THE
FATHER KNOWS BEST
REUNION

#162139

Written by
Paul West

EXECUTIVE PRODUCER:
RENEE VALENTE

EXECUTIVE STORY CONSULTANT:
EUGENE RODNEY

COLUMBIA PICTURES TELEVISION
Colgems Square
Burbank, California 91505

PRODUCER:
HUGH BENSON

DIRECTOR:
MARC DANIELS

FINAL DRAFT
March 22, 1977
FADE IN:

1  ELM STREET - DAY

(NOTE: OPENING CREDITS WILL APPEAR OVER FOLLOWING SCENES)
The Anderson station wagon (a two or three-year-old middle-price model) comes down the street, and as it turns in the driveway of the house we recognize JIM ANDERSON. As he gets out with his briefcase, a pretty young GIRL with hair flying comes down the sidewalk on a skateboard. Without breaking the rhythm of her progress she waves to Jim.

JULIE
(calls)
Mr. Anderson!

JIM
Hi, Julie!

She wheels on down the walk and Jim goes in the house.

2  INT. ANDERSON LIVING ROOM - DAY

as Jim enters and puts down his briefcase.

JIM
(calls)
Margaret, I'm home!

3  INT. GIRLS' BEDROOM - DAY

MARGARET in old slacks and blouse, with a bandana tied around her head, is in the midst of roller-painting the bedroom walls. She has a portion of one wall finished.

MARGARET
(calls)
I'm up here!

4  INT. ANDERSON LIVING ROOM - DAY

Jim takes off his jacket, replaces it with his comfortable old house-jacket (traditional practice).

(CONTINUED)
CONTINUED:

JIM
(calls)
Was there any mail?

MARGARET'S VOICE
Nothing important. It's on
the table.

Jim glances through a half dozen pieces of mail, finds
nothing of interest.

JIM
We haven't heard from Betty
in over a month.

MARGARET'S VOICE
What did you say?

JIM
I said we haven't...

MARGARET'S VOICE
Jim, if you're going to talk to
me, come up here. I can't hear you.

Jim goes up the stairs.

INT. GIRLS' BEDROOM - DAY

Margaret is standing back to judge the effect of the
paint as Jim enters and reacts.

MARGARET
How do you like it?

Jim gives her a kiss.

JIM
Not bad.

MARGARET
Is that the kiss or the color?

JIM
What's the idea of the paint job?

MARGARET
I don't know. I was looking at
these walls and got a sudden urge
to do something with them. Do you
know how long it's been since this
room was painted?

(Continued)
JIM
It's been a while.

MARGARET
Long before Kathy left home, and
that was five years ago.

Jim takes a clean paint rag from the bed (covered
with a drop cloth) and wipes splashes of paint from
Margaret's face.

JIM
Lonely time?

MARGARET
I miss the children. Scattered
all over the country. Seems all
we have now is two empty bedrooms.

JIM
They've been home every Christmas.

Margaret kneels to pour the unused paint from the pan
back into the can. Jim holds the paint can.

MARGARET
I mean all at the same time. Do
you realize it's been years since
we had the entire family here
together?

JIM
I guess it has.

MARGARET
Wouldn't it be fun to have them
all back, all the children -- all
the grandchildren?

JIM
You're talking about a lot of
work.

MARGARET
I'd like that kind of work. It
would be something different.
 Doesn't it seem to you, Jim,
that we do the same thing every
day. Over and over, the same
thing.
Margaret's glasses, propped up on her bandana, have fallen off onto the floor. Jim reaches to gather them up and in so doing lowers his necktie into the half-gallon paint can. He lifts the tie out of the paint. As it drips:

**JIM**
I've never done that before.

**DISSOLVE TO:**

**INT. ANDERSON DINING ROOM - NIGHT**

Margaret is lighting candles on the table which is set for two, one at either end. The arrangement is romantic but at the same time makes quite obvious the empty spaces at the sides.

**MARGARET**
(calls)
Jim. Dinner's on.

Jim enters, pauses in the archway to observe.

**JIM**
Well, we're dining fancy tonight.

**MARGARET**
We haven't eaten in the dining room for a long time. I thought it would be sort of romantic.

**JIM**
If I'd known you were doing this I'd have hired a gypsy and his violin.

**MARGARET**
Don't you ever get tired of eating in the kitchen?

She takes off her apron and Jim holds her chair for her as she sits down.

**JIM**
If I were alone, I suppose I would.

He goes to his place and seats himself.

**JIM**
(continuing)
With you there, I never really notice where we're eating.

(CONTINUED)
CONTINUED:

MARGARET

Baloney?

They begin the meal.

JIM

You know, honey, if you went to all this trouble -- the candlelight and wine to remind me of our anniversary next week, I'm way ahead of you.

MARGARET

I didn't have that in mind at all. I set the table in here for a different sentimental reason. We always ate in here when the children were at home.

JIM

(smiling, remembering)

Mm. Hmmmmm.

Dissolve to:

FAMILY DINNER SCENE FROM THE ORIGINAL SERIES

BACK TO PRESENT

MARGARET

They've been gone such a long time.

JIM

I miss them, too.

MARGARET

It's just that sometimes the house seems so empty.

INT. DR. EVANS' OFFICE - DAY

DR. EVANS sits at his desk in his white smock. Jim stands at the window.

DR. EVANS

It's the empty nest syndrome, Jim. I see it all the time. Mothers who can't give up that role.

(Continued)
CONTINUED:

JIM
Margaret's a sensible woman, Ed. You know that. But this 'empty nest' thing is bothering her. It's close to being an obsession.

DR. EVANS
It's not something to be taken lightly. It can become serious.

JIM
I thought of selling the house, that perhaps living there with all the memories is difficult for her. But she didn't go for the idea. She treasures all those memories.

Dr. Evans nods.

JIM (continuing)
I thought we might dip into our savings and take one of those cruises, to the Caribbean or somewhere.

DR. EVANS
How'd she react to that?

Jim shrugs.

DR. EVANS (continuing)
No enthusiasm.

JIM
Zero.

INT. ANDERSON KITCHEN - NIGHT
Margaret is preparing vegetables. Jim enters, comes up behind her and puts his arms around her.

MARGARET
Well! What's on your mind?

JIM
It occurred to me... with women being liberated and husbands sharing the work around the house, why don't I start taking my turn with the cooking and cleaning up?

(CONTINUED)
MARGARET
I've eaten your cooking, it's no deal.

JIM
I'm not a bad pot washer.

MARGARET
Jim, let's leave things just as they are. If you start doing half the work around here then I'll have to get a job to earn half the living, and I don't intend to do that. I know a good thing when I have it.

He hugs her.

JIM
I saw Doctor Evans today.

Margaret reacts quickly.

MARGARET
Are you all right?

JIM
He thinks it would be good for both of us if we got away for a while. Says we need a change.

MARGARET
Why did you go to Doctor Evans?

JIM
Oh, I hadn't seen him in some time. Just wanted him to check things out. How does a trip sound to you?

MARGARET
You are all right.

JIM
I'm fine. Solid as a rock. You know, I thought for our anniversary, we'd drive up to the Green Lantern Inn. Remember, we saw it on our way back from Canada. You said you'd like to spend a week there.

MARGARET
Maybe we can do it sometime.

(CONTINUED)
Jim ponders this less than wildly enthusiastic reception of his proposal and tries again.

JIM
All right, now I'm going to make you and offer you can't refuse. I've made a deal with a painter to finish up the bedrooms.

MARGARET
Well, that's a practical thought. Who's going to do it?

JIM
Usher the Brusher.

MARGARET
Usher the Brusher?

JIM
Be here in the morning.

MARGARET
(dismayed)
Tomorrow's my volunteers day at the hospital...

JIM
No problem. Just leave the key under the mat.

INT. GIRLS' BEDROOM – DAY

A large figure in painter's overalls and cap, stands with back to CAMERA energetically brushing on the wall. On an unpainted face of the wall are what appears to be hieroglyphics... "K - 10 - M... B & G to M 7... All R - 1020 SP F 318" slapped on with a brush. Margaret appears in the doorway, dressed in her volunteer uniform.

MARGARET
You must be Usher.

The figure turns around. It is a very husky lady.

USHER
Maxine Usher. And you gotta be Margaret.

Maxine goes back to brushing.

(CONTINUED)
USHER
(continuing)
Men think it's a big joke... woman painter. I was office manager for the telephone company 'til I found I could make a lot more money doing this. Your kids grown up and gone?

MARGARET
Yes. The last one left five years ago. This was the girls' room.

USHER
It takes some getting used to when they shove off. How many you have?

MARGARET
Two girls and a boy.

USHER
I have three girls. What those weddings cost me! Yours all married?

MARGARET
Our oldest, Betty, lost her husband in an auto accident two years ago. She lives in Chicago with her two daughters. Our son, Bud, is married and has one boy, lives in Minneapolis. Our youngest, Kathy is not married yet. She's a high school physical education teacher in Kansas City.

USHER
They are scattered all over, aren't they?

MARGARET
(noticing the writing)
What's this, algebra?

USHER
Your husband's message service called. Had nothing to write with. Going to paint this wall anyway so I just put it up here.

MARGARET
I hope you can translate it.

(CONTINUED)
USHER
(pointing with brush
as she talks)
Just watch me. Kathy called...
she's catching the ten o'clock
flight into Minneapolis tonight.
Betty and the girls, they're
getting into Minneapolis at seven
in the morning. Then they all are
coming into Springfield on flight
318 at ten-twenty in the morning.

MARGARET
(stunned)
They're all coming???

We HEAR the FRONT DOOR CLOSE downstairs.

JIM'S VOICE
Margaret, I'm home!

MARGARET
(to Usher)
Excuse me.

She dashes out of the room.

INT. ANDERSON LIVING ROOM - DAY

Jim has just changed into his house-jacket as Margaret comes racing down the stairs. She grabs and kisses him. When she lets him speak:

JIM
You found out. How?

MARGARET
Usher the Brusher.

DISSOLVE TO:

INT. BUD'S BEDROOM - DAY

Margaret is cleaning the mirror over Bud's dresser. Jim comes in with an armload of sleeping bags.

JIM
Anderson sleeping bag delivery
service.

(CONTINUED)
CONTINUED:

MARGARET
Just put them in the corner for now, 'til we find out where the little ones are going to sleep.

Jim stacks the sleeping bags. He shifts a chair around.

MARGARET
(continuing)
I brought that chair in from the girls' room.

JIM
What did we do with Bud's chair?

MARGARET
He took it with him to Minneapolis. Remember when they were here for Christmas, Jeanne said 'My husband has this ratty old chair and I can't get it away from him.'

JIM
It's still hard for me to think of Bud as some woman's husband.

MARGARET
Jeanne's a little more than some woman.

JIM
Depends on how you say it. Jeanne is some woman!

Jim finds a framed photo of Bud in helmet and racing gear with a racing motorbike.

JIM
(continuing)
Oh, you had this framed.

INSERT - PHOTO

MARGARET'S VOICE
Yes, they did a nice job.

BACK TO SCENE

JIM
(looking at picture)
If we'd known then that he was going to be a professional motorcycle racer --

(CONTINUED)
CONTINUED:

MARGARET
What would we have done?

JIM
Nothing different, I guess. That was his life and nothing could have changed him.

Margaret finishes her arranging, and starts out.

MARGARET
Come on, we have a giant project before the children get here in the morning.

JIM
What's that?

MARGARET
Going to the market and stocking this house with food.

JIM
It might be easier if we just buy the market and move it over here.

DISSOLVE TO:

EXT. AIRPORT - DAY

Jim and Margaret hurry through the crowd toward the unloading area.

JIM
Honey, the plane isn't due until ten-twenty.

MARGARET
I might be early.

JIM
No airplane is ever early. Late maybe. But never early.

MARGARET
I just want to be sure they don't get off and we're not there.

JIM
Honey, they're not ten years old.

(CONTINUED)
Continued:

ANNOUNCER'S VOICE
Your attention, please. Flight three-eighteen from Minneapolis is now landing.

MARGARET
You see?

Jim and Margaret turn their attention to the field.

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

17 EXT. AIRPORT - DAY

The plane pulls up to the gate and begins to unload.

18 INT. AIRPORT - DAY

Jim and Margaret watch the disembarking passengers. Jim spots BUD.

JIM

There's Bud!
(calls)
Bud! We're over here!

Bud looks over and waves. As Jim and Margaret hurry over, BETTY, with her two little girls, ELLEN, seven, and JENNIFER, nine appear with KATHY. Bud's ten-year-old ROBBIE is there. They all emerge in a laughing, hugging group. AD LIB greeting all around, identifying each one.

MARGARET

Where's Jeanne?

BUD

She had some things to do.
She'll try to come down later.

A barely noticeable reaction from Jim and Margaret.

JIM

You're all looking great.

KATHY

You and Mom, too. When are you going to get old?

MARGARET

We don't have time.

Betty waves to a tall, good-looking pilot, FRANK CARLSON, walking out a little distance away with his co-pilot.

FRANK

So long, Betty.

BETTY

Bye, Frank.  
(MORE)

(CONTINUED)
BETTY (cont’d)
(to Jim and Margaret)
Remember him?

JIM
He looks familiar.

BETTY
Frank Carlson. Remember the Air
Force pilot I wanted to marry my
first year in college?

MARGARET
Is that Frank???

BETTY
He was our captain on the flight
down.

KATHY
There's a lot more than that.

BETTY
I've seen him in Chicago. We've
been out a few times.

MARGARET
(pleased)
Well!

JIM
Get the bags. I'll bring the
car around.
(to the kids)
Ellen, Jenny, Robbie, come with
me. Let's go.

The kids troop along with Jim, heading for the parking
lot.

EXT. FRONT OF AIR TERMINAL - DAY

Jim and three children in the station wagon pull up in
front of the terminal. Margaret, Betty, Bud and Kathy
with hand luggage follow a skycap wheeling the balance
of their luggage on a dolly. Group AD LIBS as the
luggage goes into the rear of the station wagon, Bud
tips the skycap and they all pile in, the adults in the
front two seats. (Jim and Margaret in front) the young
ones in the rear with the luggage.

JIM
Everybody aboard?

(CONTINUED)
BUD
(calls back)
You kids all in back there?

ROBBIE
We're in.

ELLEN
Not very comfortable.

Jim wheels the station wagon away from the curb and they're on their way.

INT. STATION WAGON EN ROUTE HOME - DAY

While Jim drives, Margaret and the big children catch up on who's been doing what.

BUD
Dad, your engine sounds like a cement mixer.

BETTY
Here we go again.

JIM
I thought it sounded pretty good.

MARGARET
Betty, in your last letter you said you might change jobs.

BETTY
It's still up in the air. The head buyer was going to the New York store and asked if I'd make the move. I don't know... I like Chicago.

BUD
It's great if you don't have to go outdoors.

KATHY
Look who's talking about going outdoors. I wouldn't spend a winter in Minneapolis if they gave me the city.

BUD
I suppose Kansas City's a paradise?

(CONTINUED)
KATHY
Some nice people live there.

BETTY
Tell them about your new romance.

JIM
What's this?

MARGARET
Who is it?

KATHY
He's a doctor. Doctor Jason Harper.

BUD
He's about your age, Dad.

KATHY
Oh, Bud -- come on! He's only ten years older than I am.

JIM
Is this something serious?

KATHY
It's a possibility...

ANGLE - THE SMALL CHILDREN

Wedged in among the suitcases in the back of the station wagon. Since their arrival, Robbie has been carefully carrying a small cardboard box with holes in the top. Now he tilts the top of the box and peers in.

ELLEN
What's his name?

ROBBIE
Homer. Homer the Mouse.

JENNY
Let's see him.

ROBBIE
Be careful you don't scare him.

Robbie opens the box and lifts out a small black and white mouse, the standard pet store variety.

(CONTINUED)
CONTINUED:

JENNY

Let's see...

She reaches for the mouse and it jumps out of Robbie's hand and disappears.

ROBBIE

Now you did it! Grandpa, stop the car! Stop the car!

ANGLE - INCLUDING THE ADULTS

as they all react to Robbie's cry.

BUD

What's going on??

JIM

What is it, Robbie??

ROBBIE

We've gotta find Homer! He's loose back here!

MARGARET

Who is Homer?

ROBBIE

My mouse! Stop the car, Grandpa!

EXT. CITY STREET - DAY

The station wagon slows and pulls to a stop at the curb.

INT. STATION WAGON - DAY

As everyone reacts to the loose mouse. The girls tuck up their feet.

ROBBIE

Don't anybody open a door, he'll get out!

BUD

Where'd he go?

ROBBIE

There's a hole in the floor here.

(CONTINUED)
BUD
That goes into the toolbox.

BETTY
Why did you let him bring along
that stupid mouse?!

ROBBIE
He's not a stupid mouse!

JIM
Well, somebody back there find
him.

BUD
Move over, kids.

Bud climbs over the back of the second seat into the
rear of the wagon which now becomes a tangle of bodies
as Bud pushes luggage around to open the toolbox.

KATHY
Find him, Bud!!

BUD
I'm trying. This isn't easy,
you know.

A suitcase falls on Bud as he pries open the toolbox.

BETTY
It serves you right. You did the
same thing when you were Robbie's
age. Always had some kind of mouse
or crawling thing.

BUD
I got him! Take it easy, Homer.

Bud emerges from the confusion of the rear.

25 ANGLE - JIM AND MARGARET
in the front seat. They exchange looks and smiles.

DISSOLVE TO:

26 INT. GIRLS' ROOM - DAY
Betty and Kathy have suitcases open on their beds, un-
packing, hanging things in wardrobe.

(CONTINUED)
Margaret is helping.

KATHY
The room looks terrific, Mom.

BETTY
(to Margaret)
You and Dad did some work in here.

MARGARET
Just paint and fresh curtains.

Jenny appears in the doorway. She holds up a pair of old roller skates.

JENNY
We found a bunch of old skates in the garage. Can we use them?

BETTY
Just stay on the block.

Jenny disappears.

INT. ANDERSON LIVING ROOM - DAY

The PHONE RINGS as Jenny comes down the stairs with the skates.

JENNY
(calls)
Telephone!!

INT. KITCHEN - DAY

The PHONE RINGS AGAIN as Jim comes in from outside and picks it up. Jenny is walking through with the skates.

JIM
(to phone)
Hello...? Oh, Frank, how are you? Yes, it was good to see you... Sure, just a moment I'll call her.

(to Jenny)
Jenny, will you please tell your mother she's wanted on the phone.

JENNY
(yells)
Mama!!! Telephone!!! It's that pilot!!!

(CONTINUED)
Thank you.

JIM
(to Jenny)
I could have done that.

INT. GIRLS' ROOM - DAY

Betty, Margaret and Kathy as Betty looks around the room.

BETTY
Where's the phone?

MARGARET
It's in our room now.

Betty hurries out.

INT. MASTER BEDROOM - DAY

as Betty hurries in, picks up the bedside phone and seats herself on one of the twin beds.

BETTY
Hello, Frank. Well, it's good to be here... Seems like I never left home.

EXT. ANDERSON DRIVEWAY - DAY

Bud has the hood of the station wagon open and is at work removing the carburetor while Jim observes.

JIM
You sure it's the carburetor?

BUD
Dad, I make my living with motors.

JIM
(after a beat)
How's it going, son?

BUD
Oh, the business is all right. I'm promoting races... riding some. Haven't been able to cover the circuit as well as I should have.
CONTINUED:

JIM
I mean between you and Jeanne.

BUD
I'm afraid, not great. I'm away from home a lot. She thinks I should spend more time with Robbie. Jeanne would like me to be like you've always been... She'd like me to go to work every morning and come home every night at the same time. Build up the motorcycle shop and the sales. You know, be a nice, steady establishment kind of a guy.

JIM
That's what most wives want.

BUD
I don't know if I can be that kind of person.

JIM
It's kind of a good idea if you can think of how you'd like things to be ten years from now. It can help in planning.

BUD
Ten years. A long time.

JIM
Not as long as you think.

INT. MASTER BEDROOM - DAY

Betty is still on the phone with Frank. Margaret listening.

BETTY
Frank, I can't tonight. We just got here.

MARGARET
Go ahead!

BETTY
(to Margaret)
Are you sure... the girls...

(CONTINUED)
CONTINUED:

MARGARET
I'll babysit.

BETTY
All right, Frank. Fine. About six-thirty. See you then.

She hangs up and remains motionless for a moment in contemplation of the conversation just finished. Margaret comes to her. They sit side by side on the bed.

MARGARET
We always liked Frank.

BETTY
I'm not really sure how I feel about him. Allen and I had so much together... twelve years. For some reason, it seems wrong that I should think of anyone else.

MARGARET
Would Allen want that for you?

BETTY
No... never.

MARGARET
We learn, as we grow older, how important it is to put the past behind us.

BETTY
I know, Mom.

MARGARET
Don't waste your 'todays.'

DISSOLVE TO:

INT. ANDERSON KITCHEN - DAY

Kathy is on the phone, but she is speaking softly, an intimate conversation and we will hear nothing she says. Bud comes in from the driveway carrying the station wagon's carburetor and a gallon jug of solvent. Robbie is right along with him.

ROBBIE
You think it's dirt in the carburetor?

(CONTINUED)
CONTINUED:

BUD
Dirt and sediment... all kinds of gunk.

Bud turns to Jim who now enters from the driveway.

BUD
(continuing)
Dad, you ever had this boiled out?

JIM
Nobody ever suggested it.

We see Kathy covering her ear, trying to screen out the conversation in the kitchen. Bud stoppers one side of the sink, puts the greasy black carburetor in and pours the gallon bottle of solvent over it.

BUD
This solvent will clean out most of the bad stuff.

Robbie goes to the back screen door, sees Ellen and Jenny on the skates peering into engine compartment of the station wagon.

ROBBIE
(yells)
Don't you kids fool around in there!

Kathy covers her ear and turns away, trying to carry on her phone conversation. Betty enters from the dining room, goes to the sink for a glass of water, reacts.

BETTY
What's this in the sink???

BUD
I'm cleaning out the carburetor.

BETTY
Well, do it outside!

Margaret appears in the doorway to the dining room.

BUD
It's not hurting anything!

Robbie sees one of the girls reach into the engine compartment. He shoves the door open and roars out like a guard dog.

(Continued)
ROBBIE
I said, don't mess with that engine!

The decibel level in the kitchen is rising.

BETTY
Messing up the kitchen with your greasy old machinery!

BUD
It's not your kitchen.

Kathy has had it.

KATHY
Will you hold it down! I'm trying to talk on the phone!

BUD
Use the phone upstairs!

Jim has moved over to Margaret and the two observe the scene.

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

INT. GIRLS' BEDROOM – DAY

Betty is dressing for her date with Frank. Margaret is seated with her sewing basket stitching up a loose belt buckle.

BETTY
I hate to run out on everybody, our first night here.

MARGARET
We're glad you can go. We'll have plenty of time together.

BETTY
I'd forgotten the buckle was coming off that belt. (surveys herself in the mirror) Does this look all right?

MARGARET
You need the belt.

She hands it to Betty. She puts it on and fastens it. Studies the effect.

MARGARET
(continuing)
You look lovely.

BETTY
Getting dressed in this room, I feel like I was going on my first date.

Kathy enters in robe with her just-shampooed hair wrapped in a towel.

MARGARET
I've missed you children.

KATHY
Don't give us that, Mom. I'll bet you and Dad are so glad to have us out of the house. You have the place to yourselves. Do what you want to do.

(CONTINUED)
BETTY
Mom, you know what your problem is? You're hooked on children.

KATHY
That I can't understand.

BETTY
It's true. You always have been. I think you'd be perfectly happy with all of us living here and the place crawling with kids.

MARGARET
I probably would.

Ellen and Jennifer wander in, a little dirty and disheveled from skating.

JENNY
(to Betty)
Where you going?

BETTY
Mr. Carlson's coming over and I'm going out. Go in and get cleaned up.

Margaret moves in and heads the girls for the bathroom.

MARGARET
I think you need some help.

KATHY
Mom, they're old enough to wash their own faces.

BETTY
Let her do it. She loves it.

Kathy pokes through the wardrobe looking for something to put on.

BETTY
(continuing)
Tell me more about your doctor?

KATHY
But he's a widower and he has two children, about the same age as Ellen and Jenny.

(MORE)
KATHY (cont'd)
He's ten years older than I am and he wants to get married.

BETTY
If you love him, I wouldn't worry about the ten years.

KATHY
Jason thinks I'd make a great mother, but I'm not all that sure. I just can't see myself as the mother of an eight-year-old girl and a ten-year-old boy.

ROBBIE'S VOICE
(calls)
Dad!!!... Hey, Dad!!!

KATHY
(calls)
He's not up here!

Robbie saunters in. He's a mess.

BETTY
What happened to you?

ROBBIE
Nothing.

KATHY
You could get dirty climbing out of bed in the morning.

BETTY
Go get cleaned up. Captain Carlson is coming over.

ROBBIE
Why do I have to get cleaned up? I'm not going out with him.

BETTY
(to Kathy)
There's a chance to practice your mothering.

Kathy takes Robbie by the collar and steers him out.

(CONTINUED)
KATHY
(maternally)
Come with me, my little man.
You smell like a dog.

DISSOLVE TO:

EXT. FRONT PORCH OF ANDERSON HOUSE - DAY

A car pulls up in front of the house and Frank gets out, starts up the walk.

INT. ENTRY HALL - DAY

Ellen is peering through the curtains. She reacts and runs for the stairway.

ELLEN
(calls)
Mama! He's here! He's here!

Robbie comes out of the dining room looking somewhat cleaner.

ROBBIE
You don't have to holler.

As Jim comes from the living room, the front DOORBELL CHIMES.

INT. GIRLS' BEDROOM - DAY

Betty is hurriedly putting on final touches in front of the mirror. Kathy, now dressed and presentable, is putting on her shoes.

KATHY
Your pilot's right on schedule.

BETTY
Do me a favor. Go down and see that the girls don't climb all over him.

KATHY
(as she goes)
I don't know. I might climb all over him myself.

Betty gives her a look and she's out.
as Kathy comes down the stairs, Jim is shaking hands with Frank. Margaret comes in from the dining room with Jenny.

JIM
I guess you saw Kathy and Bud on the plane.

FRANK
It's been a lot of years.

KATHY
Hi, Frank. Are they ganging up on you?

FRANK
Like a class reunion.

JENNY
(indicating Margaret)
Captain Carlson, this is my grandma.

FRANK
We've met, Jenny. A long time ago.

Frank and Margaret exchange AD LIB greetings.

KATHY
Betty will be right down.

JIM
That means 'Sometime in the reasonably near future.' Sit down, Frank.

They all move into the living room and are settling down when Bud enters.

BUD
Sounded like a political convention in here.

FRANK
Hello, Bud.

Frank and Bud shake hands.

BUD
I was telling Robbie how you and Betty got together.

(CONTINUED)
ROBBIE
Dad says he found your helmet in a vacant lot.

FRANK
That's the truth. I was flying a jet trainer out of Tryford Air Base. The canopy blew off and my helmet went with it.

ROBBIE
(to Bud)
How'd you know who it belonged to?

BUD
His name was on it. We didn't waste a whole lot of time getting out to the base.

JENNY
Why did Mama go along?

BUD
A chance to meet an Air Force pilot? We hit the base, she was the first one out of the car.

MARGARET
Oh, Bud!

BUD
True!

There is general LAUGHTER which fades as Betty comes down the stairs. She is beautiful. Frank rises and goes to meet her at the foot of the stairs.

FRANK
Betty.

BETTY
Hello, Frank.

He takes her hand in his. Their eyes meet and hold. There is no question, the attraction is still there.

DISSOLVE TO:

INT. ANDERSON LIVING ROOM - THAT NIGHT

Bud and Robbie are hauling in logs and stacking them in the fireplace.

(CONTINUED)
Kathy and Margaret are seated on the couch going through a photo album. Jim's seated in the easy chair, his feet up.

JIM
You fellas are doing a fine job there. I'll recommend both of you for merit badges in fire building.

BUD
Pretty soft being a grandfather. Sit around and let your kids do the work.

JIM
I supply the benefit of my vast experience.

ROBBIE
I sure wish our house was like this.

Margaret catches a note in Robbie's voice, looks up.

MARGARET
Like what, Robbie?

ROBBIE
Oh -- fun. People and doing things. Dad has to be away a lot.

Bud reacts. Jim watches and changes the subject.

JIM
Isn't it odd the way Frank turned up. He looks well.

KATHY
Wouldn't it be wild if he and Betty got together again.

Ellen and Jenny wander in from the dining room.

ELLEN
There's nothing to do.

JENNY
What can we do, Grandpa?

JIM
Well, I have an idea.

(MORE)

(CONTINUED)
JIM (cont'd)
Suppose we have a family evening
at home the way we used to do
when your mama was your age. We'll
pop some popcorn in the fireplace...
Maybe you can talk your grandma into
making some of her butterscotch
candy.

ROBBIE
(to Margaret)
Hey -- yeah! Will you???

ELLEN
Please, Grandma!!

MARGARET
If I still remember how.

The front DOORBELL CHIMES. Jenny heads for the door.

JENNY
I'll get it!!

Jim rises from his chair and follows her. At the door, Ellen opens it to reveal CLAUDE, Bud's boyhood friend, now twenty years older.

CLAUDE
Hello, Jim.

JIM
Claude! How are you? Come in.

CLAUDE
I heard old Bud's in town.

JIM
You heard right...

He indicates Bud. Claude reacts as Bud scrambles up from the floor in front of the fireplace and hurries toward him. They embrace with much backslapping.

CLAUDE
Hey, Bud!!

BUD
Claude!!

CLAUDE
What's the idea of sneaking into
town and not telling anybody?

(CONTINUED)
BUD
Man, we just got here this
morning! How did...

CLAUDE
My sister saw you at the airport.

Jim closes the door and the group moves into the living
room. Bud introduces Robbie and the kids. Claude and
Margaret exchange AD LIB greetings.

CLAUDE
(continuing; to
Kathy)
Kathy, it's good to see you!

KATHY
I never thought I'd hear you say
that. When we were kids I was
'The Pest.'

BUD
And you were!

KATHY
I wasn't so bad.

BUD
You were a pest. If we wanted to
go anywhere, first we had to
ditch Kathy.

CLAUDE
(admiringly)
Well, I wouldn't want to ditch
her now. You've sure grown up.

KATHY
I hope so.

The two little girls have wandered out of the room.
Robbie stands beside Bud listening and waiting.

CLAUDE
How old are you, Robbie?

ROBBIE
Ten.

CLAUDE
Your dad ever tell you about the
time your granddad gave him six
dollars to pick up a pair of pants
at the tailor shop?

(MORE)

(CONTINUED)
CLAUDE (cont'd)
We took a shortcut through a
carnival.

Bud shakes his head, laughing.

ROBBIE
(to Bud)
You never told me.

BUD
We ran into a fast-talking con
man in a roll-the-ball game.

CLAUDE
He rolled your dad out of the
whole six bucks.

JIM
I had to pick up the pants myself...
Did you ever pay me back?

BUD
I sure did. Took me two months
to work it out.

CLAUDE
Robbie, we both got jobs in the
carnival, getting dunked in a
tub of water. The carnival
moved out one night... we never
got paid.

BUD
Never forget it.

CLAUDE
Hey, Bud, how about you and
Robbie coming over to our house.
You haven't seen Caroline in
years. Robbie and my kids can
tear up the place.

BUD
We'd kind of planned an evening
here.

JIM
Go ahead.

MARGARET
We have all day tomorrow and the
next day.

(CONTINUED)
BUD
(to Robbie)
What do you say?

Robbie would rather stay right where he is, but:

ROBBIE
(delighted)
Okay!

Dissolve to:

INT. ANDERSON LIVING ROOM - AN HOUR LATER

Jim is stirring up the fire. Margaret, Kathy and the little girls are seated on the floor with a bowl of popcorn. On the coffee table is a plate of butter-scotch candy which the girls are sampling.

JENNY
Grandma, this is good!

ELLEN
Yeah!

MARGARET
Dr. Jason Harper. He has a good strong name.

KATHY
He's a good strong person, Mom.

JENNY
You aren't going to marry him, are you, Aunt Kathy?

KATHY
I don't know.

ELLEN
If you get married to a doctor, he'll be sticking those things in your mouth and looking down your throat all the time.

KATHY
He's not that kind of a doctor. He's a surgeon.

JENNY
(to Ellen)
They cut people up.

(continued)
ELLEN
That's even worse!

KATHY
Don't worry about it.

JIM
Sounds like your Doctor Harper
has serious intentions.

KATHY
Oh, he's very serious. I'm the
one who's dragging my feet.

All react to the CHIME of the DOORBELL. Jim goes to
the door. He opens it to reveal MARYBETH, Kathy's
childhood friend.

MARYBETH
Mr. Anderson, remember me?

JIM
Of course. Marybeth! Come in.

As she enters, Kathy jumps up and runs in from the
living room.

KATHY
Marybeth!!!

MARYBETH
Kathy!!!

And it's hugging time.

KATHY
It's been how long?

MARYBETH
Since you left for college... and I left for college!

They move into the living room.

MARGARET
Marybeth! We've thought of you
so often. Wondered where you
were.

MARYBETH
I'm working for a life insurance
company up in Connecticut. Loving
it. Home for a vacation.

(CONTINUED)
KATHY
How'd you know we were here?

MARYBETH
The man at the market. Your folks bought a truckload of food.

Margaret brings Ellen and Jenny into the f.g. for AD LIB introductions.

JIM
Here, give me your coat. Come in, sit down.

MARYBETH
Oh, I can't... listen, Clark's waiting in the car. We're driving out to the lake to watch the Spring Parade of Lights. Why don't you and the girls come with us? We can talk our heads off.

(to Jim and Margaret)
May I steal them from you?

KATHY
I shouldn't go.

MARGARET
Why not? Go and enjoy the evening.

The girls yell with delight and run for their coats.

INT. ANDERSON LIVING ROOM - A FEW MINUTES LATER

Jim and Margaret are seated in front of the dying fire. The bowl of popcorn is scarcely touched, as is the butterscotch.

JIM
I guess we went a little overboard on the popcorn and the butterscotch.

There is a touch of sadness on Margaret's face.

MARGARET
I'm worried about Bud and Jeanne. Something's wrong. Has he talked to you?

(CONTINUED)
JIM
He mentioned it.

MARGARET
What did he say?

JIM
Oh, just that Jeanne would like him to be at home more. Things are a little strained right now.

MARGARET
He said nothing to me.

JIM
It's not easy for him to talk about.

MARGARET
Kathy and her doctor. I thought she might ask what we thought.

JIM
Honey, we've got to reconcile ourselves to the fact that none of the children may ever again ask us what we think of anything.

MARGARET
We can't ignore them.

JIM
No. Far from it. But we're not their troop leaders anymore.

There is a moment of thoughtful quiet. Then Jim rises.

JIM
(continuing)
This may come as a shock, but I have a good idea.

Margaret looks up at him.

MARGARET
How good?

JIM
Let's you and I drive out to the lake and watch the parade of lights.

(continuing)
MARGARET

All right.

Jim gathers up the bowl of popcorn and the plate of butterscotch and heads for the kitchen.

JIM
(as he goes)
We're not chained to this house.

MARGARET

Not by any means.

He disappears in the direction of the kitchen.

JIM'S VOICE
It takes time to realize that we're free to go anytime, anywhere.

MARGARET
(going for their coats)
Right.

JIM
(coming back)
We can't go to the lake.

MARGARET

Why not? The station wagon's in the driveway.

JIM

I know. But the carburetor's in the sink.

On Margaret's reaction:

FADE OUT.

END OF ACT THREE
FADE IN:

42 INT. ENTRY HALL - EARLY SATURDAY MORNING

Bud, in pajamas, is on the phone.

BUD
Grab a cup of coffee and I'll be there in twenty minutes. Wait for me out front.

He hangs up and goes up stairs to meet Jim coming down.

BUD (continuing)
I just talked to Jeanne.

JIM
How are things at home?

BUD
She's not at home, she's here. She called from the airport. I'm going to pick her up.

JIM (innocently)
Well, that's great. I wonder what made her decide to come down.

Bud gives him a suspicious look.

BUD
I wonder.

He goes on upstairs as Jim smiles.

43 EXT. AIRPORT - DAY

JEANNE is standing at the curb with a small suitcase beside her. She moves about, studying oncoming cars and glancing at her watch. Finally Bud drives up in the station wagon and jumps out. She picks up her bag and moves to the door. As he approaches, there is no greeting kiss.

JEANNE
Thought maybe I was in the wrong place.

(CONTINUED)
CONTINUED:

BUD
Sorry I took so long, but I had to put the carburetor back in the car.

He opens the door, tosses the bag in the back.

BUD
(continuing)
I'm glad you changed your mind.
Everybody's glad you're here.

She gives him a look.

JEANNE
Everybody?

BUD
(why not?)
Yeah.

She gets in. He closes the door, goes around and gets in on his side and they drive off.

EXT. DRIVEWAY - MORNING

Jim is coming in scanning the front page of the morning paper as Robbie comes out of the garage with the electric opener box.

ROBBIE
Grandpa, is this your electric garage door opener?

JIM
Yes, but it's broken.

ROBBIE
I wondered. It ought to be in the car.

JIM
I'll get it fixed one of these days.

Robbie has a small screwdriver.

ROBBIE
I watched the man fix ours at home. Can I try?
JIM
Pretty complicated.

ROBBIE
It's got this little adjustment
screw here. You just turn it.

He turns the screw.

ROBBIE
(continuing)
Nothing to it.

He pushes the button on the box. The door doesn't
move, Jim reacts as the garage door across the street
goes up and the garage door next door goes down. Jim
carefully takes the box.

JIM
Give me that. We may be opening
the First National Bank.

The station wagon pulls into the driveway and Bud and
Jeanne get out. Robbie rushes to Jeanne, grabs her.

ROBBIE
Mom! It's Mom. Hey, Mom!!! Am
I glad you're here!!

Bud takes the suitcase out as Jeanne makes motherly
sounds. Jeanne and Jim AD LIB greetings as Robbie
carries the suitcase and goes into the house with Bud.
Margaret comes out, hugs Jeanne.

MARGARET
We were so disappointed when we
thought you weren't coming.

JEANNE
Well, Mother came over from Duluth,
but she's staying with my sister.

Betty appears in the doorway.

BETTY
You're just in time to help with
the anniversary dinner!

INT. KITCHEN - DAY

Margaret, Betty, Kathy and Jeanne are preparing the
feast.

(CONTINUED)
CONTINUED:

KATHY
(finishing a project)
What now?

MARGARET
Somebody'd better get started on the table.

KATHY
Okay. How many will we have?

BETTY
Mom and Dad are two... You and Bud and me are five... Jenny, Ellen and Robbie are eight...

JEANNE
And I'm nine and I'll help.

As they move to the plates and glasses, the front DOORBELL CHIMES.

INT. ENTRY HALL — DAY

As Jim opens the front door. Standing there is a solid-looking man in his mid-thirties.

JASON
Mr. Anderson?

JIM
That's right.

JASON
I'm Jason Harper.

JIM
Doctor Harper?

Jason nods.

JIM
(continuing)
Come in. Come in.

JASON
Kathy phoned, asked me to come and join in the celebration of your anniversary.

(CONTINUED)
CONTINUED:

JIM
Well, I'm glad she did. It's a pleasure to meet you, Doctor.

They shake hands warmly.

JASON
Only one thing I ask... let's drop the 'Doctor.'

JIM
Okay, Jason.

Kathy enters the dining room with a stack of plates. She sees Harper, reacts. Jeanne appears behind her, observes the scene.

KATHY
Jason!

She puts plates down and runs to him, hugs him.

KATHY
(continuing)
Daddy, this is Doctor Harper!

JIM
He just gave up his degree.

KATHY
Jeanne, this is Doctor Harper.

JASON
Jason!

JEANNE
Hello, Jason.

JASON
Hello, Jeanne. Kathy says you're a super person.

JEANNE
Well, naturally.

They laugh.

JIM
(indicating the living room)
Come in. Sit down.

As Jim, Jason and Kathy go into the living room, Jeanne returns to the kitchen.
INT. KITCHEN - DAY

Betty and Margaret are preparing dinner as Jeanne comes in. Robbie is there, sampling.

JEANNE
Doctor Harper's here.

BETTY
Well, there's another one for dinner.

MARGARET
This turkey's getting smaller by the minute. Ten people?

BETTY
Did I count Frank?

MARGARET
Frank??

BETTY
I asked him. I didn't think you'd mind.

MARGARET
Eleven people. Where are we going to put them all?

ROBBIE
Maybe some of us can eat in the car.

On Jeanne's and Margaret's reactions:

CUT TO:

EXT. ANDERSON HOUSE - DAY

A car pulls up in front of the house and Frank gets out.

INT. ANDERSON DINING ROOM - DAY

The dining table is stretched with extra leaves, crowding the mixed collection of chairs to the walls. The table is set with the Anderson's best linen and silver. The special china. Betty has just placed the relishes on the table and Jenny is snitching an olive as she glances out the window and reacts.

JENNY
Hey, Mom! It's the pilot!!

She dashes to the front door and opens it.
INT. ENTRY HALL - DAY

Frank stands on the porch, out of uniform, casually well-dressed.

    JENNY

    Hi!

    FRANK

    Hi, Jenny.

    BETTY
    (coming to the door)
    Come on in if you dare to.

He does.

    FRANK
    I must have hit the rush hour.

    MARGARET
    Hello, Frank. Welcome.

    BUD
    Hey Jeanne, come here. Frank, this is my wife, Jeanne. Frank Carlson.

    FRANK
    Jeanne.

    JEANNE
    Whose friend are you?

    BETTY
    He's mine.

    KATHY
    (indicating Jason)
    Frank, that's Jason Harper. He's mine.

Jason and Frank reach across and shake hands, AD LIB greetings.

    JIM
    As somebody in a play once said, 'For a place with no neon sign, we're doing a whale of a business!'

    MARGARET
    Dinner's on. Everyone please come in and sit down.

The bulk of the group moves into the dining room.
INT. ANDERSON DINING ROOM - DAY

The room is bulging with everyone seated at the table. The turkey, the candles are there. The whole scene.

BETTY
Well, we all fit!

BUD
It's a record. The most people we ever had at this table.

FRANK
We'll never get it off the ground.

MARGARET
Who said 'There's always room for one more?'

JIM
(to Margaret)
Honey, you wanted a full house. You've got it.

KATHY
If it's true that 'more is merrier,' this is going to be a hilarious meal.

JIM
First we'll have a few kind words for the Man Upstairs.

Heads are bowed as Jim begins the Grace. All except Ellen, who looks around and quickly becomes bored with the whole thing.

JIM
(continuing)
Heavenly Father, we are grateful to have our family together on our anniversary...

CAMERA SLOWLY PANS the faces of the group.

JIM'S VOICE
(continuing)
... for the gifts of health and happiness You have bestowed upon all of us, and for Your watchful care in our daily lives. May Your blessings extend to those who are joining our family group for the first time...

(CONTINUED)
CONTINUED:

CAMERA FINDS Ellen, who, for lack of anything more interesting to do, is allowing herself to slide off her chair. She is disappearing slowly under the table unnoticed by the others.

JIM'S VOICE
(continuing)
... gather them into Your divine presence, and shelter and guide us all in the way of wisdom, compassion and righteousness...
Amen.

Heads rise and everyone brightens for the business of dinner until it is noticed that Ellen has vanished. With the chairs crowded closely together as they are, there is only one place she could have gone.

JIM
(continuing)
Looks like we lost one of the team.

BETTY
Ellen!

MARGARET
She must be under the table.

Everyone tries to look, but the chairs are so tightly together no one can see under the table.

KATHY
Ellen, come out right now!

ROBBIE
She's under there.

ELLEN'S VOICE
Oww! Ouch!

JEANNE
Robbie, don't kick her!!

BETTY
Ellen, you come out of there!

ELLEN'S VOICE
Owww! Owww!

(CONTINUED)
CONTINUED: (2)

BUD
Cut it out, Robbie!

ROBBIE
She's biting my leg!!

JIM
Let her stay there. She can eat under the table.
(peers under)
What'll you have, Ellie, light or dark meat?

BETTY
Dad!!

Bud tries to push his chair back and force his reach under the table...

BUD
Ellen, you come out or I'm --

Pushing under trying to grab her, he tips the table slightly. Everyone is grabbing dishes and glasses. CAMERA FINDS Margaret at the end of the table trying desperately to calm and steady the situation.

Dissolve to:

INT. KITCHEN - DAY

The confusion of the previous scene is multiplied here as Margaret tries to manage the after-dinner clean-up with the sincere, if uncoordinated, helping efforts of all the other adults except Jim. People are bringing in plates and food dishes from the dining room and there is no space to put them down. This has to be an AD-LIB scene with Margaret hard-pressed, trying to be cheery, trying to bring some order out of the chaos, and slowly losing ground.

EXT. DRIVEWAY - DAY

The garage door is open and in front of the garage, Jim and Robbie are spreading out a dusty old pup tent.

JIM
It's your dad's old pup tent.

(CONTINUED)
ROBBIE
Can I have it?

JIM
I don't think your father plans to use it right away.

ROBBIE
I'm going to sleep in it!

Robbie quickly bunches up the tent into a bundle, gathers it in his arms and heads for the back door.

JIM
Right now?

ROBBIE
Gotta find Dad.

He struggles the back door open.

ROBBIE
(continuing; calls into the kitchen)
Dad! I found your tent! Can I sleep in the back yard??

He disappears into the kitchen. Jim chuckles, shakes his head and is gathering up stakes and odds and ends that fell out of the tent when Margaret emerges from the kitchen looking harried. (NOTE: through this scene, we have HEARD the CLATTER of VOICES from the kitchen.)

JIM
What's the matter, honey? Did they run you out?

MARGARET
I fled. That kitchen wasn't made for doing dishes with seven adults, three children and a pup tent.

Jim puts his arms around her.

JIM
Happy Anniversary.

Jim draws her to him and kisses her affectionately right there in the middle of the driveway. A teen-age couple walk by on the sidewalk, observe the kiss. They giggle.

(CONTINUED)
CONTINUED: (2)

JIM
It's our driveway.

MARGARET
And it's our anniversary.

FADE OUT.

END OF ACT FOUR
ACT FIVE

FADE IN:

INT. BUD'S BEDROOM - NIGHT

Bud and Jeanne in their pajamas and robes are helping Robbie gather up his sleeping bag and pillow.

ROBBIE

Where's the flashlight? Got to have a flashlight so we can see in the tent.

Bud finds a flashlight in a drawer. Robbie has his hands full with the sleeping bag and the pillow.

BUD

Here, I'll put it in with your pillow.

He slips it into the pillow case.

JEANNE

Are you going to be warm enough?

ROBBIE

Sure. Guys go to the North Pole with sleeping bags.

BUD

(to Robbie)

You go ahead. I'll be down in a minute.

ROBBIE

Maybe we ought to have a radio. Listen for storm warnings.

JEANNE

Daniel Boone didn't have a radio.

ROBBIE

Forgot about that.

He starts out. As he goes:

ROBBIE

(continuing)

Come on, Dad!

BUD

You go ahead and get settled. I'll be there.

(CONTINUED)
Robbie goes out.

JEANNE
(smiling)
You had to come clear to Springfield
to camp out with your son.

BUD
You get back where you grew up,
you see things differently.

He gathers up a sleeping bag and pillow. He moves

BUD
(continuing)
You know I did this... I slept
in my tent in the back yard when
I was a kid.

JEANNE
I know.

Bud starts for the door.

BUD
See you in the morning.

JEANNE
Watch out for wild animals.

Bud pauses in the doorway and looks back at her. He
comes back and kisses her lightly. It could be the
first in a long time.

BUD
Goodnight.

JEANNE
Goodnight.

They look searchingly into each others eyes for a
moment, then Bud turns and goes out. Jeanne smiles
to herself.

EXT. BACK YARD - NIGHT

Bud is arranging the sleeping bags in the tent while
Robbie holds the flashlight.

(CONTINUED)
ROBBIE
Dark out here.

BUD
That's good. Our enemies won't find us.

ROBBIE
What kind of enemies?

BUD
Bad guys.

ROBBIE
Any of 'em around here?

BYD
Never can tell.

ROBBIE
This is neat.

INT. MASTER BEDROOM - NIGHT

Jim in his robe and slippers stands at the window looking down into the back yard. Margaret, in her robe, is seated at the dressing table brushing her hair.

JIM
Honey, come here. You should see this.

Margaret crosses to the window. They watch Bud and Robbie in the back yard.

THEIR POV - BACK YARD - NIGHT

INT. TENT - NIGHT

Bud and Robbie are settled in their sleeping bags in the tent.

ROBBIE
Maybe one of us oughta stay awake and watch for things.

BUD
 Might be a good idea.
JIM
Remember when Bud slept out there?

MARGARET
It doesn't seem that long ago.

INT. BUD'S ROOM - NIGHT
Jeanne stands at the window watching the scene down in the back yard.

HER POV - THE BACK YARD - NIGHT

INT. TENT - NIGHT
Bud and Robbie.

Position of figures.

ROBBIE
Sometimes there are things walking around at night. Nobody even knows what they are.

BUD
Big furry creatures with yellow eyes... twice as big as a man... hairy, pointed ears.

ROBBIE
Around here?

BUD
You never know.

Bud looks up at Jeanne in the window, gives her a small hand signal. The pup tent is open at the ends.

BACK TO SCENE
Jeanne smiles, gives him a little wave. This is the sort of thing she has wanted for Bud and Robbie.

JEANNE'S POV - THE BACK YARD - NIGHT

INT. TENT - NIGHT
Bud crawls between the blankets next to Robbie. Both settle down.

(CONTINUED)
65 CONTINUED:

ROBBIE
You go to sleep... I'll take
the first watch.

66 EXT. FRONT OF ANDERSON HOUSE - NIGHT

Betty and Frank are saying goodnight at the front door.

FRANK
You should still be in college.
Nothing has changed about you.

BETTY
I wish that were true.

FRANK
Tell me one thing, Betty... Do
I have a chance?

BETTY
I don't know, Frank. I'll work
on it.

FRANK
Please do.

He kisses her gently.

67 EXT. ELM STREET - NIGHT

The lights of a car pull up to the curb in front of
the house next to the Andersons. Frank's car is in
front of the house.

68 INT. JASON'S CAR - NIGHT

Kathy and Jason, as they see Frank's car ahead.

JASON
Frank and Betty got here ahead
of us.

KATHY
I'll say goodnight here and go
in the back way.

They kiss lightly.

(CONTINUED)
JASON
I came five hundred miles to be with you. That's a long trip for an old man.

KATHY
You're breaking my heart.

She gives him a quick kiss.

KATHY
(continuing)
I'll see you tomorrow.

She opens the door and climbs out.

JASON
I'll walk you back.

KATHY
No need. I'll sneak around behind the garage. The door into the living room is unlocked. 'Night.

She closes the door and hurries in the driveway.

EXT. BACK YARD - NIGHT

Bud is settled down asleep. Robbie lies awake, watching and listening. He reacts to something moving, a shadow creeping along in the darkness.

KATHY
is trying doors to living room which are locked. She then proceeds toward kitchen.

BACK TO ROBBIE
His eyes widen. He pokes Bud.

ROBBIE
(sotto)
Dad!... Dad! Wake up!

BUD
Hmm? What? Whassamatter?

(CONTINUED)
CONTINUED:

ROBBIE
There's something in the yard.

Bud lifts his head, sees the moving shadow.

ROBBIE
(continuing)
What is it?

BUD
Be quiet.

Carefully Bud extricates himself from the blankets and keeping low to the ground, moves silently toward the figure.

INT. MASTER BEDROOM - NIGHT

Margaret is in her bed. Jim is getting into bed as the night is shattered by a terrified SCREAM from Kathy in the back yard.

JIM
Good Lord!

MARGARET
What's that???

They tumble out of bed, scramble for their robes. Another SCREAM!

INT. BUD'S BEDROOM - NIGHT

Jeanne grabs her robe and dashes out of the room.

EXT. ANDERSON FRONT PORCH - NIGHT

Betty and Frank reacting.

BETTY
Come on!

They dash around the side of the house.

EXT. ANDERSON BACK YARD - NIGHT

In the darkness, Bud has tackled Kathy and she is beating him with her purse as Robbie runs in with the flashlight. At the same time, all the others arrive on the scene.
CLOSE - KATHY AND BUD

struggling.

KATHY
(at the top
of her lungs)
Mugger!!! Mugger!!!

DISSOLVE TO:

INT. ANDERSON KITCHEN - DAY

Betty, Kathy and Margaret are eating breakfast.

BETTY
(to Kathy)
You nearly scared the wits out of the neighborhood. Frank couldn't stop laughing.

KATHY
You think it's funny, having somebody tackle you in the dark?

BETTY
The only one in danger was Bud.

Margaret smiles to herself.

KATHY
I get no support. Not even from my own mother.

MARGARET
I was thinking -- this is the way it used to be. The three of us having Sunday morning breakfast.

BETTY
All the men fed and off somewhere.

MARGARET
Now it's men and children.

KATHY
Tell us about Frank.

BETTY
He's just the same. The same wonderful person.

(CONTINUED)
KATHY
Does he have a wife.

BETTY
No. Divorced.

KATHY
Well, if you don't do something about that...

BETTY
(with an edge)
I'm not racing around looking for a husband.

MARGARET
Kathy didn't mean it that way.

KATHY
Yes, I did mean it that way. If you let him get away, you're out of your mind!

MARGARET
Kathy!

KATHY
Somebody should wake her up!
(to Betty)
You going to spend the rest of your life in mourning?

BETTY
Just mind your own business!!

MARGARET
Now that's about enough! You didn't come here to quarrel!

KATHY
Okay, forget it.

MARGARET
Let's try to have a pleasant conversation. I'm selfish. I want to enjoy you here.

BETTY
Then let our private lives be private.

(CONTINUED)
KATHY
Fine. If that's the way you want it.

BETTY
That's the way I want it.

Jenny saunters in.

JENNY
Hi, Mama.

BETTY
Hi, Jen.

JENNY
Are you going to marry that pilot?

Betty reacts. Kathy giggles.

JENNY
(continuing)
What'd I say?

MARGARET
Nevermind. Go tell everyone it's time to dress for church.

Jenny goes out.

INT. ANDERSON MASTER BEDROOM - DAY

Jim and Margaret are dressed for church and making last mirror checks. Margaret finding her purse and gloves. From another upstairs room we hear!

ELLEN'S VOICE
Ouch! You're pulling my hair out!

BETTY'S VOICE
It has to be brushed.

JENNY'S VOICE
Mama, where's my other shoe?

BETTY'S VOICE
Look under the bed!

BUD'S VOICE
Robbie, are you ready?

(CONTINUED)
CONTINUED:

ROBBIE'S VOICE
Do I have to go?

KATHY'S VOICE
Yes, you have to go! Now move it!

BETTY'S VOICE
Try to stay clean 'til we get to church!

Jim and Margaret have been listening to the chorus.

JIM
This is that quiet house we used to live in.

Margaret smiles.

EXT. ANDERSON HOUSE - DAY

The station wagon is in the driveway. Bud is warming up the engine while Jim and Robbie observe.

BUD
Sounds pretty good now.

JIM
Nothing like knowing a mechanic who makes housecalls.

ROBBIE
Dad can fix anything.

EXT. ANDERSON FRONT PORCH - DAY

Jeanne and Margaret, dressed for church, hurry out. Margaret stops in the doorway and calls back:

MARGARET
Last call for the church bus!

The girls, Betty and Kathy tumble out and they all load into the station wagon with a maximum of hubub.

EXT. RESIDENTIAL STREET - DAY

The Anderson wagon with Bud driving and the whole crew aboard wheeling along.
EXT. CHURCH - DAY

Bud pulls the wagon into the parking lot where Frank and Jason are waiting. As the Andersons pile out of the wagon:

MARGARET
Apparently you start a little faster than our family does on Sunday morning.

JASON
I figured a pilot was used to being on schedule.

FRANK
Last thing he said last night was 'Get me to the church on time!'

Kathy and Bud join them.

JASON
Ah, The Backyard Battlers!

KATHY
Imagine getting mugged in your own back yard.

BUD
There's still a question, though. Who was the mugger, and who the muggle?

Jim moves the group along.

JIM
We'd better get going before they close the doors on us.

ANGLE - FRONT OF CHURCH

as they approach. Betty moves between Margaret and Jim.

BETTY
Mom, do you and Dad remember your 20th anniversary? When I decided you should be married again?

JIM
Bud was my Best Man.

(CONTINUED)
CONTINUED:

BETTY
(to Margaret)
I was your Maid of Honor.

MARGARET
Could I ever forget?
(a beat)
You all go ahead. I'll take the children around to Mrs. Hosmer at the Sunday School.

Margaret herds the children around the side of the church and the others go in.

INT. CHURCH - DAY

The congregation is standing, singing a hymn. CAMERA finds the Anderson family, Jason beside Kathy and Frank beside Betty. The hymn ends and everyone is seated.

ANGLE - REVEREND LOCKWOOD

as he looks out over the congregation.

LOCKWOOD
We are happily blessed this morning with an exceptionally large turnout of our faithful congregation, due possibly to the unusually pleasant weather...

He smiles at his little joke and is rewarded with a ripple of amusement from the congregation.

LOCKWOOD
(continuing)
We are grateful, too, for the presence this morning of a number of young former members of this church... here with their friends and family...

ANGLE - JIM AND MARGARET

WIDENING TO INCLUDE the whole group as Margaret looks proudly at the family.

(CONTINUED)
CONTINUED:

LOCKWOOD'S VOICE
In these days of dissent and confusion of values, it is rewarding to see that the unity of family and church still is cherished. That we still hold dear the principles upon which our churches and our nation were founded... and that, friends, is the tenor of my remarks this morning.

FAVORING JIM

as he listens and his mind begins to form a memory-picture.

LOCKWOOD'S VOICE
The family is the foundation of our society. The sharing of responsibilities and pleasures strengthens all, and the joining together brings a reassurance of Love and continuation vital to our survival...

CAMERA MOVES IN CLOSE on Jim as we:

DISSOLVE TO:

FLASHBACK - "SECOND WEDDING" SHOW OF ORIGINAL FATHER KNOWS BEST SERIES

CLOSE SHOT - JIM

still in his reverie.

LOCKWOOD'S VOICE
-- and with God's help, that kind of resolve should see us through.

CAMERA PULLS BACK as the congregation rises for the benediction. Margaret, noticing Jim still sitting, nudges him. He comes to the present and gets up in some confusion.

DISSOLVE TO:
EXT. CHURCH - DAY

As the members of the congregation file out, greeting Rev. Lockwood. The Anderson group is filing by as we move into hear the conversations.

MARGARET
(shaking hands)
It was lovely, Reverend.

JIM
Yes, I don't think I ever enjoyed a service quite that much.

The Reverend is pleased, but as they walk away, Margaret looks at Jim, in puzzled wonderment.

DISSOLVE TO:

EXT. ANDERSON DRIVEWAY - DAY

Jim and Bud are loading the station wagon with all the accessories for a picnic, tying on the luggage rack beach chairs, beach umbrellas. Margaret and Kathy bring the ice chest and the picnic hamper from the house. Jenny staggers under the weight of a watermelon. Frank's and Jason's car are parked in front. Everyone is milling around, shoving things in the wagon, talking about who's riding where, etc...

JIM
I think we have a perfect day for a picnic. We'll find that spot up at Clear Lake where we used to go.

MARGARET
It's a good idea to get everyone out of the house.

BETTY
What this family needs is to spread out.

Robbie comes out of the garage carrying an old tackle box and a fishing rod.

ROBBIE
Dad, I found your fishing stuff!

BUD
Good, take it along.

(CONTINUED)
ROBBIE
(to Jim)
Are there any fish in Clear Lake?

JIM
Oh, sure. Big ones. Fact is, it's dangerous to fish there...

ROBBIE
No kidding.

JIM
Absolutely. You have to be careful. They'll come right out of the water after you.

ROBBIE
Really?

KATHY
Robbie, your grandfather is an unreliable source of information.

JENNY
Who's going to ride where?

ROBBIE
I'm gonna ride with Mom and Dad.

MARGARET
There should be no problem with three cars.

BETTY
Jenny, Ellen, we'll ride with Frank.

KATHY
Why do we need three cars? Come on, you guys, ride with us.

JIM
All right. Just everyone ride somewhere. Let's lock up the house and get this caravan on the road.

They drive off. Then Jason's car comes back and Frank hurriedly retrieves the watermelon which was left in his car.
EXT. MOUNTAIN ROAD - DAY

The Anderson station wagon followed by Jason's rented car, wheeling along.

EXT. SCENIC SPOT BY CLEAR LAKE - DAY

The group, laying out the picnic lunch.

BETTY
I remember this spot so well. We came up here and had a picnic on Kathy's first birthday.

MARGARET
She learned to walk. Took her first steps down this slope.

BUD
She's been going downhill ever since.

Kathy jumps on him and they tussle.

BETTY
(to Frank)
Fascinating family!

Robbie comes up with fishing rod.

ROBBIE
I'm going fishing.

The girls approach.

JENNY
Can we go, too?

ROBBIE
You gotta be quiet.

BETTY
You keep an eye on the girls.

ROBBIE
I will.

Robbie and the girls take off like rabbit. Margaret comes up to join Jim a little distance from the others.

MARGARET
It's still beautiful as ever.

(CONTINUED)
JIM
The first time we came here, there was just the two of us. Remember?

MARGARET
We had been married what? A month?

JIM
We were wondering if we would have a family. What they would be like.

MARGARET
Like it was yesterday... just yesterday.

ANGLE - BETTY AND FRANK
Bud and Jeanne have gone to the station wagon for beach umbrellas and chairs. Jason and Kathy are arranging paper plates on the cloth spread on the ground. Betty and Frank have walked a little distance away where Frank breaks branches from a tree.

FRANK
I ought to break some of these off and make a throne for you... the Forest-Queen.

BETTY
You trying to convince me you're a woodsman?

FRANK
I'll do anything to impress you.

BETTY
You're not the Daniel Boone type.

FRANK
You tell me the type you want.

Betty kisses him lightly.

ANGLE - KATHY AND JASON
putting out food, opening a jar of pickles.

(CONTINUED)
KATHY
You are so hung up on this thing
of being ten years older than I
am. It's not the reason I don't
want to marry you, Jason.

JASON
Is it because I'm dull?
Uninteresting?

KATHY
You're the dullest, most
uninteresting person I ever
met and I love you madly.

JASON
Then marry me. I may get even
duller and more uninteresting.

ANGLE - BUD AND JEANNE
at the open back of the station wagon.

BUD
You know, it's just possible
you've been right about some
things -- and I've been wrong.

She is silent. He looks to her.

JEANNE
I'm not going to stop you.

BUD
I've lived with this family of
mine -- or, did live with them,
for a lot of years. But I
didn't really see them until
this last couple of days. Mom
and Dad have something pretty
good. Betty and Kathy and I
are not God's gift to the
world by any means. But we
all came a long way for this
reunion. Came because we
wanted to -- for Mom and Dad.
That's important. When we're
their age, I hope we'll have
children who will want to come
and see us.

(CONTINUED)
CONTINUED:

Jeanne gives him a long, loving look.

JEANNE
That's the nicest thing you've ever said.

He gives her a genuinely affectionate kiss.

EXT. DOCK - DAY

Robbie is fishing. Jenny sits beside him, swinging her feet, thinking of nothing in particular. Ellen has found a rickety old rowboat with no oars tied to the dock by a six or eight foot length of frayed old rope. She is amusing herself in the boat by kneeling in the bow, pushing the boat away from the dock and then hauling it back in with the rope. Jenny calls over:

JENNY
Ellen, get out of the boat.

ELLEN
It's fun.

Robbie gets to his feet and reels in his line.

JENNY
You got something?

ROBBIE
I'm gonna find a better place.

JENNY
Where?

Robbie starts off with Jenny behind him.

ROBBIE
(pointing)
Looks good over there.

Ellen is absorbed in her game, pays no attention. Robbie and Ellen move a short distance up the shore.

ANGLE - ROBBIE AND JENNY

as they approach the new fishing spot and Robbie casts out his line. Ellen and the boat are in view in b.g.

JENNY
How do you know this place is better?

ROBBIE
I've got a hunch.
99 EXT. THE PICNIC SETTING - DAY
The family is gathering around the picnic spread.

BETTY
Bud, call the children.

BUD
(calls)
Robbie! We're ready to eat!
Bring the girls!

100 EXT. LAKESIDE - DAY
Robbie fishing and Jenny watching.

BUD'S VOICE
Robbie!

ROBBIE
(calls)
We're coming!

He reels in his line and they start up the bank toward
the picnic site. Jenny calls over her shoulder.

JENNY
Ellen! Come on, it's time for
lunch!

101 ANGLE - ELLEN
in the boat.

ELLEN
(calls)
I'm coming!

She starts to haul the boat back in and the rope breaks.
In b.g. we see Robbie and Jenny walking on, assuming
Jenny is following. Jenny looks at the frayed end of
the rope, sees the boat is drifting out and leans over
the bow and tries to paddle with her hands.

102 ANGLE - ROBBIE AND JENNY
Walking up the hill and now out of sight of the dock,
still assuming Ellen is following.

103 EXT. DOCK AREA - DAY
In spite of Ellen's paddling efforts, the boat is
drifting out. She realizes she is in trouble.

(CONTINUED)
ELLEN
(calls)
JENNY!!! ROBBIE!!! HELP ME!!!

ANGLE - ROBBIE AND JENNY

as they approach the picnic site, now out of earshot of Ellen.

BETTY
Where's Ellen?

Robbie and Jenny look around expecting to see her behind them.

ROBBIE
I thought she was following us.

BETTY
(calls)
ELLEN!!

ROBBIE
She was right there by the dock.

JENNY
Playing in the boat.

ROBBIE
I called her.

Frank approaches.

FRANK
What's the problem?

BETTY
Ellen. She gets daydreaming, just turns off. Robbie, go and get her.

EXT. DOCK AREA - DAY

Robbie comes running down, reacts as he looks toward the dock.

HIS POV - THE DOCK AND LAKE

Ellen and the boat are gone.

(CONTINUED)
The broken end of the rope dangles from the cleat. Robbie runs in, calling:

ROBBIE
ELLEN!! ELLEN!!

Robbie turns and runs up the hill towards the picnic site.

EXT. PICNIC SITE - DAY

Our people are sitting down, preparing to eat, as Robbie comes running up. He is terrified.

ROBBIE
Ellen's gone! The boat's gone!

This triggers a scramble.

BETTY
I thought you were watching her!

ROBBIE
We were.

JENNY
We told her to come.

The men run toward the dock with the women following.

EXT. DOCK AREA - DAY

As the group hurries down the hill.

ROBBIE
She was right there. The boat was tied to the dock. She was playing in it.

Bud picks up the broken line.

BUD
That's where it broke. She's out on the lake somewhere.

BETTY
We've got to find her!!

FRANK
Where is there another boat?

(CONTINUED)
CONTINUED:

BUD
Let's start around the lake!

JIM
We'll go this way... Margaret, you
and the others go that way.

They split up into two groups, they head off in oppo-
site directions.

EXT. LAKESIDE AREA #1 - DAY
Margaret, Betty, Jeanne, Bud, Kathy and Robbie hurry-
ing along a lakeside path.

EXT. LAKESIDE AREA #2 - DAY
Jim, Frank, Jason and Jenny moving along the shoreline.

EXT. LAKESIDE AREA #3 - DAY
Margaret and her group are now following. Betty is
hurrying on up ahead. Betty pauses and hurries down
to the beach.

KATHY
Betty! What is it!

BETTY
Here's the boat!

They run forward to join her.

ANOTHER ANGLE

Betty standing near the old rowboat floating upside
down near the beach. The others hurry in, react as
they see the overturned boat.

FADE OUT.

END OF ACT FIVE
ACT SIX

FADE IN:

113 EXT. PICNIC AREA - DAY

Margaret and Betty with the others of the group following come running in.

BETTY
Take the station wagon. There has to be State Police or a Forest Ranger somewhere up here.

MARGARET
Find your Father!

They are about to get into the wagon when Jim and his group approach.

JIM
Any sign of her?

BETTY
(on the verge of breaking)
No!

MARGARET
We found the boat upside down.

FRANK
I'm going to get a Sheriff's helicopter up here...

He is starting off when Bud reacts.

BUD
Ellen!

All turn in the direction he's looking.

114 THEIR POV - ELLEN

walking toward them from the lake.

ELLEN
Hi.

115 THE GROUP

as they converge on Ellen.

(CONTINUED)
CONTINUED:

BETTY

Ellen! Ellen!

Betty gathers her up in her arms. The others gather around.

KATHY

Ellen, are you all right?

BETTY

Where were you?

ELLEN

I was in the boat 'til it got to the land. Then I got out and it tipped over.

JEANNE

Honey, we looked for you all along the shore. How did you get back here?

ELLEN

I walked along the road.

Betty holds her close, as we:

Dissolve to:

INT. ANDERSON ENTRY—DAY

Bud is coming down the stairs with his and Jeanne's suitcases. Behind him, Kathy with her things, followed by Robbie with his mouse-box and an overnight bag.

BUD

(calls)

Mom, we're on our way!

Margaret comes out of the dining room with a wrapped and tied candy box. Hands it to Kathy.

MARGARET

Take this with you. You can eat it on the plane.

KATHY

Something fattening, I'll bet.

MARGARET

(nods)

That left-over butterscotch.

(Continued)
Jeanne and Betty come down the stairs with the girls. The front door stands open. Bud kisses Margaret.

**BETTY**

'Bye, Mom, take care of yourself.

**MARGARET**

We enjoyed it so much, having the whole family together. Goodbye, girls.

Jenny and Ellen kiss Margaret and AD LIB goodbyes.

**JIM**

(sticks his head in the front door)

I don't want to rush anybody, but the plane leaves at six-twenty, and we've got the pilot.

They all move out.

**EXT. FRONT OF THE ANDERSON HOUSE**

Frank's and Jason's cars at the curb. Frank, in uniform is waiting. The Andersons pour out of the house and down the walk. Frank moves to Betty and the girls, takes their luggage. Jason helps Kathy, Bud, and Jeanne. They deposit in their respective cars and return for the group goodbyes. Betty kisses Jim and Margaret.

**BETTY**

(to Jim)

It was wonderful. I hope we didn't shatter your nerves completely.

**JIM**

They're shatter-proof.

Kathy comes in for the hugs and kisses.

**KATHY**

I wish Kansas City weren't so far away. I miss you two so much.

**JIM**

Maybe we'll all get together for Thanksgiving.

(CONTINUED)
Robbie and the little girls wedge in for their share.

ROBBIE
Hey, Grandma and Grandpa, we had a good time.

Hugs and AD LIB goodbyes with the girls.

KATHY
(playing "mother")
Robbie, kiss Jenny and Ellen goodbye.

ROBBIE
(d disgust)
Are you kidding!?

Kathy shrugs. Jason and Frank come in for their turn. Shake hands with Jim and Margaret.

FRANK
It was a great weekend. I hope you'll have many anniversaries, all with the same people.

MARGARET
Thank you, Frank. Glad you joined us.

JIM
Fly carefully. You'll have a planeload of Andersons.

FRANK
The trip will be flawless.

JASON
Thanks for including me in your family celebration. It was a memorable time.

KATHY
Maybe the next time we see you, we'll have a doctor in the family.

MARGARET
If that's going to happen, you better let us know.

JASON
Don't worry, I'll see to it.

(CONTINUED)
They move toward the cars. Bud and Jeanne have Jim and Margaret aside for a moment.

BUD
We won't forget this weekend.

JEANNE
(pointedly)
Thanks for everything.

She kisses Margaret and Jim.

MARGARET
Let's write some nice long letters.

JIM
The telephone still works, you know.

BUD
We'll keep in close touch.

MARGARET
Bud... you be careful.

They gather up Robbie and move to Jason's car.

ROBBIE
I want to sit next to Dad.

All are finally in the cars. Final AD LIB goodbyes and the two cars drive off. Margaret and Jim watch them go. Margaret gives a deep sigh.

JIM
I know, darling.

MARGARET
We're going to have a very quiet house.

JIM
I'll whistle a little.

They walk toward the house.

MARGARET
You know, Jim, while the children were here, I thought about this. What was it going to be like when they were gone?
CONTINUED: (3)

JIM
Well, honey, we have to face it, they...

MARGARET
Jim, I'm not upset that they're gone.

JIM
You're not?

MARGARET
No. As you said, we have to face it. They are out of our lives. Sure there will be visits like this and we'll enjoy having them come back, but they're out doing their own thing and the best we can do for them is just be here.

JIM
(looks at her for a long moment, then)
I love you as much and more than I ever did.

They pause on the front steps for a long, tender kiss. Jim reacts to:

118 HIS POV - THE TWO TEENAGERS
walking by and giving them a "Good Lord, not again" look.

119 BACK TO SCENE

JIM
We do it all the time.

120 THE TEENAGERS
as they react.

121 JIM AND MARGARET
as they go back to their kiss, and we:

FADE OUT.

THE END
B A R B A R A ' S  P L A C E
(we satisfy)

SCRIPT SPECIALISTS

Typing and Duplicating

7925 Santa Monica Blvd.
Los Angeles, CA  90046
(213) 654-5902