thing is not his fault.

MYRTLE - Whose fault is it then?

VETA - Now we'll get the cook to do the
serving. Come along and lend me a hand,
dear.

10

SHOOTING THRU DOORWAY INTO HALL
FROM DRAWING ROOM

Myrtle follows Veta into the room
from hall - camera pans & dollies in
slightly as Veta hides kimonos in
cabinet - talk -

VETA - We haven't got much time. Elvira!

MYRTLE - Well, if it isn't his fault, whose
fault is it?

VETA - I know whose fault it is, dear-- but
I'm not telling.

11

MED FULL SHOT SIDE IN DRAWING ROOM

Camera pulls back & pans as Myrtle
follows Veta across drawing room
& into dining room - Veta swings kitchen
door open & calls - Veta & Myrtle
hurriedly set dining table for party -

MYRTLE - Oh you're not telling!

VETA - Elvira! Elvira! You can bring those
things in now.

MYRTLE - Oh mother, why can't we live like

other people?

VETA - Myrtle Mae, do I have to keep reminding you - your Uncle Elwood is not living with us -- we're living with him.

MYRTLE - Living with him and his pal!

VETA - You promised!

12

CLOSE SHOT MYRTLE

Smoothing table cloth as she blurts out -

MYRTLE - His pal, Harvey!

13

CLOSE SHOT VETA

Reacts - horrified - camera pans as she hurries forward to Myrtle & claps her hand over Myrtle's mouth - both turn & look off -

VETA - (GASPS) - You said that name! You promised you wouldn't say that name and you said it!

14

MED SHOT IN DINING ROOM

Elvira carrying tray entering from kitchen - camera pulls back as she comes forward & puts tray on table - glowers - exits into kitchen - Myrtle & Veta hastily set table with candelabra, flowers, etc. as they talk - Veta stops talking suddenly as Elvira enters from kitchen with second tray of hors d'oeuvres - exits stolidly into kitchen - camera dollies in as Veta

& Myrtle Mae move to far end of table - Elvira re-enters - counts - exits into kitchen - Myrtle unhappy - Veta sympathetic - moves toward her -

MYRTLE - Why did grandmother leave all her property to Uncle Elwood?

VETA - I suppose it was because she died in his arms. People are sentimental about things like that.

MYRTLE - You always say that and it doesn't make sense. She couldn't make out her will after she died, could she?

VETA - Oh Myrtle, don't be didactic. It's not becoming in a young girl. Besides, men loathe it.

MYRTLE - Men! A fine chance I've got.

VETA - Now, Myrtle, dear - you know the whole idea of this party this afternoon is to -- Is to get you started socially, so that you can meet some nice young man.

MYRTLE - Oh what's the use? Myrtle Mae Simmons - her uncle Elwood P. Dowd is the biggest scr-- Screwball in town! Who'd want me?

VETA - Oh, Myrtle, dear!

15

CLOSE UP MYRTLE & VETA

As Veta comes on to Myrtle -
Veta fusses lovingly with Myrtle's dress and hair as she speaks encouragingly - camera pans and dollies after them as Myrtle moves away - bitter - Veta following - Veta hurries to b.g. - camera pans & dollies after Myrtle as she hurries to conservatory-like end of room - Myrtle peers out through curtains - calls -

VETA - You're sweet and you have so much to offer. I don't care what anyone says - there's something sweet about every young girl - and a man takes that sweetness and look what he does with it. Oh, show some poise, dear. I want you to charm Mrs. Chauvenet. She has a grandson just about your age.

MYRTLE - A lot of good that will do if Uncle Elwood comes home.

VETA - Well, Uncle Elwood won't be home this afternoon -- or will he? I'm going to telephone Judge Gaffney. We can't take any chances.

MYRTLE - Mother! You'd better hurry! Mrs. Halsey--

16

MED SHOT IN LIBRARY

Veta running forward from hall
b.g. - snatches up phone from desk - agitated - dials as Myrtle

runs on to foot of stairs in hall
b.g. - excited - exits -

MYRTLE O.S. -- and Miss Tewksbury are
here already.

VETA - Oh dear. Yes, dear, I am hurrying.

MYRTLE - Well, hurry, mother. They're
getting out of the car.

VETA - Oh dear. Judge Gaffney, please. Mrs.
Veta Simmons calling.

17

MED SHOT SIDE IN GAFFNEY'S OFFICE
Judge Gaffney at desk b.g. - camera
dollies in as he comes forward &
answers phone - reacts -

GAFFNEY - Yes - oh put her on. Oh, Veta,
my girl, this is a pleasure.

18

CLOSE SHOT VETA
Talking on phone in library -
agitated - Myrtle herds two guests
into hall b.g. - Veta turns and
calls to them brightly - Veta cups
hand over phone & talks as Myrtle &
two ladies start across hall b.g. -

VETA - Oh Judge - we haven't got a moment
to lose. I'm having the Wednesday Forum
over for a program tea and reception --
for Ethel Chauvenet. Elwood has just gone
out but I'm so afraid he may come back.
You can understand why. Oh, hello, Miss
Tewksbury and Mrs. Halsey. Go right into
the drawing room. Myrtle dear, take their
things. Yes - you've got to help me, Judge.
(WHISPERS) You've got to help me. I can't.

19

CLOSE UP JUDGE
Talking on phone - whispers -

JUDGE - Speak up - speak up, Veta.
(WHISPERS) What? I can't -
(INDISTINGUISHABLE) Is that so? (MUMBLES)

20

CLOSE SHOT VETA
Whispering into phone f.g. -
turns & waves gayly to two more
guests as Myrtle herds them into
the hall - Veta resumes whispering

into phone -

VETA WHISPERS INTO PHONE (speaks) Yoo hoo,
Mrs. Streickelberger.

MRS. STREICKELBERGER - Oh, hello, Mrs. Simmons.

VETA WHISPERS INTO PHONE

21

CLOSE UP JUDGE GAFFNEY
Whispering excitedly into phone -

JUDGE WHISPERS INTO PHONE

22

CLOSE UP VETA
Agitated - whispering into phone -

VETA WHISPERS INTO PHONE - Oh, no, no, no.
Yes, that'll be all right.

23

CLOSE UP JUDGE
Whispering into phone - speaks -
hangs up - hurries toward
b.g. & almost exits -

JUDGE WHISPERS - You can depend on me.
(SPEAKS) All right.

24

CLOSE SHOT INT. OFFICE DOOR
Gaffney hurries on from camera -
opens door - camera dollies after
him as he opens door & moves into
outer office - legal staff gathers
around & listens as he speaks to Minninger
who quickly climbs down off ladder b.g. -
all react as Gaffney speaks - Minninger
protests - other clerks exit & get busy -
Gaffney exits f.g. - Minninger puts on
hat & coat & runs out of office door to
hall b.g. -

JUDGE - Minninger.

MINNINGER - Yes, sir.

JUDGE - In a few minutes, a man will be
crossing the square. He'll be wearing a
hat & coat and carrying another one over
his arm.

MINNINGER - Yes, sir.

JUDGE - I want you to follow him - if

necessary, even confront him - quietly, of course.

MINNINGER - Yes, sir.

JUDGE - But at all events I want you to prevent him from returning to his house.

MINNINGER - Yes, sir.

JUDGE - His sister is giving a party - he wouldn't fit in - his name is Elwood P. Dowd.

MINNINGER - Elwood Dowd, sir! Couldn't you get someone else, Judge? Kratke maybe or Beck? They're bigger than I am.

JUDGE - You will be able to hide better. Hurry now and stick with him all afternoon. Quickly boy, quickly.

MINNINGER - Yes, sir. Elwood Dowd.

25

CLOSE SIDE SHOT EXT. HALL DOOR
As Minninger dashes out - starts down stairs - stops - calls - camera pans and loses him as he starts to run down hall b.g. showing scrub woman on hands & knees near elevators - Minninger runs on - steps on soap - falls & slides on his stomach to end of hall - his head hits door at end of hall with a thud, knocking him out -

MINNINGER - Oh, elevator!

26

CLOSE SHOT MINNINGER
Lying on floor near door, unconscious - camera tilts up to glass door - lettering reads:

LESTER F. SCHWARTZ, M D
Physician
and
Surgeon

10-12

3-6

Door opens - nurse comes out - speaks - reacts - puzzled - reacts as she looks down - speaks - starts

back into office -

NURSE O.S. - Come in. (ON SCENE) Yes? Who is it? Oh! Oh! The doctor will see you in a minute.

...DISSOLVES INTO

CRANE SHOT ON BUSINESS STREET

Camera moves along with Elwood as he saunters along - stops at corner - camera cranes back & up slightly as he starts across street after camera - dodges back into middle of street & pulls Harvey out of way of fire truck as it races past - two workmen stop & stare at Elwood as he speaks to the invisible presence - smiles - camera dollies ahead of him as he crosses to door of Charlie's Bar - follows Harvey into bar -

MAN O.S. - Good afternoon, (ON SCENE) Mr. Dowd.

ELWOOD - How do you do. We must be more careful. After you.

27

MED SHOT IN CHARLIE'S BAR

Elwood entering from street - camera dollies back as he comes forward - speaks to bartender - stranger at end of bar gapes as Elwood & bartender talk - Elwood hangs coats & hats on rack f.g. - crosses to bar - pulls out stool for Harvey & sits nearby - camera dollies in -

BARTENDER - Howdo, Mr. Dowd.

ELWOOD - Afternoon, Mr. Cracker. Excuse me.

BARTENDER O.S. - How is he?

ELWOOD - Oh he's just fine - fine. How are you?

BARTENDER O.S. - Oh, can't complain.

ELWOOD - That's good. Uh - is this all right? You sure? Hm? Well all right - I'll give you a hand there. Wwp! Don't slip - there! You sure this is all right? Uh - you wouldn't rather sit in a booth? Well

all right.

BARTENDER - Would he prefer a booth--

28

CLOSE UP STRANGER

Sitting at end of bar - looks off
startled -

BARTENDER O.S. -- Mr. Dowd?

ELWOOD O.S. - Oh thank you, Mr. Cracker.
He seems to prefer the bar --

29

MED SHOT SIDE IN CHARLIE'S BAR

Elwood turns and speaks cheerfully to
stranger at end of bar - stranger
reacts - bartender speaks quietly to
Elwood - Elwood turns to camera -

ELWOOD -- today. Oh and good afternoon to
you, sir. Ah.

BARTENDER - Mr. Meegles is back.

ELWOOD - Oh.

30

MED SHOT IN BAR

Meegles seated at table near f.g.
reading paper - Elwood comes forward
to him from bar - talk - Elwood
sits - camera moves down close
as they talk - Meegles shows paper to
Elwood - camera tilts up & pulls back
slightly as Elwood rises - shakes
Meegles' hand - moves away toward bar -

ELWOOD - Well! Uh - oh excuse me a minute.
I'll -- well Mr. Meegles! Well, this is a
pleasure. We've missed you.

MEEGLES - How are you, Mr. Dowd?

ELWOOD - Fine.

MEEGLES - And how is he?

ELWOOD - Oh he's splendid - thank you,
splendid. He decided he wanted to come
over here this afternoon, so here we are.

MEEGLES - Sit down.

ELWOOD - Oh, thank you. Well, you've been
away.

MEEGLES - For ninety days.

ELWOOD - Oh?

MEEGLES - Been doin' a job for the state.
Makin' license plates.

ELWOOD - Oh - is that so? Interesting
work?

MEEGLES - Oh I can take it or leave it
alone.

ELWOOD - Oh, I see.

MEEGLES - I did a job for 'em last year,
too. Helpin' 'em build a road.

ELWOOD - Oh. Well Mr. Meegles, we'll just
have to do something about your return.

MEEGLES - Yes.

ELWOOD - Uh - I - would you like to come
to my house for dinner tonight?

MEEGLES - Oh thanks Mr. Dowd. But I -
couldn't make it tonight.

ELWOOD - Uh - tomorrow night? Be--

MEEGLES - But you know the last time I
was there I kinda got the impression your
sister held it against me -- because I did
a little time.

ELWOOD - Oh no, now, Mr. Meegles. My
sister loves to entertain. She -- she's
very social, you know.

MEEGLES - Yes - I see by the papers -- you
know I - I never miss the s-s-society
column.

ELWOOD - You don't?

MEEGLES - No.

ELWOOD - Well.

MEEGLES - She's givin' a clambake this
afternoon.

ELWOOD - This afternoon?

MEEGLES - Yes. "Reception, program and

tea," it says here. For the members of the Wednesday Afternoon Forum, for that rich Mrs. Shuvanut.

ELWOOD - Cheva -- uh - oh - oh yeah. That's Aunt Ethel. (MUMBLES) Is this today's paper?

MEEGLES - Yeah.

ELWOOD - Well Veta didn't tell me anything about this. It must have slipped her mind.

MEEGLES - Oh.

ELWOOD - Well, uh - I'll see you tomorrow night - seven o'clock, Mr. Meegles, huh?

MEEGLES - Thanks, Mr. Dowd.

ELWOOD - Well, very glad to have seen you. Good-bye.

MEEGLES - Good-bye.

31

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / END OF PART / 1

REEL TWO

1

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / PART / 2

2

MED SHOT SIDE IN BAR
Stranger sitting at end of bar
b.g. watching as Elwood comes on
near f.g. & sits - bartender comes
on - talk - bartender exits - camera
moves in closer to Elwood as
he talks - stranger comes forward
- reacts - bartender serves two
martinis - camera pulls back &
pans as stranger hurries to door
b.g. - speaks - exits - Elwood
smacks his lips as he prepares to
drink -

ELWOOD - Harvey, I just found out --

BARTENDER - Now, what can I do for you,
Mr. Dowd?

ELWOOD - What did you have in mind?

BARTENDER - What's your order?

ELWOOD - Uh - Oh, t-two martinis.

BARTENDER - Two martinis. Mm.

ELWOOD - Harvey - uh it seems that Veta is having a party this afternoon. And I -- Hm? Oh, you knew. Well, I just thought that she might be offended if we weren't there. After all, she's the only sister I have and I - I -- How's that? And the only one I'm ever likely to have. Yes. You're absolutely right. Oh, we'd better hurry, huh?

BARTENDER - That'll be four bits.

STRANGER - The one at the end will pay for it.

ELWOOD - Good.

BARTENDER - Come back here, will you?

ELWOOD - We'd be delighted.

BARTENDER - Its --

ELWOOD - He'll be delighted. Well - let's drink up, huh?

...DISSOLVES INTO

3

INT. DOWD DRAWING ROOM

Musical is under way - room is filled with elegantly gowned ladies - listening to Miss Tewksbury who sings from small conservatory-like end of room b.g. - lady accompanying her on piano - Tewksbury facing camera & ladies -

MISS TEWKSBURY SINGS:
My love will take me --

3

CLOSE SHOT MISS TEWKSBURY & PIANIST

Miss Tewksbury f.g. singing - (she is decidedly on the chubby side) gestures -

MISS TEWKSBURY SINGS:
-- flying to the sky
On a steed with golden wings
And then will ride away fo--

4

CLOSE VIEW IN ROOM

Four ladies watching off - two
f.g. seated - exchange approving
glance -

MISS TEWKSBURY SINGS O.S.
-- -rever
High on the moon

5

CLOSE SHOT MISS TEWKSBURY & PIANIST
Miss Tewksbury really giving -

MISS TEWKSBURY SINGS:
On a star, on a cloud
In his arms I will sta----

6

MED CLOSE SHOT SIDE IN ROOM

Veta standing by chair f.g. - lady
seated - three ladies standing
b.g. - Veta turns & smiles happily
at others - looks off -

MISS TEWKSBURY SINGS O.S.
-- --aaay
Ahhhhhhhhhh

7

INT. DRAWING ROOM

Miss Tewksbury sounding forth from
b.g. - her whole chassis shakes as
she sings -

MISS TEWKSBURY SINGS:
Hop hop hop hop
Hippity hop on a golden steed
Hop hop hop hop
Hippity --

8

CLOSE UP VETA

Reacting - mildly shocked - looks
about - forces smile -

MISS TEWKSBURY SINGS O.S.
-- hop
Love is all I need
Ah - ah - ah--

9

CLOSE SHOT MISS TEWKSBURY & PIANIST
Miss Tewksbury's body quivers &
shakes as she interprets the song -

MISS TEWKSBURY SINGS:

-- --ah
Hop hop hop hop
Hippity hop on a golden steed
Hop hop hop hop
Hippity hop

10

CLOSE UP VETA
Embarrassed - forces smile -

MISS TEWKSBURY SINGS O.S.
Love is all I need

11

CLOSE UP INT. SLIDING DOORS IN
DRAWING ROOM
Myrtle slides doors open from hall
- camera pans & moves in close as
she moves quickly to Veta - whispers
- Myrtle exits - Veta starts
after her -

MISS TEWKSBURY SINGS O.S.
My heart is like the beating of a drum

MYRTLE - Mother!

VETA - Shhh!

MYRTLE - Mrs. Chauvenet is here!

VETA - Oh, she's here! (WHISPERS)

12

MED CLOSE SHOT SIDE IN HALL
Veta & Myrtle hurrying out of
drawing room - camera pans & dollies
after them as they move to
greet Mrs. Chauvenet - talk -
camera pulls back as Mrs. Chauvenet
comes forward - Veta stops her
- Mrs. Chauvenet glares at Myrtle
as Myrtle tries to remove her coat -
Veta & Myrtle nervous - camera
pulls back & pans them to partly
open drawing room doors - Mrs.
Chauvenet waves discreetly - looks
into drawing room -

VETA - Aunt Ethel!

MRS. CHAUVENET - Why, Veta Louise Simmons!
I thought you were dead!

VETA - Oh ho-no! No - I'm very much alive,
thank you! And this is my daughter, Myrtle
Mae.

MRS. CHAUVENET - My dear, you're your grandmother all over again! I was at her funeral. And now, where is Elwood?

VETA - Well, Elwood couldn't be home this afternoon.

MRS. CHAUVENET - Oh.

VETA - That's Miss Tewksbury singing. She'll be through in a minute.

MRS. CHAUVENET - Oh, shame on him! That was the main reason I came. I want to see Elwood. Do you realize, Veta, I haven't seen Elwood in years? I was saying to Mr. Chauvenet just the other -- What do you want, my dear?

MYRTLE - Well, you're --

MRS. CHAUVENET -- just the other night, 'What on earth do you think happened to Elwood Dowd?' He never comes to the Yale Alumni Dances any more. I haven't seen him at the Club or at the Horse Show in years. Does Elwood see anybody these days?

MISS TEWKSBURY SINGS O.S. AD LIB

VETA - Oh, yes, Aunt Ethel - Elwood sees somebody!

MYRTLE - Yes, Aunt Ethel, he does!

MRS. CHAUVENET - Well, is uh - Elwood happy, Veta Louise?

VETA - Oh, yes, Aunt Ethel! Elwood's very happy! Now, you mustn't worry about Elwood. Oh, there's Mrs. Cummings! She's waving at you.

13

CLOSE UP INT. DOORS

Mrs. Chauvenet, Veta & Myrtle
looking in thru' partly open doors
toward camera - talk -

MRS. CHAUVENET - Is that Mrs. Frank Cummings? Doesn't she look ghastly? I thought she was dead. I must get a closer look.

MISS TEWKSBURY SINGS AD LIB O.S.

14

CLOSE SIDE SHOT EXT. DOORS

Veta pushes door open wide as Mrs. Chauvenet looks about - camera dollies after her as she dashes to retrieve purse from chair near far end of hall as Elwood motions Harvey thru' front door b.g. -

TALKING AD LIB O.S.

VETA - Well, we can go in now.

MRS. CHAUVENET - What did I do with my --
Oh, there it is.

15

CLOSE UP MYRTLE & VETA

Standing near partly open doors
staring off - aghast -

VETA - Oh, no!

16

MED SHOT END IN HALL

Mrs. Chauvenet near f.g. glances to b.g. & sees Elwood - she moves to steps as he comes forward to top of steps -

MRS. CHAUVENET - Elwood! Elwood Dowd!
Bless your heart!

17

CLOSE SHOT IN HALL

Elwood facing Mrs. Chauvenet & camera - steps down to her - kisses her fondly -

ELWOOD - Aunt Ethel! What a pleasure to come in and find a beautiful woman waiting for me!

MRS. CHAUVENET - Well, Elwood, you haven't changed!

18

CLOSE UP MYRTLE & VETA

Looking off - despairing - Veta rallies & crosses close to camera -

VETA - Elwood!

19

DOLLY SHOT IN HALL

Elwood moves forward from Mrs. Chauvenet, as camera dollies back

bringing Veta & Myrtle into scene
as they come on from f.g. to him -
agitated - Mrs. Chauvenet comes
forward - Veta tries to herd
Elwood upstairs - fails - he returns
to Harvey b.g. - Veta & Myrtle try
to urge Mrs. Chauvenet forward -
she turns to Elwood - speaks
happily -

ELWOOD - Well, well - you both look lovely!

VETA - Uh - Elwood, some mail came for you
this afternoon. It looked important so I
put it up in your room.

ELWOOD - Did you, Veta? That was nice of
you. Aunt Ethel, I'd like to have you meet
a very dear--

VETA - Aunt Ethel, don't you want some
tea?

MRS. CHAUVENET - Not just now, thank you.

MYRTLE - There's punch if you don't like
tea!

MRS. CHAUVENET - But I do like tea. Stop
pulling me, you two! Elwood, what night
next week can you come to dinner? You and
Veta and Myrtle Mae? I have Ordway there.
Ordway is my grandson.

ELWOOD - Oh, any night. Any night at all,
I'll be delighted.

20

CLOSE UP ELWOOD & MRS. CHAUVENET

Elwood facing her & camera -
camera pans as he turns, introducing
her to the invisible Harvey -

ELWOOD - I'd like to meet Ordway. And now,
Aunt Ethel, I'd like you to meet Harvey.
Harvey, you've heard --

21

CLOSE UP MYRTLE

Turns away in agony & rests
elbows on table as she puts her
face in her hands -

ELWOOD O.S. -- me speak of Aunt Ethel
Chauvenet.

22

CLOSE UP VETA

As she sinks down in chair - sunk -

ELWOOD O.S. - She's one of my oldest and
dearest friends.

23

CLOSE UP ELWOOD & MRS. CHAUVENET

He facing camera - smiles as he
converses with Harvey - points
to her -

ELWOOD - She's the one -- Hm? Uh - that's
right! Well, this is the one. No - no --
she's the one.

24

LARGE CLOSE UP OF MRS. CHAUVENET

Staring off - bewildered & wary -

25

CLOSE UP ELWOOD & MRS. CHAUVENET

He turns to her - explains - turns
to side -

ELWOOD - She - He says he would've known
you anywhere. Well - uh - now --

25 [numbering error]

MED SHOT END IN HALL

Elwood puts down hats & coats on
chair at side - comes forward -
stops - Mrs. Chauvenet bug-eyed -
moves aside - Elwood goes to her -
speaks gently - comes forward &
exits - Veta rises - Mrs. Chauvenet
snatches up purse & rushes to
door b.g. - Veta &
Myrtle pursuing her - Mrs.
Chauvenet exits hastily - Veta &
Myrtle sunk - turn to camera - Veta
reacts as she looks off -

ELWOOD - - we must go in and greet the
rest of our friends. Come on, Harvey. Now
- uh - Aunt Ethel, will you pardon me? You
- you're standing in his way. There we
are. Now - uh -- I'll see you in a minute.
Aunt Ethel, I can see that you're
disturbed about Harvey. Now, please don't
be. He stares that way at everybody. It's
his way. But he likes you. I can tell. He
likes you very much. I - I - I - I'm
coming, Harvey.

MRS. CHAUVENET - Well, I - I think I'll be
running along.

VETA - With no tea?

MRS. CHAUVENET - No - no.

VETA - Or punch?

MRS. CHAUVENET - No, no thank you, really.
I - I'll be going. Good-bye. Good-bye.

VETA - AD LIBS - Well, Aunt Ethel,
wouldn't you like a lemon fizz with a
turkey wing and some - walnut dressing?

26

MED FULL SHOT SIDE IN HALL
Elwood f.g. ushering Harvey thru'
sliding doors into drawing room
- Veta & Myrtle rush forward
to door from b.g. - camera
pans slightly - they look into
room -

VETA - Elwood! Elwood! Elwood!

27

SHOOTING THRU' PARTLY OPEN DOORS
INTO DRAWING ROOM
Veta & Myrtle f.g., backs to camera,
as they watch Elwood in room
b.g. introducing Harvey to ladies -

VETA - Oh, no! Not Mrs. Halsey!

28

CLOSE UP VETA & MYRTLE
Staring off thru' partly open
doors - fearful -

VETA - She has a nephew! He's a little bit
old, but he would have done in a pinch.

29

SHOOTING THRU' PARTLY OPEN DOORS
INTO DRAWING ROOM
Mrs. Halsey b.g. reacting as
Elwood introduces Harvey - she rises
- staring - Veta & Myrtle f.g.
watching -

VETA - I --

30

MED CLOSE SHOT SIDE IN HALL
Myrtle turns away - desperate -
Veta goes to her - camera pans as
Veta follows Myrtle across hall to

stairs - Myrtle runs up stairs -
exits - camera pans Veta to doors
of library - she almost slides
doors shut & exits into library -

MYRTLE - Oh, Mother, I can't face those
people! Oh, I just can't!

VETA - Myrtle, your uncle has disgraced us
for the last time in this house! I'm going
to see to that!

MYRTLE - You're no match for him! He
always gets the best of you!

VETA - Where are you going?

MYRTLE - Upstairs to pack! I'm going to
lose myself in some strange city! I'm
going to change my name!

VETA - No, don't do that yet, dear! Wait
until I telephone Judge Gaff-- Judge
Gaffney. I'm going to do something I should
have done long ago!

...DISSOLVES INTO

CLOSE UP OVER DESK IN JUDGE
GAFFNEY'S OFFICE
He is seated at desk talking on
phone - disturbed -

JUDGE - I don't understand it, Veta. Mr.
Minninger is as trustworthy as the Bible.

31

CLOSE UP VETA
Agitated - talking on phone -

VETA - I don't know anything about your
Mr. Minninger, but I do know Elwood Dowd
when I see him and he's here - he's here,
I tell you.

32

CLOSE UP OVER DESK
Judge talking on phone - turns as
Minninger enters warily from b.g. -
his head bandaged - Judge rises &
turns to Minninger - furious -

JUDGE - Well, if you insist he's there,
then I must act on the assumption that
he's there. Minninger! You failed!

MINNINGER - I didn't fail, Judge. I

haven't even tried yet. I've been in the doctor's office.

VETA'S VOICE AD LIB

33

CLOSE UP VETA

Standing in library near desk - reacts as she sees Mrs. Halsey and Mrs. Krausmeyer emerging from the drawing room into hall b.g. - Veta puts phone on desk - camera dollies after her as she starts toward hall -

VETA - Oh, excuse me. Hold on, Judge. Oh - oh Mrs. --

34

MED CLOSE SHOT SIDE IN HALL

Mrs. Halsey & Mrs. Krausmeyer emerging from drawing room - agitated - chatter as Veta rushes on to them - they escape & exit down hall b.g. - Veta stares as Mrs. Cummings

& Elwood come out of the drawing room into hall - Mrs. Cummings frightened - she and another lady escape down hall - Veta hurries to close doors - Elwood stops her - he motions to Harvey - she shuts doors - Veta & Elwood talk - she agitated - she exits at side - he motions with his head to Harvey -

VETA O.S. -- Halsey. Mrs. Krausmeyer! You're not leaving, are you?

MRS. HALSEY - I just remembered the Bridle and Bit Horse Show is today.

MRS. KRAUSMEYER - Good-bye, Mrs. Simmons. It's been jolly.

ELWOOD O.S. - Won't you join us again tomorrow night, Mrs. Cummings? (ON SCENE) Harvey and I are having a few people in for Mr. Meegles -- it's very informal, of course.

MRS. CUMMINGS - Forgive me, Mrs. Simmons. One of my stupid headaches. Such a lovely party.

ELWOOD - Good-bye - good-bye.

VETA - Elwood, I --

ELWOOD - Yes?

VETA - I'd like to --

ELWOOD PROTESTS

VETA GIGGLES HYSTERICALLY

ELWOOD - There. Come on.

VETA - Oh (GIGGLES) - I - uh - I'd like to talk to you, Elwood.

ELWOOD - Well, I'd like to talk to you, too, Veta.

VETA - Well, this is very important. Would you mind coming into the library?

ELWOOD - Oh, of course. Huh.

35

MED SHOT IN LIBRARY

Veta enters from hall b.g. - Elwood enters - she almost mashes Harvey in the doors - closes doors - crosses to Elwood - Elwood comes forward & sits - pleasant - she reacts to Judge's voice over phone - camera moves in slightly as she answers phone f.g. - speaks quietly into phone - hangs up - camera dollies in as Veta crosses & stops before Elwood - talk - she hurries to doors b.g. & exits into hall - Elwood starts to rise -

VETA - Elwood, I want to talk to you.

ELWOOD - Well?

VETA GIGGLES HYSTERICALLY - Elwood, I want you to wait right here. Now don't move. I'll be right back.

ELWOOD - Well certainly, sister. I - I happen to have a little free time right now and you're welcome to it, Veta. Do you want Harvey to wait too?

VETA - Oh yes. Yes, Elwood. I certainly do.

JUDGE'S VOICE - Hello. Speak up, I say.

ELWOOD - Did you say something, Harvey?

VETA - Who said that? Who spoke?

JUDGE'S VOICE - Hello. Veta Louise, are you there? Are you there, girl? Hello. Veta!

VETA - Oh - hello. Who is it, please? Oh Judge, I'm so glad you called. I was just going to call you. Yes - oh - uh - Omar, we've got to take those steps we discussed once. You know? Yes. I want you to make all the arrangements. Yes. By all means. Yes.

ELWOOD - Uh - that was Omar. We've been neglecting the Judge lately. Uh, Veta, do you know that it's been weeks since Harvey and I have been up to his office? L-let's go tomorrow, shall we?

VETA - Elwood, you and I may take a little ride later.

ELWOOD - Oh, I'd like that. Yes, oh - uh - only the other day Harvey said, "You know it's certainly been a long time since we've been for a drive." You're very sweet and thoughtful, Veta.

VETA - Now, don't forget to wait for me, Elwood. I'll be right back.

ELWOOD - Well, uh - make yourself --

36

MED CLOSE SHOT IN LIBRARY

Elwood rising from chair f.g. -
camera pans as he ushers Harvey
over to sofa near fireplace b.g.
- Elwood moves around sofa to
wall bookshelves - removes volume
& lifts bottle of liquor out from
hiding place - sits on sofa - puts
bottle on stool nearby & looks at
title on book -

ELWOOD -- comfortable, Harvey. There. All right? Veta wants to talk to us. She - uh - says it's very important. I - I - I think she wants to congratulate us on the impression we made at her party. (SIGHS)

37

CLOSE SHOT ELWOOD

Reads title on book - opens book
- holds up book for Harvey to see
- starts to read -

ELWOOD - Jane Austen - "Sense and

Sensibility". - Hm? Oh, Random House. No
- no. DeLuxe Edition. The usual
acknowledgments. Chapter One. "The family
of Dashwood had been long settled in
Sussex --"

...DISSOLVES INTO

MED SHOT EXT. GATES OF SANITARIUM
Lettering in arch above iron gates
reads CHUMLEY'S REST - camera tilts
down bringing imposing building into
scene b.g. at far side of circle
drive - iron gates swing open -
cab drives on f.g. & thru' gates -
Elwood in tonneau of cab, looking
back - camera moves in to gates
as they close - cab exits at side
in grounds - reappears before
building b.g. -

38

CLOSE SHOT SIDE OF CAB
As it stops - driver f.g. - Veta
& Elwood in tonneau - camera moves
over & in closer as she gets out
of cab at far side - speaks
confidentially to driver - tips him -
camera pans & tilts up as she
starts up steps -

VETA - Will you wait here for me, Elwood,
dear?

ELWOOD - Do you want both of us to wait,
Veta?

VETA - Oh, yes, Elwood. Both of you. I
won't be long. Oh, driver - driver, will
you keep an eye on him, please? I - uh - I
won't be but a minute. Oohh.

39

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / END OF PART / 2

REEL THREE

1

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / PART / 3

2

CLOSE UP INT. CAB
Driver f.g. - Elwood seated in
rear seat - Elwood speaks to Harvey -
driver speaks to Elwood - looks

back - reacts - Elwood hands card
to driver - talk - driver reaches
down & pulls up an iron wrench -
looks again at card as Elwood
looks about pleasantly -

ELWOOD - Charming place, isn't it, Harvey?

DRIVER - The name's Henry.

ELWOOD - It's Henry, Harvey.

DRIVER - No - just plain Henry.

ELWOOD - Oh. My name's Dowd - Elwood P.
Here, let me - let me give you one of my
cards - uh - if you should ever want to
call me, call me at this number - don't
call me at that one. That - that's the
old one. If you happen to lose the card,
don't worry - I - have plenty more.

...DISSOLVES INTO

CLOSE SHOT AT DESK INT. CHUMLEY'S

REST - AFTERNOON

Nurse Kelly sits near camera, writing
as Veta is seated opposite her - Veta
speaks - sobs -

KELLY - Mrs. O. R. Simmons - three forty-
eight Temple Drive. Is that right?

VETA - Yes, we were born and raised there.
It's old but we love it - it's our home.

KELLY - And you wish to enter your brother
here at the sanitarium for treatment. What
is your brother's name?

VETA - It's - oh dear - (SOBS)

3

CLOSE UP KELLY

Sympathetic -

KELLY - Mrs. Simmons, what is your
brother's name?

4

CLOSE UP VETA

Crying - wipes her nose - speaks -

VETA - Well, I'm sorry - life is not easy
for any of us - it's Dowd - Elwood P. Dowd.

5

CLOSE UP KELLY

Writing -

KELLY - Elwood P. Dowd. His age?

6

CLOSE SHOT AT DESK

Veta seated opposite Kelly -
Veta motions o.s. - Kelly presses
button on desk - Wilson comes forward
from b.g. - speaks courteously
to Veta - Wilson exits side - Kelly
exits near camera - Veta stands -

VETA - Forty-two the twenty-fourth of last
April. He's Taurus - Taurus, the bull. I'm
Leo, and Myrtle's on the cusp.

KELLY - Do you have him with you now?

VETA - Oh yes, he's outside waiting in the
taxi cab. I told him to wait. He always
does what I tell him.

KELLY - I see - is he married?

VETA - No - Elwood never married. He
always stayed with mother. He was a great
home boy. (SNIVELS) He loved his home.

WILSON - Yeah?

KELLY - Wilson, there's a Mr. Dowd outside
in the cab. Will you ask him if he will be
good enough to step up to Room number
twenty-four, South Wing G?

WILSON - Ask him?

KELLY - Wilson, this is his sister, Mrs.
Simmons.

WILSON - Oh - how-do - why, certainly.
I'll be glad to escort him.

KELLY - Now I'll see if Dr. Sanderson can
see you, Mrs. (O.S.) Simmons.

VETA - Dr. Sanderson? I want to see Dr.
Chumley himself.

KELLY - Oh --

7

MED SHOT KELLY AT SANDERSON'S DOOR

Veta back to camera f.g. - talk -

KELLY -- but Mrs. Simmons, Dr. Sanderson
is the one who sees everybody. Dr. Chumley
sees no one.

8

CLOSE SHOT VETA
Turns to b.g. -

KELLY O.S. - Now I'll tell him you're
here.

9

MED SHOT THRU INSIDE GLASS DOORS
TO ENTRANCE
Wilson comes forward pulling
Elwood somewhat roughly - camera
pans & dollies as they go to b.g.
to elevator - Elwood speaks to Veta
as Wilson yanks him into elevator
out of scene - closes elevator door -
elevator ascends - camera dollies
back as Veta backs up to f.g. &
bumps into Dr. Sanderson standing
back to camera - she reacts - turns
to f.g. - speaks excitedly -

ELWOOD - Oh - is-isn't this wonderful,
Veta?

WILSON - Okay (O.S.) buddy!

VERA GIGGLES HYSTERICALLY - Oh! Oo! Oh -
oh you startled me.

10

MED CLOSE SHOT SANDERSON & VETA
She back to camera - talk - Kelly
comes on thru door to Sanderson's
office b.g. - he goes to her -
Veta steps to them - Sanderson
takes card from Kelly - ushers
Veta to b.g. into his office -
Kelly closes door & turns to f.g.

DR. SANDERSON - I'm sorry, Mrs. Simmons. I
am Dr. Sanderson.

VETA - Oh.

SANDERSON - Miss Kelly tells me that you're
concerned about your brother - Mister -
Mister -- the card, Miss Kelly. Miss Kelly!
The card, please. Mr. Dowd?

VETA - Yes.

SANDERSON - Elwood P. Dowd - this way, Mrs.

Simmons. I'm sorry if I awakened you, Miss Kelly.

11

MED CLOSE SHOT IN SANDERSON'S OFFICE

Veta reacts to door slammed by o.s. Kelly - Sanderson & Veta talk - Veta sits in chair - camera pans & dollies back as Sanderson sits at desk, back to camera - he prepares to take notes as he listens to Veta - she speaks nervously - worried - snivels -

VETA - Oh - oh - (GIGGLES) I - I do hope you don't think I'm always as jumpy as this, but - this is not easy for me, Doctor.

SANDERSON - Naturally these things aren't easy for the families of patients. I understand. Won't you sit down, Mrs. Simmons?

VETA - Thank you.

SANDERSON - Now, tell me, how long has it been since you first noticed any peculiarities in your brother's actions?

VETA - Well as a baby he was perfectly normal...I know - I was his big sister and I had to change him - babies do need changing, you know, but I noticed that he seemed to - different after we came back - after Mother had died. Myrtle Mae and I came back from Des Moines to live with Elwood. I could see that he-- (SOBS) that he--

SANDERSON - That he what?

12

CLOSE UP SANDERSON
Professional - sympathetic -

SANDERSON - Now take your time - don't strain. Just - just let it come.

13

CLOSE SHOT ACROSS DESK TO VETA
PAST SANDERSON
She speaks excitedly - he listens -

SANDERSON - I'll wait for it.

VETA - Doctor, everything I say to you is confidential, isn't it?

SANDERSON - I am not a gossip, Mrs. Simmons. I am a psychiatrist.

VETA - Yes, of course. Well for one thing - he drinks.

SANDERSON - Hm-mm - to excess?

14

CLOSE UP VETA

Reacts - babbles on -

VETA - To excess? Well don't you call it excess when a man never lets a day go by without stepping into some cheap tavern, bringing home a lot of riff-raff - people you never heard of? If you don't call that excess, Doctor, I'm sure I don't know what excess is.

15

CLOSE UP SANDERSON

SANDERSON - Well I didn't doubt your statement, Mrs. Simmons. I merely wanted to know if your brother drinks.

16

CLOSE SHOT PAST SANDERSON TO VETA

He writes as she talks -

VETA - Well yes, I say definitely Elwood drinks, and I want him committed out here permanently because I cannot stand another day of that Harvey. Don't you think it would have been a little bit kinder of mother if she'd written us about him, Doctor - now be honest, don't you?

SANDERSON - Well - I really couldn't answer that question.

VETA - Well I can - yes it certainly would have.

SANDERSON - Yes. Now - uh - this person that you call - uh - Harvey--

17

CLOSE UP VETA

SANDERSON O.S. -- now who is he?

VETA - He's a rabbit.

18

CLOSE UP SANDERSON

Snickers - speaks - pleasant -

SANDERSON - (CHUCKLES) - Yes, perhaps, but
- just who is he? Someone--

19

CLOSE UP VETA

Almost sobs as she speaks -

SANDERSON O.S. -- your brother picked up
in one of these bars?

VETA - Doctor, I've been telling you -
Harvey is a rabbit. A big white rabbit -
six feet high -- or is it six feet, three
and a half - heaven knows I ought to
know, he's been around the house long
enough.

20

CLOSE UP SANDERSON

Looks off - puzzled - concerned -

SANDERSON - Mrs. Simmons, if I'm not
mistaken, you --

VETA O.S. - Doctor, don't you understand?
The rabbit's name is "Harvey."

21

CLOSE HIGH SHOT VETA

Seated by desk - camera tilts up
as she stands - walks to b.g. -
camera pans as she turns to f.g.
- talks - upset -

VETA - Harvey lives at our house. Elwood
buys theater tickets - and railroad
tickets for both of them. He's --

22

CLOSE UP SANDERSON

Deeply interested in the case -

VETA O.S. --lost interest in everything
else.

23

MED CLOSE HIGH SHOT VETA

Walks to corner by door - turns
to f.g. - despairing - turns to
corner & sobs -

VETA - (SOBS) And here I am trying to get Myrtle Mae started with a nice group of young people! (SOBS)

24

CLOSE UP SANDERSON
Presses button on desk -

VETA O.S. - That's my daughter. (SOBS)

25

MED CLOSE HIGH SHOT VETA AT
CORNER BY DOOR
Camera pans as she walks fast
over to Sanderson - confides in
him - he stands - camera pans as
she sits in chair b.g. - he moves
to her - speaks kindly - camera
pans on Sanderson as he hurries
across to door - calls into outer
office - rushes back to Veta -
moves away - exits at side - Veta
rests in chair - nods head -

VETA - Doctor, I'm going to tell you something I've never told anyone in this world before. Not even Myrtle Mae - every once in a while I see this big white rabbit myself. Uh! Now --

SANDERSON - Mrs. Simmons!

VETA --isn't that terrible? And what's more, he's every bit as big as Elwood says he is. Now don't ever tell that to anybody, Doctor. I'm ashamed of it. (SOBS)

SANDERSON - Mrs. Simmons, I can see that you've been under a great nervous strain lately.

VETA - Oh you just try living with those two and see how much of a strain it is.

SANDERSON - Your mother's death - it depressed you considerably?

VETA - Nobody knows how much.

SANDERSON - Ah now don't you worry, Mrs. Simmons. I'm going to help you.

VETA - Oh, Doctor! (O.S.) SOBS

SANDERSON - Miss Kelly? Miss Kelly?
Wilson? Wilson! Uh - now don't you move,
Mrs. Simmons. You just sit there and make

yourself comfortable - I'll only be a minute.

VETA - Yes.

26

MED CLOSE PAN SHOT SANDERSON

As he runs out of his office & to b.g. in foyer - calls - exits up stairs b.g. as taxi driver comes on f.g. - stops - looks around - calls - camera pans

& dollies as he crosses to door of Sanderson's office & speaks to Veta seated b.g. - she comes forward - camera pans & dollies as they cross & exit thru glass doors as Sanderson runs to b.g. - looks around - dashes forward - Wilson sounds two alarms - camera swings back & forth on Sanderson & Wilson - Sanderson exits to side into his office as Wilson dashes across & starts out front entrance door -

SANDERSON - Wilson? Wilson!

CAB DRIVER - Hello! Oh, lady! You told me to keep an eye on that fellow, but a big guy in a white coat came along, and --

VETA - Well, that's quite all right. You just wait.

CAB DRIVER - Do you want I should do something about his suitcase?

VETA - Oh - Elwood's things. Yes. Well, I'd better come get them I guess. He might need them. Oh dear it would be awful if he should get hurt and...

SANDERSON - She picked a fine time to leave her desk just when I've got a new patient in my office. Mrs. Simmons - Mrs. Simmons! Sound the gong, Wilson. That poor woman mustn't leave the grounds.

WILSON - Made a getaway, huh, Doc?

SANDERSON - Her condition is serious. Go after her and take her to Thirteen Upper West R!

WILSON - Yeah, right!

27

MED LONG SHOT OVER HOOD OF TAXI
TO FRONT DOOR OF SANITARIUM
Wilson rushes out - driver enters
& talks to Wilson - camera pans
& pulls back as Wilson comes forward -
stops & talks to
cab driver - Wilson exits close
to camera -

WILSON - Where is she? That little dame
that just came out here. Where'd she go?

DRIVER - Pickin' some posies. She wants to
bring 'em to somebody inside.

WILSON - Oh.

DRIVER - Say, Mac.

WILSON - Yes?

DRIVER - Is it safe for me to wait around?
I mean, I don't see no bars on these
windows!

WILSON - Don't need 'em. Anybody that
tries to climb thru those windows will
sound like a three-alarm fire.

28

MED CLOSE SHOT BY DRIVEWAY
Veta leaning over, picking
flowers - stands with bouquet
as Wilson comes on b.g. - speaks
to her - camera moves in close
as he steps to her - takes her
by arm - she pounds him with
her purse - screams -

WILSON - Hello, sweetheart. Well, well.
Those for me?

VETA - For you? I should say not. They're
for my brother Elwood. He's devoted to
ranunculus.

WILSON - Sure. Well, wouldn't you like to
come inside and pick some -- off the
wallpaper?

VETA - Well - no thank you - these will do
nicely. Good day.

WILSON - Lady - come, lady.

VETA - Now, really, I --

WILSON - There's a man inside wants to talk to you.

VETA - No! I - I don't - no!

WILSON - Now -

VETA - No! You let me go! Help! (SCREAMS)
Help! Police! Police!

WILSON - Now what do we want with the police, love-boat?

VETA - Police!

WILSON - They're no fun!

29

MED SHOT ON LAWN

Wilson picks Veta up over his shoulder - camera pans as he packs her off to b.g. - she swats him on rear with her purse - she kicks & screams - cab driver watches, dumbfounded, as Wilson exits into building with Veta - driver hurriedly gets into taxi & drives off to f.g., exiting -

VETA - You let me go - I'm a respectable woman.

WILSON - That's for sure. Now come on, Lady, be nice or I'll--

VETA YELLS & SCREAMS AD LIB

WILSON --have to pick you up and carry you.

VETA SCREAMS AD LIB

...DISSOLVES INTO

MED CLOSE SHOT INT. UPPER HALL
IN SANITARIUM

Elevator door opens & Wilson comes out of car carrying Veta over his shoulder - she kicks & screams - camera pans as he crosses to door over which is sign "UPPER WEST" - Nurse Dunphy comes out of room - Wilson stops to speak to her as Veta continues to kick - Dunphy goes to b.g. down corridor - Wilson starts thru door -

VETA O.S. YELLS & SOBS - Oh Dr. Sanderson!
(ON SCENE) Judge Gaffney --

WILSON - Say - uh - how about giving me a
hand here, beautiful? I'll sit on her and
you can strip her clothes off.

DUNPHY - You'll just have to wait, fish-
ears. I've got to give some guy a bubble
bath.

WILSON - Okay, honey, but make it snappy.

30

MED CLOSE SHOT WILSON

Carrying Veta - coming thru
glass doors to f.g. - camera pans
as he steps to heavy door with
glass window at top - walks to b.g.
into room & sets Veta down o.s. -
he rushes forward & closes door -
camera moves in close as Veta comes
on behind door & frantically motions
to Wilson - he exits side - she
pounds on glass & yells but her
voice is inaudible thru thick glass
window -

VETA YELLS AD LIB - Judge Gaffney -
somebody - anybody!

31

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / END OF PART / 3

REEL FOUR

1

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / PART / 4

2

CLOSE UP WILSON

Talking on phone in hall -

WILSON - Doc? That Simmons dame's all set.
Yeah - no trouble at all!

3

MED SHOT IN SANDERSON'S OFFICE

Sanderson speaks into phone at
desk f.g. - hangs up as Kelly
enters b.g. - camera dollies
after him as he crosses to her -
annoyed - he hands her papers -
camera pulls back as he returns to

desk - sits - she comes forward to
desk - talk - he reacts - rises -
she quails - he dials phone -
replaces receiver - sinks down in
chair - sunk - rises - camera pans
as he backs her toward wall b.g.

SANDERSON - Oh, that's fine! I'll be right
up and prescribe some preliminary
treatment. Don't you ever stay in your
office, Miss Kelly? I needed you!

KELLY - I had to give a hypo to upper
nine.

SANDERSON - I want you to telephone this
Elwood P. Dowd right away. His sister's
condition is serious.

KELLY - Uh - but, Doctor, I --

SANDERSON - He'll have to sign these
commitment papers for her.

KELLY - But I didn't know the woman needed
the treatment! She said it was her brother!

SANDERSON - Of course she did! That's the
oldest dodge in the world. Always used by
a cunning type of psychopath. She knew her
brother was about to commit her so she
came down here to discredit him. Get him
on the phone, please.

KELLY - But, Doctor, I thought the woman
was all right, so I had Wilson take the
brother up to Number Twenty-four - South
Wing, G. He's there now.

SANDERSON - You had Wilson take the brother
in?! Come on, Miss Kelly, no gags, please!
You're not serious, are you?

KELLY - Oh, I did, Doctor, I - I did.
Doctor, I'm terribly sorry.

SANDERSON - Oh, you're terribly sorry!
Well, that's fine! That - that fixes
everything! That's just wonderful! No -
oh, no! Kelly! Kelly, do you realize what
you've done? This man Dowd can sue us for
false commitment! He can own the whole
sanitarium -- and I'll be kicked out of
here faster than you can say stupid,
incompetent and inefficient!

CLOSE UP SANDERSON & KELLY (SIDE)

He grim - she distressed - he business-like - moves to doorway - she starts after him - camera dollies in close - talk - camera moves into reception hall as he pushes her across toward elevator b.g. - stop talk - he exits at side - she goes after him - furious -

KELLY - Oh, I'll tell Dr. Chumley you had nothing to do with it - it was all my fault! You're the last person in the world I'd ever want anything like this to happen to. You know that, don't you, Dr. Sanderson?

SANDERSON - Miss Kelly, this is hardly the time or place to go into the balcony scene from Romeo and Juliet!

KELLY - Lately, Doctor, there's never any time or place!

SANDERSON - Jeepers! They may be putting him in the hydro room right now! Get up there quick and see if you can get him down here! I'll break the news gently to Dr. Chumley. He may want to handle this himself.

KELLY - Well, what shall I say to Mr. Dowd? What'll I do? He'll probably be so furious he'll refuse to come down here!

SANDERSON - Look, Miss Kelly, he's probably fit to be tied, but he's a man, isn't he?

KELLY - I guess so! His name is Mister!

5

MED SHOT END IN RECEPTION HALL

Sanderson moving toward Dr. Chumley's office b.g. - stops & turns as Kelly comes on - he rages - knocks on Chumley's door - opens door -

SANDERSON - Well, then, go into your old routine - you know, the eye -- the eyes, the swish, the works! I'm immune, too, but I've seen it work with some people - some of the patients out here. Now, you get him down here, Kelly, if you have to do a strip tease!

6

CLOSE SHOT EXT. CHUMLEY'S DOOR

As Sanderson opens door & moves into room & stops - camera dollies into office after him - Chumley sitting at far side of desk b.g., reading book - looks up as Sanderson speaks - Sanderson closes door - Chumley reproving -

SANDERSON - Dr. Chumley, I'm afraid there's been a serious error --

CHUMLEY - Dr. Sanderson, we don't permit errors in this institution.

7

INT. UPPER HALLWAY

Kelly ascending stairs in b.g. - runs forward & almost exits near camera -

8

CLOSE HIGH SHOT EXT. HYDRO ROOM

Kelly runs on below camera - opens door - camera dollies after her as she moves into room - stops & speaks gently to Elwood, sitting by window at side b.g. - camera moves in closer as he rises & comes forward to her - talk - shake hands - camera pans as he moves away - she follows him - Miss Dunphy, the nurse, rushes in from b.g. - Kelly crosses to Dunphy as Elwood starts to introduce Harvey to them - stops - camera pulls back before Kelly as she hurries ahead of Elwood to door - stops & turns as he speaks to Harvey - Dunphy comes on in b.g. - listens - she irked - Elwood pleasant - Kelly exits near camera - Elwood leads Harvey out of room toward camera -

KELLY - Mr. Dowd?

ELWOOD - Elwood P. Here, let me give you one of my cards.

KELLY - Mr. Dowd, I'm Miss Kelly. I'm at the reception desk downstairs.

ELWOOD - Well, I'm happy to know you, Miss Kelly.

KELLY - Thank you, Mr. Dowd. I was

wondering if you would come downstairs with me, please - to Dr. Sanderson's office. There's something he'd like to explain to you.

ELWOOD - Uh-huh. Well, I'd be glad to, Miss Kelly, but there was another very charming girl in here a minute ago - and she asked me to wait. She said something about a bath. I - I - I don't like to disappoint her. She seemed to have her heart set on it.

KELLY - That was Miss Dunphy. It's quite all right, Mr. Dowd. Dr. Sanderson will explain everything in his office --

DUNPHY - Well, here we are! Tsk-tsk! Mr. Dowd, you haven't peeled yet.

ELWOOD - Oh, now - and I regret this, Miss Dunphy, but Miss Kelly, here, seems to want me to go with her. Miss Kelly, you've met Miss Dunphy?

KELLY - Yes, of course.

ELWOOD - Well, I - I - I - want both of you to meet a very dear --

KELLY - It seems there's been a mistake. Just forget everything.

DUNPHY - What?

ELWOOD - I - I have a suggestion. Why don't I do what she wants - and then go with you?

KELLY - That won't be necessary, Mr. Dowd.

ELWOOD - All right. Well - good-bye, my dear. You could've had a bath, too.

KELLY - I've already had a bath.

ELWOOD - Oh, Miss Kelly, I wasn't speaking to you. I was speaking to my friend --

DUNPHY - Mr. Dowd -- I take a bath every morning, just before I go on duty.

ELWOOD - It's always such a pleasant way to start the day. No - a-after you.

OFFICE

Sanderson coming out - glum - camera
pans & dollies in as he crosses
reception hall to meet Elwood

& Kelly as they descend stairs into
hall - Elwood puts coats & Harvey's
hat on table - men shake
hands - talk - Elwood looks closely
& admiringly at Kelly - turns
& starts to introduce Harvey as
Sanderson motions off & touches
Elwood's arm -

SANDERSON - Mr. Dowd?

ELWOOD - Elwood P. Well, here - let me -
let me give you one of my cards.

SANDERSON - (STUTTERS) I am Dr. Lyman
Sanderson, Dr. Chumley's assistant out
here, and I --

ELWOOD - Well, good for you!

SANDERSON - Yes.

ELWOOD - Ah - happy to know you, Doctor.

SANDERSON - I - I - I asked Miss Kelly to
bring you down here --

ELWOOD - Yes, isn't she lovely? Isn't she
beau- -- You're - you're very lovely, my
dear.

KELLY - Why, thank you, Mr. Dowd. Some
people don't seem to think so.

ELWOOD - Ah - well, some people are blind.
That's very often brought to my attention.

SANDERSON - Yes --

ELWOOD - And now I'd like both of you to
meet a very dear friend of mine --

SANDERSON - Well, now, why can't we sit
down? Won't --

10

MED SHOT SIDE IN RECEPTION HALL
Camera pulls back & pans before
Elwood, Kelly & Sanderson as they
come forward to reception desk -
two men place two chairs side by
side facing desk - Elwood pulls

third chair up b.g. - talk - Kelly
sits in third chair - Sanderson
sits on edge of desk - Elwood &
Harvey sit in chairs facing desk
& Sanderson - talk - Sanderson
rises - camera dollies in closer
to Elwood as Sanderson paces to
b.g. - stops by Kelly - Elwood
smiles & winks at Harvey in chair
beside him - misunderstands what
Kelly & Sanderson try to tell him -
rises & shakes hands
with Sanderson & Kelly - stops as
he starts to sit - startled - sits
- misunderstanding - camera pulls
back as Sanderson sits on edge of
desk again -

SANDERSON -- you have a chair, Mr. Dowd?

ELWOOD - Well, thank you very much. There
we are.

SANDERSON - Please - sit down.

ELWOOD - Uh, after Miss Kelly.

KELLY - Oh, no, really, Mr. Dowd. I
couldn't. I'm in and out all the time.
But - but, you sit down - please.

ELWOOD - After you.

SANDERSON - Sit down, Kelly! Anything we
can do for you, Mr. Dowd?

ELWOOD - What did you have in mind?

KELLY - Is - is your chair comfortable?

ELWOOD - Hm?

SANDERSON - Is - is the chair quite
comfortable, Mr. Dowd?

ELWOOD - Yes. Would you care to try it?

SANDERSON - No-no-no-no, thank you. How
about a cigarette?

ELWOOD - No, thank you.

KELLY - Yes - a cigarette.

SANDERSON - Mr. Dowd - you have us at a
disadvantage here. Now, you know it and we
know it, so let's lay our cards on the

table.

ELWOOD - Well, that certainly appeals to me, Doctor.

SANDERSON - Best thing in the long run. You know, people are people, no matter where you go.

ELWOOD - That is very often the case.

SANDERSON - And being human are therefore liable to mistakes. Now, Miss Kelly and I - we've made a mistake here this afternoon and - and we'd like to explain it to you. You see, the truth is that --

ELWOOD - You - you and Miss Kelly here?

SANDERSON - Yes.

ELWOOD - Out here - this afternoon?

SANDERSON - Yes, Mr. Dowd. We hope you'll understand.

ELWOOD - Oh, yes - yes! I - these things are often the basis of a very long, warm friendship.

KELLY - It wasn't Dr. Sanderson's fault, Mr. Dowd, it was mine.

SANDERSON - Oh, no - the responsibility is all mine.

ELWOOD - Well, your attitude may be old-fashioned, Doctor, but I like it. Like it very much.

SANDERSON - Of course, if I had seen your sister first - this would've been an entirely different story.

ELWOOD - Well, now - there you surprise me. I think the world and all of Veta, but I had supposed she'd seen her day.

SANDERSON - Oh, you mustn't attach too much blame to her, Mr. Dowd. You see, she's a very sick woman. Why, she came in here insisting that you needed treatment. Now, that's - that's perfectly ridiculous.

ELWOOD - Oh, well, Veta shouldn't be upset about me. I get along fine.

SANDERSON - She was extremely upset and plunged right away into a heated tirade about your drink- --

11

CLOSE SHOT ELWOOD

Smiles knowingly & slyly at Harvey - speaks -

SANDERSON O.S. -- -ing.

ELWOOD - Ahhh, that was Veta! I - I tell Veta not to worry about that. I - I'll - I'll take care of that.

12

CLOSE SHOT SANDERSON & KELLY

He f.g. - talking -

SANDERSON - Why, exactly. Oh, I suppose that you take a drink now and then like the rest of --

13

CLOSE UP ELWOOD

Reacts - smiles up at Harvey - licks lips -

SANDERSON O.S. -- us.

ELWOOD - Yes. Yes, I do, Doctor. As a matter of fact, I'm -- I'd like one right now.

14

CLOSE SHOT SANDERSON & KELLY

Amused - he speaks -

SANDERSON - As a matter of fact, so would I. But her reaction to the whole matter was entirely too intense. Does she drink, --

15

MED SHOT IN RECEPTION ROOM (HIGH)

Sanderson sitting on edge of desk f.g., back to camera, facing Elwood b.g. - Kelly at side -

SANDERSON -- Mr. Dowd?

ELWOOD - Oh, no. Oh, no. Oh, no. I - I don't think Veta's ever taken a drink, Doctor.

SANDERSON - I am going to surprise you. I think she has - and does - con-

16

CLOSE SHOT ELWOOD

SANDERSON O.S. -- -stantly.

ELWOOD - She - eh-uh - is that s- -- Well
- uh - I -- certainly am surprised! Is
th-that --

17

MED SHOT IN RECEPTION ROOM (HIGH)

Sanderson seated on edge of desk
near f.g., facing Elwood b.g. -
Kelly at side - camera pans &
dollies as Sanderson rises, moves
around & sits at desk f.g. - takes
papers from desk & writes - Elwood
rises - sits - talk -

SANDERSON - Her alcoholism isn't the basis
for my diagnosis. It was when she became
so emotional about this - this big white
rabbit, uh - Harvey. Yes - I believe she
called him Harvey.

ELWOOD - Well, Harvey's his name. Uh,
Doctor, before we go any further, I must
insist you and Miss Kelly allow me to
introduce you to a friend--

SANDERSON - Now, let me make my point,
please, Mr. Dowd.

ELWOOD - Yes.

SANDERSON - I think that your sister's
condition stems from trauma.

ELWOOD - From what?

SANDERSON - Uh - trauma - spelled
T-R-A-U-M-A. It means shock. There's
nothing unusual about it. There's the
birth trauma - the shock of being --

18

CLOSE SHOT ELWOOD

Speaks with humor -

SANDERSON O.S. -- born --

ELWOOD - That's the one we never get over.

KELLY LAUGHS O.S.

19

CLOSE SHOT SANDERSON & KELLY
He seated at desk f.g. - she at
far side of desk - both amused -

KELLY LAUGHS

SANDERSON - You have a very nice sense of
humor, Mr. Dowd. Hasn't he, Miss Kelly?

KELLY - Oh, he certainly has!

20

CLOSE SHOT ELWOOD
Pleased -

ELWOOD - Well, may I say the same for both
of you?

21

CLOSE UP KELLY
Smiling -

SANDERSON O.S. - To sum it up, your
sister's condition --

22

MED SHOT IN RECEPTION ROOM
Sanderson rising from chair f.g.
as he talks - camera dollies in
slightly as he moves around desk

& stops - talks to Elwood b.g. -
Sanderson turns to camera & writes
on paper - Elwood nudges Harvey -
Sanderson stamps papers & moves
to Elwood as Elwood rises & steps
forward - Sanderson gives papers
to Elwood - camera moves in -

SANDERSON -- is serious but I can help
her. She must, however, remain out here
temporarily.

ELWOOD - Uh-huh. Well, I've always wanted
Veta to have everything she needs.

SANDERSON - Exactly.

ELWOOD - Uh - but I wouldn't want Veta to
stay out here unless she liked it out here
and wants to stay here.

SANDERSON - Well, if this were an ordinary
delusion - something reflected on the
memory picture - that would be one thing.
But this - this is more serious. It stands
to reason nobody has ever seen a white

rabbit six feet high.

ELWOOD - Well, not very often, Doctor.

SANDERSON - So she must be committed here temporarily. Under the circumstances, I'd commit my own grandmother.

ELWOOD - Does your grandmother drink, too?

SANDERSON - That's just an expression. Now, here are the commitment papers for you to sign and here's a visitor's pass. You can come and see her whenever you like.

ELWOOD - Yeah - well, I think maybe you'd better have Veta do this, Doctor. She always does all the signing and managing for our family. She's good at it.

23

CLOSE UP KELLY

Looking off -

SANDERSON O.S. - Ha. Well, I'll have your family lawyer take care of it --

24

MED SHOT IN RECEPTION ROOM

Kelly rises & takes papers from Sanderson as he & Elwood talk - camera moves in slightly - talk - camera pans & dollies with the three as they move along & excludes Kelly as the two men stop at door - camera pans as Elwood & Harvey move thru' two sets of doors & exit outside -

SANDERSON -- Judge Gaffney. He's already telephoned us in connection with this matter.

ELWOOD - Oh, is that so?

SANDERSON - Yes.

ELWOOD - Well.

SANDERSON - You know, I like you, Dowd.

ELWOOD - Well, I like you, too, Doctor. And Miss - Miss Kelly here. I - I certainly do like you.

KELLY - Oh, why - thank you, Mr. Dowd!

ELWOOD - You know, you - you two have been so pleasant - why don't we just uh - keep on going with this. I'd like to invite you to come downtown with me and we'll go to a charming little place called Charlie's, and we'll have a drink?

KELLY - Oh - well, I'm sorry but we're on duty now.

SANDERSON - Yeah - give us a rain-check on it. Some other time we'd be glad to.

ELWOOD - When?

SANDERSON - Well - I can't say off hand. Uh - Miss Kelly and I are on duty until ten o'clock tonight.

ELWOOD - Well, ten o'clock'll be fine. I'll be waiting for you. It's at Twelfth and Main.

SANDERSON - Uh - if we can make it.

ELWOOD - Well, I'll be waiting. And the four of us will spend a very pleasant evening together. I - I want both of you to become friends with a very dear friend of mine -- but you said later on, didn't you?

SANDERSON - Yes - yes.

ELWOOD - All right - later on it'll be. Goodbye.

SANDERSON - Goodbye, Mr. Dowd.

25

MED FULL SHOT SIDE IN RECEPTION ROOM

Camera dollies in as Kelly & Sanderson move chairs back into customary positions near desk - both relieved - talk - Sanderson comes forward -

SANDERSON - Boy, that was a close shave! But he seemed like a pretty reasonable sort of a fellow.

KELLY - You handled him beautifully, Doctor. You were wonderful!

SANDERSON - Psychology. Specialized training. Takes years of it.

26

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / END OF PART / 4

REEL FIVE

1

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / PART / 5

2

SHOOTING ACROSS INSIDE GATES
Gates opening - gateman stands
before gatehouse b.g. & tips his
cap as Mrs. Chumley, drives thru'
in her chauffeur-driven limousine
- camera dollies in to side of
car & pans as car turns & starts
around circle drive - car stops
near lamppost on drive - Elwood
picking flowers in bed by drive
- looks away toward b.g. -

GATEMAN - Good afternoon, Mrs. Chumley.

MRS. CHUMLEY - Good afternoon, Herman. Oh,
uh - stop the car, Wesley, please.

3

CLOSE SHOT BY CAR
Mrs. Chumley leaning out window
- calls -

MRS. CHUMLEY - Yoo-hoo!

4

MED CLOSE SHOT BEFORE BUILDING
Elwood standing near flowers in
small park before building - turns
& looks off - camera pans as he
moves along edge of drive toward
limousine b.g. - Mrs. Chumley
leaning out window - he tips
hat - talk -

MRS. CHUMLEY O.S. - Yoo-hoo! Is there
something I can do for you?

ELWOOD - Well, what did you have in mind?

MRS. CHUMLEY - Uh---

5

CLOSE SHOT BY CAR
Mrs. Chumley leaning out window
- Elwood f.g. - they talk - he

looks about - steps close to car
- she leans back in car - he holds
flower in one hand -

MRS. CHUMLEY -- -ha! You were walking on
my husband's prize dahlias. I'm Mrs.
Chumley - Dr. Chumley's wife.

ELWOOD - Oh! Uh - Dowd's my name. Elwood P.
Uh - let me give you one of my - Hm?

MRS. CHUMLEY - You were looking for
someone over there?

ELWOOD - Uh - yes. I'm looking for my
friend, Harvey. I turned my back for an
instant and he seems to have wandered off.

MRS. CHUMLEY GIGGLES

ELWOOD - I wish you could meet him, Mrs.
Chumley. I - I'm sure he'd be quite taken
with you.

MRS. CHUMLEY - Oh, thank you. You're very
nice to say so.

ELWOOD - Oh, not at all - not at all. Mrs.
Chumley, would you care to come downtown
with me? I'd be happy to buy you a drink.

6

CLOSE UP AT CAR

Elwood f.g. talking to Mrs. Chumley
in car - she startled - talk -

MRS. CHUMLEY - Oh - ho - I can't. My
husband and I are going to a cocktail
party. Dr. McClure is giving a party for
his sister from Wichita.

ELWOOD - Oh - I didn't know Dr. McClure
had a sister in Wichita.

MRS. CHUMLEY - Then you know Dr. McClure?

ELWOOD - Uh - no.

MRS. CHUMLEY - But you --

ELWOOD - But are you sure you wouldn't
have time to come downtown with me and
have a drink?

MRS. CHUMLEY - No - I can't. I'll tell
you what I'll do however.

ELWOOD - Well, what will you do however?
I - I'm interested.

MRS. CHUMLEY - If I meet your friend
inside, I'll be glad to give him a message
for you.

ELWOOD - Would you do that for me? I
certainly would appreciate that. Just tell
him to meet me downtown - if he has no
other plans.

MRS. CHUMLEY - Any particular place
downtown?

ELWOOD - Uh - no - uh - he knows where.
Harvey knows this town like a book.

MRS. CHUMLEY - But how will I recognize
your friend?

7

CLOSE UP ELWOOD

Camera tilts as he leans forward
- smiling - speaks -

ELWOOD - Oh, you can't miss him, Mrs.
Chumley. He's a Pooka.

8

CLOSE UP MRS. CHUMLEY & ELWOOD

Mrs. Chumley facing Elwood & camera
- reacts - puzzled -

MRS. CHUMLEY - (GIGGLES) A Pooka? Is that
something new?

9

CLOSE UP ELWOOD

Smiling - talks - camera with him
as he straightens up - sincere -

ELWOOD - No - no, as I understand it,
that's something very old. But Harvey's
not only a Pooka, he's also my best
friend. Oh - if Harvey's said to me once,
I'll bet he's said - Oh, probably a
million times - he's said, "Mr. Dowd, I
would do anything for you."

10

CLOSE UP MRS. CHUMLEY

Touched -

MRS. CHUMLEY - How sweet!

11

CLOSE UP ELWOOD

Pleased - leans over as he talks -

ELWOOD - Yes. He's also very fond of my sister, Veta - but Veta doesn't seem to care for Harvey. Now don't you think that's rather too bad, Mrs. Chumley?

12

CLOSE UP AT CAR

Elwood & Mrs. Chumley talking -
she in car -

MRS. CHUMLEY - I don't know, Mr. Dowd. I gave up long ago expecting my family to like my friends. It's useless.

ELWOOD - Well, we must keep on trying, though, mustn't we?

MRS. CHUMLEY - Oh, yes.

ELWOOD LAUGHS - Well, good-bye, my dear.

13

CLOSE SHOT SIDE OF CAR

Mrs. Chumley & chauffeur lean out windows & look off after Elwood as he exits near camera - talk - car drives off at side -

MRS. CHUMLEY - Good-bye. Wesley, did he say 'Pooka'?

WESLEY - Yes, ma'am. That's the man said.

MRS. CHUMLEY LAUGHS

14

VIEW OF GROUNDS FROM GATEHOUSE

Elwood coming forward along drive as he looks off - trying to put flower in buttonhole in coat - camera pans & pulls back as he stops by gatehouse - shows pass to gateman - watches as gateman moves lever at side of gatehouse -

GATEMAN - Your pass?

ELWOOD - Oh? Oh, yes, sir. Here it is. There you are.

GATEMAN - Dowd.

ELWOOD - Elwood P.

15

MED SHOT INSIDE GATES

Elwood looks at gates as they
slide open - he moves up to track
on which gates slide open -
impressed - turns to gateman -

ELWOOD - Well, isn't that interesting?

GATEMAN - Yes - I constructed this myself.

ELWOOD - Is --

16

CLOSE SHOT NEAR GATEHOUSE

Elwood f.g. - intrigued - turns
to gateman b.g. - watches as gateman
moves lever back - gates slide
across & close before Elwood -
gates open again as gateman
demonstrates for Elwood - Elwood moves
to gateman - shake hands - talk -
Elwood explains as he gives card
to gateman - camera pulls back
before Elwood - he turns - watches
as gates close behind him - exits -
gateman starts forward -

ELWOOD -- that so? Well, I'll declare.

GATEMAN - It's very simple. See? Closed.
Open.

ELWOOD - Why, you're a very brilliant man!

GATEMAN - Thank you. My name is Herman
Shimelplatzer - but everybody just calls
me Herman.

ELWOOD - Well, you're to be congratulated,
Mr. Shimelplatzer.

GATEMAN - Thank you.

ELWOOD - Yeah - Would uh - would - uh would
you care to come over to my house for
dinner tomorrow night? I'm having a few
friends in -- just informally.

GATEMAN - Well, I certainly would. That's
very nice of you, Mr. Dowd.

ELWOOD - Here - uh - let me - let me give
you one of my cards. Now, if you should
want to call me, call me at this number.
Don't call me at that one. That's the old
one. Good-bye. That's remarkable.

...DISSOLVES INTO

MED SHOT END IN RECEPTION ROOM
Door of Chumley's office opening
b.g. - he follows Mrs. Chumley
out - come forward - she stops -
Kelly comes on at side b.g. -
exits - camera pulls back before
Chumley as he comes forward -
Sanderson comes on to him from
f.g. - talk - camera pans as Chumley
moves back to Kelly near table
- she helps him put on overcoat -
reaches for his hat - he quickly
snatches up Harvey's hat & puts
it on as he talks to Sanderson -
pre-occupied - Mrs. Chumley comes
forward - she, Kelly & Sanderson
follow Chumley - see hat - he
ignores them - exits - three turn
as Wilson hurries down stairs b.g.
- irritated -

MRS. CHUMLEY - I hate to take you away
like this, Willie, but we did promise Dr.
McClure to be there --

CHUMLEY - Yes, pet.

MRS. CHUMLEY -- early.

CHUMLEY - One moment, Angel. My hat and
coat, Miss Kelly.

KELLY - Yes, Dr. Chumley.

CHUMLEY - Dr. Sanderson!

SANDERSON O.S. - Yes, Doctor?

CHUMLEY - I'm leaving for the day. Now,
about the difficulty of this woman with
the big white rabbit -- has it been
smoothed over?

SANDERSON - Yes, Doctor.

CHUMLEY - Good. While I've had many
patients out here with animals, I've never
before had a patient with an animal that
large.

SANDERSON - Yes, Doctor. She called him
Harvey.

CHUMLEY - Unusual name for an animal of

any kind. I want her to have a hypo at six
- with another one at nine.

MRS. CHUMLEY - Willie --

CHUMLEY - Yes, yes, my pet - I'm coming.
My formula - Nine-seven-seven.

MRS. CHUMLEY - But, listen, Willie --

SANDERSON - Yes, Doctor, but --

WILSON - Hey, now - look, now - somebody's
gonna have to give me a hand with that
Simmons dame! She's terrible!

17

CLOSE SHOT CHUMLEY

Coming on from side - stops & turns
to camera -

WILSON O.S. - You know, I had to take her
corset off all by myself?

18

MED FULL SHOT SIDE IN RECEPTION HALL

Mrs. Chumley, Kelly, Sanderson &
Wilson looking off toward camera -
camera pans as Wilson comes forward
to Chumley - reacts at Harvey's
hat on Chumley's head - Mrs. Chumley

& Kelly come on - Kelly hands
his hat to Chumley as he removes
Harvey's hat - camera pans as Chumley
& others move to Sanderson b.g.
- all react as Chumley puts fingers
thru' two holes in crown - tosses
it down on desk - camera pulls
back & pans - all react - Wilson
dashes off at side - Chumley glaring
at his wife - she retreats -

WILSON - Hiya, Dr. Chumley! How's every
little -- Hey! What's with you and that
hat? (CHUCKLES)

CHUMLEY - Hat?

MRS. CHUMLEY GIGGLES

KELLY - Here's your hat, Dr. Chumley.

CHUMLEY - I'm wearing my hat.

MRS. CHUMLEY - Willie, my dear, a few
minutes ago there was something that I

thought you should --

CHUMLEY - This isn't my hat. It must be yours, Doctor.

SANDERSON - No, Doctor, mine is - mine is in --

CHUMLEY - Why, of course it's not yours.

MRS. CHUMLEY - Angel, I'd like to say --

CHUMLEY - Oh, no, dear - of course it's not yours.

MRS. CHUMLEY - (LAUGHS) He won't let me talk.

CHUMLEY - But whose hat is it? Look at this! Two holes cut in the crown. Hm! It's probably some new fad!

KELLY - Perhaps Mr. Dowd left it here, sir.

CHUMLEY - Dowd?

MRS. CHUMLEY - Yes, dear, that's what I was --

SANDERSON - That's Mrs. Simmons' brother, doctor. I gave him a pass.

MRS. CHUMLEY - Oh, Willie, dear, that's what I've been trying to tell you. A few minutes ago I met a gentleman at the gate. His name was Dowd. He said he was looking for a friend of his named - uh - Harvey.

CHUMLEY, SANDERSON, KELLY & WILSON - Harvey!

MRS. CHUMLEY - Yes - yes, Harvey.

WILSON - Holy smoke! I left the water running on that Simmons dame in a (OFF SCENE) hydro tub!

MRS. CHUMLEY - Why are you looking at me like that, Willie? He - he - he was a nice, polite man.

19

CLOSE PAN SHOT DR. & MRS. CHUMLEY
As he backs her across, menacing -
talk - Wilson talking on phone
b.g. - Kelly standing by Sanderson
- Mrs. Chumley exits at side as
Chumley turns & moves toward

Sanderson b.g. - grim - camera
dollies after them as Chumley backs
Sanderson across room - stop near
table -

MRS. CHUMLEY - He said his friend was a
Pooka - uh - whatever that is!

WILSON - Gimme Upper West - R, quick!

CHUMLEY - Where did he go, Mrs. Chumley?

MRS. CHUMLEY - Oh - he went downtown.

WILSON - Hello, Dunphy? I left that
Simmons dame (OFF SCENE) soakin' in
thirteen! Do me a favor, will ya, honey
- turn off the juice?

CHUMLEY - So, you gave him a pass, Dr.
Sanderson?! Perhaps they neglected to tell
you at medical school that a rabbit has
large pointed ears!?! Do you know what
you've done? You've allowed a psychopathic
case to walk out of here and roam around
with an overgrown white rabbit! You've
laid me open to a lawsuit! I shall have to
do something I haven't done for fifteen
years! I'll have to go after this man,
Dowd, and bring him back! But when I do,
Dr. Sanderson, your connection with this
institution will have ended - as of that
moment!

20

MED FULL SHOT IN RECEPTION HALL
Chumley b.g. shouts at Wilson
f.g. - comes forward to Mrs. Chumley
as Wilson runs off b.g. - Mrs.
Chumley follows Chumley as he
strides to b.g. - Sanderson &
Kelly exit quickly at
side - camera dollies up to table
as Mrs. Chumley stops by table -
Chumley exits into office b.g. as
Wilson runs forward - stops by
Mrs. Chumley - talk - she exits
at side -

CHUMLEY - Wilson, get the car!

WILSON - Yes, Doctor.

CHUMLEY - I'm sorry, pet, but you'll have
to go to the McClures' without me. Take a
cab. You two, get that woman out of the
tub!

SANDERSON - Yes, sir.

MRS. CHUMLEY - Willie!

CHUMLEY - I'm going to call my attorney.

MRS. CHUMLEY - Oh. Oh, Wilson!

WILSON - Yes, ma'am?

MRS. CHUMLEY - What's a Pooka?

WILSON - What's a what?

MRS. CHUMLEY - A Pooka.

WILSON - A Pooka?

MRS. CHUMLEY - Uh-hn.

WILSON - You could search me, Mrs. Chumley!

MRS. CHUMLEY SIGHS

21
PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / END OF PART / 5

REEL SIX

1
PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / PART / 6

2
CLOSE SHOT MRS. CHUMLEY INT. SANITARIUM
Takes dictionary from top of
filing cabinet - opens it - Wilson
enters - looks over her shoulder -
she looks at watch - puts down volume -
exits - Wilson putting on coat - looks
down at dictionary - picks it up -
reads slowly - camera moves up slowly
to a close up as he reads - reacts -
looks around - camera pans as he steps
to b.g. - shakes book vigorously -
puts book down suddenly as Chumley
comes out of office b.g. - camera
pans as Wilson rushes to Chumley -
speaks excitedly - Chumley too busy &
hurried to listen - exits f.g. - Wilson
follows, exiting -

MRS. CHUMLEY - P - O - Poo - Pooka!
(CHUCKLES) Oh dear. I'm already late for
the McClures'. And I did (O.S.) promise

them I'd be on time.

WILSON - "P O O K A - Pooka - from old Celtic mythology - a fairy spirit in animal form - always very large. The pooka appears here and there - now and then - to this one - and that one - a benign but mischievous creature - very fond of rumpots, crackpots, and how are you, Mr. Wilson?" "How are you, Mr. Wilson?!" Who in the encyclopedia wants to know?

CHUMLEY - Wilson!

WILSON - Doctor - Dr. Chumley, the screwiest--

CHUMLEY - Let's go.

WILSON --thing just hap--

CHUMLEY - I know - I know! And, believe me, heads will roll.

WILSON - But Dr. Chumley I was (O.S.) lookin'--

3

MED SHOT EXT. BUILDING

Camera pans as Chumley & Wilson rush out of door & to car on drive - car drives to f.g. -

CHUMLEY - Quick! Downtown - step on it!

4

MED LONG SHOT BUILDING

Car moves around drive to f.g. - camera pans slightly -

...DISSOLVES INTO

MED SHOT ON STAIRS INT. DOWD HOME

Myrtle rushes down stairs to f.g. - camera tilts down & pans as she hurries to front door b.g. - camera dollies up somewhat as Judge Gaffney bursts thru front door to f.g. - removes hat - hurries forward in a dither - Myrtle comes forward - talk - Judge tosses hat & briefcase to sofa - takes off coat - camera dollies back & pans as they come forward - turn around end of staircase & go to b.g. into library - agitated -

JUDGE - Where's your mother? Where is she?

MYRTLE - Well, she took Uncle Elwood out to the sanitarium. I thought you knew.

JUDGE - She just called me on the phone at the club. She was hysterical. Where's your phone?

MYRTLE - In the library. What on earth was mother hysterical about?

JUDGE - I don't know - I couldn't make out what she was talking about. She was carryin' on something fierce. What's the number of that sanitarium?

MYRTLE - I'll look it up. I don't know what mother had to carry on about.

5

MED CLOSE SHOT THE TWO IN LIBRARY
Come forward to desk & telephone -
Myrtle looks in directory for
number - they talk - excited -
camera pans as they turn to b.g. to
see Veta staggering down hall to
f.g. - clothes disorderly - hat
on crooked - a sad figure - Myrtle
& Judge start toward Veta -

MYRTLE - All she had to do was have Uncle Elwood locked up.

JUDGE - Maybe that's it. You know I feel bad about havin' Elwood locked up. I always liked that boy. He coulda done anything - been anything - made a place for himself in the community.

MYRTLE - And all he did was get a big rabbit.

JUDGE - Yeah, I know. He's had that rabbit up in my office many a time. I'm old but I don't miss much.

MYRTLE - What's the name of this place? Chumley's what?

JUDGE - Ah - Chumley's Rest. Yeah - Elwood had everything - brains - personality and friends - men liked him - women liked him - I liked him.

MYRTLE - Women liked him? Uncle Elwood!?

Mother!

VETA - Myrtle!

JUDGE - Veta Louise!

VETA - Oh - oh.

6

MED CLOSE SHOT VETA IN HALL

As Myrtle & Judge rush from f.g.
to her - camera dollies back as they
help Veta into chair in library -
Veta complaining bitterly - takes
off hat - talks incessantly - Judge

& Myrtle listen - concerned - Veta
drops head & sobs - camera tilts up as
Judge straightens - tilts down as he
leans down to speak to Veta - camera
pans as Myrtle stands & crosses in
from of Judge & around behind Veta's
chair -

VETA - Oh - oh ...

JUDGE - What's wrong, girl?

VETA - I thought I'd never see either of
you again.

MYRTLE - Oh take hold of her, Judge - she
looks like she's going to faint.

VETA - Oh not so fast.

MYRTLE - Now you're all right. You know
you're all right.

JUDGE - Don't rush her, Myrtle. Ease her
in.

VETA - Just get me where I can sit down.
Somewhere - let me sit down somewhere.

MYRTLE - Over here.

JUDGE - There you are, girl. Get her some
tea.

MYRTLE - I'll get you some tea.

JUDGE - You want some tea, Veta?

VETA - Oh, no - I don't want any tea. Oh!
The minute their backs were turned I ran
like a frightened rabbit - I -- oh! I

didn't mean to say that. I - I don't know what I'm saying. Just let me sit here - let me get my breath.

MYRTLE - Now let her get her breath. Yes, Mother?

VETA - Let me get my breath and then - let me get upstairs to my own bed where I can let go.

MYRTLE - Mother, what happened to you?

VETA - Omar, I want you to sue them. They put me in and let Elwood out.

JUDGE - What's this?

MYRTLE - Mother!

VETA - As I was going down to the taxi cab to get Elwood's things, this awful man stepped out - he was a white slaver - I know he was - he was wearing one of those white suits - that's how they advertise.

MYRTLE - A man? What did he do?

VETA - What did he do? He grabbed hold of me and he took me in there and then he -- (SOBS) Oh-ho-ho.

JUDGE - Go on, Veta Louise. Go on, girl.

MYRTLE - Go on, mother. Poor mother. Was he a young man?

JUDGE - Myrtle Mae, perhaps you'd better leave the room.

MYRTLE - Now? I should say not! Go on, mother.

JUDGE - Well what did he do, Veta?

VETA - He took me upstairs and he tore my clothes off. (SOBS)

MYRTLE - Oh did you hear that, Judge? Go on, Mother.

VETA - And then he dumped me down in a tub of water.

MYRTLE - Oh, for heaven's sake.

JUDGE - By Godfrey, I'll sue them for this!

VETA - I always thought that what you were showed in your face. Don't you believe it, Judge. Don't you believe it, Myrtle Mae - that man grabbed hold of me like I was a woman of the streets - but I fought. I always said that if a man jumped at me, I'd fight. Haven't I always said that, Myrtle Mae?

MYRTLE - She's always said that, Judge. That's what Mother's always told me to do.

VETA - Well he hustled me into the sanitarium and dumped me down in that tub of water and treated me as though I was a --

MYRTLE - A what?

VETA - A crazy woman. But he did that just for spite.

7

CLOSE UP JUDGE

JUDGE - Well, I'll be swizzled.

VETA O.S. - And then one of those doc--

8

CLOSE UP VETA

Talks - excitedly -

VETA --tors came upstairs and asked me a lot of questions - all about sex urges and all that filthy stuff. That place ought to be cleaned up, Judge. You ought to get the authorities to clean it up.

9

MED CLOSE SHOT THE THREE (CRANE)

Judge comes forward & stands by desk back to camera - listens to Veta - turns to f.g. - camera pans & pulls back as he crosses around end of desk and sits at desk f.g., back to camera - Veta stands - Judge exits side around end of desk - camera cranes up closer to Myrtle & Veta as they start toward hall b.g. - Judge enters & moves to them - talk - Veta takes few steps to b.g. - turns & talks, waving her hat with the plume toward Myrtle & Judge Gaffney -

VETA - Don't you ever go out there, you hear me, Myrtle Mae?

JUDGE - This stinks to high heaven, girl.
By Godfrey, it stinks.

VETA - Judge Gaffney, is that all those
doctors do in places like that? Think
about sex?

JUDGE - I don't know.

VETA - Because if it is they ought to be
ashamed of themselves. It's all in their
heads anyway. Why don't they get out and
take long walks in the fresh air? Judge
Gaffney walked everywhere for years,
didn't you, Judge?

MYRTLE - Didja?

JUDGE - I'd better take some notes on
this. You said - one of the doctors came
up to - to talk to you?

VETA - Yes - Dr. Sanderson - but don't pay
any attention to anything he says. He's a
liar. Close-set eyes. They're always liars.
Besides I told him something in strictest
confidence and he blabbed it. You can't
trust anyone.

MYRTLE - What did you tell him, Mother?

VETA - Oh, well I - uh - what difference
does it make? I don't want to - to think
about it. I don't want to talk about it.
(WHIMPERS)

JUDGE - Anything you told Dr. Sanderson
you can tell us, Veta Louise. This is your
daughter and I'm your lawyer.

VETA - I know which is which - I don't
want to talk about it - I want to sue them
and I want to get upstairs to my own bed.
I should never have tried to do anything
about Elwood - something protects him -
that awful Pooka -

MYRTLE - Uh where is Uncle Elwood?

VETA - Well how should I know? They let
him go. They're not interested in men at
places like that--

they cross to foot of stairs -
Judge comes on to them - talk -
Wilson comes in front door b.g. -
camera dollies in closer as Veta
exits up stairs - Judge confronts
Wilson -

VETA --you ought to know that, Myrtle Mae.
Don't be so naive.

MYRTLE - Mother, no matter who jumped at
you, we still have to find Uncle Elwood
and lock him up.

VETA - The next time, you take him, Judge.
Oh, wait till Elwood hears what they did
to me - he won't stand for it. You've got
to sue them, Judge. Myrtle Mae, I hope
that never, never as long as you live a
man tears the clothes off you and sets you
down in a tub of water. (SCREAMS) Ooo!
There he is - there he is now - he's after
me!

JUDGE - Stay where you are, young man!

11

CLOSE UP ON STAIRS

Veta comes on side, ascending
stairs to b.g. - hurries up to
landing - shouting -

VETA - Knock him down, Judge - kick him -
kick him! Don't let him get me!

12

MED CLOSE HIGH SHOT IN HALL

Myrtle back to camera f.g. watches
as Judge & Wilson talk - Judge
dashes off up stairs, exiting -
Wilson, cigar in mouth, strides
forward near Myrtle - looks around
for Elwood - Myrtle stands staring
admiringly at Wilson - Wilson exits -
Myrtle, dazed, almost exits after
him -

JUDGE - Veta, please - I want you to
confront this man with your charges.

WILSON - Hey I don't want no part of that
wacky dame - I'm lookin' for that other
screwball. He's gotta go back to Chumley's
Rest.

VETA O.S. - Kick him, Judge.

JUDGE - Veta! Did you hear that? (O.S.)
Did you hear that, Veta?

WILSON - Where is he? (O.S.) Where is this
guy, Elwood--

13

MED SHOT SIDE IN LIVING ROOM

Wilson goes to b.g. - camera
dollies up after Myrtle as she
follows him - talk - Wilson
comes forward to Myrtle - she
stares at him - he comes forward -
looks off - around - Myrtle comes
forward to him - camera pans as
he moves closer to her - she backs
up against door frame - he relaxes
- chats with Myrtle - tips his
cap - puts hand on door frame back
of Myrtle's head - their faces
very close - he turns to b.g. -
camera pans & dollies as they
cross living room to b.g. -

WILSON -- P. Dowd, that screwball with a
rabbit? What's the matter? You goofy, too?
You a member of this cock-eyed family?

MYRTLE - I - I'm Mrs. Simmons' daughter and
Uncle Elwood is my uncle.

WILSON - Now look, kid, I been to four
fires and fourteen gin-mills lookin' for
that crackpot and the bartender give me a
tip he was here. Came with a bundle. Now
where is he? What'd you do with him? You
hidin' him?

MYRTLE - No - I'm not hiding him.

WILSON - Hey - my name's Marvin Wilson,
honey. What's yours?

MYRTLE - Myrtle Mae - and I'm not afraid
of you.

WILSON - Myrtle Mae, huh?

MYRTLE - Yeah.

WILSON - You know if we grab your uncle
you'll probably be comin' out to the
sanitarium on visitin' days.

MYRTLE - Oh, really, I don't know. I -

WILSON - Well, if you do, I'll be there.

MYRTLE - You will?

WILSON - If you don't see me right away, stick around for a little while - I'll show up.

MYRTLE - Won't you sit down?

WILSON - Yeah - I got no time, kid. I gotta find that screwy uncle of yours and be on my way - now where is he?

14

CLOSE SHOT OF THE TWO

Myrtle talks brightly to Wilson - he walks around her - interested - camera pans - she moves closer to him - thrilled - motions off toward kitchen - he comes forward - perturbed - camera dollies as they cross & exit into dining room -

WILSON - Where'd you put him?

MYRTLE - Oh - I didn't put him anywhere. Why, I want you to catch him just as much as you want to catch him. I can't even have any callers when he's around.

WILSON - You - shouldn't have any trouble about callers, honey.

MYRTLE - Thank you very much.

WILSON - Yeah I'll tell you somethin' else, Myrt.

MYRTLE - Yeah?

WILSON - You not only got a - a nice build but you got something else, too.

MYRTLE - Really, what?

WILSON - You got the screwiest uncle that ever stuck his puss inside our nuthouse.

MYRTLE - Uh - uh - would you like a cup of coffee?

WILSON - Yeah - I can't, kid. Dr. Chumley's checking all the police stations - I better catch up with him.

MYRTLE - You look awfully hungry, Mr. Wilson. How about a sandwich?

WILSON - Yeah, but I don't want that crazy dame on my neck.

MYRTLE - Oh don't worry about mother. She won't come down right away. She's too frightened. Would you like a ham and rye?

WILSON - How about an egg and onion?

MYRTLE - I'd love to make you an egg and onion. The eggs and onions are waiting for you in the kitchen. Suppose we go in the kitchen, Mr. Wilson. You can relax and be yourself in there. Do you like your work, Mr. Wilson?

WILSON - Oh I do (O.S.) now, Myrtle, I do now.

MYRTLE O.S. SHRIEKS

15

MED HIGH SHOT INT. HALL

Camera pans as Elwood comes thru front door & down hall to f.g. - he carries what seems to be a picture - wrapped in paper - he looks around - exits near camera -

16

MED CLOSE SHOT INT. LIBRARY

Camera pans as Elwood crosses & sets picture down - comes forward & dials number - straightens up - waits - remembers - leans over & dials the last digit - speaks into phone - camera dollies closer - he hangs up phone - turns to picture b.g. - removes paper disclosing portrait of himself with Harvey, the white rabbit, standing back of him, one paw affectionately draped over Elwood's shoulder - Elwood holds portrait before him - pleased - sets it up on mantel obscuring portrait of Veta's mother already hanging over fireplace - camera tilts down as Elwood takes wrapping paper from sofa - camera dollies after him as he goes toward hall b.g. -

ELWOOD - Charlie's Place? Oh, Mr. Cracker. Uh, Mr. Cracker, this is Elwood P. Dowd speaking - uh - tell me - have you seen Harvey? Uh-huh. Well, don't worry, I'll find him. And Mr. Cracker, I'm

entertaining some friends down there tonight at ten o'clock. May I have my regular booth? Oh, fine, thank you. Good-bye.

17

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / END OF PART / 6

REEL SEVEN

1

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / PART / 7

2

CLOSE UP ELWOOD IN HALL

At foot of stairs - looks around for Harvey - camera dollies after him - he exits side in hall - camera moves in closer to living room - Myrtle comes out cautiously from dining room - Wilson dashes out after her - he is eating a sandwich - they come forward - camera pans as he dashes away to side - she grabs his arm - they talk - he chucks her under chin - camera pans as he goes b.g. toward front door -

ELWOOD CALLS - Harvey! Harvey?

MYRTLE - Hello?

WILSON - Come on, Myrtle. Don't you want to come back in the kitchen and get acquainted?

MYRTLE - I thought I heard voices.

WILSON - Well what kinda voices? Come on, Myrtle. I wanta talk to ya.

MYRTLE - Well it sounded something like "Harvey."

WILSON - Harvey? Well I'd better get goin' Myrtle.

MYRTLE - Oh, but Marvin, you haven't finished your egg and onion.

WILSON - Business before pleasure, honey. Even if it's a pleasure bein' with you. You make a great egg and onion, kid. A great egg and onion.

MYRTLE - Don't you want to come back to

the kitchen for some more?

3

CLOSE SHOT WILSON

Munching sandwich as he stands near front door - throws kiss off to f.g. - camera pans as he crosses hastily to door - Myrtle runs on past camera - as Wilson reaches door Chumley comes forward from porch b.g. - confronts Wilson - raves at him - camera pulls back as Chumley removes hat & walks forward, wiping his brow with handkerchief - Myrtle starts after Wilson - turns & runs forward to Chumley - agitated - almost hysterical - camera pulls back as Chumley comes forward to Judge Gaffney who comes on from side down hall stairs - Myrtle comes forward & stands back of the two as they talk - camera dollies up as Judge & others turn to b.g. - Judge picks up hat & coat - goes to b.g. - camera pans as Chumley follows - talk - Judge exits thru door - Chumley comes forward - Myrtle yanks at his arm - stops him short - he reacts - she stares straight at him - they both look off & up -

WILSON - I'll see you tomorrow, Myrtle - out at the nut house.

MYRTLE - But, Marvin, you didn't finish your sandwich and...

CHUMLEY - Wilson! What happened to you?

WILSON - He's not here, Doctor.

CHUMLEY - Then what are you doing here?

WILSON - Well I was just havin' a little fun --

CHUMLEY - What are you eating?

WILSON - An egg and onion sandwich.

CHUMLEY - How could you think of food at a time like this? Get over to the Union Station. I'm told this fellow Dowd goes down there to watch trains.

WILSON - Yeah all right, Doctor.

MYRTLE - Well, Marvin -- Why did you send him away? Oh gee, some people can certainly pick the best times to keep other people from becoming acquainted.

CHUMLEY - Now, now, now, my dear - oh, Judge Gaffney -

JUDGE O.S. - Chumley - just the man I want to see. (ON SCENE) Mrs. Simmons has just retained me to file suit against you.

CHUMLEY - You know I've been searching -- file suit?

JUDGE - I'm on my way to the office to draw up the necessary papers.

CHUMLEY - Judge Gaffney, what happened this afternoon was an unfortunate mistake, but I've dismissed my assistant --

JUDGE - We shall see what we shall see.

CHUMLEY - Now please - there must be some way ...

JUDGE - You'll hear from me in the morning. Good-bye.

CHUMLEY - But surely, Judge, there-- this is most unfortunate - most unfortunate.

VETA O.S. - Oh, Judge Gaffney!

4

MED SHOT UP TO STAIR LANDING
Myrtle & Chumley f.g. looking
up as Veta descends stairs to
f.g. - camera pans on her as
she comes down - speaks to
Chumley - he goes to b.g. down
hall - Myrtle exits side -
Chumley stops - turns to f.g. -
comes forward to talk to Veta -
she moves out of f.g. - exits -
Chumley follows -

VETA - Judge Gaffney, I want -- why you're not Judge Gaffney - oh you have much more hair than he does - besides I never forget a face.

CHUMLEY - I'm Doctor Chumley - you're Mrs. Simmons, of course.

VETA - Oh, yes, of course. I'm glad to

know you, Dr. Chumley. Uh would you mind asking - uh - Judge Gaffney to come back here please.

CHUMLEY - Why certainly - certainly.

VETA - I wanted to tell him to sue you for a hundred thousand dollars. I don't think fifty thousand is enough.

CHUMLEY (CLEARS THROAT) - Uh, Mrs. Simmons, can't we talk this matter over?

VETA - After what happened to me today - in the bathtub, and everything, I don't want to talk it over.

CHUMLEY - Well, then, will you please just listen?

5

MED CLOSE SHOT VETA & CHUMLEY

In door to library - camera pans as they cross toward f.g. - she answers telephone - picture of Elwood & Harvey over mantel - Chumley reacts as he looks at it - Veta hangs up - Chumley motions to picture - she speaks of it without looking to b.g. - then turns to b.g. - reacts at what she sees - camera pans & dollies up as she nearly faints - Chumley helps her to sofa - she points at the picture over the mantel - Chumley answers phone - holds hand over mouthpiece - motions to Veta - she gets up & comes forward to phone - speaks - Chumley leans over to hear what he can -

VETA - I don't want to listen to you - I'm suing you.

CHUMLEY - Mrs. Simmons, please listen to me. I beg of you.

VETA - Oh well I'll listen - all right - but I'm warning you, it won't do you any good. Hello. Oh no I am not listening to my radio. I am listening to Dr. Chumley. I just told him so.

CHUMLEY - Mrs. Simmons! Uh - that picture over the mantel.

VETA - That portrait of my mother, Doctor,

happens to be the pride of this house.

CHUMLEY - Who painted it?

VETA - Oh, some man - I forget his name - he was around here for the sittings, and then we paid him and he went away.

CHUMLEY - Yes, I suppose if you have the money, you can persuade people to do anything.

VETA - Now, Dr. Chumley -- you brought this up - you might as well learn something quickly. I took a course in art last winter. I learned the difference between a fine oil painting and a mechanical thing - like a photograph. The photograph shows only the reality. The painting shows not only the reality, but the dream behind it. It's our dreams, Doctor, that carry us on. They separate us from the beasts - I wouldn't want to go on living if I thought it was all just eating and sleeping and taking my clothes off - I mean putting them on. Oh - oo-oo! Oh, Doctor!

CHUMLEY - Mrs. Simmons - steady now -

VETA MOANS & SCREAMS AD LIBS

CHUMLEY - Steady - don't get excited. Everything's going to be all right. What's the matter?

VETA - Doctor - that is not my mother.

CHUMLEY - Oh - I'm very glad to hear that.

VETA - Elwood's been here. He's been here, Doctor.

CHUMLEY - Now, now, now. Better be quiet.

VETA - Oh! (MOANS)

CHUMLEY - I'll take it. Hello - yes, yes. Who's calling? (INDISTINCT) It's your brother.

VETA - Let me talk to him.

CHUMLEY - Yes - well, now - be careful. Don't let him know that I'm here. Be casual.

VETA - No, I won't - yes - yes, I'll be casual. Yes, yes. Hello, Elwood. Where are you, dear?

6

CLOSE UP ELWOOD INT. PHONE BOOTH

IN CHARLIE'S BAR

He speaks into phone -

ELWOOD - Oh, I'm here, Veta. Is - is Harvey there?

7

CLOSE UP VETA & CHUMLEY

She holds phone down - speaks to Chumley - speaks into phone - holds phone down - speaks to Chumley - he turns away - comes back as Veta speaks into phone again -

VETA - He won't say where he is. He wants to know if Harvey is here.

CHUMLEY - Tell him Harvey is here.

VETA - Oh but he isn't.

CHUMLEY - I know that, but pretend he is - say he is - we've got to humor him.

VETA - All right - hello, Elwood - yes, dear. Harvey's here. Why don't you come home? It won't work - he wants us to call Harvey to the telephone.

CHUMLEY - Well - uh - say Harvey's here, but he can't come to the phone because he's in the bathtub.

VETA - Oh, Doctor!

CHUMLEY - We've got to do it, Mrs. Simmons.

VETA - El-Elwood - yes, dear. Harvey is here but he can't come to the telephone. He's in the bathtub. I'll send him over as soon as he's dry. Where are you, dear?

8

CLOSE UP ELWOOD IN BOOTH AT

CHARLIE'S BAR

Looks to b.g. - speaks on phone - knocks on glass & holds up two fingers to Mr. Cracker b.g. - turns to phone - speaks - hangs up phone - starts to exit -

ELWOOD - Why, I - I - I'm - oh never mind
- Veta, Harvey just walked in the door
down here - yeah - oh - Mr. Cracker, two
martinis - yeah - good-bye, Veta. You -
you better look in the bathtub. It must be
a stranger.

9

CLOSE SHOT VETA & CHUMLEY

She hangs up the phone - they
talk - camera pans & dollies as
they cross to hall - Chumley goes
to b.g. - turns & speaks to Veta -
he exits - she calls up stairs -
walks forward - reacts - walks
forward into library -

VETA - He says that Harvey just walked
thru the door. It must be a stranger in
the bathtub, but I know where he is - he's
at Charlie's Bar - that's a bar over at
Twelfth and Main.

CHUMLEY - Twelfth and Main - that's two
over and one down, isn't it?

VETA - Yes. Where are you going, Doctor?

CHUMLEY - I'm going over to get your
brother and bring him back and take him to
the sanitarium where he belongs. I want
to observe the expression on his face when
he talks to this rabbit. He does talk to
the rabbit you say?

VETA - Oh, they tell each other everything.

CHUMLEY - Good - what?

VETA - I said, yes, he talks to him, but,
Doctor--

CHUMLEY - Oh.

VETA --don't go out there. You'll regret
it if you do.

CHUMLEY - Nonsense, Mrs. Simmons. You
underestimate me.

VETA - No, no - you underestimate my brother.

CHUMLEY - Don't worry - I can handle him.

VETA - You can handle him - that's what you
think. Myrtle Mae - see who the stranger is
in the bathtub! Oh!

...FADE OUT

10

FADE IN - MED SHOT AT GATE OF
CHUMLEY'S REST (NIGHT)
Sanitarium b.g. across lawn -

...DISSOLVES INTO

MED SHOT INT. FOYER OF SANITARIUM
Sanderson & Kelly looking to b.g. as
patient crosses & exits - talk -
he comes forward with books - she
looks at him eagerly - steps to him -

SANDERSON - Sounds funny but I'll miss
this place. I guess I'll miss a lot of
things around here.

KELLY - You will?

SANDERSON - You won't laugh?

KELLY - Of course not.

SANDERSON - You know how it is working
around people day after day - you sorta
get attached to them.

11

CLOSE UP KELLY & SANDERSON
Favoring her - she looks hopefully
up at him - he speaks
impersonally - exits f.g. -
she reacts - speaks coldly -
starts off to f.g. -

KELLY - I know, Lyman.

SANDERSON - It may be ridiculous, but I'm
going to miss every one of the psychos and
the neuros and the schizos in the place.
I - I guess I'll even miss Dr. Chumley.
In spite of the fact that he fired me, I
have a genuine admiration for him.

KELLY - Well you can miss your psychos and
your schizos, Dr, Sand--

12

CLOSE SHOT SANDERSON
Kelly steps to him from past
camera - stands back to camera -

KELLY O.S. --erson, and you can miss
whom-(ON SCENE)-ever you please. But

after you leave here--

13

CLOSE UP KELLY

Hurt - angry - speaks to Sanderson as he comes on past camera - camera pans as she turns & walks across room to b.g. - he follows - camera dollies up closer - they stop by desk - talk - camera dollies as they move b.g. to stairway - talk -

KELLY -- I won't miss a thing - not a single solitary thing.

SANDERSON - Now what's wrong?

KELLY - Nothing - I - I came down here to say good-bye to you, so good-bye, good luck and good riddance.

SANDERSON - Why, you can't even say good-bye without putting it on a personal basis.

KELLY - Oh, don't flatter yourself, doctor. There's nothing personal about this.

SANDERSON - I think you've been working too hard, Kelly. You're getting neurotic.

KELLY - Now don't start analyzing me. Save your psychiatry for your next job.

SANDERSON - I'm not using psychiatry, Miss Kelly - and let me give you a little friendly advice - that chip on your shoulder stems from a persecution complex that undoubtedly goes back to childhood.

KELLY - Well thanks so much for the case history, doctor. Now could you tell me what an over-inflated ego stems from?

SANDERSON - Now listen here!

14

CLOSE PAN SHOT WILSON

Coming thru doors into foyer - stops as he sees Kelly & Sanderson b.g. - camera dollies up as he steps to Sanderson - talk - Kelly sulks b.g. as she leans against pillar - Wilson & Sanderson shake hands - Wilson goes to b.g. -

speaks to Kelly - camera pulls
back as Sanderson takes hat &
coat - starts forward - Wilson
comes forward to Sanderson - talk -
Kelly interested - moves forward -
Wilson looks at his watch - puzzled -

WILSON - Hya, Kelly. Hya, Doc. Hey, I'm
glad I caught you before you left. I'm
sorry you got bounced and I want to
tell you we're all gonna miss you.

SANDERSON - Thanks, Wilson.

WILSON - Hey, any of the patients been
actin' up, Kelly?

KELLY - Everything's just peachy.

WILSON - That's good - when are you takin'
off, Doc?

SANDERSON - Right now - I was just waiting
for Dr. Chumley to get back.

WILSON - Hey, wait a second. Didn't Dr.
Chumley come back here with that psycho?

KELLY - Well we thought he was with you.

WILSON - No. I left him with that Simmons
dame. Then when I called back later to
check with him, she told me the doctor
went to bring her bro-- Say, that was four
hours ago!

SANDERSON - Have you any idea where he
went?

15

CLOSE UP SANDERSON, WILSON & KELLY

Wilson excited - disturbed -
talk - Wilson pokes at Kelly's
mid-riff as he talks - camera
pans as they dash across - stop
Kelly rushes to b.g. - exits -
reappears with coat - removes
nurse's cap & puts it on table
as all hurry to f.g. - camera
pans as they rush thru front
doors - Wilson turns as others
exit - camera pans & dollies
with him as he takes a blackjack
from desk - slaps his hand -
reacts in pain -
camera pans as he rushes across

& starts thru front doors b.g. -

WILSON - Uh - yeah - uh - no.

SANDERSON - Come on - come on.

WILSON - I don't know - I can't think and poor Dr. Chumley may be lying in an alley in a pool of blood.

KELLY - But Mr. Dowd seemed harmless enough this afternoon.

WILSON - Listen, Kelly, I been wrasslin' these guys for years, and they're pretty tricky. You know, one minute they're sweet and the next minute (PSSP!) they give you the knife.

SANDERSON - The name of the place, Wilson.

WILSON - Uh - the name of the place -

SANDERSON - Yes.

WILSON --a bar room - a guy's name - Charlie - Charlie's Place - I remember--

SANDERSON - Well that's a lead - we'll start from there.

KELLY - Well never mind, Dr. Sanderson. I'll go with Wilson - you needn't bother.

SANDERSON - Now, listen, Kelly, until Dr. Chumley comes back, I'm still in charge here.

WILSON - Yeah, all right, but let's get going. Let's not stand and argue about it. Hurry up! (AD LIBS)

...DISSOLVES INTO

MED LONG SHOT EXT. BUSINESS CORNER
(NIGHT)

Camera pans as station wagon zooms down street & turns corner to f.g. - stops - Wilson, Sanderson & Kelly alight - go to b.g. & start into Charlie's bar -

WILSON - Yeah, this is the place.

16

MED CLOSE SHOT AT BAR INT.

CHARLIE'S PLACE

Sanderson, Wilson & Kelly
rush in thru doors b.g. &
come forward - Sanderson
looks about - Mr. Cracker
steps to him - talk - camera
dollies in closer - Wilson leans
on Mr. Meegles' shoulder - Meegles
shoves him away - Kelly steps
forward - speaks to Cracker -
Cracker points o.s. -

CRACKER - Well what'll it be, folks?

SANDERSON - We're looking for someone.
Two men--

WILSON - Yeah - a tall short one - and a
thin fat one. Wh - I'm so nervous I don't
know what I'm saying.

SANDERSON - One man is short and middle-
aged - the other is much taller and
younger - they might have been here about
four hours ago.

CRACKER - Nope - can't say that I have.
We been runnin' to medium sizes all
evening.

KELLY - The tall man was soft-spoken and
sorta polite. His name is Dowd.

CRACKER - Oh, Dowd? Why didn't you say
so? He's here now - over in the
back booth.

17.

MED SHOT ELWOOD IN BOOTH
Dancing couples pass before
camera - obscuring him -

18

MED HIGH SHOT INT. BAR (CRANE SHOT)
Sanderson, Wilson & Kelly make way
forward thru dancing couples to
Elwood who stands by booth - Wilson
grabs his lapels - Sanderson & Kelly
push him away from Elwood - camera
cranes down closer as they talk -
Wilson goes to b.g. thru crowd -
Elwood reaches o.s. for bouquet of
flowers which he hands to Kelly - she
is pleased & surprised - they talk -
Elwood invites them to join him -
Kelly starts to move forward into booth -

WILSON - Is he alone?

CRACKER - Well, there's two schools of thought, sir.

WILSON - If that crackpot did anything to Dr. Chumley, I'll knock his teeth down his throat.

SANDERSON - No rough stuff, Wilson.
Psychology - I'll do the talking.

ELWOOD - Well I've been expecting you.

WILSON - All right where's the doctor?
What'd you do with him?

SANDERSON - Wilson! Wilson, why don't you take a careful look around the place?

ELWOOD - Uh, why don't you do that, Mr. Wilson, although I don't believe it's for sale. Miss - Miss Kelly - these are for you.

KELLY - Why thank you, Mr. Dowd.

ELWOOD - It's a pleasure my dear. You know, doctor, after what happened this afternoon - these flowers really should be from you, shouldn't they?

SANDERSON - Yes, but...

ELWOOD - Well - uh - now - won't you join me?

SANDERSON - Oh, Mr. Dowd, I'm afraid we can't do that. The situation has changed since this afternoon, but I urge you to have no resentment. Dr. Chumley is your friend and he only wants to help you.

ELWOOD - Well isn't that nice of him. I'll be very glad to help him, too.

SANDERSON - You know we all must face reality, Dowd, sooner or later.

ELWOOD - Uh huh - Well, I wrestled with reality for thirty-five years, doctor, and I'm happy to state I finally won out over it.

KELLY - Mr. Dowd, where is Dr. Chumley?

ELWOOD - Well not knowing, I cannot say.

Wish I could. M-Miss Kelly, I don't like
to see you standing -

SANDERSON - Sit down, Kelly.

19

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / END OF PART / 7

REEL EIGHT

1

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / PART / 8

2

CLOSE UP IN BOOTH AT CHARLIE'S
(NIGHT)

Kelly sits f.g. - Sanderson sits
by her - Elwood sits facing them &
camera - talk - couples dancing
b.g. - Bartender comes on - stops
by Elwood - talk - Sanderson
concerned -

ELWOOD - There we are! Now! Let's all have
a drink.

SANDERSON - All right. Dr. Chumley did
come in here to get you earlier this
evening?

ELWOOD - Yes. Yes, he did. And I was
delighted to see him. Well --

CRACKER - What'll it be, Mr. Dowd?

ELWOOD - Uh - uh - martinis?

SANDERSON - Uh - but that was four hours
ago.

3

CLOSE UP ELWOOD

Serious - turns & holds up three
fingers to bartender, partly in
scene - bartender exits - Elwood
smiles off -

ELWOOD - Where has the evening gone to?
Four-- Three martinis, Mr. Cracker.

WILSON O.S. - Hey, I looked all --

4

INT. BOOTH

Sanderson & Kelly f.g. - Elwood

seated facing them & camera -
Wilson coming on at side - talk -
Wilson annoyed -

WILSON -- over this joint! There's no sign
of the doctor! What'd'ja do to him?

SANDERSON - That's what we're trying to
find out. What happened then, Mr. Dowd?

ELWOOD - Well, I -- then introduced Harvey
to the Doctor and he sat down in the booth
with us. Let's see - Harvey was sitting
here -- and the Doctor sat opposite Harvey
so he could look at him.

WILSON - Who's Harvey?

KELLY - A white rabbit - six feet tall.

WILSON - Six feet?!

5

CLOSE UP ELWOOD

Speaks pleasantly -

ELWOOD - Six feet three and a half inches.
Now let's stick to the facts.

6

FULL SHOT BOOTH

Wilson standing by Sanderson -
Kelly f.g. - Elwood sitting
opposite - talk - couples
dancing b.g.

SANDERSON - Now what happened after you
introduced Dr. Chumley to Harvey?

ELWOOD - Well, uh - Harvey suggested that
I buy him a drink, and knowing that he
doesn't like to drink alone, I suggested
to Dr. Chumley that we join him.

SANDERSON - Yes?

ELWOOD - We joined him.

7

CLOSE UP IN BOOTH

Kelly & Sanderson seated f.g. -
Wilson standing by Sanderson -
serious - talk -

SANDERSON - Go on.

ELWOOD O.S. - We joined him again.

WILSON - Yeah - then what?

8

FULL SHOT BOOTH

Sanderson, Kelly & Elwood seated
- Wilson standing - talk - Elwood
moves over in booth - Sanderson
speaks sharply to Wilson -
Wilson sits by Elwood, not
liking it - couples stop dancing in
b.g. -

ELWOOD - Then the other matter came up.

WILSON - Yeah. Now we're gettin'
somewhere! What other matter?

ELWOOD - Eh - Mr. Wilson - I - I don't
like to see you standing. Wouldn't you -
wouldn't you join us here?

WILSON - Yeh - who, me?

ELWOOD - Yes.

SANDERSON - Sit down, will you, Wilson?

ELWOOD - Sit right down here.

KELLY - You say this other matter came up,
Mr. Dowd?

9

CLOSE UP IN BOOTH

Wilson & Elwood seated at far side
of table facing Sanderson & Kelly
- three turn to look as Elwood
points off as he talks - three
turn to him - listen as he talks
- Elwood amused - Wilson shouts
angrily - Elwood retreats -
bartender serves drinks - exits -

ELWOOD - Yes. There was a beautiful blonde
woman - name of Mrs. Smethills and her
escort seated in the booth directly across
from us. Well, Dr. Chumley went over to
sit next to her, explaining to her that
they had once met -- in Chicago. Then her
escort escorted Dr. Chumley back here to
Harvey and me - and tried to point out
that it would be better for Dr. Chumley to
mind his own affairs. Does he have any?

WILSON - Does he have any what?

ELWOOD - Does he have any affairs?

WILSON - How would I know?!

SANDERSON - Shut up, Wilson. Go on, Mr. Dowd.

ELWOOD - Well, uh -- Thank you, Mr. Cracker. Uh - Mrs. Smethills' escort seemed to get more and more depressed as he kept looking at Dr. Chumley. So Harvey and I felt that we should take the Doctor somewhere else and Harvey suggested Blondie's Chicken Inn, but uh - the doctor wanted to go to Eddie's. And while they were arguing about it, I went up to the bar to order another --

10

CLOSE UP KELLY & SANDERSON (SIDE)

Listening intently -

ELWOOD O.S. -- drink, and when I came back here they were gone.

11

CLOSE UP IN BOOTH

Elwood & Wilson seated at far side of table facing Kelly, Sanderson & camera - Wilson protests loudly - Elwood turns to Wilson as he speaks -

WILSON - You don't believe that story about the Doctor sittin' here talkin' to a big white rabbit, do you?!

ELWOOD - Well, why not? Harvey was here. A-at first, Doctor Chumley seemed a little frightened of Harvey - but that gave way to admiration as the evening wore on. "The evening wore on." That's - that's a very nice expression, isn't it? With your permission, I'll say it again. "The evening wore on."

12

CLOSE UP WILSON & ELWOOD (HIGH)

Favoring Wilson as he speaks angrily - grabs Elwood's coat lapel - camera tilts up as he rises, pulling blackjack out of pocket - Sanderson rises into scene & grabs Wilson's arm - couples dancing b.g. -

WILSON - And with your permission, I'm

gonna knock your brains out! Now look,
you did somethin' to Dr. Chumley, and I'm
gonna find out what it is!

SANDERSON - Cut it out --

13

CLOSE UP OVER BAR

Meegles seated f.g. - bartender
behind bar - react - camera pans
as Meegles turns to camera -

SANDERSON O.S. -- Wilson!

KELLY O.S. - Stop it! Lyman! Lyman!
Wilson!

14

MED SHOT SIDE IN BAR (HIGH)

Wilson & Sanderson tussling as
they move toward b.g. - other
patrons join fray - general confusion
- Kelly rises f.g. & starts
after men - Wilson starts to fall -

KELLY O.S. - For heaven's sake - stop!

15

CLOSE HIGH SHOT TO FLOOR (CRANE)

As Wilson falls on from camera -
camera tilts up as he rises &
lunges forward - camera cranes
back & up - Kelly, Sanderson &
men stand in his way - hold him -

TALKING AD LIB

WILSON - Let me at him!

16

CLOSE UP ELWOOD

Looking off from booth - rises -

17

MED FULL HIGH SHOT IN BAR

Patrons restraining Sanderson &
Wilson - all stop & turn to Elwood
as he comes on past camera -
stops - speaks - men release Wilson

& Sanderson - Elwood & Wilson
exit near camera - Kelly starts
forward -

TALKING AD LIB

CRACKER - Get outside!

ELWOOD - Mr. Cracker! Mr. Cracker!

CRACKER - Matter, Mr. Dowd?

ELWOOD - Mr. Cracker, may I intercede for my friends? Youth and high spirits. Uh - time will take care of that.

CRACKER - Sure, Mr. Dowd. Okay, boys let 'em go. If Mr. Dowd vouches for you, okay. One more peep outta you, Weisenheimer, and I'll butter your necktie!

WILSON - Aw, you'll find out (MUMBLES)

CRACKER - All right, get back to your dancing!

18

MED HIGH SHOT OF BOOTH

Elwood coming forward to booth -
Sanderson sits by Kelly in booth
- Wilson annoyed - camera moves
in as he threatens Elwood - Wilson
hurries among dancers toward
door b.g. - Elwood starts to sit
f.g. -

ELWOOD - Well, stimulating as all this is, I think we all should have a drink. Now, here, Miss Kelly - sit down. There we are. Dr. Sanderson - there.

WILSON - You keep your eye on 'im! I'm gonna check in those other two joints. And Dr. Chumley better be there, pal - or else!

ELWOOD - Uh - Mr. Wilson?

WILSON - Yeah?

ELWOOD - Good-bye, Mr. Wilson.

WILSON - G'bye!

ELWOOD - My regards to you and anybody else you happen to run into.

WILSON - Aw, you --!

19

INT. BOOTH

Elwood sitting near f.g. - Kelly
leans across table as she speaks
earnestly - camera moves in -

Sanderson reacts - Elwood holds
Kelly's hand - camera pulls back
- she turns to Sanderson - Kelly
& Sanderson rise - start to dance
among couples b.g. - camera moves
in & angles around close to Elwood
as he watches off -

KELLY - Mr. Dowd, can't you think of
anything else that might help us to find
the Doctor?

ELWOOD - Miss Kelly, may I take hold of
your hand?

KELLY - Well, yes, Mr. Dowd, if you want
to. We're all so worried. Please try to
think - please?

ELWOOD - Well, for you I'd do anything.
I'd almost be willing to live my life over
again. Almost. But I've told it all.

KELLY - You're sure?

ELWOOD - I'm quite sure. But ask me again,
anyway, won't you? I - I liked that warm
tone you had in your voice just then.

SANDERSON - So did I.

ELWOOD - But maybe we'd better go
someplace else. Miss Kelly seems to be a
little unhappy.

SANDERSON - No-no - let's stay right here.
Kelly's all right.

ELWOOD - Perhaps you'd like to dance, Miss
Kelly?

KELLY - All right, Mr. Dowd - if you'd
like to.

ELWOOD - Oh, n-not I. No, I - I used to
dance. I - I haven't danced in years. I -
I'm sure Dr. Sanderson'd love to dance
with somebody as lovely as you. Hm?

SANDERSON - Would you, Miss Kelly?

KELLY - All right.

ELWOOD - There we are.

KELLY (HIGH)

As they dance - look down & off -

21

CLOSE UP ELWOOD

Looks down - smiling - sobers -
thoughtful - picks up hat - rises

22

CLOSE UP MOVING SHOT SANDERSON &

KELLY (HIGH)

Talk - he holds her close & kisses
her forehead - both look off -
react - turn to b.g. - camera pans
over quickly to alley door - Elwood
almost exits into alley -

SANDERSON - It's been a long time since
we've danced together.

KELLY - Yes. A long time.

SANDERSON - I'd forgotten what a wonderful
dancer you were.

KELLY - If we didn't have to humor Mr.
Dowd, you wouldn't have remembered at all.

SANDERSON - I'm not dancing with you to
humor Mr. Dowd, Ruth.

23

CLOSE SHOT KELLY & SANDERSON

Standing on dance floor, staring
off - rush forward & exit past
camera -

KELLY - Oh, we shouldn't have left him
alone!

24

INT. ALLEY EXT. CHARLIE'S BAR

(FULL SHOT)

Elwood strolling forward as Kelly
& Sanderson dash out into alley
after him - Elwood stops near
f.g. - returns & stops near Kelly
- talk - Elwood demonstrates dance
- talks - Kelly sits on barrel at
side near f.g. - Sanderson leans
on railing nearby - Elwood starts
to sit on bench at side of alley
facing the other two -

SANDERSON - Where're you going, Mr. Dowd?

ELWOOD - I'm just looking for someone.

SANDERSON - Why don't you come back inside?

ELWOOD - Oh, all right, if you want me to. I - it seemed to be so pleasant out here. I - You know, you - you two looked very nice dancing together. I - I used to know a whole lot of dances. Uh - the, uh - Flea Hop - and - and let's see, uh - the - Black Bottom, the - Varsity Drag -- I don't know - I just don't seem to have any time any more. I have so many things to do.

KELLY - What is it you do, Mr. Dowd?

ELWOOD - Oh, Harvey and I sit in the bars and - have a drink or two - play the juke box. And soon the faces of a-all the other people - they turn toward mine - and they smile. And they're saying, 'We don't know your name, mister, but you're a very nice fellow.' Harvey and I --

25

CLOSE SHOT ELWOOD

As he sits on bench & leans against brick wall - hugs himself as he soliloquizes -

ELWOOD -- warm ourselves in all these golden moments. Uh - we've entered as strangers -- soon we have friends . And they come over and they - they sit with us, and they drink with us, and they talk to us. And they tell about the big terrible things they've done --

26

CLOSE UP SANDERSON & KELLY

Looking off & listening - intent -

ELWOOD O.S. -- and the big wonderful things they'll do.

27

CLOSE SHOT ELWOOD

Sitting on bench - talking - smiles - leans forward - sad -

ELWOOD - Their hopes and their regrets, their loves and their hates. All very large, because nobody ever brings anything small into a bar. And then - I introduce them to Harvey. And he's bigger and grander than anything they offer me. And - and when they leave, they leave impressed.

The same people seldom come back, but -
that's - that's envy, my dear. There's a
little bit of envy in the best of us.
That's too bad. Isn't it?

28

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / END OF PART / 8

REEL NINE

1

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / PART / 9

2

CLOSE UP SANDERSON & KELLY
Looking off - deeply touched -

SANDERSON - How did you happen to call him
Harvey?

3

MED CLOSE HIGH SHOT IN ALLEY
Sanderson & Kelly f.g., backs to
camera, facing Elwood b.g. - talk
- Elwood leans back as he explains -

ELWOOD - Harvey's his name.

SANDERSON - How do you know that?

ELWOOD - Uh - there was a rather
interesting coincidence on that, Doctor.
One night several years ago, I was walking
early in the evening down along Fairfax
Street - uh - between Eighteenth and
Nineteenth. I -- Do you know the --

4

CLOSE UP SANDERSON & KELLY
Looking off - he speaks gently -

ELWOOD O.S. -- block?

SANDERSON - Yes, yes.

ELWOOD - I - I just --

5

CLOSE SHOT ELWOOD
Leaning against wall - talking -

ELWOOD -- put Ed Hickey into a taxi. Ed
had been mixing his rye with his gin and
- and he - I just felt that he needed
conveying. Well, anyway, I was walking

down along the street and I - I heard this voice saying, 'Good evening, Mister Dowd.' Well, I - I turned around and here was this big six-foot rabbit leaning up against a lamp post. Now, I thought nothing of that because when you've lived in a town as long as I've lived in this one, you get used to the fact that everybody knows your name. And naturally, I - went over to chat with him.

6

CLOSE UP SANDERSON & KELLY
Listening - sympathetic -

ELWOOD O.S. - And - and he said to me, he said, 'Ed Hick- --'

7

CLOSE SHOT ELWOOD
Talking - points - smiles -

ELWOOD -- 'ey was a little spiffed this evening, or could I be mistaken?' Well, of course, he was not mistaken. I think the world and all of Ed, but he was spiffed. (MAKES NOISE) Well, we talked like that for a while - and then - and then I said to him, I said, 'You have the advantage on me. You know my name - and I don't know yours.' And - and right back at me, he said, 'What name do you like?' Well, I - I didn't even have to think twice about that. I - Harvey's always been my favorite name. So I said to him, I said, 'Harvey.' And uh - he - and - - th- th- this is - this is the - the interesting thing about the whole thing. He said, 'What a coincidence. My name happens to be Harvey.'

8

CLOSE UP HIGH SHOT SANDERSON & KELLY
Looking off - camera pans on him as he crosses & stands before Elwood - questions him - gentle - camera moves in close as he puts one foot on bench near Elwood & leans close as they talk - Elwood dreamy - smiles - both look off - startled -

SANDERSON - Dowd, what was your father's name?

ELWOOD - John. John Stuyvesant.

SANDERSON - Tell me, Dowd, when you were a child, didn't you have a playmate? -- someone with whom you spent many happy hours?

ELWOOD - Yes -- yes, I did, Doctor. Didn't you?

SANDERSON - Yes. What was his name?

ELWOOD - Verne. Verne McElhinney. Did you ever know the McElhinneys, Doctor?

SANDERSON - No.

ELWOOD - Oh, that's too bad. Uh - there were a lot of 'em - and they circulated. Very nice people. Won - just wonderful people.

SANDERSON - Think carefully, Dowd. Didn't you know somebody - sometime - someplace - by the name of Harvey? Didn't you ever know anybody by that name?

ELWOOD - No. No. Not one, Doctor. Maybe that's why I always had such hopes for it.

WILSON O.S. - Sorry.

9

MED SHOT SIDE IN ALLEY (CRANE)
Camera cranes back & up as Wilson steams out of bar - snarls - policeman & bartender & others follow Wilson - Sanderson speaks gently to Elwood - camera cranes down as Elwood crosses toward door - talk - camera pans as cop

& Wilson grab Elwood & hustle him into bar - Sanderson & Kelly follow quickly -

WILSON O.S. - Hey, we looked in both of those joints, and Dr. Chumley ain't in either one of 'em! I brought help. What're ya - what're ya doin' out here?

SANDERSON - Come on - we're going back to the sanitarium.

ELWOOD - Wh- --

SANDERSON - Come, Elwood.

ELWOOD - Well, very well, Lyman. I'm

afraid I won't be able to stay very long.
I must find Harvey.

POLICEMAN - Which one is Dowd?

WILSON - (Grunts)

ELWOOD - Well, my name's Dowd. Elwood P.
Here, let me - let me give you one of my
cards.

POLICEMAN - Never mind the card! Come on!

SANDERSON - Wilson! What did I tell you?
Wilson!

...DISSOLVES INTO

CLOSE SHOT THRU' DOORWAY INTO
GATEHOUSE
Gateman lying on couch - reading
- gets up -

10

CLOSE SHOT THRU' GATES
Chumley standing outside - turns
& presses button by gate - looks
about - nervous - gateman comes
on - camera pans gateman to house
- he moves gate lever -

GATEMAN O.S. - Coming! Coming! Who is it?

CHUMLEY - It's me! Open the gates -
quickly!

GATEMAN - Oh, it's you, Doctor!

11

MED CLOSE SHOT INSIDE GATES
Gateman at side - Chumley darts
thru' gates as they slide open -
pushes gates closed as gateman
moves lever - Chumley excited &
frightened - exits near camera -
gateman puzzled - camera pans as
he moves to gates - looks off -

GATEMAN - I thought you'd gone for the
night, Doctor.

CHUMLEY MUMBLES

GATEMAN - I thought you'd gone.

CHUMLEY - Close them, Herman, close them!
Close the gates!

GATEMAN - Are you all right, Doctor?

CHUMLEY - I'm being followed!

GATEMAN - Who's following you?

CHUMLEY - None of your business!

GATEMAN - Huh?

12

MED SHOT IN GROUNDS

Chumley coming forward, dignified
& scared - camera pans & dollies
back as he comes close to camera -
he stops - looks about - camera
dollies back & up close to him as
he comes forward - stops - looks
about - wild-eyed -

13

MED PAN SHOT IN GROUNDS

As Chumley backs across lawn -
reacts - frightened, as he backs
into shrub -

CHUMLEY MAKES NOISES

14

CLOSE SHOT EXT. GATEHOUSE

Gateman hurrying out of house -
looks off - calls -

GATEMAN - You call me, Doctor?

15

MED SHOT IN GROUNDS

Chumley, standing near shrubs on
lawn - calls - camera pans as he
hurries uncertainly toward
building b.g. -

CHUMLEY - No - no, I didn't. No -
everything's fine!

16

CLOSE SHOT EXT. GATEHOUSE

Gateman looking off - turns &
starts back into house -

17

CLOSE SHOT INT. RECEPTION ROOM DOORS

Chumley entering thru' outer doors
b.g. - comes forward thru' glass
inner doors & exits at side - the
two pairs of doors

swing open & shut as Harvey enters -
camera pans & dollies in
to Chumley, standing near elevator,
looking off - frightened -
camera pans & dollies up to table
in center of hall as he runs to
office door b.g. & starts into
office -

18

MED CLOSE SHOT SIDE IN OFFICE
As Chumley dashes in from reception
room - slams door & locks it
- comes forward - spent - stops
close to camera - apprehensive -
door opens b.g. & Harvey enters -
Chumley exits quickly past camera -

19

MED SHOT IN OFFICE
Chumley running toward window
b.g. - raises window & climbs out
- exits - bells & sirens ring as
window is opened -

20

MED HIGH SHOT INT. GATES (CRANE)
Gateman switches on outside lights
as station wagon stops near f.g. -
car stops outside gate & people
gather around as Sanderson, Kelly,
Wilson & policeman scramble out
of station wagon - Elwood remains
in tonneau of car - camera cranes
down to car -

AD LIBS - What's wrong? What happened,
Herman? What's goin' on?

GATEMAN - The alarm went off. Somebody
must'a come through a window.

21

CLOSE SHOT TO CORNER OF GATEHOUSE
Gateman pulls lever at corner of
gatehouse - light flashes on at
top of house -

22

MED FULL SHOT EXT. SANITARIUM
Beam of light flashes over front
of building - camera pans as Chumley
runs forward across lawn from
b.g. -

23

CLOSE HIGH SHOT OF STATION WAGON

Elwood steps out - looks off -

24

PAN SHOT OF PATH TOWARD BUILDING
On Chumley as he runs forward -
agitated - Wilson, Sanderson,
Kelly & policeman run on to him -
talk - look about - attendants
searching grounds in far b.g. -
Chumley regains his composure -
camera pans & pulls back as he
turns & marches down path toward
building b.g. - others look off
after him - puzzled -

CHUMLEY - Wilson!

WILSON - Yes, Doctor!

CHUMLEY - Sanderson!

SANDERSON - What is it?

CHUMLEY - He's after me!

WILSON - Who? Who's after you, Doc?

POLICEMAN - I don't see anyone.

CHUMLEY - I saw him! He came through the
window! He followed me! I saw him!

SANDERSON - Who was it, Doc?

WILSON - Who - who came through the
window, Doctor?

CHUMLEY - I won't tell you.

POLICEMAN - Well, what's he talking about?

CHUMLEY - Forget it! (CLEARS THROAT) I'm
going into my office - and I don't wish to
be disturbed.

25

CLOSE SHOT WILSON
Camera pans as he returns to
Kelly, Sanderson & policeman -
speaks - exits b.g. - other three
exit at side - Elwood revealed
b.g. as he stoops over to pick
flower -

WILSON - Forget it, he says! Not me! I'm
takin' a look around this joint! I'm gonna
see what's goin' on!

26

CLOSE SHOT NEAR FLOWER BEDS

Elwood stooped over - picks flower
- camera tilts up as he straightens
up - looks about -

27

CLOSE HIGH SHOT INT. GLASS DOORS

Camera pans as Sanderson, Kelly &
policeman dash in - run toward b.g.
- she turns on lights - camera dollies
after them as they hurry toward
Chumley, standing at door of
his office b.g. -

CHUMLEY - It's locked!

SANDERSON - Locked?

POLICEMAN - Have you any extra keys, --

28

MED CLOSE SHOT END IN ROOM

Sanderson, Kelly & policeman f.g.
- Chumley b.g. near door - Kelly
moves toward b.g. - all turn,
startled, as door of Chumley's
office opens & Wilson steps out
- Chumley speaks stiffly - steps
into office - all watch as Wilson
runs forward & exits past camera

POLICEMAN -- Miss?

KELLY - Yes - yes, we have. I'll get them.

WILSON - Doctor Chumley, I went around the
house and climbed in through the window. I
didn't see anybody.

CHUMLEY - Thank you, Wilson, It's quite
all right. Everything's all right, thank
you. I'll be all right. (CLEARS THROAT)

WILSON - Dr. Chumley, if - if you need me,
I'll - Holy Smoke! We forgot about that
crackpot! He's probably roamin' around --

29

MED CLOSE SHOT SIDE IN ROOM

Elwood entering, head down, as he
tries to put flower in buttonhole
- Wilson dashes on past camera &
bumps into Elwood - exits outside
- camera pulls back before Elwood
as he comes forward - stops -

Wilson reappears in doorway, staring at Elwood as Elwood turns - Wilson rushes forward

& grabs Elwood's arm - camera pans as they come forward to staircase - camera tilts up as they start up stairs - Sanderson rushes up to them - talk - camera tilts down & pans on Elwood as he descends stairs to Kelly - gives her flower
Wilson & Sanderson come on -

WILSON O.S. -- loose! (ON SCENE) Excuse me.

ELWOOD - Oh.

WILSON - I got him, Doctor! All right, Buddy, let's go upstairs, I wanta do your fingernails for you.

ELWOOD - Oh, that's very thoughtful of you.

SANDERSON - Just a second, Wilson. I'll take him.

ELWOOD - Oh, thank you, Doctor. Ohh. Hello, Miss Kelly. Miss Kelly, perhaps you'd like this flower. I - I seem to have misplaced my buttonhole.

KELLY - Oh, thank you, Mr. Dowd.

ELWOOD - Oh, you're quite welcome.

CHUMLEY O.S. - One moment, please.

30

MED CLOSE SHOT EXT. OFFICE

Camera pans as Chumley comes forward, passes camera & goes to Elwood & others at foot of stairs - takes Elwood's hand - talk - Elwood & Chumley exit - camera pans as Wilson, Sanderson & Kelly come forward, watching off -

ELWOOD O.S. - Ah, Dr, Chumley! How nice to (On scene) run into you again. Tell me, how're you getting along with Harvey?

CHUMLEY - Oh - oh, well uh - Mr. Dowd, I'd - I'd like to speak to you in my office - alone, please.

ELWOOD - Oh, well, I'd like that, too, Doctor, but I just promised this gentleman

he could give me a manicure.

CHUMLEY - Oh

ELWOOD - Now, of course, if you wouldn't mind waiting for a few minutes, Mr. Wilson?

WILSON - Oh, not at all, Mr. Dowd! Not at all!

31

MED SHOT SIDE IN CHUMLEY'S OFFICE
Chumley & Elwood entering from hall - Chumley closes door - room is dimly lighted - Elwood sits near table b.g. - camera pans - Chumley crosses to desk - camera moves in as he turns to Elwood - speaks seriously - confused - Elwood talks -

ELWOOD - Oh. Oh, excuse me. You - you first.

CHUMLEY - No.

ELWOOD - Go ahead.

CHUMLEY - Mr. Dowd, won't you have a seat?

ELWOOD - Thank you. (SIGHS)

CHUMLEY - Will you have a cigar?

ELWOOD - No, thank you, Doctor.

CHUMLEY - Is there anything I can do for you?

ELWOOD - What did you have in mind?

CHUMLEY - Mr. Dowd, what kind of a man are you? Where do you come from?

ELWOOD - Why, uh - didn't I - uh - didn't I give you one of my cards?

CHUMLEY - And where on the face of this tired old earth did you find a thing like - like him?

ELWOOD - You mean Harvey, the Pooka?

CHUMLEY - Yes - it's true - the things you told me tonight. I know it now.

ELWOOD - Yes. Yes, Harvey has several very interesting facets. Did I - uh - did I tell you about Mrs. McElhinney?

CHUMLEY - No.

ELWOOD - Uh - she lives right next door to us. Wonderful woman. Well, Harvey told me last night that Mrs. McElhinney's Aunt Rose --

32

CLOSE UP CHUMLEY

Listening - interested -

ELWOOD O.S. --was going to drop in on her unexpectedly this morning - from Cleveland.

CHUMLEY - And did she?

33

CLOSE UP ELWOOD

Looking off - speaks -

ELWOOD - Did she what?

34

CLOSE UP CHUMLEY

Speaks -

CHUMLEY - Aunt Rose - did, uh - did she come - just as Harvey said she would?

35

CLOSE UP ELWOOD

Looking off - speaks -

ELWOOD - Oh, yes! Yes. Yes - these things always work out just the way Harvey says they will. He is very, very versatile. Did I tell you he could stop clocks?

36

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / END OF PART / 9

REEL TEN

1

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / PART / 10

2

CLOSE UP CHUMLEY

Puzzled -

CHUMLEY - To what purpose?

3

CLOSE VIEW IN OFFICE

Chumley standing near f.g. facing
Elwood, who sits near table b.g.
- Elwood leans forward as he talks
- Chumley flabbergasted - comes
forward & pulls chair over toward
Elwood - starts to sit -

ELWOOD - Well, you've heard the expression
'His face would stop a clock'? Well,
Harvey - can look at your clock and stop
it. And you can go anywhere you like -
with anyone you like - and stay as long as
you like -- and when you get back -- not
one minute will have ticked by.

CHUMLEY - Do you mean that he --

ELWOOD - Uh - you see --

4

CLOSE UP ELWOOD & CHUMLEY

As Chumley sits facing Elwood -
Elwood facing camera - explains
- camera pulls back as he leans
back in chair - Chumley rises,
triumphantly & moves to mantel
b.g. - turns - camera tilts down
as he sits facing Elwood again -
talk - Chumley thoughtful & happy
- starts to rise -

CHUMLEY -- he can -- ?

ELWOOD - You see, science has overcome
time and space. Well, Harvey has overcome,
not only time and space - but any
objections.

CHUMLEY - Flayspecks - flayspecks! I've been
spending my life among flayspecks - while
miracles have been leaning on lamp posts
at Eighteenth and Fairfax! Tell me, Mr.
Dowd, will he do this for you?

ELWOOD - Oh, he'd be willing at any time -
yes. But so far I ha-haven't been able to
think of any place I'd rather be. I - I
always have a wonderful time - wherever I
am - whomever I'm with. I'm having a fine
time right here with you, Doctor.

CHUMLEY - Oh, I --

5

MED FULL SHOT IN OFFICE

Elwood seated near b.g. - Chumley rising - camera pulls back as he strolls forward, talking, & lies back on couch - speaks dreamily - camera rises slightly as Elwood rises & comes forward - camera moves down close to Chumley as Elwood sits at far side of couch - Chumley pats chest - Elwood questions Chumley - Chumley starts to sit up -

CHUMLEY - Oh, I - Heh! I know where I'd go.

ELWOOD - Where?

CHUMLEY - I'd go to Akron!

ELWOOD - Akron? Oh, yes.

CHUMLEY - There's a cottage camp just outside Akron - in a grove of maple trees -- green - cool - beautiful.

ELWOOD - Uh - that's my favorite tree.

CHUMLEY - I'd go there with a pretty woman.

ELWOOD - Oh.

CHUMLEY - A strange woman -- a quiet woman.

ELWOOD - Ooh. Under a tree, huh?

CHUMLEY - I wouldn't even want to know her name -- while I would be just - Mr. Smith. Then I would send out for cold beer.

ELWOOD - Uh - no whiskey, huh?

CHUMLEY - No. Then I would tell her things. Things that I've never told to anyone. Things that are locked - deep in here. (COUGHS) And as I talked to her, I would want her to hold out a soft white hand and say 'Poor thing. You poor, poor thing.'

ELWOOD - For how long would you want this to go on, Doctor?

CHUMLEY - Two weeks.

ELWOOD - Two weeks?! Uh - wouldn't that get a little monotonous? Just Akron, cold beer and 'poor, poor thing' for two weeks?

CHUMLEY - No! It would be wonderful!

ELWOOD - Well, I - I - I can't help feeling, Doctor, that you're making a mistake not allowing the woman to talk. I - if she'd been around at all, she might've picked up some very interesting news items. A - and I'm sure you're making a mistake about all that beer and no whiskey - but it's your two weeks.

CHUMLEY - Mr. Dowd --

6

CLOSE SHOT CHUMLEY & ELWOOD

As Chumley sits up f.g. & faces
Elwood - camera moves in - they
talk - Chumley looks toward window
b.g. - cagey - starts to rise -

CHUMLEY -- could he -- would he do this
for me?

ELWOOD - Oh, he could - and might. Oh,
I've never heard Harvey say a word against
Akron. By the way, Doctor, where is
Harvey?

CHUMLEY - Don't you know?

ELWOOD - Oh, well, the last time I saw him
he was with you. Oh, but he's - he's
probably waiting for me down at Charlie's.

CHUMLEY - Uh - yes, that's it! He's down
at Charlie's.

ELWOOD - Un-hn - well, in that case, I
think I'll go down and join him for a
nightcap. Fortunately, Charlie's stays
open rather late. Excuse me--

7

CLOSE VIEW IN ROOM

Camera tilts up as Elwood & Chumley
rise - camera pans & dollies
in as they move to desk - stop -
talk - Chumley moves around before
Elwood as he starts toward door -
camera pans - Elwood reacts as
Chumley talks - moves around
behind Elwood - comes forward to
Elwood - astounded - stands with
back to camera - camera dollies
in - Elwood gentle & undisturbed
- explains - react to beam of
lights flashing across room from

outside -

ELWOOD -- Doctor, I want to say good-bye to some of my friends before I leave.

CHUMLEY - Mr. Dowd, none of those people are your friends -- but I want you to know that I am your friend.

ELWOOD - Well, thank you, Doctor. And I'm yours.

CHUMLEY - They underestimate you - as I did. This sister of yours is at the bottom of a conspiracy against you! She's trying to persuade me to lock you up. Today she had commitment papers drawn up. She has your power of attorney and the key to your safety box! And she brought you here!

ELWOOD - My sister did all that in one afternoon? That Veta certainly is a whirlwind, isn't she?

CHUMLEY - Good heavens, man! Haven't you any righteous indignation?!

ELWOOD - Oh, Doctor, I - I - (STAMMERS) Years ago, my mother used to say to me -- she'd say, 'In this world, Elwood, you must be --' She always called me Elwood. 'In this world, Elwood, you must be oh, so smart or oh, so pleasant.' Well, for years I was smart. I recommend pleasant. And you may quote me.

8

VIEW TO SIDE OF DRIVE FROM EXT.
PORCH OF SANITARIUM
Cab circling drive in b.g. - camera pans as it comes forward & stops before steps - driver gets out -

9

CLOSE HIGH SHOT OF CAB
As driver steps out & opens door of tonneau - Judge & Myrtle get out - Judge stops Veta as she starts to get out of cab - talk - Judge exits up steps past camera - Myrtle exits after him - camera tilts up & pans as driver hurries up steps - stops - he turns & moves down steps to Veta -

CABBY - This is it! Here we are.

JUDGE - Okay, thank you. Come on, Myrtle.

VETA - I'll come--

JUDGE - You wait right here, Veta, girl.

VETA - I will not wait here! I'm going in with you!

JUDGE - You're a very high-strung girl. This may be an ordeal.

VETA - Well, then let Myrtle Mae stay here, too!

MYRTLE - Now, Mother, you know it isn't right to put Uncle Elwood away without some blood relative being present!

CABBY - Hey! You're not gonna leave the lady here! I thought she --

VETA - You see, Omar? Even strangers think I should go in with you!

10

CLOSE SHOT SANDERSON & KELLY
Standing in reception room - turn
as Judge & Myrtle rush in from
side - Kelly moves toward them -
talk - Judge comes forward to her
- Myrtle moves toward b.g. & peers
around - Veta comes in from side
- comes forward - talk - she whispers
to Judge as Sanderson walks
toward b.g. & picks up suitcase -
comes forward to Judge - camera
dollies in closer -

JUDGE - I wish to see Dr. Chumley!

KELLY - Well, I'm sorry, sir. He's in conference. You'll have to wait.

JUDGE - After dragging me out of bed at this hour?! Tell him Judge Omar Gaffney's here!

SANDERSON - Oh, I telephoned you, Judge Gaffney, right after we picked up Mr. Dowd. I'm Dr. Sanderson.

JUDGE - Dr. Sanderson, I demand that this matter be settled right now!

VETA - Ooh, good! Nobody here but people!

MYRTLE - Mother, you promised you'd wait in the car!

VETA - You forgot your Uncle Elwood's bathrobe. Well, why are you all standing around? I thought you'd be committing -- Oh, how do you do, Doctor?

SANDERSON - Hello, Mrs. Simmons.

VETA -- committing Elwood. Look, he's the one I told you about. The eyes!

JUDGE - Girl! Doctor, what's your opinion?

SANDERSON - How are you feeling, Mrs. Simmons?

VETA - Better, thank you.

SANDERSON - Well, in my opinion, Elwood P. Dowd is suffering from a third degree hallucination, and --

11

CLOSE HIGH SHOT GROUP

Sanderson, Veta & Judge f.g. - Myrtle
b.g. - talk - Myrtle comes
forward - Kelly comes on from side
talk - Myrtle turns to b.g.
reacts as she sees Wilson come
on from b.g. - Myrtle rushes toward
him - stops as Veta screams

& dashes after her - pulls Myrtle
forward - camera pans as Sanderson
crosses past Judge & Kelly to
door, carrying suitcase - camera
moves in as they talk - Kelly
hurries off scene -

SANDERSON --I recommend formula Number
nine-seven-seven. Now, that's a powerful
serum which will shock him back to reality.

MYRTLE - Nothing will do that. Lock him
up!

JUDGE - If this shock formula brings
people back to reality, that's where we
want Elwood.

VETA - Yes! If he won't see the rabbit any
more, give it to him! Then when Harvey

comes to the door, I'll deal with him!

MYRTLE - Mother, won't you please stop talking about Harvey as if there were such a thing!

VETA - Myrtle Mae, you have a lot to learn, and I hope you never learn it.

MYRTLE - Oh, Mother! (GASPS) Marvin! Oh!

WILSON - Myrtle Mae, baby!

VETA - Oh, Myrtle Mae, you come back here!

MYRTLE - Mother --

VETA - The idea of that terrible man --
(AD LIBS)

JUDGE - Let's get on with this, Doctor.

SANDERSON - I'm sorry, but you'll have to take that up with Dr. Chumley.

JUDGE - Well, then why waste my time?!
Young lady, will you kindly inform Dr. Chumley of my presence or must I do it?!

KELLY - Why, I - I'll attend to it immediately, sir.

12

CLOSE SHOT WILSON

Watching as Kelly runs on, crosses before him & runs toward b.g. - camera pans & dollies after him as he moves after her - stops as she knocks on Chumley's office door - door opens & Elwood steps out - Wilson dashes into office as Chumley starts out - Elwood almost exits near camera -

KELLY - Oh.

ELWOOD - Oh, Miss Kelley!

KELLY - Isn't Dr. Chumley there?

ELWOOD - Well, how nice to see you.

WILSON - Where is he? Where's the Doctor?
What'dja --

CHUMLEY - Hm!

WILSON - Are you all right, Doctor?

CHUMLEY - Oh, yes, thanks. I'm - quite all right.

ELWOOD - Oh, well, --

13

MED CLOSE SHOT IN RECEPTION ROOM
Camera pans on Elwood as he comes forward to Veta & Myrtle - Veta gives him bathrobe - Judge crosses close to camera - camera pans as he moves toward b.g. - stops near Elwood - face Chumley, Kelly & Wilson b.g. - the three start forward -

ELWOOD - Veta - Myrtle Mae! Well, what - a delightful surprise!

VETA - Good evening, Elwood. I brought your bathrobe.

ELWOOD - Oh. Well, well - thank you, Veta.

JUDGE O.S. - Well, Dr. (COMES ON) Chumley, a-are we gonna settle this matter or are we not?

CHUMLEY - I uh - (CLEARS THROAT) I've turned this case over --

14

CLOSE SHOT INT. GLASS DOORS
Sanderson looks off - speaks quickly - puts down suitcase - starts forward -

CHUMLEY O.S. -- to Dr. Sanderson.

SANDERSON - Oh, no! You forget I don't work here any more, Dr. Chumley!

15

MED SHOT SIDE IN ROOM
Judge & Elwood near f.g. - turn to Chumley b.g. as he speaks - Sanderson comes on past camera - stops - Kelly hurries forward to him - ecstatic - Chumley pats Wilson's cheek & exits happily into his office - all look after him -

CHUMLEY - Dr. Sanderson, please disregard what I said this afternoon. I - I want

you to head my staff. I think you're a very capable young man.

KELLY - Oh, Lyman! Uh - did you hear that?

CHUMLEY - Now, if you'll excuse me, I - I have some work to do. Uh-huh.

16

MED CLOSE SHOT IN ROOM

Elwood & others staring off -
he speaks affably - turns to Veta
- she speaks firmly - Judge gentle
- Elwood turns to Kelly & Sanderson
f.g. - comes forward to her - camera
moves in close - Sanderson
exits b.g. as Elwood
speaks admiringly of Kelly - Wilson
comes on & takes his arm -
Kelly deeply touched - kisses
Elwood's cheek -

ELWOOD - Well, I think this calls for a celebration! Uh - why don't we all go down to Charlie's place and have a drink?

VETA - You're not going anywhere, Elwood - you're staying right here!

MYRTLE - Yes, Uncle Elwood!

JUDGE - Stay here, son. Hn?

ELWOOD - Un-hun. I plan to leave. You want me to stay. Well, an element of conflict in any discussion's a very good thing. It means everybody is taking part and nobody left out. I - I like that. Ah, Miss Kelly! Miss Kelly, you know when you wear my flower - you make it beautiful. 'A Diviner Grace has never brightened this enchanting face.' Ovid's Fifth Elegy. Uh - Ovid's always been my favorite poet. My dear, you - you'll never look lovelier.

KELLY - I'll never be happier, Mr. Dowd - I know it.

WILSON - Hey - this rabbit gag must be a good one!

17

CLOSE SHOT SANDERSON

Puts overcoat on table - camera
pans & pulls back as he crosses
to Elwood & others - talk -
serious - Elwood refuses gently -

camera dollies in close as Veta moves
in close to Elwood - pleads - close
to tears - Myrtle comes on in b.g.
as Veta carries on - camera pans
as Veta turns & goes to pillar
b.g. - leans against it as she
sobs & talks - Elwood follows her
- disturbed & helpless -

SANDERSON - Mr. Dowd, I have a formula -
Nine-seven-seven - that will be good for
you. Will you take it?

ELWOOD - Nine-seven-seven?

SANDERSON - Yes - it's a serum.

ELWOOD - Oh.

JUDGE - You won't see this rabbit any more.

SANDERSON - But you will see your
responsibilities and your duties.

ELWOOD - Un-hun. Well - Doctor, I - if you
thought of this, I'm sure it must be a
very fine thing. And uh - if I happen to
run into anyone who needs it, I'd be
glad to recommend it. But, as for myself,
I don't think I'd care for it.

VETA - You hear that, Judge? You hear
that, Doctor? That's what we have to put
up with.

ELWOOD - Well, Veta, do you want me to
take this?

VETA - Oh, Elwood, I'm only thinking of
you. You're my brother and I've known you
for years. I'd do anything for you. Harvey
wouldn't do anything for you. He's making
a fool of you, Elwood. Don't be a fool.

ELWOOD - Oh, I won't.

VETA - Why, you could amount to something.
You could be sitting on the Western Slope
Water Board right now if you'd only go
over and ask them!

ELWOOD - Well, Veta, if that's what you
want, well, Harvey and I'll go over there
tomorrow and ask them.

VETA - Tomorrow! I wish there might never
be another tomorrow! Not if Myrtle Mae and

I have to go on living with that rabbit!
Our friends never come to see us any more!
We have no social life whatever! We've no
life at all! (SOBS) We're both perfectly
miserable! (SOBS)

ELWOOD - Veta --

VETA - (SOBS) But perhaps you don't care!
(SOBS)

ELWOOD - All right, now, Veta --

18

CLOSE UP VETA & ELWOOD

She leans against pillar as she
sobs - he disturbed & sympathetic
- speaks gently - looks off
- uncertain - moves to side -

VETA SOBS & SNIFFS

ELWOOD - Veta - I - I - I've always felt
that Veta should have everything she wants,
but I -- Veta, are you sure?

VETA - Yes.

19

MED SHOT IN ROOM

Veta b.g. leaning against pillar,
sobbing - Elwood comes forward
to Sanderson - talk - Sanderson
exits at side - Elwood crosses to
Veta b.g. - speaks gently - she
nods -

ELWOOD - I - I - I'll take it. Where do I
go, Doctor?

SANDERSON - In my office, Mr. Dowd.

ELWOOD - Un-hn.

SANDERSON - Now this'll only take a few
minutes. Why don't you wait?

ELWOOD - Veta, y-you tell Dr. Chumley to
say good-bye to the old fellow for me,
will you?

20

CLOSE UP KELLY

Looking off - deeply touched -

21

MED SHOT IN ROOM

Elwood moves away from Veta - camera pans as he crosses to Sanderson as Kelly rushes on from side near f.g. - almost pleads - stops quickly - camera pans & dollies after Sanderson & Elwood as they cross to Sanderson's office b.g. - Kelly comes on - Elwood herds both into office - turns & looks off toward camera - almost exits into office -

KELLY O.S. - Dr. Sanderson, (ON SCENE) couldn't we --?

SANDERSON - Yes, Kelly?

KELLY - Nothing.

SANDERSON - I'll need you to give me a hand, Miss Kelly. Go right in there.

ELWOOD - After you.

SANDERSON - No-no.

ELWOOD - Oh, no - after you. Oh, Miss Kelly.

KELLY - Please.

ELWOOD - No - after you. Here we go.

KELLY - But --

22

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / END OF PART / 10

REEL ELEVEN

1

PART TITLE UNIVERSAL-INTERNATIONAL /
"HARVEY" / PART / 11

2

MED SHOT SIDE IN FOYER OF
CHUMLEY'S REST
Judge, Veta, Myrtle & Wilson standing
b.g. - Judge & Veta come forward -
Wilson tries to talk to Myrtle - Veta
reacts - Wilson dashes to b.g. & exits -
Veta comes forward & sits in chair by
desk - Myrtle chases after Wilson &
exits b.g. -

VETA SNIVELS - Dr. Sanderson said it
wouldn't take long. I - (SCREAMS)

JUDGE - Sit down, girl.

VETA - Thank you, Judge. He said it wouldn't take - long.

JUDGE - Relax, girl. Take it easy.

VETA - Thank you. I'll try to.

3

MED CLOSE SHOT TAXI DRIVER

Comes to f.g. thru doors - camera pans as he goes to b.g. - camera dollies with him as he walks across to Judge & Veta - talk - Judge searches his pockets - Veta stands and comes forward - begins to unload purse -

CABBY - Oh, there you are. Lady jumped outta my cab and left without payin' me. She didn't say anything and a fellah gets nervous after a while --

JUDGE - Well, there's no cause for concern, man. How much is it?

CABBY - All the way out here from town?

JUDGE - Yes.

CABBY - Two seventy-five.

JUDGE - Why - I musta forgot my wallet. I was dragged outa bed in such a hurry it's a wonder I didn't forget my pants.
(CHUCKLES) Mm - beg your pardon, Veta. Uh - would you take a check?

CABBY - We don't take checks.

JUDGE - Yeah, I know. Would you mind, Veta?

VETA - Oh, of course. Yes, I - uh - well, I could have sworn I put my coin purse--

4

CLOSE UP ON DESK

As Veta unloads articles from purse - including several packages of pills, a bottle of medicine and a teaspoon - camera pulls back to include Veta, cabby

& Judge - she upturns purse -

shakes it -

VETA O.S. AD LIB - Oh dear - oh - the idea!
(ON SCENE) Well, I never!

5

CLOSE SHOT JUDGE

Looking off -

6

CLOSE SHOT VETA, CABBY & JUDGE

She puts things into purse - they
talk - cabby firm -

VETA - Oh I know. I'll get it for you from
my brother, but I can't go into him just
now. He's in there getting an injection.
It won't take long. You'll have to wait.

CABBY - You're goin' to get my money from
your brother who's in there gettin' some
of that stuff they shoot out here?

VETA - Yes, it'll only take a few minutes.

CABBY - Lady - I want my money now.

VETA - I told you it'll only take a few
minutes. We want you to drive us back to
town.

CABBY - And I told you I want my money now
or I'm nosin' the cab back to town, and
you can wait for the bus.

7

MED CLOSE SHOT THE THREE

Talk - camera pulls back as Veta
comes forward & crosses to door -
knocks - turns & looks off -

VETA - Well, of all the pig-headed,
stubborn things--

JUDGE - What's the matter with you?

CABBY - Nothing that two seventy-five
won't fix. You heard me. Take it or leave
it.

VETA - I never heard of anything so
unreasonable in all my life.

8

CLOSE SHOT SANDERSON INT. HIS OFFICE

Elwood seated at table opposite
him - Kelly b.g. - comes forward

& opens door - Veta puts head in -
speaks - Elwood hastily puts on
coat - starts thru door -

VETA - Oh would you please let my brother
step out here a moment? This cab driver
won't wait. Oh, Elwood.

ELWOOD - Eh! I'll be right back.

9

CLOSE SHOT AT DOOR OF OFFICE

As Elwood & Veta come out into
foyer - camera pans as they cross
to cabby - Judge stands b.g. -
camera dollies up closer as Elwood
crosses to cabby & hands him a
card - points to card - hands card
to cabby - talk - Elwood hands money
to cabby - shakes his hand - smiles
& points to f.g. - exits past camera -

VETA - Elwood, I came off without my coin
purse. Will you give this man two dollars
and seventy-five cents - but don't give
him any more. He's been very rude.

ELWOOD - Uh - howdy do - Dowd's my name -
Elwood P.

CABBY - Mine's Lofgren - E. J.

ELWOOD - Oh I'm glad to know you, Mr.
Lofgren. This is my sister, Mrs. Simmons,
and my very good friend Judge Gaffney,
back there.

CABBY - Hi. Hi.

VETA - Hi.

ELWOOD - I - uh - you lived around here
long, Mr. Lofgren?

CABBY - All my life.

ELWOOD - Uh-huh - I see. Enjoy your work?

CABBY - It's okay. I been driving for Apex
Cabs for fifteen years - my brother Joe's
been drivin' for the Brown Cabs for pret'
near twelve.

ELWOOD - Is - is that so? You drive for
Apex and your brother Joe for Brown's?
Well, that's very interesting, isn't it,
Veta?

VETA - Why - yes.

ELWOOD - Mr. Lofgren - l-let me give you one of my cards. Now my sister and my charming young niece live at that address with me - uh - wouldn't you and your brother like to come and have dinner with us some time?

CABBY - Sure - be gladta.

ELWOOD - When? When will you be gladta?

CABBY - Well I couldn't come any night but tomorrow. I'm on duty all the rest of the week.

ELWOOD - Well, tomorrow will be perfect. And we'll be expecting you and delighted to see you, won't we, Veta?

VETA - Oh, Elwood, I'm sure this man has friends of his own.

ELWOOD - Uh, one can't have too many friends.

VETA - Don't keep the doctor waiting, dear. It's rude.

ELWOOD - Eh - here you are - uh - keep the change. And I'm glad to have met you, Mr. Lofgren, and I'll expect you and your brother tomorrow night. Now you'll have to excuse me - I - I - uh -

10

MED CLOSE SHOT VETA & CABBY

Judge b.g. - camera pulls back slightly as cabby walks forward - putting money into pocket - Veta goes to b.g. - cabby stops - turns to b.g. - walks to Veta - camera dollies up after him - they talk -

CABBY - A sweet guy!

VETA - Certainly - you could just as well have waited.

CABBY - Oh, no - listen lady, I been drivin' this route fifteen years. I've brought 'em out here to get that stuff and I've drove 'em home after they had it. It changes them.

VETA - Well, I certainly hope --

11

CLOSE UP CABBY & VETA

She turns sadly to f.g. - cabby
talks to her - she turns to him -
he turns away -

VETA -- so.

CABBY - You ain't kiddin'. On the way out
here, they sit back and enjoy the ride.
They talk to me. Sometimes we stop and
watch the sunsets and look at the birds
flyin'. Sometimes we stop and watch the
birds when there ain't no birds...and look
at the sunsets when it's rainin' - heh -
we have a swell time. And I always get a
big tip. But afterwards? Oh oh!

12

CLOSE UP CABBY & VETA (HIGH ANGLE)

Camera dollies back as they move
forward - Veta interested - he
turns to her -

VETA - "Afterwards - oh-oh"? - what do you
mean "afterwards oh oh"?

13

CLOSE UP CABBY & VETA

He facing her & camera - speaks
- turns to go - camera pans &
dollies as he moves to doors -
turns to f.g. - speaks - puts on
cap & starts to b.g. -

CABBY - They crab, crab, crab! They yell
at me - watch the lights - watch the
brakes - watch the intersection. They
scream at me to hurry. They got no faith
- in me or my buggy - yet it's the same
cab - same driver, and we're goin' back
over the very same road. It's no fun -
and no tips.

VETA - My brother would have tipped you
anyway. He's very generous. He always has
been.

CABBY - Not after this he won't be. After
this, he'll be a perfectly normal human
bein' - and you know what stinkers they
are. Glad I met ya - I'll wait.

14

MED HIGH SHOT IN OUTER OFFICE

Veta & Judge standing - camera pans
as they hurry to Sanderson's office
door - camera dollies up close as
Veta knocks on door - Kelly opens
door - Sanderson pulls door wider
& steps forward - Elwood in shirt
sleeves comes on from b.g. - talk -

VETA - Oh, no! No! Elwood, come out! Come
out - don't give it to him - Stop it! Stop
it! Elwood, come out!

JUDGE - Don't do that, girl. Dr.
Sanderson's giving the injection.

VETA - I don't want him to have it - I
don't like people like that--

JUDGE - Now, now-- Veta --

VETA -- I don't want my brother to be
like that.

JUDGE --oh, now--

VETA - Elwood - oh - you haven't given
him the injection already, have you?

SANDERSON - No, but we're all ready, Mrs.
Simmons.

VETA - Oh, Elwood. (SOBS)

ELWOOD - Veta!

15

MED CLOSE SHOT CHUMLEY AT DOOR
OF HIS OFFICE
Looks out - speaks -

CHUMLEY - What's the trouble?

16

MED SHOT IN FOYER
Camera pans as Wilson & Myrtle
race thru outer office to
group in Sanderson's office -
Wilson tries to lead Veta to
f.g. - she protests - bops him
with her purse - Myrtle yells at
Wilson - he desists - camera dollies
up closer as Veta & Judge talk -
Elwood & Sanderson come forward -
Veta turns to Elwood - he puts his
arms around her - Wilson & Myrtle
exit - Judge exits near camera -
Sanderson & Kelly stand by door

watching as Elwood exits into
Sanderson's office - Veta digs into
her purse - moves forward -

WILSON - What's the matter? What's goin'
on? What's wrong?

JUDGE O.S. - She wants to stop (ON SCENE)
the injection.

WILSON - Oh she does - well all right.
Come on, you!

VETA - You take your hands off me. Don't
you touch me - you white slaver, you!

MYRTLE - Marvin! Please!

WILSON - Yeah, all right, honey. Anything
you say.

JUDGE - You don't know what you want. You
didn't want that rabbit either.

VETA - Well what's wrong with Harvey? If
Elwood and Myrtle Mae and I want to live
with Harvey, what is it to you? You don't
even have to come around. It's our house.
Elwood! (SNIVELS) Oh Elwood!

ELWOOD - Oh, Veta - there now. Veta's all
tired out. She's done a lot today.

JUDGE - Well, have it your own way, but
I'm gonna take that cab back to town and
I'm not givin' up another night's sleep
again (O.S.) no matter how big the animal
is.

VETA - Oh, Elwood - let us go too. I hate
this place. I wish I'd never seen it.

ELWOOD - All right, Veta. Just wait till
I get my hat and coat.

VETA SNIVELS

17

CLOSE UP VETA

Holds handkerchief to her nose -
reacts as she glances at coin purse
held in other hand - speaks - gets
idea - reacts as she looks down at
purse -

VETA SNIVELS - Why - why look at that.
It's my coin purse. It must have been in

there all the time. I could have paid that
cab driver myself. HARVEY! Oh!

18

CLOSE SHOT SANDERSON & KELLY
Elwood comes forward from b.g.,
putting on coat - camera pans to
include Veta f.g. - Myrtle & Wilson
cooing b.g. - jump to attention as
Veta speaks - Elwood speaks to
Wilson - Wilson puts arm around
Myrtle - who snuggles near him -
Elwood turns to Sanderson & Kelly
speaks - Elwood exits f.g. - camera
pans & dollies as Veta & Myrtle
exit past Elwood who holds door
open for them - Elwood waves his
hat off & exits after the women -
Dr. Chumley b.g. at his office
door slowly moves forward -
interested -

ELWOOD - Huh - thank you, doctor.

VETA - Oh! Myrtle Mae and that man!

ELWOOD - Oh they make a beautiful
couple, don't they? Uh - Mr. Wilson
has such a dynamic personality.

VETA - That - that man!

ELWOOD - Myrtle Mae - uh - uh - Mr.
Wilson, may we have the pleasure of
your company tomorrow night for
dinner? We're having a few friends in
- very informal.

WILSON - Yeah, why certainly, Mr. Dowd.
I'd be glad to. Thank you.

ELWOOD - Uh - a very nice couple. And
you make a very beautiful couple too.

SANDERSON - Yeah.

ELWOOD - Well, I must find Harvey.

WILSON - Well, good-bye, Mrs. Simmons.
I'll see you tomorrow night.

VETA - Yes. Good-bye, Mr. Wilson. Myrtle
Mae.

19

CLOSE SHOT EXT. PORCH OF
CHUMLEY'S REST

Veta, Myrtle & Elwood come out -
two women exit side - camera stays
with Elwood as he puts on hat &
walks out on to porch - looks to
b.g. at porch swing moving back &
forth - camera dollies with Elwood
as he moves to b.g. - speaks to
Harvey -

VETA - Come, Myrtle Mae. Now please try
to (O.S.) forget all about that dreadful
Mr. Wilson.

ELWOOD - W-w-oh well there you are! Well
I've been looking all over for you. Oh -
uh - wasn't it cold out here?

20

CLOSE UP CHUMLEY
Looks out door -

21

MED CLOSE SHOT ELWOOD
Talking to Harvey - puts arm around
Harvey - camera dollies back as they
walk forward - start off porch -
Elwood looks off to side -

ELWOOD - Hm? Oh - I don't mind if I do.
That'd warm us up, wouldn't it? Uh -
no - Charlie's would be fine. Just fine.
Here -

CHUMLEY O.S. - Oh, oh Mr. Dowd?

22

CLOSE UP CHUMLEY AT DOOR
Speaks - importunes -

CHUMLEY - Mr. Dowd - don't take him away.
Let him stay with me.

23

CLOSE UP ELWOOD
Looks off - smiles graciously -
turns & looks up at Harvey -
speaks -

ELWOOD - Well doctor, whatever he wants to
do is perfectly all right with me. He
knows that. It's up to you. Would you
like to stay with the doctor? Hm?

24

CLOSE UP CHUMLEY AT DOOR

25

CLOSE UP ELWOOD

Looking up at Harvey - slightly disappointed - agreeable - camera dollies across losing Elwood, whose eyes follow Harvey across to door where Chumley looks up at him & follows him into sanitarium - closes door, disappears -

ELWOOD - No - I - I don't mind.

CHUMLEY - Have you ever been to Akron? Hm? Akron.

26

CLOSE UP ELWOOD

Looking off wistfully - turns sadly - camera pans as he walks slowly down steps away from the sanitarium - looks back once - looks to b.g. -

27

MED SHOT AT GATES OF CHUMLEY'S REST

Veta & Myrtle waiting for Elwood - gatekeeper b.g. at control - Elwood comes forward from b.g. - camera pans slightly as two women exit f.g. - gates close - Elwood turns to speak to gatekeeper - drops head somberly

& starts away to f.g. - stops suddenly - brightens - turns & speaks to Harvey behind bars of gates - gates open - by Elwood's movements we know Harvey has come forward to him - Elwood happy - puts hands in pockets - speaks jovially - starts forward -

VETA - Now where is Elwood? Elwood, we've been waiting for you.

ELWOOD - I'm sorry, Veta.

VETA - We've lost the car - the judge took it - we'll have to go down to the corner and wait for a bus. Hurry up, dear.

ELWOOD - Good night, Mr. Shimelplatzer.

GATEKEEPER - Good night.

ELWOOD - Was anything the matter? No - I - I thought you'd decided to stay with Dr. Chumley. You - you - huh? You - (CHUCKLES)

Well thanks, Harvey. I prefer you, too.
(CHUCKLES)

28

MED CLOSE SHOT ELWOOD

Back to camera - Veta & Myrtle in
far b.g. walking over rise of
ground to b.g. - Elwood & Harvey
walk slowly to b.g. - Elwood looks
at Harvey from time to time - two
women exit b.g. - Elwood puts arm
around Harvey & they change positions
- Elwood puts hands in pockets
and they continue on to b.g. -
words come on over scene as gates to
sanitarium close in f.g. -

THE END

A UNIVERSAL-INTERNATIONAL
PICTURE

...FADE OUT

29

FADE IN - ANIMATED CAST CARDS -
CLOSE UP CABBY & VETA

He facing camera & her - words
over scene -

Wallace Ford
as the Taxi Driver

...DISSOLVES INTO

CLOSE UP JUDGE GAFFNEY

Words over scene -

William Lynn
as Judge Gaffney

...DISSOLVES INTO

CLOSE UP MYRTLE MAE SIMMONS

Words over scene -

Victoria Horne
as Myrtle Mae Simmons

...DISSOLVES INTO

CLOSE UP WILSON AT TELEPHONE

Words over scene -

Jesse White
as Wilson

...DISSOLVES INTO

CLOSE UP DR. CHUMLEY

Words over scene -

Cecil Kellaway
as Dr. Chumley

...DISSOLVES INTO

CLOSE UP DR. SANDERSON
Words over scene -
Charles Drake
as Dr. Sanderson

...DISSOLVES INTO

CLOSE UP NURSE KELLY
Words over scene -
Peggy Dow
as Miss Kelly

...DISSOLVES INTO

CLOSE UP VETA LOUISE
Other women partly seen b.g. -
words over scene -
Josephine Hull
as Veta Louise Simmons

...DISSOLVES INTO

CLOSE UP ELWOOD
Looking into car window -
words over scene -
James Stewart
as Elwood P. Dowd

...DISSOLVES INTO

MED SHOT TO DOOR OF CHUMLEY'S REST
Words over scene -
Harvey
as Himself
Door opens & closes -

...FADE OUT

30

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"HARVEY" / END OF PART / 11