

WHAT ABOUT BOB?

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Registered WGAW

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OPENING CRAWL ON A BLACK SCREEN: 1.

"Medical journals report only 31 cases in history of people swallowing their toothbrushes. The champion toothbrush swallower was a Soviet psychiatric patient who downed 16 in 1984. The all-time champion swallower of any object swallowed 2533 objects in 1927."

ECU: A TOOTHBRUSH - CREDITS ROLLING 1A.

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

INT. BOB WILEY'S BATHROOM, MORNING. 2.

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. 2A.

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. 2B.

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

AS WE... END CREDITS...

DISSOLVE TO:

EXT. A PARKING LOT, LAKE WINNIPESAUKEE, NEW HAMPSHIRE, DAY. 3.
AUTUMN.

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

EXT. THE MIDDLE OF THE LAKE, ABOARD A CRIS CRAFT, SAME. 4.

Four psychiatrists and three spouses are pleasure boating. Here all is quiet except the wind and the sound of the birds (or is it the car alarms?). Shrinks and their wives sit around 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. 4A.
DREAM -LIKE SLOW MOTION:

Dr. Feinberg exits the building with his suitcase.
To his 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...!

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

BACK TO THE BOATS 4B.

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

DOCTOR 3
At least your nightmare is only
a dream. What about what
happened to Leo Marvin?

A YOUNG DOCTOR
Who's Leo Marvin?

DOCTOR 3
You never heard of the famous
Dr. Marvin?

ANGLE ON A VACANT LOT ON SHORE. 4C.

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

DOCTOR 3 (O.S.)
That used to be his vacation house.



FEINBERG (O.S.)
There's nothing there.

BACK TO THE BOAT

4D.

DOCTOR 3
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?

DOCTOR 3
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. 5.

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. 6.

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?



DOCTOR 3 (V.O.)

No!

(sighs)

If you must.

INT. A PSYCHIATRIST'S OFFICE, DAY.

7.

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

MARVIN (INTO PHONE)

Of course I want to publicize the book, Hugo and it's a wonderful opportunity, but it's 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.

8.

Carswell Fensterwald looks unstable. As he talks on his phone, he is boxing up his office. Prominent on his desk is a copy 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?

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

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.

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

FENSTERWALD

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

ANGLE IN MARVIN'S OFFICE

9.

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...?

Marvin gives up. He picks up a copy of his book. He compares his jacket photo with his reflection in the handle of his letter opener.

EXT. ABOARD THE CRIS CRAFT BOAT, DAY.

10.

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.

DOCTOR 3
All that changed.

DOCTOR 2 (V.O.)
Why?

DOCTOR 3 (V.O.)
That's what I'm trying to tell
you lummoxes: Bob.

INT. BOB'S APARTMENT, DAY.

11.

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.

Bob hangs up, finds a blood pressure gauge and takes his
blood pressure. That done, he stands, paces, then
stops and sprinkles food into a gold fish bowl.

BOB
Morning, Gil.

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

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.

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



INT. BOB'S APARTMENT, LATER. 11.

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

INT. THE HALLWAY OUTSIDE BOB'S APARTMENT, SAME. 12.

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

EXT. THE DOORWAY TO BOB'S APARTMENT BUILDING, DAY. 13.

Sweat pouring off his brow, Bob stands in sunglasses in the entrance-way to his apartment. A bus squeals up to the curb, belches smoke, then moves on. A garbage can is kicked over. Bob starts to take a step when suddenly he gets dizzy. He steps back and hyperventilates. Bob puts on a dust mask, 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 14.

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

INT. AN OFFICE BUILDING LOBBY, MANHATTAN, SAME. 15.

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

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

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 16.

Bob removes a Kleenex from a pack in his pocket, uses it to push the elevator button, then paces nervously. The elevator arrives and the door opens. The elevator is filling up with passengers. Bob doesn't move.

INT. A STEEL AND CONCRETE STAIRWELL, SAME. 17.

We see a descending steel staircase and stairwell door marked "Floor 40". We hear footsteps - rhythmic and determined - 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. 17B.

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

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

INT. DR. MARVIN'S OFFICE, DAY. 18.

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

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

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

Bob fakes a heart seizure - very convincingly - and
falls to the floor. After a moment, he sits back in the
chair as 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?

Marvin uprights the trashcan and walks back to his seat.

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.

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

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

BOB (O.S.)

Baby step... out the door.

The door to the office closes. There is a long pause.
Bob 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.

Bob walks around the room as though he were inhabiting
each 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.

Marvin shows Bob the door. Bob, doing his baby steps,
looks 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 exits, closing the door. Marvin starts to pick up
Bob's 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

Bob closes the door behind him. From his desk Marvin
takes a plastic trash bag and dumps the contents of
Bob's trash can 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.

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

MARVIN
Bob...

Claire puts her head in.

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



Marvin strides triumphantly to the phone and lifts it up.

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. 19.

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.

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

EXT. THE NEW YORK MARINE AIR TERMINAL, DAY. 20.

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

MARVIN
Hurry hurry hurry. Hurry hurry
hurry. Hurry hurry hurry.

They pass a HOMELESS MAN with a hand out. Marvin's wife FAY 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. 21.

The Marvin family hurries through the terminal.

MARVIN
Hurry hurry hurry. Hurry hurry hurry



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

ANNA

Daddy, would you cut it out?

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

ANNA

See?

FAY

Honey, I told you there was no rush.

A nice looking BOY gets in line behind them and checks out Anna. She sees him and flips her hair. Siggy, dressed in all black, plays a video game on his watch. It beeps and blurps. FAY lovingly plucks a piece of lint off Marvin's jacket. Siggy looks up and plucks off another piece of lint. Marvin takes out an electronic organizer. He pushes buttons and it 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.

Fay straightens Siggy's shirt tail. Momentarily,
Siggy's 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.

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

Marvin reaches in his briefcase and removes two HAND
PUPPETS. One has the silk screened face of Anna, the
other of Leo. 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: 22.

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

BOB standing at a pay phone, receiver to his ear. He has
Kleenexes protecting his hand, his ear and his mouth.
Outside the window is a hot dog stand. The vendor is
serving up juicy 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. 23.

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

24.

Bob, out of breath, knocks on the door. HELENE WILEY, a
late middle aged woman draped in diaphanous scarves,
opens the 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.

Helene turns and walks away. Bob follows her in. The
next scene is played with Helene walking away and Bob
following. 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?

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. 24A.

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

BOB

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

A "perfect little family" walks past him. A five year old girl and a three year old boy skip by, hand in hand. They 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. 24B.

"Crackling Rose" by Neil Diamond plays on the stereo. BECKY, a perky woman, pregnant, about Bob's age, answers the door. 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?

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

Bob sinks. Becky looks at him sympathetically. There is
still 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.

25.

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.

26.

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. 27.

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.

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

27B

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.

28.

A mid-twenties PROSTITUTE, overly made up, is on the phone. SPLIT SCREEN again with MID-MANHATTAN EXCHANGE.

28A.

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.

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

BESSIE

Stay on the line, Miss Marvin.

The prostitute hands the phone to Bob. He sprays the
phone 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. 29.

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?

SPLIT SCREEN WITH Bob, standing at his pay phone. 29A.
He cringes.

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.



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

BOB

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

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

INT. THE MID-MANHATTAN EXCHANGE, NIGHT.

30.

Bessie sits at her switchboard, reading a regency romance. 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 (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. 30A.

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. 30B.

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. 31.

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

A BUS looming large like a growling grumbling snorting monster. 31A.

A BUS EMPLOYEE APPROACHES. 31B.

BUS EMPLOYEE
This is the last bus to
Winnipisaukee, 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.

Bob looks at the bus again. He tips his bottle of pills and 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.

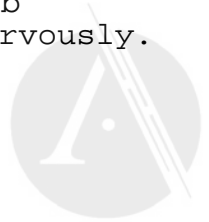
Bob inches into the bus.

INT. THE BUS, SAME. 32.

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

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

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



BOB

Hi. I'm Bob.

The old man scowls and looks forward. The bus driver closes 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. 33.

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

EXT. THE MARVIN PORCH, DAY. 34.

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

FAY

Honey, let's go to the store.

EXT. THE OPEN COUNTRYSIDE, DAY 35.

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

INT. LAKE WINNIPESAUKEE GENERAL STORE, DAY. 36.

The Marvin family strolls through this old fashioned General Store, loading food and supplies into a shopping cart. They're all in shorts and looking resorty except for Siggy who is in his usual all-black garb. Through the windows, outside, we 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. 37.

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



BOB
Dr. Marvin! Dr. Leo Marvin!

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

BOB
Dr. Marvin! Dr. Leo Marvin!

EXT. THE GENERAL STORE, SAME. 38.

The Marvin family exits carrying groceries. They stop at the 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 39.

Bob looks in all directions. Suddenly he sees Marvin.

BOB
Dr. Marvin. It's you!!

Bob walks toward the Marvins.

MARVIN 39A.

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 kids into the station wagon. Bob hurries up, out of breath. In one hand he holds his bag. In the other he holds Gil in a 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. 39B.

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 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: 40.

Bob is kneeling in front of Marvin.

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

The family exchanges quizzical looks.

BACK TO BOB AND MARVIN 41.

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

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

INT. THE MARVIN FAMILY STATION WAGON, SAME.

42.

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

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.



An ELDERLY COUPLE tend to the counters and glasses. Bob paces by the phone, reading Baby Steps to himself. The clock on 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!

Again he looks at the clock: three-o-one. The elderly couple 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.

Bob looks for something to do about the dripping baggie. Mr. 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.

MR. 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.

44.

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

MARVIN

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

Siggy reluctantly takes off his black robe. Under it he wears 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.

Siggy reluctantly mounts the board. He stands, feet together, 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.

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

45.

The decor is New England cottage-y with a strong dose of Leo Marvin: incredibly ordered. On a pedestal is a bust of Sigmund Freud. On the mantle sit the family puppets: - Anna, Siggy, 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.

Siggy enters and walks upstairs. Marvin enters and heads to 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.

Marvin turns down the volume, sits in his big easy
chair, then takes a deep breath. He picks up Freud's
Understanding Dreams. Anna puts on headphones and
dances around wildly. Marvin tries to read. Suddenly a
face appears in the window. It is Bob. He sees Marvin
and taps on the window. Marvin 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.

Bob turns and waves at the Guttmans who are walking into
an OLD TRAILOR 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's hand falls. The Guttmans enter their trailer.
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.

45B.

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

BOB

Great place. No wonder the Guttmans 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.

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

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

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.

45C.

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. He takes a deep breath then turns back into the
room. There 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.

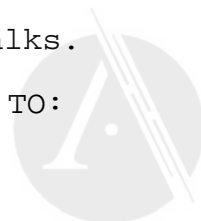
45D.

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.

46.

Roosters crow in the new day.

INT. THE MARVIN LIVING ROOM, SAME.

47.

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

MARVIN

It's too close to the wall.

SIGGY

Who cares?

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

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

MARVIN

Seriously, what do you mean by that?

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



ANNA

You're incredibly creative,
daddy.

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

MARVIN

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

Checking out his "set" as he goes, Marvin opens the
door. 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?

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

Anna moves to the front door, after Bob. Marvin grabs her 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.

47B.

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.

48.

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

49.

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 to a 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.

49A.

Anna drives. Bob puts on his seat belt.

BOB

He seemed pretty upset this morning.

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 50.

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

51.

That Bob, wearing life preservers on his body and legs, is wrapped onto the mast from chest to toe with ropes. Anna, George Stark (from the airport) and a few other kids sit around enjoying the sail.

EXT. THE MARVIN PRIVATE DOCK, DAY.

52.

Marvin stands at the end of the diving board, holding Siggy by his ankles out over the water. On the shore next door, 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!!

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

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

Stunned, Marvin drops Siggy into the water. Siggy does a 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. 53.

Marvin walks along the shore towards the pier in time to see Anna and a wobbly Bob disembark George's sailboat.

MARVIN
Anna!

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



Marvin starts walking away from the sailboating party towards the town green. He puts his arm around Anna so that she has 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.

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

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

INT./EXT. THE MARVIN HOUSE, LATER.

54.

Siggy lies on the deck, looking up at the sky through
binoculars. Fay is in the kitchen, arranging
driftwood. She 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.

55.

Marvin enters, looking absolutely stunned.

FAY

Leo, you've upset Siggy.



Marvin stares blankly at Fay then shuffles up the stairs.

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.

56.

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

BOB

Hey, Siggy.

SIGGY

Oh. Hi, Bob. You scared me.

BOB

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

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

57.

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

58.

Siggy is standing on the diving board, ready for his approach. Bob and Anna watch from the pier. Next door the Guttmans sit 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.

Siggy takes a deep breath, summons up his courage, and makes 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...



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

BOB

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

INT. THE MARVIN BEDROOM, SAME.

59.

Marvin is down the hall in the bathroom, dousing his face 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!

Marvin walks into the room, water dripping off his face, 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.

60.

Bob is standing near the end of the diving board holding Siggy by the hips. Siggy is hanging over the water, hands 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.

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

SIGGY
Yeah!

INT. THE MARVIN BEDROOM, SAME.

61.

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 62.

Bob releases Siggy for another perfect dive.

BACK TO MARVIN 63.

MARVIN

I'll put a stop to this!

Marvin storms out of the bedroom.

FAY

Leo!

EXT. THE MARVIN DOCK, SAME. 64.

Siggy stands at the end of the board, more confident now, getting ready to do another dive. Bob holds Siggy again but this time Siggy doesn't need much help if any. Marvin charges 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!

Marvin leaps onto the diving board, shaking it. Bob loses 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!

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

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

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

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

EXT. THE MARVIN HOUSE DECK, AFTERNOON. 65.

Bob is off a bit by himself, wringing out his clothes. Fay, Anna and Siggy sit towelng off. Marvin comes out of the 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?



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

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

at the outdoor shower, rinsing off his clothes. He can't hear the family but he can see they're talking about him and 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.

Fay heads towards Bob. Marvin turns to her. He keeps his voice low to keep from being heard by Bob, but inside he is 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!

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

EXT. THE MARVIN HOUSE PATIO, EVENING. 66.

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 Marvin 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 sees this and crosses his arms. He shoots a death stare at 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)
Mmmm. Mmmmm. This sure is good.
Mmmm. 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.

Marvin snaps the salt down next to Bob. Bob looks helplessly 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.

Marvin nods and eats. Bob throws salt over his shoulder then 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.

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

SIGGY
Dad?

FAY
Sweetheart?

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

BOB
Don't panic! I know what to do!



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

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

SIGGY

Told you so.

INT. THE MARVIN HOUSE, NIGHT.

67.

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

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.



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

FAY

Leo.

MARVIN

Shsh.

FAY

Leo...

MARVIN

Quiet. It's letting up.

There is a crash of thunder that shakes the rafters. Marvin reaches out and slowly scratches the window, creating a tiny 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 ideal

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.

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

INT. SIGGY'S ROOM, NIGHT. 68B.

Siggy's room has twin beds arranged head to head against the corner. Bob, wearing one of Marvin's robes, enters. Siggy is 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. 69.

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 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.

70.

Bob and Siggy lie in Siggy's twin beds. Outside, lightning 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.

Lightning strikes again. Bob bites his nails. He stands and 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.

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

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.

71.

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

SIGGY (O.S.)
FART BRAIN!

BOB (O.S.)
BOOGER HEAD!

SIGGY (O.S.)
DONKEY DICK!

Fay and Marvin spring out of bed.

INT. SIGGY'S ROOM, NIGHT.

72.

Bob and Siggy are jumping up and down on their beds,
spouting 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.

Bob nudges Siggys and they try to contain their laughter. Marvin glares at them then storms out. Fay comes up and tucks 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. 73.

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

EXT. THE SECOND STORY OF THE MARVIN HOUSE, SAME. 74.

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

MARVIN

Six o'clock, rise and shine!

Siggy sits up. Bob doesn't stir. Marvin enters, watch beeping, 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 a desperate Marvin then suddenly sits up with a start.

BOB

AHHHH!

Everybody leaps back.

INT. THE MARVIN HOUSEHOLD, EARLY MORNING. 74A.

Marvin is in the living room, dressed in his stiffest casuals 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.

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. 75.

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

MARIA SHRIVER
Dr. Marvin, Maria Shriver.

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. 76.

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!

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

MARIA
Hi. I'm Maria.

BOB
I'm Bob.

He opens the screen door and shakes her hand. This
done, 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...

Bob opens the screen door and walks back in. Marvin
sees 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.

77.

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

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. 78.

Carswell Fensterwald sits watching Marvin and Bob on TV.
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. 79.

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.

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

80.

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

Marvin tries to force a smile but can't. A CBS staff photographer comes over, places Bob and Maria in his frame 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. 81.

The family and Bob move back into the house. Looking like a 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!

Marvin ambles across the room like a cripple. The family 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. 82.

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. 83.

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?!

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

MARVIN

Wednesday... Afternoon...

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

MARVIN

I'm going sailing!

OMIT

84.85.



EXT. THE COUNTRY ROAD, DAY.

86.

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.

The Marvin station wagon, Marvin driving, passes. Bob
sees 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.

87.

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

EXT. WINNIPESAUKEE TOWN, FILLED WITH VACATIONERS, SAME.

88.

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

BOB

(distracted)
Sure.

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



Families of tourists stroll. Bob stands staring dejectedly out at the lake. Unthinkingly, he takes a bite of the hot 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.

Marvin stands at the helm, sailing the small sailboat across lake. The breeze blows Marvin's hair, making him look wild. 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.

Bob is steering a small motorboat towards the sailboat. He 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

92.

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!

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

ANNA, FAY, SIGGY

Daddy! Leo! Dad!

EXT. THE WATER, LAKE LEVEL, SAME.

93.

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

Marvin is a prisoner in tow. He drags himself under water. 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...

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

DISSOLVE TO:

EXT. THE MARVIN HOUSE, AFTERNOON.

94.

Marvin, dry and dressed now, exits the house and gets in the 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.

95./96.

Rain is falling. The wipers swish. Marvin drives through 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.

97.

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

MARVIN

Leo Marvin to see Dr. Tomsky.



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

GATE 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. 98.

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

Tomsky makes a motion of his head. Two big attendants
move 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. MI!

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 Tomsy. They shake.

EXT. THE MARVIN HOUSE DRIVEWAY, LATE AFTERNOON. 99.

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

MARVIN AND TAPE

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

INT. THE MARVIN SUMMER HOUSE, SAME. 100.

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.

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

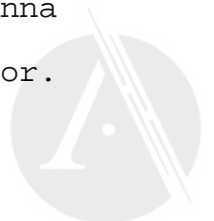
ANNA
Dad, if you did something to Bob...

MARVIN
Anna, what do you take me for?
(pause)
Everything's fine.

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

FAY
Leo, a Dr. Tomskey says it's
urgent.

Marvin takes the phone and walks into the kitchen. Anna
and Siggy look even more suspicious. Momentarily Leo
strides out 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
Winnipesaukee.

EXT. THE TOMSKY CONVALESCENT HOME, LATE AFTERNOON. 101.

Marvin's car screeches up. Marvin hurries out.

INT. THE TOMSKY CONVALESCENT HOME, SAME. 102.

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

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

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

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

All laugh. Tomsky 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. 103.

Tomsky joins Marvin in the hall. In the other room we see 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.

Tomsky 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?

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

EXT. THE COUNTRYSIDE OF NEW ENGLAND, DAY.

104.

Marvin drives. Bob rides. Marvin looks ready to explode.

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.

105.

The Marvinmobile screeches to a halt and Marvin jumps
out. 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.

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



INT. MARVIN'S CAR, SAME.

106.

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

MARVIN

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

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

107.

The motorcycle cop is writing a steaming Leo Marvin a ticket. A passing pick-up slows and Bob leans out the passenger window.

BOB

Need any help?

MARVIN

No!

BOB

Remember: be home by seven.

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

MARVIN

Shit!

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

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

108.

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

MARVIN

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

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

MARVIN

God! Damn! Son of a bitching!
Bob!



A WOMAN comes out of the house and joins the old man. They watch in silence as Marvin jacks up his car. As he twists and grimaces and kicks to get off the lug nuts, it starts to RAIN.

MARVIN

Shit piss crap! Son of a
bitching douche bag asshole!

THREE MORE PEOPLE come out on the porch and watch. As Marvin struggles, the car slips off the jack and slams to the pavement. Marvin begins kicking the tire and hitting it with the jack.

MARVIN

What about Bob?! Think about
Bob! What about Bob? What
about Bob? WHAT ABOUT BOB!!

EXT. THE MARVIN HOUSE, DUSK.

109.

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.

110.

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...

The singing tapers into silence. Flabbergasted by Marvin's disheveled appearance, the party guests stare. Fay and the 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 Siggy 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!

Marvin suddenly leaps at Bob and grabs him by the throat. He pushes him through three rooms of the house, choking him.

MARVIN

I want you dead! Dead, you hear
me, dead!

Marvin falls on the floor on top of Bob. Guests go to pull him off.

INT. THE MARVIN BEDROOM, NIGHT.

111.

Marvin lies in bed in the darkened room. He can hear the party guests huddle outside in the hall, whispering. A guest whom we recognize as the Doctor 3 from the boat, (the man who is telling this story), enters carrying his doctor's bag. He approaches Fay who is wringing her hands. Both speak 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.



DOCTOR 3 (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.

112.

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.

Anna smiles then summons her courage, and smilingly
approaches George. He is clearly delighted. A woman
walks up to Bob.

WOMAN (LILY)

Hi. Fay said to introduce
myself. I'm Lily, Leo's
neurotic sister.

We saw LILY MARVIN'S picture in Leo's office. Bob
stands, delighted.

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?!

OMIT

113.

INT. MARVIN'S DARKENED BEDROOM, NIGHT

114.

Phil empties a large syringe into Marvin's buttock. He
swats 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.

MARVIN

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.

Marvin tries to speak but nothing comes out of his
mouth. Tomsy watches with concern.

TOMKSY

Leo, is there something about
Carswell that's disturbing you?
Leo...?

MARVIN

Thanks, Phil. Enjoy the party.

Phil lingers then leaves, closing the door. Marvin
begins shaking all over. As he does the bed rattles
rapidly against 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. 115.

Fay sleeps soundly next to Marvin who is wide eyed, staring at the ceiling, twitching. Marvin pulls himself carefully out of bed and crawls on the floor to the door.

EXT. THE MARVIN HOUSE, SAME. 116.

Marvin, carrying his shoes, crawls outside. He tries to put his shoes on and falls flat on his face. He then pulls himself up and hobbles away.

EXT. THE WINNIPESAUKEE GENERAL STORE, MORNING. 117.

This is where the Marvin family was shopping when Bob first came to town. Marvin paces outside until the owner opens the front door for business.

INT. THE GENERAL STORE, MORNING. 118.

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

119.

Fred is ringing up Marvin's purchase: two rifles and a
box 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.

120.

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.

121.

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.

122.

Marvin lays the fuse wire across room and out the door. He closes the door and starts to set the timer when he spots a 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. "

Marvin seethes. He thinks a moment then heads back into the cottage. Momentarily he returns carrying the back pack and the long wire fuse.

INT. THE MARVIN HOUSE, DAY.

123.

Bob, Anna and Siggy sit around watching Fay on the phone.

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.

124.

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.

Bob shuffles to Marvin's chair. He stares at the book
Marvin has been trying to read, Freud's Understanding
Dreams then casually opens it. He reads for a moment,
gets interested in it and sits down. He sits back
in Marvin's chair, reading.

DISSOLVE TO:



INT. THE MARVIN HOUSE, LATER.

125.

Bob is asleep in Marvin's chair, Freud's Understanding Dreams open on his chest. Suddenly Marvin's face pops up at the window. He looks in, sees Bob, then ducks back down. Momentarily, the front door to the cottage is kicked open 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.

126.

Marvin, carrying the back pack, leads Bob outside. Bob looks 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.

127.

Bob sits on a stump. Marvin puts the back pack on Bob's shoulders then starts tying his hands behind him. Bob sits 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.

128.

Marvin enters, looking happy. He goes to the stereo,
puts on Neil Diamond's "Penny Arcade" and cranks it up
loud, then 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.



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!

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!

Marvin runs out the back door of the house. Bob stands there watching him.

BOB

Don't be so modest!

EXT. THE MARVIN DOCK, DAY.

131.

Marvin runs out to the dock and tries to start the little motor boat that sits there. Bob stops at the back door of the house, casually tosses the back pack onto a chair, then follows Marvin.

BOB

Dr. M.?

Bob walks out onto the dock. Marvin is working frantically to start the motorboat.

BOB

Dr. M., I'm really cured!

The house explodes. Debris rains down on Bob and Marvin. After it settles, the bust of Freud lands on the dock in 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!

Marvin is about to attack Bob then stands limp, a beaten man. What's left of the house is now burning. The Guttmans 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!

Marvin stares at Bob then takes a small can of gas from the old motorboat and pours gas on himself. The SIRENS get closer.

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!

Marvin attacks Bob on the dock. Fire trucks arrive. Fay and the family drive up too. As a couple of FIREMEN and the family rush to separate Marvin and Bob...

LONG DISSOLVE TO: EXT. DOCTORS' HOUSE BOAT, SUNSET. 133.

The doctors and their wives sit around Phil, stunned. Off their bow is the slab that was once the Marvin house.

PHIL

And they took him away.

DOCTOR 1 (FEINBERG)

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. 134.

Leo stands, small suitcase in hand, looking sad and fragile. Fay, Anna, Siggy, Lily and Bob get out of the station wagon and look at him. No one says a word, then Bob goes up and 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.

135.

Gil's bowl sits on a lawn table. In addition to Gil,
the bowl now contains several baby guppies. Marvin lies
on a deck chair, covered with a blanket, staring into
nowhere. Bob is next to him, talking on a chordless
phone.

BOB (INTO PHONE)
I understand. Sure.

He hangs up and puts the phone down.

BOB
(to Leo)
Tough business.

Bob makes some notes in his organizer then gets up. He
grabs 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)
Tuscon 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.

Bob puts his arm around Leo as he gestures and talks more 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.

136.

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?

The others jump in: "Yeah, what about Bob? What about Bob? 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. 137.

Bob sits in the shrink's chair. Sitting in three chairs in front of him are a FATHER, MOTHER, and SON.

SON
Douche bag.

MOTHER
Bastard head!

FATHER
Son of a bitch!

BOB
(gently to the father)
Try ass wipe of the universe.

FATHER
Ass wipe of the universe!

The family look at each other. Tears well. They hug.

BOB
Excellent.

EXT. THE DOCTORS ON THE BOAT 138.

The doctors look at each other in astonishment.

DOCTOR 2 (VOICE OVER)
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 139.

Bob is surrounded by Lily Marvin, three toddlers and
lots of friends. Smiling, Bob waves at the doctors.

FEINBERG (V.O.)
Wrote that huge best seller?
What's it called?

Bob's boat turns. On it's stern, in huge letters is
it's name: "Vacation Therapy".

FEINBERG (V.O.)
Vacation Therapy!

PHIL (V.O.)
Exactly. Sold 2 million copies.

ANGLE ON THE DOCTORS BOAT 140.

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 141.

As the other doctors second in agreement, WE SEE Bob's
hugely happy houseboat motors off. We see Bob's big
smile as he passes out Kleenex to his family then waves
good-bye to the doctors.

ROLL END CREDITS.

