

missingsomething

You watched it, we watched it, even if we didn't always like it, even if we felt it could be cloying, irritating, precious and self-involved, even if we didn't feel the slightest pang when the truck got Gary. And last spring, after ABC announced it was canceling *thirtysomething*, our hearts sank. A little. Recently, our spirits still flagging despite the nightly reruns on cable, we thought, *Why not bring the characters back? Why not invent the season that never was?* (By the way, when we showed our lost season to Marshall Herskovitz, a co-creator of the series, he told us he was impressed—especially since, as he said, the real show tended so much to *self-parody*.)

by Jamie Malanowski

Magazine, see page 100.
6 **11** NEWS; 60 min.
7 **8** THIRTYSOMETHING (CC); 60 min.
 Michael and Hope decide not to move to Washington; Elliot and Nancy decide not to move back to Los Angeles; Melissa indulges in familiar neuroses.

Guest Cast
 Elizabeth Berkley

MICHAEL AND HOPE'S LIVING ROOM
All their friends are there, eating pizza.

MICHAEL: Aw, come on, Elliot, that's crazy.
 ELLIOT: No, Mike, don't you see? Michelangelo's definitely smarter. He would outfox Donatello, easy.
 MICHAEL: How can you say that? They're exactly the same.
 NANCY: I hope we aren't going to spend the whole evening arguing about this again.
 HOPE: Really.
 ELLYN: Is this what happens when you have kids? You just talk about kids' stuff?
 BILLY: I like the Ninja Turtles.
 MELISSA: Let's talk about something else. Like—if you were the Beauty in *Beauty and the Beast*, would you prefer the Beast when he was a beast or when he turned into a prince?
 HOPE: Beast, definitely.
 MELISSA: Me, too!
 NANCY: I like the prince.

MELISSA: But he's so goyisher! [*The doorbell rings; Michael answers. It's Miles Drentell.*]
 MICHAEL: Miles!
 MILES: Hello, Steadman. Surprised to see me?
 MICHAEL: Nothing you do surprises me, Miles.
 MILES: Steadman, I'll come to the point. As the Japanese say, the snail must climb Mount Fuji, but slowly.
 MICHAEL: Uh-huh.
 MILES: Steadman, I want you back.
 MICHAEL: Miles...
 MILES: Don't say it. As Nashiru wrote in *The Art of Management*, "The lion can sometimes act the lamb, but the tiger must always be the tiger."
 MICHAEL: Miles, I have a new job. I've become an upper-middle-level manager in a big conglomerate.
 MILES: Steadman! I'm so disappointed.
 MICHAEL: Hey, it offers a pension plan, a tax-deferred college-tuition savings plan and a cardiac-fitness program. I'm pretty content.
 MILES: Steadman, I always thought you had more in you than that.
 MICHAEL: Miles, come in and have a

beer. [*Michael leaves Miles in the living room, then goes into the kitchen, where he finds Hope cleaning up.*]
 MICHAEL: Where is it? Where is it?
 HOPE: Where's what?
 MICHAEL: Aw, Hope, don't pretend. If you didn't do it, you didn't do it.
 HOPE: Okay, I didn't do it.
 MICHAEL: Why? It's a simple thing: *Just save a slice for Gary.* Is that such a big deal?
 HOPE: Michael, our refrigerator's full of margarine containers that have leftovers with fuzz on them. He's not coming back.
 MICHAEL: [*Sighs, then gazes off to the side for a moment, torn and conflicted.*] I know.

Magazine, see page 100.
6 **11** NEWS; 60 min.
7 **8** THIRTYSOMETHING (CC); 60 min.
 Elliot wonders if he's gay; Elynn recalls a long-past moment when Hope may or may not have slighted her.
13 ELEVENTH HOUR

ELLIOT'S BACKYARD
Michael is helping Elliot blow up Ethan and Brittany's inner tubes.
 ELLIOT: I mean, Mike! Mike! What would it feel like? How would I know?
 MICHAEL: Aw, I don't know, El.

You'd probably just know.
 ELLIOT: I mean, I was looking at these perfume ads in *Vogue*, and they were filled with half-naked men, and I found myself thinking, *Wow, there's a handsome guy.*
 MICHAEL: Aw, El, I don't think—
 ELLIOT: And then I sort of fantasized about it for a while.
 MICHAEL: Aw, I don't think—
 ELLIOT: And then last night, when I was with Nancy, I sort of thought of him.
 MICHAEL: Ah, well....
 ELLIOT: And then I cruised some bars this afternoon.
 MICHAEL: Hey, look at the time!
 ELLIOT: Ethan, if you hit her again, there's no pool for you.

Black-and-white fantasy sequence: Elliot is nervous because he is debuting his cabaret act, and his Judy Garland isn't quite right. Elliot's friends come backstage to wish him well.
 NANCY: [To the others] Hi. Be nice. His "Over the Rainbow" isn't going over.
 ELLIOT: I'm on in ten minutes! What am I supposed to do?
 HOPE: Do "The Trolley Song."
 Everybody likes that.
 ELLYN: Do "New York, New York."
 Get it? You could be Judy doing Liza doing Judy. Get it? No?
 MILES: More ambition than talent again, eh, Weston?
 ELLIOT: Ya never want anything that I do to work, do ya, Miles?

NEWS: 60 min.
 THIRTSOMETHING (CC); 60 min.
 The Steadmans are told by Janey's teacher that she is ordinary. Melissa allows an elderly relative to describe... in a bittersweet way, the death of vaudeville.
 ELEVENTH HOUR—News magazine

A PRESCHOOL CLASSROOM
Michael and Hope are sitting at two tiny desks, talking to Janey's teacher.
 HOPE: But, Mrs. Farkas, she seems so bright at home.
 MRS. FARKAS: You don't see her very much with other children her age. In fact, she's just a little bit slower than others in her cohort.
 MICHAEL: Is she...retarded?

MRS. FARKAS: No, no, she's just very average.
 HOPE: She must stand out somehow.
 MRS. FARKAS: Well, she likes to watch TV.
 MICHAEL: Isn't there anything we can do?
 MRS. FARKAS: You have another child, don't you? Maybe you could project all your hopes and dreams onto him.
 HOPE: We can still love her, can't we? [She turns to Michael.] Can't we? [He sighs, then gazes off to the side for a moment, torn and conflicted.]


That night, Michael, wearing a bathrobe, sits up late in his living room, brooding.
 GARY'S GHOST: I wouldn't worry about her.
 MICHAEL: You not worry about something? That's new.
 GARY'S GHOST: I mean it, man. It's just a life. Good things'll happen to her, bad things. She'll be lonely, she'll be loved. [Pause.] She'll be surprised that it ended so soon.
 MICHAEL: I just want the best for her.
 GARY'S GHOST: Hey, man, it's not like she's a painting that you get to frame and admire. She's a person. Things are going to be messy.
 MICHAEL: I don't know....
 GARY'S GHOST: Hey, you know what it's like? It's like when we were at Penn, man, and we'd just finished putting up all those RALLY AGAINST THE WAR posters on Locust Walk, and we went back to my room—
 MICHAEL: Was this after the Rita Coolidge concert?
 GARY'S GHOST: Yeah! Yeah! And I put on this new album I had, and I said I thought this guy was going to be big, but you didn't think so? You didn't think so! And you remember what album that was? *Loggins and Messina, man!* You were talking about Kenny Loggins! See how wrong people can be?
 MICHAEL: Um, hey, Gar—? Could you...look out for Janey?
 GARY'S GHOST: Sorry, pal, this isn't like *Highway to Heaven*; I don't get to help people. I don't even really talk to you. You're just having

emotional problems.
 MICHAEL: Oh. Well, do you want to watch *Arsenio*?
 GARY'S GHOST: Sure. [They watch for a while.] By the way, Emma's preschool teacher says she's really, really bright.

NEWS: 60 min.
 THIRTSOMETHING (CC); 60 min.
 Melissa's life may take a dramatic turn; Michael gets a new boss.
 JOSH: THE LOGAN LEGEND; 60 min.
 FERN TRAVEL

MICHAEL AND HOPE'S KITCHEN
 HOPE: Janey, Janey, stop crying. You just have to learn that Barbie doesn't have shoes anymore if you flush Barbie's shoes down the toilet.
 MELISSA: [Anxiously happy; or is she happily anxious?] Hope, I've got some news for you.
 HOPE: What?
 MELISSA: I'm pregnant! Uh-huh! Can you believe it? I can't. I mean, I can, obviously, I wouldn't be sitting here telling you if I wasn't late and I'm never late and so I'm sure, but it's unbelievable, isn't it? I mean, the thought that I'm going to be somebody's mother! And I don't even know who, that's the thing, the part-beautiful, part-frightening thing! I don't even know how to prepare! I mean, I don't know if the kid's going to like SpaghettiOs or the Bee Gees or G.I. Joe with the kung fu grip or Ingmar Bergman or what! And what about my career? Can you bring up a kid in a darkroom? Would she get deformed, sitting under that red light? And the chemicals? Or get fat? Maybe I would have to quit, just give up everything I've struggled for. I can't do that! I have my own integrity as a person to think about! And what about her father? What's he going to do when I tell him? And that I'm not even sure it's him? Maybe I shouldn't tell him everything. Maybe I should break it to him slowly. Like, once I start to show.
 HOPE: Melissa, slow down. Wait—what's the matter?
 MELISSA: Cramps.

close up
 TUESDAY 9 PM
 THE THIRTSOMETHING CHRISTMAS SPECIAL
 In a special two-hour episode, Hope's generosity is rewarded when the homeless woman she takes in for the holidays (Esther Rolle) turns out to be a fabulous cook. Meanwhile, a despondent Michael encounters Gary's ghost, who shows him what the world would have been like had Michael never been born. Ellyn is upset when Billy's special gift turns out to be a Filofax, while Melissa enjoys a fling with a department-store Santa (Andy Williams). Miles: David Clennon. Uncle Billy: Hal Linden.



Waltig, Harris, Olin, Mayron, Busfield and Draper

NEWS: 60 min.
 THIRTSOMETHING (CC); 60 min.
 The Steadmans and their friends pitch in for a good cause; Ellyn uses her influence in city government to get an incinerator moved from Michael and Hope's neighborhood to a poorer community.

New York Metropolitan Edition TVGUIDE/129

magazine
 NEWS: 60 min.
 THIRTSOMETHING (CC); 60 min.
 Nancy develops an interesting new skill; Michael and Hope rent a homemade X-rated video and discover that Ellyn and Billy are featured in it.
 NIGHTLY BUSINESS REPORT

ELLIOT AND NANCY'S LIVING ROOM
Nancy enters, finds Elliot lying on the couch.
 ELLIOT: Ooh, keep the blinds closed, will ya? I have an awful headache.
 NANCY: Here, maybe I can help. [She reaches out and touches his forehead, murmuring quietly.] *Aki bai a-hawana, lemme si na-hawrana bee.*
 ELLIOT: Gosh, that just feels terrific. What are you doing there?
 NANCY: I've been meaning to tell you, Ellie, but ever since I went into remission, I've had...powers.
 ELLIOT: What?
 NANCY: I can—well, I can cure the sick. Just by laying on my hands and praying.
 ELLIOT: Nancy, that's just great.
 mag.
 NEWS: 60 min.
 THIRTSOMETHING (CC); 60 min.
 Ellyn discovers that her husband, Billy, has turned into a lump; Michael plays basketball with some neighborhood kids; Nancy acquires cult followers.
 MYSTERY (CC); 60 min.

HOPE'S FRONT PORCH
Hope is watering plants, Nancy is

playing with Leo, and Ellyn is working her way through a bag of Cool Ranch Flavor Doritos.
 NANCY: Is Mommy going to let Leo play with war toys when he gets bigger? Is Mommy going to get all anguished and confused about this?
 ELLYN: Um, hey, Hope, can I ask you a question? Does Michael ever act like a big lump sometimes?
 HOPE: Boy, does he!
 ELLYN: And he gets, like, all silent sometimes, and withdrawn?
 HOPE: Uh-huh.
 ELLYN: And just, you know, pays no attention to you?
 HOPE: Sure.
 ELLYN: Elliot, too?
 NANCY: Only when he's depressed. Or when one of the major professional sports is in season.
 ELLYN: How long does it last?
 HOPE: Oh, he breaks for meals, and by the end of the night he's up to asking me if I want to have sex.
 NANCY: Why, is Billy acting withdrawn?
 ELLYN: *But you say he's still interested in food and sex?* [Hope and Nancy stare at Ellyn.]
 NANCY: Billy's lost interest in food and sex?

ELLYN: Um, well...uh-huh. But not completely. I can hear him rummaging around in the kitchen after I've gone to bed.
 NANCY: What does he do all day?
 ELLYN: He just lies in bed with the covers over his head. I think so, anyway. He's like that when I leave in the morning, and he's like that when I come home. And he's like that on the weekends. What do you think—just a phase? [Hope and Nancy stare at Ellyn.] Billy never was what you would call hyperactive.
 NEWS: 60 min.
 THIRTSOMETHING (CC); 60 min.
 The Steadmans and their friends pitch in for a good cause; Ellyn uses her influence in city government to get an incinerator moved from Michael and Hope's neighborhood to a poorer community.
 NIGHTLY BUSINESS REPORT

MICHAEL AND HOPE'S LIVING ROOM
They and their friends are eating pizza.
 ELLIOT: Aw, come on, Mike, it's obvious! It was a CIA operation, all the way.
 MICHAEL: No way, Elliot. There's too much that points to the mob.
 ELLYN: The thing I've always wondered about is, if it was Castro, why didn't he try to get revenge with an exploding cigar?
 MELISSA: Or an exploding bimbo. That would have been perfect.
 HOPE: What they did—whoever it was—was perfect enough.
 NANCY: I wonder what event Ethan and Brittany will always remember where they were when they heard about it.
 ELLIOT: Bush vomiting. I've already heard Ethan talking about being in Miss Lipscomb's class when he heard about Bush vomiting.
 HOPE: Oh, why do we keep talking about a tragedy that's 30 years old? Let's face what's happening now!
 ELLYN: Like?
 HOPE: Like the Arch Street homeless shelter closing down.
 MELISSA: Can't we do something? Like bake brownies?
 ELLIOT: With nuts or without?
 MELISSA: With. And cakey, not chewy.
 NANCY: I know—let's put on a show!
 ELLIOT: That's a great idea! Like in

the Andy Hardy movies!

MICHAEL: Like in sitcoms when they've run out of ideas.

HOPE: Oh, don't be so negative.

[The doorbell rings. Michael answers.]

MILES: Tora, tora, tora!

MICHAEL: Hi, Miles.

MILES: Steadman, I'm sorry for dropping in like this, but I was thinking of you.

MICHAEL: Oh?

MILES: Yes. I was remembering all those times we stood toe-to-toe in my office, two warriors squaring off, hurling thunderbolts at one another, light flashing off our swords.

MICHAEL: What's the point, Miles?

MILES: The point is, you were right. All your self-torture about the immorality of the advertising business was more than justified.

MICHAEL: So?

MILES: So now I'm going to commit *seppaku*. [He pulls out a sword.]

MICHAEL: Miles!

MILES: I am, right here on your porch.

MICHAEL: No, come on in. [They go back into the living room.]

HOPE: Hi. We've got it all figured out. Melissa's going to be Tina, Elliot's going to be Ike, and the rest of us are going to be Ikettes.

ELLYN: [Singing] "Big wheel keep on turning..."

MICHAEL: What can Miles and I do?

HOPE: Peter and Gordon?

MELISSA: Barbra Streisand and Neil Diamond?

ELLIOT: Paul and Art!

MILES: Is it possible? Would Steadman know "I Am a Rock"?

NEWS; 60 min.

THIRTYSOMETHING (CC); 60 min.

Michael is bothered by the scruffiness of a neighbor's lawn; Melissa and Elyn agree that they really don't like Elliot.

WEEGEE THE FAMOUS—Documentary (DW)

MICHAEL AND HOPE'S LIVING ROOM

Michael and Elliot are peeking out through the blinds.

MICHAEL: See, El? He hasn't cut it in weeks.

ELLIOT: It's long, Mike, really long. Have you spoken to him about it?

MICHAEL: Sort of. Basically, I let him know how much pride

everyone here takes in the appearance of his lawn. Then I gave him the number of my lawn guy.

ELLIOT: But he never called.

MICHAEL: No.

ELLIOT: Why don't you do something about it?

MICHAEL: Like?

ELLIOT: Like, why don't you set fire to his garbage?

MICHAEL: What?

ELLIOT: Go over there, dump his garbage on his lawn, set it on fire. He'll get the idea.

MICHAEL: [Thoughtfully] Tonight's garbage night. Gary, what do you think?

ELLIOT: Ah, Mike...

GARY'S GHOST: He still doesn't see me.

MICHAEL: He sees you! You see him, don't ya, El?

ELLIOT: Sure, Mike, I see him. I just don't hear him so good. What's he say?

GARY'S GHOST: Mike, it's a lawn.

MICHAEL: You just don't get it, do you, Shepherd? I have responsibilities. I can't live my life in a dream world.

GARY'S GHOST: If it'll make you feel better, I'll go over and haunt him.

NEWS; 60 min.

THIRTYSOMETHING (CC); 60 min.

Michael is overwhelmed with existential dread.

MacNEIL NEWS HOUR;

MICHAEL AND HOPE'S KITCHEN

Michael follows Hope around as she cleans various surfaces.

MICHAEL: I don't know, Hope. One day I'm here, worrying about business and paying for Janey's school, and the next day I'm gone. And maybe all Janey and Leo remember is this remote, unknowable figure. And all their kids'll remember is that Grandpa smelled funny, or looked waxy in his casket. And nobody'll care what I thought of life, or how I felt when I first saw you or when Janey and Leo were born. And then one day some archaeologist'll dig up my, my—I don't know, my Krups coffee grinder, and make these elaborate generalizations about the kind of person I was....

HOPE: Michael, did you use all the milk?

Fantasy sequence: Michael and Hope's friends portray a group of scholars of the future who are discussing the Steadmans' marriage.

PROFESSOR NANCY: And here we have some artifacts from a typical Digital Era couple. From her night table: Nuprin pain reliever, Ortho-Gynol-brand spermicide, a copy of *Backlash* by Susan Faludi, a Hot Wheels racing car, and a Victoria's Secret bustier, with the tags on.

PROFESSOR MELISSA: Obviously an intelligent woman who opted for motherhood rather than a career in the world and who feels uncertain about her choice.

PROFESSOR ELLYN: Hope never told me she was taking Prozac!

PROFESSOR NANCY: And in his drawer—

PROFESSOR MELISSA: A picture of his children, and 19 pairs of socks.

PROFESSOR NANCY: Not much to go on there.

PROFESSOR ELLYN: Not like if he'd left an electric coffee grinder!

NEWS; 60 min.

THIRTYSOMETHING (CC); 60 min.

Michael and Hope stop caring; Elliot plans a career in summer theater; Nancy foresees the end of the world.

MICHAEL AND HOPE'S BEDROOM

They have just finished making love.

MICHAEL: [Rolling over] Awww, God. That was great. [She is quiet.] Hope?

HOPE: [She remains quiet for a long beat.] It was nice.

MICHAEL: I thought it was great. [They are quiet for a while.]

HOPE: Honey, can I talk to you about something? Do you ever think we're drifting apart? Do you ever think that raising the kids and the job pressures and buying insurance and refinancing the mortgage and everything else is pushing us apart? Changing us? Making us different? [Brief pause.] Michael? Are you awake? [She sits up, reaches for the remote control.] Honey, do you want to watch TV with me awhile? Michael? *Homefront's* on. Michael?