

SCREEN GEMS, INC.  
PROD. NO. 3810

*Edith*  
*56*

GRANDPA JIM'S REJUVENATION

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CAVALIER ENTERPRISES  
( FATHER KNOWS BEST )

FINAL DRAFT  
MAR. 26, 1954

GRANDPA JIM'S REJUVENATION

Screenplay by  
Phil Davis  
FINAL DRAFT  
March 25, 1954

GRANDPA JIM'S REJUVENATION

FADE IN:

INT. JIM'S BEDROOM - EVENING

1 MEDIUM CLOSE SHOT ON OPEN CLOSET DOOR 1  
ANGLED so we do not see interior. Jim's voice is heard singing from within the closet. It is "Boola Boola" or some other obvious college song. There is a clatter mingled with the song as JIM rummages inside the closet. Every so often an object comes flying out, such as: one old snowshoe, a La Cross stick, catcher's mask, old-fashioned tennis racket --

2 MEDIUM CLOSE SHOT DOORWAY OF BEDROOM 2  
MARGARET enters. There is a puzzled look on her face as she exclaims:

MARGARET

Jim - what in the world --

A boxing glove comes flying out. Fortunately, Margaret ducks and it goes sailing over her head. CAMERA PULLS BACK to INCLUDE Jim, who emerges from the closet dusting off two tennis shoes.

JIM

(singing)  
Boola boola --  
(sees Margaret;  
holds shoes aloft  
triumphantly)  
Found them!

MARGARET

What's that for?

JIM

We're playing badminton at the Phillips' tonight. Better get out your gym bloomers.

MARGARET

My what????

JIM

(swings imaginary racket; goes through imaginary trick shots)  
I haven't done anything like this since I won all those athletic trophies at college.

MARGARET

Athletic trophies! You won a loving cup in a poetry contest. That's all.

JIM

(lamely)

Well, it was an athletic poem, Margaret -- I think it was called 'Benny At The Bat' or something.

(then)

Anyway, the Phillips said eight o'clock. Boy, I'm just rarin' to go!

(makes a real tough shot)

Whammm!

MARGARET

Dear, you're not serious about this, are you?

JIM

About what?

MARGARET

Playing badminton -- after all these years.

CAMERA MOVES IN for TIGHT TWO SHOT as Jim goes over to Margaret.

JIM

Now, Margaret. You talk as though we're a couple of old fuddy-duddies. Remember, you're as old as you feel.

(takes her into his arms viciously; then with feigned passion)

Why, you look just as young as the day I married you.

He kisses her hard, then releases her and waits triumphantly for a reaction.

MARGARET

(matter-of-factly)

Nothing.

CAMERA PULLS BACK as Margaret goes to the door leaving Jim gaping. She pauses at the door and looks back at him.

2 CONTINUED: (2)

2

MARGARET

What a shame to waste such  
talent at badminton!

She wiggles her eyebrows at him and leaves. Jim watches her go, astonished for a moment, then, singing his "Boola Boola," he proceeds to don an old turtle-neck sweater. There is a large letter "M" across the front. BUD pokes his head in the door.

BUD

Dad, can I --  
("takes" when  
he sees sweater)  
Criminey! What's that?

JIM

What's what, Bud?

BUD

(walking in slowly)  
That thing you're wearing.

3 TWO SHOT JIM BUD

3

JIM

This thing happens to be my alma  
mater sweater, and I'll thank  
you to treat it with more respect.  
(caresses the  
letter tenderly)  
You know, Bud, you had to be a  
great athlete to get this letter.

BUD

I thought you won it in a poetry  
contest.

Jim looks disconcerted for a moment, then:

JIM

If you and Betty expect to get  
to Evelyn Brickert's wedding on  
time, you'd better get a move on.

BUD

Yeah -- Can I borrow your razor,  
dad?

JIM

Certainly. It's in --  
(take)  
My what?

BUD

Your razor -- and brush --  
shaving cream -- after-shave  
lotion --

JIM

(overwhelmed)  
Oh, no!

BUD

-- band-aid.

JIM

(looking at  
him closely)  
You're not serious!

BUD

Still think I'm a kid, eh, dad?

JIM

(examining his  
face from all  
angles)  
I do think you're rushing the  
season a little.

BUD

Look, dad, I'm gonna be an usher  
tonight, and there's nothing more  
icky than a fuzzy-faced usher.

JIM

Except maybe a scarfaced one?

BUD

I've got a steady hand, dad.

JIM

Look, Bud, I want to give you a  
tip.

(corny)

Cling to youth! Time has a habit  
of moving forward - never back-  
ward - never motionless.

(sadly)

Stay with it as long as you can.  
Okay?

BUD

Okay. Now can I?

3 CONTINUED: (2)

3

JIM

Can you what?

BUD

Use your razor?

JIM

(martyrishly)

You'll find it in the medicine  
cabinet --

BUD

Thanks, governor!

CAMERA PULLS BACK to MEDIUM CLOSE SHOT as he starts to leave,  
but pauses at the door.

BUD

(continuing)

Is it true you're playing bad-  
minton tonight, dad?

JIM

Yep. The old athlete relives  
the triumphs of his youth...

BUD

(worriedly)

Take it easy, dad. Remember,  
you're my only father.

He leaves. Jim looks irritated for a moment, then shrugs and  
goes into "Boola boola" but with a little less enthusiasm.  
He kicks off his shoes and proceeds to put on his tennis  
shoes. BETTY comes heeling in with fire in her eye. Her  
hair is up in curlers - she wears a robe.

BETTY

Father, if you don't tell that  
lamebrain son of yours to --(stops at the  
sight of the  
sweater)

What's that?

JIM

(looking around  
him)

What's what?

BETTY

(pointing to sweater)

That!

3 CONTINUED: (3) 3  
She walks over to Jim to take a good look at the sweater.

4 TWO SHOT JIM BETTY 4

JIM  
My alma mater sweater?

BETTY  
Mother told me about it, but I  
didn't know it looked like that.

JIM  
(defensively)  
Like what?

BETTY  
Like what they wore in the olden-  
times.

JIM  
It was only twenty years ago,  
Betty.

BETTY  
(consolingly)  
Well, they use the same letters  
today, anyway.

JIM  
(looking at it  
proudly)  
Did I tell you how I got this  
letter, Princess?

BETTY  
Uh-uh.

JIM  
Squash.

BETTY  
(looks at him  
disbelievingly;  
then)  
I thought squash was a vegetable.

JIM  
They don't play squash like they  
used to anymore.  
(a sigh)  
They don't do a lot of things  
like they used to.



BETTY

They don't give letters for poetry,  
either.

JIM

Betty, for poetry I got a loving  
cup -- this I got for squash...  
Get going, Princess, you and Bud  
will be late for the wedding.

BETTY

Of course I'll be late. I can't  
get under the shower because  
your son is in the bathroom  
shaving. Of all the ridiculous  
things!

JIM

Your brother is growing up. He  
is no longer a beardless youth.

BETTY

Oh, father! I've seen even more  
fuzz on peaches!

JIM

(sadly)  
It's no joking matter, Betty.  
Time has a habit of...  
(catches himself  
repeating)  
... Run along, Princess. He'll  
be out of there in a jiffy.

BETTY

(leaving)  
This house stifles me! When I  
get married I'm going to have  
three bathrooms.

JIM

Three? Just for the two of you?

BETTY

(looking back)  
There won't always be just two  
of us, father.

She leaves. CAMERA MOVES IN for CLOSE SHOT of Jim as he is  
left with worrisome thoughts of TIME on the march.

4 CONTINUED: (2) 4

BETTY'S VOICE (O.S.)  
 Mother told me you're going to  
 play badminton.

Jim's look goes to the door.

5 CLOSE SHOT BETTY 5

BETTY  
 You've got to be kidding!

6 CLOSE SHOT JIM 6

JIM  
 Kidding? I was never more  
 serious in my life. What's  
 wrong with playing badminton?

7 CLOSE SHOT BETTY 7

BETTY  
 (shaking her  
 head sadly)  
 Nothing, father... But I've grown  
 so fond of you I wouldn't want  
 anything to happen.

She leaves. CAMERA PANS to Jim and MOVES IN to CLOSE HEAD SHOT. His stream of consciousness takes over, and we hear his thoughts:

JIM'S VOICE (O.S.)  
 Why do they keep saying that?  
 -- I'm as young as I have a mind  
 to be -- If badminton comes, can  
 squash be far behind? I'm the  
 same man I was twenty years ago --  
 only keener - quicker - wiser --  
 Wiser? Then why am I playing  
 badminton at my age???

8 CLOSE SHOT BEDROOM DOOR 8  
 Kathy stands there staring up at Jim lost in thought.

KATHY  
 Where did you get the crazy  
 sweater?

MEDIUM CLOSE SHOT ROOM

Jim comes down to earth with a thud.

JIM

Kathy! I didn't hear you come in, Kitten.

KATHY

Does a space helmet go with that?

JIM

You, too, Kathy?

KATHY

What are you supposed to be, daddy?

JIM

A dottering, antiquated shadow of my former self.

KATHY

Huh?

JIM

Never mind, Kitten. I understand you're sleeping over at Patty's house tonight. My little girl is sure growing up!

KATHY

I know it.

JIM

But you're still daddy's little girl, aren't you?

KATHY

Right now I am. But you know how kids are, they grow like weeds.

JIM

I know, Kitten. Just remember, no matter how big you are, you'll always be daddy's little girl.

KATHY

Okay, if that's the way you want it.

JIM

(sighing)  
Yeah... that's the way I want it.

jn

10

9 CONTINUED:

9

MARGARET'S VOICE (O.S.)

Oh, Jim!

JIM

(answering)

Yes, Margaret.

INT. FOYER

10 MEDIUM CLOSE SHOT ON MARGARET AT FOOT OF STAIRCASE

10

MARGARET

(calling)

Here's a special delivery letter  
for you.

JIM'S VOICE (O.S.)

Be right down.

Margaret turns away, takes several steps toward the living room. CAMERA MOVES WITH her. She stops in her tracks when an awful clatter is heard coming from the staircase area. She whirls.

11 ANOTHER ANGLE TO INCLUDE STAIRCASE

11

Jim comes flying down the stairs taking the steps three at a time. When he reaches the bottom, his knees buckle but he manages to remain on his feet. He grabs his back.

MARGARET

Jim! What are you trying --

JIM

Funny thing. The old legs aren't  
what they used to be.

MARGARET

I could have told you that.

JIM

What do you know about old legs?

MARGARET

I have a pair of them myself.  
They caved in on me at the end  
of a day.

(hands him letter)

It's from Eddie Gilbert.

65

jn

11

11 CONTINUED:

11

JIM

(pleasantly  
surprised)

Old Eddie Gilbert! I haven't  
seen Eddie since high school.

(opening letter)

I wonder what he's up to these  
days.

They start to move toward the living room.

INT. LIVING ROOM

12 MEDIUM CLOSE SHOT  
as they enter.

12

JIM

What a guy! I remember he had  
more energy than sense.

Jim drops into a chair and reads letter. Margaret sits and  
watches him closely for some reaction. CAMERA MOVES IN for  
TWO SHOT. Periodically, he looks up to tell Margaret what  
is in the letter.

JIM

He expects to be in Springfield  
tomorrow -- says he'll stop in.

(then)

He's having a little trouble with  
rheumatism lately. -- I can't  
imagine anything like that catching  
up with an active guy like Eddie.

MARGARET

Well, of course, he's not as young  
as he used to be.

JIM

(a little panicky)

What do you mean? -- He's no  
older than I am. In fact, he's  
a year younger.

MARGARET

(amazed)

Younger? And rheumatism?

JIM

Well, that's what happens when  
those years start to come up on  
you.

103

12 CONTINUED:

12

MARGARET

(shaking head  
sadly)

What a shame.

JIM

(nodding in  
agreement)

Poor Eddie. And here we are  
talking about badminton.

MARGARET

Which reminds me - I'd better  
get ready.

Margaret gets up. CAMERA PULLS BACK to MEDIUM CLOSE SHOT.

JIM

(restraining her)

Uh -- you're sure you feel up to  
this?

MARGARET

(doubtfully)

Well - yes -- I think so --  
Don't you?

JIM

(doubtfully)

Sure -- I think so. -- But...  
I'm thinking of you, Margaret.

MARGARET

Don't worry about me, Jim. I'll  
manage.

JIM

(disappointedlly)

Oh.

MARGARET

A sweater and skirt should be  
all right, shouldn't it?

JIM

(pulls her down  
again; floundering)

Don't you want to hear the rest  
of the letter?

MARGARET

Well, all right.

13 TWO SHOT JIM MARGARET

13

JIM  
 (smiling self-  
 consciously)  
 Been a long time since I've seen  
 old Eddie.  
 (then back to  
 reading letter;  
 then looks up  
 in amazement)  
 He's a grandfather!

MARGARET  
 Eddie is??

JIM  
 (reads; then)  
 He's got three grandchildren!  
 (looking up)  
 Why that just can't be!

MARGARET  
 Why not? You once told me that  
 he had a daughter a year or two  
 older than Betty.

JIM  
 (dazedly looking  
 at the letter)  
 He says the kids call him  
 'Gramps'...  
 (looking up)  
 This I just can't believe!

14 MEDIUM CLOSE SHOT ROOM  
 Betty enters.

14

BETTY  
 Mother, will you snap me up in  
 the back, please.

JIM  
 Gramps! Margaret, he's a year  
 younger than I am.

MARGARET  
 (working on  
 the dress)  
 Yes, that's what you said.

BETTY  
 Who is, mother?

CONTINUED:

MARGARET

Oh, a high school chum of your  
father's.

JIM

(dazedly)  
Gramps.

ANOTHER ANGLE

as Bud enters wearing his tuxedo. He looks stiff and un-  
comfortable. His tie is tied vertically.

BUD

How do I look, mom?

MARGARET

Well, you look fine, Bud...  
Real nice.

BUD

(sees Jim staring  
into space)  
What's the matter with dad?

MARGARET

Nothing much... a slight attack  
of time!...  
(finishes buttoning  
Betty's dress)  
Here, let me fix your tie.

BETTY

Thanks, mother.

Kathy enters carrying a small overnight bag.

KATHY

I'm ready.  
(then)  
What's the matter with daddy?

MARGARET

Daddy's thinking, darling.

BETTY

(anxiously)  
Father, are you all right?

The family inches forward, peering anxiously at Jim, who con-  
tinues to stare into space. They watch him for a moment,  
then slowly Jim's lips form a word and it is barely audible.



15 CONTINUED:

15

JIM

Gramps.

(then brought  
back)

Hm? -- What are you staring at?

MARGARET

We were going to ask you that  
question.

BETTY

Creepers - look what time it's  
getting to be!

MARGARET

Hurry - you'll be late.

KATHY

You gotta drop me off at Patty's  
house first.

MARGARET

Good-bye -- Have a wonderful time!

They ad lib their good-byes and turn to leave, then Jim's  
voice halts them.

JIM

Wait! --

CAMERA MOVES IN for CLOSE SHOT of Jim. He surveys his family  
with a moist, sentimental look in his eyes. His voice  
quivers a little as he says:

JIM

My little brood -- My family. --  
It's so nice to see you all  
leaving together this way.16 MEDIUM CLOSE SHOT MARGARET BETTY BUD KATHY 16  
as they listen to Jim.

JIM'S VOICE (O.S.)

Some day soon you'll go your  
separate ways -- and we'll only  
get together on important holi-  
days.(a little  
sniffle)Margaret -- our children are  
growing up.

16 CONTINUED:

16

BUD

Criminey! I should hope so.

BETTY

Father, we're excruciatingly late!

KATHY

Patty is waiting.

MARGARET

Run along, children.

17 CLOSE SHOT JIM

17

JIM

(grandly)

Good-bye -- good-bye!

Again they ad lib their "good-byes" and now they are gone.

18 TWO SHOT MARGARET JIM

18

Margaret, smiling, looks at Jim, who avoids her gaze.

MARGARET

Now what brought that on?

JIM

(floundering)

Nothing -- I -- It isn't easy to watch your children growing up.

MARGARET

It isn't easy -- but it's nice.

JIM

It's sad.

MARGARET

It is not.

JIM

Yes, it is. Any day now Betty'll be getting married -- flying away. Bud'll be married before we know it -- he'll fly away. Next it'll be Kathy -- she'll be flying away. And who's left?

18 CONTINUED:

18

MARGARET

Just us old buzzards.  
(looking at watch)  
Heavens! It's nearly eight  
o'clock. I'm not dressed and  
you haven't shaved.

CAMERA PULLS BACK SLIGHTLY as Margaret gets to her feet.

MARGARET

(continuing)  
What should I wear?

JIM

For what?

MARGARET

Jim! Badminton, remember?

JIM

Oh. Do you think we should --  
at our age?

MARGARET

I certainly do. Now you go up-  
stairs and get shaved.

JIM

Wait - Margaret --

MARGARET

Jim - it's late.

JIM

Look at me. Do I look like a  
man upon whom Time has taken  
its toll?

MARGARET

(kisses him  
lightly)  
You look just as young as the  
man I knew who won a poetry con-  
test twenty years ago.

JIM

Margaret - I have a confession  
to make.

MARGARET

(mock horror)  
You cheated in the poetry contest!

18 CONTINUED: (2)

18

JIM

No... It's just that I wasn't  
really good at squash --

MARGARET

(smiling)

I knew it... You never fooled me.

JIM

Maybe you'd better call the  
Phillips and -- tell them --  
something came up -- and we  
can't make it.

MARGARET

Can't make it?

JIM

My fire is burning low, Margaret.

MARGARET

Not Jumpin' Jim the Badminton Boy!

JIM

(puts arm around  
her shoulders and  
walks toward foyer)  
I'm a little tired, Margaret.  
I think I'll go to bed.

MARGARET

At eight o'clock? Oh, Jim, for  
heaven's sake, what --

INT. FOYER

19 MEDIUM CLOSE SHOT 19  
as they come through and go toward the stairs.

JIM

Margaret, will you please get  
me a hot water bottle?

Margaret shakes her head sadly as she leads him gently up  
the stairs.

FADE OUT.

(INSERT COMMERCIAL)

79

FADE IN:

INT. BEDROOM - NIGHT

20        CLOSE SHOT JIM'S FEET AND HOT WATER BOTTLE ON BED        20  
 CAMERA PULLS BACK REVEALING Margaret asleep in one of the  
 twin beds. Jim is asleep in the other. CAMERA MOVES IN on  
 Jim as he sleeps restlessly. Jim moans and groans, and from  
 the frown on his face we gather he is in pain or a victim of  
 bad dreams or both. CAMERA HOLDS a CLOSE HEAD SHOT, then:

SHIMMERING DISSOLVE TO:

EXT. WROUGHT IRON GATE - DAY

21        CLOSE SHOT ON PLAQUE        21  
 which reads: "HOME FOR THE EXTREMELY AGED."

LAP DISSOLVE TO:

INT. CORNER IN LOBBY -

21A       TWO SHOT JIM AND OLD MAN        21A  
 They sit in rockers. There is no change in Jim's appearance.  
 The old man is a caricature. His beard is way down to here.  
 They rock in silence for a moment, then:

OLD MAN

When did you get in?

JIM

Yesterday. I'm a grandfather,  
 you know.

OLD MAN

You look it.  
 (silence; then)  
 Guess how old I am.

JIM

You're a year younger than I.

OLD MAN

Correct. But you look old enough  
 to be my father.

21A CONTINUED:

21A

JIM

Correct.

They rock in silence for a moment. Then:

JIM

Pretty warm in here.

He removes badminton racket from his inside pocket and starts fanning himself with it. Then:

JIM

Ever play squash?

OLD MAN

Played it and ate it. You?

JIM

Never played it, always ate it.

OLD MAN

Did you like it?

JIM

Hate it.

(silence; then)

How's your rheumatism, Eddie?

OLD MAN

(leaping to  
his feet)

How dare you! Nobody ever  
accused me of rheumatism and  
got away with it. I demand  
satisfaction!

LAP DISSOLVE TO:

INT. A STARK GRAY ROOM

22 MEDIUM CLOSE SHOT 22  
 The room is completely bare and is divided in half by a badminton net. Jim and the old man stand facing each other holding badminton rackets, then strike a fencing pose using the rackets as foils. They circle each other, then proceed to fence. The old man is getting the better of it when Margaret appears. She is dressed in gym bloomers and middy.

MARGARET

Stop!

The action ceases. Margaret reprimands the old man.

MARGARET

What do you mean by taking advantage of an old man!

OLD MAN

He's a year younger than I am.

MARGARET

Don't change the subject!  
 (to Jim)  
 How many times have I told you not to play with him!

23 CLOSEUP JIM 23

JIM

At my age I can't be choosey.

24 CLOSEUP OLD MAN 24

OLD MAN

I can beat him at squash, too, I betcha.

25 CLOSEUP MARGARET 25

MARGARET

I bet you can't beat him at poetry.

26 CLOSEUP JIM 26

JIM

Yeah - I challenge you to poetry!

65

27 MEDIUM CLOSE SHOT  
as Betty appears.

27

BETTY  
Now, grandfather, I don't want  
you to over-exert yourself.

Bud appears.

BUD  
Poetry at your age, gramps?

Kathy appears.

KATHY  
Granddaddy, if you're going to  
recite poetry you'd better  
have a nap.

MARGARET  
They're right, Grandpa Jim.

JIM  
Grandpa Jim!

OLD MAN  
(chuckling)  
He's a year younger than I am.

JIM  
Yeah - but you've got rheumatism.

OLD MAN  
Don't worry. It won't be long  
and you'll have it, too.

28 CLOSEUP JIM

28

JIM  
I will not!

29 CLOSEUP OLD MAN

29

OLD MAN  
You will so!

30 CLOSEUP JIM

30

JIM  
I will not!

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31 CLOSEUP OLD MAN 31

OLD MAN

You will so!

32 CLOSEUP JIM 32

JIM

Margaret!

33 CLOSEUP MARGARET 33

MARGARET

You will so.

34 MEDIUM CLOSE SHOT ROOM 34

JIM

Not if I take good care of myself. I'll keep my feet dry, I'll stay out of drafts -- dress warmly. I'll lick this thing, I will!

OLD MAN

It's inevitable. Old age and rheumatism. They go together like ham and eggs.

JIM

I won't accept it. I won't! I won't! I'll never grow old.

CAMERA MOVES IN for TWO SHOT as Jim grabs Margaret and smothers her with kisses.

JIM

Never! Never!

SHIMMERING DISSOLVE TO:

INT. BEDROOM - DAY

35 TWO SHOT 35  
Jim is clutching Margaret around the neck, showering her with kisses. Margaret is fully dressed.

60

35 CONTINUED:

35

JIM

Never! I'll never grow old!  
Never.

MARGARET

(laughing)  
Please, Jim! -- Please -- wake up!

Jim wakes with a start.

JIM

Huh?

MARGARET

(laughing)  
Jim, you should have seen your-  
self!

JIM

(accusingly)  
You called me an old man.

MARGARET

You were dreaming.  
(trying to  
pull him up)  
Now get dressed and we'll have  
some breakfast.

JIM

No, Margaret - please.

MARGARET

(anxiously)  
What's the matter?

JIM

I've got to take care of myself,  
Margaret. Could I have break-  
fast in bed this morning?

MARGARET

(sternly)  
I think this has gone far enough,  
Jim. You're beginning to sound  
a little ridiculous.

JIM

Please, Margaret. I need all  
the sympathy you can muster.

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35 CONTINUED: (2)

35

MARGARET

To think it was only yesterday that you were going like a blast furnace! Badminton - squash.

JIM

That was yesterday, honey. I'm considerably older this morning.

MARGARET

It must've been a long night.  
(then a sigh)  
All right. I'll bring you your breakfast.

Margaret starts to leave.

JIM

What am I going to have?

MARGARET

(coolly)  
Mush, milk and zwiebach.

She smiles at him sweetly as we,

DISSOLVE TO:

INT. LIVING ROOM

36 CLOSE SHOT MARGARET

36

CAMERA PULLS BACK to MEDIUM CLOSE SHOT, as she talks, TO INCLUDE:  
The children, seated, looking up at Margaret solemnly.

MARGARET

(explaining the situation)

You see, children, your father is at that certain age. They either want to burn up the world or find a nice, warm rock to crawl under. It doesn't take much to force them either way. Your father is obsessed with the ridiculous idea that you're growing up too quickly. This gives

101

36 CONTINUED:

36

MARGARET (cont'd)  
 him a feeling of growing old  
 quickly. We've got to get him  
 out from under the rock. Now  
 here's my plan...

She sits and leans toward them confidentially as we

DISSOLVE TO:

INT. BEDROOM

37 CLOSE SHOT JIM 37  
 He is examining himself in the mirror from all angles. He  
 pulls down his eyelids, sticks out his tongue, examines his  
 hair, etc. He wears a dark business suit, dark tie and looks  
 overly conservative. He reaches into his pocket for his  
 glasses. He puts them on, examines himself in the mirror  
 again, and shakes his head sadly at what he sees. He starts  
 toward the door.

LAP DISSOLVE TO:

INT. DINING ROOM

38 MEDIUM CLOSE SHOT 38  
 as Jim enters. At the same time Margaret walks in from the  
 kitchen with some food and places it on the table.

JIM  
 (as he takes  
 his seat)  
 Where are the children?

MARGARET  
 They'll be here.  
 (then eye-  
 ing him)  
 My! And at what mortuary are  
 you applying today?

JIM  
 When a man reaches my age he  
 can't dress like a schoolboy.

49

38 CONTINUED:

38

MARGARET

(sitting down)

I can't recall that you ever  
dressed like a schoolboy.

39 TWO SHOT JIM AND MARGARET

39

JIM

(longingly)

I did though -- when I went to  
school. Those were the days!  
Those wonderful, carefree,  
youthful days!

MARGARET

Come on, dear -- smile!

JIM

(sickly smile;  
then sadly)

No sir, Margaret. I've come  
to the realization at last!  
It's the kids growing up that  
makes us feel old.

MARGARET

Nonsense.

JIM

Don't be blind to the truth,  
Margaret. Your son shaved last  
night.

MARGARET

That doesn't make me Whistler's  
Mother.

JIM

Betty went to a wedding...  
Soon -- too soon -- she'll be  
going to her own wedding.

MARGARET

Perhaps that's a wishful thought  
on your part, Jim.

JIM

Hah! I'd want to keep Betty  
with me forever! -- And Kathy --  
over night at a friend's house.  
That's the first time she's slept

39

CONTINUED:

39

JIM (cont'd)  
 in a bed other than her own.  
 (swallowing hard)  
 That's growing up, Margaret.

MARGARET  
 (smugly)  
 Oh, I don't know.

JIM  
 (shaking his  
 head sadly)  
 Poor, poor, innocent Margaret --  
 My child-wife!

MARGARET  
 (throwing up  
 her hands)  
 That's all.

40

MEDIUM CLOSE SHOT  
 as Bud and Betty enter wearing space helmets -- the kind you  
 might get from sending in box tops.

40

BUD  
 Calling Kx2J3 -- Calling Kx2J3 --  
 over.

BETTY  
 Hello -- KxJ3 reporting to  
 Captain Sonar! -- Over.

BUD  
 This is Captain Sonar - proceed  
 Kx2J3 to the --

41

CLOSE SHOT JIM  
 as he watches them incredulously.

41

42

MEDIUM CLOSE SHOT GROUP

42

BUD  
 (continuing)  
 Wait, Betty, let me see your  
 helmet.

BETTY  
 (struggling to keep  
 Bud's hands off it)  
 Don't take it off. I'll lose  
 my oxygen pressure.

59

42

CONTINUED:

42

MARGARET

Let her try it, Bud.

BUD

She'll get it stuck on her big  
old head.

BETTY

I will not. Don't be such a  
stingy-face.

BUD

It's my space helmet.

BETTY

I'm not gonna hurt it.

They struggle with each other and disappear out of scene.

43

TWO SHOT MARGARET AND JIM

43

Jim looks at Margaret amazed while Margaret smiles at him  
wisely.

BUD'S VOICE (O.S.)

(continuing)

You will too -- quit pulling!...

BETTY'S VOICE (O.S.)

I just want to look at it.

BUD'S VOICE (O.S.)

Dad! She's breaking my arm!

BETTY'S VOICE (O.S.)

I'm not even touching him.

JIM

(calling)

All right, you two -- break it  
up and come to the table.

44

MEDIUM CLOSE SHOT

44

as Kathy comes racing into the room being chased by Betty and  
Bud. They scamper around the table.

KATHY

Help! Help! They're after me!

BUD

If I get my hands on you, you  
little squirt!

81

44

CONTINUED:

44

BETTY

I'll teach you to break my space  
helmet.

Margaret has an amused look mingled with one of alarm, hoping  
the kids aren't over-doing it.

JIM

(catching Kathy)

Now just a minute! What's going  
on here? Betty, I'm surprised  
at you! You're all behaving  
like a bunch of kids.

They wink at Margaret. Margaret answers with a smile at the  
corners of her mouth.

JIM

(bewildered)

Margaret, what is it?

MARGARET

What is what?

JIM

Look at them -- they act like  
two-year-olds.

MARGARET

(mock sigh)

That's children for you -- they  
never grow up.

The phone rings.

BUD

That's for me - probably Joe.

He scampers out, followed by Betty who shouts:

BETTY

I'll get it. It's probably  
Ralph.

KATHY

(running out)

I'll get it.

45

TWO SHOT MARGARET AND JIM

45

We hear the voices of the children coming from the next room  
and all the while Margaret looks wisely at Jim, while Jim  
looks back at Margaret with a smile of relief crossing his face.

66



45

CONTINUED:

45

BUD'S VOICE (O.S.)

I've got it!

KATHY'S VOICE (O.S.)

I've got it!

BUD'S VOICE (O.S.)

Quit pulling!

KATHY'S VOICE (O.S.)

I've got it!

BETTY'S VOICE (O.S.)

That's for me. Let me have it.

BUD'S VOICE (O.S.)  
It's for me.

JIM

(takes off coat,  
opens shirt)BETTY'S VOICE (O.S.)  
It's not either -- now  
get away -- Hello -- Oh  
-- yes, he's here. Just  
a minute.I think I'll have some  
lunch. Any steak in  
the freezer?

MARGARET

Uh-huh - how many would  
you like?

JIM

Two -- maybe three?

MARGARET

Even four, if you wish.

46

MEDIUM CLOSE SHOT  
as Betty enters.

46

BETTY

It's for you, Father.

JIM

(rising)  
Thanks, Princess.He picks her up and swings her around, just as Bud and Kathy  
enter.

JIM

(over shoulder)  
Margaret -- Put up a mess of French  
fries, too.He walks out of the room. CAMERA MOVES IN TO HOLD ON  
Margaret and the kids.

76

bt

32

46 CONTINUED:

46

MARGARET  
(smiling)  
Nice work.

INT. FOYER

47 CLOSE SHOT ON JIM AT PHONE

47

JIM  
Hello? -- Eddie! Eddie Gilbert!  
Sure, got your letter yesterday.  
(sympathetically)  
How are you feeling? -- Good --  
Good. Sure we're going to be  
home. We'll be glad to see you.  
Where are you now? -- Well,  
you're just two minutes away.  
Tell you what. I'll pick you  
up, old fellow -- Are you sure  
you can make it?... Fine -- See  
you in a little while. Don't  
rush now -- sure -- Goodbye.  
(hangs up)  
Poor old codger!

CAMERA PULLS BACK to INCLUDE Margaret.

MARGARET  
Who was it dear?

JIM  
That was old Eddie Gilbert.  
He'll be here any minute.

MARGARET  
I hope you asked him for lunch.

BETTY  
(entering)  
Who's Eddie Gilbert?

JIM  
He's an old school chum of mine,  
Princess. Haven't seen him in  
years. He's a grandfather now.  
(reminiscingly)  
He used to be such a life-of-the-  
party, poor fellow.

He surveys his family.

121

47 CONTINUED:

47

JIM (cont'd)

I guess he just wasn't lucky to have such young children as I have.

MARGARET

What do you mean, dear?

JIM

Well - his children have grown and -- flown away. He and his wife left alone. That's probably why he's turned into an old man before his time -- nothing left to live for.

MARGARET

(pointedly)

Well, maybe he's like you, dear -- old one day and young the next.

JIM

(sadly)

No -- when the children are grown, that's the end of the line -- I could tell by the tone of Eddie's letter -- rheumatism -- you know -- Hardening of the arteries --

The door bell is heard.

MARGARET

There he is, dear.

JIM

Come on, honey, we'll meet him together -- poor devil.

(on the move

toward the door)

He was such a youthful, bubbling sort of fellow.

Jim opens the front door. He stands there speechless for a moment staring at Eddie Gilbert.

48

CLOSE SHOT EDDIE

48

EDDIE looks about the same age as Jim. He's a youthful, bubbling sort of fellow with a broad grin and broad shoulders.

EDDIE  
Anderson? -- I'm Gilbert.

JIM  
(dazedly)  
Not Eddie Gilbert?

EDDIE  
Sure, don't you remember me,  
Jim? You used to call me  
crazy Eddie!

JIM  
Yes but -- I mean -- where's the  
-- You haven't changed!

EDDIE  
Neither have you! You look just  
like you did when you won the  
poetry contest.

JIM  
I can't believe it! -- Eddie!

EDDIE  
Jim!

MARGARET  
Excuse me -- I'm Margaret  
Anderson, Mister Gilbert.

EDDIE  
How do you do. I'm delighted to  
meet you.

JIM  
Margaret, this is Eddie.

MARGARET  
Yes, dear, we've met.  
(to Eddie)  
Please come on in.

EDDIE  
(entering)  
Thank you.

CAMERA PULLS BACK to MEDIUM CLOSE SHOT.

JIM  
Give me your coat, Eddie.

84

49 CONTINUED:

49

EDDIE

(removing coat)

Thanks, Jim. Man you look great!

JIM

So do you. I can't get over it.  
Can you, Margaret?

MARGARET

Can't get over what, Jim?

JIM

Well from the letter -- you know.  
I thought you'd be older looking,  
Eddie.

EDDIE

Why, because I'm a grandfather?

MARGARET

Let's go inside, shall we?

They move into the living room.

JIM

(as they move)

Well I thought --

INT. LIVING ROOM50 MEDIUM CLOSE SHOT  
as they enter.

50

EDDIE

I don't feel like a grand-  
father, Jim. I did have a  
touch of rheumatism but I got  
that when Gladys and I were ice  
skating. I fell through the ice  
and got wet... What do you do to  
keep yourself looking so fit, Jim?

JIM

Well, we play badminton -- and --  
Don't we Margaret?

MARGARET

Oh yes -- Jim's an excellent  
badminton player.

106

EDDIE

He didn't play squash too well,  
I remember.

Eddie laughs it up big.

JIM

No - I was never good at it. --  
Tell me one thing, Eddie. What  
do you do now that the kids are  
grown up -- and married --

EDDIE

What do we do??? Man, we're living!  
Gladys and I are doing all the  
things we couldn't do before --  
We told the kids -- 'Look, we  
love you both and we'll always be  
around when you need us. But we're  
not going to be baby sitters ...'  
We're free, man! We're having the  
time of our lives!

JIM

(face breaks into  
a broad smile)

See that, Margaret? That's what  
I've been telling you.

(to Eddie)

Margaret always worried what she'd  
do when Betty went off and got  
married.

(to Margaret)

You see, honey? You'll be free.  
It doesn't mean you're old if  
you're a grandma.

EDDIE

You're as old as you feel, I  
always say.

JIM

Of course.

He puts his arm around Margaret, looking at her smilingly,  
and kisses the end of her nose.

JIM

(continuing)

You never grow old while the  
heart is young, I always say.

50 CONTINUED:

50

MARGARET

I always say -- 'What a difference a day makes.'

As all three smile richly at each other, we

FADE OUT.

(INSERT COMMERCIAL)

FADE IN:

INT. FOYER - NIGHT

51 MEDIUM CLOSE SHOT

51

Margaret, dressed in sweater, skirt and beanie cap, stands at the foot of the stairs calling:

MARGARET

Jim, are you ready?

JIM'S VOICE (O.S.)

Be right there, honey!

Betty walks into scene.

BETTY

Where you going, Mother?

MARGARET

Your father and I are going over to the Phillips' for a while.

JIM'S VOICE (O.S.)

Look out below!

Jim, carrying a suitcase and wearing turtle neck sweater, comes bouncing down the stairs like a two-year-old, followed by Bud and Kathy.

MARGARET

Jim--- please -- you'll hurt yourself.

JIM

Me? Jim Anderson the ox????

BETTY

What's in the suitcase, father?

52

51 CONTINUED:

51

JIM

Oh nothing. Ready, Margaret?

BUD

What's in the suitcase, Dad?

MARGARET

I'm ready, dear.

KATHY

What's in the suitcase, Daddy?

MARGARET

Better tell them.

JIM

That's our equipment. We're going over to the Phillips' for badminton -- then we're going horseback riding -- and after that some skiing, and if your mother's still up to it --

MARGARET

Oh, stop!  
(winks at the  
children)  
Goodnight, children.

They stand there smiling smugly and returning the wink.

JIM

Come on, girlie!

MARGARET

Let's go, kiddo!

They leave, CAMERA MOVES IN TO HOLD ON the children as they watch them go. The smile remains on their faces as we,

FADE OUT.

THE END