

"WHAT ABOUT BOB?"

Screenplay by

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Story by

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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. Choking, 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, door, the door, opens it, closes it. He paces, opens the man takes some deep breaths, twists his cheeks, then like a 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 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 curb, entrance-way to his apartment. A bus squeals up to the over. belches smoke, then moves on. A garbage can is kicked 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.

Suddenly Bob removes an air sickness bag from his pocket. He opens it and pauses a long time as though he were about to vomit into it. He doesn't. He puts the air sickness bag away. 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?

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

Anna

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 Guttmans
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.

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

Standing next to the mast, his hair blowing in the wind.

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

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

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

Guttmans 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
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

room,
Fay and Leo lie near sleep. Suddenly, from the other
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.
chin in
of the
distant
Marvin bobs in the water. The pilotless sailboat heels
Bob dives in, swims to Marvin, and grabs him by the
a traditional life-saver hold. As Siggy gains control
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

Mumbling to himself, soaking wet, and filthy with tire
grime,
Marvin walks to his house. He kicks open the front
door.

MARVIN

I'm home!

INT. THE MARVIN HOUSE, DUSK. MARVIN'S P.O.V.

Lights go on. Thirty people stand around the room with
party 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 singing tapers into silence. Flabbergasted by
the 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.

Fay is speechless. So are Siggie and Anna. Not wanting
to let

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

in
Bob sits in the shrink's chair. Sitting in three chairs
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

lots of
Bob is surrounded by Lily Marvin, three toddlers and
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