

146 INT. CHASEN'S DEN - DAY

Mrs. Chasen is on the phone.

MRS. CHASEN

Fay, darling, I know Rene will be furious but if you knew what I've had to put up with in the last couple of days...

Harold enters.

HAROLD

Mother.

MRS. CHASEN

Not now, Harold...

(into the phone)

You can't put me down for Monday?

HAROLD

Mother.

MRS. CHASEN

Harold, please! I'm on the phone.

HAROLD

Mother. I'm going to get married.

MRS. CHASEN

Fay, I'll call you back.

(she hangs up)

What did you say?

HAROLD

I'm getting married.

MRS. CHASEN

(pause)

To whom?

HAROLD

To a girl. Here.

He takes his wallet with the series of photos on it, flips to one, and hands it to Mrs. Chasen. She looks at it for a moment. She looks up.

MRS. CHASEN

I suppose you think this is very funny, Harold.

HAROLD

What?

MRS. CHASEN

A sunflower?

She hands Harold back the wallet. It is indeed the picture of a large sunflower, clipped from a dealer's catalog. Harold, a little ruffled, finds the correct photo of Maude and hands it to his mother.

Mrs. Chasen examines it. She squints her eyes to clear her vision and looks again.

MRS. CHASEN

(in a strained voice)

You can't be serious?

147 CLOSEUP - HAROLD

He smiles proudly.

148 INT. PSYCHIATRIST'S OFFICE - DAY

Mrs. Chasen is lying on the couch. She turns to the psychiatrist.

MRS. CHASEN

He's serious.

149 INT. UNCLE VICTOR'S OFFICE - DAY

Uncle Victor sits at his desk. A picture of the President of the United States is over his right shoulder. He is addressing the camera as the President addresses the nation.

UNCLE VICTOR

(a painful confrontation)

Harold, your mother has spoken to me about your marriage plan, and though normally I have nothing against marriage, I don't think this is eh... quite normal. Now, I don't want to remind you of the unpleasant incident

that occurred the other day. I think it is best if we consider that forgotten. But I do think that it would be wisest for you not to leave the house or indulge in any kind of activity that would be newsworthy. This marriage would attract attention, and, frankly Harold, I don't think you need a wife. You need a nurse.

150 INT. PSYCHIATRIST'S OFFICE - DAY

The psychiatrist sits at his desk. A picture of Sigmund Freud is over his right shoulder. He too seems to be addressing the nation.

PSYCHIATRIST

There's no doubt, Harold, this impending marriage adds another chapter to an already fascinating case. But let us examine it, and I think you'll realize there is a simple Freudian explanation for your romantic attachment to this older woman. It is known as the Oedipus Complex, a very common neurosis, particularly in this society, whereby the male child subconsciously wishes to sleep with his mother.

Of course, what puzzles me, Harold, is that you want to sleep with your grandmother.

151 INT. PRIEST'S OFFICE - DAY

It is the same little old priest we have met earlier. He sits at his desk and addresses the camera like a TV audience. A picture of the Pope is over his right shoulder; a picture of Jesus Christ over his left.

PRIEST

(very reasoned and slow)

Now, Harold, the Church has nothing against the union of the old and the young. Each age has its own beauty. But a marital union is concerned with the conjugal rights. And the

procreation of children. I
would be remiss in my duties if
I did not tell you that the
idea of --
 (he swallows)
- intercourse - the fact of
your young, firm --
 (growing
 disturbed)
-- body commingling with the
withered flesh, sagging breasts,
and flabby buttocks - makes me --
 (falls apart)
- want to vomit.

152 INT. CHASEN'S DEN - CLOSEUP - HAROLD - DAY

HAROLD.
But you didn't ask if I love
her.

153 INSERTS - THREE FAST CLOSEUPS

of Uncle Victor, the psychiatrist, and the priest, as
they register a chagrined reaction to Harold.

154 INT. CHASEN'S DEN - DAY

The CLOSEUP HAROLD in Shot 152 is PULLED BACK to include
Mrs. Chasen.

MRS. CHASEN
Love? Love? What do you know
about her? Where does she come
from? Where did you meet her?

HAROLD
At a funeral.

MRS. CHASEN
Oh... That's wonderful... I
get an eighty-year-old pallbearer
for a daughter-in-law! Be
reasonable, Harold! You're
dealing with your life! What
will people say?!

HAROLD
I don't care what people say.

MRS. CHASEN
You don't care! "Miss Shroud
of 1890 Weds the Boy of a
Thousand Deaths!" Listen to me...

Harold gets up to go.

MRS. CHASEN
What are you doing, Harold?
You can't leave me.

She follows him to the door.

MRS. CHASEN
(continuing)
Where are you going?

He turns at the door.

HAROLD
I'm going to marry the woman
I love.

MRS. CHASEN
Harold!

A pause.

MRS. CHASEN
(continuing;
quietly)
This is insane.

HAROLD
Perhaps it is.

He leaves.

155 INT. MAUDE'S APARTMENT - NIGHT

In the hallway Harold and Maude are giggling as Harold
finishes putting a blindfold around Maude's eyes.

HAROLD
I hope that isn't too tight.
Okay. Here we go.

He opens the door leading her by the hand.

MAUDE

Oh, I love surprises! Makes me
feel so - chiffon!

156 INT. MAUDE'S APARTMENT - THE MAIN ROOM

The door opens and Harold leads in Maude. He stands
Maude in front of the CAMERA and with theatrical bravado
removes the handkerchief. She blinks and looks around.
A radiant joy fills her face.

157 MAUDE'S POV

The room is filled with over a hundred sunflowers.
Hanging over the fireplace is a banner saying:

"HAPPY BIRTHDAY, MAUDE"

158 MED. SHOT - HAROLD AND MAUDE

MAUDE

Oh, Harold, it is dazzling.
They are all so... so beautiful!

Harold begins humming the Love Waltz.

HAROLD

This way, m'lady.

He dances Maude over to the table.

HAROLD

(continuing)

Supper for two.

MAUDE

Oh, you've thought of everything.
And champagne.

HAROLD

(imitating her)

It's all right. It's organic.

MAUDE

Oh, Harold.
(fluttery laugh)

HAROLD

For you.

He hands her a single daisy in a vase. Maude takes out the daisy and smiles.

HAROLD
(continuing)
And after dinner, one more surprise....

He puts a tiny ring box on the table.

HAROLD
(continuing)
... which I hope will make you very happy.

MAUDE
Oh, I am happy, Harold.
Ecstatically happy. I couldn't imagine a lovelier farewell.

HAROLD
Farewell?

MAUDE
Why yes. It's my eightieth birthday.

HAROLD
But you're not going anywhere, are you?

MAUDE
Oh yes, dear. I took the pills an hour ago. I should be gone by midnight.

159 CLOSEUP - HAROLD

He can't believe it.

160 CLOSEUP - MAUDE

She smiles.

161 CLOSEUP - HAROLD

He believes it.

QUICK CUT TO:

162 EXT. DOWNTOWN STREET - NIGHT

With SIRENS WAILING, an ambulance tears around a corner. Cars pull over as it speeds down the street.

163 INT. THE AMBULANCE - NIGHT

Maude is lying down. She holds the daisy in her hand. She would be perfectly happy but for her concern over Harold, who is highly overwrought and crying desperately.

He is kneeling beside her. The SIRENS WAIL loudly outside.

MAUDE

Oh, Harold! What a fuss this is.

(fluttery laugh)

So unnecessary.

HAROLD

Maude, please. Don't die.

I couldn't bear it. Please,
don't die.

MAUDE

But, Harold, we begin to die
as soon as we are born. What
is so strange about death? It's
no surprise. It's part of
life. It's change.

HAROLD

But why now?

MAUDE

I thought eighty was a good
round number.

She giggles.

MAUDE

(continuing)

I feel giddy.

HAROLD

But Maude, you don't understand.
I love you. Do you hear me?
I've never said that to anyone
in my life before. You're the
first. Maude. Please don't

leave me.

MAUDE

Oh, Harold, don't upset yourself so.

HAROLD

It's true. I can't live without you.

MAUDE

(smiles warmly)

"And this too shall pass away."

HAROLD

Never! Never! I'll never forget you. I wanted to marry you. Don't you understand! I love you. I love you!

MAUDE

Oh! That's wonderful, Harold. Go - and love some more.

164 EXT. THE PARKING LOT OF HOSPITAL EMERGENCY - NIGHT

The ambulance SCREAMS in and stops. The two attendants open up the back. They slide Maude onto a gurney and wheel her toward the door.

HAROLD

Hold on, Maude! Hold on!
We'll be there soon. Please,
just hold on.

He runs ahead.

MAUDE

Hold on? Hold on?
(fluttery laugh)
Oh, Harold, how absurd.

Harold goes to push open the doors. They open automatically. Maude is wheeled through.

165 INT. AT THE EMERGENCY RECEIVING DESK - NIGHT

A feisty, old, redheaded NURSE is explaining operations to a rather simpleminded STUDENT NURSE.

A GANGLING INTERN with horn-rimmed glasses looks on.

Maude enters on the gurney. The ambulance men move off to the back counter and talk as they fill out their forms.

Harold is almost hysterical.

Maude, on the other hand, is very calm. She holds the daisy and hums to herself Maude's Song.

(NOTE: This scene goes very fast with much of the dialogue dovetailed and ad libs overlapping in the background.)

HAROLD

Please. There's been an accident, an overdose of pills. We've got to see a doctor. It's an emergency.

HEAD NURSE

All right, now go ahead and get the particulars.

STUDENT NURSE

Eh, what's your name?

HAROLD

It's not me. It's her.

HEAD NURSE

It's better to begin by asking last name first, then first name, then middle name or initial, if any. It saves time.

STUDENT NURSE

What is your last name?

MAUDE

Chardin. Dame Marjorie. But you may call me Maude.

HAROLD

Please! She has got to see a doctor right away.

HEAD NURSE

Young man, perhaps you ought to wait in the waiting room.

STUDENT NURSE

How old are you?

MAUDE

Eighty. It's my birthday.

STUDENT NURSE

Oh, many happy returns.

MAUDE

No. I don't think so.

HAROLD

You don't understand. She's taken an overdose of pills two hours ago. She hasn't got much time.

The intern creeps round from behind.

INTERN

Could I have your signature on this? It's just a formality.

MAUDE

Delighted! I like your hair so much.

She signs.

INTERN

It's in case of damage claims, you know, so we - the hospital - won't be responsible for...

HEAD NURSE

(to student nurse)

Always use a ballpoint pen. It's more efficient.

HAROLD

Please, don't you realize? She is dying.

MAUDE

Well, not dying, actually. I'm changing. You know, like from winter to spring. Of course, it is a big step to take.

INTERN

Not that anything regrettable
is going to happen. It's just
regulations .

HEAD NURSE

Well, then, perhaps you'd
better skip the preliminaries
and get to the important section.

STUDENT NURSE

All right. Ah, what is your
Social Security number?

INTERN

Purely a legal safeguard.
Nothing personal, you understand.

HEAD NURSE

No. Ask about the insurance.
The hospital insurance.

STUDENT NURSE

Do you have any insurance?
Blue Cross? Blue Shield?

MAUDE

Insurance against what?

STUDENT NURSE

No insurance.

She notes it down.

HAROLD

This is madness.

HEAD NURSE

I'm sorry but there is always
a two-hour wait for the
psychiatrist.

INTERN

It's nothing personal. It's
my job.

A DOCTOR and TWO NURSES enter.

DOCTOR

What's the trouble?

HEAD NURSE

An overdose of drugs .

STUDENT NURSE

Do you have a welfare plan at
your place of employment?

MAUDE

I'm retired.

HAROLD

Doctor, please. She has taken
these pills. You've got to
do something .

DOCTOR

All right. Take her in there.

They start wheeling her away.

INTERN

It's nothing personal.

STUDENT NURSE

And who's the next of kin?

MAUDE

Humanity...

She holds the daisy in her hand. She waves to Harold
as they push her through the doors.

MAUDE

Farewell, Harold. It's been
all such fun.

The doors swing shut. She is gone. Harold stands alone.