

MARY POPPINS

Prod. 2152

Based on the Stories

by

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Shooting Script
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MARY POPPINS
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FADE IN

1 A LONG SHOT - DAY

of London. About 1910. A misty, romanticized aerial view of the magical old city, its landmarks gleaming in an occasional patch of late afternoon sun.

AS CAMERA PANS SLOWLY LEFT, FADE ON SUCCESSIVELY "WALT DISNEY PRESENTS" TITLE AND STARRING CREDIT TITLES. FADE OFF TITLES.

From a distant section of the city, rises a human FIGURE, sailing casually up and toward CAMERA.

CAMERA MOVES FORWARD to meet the figure which is revealed as MARY POPPINS, an attractive, but plainly-dressed young woman. She floats imperturbably through the air, turning slowly one way, then the other, like an airbourne cottonseed. She clings to the handle of her opened umbrella, in the manner of a strap-hanger in a streetcar. In her other hand, she carries a carpetbag

She soars FAST CAMERA, UP AND OUT OF SCENE. CAMERA HOLDS ON LONDON panorama below for remainder of STARRING and FEATURED PLAYER CREDIT TITLES.

2 AN AERIAL VIEW

from another angle. CAMERA PANS SLOWLY LEFT as remainder of CREDIT TITLES FADE ON. As the last TITLE FADES OFF, Mary Poppins is revealed, coming INTO SCENE, settled comfortably on a cloud. She is looking at herself with satisfaction in a small hand mirror. Her umbrella is stuck into the cloud as though it were a snowbank, with the carpetbag alongside it.

3 ANOTHER ANGLE

of Mary Poppins, as the umbrella and carpetbag begin to SINK OUT OF SCENE. Casually, she reaches down and brings them up again, without removing her gaze from the mirror. CAMERA MOVES BACK and AWAY from Mary Poppins, PANNING DOWN to reveal a Park far below.

4 AN INTERMEDIATE SHOT

with the CAMERA MOVING TOWARD the square just outside the Park. It fronts on Cherry Tree Lane, a pleasant and modest residential street. There is a SOUND of music.

5 CLOSE ON BERT

5

who is playing a mouth organ. CAMERA PULLS BACK, revealing that Bert is performing upon an extraordinary ensemble of cymbals, whistles, tweeters, bulbhorns and drums in addition to the mouth organ, most of which are strapped to his person. In his hands is a small battered French concertina. On his toes are small, tinkling bells. Despite the encumbrances, he moves gracefully, and CAMERA PANS WITH HIM as he performs a dance step or two calculated to catch the interest of the passersby.

He is attracting a fairish crowd from the neighborhood children, a tradesman or two, and some strollers and shoppers. A POLICEMAN drifts onto the outer rim of the spectators.

5-A MEDIUM CLOSE ON BERT

5-A

as he gestures to the gathering crowd, inviting them closer.

BERT

Move a bit closer - there's a love -
Poems and witty sayings! Extemporized
and thought up before your very eyes!

CAMERA MOVES IN CLOSER to hold on Bert -

BERT

Comical poems suitable for the occasion -
(singing)
Room 'ere for everyone
Gather around -

6 MED. CLOSE ON POLICEMAN

6

who is surrounded by children, and a few grownups. He reacts to Bert's song with a dour smile, as the onlookers laugh.

BERT

(singing c.s.)
The constable's responstable!
Now - 'ow does that sound?

7 MED. SHOT - BERT

7

He joins in the laughter. CAMERA MOVES WITH him as he approaches MISS LARK.

BERT

(singing)
'Ello, Miss Lark -
(as he joins her)
I've got one for you --

8 CLOSE ON MISS LARK

BERT
(singing o.s.)
Miss Lark loves to work
In the Park with An-drew!

Miss Lark reacts to this, smiling embarrassedly.

8-A CLOSE ON ANDREW

a small DOG, who stands at Miss Lark's feet. He wears a Norfolk jacket, and a scarf, tucked Ascot-fashion, around the throat.

BERT
(spoken o.s.)
'Ello there, Andrew!

ANDREW
Wuff!

9 CLOSE ON BERT

BERT
Ah, Mrs. Corry!

10 CLOSE ON MRS. CORRY

BERT
(singing o.s.)
A story for you!

CAMERA PULLS BACK to reveal two enormous DAUGHTERS, ranged on either side of Mrs. Corry.

BERT
(singing o.s.)
Your daughters were shorter
than you - but they grew!

The crowd o.s. laughs.

11 MED. CLOSE - BERT

CAMERA PANS WITH him as he dances over to MISS PERSIMMON.

BERT
(singing)
Dear Miss Persimmon, I --

12 CLOSE ON MISS PERSIMMON

A tall, vinegar-faced spinster leans forward, listening. She tries to conceal her pleasure at being singled out by Bert.

(CONTINUED)

12 CONTINUED

12

BERT
(singing o.s.)
Dear Miss Persimmon --
(he breaks off)

MISS PERSIMMON
(eagerly)
Yes?

13 CLOSE ON BERT

13

He pauses, looks around and up at the sky, his face gone wondering and gentle.

BERT
(singing)
Wind's in the east -
There's a mist comin' in -
Like somethin' is brewin'
And 'bout to begin --

14 MED. CLOSE - SPECTATORS

14

as they react wonderingly to the SOUND of the wind. A scatter of leaves and cherry blossoms goes THROUGH SCENE.

15 CLOSE ON BERT

15

BERT
(singing softly,
as though to himself)
Can't put my finger on
What lies in store
But I feel wot's to 'appen
All 'appened before --

16 MED. CLOSE - SPECTATORS

16

looking at Bert in puzzlement.

17 CLOSE ON BERT

17

as he comes out of his reverie, and the wind dies away.

BERT
(to his
crowd)
Sorry! Where was I?

CAMERA MOVES BACK TO WIDER ANGLE, as Bert whacks into a rousing, headlong piece of music, concluding his performance with a RINGING cymbal smash. There is a smatter of APPLAUSE, and Bert removes his cap, shakes it out deftly and goes among the crowd.

18

MED. CLOSE - BERT

as he begins to move among the crowd.

BERT

(holding out his cap)

Thank you, one and all, for your
kind support!

18-A

WIDER ANGLE - SPECTATORS

as they start to LEAVE the SCENE.

18-B

MED. CLOSE - BERT AND MRS. CORRY

as she drops a few coins into his cap.

BERT

Thank you, Mrs. Corry.

CAMERA PULLS BACK with Bert as he moves among the remaining
spectators. A GENTLEMAN drops a coin into the cap.

BERT

Bless you, Guv'nor.

The grin on Bert's face dies away quickly, as he discovers
he is inadvertently holding his cap out to the Policeman, who
regards him sternly.

BERT

(hurriedly)

Sorry, no charge!

Bert moves away, eliciting a final coin from Miss Lark.

BERT

Thank you kindly, Miss Lark.
Generosity itself, that's wot
you are!

As she goes OUT, Bert next turns toward CAMERA, holding out
the cap with the coins in it. He lowers the cap, smiling --

BERT

(to CAMERA)

'Ow. 'Ow, it's you -- 'Ulle.

18-C

CLOSE ON BERT

as he pockets the coins, puts the cap back on his head.

BERT

(leaning in to CAMERA)

Number Seventeen Cherry Tree Lane, you
say? Orl right. Just come along with me.
(starts to turn)

18-

18-

18-C

18-D REVERSE SHOT - WIDE ANGLE

13-

SHOOTING toward Cherry Tree Lane, across from the square where Bert is standing.

BERT

(points, as he
picks up his gear)

This 'ere is Cherry Tree Lane. Nice
little spot, y'might say. Number
Seventeen is just down a bit.

CAMERA MOVES WITH Bert, as he starts across the street,
SHOOTING from the REAR, as he walks toward Cherry Tree Lane.
The cymbals CLANG a little, and the drums HUMP as he walks.

19 WIDER ANGLE - BERT

19

as he stops in front of Admiral Boom's house.

BERT

(indicating the house)

First, this imposin' edifice wot greets
the eye is the 'ome of Admiral Boom,
late of 'is Majesty's Royal Navy --

CAMERA MOVES PAST BERT, PANNING UP on Admiral Boom's house.
The higher it goes, the more nautical it becomes - with a
dreadnought superstructure for a roof, signal flags in
profusion, funnels instead of chimneys, a crow's nest, and
a cannon of gleaming brass, poking its snout over the parapet.

BERT

(o.s.)

Likes an 'ouse ship-shape, 'e does.
Ship-shape and Bristol fashion.

CAMERA MOVES IN CLOSER to the roof-ship, as BINNACLE, a
salty-looking figure, ENTERS SCENE. He is a minor naval
rating, dressed in garb that combines regulation attire
with garments of a faintly piratical cast. He takes out
a bosun's pipe.

19-A CLOSER - THE ROOF-SHIP

19-A

as Binnacle stands at attention, and PIPES the Admiral
aboard. ADMIRAL BOOM comes majestically INTO SCENE, and
looks out over the city with an air of proprietorship.
He produces a gold-encrusted watch on a chain, and holds
it to his ear. He BANGS it impatiently on the railing
to set it going.

(CONTINUED)

19-A CONTINUED

ADMIRAL BOOM
(to Binnacle)
Time gun ready?

BINNACLE
Ready and charged, sir.

ADMIRAL BOOM
(checking his watch)
Three minutes, six seconds --

20 CLOSE ON BERT

as he turns to the audience.

BERT
Wot 'e's famous for is punctuality.
The 'ole world takes its time from
Greenwich, but Greenwich, they say,
takes its time from Admiral Boom.
(looks up at roof-
deck and calls)
Wot cheer, Admiral!

21 UP ANGLE SHOT - ADMIRAL BOOM

and Binnacle on the roof-deck. The Admiral leans over
the cannon and calls down to Bert.

ADMIRAL BOOM
Good afternoon to you, young man.
Where are you bound?

22 CLOSE ON BERT

BERT
(looking up and
calling)
Number Seventeen. Got some parties
in tow 'ere wot want to see it.

23 CLOSE ON ADMIRAL BOOM

and Binnacle.

ADMIRAL BOOM
Number Seventeen.
(turning to Binnacle)
Enter that in the log.

BINNACLE
Aye, aye, sir.

23-A CLOSE ON ADMIRAL BOOM

23

ADMIRAL BOOM
(leaning over the
railing, calls to Bert)
A word of advice, young man. Storm
signals are up at Number Seventeen.
Bit of heavy weather brewing there.

24 CLOSE ON BERT

24

BERT
(looking up at Admiral)
Thank you, sir. I'll keep an eye
skinned.

Bert turns, winks at CAMERA and MOVES OFF.

24-A MED. CLOSE - ADMIRAL BOOM AND BINNACLE

24

standing on the roof-deck on either side of the cannon.
Binnacle has a glowing gunner's match poised to touch to
the cannon. The Admiral looks at his watch again, and holds up
a pre-emptory hand.

ADMIRAL BOOM
(tensely)
Two minutes, forty-three seconds!

BINNACLE
Aye, aye, sir!

25 A MOVING SHOT

25

of Bert as he walks down Cherry Tree Lane. As he approaches
Number Seventeen, he turns to audience and indicates the house.

BERT
'Ere we are, Number Seventeen
Cherry Tree Lane. Residence of
George Banks, Esquire.

OFF SCENE, from inside the house, faintly comes the SOUND of
SHOUTING. There is the SLAM of a door, a CRASH of dishes,
and the clangour of pots and pans being SLAMMED about.

VOICE
(o.s.)
Let 'er go! Let 'er go, that's what
I say! And good riddance! The old
water buffalo! And glad I am to see
the last of 'er!

(CONTINUED)

25

CONTINUED

SECOND VOICE

(o.s.)

No! Stop 'er! I'm not going to
take the blame for wot 'appened!
Out of the way!

There is another o.s. series of CRASHES. Bert raises his
eyebrows, as he says to audience...

BERT

'Ullo, 'Ullo, 'Ullo! Admiral's
right. 'Eavy weather at Number
Seventeen and no mistake.

CAMERA CONTINUES PAST Bert toward the house, and the SHOOTING
INCREASES in volume.

FIRST VOICE

(o.s.)

And I say, you come to your senses or
I'll fetch you a box on the ear that will!

SECOND VOICE

(o.s.)

I'd like to see you try! I'd just like
to see you try!

FIRST VOICE

(o.s.)

I will, so 'elp me! Now you stop your
snivelin' and get out of my kitchen!!

SECOND VOICE

(o.s.)

Don't tell me wot to do! I don't
'ave to take none of your sorce!

CAMERA MOVES UP CLOSER to front door of the Banks' house,
past the number "17" on the door post, as we -

DISSOLVE TO

26

INTERIOR - THE FRONT HALL

26

of the Banks' house. MRS. BRILL, the cook, and ELLEN, the
maid, COME THROUGH the kitchen door at the back of the hall,
and advance toward the foot of the stairs in an erratic series
of movements. (They have been the vocal adversaries.)

(CONTINUED)

26

CONTINUED

MRS. BRILL

Get away from them stairs! We
don't want no favors from 'er!

ELLEN

Easy enough for you to say! Warm
and cozy out in the kitchen!

MRS. BRILL

I never liked 'er from the moment
she set foot in that door!

ELLEN

But 'oo gets stuck with the children
with no Nanny in the 'ouse? Ma -
that's 'oo!

MRS. BRILL

'Er - with 'er 'igh and mighty ways -
and the face of 'er that would stop
a coal barge, it would!

There is the SOUND of a door slam from upstairs, and Mrs. Brill
and Ellen look up to see --

27

THEIR VIEW

of KATIE NANNA, coming down the stairs, grim and thunderous.
A formidable, large-bodied woman with a disagreeable expression.

28-40

ANOTHER ANGLE

at the bottom of the stairs --

ELLEN

No! No! Katie Nanna - don't go!

Katie Nanna sweeps the protesting Ellen aside like a bit of chaff.

KATIE NANNA

(loftily)

I wouldn't stay in this house another
minute! Not if you heaped me with all
the jewels in Christendom!

Ellen scuttles to the front door and stands in front of it.

MRS. BRILL

Let the old sow go!

(CONTINUED)

23- CONTINUED
LC

25
LC

KATIE NANNA
(ignoring Mrs. Brill)
Stand away from that door, my girl!

ELLEN
(tearfully)
Wot are we going to tell the Master
about the children?

KATIE NANNA
It's no concern of mine! Those
little beasts have run away from
me for the last time!

ELLEN
But they must be someplace? Did
you look round the Zoo in the Park?
You know 'ow Jane and Michael is --
(stops, stricken
by a sudden thought)
Coo! You don't think the lion
could 'ave got at them, do you?
You know 'ow fond they was of
'angin' around the cage?

KATIE NANNA
(thrusting her aside)
I've said my say, and that's all
I'll say! I've done with this house!

MRS. BRILL
Well - 'ip, 'ip, 'ooray! And don't
stumble on the way out, dearie!

Mrs. Brill slams back into the kitchen.

ELLEN
No, Katie Nanna! I won't be able
to face the Master and Missus!

(CONTINUED)

40-A AT THE DOOR

40-A

Katie Nanna struggles to open the front door with Ellen clinging to her sleeve. From o.s. comes the SOUND of --

MRS. BANKS

(singing o.s.)

Cast off the shackles of yesterday -
Shoulder to shoulder into the fray --

ELLEN

Mrs. Banks! She's home!

40-B STREET EXTERIOR

40-B

Mrs. Banks, striding smartly up the front walk to her door. An attractive woman, with a broad ribbon across her front. It spells forth "VOTES FOR WOMEN."

MRS. BANKS

(singing)

Our daughters' daughters
Will adore us
And they'll sing
In grateful chorus,
Well done, sister suffragette!

She ENTERS the partially OPENED door --

40-C INTERIOR HALL

40-C

as she comes IN.

MRS. BANKS

(heartily)

Good evening, Katie Nanna! Good evening, Ellen!

ELLEN

Evening, Mum.

MRS. BANKS

What a glorious meeting! Simply inspiring! Mrs. Whitbourne-Allen chained herself to the wheel of the Prime Minister's carriage! Oh - if you could only have seen it!

KATIE NANNA

(grimly)

Mrs. Banks - I would like a word with you --

(CONTINUED)

40-C CONTINUED

MRS. BANKS

Mrs. Ainslie was dragged off to jail,
singing and scattering pamphlets all
the way!

KATIE NANNA

(firmly)

I'm glad you're home, Madam. I've
always given the best that's in me --

During the course of the SONG, Cook returns to doorway.
Mrs. Banks places ribbons on Mrs. Brill, Ellen and Katie Nanna.

MRS. BANKS

Thank you, Katie Nanna. How good
to know you're one of us!

(singing)

SONG:

We're clearly soldiers in petticoats
Dauntless crusaders for women's votes
Though we adore men individually
We agree that as a group they're rather stupid --

KATIE NANNA

Mrs. Banks --

MRS. BANKS

(singing)

Cast off the shackles of yesterday
Shoulder to shoulder into the fray
Our daughters' daughters will adore us
And they'll sing in grateful chorus
'Well done!, sister suffragette!'

KATIE NANNA

Be that as it may --

MRS. BANKS

(singing)

From Kensington to Billingsgate
One hears the restless cries
From ev'ry corner of the land
Womankind arise!

(CONTINUED)

MRS. BANKS (cont'd)

(singing)

Political equality
And equal rights with men
Take heart, for Mrs. Pankhurst has
Been clapped in irons again!
No more the meek and mild subserviants, we
We're fighting for our rights, militantly...
(spoken)
Never you fear!

KATIE NANNA

If I may have a word, Madam...

MRS. BANKS

(singing)

So - cast off the shackles of yesterday
Shoulder to shoulder into the fray
Our daughters' daughters will adore us
And they'll sing in grateful chorus:
'Well done! Well done! Well done, sister --'
(cognizant at last,
Katie Nanna is trying
to engage her attention)
What is it, Katie Nanna?

KATIE NANNA

Mrs. Banks, I have something to say
to you --

MRS. BANKS

Where are the children?

KATIE NANNA

To be precise, Madam, the children
are not here.

MRS. BANKS

In the nursery, surely?

KATIE NANNA

They are not in the nursery. They
have disappeared again.

MRS. BANKS

Katie Nanna - this is really too
careless of you! Doesn't this make
the third time this week?

(CONTINUED)

40-C CONTINUED - 3

40-C

KATIE NANNA

The fourth time, Madam, and I, for one, have had my fill of it. I'm not one to speak ill of the children, but --

MRS. BANKS

When do you expect them home?

KATIE NANNA

I really couldn't say. Now if you will be good enough to compute my wages ---

MRS. BANKS

(panicking)

Gracious, Katie Nanna, you're not leaving! What will Mr. Banks say? He's going to be cross as it is, to come home and find the children missing!

(hurriedly removes her "VOTES FOR WOMEN" ribbon, and plucks them from the bosoms of the others)

Ellen - put these away. You know how the Cause infuriates Mr. Banks!

ELLEN

Yes, Mam.

CAMERA PANS ELLEN AWAY from the group to the hall closet. As she opens it to put the ribbons inside, more colored ribbons are REVEALED hanging from within. They indicate the extent of Mrs. Banks' "causes".

MRS. BANKS

(o.s.)

Katie Nanna. I implore you to reconsider! Think of the children! And Mr. Banks - he was just beginning to get used to you!

41 INSERT

41

of the hall clock. An ominous stretching and cracking SOUND comes from within it. A shriek from Ellen o.s.

41-A GROUP SHOT IN THE HALL

41-A

ELLEN
(running)
Posts, everyone!

42 ADMIRAL BOOM'S ROOFTOP

42

Admiral Boom is poised, with upflung hand, ready to give the order to fire off the cannon. Binnacle is ready to apply the gunner's match to the touch-hole.

ADMIRAL BOOM
(gazing at his watch)
Five seconds - four! - Three!

43 IN THE HALL

43

Mrs. Banks, Ellen and Mrs. Brill fan OUT into the front room. Katie Nanna remains immobile in the hall, holding her suitcase, watching grimly.

44 IN THE LIVING ROOM

44

Ellen runs OUT of SCENE, CAMERA LEFT. Mrs. Brill runs OUT OF SCENE, CAMERA RIGHT. Mrs. Banks turns to left just inside the doorway arch, and seizes statue on pedestal - just as the o.s. BOOM from Admiral Boom's gun SOUNDS. Pictures on the wall, the statue, scarf on the piano - vase on the piano JUMP. The piano begins to MOVE OUT OF SCENE to CAMERA LEFT. The toppled vase rolls off piano lid as it does, and Mrs. Banks catches it with practised dexterity.

45 ELLEN

45

at the corner china cabinet. The china is rocking from the SOUND of the cannon in the PREVIOUS SCENE. She steadies them. Piano ROLLS IN from RIGHT. Ellen shoves it back OUT OF SCENE with her foot. Wall pictures are awry.

46 MRS. BRILL

46

leaning against a bibelot cabinet in the other corner of the room, steadying it, one arm around a goldfish bowl on a pedestal. A vase topples off one end of the cabinet, and she catches it neatly with the toe of her shoe.

47 MRS. BANKS

47

without looking behind, replaces her vase on the piano, as it ROLLS BACK INTO SCENE.

48 ELLEN

48

bangs the wall with her fist, and all the awry pictures return to their former position.

48-A MRS. BANKS

48-A

straightens the picture on her wall, casually. Then goes into the hall to resume her conversation with Katie Nanna.

MRS. BANKS
Katie Nanna, I beseech you --

KATIE NANNA
(firmly)
My wages, if you please!

49 EXTERIOR - CHERRY TREE LANE

49

MR. BANKS. a fine-looking man with a pleasant sense of assurance, comes through the Park gates, approaching his home. He wears a small rose in his buttonhole, a bowler, and swings a tightly furled umbrella in the classic manner. He is in extremely good spirits, light-footing it across the street, and whistling. He looks up to Admiral Boom's rooftop c.s.

MR. BANKS
(calling)
Bit early tonight, aren't you, Admiral Boom?

50 ADMIRAL BOOM

50

looking DOWN from a position next to his smoking cannon. Binnacle is swabbing it out.

ADMIRAL BOOM
Nonsense! Bang-on-the dot, as usual!
How are things in the world of finance?

51 CLOSE ON MR. BANKS

51

MR. BANKS
(gaily)
Never better! Money is sound! Credit rates are moving up - up - up! The British pound is the admiration of the world.

52 CLOSE ON ADMIRAL BOOM

52

ADMIRAL BOOM
Good man!

53 CLOSE ON MR. BANKS

53

MR. BANKS

How do things look from where you stand?

54 CLOSE ON ADMIRAL BOOM

54

ADMIRAL BOOM

Bit chancey, I'd say.

(raises a finger)

Wind's comin' up, and the glass is falling! Don't like the look of it!

55 MED. CLOSE - MR. BANKS

55

as he continues on his way.

MR. BANKS

(mechanically, not quite listening)

Good! Good! Good!

56 MED. CLOSE - ADMIRAL BOOM

56

as he leans over the side of the roof-deck and calls after Mr. Banks.

ADMIRAL BOOM

Banks! Shouldn't wonder if you weren't steering into a nasty place of weather! Banks! Do you hear me? --

57 WIDER ANGLE - MR. BANKS

57

As he approaches his house, whistling merrily, he sees a hansom cab waiting at the curb. He turns up the front walk and sees Katie Nanna EMERGING from the house. CAMERA PANS her down the front walk, where she encounters Mr. Banks. He lifts his hat politely and reaches for her bags.

MR. BANKS

Those must be quite heavy, Katie Nanna. Permit me!

She gets INTO the cab, and Mr. Banks places the luggage in the vehicle with her. He lifts his hat again as the cab drives OFF.

58 MED. SHOT - MR. BANKS

58

Whistling again, he heads up the walk to the front door. Concludes his whistling passage.

59-62 OMITTED

59-62

63-64 INTERIOR

of the front hall, as Ellen opens the door to admit Mr. Banks.
He removes his bowler and gloves.

MR. BANKS
(singing)
SONG: I feel a surge of deep satisfaction
Much as a king astride his noble steed
(hands the bowler, gloves
and Umbrella to Ellen)
Thank you.
(singing)
When I return from daily strife
To hearth and wife
(he gives Mrs. Banks, who
comes IN, a fleeting kiss)
How pleasant is the life I lead -

Ellen goes OUT of scene.

MRS. BANKS
(troubled)
Dear - it's about the children -

MR. BANKS
(singing on
imperturbably)
I run my home precisely on schedule
At six-oh-one, I march through my door
My slippers, sherry and pipe are due
At six-oh-two,
Consistent is the life I lead.

Mr. Banks strolls OUT of SCENE into living room, Mrs. Banks
hurrying after him.

65-68 INT. LIVING ROOM

65-68

as the Banks come IN.

MRS. BANKS
George, they're missing!

MR. BANKS
(not quite hearing,
he is savoring the
words of his song)
Splendid! Splendid!
(singing)
It's grand to be an Englishman in nineteen-ten,
King Edward's on the throne, it's the
Age of men --

(CONTINUED)

65-68 CONTINUED

65-6

Mr. Banks leans casually on the mantel, after taking his glass of sherry from a silver tray --

MR. BANKS

(singing)

I'm the lord of my castle
The sovereign, the liege
I treat my subjects, --
(Servants, wife, children
With a firm but gentle hand)
Noblesse oblige! --

He slopes into his easy chair -

MR. BANKS

(singing)

It's six-oh-three and
The heirs to my dominion
Are scrubbed and tubbed
And adequately fed
And so, I'll pat them on the head
And send them off to bed
Ah, lordly is the life I lead!

Mr. Banks turns to greet his children. They are - of course - not present.

MR. BANKS

(agitated)

The children! Michael! Jane!
Winifred! Where are my children?

MRS. BANKS

George - the children aren't here.

MR. BANKS

Preposterous! Of course they're here!
Where else would they be?

MRS. BANKS

I don't know, dear.

Mr. Banks leaps out of his chair, CAMERA PANS HIM to the telephone on the wall in the hall --

MR. BANKS

Don't know?

MRS. BANKS

They simply haven't returned! Katie
Nanna looked everywhere!

69-80 ANOTHER ANGLE

69-80

in the hall. Mr. Banks cranks the handle determinedly.

MR. BANKS

Very well! I'll deal with this myself!
(into the phone)
Give me the police station! Quickly,
please!

MRS. BANKS

I don't know that we should bother
the police, dear. The facts of the
matter are --

MR. BANKS

Kindly do not attempt to cloud the
issue with facts. One fact - and one
alone - remains crystal clear. Katie
Nanna has faltered at her post - she
has let the family down, and I shall
bring her to book without further --
(pauses, the wind
going out of his sails)
Oh - she's gone, hasn't she?

MRS. BANKS

Yes, George. Only just.

MR. BANKS

(into phone)
Yes - George Banks here. Seventeen
Cherry Tree Lane. It's a matter of
some urgency --

There is a RING at the front door. Mrs. Banks goes -

MR. BANKS

(on the phone)
I should like a policeman sent
round immediately --

Mrs. Banks opens the door to reveal POLICE CONSTABLE JONES,
a large, hulking man.

MRS. BANKS

The policeman is here, George.

MR. BANKS

He is?
(into phone)
Thank you. Thank you. Splendid
response. Good night.

(CONTINUED)

69-30 CONTINUED

69-

Mr. Banks puts up the phone and turns to Constable Jones.

MR. BANKS

Come in, Constable. Come in.

CONSTABLE JONES

Thank you, sir. While going about my duties near High Holborn, I noted some valuables that had gone astray. I believe they're yours, sir.

MR. BANKS

Valuables?

From behind him, each clinging to a giant hand, the Constable draws forth two children. JANE BANKS, aged eight, and MICHAEL BANKS, aged six. Michael carries a battered kite.

MRS. BANKS

(relieved)

Jane! Michael!

She moves toward them, but Mr. Banks raises a hand.

MR. BANKS

Winifred! No emotionalism, please!

CONSTABLE JONES

I wouldn't be too 'ard on them, sir. They've 'ad a long, weary walk today.

MR. BANKS

(to the children)

Will you come here, please?

Jane and Michael slowly advance, Michael still carrying the remnants of the kite.

JANE

I'm sorry we lost Katie Nanna, Father.

MICHAEL

The kite got away from us --

CONSTABLE JONES

You see, sir, in a manner of speaking, it was the kite that ran away. Not the children.

MR. BANKS

(coldly)

Thank you, Constable. I believe I can manage this.

(CONTINUED)

69-80 CONTINUED - 2

6-2

Michael holds the kite out to his father.

JANE

Actually, it isn't a very good kite,
Father. We made it ourselves --

MICHAEL

(brightening)

Maybe if you helped build one --

CONSTABLE JONES

That's the ticket, sir! Kites are
skittish things. Last week, with
my own youngsters, I --

Mr. Banks takes the kite from Michael and throws it on the desk.

MR. BANKS

I'm grateful to you, Constable, for
returning the children. I'm sure if
you go to the kitchen, Cook will find
you a plate of something.

CONSTABLE JONES

(coldly)

Thank you, sir. I'll be returning
to my duties.

JANE

Thank you, Constable.

The Constable smiles at the children, the smile fading as
he looks up to Mr. Banks.

CONSTABLE JONES

Good night, sir.

And he goes OUT.

MRS. BANKS

I'm terribly sorry about all this,
George. I expect you'll want to
discuss it.

(rings bell lever on wall)

MR. BANKS

Discuss it? With whom? The children?
After all, they're not quite persons
yet, are they?

(as Ellen comes IN)

Ellen - take Jane and Michael upstairs
straightaway.

(CONTINUED)

69-80 CONTINUED - 3

69-

Mr. Banks GOES INTO living room, followed by Mrs. Banks.
Ellen herds Jane and Michael UP the stairs.

ELLEN

(grumbling)

I knew it! When all's said and done,
'oo bears the brunt of everything
around 'ere? Me - that's 'oo! Like
I don't 'ave enough to do. They don't
want an 'onest - 'ard-working girl
around 'ere - they want a ruddy
zoo-keeper!

DISSOLVE

81-90 THE LIVING ROOM - NIGHT

81-9

Mr. Banks is pacing restlessly back and forth, Mrs. Banks
watching him anxiously. Mr. Banks is wearing his smoking
jacket now. He puffs his pipe furiously.

MRS. BANKS

I am sorry, dear. When I engaged
Katie Nanna, I thought she would
be firm with the children. She
looked so wonderfully solemn and cross.

MR. BANKS

Winnied, never confuse a liver complaint
with efficiency.

MRS. BANKS

I'll try to do better next time.

MR. BANKS

Next time? My dear - you have engaged
six nannies in the past four months,
and they've all been unqualified disasters!

MRS. BANKS

I quite agree.

MR. BANKS

Choosing a nanny for the children
is an important and delicate task.
It requires insight, balance,
judgment, and ability to read
character. Under the circumstances,
it may be apropos to take it upon
myself to select the next person --

(CONTINUED)

81-90 CONTINUED

61-

MRS. BANKS

(relieved)

Oh, George - would you?

MR. BANKS

Obviously the way to find a proper nanny is to go about it in a proper fashion. I shall place an advertisement in the Times. Take this down, please.

Mrs. Banks sits down to her desk and takes up pen in readiness.

MR. BANKS

Required - Nanny - Firm - Respectable -
No nonsense -

SONG:

(singing)

A British nanny must be a general
The future Empire lies within her hands
And so the person that we need
To mould the bread
Is a nanny who can give commands -
(to his wife)
Are you getting this, Winifred - ?

MRS. BANKS

Oh, yes dear. Every word.

MR. BANKS

(resumes singing song)

A British bank is run with precision
A British home requires nothing less
Tradition, discipline and rules
Must be the tools
Without them - disorder! Catastrophe!
Anarchy!
In short, you have a ghastly mess!

MRS. BANKS

(writing furiously away)

Splendid, George! Inspirational!
The Times will be so pleased!

Facing, Mr. Banks turns to see Jane and Michael in their nightclothes, at the door.

MR. BANKS

Yes?

Michael and Jane come in. Jane has a sheet of writing paper in her hand.

(CONTINUED)

81-90 CONTINUED - 2

81-9

MR. BANKS

Well?

JANE

Michael and I have discussed everything. We're very sorry about what we did today.

MR. BANKS

I should certainly think so!

JANE

It was wrong to run away from Katie Nanna.

MR. BANKS

It was indeed!

JANE

And we do so want to get on with the new nanny.

MR. BANKS

Very sensible. I shall be glad to have your help in this matter.

JANE

Thank you, Father. That's why Michael and I wrote this advertisement.

MR. BANKS

Advertisement? For what?

JANE

For the new nanny -

MRS. BANKS

George, I think we ought to listen -

JANE

You said you wanted our help -

MR. BANKS

But -- oh, very well!

JANE

Wanted - A Nanny For Two Adorable Children.

MR. BANKS

Adorable! That's debatable, I must say.

(CONTINUED)

81-90 CONTINUED - 3

81-9

SONG:

JANE

(singing)

If you want this choice position
Have a cheery disposition
Rosy cheeks, no warts -

MICHAEL

That's the part I put in -

MR. BANKS

(exasperated)

Winning! Really --

MRS. BANKS

(hushing him)

George!

JANE

(singing)

Play games - all sorts
You must be kind
You must be witty
Very sweet and very pretty
Take us on outings - give us treats
Sing songs - bring sweets --

MR. BANKS

There! You see? The entire thing
is preposterous!

Mrs. Banks looks warningly at him - and he subsides.

JANE

(singing)

Never be cross or cruel
Never feed us castor oil or gruel
Love us as a son and daughter
And never smell of barley water --

MICHAEL

I put that in, too.

MR. BANKS

Winning! --

MRS. BANKS

Sssh! Do be quiet, dear!

(CONTINUED)

81-90 CONTINUED - 4

81-9

JANE

(singing)

If you won't scold and dominate us
We will never give you cause to hate us
We won't hide your spectacles, so you can't see
Put toads in your bed
Or pepper in your tea -
Hurry, Nanny
Many thanks
Sincerely -

MICHAEL AND JANE

Jane and Michael Banks.

MR. BANKS

Thank you. Most interesting.

Mr. Banks puts out his hand for the sheet of paper with the advertisement written on it. Jane hands it to him.

MR. BANKS

Now, I think we've had quite enough
of this nonsense. Good night, children.
Please return to the nursery.

JANE

Good night.

MICHAEL

Good night.

Crestfallen, the children go OUT.

MRS. BANKS

They wanted to help. They're just
children.

MR. BANKS

I'm aware they're children, Winifred.
I only congratulate myself I decided
to step in and take a hand!

(glancing at the
children's advertise-
ment, then slowly
tearing it up)

Give treats! Sing songs! Play games!
Ridiculous!

He throws the pieces into the cold fireplace. Then goes to
the telephone.

MR. BANKS

There's no question in my mind whatsoever!
Now is the time for action!

91 ANGLE INTO FIREPLACE

The bits of paper begin to STIR in the fireplace --

92 MR. BANKS

at the telephone.

92

MR. BANKS

Will you give me 'The Times' please?

93 ANGLE IN THE FIREPLACE

93

A sudden, mysterious WIND picks up the torn bits of paper with a gentle whooshing SOUND, and sends them hurtling up the chimney.

MRS. BANKS

(o.s.)

You're always so forceful, dear.

MR. BANKS

(o.s.)

The Times? This is George Banks of Seventeen Cherry Tree Lane. I wish to place an advertisement in your columns -

94 EXT. TOP OF CHIMNEY

94

The torn scraps of paper EMERGE from the chimneytop and soar upwards. CAMERA PANS UP with the scraps of paper, as they whirl UPWARDS into the moonlit night.

DISSOLVE

95-97 EXT. ADMIRAL BOOM'S WEATHER VANE - DAY

95-9

Next morning. The wind, which has been whipping briskly from the WEST, begins to falter. The vane turns slowly, and a new breeze comes on strongly from the EAST --

There is the SOUND of the bosun's WHISTLE o.s.

CAMERA PANS DOWN to reveal Admiral Boom being piped aboard the roof deck of his house. Binnacle stands at attention.

ADMIRAL BOOM

I'll take the report, Mr. Binnacle.

BINNACLE

Wind has changed, sir. Appears to be blowing from a new quarter --

Admiral Boom squints up toward the vane --

(CONTINUED)

95-97 CONTINUED

95-

ADMIRAL BOOM
So it is. Time gun ready?

BINNACLE
(ready with gunner's
match for the cannon)
Primed and ready, sir.
(looking o.s.)
Sir?!

ADMIRAL BOOM
What is it?

BINNACLE
Bit of something or other taking
place off the starboard beam, sir!

97-A CLOSE ON ADMIRAL BOOM

97-

as he looks over the side toward the Banks' house.

98 HIS VIEW - DOWN SHOT

98

A queue of grim-faced applicants for the job of Nanny, are lined up to the door and down the sidewalk. They are a somber, unattractive group, all looking very much alike, with the same drab clothes, the same dank hair screwed up under a dingy bonnet. Each has a copy of the London Times tucked under her arm. They stand silently, waiting the stroke of eight o'clock.

ADMIRAL BOOM
(o.s.)
Ghastly-looking crew, I must say.

99 EXT. WINDOW - BANKS' HOUSE - MED. CLOSE - ELLEN

99

who is looking out the window at the side of the front door.

100 HER VIEW

100

of the stern, immobile faces standing in line.

101 MED. CLOSE - ELLEN

101

as she grimaces, turns from the window and goes INTO the dining room.

102-104 INT. DINING ROOM

Mr. and Mrs. Banks are breakfasting as Ellen comes IN.

ELLEN

There's a fair good queue of 'em out there, sir. Shall I send 'em in now?

MR. BANKS

Certainly not! I said eight o'clock, and eight o'clock it shall jolly well be!

(takes out his watch
to consult it - he
stands up, lifting
his coffee cup from
its saucer)

Yes - eight seconds to go. Six - five --

MRS. BANKS

Posts! Please! Three - two --

Mrs. Brill flashes through the dining room on her way INTO the living room. Mrs. Banks and Ellen both EXIT hastily to the living room to take up their stations.

There is a thundering BOOM! of the Admiral's cannon next door. The Banks' house QUIVERS, there is the SOUND of the piano BANGING around in the living room o.s.

THE CAMERA is FEATURING Mr. Banks. The table in front of him gives a convulsive tremor. The curtains shudder behind him. The china cabinet doors swing back and forth. His chair, and the fern in the pot in the window bay to his rear give a noticeable twitch. The chandelier over his head sways back and forth. The table shimmers away from beneath his hand.

Mr. Banks sways back and forth, with dignity, like a sea captain on a stormy bridge.. The table shimmers BACK into its former position. He puts the coffee cup down in its exact former position.

MR. BANKS

Ellen, it is now eight o'clock.

105 ELLEN

105

positioned against the china cabinet in the front room nearby. The piano has come across the room and is resting on her hip. With a flip of her derriere, Ellen propels it OUT OF SCENE back to its proper position.

ELLEN

Yes, sir.

105-A IN THE DINING ROOM

105-A

Mr. Banks turns and glances at himself in the still SWAYING mirror, adjusting his tie. He sways gently to keep in line with the mirror.

MR. BANKS

You may show them in - one at a time!

106 ELLEN

106

steadyng the cabinet once again, and going OUT --

ELLEN

Yes, sir.

107 EXT. NURSERY WINDOW - JANE AND MICHAEL

107

looking down disconsolately at the queue of nannies.

MICHAEL

They're horrible!

(CONTINUED)

107 CONTINUED

JANE
(turning away)
I don't understand. They're not what
we advertised for at all.

108 THEIR VIEW - DOWN SHOT

of the queue of nannies. A sudden WIND starts up.

108-A EXT. NURSERY WINDOW - JANE AND MICHAEL

Michael is leaning out the window, pointing excitedly.

MICHAEL
Jane! Look!

Jane turns quickly, and leans out the window --

108-B THEIR VIEW - DOWN ANGLE - QUEUE OF NANNIES

on the front sidewalk. They are being severely buffeted
by the wind. Their hats, papers and bags are blown away,
and a couple of umbrellas are blown open and ripped apart.
It is a scene of wild confusion.

108-C CLOSER - THE NANNIES

They are desperately fighting the wind. Suddenly, a couple
of the nannies begin to rise off the ground.

108-D CLOSE ON ANDREW

the dog, who has been watching interestedly from behind a
post. He pulls back behind the post fearfully, as he sees --

109 HIS VIEWPOINT - THE NANNIES

as they begin to blow away.

109-A WIDER ANGLE - THE NANNIES

blowing THROUGH SCENE. One clings desperately to the
fence railing, but she too is blown away.

109-B EXT. NURSERY WINDOW - JANE AND MICHAEL

looking down, watching the drama below.

109-C THEIR VIEW - THE NANNIES 109-
as they are being blown AWAY.

110 EXT. NURSERY WINDOW - JANE AND MICHAEL 110-
Michael points upward, as the two children watch the flight of
the departing nannies.

110-A THEIR VIEW 110-
of the nannies being blown over the treetops and up over
the city, disappearing into the distance.

111 EXT. NURSERY WINDOW - JANE AND MICHAEL 111
Jane is still watching the nannies. Michael is looking
out toward the Park. Suddenly he points.

MICHAEL
(excitedly)
Jane - look!

JANE
Where?

MICHAEL
(pointing)
Over the trees!

112 THEIR VIEW 112
looking toward the Park. Across the trees, a FIGURE appears
to be blowing toward them. As it grows in size, we begin to
recognize Mary Poppins, clinging to her opened umbrella.

113 EXT. NURSERY WINDOW - JANE AND MICHAEL 113
as they watch the approaching figure.

MICHAEL
Do you suppose it's a witch?

JANE
Of course not! Witches have brooms!

114 THEIR VIEW 114
of Mary Poppins. She floats through the air, swinging
gently back and forth as she clings to the umbrella handle.
Despite the wind, which is blowing her like a parachutist
to the Banks' household, her clothes are unruffled, and
her hair unmussed. She is elaborately unperturbed.

115 REVERSE TO MARY POPPINS

115

as she floats across the street, crossing the now deserted front walk and up into the front porch.

116 CLOSE ON JANE AND MICHAEL

116

staring out of the nursery window.

JANE

It's she! It's the person! She answered our advertisement! Rosy cheeks and everything!

117 ANGLE TO FRONT PORCH

117

Mary Poppins comes IN for a graceful landing, puts down her carpetbag, closes her umbrella, and tucks it under her arm. We have a view of the umbrella handle - the carved head of a jaded, choleric-looking parrot. She pulls the doorbell chord.

118 OMITTED

118

119 THE FRONT HALL

119

Ellen opens the door to REVEAL Mary Poppins.

ELLEN

You may come in. One at a time.

MARY POPPINS

Thank you!

Mary Poppins moves past Ellen and into the living room, OUT OF SCENE. HOLD ON Ellen a moment as she looks out the door, puzzled by the deserted front walk.

120-125 INT. LIVING ROOM

120-1

as Mary Poppins comes IN. Mr. Banks is poised at the mantel, filling his pipe with a firm, executive air. He starts to speak.

MR. BANKS

Now then -

MARY POPPINS

You are the father of Jane and Michael Banks, are you not?

(she produces a paper from her bag)

Mr. Banks frowns. She is not quite what he expected. Nor had he expected her to speak so forthrightly.

MR. BANKS

Ah - you brought your references.
May I see them? I --

MARY POPPINS

(unfolding the paper,
looks over the top of
it, and says haughtily)

I make it a rule never to give references.
A very old-fashioned idea, to my mind.

MR. BANKS

Indeed? We'll just have to see about --
(he pauses, looking at
the paper in her hand -
it is the advertisement
written by Jane and Michael,
but pasted into a single piece)

MARY POPPINS

The qualifications. Item One - A cheery disposition. I am never cross. Item Two - Rosy cheeks - Obviously. Item Three --

MR. BANKS

Excuse me. May I?
(he takes the paper
from her hand, and
stares at it)

But how did you get this? I tore it up?

Mary Poppins takes the paper out of Mr. Banks' hand.

(CONTINUED)

20-125 CONTINUED

125-1

MARY POPPINS

(continuing)

Item Three - I'm sure the children
will find my games extremely diverting -
(she pauses to look
at Mr. Banks, who is
crouched over, looking
up the chimney)
Have you lost something?

Mr. Banks looks up quickly, banging his head on the mantel.

MR. BANKS

Ow! Confound it! No! That is --
yes! That paper - I thought I had --

MARY POPPINS

You are - George Banks - are you not?

MR. BANKS

Of course I am! But who are -- ?

MARY POPPINS

And you did advertise for a nanny,
did you not?

MR. BANKS

Yes --

MARY POPPINS

Very well then. Item Four - I am
kind but extremely firm --
(she stops again
as she sees)

Mr. Banks is trying to reconstruct in pantomime what he did
with the paper. He tore it up - and threw it in the fireplace.

MARY POPPINS

I beg your pardon. Are you ill?

MR. BANKS

(caught in the act)

Of course not - I just -

MARY POPPINS

The reference here to my wages is
very obscure.

MR. BANKS

Now just a moment --

(CONTINUED)

20-125 CONTINUED - 2

120-1

MARY POPPINS

We must be very clear on that point,
mustn't we?!

MR. BANKS

Yes -- I suppose so, bu --

MARY POPPINS

I shall require every second Tuesday off.

Mr. Banks is circling Mary Poppins, staring at her. She stands
her ground, saying:

MARY POPPINS

On further thought, I believe a trial
period might be wise --

MR. BANKS

A trial period? I don't think --

MARY POPPINS

I'll give you one week. I should know
by then.

MR. BANKS

(completely baffled)

You should know?

Mary Poppins folds up the advertisement, pops it in her bag
and snaps it shut.

MARY POPPINS

I'll see the children now.

She turns on her heel and walks through the door.

126 CLOSE

126

on Mr. Banks. His face is a picture of frustration.

MR. BANKS

But --

127 INT. BANKS' HOUSE - HALL

127

Mary Poppins walks to foot of stairs - looks up.

128 HER VIEW

128

Michael and Jane looking down through the railings of the
first floor landing.

129 THEIR VIEW 129
of Mary Poppins at the foot of the stairs, as she gracefully hops onto the bannister, adjusting her carpetbag and umbrella in her hand.

129-A CLOSE ON JANE AND MICHAEL 129
peeking through the railings, a look of puzzlement on their faces.

129-B THEIR VIEW 129
of Mary Poppins as she starts to slide UP the bannister to the landing where the children are.

129-C CLOSE ON JANE AND MICHAEL 129
who stare through the railings, transfixed.

129-D THEIR VIEW 129
of Mary Poppins as she continues on up the bannister, nearing the landing.

130 MED. CLOSE - JANE AND MICHAEL 130
as they pull away from the bannister in awe, huddling together against the landing wall.

130-A WIDER ANGLE - JANE AND MICHAEL 130-
huddling against the wall, as Mary Poppins SLIDES INTO SCENE on the bannister.

131 CLOSE ON MARY POPPINS 131
 MARY POPPINS
 (looking down at the
 children, sternly)
 Close your mouth, Michael. You
 are not a codfish!
She hops off the bannister.

131-A CLOSE ON JANE AND MICHAEL 131-
The children are too surprised to say anything. Michael closes his mouth, but both children continue to stare as Mary Poppins passes in front of them.

132

WIDER ANGLE - ON THE LANDING

132

Mary Poppins passes in front of the children, as they stand staring at her.

MARY POPPINS

(severely)

Don't stand there staring. I'm not a grizzly gorilla.

The children turn to look at her.

MARY POPPINS

Best foot forward! Spit spot!

Almost against their own will, they turn and march off obediently, up the stairs to the nursery on the top floor.

133-136

IN THE STUDY

133-

Mr. Banks is crouching at the fireplace, peering up into the chimney again, as Mrs. Banks comes INTO the room.

MRS. BANKS

George!

Mr. Banks involuntarily raises his head, and bangs it against the bricks again.

MR. BANKS

Ow!

MRS. BANKS

What on earth are you doing? I thought you were interviewing nannies?

MR. BANKS

(groggily)

I did.

MRS. BANKS

You mean, you selected one already?

MR. BANKS

Yes, yes. It's all over.

MRS. BANKS

Well - where is she?

(CONTINUED)

133-136 CONTINUED

133-

MR. BANKS

Where? Oh. Upstairs in the nursery.
Of course. I put her straightaway
to work.

MRS. BANKS

How clever of you, George.
(tucking her arm
cosily in his)
I'd have muddled the whole thing.
Tell me - is she everything we
hoped she'd be?

MR. BANKS

(dimly)
Well - it all happened so quickly.
I --

MRS. BANKS

(quoting her husband)
Is she firm? Will she give commands?
Will she mould our young breed?

Mr. Banks stares at her and his face begins to lighten --

MR. BANKS

You know, ~~Winkford~~. I think she will!
(he smiles)
Yes! Ha - ha! I think she will!

MRS. BANKS

In that case, perhaps you'd better
tell Ellen to dismiss the others.

MR. BANKS

Oh - the others. Yes, of course!
(calling)
Ellen!

ELLEN

(appearing a bit
too quickly)
Sir?

MR. BANKS

Tell the other applicants they may
go. The position has been filled.

ELLEN

(blankly)
The others, sir?

(CONTINUED)

133-136 CONTINUED - 2

133

MR. BANKS

Yes, yes, yes, the others! Confound it, Ellen, how many nannies do you think we need in this house!

Ellen scurries to the door.

137 CLOSER SHOT - OVER ELLEN'S SHOULDER

137

As she opens the door, no one is on the front walk, save for Andrew, the small, seated dog, who looks up curiously.

138 REVERSE

138

to Ellen. She looks out, says to the dog -

ELLEN

The position has been filled.

139 CLOSER

139

The dog turns and goes.

140 ELLEN

140

closes the door.

141 IN THE NURSERY

141

Mary Poppins is standing in the center of the room, looking around with a critical eye. The room is in disarray. Toys and clothes are littered about.

JANE

(apologetically)

I'm afraid the nursery's not very tidy.

MARY POPPINS

It is rather like a bear pit, isn't it?

Jane indicates another, smaller room, adjoining the nursery and leads the way.

MICHAEL

(indicating carpetbag)

That's a funny sort of bag.

MARY POPPINS

Carpet.

(CONTINUED)

141 CONTINUED

1-1

MICHAEL

To carry carpets in, you mean?

MARY POPPINS

No. Made of.

As they go through a pair of double doors -

JANE

This is your room. It has a lovely view of the Park.

Mary Poppins puts her bag and umbrella down, and looks around.

MARY POPPINS

(surveying the room)

Hummm.

142 MED. CLOSE - MICHAEL

142

as he reaches out to touch Mary Poppins umbrella. CAMERA MOVES IN CLOSER ON the parrot's head handle, and we see the parrot's eyes are closed.

142-A CLOSE - PARROT'S HEAD

142-

as Michael's hand comes INTO SCENE to touch the parrot's head. The parrot suddenly opens his eyes, and throws a warning glance in Michael's direction. Michael quickly draws back his hand. During above -

JANE

(o.s.)

I'm afraid the room is rather plain -

142-B CLOSE ON MICHAEL

142-

as he reacts in amazement to the parrot's head.

MARY POPPINS

(o.s.)

On the contrary. It's quite suitable.

143 MED. CLOSE - MARY POPPINS

143

She removes her hat as she continues to look about the room.

MARY POPPINS

Just needs a touch here and there.

144

WIDER ANGLE - MARY POPPINS ROOM

144

Mary Poppins walks to the table where she has placed her carpetbag. The children stand watching her, wonderingly.

MARY POPPINS

Let me see? First things first.

She opens the carpetbag, and before Jane and Michael's astonished eyes, pulls out a hatrack.

MARY POPPINS

(pulling out the hatrack)

I always say the proper place to hang
a hat is on a hatrack.

144-A

MED. CLOSE - JANE AND MICHAEL

144-

As Mary Poppins moves OUT of SCENE to place the hatrack in a corner, Jane and Michael lean forward anxiously and look inside the carpetbag, only to find it empty. Michael picks up the bag and turns it upside down.

145

MED. CLOSE - MARY POPPINS

145

She hangs up her hat and scarf on the hatrack, and then turns to look into a small mirror hanging on the wall.

MARY POPPINS

(looking in the mirror)

Oh, this will never do --

146

WIDER ANGLE - GROUP SHOT

146

as Mary Poppins goes back to the carpetbag -

MARY POPPINS

I much prefer seeing all my face
at the same time.

As the children watch, she lifts the bag over closer to her and removes a large, gilt-edged mirror.

146-A

CLOSE ON JANE AND MICHAEL

146-

MICHAEL

(in astonishment to Jane)

But there was nothing in it!

146-B

MED. CLOSE - MARY POPPINS

146-

She has hung the mirror over the chest of drawers, and is touching at her hair as she looks at her reflection appreciatively

(CONTINUED)

146-B CONTINUED

MARY POPPINS

Never judge things by their appearance.
Even carpetbags. I never do.

146-C CLOSE ON JANE AND MICHAEL

at they stare at Mary Poppins, dumbfounded.

147 WIDER ANGLE - GROUP SHOT

Mary Poppins has moved back to the table and her carpetbag. As Jane looks on, Michael crawls under the table to examine the underside of it. During this Mary Poppins reaches into the carpetbag and removes a large rubber plant. She carries it out of scene as Jane and Michael watch.

147-A MED. CLOSE - JANE AND MICHAEL

Michael is still under the table, and he and Jane look after Mary Poppins with astonishment.

147-B MED. CLOSE - MARY POPPINS

as she places the rubber plant near the window, and stands back to study it critically.

MARY POPPINS

Hmmm. A little more light perhaps.

148 WIDER ANGLE - GROUP SHOT

as Mary Poppins moves back to the carpetbag, and removes a lighted floor lamp, which she carries over near the rubber plant. Michael comes out from under the table, and joins Jane.

148-A CLOSE ON JANE AND MICHAEL

JANE

(aside to Michael)

She's wonderful!

MICHAEL

(unconvinced)

I don't know - she's tricky --

148-B CLOSE ON MARY POPPINS

as she puts the lamp down near the rubber plant.

149 WIDER ANGLE - GROUP SHOT

149

Mary Poppins reaches into her carpetbag again, searching for something, as Michael once again goes under the table.

MARY POPPINS

(removing various items
from the carpetbag as
she searches)

Now where did I put my tape measure?

(she produces a
coiled measuring tape)

Let's see how you two measure up!

149-A CLOSE ON MARY POPPINS

149-

as she holds up the coiled tape measure.

MARY POPPINS

Now, stand over there...

149-B MED. CLOSE - JANE AND MICHAEL

149-

Jane does what Mary Poppins asks willingly. Michael grudgingly goes to stand next to his sister, as Mary Poppins comes over to measure them.

MARY POPPINS

Head up, Michael. Don't slouch.

Mary Poppins measures Michael from head to toe.

149-C MED. CLOSE - MARY POPPINS

149-

as she reads off the tape. The children stand watching her.

MARY POPPINS

Just as I thought...extremely
stubborn and suspicious.

149-D REVERSE SHOT - MICHAEL AND JANE

149-

Michael looks indignantly at the measuring tape in Mary Poppins' hands.

MICHAEL

I am not!

Mary Poppins thrusts the tape under Michael's nose.

MARY POPPINS

See for yourself.

149-2 INSERT - THE MEASURING TAPE

which reads "EXTREMELY STUBBORN AND SUSPICIOUS!"

MICHAEL
(reading with difficulty o.s.)
Extremely stub-stubborn and sus....

150 MED. CLOSE - JANE AND MICHAEL

Mary Poppins moves around Jane, who is giggling at Michael's reaction. She leans down and measures Jane from head to toe, and reads from the tape.

MARY POPPINS
(reading tape)
Rather inclined to giggle. Doesn't
put things away.

Michael starts to laugh, enjoying Jane's embarrassment.

150-A INSERT - THE MEASURING TAPE

which reads "RATHER INCLINED TO GIGGLE! DOESN'T PUT THINGS
AWAY".

150-B CLOSE ON JANE AND MICHAEL

as they look up at Mary Poppins, o.s. Michael asks
critically -

MICHAEL
(to Mary Poppins)
How about you?

151 CLOSE ON MARY POPPINS

as she holds out the end of the tape to Michael.

MARY POPPINS
Very well. Hold this for me.

151-A WIDER ANGLE - JANE AND MICHAEL

as they sit on the floor at Mary Poppins' feet. Michael holds the tape measure to Mary Poppins' toe. CAMERA PANS UPWARD as Jane follows the other end of the tape measure, which Mary Poppins holds to the top of her own head. CAMERA MOVES IN CLOSE on Mary Poppins as she takes the tape measure and reads it -

MARY POPPINS
(looking at tape measure)
Just as I thought --

151-B INSERT - MEASURING TAPE

which reads "MARY POPPINS, PRACTICALLY PERFECT IN EVERY WAY".

MARY POPPINS
(reading o.s.)
Mary Poppins, practically perfect in
every way.

151-C CLOSE - JANE AND MICHAEL

JANE
Mary Poppins? Is that your name?
It's lovely.

151-D CLOSE ON MARY POPPINS

MARY POPPINS
Thank you. I've always liked it.
(consults her lapel watch)
Now then, shall we get on with it?

152 WIDER ANGLE - GROUP SHOT

Mary Poppins, followed by the children, walks back to
the table and takes an apron from the group of things
she has removed from her carpetbag.

JANE
With what?

MARY POPPINS
In your advertisement, you did, did
you not, specifically request 'Play
Games'?

JANE
Oh, yes.

MARY POPPINS
(putting on the apron)
Very well. Our first game is called -
'Well begun is half done'.

MICHAEL
(suspiciously)
I don't like the sound of it.

MARY POPPINS
(as she moves toward
the nursery)
Otherwise entitled, 'Let's tidy up
the nursery'.

152-A CLOSE ON JANE AND MICHAEL

152-

MICHAEL

(to Jane)

I told you she was tricky --

153 CLOSE ON MARY POPPINS

153

as she turns to look at the children, before entering nursery.

MARY POPPINS

Indeed?

154 CLOSE ON JANE AND MICHAEL

154

JANE

It is a game, isn't it, Mary Poppins?

155 WIDER ANGLE - GROUP SHOT

155

as Mary Poppins stands looking down at the children.

MARY POPPINS

That depends on your point of view,
doesn't it? After all -

(singing)

In every job that must be done -

156-159 IN THE NURSERY

156-159

as Mary Poppins comes IN, picking up an occasional shoe,
rubbing a finger along the edge of the furniture to
determine the amount of accumulated dust.

MARY POPPINS

(singing)

- We find an element of fun -

Michael and Jane have stopped at the door to watch.
Michael is scornful -

MICHAEL

(spoken)

Fun? Where's the fun?

MARY POPPINS

(singing)

We find the fun, and smack!
The job's a game!

MICHAEL

I don't believe it.

(CONTINUED)

156-159 CONTINUED

156-1

MARY POPPINS

(singing)

And every task we undertake
Becomes a piece of cake
A lark - a spree
It's very clear to see --

That a spoonful of sugar
Helps the medicine go down
The medicine go down-own
Medicine go down
Just a spoonful of sugar
Helps the medicine go down
In a most delightful way --

(spoken)

Stuffy in here --

She goes to the window and throws it open, looking out --

160 REVERSE

160

on Mary Poppins. A SOUND of a robin o.s.

MARY POPPINS

Even such a Practically Perfect
Person as -

(singing)

A robin feathering his nest
Has very little time to rest -

161. HER VIEW

161

of a robin and his mate busy with nest building --

MARY POPPINS

(singing o.s.)

While gathering
His bits of twine and twig
Though quite intent in his pursuit
He has a merry tune to toot
He knows a song
Will move the job along -

The male robin flies OUT of SCENE toward Mary Poppins --

162-165 MARY POPPINS

162-165

reaches down OUT OF SCENE and brings the robin INTO SCENE,
perched on her finger. The robin whistles an INTRO and
OBLIGATO as Mary Poppins sings the chorus.

(CONTINUED)

MARY POPPINS

(singing)

For a spoonful of sugar
Helps the medicine go down.
The medicine go down-own
Medicine go down
Just a spoonful of sugar
Helps the medicine go down
In a most delightful way --

The robin goes back OUT to finish his nest, and Mary Poppins closes the window.

Mary Poppins turns to her task in the nursery. With a snap of her fingers, piles of clothing leap off the floor, folding themselves in mid-air, placing themselves in Mary's hands. Bureau and dresser drawers open to receive them. Weary-looking animals and dolls straighten up. Michael and Jane look on, wide-eyed.

Jane wants to help. Dolls and books leap from their scattered places into her arms.

MICHAEL

(fiercely, in a low
tone, to Jane)

You can't play! You're not a
practically perfect person!

JANE

I don't care!

Michael hesitates a moment, then can't stand it any longer. He joins the Tidying-Up Game and is virtually buried under the toys and clothes that leap at him.

166 MARY POPPINS

166

watches the children at work, then moves toward her own room, removing the starched apron as she does --

MARY POPPINS

Even such Practically Perfect
Persons as --

(singing)

The honeybees that fetch the nectar
From the flowers to the comb
Never tire of ever buzzing
To and fro,

.67-169 IN MARY POPPINS' ROOM

167-169

She stands before her mirror tucking a strand of hair or two in place, intent on her reflection. In the b.g., Michael and Jane are scurrying around the nursery, cleaning up -

MARY POPPINS

(singing)

Because they take a little nip -

Mary Poppins reflection in the mirror SINGS the next line.

MARY POPPINS

(her reflection singing)

Of every flower that they sip -

Mary Poppins and her reflection sing the next line together.

MARY POPPINS AND

HER REFLECTION

(singing)

And hence

They find

Their task is not a grind -

Mary Poppins begins to WHISTLE, putting on her hat. She comes INTO the nursery.

170-190 IN THE NURSERY

170-190

Mary Poppins picks up the children's hat and coats. She glances at her lapel watch.

MARY POPPINS

Kindly do not dally. Time is getting on.

With her umbrella, Mary Poppins TAPS OUT time, picking up the TEMPO of the music.

Now, the nursery fairly hums with the SPEEDED-UP activity. Shoes spring up, assorting and reassorting, marching into closets, - the bed makes itself, the bureau tidies itself up at a stern glance from Mary Poppins. Toys race into their proper places, and there is a final frenzied burst of activity. Mary Poppins turns AWAY - but there is a secondary frenzy of movements as the toys, bureau drawers, doors, keep opening and shutting, reluctant to give up the game. Mary Poppins turns, watching it all haughtily for a moment. Everything subsides under her gaze.

MARY POPPINS

(icily)

If you're quite finished!

(CONTINUED)

170-190 CONTINUED

170-19

MICHAEL
(exuberant)
Let's do that again!

He picks up an armload of toys and is about to hurl them back onto the floor.

MARY POPPINS
(consulting her
lapel watch)
That will be sufficient, thank you.
It is time for our outing in the Park.

MICHAEL
I don't want an outing! I want to
tidy up the nursery again!

The toys wriggle out of his arms and back onto the shelves.

MARY POPPINS
(calmly)
Hats and coats, please. Spit spot!
Spit spot! Off we go!

190-A WIDER ANGLE - GROUP SHOT

190-A

CAMERA PANS WITH them as Mary Poppins leads the way to the door, with the children marching behind her, hastily putting on their hats and coats.

JANE AND MICHAEL
(singing)
For a spoonful of sugar
Helps the medicine go down -

As Mary Poppins goes OUT the door, CAMERA MOVES IN CLOSER on Jane and Michael as they hurry after her.

JANE AND MICHAEL
(singing)
Medicine go down-own -

191 EXT. SECOND FLOOR LANDING

191

Ellen is dusting the balustrade. She looks up as she HEARS the o.s. singing.

JANE AND MICHAEL
(singing o.s.)
Medicine go down.

191-A HER VIEW

of Mary Poppins and the children, as they come sliding down the bannister.

JANE AND MICHAEL
(singing)
Just a spoonful of sugar -

191-B REVERSE AND CLOSE

on Ellen, as she stands watching them, dumbfounded.

JANE AND MICHAEL
(singing o.s.)
Helps the medicine go down
In a most delightful way -

191-C WIDER ANGLE

Ellen stands back as Mary Poppins, Jane and Michael glide PAST her on the bannister. Jane turns to smile at Ellen.

191-D CLOSE ON ELLEN

as she watches them continue on down the bannister.

191-E HER VIEW - DOWN SHOT

of Mary Poppins and the children, sliding down toward the front door.

191-F REVERSE AND CLOSE

on Ellen as she stares wide-eyed at the group.

192 HER VIEW - DOWN SHOT

of Mary Poppins and the children as they debark gracefully. Led by Mary Poppins, they march toward the front door, which OPENS by itself. Without a pause, Mary Poppins goes OUT the door. The children turn to wave at Ellen, then follow Mary Poppins OUT the door, as it CLOSES by itself behind them.

193 MED. CLOSE - ELLEN

standing on the landing. She looks at the balustrade, then getting an idea, climbs aboard it and starts to sing.

ELLEN
(singing)
Just a spoonful of sugar -

194 REVERSE SHOT - MRS. BRILL

194

who has just come INTO the front hall. She looks up in astonishment at Ellen.

ELLEN

(singing o.s.)

'Elps the medicine go down -

195 HER VIEW

195

of Ellen, as she slides down the bannister to the front hall, singing and dusting as she goes.

ELLEN

(singing)

Medicine go down-own -

196 REVERSE AND CLOSE

196

on Mrs. Brill, who reacts in horror as she watches Ellen's descent.

ELLEN

(singing o.s.)

Medicine go down -

196-A HER VIEW

196

of Ellen as she hits the bottom at full speed. She comes off staggering slightly, regains her balance and dances past the astonished eyes of Mrs. Brill, flicking an imaginary bit of dust off her as she goes by, and OUT OF SCENE.

ELLEN

(singing)

In a most delightful way -

DISSOLVE

197

EXT. - ENTRANCE TO THE PARK GATES - DAY - A LONG SHOT -
CRANE MOVING DOWN

197

A carriage passes THROUGH SCENE in f.g. A half-dozen or so portraits and landscapes have been done in colored chalk on the sidewalk near the park wall. The subjects include variously - "Punting on the Thames", "Henry VIII", "A Still Life", "A Country Circus" and other time-worn crowd-pleasers. A placard nearby states modestly, "All My Own Work". A few passersby stop to look at the pictures, and then continue on their way.

The sidewalk artist is Bert, whom we met in the opening scene as a one-man band. CAMERA MOVES UP BEHIND Bert, revealing him at work on a lovely scene of pastoral England. The bright, fresh colors stand out strongly against the surroundings.

BERT

(singing)

Chim, chim-in-ey

Chim, chim-in-ey

Chim, chim cher-oo

I does what I likes

And I likes what I do -

(he turns slightly,

looking toward CAMERA)

'Ullo, art lovers!

198

MED. CLOSE - BERT

198

With bits of chalk fitted to the end of an extension stick, Bert moves around easily and exuberantly, SHADING, defining, artfully improving each picture with a practised hand.

BERT

(singing)

Today I'm a screever

And as you can see

A screever's an artist

Of 'ighest degree -

198-A

MED. CLOSE - THE CHALK DRAWINGS

198-A

BERT

(singing o.s.)

And it's all me own work

From me own memory --

198-B CLOSE ON BERT

198

BERT
(speaking)
Not Royal Academy, I suppose -
Still they're better than a
finger in the eye, ain't they?

199 WIDER ANGLE - BERT

199

as he dances from portrait to portrait, using the
extension stick to touch-up and improve them.

BERT
(singing)
Chim, chim-in-ey
Chim, chim-in-ey
Chim, chim-cherco
I drawers wot I likes
And I likes wot I drew -

200 MED. CLOSE - BERT

200

as he gets down on his knees. Putting the extension
stick aside, he selects a few colored chalks from a
pile, and quickly draws another picture.

BERT
(singing)
No remuneration
Does I ask of you
But me cap would be glad
Of a copper or two --

201 INSERT

201

of the picture Bert has just completed. He places his
cap in the middle of the picture, which has a banner
running across the top reading, "ALL CONTRIBUTIONS WELCOME".

BERT
(singing o.s.)
Me cap would be glad
Of a copper or two --

202 DOWN SHOT - SILHOUETTES

202

of Mary Poppins and the children, as they appear on the
pavement.

BERT
(singing o.s.)
Chim chim-in-ey
Chim chim-in-ey -

(CONTINUED)

202 CONTINUED.

202

As Mary Poppins' silhouette appears over the portrait
on which Bert is working --

BERT

(spoken)

Wait! 'Old it! Stay right
where you are!

202-A INSERT - MARY POPPINS' SILHOUETTE

202-

as Bert's hand traces around it.

BERT

(o.s.)

I'd know that silhouette anywhere!

203 CLOSE - BERT

203

BERT

(looking up)

Mary Poppins!

204 GROUP SHOT - MARY POPPINS, BERT AND THE CHILDREN

204

MARY POPPINS

It's nice to see you again, Bert.
I expect you know Jane and Michael.

BERT

Well, I've seen them 'ere and
about - chasin' a kite last time,
weren't it?

Jane and Michael respond with a small curtsy and bow.

204-A CLOSE - JANE AND MICHAEL

204-

JANE

Mary Poppins is taking us to the
Park.

204-B CLOSE ON BERT

BERT

To the Park? Not if I know
Mary Poppins! Other nannies
take children to parks....

204-C CLOSE ON CHILDREN

204-

as they react to Bert's words.

BERT

(o.s.)

But when you're with Mary Poppins --
suddenly! -- you're in places you
never dreamed of - and quick as you
can say, 'Bob's your uncle!' - the
most unusual things begin to 'appen!

204-D CLOSE ON MARY POPPINS

204-F

MARY POPPINS

(loftily)

I'm sure I haven't the faintest
idea what you're talking about!

205 GROUP SHOT - BERT, MARY POPPINS AND THE CHILDREN

205

BERT

Mind you, it's not my place to
conjecture, but what she probably
'as in mind is a jolly 'oliday
somewhere or other.

(leading the children
over to the drawings)

Something along these lines, I
shouldn't be surprised --

As the children look down at the drawings, Bert smiles
at Mary Poppins.

206 INSERT

206

of the chalk drawing, "Punting on the Thames".

BERT

(o.s.)

Punting on the Thames -- that's
always good, if you like outings.

207 MED. CLOSE - BERT AND THE CHILDREN

207

with his drawing stick, Bert mimes the fellow poling
the boat in the drawing for the entertainment of the
children. He pretends the pole becomes stuck in the
mud, clambers on it and falls. The children laugh.

BERT

(clambering on the pole)

River's a bit sticky today --

208 CLOSE ON MARY POPPINS

208

MARY POPPINS

(severely)

Bert, I'll thank you not to stuff
their heads with your nonsense.

209 MED. CLOSE - BERT AND MICHAEL

209

Bert kneels down before another chalk drawing --

BERT

(indicating drawing)

The circus! 'Ow about a lovely circus?
Lions and tigers! --

210 INSERT

210

A chalk drawing of a small country circus. A man on a
unicycle is performing.

BERT

(o.s.)

World famous artistes, performing
death-defying feats of dexterity
and skill before your very eyes!

211 MED. CLOSE - BERT AND MICHAEL

211

Mimicking the action of the picture, Bert pretends to
ride a unicycle for the benefit of the amused boy.

212 CLOSE ON MARY POPPINS

212

who looks on, disapprovingly.

213 CLOSE ON JANE

213

as she looks down at one of the other chalk drawings.

JANE

Oh - that's lovely! If you
please, I'd much rather go there --

(CONTINUED)

213 CONTINUED

Bert and Michael come up behind Jane to look over her shoulder at the drawing.

BERT
Beautiful, ain't it?

214 INSERT

of the pastoral drawing --

BERT
(o.s.)
A typical English countryside, as
done by a true and lovin' 'and.
Wot's more, tho you can't see it,
there's a little country fair down
that road and over the hill.

215 CLOSE ON BERT AND THE CHILDREN

looking down at the picture.

MICHAEL
(critically)
I don't see any road --

BERT
Wot? No road?

216 INSERT - THE DRAWING

as Bert's HAND comes INTO SCENE, and deftly sketches
a road down the center of the picture.

BERT
(o.s.)
One country road - suitable for
travel and 'igh adventure!

217 GROUP SHOT - BERT, MARY POPPINS AND THE CHILDREN

Jane and Michael are clamoring and bounding about Mary Poppins.

MICHAEL
May we go, Mary Poppins? Please!
May we?

(CONTINUED)

217 CONTINUED

JANE

It's such a lovely place. Don't you
think it's lovely, Mary Poppins?

217-A BERT AND THE CHILDREN

BERT

Now's the time, Mary Poppins!
No one's looking!

MICHAEL AND JANE

Please, Mary Poppins. Please!

218 CLOSE ON MARY POPPINS

MARY POPPINS

I have no intention of making a
spectacle of myself, thank you.

219 CLOSE ON BERT AND THE CHILDREN

BERT

(conspiratorially to
Jane and Michael)
Then I'll do it myself.

MICHAEL

Do what?

BERT

(matching the action
to the words)
Bit of magic. It's easy!
'You wink -
'You think -
'You do a double blink --

219-A MED. CLOSE - BERT AND THE CHILDREN

He takes their hands, and gets ready to jump -

BERT

(closing his eyes)
'You close your eyes and --

220 WIDER ANGLE - BERT AND THE CHILDREN

CAMERA SHOOTING FROM BEHIND, as holding hands, they
all jump into the chalk drawing --

(CONTINUED)

220 CONTINUED

220

BERT

Jump!

They land in the middle of the drawing, but much to Bert's surprise, nothing happens.

221 MED. CLOSE - BERT AND THE CHILDREN

221

Jane and Michael stand looking up at Bert questioningly.

JANE

Is something supposed to happen?

222 CLOSE ON MARY POPPINS

222

MARY POPPINS

(severely)

Bert, what utter nonsense!

223 BERT, MARY POPPINS AND THE CHILDREN

223

Mary Poppins opens her umbrella, and steps over to where Bert and the children are standing next to the pastoral scene.

MARY POPPINS

Why do you always complicate things that are really quite simple?

224 MED. CLOSE - GROUP SHOT

224

Mary Poppins holds her umbrella over the group, as they stand in front of the drawing.

MARY POPPINS

Give me your hand, please! Michael, don't slouch! One - two --

225 GROUP SHOT - WIDER ANGLE

225

On the count of three, they all leap up together, and INTO the chalk drawing.

MARY POPPINS

Three!

They rapidly diminish in SIZE, landing on the chalk road in the drawing, as a cloud of colored chalk goes up, momentarily obscuring their arrival.

226
THRU
331JOLLY HOLIDAY SEQUENCE - REPLACED BY JH-1 THRU JH-226 -
(LIVE ACTION AND ANIMATION COMBINED)226
THRU
331

JH-1 EXT. ENGLISH COUNTRYSIDE - MARY POPPINS, BERT AND CHILDREN JH-1

A stylized version of the pastoral SCENE - done in chalk tones and hues. As the chalk dust settles, Mary Poppins and the others look at each other in delight and surprise, as they stand in the middle of a winding country road.

Mary Poppins, looking a great deal younger, is dressed in the airiest of fashion. A large sweeping hat, with a long curling feather, shoes with diamond buckles, fine white gloves, and a silk umbrella make up an ensemble to dazzle the eye.

Bert too, is younger looking. He looks scrubbed and shining in white flannels, red and green blazer, straw boater and cane. Michael and Jane, save for the chalky hue to their clothes, are much the same.

From o.s. comes the faint SOUND of merry-go-round MUSIC.

JH-2 BERT AND MARY POPPINS JH-2

BERT

(turning to Mary)

Mary Poppins! You look beautiful!

MARY POPPINS

(pleased)

Do I really?

BERT

You do, for fair! Like the first day I met you.

JH-3 CLOSE ON MARY POPPINS JH-3

MARY POPPINS

You look fine, too, Bert.

JH-4 CLOSE ON BERT JH-4

as he reacts with pleasure, flicking the brim of his boater.

JH-5 JANE JH-5

JANE

(looking around)

Everything's so lovely!

JH-6 MICHAEL JH-6

MICHAEL

(to Bert)

I thought you said there was a fair.

JH-7 BERT AND MARY POPPINS

JH-7

BERT
(using his cane to
point the way)
So I did. Down the road, and over
the hill, remember?

JH-8 JANE AND MICHAEL

JH-8

Jane takes Michael's hand, and they start out in the direction
Bert has indicated.

JANE
Come on! I hear the music from the
merry-go-round!

As they disappear over a hill -

JH-9 BERT AND MARY POPPINS

JH-9

BERT
Tell 'em Bert sent you!

MARY POPPINS
(calling)
Don't fall down and smudge the drawing!

Bert takes Mary Poppins' arm, and they start down the road.

JH-10 BERT AND MARY POPPINS

JH-10

as they walk along the country road.

BERT
(singing)
Ain't it a glorious day!
Right as a mornin' in May -

JH-11 CLOSER - BERT AND MARY POPPINS

JH-11

They are joined by a bird, who flits gaily around them. Mary
Poppins looks on as Bert flaps his arms in imitation of the bird.

BERT
(singing)
I feel like I could fly!

JH-12 BERT AND MARY POPPINS - LONGER ANGLE

JH-12

As Bert starts to waft upward, Mary Poppins reaches for his coat,
pulling him down.

MARY POPPINS
(spoken)
None of your larking about, now --

(CONTINUED)

JH-12 CONTINUED

BERT
(singing)
Have you ever seen --

JH-13 BERT AND MARY POPPINS - WIDER ANGLE

BERT
(singing, gestures
with his cane)
The grass so green?
Or a bluer sky!

JH-14 BERT AND MARY POPPINS - CLOSER ANGLE

BERT
(singing)
Oh, it's a Jolly 'Ooliday with Mary
Mary makes your 'eart so light --

JH-15 CLOSE ON MARY POPPINS

MARY POPPINS
(spoken)
Haven't changed a bit, have you?

JH-16 CLOSE ON BERT

BERT
(singing)
When the day is gray and ordinary -

JH-17 WIDER ANGLE - BERT AND MARY POPPINS

as they stroll along the path through the countryside.

BERT
(singing)
Mary makes the sun shine bright -

MARY POPPINS
(spoken)
Oh, give over, Bert --

BERT
(singing)
'Appiness is bloomin' all around 'er -
The daffodils are smilin' at the dove --

JH-18 REVERSE - MARY POPPINS AND BERT

JH-18

BERT
(singing)
When Mary 'olds your 'and
You feel so grand -

JH-19 CLOSE ON BERT

JH-19

as he places his hand inside his coat over his heart, and demonstrates its palpatations. With his cane he beats out the rhythm on the top of his boater, forcing it down over his eyes.

BERT
(singing)
Your 'eart starts beating
Like a big brass band --

JH-20 CLOSE ON MARY POPPINS

JH-20

MARY POPPINS
(spoken)
Light-headed, that's what you are!

JH-21 MARY POPPINS AND BERT

JH-21

BERT
(singing)
Oh, it's a Jolly 'Ooliday with Mary
No wonder that it's Mary that we love!

JH-22 WIDER ANGLE - MARY POPPINS AND BERT

JH-22

They have come to a stile separating the lane from a small farmyard. Bert lifts Mary Poppins onto the stile, and is PULLED OVER himself by the energy of his gesture.

JH-23 BERT AND A GROUP OF FARM ANIMALS

JH-23

who gather around to add their tributes to Mary Poppins.

ANIMAL AD-LIBS
'Ear! 'Ear! -- Right y'are!

JH-24 MARY POPPINS AND BERT

JH-24

Mary Poppins sits on the fence, watching approvingly as Bert, using his cane as a baton, leads the animals in song.

JH-25 A LARGE RAM

JH-25

RAM
(singing)
Oh, it's a Jolly 'Ooliday with Mary -

JH-26 WIDER ANGLE - MARY POPPINS, BERT AND THREE LAMBS JH-2

The lambs bound past Mary Poppins and Bert.

LAMBS

(singing)

Mary makes your 'eart so light!

JH-27 A DRAY HORSE JH-2

DRAY HORSE

(singing)

When the day is gray and ordinary --

He is joined by a COW -

COW

(singing)

Mary makes the sun shine bright --

JH-28 A TRIO OF GEESE JH-2

TRIO OF GEESE

(singing)

'Appiness is bloomin' all around her -

The geese scatter as a PIG intrudes to add his praises -

PIG

The daffodils are smiling at the dove -

Snort! Snort!

JH-29 WIDE ANGLE GROUP SHOT - MARY POPPINS, BERT AND THE ANIMALS JH-25

Bert helps Mary Poppins down from the fence, and the animals all join in with him to sing the chorus.

BERT AND ANIMALS

(singing)

When Mary 'olds your 'and

You feel so grand --

(Bert leads Mary Poppins

through the farmyard)

You're 'eart starts beating

Like a big brass band --

JH-30 GROUP SHOT - DRAY HORSE AND ANIMALS JH-30

Using his hoof, the dray horse beats out the rhythm on a washtub hanging against the barn wall.

DRAY HORSE

Bang! Bang! Bang! Bang!

JH-31 GROUP SHOT - MARY POPPINS, BERT AND ANIMALS

The animals in b.g. look on as Mary Poppins and Bert walk through farmyard and CUT of SCENE.

ANIMALS & BERT

(singing)

It's a Jolly 'Ooliday with Mary --

(HOLD ON GROUP SHOT

of ANIMALS singing)

No wonder that it's Mary that we love!

JH-32 EXT. FARMYARD GATE - BERT AND MARY POPPINS

They are just coming through the gate. Bert closes it behind him and leans his cane against it. He takes Mary Poppins' parasol, and with a flourish, closes it and leans it next to his cane.

JH-33 WIDER ANGLE - BERT AND MARY POPPINS

Bert takes Mary Poppins' hand, and they dance through the countryside, away from the farmyard.

JH-34 CANE AND UMBRELLA

as they rise from their place against the gate, and float through the air in pursuit of Mary Poppins and Bert.

JH-35 WIDE ANGLE - MARY POPPINS AND BERT

as they dance through the countryside, followed by the umbrella and cane in b.g.

JH-36 CLOSER - BERT AND MARY POPPINS

strolling hand-in-hand through a grove of trees. A flock of birds fly overhead and the forest animals come out to greet them.

JH-37 BERT AND MARY POPPINS

They stop in a field of wild flowers. Bert picks a bouquet and gallantly presents it to Mary Poppins.

JH-38 CLOSE ON MARY POPPINS

as she appreciatively sniffs the flowers. Suddenly the flowers come to life in her hands, and are transformed into a myriad of flying butterflies.

JH-39 WIDER ANGLE - BERT AND MARY POPPINS
strolling through the forest, followed by the animals and butterflies in f.g. JH-39

JH-40 OMITTED JH-40

JH-40A BERT AND MARY POPPINS JH-40A
The animals have followed Bert and Mary Poppins to a pond inhabited by two turtles. The cane and parasol fly into scene, and Bert and Mary Poppins reach up to grasp them.

JH-41 CLOSER - BERT AND MARY POPPINS JH-41
as they grasp the parasol and cane.

JH-42 OMITTED JH-42

JH-42A BERT AND MARY POPPINS JH-42A
As the animals look on, Bert assists Mary Poppins onto the back of one of the turtles.

JH-43 OMITTED JH-43

JH-43A CLOSE ON TURTLES JH-43A
and feet of Mary Poppins and Bert, as they step lightly onto the backs of the turtles.

JH-44 OMITTED JH-44

JH-44A WIDE ANGLE - BERT AND MARY POPPINS JH-44A
as they glide across the pond on the backs of the turtles. In b.g. the forest animals watch the departing figures.

JH-45 CLOSE ON BERT AND MARY POPPINS JH-45
bobbing lightly on the backs of the turtles.

JH-46 WIDER ANGLE - BERT AND MARY POPPINS JH-46
gliding down the pond, approaching a bank.

JH-47 CLOSER - BERT AND MARY POPPINS JH-47
as they reach the bank. Bert helps Mary Poppins as she alights from the turtle's back, and turns to thank the turtle.

MARY POPPINS
(to o.s. turtle)
Thank you, very much.

JH-48 CLOSE ON TURTLES

as they react with pleasure.

JH-49 BERT AND MARY POPPINS - WIDER ANGLE

to include the pond and turtles. Bert and Mary Poppins stand at the foot of a small bridge which spans a stream. Mary Poppins waves goodbye to the turtles, as Bert offers her his arm.

JH-50 CLOSER - BERT AND MARY POPPINS

as they start across the bridge.

MARY POPPINS

(singing)

Oh, it's a Jolly Holiday with you, Bert -
Gentlemen like you are few -

BERT

(spoken)

A vanishing breed, that's me.

JH-51 WIDE ANGLE - BERT AND MARY POPPINS

as they pause in the middle of the bridge.

MARY POPPINS

(singing)

Though you're just a diamond in the rough, Bert -
Underneath your blood is blue.

JH-52 CLOSER - BERT AND MARY POPPINS

BERT

(spoken)

Common knowledge, you might say.

MARY POPPINS

(singing)

You'd never think of pressing your advantage -
Forbearance is the hallmark of your creed.

JH-53 CLOSE ON BERT

BERT

(spoken)

True --

JH-54 CLOSE - MARY POPPINS AND BERT

JH-54

MARY POPPINS

(singing)

A lady needn't fear

When you are near

Your sweet gentility is crystal clear --

JH-55 REFLECTION SHOT - BERT AND MARY POPPINS

JH-55

whose images are reflected in the stream.

MARY POPPINS' REFLECTION

(singing)

Oh, it's a Jolly Holiday with you, Bert

A Jolly Jolly Holiday with you.

A swan and her cygnets glide thru scene, disturbing the reflection, which dissolves in their wake.

JH-56 WIDE ANGLE - BERT AND MARY POPPINS

JH-56

as they step from the bridge and approach a charming tea pavilion.

JH-57 BERT AND MARY POPPINS

JH-57

They have entered the tea pavilion, and Bert bows Mary Poppins grandly to a table. A hatrack stands in b.g.

JH-58 CLOSE ON BERT

JH-58

as he turns and tosses his boater toward the o.s. hatrack.

JH-59 THE HATRACK

JH-59

Bert's hat, cane and Mary Poppins' parasol fly into scene, and find their proper places on the rack.

JH-60 CLOSE ON BERT

JH-60

seated at the table. Looking off to a door in b.g., he claps his hands.

BERT

(calling)

Waiter! Service, please!

The door in b.g. swings open, and waddling out at high speed come four PENGUINS.

JH-61 THE PENGUINS JH-61

They are dressed in waiter's garb, with napkins over their arms, and are bearing water glasses, napkins and menus. They rush forward to serve their c.s. customers.

JH-62 BERT, MARY POPPINS AND THE PENGUINS JH-62

The penguins scuttle around the table, placing a clean cloth over it, setting down a vase of flowers and water glasses.

JH-63 BERT, MARY POPPINS AND THE PENGUINS JH-63

One of the penguins leaps onto the table, filling the glasses from a pitcher. He is joined by a second penguin, who hops onto the table to present Mary Poppins and Bert with menus.

JH-64 GROUP SHOT - THE PENGUINS JH-64

One of the penguins leaps off the table, and joins the other three, who stand waiting for the order.

JH-65 CLOSE ON MARY POPPINS JH-65

as she studies the menu.

MARY POPPINS

(singing)

Now then - what'd be nice?
We'll start with raspberry ice -
And then some cakes and tea --

JH-66 CLOSE ON QUARTET OF PENGUINS JH-66

PENGUINS

(singing)

Order what you will
There'll be no bill
It's complimentary

JH-67 CLOSE ON MARY POPPINS JH-67

MARY POPPINS

(spoken)

You're very kind.

JH-68 CLOSE ON PENGUIN JH-68

FIRST PENGUIN

Anything for you, Mary Poppins.

JH-69 CLOSE ON SECOND PENGUIN

JH-69

SECOND PENGUIN
You're our favorite person --

JH-70 BERT AND THE QUARTET OF PENGUINS

JH-70

BERT
It's true that -
(singing)
Mavis and Sybil have ways that are winning
Prudence and Gwendolyn set your heart spinning

JH-71 CLOSE ON MARY POPPINS

JH-71

as she studies the menu, ignoring Bert.

BERT
(singing o.s.)
Phoebe's delightful, Maude is disarming --

JH-72 THE PENGUINS

JH-72

PENGUINS
(singing)
Pelicia, Pelicity, Cynthia -

JH-73 CLOSE ON BERT

JH-73

BERT
(singing)
Charming!
Winifred's dashing, Vivian's sweet
Stephanie's smashing, Priscilla a treat -

JH-74 CLOSE ON MARY POPPINS

JH-74

reacting disapprovingly to Bert's observations.

JH-75 THE PENGUINS

JH-75

PENGUINS
(singing)
Veronica, Millicent, Agnes and Jane --

JH-76 CLOSE ON BERT

JH-76

BERT
(singing)
Convivial company, time and again
Dorcas and Phyllis and Glynis are sorts
I'll agree are three jolly good sports -

- JH-77 CLOSE ON MARY POPPINS
who looks on with mounting disapproval.
- BERT
(singing, o.s.)
But cream of the crop -
Tip of the top --
- JH-78 BERT AND THE PENGUINS
The penguins have leaped onto the table, and join Bert in song.
- BERT AND PENGUINS
(singing)
It's Mary Poppins and there we stop!
- JH-79 CLOSE ON MARY POPPINS
as she reacts with pleasure to their choice.
- JH-80 GROUP SHOT - BERT, MARY POPPINS AND THE PENGUINS
Bert takes a salt shaker from the table, unscrews the top and scatters the grains on the ground. The penguins and Mary Poppins watch as Bert does a sand dance.
- JH-81 GROUP SHOT - BERT, MARY POPPINS AND THE PENGUINS
Bert approaches the table, and gestures for the penguins to join him in the dance, as Mary Poppins looks on.
- JH-82 BERT AND THE PENGUINS
One by one the penguins leap from the table and follow Bert.
- JH-83 BERT AND THE PENGUINS
as they dance.
- JH-84 CLOSE ON MARY POPPINS
reacting with pleasure as she watches.
- JH-85 BERT AND THE PENGUINS
dancing. Bert mimics the penguins, imitating their gestures and movements.
- JH-86 CLOSE ON MARY POPPINS
as she watches.

JH-87	BERT AND THE PENGUINS	JH-87
	as they continue the routine. Bert playfully forces the penguins to one side of the dance floor. They react in surprise, then pleasure, and start out to follow him.	
JH-88	CLOSE ON BERT	JH-88
	as he scurries away from the penguins, then turns on them suddenly and holds out a restraining hand.	
JH-89	CLOSE ON PENGUINS	JH-89
	as they skid to a stop, toppling backward on their heels.	
JH-90	CLOSE ON BERT	JH-90
	dancing a solo.	
JH-91	CLOSE ON BERT'S FEET	JH-91
	as he does an intricate dance step.	
JH-92	CLOSE ON BERT	JH-92
	as he turns toward the penguins, gesturing for them to imitate the step he has just done.	
JH-93	GROUP SHOT - PENGUINS	JH-93
	as they follow his lead, and successfully imitate his routine.	
JH-94	CLOSE ON BERT	JH-94
	as he performs another routine, with a finger snapping ending.	
JH-95	GROUP SHOT - THE PENGUINS	JH-95
	as they take turns attempting to imitate Bert's routine.	
JH-96	BERT AND THE PENGUINS	JH-96
	Bert watches as one of the penguins successfully duplicates a step. Bert performs a tricky slide, as the penguins react in wide-eyed surprise.	
JH-97	CLOSE ON BERT	JH-97
	as he goes into a complicated and frenzied routine, ending it with a flourish in front of Mary Poppins, sitting at the table.	

JH-98 GROUP SHOT - THE PENGUINS

JH-98

They have their heads together in a huddle. Then, turning, each takes a running leap and slides on his stomach in the direction of Bert and Mary Poppins.

JH-99 WIDER ANGLE - BERT, MARY POPPINS AND PENGUINS

JH-99

One by one the penguins come sliding INTO SCENE and line up proudly in front of Bert, except for the last penguin, who glides in, right past the line up, stopping just short of the hatrack. He looks up at Bert proudly.

JH-100 CLOSE ON BERT

JH-100

He takes his hat and cane from the hatrack, and puts on the hat.

JH-100A BERT AND THE PENGUINS

JH-100

They join together in a rousing finale. CAMERA FANS with them as they dance over to where Mary Poppins is sitting.

BERT AND PENGUINS

(singing)

When Mary 'olds your 'and
You feel so grand
Your 'eart starts beatin'
Like a big brass band --

JH-100B CLOSE ON BERT AND MARY POPPINS

JH-100B

BERT

(singing to her)

It's a Jolly 'Ooliday with Mary --

JH-100C GROUP SHOT

JH-100C

While Mary Poppins watches, Bert and penguins start across the stage for their exit.

BERT AND PENGUINS

(singing)

No wonder that it's Mary that we love --

JH-100D CLOSE ON BERT

JH-100D

BERT

Ra-ta-ta-ta --

JH-100E WIDE ANGLE - BERT AND PENGUINS

JH-100E

continue across stage, as Mary Poppins looks on from b.g.

BERT AND PENGUINS

(singing)

No wonder that it's Mary that we love --

JH-100F BERT AND THE PENGUINS JH-100

SLAPPING their thighs in time to the music.

JH-100G BERT, PENGUINS AND MARY POPPINS JH-100

Mary Poppins watches as Bert and Penguins conclude their performance, dancing OUT OF SCENE.

BERT AND PENGUINS

(singing)

No wonder that it's Mary that we love!

JH-100H CLOSE ON MARY POPPINS JH-100

as she applauds.

JH-100-1 BERT, PENGUINS AND MARY POPPINS JH-100

Bert and Penguins come INTO SCENE to take their bows in front of Mary Poppins. Bert extends his cane toward the table, forming a bridge for the penguins. One by one they leap onto the cane.

JH-100J CLOSER - BERT, MARY POPPINS AND PENGUINS JH-100

Bert gives the penguins a gentle shove, and they hop from the cane onto the table. Each takes a bow and departs, except the last penguin, who stands looking shyly at Mary Poppins.

JH-100K CLOSE - MARY POPPINS AND THE PENGUIN JH-100

The penguin gives Mary Poppins a kiss, then turns shyly away as she reacts with pleasure. Bert's cane comes INTO SCENE, giving the penguin "the hook" and pulling him OUT.

JH-100L WIDER ANGLE - BERT, MARY POPPINS AND THE PENGUINS JH-100

The penguins look on as Bert bows gallantly and invites Mary Poppins to dance. He draws her to her feet, and they begin to waltz. The penguins dance around the whirling figures.

JH-100M BERT, MARY POPPINS AND THE PENGUINS JH-100

Bert and Mary Poppins waltz toward the o.s. merry-go-round, whose SOUND grows stronger in the waltz time. The penguins bound gaily around the receding figures. The b.g. whirls faster, and the whirling colors begin to take the shape of a merry-go-round.

MATCH DISSOLVE

JH-101 THE MERRY-GO-ROUND - DAY

JH-101

The brightly-painted horses plunge to the music of a calliope and brass ensemble.

JH-102 CLOSER - GROUP SHOT

JH-102

Mary Poppins and Bert are seated on wooden horses behind Jane and Michael, who are wildly excited. The horses bear a striking resemblance to their riders.

JH-103 CLOSE ON MICHAEL

JH-103

as he excitedly urges his steed forward.

MICHAEL

Giddyup! Come on, boy! Faster!
Faster!

JH-104 CLOSE ON JANE

JH-104

JANE

Oh! This is such fun! Imagine!
Our own private merry-go-round!

JH-105 CLOSE ON BERT

JH-105

who is riding his horses side-saddle.

BERT

(nonchalantly)
It's very nice. Very nice indeed.
(turns in his saddle,
so he is riding backward)
If you don't want to go anywhere,

JH-106 CLOSE ON MARY POPPINS

JH-106

as she rides demurely atop her steed.

MARY POPPINS

Who says we're not going anywhere?

JH-107 CLOSER - MARY POPPINS

JH-107

as she leans from her horse and calls to o.s. guard.

MARY POPPINS

(calling)
Oh, guard!

JH-108 THE GUARD

JH-108

a dumpy, cherubic little MAN, standing in the center by the calliope, with a number of levers beside him. He lifts his cap -

GUARD

Right'o, Mary Poppins!

He pulls back on the tallest lever --

JH-109 CLOSE ON MARY POPPINS

JH-109

MARY POPPINS

Thank you.

JH-110 A LONG VIEW

JH-110

With a series of crashing SOUNDS, the calliope and brass ensemble on the merry-go-round grows louder, and it picks up speed. As it spins faster and faster, Mary Poppins' horse plunges from the whirling platform onto the ground. Jane's horse quickly follows suit. Michael's and Bert's horses both follow.

JH-111 THE GUARD

JH-111

shouts excitedly.

GUARD

They're off!

(Looking after them)

It's Mary Poppins leading by two lengths -- Jane is second -- by a length -- Michael third -- there goes Bert on the outside --

JH-112 A LONG VIEW - MARY POPPINS, THE CHILDREN AND BERT

JH-112

as they bound away from the merry-go-round.

JH-113 WIDE ANGLE - MARY POPPINS, THE CHILDREN AND BERT

JH-113

as the horses gallop across the countryside.

JH-114 LONG VIEW - A BRIDGE

JH-114

Mary Poppins' horse comes over the bridge, followed by Bert's and the children's horses.

JH-115 JANE AND MICHAEL

JH-115

Michael urges his horse forward, and starts moving up.

MICHAEL

My horse is the fastest!

JH-116 BERT AND MICHAEL

JH-116

as Michael's horse passes Bert.

BERT
(to his horse)
'Ow about it, Mate? You going to
stand for that?

Bert's horse plunges forward alongside Michael's, and the
two horses race past Mary Poppins.

JH-117 CLOSE ON MARY POPPINS

JH-117

MARY POPPINS
Bert! Michael! Now, really, Bert!
You're as bad as the children!

JH-118 BERT AND MICHAEL

JH-118

Bert reigns in his horse.

BERT
Sorry! Ho, boy - Ho!
(calling to Michael,
who is having trouble
reigning in his horse)
Pull him in, Michael!
(Bert lends Michael
a hand)
Whoa! You win! Easy now --

JH-119 GROUP SHOT - MARY POPPINS, JANE, MICHAEL AND BERT

JH-119

Jane and Mary Poppins, riding sedately side-by-side, are re-
joined by Bert and Michael, who now have control of their steeds.

MARY POPPINS
That's better! After all, we're not
on a racing course, are we?

JH-120 CLOSE ON MARY POPPINS

JH-120

MARY POPPINS
Everything in its proper place, at
the proper time.

A HUNTING HORN sounds in the distance, and Mary Poppins reacts
knowingly.

JH-121 LONG VIEW - A FOX HUNT JH-121

which is in progress. As the hunting horn SOUNDS, hunters and hounds bound across the countryside.

JH-122 MARY POPPINS, BERT AND THE CHILDREN JH-122

sitting atop the merry-go-round horses. Bert and the children look expectantly at Mary Poppins. She starts off, leading the way to the fox hunt.

MARY POPPINS

Now follow me, please!

JH-123 WIDE ANGLE - MARY POPPINS, BERT AND THE CHILDREN JH-123

as they ride off in pursuit of the hunters.

JH-124 MARY POPPINS AND ELDERLY HUNTSMAN JH-124

A dignified and elegantly dressed hunter, bounding along atop his steed, is suddenly overtaken by Mary Poppins atop her wooden horse.

JH-125 CLOSE ON MARY POPPINS JH-125

as she passes the hunter and nods.

MARY POPPINS

Good morning.

JH-126 CLOSE ON HUNTSMAN AND HIS HORSE JH-126

Neither horse nor rider reacts immediately.

HUNTSMAN

Er - a - yes, quite --
(suddenly reacts,
astonished)

What?--

JH-127 WIDE ANGLE - MARY POPPINS AND THE HUNTSMAN JH-127

As Mary Poppins goes sailing imperturbably over a stream, the hunter's horse panics, misses the jump and both rider and horse go crashing into the stream.

JH-128 CLOSE ON HUNTSMAN JH-128

as he sticks his head up out of the water.

HUNTSMAN

I say!

(CONTINUED)

JH-128 CONTINUED

JH-128

Michael's horse comes sailing over the stream. The merry-go-round pole pushes the huntsman's head under water again. As the huntsman comes up for the second time -

HUNTSMAN

Have you ----

Bert's horse comes INTO SCENE, and the merry-go-round pole again plunges the huntsman under the water.

HUNTSMAN

(coming up for the
third time)

Evah --- ?

Jane's horse comes INTO SCENE, and once more the huntsman is submerged.

JH-129 CLOSE ON HORSE AND HUNTSMAN

JH-129

sitting side-by-side in the middle of the stream, looking after the merry-go-round horses in wonder.

HORSE

..... Nevah!

JH-130 THE MERRY-GO-ROUND HORSES

JH-130

as they leap over a hayrack, sitting in front of a stone wall.

JH-131 CLOSE ON MICHAEL

JH-131

MICHAEL

(shouting excitedly)

Yoicks! Yoicks!

JH-132 WIDER ANGLE - MICHAEL

JH-132

as he comes up behind a portly huntswoman, riding serenely atop her steed.

MICHAEL

Yoicks!

JH-133 CLOSE ON THE HORSES

JH-133

as the huntswoman's horse reacts in terror to Michael's fierce-looking steed.

H-134 WIDER ANGLE

JH-134

As Michael and his horse bound out of scene, the hunting horse bolts, throwing the startled rider to the ground.

HUNTING HORSE

Merciful heavens!

JH-135 CLOSE - HUNTING HORSE

JH-135

as it clambers up a tree.

HUNTING HORSE
(clinging to branches)
Extraordinary!

JH-136 BERT AND SECOND HUNTSMAN

JH-136

Bert, riding backward, reclining against the merry-go-round pole, gallops past a second huntsman.

BERT
(doffing his hat)
What cheer, Guv?

JH-137 CLOSE - SECOND HUNTSMAN AND HIS HORSE

JH-137

As they react in surprise, each loses his monocle.

JH-138 BERT

JH-138

riding off, waving to the startled huntsman.

JH-139 CLOSE - SECOND HUNTSMAN AND HIS HORSE

JH-139

The horse sits down indignantly, refusing to go on.

HORSE
Now really! Merry-go-round horses!

JH-140 CLOSE ON HUNTSMAN

JH-140

still atop the seated horse.

HUNTSMAN
That's the trouble with hunting
nowadays - No standards!

JH-141 WIDER ANGLE

JH-141

Jane comes riding through scene, waving to the huntsman atop the seated horse.

JANE
Ta ta-a ---

HUNTING HORSE
(crying and stamping
his hooves)
No - no - no - no - no!

JH-142 MASTER OF THE HOUNDS

JH-14

seated atop his horse, surrounded by his pack of hounds. Horse and hounds alike are "pointing", when suddenly all react to something o.s.

JH-143 CLOSE - MASTER OF THE HOUNDS

JH-14

and his horse, as they both look off and react to what they see.

MASTER OF THE HOUNDS
View Haloo! View Haloo!

HIS HORSE
Oh, yes -- definitely -- View Haloo!

JH-144 THEIR VIEW

JH-144

of a FOX - with an Irish brogue - sitting atop a stone wall, looking back at them.

FOX
(reacting)
View Haloo?

JH-145 MASTER OF THE HOUNDS

JH-145

as he SOUNDS the call, and gallops off in pursuit of the fox.

JH-146 CLOSE ON FOX

JH-146

reacting with fear to the sounds. He looks around desperately and takes the nearest avenue of escape.

FOX
Faith and begorra! It's thim
redcoats again!

JH-147 CLOSE ON THE HOUNDS

JH-147

as they race in hot pursuit.

HOUND
(howling)
View Halooooooooo!

JH-148 WIDER ANGLE - THE HOUNDS

JH-148

as they bound over the stone wall, howling and bellowing.

HOUNDS
Yowp! Yowp! Yowp!

JH-149 CLOSE ON FOX

trying desperately to out-run the hounds.

FOX

Oh - wurra - wurra --

JH-150 CLOSE ON BERT

who has joined the chase -

BERT

Tally ho! Gawrn away!

JH-151 CLOSE ON HOUNDS

growling and panting in hot pursuit of the fox.

HOUNDS

Growf! Grrrowf!

JH-152 CLOSE ON FOX

as he looks over his shoulder at the pursuing hounds, to see that they are gaining on him.

FOX

Saints preserve us! Yoicks!

JH-153 BERT

leans down to scoop up the beleaguered quarry.

JH-154 CLOSE - A HOUND

who makes a desperate lunge at the fox's tail, just as Bert pulls the fox out of scene. The hound goes sprawling.

JH-155 BERT AND THE FOX

Bert pulls the fox into frame by the tail, and sets him down on the back of the merry-go-round horse.

BERT

Up you go!

The confused and terrified fox closes his eyes and hangs on to Bert for dear life.

BERT

Now hang on!

JH-156 WIDER ANGLE - BERT AND THE FOX

JH-156

stop the merry-go-round horse as they sail easily over a hedge, followed by the scrambling hounds.

JH-157 REVERSE SHOT - THE OTHER SIDE OF THE HEDGE

JH-157

Bert and the fox with the hounds in close pursuit, find themselves bounding along a race course.

JH-158 CLOSE ON FOX

JH-158

riding on the back of the merry-go-round horse. He is beginning to enjoy his obvious advantage.

FOX

(thumping the horse's flank, experimentally)

Whisst! Would ye look at that now?
Tis an illicant merry-go-round horse!

JH-159 CLOSE - THE HOUNDS

JH-159

still in hot pursuit.

JH-160 CLOSE ON THE FOX

JH-160

who is jumping precariously on the back of the horse, challenging the hounds -

FOX

(tauntingly)

C'mon an' fight! Y' dirty omadhauns!

As one of the hounds jumps up to snap at the fox, the fox kicks him in the snout, and retreats to a safer position.

FOX

(kicking the dog)

I kin lick the lot of yez --

JH-161 CLOSE ON FOX

JH-161

who has taken a position on the head of the merry-go-round horse.

FOX

(to horse)

Faster, me beauty!

(reacting in

terror to something o.s.)

Arrrgh!

JH-162 HIS VIEW

JH-16

of a pounding pack of STEEPLECHASE HORSES and their RIDERS, bearing down on them from the opposite direction.

JH-163 BERT AND THE FOX

JH-16

Terrified, the fox leaps onto Bert's head and up the merry-go-round pole. Bert's boater has been shoved down over his eyes, momentarily restricting his vision.

JH-164 CLOSE ON FOX

JH-164

clinging desperately to the top of the pole.

JH-165 WIDER ANGLE - BERT AND THE FOX

JH-165

Reacting to the danger ahead, Bert tries frantically to rein up his horse. As the horse comes to a screeching halt, the pursuing hounds come crashing into them from behind. There is a growing THUNDER OF HOOVES, as the steeplechase horses come pounding INTO SCENE, sending the hounds off in all directions. As the dust clears, we see Bert's merry-go-round horse spinning violently on its pole.

JH-166 THE HOUNDS

JH-166

racing away, howling and bellowing in terror.

HOUNDS

Yipe! Yipe! Yipe!

JH-167 CLOSE ON THE FOX

JH-167

clutching the top of the spinning pole.

JH-168 BERT AND THE FOX

JH-168

The terrified fox drops down beside Bert, and extends his paw. Bert takes the paw and shakes it.

FOX

G-bye --- lad ---

JH-169 CLOSE ON THE FOX

JH-169

quickly shaking hands as he looks nervously about.

FOX

An' -- t-th-thank ye --- It's a --
gr - gr - grand th-thing -- ya've
d-done this d-day --

He quickly jumps to the ground.

JH-170 CLOSE ON FOX

JH-170

as he hides shakily behind a post --

FOX

I'll never forget it --

JH-171 WIDE ANGLE - JANE AND MICHAEL, BERT

JH-171

Michael and Jane come bounding INTO SCENE.

MICHAEL

C'mon, Bert! We're really racing now!

JANE

And Mary Poppins is winning!

(she points o.s.)

Look, Bert!

Bert looks off in the direction Jane has indicated.

BERT

Grikey!

JH-172 HIS VIEW

JH-172

The pounding pack of steeplechase horses, including Mary Poppins near the lead.

JH-173 BERT

JH-173

BERT

Go get 'em, Mary!

JH-174 WIDER ANGLE - STRAIGHT BACK

JH-174

facing the two leaders of the race, their faces tense, their mounts straining. Mary Poppins appears behind them on the merry-go-round horse, coming up fast. She leans forward slightly, and with her umbrella, taps one of the leaders on the shoulder.

MARY POPPINS

Oh, riders --

JH-175 CLOSE ON MARY POPPINS

JH-175

MARY POPPINS

Would you be good enough to let me pass, please?

- JH-176 CLOSE ON JOCKEY JH-176
as he doffs his cap to Mary Poppins.
JOCKEY
Certainly, Mum.
- JH-177 GROUP SHOT - MARY POPPINS AND JOCKEYS JH-177
The jockeys doff their caps and move aside, allowing Mary Poppins to ride through, directly between them.
MARY POPPINS
Thank you.
JOCKEYS
Not at all, Mum ---
- JH-178 CLOSE ON JOCKEYS JH-178
who stare unbelievably as Mary Poppins forges into the lead.
JOCKEYS
Not at a-----
- JH-179 A LONG VIEW JH-179
of the finish, as Mary Poppins, in the lead, is cheered on by the crowd.
- JH-180 CLOSE ON MARY POPPINS JH-180
riding demurely atop her merry-go-round horse.
- JH-181 WIDE ANGLE - THE FINISH LINE JH-181
as Mary Poppins bounds across the finish line, well ahead of the other riders.
- JH-182 CLOSE ON MARY POPPINS JH-182
pleased with herself as she rides toward the winner's circle.
- JH-183 IN THE STEWARD'S BOX - GROUP SHOT JH-183
Two elegantly dressed English gentlemen - the RACING STEWARDS, are discussing the finish. The first steward is gazing through binoculars, while the second checks his stopwatch. The other gentlemen in the box look on mutely.
SECOND STEWARD
(looking up from stopwatch)
Excellent time, gentlemen.

JH-184 CLOSE ON SECOND STEWARD

JH-184

as he lowers the binoculars.

SECOND STEWARD

Excellent form, also -- if I may say so --

JH-185 AT THE WINNER'S CIRCLE

JH-185

Mary Poppins, holding a bouquet of flowers, is being photographed. There is an o.s. sound of HUMMING, which comes from a group of pearlies standing nearby.

PEARLIES

(humming o.s.)

'Um diddle diddle diddle, 'Um diddle Ay

'Um diddle diddle diddle, 'Um diddle Ay

JH-186 CLOSE ON GROUP OF PEARLIES

JH-186

PEARLIES

(humming)

'Um diddle diddle diddle, 'Um diddle Ay

'Um diddle diddle diddle, 'Um diddle Ay

JH-187 GROUP SHOT - BERT AND THE CHILDREN

JH-187

are sitting on a fence nearby, eating candied apples as they watch. The merry-go-round horses are tethered alongside them.

JH-188 THE WINNER'S CIRCLE

JH-188

Mary Poppins is surrounded by newspaper reporters, photographers, track officials, buskers, singing pearlies and ha'penny bettors. Her merry-go-round horse stands alongside her, a garland of flowers around his neck.

PHOTOGRAPHER

'Old still now!

There is an explosion and a cloud of smoke, as the photographer takes the picture. CAMERA MOVES IN as Mary Poppins is surrounded by the reporters.

FIRST REPORTER

How does it feel, Mary Poppins, winning the race?

SECOND REPORTER

Gaining fame and fortune --

(CONTINUED)

JH-188 CONTINUED

JH-188

THIRD REPORTER

Having your picture taken for the newspaper --

FOURTH REPORTER

Besides having your extreme good looks, if I may say so --

FIRST REPORTER

There probably aren't words to describe your emotions --

JH-189 CLOSE ON MARY POPPINS

JH-189

MARY POPPINS

On the contrary - there's a very good word! Am I right, Bert?

JH-190 CLOSE ON BERT

JH-190

BERT

Tell 'im what it is!

JH-191 WIDER ANGLE - MARY POPPINS AND REPORTERS

JH-191

MARY POPPINS

Sure you don't mind?

JH-192 CLOSE ON BERT

JH-192

BERT

(enjoying the
candied apple)

Not at all --

JH-193 GROUP SHOT - MARY POPPINS AND PEARLIES

JH-193

Mary Poppins has walked over to join the pearlies, who begin humming.

PEARLIES

'Um diddle diddle diddle, 'Um diddle Ay
'Um diddle diddle diddle, 'Um diddle Ay

JH-194 CLOSE ON MARY POPPINS

JH-194

MARY POPPINS

(singing)

Super-cali-fragil-istic-ex-pi-ali-docious
Even though the sound of it is something quite atrocious
If you say it loud enough, you'll always sound precocious -

JH-195 GROUP SHOT - MARY POPPINS AND THE PEARLIES

MARY POPPINS AND PEARLIES
(singing)
Super-cali-fragil-istic-ex-pi-ali-docious --

JH-196 CLOSE ON FIRST PEARLY

JH-196

a tall, thin mustachioed gentleman.

FIRST PEARLY
'Um diddle diddle diddle --

JH-197 CLOSE ON SECOND PEARLY

JH-197

a tall, thin garishly dressed woman, beating a tambourine.

SECOND PEARLY
'Um diddle Ay

JH-198 CLOSE ON THIRD PEARLY

JH-198

a short, porcine gentleman.

THIRD PEARLY
'Um diddle diddle diddle -

JH-199 CLOSE ON FOURTH PEARLY

JH-199

a portly woman, lavishly garbed.

FOURTH PEARLY
'Um diddle Ay -

JH-200 THE CHILDREN AND BERT

JH-200

as he jumps off the fence, where he has been sitting with Jane and Michael.

BERT
(singing)
'Cause I was afraid to speak
When I was just a lad -

JH-201 CLOSE ON BERT

JH-201

BERT
Me father gave me nose a tweak
And told me I was bad
But then one day I learned a word
That saved me achin' nose

JH-202 GROUP SHOT - BERT, MARY POPPINS AND PEARLIES

JH-202

BERT

(singing)

The biggest word you ever 'eard
And this is 'ow it goes! Oh --

Bert and Mary Poppins dance and sing a chorus.

BERT AND MARY POPPINS

Super-cali-fragil-istic-ex-pi-ali-docious!

MARY POPPINS

(singing)

Even though the sound of it is something quite atrocious
If you say it loud enough, you'll always sound precocious

They resume their places in front of pearlies, who join in song.

BERT, MARY POPPINS AND PEARLIES

Super-cali-fragil-istic-ex-pi-ali-docious!

JH-203 CLOSE ON MICHAEL AND JANE

JH-203

watching happily from their place on the fence.

PEARLIES

(humming o.s.)

'Um diddle diddle diddle, 'um diddle Ay

JH-204 WIDER ANGLE - GROUP SHOT - PEARLIES, MARY POPPINS AND BERT

JH-204

Bert and Mary Poppins watch, as the pearlies hum enthusiastically.

PEARLIES

'Um diddle diddle diddle, 'um diddle Ay -

JH-205 CLOSE ON MARY POPPINS

JH-205

MARY POPPINS

(singing)

He traveled all around the world
And everywhere he went

(bowing to Bert)

He'd use his word and folks would say
There goes a clever gent -

JH-206 CLOSE ON BERT

JH-206

BERT

(singing; salaams deeply)

When Dukes and Maharajas pass -
The time of day with me -

(grins broadly as

he doffs his hat)

I say me special word and then --

JH-207 GROUP SHOT - BERT AND MARY POPPINS
as the pearlies watch from b.g.

JH-20

BERT
(singing; takes Mary
Poppins arm)
They ask me in to tea - Oh ---

Bert and Mary Poppins sing and dance a chorus.

BERT, MARY POPPINS & PEARLIES
(singing)
Super-cali-fragil-istic-ex-pi-alli-docious
Even though the sound of it is something quite atrocious
If you say it loud enough you'll always sound precocious -

JH-208 BERT AND MARY POPPINS

JH-208

dancing with their hats tipped forward, concealing their
faces. As they end the dance, they push their hats back -

BERT AND MARY POPPINS
(singing)
Super-cali-fragil-istic-ex-pi-alli-docious!

JH-209 GROUP SHOT - PEARLIES

JH-209

humming and dancing enthusiastically.

PEARLIES
'Um diddle diddle diddle, 'um diddle Ay
'Um diddle diddle diddle, 'um diddle Ay

JH-210 GROUP SHOT - MARY POPPINS AND THE REPORTERS

JH-210

MARY POPPINS
(singing to reporters)
So when the cat has got your tongue
There's no need for dismay -

JH-211 CLOSE ON MARY POPPINS

JH-211

MARY POPPINS
(singing)
Just summon up this word and then
You've got a lot to say -
But better use it carefully
For it can change your life -
(glances o.s.; -
spoken)
For example --

JH-212 CLOSE ON A PEARLY

JH-212

He is a small, timid man.

PEARLY

(wistfully)

One night I said it to me girl -

JH-213 CLOSE ON HIS GIRL

JH-213

She is an enormous, formidable-looking lummer. She raises her tambourine as she glares at the pearly with disapproval.

PEARLY

(singing o.s.)

And now me girls me wife!

JH-214 CLOSE ON THE PEARLY

JH-214

as the tambourine comes crashing down on his head.

PEARLY

(spoken; dazedly)

And a lovely thing she is, too --

(singing)

She's -----

-- JH-215 CLOSE ON THE PEARLY'S WIFE

JH-215

smiling in self-satisfaction.

BERT, MARY POPPINS AND PEARLIES

(singing o.s.)

Super-califragilistic-ex-pi-ali-docious!

JH-216 CLOSE ON THE THIRD PEARLY

JH-216

who is short and fat. He is vigorously strumming an instrument as he sings.

BERT, MARY POPPINS AND PEARLIES

(singing o.s.)

Super-califragilistic-ex-pi-ali-docious!

JH-217 CLOSE ON MARY POPPINS AND BERT

JH-217

BERT AND MARY POPPINS

(singing)

Super-califragilistic-ex-pi-ali-docious!

JH-218 WIDE ANGLE - GROUP SHOT

JH-218

BERT, MARY POPPINS AND PEARLIES

(singing)

Super-califragilistic-ex-pi-ali-docious!

Over the last of this, there is a sudden CLAP OF THUNDER.

JH-219 THE SKY

JH 219

There is a flash of lightning, then a sudden downpour.

JH-220 MED. CLOSE - BERT AND MARY POPPINS

JH-220

looking up at the sky, as behind them the crowd disperses wildly in all directions. Mary Poppins begins to open her umbrella.

JH-221 JANE AND MICHAEL

JH-221

as they jump off the fence, and run toward Mary Poppins and Bert.

JH-222 GROUP SHOT - MARY POPPINS, BERT AND THE CHILDREN

JH-222

MARY POPPINS

Michael! Jane! Don't run about!
Stay close to me.

They all huddle together under the umbrella.

JH-223 THREE PEARLIES

JH-223

running to get out of the rain. They disintegrate into three colorful puddles on the ground.

JH-224 ANOTHER GROUP OF PEARLIES

JH-224

trying desperately to escape the downpour. They begin to disintegrate as all the chalk colors begin to RUN TOGETHER.

DISSOLVE

JH-225 MED. CLOSE GROUP SHOT - BERT, MARY POPPINS AND THE CHILDREN

JH-225

standing under the umbrella on the sidewalk in front of the Park. It is raining there, too. They are all looking down at the pavement.

MARY POPPINS

Oh, Bert -- all your fine drawings --

BERT

(grinning)

There's more where they came from --
Meantime --

During this, CAMERA PANS DOWN to Bert's chalk portrait on the sidewalk. All the colors are running together and washing away in the downpour.

JH-226 CLOSE ON BERT

JH-226

as he looks up. His grin widens as the rain beats heavily into his face.

BERT

I'm changing to another business.
This 'ere is lovely 'ot chestnut
weather.

JH-227 MED. CLOSE - MARY POPPINS AND THE CHILDREN

JH-227

She seizes the children and hurries them off in the direction of the Banks' house.

MARY POPPINS

Hurry along, children! We'll be
late for tea. -- Goodbye, Bert --

JH-228 WIDE ANGLE

JH-228

As Mary Poppins and the children run down the street, the children call their goodbyes.

JANE AND MICHAEL

(shouting)

Goodbye, Bert -- Goodbye --

BERT

(watching them go)

Goodbye --

He turns up his coat collar, re-cocks his hat, and with a light-hearted little step, dances through the disintegrating forms and colors of his sidewalk pictures, and into the park.

BERT

(singing)

Chim chim-in-ey -
Chim chim-in-ey -
Chim, chim, cher-oo ---

As the rain beats down, obscuring the scene --

FADE OUT

CUTS IN

331-A INTERIOR THE NURSERY

331-A

A fire glows in the fireplace. On the hearth are Jane's and Michael's shoes, drying out from the dash through the rain. Over the firescreen and a nearby chair are several pieces of wet clothing. Mary Poppins' umbrella leans against the fireplace near the screen.

331-B MED. CLOSE - MARY POPPINS AND JANE

331-B

Mary Poppins is tucking Jane into bed.

JANE

(looking up lovingly)

Mary Poppins, you won't ever leave us, will you?

MARY POPPINS

Do you have a handkerchief for under your pillow?

331-C MED. CLOSE - MARY POPPINS AND MICHAEL

331-C

Mary Poppins turns to Michael's bed, and adjusts the blanket around him.

MICHAEL

Will you stay if we promise to be good?

MARY POPPINS

(turning to switch
off the bed lamp)

That's a piecrust promise. Easily made. Easily broken.

Michael looks after her as she goes OUT of scene.

331-D CLOSE ON JANE

331-D

JANE

(sitting up in bed)

But what shall we ever do without you?

331-E MED. CLOSE - MARY POPPINS

331-E

as she switches off the light near the door.

MARY POPPINS

I shall stay till the wind changes.

331-F CLOSE ON MICHAEL

331-F

as he sits up in bed.

MICHAEL

But, Mary Poppins, how long will
that be?

331-G MED. CLOSE - MARY POPPINS

331-G

as she removes some of the clothing from the firescreen.

MARY POPPINS

(interrupting)

Silence, please. It is time to go
to sleep.

331-H MED. CLOSE - JANE

331-H

JANE

(excitedly)

Oh, we couldn't possibly sleep!
So many lovely things have happened
today!

331-J MED. CLOSE - MARY POPPINS

331-J

She sits in a rocker near the floorlamp, mending.

MARY POPPINS

(looking up)

I beg your pardon?

331-K MED. CLOSE - JANE

331-K

JANE

Why, when we jumped into Bert's
chalk picture...

331-L WIDER ANGLE - JANE AND MICHAEL

331-L

MICHAEL

And we rode the merry-go-round -
then all the horses jumped off -- !

JANE

And we all went riding over the
countryside!

331-M CLOSE ON MICHAEL

331-M

as he re-lives the ride.

MICHAEL

(excitedly)

Tally-hoooo! -- Tchunga! Tchunga!
Tchunga!

331-N MED. CLOSE - MARY POPPINS

as she goes back to her mending.

MARY POPPINS

Really?

331-P CLOSE - JANE

JANE

Mary Poppins - don't you remember?
You won the horse race?

331-Q MED. CLOSE - MARY POPPINS

as she looks up sternly.

MARY POPPINS

(severely)
A respectable person like me in a
horse race? How dare you suggest
such a thing?

331-R CLOSE ON MICHAEL

MICHAEL

But I saw you do it!

331-S MED. CLOSE - MARY POPPINS

Ignoring the statement, she goes back to her mending.

MARY POPPINS

Not another word - or I shall have to
summon a policeman! Is that clear?

331-T CLOSE - MICHAEL

who is still defiant.

MICHAEL

It did happen! I saw it!

MARY POPPINS

(o.s.)
Go to sleep, please!

MICHAEL

I don't want to go to sleep!

331-1

331-U CLOSE ON JANE

JANE
We're much too excited, Mary
Poppins!

331-2

331-V MED. CLOSE - MARY POPPINS

MARY POPPINS
(carelessly)
Very well. Suit yourselves.

331-3

331-W CLOSE ON MICHAEL

He defiantly sits back against the pillow, determined
not to go to sleep.

331-4

331-X CLOSE ON MARY POPPINS

sitting in the rocker, mending.

MARY POPPINS
(singing)
SONG: Stay awake -
Don't rest your head --

331-5

331-Y CLOSE ON JANE

who is finding it increasingly difficult to keep her
eyes open.

MARY POPPINS
(singing o.s.)
Don't lie down upon your bed --

331-6

331-Z CLOSE ON MICHAEL

who has put his head down on the pillow. His eyes are
beginning to close.

MARY POPPINS
(singing o.s.)
While the moon drifts in the skies --

331-7

331-AA CLOSE ON MARY POPPINS

MARY POPPINS
(singing)
Stay awake --
Don't close your eyes -

331-BB CLOSE ON JANE

331-B

Her eyes are closed and she is sleeping soundly.

MARY POPPINS

(singing o.s.)

Though the world is fast asleep -

331-CC CLOSE ON MICHAEL

331-C

He too is sound asleep.

MARY POPPINS

(singing o.s.)

Though your pillow's soft and deep -

331-DD CLOSE ON PARROT'S HEAD UMBRELLA

331-D

which is leaning against the fireplace. The parrot's eyes are open, and he is looking over to where Mary Poppins is sitting o.s.

MARY POPPINS

(singing o.s.)

You're not sleepy

As you seem

The parrot's eyes begin to close. He opens his beak and emits a YAWN.

MARY POPPINS

(singing o.s.)

Stay awake -

Don't nod and dream --

The parrot's eyes are closed. As he falls asleep, his head droops to one side.

331-EE CLOSE - MARY POPPINS

331-EE

MARY POPPINS

(singing)

Stay awake

Don't nod and dream.

DISSOLVE

332 EXTERIOR - ADMIRAL BOOM'S ROOF-DECK - DAY

332

The next morning. A beautiful day. The signal flags are whipping crisply in the spring breeze. Admiral Boom is PIPED ONTO DECK by Binnacle, who stands at attention as Admiral Boom strides his domain, avidly sniffing the morning air.

ADMIRAL BOOM

Glorious day, Mr. Binnacle!
Glorious! No one sleeps this
morning! Put in a double charge
of powder!

333 BINNACLE

333

reacting.

BINNACLE

(delightedly)
A double charge, sir?

334 ADMIRAL BOOM

334

ADMIRAL BOOM

Shake things up a bit, what?

335 BINNACLE

335

He joyously starts pushing large kegs of powder up to the cannon mouth.

336-337 INT. DINING ROOM

336-

of the Banks' house. Mrs. Banks is at the sideboard arranging the flowers as Ellen comes IN with some of the breakfast things. Ellen is humming. In the kitchen o.s. we HEAR Mrs. Brill, singing in a strong, penetrating voice. A robin is chirruping loudly OUTSIDE the window.

MRS. BANKS

A lovely, lovely morning, Ellen!

ELLEN

Indeed it is, mum.

MRS. BANKS

I've rather a full schedule today. Did you put the spoiled eggs into my carry-all?

ELLEN

Yes, mum.

MRS. BANKS

After the meeting at Albert Hall, we're all going to Downing Street to throw things at the Prime Minister.

ELLEN

Yes, mum.

And Ellen goes OUT, humming, as Mr. Banks comes IN from the hall. Mrs. Banks goes to him with a flower for his buttonhole --

MRS. BANKS

How distinguished you look this morning, George.

MR. BANKS

(irritably)

What's all that fearful caterwauling in the kitchen?

MRS. BANKS

It's Cook, singing.

MR. BANKS

Cook? Singing? What's wrong with her? I thought she hated the world!

MRS. BANKS

She's merry as a cricket. As a matter of fact, George, since you hired Mary Poppins, the most extraordinary thing seems to have come over this house.

(CONTINUED)

336-337 CONTINUED

336-337

MR. BANKS

Really?

MRS. BANKS

Take Ellen, for instance. She hasn't broken a dish all morning.

MR. BANKS

Really? That is extraordinary.

MRS. BANKS

Another thing. She and Cook always fight like cats and dogs. But today --

Mrs. Banks pauses and looks o.s. toward the pantry door.
Mr. Banks follows her gaze.

338 AT THE PANTRY DOOR

338

which is opening. Mrs. Brill is graciously holding the door open for Ellen.

MRS. BRILL

(singing)

Supercalifragilistic --

(spoken)

Sure that tray isn't too 'eavy for you, ducks? 'Ere, let me 'old the door for you.

ELLEN

(smiling at her)

Thanks, ever so.

339 MR. BANKS

339

reacting to this in puzzlement --

340 GROUP SHOT

340

Ellen, with the tray, comes IN, humming. She puts a plate of eggs and kippers in front of Mr. Banks.

MR. BANKS

Kindly stop making that offensive sound with your nose. And shut the window! That bird is giving me a headache.

ELLEN

Very good, sir.

(she goes to window,
looks out, and CALLS)

Quiet! You're givin' the Master an 'eadache!

341 HER VIEW

of the robin in his nest. The robin subsides, with injured sigh.

342 IN THE DINING ROOM

Ellen closes the window, goes OUT to the pantry, whistling lightly. Mr. Banks glares after her.

MRS. BANKS

I'm sorry you're not feeling well
this morning, dear.

MR. BANKS

Who said I'm not feeling well? I'm
in absolutely tip-top shape!

MRS. BANKS

I'm so glad.

MR. BANKS

(irritably)

I just don't understand what everyone's
so confoundedly cheerful about!

Mr. Banks turns at the SOUND of Jane and Michael singing,
"Supercalifragilisticexpialidocious" OFFSCENE as they come
downstairs.

343 IN THE FRONT HALL

They march down the last few stairs singing, and INTO the
dining room.

344 THE DINING ROOM

as Jane and Michael come IN. They march happily around the
table, singing. Mr. Banks watches them balefully --

MICHAEL AND JANE

(singing)

Supercalifragilistic-
Expialidocious!
Supercalifragilistic-
Expialidocious!

As Michael marches past his mother, he puts a bouquet of
morning flowers in front of her plate.

MRS. BANKS

(appreciatively)

Sweet! Thank you, my darling!

345 AT THE PANTRY DOOR

345

Mrs. Brill and Ellen put their heads OUT, to add their voices to the song.

ALL
(singing, except Mr. Banks)
Supercalifragilistic-
Expialidocious!
Supercalifragilistic-
Expialidocious!

This is enough for Mr. Banks.

346-350 ANOTHER ANGLE

346-

MR. BANKS
Stop! Stop! Stop!

JANE
Good morning, Father. Mary Poppins
taught us the most wonderful word!

MICHAEL
(singing)
Supercalifragilistic-
Expialidocious!

MR. BANKS
What on earth are you talking about?
Supercalicalifragmm - whatever the
infernal thing is!

JANE
It's something to say when you can't
think what to say.

MR. BANKS
Ridiculous! If you ask me, the
entire thing is - is - uh --

JANE
Supercalifragilisticexpialidocious!
(smiling)
See how it works?

MRS. BANKS
Why, that's wonderful!

JANE AND MICHAEL
(singing)
Supercalifragilistic --

(CONTINUED)

346-350 CONTINUED

346-3

MR. BANKS

Winifred! Will you be good enough to explain this unseemly hullabaloo?

MRS. BANKS

(calmly)

I don't think there's anything to explain, do you? You're obviously out of sorts this morning, and the children came in to make you feel better!

MR. BANKS

(with an effort to remain calm)

I should like to make one thing clear, once and for all. I am not out of sorts. I am in a perfectly equable mood. I do not require being made to feel better!

351 CLOSE

351

on the clock on the sideboard. A PINGING SOUND that heralds the approach of eight o'clock.

MRS. BANKS

(o.s.)

George - you are always saying you want a cheerful and pleasant household --

MR. BANKS

(o.s.)

Winifred - I should like to make a slight differentiation between the word 'cheerful' and just plain giddy irresponsibility --

352 IN THE DINING ROOM

352

MRS. BANKS

Excuse me, dear.

(calling)

Posts, everyone, please!

353 ANOTHER ANGLE

353

Ellen and Mrs. Brill come racing OUT of the pantry, through the dining room and OUT into the living room. They are followed by Mrs. Banks. Mr. Banks, left alone, gets up from the breakfast table. CAMERA FOLLOWS HIM to the archway between the living room and dining room. There is a chair there.

(CONTINUED)

353 CONTINUED

353

MR. BANKS

I have no objection to anyone being pleasant or cheerful. But I do insist on proper decorum --

MRS. BANKS

(o.s.)

Five - four - three --

MR. BANKS

I'll tell you one thing, Winifred, I don't propose to stand idly by, and watch this woman, Mary Poppins, undermine the discipline in my family --

OFFSCENE, Admiral Boom's cannon goes OFF with a shattering ROAR. More than TWICE the usual SOUND. The entire house quivers and shakes. There is also the SOUND of falling bric-a-brac and furniture.

The chair in the archway jumps up and strikes Mr. Banks back of the knees. He sits down abruptly. A vase on the pedestal behind him rocks back and forth dangerously over his head. The piano comes ROLLING INTO SCENE, hemming him in somewhat. But in his indignation, he continues without pause --

MR. BANKS

There's been something odd - I might say, extremely odd, about the behaviour of this household since that woman arrived - and I want you to know I've noticed it.

354 MRS. BANKS

354

desperately trying to steady the pedestal near the door.

MRS. BANKS

Yes, dear --

355 MR. BANKS

355

sets his coffee cup onto the piano, and plunks a key irritably. It gives forth a discordant SOUND. He pushes the piano OUT OF SCENE -

MR. BANKS

One other thing --

356 MRS. BANKS

356

as the piano rolls INTO SCENE, and she places the vase on it...

MRS. BANKS

Vas. done?

357 MR. BANKS

357

as he rises and walks INTO SCENE with Mrs. Banks.

MR. BANKS

I suggest you have this piano repaired.
When I sit down to an instrument, I
want it in tune!

MRS. BANKS

But, George - you don't play...

Mr. Banks - in archway to the hall - turns...

MR. BANKS

Madam - that is entirely beside the point!

He snatches up his umbrella and bowler and slams OUT the front door

DISSOLVE

358-362 OMITTED

358-

363-365 EXT. BANKS' HOUSE - DAY

363-

as Mary Poppins comes OUT with Michael and Jane. Mary Poppins has a shopping list in her hand. The children are bounding happily around her like puppies.

MARY POPPINS

(consulting her
list)

Let me see -- First off, we must stop
at the fishmonger's for a nice Dover
sole and a pint of prawns --

JANE

Mary Poppins, you won't ever leave us,
will you?

MARY POPPINS

(not heeding)

Then the piano tuner's. After that,
to Mrs. Corry's shop for some
gingerbread --

Michael is walking along, one foot on the curbing and one
foot in the gutter, playing "long leg, short leg".

MARY POPPINS

(severely)

Michael, stop stravaiging along
behind!

(CONTINUED)

363-365 CONTINUED

363-3

ADMIRAL BOOM

(o.s.)

Ahoy! Ahoy, there!

366 LONG SHOT - THEIR VIEW OF ADMIRAL BOOM'S HOUSE

366

The Admiral and his man, Binnacle, are standing in a small rowboat suspended by ropes hanging from overhead davits, mounted on the roof. With a long handled brush and a pail of water, Binnacle is scrubbing down the side of the house, under Admiral Boom's direction.

ADMIRAL BOOM

(calling down)

Good day to you!

367 MARY POPPINS AND CHILDREN

367

MARY POPPINS

Good day, Admiral Boom.

368 ADMIRAL BOOM

368

ADMIRAL BOOM

(heartily)

Michael! What fine adventure are we off upon today? Going to fight the Hottentots? Dig for buried treasure?

369 CLOSE SHOT - MICHAEL

369

MICHAEL

We're going to buy some fish!

370 ADMIRAL BOOM AND BINNACLE IN THE BOAT

370

ADMIRAL BOOM

Very good! Proceed at flanking speed!

(to Binnacle)

Let's put our backs into it, lad!
More spit and polish -- that's what's
wanted around here!

371 OMITTED

371

372 MARY POPPINS, JANE AND MICHAEL

372

cross the street, approaching the park gates. They turn
at the SOUND of BARKING o.s.

372A THEIR VIEW

372-A

of Andrew -- Miss Lark's dog -- running down the street
toward them.

373 MARY POPPINS AND THE CHILDREN

373

MICHAEL

It's Andrew!

374 ANDREW

374

barking hurriedly --

ANDREW

Yap - yap-yap! Yap-yap-yap-yap!

375 MARY POPPINS

375

MARY POPPINS

Not so fast, please. I can't make
out a word you're saying.

376 ANDREW

376

ANDREW

(slower)

Yap - yap - yap - yap! Yap! Yap!

377 MARY POPPINS

377

MARY POPPINS

(incredulously)

Again?

378 ANDREW

378

ANDREW

Yap!

379 MICHAEL AND JANE

379

reacting to all this --

380 ANDREW

380

ANDREW

Yap! Yap! Yap-yap!

380-A MARY POPPINS

380-A

MARY POPPINS
Yes, of course! There isn't a moment
to lose. I'll go straightaway. And
thank you very much.

380-B ANDREW

380-B

ANDREW
Yap - yap - yap!

381 A LONGER ANGLE

381

as Andrew turns and GOES. The children are consumed with
curiosity.

JANE
What did he say?

MARY POPPINS
(shortly)
He said, 'You're welcome.'

JANE
What else did he say?

MICHAEL
(skeptically)
I don't think he said anything.

MARY POPPINS
(loftily)
You know best, as usual.

Mary Poppins takes the children by the hands and takes them
in the DIRECTION from which Andrew came -

MICHAEL
I thought we were going to the
fishmonger's ---?

MARY POPPINS
There's been a change of plans!
Come along, please! Don't straggle!

They hurry across the street.

DISSOLVE

382 LONG SHOT - (MATTE)

382

A street exterior near Uncle Albert's house. Mary Poppins approaches CAMERA with Jane and Michael.

382-A EXTERIOR - DOORWAY OF UNCLE ALBERT'S HOUSE

382-

Mary Poppins raps at the door with the umbrella handle. Bert opens the door and looks OUT. His expression is serious.

MARY POPPINS

Oh, Bert, I'm glad you're here.

BERT

I came over the moment I 'eard.

383 HALLWAY INTERIOR

383

as they all come IN.

MARY POPPINS

How is he?

BERT

Never seen 'im as bad as this, and that's the truth.

From OFFSCENE comes a series of gasping, high-pitched SOUNDS.

BERT

(indicating the children)

'Ow about them? It's contagious, you know.

JANE

Shall we get spots?

Mary Poppins motions for Jane and Michael to stand behind her as she opens the hall door to the front room, and goes IN.

384 UNCLE ALBERT'S FRONT ROOM

384

Mary Poppins and the others stand at the door, looking UP.

MARY POPPINS

(indignantly)

Uncle Albert!

(CONTINUED)

384 CONTINUED

384

CAMERA PANS UP to disclose UNCLE ALBERT, floating effortlessly up near the top of the ceiling. The high-pitched gasping SCUNDS have come from him. But rather than showing any signs of distress, he has been gasping with laughter --

UNCLE ALBERT

Bless - bless my soul! Is that
Mary Poppins? I'm delighted to
see you!

385 DOWN ANGLE

385

on Mary Poppins and the group at the door.

MARY POPPINS

(sternly)

Uncle Albert, you promised!

386 CLOSE - UNCLE ALBERT

386

UNCLE ALBERT

I - I know, my dear! I tried -
really I did! But I do so enjoy
laughing, you know!

(starts to break up)

And the moment I start -- it -
it's all up with me!

387 CLOSE - JANE AND MICHAEL

387

They start to giggle.

388 BERT AND MARY POPPINS

388

MARY POPPINS

Jane! Michael! Don't you dare!
You'll only make him worse! It's
really quite serious!

BERT

Yes - whatever you do - keep a
straight face!

(trying to stifle
his own rising
laughter)

The last time -- the last time --
it took us two days to get him
down!

389 LONG SHOT

389

of the room. Mary Poppins and the others looking UP
as Uncle Albert bursts into song --

UNCLE ALBERT

(singing)

I love to laugh -

Ha, ha, ha, ha

Loud and strong and clear --

389-A CLOSE - UNCLE ALBERT

389-

UNCLE ALBERT

(singing)

I love to laugh --

390 MARY POPPINS AND THE OTHERS

390

UNCLE ALBERT

(singing o.s.)

Ho, ho, ho, ho ---

391 AN UP ANGLE

391

Mary Poppins and Bert in the f.g. Uncle Albert floating
and bobbing above them --

UNCLE ALBERT

(singing)

And it's getting worse every year!

392 BERT AND MARY POPPINS

392

Mary Poppins turns indignantly to Bert, who can no longer
contain his own amusement.

MARY POPPINS

I must say you're not helping matters!

393 OMITTED

393

394 CLOSE ON UNCLE ALBERT

394

UNCLE ALBERT

(singing)

The more I laugh,

Ha, ha, ha, ha --

The more I fill with glee --

He bobs UPWARDS -

395 JANE AND MICHAEL

395

bubbling with laughter --

UNCLE ALBERT

(singing o.s.)

And the more the glee
Hee, hee, hee, hee

396 BERT AND MARY POPPINS

396

UNCLE ALBERT

(singing o.s.)

The more I'm a merrier me!

397 UNCLE ALBERT

397

UNCLE ALBERT

It's embarrassing!

(singing)

The more I'm a merrier me!
Ha, ha, me, ho, ho!

398 BERT AND MARY POPPINS

398

Bert snickering unchecked, as Mary Poppins regards him coldly -

MARY POPPINS

(singing)

Some people laugh
Through their noses
Sounding something like this -

(imitating Bert)

Smpf! Smpf! Smpf!

Ridiculous! That's what it is!

399 OMITTED

399

400 UNCLE ALBERT

400

gasping in mirth -

UNCLE ALBERT

Tzzz! Tzzzz! Tzzzz!

401 MARY POPPINS AND BERT

401

MARY POPPINS

(singing)

Some people laugh
Through their teeth,
Goodness sakes,

(CONTINUED)

401 CONTINUED

401

MARY POPPINS (cont'd)
(singing)
Fizzing and hissing
Like snakes!
(mimicking Uncle
Albert)
Tzz! Tzzz! Tzzz!
(spoken)
Not at all attractive to my way of
thinking!

402 UNCLE ALBERT

402

floating and bobbing and burbling --

Oh, my!
UNCLE ALBERT

403 BERT AND MARY POPPINS

403

BERT
(singing)
Some laugh too fast --
(a rapid laugh)
Some only blast!
(single laugh blast)
Others they twitter like birds!
(bird-like yammer)

MARY POPPINS
(to Bert)
I believe you're as bad as he is!

403-A BERT

403-A

BERT
(singing)
Then there's the kind
Wot can't make up their mind
(a series of
inconclusive
laughs)

403-B UNCLE ALBERT

403-B

UNCLE ALBERT
(singing)
When things strike me as funny
I can't hide it inside
And 'squeak'
As the squeakalers do -

404 BERT AND MARY POPPINS

404

UNCLE ALBERT
(singing o.s.)
I've got to let go --

BERT
(convulsed and joining in
song with Uncle Albert)
With a ho, ho, ho, ho!

He rises from the floor, moving OUT of FRAME --

405 A WIDE ANGLE

405

As Bert RISES from the floor toward Uncle Albert --

BOTH
(singing)
And a ha, ha, ha, ha, ha, ha, too!

405-A BERT AND UNCLE ALBERT

405-A

as Uncle Albert greets him warmly --

UNCLE ALBERT
How nice! I was hoping you'd turn up!

406 MARY POPPINS

406

reacting with disdain --

407 A WIDE ANGLE

407

Mary Poppins in the f.g. looking UP to Bert and Uncle Albert
performing an impromptu dance step as they sing --

BERT AND UNCLE ALBERT
(singing)
We love to laugh
Ha, ha, ha, ha!
Loud and strong and clear -
We love to laugh
Ho, ho, ho, ho!
So everybody can hear!

408 JANE AND MICHAEL

408

bursting into laughter, and starting to RISE OUT OF
FRAME.

409 ANOTHER ANGLE

as Mary Poppins seizes them by the ankles and tries to haul them down --

MARY POPPINS
Now don't you two start -- ;

410 BERT AND UNCLE ALBERT

BERT AND UNCLE ALBERT
(singing)
And the more the glee
Hee, hee, hee, hee -
The more we're a merrier we!

411 JANE AND MICHAEL

joining delightedly in with Bert and Uncle Albert. Again they rise OUT OF FRAME.

JANE AND MICHAEL
(singing)
Ha, ha, we, ho, ho!

412 ANOTHER ANGLE

Mary Poppins resignedly watches Jane and Michael RISE AND GO OUT OF FRAME --

JANE AND MICHAEL
(with Bert and Uncle
Albert o.s.)
The more we're a merrier we!

413 WIDE ANGLE

Mary in the f.g., looking UP as the children join Bert and Uncle Albert --

UNCLE ALBERT
Welcome, my dears! Do make yourselves comfortable!

414 MARY POPPINS

MARY POPPINS
I must say, you're a sight, the lot of you!

415 A WIDE ANGLE

415

Mary Poppins in the f.g., looking toward the bubbling
foursome --

BERT

You know, speaking of sights,
that reminds me of my brother --

416 BERT AND UNCLE ALBERT

416

UNCLE ALBERT

A brother! Isn't that interesting!

BERT

Yes, and you know wot? 'E 'as a nice
cushy job in a watch factory!

UNCLE ALBERT

Is that so? What does he do?

BERT

You know wot 'e does?
(laughing so he can
hardly get the words out)
'E stands around in this watch factory
all day and makes faces!

Uncle Albert screeches with appreciative laughter --

417 A WIDE ANGLE

417

Mary Poppins in the f.g. looking UP to Bert, Uncle Albert,
Jane and Michael, howling and rolling with laughter --

417-A REVERSE ON MARY POPPINS

417-A

MARY POPPINS

(coldly)

Such behaviour!

418 BERT AND UNCLE ALBERT

418

BERT

Speaking of behaviour, I found a
horseshoe today. You know what
that means?

418-A UNCLE ALBERT

418-A

UNCLE ALBERT

I certainly do! It means some poor
horse is walking around in his
stocking feet!

419 BERT

419

tumbles about in a paroxysm of laughter --

420 A LONGER ANGLE

420

Uncle Albert, Jane and Michael laugh uncontrollably. Bert has turned all the way UPSIDE DOWN, and is stamping on the ceiling in helpless delight --

420-A CLOSE

420-

on Mary Poppins, looking UP --

MARY POPPINS

Most disgraceful thing I've ever seen -
or my name isn't Mary Poppins!

421 A WIDE ANGLE

421

on the ceiling foursome.

BERT

Speaking of names, I know a man with
a wooden leg named Smith --

422 UNCLE ALBERT, JANE AND MICHAEL

422

UNCLE ALBERT

Really? What's the name of his other leg?

All guffaw wildly, bobbing UPWARDS and banging against the ceiling.

422-A MARY POPPINS

422-A

MARY POPPINS

(firmly)

Now then, Jane, Michael! It is time
for tea! I will not have my schedule
disrupted!

423 A LONG ANGLE

423

UNCLE ALBERT

Oh, please stay! Look!

(indicating table below)

I have a splendid tea waiting for us!

MARY POPPINS

So I see. It's undoubtedly getting
cold.

423-A UNCLE ALBERT

423-

UNCLE ALBERT

What a tragedy! The tea table is
down there, and we're UP HERE!
Mary Poppins, can't you help us?

423-B MARY POPPINS

423-

MARY POPPINS

(loftily)

May I ask, what you expect me to do?

423-C UNCLE ALBERT

423-

UNCLE ALBERT

Well - I dislike to ask these things,
but you could manage to get the tea
table to --

(he pauses, looking
DOWN and O.S., pleased)

Oh ---

423-D THE TEA TABLE

423-

quivers slightly, and RISES TOWARD THE CEILING --

UNCLE ALBERT

(o.s.)

Splendid! Splendid! Thank you,
my dear!

424 UNCLE ALBERT, JANE AND MICHAEL

424

UNCLE ALBERT

(to the children)

Keep your feet back! Mind the jam!

425 A LONG ANGLE

425

as the tea table comes UP and settles itself in the center
of the foursome --

BERT

Good-oh! I knew she'd bring it off!

426 MARY POPPINS

426

MARY POPPINS

Next thing, I suppose you'll be
wanting me to pour out.

She RISES OUT OF FRAME toward the ceiling --

427 A LONG ANGLE

427

as Mary Poppins wafts upward toward the others --

MARY POPPINS

Very well. If you'll just stop
behaving like a pack of laughing
hyenas --

428 AT THE TEA TABLE

428

as Mary Poppins RISES INTO SCENE at the end of the tea
table.

MARY POPPINS

We really can't stay long.
(as she picks up
the teapot)
Two lumps, Uncle Albert?

UNCLE ALBERT

Yes, please.

MARY POPPINS

Bert?

BERT

No sugar for me, thanks.

JANE

(as Mary is pouring
milk into the cups)
I'm so glad you're here. It wouldn't
have been any fun without you.

MARY POPPINS

(handing her the jug)
You may pour some milk for Michael
and yourself.

BERT

(the suave conversationalist)
Delightful weather we're having for this
time of year, don't you agree?
(Mary Poppins gives him
a cool glance and hands
him his cup)

429 UNCLE ALBERT

429

starts to giggle --

(CONTINUED)

429 CONTINUED

429

UNCLE ALBERT

Speaking of weather, you know, a friend of mine went to buy some long underwear. And the shop assistant said, 'How long do you want it?' And my friend said, 'Oh, from about September to March!'

430 JANE AND MICHAEL

430

laugh uproariously, and bob upwards --

431 BERT

431

guffaws unrestrainedly --

432 A WIDE ANGLE

432

All - with the exception of Mary Poppins - laugh and bobble about. The tea table tips and aways precariously --

433 MARY POPPINS AND UNCLE ALBERT

433

Unmoved, she hands a cup to Uncle Albert --

MARY POPPINS

Your tea, Uncle Albert --

434 UNCLE ALBERT

434

UNCLE ALBERT

Thank you, my dear. I'm having such a good time. I wish you could all stay up here with me always.

435 JANE AND MICHAEL

435

MICHAEL

(happily)

We'll jolly well have to! There's no way to get down!

436
THRU OMITTED
479-B

436
THRU
479-B

479-C UNCLE ALBERT

479-C

UNCLE ALBERT

Well, to be honest, there is a way to get down. But frankly, I don't like to mention it. You have to think of something sad --

479-D MARY POPPINS

479-D

MARY POPPINS

Then, do get on with it, please!

479-E UNCLE ALBERT AND BERT

479-E

UNCLE ALBERT

It works like a charm. Let me see?
Something sad. Oh - the very thing!
The woman next door answered her bell
yesterday - and a man was standing there.
He said, 'I'm most terribly sorry - I
just ran over your cat --'

479-F JANE AND MICHAEL

479-F

starting to DROP behind the tea table, as their faces
grow somber --

JANE

Oh - that is sad!

MICHAEL

The poor cat!

480 UNCLE ALBERT AND BERT

480

UNCLE ALBERT

Yes - the man said, 'I'm very sorry
about your cat. I'd like to replace it.'
'Well,' said the woman, 'that's all right
with me. But how are you at catching mice?'

Bert and Uncle Albert, who have begun to DROP behind the tea
table, suddenly BOB UPWARDS, as they burst into roars of laughter.

480-A JANE AND MICHAEL

480-A

shoot UP again --

480-B MARY POPPINS

480-B

regards this disapprovingly --

480-C UNCLE ALBERT

480-C

UNCLE ALBERT

You see? I do try to be sad. But
somehow, everything turns out hilarious!

480-D BERT

480-D

BERT

'Old on! I know something sad. A real
'heart-wringer, it is. Concerning me
cousin, 'oo went out 'unting with a gun
one day. 'E never came back.

481 BERT AND UNCLE ALBERT

481

They start to SINK again --

UNCLE ALBERT

That's very unfortunate. What happened
to the poor fellow?

BERT

We don't really know. Near as we can
make out, something 'e disagreed with
ate 'im!

They guffaw and shoot UP again --

482 MARY POPPINS

482

glancing at her lapel watch --

MARY POPPINS

That's quite enough of that! It's time
to go home!

483 BERT, UNCLE ALBERT, JANE AND MICHAEL

483

UNCLE ALBERT

Oh, that's sad! That's very sad!

They all begin to slowly DROP behind the tea table --

483-A CLOSE

483-A

on Uncle Albert, as his head DROPS OUT OF FRAME --

UNCLE ALBERT

That's the saddest thing I ever heard!

484 A LONG ANGLE

484

Mary Poppins is already down, waiting, as Bert, Uncle Albert,
Jane and Michael DESCEND INTO SCENE from above. They go
unceremoniously to the floor, all ending in sitting positions.

MARY POPPINS

(calmly)

Come along, children! Spit-spot!

485 ANOTHER ANGLE

485

on the seated group --

UNCLE ALBERT

(tearfully)

Must you really go?

486 BERT AND UNCLE ALBERT

485

UNCLE ALBERT

(sobbing)

People come to see me - and we have a lovely time. Then they all have to go home - and I'm so distressed --

487 AT THE DOOR

487

Mary Poppins, Jane and Michael pause to look back --

MICHAEL

Don't worry! We'll be back soon!

JANE

Thank you! We've had a lovely time!

MARY POPPINS

Do keep an eye on Uncle Albert, will you, Bert?

488 BERT AND UNCLE ALBERT

488

Bert puts an arm around the disconsolate Uncle Albert --

BERT

I'll sit with 'im a while.

(to Uncle Albert)

I 'ave a cheery little story, I've saved for just such an occasion.

Would you like to 'ear it?

UNCLE ALBERT

(sobbing)

I'd be so grateful.

488-A TWO SHOT - FAVORING BERT

488-A

BERT

Righto. About me granddaddy, it is. 'Ad a nightmare. Scared 'im so much, 'e chewed 'is pillow to bits! Next morning, I asked 'im 'ow he felt. 'Not bad,' 'e says - 'just a little down in the mouth!'

488-B TWO SHOT - FAVORING UNCLE ALBERT

488-B

Uncle Albert breaks into fresh tears.

488-C BERT AND UNCLE ALBERT

488

BERT
(joyously)
I always say there's nothing like
a good joke.

UNCLE ALBERT
(sobbing)
Yes - and that's nothing like a
good joke.

DISSOLVE

489 EXTERIOR - ADMIRAL BOOM'S ROOFDECK - DAY

489

Dusk on Cherry Tree Lane. Admiral Boom is standing next to his cannon, with arm upflung, eyes on his watch, ready to give the signal to "FIRE!". Binnacle stands next to the cannon, ready with the gunner's match.

ADMIRAL BOOM
Fire!

Binnacle applies the match to the touch-hole. They brace themselves for the explosion. There is a sizzling and grumbling SOUND from the cannon, but no explosion. They turn to look questioningly at it.

490 INT. THE BANKS' LIVING ROOM

490

Mrs. Banks, Ellen and Mrs. Brill are all ready, variously holding the bric-a-brac and bracing the china closet. The explosion of the cannon fails to eventuate. Puzzled, their heads turn toward the direction of Admiral Boom's o.s. rooftop.

491 ON THE ADMIRAL'S ROOF

491

He is gazing irritably toward the cannon, from which the muttering and sizzling SOUND still comes.

ADMIRAL BOOM
Something amiss there. Have a
look-see will you, lad?

492 BINNACLE

492

goes to the mouth of the cannon and peers into the sizzling barrel. From the cannon comes the SOUND of a grunt, a small apologetic belch and a spume of black smoke.

493

ANOTHER ANGLE

Binnacle pulls back and turns to Admiral Boom, saluting.
Binnacle's face is blackened by the smoke.

BINNACLE

Sir! Wish to report what appears
to be a wet powder situation!

ADMIRAL BOOM

(crestfallen)

Pity! Still - there are days when
things don't quite always go 'Boom',
aren't there?

Binnacle picks up a small keg of powder.

BINNACLE

I'll take this lot down to the
galley, sir. Have it dried out
in a jiffy.

Admiral Boom salutes mechanically as Binnacle GOES OUT.
Boom looks over the parapet, reacts.

494

HIS VIEW

of Mr. Banks, walking slowly past, bent in thought.

495

ADMIRAL BOOM

puzzled, consults his watch. Leans over the side to
bellow --

ADMIRAL BOOM

Late tonight, aren't you, Banks?
I say -- Banks!

496

MR. BANKS

continues walking, wrapped in meditation.

497

ADMIRAL BOOM

ADMIRAL BOOM

(calling after
him)

Anything the matter, Banks?
Banks!

498 THE FRONT WALK

as Mr. Banks approaches his own front door, unheeding
Admiral Boom.

498

499-504 INTERIOR - BANKS' FRONT HALL

499

as Ellen, holding a vase under one arm, OPENS the door
for Mr. Banks. He hands her his bowler and gloves, as
he staggers under an ONSLAUGHT by Jane and Michael, who
race INTO SCENE. They are wearing their night things.

JANE

Father, we're so glad you're home!
We've been waiting for you!

MICHAEL

Want to hear a joke?

JANE

We had the most wonderful afternoon
with Mary Poppins!

MICHAEL

Speaking of afternoons, the joke
goes like this --

JANE

First we went to Uncle Albert's -
and we floated in the air - !

MICHAEL

I know a man with a wooden leg
named Smith --

MR. BANKS

Just a minute! We don't know any
people named Smith, do we? And who
is Uncle Albert? We don't have any --

JANE

And we had the most beautiful tea
party! -- And --

MR. BANKS

Just a moment, please --

(CONTINUED)

499-504 CONTINUED

499

MICHAEL
(stubbornly)
There's this wooden leg named
Smith. And there was another
chap --

JANE
There we sat - the lot of us -
bobbing around the ceiling -
airy as you please!

MICHAEL
The second chap says, 'What's the
name of his other leg?'

MR. BANKS
Stop! Stop! Stop!

JANE
Mary Poppins says if we are good,
she'll take us there again when --
(Jane's speech
trails off as
she sees her
father's expression)

505 MR. BANKS
looking o.s. to --

505

506 MARY POPPINS
calmly descending the stairs.

506

507 MR. BANKS

507

MR. BANKS
(grimly)
I see. Mary Poppins said that,
did she?
(to the
children)
Will you return to your room,
please? And Poppins - will you
be good enough to come into the
front room?

508 A WIDER ANGLE

508

MARY POPPINS

As you wish.

Subdued, the children go UP the stairs. Mary Poppins goes into the front room, followed by Mr. Banks, who carefully closes the double door leading to the hall.

MR. BANKS

(as he closes the doors)

Poppins - I very much regret what I must say to you --

509 CLOSE

509

on the children. They pause on the stairs, reacting uneasily to

510 INT. LIVING ROOM

510

as Mary Poppins and Mr. Banks come IN. Mrs. Banks is just replacing some of the bric-a-brac in her arms.

MRS. BANKS

Good evening, George.

(sees Mary Poppins)

Is anything the matter?

MR. BANKS

I'm afraid there is.

MRS. BANKS

I should love to stay, but I must dress for a rally in Hempstead -

MR. BANKS

(firmly)

Winifred, it is my wish you be present.

MRS. BANKS

Yes, George. Of course.

MR. BANKS

(turning)

Now then, Poppins, I must confess I'm disappointed in you.

511 AT THE KITCHEN DOOR

511

Ellen and Mrs. Brill, heads together, are listening through the door, ajar --

(CONTINUED)

511 CONTINUED

511

ELLEN

She's for it now. I've heard the
Master do this speech before.

MRS. BRILL

I'll be sorry to see her go. She wasn't
a bad sort for all her strange ways --

512-528 IN THE LIVING ROOM

512

MR. BANKS

In light of what has happened --

MRS. BANKS

George - are you certain you know
what you're doing?

MR. BANKS

(with dignity)

I believe I do, Cynthia --

(singing)

SONG:

A British bank is run with precision
A British home requires nothing less
Tradition, discipline and rules
Must be the tools
Without them - Disorder!
Chaos! Moral disintegration!
In short, you have a ghastly mess!

MARY POPPINS

I quite agree.

MR. BANKS

(singing)

The children must be moulded,
Shaped and taught
That life's a looming battle
To be faced and fought!

(spoken)

In short, Poppins. I am disturbed
to hear my children speak about
popping in and out of chalk
pavement pictures. Fox hunts -
consorting with race track persons,
having tea parties on the ceiling,
and highly questionable outings of
every kind.

(CONTINUED)

12-528 CONTINUED

12-528

MR. BANKS (cont'd)

(singing)

If they must go on outings
These outings ought to be
Fraught with purpose, yes -
And practicality!

(spoken)

These silly words like 'Supercalifra -
cra!' - uh -

MARY POPPINS

Supercalifragilisticexpialidocious.

MR. BANKS

Of course. Thank you.

(singing)

And popping through pictures
Have little use, fulfill no basic need
They've got to learn the honest truth
Despite their youth
They must learn -

MARY POPPINS

About the life you lead.

MR. BANKS

Exactly!

MARY POPPINS

(singing)

They must feel the thrill
Of totting up a balanced book
A thousand ciphers neatly in a row.

MR. BANKS

Quite right, Poppins!

MARY POPPINS

(singing)

When gazing at a graph
That shows the profits up
Their little cup of joy
Should overflow -

MR. BANKS

Precisely!

MARY POPPINS

(singing)

It's time they learned to walk
In your footsteps
To tread your straight and narrow path
With pride.

(CONTINUED)

512-528 CONTINUED - 2

512-5

MR. BANKS
Absolutely correct!

MARY POPPINS
(singing)
Tomorrow
Just as you suggest
Pressed and dressed
Jane and Michael will be at your side!

MR. BANKS
Splendid! You've hit the nail directly
on the --
(pause)
At my side? Where are we going?

MARY POPPINS
To the bank, of course. Exactly as
you proposed.

MR. BANKS
(blankly)
I -- proposed?

MARY POPPINS
Good night. Tomorrow is important for
the children. I must see they have a
proper night's sleep.

Mary Poppins goes OUT.

MR. BANKS
Good night, Poppins.

MRS. BANKS
Good night.

Mr. Banks turns somewhat dazedly to his wife --

MR. BANKS
I say - did I say I was going to take
the children to the bank?

MRS. BANKS
It certainly sounded that way, dear.

MR. BANKS
(with conviction)
Yes, yes - of course I did! And why not?
Capital idea. Just the medicine they need
for the slipshod, sugary female thinking
they get around here all day long! Mah-Hah!

He chuckles in self-satisfaction.

529-533 INT. NURSERY

529-5

Jane and Michael run to the door as Mary Poppins comes IN
and clutch at her --

JANE
(tearfully)
No, Mary Poppins! No! We won't let
you go!

MARY POPPINS
Go? Go? What on earth are you talking
about?

MICHAEL
Didn't you get sacked?

MARY POPPINS
Sacked? Certainly not! I am never
sacked!

JANE
(relieved)
Oh, Mary Poppins!

MARY POPPINS
(as the children
leap joyously
about her)
Neither am I a Maypole! Kindly stop
spinning about me!

MICHAEL
But --

(CONTINUED)

529-533 CONTINUED

529-

MARY POPPINS

Goats butt, birds fly and children who
are going on an outing with their father
must have their sleep. Come along, spit-spot!

JANE

(wide-eyed)

An outing? With Father?

MICHAEL

I don't believe it!

JANE

He's never taken us for an outing before.

MICHAEL

He's never taken us anywhere.

JANE

How did you manage it?

MARY POPPINS

Manage what?

JANE

Mary Poppins, you must have put the idea
in his head somehow.

MARY POPPINS

(crossly)

Impertinence! What a rude thing to say!
I never put things in people's heads!

She has herded the children to their beds --

JANE

Where is he taking us?

MARY POPPINS

To the Bank.

JANE

(excitedly)

In the City? Oh, Michael - imagine!
The City! We shall see all the sights!
Father can point them out to us!

MARY POPPINS

Perhaps you can show your father a
thing or two.

(CONTINUED)

529-533 CONTINUED

529-533

JANE

How can that be? Father walks to the City and back every day. He sees everything.

MARY POPPINS

Be that as it may. But sometimes, a person we love - through no fault of his own - can't see past the end of his nose.

JANE

Then we must help!

MARY POPPINS

Exactly -- !

JANE

How, Mary Poppins? How?

From her dressing table near the connecting door to the nursery, Mary Poppins has taken off a Victorian-style paperweight. A small heavy crystal ball containing a replica of St. Paul's cathedral. As the children look --

534 AN INSERT

534

of the paperweight.

MARY POPPINS

(o.s.)

On his way to the Bank, your father always passes the great cathedral --

JANE

(o.s.)

Yes?

535-536 MARY POPPINS AND THE CHILDREN

535-536

as Mary Poppins sits on Jane's bed --

SONG:

MARY POPPINS

(singing)

Early each day
To the steps of St. Paul's
The little old bird lady comes
In her own special way
To the people she calls -
'Come buy my bags full of crumbs'

(CONTINUED)

335-336 CONTINUED

335-3

MARY POPPINS (cont'd)

(singing)

Come feed the little birds
Show them you care
And you'll be glad if you do
Their young ones are hungry
Their nests are so bare
All it takes is tuppence
From you --

Mary Poppins turns the paperweight OVER, then rights it again.

537 CLOSE

537

on the paperweight. A shower of white particles, suggesting birds, flutters DOWN and ABOUT the replica of St. Paul's, immersed in the liquid within the glass paperweight.

DISSOLVE

538 EXT. ST. PAUL'S - DAY

538

MEDIUM CLOSE on the Bird Woman. The pigeons are poking around her long skirts on the ground. They are in her pockets, on her shoulders, and in the air about her.

MARY POPPINS

(singing o.s.)

Feed the birds
Tuppence a bag
Tuppence, tuppence, tuppence a bag
Feed the birds
That's what she cries
While overhead
Her birds fill the skies

CAMERA IS MOVING BACK to reveal more scope of the cathedral. PANNING UPWARD, it reveals the dome and large flocks of pigeons flying about it.

MARY POPPINS

(singing o.s.)

All around the cathedral
The Saints and Apostles
Look down as she vends her wares
Although you can't see it
You know they are smiling -
Each time someone shows that he cares...
Though her words are simple and few
Listen, listen, she's calling to you -
Feed the birds, tuppence a bag.
Tuppence, tuppence, tuppence a bag.

(CONTINUED)

538 CONTINUED

538

INSTRUMENTAL MUSIC as the birds wheel and turn overhead -
THE LIGHT begins to CHANGE. DUSK falls onto the scene.
The birds flutter down around the Bird Woman, still poking
around her skirts, snuggling into her pockets, sitting on
her hat.

DISSOLVE

539 CLOSE

539

on the glass paperweight.

540 MARY POPPINS

540

MARY POPPINS

(singing)

Though her words are simple and few
Listen, listen, she's calling to you -

541 A WIDER ANGLE

541

as Mary Poppins tucks the covers closer about Jane and
Michael, who are asleep.

MARY POPPINS

(singing)

Feed the birds, tuppence a bag
Tuppence, tuppence
Tuppence a bag.

DISSOLVE

542 EXT. DOME ST. PAUL'S CATHEDRAL - DAY

542

CAMERA HOLDS ON the dome for a moment, then slowly pans
DOWN to a city street nearby. OUT of the passersby emerges
Mr. Banks, followed by Jane and Michael, holding hands.
OVER SCENE we hear the BELLS of St. Paul's.

543 WIDE ANGLE - GROUP SHOT

543

CAMERA MOVES WITH Mr. Banks, Jane and Michael as they
walk down the street, approaching a corner.

MR. BANKS

Remember that a bank is a quiet and
decorous place. The best behaviour
is required.

MICHAEL

I thought it was your bank.

(CONTINUED)

543 CONTINUED

543

MR. BANKS

Well, in a sense it is. I happen
to be one of the younger officers.

They have reached the corner. Mr. Banks starts around it,
when suddenly Jane reacts to something o.s.

JANE

Michael! Look!

The two children pause to look o.s.

544 THEIR VIEW

544

of the BIRD WOMAN. Seated on the steps in front of St. Paul's,
she is surrounded by walking, flying, fluttering birds. She
proffers bags of breadcrumbs to the passersby --

BIRD WOMAN

Feed the birds! Tuppence a bag!
Feed the birds.

545 JANE, MICHAEL AND MR. BANKS

545

MICHAEL

It's her!

MR. BANKS

(turning; puzzled)
Who? It's who?

JANE

The Bird Woman!

546 THEIR VIEW

546

of the Bird Woman, as a passerby stops to buy a bag of
crumbs.

JANE

(o.s.)

Just where Mary Poppins said she'd be!

547 MED. CLOSE - JANE, MICHAEL AND MR. BANKS

547

JANE

You do see her, don't you, Father?

(CONTINUED)

547

CONTINUED

547

MR. BANKS

Of course I see her! Do you think I
can't see past the end of my nose?

MICHAEL

(looking o.s.)

Oh, listen, Father. She's saying it!

548

THEIR VIEW - THE BIRD WOMAN

548

BIRD WOMAN

Feed the birds! Tuppence a bag!
Feed the birds!

549

MED. CLOSE - JANE, MICHAEL AND MR. BANKS

549

MR. BANKS

(puzzled)

What else would she say? --

JANE

Please, Father, may we feed the birds?

MR. BANKS

Whatever for?

549-A

CLOSE - JANE AND MICHAEL

549-A

Looking up pleadingly at their father.

MICHAEL

I've got tuppence from my money box.

JANE

Just this once, please.

549-B

CLOSE - MR. BANKS

549-B

MR. BANKS

Waste your money on a lot of
ragamuffin birds? Certainly not!

549-C

CLOSE - JANE AND MICHAEL

549-C

JANE

But Mary Poppins says --

549-D

CLOSE - MR. BANKS

549-D

MR. BANKS

I am not interested in what Mary Poppins
says. Nor do I wish to keep hearing her
name for the rest of the day. Now, come
along!

Prod. 2162

(1st Rev. 5/27/63,¹⁰

549-E CLOSE ON MICHAEL

549-F

MICHAEL
It's my tuppence, Father.

He starts toward the bird woman.

549-F REVERSE SHOT - MICHAEL

549-F

as he walks toward the Bird Woman in b.g.

MR. BANKS
(o.s.)
Michael!

Michael turns to look at his father.

550 CLOSE - MR. BANKS

550

MR. BANKS
I will not permit you to throw your
money away.

550-A MR. BANKS AND JANE

550-A

MR. BANKS
(to Michael o.s.)
When we get to the bank, I shall show
you what may be done with your tuppence.
You will find it extremely interesting.

550-B CLOSE - MICHAEL

550-B

still looking back at his father, trying to decide.

551 WIDE ANGLE - MR. BANKS, JANE AND MICHAEL

551

Mr. Banks starts down the street, as Michael comes INTO
SCENE to join Jane. She takes his hand, and the children
start down the street behind their father. Michael looks
back wistfully toward the Bird Woman, o.s.

BIRD WOMAN
(o.s.)
Feed the birds --

552 HIS VIEW

552

the Bird Woman, as she looks after them impassively.

BIRD WOMAN
Feed the birds --

DISSOLVE

A-553

CLOSE ON PLAQUE

A-553

which is on the pediment high above the columns of the bank. CAMERA HOLDS on the plaque which reads: "THE DAWES, TOMES, MOUSLEY, GRUBBS FIDELITY FIDUCIARY BANK LTD."

DISSOLVE

553

EXT. BANK - DAY

553

It is a massive, centuries-old structure of decorum and propriety. Mr. Banks and the children descend the steps leading to the huge doors, which are flanked by stately columns. A doorman stands ready to admit them to the bank.

553-A

MED. CLOSE - GROUP SHOT

553-

as the doorman opens the door for Mr. Banks and the children, ushering them into the Main Hall.

554

LONG SHOT - INTERIOR THE MAIN HALL

554

SHOOTING DOWN on the counting and drawing hall where the tellers' cages are. The atmosphere is hushed. Mr. Banks and the children walk toward camera, past the teller's cages.

554-A

CLOSER - MR. BANKS AND THE CHILDREN

554-

as they walk down the main aisle. Jane and Michael look about them in wide-eyed wonder as they pass the tellers' cages. Both tellers and clients speak in tones slightly above a whisper. Messengers go by on noiseless feet. The interior of a cathedral could not be more solemn.

555

WIDE ANGLE - THE LOBBY

555

As they reach the end of the hall, they come upon the lobby of the executive wing into which the directors' offices and the board room open. Mr. Banks and the children stand waiting as the Messrs. DAWES, TOMES, MOUSLEY and GRUBBS approach them.

556

MED. CLOSE - GROUP SHOT

556

as Dawes, Tomes, Mousley and Grubbs walk toward Mr. Banks and the children.

MR. DAWES, JR.

Hullo, Banks. What's all this about?

The Bankers stand looking down at the children.

(CONTINUED)

556 CONTINUED

556

MR. BANKS

These are my children, Mr. Dawes.

MR. DAWES, JR.

So I assumed. But why are they here?

556-A REVERSE SHOT - MR. BANKS AND THE CHILDREN

556-A

to INCLUDE the backs of the bankers.

MR. BANKS

They wish to open an account --

556-B CLOSE ON THE BANKERS

556-B

Their faces show their approval, as they continue to look down at the children.

MR. DAWES, JR.

Oh capital! Capital! And how much money do you have, young man?

556-C CLOSE ON JANE AND MICHAEL

556-C

MICHAEL

(closing his fist protectively on the tuppence)

Tuppence, but I want it to feed the birds.

MR. DAWES, SR.

(o.s.)

Tuppence!

They turn.

556-D THEIR VIEW

556-D

SHOOTING ACROSS the lobby to the far door through which MR. DAWES, SR. has just emerged. He is a fragile, stooped man of ninety-odd years, and as he makes his way across the lobby toward the group, he leans heavily on a gold-headed cane.

MR. DAWES, SR.

Tuppence! That is precisely how I started...

556-E CLOSE - MR. BANKS AND THE CHILDREN

556-E

MR. BANKS

(leaning over and whispering to the children)

The elder Mr. Dawes, Chairman of the Board. A giant in the world of finance.

556-F CLOSE ON MICHAEL

556-F

as he looks o.s. at the tiny bent-over man approaching him.

MICHAEL
(perplexedly)

A giant?

557 HIS VIEW

557

of Mr. Dawes, Sr. as he totters across the lobby toward the group. CAMERA MOVES with him as he moves into scene and stands directly in front of Michael.

MR. DAWES, JR.
These are Banks's children, Father.
They want to open an account.

MR. DAWES, SR.
I know, boy - I know!

As the old man totters past his son, he raps the Jr. Dawes' ankles with his cane.

MR. DAWES, JR.
Of course. Sorry, Father.

MR. DAWES, SR.
(standing in front of
Michael and extending
his hand)
So you have tuppence. May I be
permitted to see it?

557-A REVERSE ANGLE - MICHAEL

557-A

as he looks up fearfully at Mr. Dawes, Sr.

MICHAEL
(clutching the tuppence
in his fist)
I need it to feed the birds.

557-B REVERSE ANGLE - MR. DAWES, SR.

557-B

as he peers down into the boy's face.

MR. DAWES, SR.
Fiddlesticks! Feed the birds and what
have you got? Fat birds! But - if you
invest your money wisely in the bank -
(singing)
Safe and sound
Soon that tuppence
Safely invested in the bank
Will compound....

557-C CLOSE ON MICHAEL

557-

pulling back as Mr. Dawes, Sr. leans over him -

MR. DAWES, SR.

(singing)

And you'll achieve that sense of conquest
As your affluence expands --

557-D MED. CLOSE - MR. DAWES, SR.

557-

surrounded by the other bankers in b.g.

MR. DAWES, SR.

(singing)

In the hands of the directors
Who invest as propriety demands.

He pauses, out of breath and exhausted.

557-E CLOSE ON MR. BANKS

557-E

MR. BANKS

May I, sir?

557-F CLOSE ON MR. DAWES, SR.

557-F

MR. DAWES, SR.

Carry on.

557-G WIDER ANGLE - MR. BANKS AND MR. DAWES, SR.

557-G

in f.g., with Dawes, Jr., Tomes, Mousley and Grubbs in b.g.
They all face the children, as Mr. Banks tries to impress
Michael with the importance of saving his tuppence.

MR. BANKS

(singing)

Railways through Africa!
Dams across the Nile!

MR. DAWES, SR.

(spoken)

The ships! Tell him about the ships!

MR. BANKS

(singing)

Fleets of ocean greyhounds!

MR. DAWES, SR.

(spoken)

More! Tell him more!

557-H CLOSE ON MICHAEL

as he looks up at the group.

557-H

MR. BANKS
(singing o.s.)
Majestic, self-amortizing canals!

557-J CLOSE ON MR. DAWES, SR.

557-J

MR. DAWES, SR.
How it fires the imagination!

557-K CLOSE ON MR. BANKS

557-K

MR. BANKS
(singing)
Plantations of ripening tea!
All from -

557-L GROUP SHOT

557-L

Mr. Banks and Mr. Dawes, Sr. in f.g. with the other
bankers in b.g.

MR. BANKS & THE DIRECTORS
(singing)
Tuppence -
Prudently, thriftily, frugally
Invested in the --

MR. DAWES, SR.
To be specific --

MR. BANKS & THE DIRECTORS
(singing)
In the Dawes, Tones, Mousley, Grubbs -
Fidelity, Fiduciary Bank!

558 WIDER ANGLE

558

Jane and Michael stand in f.g. watching as Mr. Dawes, Sr.
pounds on the floor with his cane, keeping time to the
music, as Mr. Banks and the directors march past him.

558-A CLOSE ON MR. DAWES, SR.

558-A

as he pounds his cane on the floor. The children watch
from b.g. as they huddle together fearfully.

558-B MED. CLOSE - THE BANKERS

558-B

Dawes, Jr., Tones, Mousley and Grubbs as they march past camera.

559 CLOSE - MR. DAWES, SR.

559

as he leans over and extends his hand to Michael for the tuppence.

MR. DAWES, SR.
Very well, my boy --

559-A CLOSE ON MICHAEL

559-A

as he pulls back, still clutching the tuppence in his fist.

MICHAEL
No! I want it to feed the birds!

559-B CLOSE ON MR. DAWES, SR.

559-B

as he looks up angrily and shouts -

MR. DAWES, SR.
(shouting)
Banks!

559-C CLOSE ON MR. BANKS

559-C

MR. BANKS
(nervously)
Yes, sir --
(leaning over Michael)
Now, Michael, when you deposit tuppence in a bank account --

559-D REVERSE - CLOSE ON MICHAEL

559-D

MR. BANKS
(singing o.s.)
Soon you'll see --

559-E CLOSE ON MR. BANKS

559-E

MR. BANKS
(singing)
That it blooms into credit
Of a generous amount --
Semi-annually.

Mr. Dawes, Sr. and the other bankers move in CLOSER.

(CONTINUED)

559-E CONTINUED

559-E

ALL
(singing)
And you'll achieve that sense of stature
As your influence expands

559-F CLOSE - MICHAEL

559-F

as Mr. Dawes, Sr. leans over him.

ALL
(singing o.s.)
To that high financial strata
That established credit now commands!

559-G HIS VIEW

559-G

of Mr. Dawes, Sr. who starts advancing toward them.

MR. DAWES, SR.
(singing)
First and Second Trust Deeds -
(spoken as he leans
toward the children)
Think of the foreclosures!

559-H REVERSE DOWN SHOT - JANE AND MICHAEL

559-H

as they look up perplexedly at Mr. Dawes, Sr. As he leans
closer and closer, their expressions change to fear.

MR. DAWES, SR.
Bonds! Chattels! Dividends!
(leans closer)
Shares!

During the above, Mr. Banks and the other directors ENTER
FRAME and begin advancing on the children, who back away
fearfully.

559-J THE DIRECTORS - JANE AND MICHAEL'S P.O.V.

559-J

Lead by Dawes, Sr., the group continues to advance.

MOUSLEY
Bankruptcies!

TOMES
Debtor sales!

GRUBBS
Opportunities!

DAWES, JR.
All manner of private enterprise!

559-X DOWN SHOT - JANE AND MICHAEL
backing away.

559-

MOUSLEY
(o.s.)
Shipyards!

TOMES
(o.s.)
The mercantile!

GRUBBS
(o.s.)
Collieries!

DAWES, JR.
(o.s.)
Tanneries!

560 WIDER ANGLE

560

of the advancing group, as Jane and Michael continues to
back away from them.

DIRECTORS
Incorporations! Amalgamations!
(Jane and Michael are
backed against a wall)
Banks!!

560-A THE DIRECTORS - JANE AND MICHAEL'S P.O.V.

560-A

Mr. Dawes, Sr. in extreme f.g., surrounded by Mr. Banks
and the directors.

MR. DAWES, SR.
(thrusting a bony, dramatic
finger at the children; hoarsely)
While stand the banks of England -- !

The force of his gesture sends him tottering.

561 WIDER ANGLE - GROUP SHOT

561

Dawes, Jr. and Mr. Banks catch Dawes, Sr. as the cornered
children watch.

MR. DAWES, SR.
While stand the banks of England -
England stands!

561-A CLOSE ON MR. DAWES, SR.

561-A

He is being propped up by his son and Mr. Banks, who support him on either side. He leans over the children menacingly.

MR. DAWES, SR.
When fall the banks of England -
England falls!

561-B HIS VIEW

561-B

of the terrified children, cringing against the wall.

MR. BANKS
(o.s.)
You see, Michael, all for the lack of --

561-C MED. CLOSE - MR. BANKS AND DIRECTORS

561-C

MR. BANKS & DIRECTORS
(singing)
Tuppence,
Patiently, cautiously, trustingly --

561-D WIDER ANGLE - MR. BANKS AND DIRECTORS

561-D

to include Mr. Dawes, Sr. leaning over the children in f.g.

MR. BANKS AND DIRECTORS
(singing)
Invested in the -
To be specific -

561-E CLOSE ON MR. DAWES, SR.

561-E

He rubs his chin thoughtfully as he looks down at Michael.

MR. BANKS AND DIRECTORS
(singing o.s.)
In the Dawes, Tones --

561-F CLOSE ON MICHAEL

561-F

He pulls back in fear and his fingers loosen on the tuppence.

MR. BANKS AND DIRECTORS
(singing o.s.)
Mousley, Grubbs --

561-G INSERT

561-G

of the tuppence in Michael's hand.

MR. BANKS AND DIRECTORS
(singing o.s.)
Fidelity, Fiduciary --

561-H CLOSE ON MR. DAWES, SR.
as he reaches forward.

561-

MR. BANKS & DIRECTORS
(singing o.s.)
Bank!

Mr. Dawes, Sr. snatches the tuppence out of Michael's hand.
His eyes glitter as he looks at the tuppence.

MR. DAWES, SR.
(to Michael)
Welcome! -- To our joyful family of
investors!

561-J CLOSE ON MICHAEL

561-J

MICHAEL
(reaching out for
the tuppence; angrily)
Give it back! Give me back my money!

561-K WIDE ANGLE - GROUP SHOT

561-K

Mr. Dawes, Sr. and Michael struggle over the tuppence.

MR. BANKS
(shocked)
Michael! Behave yourself!

JANE
Please give it back!

MICHAEL
(determined)
I want my money! Give it back!

562 INT. MAIN HALL - A TELLER'S CAGE

562

Two WOMEN standing at a teller's cage react to the
turmoil in the lobby. The startled teller looks o.s.
in disbelief.

FIRST WOMAN
(looking o.s.)
There's something wrong. The bank won't
give someone their money!

SECOND WOMAN
Well, I'm going to get mine -- !

(CONTINUED)

562 CONTINUED

562

The second woman grabs the lapels of the dumbfounded teller.

SECOND WOMAN

Come along, young man. Every penny
from my account!

563 MED. CLOSE - ANOTHER TELLER'S CAGE

563

A GENTLEMAN client reacts to the woman's voice, as it
CARRIES OVER, and pounds his fist on the counter, demanding
his money from another startled teller.

MAN

Give me my money -- all of it!

564 IN THE MAIN HALL - WIDE ANGLE

564

Small flurries of panic mount throughout the room. The
customers all race to the counters SHOUTING for their money.

565 INT. TELLER'S CAGE

565

SHOOTING OUT toward the onrushing mobs. As the SHOUTING
INCREASES, clerks begin to slam the wickets shut.

566 LONG SHOT - DOWN ANGLE

566

of the Main Hall, as the panic spreads. The entire place
is in an uproar.

567 EXT. BANK - MAIN ENTRANCE

567

The NOISE inside the bank spreads the panic to the outside,
and passersby storm up the front steps, trying to gain
entrance to the bank.

568 WIDE ANGLE - MOB OF CUSTOMERS

568

trying to force their way through the doors leading into
the Main Hall.

569 MED. SHOT - CLERKS

569

as they hurriedly remove bags of bullion.

570 MED. CLOSE - ELDERLY CLERK

570

as he pushes shut a safe.

571 WIDER ANGLE

571

An elderly clerk, staggering under a mountainous stack of
ledgers, collides with another clerk who rushes into SCENE
carrying bags of bullion. As they collide, bullion and ledgers
go flying.

572 WIDE ANGLE

572

of the panic stricken mob as a guard forces his way through the confusion to alert the management.

573 MED. CLOSE - GUARD AND MR. DAWES, JR.

573

as the guard whispers to Dawes, Jr., who reacts in horror. He leans over and whispers to his father, who replies angrily -

DAWES, SR.

Run on the bank? Fiddlesticks, boy!
Hasn't been a run on this bank for two
hundred years!

574 WIDER ANGLE - GROUP SHOT

574

Michael takes this opportunity to retrieve his tuppence. He reaches over and snatches the tuppence from Mr. Dawes, Sr. Jane and Michael turn and run, as the bankers react in anger and surprise.

MR. DAWES, SR.

(shaking his cane)

Stop that young ruffian!

MR. BANKS

Children! Come back here at once!
Do you hear me!

575 JANE AND MICHAEL

575

as they run through the milling crowds in the Main Hall.

576 CLOSER - JANE AND MICHAEL

576

pushing their way through the mob.

577 WIDER ANGLE - THE MAIN DOORS

577

as the guards try to shut the doors against the mob outside.

578 CLOSER - JANE AND MICHAEL

578

pushing through the crowds.

579 A GUARD

579

who is pursuing Jane and Michael through the milling throng.

GUARD

(shouting)

Stop those children!

580 JANE AND MICHAEL 580
running through the crowd, followed by the guard. They finally
escape by crawling under the legs of the customers.

581 EXT. MAIN DOORS 581
as Jane and Michael squeeze through the milling crowd
outside, and run down the steps of the bank.

582 REVERSE SHOT - CLOSE ON GUARD 582
as he tries to follow the children through the doors,
pushing against the struggling customers.

GUARD
(shouting)
Stop those children!

The doors slam in his face. A City of London POLICEMAN
outside the bank blows his WHISTLE.

583 EXT. STREET - WIDE ANGLE 583
Jane and Michael plummet down the street. From the
distance comes the SOUND of a police WHISTLE.

584 CLOSER - JANE AND MICHAEL 584
running down the street. As they turn a corner they run
directly into a POLICEMAN, who hurries OFF in answer to
the police whistle. The children dash off in the opposite
direction.

585 LONG SHOT 585
Jane and Michael come running TOWARD CAMERA, down a long
narrow street. As they come in CLOSE, CAMERA HOLDS on their
terrorized faces.

586 REVERSE SHOT 586
as Jane and Michael run down the street, and around a corner.

587 CLOSER 587
on the children as they turn the corner and find themselves
in a dead end. An evil-looking old CRONE, comes INTO SCENE.
Jane and Michael turn and dodge fearfully past her pawing hands.
The police WHISTLE SOUNDS again o.s.

CRONE
Come with me, my dears. Granny'll
'ide you safe and sound.

588 WIDE ANGLE - JANE AND MICHAEL 588
running across a bridge, spanning the river. They run down
the steps and OFF into the distance.

589 MED. CLOSE - JANE AND MICHAEL

589

as they run past a building, and are confronted by a vicious, snarling dog.

590 WIDER ANGLE - JANE AND MICHAEL

390

as they turn and run back down the street. As they round a corner they come to a sudden halt and look up in terror at a strange APPARITION. The apparition's face is smudged black, and peculiar brush-like forms protrude from it in every direction.

591 &
592 OMITTED

591 &
592

593-
608 JANE, MICHAEL AND APPARITION

593-
608

Jane screams, as the creature seizes both of them. Michael struggles ferociously.

MICHAEL

Let her alone! You let my sister alone!

APPARITION

Easy now! Your old friend ain't going to 'arm you!

Terror-stricken, the children only fight the harder.

APPARITION

Come off it, young Michael! Jane - look at yourself. You're getting all sooty.

Jane and Michael cease their struggles to look wonderingly at their captor --

JANE

Bert! It's you!

BERT

(bowing)

In the flesh and at your service.

MICHAEL

(looking Bert over with interest)

You're filthy.

BERT

Per'aps a smudge 'ere and there.

(holding up a brush)

It so 'appens that today I'm a chimney sweep.

(CONTINUED)

593-
608

CONTINUED

593-
608

JANE
(bursting into tears
and falling against him)
Oh, Bert - we're so frightened!

BERT
Now, don't take on. Bert'll look
after you - like I was your own
father. Now - 'oo's after you?

JANE
Father is.

BERT
(startled)
What?

JANE
(miserably)
Father brought us to see his bank.
I don't know what we did, but it must
have been something dreadful. He was
furious with us.

MICHAEL
(indignant)
He set the police after us! And the
army - and everything!

JANE
Michael - don't exaggerate!

BERT
Now, now, there must be some mistake.
Your Dad's a very fine gentleman. 'E
loves you.

JANE
I don't think so. You should have seen
his face.

MICHAEL
He doesn't like us at all.

Bert and the children sit down on some steps. He puts
a comforting arm around the children.

BERT
Now - that don't seem very likely,
does it?

(CONTINUED)

593-
508

CONTINUED - 2

593-
508

JANE
(sniffing)
It's true.

BERT
You know - begging your pardon - the
one my 'eart goes out to is your father.
(the children look
at him in puzzlement)
There 'e is, in that cold, 'eartless bank
day after day. 'Emmed in on every side by
mounds of cold 'eartless money. As the
lady in the zoo said, 'I 'ate to see
any living thing caged up.'

JANE
Father? In a cage?

BERT
They make cages in all shapes and sizes,
you know. Bank-shaped, some of 'em,
with carpets and all.

JANE
But Father's not in trouble. We are!

BERT
(softly)
Sure of that, are you?
(Jane and Michael con-
sider this thoughtfully)
Look at it this way. You've got your
mother to look after you. And Mary
Poppins. And Constable Jones. And me.
'Oo looks after your father? Tell me that!
(Jane and Michael
look sheepish)
If something terrible 'appens, wot does
'e do? Fends for 'imself, 'e does! 'Oo
does 'e tell about it? No one. Doesn't
blab his troubles at 'ome. Just pushes
on at 'is job, uncomplaining. Alone. Silent --

MICHAEL
Father's not very silent.

JANE
(emotionally)
Be still, you little beast. Oh, Bert --
do you think Father needs help?

(CONTINUED)

593-
608

CONTINUED - 3

593-
608

BERT

'Co knows? It's not my place to say.
(rising)

I only observe, a father can always do
wif a bit of 'elp. Come on, I'll see
you 'cme.

He takes the children by the hand and leads them up the
steps.

DISSOLVE

609

STREET EXTERIOR

609

Late afternoon on Cherry Tree Lane. Bert is coming through
the Park gates with Jane and Michael. A PASSENGER stops to
shake hands with Bert. Jane and Michael are interested by this.

BERT

(singing)

Chim chim-in-ey
Chim chim-in-ey
Chim, chim cher-ee
A sweep is as lucky
As lucky can be --

Chim chim-in-ey
Chim chim-in-ey
Chim chim cher-ee
(he stops to shake hands)
Good luck will rub off
When I shakes 'ands with you!
(as he continues
on his way)
Or blow me a kiss --

610

MED. CLOSE

610

of a beautiful LADY in a passing hansom. She pauses to
blow Bert a kiss.

611

BERT AND THE CHILDREN

611

BERT

(singing)

And that's lucky, too!

612

BERT AND THE CHILDREN

612

as they stroll toward CAMERA.

BERT

(singing)

Now as the ladder of life 'as been strung
You may think a sweep's on the bottommost rung
Though I spends me time in the ashes and smoke
In this 'ole world there's no 'appier bloke!

He stops to shake hands with another PASSERBY, then continues on down the street with the children.

BERT

(singing)

Chim chim-in-ey
Chim chim-in-ey
Chim chim cher-ee
A sweep is as lucky
As lucky can be!

He hesitates a moment to shake hands with still another PASSERBY.

BERT

Chim chim-in-ey
Chim chim-in-ey
Chim chim cher-oo
Good luck will rub off
When I shakes hands wif you!

BERT, JANE AND MICHAEL

(singing)

Chim chim-in-ey
Chim chim-in-ey
Chim chim cher-ee
A sweep is as lucky
As lucky can be!

613

BERT, JANE AND MICHAEL - ANOTHER ANGLE

613

as they walk up the path to the Banks' house.

BERT, JANE AND MICHAEL

(singing)

Chim chim-in-ey
Chim chim-in-ey
Chim chim cher-oo
Good luck will rub off
When I shakes 'ands wif you!

Jane reaches up and RINGS the doorbell.

614

INT. BANKS' FRONT HALL

614

Ellen is helping Mrs. Banks pin on one of her banners.

MRS. BANKS

See who it is, Ellen, and send them
away. I'm dreadfully late.

615

EXT. FRONT DOOR - BANKS' HOUSE

615

Bert starts to bid the children farewell.

BERT

Well, I'll be getting on now --

JANE

Oh, Bert, please stay 'til poor Father
comes home. He'll feel so much better if
you shake hands with him!

616

MED. CLOSE - ELLEN

616

as she opens the front door, then turns to Mrs. Banks, in b.g.

ELLEN

It's the children, mum.

MRS. BANKS

I thought they were with their father.

(as she comes to door

and looks down at children)

You haven't been running off again, have
you? If you knew how terribly it upsets me -- !

617

MED. CLOSE - BERT AND CHILDREN

617

as they stand looking at Mrs. Banks.

BERT

They 'aven't exactly been running away,
mum. They 'ave 'ad a bit of a fright,
though -- need someone to look after 'em!

618

MED. CLOSE - MRS. BANKS AND ELLEN

618

MRS. BANKS

Why, of course! Mary Poppins will look
after - no, it's her day out.

(turning to Ellen)

Ellen, I wonder if --

ELLEN

(firmly)

Sorry, mum - I 'aven't done me brasses --

619 BERT AND THE CHILDREN

619

The children look up at Bert wistfully.

MRS. BANKS

(o.s.)

Will you ask Mrs. Brill?

620 CLOSE ON ELLEN

620

ELLEN

I wouldn't set foot in that kitchen
for an 'undred quid. This 'ere is
Baking Day, and you know how Cook is!

621 CLOSE ON MRS. BANKS

621

MRS. BANKS

(turning to Bert)

You've been so kind about looking
after the children --

622 CLOSE ON BERT

622

BERT

Yes, mum. But I've got to be moving
along - the Lord Mayor has this stopped
up chimney --

623 CLOSE ON MRS. BANKS

623

MRS. BANKS

The chimney! Of course! How clever of
you to know! The Drawing Room chimney
is in ghastly condition! Smokes
incessantly!

624 BERT, MRS. BANKS AND THE CHILDREN

624

The children giggle happily.

MRS. BANKS

Thank you, so much!

BERT

But -

625 REVERSE ANGLE - MRS. BANKS.

625

as Bert and the children stand looking at her.

MRS. BANKS

Besides, it will amuse the children --

626 GROUP SHOT

626

Mrs. Banks walks past Bert and the children.

BERT

The Lord Mayor's going to be terrible
put out --

MRS. BANKS

Thank you so much! I do appreciate it --

627 MED. CLOSE - MRS. BANKS

627

as she turns to look back at them as she continues down
the walk.

MRS. BANKS

I really must hurry! Our gallant ladies
in prison are waiting for me to lead them
in song.

628 BERT AND THE CHILDREN

628

standing on the front doorstep. The children look up at
Bert, as he perplexedly stands scratching his head.

MRS. BANKS

(o.s.)

Bye bye, my darlings --

629 MRS. BANKS

629

as she waves back to the children.

MRS. BANKS

See you at tea!

DISSOLVE

630 INT. THE LIVING ROOM

630

Bert is putting down his brushes, as Jane and Michael
drape sheets over the furniture.

BERT

(singing)

I choose me bristles wif pride
Yes, I do
A broom for the shaft
And a brush for the flue.

The children join him in front of the fireplace. They
crouch down and peer into the blackened flue.

JANE

Brr! I shouldn't like to go up there --

631 BERT, JANE AND MICHAEL - DOWN SHOT

631

As Bert and the children look up into the blackened flue,
CAMERA shoots DOWN on their upturned faces.

BERT

(taking up one of
his brushes)

There! You see how wrong people can be?
That there is wot you might call the
doorway to a place of enchantment.

(singing)

Up where the smoke is all billered and curled
Twixt pavement and stars
Is the chimney sweep world

(putting an extension

on the handle of the brush)

When there's 'ardly no day
Nor 'ardly no night
There's things 'alf in shadow
And 'alfway in light
On the rooftops of London
Coo - ! What a sight!

631-A CLOSE ON JANE

631-A

JANE

(looking up)

Oh, I wish we could go up there!

631-B CLOSE ON MICHAEL

631-B

MICHAEL

(enthusiastically)

So do I! I like chimneys!

631-C CLOSE ON BERT

631-C

BERT

Rightly so. A chimley's a wondrous
thing. It's built tall up there on
the roof. When the wind is just right -
it blows across the top - and it droars
the smoke right up the flue!

632 DOWN SHOT - MICHAEL, JANE AND BERT

632

Bert gives Michael the handle of the brush, which he has
extended up the flue.

BERT

'Ere - feel the pull on the end of
this brush? Like you got a whale
on the end of the line, don't it?

(CONTINUED)

632 CONTINUED

Michael holds onto the handle of the brush. Bert and Jane turn as they hear --

MARY POPPINS

(o.s.)
Michael! Be careful!

633 THEIR VIEW - MARY POPPINS

standing in the hall, taking off her gloves. She is wearing her hat and carrying her umbrella, having just come in.

MARY POPPINS

One never knows what may happen around a fireplace.

634 MED. SHOT - BERT, JANE AND MICHAEL

by the fireplace. Bert and Jane are looking at Mary Poppins o.s. when suddenly they hear a "WHOOSH!" from the chimney. They turn to see Michael, still holding the end of the brush, as he flies UP the chimney OUT OF SIGHT.

635 CLOSE ON MARY POPPINS

as she looks off toward fireplace.

MARY POPPINS

Bother!

636 EXT. ROOFTOP

as Michael comes flying OUT of the chimney, still holding onto the brush, and starts downward toward the rooftop.

637 CLOSER - THE ROOFTOP

next to the chimney, as Michael's feet COME INTO FRAME, as he lands gently on the roof. He stands looking up at the chimney in awe.

638 INT. LIVING ROOM - THE FIREPLACE

Jane leans into the fireplace and peers up after Michael.

JANE

Michael! Michael!

Bert turns to look at Mary Poppins, o.s.

BERT

That's awkward, I must say!

639 MED. CLOSE - BERT AND MARY POPPINS

639

MARY POPPINS
I'll thank you to stop putting ideas
in their heads.

640 THE FIREPLACE

640

There is a second "WHOOOSH!", and Jane flies UP the chimney,
OUT OF SCENE.

641 MED. CLOSE - BERT AND MARY POPPINS

641

MARY POPPINS
There goes the other one --

BERT
Shall I go after 'em?

MARY POPPINS
(crossly)
Well, we can't have them bounding
around the rooftops like kangaroos,
can we?

642 EXT. ROOFTOP - JANE AND MICHAEL

642

JANE
D-don't be frightened, Michael --

The children turn around suddenly, reacting to a third
"WHOOOSH!"

642-A CLOSE ON JANE AND MICHAEL

642-A

Their faces are blackened, and their clothes are covered
with soot. They look up in awe to see --

642-B MARY POPPINS

642-B

come shooting OUT of the chimney. She is holding her
closed umbrella straight up in the air. As she begins to
descend to the rooftop, the umbrella opens automatically.

642-C EXT. ROOFTOP - JANE AND MICHAEL

642-C

looking up in wonder, as Mary Poppins comes INTO FRAME,
feet first, for a gentle landing beside the children.
She holds out something to the children.

MARY POPPINS
Kindly put your hats and coats on at
once.

642-D MED. CLOSE - THE CHIMNEY 642-D

as there is a fourth "WHOOOSH!", and Bert comes shooting OUT of the chimney.

642-E CLOSE ON JANE AND MICHAEL 642-E

as they look up in wonder as they struggle into their coats.

642-F EXT. ROOFTOP - WIDER ANGLE 642-F

The children continue to look up as Bert descends, feet first. Mary Poppins stands looking down at them, as they struggle with their coats.

MARY POPPINS

Hurry up, please! Spit spot!

The children manage to get their coats on as Bert lands on the rooftop beside Mary Poppins. He looks down at the children.

BERT

'Ere you are! I thought you had gorn and left us!

642-G CLOSE ON JANE AND MICHAEL 642-G

JANE

We didn't mean to --

642-H CLOSE ON BERT AND MARY POPPINS 642-H

Their faces are smudged with soot. Mary Poppins looks at Bert disapprovingly.

BERT

No 'arm done! Truth is - this is wot you might call a fortuitous circumstance -- Look over there --

642-J THEIR VIEW - THE ROOFTOPS 642-J

CAMERA PANS across the rooftops. In the soft, gathering early dusk of London, there is a feeling of fantasy about it. Roofs and chimneys loom on all sides.

BERT

(o.s.)

A trackless jungle - just waitin' to be explored!

642-K MARY POPPINS, BERT AND THE CHILDREN 642-K

Bert turns to Mary Poppins, who wears a look of disapproval.

(CONTINUED)

642-X CONTINUED

642-7

BERT

Right-o, Mary Poppins?

JANE

(looking up at
Mary Poppins pleadingly)
Oh, please, Mary Poppins!

642-L CLOSE ON MARY POPPINS

642-L

as she takes out a small compact and begins to powder her face.

MARY POPPINS

Very well. If we must, we must.

643 EXT. ROOFTOP - WIDER ANGLE

643

Mary Poppins lines up Bert and the children in a single file.

MARY POPPINS

Ahem!...Expedition!...Atten-shun!

(Bert and the children
come to attention)

Left turn!

(they turn and Mary Poppins
heads the group)

Quick march!

Lead by Mary Poppins, the group marches THROUGH SCENE.

643-A EXT. ROOFTOP

643-A

as Mary Poppins leads the group THROUGH and OUT of SCENE.

MARY POPPINS

Trail...arms!

She extends her umbrella, and the group imitates her lead by extending their brushes.

643-B WIDE ANGLE - REVERSE SHOT

643-B

as Mary Poppins leads them across the rooftop and down the steep slope of the roof.

643-C WIDE ANGLE - LONG SHOT

643-C

as the group marches down the steep slope of the roof, stepping off its edge onto a flat adjoining roof covered with numerous chimneys.

643-D CLOSER - THE CHIMNEYS 643-D
As Mary Poppins comes INTO SCENE, leading the group down
a narrow aisle past the chimneys.

643-E CLOSE ON JANE 643-E
CAMERA DOLLIES BACK WITH HER as she looks around.

643-F HER VIEW - A MOVING SHOT 643-F
of the many chimneys, belching forth smoke.

643-G REVERSE SHOT 643-G
SHOOTING DOWN a narrow aisle between the tall chimneys,
as Mary Poppins COMES INTO SCENE, leading the group
toward camera.

643-H MED. CLOSE - MICHAEL 643-H
as he stops to investigate one of the chimney pipes.
As he peers into it, a sudden cloud of soot shoots forth
into his face.

644 CLOSE ON BERT 644
looking down at Michael.

BERT
(laughing)
It's just nice, clean soot, Michael!

645 GROUP SHOT 645
Mary Poppins, the children and Bert all join hands and
dance along the edge of the roof. As they ascend a sloping
peak, they disappear into a cloud of heavy smoke.

645-A THE ROOFTOPS 645-A
sticking out of the smoke cloud. Mary Poppins, Bert and
the children suddenly come out of the smoke cloud as they
ascend the peaked roof.

645-B TOP OF THE ROOF 645-B
as Mary Poppins, Bert and the children reach the top.

646 GROUP SHOT 646
Mary Poppins, Bert and the children slide on their heels down
the other side of the sloping roof, and step over to an
adjoining peaked roof.

647 WIDE ANGLE

647

as the group walks single file along the length of the peaked roof toward the edge. As short way off in the b.g. stands a towering church steeple. As they teeter along the steep peak, Bert YODELS.

647-A CLOSER - BERT, MARY POPPINS AND THE CHILDREN

647-A

The group stands before three smoking chimneys, and look up at the towering steeple o.s.

BERT

As far as we go, right?

MARY POPPINS

(poking at the smoke
from the nearest chimney
with her umbrella)

Not at all --

647-B CLOSE - MICHAEL AND JANE

647-B

watching Mary Poppins in wide-eyed wonder.

647-C WIDER ANGLE - GROUP SHOT

647-C

The smoke from the chimney has taken the form of steps, and Mary Poppins leads the group up them.

MARY POPPINS

(reaching for Michael's
hand)

Come along, Michael --

647-D CLOSE ON MARY POPPINS

647-D

as she turns and waits for Michael.

647-E WIDE ANGLE - CLOSE ON SMOKE STAIRWAY

647-E

as Michael steps cautiously onto the smoke stairway, and follows Mary Poppins up and OUT of SCENE. Jane COMES INTO SCENE, following Michael. They each cling to the handle of the chimney brush in front of them, forming a chain.

MARY POPPINS

(o.s.)

Do keep a steady line, please.

647-F LONG SHOT - WIDE ANGLE

647

of the group as they walk up the smoke stairway, nearing the top of the church steeple.

647-G EXT. STEEPLE PLATFORM 647-G

Mary Poppins, Bert and the children step onto a small platform at the top of the steeple.

647-H MED. CLOSE - GROUP SHOT 647-H

Mary Poppins, Bert and the children stand looking out over the city.

BERT

Wot did I tell you? There's the whole world at your feet.

648 THEIR VIEW - THE CITY 648

The last rays of sun shine through the mist, bathing rooftops and steeples in a golden haze. As the sun disappears beyond the horizon, a few lights in the city begin to come on.

BERT

(c.s.)

And who ever gets to see it, but the birds, the stars and the chimney sweep?

649 CLOSE - JANE AND MICHAEL 649

JANE

What a lovely sunset!

649-A CLOSE - MARY POPPINS AND BERT 649-A

MARY POPPINS

We must all come in out of the night air. Follow me, please.

649-B WIDER ANGLE 649-B

Mary Poppins steps off the platform onto a cloud of smoke. Bert and the children follow, and the cloud begins to descend.

649-C LONG SHOT - WIDE ANGLE 649-C

of Bert, Mary Poppins and the children atop the smoke cloud, as it gently brings them down from the church steeple in b.g. We see the cloud is part of a long column of smoke, streaming from one of the chimneys below.

649-D CLOSE SHOT - BERT AND MARY POPPINS 649-D

MARY POPPINS & BERT

(singing)

Chim chim-in-ey

Chim chim-in-ey

Chim chim chereee -

649-E CLOSE - JANE AND MICHAEL

649-E

JANE AND MICHAEL
(looking down; singing)
When you're with a sweep -

649-F THEIR P.O.V.

649-F

of the rooftop below, to include the chimney and column of smoke. CAMERA MOVES IN AND DOWN, following the smoke column as it cyclones back into the chimney.

BERT, MARY POPPINS & CHILDREN
(singing o.s.)
You're in glad company -
Nowhere is there -

649-G MED. CLOSE - GROUP SHOT

649-G

BERT, MARY POPPINS & CHILDREN
(singing)
A more 'appier crew -

649-H WIDE ANGLE - CHIMNEY ON ROOFTOP

649-H

CAMERA HOLDS on the chimney as the smoke pours back into it.

BERT, MARY POPPINS & CHILDREN
(singing o.s.)
Than them wot sings -

Mary Poppins, Bert and the children descend into frame feet first, atop the disappearing column of smoke. As they step from it onto the chimney edge -

BERT, MARY POPPINS & CHILDREN
(singing)
Chim chim cherree -

They step onto the rooftop as the last puffs of smoke DISAPPEAR down the chimney.

BERT, MARY POPPINS & CHILDREN
(singing)
Chim cheroo

649-J CLOSE - MARY POPPINS AND BERT

649-J

MARY POPPINS AND BERT
(singing)
Than them wot sings -
Chim chim cherree
Chim cheroo
(Bert looks o.s.; listens,
then shouts)
Cheroo! Cheroo! Cheroo!
(Mary Poppins reacts
with disapproval)

650-
663

EXT. ROOFTOPS - BERT'S P.O.V.

650-
663

Suddenly, from a dozen chimneys, a number of SWEEPS explode in black puffs of smoke. They are dressed like Bert, begrimed, grinning and dancing fiercely. Acrobatic leaps, slides, towering, death-defying jumps around the rooftop areas.

They have a wild Cockney Song and Dance --

SONG:

SWEEPS

(singing)

Kick your knees up, step in time!
Kick your knees up, step in time!
Never need a reason, never need a rhyme
Kick your knees up, step in time!

Link your elbows, step in time!
Link your elbows, step in time!
Never need a reason, never need a rhyme
Link your elbows, step in time!

Spin about, and step in time!
Spin about, and step in time!
Never need a reason, never need a rhyme
Spin about, and step in time!

Round the chimney, step in time!
Jump the chimney, step in time!
Never need a reason, never need a rhyme
Round the chimney, step in time!

664 ADMIRAL BOOM'S ROOFTOP

664

Admiral Boom is peering through his glass at the blackened, whirling dervishes on the neighboring rooftops. Binnacle and Barnacle are standing nearby, with the gunner's match at the ready.

ADMIRAL BOOM

Stand fast, gentlemen! We're being attacked by Hottentots!

BINNACLE AND BARNACLE

(staunchly)

Sir!

ADMIRAL BOOM

Cheeky devils! Give them the works!

BINNACLE

(delighted)

Everything, sir?

ADMIRAL BOOM

Every scrap! Teach the beggars a lesson! Lively, now!

Binnacle tilts the cannon back. Barnacle starts shoveling in signal flares, Very lights, fuses and powder.

665-669 ON THE BANKS' ROOF

665-669

Bert, and the sweeps continue their raucous dance.

BERT AND SWEEPS

(singing)

Flap like a birdie, step in time!

Flap like a birdie, step in time!

Never need a reason, never need a rhyme

Flap like a birdie, step in time!

There is a tremendous ROAR from o.s., and the air is rent by balls of fire, clots of sparks and exploding colors, issuing from Admiral Boom's cannon. Bert seizes Jane and leaps DOWN the chimney. Another SWEEP grabs Michael and FOLLOWS --

SWEEPS

(singing)

Down the chimney, step in time!

Down the chimney, step in time!

670-679 INTERIOR - LIVING ROOM

670-679

as the sweeps come bursting OUT of the fireplace and continue dancing gaily around the room. Two of them stand on either side of the fireplace to catch Mary Poppins as she plops IN through a cloud of soot. Everyone, including the children, is dancing.

(CONTINUED)

670-673 CONTINUED

670-673

ALL
(singing)
Hop on one foot, step in time!
Hop on one foot, step in time!
Never need a reason, never need a rhyme,
Hop on one foot, step in time!

MICHAEL
Wiggle your ears --

ALL
(singing)
Wiggle your ears, step in time!
Wiggle your ears, step in time!
Never need a reason, never need a rhyme,
Wiggle your ears, step in time!

Mrs. Brill and Ellen come INTO the room. Cook lets out a SCREAM, as they are grabbed and brought into the dancing circle.

MRS. BRILL
(Scream!)

ALL
(singing)
{Scream!} Step in time!
{Scream!} Step in time!
Never need a reason, never need a rhyme
{Scream!} Step in time!

680 IN THE FRONT HALL

680

Mrs. Banks has just come IN. She is standing, with the "VOTES FOR WOMEN" ribbon across her front, looking into the living room.

MRS. BANKS
Ellen - when you have a moment?
I forgot my pamphlets.

681 A WIDER ANGLE

681

A couple of the sweeps come up, bow gallantly, and draw her INTO the living room and the dance.

MRS. BANKS
Thank you. But really, I don't think --

682 IN THE LIVING ROOM

682

as they dance her gaily around the room --

ALL
(singing)
Votes for Women, Step in time!
Votes for Women, Step in time!
Never need a reason, never need a rhyme!
Votes for Women, Step in time!

683 AT THE FRONT DOOR

683

It is open. Mr. Banks is coming IN slowly, watching, an incredulous expression on his face.

684 MRS. BRILL

684

looks o.s. and sees Mr. Banks.

MRS. BRILL

(terrified)

It's the master!

ALL

(singing)

It's the master, step in time!

It's the master, step in time!

Never need a reason, never need a rhyme

It's the master, step in time!

685-689 AT THE DOOR

685-689

Mr. Banks, temporarily paralyzed by the sight, finally loosens a bellow of rage.

MR. BANKS

What's all this?

ALL

(singing)

What's all this, step in time!

What's all this, step in time!

The sweeps grab Mr. Banks, dance him, struggling vainly, around the room. He wrenches himself loose. They dance past him, out the open front door, pausing only to shake hands with him vigorously as they GO --

SWEEPS

Good luck, gov'nor! Good luck!

Good luck!

They all doff their caps going out, each revealing the stark white forehead atop the smudged faces.

690 EXTERIOR - STREET

690

as the dancing sweeps pour out of the Banks' house. Still dancing, they go their rollicking way down the street AWAY from CAMERA. Pausing here and there to seize an outraged POLICEMAN or a startled PASSERBY and whirl them around and around. They GO OUT OF SCENE, some turning around the corner, some into the Park.

91-695 INT. THE LIVING ROOM

691-695

Mr. Banks, shattered, disheveled, his hands and coat covered with soot, is standing in the middle of the room, looking around. Cook and Ellen have fled.

(CONTINUED)

91-695 CONTINUED

JANE
Oh, Father - I'm so glad you got home
in time!

MR. BANKS
(dazedly)
What? Time for what?

JANE
Every single one of those sweeps shook
your hand! You're going to be the
happiest, luckiest person in the world!

Mrs. Banks takes this opportunity to go OUT - covertly removing
the "VOTES FOR WOMEN" ribbon as she does.

MRS. BANKS
I believe I'll just go upstairs and
freshen up.

MR. BANKS
(calling despairingly
after her)
Winifred!

MARY POPPINS
Come along, children!

MR. BANKS
Just a moment, Poppins! Poppins!
What is the meaning of this outrage?

MARY POPPINS
(coolly)
I beg your pardon?

MR. BANKS
Will you be good enough to explain all
this?

MARY POPPINS
First of all, I should like to make one
point quite clear!

MR. BANKS
Yes?

MARY POPPINS
I never explain anything!

MR. BANKS
But --

MARY POPPINS
Come along, children. Spit-spot!

MR. BANKS
But --

(CONTINUED)

691-695 CONTINUED

Mary Poppins and the children go OUT. The phone RINGS in the hall. Mr. Banks goes to it and lifts the receiver.

MR. BANKS

Yes? Banks here --

(he stiffens suddenly)

Yes, yes, Mr. Dawes. Yes, sir - I am dreadfully sorry about what happened today. I can assure you --

(he falters)

Tonight, sir?

696 INT. DAWES' OFFICE

696

at the bank. Dawes, Jr. is on the phone, talking to Mr. Banks. Mr. Dawes, Sr. is at his side, prompting him.

MR. DAWES, JR.

(coldly)

We shall expect you precisely at nine o'clock, Banks.

MR. DAWES, SR.

Without fail!

MR. DAWES, JR.

Without fail!

(pause)

Yes, Banks, I'm afraid it's extremely serious.

MR. DAWES, SR.

We regret this course of action. After all, you've been with us a good many years. As was your father before you --

MR. DAWES, JR.

(repeating it)

We regret this course of action. After all -

697 MR. BANKS

697

listening with a sinking heart.

MR. BANKS

Yes, sir. Sir - does this mean that I - well, you wouldn't be needing me anymore?

(pause)

Yes - yes, Mr. Dawes, I'll be there at nine o'clock.

Mr. Banks hangs up the phone. Stands quietly a moment.

698 AT THE LANDING

698

on the second floor. Jane and Michael are looking down through the banisters at their father.

699-710 IN THE LIVING ROOM

699-

Mr. Banks comes slowly INTO the living room, sits down heavily. Bert is wrapping up his poles and bristles. Mr. Banks seems unaware of his presence.

SONG:

MR. BANKS

(singing)

A man has dreams
Of walking with giants
To carve his niche
In the edifice of time
Before the mortar of his zeal
Has a chance to congeal
The cup is dashed from his lips!
The flame is snuffed a-borning.
He's brought to rack and ruin in his prime!

(spoken)

The prize is snatched from his grasp!

BERT

(sympathetically)

Life's a rum go, guv'nor. That's the truth -

MR. BANKS

(slowly rising from his
chair, the light dawning
on him)

You know what I think? It's that woman,
Mary Poppins! From the moment she stepped
into this house, things began to happen to me!

BERT

Mary Poppins?

MR. BANKS

Yes! Yes, of course!

(singing)

My world was calm! Well ordered!
Exemplary!
Then came this woman
With chaos in her wake!
And now, my life's ambitions go
With one fell blow
It's quite a bitter pill to take!

(spoken)

It's that Poppins woman! She did it!

BERT

I know the very person you mean. Mary
Poppins is the one that sings --

(singing)

A spoonful of sugar
That is all it takes
It changes bread and water
Into tea and cakes!

(CONTINUED)

699-710 CONTINUED

MR. BANKS

You see? That's exactly what I mean:
Changing bread and water into tea and
cakes indeed! No wonder everything's
coming unstrung around here!

BERT

(singing)

A spoonful of sugar
Goes a long, long way
'Ave yourself an 'ealthy 'elpin'
Every day!

(spoken)

An 'ealthy 'elpin' of trouble, if you
ask me!

MR. BANKS

(indignantly)

You know what she did? I realize it
now! She tricked me into taking Jane
and Michael on an outing! That's how
all the trouble started!

BERT

Tricked you into taking the children on
an outing? Outrageous! A man with all
the important things you 'ave to do?
Shameful!

(singing)

You're a man of 'igh position
Esteemed by your peers
And when your little tykes
Are cryin'
You 'aven't time to dry their tears
And see them grateful little faces
Smilin' up at you
Because their dad, 'e always knows
Just wot to do.

(as Mr. Banks starts to
protest, Bert stops him)

I know, Guv'nor -
You've got to grind, grind, grind
At that grindstone
Though child'ood slips
Like sand through a sieve
And all too soon, they've up and grown
And then they've flown
And it's too late for you to give -

Just that spoonful of sugar
To 'elp the medicine go down,
The medicine go down-own
Medicine go down
Just a spoonful of sugar
'Elps the medicine go down
In a most delightful way!

(CONTINUED)

699-710 CONTINUED - 2

699-710

BERT (cont'd)
(spoken)
That's like all that other argy-
bargy Mary Poppins is always talkin'
about --

Bert has gathered up his things and goes to the hall. He turns --

BERT
Well, good day, sir. Sorry to 'ave
troubled you.

He goes OUT.

711 MR. BANKS

711

Moved by Bert's song, Mr. Banks sits quietly in his chair.
After a moment, he looks up and off to --

712 JANE AND MICHAEL

712

standing in the doorway of the hall.

713 MR. BANKS

713

MR. BANKS
Yes?

714 A WIDER ANGLE

714

Jane and Michael come slowly INTO the room.

JANE
We're sorry about the tuppence...

MR. BANKS
Yes?

JANE
We didn't know it would cause you so
much trouble.

MR. BANKS
It's all right. How could you know.

715 ON THE STAIRS

715

Mary Poppins listening quietly.

716 IN THE FRONT ROOM

716

Jane takes her father's hand and places the tuppence into it.

JANE

You can have the tuppence.

Mr. Banks stares down...

717 CLOSE

717

on the tuppence in his hand.

718 IN THE ROOM

718

JANE

Will that make everything all right?

MR. BANKS

Yes. Thank you. Good night.

The children go OUT. Mr. Banks looks at the tuppence resting in the palm of his hand.

DISSOLVE

719 A STREET EXTERIOR - NIGHT

719

A lonely, darkened street in the City. Mr. Banks is making his way to the Bank.

720 ANOTHER STREET EXTERIOR - NIGHT

720

approaching the Bank. The area is deserted. He slowly walks the steps.

721 AT THE DOOR

721

A grim-faced custodian admits him to the interior of the establishment.

722 THE DOOR

722

of the Board Room. Mr. Banks pauses at the door a moment to pluck up heart, opens the door and goes IN.

723 MR. BANKS' VIEW

723

of Mr. Dawes, Sr. and the Board of Directors seated at a massive table in the meeting room. One by one, the heads at the table turn toward him, shafts of light glinting off their glasses and pince-nez, piercing the dark Edwardian gloom of the room. The faces are stern and intractable.

24-727 MR. BANKS

724-72

walks slowly, bravely, toward the implacable faces. He stands before them, trying to gather his composure.

MR. BANKS

Good evening, gentlemen.

There is silence for a moment. Mr. Dawes, Sr. pokes his son with the cane.

MR. DAWES, SR.

Go on! Get on with it!

MR. DAWES, JR.

Yes, father.

(addressing Mr. Banks)

In the year 1773, an official of this bank unwisely loaned a large sum of money to finance a shipment of tea to the American colonies. Do you know what happened?

MR. BANKS

Yes, sir. I believe I do, sir. As the ship lay in Boston Harbor, a number of colonists, dressed as Red Indians, boarded the vessel, behaved in a discourteous manner, and threw all the tea overboard. This made the tea unsuitable for drinking, even by Americans.

MR. DAWES, JR.

Precisely! The loan was defaulted, panic ensued within these walls - and there was a run on the bank --

MR. DAWES, SR.

From that time to now, sir - there has never been a run on this bank - until this morning! A run caused by the disgraceful conduct of your son! Do you deny it?

Mr. Banks squares his shoulders against the fury of Mr. Dawes, Sr..

MR. BANKS

I do not, sir. I shall be glad to assume the responsibility for my son.

Mr. Dawes, Sr. squints at him, momentarily surprised at this glint of courage - then pokes Dawes, Jr. with his cane.

(CONTINUED)

24-727 CONTINUED

724-7

DAWES, SR.

Well - what are you waiting for?
Go on!

Mr. Dawes, Jr., his face grim and expressionless, comes around to Mr. Banks and confronts him. Amid a deathly silence, he takes the rose from Mr. Banks' lapel and shreds it, the petals dropping to the floor. He takes the tightly furled umbrella from Mr. Banks' hand, undoes the clip, and begins to shake it out.

728 MR. MOUSLEY AND MR. GRUBBS

728

at the table. Mr. Mousley flinches.

MR. MOUSLEY

(hoarsely)

No! Not that!

MR. GRUBBS

(gripping his arm)

Steady on!

729 MR. BANKS AND MR. DAWES, JR.

729

Mr. Dawes, Jr. takes the umbrella and with a swift, cold movement of the handle, pulls it inside out, the ribs going awry in every direction. He hands the umbrella back to Mr. Banks, takes the bowler from his hand.

730 MR. TOMES

730

at the table, averting his eyes.

731 MR. DAWES, JR.

731

holds the bowler at arm's length, and with another swift movement, punches a hole through it. He hands the battered headpiece back to Mr. Banks. Dawes, Jr. turns and resumes his place at the table.

732 MR. DAWES, SR.

732

MR. DAWES, SR.

Have you anything to say, Banks?

733 MR. BANKS

733

MR. BANKS

Well, sir. When there's nothing to say, all you can say is --

Standing, shaken but unbowed, he has found something in his pocket. Surprised, he looks down to Jane and Michael's tuppence, resting in the palm of his hand.

734 OMITTED

734

35-745 A GROUP ANGLE

733-7

MR. DAWES, SR.
Confound it, Banks, I said, do you
have anything to say?

Mr. Banks begins to snicker. The members of the Board, aghast,
look at each other in wonder.

MR. BANKS
Just one word, sir.

MR. DAWES, SR.
Yes?

MR. BANKS
Supercalifragilisticexpialidocious.

MR. DAWES, SR.
What?

MR. BANKS
Supercalifragilisticexpialidocious!
(chortling)
Mary Poppins was right! Extraordinary!
It does make you feel better!

MR. DAWES, SR.
What are you talking about, man? There's
no such word!

MR. BANKS
(roaring with laughter)
No - no, Mr. Dawes! It is a word! A
perfectly good word! Actually, you know
what there's no such thing as? With all
due respect, sir - it turns out, there's
no such thing as You!

MR. DAWES, SR.
Impertinence, sir!

MR. BANKS
(leaning in confidentially)
Speaking of impertinence, sir, would you
like to hear a marvelous joke? A real
snapper?

MR. DAWES, SR.
(blankly)
Joke? Snapper?

MR. BANKS
Well, sir - these two perfectly marvelous
young people named Jane and Michael met
one another on the street. Jane says to
Michael: 'I know a man with a wooden leg
named Smith.' And Michael says: 'Really?
What's the name of his other leg?'
(he laughs uproariously)

(CONTINUED)

725-745 CONTINUED

73-7

MR. DAWES, SR.
(aside to his son)
He's gone mad! Call the guard!
(pauses as he sees Mr.
Banks coming toward him)
Banks! Stop! Don't come near me!

MR. BANKS
Supercalifragilisticexpialidocious!
I'm feeling better all the time!

MR. DAWES, JR.
(trying to throw his
body across his father)
Don't you dare strike my father, Banks!
Mr. Banks seizes Mr. Dawes, Sr.'s hand, opens the clutching
fingers, and thrusts the tuppence into his hand.

MR. BANKS
There's the tuppence, Mr. Dawes! The
wonderful, fateful, supercalifragilistic-
expialidocious tuppence! Guard it well!
Goodbye!

MR. DAWES, SR.
Banks! Where are you going?

MR. BANKS
(another laughing seizure)
I don't know! I might pop through a chalk
pavement picture. I might seize a horse off
a merry-go-round and win the Derby! I might
just go fly a kite! Only Mary Poppins
would know.

MR. DAWES, SR.
Poppins?

Mr. Banks cocks the battered bowler on his head, twirls the
desecrated umbrella jauntily, and heads for the door.

MR. BANKS
Yes, our Nanny! Of course! She's the
one who sings that ridiculous song --
(singing)
Just a spoonful of sugar
Helps the medicine go down
Medicine go down-down
Medicine go down -

He goes OUT. They stare after him.

MR. DAWES, JR.
(to Mousley)
Mad as a March hare!
(turns to his father)
Father -- ?

746 MR. DAWES, SR.

7-6

He is deep in contemplation.

MR. DAWES, SR.
(frowning)

A wooden leg named Smith?

He looks down to -

747 CLOSE

7-7

on the tuppence in his gnarled hand.

748 A LARGER ANGLE

748

featuring Mr. Dawes, Sr. with his son and the others hovering apprehensively about him. Mr. Dawes, Sr. snickers - then begins to cackle in a high, reedy voice.

MR. DAWES, JR.
Father? Father - what is it?

MR. DAWES, SR.
(gasping with mirth)
A wood -- wooden leg named Smith!
(and he bursts into dry,
heaving peals of laughter)

And as he laughs, Mr. Dawes, Sr. begins to FLOAT UPWARDS. They try to seize and hold him in his chair.

MR. DAWES, JR.
Father! Stop it! Come down!

Mr. Dawes, Sr. bubbles with uncontrollable laughter and slowly wafts upwards. The partners try to bring him down. CAMERA SLOWLY MOVES BACK.

DISSOLVE

749 EXT. - DAY

749

The next morning. CLOSE on the weather vane atop Admiral Boom's house. The wind, which has been blowing steadily from the EAST, falters. The vane bobbles aimlessly for a moment, then turns, and steadies, as a fresh breeze comes in from the WEST --

750 CLOSE

750

on Admiral Boom, squinting UP at it.

ADMIRAL BOOM
Wind's come around, lad! Blowing
dead-on from the west!

751 INT. MARY POPPINS' ROOM

751

Jane and Michael forlornly watch Mary Poppins pack her things.

(CONTINUED)

751 CONTINUED

751

MICHAEL
(bitterly)

She doesn't care what happens to us!

752 CLOSE ON JANE AND MICHAEL

752

JANE
She only promised to stay until
the wind changed. Isn't that so,
Mary Poppins?

753 WIDER ANGLE - MARY POPPINS AND THE CHILDREN

753

She continues putting her personal effects into the
carpetbag without looking at the children.

MARY POPPINS
Will you bring me my hat stand,
please --

754 CLOSE ON JANE AND MICHAEL

754

as they pick up the hat stand.

MICHAEL
Mary Poppins, don't you love us?

755 CLOSE ON MARY POPPINS

755

She pauses for a moment, looking at the unhappy children.
There is a fleeting moment of tenderness in which we see
how much she does love Jane and Michael. Then it is gone.

MARY POPPINS
May I ask, what would happen to me
if I loved all the children that
were taken from me?

756 WIDE ANGLE - MARY POPPINS AND CHILDREN

756

She puts the hatstand into her carpetbag. As she pushes
it down, it pushes up a hairbrush, which she catches.

757 INT. FRONT HALLWAY

757

Constable Jones is at the telephone, speaking and
occasionally referring to his notebook.

POLICE CONSTABLE JONES
That's right, sir. George W. Fanks,
Number 17, Cherry Tree Lane. I should
say about six feet one, sir --

757

CONTINUED

757

ANGLE WIDENS as CAMERA PULLS BACK to include Mrs. Banks, extremely distraught, as she crosses to where Ellen and Mrs. Brill are standing.

POLICE CONSTABLE JONES

Yes, sir. We rang up 'is Bank first thing this morning. Only thing we discovered, sir, 'e 'ad been discharged last night.

CAMERA WITH Mrs. Banks, as she joins Ellen and Mrs. Brill, both of whom are wringing their hands and making sounds of distress.

POLICE CONSTABLE JONES

(o.s.)

No tellin' wot 'e might 'ave done in a fit of despondency.

ELLEN

(darkly)

Wouldn't 'urt to 'ave them drag the river. There's a nice bit there by Southwark Bridge that's popular with jumpers!

Ellen subsides as Mrs. Brill, with a warning glance at Mrs. Banks, jabs Ellen sharply in the ribs.

MRS. BANKS

(shocked; turns)

Ellen, please!

758

CLOSE ON CONSTABLE JONES

758

CONSTABLE JONES

(still on phone)

'E seems to 'ave been a fine, stable gentleman, sir. No hanky-panky, if you know what I mean, sir.

From the direction of the cellar, o.s. comes the SOUND of Mr. Banks singing lustily in a raucous, operatic fashion.

MR. BANKS

(singing o.s.)

For a spoonful of sugar -
Fa! La! La! La! La! La!

CONSTABLE JONES

(on phone)

Regular habits as far as anyone knows --

759 MED. CLOSE

759

Mrs. Banks, Ellen and Mrs. Brill all look toward o.s. cellar with startled expressions.

MR. BANKS
(singing o.s.)
Fol-fol-la! La! La! La!
Fa-la La, la, la! La, la!

760 CLOSE ON POLICE CONSTABLE JONES

760

CONSTABLE JONES
(to Mrs. Banks)
Mrs. Banks, could we have a little less noise on the premises? I can't make out what the inspector is saying.

761 THE CELLAR DOOR

761

There is the sound of FOOTSTEPS on the stairs, and Mr. Banks' o.s. singing. The cellar door is slightly ajar.

BANKS
(singing o.s.)
La! La! Fa-la-la!

762 MED. CLOSE - THREE SHOT

762

Mrs. Banks reacts happily to the o.s. sounds.

MRS. BRILL
(happily)
It's 'im.

ELLEN
(terrified)
Or something that sounds like 'im!

763 MED. CLOSE - CELLAR DOOR

763

Mr. Banks APPEARS in the doorway. He is smudged, rumpled and disheveled. He is still wearing the bowler with the broken, flapping crown. With one hand, he is concealing something behind his back.

MR. BANKS
(singing)
La La-fol, la, la, la, la!

764 MED. CLOSE

764

Mrs. Banks, Ellen and Cook react with surprise at his appearance.

MRS. BANKS

George!

She rushes to him, throwing her arms around his neck. He still holds the mysterious object behind his back. They kiss.

MRS. BANKS

(emotionally)

Oh, George - you didn't jump into the river! How very sensible!

765 CLOSE ON CONSTABLE JONES

765

CONSTABLE JONES

(on the phone)

It's all right, sir. 'E's just been found. No, alive, sir. Or so I presume. 'E's kissing Mrs. Banks.

766 CLOSE - MR. AND MRS. BANKS

766

MRS. BANKS

George, I've been so worried. What happened at the Bank?

767 WIDER ANGLE

767

Mr. Banks has put the object he has been holding down near the cellar door. He picks up his wife and whirls her around merrily.

MR. BANKS

(breaking into song again)

La! La! La! -- I've been sacked, my dear! Discharged! Plunged into the street! Fa! La! La! La!

768 CLOSE ON ELLEN AND MRS. BRILL

768

ELLEN

(whispering to Mrs. Brill)

Gone 'round the bend, that's wot 'e's done! Dotty as you please!

769 CLOSE - MR. AND MRS. BANKS

769 -

MRS. BANKS

George - what on earth have you
been doing in the cellar?

MR. BANKS

Just a moment, my dear. Where
are the children?

(looks o.s. to
nursery; calls)

Jane! Michael!

(turns goes back
to cellar door)

770 INT. MARY POPPINS' ROOM

770

Mary Poppins is finishing her packing. The children turn
and look off to the SOUND of Mr. Banks' calling.

MR. BANKS (o.s.)

Jane! Michael!

MICHAEL

Who's that?

MARY POPPINS

Your father's calling you!

MICHAEL

It doesn't sound like Father --

MR. BANKS (o.s.)

Jane! Michael!

JANE

It is Father!

She turns and runs OUT. Michael stands hesitantly a moment,
looking up at Mary Poppins.

MICHAEL

You won't go?

MARY POPPINS

(finishing her
packing)

Run along, Michael! Spit-spot!

771 WIDER ANGLE - STAIRCASE

771

Jane and Michael race down the stairs. They stop on the
landing to look down at their father.

772 THEIR VIEW 772

of Mr. and Mrs. Banks looking up toward the landing. Mr. Banks is holding the object behind his back. He brings it forward, slowly. It is the children's kite - once battered and broken, now restored to its former glory.

773 CLOSE ON JANE AND MICHAEL 773
on the landing.

MICHAEL
(unbelieving)
He mended it!

The children dash down the stairs.

774 WIDE ANGLE - THE STAIRWAY 774

Mr. and Mrs. Banks watch as the children come bounding down the stairs toward them.

775 CLOSE ON JANE AND MICHAEL 776

Michael takes the kite and inspects it. Jane looks up at her father.

JANE
It's wonderful! How did you manage it?

776 WIDER ANGLE - GROUP SHOT 776

FEATURING Mr. Banks, as he begins to sing.

MR. BANKS
(singing)
With tuppence for paper and strings
You can have your own set of wings -

777 CLOSE ON JANE AND MICHAEL 777

watching happily.

MR. BANKS
(singing c.s.)
With your feet on the ground
You're a bird in flight --

778 CLOSE ON MR. BANKS 778

MR. BANKS
(singing)
With your fist holding tight -
To the string of your kite --

779 CLOSE ON JANE AND MICHAEL

779

JANE
(jumping up and
down, excitedly)
Oh please, may we fly it?

MICHAEL
Please?

780 MED. CLOSE - GROUP SHOT

780

Mr. Banks takes the children by the hand, as Mrs. Banks looks on with pleasure.

MR. BANKS
(singing)
Let's go fly the kite
Up to the highest height -

781 WIDER ANGLE

781

Mr. Banks leads the children toward the front door.
Mrs. Banks turns, goes to the hall closet.

MR. BANKS
(singing)
Let's go fly a kite
And send it soaring --
Up! Through the atmosphere!
Up! Where the air is clear!
(they turn to
look at Mrs. Banks)
Oh - let's go
Fly a kite!

782 MED. CLOSE - MRS. BANKS

782

who has taken out her "VOTES FOR WOMEN" banner. She turns to the group -

MRS. BANKS
A proper kite needs a proper tail,
don't you think?

Mr. Banks and the children bring the kite to her, and she fastens the banner onto the kite.

783 CLOSE ON CONSTABLE JONES

783

CONSTABLE JONES
(still on phone)
That's not I said, sir. Go fly a kite.
No, sir, I don't mean you, personally.

784

EXT. BANKS' HOUSE

784

as Mr. and Mrs. Banks and the children come out of the house.

ALL
(singing)
Let's go fly a kite
Up to the highest height -

785

EXT. WINDOW - MARY POPPINS' ROOM

785

Mary Poppins, wearing her hat and coat, looks down at the departing group.

ALL
(singing o.s.)
Let's go fly a kite
And send it soaring -

786

HER VIEW - DOWN SHOT

786

of Mr. and Mrs. Banks holding the children's hands as they walk down Cherry Tree Lane.

ALL
(singing)
Up! Through the atmosphere -
Up! Where the air is clear!

787

CLOSE ON MARY POPPINS

787

as she watches them with satisfaction.

ALL
(singing o.s.)
Oh - let's go!
Fly a kite!

788

EXT. STREET

788

near the Park gates. Bert is at his usual spot, selling kites. He is surrounded by a small group.

BERT
(singing)
As you watch it flying up there
All at once you're lighter than air -

88-A

CLOSE ON BERT

788-A

BERT
(singing)
You can dance on the breeze
Over 'ouses and trees
With your fist 'olding tight
To the string of your kite!

789 MICHAEL AND JANE - EXT. PARK 789

near gates. Michael is holding the ball of twine, and is letting out the string. In b.g. we can see several other kite flyers, colorfully dotting the area.

MICHAEL
(calling to his father)

Now!

790 MR. BANKS 790

as he holds the kite in the air, and prepares to launch it.

ALL
(singing o.s.)
Let's go fly a kite -

791 CLOSE ON JANE AND MICHAEL 791

as they excitedly tug on the string as the kite goes up.

ALL
(singing o.s.)
Up to the highest height!

792 EXT. PARK AREA - WIDE ANGLE 792

The sky above the Park is dotted with colorful, soaring kites. In f.g. Jane and Michael's kite begins to drift upward, joining the others.

ALL
(singing o.s.)
Let's go fly a kite
And send it soaring -

793 MED. CLOSE - MR. AND MRS. BANKS 793

Mrs. Banks looks at her husband proudly, as he watches Jane and Michael o.s.

ALL
(singing o.s.)
Up! Through the atmosphere!
Up! Where the air is clear!
Oh - let's go fly a kite!

Mr. Banks puts his arm around his wife. They both look OFF, as they hear -

MR. DAWES, JR.
(o.s.)
Ah, there you are Banks!

794

THEIR VIEW

794

of the banking partners, Dawes, Jr., Tones, Mousley and Grubbs - who are all in holiday mood, happily all clinging to kite strings. Mr. Dawes, Sr. is not present.

MR. DAWES, JR.

Went to congratulate you! Capital bit of humor - that. A wooden leg named Smith or Jones -- whatever it was. Father died laughing!

795

CLOSE ON MR. AND MRS. BANKS

795

reacting sadly.

MR. BANKS

He -- I'm so sorry!

796

CLOSE ON DAWES, JR.

796

DAWES, JR.

Nonsense! Nothing to be sorry about! Never saw Father so happy in his life! Left us with an opening for a new partner! Congratulations, again!

797

CLOSE ON MR. AND MRS. BANKS

797

Mrs. Banks kisses her husband on the cheek.

MR. BANKS

Oh - thank you, sir!

798

EXTERIOR - BANKS' HOUSE

798

as Mary Poppins comes OUT of the house and looks off to

799

THE PARK - HER P.O.V.

799

of the area in front of the Park gates. She sees the colorful area of kite flyers.

800

CLOSE ON THE BANKS' FAMILY

800

in a happy group.

801

MED. CLOSE - MARY POPPINS

801

and the parrot-head umbrella.

PARROT-HEAD

That's gratitude for you. Didn't even say goodbye!

(CONTINUED)

801 CONTINUED

MARY POPPINS
(coolly)
Quite true.

PARROT-HEAD
Look at them. They think more of
their father than they do of you!

801-A CLOSER - MARY POPPINS

801-A

and the parrot-head.

MARY POPPINS
That's as it should be, don't you
think?

PARROT-HEAD
Don't you care?

801-B CLOSE ON MARY POPPINS

801-B

MARY POPPINS
Practically perfect people never
permit sentiment to muddle their
thinking --

801-C CLOSE ON PARROT-HEAD

801-C

PARROT-HEAD
Is that so? -- You don't fool me
a bit -- !

802 CLOSE ON MARY POPPINS

802

MARY POPPINS
Really?

802-A WIDER ANGLE

802-A

PARROT-HEAD
Yes, really! I know what these
children mean to you, and if you
think I'm going to keep still any
longer -- Glurgh!

Mary Poppins has reached out and pulled the drawstring
around the parrot-head's neck taut, effectively cutting
off his speech.

MARY POPPINS
That will be quite enough of that,
thank you!

803 EXT. FRONT DOOR - BANKS' HOUSE 803

Mary Poppins turns the umbrella over and opens it. As she does a gust of wind comes in and lifts her into the air.

804 WIDER ANGLE 804

She rises gracefully from the doorstep, and drifts upward toward the Park area.

805 CLOSE SHOT - ANDREW 805

as he sits watching Mary Poppins' ascent.

806 MED. CLOSE - BERT 806

at his place near the Park gates. He looks up to see -

807 HIS VIEW 807

of Mary Poppins, clinging to her umbrella, rising among the colorful array of kites in the sky.

808 CLOSE ON BERT 808

BERT

(softly)

Goodbye, Mary Poppins. Don't stay away too long!

and he blows her a kiss...

809 CLOSE ON MARY POPPINS 809

as she looks back and smiles slightly.

810 MED. SHOT 810

of Mary Poppins drifting, turning slowly, this way and that, AWAY from CAMERA.

811 LONG SHOT 811

of Mary Poppins, outlined in the rays of the morning sun. As she wafts past St. Paul's Cathedral, a cloud of birds RISE to provide her escort through the London sky.

As end title comes OVER scene -

FADE OUT