"WHAT ABOUT BOB?"

Screenplay 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
1984. The all-time champion swallower of any object
swallowed
2533 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.
control
Suddenly, in trying to brush a back molar, Bob looses
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
is Bob
of Manhattan to a third floor apartment window. There
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,
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
boating.

Four psychiatrists and three spouses are pleasure
birds around

Here all is quiet except the wind and the sound of the
(or is it the car alarms?). Shrinks and their wives sit

an intense doctor in his forties.

DOCTOR 1 (FEINBERG)
I've had the same nightmare three
nights running.

DOCTOR 2
Come on, David, we're on a vacation.

FEINBERG
I'm leaving my office for summer
vacation, when suddenly my patients
rush up looking insane.
EXT. A PARK AVENUE OFFICE BUILDING, DAY. DREAM-LIKE SLOW MOTION

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

SECRETARY'S VOICE
(OVER INTERCOM)
Dr. Marvin, there's a Dr. Carswell Fensterwald calling. He says you went to school together.

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

FENSTERWALD
(ON SPEAKER PHONE)
Leo?

MARVIN
(INTO SPEAKER PHONE)
Carswell?
INT. ANOTHER PSYCHIATRIST'S OFFICE, SAME

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

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

MARVIN
That's the way I planned it.

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

MARVIN
Carswell, thanks but --

FENSTERWALD
I know, you're incredibly busy.

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

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

MARVIN
What sort of case is it, Carswell?

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

FENSTERWALD
Actually, Leo, I don't know.

MARVIN
Carswell, if this is a dysfunctional --

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

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

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

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

**FENSTERWALD**
I feel good. I feel great. I feel wonderful!

**ANGLE IN MARVIN'S OFFICE**

Marvin slowly hangs up his speaker phone.

**MARVIN**
Carswell Fensterwald...?

Again he racks his brains. He presses his intercom.

**MARVIN**
(INTO INTERCOM)
Claire, if I get a call from a Bob Wiley, schedule him for a short interview after vacation.

**SECRETARY (CLAIRE)**
He's already called, Dr. Marvin. Twice. He's coming in this afternoon.

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

Marvin gives up. He picks up a copy of his book. He compares
his jacket photo with his reflection in the handle of
tletter 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 hangs up, finds a blood pressure gauge and takes
his
blood pressure. That done, he stands, paces, then stops
BOB
Morning, Gil.

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

SECRETARY'S VOICE
(ON PHONE)
Overton.

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

Bob waits a beat, still looking through the notebook.

MRS. LIONS
(ON PHONE)
Lions.

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

MRS. LIONS
Mr. Wiley --

BOB
Bob.

MRS. LIONS
Bob, this is an elementary school.

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

MRS. LIONS
(ON PHONE)
No, we're a school and we don't need toothpicks.

**BOB**

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

**MRS. LIONS**

Flavored floss?

**BOB**

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

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

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

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

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

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

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

Sweat pouring off his brow, Bob stands in sunglasses in entrance-way to his apartment. A bus squeals up to the belches smoke, then moves on. A garbage can is kicked Bob starts to take a step when suddenly he gets dizzy.
steps back and hyperventilates. Bob puts on a dust
steps bravely onto the sidewalk, and walks, eyes fixed forward.

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

A man passes Bob, eyes fixed forward.

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

EXT. THE STREETS OF MANHATTAN, DAY. LONG SHOT

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
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**
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**
My wife, Fay. My son, Sigmund. My
daughter, Anna. My sister, Lily.

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

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

MARVIN
Thank you.

BOB
Do I call you Dr. Marvin or Leo?

MARVIN
Whichever you prefer. Have a seat.

BOB
Call me Bob.

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

BOB
Thank you.

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

BOB
I guess I'm on, huh?
(pause)
Well, the simplest way to put it is,
I have problems. I worry er, about
diseases. I have trouble with
toothbrushes. And I, er, I have
problems moving.

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

MARVIN
Talk about weird.

BOB

(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
You do go out, you know.

BOB
I do?

MARVIN
You came here.

BOB
You're right!

MARVIN
What are you afraid of?

BOB
Well. What if I break my neck and become paraplegic? What if my heart stops beating, or I can't find a bathroom and my bladder explodes?
You ever heard of Tourette's Syndrome. You know, where you involuntarily shout profanity?

MARVIN
That's exceptionally rare.

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

(pause)
OH SHIT EATING SON OF A BITCH! Just kidding.

(pause)
TWAT LOVING DOUCHE BAG!

MARVIN
Why are you doing this?

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

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

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

Marvin stands and walks towards Bob.

BOB
Get away from me with that knife!

(laughs)
See?

Marvin uprights the trashcan and walks back to his seat.

MARVIN
Are you married?
BOB
Divorced, actually.

MARVIN
Want to talk about it?

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

MARVIN
Um.

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

There is a pause. Marvin leans in.

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

BOB
Are you kidding, I'll do anything!

Marvin stands and moves to the bookcase behind him.

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

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

BOB
Baby Steps.

MARVIN
It means setting small, reasonable goals for yourself. One day at a
time, one tiny step at a time -- do-able, accomplishable goals.

BOB
Baby steps.

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

Bob looks at Marvin then stands.

BOB
Baby step... through the office.

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

BOB (O.S.)
Baby step... out the door.

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

Bob opens the door and pops back in.

BOB
It works!

MARVIN
Of course.

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

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

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

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

Marvin hands Bob the book.

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

    BOB
    Vacation?

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

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

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

He hands Bob Harmon's card.

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

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

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

    MARVIN
    Dr. Harmon is quite skilled.

Bob shuffles to the door.

    BOB
    I hear Maine is great this time of year.

Marvin turns over his book and shows Bob his picture.
MARVIN
I'll be with you the whole month.
Try your baby steps.

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

MARVIN
That's perfect. Keep going...

BOB (O.S.)
Baby steps to the hall. Baby...

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

BOB
It's the Catskills, isn't it?

MARVIN
Bob...

BOB
Sorry. Baby steps. Baby steps...

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

BOB
You flying or driving?

MARVIN
Bob.
(firmly re-assuring)
I'll be back.

Bob looks at Marvin then starts out.

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

Bob closes the door behind him. From his desk Marvin takes a plastic trash bag and dumps the contents of Bob's trash can into it. He picks up a small tape recorder and presses "record".
MARVIN
July 31, Bob Wiley, introductory interview. Multi-phobic personality characterized by an extreme need for family connections. Bill $150 for the session and $29.95 for the book.

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

MARVIN
Bob...
Claire puts her head in.

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

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
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**

Honey there isn't time.

Fay gives the man some money then enters the terminal.

**MARVIN**

You're only encouraging them, Fay.

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

The Marvin family hurries through the terminal.

**MARVIN**

Hurry hurry hurry. Hurry hurry hurry...

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
yet. All haste stops as they drop their luggage to the

**ANNA**

See?

**FAY**

Honey, I told you there was no rush.

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

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

**SIGGY**
It's not driving me crazy.

**ANNA**
Me either.

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

**SIGGY**
You gonna do that all summer?

Marvin ignores this and puts the organizer away.

**ANNA**
Yeah, dad, huh?

**MARVIN**
Anna you're masking hostility.

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

**ANNA**
(intense)
Daddy, put those away!

The line moves. Anna hurries into the ramp way.

**MARVIN**
Anna. Examine your behavior.

Marvin and the family disappear into the ramp way.
AIRPORT LOUDSPEAKER (V.O.)

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

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

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 booth. He tosses his crumpled list at a trash can and even though there is litter on the street all around the trash can, Bob (using a Kleenex) picks up his list and puts it in the trash. He walks to the hot dog stand and watches. He wants a hot dog.

VENDOR
Can I help you, bub?

BOB
Bob.

VENDOR
Would you like a hot dog, Bob?
BOB
I sure would...

The vendor buns a hot dog.

VENDOR
Mustard?

BOB
I sure would.

VENDOR
Sauerkraut.

BOB
I'd love it.

The vendor holds out the dog.

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

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

VENDOR
Hit the road, bub.

BOB
Bob.

Bob moves on.

INT. A SUNNY NEW YORK FLAT, DAY

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

BOB

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

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

BOB

(affectless)

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

INT. A BABY DECORATED APARTMENT, DAY

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

BECKY

Hi.

BOB

Whoa!... You're really getting big.
Bob gently puts his hand on Becky's belly.

**BOB**

What a bruiser. Hi little Bobby!

**BECKY**

(gently)

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

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

**BOB**

Oh, Becky, let's get married again.

**BECKY**

(pulling away)

Bob. You know I'm married to someone else now.

**BOB**

(holding on)

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

(paused -- lets go)

Why couldn't it have been with me?

**BECKY**

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

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

**BECKY**

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

**BOB**

Really?!

**BECKY**

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

**BOB**

(recognizing Neil
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.

BESSIONE

I'm sorry Mr. Wiley --

BOB

Bob.

BESSIONE

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

BOB

I don't want Harmon, I need Marvin!

Bob paces then assumes a false calm.

BOB

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

Bob. I can't give out that number.

BOB

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

BESSIE

It's awfully late.

Bob is silent. Bessie is uncertain.

BESSIE

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

EXT. MARVIN'S VACATION HOUSE PORCH, LATE AFTERNOON

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

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

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-
EXCHANGE.

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

BESEE
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.

BESEE
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.

BESEE
(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. 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 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 left. Momentarily he crosses back through screen, 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 but don't open it.

BESSIE

(INTO THE DOOR)

Who is it?

VOICE ON PHONE

(FROM WITHOUT)

Detective Roberts. Homicide.

GWEN

What do you want?

DETECTIVE ROBERTS

(FROM WITHOUT)

I have some questions about a Bob Wiley.

BESSIE

(to Gwen)

That was that sicko who kept calling Dr. Marvin.

(loud)

What about him?

She opens the door. Detective Roberts is Bob.

BOB AS DETECTIVE ROBERTS

He's dead.
BESSIE
Oh my god. What happened?

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

The operators gasp.

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

BESSIE
Bob called here trying to reach his psychiatrist.

BOB
That's interesting. What happened?

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

BOB
Uh HUH.

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

BOB
Oh? Why not?

BESSIE
Dr. Marvin's on vacation.

BOB
Ah.

GWEN
Out of state. Lake Winnipesaukee.

BOB
Michigan?

BESSIE
New Hampshire.
BOB
Right.

BEVISION
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.

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

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

Bob closes the door behind him.

EXT. THE ANSWERING SERVICE HALLWAY, SAME
Bob almost throws up then puts the air sickness bag away again. He takes a deep breath, smiles to himself, then exits.

INT. MARVIN'S SUMMER HOUSE BEDROOM, NIGHT
Marvin and Fay are asleep in bed. The phone rings. Fay turns on the light.

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

Marvin answers the phone. Fay listens.

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

Marvin hangs up. He sits, stunned.
MARVIN
That was my service. That patient --
the one who called earlier --
committed suicide.

FAY
Oh Leo, how horrible.

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

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

Marvin turns out the light and lies down.

INT. A BUS STATION, MORNING

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

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

finally
takes a seat next to an old man and smiles nervously.

BOB
Hi. I'm Bob.

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

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

The old man moves away. Bob downs more pills.

INT. THE HOLLAND TUNNEL, DAY
close
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.
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 Winnipesaukee.

**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, sweat, the
long

exits. Holding his bag and fish, squinting to adjust to
sun, he stands in a daze as the bus pulls away. After a
pause, Bob calls out.

**BOB**
Dr. Marvin! Dr. Leo Marvin!

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

in sight.

**BOB**
Dr. Marvin! Dr. Leo Marvin!

**EXT. THE GENERAL STORE, SAME**

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

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

Bob stops and stands, a little out of breath.

    BOB
    Is this a bad time?

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

    BOB
    Oh no, they told you? I fibbed a
    little but... Don't be mad.
        (spotting the family
        in the car)
    Oh...

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

    BOB
    The fam.

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

EXT. ACROSS THE STREET FROM THE PARKING LOT, SAME

Marvin stops and faces Bob.

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

    BOB
    You're angry.

    MARVIN
    I don't get angry.

    BOB
You're upset.

**MARVIN**
I don't get upset.

**BOB**
Then can't we just talk?

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

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

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

**BOB**
Absolutely.

**MARVIN**
Then take my advice and go back to New York.

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

**MARVIN**
You got yourself here.

**BOB**
Barely!

**MARVIN**
Getting back will 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**

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

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

**ELDERLY WOMAN (MRS. GUTTMAN)**

Sonny, your fishy's losing air.

**BOB**

Huh?

**ELDERLY MAN (MR. GUTTMAN)**

Your guppy.

Bob looks at Gil. The baggie is dripping.

**BOB**

Oh. Thanks.

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

**BOB**

Thank you.

**MR. GUTTMAN**

Is there something we can help you with?

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

**MRS. GUTTMAN**

Not Dr. Leo Marvin?

**BOB**

Do you know him?

**MRS. GUTTMAN**

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

**MR. GUTTMAN**

Stay as far away from him as possible.

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

MARVIN
Cut it out, Siggy. Left foot...

SIGGY
This is no fun.

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

MARVIN
Why didn't you dive?

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

INT. MARVIN SUMMER HOUSE, SAME

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**

(ITALIC)

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

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

**FAY**

He didn't dive.

**MARVIN**

No.

**FAY**

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

**MARVIN**

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

**ANNA**

I thought you were born grown up.

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

**MARVIN**

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

**ANNA**

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

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

**MARVIN**

What the...?

*(he bolts to the front door)*

What are you doing here?

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

**BOB**

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

Bob turns and waves at the Guttmans who are walking into an OLD TRAILER that occupies next lot.

**BOB**

Thank you Mr. and Mrs. G.!

**MRS. GUTTMAN**

Your welcome, Bobby, Hello, Dr. Marvin!

The Guttmans wave. Marvin waves back.

**MRS. GUTTMAN**

Burn in hell, Dr. Marvin!

Marvin's hand falls. The Guttmans enter their trailer. Marvin turns to Bob.

**MARVIN**

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

Anna comes to the door.

**ANNA**

Hi. I'm Anna.

**BOB**

I saw your picture. I'm Bob.
Fay comes to the door.

BOB
Hi. I'm Bob.

FAY
I'm Fay.

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

FAY
Why thank you.

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

BOB
You do? You finally think so too?!

MARVIN
(to Fay)
Would you excuse us, dear?

FAY
Bob, may I take your fish?

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

MARVIN
Anna.

Anna rolls her eyes and follows her mother.

ANNA
Nice to meet you, Bob.

BOB
You too.

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

INT. THE MARVIN HOUSE STUDY, SAME
Bob and Marvin enter the downstairs study. Marvin indicates for Bob to take a seat.

BOB
Great place. No wonder the Guttmans wanted it. I really feel bad about barging in like this.

MARVIN
Forget it. I understand.

BOB
You do?

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

BOB
Ever since I can remember.

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

BOB
I baby stepped. I owe it to you.

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

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

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

There is a long pause. Marvin stares at Bob.

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

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

**MARVIN**

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

**BOB**

Sure.

**MARVIN**

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

(pause)

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

**BOB**

Er, because you're on vacation?

**MARVIN**

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

**BOB**

Why else would I be here?

**MARVIN**

Exactly. What I can do is this.

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

**MARVIN**

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

**BOB**

(holds up his bag)

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

Marvin tears off a prescription sheet and hands it to bob.
MARVIN
It's not pills. Read it.

BOB
(taking it)
It says: "A vacation from my problems."

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

BOB
My problems.

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

BOB
Doctors orders.

Marvin stands.

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

BOB
That's it?

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

Bob stands a moment, looking at his prescription.

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

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

Bob comes over and hugs Marvin.
BOB
You've given me a great gift, doctor.
The gift of life. You're a great man.

EXT.-INT. THE MARVIN HOUSE, DAY

Marvin opens the door for Bob.

MARVIN
If you have any questions, call Dr. Harmon.

BOB
Have a great vacation!

MARVIN
You too.

BOB
A vacation from my problems. You bet I will!

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

MARVIN
(AT THE DOOR)
Yes?

BOB
(FROM WITHOUT)
It's Bob. I forgot Gil.

Marvin opens the door.

BOB
My fish.

MARVIN
Oh. Right.

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

BOB
You must be Sigmund.
MARVIN
Siggy, this is Bob. He's just leaving.

SIGGY
Hi.

BOB
Hi. This is Gil. My fish.

SIGGY
Cool. Did you get him out of the lake?

BOB
No. He's a city fish.

SIGGY
Cool.

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

He strides to the door then turns wistfully.

BOB
Have a great vacation, fam.

MARVIN
You too, Bob.

SIGGY
Nice to meet you.

EXT. A WOODED LANE IN WINNIPESAUKEE, DAY

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
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:

M ARVIN
It's too close to the wall.

S IGGY
Who cares?

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

M ARVIN
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?

S IGGY
My friends would respect me for it.

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

F AY
In isolated cases, sure.

M ARVIN
What is that supposed to mean?

F AY
The room looks wonderful, dear.

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

M ARVIN
Seriously, what do you mean by that?
He gets no answer from the rest of the family who look at each other and smile.

**ANNA**
You're incredibly creative, daddy.

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

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

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

It's Bob.

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

**MARVIN STANDS DUMFOUNDED**

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

**MARVIN**
But... You're back.

**BOB**
No I'm not.

**MARVIN**
You're not?!

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

**MARVIN**
No...
BOB
Yeah, the town is packed but I guess
if you know the right people...
Anyway, I know we can't work but
let's get the friendship thing going.

Marvin is absolutely flabbergasted.

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

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

FAY
Who was that, Leo?

MARVIN
Nobody.

SIGGY
Again?

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

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

Marvin takes the newspaper and closes the door.

ANNA
Wasn't that Bob?

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

BOB
You guys up for going out to
breakfast?

MARVIN
No!

BOB
Eating in. I admire that.

Marvin slams the door in Bob's face.
ANNA
That was Bob! I thought you said he left town?

MARVIN
I did. I said exactly that.

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

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

ANNA
Daddy, you're hurting me!

Anna wrenches her arm away.

ANNA
What's your problem?

MARVIN
I don't have a problem.

Fay walks in.

FAY
Honey, who is that man?

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

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

ANNA
I've never seen him like this.

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

ANNA
He should go punch some pillows.

SIGGY
Or get shock treatment.

FAY
Remember that he's under pressure.

MARVIN (FROM THE KITCHEN)
Flap jacks!

EXT. A WOODED LANE IN WINNIPEG SARLREE, 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,
wrapped onto the mast from chest to toe with ropes. George Stark (from the airport) and a few other kids around enjoying the sail.

EXT. THE MARVIN PRIVATE DOCK, DAY

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

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

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

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

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

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

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 WINNIEPESAUKEE TOWN, LATER

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

MARVIN
Anna!

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

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

MARVIN
I want to see Anna alone.

Bob stops. Marvin waits while Anna walks to him.

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

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

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

ANNA
Daddy, where are we going?

MARVIN
Home.

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

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

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

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 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
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
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 hands

Siggy by the hips. Siggy is hanging over the water, and head down, ready to enter the water diving. Anna is
watching. So are the Guttmans.

BOB
Don't think about boiling oil!

SIGGY
I'm not.

BOB
Or searing acid!

SIGGY
I'm not!

BOB
Our Father, we commit this soul to the sea.

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

FAY
That's right.

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

MARVIN
Fay, do you remember a Carswell Fensterwald?

FAY
My God, Leo, look at this.

MARVIN
The name is so familiar but --

FAY
Leo, Siggy's diving!

MARVIN
What?

Marvin looks out the window. He sees:

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

Bob releases Siggy for another perfect dive.

BACK TO MARVIN

MARVIN
I'll put a stop to this!

Marvin storms out of the bedroom.

FAY
Leo!

EXT. THE MARVIN DOCK, SAME

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

**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. 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**

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
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 Winnipesaukee. The glow of the moon, the stars, and lights from the other cottages along the lake shore provide peaceful illumination. The family -- and Bob -- are dining out on their deck overlooking the lake. Marvin sits silent, holding in his anger, 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.

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

BOB
Did I do something?

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

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

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

MARVIN
Would you please stop that?

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

MARVIN
And don't call me Leo.

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

MARVIN
That was in my office. In my home you will call me Dr. Marvin.
Marvin snaps the salt down next to Bob. Bob looks helplessly at Fay. Fay puts a hand on Bob's arm.

**FAY**

(low)

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

**BOB**

(to Marvin)

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

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

**BOB**

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

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

**SIGGY**

Dad?

**FAY**

Sweetheart?

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

**BOB**

Don't panic! I know what to do!

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

**SIGGY**

Dad, you okay?

**ANNA**

Daddy?!
FAY
Honey?!
Marvin says something. Fay leans over him to hear.

FAY
Leo, are you okay?

MARVIN
I said..., get him off me!

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

SIGGY
Bob, you saved him!

ANNA
Incredible! Wonderful!

FAY
Thank you!

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

SIGGY
Told you so.

INT. THE MARVIN HOUSE, NIGHT

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

BOB
(SINGING)
"I'm singing in the rain, Just singing in the rain, What a glorious feeling,

Bob throws his pack of Kleenex into the trash.

BOB
(SINGING)
I'm happy again!
Bob retrieves the pack of Kleenex from the trash.

**BOB**

(SINGING)

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

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

**MARVIN**

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

**FAY**

(re: the rain)

Honey, you don't expect Bob to walk back in this do you?

**MARVIN**

Did I say that? I'll drive him.

**ANNA**

The car's still in town, daddy.

**MARVIN**

What?

**ANNA**

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

Marvin seethes then looks darkly at Anna.

**MARVIN**

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

**SIGGY**

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

**MARVIN**

(nastily)

He can borrow my slicker.
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


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

SIGGY
Those are dad's.

BOB
He lets you read this stuff?

SIGGY
He hid them but I found them.

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

SIGGY
Bob?

BOB

Yeah?

SIGGY
Are you afraid of death?

BOB
Sure. Are you kidding?

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

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

SIGGY
Dink?

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

SIGGY
My turtle just dinked.

BOB
Exactly. Then we wouldn't worry anymore.

SIGGY
Hey, you're right!

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

SIGGY
What's Tourette's syndrome?

INT. FAY AND MARVIN'S BEDROOM, NIGHT

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. 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
Mrs. M!

Fay opens the door.

BOB
Would you mind leaving it cracked?

Fay smiles and leaves the door cracked.

EXT. LONG SHOT OF LAKE WINNIPESAUKEE, EARLY MORNING

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 back to Siggy's room where Marvin knocks, loudly.

MARVIN
Six o'clock, rise and shine!

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

MARVIN
Rise and shine. Six o'clock. Rise and shine, rise and shine.
Bob doesn't move. Fay and Anna enter in robes.

**MARVIN**

Bob... Bob!

He shakes Bob's bed.

**MARVIN**

BOB!

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

**BOB**

AHHHH!

Everybody leaps back.

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

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

**BOB**

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

He turns and sees Marvin.

**BOB**

Hello! Is this a beautiful day or what?

Marvin walks to Bob.

**MARVIN**

(gritted teeth)
Leave.

**BOB**

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

**MARVIN**

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

MARVIN
Now!

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

ANNA (O.S.)
'Bye Bob. See you later today, maybe.

FAY (O.S.)
Don't be a stranger.

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

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

MARVIN
Siggy! Bob!

Bob exits out the front door.

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

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

EXT. INT. THE MARVIN HOUSE DOORWAY, SAME

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 Winnipesaukee 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 to humiliate him, punish him, discredit him, ridicule 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
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 exits in this man, I want to know about it. 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
Doctors who make you scream.

Bob suddenly screams. Marvin jumps.

BOB
But this doctor has something simple.
Baby Steps.

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

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

He leans and looks into the TV camera.

BOB
Are you getting the book?

Bob plops back on the couch.

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

Bob puts his arm around Marvin.

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

DISSOLVE TO:

EXT. THE MARVIN HOUSE, MORNING
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
Wednesday... Afternoon...

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

MARVIN
I'm going sailing!

OMITTED
Sequence omitted from original script.

EXT. THE COUNTRY ROAD, DAY

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

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

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

BOB
Hi fam!
(pause)
Bye fam!

The car speeds on.

BOB
I hurt the fam.
EXT. THE WINNIPESAUKEE PIER, DAY

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 hot out at the lake. Unthinkingly, he takes a bite of the dog then turns.

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

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

BOB
I ATE A HOT DOG!

The tourists turn and stare.
EXT. LAKE WINNIPESAUKEE, SAME

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**

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 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**

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**
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. Tomsky.

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

GUARD
Main building doctor. They're expecting you.

BOB
Where are we?

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

They drive.

MARVIN
The lines look short today.

EXT. THE TOMSKY CONVALESCENT HOME, SAME

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, book he's been trying to read since he arrived here. and Anna stare at him suspiciously. Fay enters carrying the cordless phone.

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

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

**FAY**
Leo, where are you going?

**MARVIN**
Out.

**FAY**
Just like that?
(pause)
Be home by seven, okay?

Marvin doesn't answer because he's gone.

**ANNA**
Something's rotten in Winnipesaukee.

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

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
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 Tomsky, amazed at the implication of this statement.

EXT. THE COUNTRYSIDE OF NEW ENGLAND, DAY

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
What is this, isolation therapy?

Bob stands alone on the road.

BOB
You're the doctor.

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

INT. MARVIN'S CAR, SAME

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 Marvin's car slows to a stop out in the road. The tire under the dented fender is torn to ribbons by the metal and the car is now riding on the rim. Marvin stops, gets out of the car, and looks at the tire.

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

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

MARVIN
God! Damn! Son of a bitching! Bob!

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

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

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

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

**EXT. THE MARVIN HOUSE, DUSK**

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
things sink, party-hardy well-wishers approach Leo.

**PARTY GUEST 1**
Happy Birthday, Leo.

**PARTY GUEST 2**
Some night to have car trouble. You almost missed your own surprise party!

**BOB (O.S.)**
Happy Birthday, Dr. M!

Marvin turns and stares at Bob.

**BOB**
I couldn't miss your birthday!

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

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

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

**INT. THE MARVIN BEDROOM, NIGHT**

Marvin lies in bed in the darkened room. He can hear 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 Bob. He is clearly delighted. A woman walks up to Bob.

WOMAN (LILY)

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

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

BOB

A pleasure. I'm neurotic too.

LILY

Really, what a coincidence. Am I disturbing you?

BOB

Only in a good way. Sit down.

She does.

BOB

It must be nice having an analyst in the family.

LILY

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

BOB

You're kidding?!

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...?
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:

Baby steps, make a plan.

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.

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

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

Marvin wanders through the hardware section, looking around.

Can I help you, doctor?

I want to buy a gun.
Okay.

Fred walks to a case.

**Fred**
I've got Winchesters. Colts. What do you plan on hunting?

**Marvin**
Er. An animal. This tall. Hundred and seventy pounds. Bermuda shorts.

**Fred**
Take a look at this baby. It'll shoot through anything but it also leaves a clean wound.

He hands Marvin a rifle. Marvin examines it.

**Fred**
Your wife was in with that Bob fellow. Sure is a nice guy.

**Marvin**
(handing back the rifle)
What do you have that leaves a messy wound?

**Angle on the Cash Register Area**
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 carefully ties on some fuse wires. He puts the milk 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
Nobody's seen him.

She stands and gets her purse off the table.

FAY
I'm going looking for him.

ANNA
Me too.

SIGGY
Me too.

BOB
Me too.

ANNA
Shouldn't somebody stay here in case
he comes back?

SIGGY
I'll stay.

BOB
I'll stay.

FAY
We'll leave him a note.

She pauses then stops in front of Bob.

FAY
Bob, I'm not defending Leo's recent behavior in any way, so please don't take this personally. However irrational the reasons, Leo is so upset with you that I think it would be best if you weren't around when he comes back.

BOB
Really?

SIGGY
Yeah, mom. Why?

FAY
Because I say so, Siggy.
(to Bob)
Please don't think it's the way I want it. It's just that Leo's not himself.

SIGGY
It's not Bob's fault.

BOB
Listen to your mom, Siggy. All of you get out of here, okay? I'll straighten up before I go and when Dr. M. comes home, everything will be exactly the way he likes it.

FAY
Bob you're such a dear. Take good care, all right?

Fay hugs Bob. So does Anna.

BOB
You give George a chance okay?

Anna nods. Bob turns to Siggy who is upset. Bob holds out his hand.

**BOB**
Give me leather, ass wiping bastard head.

Siggy swats Bob's hand.

**SIGGY**
Green puking piss-ant.

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

**BOB**
Bye, fam.

**NEW ANGLE, OUT THE LIVING ROOM WINDOW, SAME**

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

**BOB**
I guess this is good-bye, fam.

Bob shuffles to Marvin's chair. He stares at the book he has been trying to read, Freud's Understanding Dreams. He casually opens it. He reads for a moment, gets interested in reading. He 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
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
I guess it was suicide, Fay. He tried it once, remember. Just goes to show, you never can tell.
EXT. THE WOODS, SAME

Bob sits trying to get comfortable.

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

He struggles some more.

BOB
(to himself)
At least I think I get the point.
(pause)
Maybe I'm not supposed to sit here.
(pause)
Maybe I'm supposed to undo these outer knots...

He begins struggling to untie himself.

BOB
So that my inner knots..., these strong..., restricting..., inner knots...

He gets a hand free.

BOB
Will come undone too.

Both hands free, Bob stands.

BOB
Yes!

INT. THE MARVIN HOUSE LIVING ROOM, SAME

Marvin is still dancing around, looking at his watch. He prepares to count down, holding up five, four, three, two, one fingers then 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**

Dr. M., I'm really cured!

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

**BOB**

Did somebody leave the gas on?
MARVIN
Why won't you go away! I disgraced myself on national television! No one will buy my book! My family's going to hate me!

BOB
Dr. M., your family loves you.

MARVIN
I'M FINISHED!

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

THE GUTTMANS
Burn. Burn! Burn!!

In the distance, SIRENS APPROACH.

BOB
Dr. M. you have the crown jewels of England all around you. You have a wife with a generous heart. You have great kids and an incredible sister.

MARVIN
Stay away from my sister!

BOB
Dr. M, you have a fam!

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

BOB
You know, I'm beginning to think you're an ingrate.

MARVIN
What?!

BOB
People are miserable all over the world and you're killing yourself? You should be ashamed.
MARVIN
Don't talk that way to me!

BOB
Maybe I was wrong about you.

MARVIN
Do you hear me?!

BOB
Maybe you're not so good after all.

Marvin leaps on Bob.

MARVIN
I'll kill you!

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

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
(to Leo)
Tough business.

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

grabs
hold of both of Leo's shoulders.

BOB
(reassuringly)
I'm going over here. I'll be right
Leo doesn't look at him. A zombie would seem more alive. Bob goes and joins the volleyball game.

**BOB (O.S.)**
Okay, I'm with Siggy.

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

**MARVIN**
(almost inaudible)
Phone.

The volleyball game continues.

**MARVIN**
(a touch louder)
Phone.

After another ring, he reaches for it.

**MARVIN**
(INTO PHONE)
(listlessly affectless)
Hello.

**VOICE ON PHONE**
May I speak to Bob, please?

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

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

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

**JAMESON**
(on phone)
It's not a priority right now.
MARVIN
(writing)
Not priority... right now.
(pause)
Why?

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

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

JAMESON
(ON PHONE)
What's that?

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

JAMESON
That's an interesting point.

MARVIN
It is, isn't it?
(pause)
Maybe you should try the toothbrushes. You might do a lot for education by saving teeth.

JAMESON
Huh. I never thought of that.
(pause)
I tell you what. Tell Bob we'll take the order and see how it goes.

MARVIN
Great.

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

MARVIN

Fay.

Marvin sits up, gaining energy, even enthusiasm.

MARVIN

Fay!

The Marvin family hurries over.

PHIL (V.O.)
Leo Marvin now makes toothbrushes.

Bob puts his arm around Leo as he gestures and talks more and more animatedly to his delighted family.

PHIL (V.O.)
The irony, of course, is that Bob brought the family closer than they'd ever been before. Harvey Green saw Leo last month and said he never looked happier.

EXT. THE DOCTOR'S HOUSE BOAT

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?"

PHIL
Bob married Lily and had triplets. He went back to school, got a degree in marriage-family-counseling, and now has a big practice on Park and 75th.
INT. BOB WILEY'S MANHATTAN OFFICE, DAY

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

SON
Douche bag.

MOTHER
Bastard head!

FATHER
Son of a bitch!

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

FATHER
Ass wipe of the universe!

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

BOB
Excellent.

EXT. THE DOCTORS ON THE BOAT

The doctors look at each other in astonishment.

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

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

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

PHIL
Hey Bob! Hello, BOB!!

ANGLE ON THE BIG HOUSEBOAT

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

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

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