

"What About Bob?"

by
Tom Schulman

Story by
Alvin Sargent and Laura Ziskin

SHOOTING DRAFT

OPENING CRAWL ON A BLACK SCREEN

"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 The all-time champion swallower of any object swallowed objects in 1927."

ECU: A TOOTHBRUSH - CREDITS ROLLING

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

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

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

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.

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

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. 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

FEINBERG

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

PHIL

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

A YOUNG DOCTOR

Who's Leo Marvin?

PHIL
 You never heard of the famous Dr.
 Marvin?

ANGLE ON A VACANT LOT ON SHORE

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

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

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

BACK TO THE BOAT

PHIL
 Grab a strong drink and some
 Dramamine. I'll tell you a story
 that will send you into Rorschach.

ANOTHER WIFE
 Who's Leo Marvin?

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

ANOTHER WIFE
 Who's Bob?

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

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

INT. BOB WILEY'S APARTMENT, SAME

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

BOB
 (a mantra-like chant)
 I feel good. I feel great.
 (MORE)

BOB (CONT'D)

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

A WIFE (V.O.)

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

DOCTOR 4 (V.O.)

Was he the guy who specialized in necrophiliacs?

PHIL (V.O.)

No!

(sighs)

If you must.

INT. A PSYCHIATRIST'S OFFICE, DAY

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 mementos, 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 its my vacation. The Today Show went to Dr. Ruth's vacation house, why can't CBS Morning come to Lake Winnepesaukee?... Would you work on it?... Thank you Hugo. I appreciate it.

SECRETARY'S VOICE

(OVER INTERCOM)

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

MARVIN

(wracking his memory)

Fensterwald. Carswell Fensterwald.

(MORE)

MARVIN (CONT'D)

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

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.

(MORE)

FENSTERWALD (CONT'D)

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 (CONT'D)

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

ANGLE IN MARVIN'S OFFICE

Marvin slowly hangs up his speaker phone.

MARVIN

Carswell Fensterwald...?

Again he racks his brains. He presses his intercom.

MARVIN (CONT'D)
 (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

The shrinks are still listening to Doctor 3.

FEINBERG
 Leo Marvin. Now I remember. An
 incredible asshole.

DOCTOR 2
 Had that stupid best seller, what
 was the name of it?

FEINBERG
 Watching grass grow was more
 exciting than Leo Marvin.

PHIL
 All that changed.

DOCTOR 2 (V.O.)
 Why?

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

INT. BOB'S APARTMENT, DAY

Bob is sitting by the steam repeating his mantra.

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

Bob picks up the phone and frantically pushes buttons.

BOB (CONT'D)
 (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 (CONT'D)
 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

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

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

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

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

INT. AN OFFICE BUILDING LOBBY, MANHATTAN, SAME

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

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

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

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

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 (CONT'D)
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 (CONT'D)
 Thank you.

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

BOB (CONT'D)
 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 (CONT'D)

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.

(MORE)

BOB (CONT'D)

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 (CONT'D)

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 (CONT'D)

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.) (CONT'D)
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 (CONT'D)
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 (CONT'D)
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 (CONT'D)
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 (CONT'D)

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 (CONT'D)

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

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 (CONT'D)
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

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 (CONT'D)
Honey there isn't time.

Fay gives the man some money then enters the terminal.

MARVIN (CONT'D)
You're only encouraging them, Fay.

INT. THE MARINE AIR TERMINAL, SAME

The Marvin family hurries through the terminal.

MARVIN
Hurry hurry hurry. Hurry hurry
hurry...

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 (CONT'D)

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 (CONT'D)

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

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

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

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

VENDOR
Hit the road, bub.

BOB
Bob.

Bob moves on.

INT. A SUNNY NEW YORK FLAT, DAY

Bob, out of breath, knocks on the door. HELENE WILEY, a late
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

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 (CONT'D)
(affectless)
I feel good, I feel great, I feel
wonderful.

INT. A BABY DECORATED APARTMENT, DAY

"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 (CONT'D)
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 (CONT'D)
 You know I actually have considered
 naming him "Bob".

BOB
 Really?!

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

BOB
 (recognizing Neil Diamond
 on the stereo)
 Right.

INT. BOB'S APARTMENT, LATE AFTERNOON

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

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

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

OPERATOR (BESSIE)

(ON PHONE)
 Mid-Manhattan Exchange.

BOB
 (INTO PHONE)
 This is Bob Wiley. I'm a patient of
 Dr. Marvin's. I need to talk to
 him. Urgently.

BESSIE
 I'm sorry Mr. Wiley --

BOB
 Bob.

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

BOB
 I don't want Harmon, I need Marvin!

Bob paces then assumes a false calm.

BOB (CONT'D)
 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 (CONT'D)
 Stay on the line, Bob. What's your
 number in case we get disconnected?

EXT. MARVIN'S VACATION HOUSE PORCH, LATE AFTERNOON

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

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

TRIPLE SCREEN WITH BESSIE AND BOB AND MARVIN

MARVIN

Yes?

BESSIE

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

MARVIN

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

BESSIE

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

Marvin frowns then takes a deep breath.

MARVIN

Put him through.

BESSIE

Go ahead, Bob.

BACK TO DOUBLE
SPLIT-SCREEN

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

MARVIN

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

BOB

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

MARVIN

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

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

MARVIN
Bob.

BOB
Couldn't we just talk?

MARVIN
In my office, after Labor Day.

BOB
Fire Island?

MARVIN
Good night, Bob.

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

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

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

BOB
What?

Bob stands thinking.

INT. A MANHATTAN PAY PHONE BOOTH, NIGHT

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

BESSIE
Mid-Manhattan exchange.

PROSTITUTE

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

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

A PULL BACK REVEALS BOB standing beside the prostitute,
 wearing his face mask, waiting anxiously. Bob whispers in the
 prostitute's ear. She nods.

PROSTITUTE

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

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

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. 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.

(MORE)

MARVIN (CONT'D)

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

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 ON PHONE

(FROM WITHOUT)

Detective Roberts. Homicide.

GWEN

What do you want?

DETECTIVE ROBERTS

(FROM WITHOUT)

I have some questions about a Bob
Wiley.

BESSIE

(to Gwen)

That was that sicko who kept
calling Dr. Marvin.

(loud)

What about him?

She opens the door. Detective Roberts is Bob.

BOB AS DETECTIVE ROBERTS

He's dead.

BESSIE

Oh my god. What happened?

BOB

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

The operators gasp.

BOB (CONT'D)

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

BESSIE

Bob called here trying to reach his
psychiatrist.

BOB

That's interesting. What happened?

OPERATOR

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

BOB

Uh HUH.

BESSIE

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

BOB

Oh? Why not?

BESSIE

Dr. Marvin's on vacation.

BOB

Ah.

GWEN

Out of state. Lake Winnepesaukee.

BOB

Michigan?

BESSIE

New Hampshire.

BOB

Right.

BESSIE

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

BOB

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

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

BESSIE

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

BOB

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

Bob closes the door behind him.

EXT. THE ANSWERING SERVICE HALLWAY, SAME

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

INT. MARVIN'S SUMMER HOUSE BEDROOM, NIGHT

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

MARVIN

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

Marvin answers the phone. Fay listens.

MARVIN (INTO PHONE) (CONT'D)
Hello... What?... That's okay.
Thanks for calling, Bessie.

Marvin hangs up. He sits, stunned.

MARVIN (CONT'D)
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

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.

BUS EMPLOYEE APPROACHES

BUS EMPLOYEE
This is the last bus to
Winnipesaukee, 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

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

The old man moves away. Bob downs more pills.

INT. THE HOLLAND TUNNEL, DAY

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

EXT. THE MARVIN PORCH, DAY

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

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

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

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 (CONT'D)

Dr. Marvin! Dr. Leo Marvin!

EXT. THE GENERAL STORE, SAME

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

Bob looks in all directions. Suddenly he sees Marvin.

BOB
Dr. Marvin. It's you!!

Bob walks toward the Marvins.

MARVIN
stands dumfounded. He watches Bob walking towards them. He tries to stay calm.

MARVIN (CONT'D)
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 (CONT'D)
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 (CONT'D)
The fam.

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

EXT. ACROSS THE STREET FROM THE PARKING LOT, SAME

Marvin stops and faces Bob.

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

BOB
You're angry.

MARVIN
I don't get angry.

BOB
You're upset.

MARVIN
I don't get upset.

BOB
Then can't we just talk?

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

BOB

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

MARVIN

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

BOB

Absolutely.

MARVIN

Then take my advice and go back to
New York.

BOB

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

MARVIN

You got yourself here.

BOB

Barely!

MARVIN

Getting back will be therapeutic.

Bob starts begging.

BOB

Please just talk to me. Just a
little talk.

MARVIN

You're testing my patience, Bob.

BOB

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

ANGLE FROM INSIDE THE CAR, WHAT THE FAMILY SEES

Bob is kneeling in front of Marvin.

BOB

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

The family exchanges quizzical looks.

BACK TO BOB AND
MARVIN

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

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.

INT. GUTTMAN'S COFFEE SHOP, LATER

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 (CONT'D)

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 (CONT'D)
Thank you.

MR. GUTTMAN
Is there something we can help you with?

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

MRS. GUTTMAN
Not Dr. Leo Marvin?

BOB
Do you know him?

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

MR. GUTTMAN
Stay as far away from him as possible.

MRS. GUTTMAN
Like the plague.

BOB

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

MR. GUTTMAN

We'll show you where he lives.

EXT. THE MARVIN SUMMER HOUSE, SAME

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

2, 3 spring. 1, 2, 3 summer. 1, 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

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 (CONT'D)

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 TRAILER that occupies next lot.

BOB (CONT'D)

Thank you Mr. and Mrs. G.!

MRS. GUTTMAN

Your welcome, Bobby, Hello, Dr.
Marvin!

The Guttmans wave. Marvin waves back.

MRS. GUTTMAN (CONT'D)

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 (CONT'D)
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

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

BOB

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

MARVIN

Forget it. I understand.

BOB

You do?

MARVIN

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

BOB

Ever since I can remember.

MARVIN

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

BOB

I baby stepped. I owe it to you.

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

MARVIN

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

BOB

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

There is a long pause. Marvin stares at Bob.

MARVIN

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

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

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

BOB
Sure.

MARVIN
You forget about your troubles. You give up your worries. You drink from the wellspring of relaxation that enriches your soul.
(pause)
Now I can't, at this time, give you the kind of therapeutic attention that you need to solve all your problems. Know why?

BOB
Er, because you're on vacation?

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

BOB
Why else would I be here?

MARVIN
Exactly. What I can do is this.

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

MARVIN (CONT'D)
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

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 (CONT'D)
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 (CONT'D)
Have a great vacation, fam.

MARVIN
You too, Bob.

SIGGY
Nice to meet you.

EXT. A WOODED LANE IN WINNIPESAUKEE, DAY

Bob walks down the country lane. Crickets chirp.

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

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

LONG DISSOLVE
TO:

EXT. LAKE WINNIPESAUKEE, MORNING

Roosters crow in the new day.

INT. THE MARVIN LIVING ROOM, SAME

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 (CONT'D)
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 (CONT'D)
And I don't want you letting him in
this house.

ANNA
Daddy, you're hurting me!

Anna wrenches her arm away.

ANNA (CONT'D)
What's your problem?

MARVIN
I don't have a problem.

Fay walks in.

FAY
Honey, who is that man?

MARVIN
Nobody, Fay. Nothing to get excited
about. A work related problem just
went away.
(smiles nonchalantly)
It's fine.

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

ANNA
I've never seen him like this.

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

ANNA
He should go punch some pillows.

SIGGY
Or get shock treatment.

FAY
Remember that he's under pressure.

MARVIN (FROM THE KITCHEN)
Flap jacks!

EXT. A WOODED LANE IN WINNIPESALRKEE, DAY

Bob walks down the empty country lane. Crickets chirp.

BOB
Vacation from my problems. Take a
vacation from my problems. There's
nothing to fear, there's nobody
here. Nothing to fear
(he suddenly panics)

THERE'S NOBODY HERE!

He starts running and screaming.

EXT. THE MARVIN SUMMER HOUSE, MORNING

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

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

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

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

BOB

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

PULL BACK TO REVEAL

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

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

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 (CONT'D)
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 (CONT'D)
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

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

SIGGY
You sleep with him. You're his spy.

INT. THE FRONT DOOR OF THE MARVIN HOUSE, SAME

Marvin enters, looking absolutely stunned.

FAY
Leo, you've upset Siggy.

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

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

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 (CONT'D)
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

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 (CONT'D)
Let's try something I saw in a pirate movie.

INT. THE MARVIN BEDROOM, SAME

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

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

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 (CONT'D)
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. MARVIN'S POV

Bob releases Siggy for another perfect dive.

BACK TO MARVIN

MARVIN

I'll put a stop to this!

Marvin storms out of the bedroom.

FAY

Leo!

EXT. THE MARVIN DOCK, SAME

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

Bob is off a bit by himself, wringing out his clothes. Fay, Anna and Siggy sit toweling 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 (CONT'D)

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

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 (CONT'D)

Did I do something?

FAY

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

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

BOB

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

MARVIN
Would you please stop that?

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

MARVIN
And don't call me Leo.

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

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

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 (CONT'D)
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 (CONT'D)
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

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 (CONT'D)
 (SINGING)
 I'm happy again!

Bob retrieves the pack of Kleenex from the trash.

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

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

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

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

MARVIN
 Did I say that? I'll drive him.

ANNA
 The car's still in town, daddy.

MARVIN
 What?

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

Marvin seethes then looks darkly at Anna.

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

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

MARVIN
 (nastily)
 He can borrow my slicker.

INT. THE MARVIN LIVING ROOM, LATE NIGHT

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 idea!

MARVIN
Fay!

BOB
Are you sure I'm not imposing?

MARVIN
Of course you are -- !

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

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

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

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

MARVIN
Have you seen my new toothbrush?

FAY
It should be in the bathroom.

MARVIN

Well it should be but it's not!

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

FAY

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

MARVIN

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

FAY

Him who? Bob?

MARVIN

No, Siggy. Yes, Bob! Who else?

FAY

Leo, quiet. He'll hear you.

MARVIN

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

FAY

Isn't that a cry for help?

MARVIN

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

FAY

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

MARVIN

You don't know that! Everything he's done violates the patient-doctor relationship. Now he's in there with our son!

INT. THE SIGGY'S BEDROOM, NIGHT

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 (CONT'D)
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 (CONT'D)
Bob?

BOB
Yeah?

SIGGY
Are you afraid of death?

BOB
Sure. Are you kidding?

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

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

SIGGY
Dink?

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

SIGGY
My turtle just dinked.

BOB
Exactly. Then we wouldn't worry
anymore.

SIGGY
Hey, you're right!

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

SIGGY
What's Tourette's syndrome?

INT. FAY AND MARVIN'S BEDROOM, NIGHT

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

SIGGY (O.S.)
FART BRAIN!

BOB (O.S.)
BOOGER HEAD!

SIGGY (O.S.)
DONKEY DICK!

Fay and Marvin spring out of bed.

INT. SIGGY'S ROOM, NIGHT

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.

(MORE)

MARVIN (CONT'D)

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 Siggy 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 (CONT'D)

Mrs. M!

Fay opens the door.

BOB (CONT'D)
Would you mind leaving it cracked?

Fay smiles and leaves the door cracked.

EXT. LONG SHOT OF LAKE WINNIPESAUKEE, EARLY MORNING

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

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 (CONT'D)
Rise and shine. Six o'clock. Rise and shine, rise and shine.

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

MARVIN (CONT'D)
Bob... Bob!

He shakes Bob's bed.

MARVIN (CONT'D)
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

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 (CONT'D)
 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

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

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

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

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.

(MORE)

BOB (CONT'D)

Do you know that he actually had me
sleep here last night? In his
jamies, using his toothbrush!

MARIA

(ON TV)

That's a very unusual technique.

Fensterwald pounds his chair and howls with glee.

BACK TO MARVIN'S HOUSE LIVING ROOM, SAME

MARVIN

Well --

BOB

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

He demonstrates by beating a couch pillow.

BOB (CONT'D)

Doctors who make you scream.

Bob suddenly screams. Marvin jumps.

BOB (CONT'D)

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 (CONT'D)

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

He leans and looks into the TV camera.

BOB (CONT'D)

Are you getting the book?

Bob plops back on the couch.

BOB (CONT'D)

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

Bob puts his arm around Marvin.

BOB (CONT'D)
 Eleven years ago I was not the man
 you see today. Eleven years ago...

DISSOLVE TO:

EXT. THE MARVIN HOUSE, MORNING

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

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

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

WIFE
Yeah, what about Bob?

ANOTHER DOCTOR
What about Bob?

INT. THE MARVIN HOUSE LIVING ROOM, DAY

MARVIN
WHAT ABOUT BOB?!

SIGGY
Dad...

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

MARVIN
What am I doing? What am I doing?!

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

MARVIN (CONT'D)
Wednesday... Afternoon...

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

MARVIN (CONT'D)
I'm going sailing!

OMITTED
Sequence omitted from original
script.

EXT. THE COUNTRY ROAD, DAY

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

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

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

BOB (CONT'D)
Hi fam!
(pause)
Bye fam!

The car speeds on.

BOB (CONT'D)
I hurt the fam.

EXT. THE WINNIPESAUKEE PIER, DAY

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

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.

NEW ANGLE, A BUSY GREEN BESIDE THE PIER, DAY

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 (CONT'D)
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

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 (CONT'D)
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

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 (CONT'D)

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

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 (CONT'D)

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

MARVIN

No problem.

Marvin accelerates away, rudely.

EXT./INT. THE MARVIN STATION WAGON, DAY

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

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. Tomsy.

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

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. M!!

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

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

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

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

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

Marvin hands the clipboard back to Tomsky. They shake.

EXT. THE MARVIN HOUSE DRIVEWAY, LATE AFTERNOON

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

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 cordless 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 (CONT'D)

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

Marvin's car screeches up. Marvin hurries out.

INT. THE TOMSKY CONVALESCENT HOME, SAME

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

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 (CONT'D)

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

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

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 (CONT'D)

What is this, isolation therapy?

Bob stands alone on the road.

BOB (CONT'D)

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

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

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

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 (CONT'D)
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

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

MARVIN

I'm home!

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

Lights go on. Thirty people stand around the room with party favors and drinks. In unison they yell:

PARTY GUESTS

Surprise!

(then sing:)

"Happy Birthday to you, Happy
Birthday to you! Happy Birthd...

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 (CONT'D)
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

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.

PHIL
He's under a lot of stress, Fay. His book, his interview which frankly didn't go so well, his birthday. That's a lot to bite off all at once. I'll give him a sedative and he'll be fine.

FAY
You really think so?

Phil puts a hand on Fay's hand and nods.

INT. THE MARVIN LIVING ROOM, NIGHT

Bob sits on the couch beside Siggy. Anna approaches.

ANNA
You feeling better?

BOB
I'm fine. It's your dad I'm worried
about. How is he?

ANNA
Upstairs. Resting. I can't
understand why he'd attack you like
that.

Anna sits next to Bob. Bob sees George Stark, standing across
the room, smiling at Anna.

BOB
I can't either. But one thing I've
learned about psychiatrists:
they're brilliant manipulators. I
trust your dad completely. I'm sure
everything he's done has been to
help me.
(pause)
How come you aren't making a move
on George Stark?

ANNA
(glancing at George)
Bob, we've talked about this.

BOB
No, you've talked about it and I've
listened. In my opinion, George
Stark's smile is not Oedipal
regression and it's not confused
libido. It's one good looking guy
drooling over you, Anna Marvin.

ANNA
Bob...

BOB
Go ask if you can put your tongue
in his mouth. I hear it works every
time.

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 (CONT'D)

It must be nice having an analyst in the family.

LILY

I don't know, ask Leo. I'm an analyst too.

BOB

You're kidding?!

OMITTED

Sequence omitted from original script.

INT. MARVIN'S DARKENED BEDROOM, NIGHT

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. 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.
Tomsky 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 (CONT'D)
Baby steps, make a plan.

INT. MARVIN'S BEDROOM, THE MIDDLE OF THE NIGHT

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

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

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

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 (CONT'D)

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 (CONT'D)
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

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

Marvin, carrying a bag and singing to himself, walks up to the cottage. He looks around then kicks open the door.

INT. BOB'S COTTAGE, MORNING

The place looks completely anonymous except for Gil in a bowl and Bob's bag of clothes. Marvin sits on the floor, filling a pair of milk cartons with gray powder.

MARVIN

(singing)

"Bob fell in to a Burning ring of
fire. He went down down down And
the flames went higher. And it
burned burned burned, That ring of
fire. The ring of fire."

Marvin removes a wired mechanism from the bag and a timer. He delicately pushes the wires into the milk cartons then carefully ties on some fuse wires. He puts the milk cartons and wired mechanisms into a BACKPACK and puts it under Bob's bed. He begins laying the fuse wire along the floor towards the door.

Marvin passed Gil, sitting on a table. Marvin picks up the bowl and puts it under the bed next to the bomb. He then goes back to laying the wire into the kitchenette.

EXT. BOB'S COTTAGE, SAME

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

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 (CONT'D)
 Nobody's seen him.

She stands and gets her purse off the table.

FAY (CONT'D)
 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 (CONT'D)
 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 (CONT'D)
Give me leather, ass wiping bastard head.

Siggy swats Bob's hand.

SIGGY
Green puking piss-ant.

The family and Bob exchange pregnant good-bye looks, then Fay and Siggy and Anna exit.

BOB
Bye, fam.

NEW ANGLE, OUT THE LIVING ROOM WINDOW, SAME

Bob watches as the Marvin family walks away. They wave. Bob waves back, sadly. He shuffles across the room. He stops at the puppets on the mantle.

BOB
I guess this is good-bye, fam.

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

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

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

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 (CONT'D)
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

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 (CONT'D)
I guess it was suicide, Fay. He
tried it once, remember. Just goes
to show, you never can tell.

EXT. THE WOODS, SAME

Bob sits trying to get comfortable.

BOB
I'm worried about getting gangrene,
Dr. M! I think I get the point!

He struggles some more.

BOB (CONT'D)
(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 (CONT'D)
So that my inner knots..., these
strong..., restricting..., inner
knots...

He gets a hand free.

BOB (CONT'D)
Will come undone too.

Both hands free, Bob stands.

BOB (CONT'D)
Yes!

INT. THE MARVIN HOUSE LIVING ROOM, SAME

Marvin is still dancing around, looking at his watch. He holds up five, four, three, two, one fingers then prepares for an explosion. Instead Bob opens the door.

MARVIN
Ahh!

Still wearing the back pack, Bob walks into the room.

BOB
Death therapy cured me!

Marvin runs across the room away from Bob.

MARVIN

No!

BOB

Yes! I used to be so afraid of everything, it was like dying a thousand deaths a day. Now, that you showed me I have only one death to be afraid of, I'm not afraid of anything anymore!

MARVIN

NOOOO!

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

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 (CONT'D)

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 (CONT'D)

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 Guttman's 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 (CONT'D)
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

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
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

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

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 cordless phone.

BOB
 (into phone)
 I understand. Sure.

He hangs up and puts the phone down.

BOB (CONT'D)
 (to Leo)
 Tough business.

Bob makes some notes in his organizer then gets up. He grabs
 hold of both of Leo's shoulders.

BOB (CONT'D)
 (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.) (CONT'D)
 Okay, I'm with Siggy.

Marvin sits staring into nowhere. The phone rings. Again.

MARVIN
 (almost inaudible)
 Phone.

The volleyball game continues.

MARVIN (CONT'D)
 (a touch louder)
 Phone.

After another ring, he reaches for it.

MARVIN (CONT'D)
 (INTO PHONE) (listlessly
 affectless)
 Hello.

VOICE ON PHONE
 May I speak to Bob, please?

MARVIN
 (still staring into
 nowhere)
 Bob's... unavailable right now.
 Can... I take a message?

VOICE ON PHONE
 I'm Mr. Jameson with the Tucson
 school district. Bob contacted us
 about buying some toothbrushes but
 we're going to have to cancel the
 order.

MARVIN
 (writing)
 Tucson canceling order... Any
 message why?

JAMESON
 (on phone)
 It's not a priority right now.

MARVIN
 (writing)
 Not priority... right now.
 (pause)
 Why?

JAMESON
 (ON PHONE)
 Well... money's tight and...

MARVIN
 Sure.
 (pause)
 Though, you know there is another
 way to look at it.

JAMESON
 (ON PHONE)
 What's that?

MARVIN

Well... if you gave a new toothbrush and taught dental hygiene to every student at your school... In the long run you'd save them thousands of dollars. I mean look at the cost of dental bills. I bet I could have put my kids through college with what I've spent on fillings.

JAMESON

That's an interesting point.

MARVIN

It is, isn't it?

(pause)

Maybe you should try the toothbrushes. You might do a lot for education by saving teeth.

JAMESON

Huh. I never thought of that.

(pause)

I tell you what. Tell Bob we'll take the order and see how it goes.

MARVIN

Great.

Marvin hangs up the phone. He affectless expression suddenly turns to one full of thought.

MARVIN (CONT'D)

Fay.

Marvin sits up, gaining energy, even enthusiasm.

MARVIN (CONT'D)

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.

(MORE)

PHIL (V.O.) (CONT'D)
 Harvey Green saw Leo last month and
 said he never looked happier.

EXT. THE DOCTOR'S HOUSE BOAT

The doctors are stunned.

FEINBERG
 My god. The poor bastard.

ANOTHER DOCTOR
 And you thought you had nightmares.

FEINBERG
 Unbelievable...

WIFE
 What happened to Bob?

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

INT. BOB WILEY'S MANHATTAN OFFICE, DAY

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

SON
 Douche bag.

MOTHER
 Bastard head!

FATHER
 Son of a bitch!

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

FATHER
 Ass wipe of the universe!

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

BOB
Excellent.

EXT. THE DOCTORS ON THE BOAT

The doctors look at each other in astonishment.

DOCTOR 2 (V.O.)
Wait a minute. You're not telling
me that Bob Wiley is Dr. Robert S.
Wiley, the psychologist?!

PHIL
That's exactly what I'm telling
you.

A BIG HOUSE BOAT goes by. Phil yells to it.

PHIL (CONT'D)
Hey Bob! Hello, BOB!!

ANGLE ON THE BIG HOUSEBOAT

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

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

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

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

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.

THE END