

**"WHAT ABOUT BOB?"**

Screenplay by

Tom Schulman

Story by

Alvin Sargent and Laura Ziskin

**SHOOTING DRAFT**

**OPENING CRAWL ON A BLACK SCREEN**

people  
16 in  
swallowed

"Medical journals report only 31 cases in history of swallowing their toothbrushes. The champion toothbrush swallower was a Soviet psychiatric patient who downed 1984. The all-time champion swallower of any object 2533 objects in 1927."

**ECU: A TOOTHBRUSH - CREDITS ROLLING**

shiny

We HEAR a man clearing his throat. He enters and a glob of toothpaste is squeezed onto the bristles.

**INT. BOB WILEY'S BATHROOM, MORNING**

teeth.  
control  
Choking,

BOB WILEY, thirties, anxious, begins brushing his teeth. Suddenly, in trying to brush a back molar, Bob loses control of the toothbrush and swallows half of it whole. gasping, he tries to pull the toothbrush out.

**EXT. BOB WILEY'S APARTMENT BUILDING, SAME**

streets  
is Bob

PAN and TILT up from a woman walking her dog on the streets of Manhattan to a third floor apartment window. There is Bob struggling frantically with the toothbrush.

**INT. BOB WILEY'S BATHROOM, MORNING**

swallows,  
toothbrush  
swallowing  
deep  
cabinet.

Bob is losing the battle, and in three excruciating  
like a mouse going down the throat of a snake, the  
disappears down his throat. Bob pounds his chest,  
as he does. Then, delicately, he belches. He takes a  
breath, relaxes somewhat, and opens the medicine  
cabinet. There sit ten packaged toothbrushes. Bob opens one.

**AS WE... END CREDITS...**

**DISSOLVE TO:**

**DAY.**

**EXT. A PARKING LOT, LAKE WINNIPESAUKEE, NEW HAMPSHIRE,  
AUTUMN**

read:  
teens  
alarms  
THEM

Pricey BMW's, MERCEDES, etc. sport license plates which  
FREUD JUNGNRICH HEADDOC PERCA' DAN' etc. Three pre-  
ride by on bikes and shove the trunks of the cars. Car  
sound off like birds. We PAN WITH THE KIDS then PAST  
out to sea to see:

**EXT. THE MIDDLE OF THE LAKE, ABOARD A CRIS CRAFT, SAME**

boating.  
birds  
around

Four psychiatrists and three spouses are pleasure  
Here all is quiet except the wind and the sound of the  
(or is it the car alarms?). Shrinks and their wives sit  
an intense doctor in his forties.

**DOCTOR 1 (FEINBERG)**

I've had the same nightmare three  
nights running.

**DOCTOR 2**

Come on, David, we're on a vacation.

**FEINBERG**

I'm leaving my office for summer  
vacation, when suddenly my patients  
rush up looking insane.

**EXT. A PARK AVENUE OFFICE BUILDING, DAY. DREAM-LIKE**

**SLOW**

**MOTION**

his

Dr. Feinberg exits the building with his suitcase. To horror an angry horde of men and women, looking like a sadistic lynch mob, swarm him and attack.

**FEINBERG (V.O.)**

"Don't leave us!" they scream. Then they beat me and bite me and kill me...!

overrun

As Feinberg runs to get away he is dragged down then by his angry patients.

**BACK TO THE BOATS**

**FEINBERG**

It's the worst nightmare I've had since residency. Night after night... it's terrifying!

**PHIL**

At least your nightmare is only a dream. What about what happened to Leo Marvin?

**A YOUNG DOCTOR**

Who's Leo Marvin?

**PHIL**

You never heard of the famous Dr. Marvin?

**ANGLE ON A VACANT LOT ON SHORE**

There is a dock, an overgrown slab, and a chimney.

**PHIL (O.S.)**

That used to be his vacation house.

**FEINBERG (O.S.)**

There's nothing there.

**BACK TO THE BOAT**

**PHIL**

Grab a strong drink and some

Dramamine. I'll tell you a story  
that will send you into Rorschach.

**ANOTHER WIFE**

Who's Leo Marvin?

**PHIL**

Well, I really can't tell you about  
Leo Marvin unless I first tell you  
about Bob.

**ANOTHER WIFE**

Who's Bob?

**EXT. THE STREETS OF MANHATTAN, UPPER WEST SIDE, DAY**

The SOUND of BIRDS segues to car alarms. We're on the  
streets  
of New York, CRANING and ZOOMING like a bird up and  
into a  
sweltering apartment.

**INT. BOB WILEY'S APARTMENT, SAME**

Bob Wiley sits on his bed in boxer shorts. On his night  
stand  
are cardboard plaques: one lists the warning signs of  
diabetes, another lists cancer's seven warning signals.  
Stacked by the bed are psychology books and a few  
bottles of  
prescription pills. In front of Bob is a vaporizer. Bob  
holds  
his cheeks and twists them in small circles in front of  
the  
steam.

**BOB**

(a mantra-like chant)  
I feel good. I feel great. I feel  
wonderful! I feel good. I feel great.  
I feel wonderful! I --

**A WIFE (V.O.)**

But who's Leo Marvin? I know I've  
heard the name.

**DOCTOR 4 (V.O.)**

Was he the guy who specialized in  
necrophiliacs?

**PHIL (V.O.)**

No!

(sighs)  
If you must.

**INT. A PSYCHIATRIST'S OFFICE, DAY**

order  
unconsciously  
desk.  
framed  
On his  
picture on  
it.

The striking thing about DR. LEO MARVIN's office is  
and neatness. As Marvin talks on the phone, he  
adjusts the already meticulously placed gewgaws on his  
Marvin is mid-forties, authoritative, stiff, perfectly  
manicured. Adorning the office are diplomas, personal  
mementos, primitive masks, Mondrian-like paintings, his  
medical school grades, a bust of Freud, and diplomas.  
desk is a book titled Baby Steps TM with Marvin's  
it.

**MARVIN**

**(INTO PHONE)**

Of course I want to publicize the  
book, Hugo and it's a wonderful  
opportunity, but its my vacation.  
The Today Show went to Dr. Ruth's  
vacation house, why can't CBS Morning  
come to Lake Winnepesaukee?... Would  
you work on it?... Thank you Hugo. I  
appreciate it.

**SECRETARY'S VOICE**

**(OVER INTERCOM)**

Dr. Marvin, there's a Dr. Carswell  
Fensterwald calling. He says you  
went to school together.

**MARVIN**

(wracking his memory)

Fensterwald. Carswell Fensterwald.  
It sounds familiar but... They sure  
come out of the woodwork when you  
get famous, Clair. Put him through.

**FENSTERWALD**

**(ON SPEAKER PHONE)**

Leo?

**MARVIN**

**(INTO SPEAKER PHONE)**

Carswell?

**INT. ANOTHER PSYCHIATRIST'S OFFICE, SAME**

phone,  
copy

Carswell Fensterwald looks unstable. As he talks on his  
he is boxing up his office. Prominent on his desk is a  
of Marvin's book. The conversation INTERCUTS.

**FENSTERWALD**

Long time no see, huh? You have a  
big book out. Things are clicking,  
huh?

**MARVIN**

That's the way I planned it.

**FENSTERWALD**

Listen, Leo, I'm closing my practice.  
Most of my patients are on the West  
Side but I have one case I'd like to  
refer you.

**MARVIN**

Carswell, thanks but --

**FENSTERWALD**

I know, you're incredibly busy.

**MARVIN**

Swamped. I've raised my rate. I might  
even cut my sessions to forty  
minutes...

**FENSTERWALD**

Leo, I know you don't like flattery  
but if anybody I know is going to  
win a Nobel Prize, it's you. You  
gotta be thinking about your next  
book so I know you'll find this case  
particularly interesting.

**MARVIN**

What sort of case is it, Carswell?

down.

Marvin paces. He adjusts a diploma down, then up, then

**FENSTERWALD**

Actually, Leo, I don't know.

**MARVIN**

Carswell, if this is a dysfunctional --

**FENSTERWALD**

No no, nothing like that. He keeps his appointments. Pays on time. See him once. If he's not the most complex and -- persistent -- case you've ever seen, drop him. His name's Bob Wiley. He needs someone brilliant.

**MARVIN**

Okay. I'll work him in for an interview. Say, Carswell, how come you're quitting the business?

**FENSTERWALD**

We're a dying breed, Leo. Good luck.

howl of Fensterwald hangs up. He lets out a silent jubilant gleeful laughter.

**FENSTERWALD**

I feel good. I feel great. I feel wonderful!

**ANGLE IN MARVIN'S OFFICE**

Marvin slowly hangs up his speaker phone.

**MARVIN**

Carswell Fensterwald...?

Again he racks his brains. He presses his intercom.

**MARVIN**

**(INTO INTERCOM)**

Claire, if I get a call from a Bob Wiley, schedule him for a short interview after vacation.

**SECRETARY (CLAIRE)**

He's already called, Dr. Marvin. Twice. He's coming in this afternoon.

**MARVIN**

That's one kind of persistence. Carswell Fensterwald...?

compares Marvin gives up. He picks up a copy of his book. He

his

his jacket photo with his reflection in the handle of  
letter opener.

**EXT. ABOARD THE CRIS CRAFT BOAT, DAY**

The shrinks are still listening to Doctor 3.

**FEINBERG**

Leo Marvin. Now I remember. An  
incredible asshole.

**DOCTOR 2**

Had that stupid best seller, what  
was the name of it?

**FEINBERG**

Watching grass grow was more exciting  
than Leo Marvin.

**PHIL**

All that changed.

**DOCTOR 2 (V.O.)**

Why?

**PHIL (V.O.)**

That's what I'm trying to tell you  
lummoxes: Bob.

**INT. BOB'S APARTMENT, DAY**

Bob is sitting by the steam repeating his mantra.

**BOB**

I feel good. I feel great. I feel  
wonderful! I feel good, I feel great!  
I feel --

Bob picks up the phone and frantically pushes buttons.

**BOB**

**(INTO PHONE)**

Hello, Claire, Bob again. Are you  
sure Dr. Marvin doesn't have an  
earlier cancellation?... Sorry. See  
you at two, sharp.

his

Bob hangs up, finds a blood pressure gauge and takes

and

blood pressure. That done, he stands, paces, then stops

sprinkles food into a gold fish bowl.

**BOB**

Morning, Gil.

takes

GIL the GOLDFISH nibbles the food. Bob sits on his bed,  
a deep breath, then dials the phone. As he waits for an  
answer, he flips through his "organizer" which is  
with notes and papers.

crammed

**SECRETARY'S VOICE**

**(ON PHONE)**

Overton.

**BOB**

**(INTO HEADSET)**

This is Bob Wiley calling...  
(checks in his notebook)  
Mrs. Patricia Lions please.

Bob waits a beat, still looking through the notebook.

**MRS. LIONS**

**(ON PHONE)**

Lions.

**BOB**

Mrs. Lions, I'm Bob Wiley. I represent  
the Manhattan Dental Hygiene  
Association. I can offer you a forty  
percent discount on our toothpicks  
plus a very attractive selection of  
toothpick holders if...

**MRS. LIONS**

Mr. Wiley --

**BOB**

Bob.

**MRS. LIONS**

Bob, this is an elementary school.

**BOB**

Elementary school?  
(checks his notebook)  
I thought you were Overton Cafeteria?

**MRS. LIONS**

**(ON PHONE)**

No, we're a school and we don't need toothpicks.

**BOB**

I don't know. A young tooth is a terrible thing to waste. I should know. When I was that age nobody gave a hoot about my teeth and now they're terrible! Have you checked out flavored floss?

**MRS. LIONS**

Flavored floss?

**BOB**

All you have to do is dream pink gums, Patsy, and we can make them happen. Give me your address and I'll send you our flossing catalogue.

"V" for As Bob begins to write on his notebook, he flashes a victory at Gil.

**INT. BOB'S APARTMENT, LATER**

is Bob is now dressed to go out. A clock reads 1:45pm. Bob faces the door. He stops, glances at the clock, the door, opens it, closes it. He paces, opens the door, takes some deep breaths, twists his cheeks, then like a man jumping into cold water, bolts out.

**INT. THE HALLWAY OUTSIDE BOB'S APARTMENT, SAME**

door, Bob exits his apartment, uses a Kleenex to close the door, then heads down the stairs.

**EXT. THE DOORWAY TO BOB'S APARTMENT BUILDING, DAY**

the Sweat pouring off his brow, Bob stands in sunglasses in the entrance-way to his apartment. A bus squeals up to the curb, belches smoke, then moves on. A garbage can is kicked over. He Bob starts to take a step when suddenly he gets dizzy.

mask,  
steps back and hyperventilates. Bob puts on a dust  
steps bravely onto the sidewalk, and walks, eyes fixed  
forward.

**BOB**

I feel good, I feel great, I feel  
wonderful.  
(repeats)

A man passes Bob, eyes fixed forward.

**MAN**

Son of a bitch, dirty bastard, I'll  
get you!  
(repeats)

**EXT. THE STREETS OF MANHATTAN, DAY. LONG SHOT**

forward.  
Bob walks through the city like a zombie, eyes fixed

**INT. AN OFFICE BUILDING LOBBY, MANHATTAN, SAME**

and  
building  
Passers-by shuffle to and fro. Bob, still in sunglasses  
dust mask, enters. He walks in a straight line to the  
directory. He finds:

4616."  
"Dr. Leo Marvin, A Psychiatric Corporation, suite

**DOORMAN (O.S.)**

Help you?

This startles Bob but he recovers.

**BOB**

I'm going to see Dr. Leo Marvin.

**DOORMAN**

Second elevator. 46th floor.

**BOB**

Elevator. Thanks.

**ANGLE ON THE ELEVATORS**

it to  
Bob removes a Kleenex from a pack in his pocket, uses

elevator  
with

push the elevator button, then paces nervously. The  
arrives and the door opens. The elevator is filling up  
passengers. Bob doesn't move.

**INT. A STEEL AND CONCRETE STAIRWELL, SAME**

marked  
determined --

We see a descending steel staircase and stairwell door  
"Floor 40". We hear footsteps -- rhythmic and  
getting closer and closer.

**BOB (O.S.)**

I feel good, I feel great, I feel  
wonderful.

(repeats over and  
over)

**INT. DR. MARVIN'S RECEPTION ROOM, DAY**

red-

Clair sits behind her desk reading a book. Bob enters,  
faced and out of breath, taking his pulse.

**BOB**

Hi... I'm... Bob...

**INT. DR. MARVIN'S OFFICE, DAY**

Dr. Marvin is at his desk. Claire shows in Bob.

**BOB**

Dr. Marvin. Bob Wiley. Thank you for  
working me in.

photo  
He

Claire exits. Bob looks around then notices a framed  
on Marvin's shelf. Using his Kleenex, Bob picks it up.  
smiles.

**BOB**

Your family?

(Marvin nods)

Wait, let me guess. I'm good at this.  
Harriet, Kenny, Gretchen, Rita. Wait  
wait, I know I'm close. Susan, Steven,  
Andrea, Rita. Wait --

**MARVIN**

(emotionless)  
My wife, Fay. My son, Sigmund. My  
daughter, Anna. My sister, Lily.

**BOB**

Lily... I was close! What a wonderful  
family!

Bob puts the photo back on the shelf. Marvin adjusts  
it.

**MARVIN**

Thank you.

**BOB**

Do I call you Dr. Marvin or Leo?

**MARVIN**

Whichever you prefer. Have a seat.

**BOB**

Call me Bob.

Bob stares at the chair. There is a box of Kleenexes on  
the arm. Bob reaches in his pocket, takes out a Kleenex,  
and uses it to move the box of Kleenexes to the table. He  
then sits. Marvin walks to Bob and holds out a trash can.  
Bob drops in the used Kleenex.

**BOB**

Thank you.

Marvin puts the trash can next to Bob's chair then  
sits. He stares at Bob. He's waiting.

**BOB**

I guess I'm on, huh?

(pause)

Well, the simplest way to put it is,  
I have problems. I worry er, about  
diseases. I have trouble with  
toothbrushes. And I, er, I have  
problems moving.

**MARVIN**

Talk about moving.

**BOB**

As long as I'm in my apartment, I'm okay. I have a phone job -- selling dental supplies -- and that's fine. But when I have to go out, I get..., weird.

**MARVIN**

Talk about weird.

**BOB**

I get dizzy spells. Nausea. Cold sweats. Hot sweats. Fever blisters. Difficulty swallowing. Difficulty breathing. Blurred vision. Involuntary trembling. Dead hands. Weak ankles. Twitching. Fainting spells. Numb lips.

(pause)

Do you think that's normal?

**MARVIN**

That depends.

pocket. He  
to  
away.

Suddenly Bob removes an air sickness bag from his  
opens it and pauses a long time as though he were about  
vomit into it. He doesn't. He puts the air sickness bag  
Marvin leans in. Bob does too.

**MARVIN**

You do go out, you know.

**BOB**

I do?

**MARVIN**

You came here.

**BOB**

You're right!

**MARVIN**

What are you afraid of?

**BOB**

Well. What if I break my neck and become paraplegic? What if my heart stops beating, or I can't find a bathroom and my bladder explodes?

You ever heard of Tourette's Syndrome.  
You know, where you involuntarily  
shout profanity?

**MARVIN**

That's exceptionally rare.

**BOB**

I have a neighbor who got it. Yells  
"oh shit!" in church. "Douche bag!"  
at customers at his job. Pretty funny,  
actually, unless you're the one with  
the disease. Then it's sad.

(pause)

OH SHIT EATING SON OF A BITCH! Just  
kidding.

(pause)

**TWAT LOVING DOUCHE BAG!**

**MARVIN**

Why are you doing this?

**BOB**

Sometimes, if I fake it, I know I  
don't have it. Like, when I think my  
heart is gonna stop. I fake it so I  
know it's not happening.

falls  
as  
Bob fakes a heart seizure -- very convincingly -- and  
to the floor. After a moment, he sits back in the chair  
if nothing had happened.

**BOB**

If I can't make it happen, I know  
it's not happening. I know it's all  
in my mind.

Marvin stands and walks towards Bob.

**BOB**

Get away from me with that knife!  
(laughs)  
See?

seat.  
Marvin uprights the trashcan and walks back to his

**MARVIN**

Are you married?

**BOB**

Divorced, actually.

**MARVIN**

Want to talk about it?

**BOB**

The world is divided into two types of people: those who like Neil Diamond and those who don't. My ex-wife loves him.

**MARVIN**

Um.

**BOB**

Dr. Marvin, do you think you can help me?

There is a pause. Marvin leans in.

**MARVIN**

There's a saying, Bob, that the best psychiatrist in the world is right inside of you. I can help you, provided you're willing to help yourself.

**BOB**

Are you kidding, I'll do anything!

Marvin stands and moves to the bookcase behind him.

**MARVIN**

There's a ground breaking book that just came out, Bob. Not everything in it applies to you but when you see the title, I think you'll see that it can help.

behind  
the  
There are twenty copies of Marvin's book on the shelf  
Marvin. Marvin holds one up. Bob sees the cover. We see  
picture of Marvin on the back.

**BOB**

Baby Steps.

**MARVIN**

It means setting small, reasonable goals for yourself. One day at a

time, one tiny step at a time -- do-able, accomplishable goals.

**BOB**

Baby steps.

**MARVIN**

When you leave this office, don't think about everything you have to do to get out of the building, just deal with getting out of the room. When you reach the hall, just deal with the hall. And so forth. Baby steps.

Bob looks at Marvin then stands.

**BOB**

Baby step... through the office.

it  
Bob takes small deliberate steps to the door. He opens and steps into the reception area.

**BOB (O.S.)**

Baby step... out the door.

Bob  
The door to the office closes. There is a long pause. opens the door and pops back in.

**BOB**

It works!

**MARVIN**

Of course.

**BOB**

All I have to do is take one small step at a time and I can do anything!

**MARVIN**

Exactly. But don't expect everything all at once. Even a baby occasionally falls and hits his head.

each  
Bob walks around the room as though he were inhabiting small space with his body.

**BOB**

Baby step around the office. Baby

step around the office!  
(to Marvin's family  
photo)  
Fay, Sigmund, Anna, Lily: Hi fam!  
He's a genius!

Marvin hands Bob the book.

**MARVIN**

This will give you plenty to digest  
while I'm on vacation.

**BOB**

Vacation?

**MARVIN**

Certainly my secretary told you. As  
of this afternoon, I'm on vacation  
with my family until Labor Day.

**BOB**

That's a whole month! What if I need  
you? What if I need to talk?

**MARVIN**

Dr. Harmon, my associate will be  
happy to talk.

He hands Bob Harmon's card.

**MARVIN**

We have years ahead of us, Bob. A  
month will seem like a baby second.

looks  
Marvin shows Bob the door. Bob, doing his baby steps,  
lost and confused.

**BOB**

Can I call you in the Hamptons if I  
need you?

**MARVIN**

Dr. Harmon is quite skilled.

Bob shuffles to the door.

**BOB**

I hear Maine is great this time of  
year.

Marvin turns over his book and shows Bob his picture.

**MARVIN**

I'll be with you the whole month.  
Try your baby steps.

**BOB**

Let's see... Baby step through the  
office. Baby step out the door.

**MARVIN**

That's perfect. Keep going...

**BOB (O.S.)**

Baby steps to the hall. Baby...

Marvin closes the door and starts back to his desk.  
Momentarily, Bob sticks his head back in.

**BOB**

It's the Catskills, isn't it?

**MARVIN**

Bob...

**BOB**

Sorry. Baby steps. Baby steps...

Bob's

Bob exits, closing the door. Marvin starts to pick up  
trash can when Bob sticks his head in again.

**BOB**

You flying or driving?

**MARVIN**

Bob.

(firmly re-assuring)

I'll be back.

Bob looks at Marvin then starts out.

**BOB**

Baby steps, he'll be back. Baby steps,  
he'll be back...

takes a  
can

Bob closes the door behind him. From his desk Marvin  
plastic trash bag and dumps the contents of Bob's trash  
into it. He picks up a small tape recorder and presses  
"record".

**MARVIN**

July 31, Bob Wiley, introductory interview. Multi-phobic personality characterized by an extreme need for family connections. Bill \$150 for the session and \$29.95 for the book.

the He clicks the tape recorder off. There is a knock on door.

**MARVIN**

Bob...

Claire puts her head in.

**CLAIRE**

It's your publicist. He says CBS will come to Winnepesaukee.

up. Marvin strides triumphantly to the phone and lifts it

**MARVIN**

**(INTO PHONE)**

I knew they'd come to me! Hugo, not to change the subject but has a psychiatrist ever won the Nobel Prize?

**INT. THE HALLWAY OF MARVIN'S OFFICE BUILDING, SAME**

Bob paces in front of the elevators, reading the book.

**BOB**

Baby step to the elevator. Baby step to the elevator.

The elevator, full of passengers, opens. Bob, steps in.

**BOB**

Baby step to the elevator. Baby step to the elevator.

screams. The elevator doors close and it starts down. Bob

**EXT. THE NEW YORK MARINE AIR TERMINAL, DAY**

in Marvin and family (who we recognize from the pictures into Marvin's office) exit a cab with their luggage and head

the terminal.

**MARVIN**

Hurry hurry hurry. Hurry hurry hurry.  
Hurry hurry hurry.

FAY

They pass a HOMELESS MAN with a hand out. Marvin's wife stops and roots in her purse.

**MARVIN**

Honey there isn't time.

Fay gives the man some money then enters the terminal.

**MARVIN**

You're only encouraging them, Fay.

**INT. THE MARINE AIR TERMINAL, SAME**

The Marvin family hurries through the terminal.

**MARVIN**

Hurry hurry hurry. Hurry hurry  
hurry...

SIGMUND

Marvin's 16 year old daughter ANNA and 12 year old son rush with them.

**ANNA**

Daddy, would you cut it out?

There  
boarding  
floor.

The family finds their gate and gets in line to board. are ten people ahead of them and the plane isn't yet. All haste stops as they drop their luggage to the

**ANNA**

See?

**FAY**

Honey, I told you there was no rush.

out  
in all  
blurps.

A nice looking BOY gets in line behind them and checks Anna. She sees him and flips her hair. Siggy, dressed black, plays a video game on his watch. It beeps and

jacket.  
Marvin  
and it

FAY lovingly plucks a piece of lint off Marvin's  
Siggy looks up and plucks off another piece of lint.  
takes out an electronic organizer. He pushes buttons  
beeps.

**MARVIN**

Okay, how does this sound? Tomorrow:  
we'll go shopping and clean up the  
house.

**SIGGY**

Ooo, sounds great.

**MARVIN**

Wednesday we'll re-arrange the  
furniture and spruce up the lawn.

**SIGGY**

More, I gotta have more.

**MARVIN**

Thursday...

Marvin clears his throat and smiles.

**FAY, ANNA, SIGGY**

(sing song)

The interview with Maria Shriver.

**MARVIN**

(swelling with pride)

I'm having some art brought up from  
the city. The cottage should look  
spectacular.

Fay kisses Marvin on the cheek.

**FAY**

I'm sure whatever you do will look  
wonderful, honey.

Marvin beams then goes back to his organizer.

**MARVIN**

After the interview we'll take a  
celebration sail around lake, then  
Friday -- my birthday -- we'll have  
wonderful meal at Digby's.

Siggy's

Fay straightens Siggy's shirt tail. Momentarily,  
watch lets out a staccato series of beeps.

**MARVIN**

Siggy, are you going to spend all  
summer driving us crazy with that?

**SIGGY**

It's not driving me crazy.

**ANNA**

Me either.

hand to

in

organizer and

triumphantly at

Siggy continues his game. Fay touches Marvin on the  
say, let it pass. Anna continues to flirt with the boy  
line. Marvin pushes a couple of buttons on his  
it lets out three rapid beeps. Siggy smiles  
Marvin.

**SIGGY**

You gonna do that all summer?

Marvin ignores this and puts the organizer away.

**ANNA**

Yeah, dad, huh?

**MARVIN**

Anna you're masking hostility.

PUPPETS.

Leo.

Marvin reaches in his briefcase and removes two HAND  
One has the silk screened face of Anna, the other of  
Anna sees this and is incredibly embarrassed.

**ANNA**

(intense)

Daddy, put those away!

The line moves. Anna hurries into the ramp way.

**MARVIN**

Anna. Examine your behavior.

Marvin and the family disappear into the ramp way.

**AIRPORT LOUDSPEAKER (V.O.)**

Dr. Leo Marvin, pick up the white  
courtesy phone. Dr. Leo Marvin, please  
answer the white courtesy phone.

**INT. A PHONE BOOTH, NEW YORK, DAY, CLOSE ON**

last  
A long list of airline phone numbers with all but the  
one crossed out. PULL BACK TO FIND:

has  
Outside  
juicy  
BOB standing at a pay phone, receiver to his ear. He  
Kleenexes protecting his hand, his ear and his mouth.  
the window is a hot dog stand. The vendor is serving up  
hot dogs and Bob watches longingly.

**OPERATOR'S VOICE**

**(OVER PHONE)**

I'm sorry, Bob. No one's answering  
the page.

**BOB**

**(INTO PHONE)**

Thanks for trying.

Bob hangs up and crumples the list.

**EXT. THE STREET OUTSIDE THE PHONE BOOTH, SAME**

phone  
misses.  
the  
puts  
watches.  
Still looking at the hot dogs, Bob shuffles out of the  
booth. He tosses his crumpled list at a trash can and  
Even though there is litter on the street all around  
trash can, Bob (using a Kleenex) picks up his list and  
it in the trash. He walks to the hot dog stand and  
He wants a hot dog.

**VENDOR**

Can I help you, bub?

**BOB**

Bob.

**VENDOR**

Would you like a hot dog, Bob?

**BOB**

I sure would...

The vendor buns a hot dog.

**VENDOR**

Mustard?

**BOB**

I sure would.

**VENDOR**

Sauerkraut.

**BOB**

I'd love it.

The vendor holds out the dog.

**BOB**

But I can't. I really want to but I can't. It's bird intestine and beef brain.

Bob looks at the dog with a mixture of desire and  
revulsion.  
He pulls out an air sickness bag, holds it ready, then  
puts  
it back. The vendor retracts the dog.

**VENDOR**

Hit the road, bub.

**BOB**

Bob.

Bob moves on.

**INT. A SUNNY NEW YORK FLAT, DAY**

Bob, out of breath, knocks on the door. HELENE WILEY, a  
late  
the  
middle aged woman draped in diaphanous scarves, opens  
door. She carries a palette knife and palette of paint.

**BOB**

Hi, mom.

**HELENE**

Bob, you didn't walk up again?

**BOB**

I found this great psychiatrist who abandoned me.

next  
following.  
and

Helene turns and walks away. Bob follows her in. The scene is played with Helene walking away and Bob. They move through her apartment, dotted with finished and half-finished paintings on big canvases.

**HELENE**

Did you come here for money?

**BOB**

Mom, that's a terrible thing to ask.

**HELENE**

How do you like my latest?

touches

She stops in front of a BIG CANVAS covered with knives, spoons, forks, paint, and twenty dollar bills. Bob touches one of the twenties. It comes off in his hand.

**BOB**

It's lovely mom.

Helene takes the twenty and puts it back.

**HELENE**

Bobby, please!

**BOB**

Mom, I'm sorry! All I wanted to do was talk. I'll go.

She reaches out and embraces him.

**HELENE**

Oh my poor baby. How did you get so screwed up?

**BOB**

Oh, mom.

**HELENE**

You're the only thing I care about. Always will be.

**BOB**

Oh mom.

They stand there hugging for a moment.

**HELENE**

I'm here for you, Bob. Anytime.

**BOB**

I love you, mom.

She looks at him and lovingly straightens his hair.

**HELENE**

Go home, sweetie. I need to work.

**EXT. A STREET CORNER NEAR THE METROPOLITAN MUSEUM, SAME**

watches  
ways  
Bob stands on the corner looking like a lost soul. He  
as the world passes by. The light changes. Looking both  
constantly, Bob crosses.

**BOB**

Baby step across the street. Baby  
step across the street...

old  
They  
A "perfect little family" walks past him. A five year  
girl and a three year old boy skip by, hand in hand.  
wave at Bob. He waves back, sadly, then continues.

**BOB**

(affectless)  
I feel good, I feel great, I feel  
wonderful.

**INT. A BABY DECORATED APARTMENT, DAY**

BECKY,  
door.  
"Crackling Rose" by Neil Diamond plays on the stereo.  
a perky woman, pregnant, about Bob's age, answers the  
Bob stands in the hallway. She's a little surprised.

**BECKY**

Hi.

**BOB**

Whoa!... You're really getting big.

Bob gently puts his hand on Becky's belly.

**BOB**

What a bruiser. Hi little Bobby!

**BECKY**

(gently)

Bob, he's not little Bobby. Feel the heartbeat?

Suddenly, he  
Bob puts his ear to Becky's belly and listens.  
hugs Becky's tummy.

**BOB**

Oh, Becky, let's get married again.

**BECKY**

(pulling away)

Bob. You know I'm married to some one else now.

**BOB**

(holding on)

But I want a baby. A family! I want to burp him and change him and... love him!

(pause -- lets go)

Why couldn't it have been with me?

**BECKY**

Bob, honey, we've been over this. You as a father? Think about it.

still  
Bob sinks. Becky looks at him sympathetically. There is  
a warm spot in her heart for him.

**BECKY**

You know I actually have considered naming him "Bob".

**BOB**

Really?!

**BECKY**

Yeah. But it's still going to be "Neil".

**BOB**

(recognizing Neil)

Diamond on the stereo)  
Right.

**INT. BOB'S APARTMENT, LATE AFTERNOON**

Bob sits alone watching Ozzie and Harriet. Ozzie is  
talking to Ricky, David, and Harriet.

**OZZIE**

We're a family. We'll always be a  
family. I don't care what they say  
about you at school, we've got each  
other and don't you ever forget it.

The family hugs. The TV audience applauds. Bob picks up  
the phone and dials. SPLIT SCREEN with MID-MANHATTAN  
EXCHANGE a one room, two operator answering service.

**OPERATOR (BESSIE)**

**(ON PHONE)**

Mid-Manhattan Exchange.

**BOB**

**(INTO PHONE)**

This is Bob Wiley. I'm a patient of  
Dr. Marvin's. I need to talk to him.  
Urgently.

**BESSIE**

I'm sorry Mr. Wiley --

**BOB**

Bob.

**BESSIE**

-- Bob, but Dr. Marvin is out of  
town and Dr. Harmon is taking his  
calls.

**BOB**

I don't want Harmon, I need Marvin!

Bob paces then assumes a false calm.

**BOB**

Look, there seems to be some  
confusion. You see, Dr. Marvin, uh,  
Leo, wanted me to call him but I  
lost his number.

**BESSIE**

Bob. I can't give out that number.

**BOB**

But you could call him and ask him to call me.

**BESSIE**

It's awfully late.

Bob is silent. Bessie is uncertain.

**BESSIE**

Stay on the line, Bob. What's your number in case we get disconnected?

**EXT. MARVIN'S VACATION HOUSE PORCH, LATE AFTERNOON**

We recognize this as the same lake the doctors were sailing in the opening scene: gorgeous greenery, the shore lined with quaint but expensive summer homes. Where the doctors in the boat saw an empty slab, stands the Marvin summer house, a clapboard structure complete with a private dock, old wooden motorized rowboat, and diving board.

Marvin is relaxing in a chair. Fay is in the background putting out flowers. Marvin takes a deep breath, sighs peacefully then picks up a book: Freud's Understanding Dreams and opens it. The phone rings. Marvin frowns, then answers.

**TRIPLE SCREEN WITH BESSIE AND BOB AND MARVIN**

**MARVIN**

Yes?

**BESSIE**

Dr. Marvin, this is Bessie at your exchange. I'm sorry to disturb you but I have a Bob Wiley on the line who says you'll want to talk to him.

**MARVIN**

You know better than this, Bessie. Dr. Harmon is covering for me.

**BESSIE**

I told him that, Doctor, but he insists on talking to you. He says it's an emergency.

Marvin frowns then takes a deep breath.

**MARVIN**

Put him through.

**BESSIE**

Go ahead, Bob.

**BACK TO DOUBLE SPLIT-SCREEN**

Bob's frantic pacing contrasts with Marvin's calm.

**MARVIN**

Bob, I thought I made it clear to you that I'm on vacation.

**BOB**

I know, but I'm a mess. Worse than usual.

**MARVIN**

Bob, if this is an emergency, go to the emergency room. If not, call Dr. Harmon and I'm sure he can help you.

**BOB**

I'd feel better if I just knew where you were. It's Martha's Vineyard right?

**MARVIN**

Bob.

**BOB**

Couldn't we just talk?

**MARVIN**

In my office, after Labor Day.

**BOB**

Fire Island?

**MARVIN**

Good night, Bob.

stands  
MANHATTAN

Marvin hangs up. SINGLE SCREEN. Bob hangs up too. He  
and thinks then dials again. SPLIT SCREEN WITH MID-  
**EXCHANGE.**

**BOB**

Hi, this is Bob. Leo and I got cut  
off.

**BESSIE**

I'm sorry, Bob, but Dr. Marvin just  
called and instructed me not to put  
you through.

**BOB**

What?

Bob stands thinking.

**INT. A MANHATTAN PAY PHONE BOOTH, NIGHT**

A mid-twenties PROSTITUTE, overly made up, is on the  
phone.

SPLIT SCREEN again with MID-MANHATTAN EXCHANGE.

**BESSIE**

Mid-Manhattan exchange.

**PROSTITUTE**

**(INTO PHONE)**

Hello, this is Lily Marvin, Dr. Leo  
Marvin's sister. I have to talk to  
my brother right away.

**BESSIE**

(skeptical)

I'm not allowed to give out that  
number. Don't you have it?

A PULL BACK REVEALS BOB standing beside the prostitute,  
wearing his face mask, waiting anxiously. Bob whispers

in

the prostitute's ear. She nods.

**PROSTITUTE**

**(INTO PHONE)**

He went on vacation and forgot to  
give it to me. Look, honey, it's  
urgent. I'm at: 790-8864.

to the  
shakes her

She reads the number off the pay phone. Bessie reacts  
fact that it's a different number from Bob's. She  
head and sighs.

**BESSIE**

Stay on the line, Miss Marvin.

phone

The prostitute hands the phone to Bob. He sprays the  
with disinfectant then hands her some money.

**BOB**

Thanks. You were fantastic.

The prostitute shakes her head and walks away.

**INT. MARVIN'S VACATION HOUSE DINING ROOM, NIGHT**

The moonlit lake is in the far background. In the near  
background the Marvin family sits eating dinner. Marvin  
holding the telephone, looking concerned, walks off by  
himself.

**MARVIN**

Lily? What's wrong?

cringes.

SPLIT SCREEN WITH Bob, standing at his pay phone. He

**BOB**

Dr. Marvin, please don't be angry.  
It's Bob. I know I shouldn't call  
this way but --

**MARVIN**

Bob, listen to me. The doctor-patient  
relationship is based on trust. When  
you call me against my wishes or  
pretend to be my sister, I can't  
trust you any more.

**BOB**

I know but--

**MARVIN**

Call Dr. Harmon, or go to the  
emergency room, but don't call me  
here again.

the Marvin hangs up. BACK TO SINGLE SCREEN. Bob stands in phone booth, banging his hand on his head.

**BOB**

Oh that wasn't smart! Oh that wasn't smart...

screen He walks out of the booth shaking his head. He exits left. Momentarily he crosses back through screen, muttering to himself.

**INT. THE MID-MANHATTAN EXCHANGE, NIGHT**

romance. Bessie sits at her switchboard, reading a regency The operator, GWEN, is doing her nails. There is a knock on the door. The operators look at each other, go to the door, but don't open it.

**BESSIE**

**(INTO THE DOOR)**

Who is it?

**VOICE ON PHONE**

**(FROM WITHOUT)**

Detective Roberts. Homicide.

**GWEN**

What do you want?

**DETECTIVE ROBERTS**

**(FROM WITHOUT)**

I have some questions about a Bob Wiley.

**BESSIE**

(to Gwen)

That was that sicko who kept calling Dr. Marvin.

(loud)

What about him?

She opens the door. Detective Roberts is Bob.

**BOB AS DETECTIVE ROBERTS**

He's dead.

**BESSIE**

Oh my god. What happened?

**BOB**

Suicide. We think. Forty stories.  
Free fall. Splat.

The operators gasp.

**BOB**

Now our records show that Bob made several calls to this number just before he died. Did either of you know Bob personally?

**BESSIE**

Bob called here trying to reach his psychiatrist.

**BOB**

That's interesting. What happened?

**OPERATOR**

I put him through once. After that, Dr. Marvin didn't want to talk to him again.

**BOB**

Uh HUH.

**BESSIE**

Wait a minute. Dr. Marvin couldn't have had anything to do with Bob's death.

**BOB**

Oh? Why not?

**BESSIE**

Dr. Marvin's on vacation.

**BOB**

Ah.

**GWEN**

Out of state. Lake Winnepesaukee.

**BOB**

Michigan?

**BESSIE**

New Hampshire.

**BOB**

Right.

**BESSIE**

We're not supposed to give out the number but I can call him and...

**BOB**

That's okay. I'm sure we can find him if we need him.

Bob writes down the information as he walks to the door.

**BESSIE**

God, I feel terrible. What if I was the last person he talked to before he died?

**BOB**

I frankly wouldn't let it bother me. This guy had "sky diver" written all over him if you know what I mean.

Bob closes the door behind him.

**EXT. THE ANSWERING SERVICE HALLWAY, SAME**

Bob almost throws up then puts the air sickness bag away again. He takes a deep breath, smiles to himself, then exits.

**INT. MARVIN'S SUMMER HOUSE BEDROOM, NIGHT**

Marvin and Fay are asleep in bed. The phone rings. Fay turns on the light.

**MARVIN**

That'd better not be who I think it is.

Marvin answers the phone. Fay listens.

**MARVIN (INTO PHONE)**

Hello... What?... That's okay. Thanks for calling, Bessie.

Marvin hangs up. He sits, stunned.

**MARVIN**

That was my service. That patient --  
the one who called earlier --  
committed suicide.

**FAY**

Oh Leo, how horrible.

Fay rubs Marvin's neck. There is a long pause.

**MARVIN**

Oh well. Let's not let it ruin our  
vacation.

Marvin turns out the light and lies down.

**INT. A BUS STATION, MORNING**

like  
over  
other  
ahead, Bob

Bob wears bermuda shorts and baseball cap. In one hand,  
a security blanket, he clutches a paper bag spilling  
with clothes, bottles of pills, and Baby Steps. In the  
hand he clutches a baggie holding Gil. Eyes fixed  
stares at:

A BUS looming large like a growling grumbling snorting  
monster.

**BUS EMPLOYEE APPROACHES**

**BUS EMPLOYEE**

This is the last bus to Winnepesaukee,  
Bob.

**BOB**

How many tunnels does it pass through  
again? How many bridges?

**BUS EMPLOYEE**

If you keep your eyes closed, you  
won't see any of them. You ready?

**BOB**

Baby steps, board the bus. Baby steps,  
board the bus.

and

Bob looks at the bus again. He tips his bottle of pills  
swallows. He takes a small baby step towards the bus.

**BUS EMPLOYEE**

You think you could do it today,  
Bob. We have a baby schedule to keep.

**BOB**

Baby step, board today. Baby step,  
board today.

Bob inches into the bus.

**INT. THE BUS, SAME**

down  
A bus driver sits ready to go. Bob walks like a cripple  
the aisle to an empty seat.

**BOB**

Baby step, down the aisle. Baby step,  
down the aisle.

finally  
The passengers, a scurvy bunch, wait impatiently. Bob  
takes a seat next to an old man and smiles nervously.

**BOB**

Hi. I'm Bob.

closes  
The old man scowls and looks forward. The bus driver  
the door and the bus moves forward with a jolt.

**BOB**

Ah!!

(turns to the old man)  
Would you knock me out, please?! Hit  
me in the face, whatever you have to  
do, just knock me out!

The old man moves away. Bob downs more pills.

**INT. THE HOLLAND TUNNEL, DAY**

The bus speeds through. We HEAR a long, loud SCREAM.

**EXT. THE MARVIN PORCH, DAY**

Fay  
Marvin lies down in the hammock and picks up his book.  
enter.

**FAY**

Honey, let's go to the store.

**EXT. THE OPEN COUNTRYSIDE, DAY**

field.  
The Greyhound bus stops. Bob gets out and runs into a  
He apparently vomits, then runs back to the bus.

**INT. LAKE WINNIPESAUKEE GENERAL STORE, DAY**

General  
They're  
is in  
we  
The Marvin family strolls through this old fashioned  
Store, loading food and supplies into a shopping cart.  
all in shorts and looking resorty except for Siggy who  
his usual all-black garb. Through the windows, outside,  
can see the quaint little town of Winnepesaukee.

**MARVIN**

Hugo said to expect eleven. Are you  
sure we have enough?

**FAY**

We could feed the entire network,  
honey. Relax.

Anna joins them and tosses in some cookies.

**MARVIN**

(to Anna)  
By the way, did you call Ted Fein?

**ANNA**

Why? He's a salami with eyes.

**MARVIN**

I thought he was cute.

**ANNA**

How would you know a boy is cute?  
Are you coming out of the closet?

**FAY**

Anna. Be nice.  
(she fixes Anna's  
collar)

**MARVIN**

(calmly)  
She's just testing us, Fay. But don't

get psycho-sexual with me young lady.

**ANNA**

Me? When you want me to call some guy cause his father's your publicist?

**SIGGY**

Yeah, dad. Don't be a psychosexual pimp.

**FAY**

Siggy, don't talk that way to your father.

**MARVIN**

They're both testing us, Fay. Don't buy into it.

**SIGGY**

Yeah, mom. It's not meant for you, it's meant for dad.

(at his father)

Testing. 1, 2, 3. Testing.

**EXT. THE BUS STOP ACROSS FROM THE GENERAL STORE, DAY**

off,  
sweat,  
the  
long

A GREYHOUND BUS pulls to the bus stop. Passengers hurry anxiously glancing behind them. Finally Bob, covered in exits. Holding his bag and fish, squinting to adjust to sun, he stands in a daze as the bus pulls away. After a pause, Bob calls out.

**BOB**

Dr. Marvin! Dr. Leo Marvin!

Marvin

Bob waits. Passers-by turn and stare. There is no Leo in sight.

**BOB**

Dr. Marvin! Dr. Leo Marvin!

**EXT. THE GENERAL STORE, SAME**

at the

The Marvin family exits carrying groceries. They stop family station wagon and begin loading up.

**BOB (O.S.)**

Dr. Leo Marvin. Dr. Leo Marvin.

**FAY**

Leo, is somebody calling you?

**MARVIN**

I didn't hear anything.

**BOB (O.S.)**

Leo Marvin. Dr. Leo Marvin!

Everyone looks around.

**FAY**

Over there.

Marvin turns and sees Bob.

**MARVIN**

Oh my god... I don't believe it.

**AT THE BUS STOP**

Bob looks in all directions. Suddenly he sees Marvin.

**BOB**

Dr. Marvin. It's you!!

Bob walks toward the Marvins.

**MARVIN**

stands dumfounded. He watches Bob walking towards them.

He

tries to stay calm.

**MARVIN**

Everybody get in the car.

**FAY**

Do you know that man, Leo?

**BOB**

Dr. Marvin! It's me, Bob!

**MARVIN**

(intense)

Get in the car.

Fay is surprised to see Leo so forceful. She hustles

the

breath.  
in a

kids into the station wagon. Bob hurries up, out of  
In one hand he holds his bag. In the other he holds Gil  
baggie. Marvin closes the station wagon door and stands  
outside.

**BOB**

Hi! This is Gil. It must be fate  
that I found you so quickly!

Bob stops and stands, a little out of breath.

**BOB**

Is this a bad time?

**MARVIN**

What are you doing here? I thought  
you were..., dead.

**BOB**

Oh no, they told you? I fibbed a  
little but... Don't be mad.

(spotting the family  
in the car)

Oh...

A sweet beatific smile appears on Bob's face. He sighs.

**BOB**

The fam.

Marvin leads Bob away from the car, across the street.

**EXT. ACROSS THE STREET FROM THE PARKING LOT, SAME**

Marvin stops and faces Bob.

**MARVIN**

I think you know, Bob, that your  
behavior is entirely inappropriate.  
We talked about trust. We talked  
about my needs. I want you to get on  
a bus and go back to New York.

**BOB**

You're angry.

**MARVIN**

I don't get angry.

**BOB**

You're upset.

**MARVIN**

I don't get upset.

**BOB**

Then can't we just talk?

**MARVIN**

I don't see patients on vacation, Bob. Ever. How many ways can I make that clear?

**BOB**

But you can't just send me away! I've read your book, I've been doing what you told me, but I've completely relapsed! A little time would mean so much. Please.

**MARVIN**

Bob, I'm driving away now and I don't want you to bother me again. You came for my advice, correct?

**BOB**

Absolutely.

**MARVIN**

Then take my advice and go back to New York.

**BOB**

But I can't go anywhere! I'm all locked up!

**MARVIN**

You got yourself here.

**BOB**

Barely!

**MARVIN**

Getting back will be therapeutic.

Bob starts begging.

**BOB**

Please just talk to me. Just a little talk.

**MARVIN**

You're testing my patience, Bob.

**BOB**

A teeny tiny talk. An itty bitty talk...

**ANGLE FROM INSIDE THE CAR, WHAT THE FAMILY SEES**

Bob is kneeling in front of Marvin.

**BOB**

Pretty please... Pretty please with sugar...

The family exchanges quizzical looks.

**BACK TO BOB AND MARVIN**

the  
Marvin looks around, incredibly embarrassed. He tugs at kneeling Bob.

**MARVIN**

(gritted teeth)  
Get up. Come on, get up.

**BOB**

(standing)  
Say you will. Please, say you will.

Marvin looks at his watch.

**MARVIN**

Bob, it's two o'clock. Go to the bus station, buy a ticket home, then wait in that restaurant.

He points to "GUTTMAN'S" coffee shop.

**BOB**

You'll meet me?!

**MARVIN**

I'll call you.  
(looks at his watch)  
In two hours.

**BOB**

Oh my god, you're the greatest!

Bob moves to hug Marvin and Marvin reluctantly lets him.

**MARVIN**

But you must buy your ticket and give your word that you'll go home. This is all about trust again, Bob. We must have trust.

**BOB**

I trust. I absolutely trust. I'll go buy my ticket. Right now!

**MARVIN**

I'll call you at four.

**BOB**

You couldn't possibly make it three thirty, could you?

**MARVIN**

Bob...

**BOB**

Four it is. Four o'clock exactly. Thank you, Dr. M.

car  
Bob starts across the parking lot as Marvin gets in the  
and closes the door.

**INT. THE MARVIN FAMILY STATION WAGON, SAME**

family  
family.  
As the car pulls out of the parking lot, Marvin's  
turns to look at Bob. Bob smiles and waves at the

**FAY**

Leo, you look disturbed.

**MARVIN**

I'm fine.

**FAY**

Who was that poor man?

**MARVIN**

Nobody.

Anna is looking out the back window at Bob. She waves.

**ANNA**

He's cute.

Marvin hits the accelerator, leaving rubber.

**INT. GUTTMAN'S COFFEE SHOP, LATER**

paces  
on

An ELDERLY COUPLE tend to the counters and glasses. Bob  
by the phone, reading Baby Steps to himself. The clock  
the wall reads three o'clock.

**BOB**

Baby step to four o'clock. Baby step  
to four o'clock.

Bob covers his eyes then looks at the clock. No luck.  
Frustrated, Bob paces again.

**BOB**

I feel good, I feel great, I feel  
four o'clock!

couple

Again he looks at the clock: three-o-one. The elderly  
watch. They speak with thick European accents.

**ELDERLY WOMAN (MRS. GUTTMAN)**

Sonny, your fishy's losing air.

**BOB**

Huh?

**ELDERLY MAN (MR. GUTTMAN)**

Your guppy.

Bob looks at Gil. The baggie is dripping.

**BOB**

Oh. Thanks.

baggie. Mr.

Bob looks for something to do about the dripping  
Guttman brings a glass and dumps Gil in.

**BOB**

Thank you.

**MR. GUTTMAN**

Is there something we can help you  
with?

**BOB**

Can you make it four o'clock? Dr. Marvin's supposed to call me then but I'm going crazy.

**MRS. GUTTMAN**

Not Dr. Leo Marvin?

**BOB**

Do you know him?

**MRS. GUTTMAN**

He bought our dream house. We worked a lifetime, saved up for a down payment, then he swooped down with his fancy schmancy lawyers and grabbed it out from under us.

**MR. GUTTMAN**

Stay as far away from him as possible.

**MRS. GUTTMAN**

Like the plague.

**BOB**

No problem. I'm his patient but he doesn't want me near him.

**MR. GUTTMAN**

We'll show you where he lives.

**EXT. THE MARVIN SUMMER HOUSE, SAME**

There  
and  
Marvin and Siggy march to the end of the Marvin dock.  
is a diving board. Siggy stands in a black terry robe  
flip flops.

**MARVIN**

Take off your robe. Everything you wear is black. I wish you'd get off this death fixation.

wears  
Siggy reluctantly takes off his black robe. Under it he  
a black t-shirt and black bathing suit.

**SIGGY**

How do you know it's a death fixation? Maybe I'm in mourning for my lost childhood.

**MARVIN**

What do you mean by that?

**SIGGY**

What do you mean by asking?

**MARVIN**

Come on, get on the board and let's see your approach.

**SIGGY**

(striking a pose)

My approach is to be suave and debonair and sophisticated.

**MARVIN**

Come on, Siggy. 1, 2, 3 spring. Like we learned last time. 1, 2, 3, spring.

together,  
Siggy reluctantly mounts the board. He stands, feet  
then takes a step with his right foot.

**SIGGY**

1, 2, 3 spring. 1, 2, 3 summer. 1, 2, 3 fall. Time to go dad.

**MARVIN**

Cut it out, Siggy. Left foot...

**SIGGY**

This is no fun.

steps  
water,  
Siggy sighs then starts again. He awkwardly takes two  
then stops at the end of the board, staring into the  
afraid to dive.

**MARVIN**

Why didn't you dive?

**SIGGY**

With all the horror that's going on in the world, what difference does it make?

**INT. MARVIN SUMMER HOUSE, SAME**

of Leo  
The decor is New England cottage-y with a strong dose

Sigmund  
Siggy,  
CD.  
giving

Marvin: incredibly ordered. On a pedestal is a bust of Freud. On the mantle sit the family puppets: -- Anna, Fay, and Leo. Anna is at the family stereo, selecting a CD. Fay is on the chordless phone at the kitchen window, giving milk to some stray cats.

**FAY**  
**(INTO PHONE)**

Of course I'm excited Ellie. The last person they interviewed on vacation was Dr Ruth.

heads to

Siggy enters and walks upstairs. Marvin enters and the living room chair. Fay hangs up.

**FAY**

He didn't dive.

**MARVIN**

No.

**FAY**

He's a little afraid of it, dear. Have patience.

**MARVIN**

It's not like I'm making him jump out of an airplane. When I was growing up, I thought diving was fun.

**ANNA**

I thought you were born grown up.

Marvin stares at Anna. She puts on raucous heavy metal.

**MARVIN**

You're masking hostility, Anna Marvin. Turn that down.

**ANNA**

It's full of Freudian symbols, dad. It's educational.

chair,  
Understanding

Marvin turns down the volume, sits in his big easy chair, then takes a deep breath. He picks up Freud's

wildly.  
window.  
Marvin

Dreams. Anna puts on headphones and dances around  
Marvin tries to read. Suddenly a face appears in the  
It is Bob. He sees Marvin and taps on the window.  
looks up and sees Bob.

**MARVIN**

What the...?  
(he bolts to the front  
door)  
What are you doing here?

Bob stands holding Gil (in the glass) and his bag.

**BOB**

I'm sorry. Don't be mad. The Guttmans  
brought me.

into an  
OLD TRAILER that occupies next lot.

**BOB**

Thank you Mr. and Mrs. G.!

**MRS. GUTTMAN**

Your welcome, Bobby, Hello, Dr.  
Marvin!

The Guttmans wave. Marvin waves back.

**MRS. GUTTMAN**

Burn in hell, Dr. Marvin!

Marvin  
turns to Bob.

**MARVIN**

We agreed that I would call you.  
Your coming here is unbelievably  
inappropriate.

Anna comes to the door.

**ANNA**

Hi. I'm Anna.

**BOB**

I saw your picture. I'm Bob.

Fay comes to the door.

**BOB**

Hi. I'm Bob.

**FAY**

I'm Fay.

**BOB**

Oh, Mrs. M. You're even prettier  
than your picture.

**FAY**

Why thank you.

**MARVIN**

(through his teeth)  
Bob, I think you and I have some  
things to talk about.

**BOB**

You do? You finally think so too?!

**MARVIN**

(to Fay)  
Would you excuse us, dear?

**FAY**

Bob, may I take your fish?

Anna

Bob hands Gil to Fay and she walks into the kitchen.  
just stands there.

**MARVIN**

Anna.

Anna rolls her eyes and follows her mother.

**ANNA**

Nice to meet you, Bob.

**BOB**

You too.

Marvin leads Bob away. Bob sees the puppets on the  
mantle.

**INT. THE MARVIN HOUSE STUDY, SAME**

indicates

Bob and Marvin enter the downstairs study. Marvin  
for Bob to take a seat.

**BOB**

Great place. No wonder the Guttman's  
wanted it. I really feel bad about  
barging in like this.

**MARVIN**

Forget it. I understand.

**BOB**

You do?

**MARVIN**

Of course I do. Your problems don't  
go away just because I go on vacation.  
They've been with you a long time  
after all.

**BOB**

Ever since I can remember.

**MARVIN**

On the other hand, you're making  
strides. You got here.

**BOB**

I baby stepped. I owe it to you.

Bob smiles. Marvin stares at Bob for a long time then:

**MARVIN**

Bob, take a look around you. What  
does everything you see have in  
common?

**BOB**

Er... I don't know... It's all owned  
by you, that's obvious. Humm...  
Everything's from a garage sale!

There is a long pause. Marvin stares at Bob.

**MARVIN**

Vacation, Bob. Everything you see is  
part of a vacation. Every year, for  
one month, I bring my family to this  
house on vacation. Nice, isn't it?

**BOB**

It's wonderful. The lake. The trees.  
The little town.

**MARVIN**

Do you know what the point of a  
vacation is? Do you understand the  
meaning of the word?

**BOB**

Sure.

**MARVIN**

You forget about your troubles. You  
give up your worries. You drink from  
the wellspring of relaxation that  
enriches your soul.

(pause)

Now I can't, at this time, give you  
the kind of therapeutic attention  
that you need to solve all your  
problems. Know why?

**BOB**

Er, because you're on vacation?

**MARVIN**

Excellent. But what I can do -- and  
only I can do this because you trust  
me don't you Bob?

**BOB**

Why else would I be here?

**MARVIN**

Exactly. What I can do is this.

pad. He  
Marvin goes to a drawer and pulls out a prescription  
writes.

**MARVIN**

Get on your bus and go back to New  
York. Every time a problem comes up,  
follow this prescription.

**BOB**

(holds up his bag)

I don't need pills. I have plenty of  
pills.

bob.  
Marvin tears off a prescription sheet and hands it to

**MARVIN**

It's not pills. Read it.

**BOB**

(taking it)

It says: "A vacation from my problems."

**MARVIN**

I'm giving you permission to take a vacation, Bob. Not a vacation from your work. Not a vacation from your daily life. But a vacation from...

**BOB**

My problems.

**MARVIN**

Every time you feel a problem coming on, take that out and follow it to the letter. Doctors orders.

**BOB**

Doctors orders.

Marvin stands.

**MARVIN**

I'm glad you came. I'll see you in my office next month.

**BOB**

That's it?

**MARVIN**

You came here for relief, Bob. Read your prescription.

Bob stands a moment, looking at his prescription.

**BOB**

This is... INCREDIBLE! This is ASTOUNDING!! For the first time since Menningers I feel free! I knew coming up here was the right thing to do!

**MARVIN**

It feels right because you're here and because you're leaving.

Bob comes over and hugs Marvin.

**BOB**

You've given me a great gift, doctor.  
The gift of life. You're a great  
man.

**EXT.-INT. THE MARVIN HOUSE, DAY**

Marvin opens the door for Bob.

**MARVIN**

If you have any questions, call Dr.  
Harmon.

**BOB**

Have a great vacation!

**MARVIN**

You too.

**BOB**

A vacation from my problems. You bet  
I will!

Bob exits. Marvin closes the door and looks up at the  
ceiling.  
There  
He takes a deep breath then turns back into the room.  
is a knock at the door.

**MARVIN**

**(AT THE DOOR)**

Yes?

**BOB**

**(FROM WITHOUT)**

It's Bob. I forgot Gil.

Marvin opens the door.

**BOB**

My fish.

**MARVIN**

Oh. Right.

Bob strides into the kitchen and takes his fish.  
Sigmund,  
now in his clothes, enters from upstairs.

**BOB**

You must be Sigmund.

**MARVIN**

Siggy, this is Bob. He's just leaving.

**SIGGY**

Hi.

**BOB**

Hi. This is Gil. My fish.

**SIGGY**

Cool. Did you get him out of the lake?

**BOB**

No. He's a city fish.

**SIGGY**

Cool.

**BOB**

Your father is the most incredible psychiatrist in the world! You better appreciate him.

He strides to the door then turns wistfully.

**BOB**

Have a great vacation, fam.

**MARVIN**

You too, Bob.

**SIGGY**

Nice to meet you.

**EXT. A WOODED LANE IN WINNIPESAUKEE, DAY**

Bob walks down the country lane. Crickets chirp.

**BOB**

Vacation from my problems. Take a vacation from my problems. A baby stepping, lazy stepping vacation from my problems.

Bob falls into a rhythm, almost a little jig as he walks.

**LONG**

**DISSOLVE TO:**

**EXT. LAKE WINNIPESAUKEE, MORNING**

Roosters crow in the new day.

**INT. THE MARVIN LIVING ROOM, SAME**

models,  
Are  
Marvin, Fay and Siggy stand frozen, like artist's  
staring at something. Is this suddenly a Godard movie?  
we now in a Becket play? Finally:

**MARVIN**

It's too close to the wall.

**SIGGY**

Who cares?

wall  
Marvin moves to the couch and pulls it out from the  
about three inches.

**MARVIN**

I care, and you should too. Our house  
is going on national television  
tomorrow. You want your friends to  
think you live in a dump?

**SIGGY**

My friends would respect me for it.

**MARVIN**

You know, there's nothing wrong with  
neatness. People joke but it's  
actually a sign of a creative  
intelligence. Right, Fay?

**FAY**

In isolated cases, sure.

**MARVIN**

What is that supposed to mean?

**FAY**

The room looks wonderful, dear.

Siggy  
Fay pecks him on the cheek and walks into the kitchen.  
follows. Ditto Anna who starts cooking pancakes.

**MARVIN**

Seriously, what do you mean by that?

at He gets no answer from the rest of the family who look  
each other and smile.

**ANNA**

You're incredibly creative, daddy.

adjusting Marvin goes back to making minuscule adjustments:  
diplomas, etc. At the front door is a knock.

**MARVIN**

I'll get it. It's probably the van  
with my art.

door. Checking out his "set" as he goes, Marvin opens the  
It's Bob.

**BOB**

Good morning! I'll bet you're  
surprised to see me!

**MARVIN STANDS DUMFOUNDED**

**BOB**

When I walked out of here last night  
I said to myself, "Dr. Marvin's  
absolutely right. Take a vacation  
from your problems. Blow em off.  
Just say 'no'." So I did!

**MARVIN**

But... You're back.

**BOB**

No I'm not.

**MARVIN**

You're not?!

**BOB**

Of course not. I'm taking a vacation.  
This isn't an appointment, I'm  
dropping by. I told the Guttman  
what you said and they found me a  
cottage nearby.

**MARVIN**

No...

**BOB**

Yeah, the town is packed but I guess if you know the right people... Anyway, I know we can't work but let's get the friendship thing going.

Marvin is absolutely flabbergasted.

**BOB**

I'm a little anxious about being here by myself but I don't want to barge in. I'll call. Give my best to the fam and see ya around, okay?

for Bob walks away. Marvin closes the door. He stands there a long time.

**FAY**

Who was that, Leo?

**MARVIN**

Nobody.

**SIGGY**

Again?

There is a knock on the door. Marvin opens it.

**BOB**

I almost forgot, here's your newspaper. See ya.

Marvin takes the newspaper and closes the door.

**ANNA**

Wasn't that Bob?

There is another knock on the door. It's Bob.

**BOB**

You guys up for going out to breakfast?

**MARVIN**

No!

**BOB**

Eating in. I admire that.

Marvin slams the door in Bob's face.

**ANNA**

That was Bob! I thought you said he left town?

**MARVIN**

I did. I said exactly that.

her

Anna moves to the front door, after Bob. Marvin grabs arm and leads her to the kitchen.

**MARVIN**

And I don't want you letting him in this house.

**ANNA**

Daddy, you're hurting me!

Anna wrenches her arm away.

**ANNA**

What's your problem?

**MARVIN**

I don't have a problem.

Fay walks in.

**FAY**

Honey, who is that man?

**MARVIN**

Nobody, Fay. Nothing to get excited about. A work related problem just went away.

(smiles nonchalantly)

It's fine.

He strolls off into the kitchen. Anna rubs her arm.

**ANNA**

I've never seen him like this.

**FAY**

(low)

If you want to know, I think your father is nervous about going on national television tomorrow. Freud himself would be anxious so let's be supportive, okay?

**ANNA**

He should go punch some pillows.

**SIGGY**

Or get shock treatment.

**FAY**

Remember that he's under pressure.

**MARVIN (FROM THE KITCHEN)**

Flap jacks!

**EXT. A WOODED LANE IN WINNIPESALRKEE, DAY**

Bob walks down the empty country lane. Crickets chirp.

**BOB**

Vacation from my problems. Take a  
vacation from my problems. There's  
nothing to fear, there's nobody here.  
Nothing to fear

(he suddenly panics)

**THERE'S NOBODY HERE!**

He starts running and screaming.

**EXT. THE MARVIN SUMMER HOUSE, MORNING**

Marvin's  
shrubs  
suit,  
her  
family

TWO MEN from a van are bringing in the art from  
office. Marvin is using a weed trimmer to spruce up the  
to within an inch or their lives. Anna, in a bathing  
sunglasses, and skimpy cover-up exits the house, gives  
father a good-bye peck on the cheek then gets in the  
station wagon.

**MARVIN**

Where are you off to?

**ANNA**

Sailing.

**MARVIN**

With Teddy Fein?

**ANNA**

No. George Stark. The boy from the  
plane.

**MARVIN**

It's a quarter mile to the marina.  
Why do you need the car?

**ANNA**

I'm picking everybody up.

She starts the car and backs out.

**MARVIN**

Stay out of the sun! Remember what's  
happening to the ozone layer.

**EXT. A WOODED LANE IN WINNIPESAUKEE, DAY**

Bob is running in a panic. Anna drives by and sees him.

**ANNA**

Bob!

Anna hits the brakes and slows next to Bob. He breaks  
slow trot.

**ANNA**

Hi! Where you going?

**BOB**

Just to... town.  
(pause)  
Buy some..., Kleenex.

**ANNA**

Want a ride?

**BOB**

I don't think your dad would like  
you picking me up.

**ANNA**

He wouldn't like a lot of things.  
Hop in.

Bob hesitates then gets in.

**INT. THE MARVIN STATION WAGON, SAME**

Anna drives. Bob puts on his seat belt.

**BOB**

He seemed pretty upset this morning.

to a

**ANNA**

He's nervous about the interview.

**BOB**

Interview?

**ANNA**

Maria Shriver's coming tomorrow to talk about his book.

**BOB**

Wow... so that's the problem! And I thought he was upset about me!

**ANNA**

Well he's always uptight, even when it doesn't show.

**BOB**

He is?

**ANNA**

Sure. Imagine growing up with a dad who sees every stage of growing up as a Freudian passage. Did you ever have crayons?

**BOB**

Sure.

**ANNA**

Fat or skinny?

**BOB**

Er, skinny, I think.

**ANNA**

(warning tone)

Uh oh.

**BOB**

What do you mean?

**ANNA**

Dad saw crayons as phallic symbols. When I asked for skinny crayons, it was a personal assault on his manhood.

**BOB**

What'd he do, buy a Porsche?

Anna laughs.

**ANNA**

I wish! He just kept psychoanalyzing everything. My dolls were alter egos. Boys who wanted to kiss me were Oedipally fixated adolescents looking to displace their mothers on their aboriginal family totems.

**BOB**

Sounds like my friends to a tee.  
(a beat)  
You seem to be doing okay now.

**ANNA**

Hardly. I analyze everything to death. Every time a guy smiles at me, I ask myself is he really smiling or is he just orally fixated? When I smile back, I wonder, am I really attracted or just smiling out of some residual Cro-Magnon instinct? If I ever actually have sex, I'm not sure I'll know the difference between an orgasm and an anxiety attack!

**BOB**

I have the same problem.

**ANNA**

The kinds of urges other girls act on impulsively, I analyze until either the urge goes away or --

**BOB**

Or what?

**ANNA**

The boy goes away.

Long pause.

**BOB**

Well. It sounds like your dad never learned to leave his work at the office.

**ANNA**

Lot of good it does me!

**BOB**

You'll make some man very happy

someday.

This hangs in the air. Anna looks at Bob.

**ANNA**

What are you doing today?

**BOB**

Buying Kleenex.

**ANNA**

Wanna come sailing?

**BOB**

Well, I... I, er...

**ANNA**

That's okay. You don't have to.

makes  
down  
shyly.

Bob looks at Anna. He sees her attraction to him and it  
him nervous but he doesn't want to reject her. He looks  
shyly.

**BOB**

Actually, it's not that I don't want  
to go. It's just that I've never  
been on a boat and I'm not sure I  
can handle it.

**ANNA**

There's nothing to it. George Stark's  
doing the sailing.

**BOB**

Just thinking about gives me hives.

**EXT. GEORGE STARK'S DAY SAILBOAT, DAY. CLOSE ON BOB**

wind.

Standing next to the mast, his hair blowing in the

**BOB**

You're right, this is great! I never  
actually thought I could do this. I  
never thought this could be me!

**PULL BACK TO REVEAL**

is

That Bob, wearing life preservers on his body and legs,

Anna,  
sit

wrapped onto the mast from chest to toe with ropes.  
George Stark (from the airport) and a few other kids  
around enjoying the sail.

**EXT. THE MARVIN PRIVATE DOCK, DAY**

Siggy  
door,

Marvin stands at the end of the diving board, holding  
by his ankles out over the water. On the shore next  
the Guttmans sit in lounge chairs, fishing.

**SIGGY**

This is child abuse! If you drop me,  
I'll prosecute!

**MARVIN**

I am not going to let go until you're  
ready, okay? Trust me and put your  
hands out like I showed you.

**SIGGY**

I'm not ready! Do you hear? I'm not  
ready!!

of

George's sailboat heels by. From it wave Anna and some  
her friends -- and Bob.

**BOB**

(shouting and waving)  
Hey Doctor M, look at me! I'm sailing!

a

Stunned, Marvin drops Siggy into the water. Siggy does  
belly flop then comes up for air, furious.

**SIGGY**

Murderer! Child molester...

**MARVIN**

Siggy, it was an accident!

**THE GUTTMANS**

Hitler!

**EXT. A PIER NEAR WINNIPESAUKEE TOWN, LATER**

to see

Marvin walks along the shore towards the pier in time

Anna and a wobbly Bob disembark George's sailboat.

**MARVIN**

Anna!

her  
towards

Anna sees her father. She says good-bye to George and friends then walks towards her father. Bob starts Marvin too.

**BOB**

Did you see me out there?! I'm getting better all the time.

**MARVIN**

I want to see Anna alone.

Bob stops. Marvin waits while Anna walks to him.

**MARVIN**

I thought I told you to stay away from Bob Wiley.

**ANNA**

No. You just said I couldn't let him in the house.

towards  
has

Marvin starts walking away from the sailboating party the town green. He puts his arm around Anna so that she to walk with him.

**ANNA**

Daddy, where are we going?

**MARVIN**

Home.

**ANNA**

What about the car? I left it at the pier.

**MARVIN**

Leave it. It's been a while since I've had a walk with my daughter.

turns  
Leo

Anna looks back at her friends and Bob. She shrugs then back to her father. From his pockets Marvin removes the

and Anna puppets and hands her "Anna".

**ANNA**

Daddy, not here!

**MARVIN PUPPET**

Anna, I know you think you're old enough to know what's best for you and I know you're at the age where you don't want to listen to your father. But as your father, who's always loved you, I'm asking you not to see Bob Wiley.

Anna grabs the Anna puppet and puts it on, defiantly.

**ANNA PUPPET**

I don't understand the problem! Bob's a nice guy!

**MARVIN PUPPET**

Bob Wiley is a patient. He followed me here from New York which is bizarre. But even if it weren't bizarre, my daughter seeing a patient that I'm treating is entirely inappropriate.

**ANNA PUPPET**

Bob said you're not treating him here.

**MARVIN PUPPET**

He's right there!

**ANNA PUPPET**

So if you're not treating him while he's here, then he's not a patient while he's here, is he? And I have the right to see him!

She throws the puppet at Marvin then runs to her friends.

**MARVIN PUPPET**

Anna, you're acting out!

**ANNA**

Bob's a perfectly nice guy! He's intense and sensitive and he listens which is more than I can say about you. Bob!

Marvin stands a moment and watches. He is stunned.

**MARVIN PUPPET**

Anna, come back!

down  
Anna runs to Bob and takes his arm. They start walking  
the shore. Marvin is dumbstruck.

**INT./EXT. THE MARVIN HOUSE, LATER**

She  
Siggy lies on the deck, looking up at the sky through  
binoculars. Fay is in the kitchen, arranging driftwood.  
comes to the back door of the cottage.

**FAY**

Why don't you come in and talk about  
it?

Siggy says nothing.

**FAY**

Just because your father dropped you  
in the water doesn't mean you can't  
trust me.

**SIGGY**

You sleep with him. You're his spy.

**INT. THE FRONT DOOR OF THE MARVIN HOUSE, SAME**

Marvin enters, looking absolutely stunned.

**FAY**

Leo, you've upset Siggy.

stairs.  
Marvin stares blankly at Fay then shuffles up the

**FAY**

Leo...?

Again Marvin doesn't answer and Fay starts towards him.

**SIGGY**

That's right, go to him! You always  
do.

Fay stops, looks at Siggy then goes upstairs after Leo.

**EXT. THE DECK, DAY**

As he  
field of  
standing

Siggy lies back down and peers through the binoculars.  
does, a grotesque CLOSE UP OF BOB pops into Siggy's  
view. He sits up with a start. Bob and Anna are  
over him.

**BOB**

Hey, Siggy.

**SIGGY**

Oh. Hi, Bob. You scared me.

**BOB**

Sorry. Didn't mean to sneak up on  
you.

clearly  
shakes

Siggy lies back down and looks through the binoculars,  
not interested in being social. Bob looks at Anna. She  
her head.

**ANNA**

Dad's at it again. I can tell.  
(to Siggy)  
Another vacation that's not a  
vacation, right?

**SIGGY**

What's with him and diving? Maria  
Shriver's not gonna watch me dive!

**INT. THE MARVIN HOUSE BEDROOM, SAME**

his  
next

Marvin is prostrate on the bed, Marvin puppet still on  
hand, staring at the ceiling. Fay enters. She sits down  
to Marvin and strokes his hair.

**FAY**

Leo, Siggy is really upset.

Marvin says nothing.

**FAY**

Leo...

Marvin looks at his wife.

**MARVIN**

Fay, I'm a failure.

**FAY**

What?

**MARVIN**

Our daughter, our only daughter, has fallen for a brilliant manipulator twice her age.

**FAY**

Leo, for god's sake talk sense.

**MARVIN**

Anna and Bob!

**EXT. THE MARVIN PRIVATE DOCK, SAME**

approach.  
Siggy is standing on the diving board, ready for his

Guttman's sit

Bob and Anna watch from the pier. Next door the watching.

**BOB**

Face a fear and it goes away.

**SIGGY**

Okay. I'm facing it, now what do I do?

**BOB**

Hit it. Fast. While it isn't looking.

makes

Siggy takes a deep breath, summons up his courage, and his approach. He springs but can't dive.

**SIGGY**

My mind says "yes yes" but my body says "no no". It's hopeless.

**BOB**

If I'm not hopeless, nothing's hopeless...

end

Bob steps onto the board. He "baby steps" out to the where Siggy is standing.

**BOB**

Let's try something I saw in a pirate movie.

**INT. THE MARVIN BEDROOM, SAME**

face  
Marvin is down the hall in the bathroom, dousing his  
with water. Fay stands in the bedroom.

**MARVIN**

For God's sake, I'm even a failure in my own book! Can you believe it? In Chapter 2, I wrote that a healthy adolescent girl can never have a sublimated father complex and my daughter has one.

**FAY**

It's a brief flirtation, honey. Anna's perfectly healthy.

**MARVIN**

Then you're saying the book's wrong?

**FAY**

Better that than Anna.

Marvin washes his face some more then looks up.

**MARVIN**

Fay, my god!

face,  
Marvin walks into the room, water dripping off his  
looking like a man who's just seen his own death.

**FAY**

Leo, what? Leo, what is it?

**MARVIN**

I'm going on national television tomorrow -- to promote a fraud!

**EXT. THE MARVIN PRIVATE DOCK, SAME**

holding  
hands  
Bob is standing near the end of the diving board  
Siggy by the hips. Siggy is hanging over the water,  
and head down, ready to enter the water diving. Anna is

watching. So are the Guttmans.

**BOB**

Don't think about boiling oil!

**SIGGY**

I'm not.

**BOB**

Or searing acid!

**SIGGY**

I'm not!

**BOB**

Our Father, we commit this soul to  
the sea.

diving.  
throws  
Bob gently releases Siggy. Siggy falls into the water,  
Anna applauds. So do the Guttmans. Siggy resurfaces and  
throws  
a jubilant fist in the air.

**SIGGY**

Yeah!

**INT. THE MARVIN BEDROOM, SAME**

Fay holds Marvin's head in her bosom, stroking him.

**MARVIN**

I'm doomed!

**FAY**

No you're not.

**MARVIN**

I'll be a laughing stock!

**FAY**

No you won't. You've blow this way  
out of proportion, Leo, and you have  
to get control. Now try your  
breathing.

**MARVIN**

Okay.

(breathes hard)

I'm being ridiculous.

(more breaths)

You're right.

He walks around breathing exaggeratedly.

**MARVIN**

It's a brilliant book... Our daughter's fine... I'm great.

**FAY**

That's right.

Applause from outside can be heard in the room. Fay goes to the window.

**MARVIN**

Fay, do you remember a Carswell Fensterwald?

**FAY**

My God, Leo, look at this.

**MARVIN**

The name is so familiar but --

**FAY**

Leo, Siggy's diving!

**MARVIN**

What?

Marvin looks out the window. He sees:

**EXT. THE MARVIN PRIVATE DOCK, SAME. MARVINS' POV**

Bob releases Siggy for another perfect dive.

**BACK TO MARVIN**

**MARVIN**

I'll put a stop to this!

Marvin storms out of the bedroom.

**FAY**

Leo!

**EXT. THE MARVIN DOCK, SAME**

Siggy stands at the end of the board, more confident now, getting ready to do another dive. Bob holds Siggy again but

charges

this time Siggy doesn't need much help if any. Marvin  
down the dock, Fay right behind him.

**MARVIN**

Enough. Let go of him! That's enough!

**FAY**

Leo!

**BOB**

Dr. M., watch this!

**SIGGY**

(leaning over to dive)  
Watch, dad!

**MARVIN**

Stop diving this instant!

**ANNA**

Dad!

loses  
buster.

Marvin leaps onto the diving board, shaking it. Bob  
his grip and Siggy falls off the board, doing a back  
buster.  
Bob falls in too.

**SIGGY**

Ow!  
(daggers at Marvin)  
You bastard!

**FAY**

Leo! Look at what you're doing! Leo,  
look at yourself!

He  
does.

Everybody looks at Marvin, standing alone on the board.  
realizes that he's lost all control, something he never  
does.  
He looks at the Guttmans.

**MARVIN**

What are you staring at? I had every  
right to buy this house!

**ANNA**

(looking in the water)  
Where's Bob? Where's Bob?!

for Anna and Fay dive into the water. They go under looking  
Bob.

**EXT. THE MARVIN HOUSE DECK, AFTERNOON**

Fay, Bob is off a bit by himself, wringing out his clothes.  
the Anna and Siggy sit toweling off. Marvin comes out of  
house and talks in low tones to his family.

**MARVIN**

Listen, everybody, I'm not wrong  
often, but when I am, I admit it.  
I'm sorry. I mean it. How can I make  
it up?

other. There is a pause. Anna and Siggy and Fay look at each

**SIGGY**

Knocking Bob in the water was awful.  
What if he hadn't known how to swim?

**MARVIN**

But he did. I'm not saying I was  
right, but Bob can do a lot of things  
no one thought he could do.

Anna, Fay and Siggy are silent.

**MARVIN**

Look, I said I was wrong now I'd  
like to forget it. I'd like you all  
to accept my apology.

**ANNA**

What about Bob?

**MARVIN**

What about Bob?!

**ANNA**

Don't you think you should apologize  
to him?

**ANGLE ON BOB**

can't at the outdoor shower, rinsing off his clothes. He

him and

hear the family but he can see they're talking about  
he's giving them his best hang-dog looks.

**MARVIN**

I will not apologize to Bob.

**ANNA**

Why not?

**MARVIN**

Because I won't.

**FAY**

Honey, why are you so hostile towards  
the poor man?

**MARVIN**

Because he's a patient, Fay! Don't  
you get it?

**SIGGY**

He's not a patient, he's a person.

**ANNA**

And a nice one.

**FAY**

I think we should invite him for  
dinner.

**MARVIN**

Dinner?!

**FAY**

Dinner.

**ANNA**

Really?!

**FAY**

The poor fellow's devastated.

his  
he is

Fay heads towards Bob. Marvin turns to her. He keeps  
voice low to keep from being heard by Bob, but inside  
about to explode.

**MARVIN**

I don't want Bob for dinner, Fay.

**FAY**

Leo...

**MARVIN**

I don't want Bob for dinner, Fay. I want to think about my interview.

Leo is trying not to explode. Fay hangs in the balance.

**ANNA**

Do it, mom. Invite him. You'd be making family history. It'd be the first major thing you've done on your own since I've known you!

**FAY**

Right is right, Leo Marvin.

Fay heads to Bob. Marvin's mouth falls open.

**SIGMUND**

Testing 1, 2, 3. Testing. For the next few seconds we will be conducting a test of the emergency broadcast system:

**MARVIN SIGGY**

stands  
Fay talks to Bob. Anna heads over to him too. Marvin speechless, ready to commit hari-kari.

**EXT. THE MARVIN HOUSE PATIO, EVENING**

the  
along  
Marvin  
overlooking  
Bob,  
Dusk has descended over Lake Winnepesaukee. The glow of the moon, the stars, and lights from the other cottages along the lake shore provide peaceful illumination. The family -- and Bob -- are dining out on their deck overlooking the lake. Marvin sits silent, holding in his anger. Bob, swinging at occasional moths, sits next to Siggy.

**BOB**

Get away. Get away!

**SIGGY**

Ring around the moon. Rain coming soon.

**BOB**

(edgy to Siggy)  
Gee, is that true?

**MARVIN**

It's superstitious nonsense.

Anna and Fay exit the cottage carrying trays of food.

**BOB**

(to Fay and Anna)  
That looks scrumptious.

Anna smiles and hands the first plate of food to Bob.

Marvin  
at

sees this and crosses his arms. He shoots a death stare  
Anna. She defiantly shoots it right back. Bob sees this  
exchange of looks.

**BOB**

Did I do something?

**FAY**

No, Bob. It's fine. Eat up. Leo.

Fay looks at Marvin and shakes her head "no".

**BOB**

(eating)  
Mmmmm. Mmmmm. This sure is good. Mmmmm.  
Mmmmm. Mmmmm.

**MARVIN**

Would you please stop that?

**BOB**

Oh. Sorry, Leo. Would you pass the  
salt?

**MARVIN**

And don't call me Leo.

**BOB**

I'm sorry. You said in your office  
that I could call you Leo.

**MARVIN**

That was in my office. In my home  
you will call me Dr. Marvin.

helplessly

Marvin snaps the salt down next to Bob. Bob looks at Fay. Fay puts a hand on Bob's arm.

**FAY**

(low)

He's nervous about the interview tomorrow. Don't take it personally.

**BOB**

(to Marvin)

Hey, that's right, I heard about your upcoming debut. Congratulations.

then

Marvin nods and eats. Bob throws salt over his shoulder salts his food.

**BOB**

Your book's going to do a lot of people a lot of good, Le-- Dr. Marvin. I'm walking proof of that.

dad

Marvin chokes on the food he's eating. Siggy slaps his on the back. Marvin keeps coughing.

**SIGGY**

Dad?

**FAY**

Sweetheart?

the

Marvin turns red and points to his throat. He falls to deck on his side. Bob stands.

**BOB**

Don't panic! I know what to do!

the

clears.

Bob hurries to Marvin, lies beside him, and administers Heimlick maneuver. On the second try, Marvin's throat Marvin lies in Bob's arms, coughing.

**SIGGY**

Dad, you okay?

**ANNA**

Daddy?!

**FAY**

Honey?!

Marvin says something. Fay leans over him to hear.

**FAY**

Leo, are you okay?

**MARVIN**

I said..., get him off me!

Bob lets go of Marvin. Marvin coughs and crawls away.

**SIGGY**

Bob, you saved him!

**ANNA**

Incredible! Wonderful!

**FAY**

Thank you!

flash  
looks

Fay helps Marvin gets to his feet. Suddenly, there is a  
of lightning. Bob jumps. Rain begins to fall. Marvin  
up.

**SIGGY**

Told you so.

**INT. THE MARVIN HOUSE, NIGHT**

in the  
ever so  
Anna,  
dishes.

The rain outside is coming down in buckets. Marvin is  
living room, re-straightening the furniture and art  
meticulously. He adjusts a diploma over the mantle.  
Fay, Siggie and Bob are in the kitchen, doing the

**BOB**

**(SINGING)**

"I'm singing in the rain, Just singing  
in the rain, What a glorious feeling,

Bob throws his pack of Kleenex into the trash.

**BOB**

**(SINGING)**

I'm happy again!

Bob retrieves the pack of Kleenex from the trash.

**BOB**

**(SINGING)**

"I walk though the kitchen With a  
bowl full of chicken  
    (puts the chicken in  
    the fridge)  
I'm singing, I'm singing In the rain."

Anna and Fay and Siggy start a dance. Marvin enters.

**MARVIN**

Look, tomorrow morning is very  
important and I'd like to call it a  
night. I don't want to be rude but I  
think it's time for Bob to sing his  
way home.

**FAY**

(re: the rain)  
Honey, you don't expect Bob to walk  
back in this do you?

**MARVIN**

Did I say that? I'll drive him.

**ANNA**

The car's still in town, daddy.

**MARVIN**

What?

**ANNA**

You said to leave it, remember? We  
walked home.

Marvin seethes then looks darkly at Anna.

**MARVIN**

The rain's bound to let up. Bob can  
go then.

**SIGGY**

What if it starts up again while  
Bob's on the way?

**MARVIN**

(nastily)  
He can borrow my slicker.

**INT. THE MARVIN LIVING ROOM, LATE NIGHT**

murder  
on  
slicker,  
watching  
Fay

Marvin stands staring out the window like he'd like to  
the rain that is still coming down in torrents. Bob is  
the couch, sitting alone, wearing Marvin's yellow  
looking unwanted. Anna, Siggy and Fay sit quietly,  
Marvin. Bob looks at Fay and shrugs like he's sorry.  
puts a sympathetic hand on Bob's.

**FAY**

Leo.

**MARVIN**

Shsh.

**FAY**

Leo...

**MARVIN**

Quiet. It's letting up.

Marvin  
tiny

There is a crash of thunder that shakes the rafters.  
reaches out and slowly scratches the window, creating a  
squeaking sound. Fay walks to him.

**FAY**

(low)

Leo, we can't make the poor fellow  
sit here all night. Let's let him  
stay over.

**MARVIN**

Stay over? Honey, Maria Shriver's  
coming in the morning. Maria Shriver!  
You want some guy sleeping on our  
couch when Maria Shriver gets here?

He almost laughs at the idea.

**FAY**

There's an extra bed in Siggy's room.  
Bob, would you like to spend the  
night?

**BOB**

Well I... Do you have a dacron pillow?

**SIGGY**

That's a great idea!

**MARVIN**

Fay!

**BOB**

Are you sure I'm not imposing?

**MARVIN**

Of course you are -- !

**FAY**

-- aren't. Anna, find an extra set of sheets. Siggy, get one of your father's robes for Bob.

Anna.  
Fay shoots Marvin a dirty look then exits the room with Marvin claws the window making a bone chilling squeak.

**INT. SIGGY'S ROOM, NIGHT**

against the  
Siggy is  
Siggy's room has twin beds arranged head to head corner. Bob, wearing one of Marvin's robes, enters. hanging up his clothes.

**SIGGY**

Did you find a toothbrush?

**BOB**

Yeah.

(belches and hits his chest)

Excuse me.

**SIGGY**

You care which bed?

**BOB**

I'd prefer facing southeast.

**INT. MARVIN'S BEDROOM, SAME**

Marvin enters in his pj's. Fay is preparing for bed.

**MARVIN**

Have you seen my new toothbrush?

**FAY**

It should be in the bathroom.

**MARVIN**

Well it should be but it's not!

Fay shoots Marvin a dirty look then heads towards the bathroom.

**FAY**

Just because you're nervous about tomorrow, Leo Marvin, doesn't give you the right to get snippy. If you can't handle the pressure, postpone the interview.

**MARVIN**

Fay, it's not the interview -- I mean I am nervous about it -- but that's not what's bugging me. It's... him.

**FAY**

Him who? Bob?

**MARVIN**

No, Siggy. Yes, Bob! Who else?

**FAY**

Leo, quiet. He'll hear you.

**MARVIN**

Why shouldn't he hear me? Don't you get it, he's a sick person. A multiphobic mess! He faked suicide...

**FAY**

Isn't that a cry for help?

**MARVIN**

...Followed me up here from New York, wormed his way into my house. For all I know, he's a mass murderer!

**FAY**

Oh come on, Leo, he's a sweet guy. Perfectly harmless.

**MARVIN**

You don't know that! Everything he's done violates the patient-doctor

relationship. Now he's in there with  
our son!

**INT. THE SIGGY'S BEDROOM, NIGHT**

lightning  
Bob and Siggy lie in Siggy's twin beds. Outside,  
flashes. Bob chews his nails.

**SIGGY**

Bob?

**BOB**

Yeah.

**SIGGY**

How come you go to dad? Are you really  
sick or just maladjusted?

**BOB**

Sick. You ever had a bee buzz your  
face that wouldn't go away?

**SIGGY**

Sure. Once or twice.

**BOB**

When I was twelve, I had one buzz me  
for three weeks.

and  
Lightning strikes again. Bob bites his nails. He stands  
paces a bit. He notices some books in Siggy's bookcase.

**BOB**

Whoa. You got some heavy stuff here.  
Denial of Death, Fear and Trembling,  
Sickness Unto Death.

**SIGGY**

Those are dad's.

**BOB**

He lets you read this stuff?

**SIGGY**

He hid them but I found them.

shelf.  
Bob looks in one, shudders, then puts it back on the

**SIGGY**

Bob?

**BOB**

Yeah?

**SIGGY**

Are you afraid of death?

**BOB**

Sure. Are you kidding?

**SIGGY**

What do you do about it? I mean, how do you cope?

**BOB**

Well... The way I figure it, if it weren't called "death", it wouldn't be so bad. I mean what if it were called "dink"?

**SIGGY**

Dink?

**BOB**

Then it would be fine. We'd say "Grandma dinked." "The garbage man dinked."

**SIGGY**

My turtle just dinked.

**BOB**

Exactly. Then we wouldn't worry anymore.

**SIGGY**

Hey, you're right!

**BOB**

'Course we'd still have to worry about Barrett's Esophagus and Black Water Fever and Tourette's Syndrome.

**SIGGY**

What's Tourette's syndrome?

**INT. FAY AND MARVIN'S BEDROOM, NIGHT**

Fay and Leo lie near sleep. Suddenly, from the other room, comes a loud barrage of profanity.

**SIGGY (O.S.)**  
**FART BRAIN!**

**BOB (O.S.)**  
**BOOGER HEAD!**

**SIGGY (O.S.)**  
**DONKEY DICK!**

Fay and Marvin spring out of bed.

**INT. SIGGY'S ROOM, NIGHT**

spouting  
Bob and Siggy are jumping up and down on their beds,  
profanity at each other. Marvin and Fay rush in.

**MARVIN**  
What is going on in here?!

Bob and Siggy jump under the covers.

**SIGGY**  
Sorry, Dad.

**BOB**  
Sorry.

**MARVIN**  
I asked you a question!

**SIGGY**  
Tourette's Dad. You know, Dad.

**BOB**  
Yeah, Dad... Leo... Dr. Marvin.

Marvin glares at Bob. Fay nudges Marvin.

**FAY**  
It's kids being kids, Leo.

**MARVIN**  
I don't want to hear another peep  
out of this room. I'm trying to get  
some sleep around here! Tomorrow is  
the most important day of my career!  
CBS is coming here. Maria Shriver is  
coming here. Millions will be  
watching. And buying!

**SIGGY**

I'm sorry, Dad. We'll stop.

**BOB**

We got carried away. We won't do it again.

Marvin stares at Bob.

**MARVIN**

I want you out by six thirty. Understand. Maria Shriver comes at seven, I want you out by six thirty.

**BOB**

Sure. Would you like something for sleep?

**MARVIN**

What?

**BOB**

I've got Valium if you need it.

**MARVIN**

I don't need Valium.

**BOB**

Halcyon? Seconal?

**MARVIN**

I need peace and quiet!

**BOB**

I'll be quiet.

**SIGGY**

And I'll be peace.

laughter.  
tucks  
Bob nudges Siggy and they try to contain their  
Marvin glares at them then storms out. Fay comes up and  
them into their beds.

**BOB**

It's my fault, Mrs. M., we should have been quieter.

**FAY**

We just have to get him through Maria Shriver. Sleep tight. Don't let the

bed bugs bite.

**BOB**

Bed bugs!

**FAY**

It's just an expression.

**BOB**

Oh right. 'Night.

She turns out the light and pulls the door closed.

**BOB**

Mrs. M!

Fay opens the door.

**BOB**

Would you mind leaving it cracked?

Fay smiles and leaves the door cracked.

**EXT. LONG SHOT OF LAKE WINNIPESAUKEE, EARLY MORNING**

"CBS

A clearing storm, right after dawn. Three vans from Morning" wind along the lake towards town.

**EXT. THE SECOND STORY OF THE MARVIN HOUSE, SAME**

their  
where  
watch.  
DOLLY

Through the window we see Siggy and Bob sound asleep in beds. DOLLY ACROSS the clapboards to Leo and Fay's room Fay lies sound asleep and Marvin lies looking at his watch. It lets out a series of beeps and he stands and exits. back to Siggy's room where Marvin knocks, loudly.

**MARVIN**

Six o'clock, rise and shine!

beeping,

Siggy sits up. Bob doesn't stir. Marvin enters, watch and walks to Bob. He puts the watch next to Bob's ear.

**MARVIN**

Rise and shine. Six o'clock. Rise and shine, rise and shine.

Bob doesn't move. Fay and Anna enter in robes.

**MARVIN**

Bob... Bob!

He shakes Bob's bed.

**MARVIN**

**BOB!**

Bob sleeps through incredible shaking and yelling from desperate Marvin then suddenly sits up with a start.

**BOB**

**AHHHH!**

Everybody leaps back.

**INT. THE MARVIN HOUSEHOLD, EARLY MORNING**

Marvin is in the living room, dressed in his stiffest from L.L. Bean, nervously adjusting his "set". Fay is in the kitchen, preparing food. Momentarily, Bob comes bounding down the stairs.

**BOB**

(more and more rapidly)  
Baby stepping down the stairs. Baby stepping down the stairs!

He turns and sees Marvin.

**BOB**

Hello! Is this a beautiful day or what?

Marvin walks to Bob.

**MARVIN**

(gritted teeth)  
Leave.

**BOB**

I had the most incredible dream last night, I --

**MARVIN**

Go.

a

casuals  
in the  
bounding

**BOB**

Is this something you want me to  
work out on my own?

**MARVIN**

Now!

**BOB**

Well. You've been right about  
everything so far. God, therapy is a  
fascinating process. 'Bye Mrs. M.  
Thank you for everything. 'Bye Anna.  
See you later.

**ANNA (O.S.)**

'Bye Bob. See you later today, maybe.

**FAY (O.S.)**

Don't be a stranger.

**BOB**

You know me. I won't.  
(towards the upstairs)  
So long, ass wipe of the universe!

**SIGGY**

(coming to the railing  
upstairs)  
'Bye dog pissing barf brain!

**MARVIN**

Siggy! Bob!

Bob exits out the front door.

**BOB (O.S.)**

Later, fart smelling douche bag!  
(beat)  
Maria Shriver's here.

Marvin turns red in the face. He walks to the door.

**EXT. INT. THE MARVIN HOUSE DOORWAY, SAME**

MARIA SHRIVER and her entourage - PRODUCER, DIRECTOR,  
crew, etc. -- approach the door.

**MARIA SHRIVER**

Dr. Marvin, Maria Shriver.

video

**MARVIN**

(swallows nervously)  
Hello.

**MARIA**

I hope we're not too early. May we  
come in?

Marvin steps aside. The crew enters with equipment.

**MARVIN**

Sure. I thought by the fireplace...

**CREW MEMBER**

It's a fireplace shot, fellows.

**INT. THE MARVIN SUMMER HOUSE, SAME**

Bob walks to the side screen door, pushes his nose to  
it and watches. Marvin sees this and motions Bob away with his  
hand.

Bob waves back. Two men approach Marvin.

**DIRECTOR**

I'm the Director, Howie Katrell.  
This is Lenny Burns, our Producer.

Marvin shakes their hands. Maria admires the house.

**MARIA**

This is even nicer than the pictures.

**MARVIN**

Thank you.

**MARIA**

Is this your family?

**MARVIN**

Oh, sorry. This is my wife, er, Fay.  
My daughter Anna, and my son...

Marvin is so nervous, he's forgotten Siggy's name.

**SIGGY**

I'm Siggy, dad. How's Arnold? Can  
you get me his autograph?

**MARVIN**

Sigmund...

**MARIA**

I think I can swing it.

**SIGGY**

Really? Wow!

door. Maria looks at Bob who is still standing in the screen

**MARIA**

Hi. I'm Maria.

**BOB**

I'm Bob.

done, He opens the screen door and shakes her hand. This  
Marvin closes the screen door on Bob.

**MARVIN**

Bob's a patient. He was just --

**MARIA**

Wow. A Baby Stepper in action. Neat idea. Howie, Dr. Marvin's gonna have a patient on with him.

**HOWIE**

Fine. Let's can the fireplace shot and --

**MARVIN**

Now wait just a minute!

**HOWIE**

That's okay. We can still use the fireplace. Phil, what say we set up over there and...

sees Bob opens the screen door and walks back in. Marvin  
this and can't believe it.

**MARVIN**

Ms. Shriver, --

**MARIA**

You know the more I think about this, Doctor, the more I love it. I mean who better to testify to the effectiveness of your book than one of your patients. I think it's a two

parter, Lenny.

**LENNY**

I do to. Great idea, Dr. Marvin.  
Terrific.

He slaps a disbelieving Marvin on the back.

**INT. THE MARVIN LIVING ROOM, MORNING**

last  
both  
and an  
the  
lint  
out.

The room is bright lit for TV and the crew is making  
minute adjustments. Marvin and Bob sit on the couch,  
nervous wrecks, Bob clutching his copy of Baby Steps  
air sickness bag, Marvin clutching a copy of his book.  
Marvin's diplomas and art are displayed prominently on  
"set". The proud family looks on. Fay leans in with a  
roller, rolls Marvin's shirt, kisses him, and backs

**HOWIE**

Live feed in ten.

**FAY**

Knock em dead, honey.

**LENNY**

Howie, I don't like that there.

A crew person rushes up and takes down Marvin's  
diploma.

**HOWIE**

Five -- four -- three --

**BOB**

Can I use the bathroom?

Howie points at Maria.

**MARIA**

**(TO TV CAMERA)**

Good Morning. We're live in the  
beautiful Lake Winnepesaukee summer  
home of Dr. Leo M. Marvin, author of  
the newest sensation in therapy,  
Baby Steps. Also with us is Dr.  
Marvin's patient, Bob Wiley. Good

morning, Dr. Marvin. Bob.

**BOB AND MARVIN**  
**(SIMULTANEOUSLY)**

Good morning.

Marvin shoots Bob a dirty look. Bob smiles innocently. Suddenly Bob takes out his air sickness bag and holds it out as if to throw up in it. After a long beat, Bob puts it back.

**BOB**

False alarm. Sorry.

Bob smiles. Marvin turns beet red.

**MARIA**

Dr. Marvin, it takes a remarkable amount of confidence in your methods to bring on a patient with you. What in particular about Bob's prior condition would you like to share with us?

Marvin looks at Bob. A tiny, sadistic smile comes across his face. There are a million things he'd like to say about Bob -- to humiliate him, punish him, discredit him, ridicule him, vilify him, pillory him -- on national TV.

**MARVIN**

Nothing.

**MARIA**

Nothing? Nothing in particular you think we should know?

**MARVIN**

No.

**MARIA**

Hum... Well...

(pause)

Let me try you, Bob.

She smiles at Bob. Bob takes out his air sickness bag again. He holds it for a long time then puts it away. He smiles.

**BOB**

Okay.

**MARIA**

Have you been a patient of Dr. Marvin's for a long time?

**BOB**

Long time? I wouldn't call it a long time.

(looking at Marvin)

What? Three or four days?

**MARIA**

Days?!

**INT. A DINGY ROOM IN A DOWNTOWN URBAN SPRAWL, SAME**

TV.

Carswell Fensterwald sits watching Marvin and Bob on Marvin is a bumbling wreck, trying to save this one.

**MARVIN**

(ON TV)

Well... you see... I was..., he was... I was..., following his case through..., another psychiatrist... He thought I was, er, the perfect doctor for the case. Because of my book.

**MARIA**

(ON TV)

Ah.

**BOB**

Why you sly dogs, he was right! I want to say that if more wisdom, or more empathy, or more pure intelligence exists than exists in this man, I want to know about it. Do you know that he actually had me sleep here last night? In his jammies, using his toothbrush!

**MARIA**

(ON TV)

That's a very unusual technique.

Fensterwald pounds his chair and howls with glee.

**BACK TO MARVIN'S HOUSE LIVING ROOM, SAME**

**MARVIN**

Well --

**BOB**

I'll say and I've been to them all.  
Doctors who made you beat pillows.

He demonstrates by beating a couch pillow.

**BOB**

Doctors who make you scream.

Bob suddenly screams. Marvin jumps.

**BOB**

But this doctor has something simple.  
Baby Steps.

forth  
seen  
Bob holds up Baby Steps then stands and walks back and  
in front of Marvin. He holds the book so that it can be  
by the TV camera.

**BOB**

Baby step across the room. Baby step  
across the room...

He leans and looks into the TV camera.

**BOB**

Are you getting the book?

Bob plops back on the couch.

**BOB**

Let me tell you what I used to be  
like before I met Dr M.

Bob puts his arm around Marvin.

**BOB**

Eleven years ago I was not the man  
you see today. Eleven years ago...

**DISSOLVE TO:**

**EXT. THE MARVIN HOUSE, MORNING**

stand at  
background, in  
The CBS vans are loading up. Maria, Lenny and Howie  
the door saying good-by. Marvin hovers in the  
shock.

**MARIA**

Bob, that stuff about yourself was  
refreshingly honest. Could we talk  
to you again in a few months to update  
your progress?

**BOB**

Sure. As long as my doctor gives  
permission.

frame  
Marvin tries to force a smile but can't. A CBS staff  
photographer comes over, places Bob and Maria in his  
and snaps a picture. The CBS people head off.

**MARIA**

Thank you for your hospitality, Mrs.  
Marvin.

**FAY**

Anytime!

Maria and CBS leave.

**INT. THE MARVIN HOUSE LIVING ROOM, SAME**

like a  
The family and Bob move back into the house. Looking  
zombie, Leo closes the door. He stands still for a long  
moment.

**MARVIN**

I'm... ruined!

**FAY**

Ruined?

**MARVIN**

My career... Everything I've worked  
for..., over!

family  
Marvin ambles across the room like a cripple. The  
watches in shock.

**ANNA**

But daddy...

Suddenly Marvin turns on Bob.

**MARVIN**

Get out.

**BOB**

Is it something, I said?

Marvin moves at Bob, backing him towards the front door.

**MARVIN**

**GET OUT!!**

Seeing Marvin's rage, Bob backs out and Marvin closes the door. After a moment there's a knock. Marvin opens it.

**BOB**

Is this aversion therapy?

**MARVIN**

**GO AWAY NOW!**

**BOB**

Okay.

Marvin slams the door again. The family is stunned.

**FAY**

My god, Leo, what's got into you?

**SIGGY**

Dad, you're over reacting. What about Bob?

**EXT. THE CRIS CRAFT BOAT, DAY**

The doctors and their wives sit rapt, listening to Doctor 3.

**WIFE**

Yeah, what about Bob?

**ANOTHER DOCTOR**

What about Bob?

**INT. THE MARVIN HOUSE LIVING ROOM, DAY**

**MARVIN**

**WHAT ABOUT BOB?!**

**SIGGY**

Dad...

**ANNA**

Daddy, look at your behavior. What are you doing?

**MARVIN**

What am I doing? What am I doing?!

organizer,  
He strides across the room. He finds his electronic  
opens it, and pushes buttons.

**MARVIN**

Wednesday... Afternoon...

readout.  
He holds out the organizer for family to see the

**MARVIN**

I'm going sailing!

**OMITTED**

Sequence omitted from original script.

**EXT. THE COUNTRY ROAD, DAY**

Bob walks down the road, upset, talking to himself.

**BOB**

The fam is hurt. I've hurt them. I didn't mean to. Certainly they realize that. I've hurt the fam. Hurt the fam. I've hurt the fam.

sees  
The Marvin station wagon, Marvin driving, passes. Bob  
Fay, Siggy, and Anna turn and wave.

**BOB**

Hi fam!  
(pause)  
Bye fam!

The car speeds on.

**BOB**

I hurt the fam.

**EXT. THE WINNIPESAUKEE PIER, DAY**

pulls  
lake.

Marvin's family climbs aboard a small sailboat. Marvin  
a line onto the deck, then the boat glides out into the

**EXT. WINNIPESAUKEE TOWN, FILLED WITH VACATIONERS, SAME**

Bob wanders, looking lost, mumbling.

**BOB**

I could apologize. But then I'd have  
to go back and I'm not sure they  
want me. I hurt the fam. That much I  
know. Hurt the fam.

**VENDOR (O.S.)**

Hot dog, bub?

Bob.

Bob looks idly up. A VENDOR with a cart is talking to

**BOB**

(distracted)  
Sure.

then

The VENDOR hands Bob a hot dog. Bob hands him money  
wanders off.

**NEW ANGLE, A BUSY GREEN BESIDE THE PIER, DAY**

dejectedly  
hot

Families of tourists stroll. Bob stands staring  
out at the lake. Unthinkingly, he takes a bite of the  
dog then turns.

**BOB**

This has to be some kind of test. I  
know I hurt them but they have to  
know I didn't mean it. If it's a  
test... I ate a hot dog.

Bob stares at the hot dog like it just spoke Greek.

**BOB**

**I ATE A HOT DOG!**

The tourists turn and stare.

**EXT. LAKE WINNIPESAUKEE, SAME**

across  
wild.

Marvin stands at the helm, sailing the small sailboat  
lake. The breeze blows Marvin's hair, making him look  
Anna suns. Siggy casts a fishing line. Fay stares into  
nowhere.

**MARVIN**

I mean it's summer time right, what  
could their audience be, five million?  
Most of them hardly pay attention  
anyway, right? The point is, the  
book got on. It couldn't hurt sales,  
that much could it?

**FAY**

Of course not.

**MARVIN**

I mean... It's a disaster, Fay!

**FAY**

Honey...

**ANNA**

Hey, look. Isn't that Bob?

Off the bow, a small motorboat is approaching.

**ANGLE ON THE MOTORBOAT, SAME**

He  
Bob is steering a small motorboat towards the sailboat.  
holds half of his hot dog out like a trophy.

**BOB**

Dr. M! Dr. M., I've had a  
breakthrough! I ate a hot dog! I'm  
driving a boat! Thanks to you!

**ANGLE IN THE SAILBOAT**

**ANNA**

It is Bob! It's Bob!

**MARVIN**

Oh no.

**SIGGY**

Hey, Bob!

Anna and Siggy wave. Marvin's eyes narrow. Bob keeps shouting as he motors closer.

**BOB**

I'm really making progress now! I feel like a whole new world is opening up!

He keeps getting closer.

**BOB**

My childhood memories are rushing over me like a flood!

Marvin turns the rudder and comes about.

**MARVIN**

Coming about!

He turns the sailboat and heads the opposite direction from Bob.

**ANNA**

Daddy, what are you doing?

**MARVIN**

(at Bob's boat)  
Go away!

**BOB**

What?

**ANNA**

Daddy, he's trying to talk to you.

**SIGGY**

Dad...

Marvin keeps sailing away. But Bob's boat is faster and it's gaining. Marvin sees this, jerks the rudder again, and turns ninety degrees. He stands and shouts at Bob.

**MARVIN**

Go away, do you hear me!!

**FAY**

Leo, the boom!

him The boom hits Marvin square in the chest, and knocks  
overboard.

**ANNA, FAY, SIGGY**

Daddy! Leo! Dad!

**EXT. THE WATER, LAKE LEVEL, SAME**

away. Marvin bobs in the water. The pilotless sailboat heels  
chin in Bob dives in, swims to Marvin, and grabs him by the  
of the a traditional life-saver hold. As Siggy gains control  
distant sailboat, Bob begins doing the side stroke towards the  
shore with Marvin in tow.

**BOB**

I never had a father, really. Dad  
left one morning and never came back.  
My earliest memory is mom with a  
suitcase. Do you think that's  
significant?

water. Marvin is a prisoner in tow. He drags himself under  
Bob pulls him up and keeps swimming.

**BOB**

I'd like to do some free association  
about my infancy: A beachball. A  
dog. A frog. A log. Poodle, noodle,  
doodle...

with As Bob swims Marvin towards the shore, going on and on  
this inane free association...

**DISSOLVE TO:**

**EXT. THE MARVIN HOUSE, AFTERNOON**

in the Marvin, dry and dressed now, exits the house and gets  
station wagon. He honks. Momentarily Bob runs out.

**BOB**

(at the house)  
Will do!

Bob gets in the car. Affectless, Marvin stares at him.

**BOB**  
Wherever we're going, Fay wants us  
home by seven.

**MARVIN**  
No problem.

Marvin accelerates away, rudely.

**EXT./INT. THE MARVIN STATION WAGON, DAY**

through  
Rain is falling. The wipers swish. Marvin drives  
pastoral New Hampshire countryside focused, perhaps too  
intently, on the road. Bob sits beside him.

**BOB**  
It's a combustible relationship,  
isn't it? Is it just you and me or  
is it you and everybody?  
(pause)  
So what's the big surprise?

**MARVIN**  
Intensive psychotherapy.

**BOB**  
Really?!

**MARVIN**  
Isn't that what you came here for?

**BOB**  
Yeah! But what brought this on now?

**MARVIN**  
You're ready.

**BOB**  
Wow. This is exciting.

**EXT. THE TOMSKY CONVALESCENT HOME, DAY**

building.  
The rain has let up. Marvin pulls up to a gated estate  
sporting expansive grounds and a hotel sized main  
Marvin stops at a guard gate.

**MARVIN**

Leo Marvin to see Dr. Tomsky.

GATE

The GATE GUARD checks a list. He waves Marvin through.

GUARD Main building doctor. They're expecting you.

**BOB**

Where are we?

**MARVIN**

Therapy land, Bob. A twentieth century theme park of the mind.

They drive.

**MARVIN**

The lines look short today.

**EXT. THE TOMSKY CONVALESCENT HOME, SAME**

TOMSKY,

Marvin gets out and so does Bob. A man Leo's age, DR.

approaches.

**DR. TOMSKY**

Hello, Leo. Long time no see! Is this our friend?

**MARVIN**

Bob Wiley, this is your new pal, Dr. Tomsky.

**BOB**

New pal? What's wrong with my old pal?

move

Tomsky makes a motion of his head. Two big attendants

to either side of Bob.

**BIG ATTENDANT 1**

Let us show you to your room.

They lead Bob off.

**BOB**

Hey! Don't touch me! I have seizures!  
Dr. M! Dr. M!!

They take Bob into a building. Marvin turns to Tomsky.

**MARVIN**

I really appreciate your helping me  
out on this, Kenneth.

Tomsky holds out a form for Marvin to sign. He does.

**TOMSKY**

I can only hold him for twenty four  
hours, Leo. Without staff  
corroboration.

**MARVIN**

I'm not worried in the least, Kenneth.  
I'm sure your entire staff will  
corroborate. With intensive treatment  
he should be out in about -- fifty  
years.

Marvin hands the clipboard back to Tomsky. They shake.

**EXT. THE MARVIN HOUSE DRIVEWAY, LATE AFTERNOON**

is  
it,  
The Marvin station wagon pulls into the driveway, radio  
blasting, playing a tape of Neil Diamond. Marvin exits  
dancing as he sings along.

**MARVIN AND TAPE**

"I'll be what I am, solitary man.  
**SOLITARY MAN!**"

**INT. THE MARVIN SUMMER HOUSE, SAME**

Marvin enters singing. Siggy and Anna see him.

**ANNA**

Dad, you okay?

**MARVIN**

(to "Oklahoma")  
"Okay, Anna Mae, Leo Marvin's okay  
Leo Marvin, he's okay!"

**SIGGY**

Where's Bob?

**ANNA**

Yeah, dad, where's Bob?

**MARVIN**

Can't a man enjoy himself on vacation?

**ANNA**

Dad -- ?

**MARVIN**

Bob sends his regrets but he had to take a trip.

**ANNA**

What kind of trip? I thought you were working with him.

**MARVIN**

I was.

**ANNA**

Then why'd he go on a trip?

**MARVIN**

Why does a man climb a mountain, Anna? Because it's there.

stand  
Marvin turns up the music and dances. Anna and Siggy  
stunned.

**ANNA**

He didn't even say good-bye?

**SIGGY**

He just left?

**ANNA**

It's not like Bob not to say good-bye.

**MARVIN**

That's why he left, you see. He just wasn't himself.

(pause)

He'll write.

**ANNA**

Dad, if you did something to Bob...

**MARVIN**

Anna, what do you take me for?

(pause)

Everything's fine.

goes  
the  
Siggys  
the

Marvin, looking perfectly content, turns off the music,  
to his chair, picks up Freud's Understanding Dreams,  
book he's been trying to read since he arrived here.  
and Anna stare at him suspiciously. Fay enters carrying  
cordless phone.

**FAY**

Leo, a Dr. Tomsky says it's urgent.

and  
strides out

Marvin takes the phone and walks into the kitchen. Anna  
Siggys look even more suspicious. Momentarily Leo  
of the kitchen and walks out the front door.

**FAY**

Leo, where are you going?

**MARVIN**

Out.

**FAY**

Just like that?

(pause)

Be home by seven, okay?

Marvin doesn't answer because he's gone.

**ANNA**

Something's rotten in Winnepesaukee.

**EXT. THE TOMSKY CONVALESCENT HOME, LATE AFTERNOON**

Marvin's car screeches up. Marvin hurries out.

**INT. THE TOMSKY CONVALESCENT HOME, SAME**

of

Bob sits around a table with Tomsky and several members  
the STAFF who are laughing.

**BOB**

Wait, I've another one. Who knows  
the difference between Freud and  
Moses?

punchline.  
He sees blank, expectant faces, waiting for a

**BOB**

Well if you don't know, I'm going to another clinic!

All laugh. Tomsy sees Marvin enter and stands.

**TOMSKY**

Excuse me.

**BOB**

So a psychiatrist and a psychologist go into a bar and order Bloody Marys...

**INT. THE TOMSKY CONVALESCENT HOME HALLWAY, SAME**

see  
Tomsy joins Marvin in the hall. In the other room we  
Bob continuing to joke with the staff.

**MARVIN**

Kenneth, you have been duped by a textbook narcissist. A brilliant neuropath!

**TOMSKY**

Brilliant enough to dupe my entire staff? I doubt that.

Tomsy stuffs a paper into Marvin's shirt pocket.

**TOMSKY**

I'm giving you back his admitting forms, Leo, to save you any embarrassment.

**MARVIN**

Embarrassment?!

**TOMSKY**

It's perfectly natural for a patient to bond with his analyst. It's a normal part of therapy. If you want to be rid of him, simply take him back where you got him and go home.

**MARVIN**

That's easy for you to say! He's human crazy glue! If it were that simple do you think I'd be here?

**TOMSKY**

You should have never let him sleep  
in your pajamas, Leo. His problems  
don't go away just because you want  
them too.

**MARVIN**

Whose side are you on?!

**TOMSKY**

Relax, Leo.

**MARVIN**

I'm relaxed!

**TOMSKY**

Take a vacation.

**MARVIN**

I'm on vacation!!

**TOMSKY**

Are you sure? Maybe you should check  
in here for a few days and get a  
handle on things?

this

Marvin looks at Tomsy, amazed at the implication of  
statement.

**EXT. THE COUNTRYSIDE OF NEW ENGLAND, DAY**

explode.

Marvin drives. Bob rides. Marvin looks ready to

**BOB**

Intensive psychotherapy? -- boy, you  
weren't kidding, were you? I mean  
even Dr. T. didn't think I needed  
that.

(pause)

Look I have an idea -- how are your  
afternoons? I mean since we're here  
together with nothing else to do,  
what say we work from two to four,  
something like that?

**EXT. THE COUNTRY ROAD, SAME**

out.

The Marvinmobile screeches to a halt and Marvin jumps

He rushes around the car and opens Bob's door.

**MARVIN**

Get out! Get out of my car, get out  
of my life, don't ever come back!

Marvin drags Bob out of the car and slams the door.

**BOB**

Are you saying you'd prefer mornings?

Marvin gets back in and floors it. He speeds off.

**BOB**

What is this, isolation therapy?

Bob stands alone on the road.

**BOB**

You're the doctor.

and  
Birds chirp and crickets crick. A pick-up truck passes  
Bob sticks out his thumb. The pick-up stops.

**INT. MARVIN'S CAR, SAME**

by  
his  
approaching.  
Marvin is about to bust a vessel. Telephone poles shoot  
like pickets on a fence. Behind him a siren wails. In  
rear-view mirror, Marvin sees a motorcycle cop

**MARVIN**

No! You won't catch me!! NO!

**EXT. THE SIDE OF THE ROAD, ANOTHER SPOT, LATER**

ticket.  
The motorcycle cop is writing a steaming Leo Marvin a

A passing pick-up slows and Bob leans out the passenger  
window.

**BOB**

Need any help?

**MARVIN**

No!

**BOB**

Remember: be home by seven.

a  
gear,  
The pick-up drives on. The motorcycle cop hands Marvin  
ticket. Marvin gets back into his car, throws it in  
and the car jerks backwards into the guardrail.

**MARVIN**

Shit!

tears  
Marvin throws it into forward. The car, fender dented,  
away.

**EXT. THE PORCH OF A COUNTRY HOUSE, LATE AFTERNOON**

as  
under  
the  
the  
Sitting on the porch of his house, an OLD MAN watches  
Marvin's car slows to a stop out in the road. The tire  
the dented fender is torn to ribbons by the metal and  
car is now riding on the rim. Marvin stops, gets out of  
car, and looks at the tire.

**MARVIN**

First he ruins my life, now he ruins  
my tire!

removes a  
Cursing to himself, Marvin walks to the trunk and  
jack.

**MARVIN**

God! Damn! Son of a bitching! Bob!

They  
twists  
starts to  
A WOMAN comes out of the house and joins the old man.  
watch in silence as Marvin jacks up his car. As he  
and grimaces and kicks to get off the lug nuts, it

**RAIN.**

**MARVIN**

Shit piss crap! Son of a bitching  
douche bag asshole!

Marvin  
THREE MORE PEOPLE come out on the porch and watch. As  
struggles, the car slips off the jack and slams to the

with pavement. Marvin begins kicking the tire and hitting it  
the jack.

**MARVIN**

What about Bob?! Think about Bob!  
What about Bob? What about Bob? WHAT  
**ABOUT BOB!!**

**EXT. THE MARVIN HOUSE, DUSK**

grime,  
Mumbling to himself, soaking wet, and filthy with tire  
door.  
Marvin walks to his house. He kicks open the front

**MARVIN**

I'm home!

**INT. THE MARVIN HOUSE, DUSK. MARVIN'S P.O.V.**

party  
Lights go on. Thirty people stand around the room with  
favors and drinks. In unison they yell:

**PARTY GUESTS**

Surprise!  
(then sing:)  
"Happy Birthday to you, Happy Birthday  
to you! Happy Birthd..."

Marvin's  
the  
The singing tapers into silence. Flabbergasted by  
disheveled appearance, the party guests stare. Fay and  
kids approach, tentatively.

**SIGGY**

Dad, what happened?

**MARVIN**

Nothing.

**FAY**

Leo, look at yourself!

**MARVIN**

Just a little car trouble, hon. I'm  
fine.

to let  
Fay is speechless. So are Siggie and Anna. Not wanting

things sink, party-hardy well-wishers approach Leo.

**PARTY GUEST 1**

Happy Birthday, Leo.

**PARTY GUEST 2**

Some night to have car trouble. You almost missed your own surprise party!

**BOB (O.S.)**

Happy Birthday, Dr. M!

Marvin turns and stares at Bob.

**BOB**

I couldn't miss your birthday!

throat. He  
him.  
Marvin suddenly leaps at Bob and grabs him by the  
pushes him through three rooms of the house, choking

**MARVIN**

I want you dead! Dead, you hear me,  
dead!

pull  
Marvin falls on the floor on top of Bob. Guests go to  
him off.

**INT. THE MARVIN BEDROOM, NIGHT**

the  
guest  
man  
doctor's  
speak  
Marvin lies in bed in the darkened room. He can hear  
party guests huddle outside in the hall, whispering. A  
whom we recognize as the Doctor 3 from the boat, (the  
who is telling this story), enters carrying his  
bag. He approaches Fay who is wringing her hands. Both  
in whispers loud enough for Marvin to decipher.

**FAY**

I've never seen him like this, Phil.  
He's got this delusion about Bob  
Wiley being the cause of all his  
problems and I don't know what to  
do.

**PHIL**

He's under a lot of stress, Fay. His book, his interview which frankly didn't go so well, his birthday. That's a lot to bite off all at once. I'll give him a sedative and he'll be fine.

**FAY**

You really think so?

Phil puts a hand on Fay's hand and nods.

**INT. THE MARVIN LIVING ROOM, NIGHT**

Bob sits on the couch beside Siggy. Anna approaches.

**ANNA**

You feeling better?

**BOB**

I'm fine. It's your dad I'm worried about. How is he?

**ANNA**

Upstairs. Resting. I can't understand why he'd attack you like that.

Anna sits next to Bob. Bob sees George Stark, standing across the room, smiling at Anna.

**BOB**

I can't either. But one thing I've learned about psychiatrists: they're brilliant manipulators. I trust your dad completely. I'm sure everything he's done has been to help me.

(pause)

How come you aren't making a move on George Stark?

**ANNA**

(glancing at George)

Bob, we've talked about this.

**BOB**

No, you've talked about it and I've listened. In my opinion, George Stark's smile is not Oedipal regression and it's not confused libido. It's one good looking guy drooling over you, Anna Marvin.

**ANNA**

Bob...

**BOB**

Go ask if you can put your tongue in his mouth. I hear it works every time.

approaches  
Bob.  
Anna smiles then summons her courage, and smilingly  
George. He is clearly delighted. A woman walks up to

**WOMAN (LILY)**

Hi. Fay said to introduce myself.  
I'm Lily, Leo's neurotic sister.

stands,  
delighted.  
We saw LILY MARVIN'S picture in Leo's office. Bob

**BOB**

A pleasure. I'm neurotic too.

**LILY**

Really, what a coincidence. Am I disturbing you?

**BOB**

Only in a good way. Sit down.

She does.

**BOB**

It must be nice having an analyst in the family.

**LILY**

I don't know, ask Leo. I'm an analyst too.

**BOB**

You're kidding?!

**OMITTED**

Sequence omitted from original script.

**INT. MARVIN'S DARKENED BEDROOM, NIGHT**

swats

Phil empties a large syringe into Marvin's buttock. He  
Marvin's behind and Marvin pulls up his pj's.

**PHIL**

That should give you some interesting  
ideas for your next book. You might  
even wake up feeling happy.

**MARVIN**

I doubt it. Phil, do you remember a  
classmate named Fensterwald?

**PHIL**

Carswell Fensterwald? Sure. Who could  
forget?

**MARVIN**

I've forgotten and I don't know why.  
Did anything unusual happen with  
him?

**PHIL**

You're joking.

**MARVIN**

Do I act like a man who's joking?!

**PHIL**

Relax, Leo. I just can't believe  
you'd block something like that out.  
Carswell was at Harvard with us. You  
turned him in for cheating.

**MARVIN**

What...?

**PHIL**

Don't you remember? You brought action  
against him for stealing your  
psychoanalysis notes and they booted  
him. The only place that would take  
him after that was University of  
Guadalajara.

mouth.  
Marvin tries to speak but nothing comes out of his

Tomsky watches with concern.

**TOMKSY**

Leo, is there something about Carswell  
that's disturbing you? Leo...?

**MARVIN**

Thanks, Phil. Enjoy the party.

begins  
against  
man.

Phil lingers then leaves, closing the door. Marvin shaking all over. As he does the bed rattles rapidly the wall. Leo's losing it. He's no longer the same sane man. In the darkness we hear:

**MARVIN**

Baby steps, make a plan.

**INT. MARVIN'S BEDROOM, THE MIDDLE OF THE NIGHT**

staring  
carefully

Fay sleeps soundly next to Marvin who is wide eyed, at the ceiling, twitching. Marvin pulls himself out of bed and crawls on the floor to the door.

**EXT. THE MARVIN HOUSE, SAME**

put  
himself

Marvin, carrying his shoes, crawls outside. He tries to put his shoes on and falls flat on his face. He then pulls up and hobbles away.

**EXT. THE WINNIPESAUKEE GENERAL STORE, MORNING**

first  
opens the

This is where the Marvin family was shopping when Bob came to town. Marvin paces outside until the owner opens the front door for business.

**INT. THE GENERAL STORE, MORNING**

around.

Marvin wanders through the hardware section, looking around. FRED, the owner, works behind the counter.

**FRED**

Can I help you, doctor?

**MARVIN**

I want to buy a gun.

**FRED**

Okay.

Fred walks to a case.

**FRED**

I've got Winchesters. Colts. What do you plan on hunting?

**MARVIN**

Er. An animal. This tall. Hundred and seventy pounds. Bermuda shorts.

**FRED**

Take a look at this baby. It'll shoot through anything but it also leaves a clean wound.

He hands Marvin a rifle. Marvin examines it.

**FRED**

Your wife was in with that Bob fellow. Sure is a nice guy.

**MARVIN**

(handing back the  
rifle)

What do you have that leaves a messy wound?

**ANGLE ON THE CASH REGISTER AREA**

box

Fred is ringing up Marvin's purchase: two rifles and a  
of shells.

**FRED**

I'll need you driver's license, social security number, and you can pick them up on Friday...

(checks a calendar)  
the 18th.

**MARVIN**

The eighteenth?

**FRED**

There's a two week waiting period in this state.

**MARVIN**

I can't wait two weeks! I need these now!

He grabs the rifles. Fred keeps a firm grip on them.

**FRED**

Dr. Marvin, it's the law.

Fred wins the tug-of-war. Marvin stares at him.

**MARVIN**

What about explosives? Any waiting period there?

**EXT. BOB'S COTTAGE, MORNING**

Marvin, carrying a bag and singing to himself, walks up to the cottage. He looks around then kicks open the door.

**INT. BOB'S COTTAGE, MORNING**

The place looks completely anonymous except for Gil in a bowl and Bob's bag of clothes. Marvin sits on the floor, filling a pair of milk cartons with gray powder.

**MARVIN**

(singing)

"Bob fell in to a Burning ring of fire. He went down down down And the flames went higher. And it burned burned burned, That ring of fire. The ring of fire."

Marvin removes a wired mechanism from the bag and a timer. He delicately pushes the wires into the milk cartons then carefully ties on some fuse wires. He puts the milk cartons and wired mechanisms into a BACKPACK and puts it under Bob's bed. He begins laying the fuse wire along the floor towards the door.

Marvin passed Gil, sitting on a table. Marvin picks up the bowl and puts it under the bed next to the bomb. He then goes back to laying the wire into the kitchenette.

**EXT. BOB'S COTTAGE, SAME**

He  
spots a  
Marvin lays the fuse wire across room and out the door.  
closes the door and starts to set the timer when he  
note hanging on the nearby mailbox:

**MARVIN**

(reading aloud)

"Dear Mr. and Mrs. G., If I'm not here, I'm at the Marvins. Would you feed Gil? Thanks. Bob. P.S. Your denture adhesives arrived so I put them in your mailbox. Enjoy. Bob. "

the  
and  
Marvin seethes. He thinks a moment then heads back into  
cottage. Momentarily he returns carrying the back pack  
the long wire fuse.

**INT. THE MARVIN HOUSE, DAY**

phone.  
Bob, Anna and Siggy sit around watching Fay on the

**FAY**

Well if you hear from him, Donna,  
please call... Thanks.

She hangs up.

**FAY**

Nobody's seen him.

She stands and gets her purse off the table.

**FAY**

I'm going looking for him.

**ANNA**

Me too.

**SIGGY**

Me too.

**BOB**

Me too.

**ANNA**

Shouldn't somebody stay here in case

he comes back?

**SIGGY**

I'll stay.

**BOB**

I'll stay.

**FAY**

We'll leave him a note.

She pauses then stops in front of Bob.

**FAY**

Bob, I'm not defending Leo's recent behavior in any way, so please don't take this personally. However irrational the reasons, Leo is so upset with you that I think it would be best if you weren't around when he comes back.

**BOB**

Really?

**SIGGY**

Yeah, mom. Why?

**FAY**

Because I say so, Siggy.

(to Bob)

Please don't think it's the way I want it. It's just that Leo's not himself.

**SIGGY**

It's not Bob's fault.

**BOB**

Listen to your mom, Siggy. All of you get out of here, okay? I'll straighten up before I go and when Dr. M. comes home, everything will be exactly the way he likes it.

**FAY**

Bob you're such a dear. Take good care, all right?

Fay hugs Bob. So does Anna.

**BOB**

You give George a chance okay?

Anna nods. Bob turns to Siggy who is upset. Bob holds  
out his hand.

**BOB**

Give me leather, ass wiping bastard  
head.

Siggy swats Bob's hand.

**SIGGY**

Green puking piss-ant.

The family and Bob exchange pregnant good-bye looks,  
then Fay and Siggy and Anna exit.

**BOB**

Bye, fam.

**NEW ANGLE, OUT THE LIVING ROOM WINDOW, SAME**

Bob watches as the Marvin family walks away. They wave.  
Bob waves back, sadly. He shuffles across the room. He  
stops at the puppets on the mantle.

**BOB**

I guess this is good-bye, fam.

Marvin shuffles to Marvin's chair. He stares at the book  
then has been trying to read, Freud's Understanding Dreams  
interested in casually opens it. He reads for a moment, gets  
reading. it and sits down. He sits back in Marvin's chair,

**DISSOLVE TO:**

**INT. THE MARVIN HOUSE, LATER**

Dreams Bob is asleep in Marvin's chair, Freud's Understanding  
the open on his chest. Suddenly Marvin's face pops up at  
window. He looks in, sees Bob, then ducks back down.

open

Momentarily, the front door to the cottage is kicked  
and there stands a seething Marvin.

**MARVIN**

Get up and don't make a sound!

**BOB**

Dr. M.! Everybody's looking for you.

Marvin brandishes the back pack.

**MARVIN**

I said shut up!

**BOB**

Okay. You're the doc.

**EXT. THE MARVIN HOUSE, SAME**

looks

Marvin, carrying the back pack, leads Bob outside. Bob  
relaxed.

**BOB**

Where we going hiking?

**MARVIN**

Into the woods.

**BOB**

Is this is a new form of therapy?

**MARVIN**

Yeah, Bob, it's death therapy. It's  
a guaranteed cure.

**BOB**

Death therapy. I like it.

Marvin leads Bob into the woods beside the cottage.

**EXT. THE WOODS NEAR THE HOUSE, SAME**

sits

Bob sits on a stump. Marvin puts the back pack on Bob's  
shoulders then starts tying his hands behind him. Bob  
passively, letting him.

**BOB**

This is pretty imaginative, Dr. M.  
Will this be in your new book?

**MARVIN**

If it is, I'll dedicate it to you,  
how's that?

**BOB**

Great. Ow. That hurts. Ow.

Marvin keeps tying Bob's hands.

**BOB**

What is this now, pain therapy?

**MARVIN**

Exactly. Now yell and scream and  
suffer!

**BOB**

Ow! Ahh! Ow! That really hurts.

Marvin sets the timer then walks away.

**MARVIN**

Say hello to Freud for me.

Marvin walks out of the woods.

**BOB**

Dr. M, this hurts!

**MARVIN (O.S.)**

Love hurts.

**INT. THE MARVIN HOUSE LIVING ROOM, SAME**

puts on  
then  
Marvin enters, looking happy. He goes to the stereo,  
Neil Diamond's "Penny Arcade" and cranks it up loud,  
goes to the window and opens it.

**MARVIN**

(yelling to the woods)  
Music to die by, Bob!

Marvin does a little dance and talks to himself.

**MARVIN**

I guess it was suicide, Fay. He tried  
it once, remember. Just goes to show,  
you never can tell.

**EXT. THE WOODS, SAME**

Bob sits trying to get comfortable.

**BOB**

I'm worried about getting gangrene,  
Dr. M! I think I get the point!

He struggles some more.

**BOB**

(to himself)  
At least I think I get the point.  
(pause)  
Maybe I'm not supposed to sit here.  
(pause)  
Maybe I'm supposed to undo these  
outer knots...

He begins struggling to untie himself.

**BOB**

So that my inner knots..., these  
strong..., restricting..., inner  
knots...

He gets a hand free.

**BOB**

Will come undone too.

Both hands free, Bob stands.

**BOB**

Yes!

**INT. THE MARVIN HOUSE LIVING ROOM, SAME**

Marvin is still dancing around, looking at his watch.  
He holds up five, four, three, two, one fingers then  
prepares for an explosion. Instead Bob opens the door.

**MARVIN**

Ahh!

Still wearing the back pack, Bob walks into the room.

**BOB**

Death therapy cured me!

Marvin runs across the room away from Bob.

**MARVIN**

No!

**BOB**

Yes! I used to be so afraid of everything, it was like dying a thousand deaths a day. Now, that you showed me I have only one death to be afraid of, I'm not afraid of anything anymore!

**MARVIN**

**NOOOO!**

there  
Marvin runs out the back door of the house. Bob stands watching him.

**BOB**

Don't be so modest!

**EXT. THE MARVIN DOCK, DAY**

little  
of  
then  
Marvin runs out to the dock and tries to start the motor boat that sits there. Bob stops at the back door of the house, casually tosses the back pack onto a chair, follows Marvin.

**BOB**

Dr. M.?

frantically  
Bob walks out onto the dock. Marvin is working to start the motorboat.

**BOB**

Dr. M., I'm really cured!

Marvin.  
in  
The house explodes. Debris rains down on Bob and Marvin. After it settles, the bust of Freud lands on the dock front of them.

**BOB**

Did somebody leave the gas on?

**MARVIN**

Why won't you go away! I disgraced myself on national television! No one will buy my book! My family's going to hate me!

**BOB**

Dr. M., your family loves you.

**MARVIN**

**I'M FINISHED!**

beaten

Guttmans

Marvin is about to attack Bob then stands limp, a man. What's left of the house is now burning. The have run out of their trailer.

**THE GUTTMANS**

Burn. Burn! Burn!!

In the distance, SIRENS APPROACH.

**BOB**

Dr. M. you have the crown jewels of England all around you. You have a wife with a generous heart. You have great kids and an incredible sister.

**MARVIN**

Stay away from my sister!

**BOB**

Dr. M, you have a fam!

the

closer.

Marvin stares at Bob then takes a small can of gas from old motorboat and pours gas on himself. The SIRENS get

**BOB**

You know, I'm beginning to think you're an ingrate.

**MARVIN**

What?!

**BOB**

People are miserable all over the world and you're killing yourself? You should be ashamed.

**MARVIN**

Don't talk that way to me!

**BOB**

Maybe I was wrong about you.

**MARVIN**

Do you hear me?!

**BOB**

Maybe you're not so good after all.

Marvin leaps on Bob.

**MARVIN**

I'll kill you!

and  
family  
Marvin attacks Bob on the dock. Fire trucks arrive. Fay  
the family drive up too. As a couple of FIREMEN and the  
rush to separate Marvin and Bob...

**LONG**

**DISSOLVE TO:**

**EXT. DOCTORS' HOUSE BOAT, SUNSET**

Off  
The doctors and their wives sit around Phil, stunned.  
their bow is the slab that was once the Marvin house.

**PHIL**

And they took him away.

**DOCTOR 1**

My god, it was insanity. Bob drove  
Marvin to complete insanity!

**WIFE**

What happened?

**PHIL**

Leo was taken to the Tomsy Institute  
for a few days for observation. He  
lost his medical license, of course.  
A doctor can't try to kill one of  
his patients and expect to get away  
with it.

**WIFE**

Well thank god for that.

(the other doctors  
stare daggers at her)  
I mean..., you know... I mean...  
(pause)  
Then what happened?

**PHIL**

Leo was returned to his family.

**EXT. THE TOMSKY CONVALESCENT HOME, DAY**

fragile.  
wagon  
and  
Leo stands, small suitcase in hand, looking sad and  
Fay, Anna, Siggy, Lily and Bob get out of the station  
and look at him. No one says a word, then Bob goes up  
puts his arms around Leo. Leo stands motionless, shell  
shocked.

**PHIL (O.S.)**

Bob and the family rented a lakeside  
cottage where they could help Leo  
recuperate.

**EXT. THE LAWN OF A LAKESIDE COTTAGE, DAY**

the  
a  
nowhere.  
Gil's bowl sits on a lawn table. In addition to Gil,  
bowl now contains several baby guppies. Marvin lies on  
deck chair, covered with a blanket, staring into  
Bob is next to him, talking on a cordless phone.

**BOB**

(into phone)  
I understand. Sure.

He hangs up and puts the phone down.

**BOB**

(to Leo)  
Tough business.

grabs  
Bob makes some notes in his organizer then gets up. He  
hold of both of Leo's shoulders.

**BOB**

(reassuringly)  
I'm going over here. I'll be right

over here.

Leo doesn't look at him. A zombie would seem more  
alive. Bob goes and joins the volleyball game.

**BOB (O.S.)**

Okay, I'm with Siggy.

Marvin sits staring into nowhere. The phone rings.  
Again.

**MARVIN**

(almost inaudible)

Phone.

The volleyball game continues.

**MARVIN**

(a touch louder)

Phone.

After another ring, he reaches for it.

**MARVIN**

**(INTO PHONE)**

(listlessly affectless)

Hello.

**VOICE ON PHONE**

May I speak to Bob, please?

**MARVIN**

(still staring into  
nowhere)

Bob's... unavailable right now. Can...  
I take a message?

**VOICE ON PHONE**

I'm Mr. Jameson with the Tucson school  
district. Bob contacted us about  
buying some toothbrushes but we're  
going to have to cancel the order.

**MARVIN**

(writing)

Tucson canceling order... Any message  
why?

**JAMESON**

(on phone)

It's not a priority right now.

**MARVIN**

(writing)

Not priority... right now.

(pause)

Why?

**JAMESON**

**(ON PHONE)**

Well... money's tight and...

**MARVIN**

Sure.

(pause)

Though, you know there is another way to look at it.

**JAMESON**

**(ON PHONE)**

What's that?

**MARVIN**

Well... if you gave a new toothbrush and taught dental hygiene to every student at your school... In the long run you'd save them thousands of dollars. I mean look at the cost of dental bills. I bet I could have put my kids through college with what I've spent on fillings.

**JAMESON**

That's an interesting point.

**MARVIN**

It is, isn't it?

(pause)

Maybe you should try the toothbrushes. You might do a lot for education by saving teeth.

**JAMESON**

Huh. I never thought of that.

(pause)

I tell you what. Tell Bob we'll take the order and see how it goes.

**MARVIN**

Great.

Marvin hangs up the phone. He affectless expression suddenly

turns to one full of thought.

**MARVIN**

Fay.

Marvin sits up, gaining energy, even enthusiasm.

**MARVIN**

Fay!

The Marvin family hurries over.

**PHIL (V.O.)**

Leo Marvin now makes toothbrushes.

more  
Bob puts his arm around Leo as he gestures and talks  
and more animatedly to his delighted family.

**PHIL (V.O.)**

The irony, of course, is that Bob brought the family closer than they'd ever been before. Harvey Green saw Leo last month and said he never looked happier.

**EXT. THE DOCTOR'S HOUSE BOAT**

The doctors are stunned.

**FEINBERG**

My god. The poor bastard.

**ANOTHER DOCTOR**

And you thought you had nightmares.

**FEINBERG**

Unbelievable...

**WIFE**

What happened to Bob?

Bob?  
The others jump in: "Yeah, what about Bob? What about  
What about Bob?"

**PHIL**

Bob married Lily and had triplets. He went back to school, got a degree in marriage-family-counseling, and now has a big practice on Park and 75th.

**INT. BOB WILEY'S MANHATTAN OFFICE, DAY**

Bob sits in the shrink's chair. Sitting in three chairs  
in front of him are a FATHER, MOTHER, and SON.

**SON**

Douche bag.

**MOTHER**

Bastard head!

**FATHER**

Son of a bitch!

**BOB**

(gently to the father)  
Try ass wipe of the universe.

**FATHER**

Ass wipe of the universe!

The family look at each other. Tears well. They hug.

**BOB**

Excellent.

**EXT. THE DOCTORS ON THE BOAT**

The doctors look at each other in astonishment.

**DOCTOR 2 (V.O.)**

Wait a minute. You're not telling me  
that Bob Wiley is Dr. Robert S. Wiley,  
the psychologist?!

**PHIL**

That's exactly what I'm telling you.

A BIG HOUSE BOAT goes by. Phil yells to it.

**PHIL**

Hey Bob! Hello, BOB!!

**ANGLE ON THE BIG HOUSEBOAT**

Bob is surrounded by Lily Marvin, three toddlers and  
lots of friends. Smiling, Bob waves at the doctors.

**FEINBERG (V.O.)**

Wrote that huge best seller? What's  
it called?

it's Bob's boat turns. On it's stern, in huge letters is  
name: "Vacation Therapy".

**FEINBERG (V.O.)**

Vacation Therapy!

**PHIL (V.O.)**

Exactly. Sold 2 million copies.

**ANGLE ON THE DOCTORS BOAT**

who are dark green with envy.

**DOCTOR 2**

I don't believe it!

**DOCTOR 1**

Pinch me!

**FEINBERG**

I'll never take another vacation as  
long as I live!

**ANGLE ON BOB'S HOUSEBOAT**

hugely As the other doctors second in agreement, WE SEE Bob's  
he happy houseboat motors off. We see Bob's big smile as  
the passes out Kleenex to his family then waves good-bye to  
doctors.

**ROLL END CREDITS.**

**THE END**