

**LOST IN TRANSLATION**

Written by  
Sofia Coppola

Draft

Shooting

Lost in Translation, Inc.  
September 2, 2002

**FADE IN:**

**EXT. NARITA AIRPORT - NIGHT**

We hear the sound of a plane landing over black.

**CUT TO:**

**INT. CHARLOTTE'S ROOM - NIGHT**

big

The back of a GIRL in pink underwear, she leans at a  
window, looking out over Tokyo.

**CUT TO:**

sheer

Melodramatic music swells over the Girl's butt in pink  
underwear as she lies on the bed.

**TITLE CARDS OVER IMAGE.**

**LOST IN TRANSLATION**

**INT. CAR - NIGHT**

neon

POV from a car window - the colors and lights of Tokyo  
at night blur by.

**CUT TO:**

In the backseat of a Presidential limousine, BOB (late-forties), tired and depressed, leans against a little doily, staring out the window.

P.O.V. from car window- We see buildings covered in bright signs, a billboard of Brad Pitt selling jeans, another of Bob in black & white, looking distinguished with a bottle of whiskey in a Suntory ad... more signs, a huge TV with perky Japanese pop stars singing.

**CUT TO:**

**EXT. PARK HYATT - NIGHT**

Bob's black Presidential (looks like a 60's diplomat's car) pulls up at the entrance of the Park Hyatt, a modern sky rise.

The automatic doors open on the car, as Bob gets out. Eager BELLHOPS with white gloves approach at the sight of the car, welcoming Bob and helping him with his bags.

**CUT TO:**

**INT. PARK HYATT - NIGHT**

Bob stands in the back of a crowded elevator surrounded by Japanese businessmen below his shoulders.

The elevator stops at the 50th floor and the doors open onto

the massive, streamline lobby of the Park Hyatt.

Bob follows the JAPANESE BUSINESSMEN out into the marble and glass lobby that frames the view of Tokyo.

Bob. He  
him,  
The CONCIERGE and several eager HOTEL MANAGERS greet  
just wants to sleep, but more STAFF continue to greet  
ask him about his fright. They lead him to reception.

**INT. HOTEL RECEPTION - NIGHT**

WOMEN  
extend  
from  
him  
At the reception area four JAPANESE BUSINESSMEN and two  
quickly sit up from their seats on sight of Bob, and  
handshakes and gifts. They bow and introduce themselves  
the commercial company, extend name cards and welcome  
enthusiastically.

his  
More staff welcomes him and offer their service during  
stay.

One of them presents a fax that has come for him.

**INSERT -**

**"TO: BOB HARRIS**

**FROM: LYDIA HARRIS**

**YOU FORGOT ADAM'S BIRTHDAY.**

**I'M SURE HE'LL UNDERSTAND.**

**HAVE A GOOD TRIP, L"**

his  
He doesn't know what to do with it, and stuffs it in  
pocket.

him  
The commercial people tell him when they'll be picking  
up, and ask if he needs anything else.

leather  
Bob's  
Some JAPANESE ROCK STARS with shag haircuts and skinny  
pants pass by. Each commercial person has to shake  
hand before leaving.

**CUT TO:**

**INT. BOB'S HOTEL ROOM - NIGHT**

Bob sits on the end of the bed in a too small hotel kimono.

**INT. PARK HYATT BAR - NIGHT**

Bob sits at the bar. A few minutes pass as he sits in silence looking around, drinking a scotch. Chet Baker sings "The Thrill is Gone" over the stereo.

We see Bob's POV of tables of people talking. JAPANESE WOMEN SMOKING, AMERICAN BUSINESSMEN tying one on, talking about software sales. A WAITER carefully setting down a coaster, and pouring a beer very, very slowly. It's all very foreign.

**CUT TO:**

**INT. BOB'S HOTEL ROOM - MORNING**

The automatic hotel curtains open, pouring light into the room.

**CUT TO:**

**INT. HOTEL BATHROOM - DAY**

Bob gets in the shower overlooking the view of Tokyo. The shower head is at his elbows, he raises it as high as it goes, and leans down to have a shower. This hotel was not designed with him in mind.

**CUT TO:**

**INT. STUDIO - DAY**

Whiskey commercial shoot.

Bob,  
set  
quickly  
and

The set is full of activity as the JAPANESE CREW work.  
in a shawl collared tuxedo sits at a European style bar  
with a cut crystal glass of whiskey. A JAPANESE GIRL  
powders his face as they adjust lights and the DIRECTOR  
crew speak in hurried Japanese.

The Director (with blue contact lenses) says a few long  
sentences in Japanese.

outfit,

TRANSLATOR, a middle-aged woman in a coordinated  
translates but it is only a short sentence now.

**TRANSLATOR**

He wants you to turn, look in camera  
and say the lines.

way it

Bob wonders what she's leaving out, or if that's the  
works from Japanese to English.

**BOB**

That's all he said?

**TRANSLATOR**

Yes, turn to camera.

Bob thinks let's just get it over with.

**BOB**

Turn left or right?

the  
Director

The Translator blots her face with a tissue, and asks  
director in a Japanese sentence 5 times as long. The  
answers her in a long excited phrase.

**TRANSLATOR**

Right side. And with intensity.

**BOB**

Is that everything? It seemed like  
he was saying a lot more.

nods  
on.

The excited Director says more in Japanese. Translator  
in understanding. Bob doesn't really know what's going

**TRANSLATOR**

Like an old friend, and into the  
camera.

**DIRECTOR**

(to Bob)  
Suntory Time!

They get ready, and roll camera:

Bob turns and looks suavely to the camera:

**BOB**

For relaxing times, make it Suntory  
Time.

The

The Director yells something about ten sentences long.  
translator nods.

**TRANSLATOR**

Could you do it slower, and with  
more intensity?

**BOB**

Okay.

The Translator answers for him in four sentences.

lighting  
camera

ON THE MONITOR - we see the next take: the moody  
shines on Bob, the camera gets closer as he stares into  
and gives them the line.

**BOB**

For relaxing times, make it Suntory  
Time.

**CUT TO:**

**EXT. TOKYO - NIGHT**

Shinjuku High rises sparkle.

**INT. PARK HYATT BAR - NIGHT**

city. Tall glass walls show the neon and high-rises of the

alone A sad and romantic Bill Evans song plays. Bob sits

with a scotch at the bar.

over Some drunk AMERICAN BUSINESSMEN, with their ties thrown  
their shoulders recognize him.

**BUSINESS GUY**

Hey- you're Bob Harris- you're  
awesome, man.

**ANOTHER BUSINESS GUY**

Yeah, I love Sunset Odds! BOB Oh,  
Ok, thanks.

**BUSINESS GUY**

Man, that car chase-

Bob nods.

**INT. BOB'S HOTEL ROOM - NIGHT**

everything Bob comes back to his room. The maids have left  
been perfect, his beige bed is turned down, and the TV has  
ups left on to a channel playing a montage of flower close-  
to be in nature while sad violin music plays. It's supposed  
relaxing, but it's just sad.

**CUT TO:**

remote Bob lies in bed. He flips through TV channels from the  
Cannon control. He passes a Japanese game show, to an 80s  
Japanese. He Ball run-type movie with him in it dubbed into  
turns it off as he hears a knock at the door.  
He goes to the door, and opens it part way.

**WOMAN (O.C.)**

(Raspy Japanese voice)

Mr. Harris?

**BOB**

Yes?

**WOMAN**

Mr. Kazuzo sent me.

**BOB**

Oh?

**WOMAN**

Can I enter?

He pauses, then opens the door.

A WOMAN in her forties in a short tight leather mini skirt and stockings comes in. She is wearing '60s style make-up.

Bob sits on the bed not sure what to do as he watches her.

Bob's POV - We see her back to us as she puts a CD on the stereo - it begins to play: Serge Gainsberg and Brigitte Bardot sing "Bonnie & Clyde". The woman turns slyly around and shimmies over to Bob.

**WOMAN**

(as she tries to undress him)

Mr. Harris?

**BOB**

Yes?

**WOMAN**

Do you like massage?

**BOB**

I don't think so.

**WOMAN**

Mr. Kazuzo send Premium Fantasy.

She pushes him back onto the bed. He hesitates, but then goes along with it passively.

**WOMAN**

My stockings.

**BOB**

Yes?

**WOMAN**

Take them.

He fumbles with her stockings, trying to do as she says.

**WOMAN**

No - Lip them... Don't touch me!

He takes his hands back confused.

**WOMAN**

Lip my stockings!

He backs away, as he tries to understand her.

**WOMAN**

Lip them!

She throws her leg up to him on the bed.

**BOB**

Huh?

She pantomimes ripping them. He finally understands.

**BOB**

Oh, you want me to rip them?

He pulls at her stockings trying to rip them, but they just snap.

She pretends to struggle.

**WOMAN**

Please let me go!

He pulls his hands away. She grabs them and puts them back around letting on her, and keeps struggling dramatically. They wrestle awkwardly, her pretending to try to get away, but not

fake- him go. She rips her stockings and falls off the bed in  
defense.

**WOMAN**

Let me go!

know She pulls a confused Bob down on top of her. He doesn't  
what she wants.

He She rips another stocking and pins him on the ground.  
He tries to crawl away, she grabs his leg and trips him.  
to grabs a nearby table leg as he falls, the lamp crashes  
the floor, the room goes black.

**BOB**

I think you should leave.

**CUT TO:**

**INT. HOTEL RESTAURANT - DAY**

breakfast In the harsh sunlight of the big windows Bob eats  
At alone. Next to him is a table of TEXANS in cowboy hats.  
smoke another table a JAPANESE COUPLE in sunglasses chain  
and drink coffee.

**CUT TO:**

**INT. HOTEL ELEVATOR - DAY**

momentarily by Bob gets into the ded elevator. He is stopped  
his the Concierge who asks him if everything is fine for  
stay.

BUSINESSPEOPLE In the elevator Bob's surrounded by JAPANESE  
and a FAMILY dressed for a wedding.

CHARLOTTE, Across, at the other side of the elevator he sees

only  
stands

a pretty Ivy-league girl in her mid-twenties, and the  
other Westerner in the elevator. Her honey-colored hair  
out in the crowd.

in  
the

She's looking at him like you do when someone new comes  
the elevator, but the Japanese look straight ahead at  
elevator doors.

Japanese  
door  
leave.

Charlotte and Bob look at each other across the  
heads. She smiles, from one foreigner to another. The  
opens and she gets out with the crowd. Bob watches her

**MISS KAWASAKI**

Mr. Harris

from the

He is approached by a group of eight excited people  
commercial company there waiting to take him.

**PRESS AGENT**

(as they are on their  
way)

We just got a request from Tanabe  
Mori-he is the Johnny Carson of Japan!  
It is a big honor to be invited to  
his show.

Bob feigns enthusiasm briefly.

**MISS KAWASAKI**

Can you stay until Friday?

**BOB**

I'll have to see about that.

**CUT TO:**

**INT. PHOTO STUDIO - DAY**

final  
enthusiastic

Bob's back is to us as a MAKE-UP ARTIST is putting some  
touches on him. The PHOTOGRAPHER is giving her

paying

direction in Japanese. Bob talks on his cell phone, not attention to the make-up artist.

**BOB**

Can you get me on a flight Thursday night?

**ELAINE (O.S.)**

We're looking into it Bob, but they really want you to stay to do that talk show Friday, apparently it's a really big deal, he's the Johnny Carson of Japan.

**BOB**

Yeah, they told me.

**ELAINE (O.S.)**

These people are paying you a lot, do you think you could consider it?

**BOB**

Just get me out of here as soon as you can.

**ELAINE (O.S.)**

Ok, you're scheduled to leave Saturday, but we'll hold a seat Thursday in case, but first class is full, you're waitlisted for an upgrade... there might be a seat on Lufthansa...

**BOB**

Oh, great. I'll talk to you later, bye.

is

too

adjusted

camera-

He hangs up. The make-up artist dusts him with powder.

The commercial people are crowding around. Bob's chair

swivelled around and we see him in his tuxedo, wearing

much make-up and some weird looking eyeliner.

In front of a grey backdrop, moody lighting is being

and Bob is handed a bottle of Suntory.

small documentary crew moves in on Bob with a video

arty

the camera man is tilting the camera at his face in dutch camera moves.

excited

The agency people crowd around. The photographer is and urges Bob to do dumb poses, he won't do.

**PHOTOGRAPHER**

Can you put hands close to face.

hands

The photographer demonstrates a dramatic pose with his hands at his face.

**BOB**

Urn, I don't think so. How bout I just hold the bottle.

the

The photographer starts shooting. Bob obviously hates the whole thing, what you do for money.

**CUT TO:**

**INT. PARK HYATT BAR - NIGHT**

sits

Bob, still in his tuxedo and make-up from the shoot, alone having a drink. A JAZZ BAND FROM SAUSALITO

performs.

The SINGER is a middle-aged woman with red wavy hair,

dressed

in red, and takes her singing very seriously. She sings

a

slow version of "Parsley, Sage, Rosemary and Thyme".

C.U. - a golden beer is poured very slowly.

Bob drinks his scotch, hoping it will all go away.

(he is

Across the bar, Charlotte sits with JOHN, her husband

and

in his late twenties and sloppy in a fashionable way),

people

some FRIENDS - super stylish, weird Japanese fashion

keeps

(all smoking). One of them, CHARLIE, in a shiny suit,

taking pictures, and showing them magazine layouts.

**JAZZ SINGER**

Thank you. We're glad to be here,  
we're Sausalito.

clap  
Sausalito  
Charlotte laughs and looks down, the Japanese audience  
very seriously... she and Bob catch eyes - about  
and how weird it is there.

**CUT TO:**

**INT. ELEVATOR - LATER**

close-  
heavy  
The mirrored elevator doors close and Bob sees himself  
up in the elevator's mirrored walls - noticing the  
makeup and weird eyeliner from the shoot which he had  
forgotten about. He looks at himself.

**CUT TO:**

**INT. CHARLOTTE'S HOTEL ROOM - NIGHT**

looks  
leans  
Charlotte lays close to her young husband, John. She  
to see if he's awake, but he's sleeping soundly. She  
her chin on his shoulder.

**CHARLOTTE**

Are you awake?

He doesn't answer.

**CHARLOTTE**

John?

her,  
He grumbles something, opens one sleepy eye to look at  
and grabs her under the covers. He kisses her.

**JOHN**

Go to sleep.

He holds her close, but she can't sleep.

**CUT TO:**

buildings.  
going

Charlotte sits on a ledge looking out at the big  
The sun is starting to come up. Below she watches cars  
places.

**CUT TO:**

**INT. BOB'S HOTEL ROOM - NIGHT**

Bob lies in bed awake. The clock says 4:20.  
The in-room fax machine is making noise as a fax rolls  
in.  
Bob looks at the fax machine but doesn't get out of  
bed.

The fax curls and falls to the floor.

**CLOSE ON FAX -**

**"BOB-**

**STUDY.**  
**YOU DIDN'T TELL ME WHICH SHELVES YOU WANT IN YOUR**  
**PLEASE PICK ONE OUT AND LET ME KNOW. I'M HAVING LOTS OF**  
**QUALITY TIME WITH THE CONSTRUCTION CREW. HOPE YOU'RE**  
**HAVING**  
**FUN THERE. LOVE, L"**

Three pages of shelf diagrams follow.

**CUT TO:**

**INT. HOTEL GYM - NIGHT**

passes  
water  
The gym is empty except for an old man vacuuming. Bob  
piles of little towels and bottles of water. He takes a  
for his workout.

the  
He approaches an exercise machine and puts the water in  
drink holder of the machine. He looks at the lit-up  
instruction panel'99 it is all in Japanese.

then a  
He pushes a button, and the machine starts beeping,

Japanese.

soothing woman's voice recites instructions in

foot  
moving  
control  
voice  
English  
up  
slow it  
backwards

He gets on it, and sinks. He tries to make the arms and peddles coordinate. He pushes a button and it starts too fast. In an upward rotation he tries to reach the panel, but is not fast enough. The soothing woman's continues instruction. (she occasionally includes an word- gently, gently...vigorous) He tries to keep with it, and tries again to push the right button to down, but the machine steps starts going swiftly instead.

**CUT TO:**

**INT. PARK HYATT LOBBY (GROUND FLOOR) - DAY**

approaches

The agency group wait for Bob. They stand up as he from the elevator, trying to mask a slight limp.

**BOB**

(everything's fine)

Good morning.

leave

Miss Kawasaki notices his limp with concern as they the hotel.

**CUT TO:**

**EXT. SHIBUYA STATION - DAY**

neighborhood

Charlotte gets out at shibuya station, a crowded filled with neon, ads, and people.

JAPANESE

until

She looks up at the huge intersection as tons of PEOPLE wait to cross the street, no one steps forward until the cross-walk light changes, and all of them cross.

stylish  
A TV screen covering a building plays commercials.  
She roams around the narrow streets, crowded with  
JAPANESE KIDS, tan SCHOOLGIRLS pass her.

**CUT TO:**

around.  
Charlotte wanders down a crowded street, looking

watches  
On a small side street she stops at a little park. She  
a JAPANESE MAN AND WOMAN together:

**CHARLOTTE'S POV -**

woman's  
love.  
C.U. The man reaches his hand to the back of the  
neck, and leans in close. The woman smiles at him, in

**CUT TO:**

**INT. CHARLOTTE'S HOTEL ROOM - NIGHT**

She  
looks at the clock - it's three a.m.  
John is sound asleep. Charlotte is awake next to him.

She slides close to him, kisses his mouth. He grumbles  
something in his deep sleep, and rolls over.

She goes to the couch, stepping over camera equipment.

She  
has a piece but isn't really hungry.  
She looks at the fruit basket, decides to try an apple.

magazine,  
decides  
She reaches over some proof sheets and looks at a  
but she's already looked at it a few times before. She  
to go downstairs.

**CUT TO:**

**INT. PARK HYATT BAR - NIGHT**

away  
until he  
other. A

Bob sits alone at the bar. Charlotte sits down a seat  
from him, lost in his thoughts, he doesn't see her  
turns and finds her next to him. They look at each  
young BARTENDER with a sweet face tends to them.

**BARTENDER**

What can I get you?

**CHARLOTTE**

I'm not sure.

**BOB**

(line from commercial)  
For relaxing times, make it-

**BOB & BARTENDER**

'Suntory time'!

Charlotte smiles at him sympathetically

**CHARLOTTE**

What are you doing here?

**BOB**

My wife needs space, I don't know my  
kids ' birthdays. Everyone wants  
Tiger Woods, but they could get me,  
so I'm here doing a whiskey  
commercial.

She looks at him.

**CHARLOTTE**

Oh.

She lifts a cigarette, he lights it for her.

**CHARLOTTE**

I'll just have a beer.

and  
days.  
He makes small talk about the pickled seaweed breakfast  
jet lag, they commiserate about having not slept in

**BOB**

What about you? Why are you here?

**CHARLOTTE**

My husband's here for work-he's a  
photographer- and I just came  
along...I'm not really doing anything  
right now, and we have some friends  
who live here.

**BOB**

How long have you been married?

**CHARLOTTE**

Two years.

**BOB**

Try twenty-five.

**CHARLOTTE**

You're probably just having a mid-  
life crisis. Did you buy a Porche?

**BOB**

I'm thinking about it.

**CHARLOTTE**

25 years... that's a long time...  
Are you still in love with your wife?

**BOB**

Yes... I don't know, I don't know  
her anymore. I don't know if you can  
be in love with one person the whole  
time. I was... actually I was in  
love with her sister first, when I  
was twenty-one. And one day her sister  
said to me she wanted to move to  
Paris, so I said okay, and she said  
no, she wanted to move to Paris with  
Francois, and she's still married  
to him. And I moved in with Lydia...  
but I always really liked Lydia.

**CHARLOTTE**

(amused with too much  
info)

Oh.

**BOB**

What do you do?

**CHARLOTTE**

I'm not sure, yet... I graduated  
last spring.

**BOB**

What did you study?

**CHARLOTTE**

Philosophy.

**BOB**

Oh, what do you do with that?

**CHARLOTTE**

I don't know, but I can think about it, a lot.

**BOB**

It takes a while to figure it out. I'm sure you will, though.

**CHARLOTTE**

Thanks. I'm sure your mid-life crisis will work out, too.

**BOB**

Thanks.

They clink glasses.

**CHARLOTTE**

I wish I could sleep BOB Me, too.

**CUT TO:**

**INT. HOTEL LOBBY - DAY**

FAMILY

John,

(She's

The hotel is filled with business people. A dressed up is going to lunch. We follow a jet-lagged Charlotte and as they walk down the lobby hall.

An energetic blonde actress, KELLY, pops up to them. carrying a copy of Memoirs of a Geisha.)

John, who was holding Charlotte's hand, drops it.

**KELLY**

John! What are you doing here?

**JOHN**

I'm just here shooting this band,

what about you?

**KELLY**

Promoting that action movie I did...

She does a karate chop and laughs.

**KELLY**

...doing like twenty million interviews a day... It's soo good to see you. How long are you here for?

**JOHN**

We're here for the week. I'm shooting in Osaka for a few days.

**KELLY**

It's amazing there!

**JOHN**

Have you met Charlotte? My wife.

**KELLY**

No! Hi! So great to meet you!

**CHARLOTTE**

Hi, nice to meet you.

**KELLY**

You know, John, you're my favorite photographer, I only want to be shot by you.

Charlotte looks at John.

**JOHN**

Uh..thanks.

**KELLY**

(as she fans out her top)

Sorry if I have the worst B.O., I've been sweating in this little room with T.V. lights for hours...

herself,  
Kelly, giggling and acting all too comfortable with  
is eating up all the oxygen around them.

**JOHN**

Oh no...

**KELLY**

(with a big smile)  
...Well, I have the worst headache,  
I have to go find some aspirin. But,  
call me, let's have a drink, I'm  
under Evelyn Waugh.

Kelly giggles. Charlotte smirks.

**JOHN**

Ok, see you later.

John

And Kelly and her make-up artist and publicist are off.  
and Charlotte continue.

**CHARLOTTE**

Evelyn Waugh?

**JOHN**

What?

**CHARLOTTE**

Evelyn Waugh was a man.

John shrugs.

**JOHN**

Oh, c'mon, she's nice. Not everyone  
went to Yale.

Charlotte shoots him a look.

**JOHN**

Its just a pseudonym, it doesn't  
matter.

**CHARLOTTE**

Why do you have to defend her?

**JOHN**

I'm not, but do you have to point  
out how stupid everyone is.

**CHARLOTTE**

No, I thought it was funny. Forget  
it.

His producer comes up to them. John puts his arm around  
Charlotte, kisses her, everything's fine.

**PRODUCER**

(looks at his watch)  
We should get going.

**JOHN**

OK, I'll see you later.

He kisses her on the cheek, and is gone.

**CUT TO:**

**INT. CHARLOTTE'S HOTEL ROOM - DAY**

Charlotte walks into the empty hotel room. C.U. -  
Charlotte's feet as she clips her toenails.

**CUT TO:**

C.U. -Charlotte's hand by an ashtray, writes in a  
journal.

**CUT TO:**

Charlotte looks in a mirror, trying on an unfinished  
scarf she's knitting. She checks the length on herself.

**CUT TO:**

Charlotte sits on the big window sill checking her  
messages on the phone.

**CHARLOTTE (O.S.)**

(voice mail recording)

Hi, leave a message...

We hear the # key as Charlotte hits it to interrupt the  
message.

**VOICE MAIL**

You have eighteen new messages. Press -

She hits a button.

**MAN'S VOICE (O.S.)**

Hi Charlotte, I don't know if you're  
in town... but I'm having a birthday

party for my dog, Louise, tomorrow  
night, at my house around eight...

She pushes a number to delete the message.

**MOTHER (O.S.)**

fabulous time in Japan! How exciting,  
and hope you and your adorable husband  
are enjoying it...I was sitting next  
to Cathryn Myles last night at this  
dinner and she was telling me about  
her daughter who had this awful  
boyfriend and a messy break-up and  
how hard it is, and now she's single  
and wants to start a family, I'm so  
glad that you're settled, and not in  
that situation. Anyway, call me  
when you have a chance, I'm trying  
to put Thanksgiving plans together,  
whether we want to go skiing or.  
Daddy wants to stay home and have it  
here, which might be easier with  
Lauren and the children, but let me  
know what your feelings are, I do  
hope you and John can make it. Call  
me, I love you.

Charlotte pushes a button.

**VOICE MAIL (O.S.)**

Charlotte hangs up

**CUT TO:**

Charlotte lies on the bed, in the knit scarf and  
underwear

She's doing a quiz in a magazine:

**"ARE YOU HAVING A MID-TWENTIES CRISIS?**

**ARE YOU FATIGUED?**

**DO YOU HAVE NO IDEA WHERE YOUR CAREER IS GOING?**

**DO YOU HATE MOST PEOPLE?"**

**CUT TO:**

**INT. HOTEL POOL - DAY**

Tokyo An Olympic pool is framed by tall glass walls with the  
view. Bob is handed a swim cap and goggles.  
like Bob watches a Japanese BUSINESSMAN swimming, he looks  
an over-grown baby.  
Bob swims laps in the pristine pool.  
legs He continues his laps. Under water he sees the jumping  
of MIDDLE-AGED WOMEN.  
WESTERN A disco mixed tape starts, and above water we see a  
class to INSTRUCTOR in tight shorts leading an aqua-aerobics  
Sledge. the group of WOMEN, They jump up and down to Sister

**CUT TO:**

**INT. HOTEL SPA - DAY**

the Bob walks past the rows of lockers to the Sauna room.  
He sits in the sauna, two HOTEL GUESTS speak German in  
corner.  
Bob comes out from the sauna, red and sweaty.

**CUT TO:**

sauna Bob submerges in the cold water of a small pool in the  
room, having a moment of relief.

**CUT TO:**

**INT. CHARLOTTE'S ROOM - DAY**

listening Charlotte lies on the floor with big headphones on,  
serious to a book on tape. After a corny music intro, a very  
scholar man's voice speaks clearly :

purpose in  
or  
path is

DR. KENGARD (O.S.) Did you ever wonder what your  
life is? This book is about finding your soul's purpose  
destiny. Every soul has its path, but sometimes that  
not clear. The acorn theory is an example of each soul  
beginning with an imprint....

feeling  
at the

Charlotte tries to get into it, but can't get past  
like a loser listening to a self-help tape. She looks  
doctor's photo on the audio-book box, he's bald, in a  
turtleneck and glasses.

**CUT TO:**

**INT. HOTEL - DAY**

of  
a

Charlotte follows a JAPANESE FAMILY in formal dress out  
the elevator onto the mezzanine level. She wanders down  
big hall.

which  
Kelly,

She sees an open door and steps in the crowded room,  
is in the midst of a press conference. Cameras flash as  
with wide eyes, behind a table, answers questions  
enthusiastically.

my  
was  
my

KELLY You know, barbecuing, and yoga, and I love taking  
dogs, Buster and Lulu, for walks on the beach... and it  
great learning karate for "Midnight Racer" - I did all  
own stunts!

The JAPANESE JOURNALISTS seem excited by her answer.

Kelly throws a Karate punch for a PHOTOGRAPHER.

**SWEATY JOURNALIST**

What was it like working with Keanu  
Reeves?

**KELLY**

It was great. I've known him for a

while now- you know we both live in  
L.A. We both have dogs...

Charlotte walks out.

**INT. HOTEL HALLWAY - DAY**

door  
Charlotte continues down a hall, she stops at an open  
and peeks in.

table.  
A quiet group of JAPANESE WOMEN are gathered around a  
being  
Charlotte goes in, as she gets closer she sees they are  
little  
instructed in Ikebana floral design. Each woman has a  
vase and elegant flower cuttings. She watches as they  
delicately arrange the tiny flowers.

Alongside  
The INSTRUCTOR hands Charlotte a vase and cuttings.  
the women, Charlotte tries to follow along.

**INT. CHARLOTTE'S HOTEL - BATHROOM**

can  
Charlotte reclines low in the bathtub staring off. She  
see mount Fuji in the distance.

The audio tape plays on the stereo.

**DR. KENEGARD**

(dry & monotonous)

Plato's text calls this image the  
"paradeigma". So the lot is the  
image that is your inheritance, your  
place on earth, all compacted into a  
pattern that has been selected by  
your soul before you even got here-  
or better said, that is always and  
continually being selected by your  
soul, because time does not enter the  
equation of myth.-

**CUT TO:**

**INT. CHARLOTTE'S HOTEL ROOM - EVENING**

With her back to us, Charlotte looks out the big  
window.

John comes up and kisses her.

**CHARLOTTE**

How'd it go today?

**JOHN**

Good...I'm tired.

He hugs her for a moment, leaning on her.

**JOHN**

I gotta go meet Kelly for a drink downstairs. She wants to talk about some photo thing.

**CHARLOTTE**

Ok. Maybe I'll walk down with you.

**JOHN**

You wanna come?

**CHARLOTTE**

Sure.

**JOHN**

(doesn't really want  
her to)

Ok.

**CUT TO:**

**INT. PARK HYATT BAR - NIGHT**

DJ

At a corner table Charlotte sits with John, Kelly, and CLEAN, a skinny kid in a sweatshirt, on tour in Japan. Charlotte is bored while Kelly talks on. Sausalito performs in the background.

**KELLY**

...My Dad was anorexic.

**CHARLOTTE**

(she's never heard of that)  
Really?

John shoots Charlotte a look.

**KELLY**

(very serious)

He was on the American side at the Bay of Pigs, in Cuba, and he was taken prisoner, and they tortured them about their food the whole time.

**BENZO**

Where?

**KELLY**

My dad fought on the American side at the Bay of Pigs. So, when he was a prisoner, they would tell them they had put poison in their food and they would make themselves throw up... and when he got back, he did better, but he still has food issues. He has to have really clean food. And really simple. He can't just go have, say, Chinese food.

**JOHN**

(trying)

Oh, that's too bad.

she

Charlotte ashes her cigarette in a clean ashtray, and watches as it is quickly replaced with a new one by a

WAITER.

**BENZO**

(nodding at the view)

How crazy is this shit?

**CHARLOTTE**

Yeah, it is.

DJ Clean starts doing a human beat box at her.

Charlotte looks over at Kelly.

**KELLY**

...Oh my god you have to try it, this power cleanse is amazing- it's lemon juice and grade B maple syrup and cayenne pepper for seven days. Just like a half a teaspoon of cayenne. The first few days you're a little scattered, but by day four - it's amazing... my eyes were so white...

Charlotte excuses herself.

as she She passes Bob who sits at his usual spot at the bar,  
is leaving.

**CHARLOTTE**

Hi again, how's it going?

**BOB**

Who do I have to fuck to get off  
this planet?

to Charlotte laughs with sympathy, but doesn't know what  
tell him.

**CUT TO:**

**INT. CHARLOTTE'S HOTEL ROOM - NIGHT**

can't John sleeps soundly (turned away from her), Charlotte  
variety sleep. She turns on the T.V. to a crazy local T.V.  
show.

**CUT TO:**

**INT BOB'S HOTEL ROOM - NIGHT**

Japanese Bob can't sleep, he watches the same show on T,V.  
He flips the channel- it's an old black & white  
movie of a man committing Hari Kari.

**FADE IN:**

**EXT. TOKYO - MORNING**

section Charlotte finds her way down a narrow street in an old  
of Tokyo.

She turns a corner and finds a square with what she was  
looking for.

**CUT TO:**

**EXT. TEMPLE - DAY**

The sun shines over a beautiful old temple. Birds  
chirp,  
Charlotte approaches and goes inside.

**CUT TO:**

**INT. TEMPLE - DAY**

Charlotte stands in the back and watches a ceremony.  
A ROSHI speaks in Japanese, monks chant. It's all very  
foreign. Charlotte tries to feel something.

**CUT TO:**

**INT. CHARLOTTE'S HOTEL ROOM - AFTERNOON**

Charlotte sits on the bed talking to John who's coming  
out  
of the bathroom, getting ready to go to work. He checks  
himself in the mirror, CHARLOTTE Am I shallow?

**JOHN**

No, what are you talking about.

**CHARLOTTE**

I went to a temple today and I didn't  
feel anything.

**JOHN**

That's ok.

He looks for his mobile phone.

**CHARLOTTE**

I don't know what to do.

**JOHN**

That's ok, you'll figure it out.

He comes close and kisses her.

**CHARLOTTE**

You smell weird.

**JOHN**

What?

She leans back to look at him.

**CHARLOTTE**

Like popcorn?

**JOHN**

I got some hair stuff.

She looks at him funny.

**CHARLOTTE**

Hair stuff?

**JOHN**

I gotta go to work.

when He grabs her, kissing her good-bye, she wraps her him,  
his cell phone rings.

**JOHN**

I'll be right down...I'm just  
leaving...ok.

He kisses her, and leaves.

**JOHN**

See you later.

**CHARLOTTE**

Bye.

**CUT TO:**

looks out She makes a call. We see her back and hair, as she  
the bright window.

**CHARLOTTE**

Lauren?

**LAUREN (O.S.)**

Charlotte?! How's Tokyo?

**CHARLOTTE**

It's cool... but, I don't know... I  
went to a shrine today and all these  
little monk's were chanting... and,

I didn't feel anything... I even tried ikebana, ... and John's using hair products... I don't know who I-.

Lauren's Call-waiting beeps, cutting off her sentence.

**LAUREN**

Oh, wait, can you hold on one sec?

**CHARLOTTE**

Sure.

Charlotte waits.

**LAUREN**

Sorry about that, what were you saying?

In the background a baby starts crying.

**CHARLOTTE**

Oh, it's nothing... I better go, I'll talk to you later.

**LAUREN**

Ok, have fun there, you're so lucky you don't have any kids yet and you can go off to Japan... call me when you get back.

**CHARLOTTE**

Ok, bye.

She hangs up. She sits there for a moment, starting to cry,  
she wipes the tears, trying to make them go away.

**CUT TO:**

**INT. SUBWAY - AFTERNOON**

PEOPLE  
Tokyo goes by out the window. Charlotte looks at the  
face  
on the crowded train. A sweaty BUSINESSMAN blots his  
reads  
with a little handkerchief. Another older BUSINESSMAN  
an erotic comic book.

**INT. SUBWAY STATION - AFTERNOON**

out  
Charlotte looks up at the many signs, trying to figure  
characters.  
which way to go, but they are all in Japanese  
Confused, she chooses the west exit.

**EXT. STREET - AFTERNOON**

neighborhood.  
Charlotte walks down a little street in a quiet  
all  
She stops at a window of a portrait studio and looks at  
retouched,  
of the wedding portraits. They are very formal and  
fashion  
Japanese brides and grooms dressed in a Western old-  
style.

**CUT TO:**

**EXT. ARCADE - DAY**

boy,  
Charlotte looks through the window as a tan Japanese  
tries to win a stuffed animal for his girlfriend.

**INT. ARCADE - AFTERNOON**

Dance  
on  
the  
In a crowded arcade, Charlotte watches some kids play  
Revolution, a video game where you dance along to cues  
good and  
light-up floor. One BUSINESSMAN in a suit is really  
into it.

electronic  
She sees a sushi chef game where you have to cut an  
fish.

boxes  
She looks at a firefighter game, and rows of plexi  
filled with some little character dolls you try to win.

**CUT TO:**

**INT. GALLERY BOOKSTORE - DAY**

flips  
Charlotte looks at the shelves of books she passes, she  
through some books.

the  
She walks over to a small gallery space and goes up to  
wall to see the small photos.

girls,  
They are of tied-up, partially naked Japanese school  
one girl is spanking another one with a stuffed animal.  
She's  
making a face of ecstasy.

Charlotte looks at it, not getting it.

**CUT TO:**

**EXT. SHIBUYA - DAY**

cigarette  
Charlotte stands alone on a side street, smoking a  
and watching the CROWDS go by.

**CUT TO:**

**EXT. SHIBUYA - DAY**

at.  
Charlotte walks up a little street filled with shops.  
She stops at a window of cute underwear that she looks  
at.  
She goes into the shop.

**CUT TO:**

**INT. CHARLOTTE'S HOTEL ROOM - LATE AFTERNOON**

lipstick  
51C.U. Charlotte's lips. She puts watermelon color  
underwear.  
on. She looks at herself in the mirror in her new

**CUT TO:**

We hear the shower running in the bathroom.

cherry  
Charlotte decorates the room, putting up some paper blossom decorations.

she  
She goes over to the bed and stubs her toe on it, as flops down.

**CHARLOTTE**

Ouch.

She holds her toe, annoyed with her klutziness.

John talks to her from the shower.

**JOHN (O.C.)**

At the fitting, they had all these rock n roll clothes, the label guys kept saying lock n loll, though, but the band doesn't look tough at all...they look better just skinny and nerdy, like how when they came in...they looked so uncomfortable in these Keith Richards clothes, they should just be like they are, don't you think?

She's drifted off.

**CHARLOTTE**

Yeah.

**JOHN**

Yeah, I think you're probably right... because when you try to...

go.  
He gets out and is rushing to get his stuff together to  
Charlotte's lounging on the bed in her new pink  
underwear.

She tries her scarf on that she's been knitting.

**CHARLOTTE**

Do you think it's done?

**JOHN**

I don't know.

He goes to get all his stuff together.

He passes an ashtray with cigarette butts in it.

**JOHN**

Will you please stop smoking?

**CHARLOTTE**

But I like to... and I don't smoke that much.

**JOHN**

Its bad for you.

**CHARLOTTE**

Ok, I will... later.

looks at  
He picks up a camera from a table in the corner. He  
the self-help audio book box.

**JOHN**

A Soul's Search: Finding Your True Character and calling? Is this yours?

**CHARLOTTE**

Oh... that's nothing, someone gave it to me.

**JOHN**

You don't have to be embarrassed.

**CHARLOTTE**

I'm not. It's just corny, but I'm not into it.

**JOHN**

It's ok if you are.

cute  
her, not  
He kisses the side of her face and her shoulder like a  
pet, and then continues getting his stuff together.  
John sets two bottles of Cristal on the bed next to  
really seeing her.

**JOHN**

Oh, the record company sent these...

**CHARLOTTE**

Mmm, I love Cristal, let's have some.

**JOHN**

I gotta go... and I don't really like champagne.

As he unplugs his cell phone from the wall.

**JOHN**

Are you sure you want to stay?

**CHARLOTTE**

Are you sure you have to go?

He looks at her - like don't make it harder.

**CHARLOTTE**

Yeah, I know you have to work the whole time, I'll probably have more fun here. I'll call Charlie and those guys.

**JOHN**

Ok, definitely call them, I'll be back Friday. I love you.

They kiss.

**CHARLOTTE**

I love you.

He tackles her, kisses her, bites her, grabs her ribs, tickling her in a burst of affection. She laughs, her

arms

around his neck.

**CHARLOTTE**

I miss you.

**JOHN**

It'll just be a few days.

He kisses her and is off.

Charlotte sits there alone with the unopened bottles of champagne.

**CUT TO:**

**INT. PARK HYATT POOL - EVENING**

Water splashes as Charlotte dives into the pool (in a

one-

piece bathing suit) as the sun goes down.

**FADE**

**OUT:**

**INT. PARK HYATT HALL - EVENING**

Leaving in her robe, Charlotte runs into Bob, in his robe,  
going to the pool.

**CHARLOTTE**

Oh, hi.

**BOB**

(awkward, but glad to  
run into her)  
Hi. Did you have a nice swim?

**CHARLOTTE**

Yeah. Did you get some sleep?

**BOB**

No, how about you?

**CHARLOTTE**

Not really. How long are you here  
for?

**BOB**

I'm here for the week.

**CHARLOTTE**

Oh, good. Do you want to go to a  
party tonight with me and some friends  
who live here?

**BOB**

Ok.

**CHARLOTTE**

See you later.

He watches her go.

**CUT TO:**

**INT. BOB'S ROOM - EVENING**

As Bob opens his door to his room, a FedEx package  
falls in

his path.

note He opens it - large carpet swatches fall out with a

**"BOB - WHICH ONE DO YOU WANT FOR YOUR STUDY? I LIKE THE BURGUNDY, BUT WHATEVER YOU WANT. LOVE, L"**

and He looks at them for a second, they all look the same, why is she sending these? He puts them down.

**CUT TO:**

**INT. CHARLOTTE'S HOTEL ROOM - NIGHT**

The elaborate chiming doorbell rings.

orange a Charlotte opens the door to see Bob. He's wearing an camouflage T-shirt. She looks at his shirt, suppressing a smile.

**CHARLOTTE**

You really are having a mid-life crisis.

**BOB**

(embarrassed)  
I know, it's stupid.

with it He goes into the bathroom to change it. He comes out on inside out so it's just an orange T-shirt.

find Your He asks her to cut the label out for him. She goes to some scissors. He picks up A Soul's Search: Finding True Calling audio-book box.

**BOB**

A Soul's Search: Finding Your True Calling - are you reading this?

**CHARLOTTE**

No.

She returns with the hotel room sewing kit.

**BOB**

I read it, too.

cuts his

She smiles, busted, but doesn't say anything as she  
shirt label with little hotel sewing-kit scissors.  
She slips on her shoes on to leave.

**CUT TO:**

**INT. TOKYO BAR - NIGHT**

to

helicopters.

All white nightclub, lit with black lights so it seems  
glow in the dark, with the booming sound of  
JAPANESE GALLAGER BROTHERS walk by.

hugs

music.

Bob watches Charlotte as Charlie, in a crazy outfit,  
her. Charlotte tries to talk to Bob over the loud

**CHARLOTTE**

Charlie, this is Bob. Bob - Charlie  
Brown.

**BOB**

Hi, Charlie.

They shake hands.

**CHARLOTTE**

His real name's Hayashi, but someone  
started calling him Charlie because  
they thought he looked like Charlie  
Brown. They've all got American  
nicknames because its easier for me  
to remember... they were just out in  
L.A. last month doing a shoot with  
John... that guy's Mr.Valentine,  
he's the art director of their  
magazine, I don't even know his real  
name, or why I call him that.

smiling at

Bob looks over at some SKINNY GUY in huge glasses  
them. Charlie hands them some drinks.

**CHARLIE**

This is Bambi.

**CHARLOTTE**

Hi.

takes  
A young SHY GUY with a shaved head smiles at her, and  
her picture.

Express.  
A JAPANESE KRAFTWERK COVER-BAND plays Trans Europa

Some people at the bar buy drinks for Bob and insist on  
drinking with him.

problem  
fly  
Bob and Charlotte look over as Charlie gets into some  
with the BARTENDER. The Bartender gets mad and starts  
shooting a real-looking BB gun at him. Orange bullets  
through the air. They all rush out of there.

**CUT TO:**

**EXT. BAR - NIGHT**

entrance.  
at  
Bob and Charlotte try to get past the crowd at the  
A big BOUNCER stops them and is yelling fast Japanese  
him.

BB  
The crowd parts as the Bartender emerges shooting his  
gun, and Bob and Charlotte run for it.

**BB GUN CHASE -**

above.  
The Bartender climbs on a car, threatening them from  
Bob covers Charlotte as they duck behind the car.  
They make a run for it, ducking into a pachinko parlor.

**INT. PACHINKO PARLOR - NIGHT**

Bob and Charlotte run past the blinking machines, and  
gamblers, to another door to the street.

**EXT. STREET - NIGHT**

Bob spots a cab and they run to it, seeing Charlie now throwing bottles in the direction of the bartender.

Bob and Charlotte get in the cab.

**INT. CAB - NIGHT**

the  
Charlotte hits her head as they get in. Bob yells to driver to go, but he doesn't understand.

sidekick  
Through the windshield they see the Bartender and coming with baseball bats.

makes  
they  
They hear a bang on the door and Charlie hops in. He sure she is ok and shouts something to the Driver, and speed away.

**CUT TO:**

**INT. KARAOKE BAR - NIGHT**

Queen"  
Charlie, in his flashy outfit, sings "God Save the into the Karaoke mic. He rolls his r's just like Johnny Rotten.

other  
this  
are all  
big  
Charlotte laughs and loves watching Charlie. They're friends wear the different color wigs they provide at place. There are big bottles of beer and sake. They pretty formal. Bambi tries to talk to Charlotte with a grin, he can barely speak English.

**BAMBI**

How's california?

**CHARLOTTE**

(smiles)

Good.

**BAMBI**

Good... I like your swimming pool.

**CHARLOTTE**

Thanks, you guys should come back  
sometime.

**BAMBI**

Yes.

and He tries wigs on her. He puts a light pink wig on her  
beams. Bob smokes and watches.

**BAMBI**

Kawaii.

(Kawaii means "cute")

She smiles a lovable smile at Bambi.

**CUT TO:**

is Charlie and Charlotte sings "Brass in Pocket" by The  
keep Pretenders ("you're special, so special..."), everyone  
drunk now, as they all sing along at the chorus. WOMEN  
refilling the glasses.

**CUT TO:**

song Mr. Valentine sings a popular slow heartfelt Japanese  
Bob that everyone knows and sings along to. Charlotte and  
being look at each other, it is very foreign, but Bob likes  
there with Charlotte and her friends.

She flips through a big binder of songs.

**CHARLOTTE**

What do you feel like singing, Bob?

**BOB**

No way.

**CUT TO:**

Bob sings "I fall to Pieces" to Charlotte. Charlie and  
everyone cheers for him.

"Angle".

her

Beer pitchers are replaced. Charlie starts singing  
The little room is filled with smoke, Charlotte makes  
way to the door to get some air.

**CUT TO:**

**INT. KARAOKE BAR HALLWAY - NIGHT**

bright

music

Bob

light-

Taking a break from the crowded and hot Karaoke room,  
Charlotte sits for a break alone on a bench in the  
hallway. It is quiet with just the muffled sound of  
from the Karaoke room. She's wearing a pink geisha wig.  
sits down next to her.  
Charlotte lights his cigarette with some crazy Japanese  
up lighter.  
She leans her head back - it's getting too heavy.  
She looks at his hands.

**CHARLOTTE**

You bite your nails?

He nods.

**CHARLOTTE**

I could cut the ones that are left  
for you.

**BOB**

Ok.

**CUT TO:**

**INT. NOBU'S COMPOUND - NIGHT**

plays

pad.

NOBU, a cool skinny stoner guy in a Hawaiian shirt,  
phsychedellic records in his seventies hippie surfer-

His JAPANESE GIRLFRIEND, who looks like a 60's pin-up,  
pours cold sake.

Bob is handed a ridiculously big bong.

Charlie is drunk and taking polaroids.

Nobu, really stoned, talks to Bob about surfing.

A SHORT GUY with thick glasses introduces himself to Charlotte, extending his hand.

**HANS**

I'm Hans.

**CHARLOTTE**

Hans? Nice to meet you.

**CUT TO:**

Charlie takes pictures of Charlotte and HIROMIX, a sexy Japanese girl, posing on a sheepskin rug. They are being hammy for Charlie who loves it.

Bob walks up and is amused watching her, she sees him and gets embarrassed.

**CUT TO:**

**DECADENT TOKYO PARTY - NIGHT**

Hiomix dances - Charlotte dances with Hans - she looks sweaty but beautiful... Bob dances with his eyes closed, really into it, in the midst of all of them... the song "I Feel Too Young" plays.

**CUT TO:**

**INT. NOBU'S ENTRY - NIGHT**

Bob and Charlotte are leaving Nobu's. She's wearing Bob's jacket.

**CHARLIE**

Make sure she gets home okay?

**BOB**

I will.

her  
thud.  
Bob takes Charlotte's arm carefully just as she bangs  
head walking into the glass door - it makes a loud

**BOB**

Are you ok?

she's  
fine.  
She nods. Bob looks back at Charlie who is watching-

He leads her into a waiting cab.

**CUT TO:**

**EXT. TOKYO - NIGHT**

POV from cab - Tokyo neon blurs by. It looks beautiful.

**INT. CAB - NIGHT**

Bob,  
Charlotte looks at the neon going by. She looks over at  
her eyelids are too heavy for her.

**CHARLOTTE**

I don't want to go home.

**BOB**

I know. I don't either.

**CUT TO:**

**INT. HOTEL HALL - NIGHT**

purse  
Bob carries a very drunk Charlotte to her room. Her  
dangling from his arm.

**INT. CHARLOTTE'S ROOM - NIGHT**

and  
He puts her on her bed. He takes her shoes off for her  
pulls a blanket over her.

He looks at her lying on the bed.

her,  
She opens her eyes to smile at him. He wants to kiss  
but he leaves.

**CUT TO:**

**INT. HOTEL HALL - NIGHT**

service  
He walks down the empty hall, not wanting to leave her.  
As he goes he looks at various trays of leftover room  
in the hallway.

**INT. BOB'S ROOM - NIGHT**

samples.  
drunk  
Bob comes back to his room, tripping over the carpet  
He makes a phone call from bed. He's still a little  
and thinking about his night out in Tokyo.

**BOB**

Lydia?

**LYDIA (O.S.)**

Hello, darling.

**BOB**

Lydia, I went to this great house  
tonight, this guy designed and built,  
you would have loved it.

**LYDIA (O.S.)**

Oh, yeah? I wish I had seen it.

**BOB**

He was this fashion guy, and there  
were all these Japanese fashion people-  
it's a whole other world, and I was  
talking to these Japanese surfers...  
He was playing all this great music-  
I have to find out what it was...

**LYDIA (O.S.)**

That sounds great - can you hold  
on...

(talks to daughter)

What Zoe?

**ZOE (O.S.)**

I don't want it.

**LYDIA (O.S.)**

Well, you have to have something for breakfast. Do you want cereal?

**ZOE (O.S.)**

No.

**LYDIA (O.S.)**

Just trying to get her to eat something...I'm glad you're having fun.

**BOB**

Yeah, its really different here.

**LYDIA (O.S.)**

Well, that's good, I have to get the kids off for school. Can I call you in a little while?

**BOB**

It's four in the morning... I'm going to go to sleep.

**LYDIA (O.S.)**

Ok, well... I love you.

**BOB**

I love you, too, good-night, or good-morning .

**LYDIA (O.S.)**

Good-night.

He hangs up.

**FADE**

**OUT:**

**INT. CHARLOTTE'S ROOM - MORNING**

Charlotte can-'t get out of bed. She looks at the clock-  
it's 10 a.m. She picks up the phone.

**CUT TO:**

**INT. BOB'S ROOM - MORNING**

answers  
Bob (still in camouflage T-shirt from last night)  
the phone by his bed.

**BOB**  
(grumbly)  
Hello?

**CHARLOTTE (O.S.)**  
It's Charlotte.

**BOB**  
Charlotte, who?

**CHARLOTTE (O.S.)**  
Thanks for getting me back in one  
piece.

**CUT TO:**

C.U. Charlotte's feet on her bed

**BOB (O.S.)**  
Of course.

**CHARLOTTE**  
Do you want to have some breakfast?

C.U. her hand wraps the phone cord around her fingers.

**BOB (O.S.)**  
Yeah, I'm going to take a shower and  
I'll meet you downstairs.

**CHARLOTTE**  
OK, see you downstairs.

**CUT TO:**

**INT. HOTEL RESTAURANT - DAY**

Bloody  
They sit in the bright light. She squints and drinks a  
Mary. Bob is distant.

talking  
She looks across at two middle-aged MID-WESTERN WOMEN

tell as about plastic surgery, you can't hear them, but can they gesture and one pulls her eye lids up.

buffet and Charlotte looks at another table by the elaborate of sees the redhead Singer having breakfast with the rest of Sausalito.

**CHARLOTTE**

(trying to make it  
light)  
Hey look, it's Sausalito.

**BOB**

I see them every morning.

having They don't know what to say. Somehow it's too intimate movement. breakfast. She eats her breakfast aware of her every

C.U. - her POV of soft scrambled eggs.

**CUT TO:**

**EXT. GOLF COURSE - DAY**

In the distance, Bob swings on a perfect golf course.

**FADE**

**OUT:**

**INT. CHARLOTTE'S HOTEL ROOM - NIGHT**

light Charlotte lies in bed awake. The clock says its 4 a.m. the Finally she gives up on trying to sleep, and turns the on. In John's old T-shirt and Ugg boots, she goes to the couch, looks at some strange pastry with an elaborate presentation left by the hotel.

a She picks up a magazine, but she's already looked at it the few times before. She hears something and goes over to the suitcase door. On her way, she passes her red T. Anthony

in overflowing with stuff that looks like a bomb went off  
it.

opens A HOTEL MESSAGE envelope is slipped under the door. She  
it to see a typed note from the operator:

"From: Mr. Harris. Message: Are you awake?"

She smiles like she's gotten a valentine.

**CUT TO:**

**INT. BOB'S ROOM - NIGHT**

to Bob opens the door, Charlotte's standing there trying  
pants on look casual, she's happy to see him (she's put some  
and flip flops instead of her dumb looking Ugg boots).

comes She knocks into a low table, bumping her knee as she  
in.

Bob pours some cold sake, smoothly.

subtitles Bob and Charlotte watch La Dolce Vita with Japanese  
on the TV.

**BOB**

Hans was very attentive to you.

**CHARLOTTE**

I think he kind of liked me...Is  
that so hard to imagine?

**BOB**

No, its easy.

**CHARLOTTE**

How'd a Japanese guy get a name like  
Hans?

**BOB**

I don't know.

**CUT TO:**

Anita Ekberg holds the kitten on T.V.

**CUT TO:**

Charlotte gets up to pour more sake.  
She picks up and looks at a prescription bottle on his  
night stand and reads the label : Lipitor.

**CHARLOTTE**

Do you remember when we met at the  
bar? ...You were wearing a tuxedo.

**BOB**

But the first time I saw you was in  
the elevator.

**CHARLOTTE**

Really?

**BOB**

Yeah, you don't remember?

She shrugs.

**CHARLOTTE**

Did I scowl at you?

**BOB**

No, you smiled.

**CHARLOTTE**

I don't remember.

**BOB**

I know, I kind of blend in here.

**CUT TO:**

PAN the view of Tokyo at night as we hear their  
conversation:

**CHARLOTTE (O.C.)**

Why do they switch the r's and l's  
here?

**BOB (O.C.)**

I don't know. My fax said "have a

good fright".

**CHARLOTTE (O.C.)**

Let's never come here again, because it would never be as much fun.

**BOB (O.C.)**

Ok, whatever you want.

**CHARLOTTE (O.C.)**

Did you see Hiromix last night dancing with Bambi?

**BOB (O.C.)**

No, I was looking at you.

**CHARLOTTE (O.C.)**

Oh. Well... they were dancing on the couch with that weird English guy who kept talking about hanging out with the Sex Pistols on Kings Road...

**BOB (O.C.)**

I got a fax today from your friend Hiromix.

**CHARLOTTE (O.C.)**

Oh, for her show?

**BOB (O.C.)**

No, for a candlelight dinner, yes, for her show.

**CHARLOTTE (O.C.)**

Oh.

**BOB (O.C.)**

You're possessive.

**CHARLOTTE (O.S.)**

I know.

**CUT TO:**

Charlotte and Bob lie a few feet apart on the bed.

**CHARLOTTE (O.S.)**

I'm stuck. Does it get easier.

**BOB**

No, yes, it does...

**CHARLOTTE**

Yeah? But look at you.

**BOB**

Thanks. It does, the more you know who you are... you don't care about things the same way...

**CHARLOTTE**

I just don't know what I'm supposed to be. I thought maybe I wanted to be a writer... but I hate what I write, and I tried taking pictures, but John's so good at that, and mine are so mediocre... and every girl goes through a photography phase, like horses, you know dumb pictures of your feet...

**BOB**

You'll figure it out. I'm not worried about you. Keep writing.

**CHARLOTTE**

But, I'm mean.

**BOB**

That's ok.

**CHARLOTTE**

And marriage, does that get easier?

**BOB**

It's hard. We started going to a marriage counselor.

**CHARLOTTE**

Did that help? Did you learn anything?

**BOB**

We established that we have no communication.

**CHARLOTTE**

Oh.

**BOB**

We used to have fun, she used to like to go to places with me for my movies and we would laugh at all the

weirdos, but now she's tired of it all. She never wants to leave the kids, she doesn't need me, and they don't need me, I feel like I'm in the way. It gets complicated when you have kids... that changes everything.

**CHARLOTTE**

That's too scary.

**BOB**

When they're born its like Vietnam. It's terrifying.

**CHARLOTTE**

(getting tired)

No one ever tells you that...

**BOB**

But, it's great being with them, after they can talk, and can do things with you.

**CHARLOTTE**

That's nice. My parents were always traveling, they weren't around so much.

**BOB**

Where'd you grow up?

**CHARLOTTE**

In D.C., my dad was the Ambassador to France in the eighties, so we went to school in Paris for a few years... but we mostly lived in D.C., and they were never around... and then I moved to Los Angeles when John and I got married... it's so different there.

They are starting to get tired.

**BOB**

I know.

**CHARLOTTE**

John thinks I'm so snotty.

**BOB**

You are.

**CHARLOTTE**

I know, but that's what you like about me.

She looks over at him. He does like her.

**CHARLOTTE**

Why do you have to be with your opposite, why cant similar people be together?

**BOB**

Because that would be too easy.

They fall asleep dressed, on top of the sheets, on opposite sides of the bed.

**FADE**

**OUT:**

**EXT. STREET BASKETBALL COURT - DAY**

Full of life, Bob plays basketball with some local guys.

All over the court, and towering over the other players, Bob dominates the game.

**CUT TO:**

**INT. BOB'S HOTEL ROOM - DAY**

Bob looks at himself in the bathroom mirror, he feels his stubble and sees that it's turning grey.

He opens the hotel shaving kit. He squirts shaving cream from the child-size can. Even the razor is small. He covers his face with shaving cream when the phone rings.

**BOB**

Hello?

**RECEPTION**

Mr. Harris, we have fax for you!

**BOB**

Ok.

**RECEPTION**

Do you want I send it to your room?

**BOB**

(sarcastic)

Great.

**RECEPTION**

Thank you, Mr. Harris.

He hangs up and shaves.

**CUT TO:**

**INT. HOTEL GROUND FLOOR LOBBY - DAY**

Bob gets out of the elevator- the Suntory group is waiting for him. He ducks behind a wall and sneaks out a side entrance of the hotel.

**EXT. PARK HYATT - DAY**

Bob comes out of the hotel into the sunlight. The street is crowded with MOTORCYCLE GANGS going by, one waves a big flag.

Bob watches the strange scene in the street for a moment, and then makes his way past.

**CUT TO:**

**EXT. DAKINYAMA - DAY**

He walks down a little street in a more old-fashioned neighborhood. He's wearing new techno sneakers. He makes a call on his cell phone.

**BOB**

Miss Kawasaki? It's Bob Harris...  
I'm not going to be able to do that interview today.., yeah... ok....  
Yes, I'd love to stay to be on his

talk show... sure.. ok... bye.

with  
there  
A light rain starts as he looks at a fax from Charlotte  
a map she's drawn and tries to figure out where he is -  
are no street signs.

**EXT/INT. ICHICAN SUSHI - DAY**

door  
chubby  
disheveled  
Bob finally finds the small restaurant. The automatic  
opens for him, and Charlotte, at the bar with the cute  
SUSHI CHEF, turns to Bob happy to see him. He is  
from the rain and adorable.

and  
He sits down next to Charlotte, she pours him a beer  
orders for him.

**CHARLOTTE**

You made it.

**BOB**

They really have to work on that  
street name thing.

pocket.  
A perky recording voice says "Kornichiwa!" from his

**CHARLOTTE**

What's that?

He pulls a pink Hello Kitty watch from his pocket.

**BOB**

It's for my daughter.

**CHARLOTTE**

How old is she?

**BOB**

Four.

**CHARLOTTE**

Oh, she'll love it.

on a  
The Sushi Chef gives him perfect little pieces of sushi  
banana leaf.

so  
embarrassed.  
Charlotte takes a bite of a piece - but it won't break,  
she has to stuff the whole thing in her mouth,  
Bob makes fun of her gracelessness.

**BOB**

Nice one.

**CHARLOTTE**

(mouth full)

Fuck off.

They have lunch, he makes her laugh.

He looks down at her feet in flip flops, her toe is  
purple.

**BOB**

What happened to your toe?

**CHARLOTTE**

I don't know, I think maybe I broke  
it? I knocked into something the  
other day...

She slips her shoe off and shows it to him- her middle  
toe  
is black and blue.

**BOB**

That doesn't look good.

She enjoys the sympathy.

**CHARLOTTE**

It's bad isn't it?

**BOB**

We should get you to the doctor.

**CHARLOTTE**

You think so?

**BOB**

Yeah, look at that thing.

She smiles at him.

**CUT TO:**

**EXT. DAIKANYAMA STREET - DAY**

in.  
draws a  
Charlotte  
hotel

Bob tries to get a taxi, finally one stops and they get  
He tries to explain "hospital", he does pantomime,  
first aid cross, but the DRIVER doesn't understand.  
is enjoying Bob's effort.  
Finally he finds a Park Hyatt matchbook and calls the  
number.

**BOB**

How do you say "hospital" in Japanese?

**RECEPTION (O.S.)**

Excuse me?

**BOB**

Hospital?

**RECEPTION (O.S.)**

One moment, please.

She transfers call, it rings.

**CONCIERGE (O.S.)**

Concierge desk, may I help you?

**BOB**

Yes, can you tell me how to say  
"hospital" in Japanese?

**CONCIERGE**

"Hospital" in Japanese? Hosupitari.

**BOB**

Hosupitari?

again-  
excitedly

He tells the Driver who looks at him funny. Bob says it  
faster, with a Japanese accent. The driver nods  
and drives off.

**CUT TO:**

**INT. HOSPITAL LOBBY - DAY**

Bob and Charlotte walk in, looking around at where to go.

Bob talks to a woman at the desk to explain what they need.

**CUT TO:**

**INT. HOSPITAL 2ND FLOOR - DAY**

Bob takes a seat in waiting area as Charlotte goes into a little room with a number on it.

Bob waits next to a 100 year old lady.

**CUT TO:**

**INT. HOSPITAL - DAY**

Charlotte stands alone barefoot on a little box, wearing a lead apron, as a MAN and ASSISTANT X-ray different angles of her foot.

**CUT TO:**

**INT. HOSPITAL GIFT SHOP - DAY**

Bob looks around at all the Japanese gift stuff, and buys a little stuffed bunny. His phone rings as he's paying for it.

**BOB**

Hello?

**ELAINE (O.S.)**

Bob, it's me.

**BOB**

Oh, hi, Elaine.

**ELAINE (O.S.)**

So, we got you on an earlier flight, but I really think you should think about staying for that talk show.

**BOB**

Ok.

**ELAINE (O.S.)**

You'll do it?

**BOB**

Yeah, I'll stay.

**CUT TO:**

**INT. HOSPITAL ROOM - DAY**

Charlotte's foot X-rays are displayed on a big light box. An older DOCTOR talks about them in Japanese to his ASSISTANT as he wraps Charlotte's toes together. She doesn't know what they're talking about.

**INT. HOSPITAL WAITING ROOM - DAY**

Charlotte comes out where Bob waits with the little stuffed bunny.

**CHARLOTTE**

Is that for me?

**CUT TO:**

**EXT. PARK HYATT - LATE AFTERNOON**

Bob and Charlotte arrive back at the massive hotel, they stroll in casually, she is carrying the stuffed rabbit in her arm.

**CUT TO:**

**INT. HOTEL SPA BATH - EVENING**

Bob reclines in the big Japanese wooden tub, steam rises as he is turning red. His phone rings. He dries his hands quickly

to reach it before it stops ringing.

**BOB**

Hello?

**LYDIA (O.S.)**

Bob?

**BOB**

Hi, Lydia.

**LYDIA (O.S.)**

Is this a bad time?

**BOB**

Uh, no.

**LYDIA (O.S.)**

(O.S.) It's really hard to reach you... Did you get the carpet samples? I like the burgundy.

**BOB**

Ok, whatever you think... I'm lost.

**LYDIA (O.S.)**

It's just carpet.

**BOB**

That's not what I'm talking about.

**LYDIA (O.S.)**

What are you talking about?

**BOB**

I don't know.

**LYDIA (O.S.)**

Is there anything I can do?

**BOB**

I don't know... I want to be more healthy. I want to eat better.

**LYDIA (O.S.)**

What?

**BOB**

You know, eat healthier.

**LYDIA (O.S.)**

Alright?

**BOB**

Not all that pasta.

**LYDIA (O.S.)**

Fine.

**BOB**

Like Japanese food.

**LYDIA (O.S.)**

(sarcastic)

Why don't you just stay there, and  
you can have it everyday.

**BOB**

Oh, come on.

**LYDIA (O.S.)**

I have to go, Adam's tormenting Zoe,  
I'll talk to you later. Are you going  
to be Ok?

**BOB**

Yeah, I'll be fine. Bye.

**CUT TO:**

**INT. CAR - NIGHT**

Bob rides in the back of a cab.

**CHARLOTTE (V.O.)**

(voice-mail message)

Hi Bob, it's Charlotte... how are  
you doing today?... I'm going to  
meet Charlie and those guys at this  
place called Orange around ten...  
come meet us if you get this...

**CUT TO:**

**EXT. OFFICE BUILDING - NIGHT**

Bob's cab pulls up at an empty office building.

**INT. OFFICE BUILDING - NIGHT**

Bob looks at a fax from Charlotte with a map, wondering

if

generic he's in the right place. It's quiet and looks like a  
office building.

opens on He goes in the little metal elevator, and the door  
never the 8th floor onto a little nightclub you would have  
thought was there.

**CUT TO:**

**INT. ORANGE NIGHTCLUB - NIGHT**

booms Lights strobe and Peaches' seedy "Fuck the Pain Away"  
through the speakers.

hang Tan JAPANESE STRIPPERS with platinum hair dance and  
from a pole on a little platform.

of Bob sits alone on a brown ultra suede couch feeling out  
place and empty.

BROKERS. He looks over at a table of young AMERICAN INVESTMENT  
comfortable. He wishes he wasn't there, but tries to seem

sits Charlotte shows up with Charlie and the other guys. She  
kill down next to him, and gives him an 'are you going to  
me?' look.

**CHARLOTTE**

How long have you been here?

He looks at her like it's been forever. She smiles for  
forgiveness.

getting a They look over and see a WEIRD GUY in the corner  
the lap dance, they look at each other, sharing the joke of  
it. place, but both uncomfortable about the sexuality of

dances  
Through a beaded curtain, Charlie and Bambi get lap  
in a dark corner of pillows.  
Charlotte looks at Bob.

**CHARLOTTE**

C'mon, let's go.

**CUT TO:**

**EXT. TOKYO STREETS - NIGHT**

refuses  
an  
decorations  
Bob and Charlotte go up to a cab, but the driver  
them. They don't know why, but just make their way down  
empty side street. Little plastic cherry blossom  
hang above them.

**BOB**

Where's your husband?

**CHARLOTTE**

(like she's said it a  
million times)

Working.

**BOB**

Do you ever see him?

**CHARLOTTE**

(sorta)

Yeah.

**BOB**

Do you know where we are?

**CHARLOTTE**

No.

sake  
an  
She puts a coin in a vending machine and takes a cold  
"one-cup". A tiny brad Pitt head smiles at her next to  
iced coffee.

**CHARLOTTE**

Isn't it weird there are no street  
names in Tokyo... you'd think a city

like this would have street names...  
you need a map to get anywhere...  
look, there are no signs...

street. They keep walking, small figures on a little empty

**FADE**

**OUT:**

**INT. PARK HYATT LOBBY - NIGHT**

lobby. As they make their way back, they pass a lounge off the  
and It's late, it's pretty empty, a housekeeper vacuums  
a just a SLEEPING MAN sits in the back of the lounge, and  
Kelly, snuggled up romantic JAPANESE COUPLE sit close to:  
the blonde actress, singing to them.

"Nobody She stands facing them with a karaoke mic singing  
Does It Better" with all her heart.

(trying Bob and Charlotte look at each other and keep walking  
to be invisible).

**FADE IN:**

**INT.CHARLOTTE'S HOTEL ROOM - MORNING**

bed Charlotte lies in bed. She picks up a photo next to the  
as she dials the phone.-

phone The picture is of her and John on their honeymoon. The  
answers - it's a weird Japanese recording.

**CHARLOTTE**

Um..Hi, John, if this is your phone?  
I'm not sure...I'm going to go to  
Kyoto for the day...I'll try you  
when I get back. Hope it's going  
good... I love you, bye.

**INT. TRAIN - DAY**

her  
Charlotte watches the Japanese countryside go by out  
window.

**EXT. KYOTO - DAY**

small  
Charlotte walks through a beautiful garden. She's a  
figure in the landscape.

wedding  
kimono  
She approaches a temple where she stops to watch a  
procession. A young bride and groom in traditional  
walk under a parasol with their family.

her  
the  
Charlotte looks as- the nervous, young bride clutches  
mother's hand. The young groom walks along with them.  
Charlotte is moved by the whole scene, the beauty of  
temple and the wedding party. Her eyes well up.

**CUT TO:**

leaves.  
She walks up a narrow path, surrounded by red maple

At the top of a little hill, she comes up to a shrine.

pieces  
of paper tied to its branches. She sees Japanese people  
writing on the paper and tying them to the tree.

Charlotte  
writes her wish on a paper and ties it to a branch.

**CUT TO:**

**INT. T.V. STUDIO - DAY**

Exciting music plays as the talk/game show starts.

Bob, in an elegant suit, goes out to meet the HOST.

**TV HOST**

(in Japanese)

We hear you're quite a golfer.

A TRANSLATOR translates.

**BOB**

(nodding)

I enjoy the sport.

with

The Translator translates - four sentences longer and added enthusiasm.

something

After a few questions the Host excitedly announces to the AUDIENCE in Japanese. They scream, the lights flash, Bob has no idea what's going on.

flash,

hair,

hat is

A cloud of smoke reveals the IRON CHEF, with feathered wearing an 18th century waistcoat. A large red chef hat is placed on Bob's head.

**TRANSLATOR**

They now have the competition for you with the Iron Chef.

now

barks

animal

there's

Bob looks around as a counter is pulled up to him and Bob and the Iron Chef are at dueling counters. The Host instructions in Japanese, an apron with a stuffed lobster on it is tied around Bob, the crowd cheers - no way out.

**CUT TO:**

**INT. CAR - NIGHT**

the

Bob rides in the back of the presidential, looking out window at the city.

It's

smile,

He pulls a polaroid out of his pocket and looks at it. Charlotte, peering over her shoulder with a little smile, from their sake-drenched night at Nobu's compound.

**INT. PARK HYATT BAR - NIGHT**

hating  
break,  
Melodramatic '70s Japanese music plays. Bob sits alone,  
himself, at the bar. The redheaded Jazz Singer takes a  
and a seat next to him.

**CUT TO:**

**INT. BOB'S ROOM - MORNING**

"Midnight at  
He  
and  
before she  
just  
sticking  
In the harsh-morning light, Bob wakes up in his bed.  
He hears the Jazz Singer singing in the shower  
the Oasis".

He  
and  
before she  
just  
sticking  
Her red mane of hair passes frame as she ushers in room  
service. She seems to have taken over the whole room.  
wants it all to go away. She walks off to the bathroom  
there's a knock at the door. Bob rushes to get it  
can.

just  
sticking  
He opens the door a crack, Charlotte looking sweet, is  
standing there. Her hair is back in a pony-tail. Bob's  
wearing a towel around his waist, and his hair is  
up.

**CHARLOTTE**

Rough night?

hates  
He's not in the mood, he looks at her like he already  
himself, doesn't need more help.

**CHARLOTTE**

I'm going to Daikanyama, do you want  
to come walk around?

**BOB**

Yes, but no, I can't right now.

The singer starts singing again in the background.  
Charlotte gives Bob a look.

**CHARLOTTE**

Oh, I guess you're busy, huh.

**BOB**

I don't want to be.

He watches Charlotte walk away down the beige hall.

**CUT TO:**

**EXT. TOKYO STREETS - DAY**

Bob is walking down the crowded street looking for  
Charlotte,  
when his cell phone rings.

**BOB**

Hello?

**LYDIA (O.S.)**

Hello, Bob, it's me.

**BOB**

(can't hear)

Hello?

**LYDIA (O.S.)**

It's Lydia, your wife.

**BOB**

I couldn't hear you. How are you?

**LYDIA**

(sighs)

Fine. Is it going ok?

**BOB**

It's ok.

**LYDIA (O.S.)**

Do you want to-  
(garbled)

**BOB**

What?

**LYDIA (O.S.)**

Do you want to talk to Zoe?

**BOB**

Yeah.

**LYDIA (O.S.)**

(calls in background)

Zoe, come say hello to your father...

A little girl's voice shouts "No!" in the background.

**LYDIA (O.S.)**

I guess she's busy.

**BOB**

That's ok.

**LYDIA (O.S.)**

When are you coming home?

**BOB**

Tomorrow.

**LYDIA (O.S.)**

Her ballet recital is Saturday, don't forget.

**BOB**

Ok.

and

In the background the daughter calls for her Mommy over over and a dog starts barking.

**LYDIA (O.S.)**

Ok, well, travel safely. See you soon.

**BOB**

Bye.

**CUT TO:**

**EXT. ICHICAN SUSHI RESTAURANT - DAY**

as Bob

Charlotte, with sunglasses on, leans against the wall approaches.

**CHARLOTTE**

You can't get sushi anywhere in Japan after 2 o'clock. Did you know that?

**BOB**

No, we'll find something around here.

She goes with him.

**CUT TO:**

**INT. SHABU SHABU RESTAURANT - DAY**

Shabu  
Bob and Charlotte are seated at a big booth in a corny  
Shabu restaurant.

**CHARLOTTE**

The Jazz singer? The red-head?

Bob looks at her like- don't make it worse.

**CHARLOTTE**

Well, I guess she's more around your  
age... You guys could talk about  
things in common, like growing up in  
the fifties.

**BOB**

You're a brat, wasn't there anyone  
else around to lavish you with  
attention?

She scowls at him.

and  
The waitress brings them drinks- she pours beer slowly,  
turns on a pot on the table to cook their food.  
of  
Charlotte looks at the menu - it is filled with photos  
English.  
different trays of meat. The waitress doesn't speak

**CHARLOTTE**

I can't tell the difference?

the  
They have trouble ordering, but point to a picture on  
menu.

**BOB**

We'll have two of these.

He makes some small talk, she is bugged.

**BOB**

What do you want to drink?

**CHARLOTTE**

A coke.

He orders the drinks.

**BOB**

So, where'd you go today.

**CHARLOTTE**

Around.

"This is the End" by The Doors starts playing on the stereo.  
The waitress brings two huge trays of sliced raw beef.  
Steam rises from the pot on the table.

The song ends, and another Doors song comes on.

**CHARLOTTE**

They're not going to play the whole album, are they?

They look across the table, over the steam and meat, at each other- the whole thing is awful.

**FADE**

**OUT:**

**INT. CHARLOTTE'S HOTEL ROOM - NIGHT**

In the darkness, under covers, Charlotte is woken up by a loud fire alarm.

**CUT TO:**

**EXT. PARK HYATT - NIGHT**

The fire alarm booms as the hotel guests and staff hurry out of the hotel.

Charlotte finds Bob- he's wearing a kimono and slippers. She's in boxer shorts and an undershirt and slippers.

**BOB**

I'm sorry.

**CHARLOTTE**

That lunch was the worst, huh.

He laughs.

hotel

She looks down at his feet stuffed into the little  
slippers.

**CHARLOTTE**

When are you leaving?

**BOB**

Tomorrow.

**CHARLOTTE**

(friendly)

I'm going to miss you.

**BOB**

That's what you said the other night.

**CHARLOTTE**

Well, I mean it more now.

**CUT TO:**

**INT. PARK HYATT BAR - NIGHT**

usual

sake. She

and Charlotte, still in their pajamas, sit at their  
spot at the bar, with the bartender, drinking cold  
lights two cigarettes and passes one to him.

A NEW JAZZ BAND is now playing. The SINGER is full of  
enthusiasm as they start their stint at the Park Hyatt.

**NEW SINGER**

Good Evening. I'm Carl West, and  
we're thrilled to be joining you  
this week, here at the NY bar in  
Shinjuku.

He sings "Where or When" with all his heart.

other

Now, old-timers there, Bob and Charlotte look at each  
and chuckle.

**SINGER**

Jt seems we stood and talked like  
this before, we looked at each  
other in the same way thenr but  
I cant remember where or when...

Bob and Charlotte sit there together.

**BOB**

I don't want to go back tomorrow.

**CHARLOTTE**

I know. But, it doesn't last, you  
have to go back sometime.

**BOB**

Why can't it last?

**CHARLOTTE**

I don't know, it just doesn't, reality  
changes things....we can't stay here  
forever, unless maybe we started a  
Jazz band.

reality

(alt Charlotte dialog: I don't know it just doesn't,  
changes things...and we can't stay here forever)

He looks over at her.

The singer continues Where or When, as they sit there  
together, the view sparkling.

**SINGER (O.C.)**

Somethings that happen for the first  
time, seem to be happening again  
and so it seems we have met before,  
and laughed before, and loved  
before, but who knows where or  
when...

**CUT TO:**

**INT. ELEVATOR - NIGHT**

Bob and Charlotte, drunk in the elevator.

**CHARLOTTE**

**54?**

He nods, she pushes 54 for him and 56 for herself.

They look at each other across the empty elevator, both leaning against the walls.

The elevator stops at 54, he leans in to kiss her good-night.

They kiss like you would on the cheek- but it's closer to their mouths. The door shuts- he missed his floor.

The elevator continues up, and stops on her floor. They kiss good-night again and she gets out before the door closes.

He watches the door close on her as she makes her way down the long beige hall.

**FADE**

**OUT:**

**INT. CHARLOTTE'S ROOM - DAY**

A fax comes through the machine in the empty room.

**IT'S A NOTE AND CUTE DRAWING FROM JOHN -**

**SEE YOU ON SATURDAY, I MISS YOU..."**

**CUT TO:**

**INT. PARK HYATT LOBBY LOUNGE - DAY**

A sexy EXECUTIVE WOMAN asks Bob for a light. He looks at her great legs as he lights her cigarette. He looks around, keeping an eye out for Charlotte. The group of commercial people arrive to see him off.

He excuses himself for a moment and goes to a phone on a little table in the corner.

Bob picks up the house phone.

**RECEPTION (O.S.)**

Hello? Yes?

**BOB**

Hello, can I have room 5601.

**RECEPTION**

One moment.

Traditional Japanese music plays on hold.

**RECEPTION**

I will connect you.

Bob gets the room voice-mail.

**BOB**

Uh...Hi, Charlotte... it's me, Bob...  
ok, I guess you're not there... wanted  
to say good-bye...

He hangs up, feeling lame.

**CUT TO:**

**INT. HOTEL RECEPTION -DAY**

people  
his  
Bob with his bags tries to call again. The commercial  
and hotel staff crowd around to help him, asking about  
stay.

**BOB**

Charlotte?

**CHARLOTTE**

Hi, Bob.

**BOB**

I'm just leaving.... do you have my  
jacket?

**CHARLOTTE**

Uh, yeah... I'll bring it down.

**BOB**

That'd be great.

**CHARLOTT**

E Ok, see you in a second.

little A member of the hotel staff brings him an envelope on a silver tray.

in Miss Kawasaki gives him some gifts from their company do traditional Japanese wrapping, he doesn't know what to with them and has to carry them.

hangs The Executive Woman from the bar walks up to him. He up the phone.

**BOB**

Ohr hi.

**EXEC WOMAN**

You're leaving?

She looks at him like, we could have had some fun.

**BOB**

Yeah, yeah, I'm going.

He sees Charlotte come out of the elevator.

**BOB**

I have to go, thanks, bye.

He rushes over to Charlotte. She looks at his bag.

**CHARLOTTE**

Just saying good-bye to everyone before you leave?

**BOB**

Yes, no.

She hands him his jacket.

**BOB**

Thanks.

tell She waits for him to say something more. He wants to her he loves her, that she should come with him.

**CHARLOTTE**

That's it?

The concierge tells him his car is here.

**CHARLOTTE**

You're leaving right now?

**BOB**

Yes.

**CHARLOTTE**

Well... have a good flight.

**BOB**

Thanks.

**CHARLOTTE**

(hurt)

Ok, bye.

She walks away.

asks if  
to go

A hotel manager asks Bob about his luggage, another he had a pleasant stay. Charlotte gets in the elevator out, the doors close on her back.

**CUT TO:**

**EXT. PARK HYATT - DAY**

pulls  
Bellboy  
trunk.

It's bright outside the main entrance. A presidential up and the automatic door opens. Bob squints as the in white gloves slowly loads his luggage into the

**INT. CAR - DAY**

sees

In the backseat, Bob leans back on the little doily. The car pulls away.

Around the corner, he looks down a crowded alley and Charlotte's blonde hair.

**BOB**

Can you pull over a second?

over  
has  
(slowly).

The DRIVER, wearing white cloth gloves, pulls the car slowly. Bob tries to open the door '99 it won't open, he to wait for the automatic doors to open for him

**EXT. TOKYO STREETS - DAY**

and  
light

Bob gets out and rushes down the street to where he saw Charlotte. The street is crowded with JAPANESE PEOPLE, different colored umbrellas, (it's sunny out with a rain).

some  
samples.  
umbrellas,

Music blasts from speakers on the street, and there is promo going on with GIRLS handing out little cologne Bob looks around for her, but only sees dark hair, and super tan JAPANESE KIDS.

In the distance an umbrella moves to reveal Charlotte.

**BOB**  
**CHARLOTTE!**

to

But she can't hear him over the loudspeaker. He rushes her.

C.U. she turns and we see she is crying.

him

The music swells. He embraces her, holding her close to in the crowd.

**BOB**  
Why are you crying?

**CHARLOTTE**  
(sincere)  
I'll miss you.

He kisses her, hugs her good-bye.

**BOB**  
I know, I'm going to miss you, too.

He holds her close.

**CUT TO:**

Charlotte watches Bob as he reaches his car, he turns  
and looks at her.  
She smiles at him, and is lost in the crowd.  
Bob gets into his car.

**CUT TO:**

Charlotte walks with the crowd as they go on their way.

**CUT TO:**

**INT. CAR - DAY**

Back in the Presidential, alone, Bob leans against the  
little doily. They drive off.  
He looks out the window, Bob's happy he's going home,  
he's happy he came to Tokyo.  
Bob's P.O.V.- Tokyo goes past his window.

**FADE TO**

**BLACK:**

**THE END**