

# "THE PROBLEM WITH HARRY"

Screenplay written by Arthur Bullock, checked and fine tuned by Fay Finlay and Col Tretheway.

Shooting Script by Arthur Bullock.

(I have replaced the Music so that the Movie can be shown on a Website).

NOTE 1. Bruce McDonald was the Video Camera Operator -- he took most of the SHOTS -- we had a 5 minute talk about how I liked the Video shots to be framed. As the Shooting proceeded, I told Bruce the Shot Size I had in mind, and how the action was to be portrayed. I did not check in his Video Camera how he had framed the Shots. About every 2 hours we stopped for a Coffee Break or Lunch, Col and I then Replayed the Shots. There were about 150 shots in total for the Movie -- we only needed to retake 4 or 5 shots. I was very pleased with the results.

In Scene 13, as a matter of courtesy, we asked for and obtained permission for the Actors to walk into the Entrance of the Theatre.

Col Tretheway did most of the Editing, Bruce and I did a small part of the Editing. Col had a huge supply of Reaction Shots -- he was able to do a lot of Creative Editing. As a result, the Movie does not exactly match the Shooting Script -- while I copied this work from my actual Shooting Script, I had to tidy it up a bit so that it more closely matched the Movie.

OTS -- Over the Shoulder Shots -- i like to try to partly show the face of the Actor in the foreground if practical.

Note -- change Clothes for each new Location or each new Day.

6 0. INT. HOUSE. 0.  
SHOTS Take a MCU of each Actor, happy and smiling, for use in the Credits, do not pose them in their Acting Roles.

(1-1) 1. EXT. JOE AND SALLY'S HOUSE. DAYTIME. 1.  
LS View from street of the Dwelling. ZOOM into CU of front door -- EDITOR to Crossfade to next SHOT

NOTE 2. The Cross-fade from the CU of the front door to SALLY speaking -- makes the Audience feel as though they are traveling into the house -- the Audience hears SALLY's voice 5 seconds before they see her.

A mixture of Shot Types helps to hold the interest of the Audience.

2. EXT. COVERED TERRACE AT REAR OF HOUSE. DAYTIME. 2.  
(2-1) SALLY and JOE are seated at a Table, they are talking and laughing happily in an animated manner.

2 SHOT  
MS

SALLY

C'mon Joe, pull the other leg -- I don't believe everything on those travel shows is genuine. In real life, the waiter is rude, the baggage goes missing, the taxi you booked for 8 o'clock doesn't turn up till 9 -- its too perfect for my liking.

JOE

OK -- OK, but isn't that the adventure of going on a holiday -- a few little surprises, the adventure of something different.

(2-2)

CU

**SALLY interrupts.**

God NO! -- I want my holiday to be as good as it can be -- I think I've earned it! I mean -- you might put up with rotten service -- I certainly wouldn't! -- do you remember -- (pause with a giggle) -- that time in \_

(2-3)

MS

HARRY opens the door and steps through, he makes a lot of noise.

(2-4)

JOE and SALLY turn to look at him.

**OTS on JOE and SALLY - HARRY in foreground.**

(2-5)

LS

HARRY walks up to the table.

(2-6)

MS

**HARRY**

You woke me up with all that noise -- you know I like peace and quite for my afternoon nap.

(2-7)

JOE replies in a flippant and off hand manner.

**JOE**

CU

I'll buy you some earplugs -- OK.

(2-8)

CU

**SALLY**

Now Joe -- that's enough of that.

(2-9)

HARRY scowls,

**HARRY**

You'll be old someday!

**OTS on HARRY past JOE - CAMERA LOW**

(EDITOR -- FADE OUT).

3. INT. KITCHEN. DAYTIME.

3.

(3-1)

MLS

(Change Clothes).

(EDITOR -- FADE IN).

SALLY is walking towards the table, with cups of coffee in her hands.

**SALLY**

Coffee's ready.

(3-2)

MLS

JOE walks in followed by HARRY, they sit down and watch SALLY.

(3-3)

LS

SALLY walks up to the table with a plate of biscuits and sits down.

**SALLY**

Dad, have you checked out the local Community Centre and the RSL yet?

**HARRY**

I'll get round to it.

**SALLY**

Well you should get onto it now, you might make some friends, find some activities to occupy yourself. Joe and I are going away next week for seven days,

(3-4)

HARRY becomes upset.

CU

HARRY

What again, you're always running away, why can't I go with you?

(3-5)

JOE and SALLY ( the young couple) look at each other, then they look at HARRY.

2 SHOT

on SALLY

and JOE

SALLY

Joe and I are definitely going away next week -- don't try to play up -- you won't stop us.

(3-6)

CU

HARRY

Well, I don't see why you have to go away at this time and leave me here all on my own.

(3-7)

JOE looks quite uncomfortable, he squirms in his seat, but doesn't speak. SALLY looks at JOE.

2 SHOT

on JOE and SALLY

MS

SALLY looks towards Harry.

(3-8)

MCU

SALLY

Now dad, we have this every time we want to go away. It's only for a week anyway and Joe does needs a break.

(3-9)

OTS

on

HARRY

Past JOE

HARRY

And I'm getting older, who's going to look after me.

HARRY sighs and covers his face with his hands.

JOE

Rubbish.'

(3-10)

MCU

SALLY

You're quite capable of looking after yourself.

(3-11)

MLS

JOE rises from his chair. He paces to and fro as he rubs his hair.

(3-12)

CU

He sighs deeply.

(3-13)

MLS

JOE, as he exits.

Forget it Sally, it's not worth it. I've had enough of all this conflict -- every time we want to have a break.

He turns and walks out of frame.

(3-14)

MCU

Sally sighs in a despondent mood.

(EDITOR -- FADE OUT).



4. INT. JOE IN HIS HOUSE -- RUTH IN HER HOUSE. DAYTIME.

4.

(Change Clothes)

4-1

MCU

(EDITOR -- FADE IN).

The phone rings and JOE answers it, RUTH (an old friend of the family) is on the line. She is using a mobile phone.

Long pause

JOE, in his house.

Hello - - - O -- Hello Ruth.

RUTH, in her house.

Joe -- how are you? Sally told me about the problem you are having with Harry! Did you manage to convince him that you really do need that holiday a and that he'd be OK on his own?

JOE, in his house.

Well -- no we didn't -- I'm afraid, I just gave up again and we decided to stay at home after all.

RUTH, in her house.

Joe -- that is a shame (slight pause). I could pop in and talk to Harry -- maybe I can sort him out.

I need a bit of a distraction now that my divorce is out of the way -- finally.

(EDITOR -- FADE OUT).

5. EXT. JOE AND SALLY'S HOUSE. DAYTIME.

5.

(Change Clothes).

(EDITOR -- FADE IN -- THIS WILL BE EDITED AS PARALLEL ACTION WITH SCENES 6, 7 AND 8).

RUTH walks up to the front door and rings the bell.

WE NEED SHOTS OF RUTH WALKING DOWN PAST THE NEIGHBOUR'S HOUSE -- AS SHE TURNS TO GO INTO JOE AND SALLY'S YARD, AND AS SHE WALKS UP TO THE DOOR AND RINGS THE DOORBELL AND AS SHE WAITS. A SHOT LIST IS NOT NEEDED AS I HAVE DONE THIS BEFORE, ITS EASY.

THE FOLLOWING IS A LIST OF THE SHOTS THAT WERE TAKEN.

5-1

CU of RUTH'S FEET as she walks into the Frame. She stops -- the Camera Tilts up to a CU of her face -- RUTH pats her hair and walks out of frame.

5-2

LS of RUTH as she walks into frame -- RUTH turns to walk into the front yard of JOE and SALLY's yard, she walks out of frame.

5-3

MS of RUTH as she walks up to the door and rings the bell -- RUTH waits.

6-1

6. EXT. NEIGHBOURS HOUSE. DAYTIME.

6.

The blinds move as someone is peering out through a window.

CU



## 7. INT. NEIGHBOURS HOUSE. DAYTIME.

7.

*HELEN is looking through the front window.***HELEN, frowning.**

Bill -- there's that woman again -- may be she's flirting with Harry  
-- er -- or maybe with Joe.

*BILL is reading a newspaper.***BILL**

With Harry -- he looks like an old crumpled newspaper. She's got to be  
pretty desperate!!! -- Ha.

**HELEN, smiling.**

When he dresses up -- he's quite a dish.

**BILL**

But, he's a cranky old sod. Anyway -- how d'you know what he's like  
when he's dressed up -- he looks like a scarecrow whenever I see  
him.

**HELEN, smiling wistfully.**

When he want's to be -- he can be very charming.

**BILL**

Helen -- it's time to go shopping -- lets go for a spin.

## 8. EXT. NEIGHBOUR'S HOUSE. DAYTIME.

8.

*HELEN gets into a red MG B sports car. It's BILL's pride and joy, he polishes it with a rag from out of his pocket.**HELEN is sitting in the car -- elbow on the sill -- chin on her hand -- impatient and bored.**BILL gets in the car.**They drive off down the road.*

## 9. INT. ENTRANCE HALL OF JOE AND SALLY'S HOUSE. DAYTIME.

9.

*(Change Clothes)**SALLY opens the front door -- RUTH walks in -- SALLY shuts the door.***SALLY**

Hello Ruth.

**RUTH**

I've come to talk to Harry -- how is he.

**SALLY**

Situation's normal -- he's playing up again.

**RUTH**

Oh!

*As RUTH turns to walk towards the Kitchen, SALLY speaks.***SALLY**

He's sulking in the kitchen.

## 10. INT. KITCHEN. DAYTIME.

10.

NOTE 3. I have marked Scene 10 as a Lined Script so as to show how we took these Shots, the wiggly vertical Lines denote the Off Screen Actor - and the straight vertical Lines denote the On Screen Actor. In Scene 17 I have marked a few Shots as a Lined Script, these show how we treat individual Shots. Refer to Shots (17-23) and (17-24).

(10-1)

LS

HARRY is sitting at the table, Ruth walks up behind him, she places her hand on his shoulder, he looks up at her, then looks away. Ruth sits down.

RUTH

Hello Harry --- how are you?

OTS on RUTH

Two Shot

MCU  
RUTH

(10-2)

OTS on  
HARRY

HARRY still ignores RUTH for a while, before replying, he still keeps on looking away.

HARRY

Joe and Sally want to go away and leave me here, all alone and for a week too! ---- (he looks at RUTH) -- what am I going to do? - (he shrug's).

(10-3)

OTS on  
RUTH

RUTH

What nonsense Harry. I only live a short distance away, if you need anything all you need to do is call and I'll be right here. Jo's been working hard -- they both need a break. Let them have the holiday.

(10-4)

OTS on  
HARRY

HARRY is not convinced, he wriggles on his chair in a defensive manner.

HARRY

No, I don't think so -- Sally is quite selfish and Joe's no better. Only think of themselves they do. You know what young people are like!

(10-5)

2 SHOT

RUTH

I'll tell you what, I'll call in every day, we'll have morning tea, maybe we could go to a movie? We could go for some country drives -- have a picnic. We could have lunch at some out of the way place! How does that sound?

(10-6)

CU

JOE and SALLY are standing just out of sight, behind the door to the home theatre, listening to all of this.

(10-7)

OTS  
on  
HARRY

HARRY is not really convinced but he is rather swept along with RUTH's enthusiasm for the outings, which do appeal to him. He also raises his eyebrows at her and puts his hand on her hand.

HARRY

OK -- I'll give it a try.  
(EDITOR -- FADE OUT).

11. INT. RESTAURANT. VERANDAH OVERLOOKING MORETON BAY. DAYTIME. 11.  
 NOTE 4. Col Tretheway took the Shots for Scene 11 at his house. He cooked the meal -- you can see from the Movie that he took Cover Shots which allowed him to do some Creative Editing.

(Change Clothes).

(EDITOR -- FADE IN -- THIS WILL BE EDITED AS PARALLEL ACTION WITH SCENES 12 and 13).

(11-1) JOE and SALLY are having a meal.

LS

SALLY

(11-2) I do hope he'll be OK and Ruth did say she'd look in every day. I know it's silly but I do worry about him.

TWO SHOT

JOE

(11-3) He'll be fine Sally. Ruth was wonderful to convince him to let us go away. I really need the break and so do you. Look, let's enjoy ourselves while we can.

OTS

(11-4) SALLY picks up her glass and takes a sip.

MCU

12. EXT. REDCLIFFE BEACH SIDE POOL AND PICNIC AREA. DAYTIME. 12.  
 (Change Clothes).

MS

HARRY and RUTH walk arm in arm along the Picnic area.

(12-2) HARRY and RUTH are sitting and talking in a covered eating area.

MS

(12-3) HARRY and RUTH walk onto a small footpath bridge that is over a stream.

Wide LS

(12-4) CU of HARRY and RUTH talking on the Bridge.

MCU

13. EXT. MOVIE THEATRE. DAYTIME. 13.  
 (Change Clothes).

MS

HARRY and RUTH are looking at the movie programs.

(13-2) HARRY AND RUTH walk into theatre entrance.

LS

14. SCENES 14 and 15 cancelled.

16. INT. JOE AND SALLY'S HOUSE. DAYTIME. 16.  
 (Change Clothes).

LS

(EDITOR -- FADE IN).

HARRY is snappily dressed, he is wearing a coat and hat. He is carrying a large suitcase and a bag of golf clubs as he walks towards the front door.

The phone rings.

He puts the suitcase and golf clubs down and walks back to the phone.

(16-2) HARRY

MCU

Harry here.

His hand picks up the phone - his face comes into frame.



**16-3**

MCU

**RUTH**

Hello darling -- I have a surprise for you -- can I call around and pick you up -- we're going out.

**16-4**

MCU

**HARRY** shocked.

No -- No -- I mean, I have to shower -- shave -- and get dressed. I'm a bit scruffy -- don't come any sooner than half an hour.

**16-5**

MCU

**RUTH**

Too late I'm already on my way -- see you soon babe.  
(Blows a kiss into phone).

**16-6**

MCU

**HARRY** hangs up.**16-7**

LS

He rushes over to the suitcase and golf clubs, picks them up and heads for the door.

**17-1**

17.

**EXT. JOE AND SALLY'S HOUSE. DAYTIME.**  
(Change Clothes).

17,

LS

As **HARRY** reaches the footpath, a car drives up, driven by a friend of **JOE**.

**17-2**

MCU

**HARRY** is getting agitated. **NOTE 5.** This is a prolonged Shot -- parts of which are inserted at various intervals in the Edit. I haven't Listed the Shots -- look at the Movie.

**17-3**

LS

**SALLY**, **JOE** and the driver get out of the car.

MCU **HARRY****17-4**

LS

**HARRY** is frantically beckoning to someone, as the friend of **JOE** unloads suitcases etc., from the car.

**17-5**

MCU

**JOE** and **SALLY** are speechless at this new changed person!

**17-6**

MCU

**HARRY**

What are you doing here -- you're not supposed to get here until tomorrow -- I can't stop.

**17-7**

MS

**CAR DRIVING FRIEND**

I gotta get back to work Joe, see ya.

Car driving friend stares open mouthed at **HARRY** and his holiday gear.

**17-8**

CU

**JOE**

Thanks mate.

**17-9**

**THE CARS ARE TO BE DRIVEN IN A SLOW CAREFUL MANNER -- THE EDITOR WILL SPEED UP THE ACTION OF THE CARS TO TWICE SPEED.**

LS

The friend gets in the car and drives away.

**17-10** MLS

Look out here's Helen.

**TWO SHOT of JOE and SALLY****17-11**

LS

A MG B drives up and stops in the same spot. (Edit in screeching tyres).

**17-12**

LS

**HELEN**, the neighbour's wife, is the driver. **HELEN** gets out of the car.

**17-13**

MS

**HELEN** looks across and smiles at **HARRY**.



(17-14)

HELEN runs around to boot as HARRY runs up with his gear.

LS

(17-15)

HELEN opens the boot -- HARRY tries to put the suitcase in the boot. It won't fit.

LS new angle

(17-16)

He tips the clothes out of the suitcase into the boot.

MS

(17-17)

He throws the case onto the footpath -- HELEN closes boot.

LS

(17-18)

HELEN  
There's no room for the clubs -- leave them.

CU

(17-19)

HARRY runs with Clubs towards the shelf behind the seats -- he then runs back and leans the golf clubs on JOE and SALLY'S Luggage. He flounders around.

LS

(17-20)

HARRY grabs three clubs from the golf bag.

CU

(17-21)

HARRY runs to get in the car as HELEN gets in the car.

LS

SHOT (17-23) Refer NOTE 3

(17-22)

2 SHOT M CU HELEN  
What's the problem -- you look as though the Devil's chasing you.

favourites HELEN

SHOT (17-24)

(17-23)

HARRY  
You're stealing Bill's MG -- it's his pride and joy -- you're crazy.

2 SHOT favourites HARRY

(17-24)

HELEN  
Not really -- he thinks more of this MG than me.

2 SHOT favourites HELEN

(17-25)

Anyway, I paid for it, it's registered in my name -- so he can like it and lump it. (laughs).

2 SHOT

favourites

HARRY

HARRY

Bloody hell -- let's get out of here fast -- before Ruth catches up with me -- and Bill catches up with the pair of us!!

(17-26)

As they drive off.

LS

(17-27)

SALLY sobs,  
I won't see my dad again.,

CU

(17-28)

RUTH drives up and parks in the same spot.

LS

(17-29)

RUTH gets out of the car and looks over the top.

CU

RUTH

Hey that's Harry -- where's he going.

(17-30)

JOE dances around SALLY with glee, singing and waving his hat. SALLY is frozen -- arms folded.

LS

JOE

Free at last -- you beauty -- (JOE sings) we don't have to put up with him no more -- he's run away with that woman next door --  
Tra La -- Tra La -- Tra La.

(17-31)

CU

RUTH

The two timing bastard -- he seduced me -- I'll kill him -- he'll pay for this. He'll need a plastic surgeon when I'm finished with him.

(17-32)

LS

JOE dances around SALLY with glee.

(17-33)

CU

SALLY is crying.

(17-34)

LS

Ruth gets in her car and takes off after them as another car approaches and then stops in the same spot.

(17-35)

MCU

BILL

What's with Ruth -- has Harry been misbehaving again -- Ha-Ha.

(17-36)

MCU

JOE

Sternly -- trying to keep a straight face.

He's just run away with your wife.

(17-37)

MCU

BILL laughs.

He'll be sorry -- she's a perpetual nagger -- nag -- nag -- nag -- nag.

(17-38)

MCU

JOE watches BILL to see what happens next.

(17-39)

MCU

BILL

Don't worry -- he'll be back -- my wife does a runner every now and then -- she'll be back.

(17-40)

MS

BILL gets his mobile phone out and dials a number. He turns his back on the other people.

(17-41)

MCU

of

BILL

and

JOE --

SALLY is in

background.

He talks discreetly.

BILL

Nancy -- the coast's clear -- guess what -- my wife has run away from home (long pause) bloody marvellous -- it couldn't have worked out better.

JOE moves in closer.

They've taken your MG.

(17-42)

CU

STUNNED SILENCE, BILL mouth open, spins around to face JOE.

(17-43)

JOE

They've nicked your MG.

OTS on JOE and SALLY

(17-44)

MS

BILL jumps around, hopping mad.

BILL

The mongrels -- I'll kill em.

(17-45)

BILL kicks the car tyre.

CU on Foot.

(17-46)

LS

He hurts his foot -- he hops around on the other foot, holding the injured foot in his hand.

(17-47)

BILL gets in his car and drives after them.

LS new Angle



18. EXT. NEARBY STREET. DAYTIME.

18.

(17-48)

LS

The three cars are in line chasing one another -- at slow speed, 70 metres apart.  
(USE TELEPHOTO SHOT from well ahead, cars will appear to be close together.)

(17-49)

CU

**HARRY**, looking back.

Hell -- they're catching up -- can't you go any faster?

**HELEN** snarls.

(17-50)

CU

If you had been on time -- we wouldn't be in this mess -- and the golf clubs -- you promised me undivided attention -- romance -- you men are all the same.

(17-51)

CU

The three cars sweep past.

(17-52)

CU's INSIDE CARS.

CU

**RUTH** hysterically.

Yer miserable bastard -- I'll carve yer up.

(17-53)

LS

RUTH's and BILL's cars sweep past.

(17-54)

CU

**BILL** grimly.

I want my MG -- or it's divorce.

(17-55)

BILL's car sweeps past.

THE END.

CU