Lost in Translation

by

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Lost in Translation, Inc.
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1 EXT.NARITA AIRPORT - NIGHT 1

We hear the sound of a plane landing over black.

CUT TO:

2 INT.CHARLOTTE'S ROOM - NIGHT 2

The back of a GIRL in pink underwear,she leans at a big window, looking out over Tokyo.

CUT TO:

Melodramatic music swells over the Girl's butt in pink sheer underwear as she lies on the bed.

Title cards over image.

LOST IN TRANSLATION

3 INT. CAR - NIGHT 3

POV from a car window - the colors and lights of Tokyo neon at night blur by.

CUT TO:

In the backseat of a Presidential limousine, BOB (late-forties), tired and depressed, leans against a little doily, staring out the window.

P.O.V. from car window- We see buildings covered in bright signs, a billboard of Brad Pitt selling jeans, another of Bob in black & white,looking distinguished with a bottle of whiskey in a Suntory ad… more signs, a huge TV with perky Japanese pop stars singing.

CUT TO:

4 EXT. PARK HYATT - NIGHT 4

Bob's black Presidential (looks like a 60's diplomat's car) pulls up at the entrance of the Park Hyatt, a modern sky rise.

(CONTINUED)

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4 CONTINUED: 4

The automatic doors open on the car, as Bob gets out. Eager BELLHOPS with white gloves approach at the sight of the car, welcoming Bob and helping him with his bags.

CUT TO:

5 INT. PARK HYATT - NIGHT 5

Bob stands in the back of a crowded elevator surrounded by Japanese businessmen below his shoulders.

The elevator stops at the 50th floor and the doors open onto the massive, streamline lobby of the Park Hyatt.

Bob follows the JAPANESE BUSINESSMEN out into the marble and glass lobby that frames the view of Tokyo.

The CONCIERGE and several eager HOTEL MANAGERS greet Bob. He just wants to sleep, but more STAFF continue to greet him, ask him about his fright. They lead him to reception.

6 INT. HOTEL RECEPTION - NIGHT 6

At the reception area four JAPANESE BUSINESSMEN and two WOMEN quickly sit up from their seats on sight of Bob, and extend handshakes and gifts. They bow and introduce themselves from the commercial company, extend name cards and welcome him enthusiastically.

More staff welcomes him and offer their service during his stay.

One of them presents a fax that has come for him.

INSERT -

"TO: BOB HARRIS
FROM: LYDIA HARRIS
YOU FORGOT ADAM'S BIRTHDAY.
I'M SURE HE'LL UNDERSTAND.
HAVE A GOOD TRIP, L"

He doesn't know what to do with it, and stuffs it in his pocket.

The commercial people tell him when they'll be picking him up, and ask if he needs anything else.

(CONTINUED)

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6 CONTINUED: 6

Some JAPANESE ROCK STARS with shag haircuts and skinny leather pants pass by. Each commercial person has to shake Bob's hand before leaving.

CUT TO:

(CONTINUED)

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6 CONTINUED: (2) 6

7 INT. BOB'S HOTEL ROOM - NIGHT 7

Bob sits on the end of the bed in a too small hotel kimono.

8 INT. PARK HYATT BAR - NIGHT 8

Bob sits at the bar. A few minutes pass as he sits in silence looking around, drinking a scotch. Chet Baker sings "The Thrill is Gone" over the stereo.

We see Bob's POV of tables of people talking. JAPANESE WOMEN SMOKING, AMERICAN BUSINESSMEN tying one on, talking about software sales. A WAITER carefully setting down a coaster, and pouring a beer very, very slowly. It's all very foreign.

CUT TO:

9 INT. BOB'S HOTEL ROOM- MORNING 9

The automatic hotel curtains open, pouring light into the room.

CUT TO:

10 INT.HOTEL BATHROOM -DAY 10

Bob gets in the shower overlooking the view of Tokyo. The shower head is at his elbows, he raises it as high as it goes, and leans down to have a shower. This hotel was not designed with him in mind.

CUT TO:

11 INT. STUDIO - DAY 11

Whiskey commercial shoot.

The set is full of activity as the JAPANESE CREW work. Bob, in a shawl collared tuxedo sits at a European style bar set with a cut crystal glass of whiskey. A JAPANESE GIRL quickly powders his face as they adjust lights and the DIRECTOR and crew speak in hurried Japanese.

(CONTINUED)

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11 CONTINUED:

The Director (with blue contact lenses) says a few long sentences in Japanese.

(CONTINUED)

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11 CONTINUED: (2) 11

TRANSLATOR, a middle-aged woman in a coordinated outfit, translates but it is only a short sentence now.

TRANSLATOR
He wants you to turn, look in camera and say the lines.

Bob wonders what she's leaving out, or if that's the way it works from Japanese to English.

BOB
That's all he said?

TRANSLATOR
Yes, turn to camera.

Bob thinks let's just get it over with.

BOB
Turn left or right?

The Translator blots her face with a tissue, and asks the director in a Japanese sentence 5 times as long. The Director answers her in a long excited phrase.

TRANSLATOR
Right side. And with intensity.

BOB
Is that everything? It seemed like he was saying a lot more.

The excited Director says more in Japanese. Translator nods in understanding. Bob doesn't really know what's going on.

TRANSLATOR
Like an old friend, and into the camera.

DIRECTOR
(to Bob)
Suntory Time!

They get ready, and roll camera:

Bob turns and looks suavely to the camera:

BOB
For relaxing times, make it Suntory *Time*.

(CONTINUED)

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11 CONTINUED: (3) 11

The Director yells something about ten sentences long. The translator nods.

(CONTINUED)

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11 CONTINUED: (4) 11

TRANSLATOR
Could you do it slower, and with more intensity?

BOB
Okay.

The Translator answers for him in four sentences.

ON THE MONITOR - we see the next take: the moody lighting shines on Bob, the camera gets closer as he stares into camera and gives them the line.

BOB (CONT'D)
For relaxing times, make it Suntory *Time!*

CUT TO:

12 EXT. TOKYO - NIGHT 12

Shinjuku High rises sparkle.

13 INT. PARK HYATT BAR - NIGHT 13

Tall glass walls show the neon and high-rises of the city.

A sad and romantic Bill Evans song plays. Bob sits alone with a scotch at the bar.

Some drunk AMERICAN BUSINESSMEN, with their ties thrown over their shoulders recognize him.

BUSINESS GUY
Hey- you're Bob Harris- you're awesome, man.

ANOTHER BUSINESS GUY
Yeah, I love *Sunset Odds!*

BOB
Oh, Ok, thanks.

BUSINESS GUY
Man, that car chase-

(CONTINUED)

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13 CONTINUED:

Bob nods.

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14 INT. BOB'S HOTEL ROOM - NIGHT 14

Bob comes back to his room. The maids have left everything perfect, his beige bed is turned down, and the TV has been left on to a channel playing a montage of flower close-ups in nature while sad violin music plays. It's supposed to be relaxing, but it's just sad.

CUT TO:

Bob lies in bed. He flips through TV channels from the remote control. He passes a Japanese game show, to an 80s Cannon Ball run-type movie with him in it dubbed into Japanese. He turns it off as he hears a knock at the door.

He goes to the door, and opens it part way.

WOMAN (O.C.)
(raspy Japanese voice)
Mr. Harris?

BOB
Yes?

WOMAN
Mr. Kazuzo sent me.

BOB
Oh?

WOMAN
Can I enter?

He pauses, then opens the door.

A WOMAN in her forties in a short tight leather mini skirt and stockings comes in. She is wearing '60s style make-up.

Bob sits on the bed not sure what to do as he watches her.

Bob's POV - We see her back to us as she puts a CD on the stereo - it begins to play: Serge Gainsberg and Brigitte Bardot sing "Bonnie & Clyde". The woman turns slyly around and shimmies over to Bob.

(CONTINUED)

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14 CONTINUED: 14

WOMAN (CONT'D)
(as she tries to undress him)
Mr. Harris?

(CONTINUED)

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14 CONTINUED: (2) 14

BOB
Yes?

WOMAN
Do you like massage?

BOB
I don't think so.

WOMAN
Mr. Kazuzo send Premium Fantasy.

She pushes him back onto the bed. He hesitates, but then goes along with it passively.

WOMAN (CONT'D)
My stockings.

BOB
Yes?

WOMAN
Take them.

He fumbles with her stockings, trying to do as she says.

WOMAN (CONT'D)
No - *Lip* them… Don't touch me!

He takes his hands back confused.

WOMAN (CONT'D)
Lip my stockings!

He backs away, as he tries to understand her.

WOMAN (CONT'D)
Lip them!

She throws her leg up to him on the bed.

BOB
Huh?

She pantomimes ripping them. He finally understands.

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14 CONTINUED: (3) 14

BOB (CONT'D)
Oh, you want me to rip them?

He pulls at her stockings trying to rip them, but they just snap.

(CONTINUED)

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14 CONTINUED: (4) 14

She pretends to struggle.

WOMAN
Please let me go!

He pulls his hands away. She grabs them and puts them back on her, and keeps struggling dramatically. They wrestle around awkwardly, her pretending to try to get away, but not letting him go. She rips her stockings and falls off the bed in fake-defense.

WOMAN (CONT'D)
Let me go!

She pulls a confused Bob down on top of her. He doesn't know what she wants.

She rips another stocking and pins him on the ground. He tries to crawl away, she grabs his leg and trips him. He grabs a nearby table leg as he falls, the lamp crashes to the floor, the room goes black.

BOB
I think you should leave.

CUT TO:

15 INT. HOTEL RESTAURANT - DAY 15

In the harsh sunlight of the big windows Bob eats breakfast alone. Next to him is a table of TEXANS in cowboy hats. At another table a JAPANESE COUPLE in sunglasses chain smoke and drink coffee.

CUT TO:

16 INT. HOTEL ELEVATOR - DAY 16

Bob gets into the ded elevator. He is stopped momentarily by the Concierge who asks him if everything is fine for his stay.

In the elevator Bob's surrounded by JAPANESE BUSINESSPEOPLE and a FAMILY dressed for a wedding.

(CONTINUED)

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16 CONTINUED:

Across, at the other side of the elevator he sees CHARLOTTE, a pretty Ivy-league girl in her mid-twenties, and the only other Westerner in the elevator. Her honey-colored hair stands out in the crowd.

(CONTINUED)

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16 CONTINUED: (2) 16

She's looking at him like you do when someone new comes in the elevator, but the Japanese look straight ahead at the elevator doors.

Charlotte and Bob look at each other across the Japanese heads. She smiles, from one foreigner to another. The door opens and she gets out with the crowd. Bob watches her leave.

MISS KAWASAKI
Mr. Harris!

He is approached by a group of eight excited people from the commercial company there waiting to take him.

PRESS AGENT
(as they are on their way)
We just got a request from Tanabe Mori- he is the Johnny Carson of Japan! It is a big honor to be invited to his show.

Bob feigns enthusiasm briefly.

MISS KAWASAKI
Can you stay until Friday?

BOB
I'll have to see about that.

CUT TO:

17 INT. PHOTO STUDIO - DAY 17

Bob's back is to us as a MAKE-UP ARTIST is putting some final touches on him. The PHOTOGRAPHER is giving her enthusiastic direction in Japanese. Bob talks on his cell phone, not paying attention to the make-up artist.

BOB
Can you get me on a flight Thursday night?

ELAINE (O.S.)
We're looking into it Bob, but they really want you to stay to do that talk show Friday, apparently it's a really big deal, he's the Johnny Carson of Japan.

(CONTINUED)

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17 CONTINUED: 17

BOB
Yeah, they told me.

(CONTINUED)

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17 CONTINUED: (2) 17

ELAINE (O.S.)
These people are paying you a lot, do you think you could consider it?

BOB
Just get me out of here as soon as you can.

ELAINE (O.S.)
Ok, you're scheduled to leave Saturday, but we'll hold a seat Thursday in case, but first class is full, you're wait-listed for an upgrade... there might be a seat on Lufthansa...

BOB
Oh, great. I'll talk to you later, bye.

He hangs up. The make-up artist dusts him with powder.

The commercial people are crowding around. Bob's chair is swivelled around and we see him in his tuxedo, wearing too much make-up and some weird looking eyeliner.

In front of a grey backdrop, moody lighting is being adjusted and Bob is handed a bottle of Suntory.

A small documentary crew moves in on Bob with a video camera- the camera man is tilting the camera at his face in arty dutch camera moves.

The agency people crowd around. The photographer is excited and urges Bob to do dumb poses, he won't do.

PHOTOGRAPHER
Can you put hands close to face.

The photographer demonstrates a dramatic pose with his hands at his face.

BOB
Um, I don't think so. How bout I just hold the bottle.

The photographer starts shooting. Bob obviously hates the whole thing, what you do for money.

CUT TO:

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18 INT. PARK HYATT BAR - NIGHT 18

Bob, still in his tuxedo and make-up from the shoot, sits alone having a drink. A JAZZ BAND FROM SAUSALITO performs. The SINGER is a middle-aged woman with red wavy hair, dressed in red, and takes her singing very seriously. She sings a slow version of "Parsley,Sage,Rosemary and Thyme".

C.U. - a golden beer is poured very slowly.

Bob drinks his scotch, hoping it will all go away.

Across the bar, Charlotte sits with JOHN, her husband (he is in his late twenties and sloppy in a fashionable way), and some FRIENDS - super stylish, weird Japanese fashion people (all smoking). One of them, CHARLIE, in a shiny suit, keeps taking pictures, and showing them magazine layouts.

JAZZ SINGER
Thank you. We're glad to be here, we're Sausalito.

Charlotte laughs and looks down, the Japanese audience clap very seriously... she and Bob catch eyes - about Sausalito and how weird it is there.

CUT TO:

19 INT. ELEVATOR - LATER 19

The mirrored elevator doors close and Bob sees himself close-up in the elevator's mirrored walls - noticing the heavy make-up and weird eyeliner from the shoot which he had forgotten about. He looks at himself.

CUT TO:

20 INT. CHARLOTTE'S HOTEL ROOM - NIGHT 20

Charlotte lays close to her young husband, John. She looks to see if he's awake, but he's sleeping soundly. She leans her chin on his shoulder.

(CONTINUED)

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20 CONTINUED: 20

CHARLOTTE
Are you awake?

He doesn't answer.

(CONTINUED)

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20 CONTINUED: (2) 20

CHARLOTTE (CONT'D)
John?

He grumbles something, opens one sleepy eye to look at her, and grabs her under the covers. He kisses her.

JOHN
Go to sleep.

He holds her close, but she can't sleep.

CUT TO:

Charlotte sits on a ledge looking out at the big buildings. The sun is starting to come up. Below she watches cars going places.

CUT TO:

21 INT. BOB'S HOTEL ROOM - NIGHT 21

Bob lies in bed awake. The clock says 4:20.

The in-room fax machine is making noise as a fax rolls in. Bob looks at the fax machine but doesn't get out of bed.

The fax curls and falls to the floor.

CLOSE ON FAX -

"BOB-
YOU DIDN'T TELL ME WHICH SHELVES YOU WANT IN YOUR STUDY. PLEASE PICK ONE OUT AND LET ME KNOW. I'M HAVING LOTS OF QUALITY TIME WITH THE CONSTRUCTION CREW. HOPE YOU'RE HAVING FUN THERE. LOVE, L"

Three pages of shelf diagrams follow.

CUT TO:

22 INT. HOTEL GYM -NIGHT 22

The gym is empty except for an old man vacuuming. Bob passes piles of little towels and bottles of water. He takes a water for his workout.

(CONTINUED)

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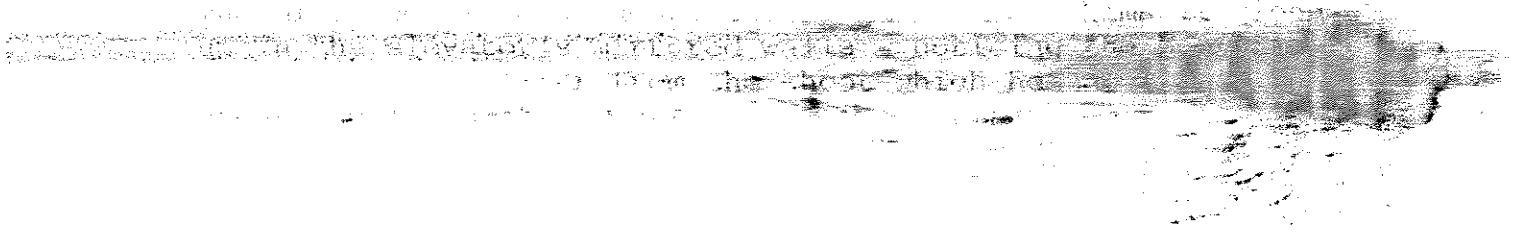
22 CONTINUED: 22

He approaches an exercise machine and puts the water in the drink holder of the machine. He looks at the lit-up instruction panel- it is all in Japanese.



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22 CONTINUED: (2) 22

He pushes a button, and the machine starts beeping, then a soothing woman's voice recites instructions in Japanese.

He gets on it, and sinks. He tries to make the arms and foot peddles coordinate. He pushes a button and it starts moving too fast. In an upward rotation he tries to reach the control panel, but is not fast enough. The soothing woman's voice continues instruction.(she occasionally includes an English word- *gently, gently...vigorous*) He tries to keep up with it, and tries again to push the right button to slow it down, but the machine steps starts going swiftly backwards instead.

CUT TO:

23 INT. PARK HYATT LOBBY (GROUND FLOOR) -DAY 23

The agency group wait for Bob. They stand up as he approaches from the elevator, trying to mask a slight limp.

BOB
(everything's fine)
Good morning.

Miss Kawasaki notices his limp with concern as they leave the hotel.

CUT TO:

24 EXT. SHIBUYA STATION- DAY 24

Charlotte gets out at Shibuya station, a crowded neighborhood filled with neon, ads, and people.

She looks up at the huge intersection as tons of JAPANESE PEOPLE wait to cross the street, no one steps forward until the cross-walk light changes, and all of them cross.

A TV screen covering a building plays commercials.

She roams around the narrow streets, crowded with stylish JAPANESE KIDS, tan SCHOOLGIRLS pass her.

CUT TO:

Charlotte wanders down a crowded street, looking around.

(CONTINUED)

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24 CONTINUED: 24

On a small side street she stops at a little park. She watches a JAPANESE MAN AND WOMAN together:

(CONTINUED)

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24 CONTINUED: (2) 24

Charlotte's POV -

C.U. The man reaches his hand to the back of the woman's neck, and leans in close. The woman smiles at him, in love.

CUT TO:

25 INT. CHARLOTTE'S HOTEL ROOM - NIGHT 25

John is sound asleep. Charlotte is awake next to him. She looks at the clock - it's three a.m.

She slides close to him, kisses his mouth. He grumbles something in his deep sleep, and rolls over.

She goes to the couch, stepping over camera equipment.

She looks at the fruit basket, decides to try an apple. She has a piece but isn't really hungry.

She reaches over some proof sheets and looks at a magazine, but she's already looked at it a few times before. She decides to go downstairs.

CUT TO:

26 INT. PARK HYATT BAR - NIGHT 26

Bob sits alone at the bar. Charlotte sits down a seat away from him, lost in his thoughts, he doesn't see her until he turns and finds her next to him. They look at each other. A young BARTENDER with a sweet face tends to them.

BARTENDER
What can I get you?

CHARLOTTE
I'm not sure.

BOB
(line from commercial)
For relaxing times, make it--

(CONTINUED)

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26 CONTINUED: 26

BOB & BARTENDER
'Suntory time'!

Charlotte smiles at him sympathetically.

(CONTINUED)

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26 CONTINUED: (2) 26

CHARLOTTE
What are you doing here?

BOB
My wife needs space, I don't know my kids' birthdays. Everyone wants Tiger Woods, but they could get me, so I'm here doing a whiskey commercial.

She looks at him.

CHARLOTTE
Oh.

She lifts a cigarette, he lights it for her.

CHARLOTTE (CONT'D)
I'll just have a beer.

He makes small talk about the pickled seaweed breakfast and jet lag, they commiserate about having not slept in days.

BOB
What about you? Why are you here?

CHARLOTTE
My husband's here for work- he's a photographer- and I just came along...I'm not really doing anything right now, and we have some friends who live here.

BOB
How long have you been married?

CHARLOTTE
Two years.

BOB
Try twenty- five.

CHARLOTTE
You're probably just having a mid-life crisis. Did you buy a Porche?

BOB
I'm thinking about it.

(CONTINUED)

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26 CONTINUED: (3) 26

CHARLOTTE
25 years..that's a long time...Are you still in love with your wife?

(CONTINUED)

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26 CONTINUED: (4) 26

BOB
Yes... I don't know, I don't know her anymore. I don't know if you can be in love with one person the whole time. I was... actually I was in love with her sister first, when I was twenty-one. And one day her sister said to me she wanted to move to Paris, so I said okay, and she said no, she wanted to move to Paris with *Francois*, and she's still married to him. And I moved in with Lydia... but I always really liked Lydia.

CHARLOTTE
(amused with too much info)
Oh.

BOB
What do you do?

CHARLOTTE
I'm not sure, yet... I graduated last spring.

BOB
What did you study?

CHARLOTTE
Philosophy.

BOB
Oh, what do you do with that?

CHARLOTTE
I don't know, but I can think about it, a lot.

BOB
It takes a while to figure it out. I'm sure you will, though.

CHARLOTTE
Thanks. I'm sure your mid-life crisis will work out,too.

(CONTINUED)

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26 CONTINUED: (5) 26

BOB
Thanks.

(CONTINUED)

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26 CONTINUED: (6) 26

They clink glasses.

CHARLOTTE
I wish I could sleep.

BOB
Me, too.

CUT TO:

27 INT. HOTEL LOBBY - DAY 27

The hotel is filled with businesspeople. A dressed up FAMILY is going to lunch. We follow a jet-lagged Charlotte and John, as they walk down the lobby hall.

An energetic blonde actress, KELLY, pops up to them. (She's carrying a copy of Memoirs of a Geisha.)

John, who was holding Charlotte's hand, drops it.

KELLY
John! What are you doing here!?

JOHN
I'm just here shooting this band, what about you?

KELLY
Promoting that action movie I did...

She does a karate chop and laughs.

KELLY (CONT'D)
...doing like twenty million interviews a day... It's soo good to see you. How long are you here for?

JOHN
We're here for the week. I'm shooting in Osaka for a few days.

KELLY
It's *amazing* there!

(CONTINUED)

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27 CONTINUED: 27

JOHN
Have you met Charlotte? My wife.

KELLY
No! Hi! So great to meet you!

(CONTINUED)

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27 CONTINUED: (2)

CHARLOTTE
Hi, nice to meet you.

KELLY
You know, John, you're my favorite photographer, I only want to be shot by you.

Charlotte looks at John.

JOHN
Uh..thanks.

KELLY
(as she fans out her top)
Sorry if I have the worst B.O., I've been sweating in this little room with T.V. lights for hours...

Kelly, giggling and acting all too comfortable with herself, is eating up all the oxygen around them.

JOHN
Oh no...

KELLY
(with a big smile)
...Well, I have the *worst* headache, I have to go find some aspirin. But, call me, let's have a drink, I'm under Evelyn Waugh.

Kelly giggles. Charlotte smirks.

JOHN
Ok, see you later.

And Kelly and her make-up artist and publicist are off. John and Charlotte continue.

CHARLOTTE
Evelyn Waugh?

JOHN
What?

(CONTINUED)

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27 CONTINUED: (3) 27

CHARLOTTE
Evelyn Waugh was a man.

(CONTINUED)

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27 CONTINUED: (4) 27

John shrugs.

JOHN
Oh, c'mon, she's nice. Not everyone went to Yale.

Charlotte shoots him a look.

JOHN (CONT'D)
Its just a pseudonyme, it doesn't matter.

CHARLOTTE
Why do you have to defend her?

JOHN
I'm not, but do you have to point out how stupid everyone is.

CHARLOTTE
No, I thought it was funny. Forget it.

His producer comes up to them. John puts his arm around Charlotte, kisses her, everything's fine.

PRODUCER
(looks at his watch)
We should get going.

JOHN
OK, I'll see you later.

He kisses her on the cheek, and is gone.

CUT TO:

28 INT. CHARLOTTE'S HOTEL ROOM - DAY 28

Charlotte walks into the empty hotel room.

C.U. - Charlotte's feet as she clips her toenails.

CUT TO:

(CONTINUED)

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28 CONTINUED: 28

C.U. -Charlotte's hand by an ashtray, writes in a journal.

CUT TO:

(CONTINUED)

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28 CONTINUED: (2) 28

Charlotte looks in a mirror, trying on an unfinished scarf she's knitting. She checks the length on herself.

CUT TO:

Charlotte sits on the big window sill checking her messages on the phone.

CHARLOTTE (O.S.)
(voice mail recording)
Hi, leave a message...

We hear the # key as Charlotte hits it to interrupt the message.

VOICE MAIL
You have eighteen new messages. Press -

She hits a button.

MAN'S VOICE (O.S.)
Hi Charlotte, I don't know if you're in town... but I'm having a birthday party for my dog, Louise, tomorrow night, at my house around eight...

She pushes a number to delete the message.

MOTHER (O.S.)
(sochi)
Hello darling, hope you're having a fabulous time in Japan! How exciting, and hope you and your adorable husband are enjoying it...I was sitting next to Cathryn Myles last night at this dinner and she was telling me about her daughter who had this awful boyfriend and a messy break-up and how hard it is,and now she's single and wants to start a family, I'm so glad that you're settled, and not in that situation.
(MORE)

(CONTINUED)

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28 CONTINUED: (3) 28

MOTHER (O.S.) (CONT'D)
Anyway, call me when you have a chance, I'm trying to put Thanksgiving plans together, whether we want to go skiing or, Daddy wants to stay home and have it here, which might be easier with Lauren and the children, but let me know what your feelings are, I do hope you and John can make it. Call me, I love you.

Charlotte pushes a button.

VOICE MAIL (O.S.)
To hear the next message, press--

Charlotte hangs up.

CUT TO:

Charlotte lies on the bed, in the knit scarf and underwear. She's doing a quiz in a magazine:

"ARE YOU HAVING A MID-TWENTIES CRISIS?
ARE YOU FATIGUED?
DO YOU HAVE NO IDEA WHERE YOUR CAREER IS GOING?
DO YOU HATE MOST PEOPLE?"

CUT TO:

29 INT. HOTEL POOL - DAY 29

An olympic pool is framed by tall glass walls with the Tokyo view. Bob is handed a swim cap and goggles.

Bob watches a Japanese BUSINESSMAN swimming, he looks like an over-grown baby.

Bob swims laps in the pristine pool.

(CONTINUED)

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29 CONTINUED: 29

He continues his laps. Under water he sees the jumping legs of MIDDLE-AGED WOMEN.

(CONTINUED)

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29 CONTINUED: (2) 29

A disco mixed tape starts, and above water we see a WESTERN INSTRUCTOR in tight shorts leading an aqua-aerobics class to the group of WOMEN. They jump up and down to Sister Sledge.

CUT TO:

30 INT. HOTEL SPA - DAY 30

Bob walks past the rows of lockers to the Sauna room.

He sits in the sauna, two HOTEL GUESTS speak German in the corner.

Bob comes out from the sauna, red and sweaty.

CUT TO:

Bob submerges in the cold water of a small pool in the sauna room, having a moment of relief.

CUT TO:

31 INT. CHARLOTTE'S ROOM - DAY 31

Charlotte lies on the floor with big headphones on, listening to a book on tape. After a corny music intro, a very serious scholar man's voice speaks clearly :

DR. KENGARD (O.S.)
Did you ever wonder what your purpose in life is? This book is about finding your soul's purpose or destiny. Every soul has its path, but sometimes that path is not clear. The acorn theory is an example of each soul beginning with an imprint....

Charlotte tries to get into it, but can't get past feeling like a loser listening to a self-help tape. She looks at the doctor's photo on the audio-book box, he's bald, in a turtleneck and glasses.

CUT TO:

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32 INT. HOTEL - DAY 32

Charlotte follows a JAPANESE FAMILY in formal dress out of the elevator onto the mezzanine level. She wanders down a big hall.

(CONTINUED)

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32 CONTINUED: 32

She sees an open door and steps in the crowded room, which is in the midst of a press conference. Cameras flash as Kelly, with wide eyes, behind a table, answers questions enthusiastically.

KELLY
You know, barbecuing, and yoga, and I love taking my dogs, Buster and Lulu, for walks on the beach... and it was great learning karate for "Midnight Racer" - I did all my own stunts!

The JAPANESE JOURNALISTS seem excited by her answer.

Kelly throws a Karate punch for a PHOTOGRAPHER.

SWEATY JOURNALIST
What was it like working with Keanu Reeves?

KELLY
It was great. I've known him for awhile now- you know we both live in L.A. We both have dogs...

Charlotte walks out.

33 INT. HOTEL HALLWAY - DAY 33

Charlotte continues down a hall, she stops at an open door and peeks in.

A quiet group of JAPANESE WOMEN are gathered around a table. Charlotte goes in, as she gets closer she sees they are being instructed in Ikebana floral design. Each woman has a little vase and elegant flower cuttings. She watches as they delicately arrange the tiny flowers.

The INSTRUCTOR hands Charlotte a vase and cuttings. Alongside the women, Charlotte tries to follow along.

34 INT. CHARLOTTE'S HOTEL - BATHROOM 34

Charlotte reclines low in the bathtub staring off. She can see mount Fuji in the distance.

The audio tape plays on the stereo.

(CONTINUED)

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34 CONTINUED: 34

DR. KENEGARD
(dry & monotonous)
Plato's text calls this image the "paradeigma".
(MORE)

(CONTINUED)

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34 CONTINUED: (2) 34

DR. KENEGARD (CONT'D)
So the lot is the image that is your inheritance, your place on earth, all compacted into a pattern that has been selected by your soul before you even got here-or better said, that is always and continually being selected by your soul,because time does not enter the equation of myth...

CUT TO:

35 INT. CHARLOTTE'S HOTEL ROOM - EVENING 35

With her back to us, Charlotte looks out the big window.

John comes up and kisses her.

CHARLOTTE
How'd it go today?

JOHN
Good...I'm tired.

He hugs her for a moment, leaning on her.

JOHN (CONT'D)
I gotta go meet Kelly for a drink downstairs. She wants to talk about some photo thing.

CHARLOTTE
Ok. Maybe I'll walk down with you.

JOHN
You wanna come?

CHARLOTTE
Sure.

JOHN
(doesn't really want her to)
Ok.

CUT TO:

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36 INT. PARK HYATT BAR - NIGHT 36

At a corner table Charlotte sits with John, Kelly, and DJ CLEAN, a skinny kid in a sweatshirt, on tour in Japan.

(CONTINUED)

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36 CONTINUED: 36

Charlotte is bored while Kelly talks on.

Sausalito performs in the background.

KELLY
...My Dad was anorexic.

CHARLOTTE
(she's never heard of that)
Really?

John shoots Charlotte a look.

KELLY
(very serious)
He was on the American side at the Bay of Pigs,in Cuba, and he was taken prisoner, and they tortured them about their food the whole time.

BENZO
Where?

KELLY
My dad fought on the American side at the Bay of Pigs. So, when he was a prisoner, they would tell them they had put poison in their food and they would make themselves throw up... and when he got back, he did better, but he still has food issues. He has to have really clean food. And really simple. He can't just go have, say, Chinese food.

JOHN
(trying)
Oh, that's too bad.

Charlotte ashes her cigarette in a clean ashtray, and she watches as it is quickly replaced with a new one by a WAITER.

BENZO
(nodding at the view)
How crazy is this shit?

(CONTINUED)

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36 CONTINUED: (2) 36

CHARLOTTE
Yeah, it is.

(CONTINUED)

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36 CONTINUED: (3) 36

DJ Clean starts doing a human beat box at her.

Charlotte looks over at Kelly.

KELLY
...Oh my god you have to try it, this power cleanse is amazing- it's lemon juice and grade B maple syrup and cayenne pepper for seven days. Just like a half a teaspoon of cayenne. The first few days you're a little scattered, but by day four - it's amazing... my eyes were so white...

Charlotte excuses herself.

She passes Bob who sits at his usual spot at the bar, as she is leaving.

CHARLOTTE
Hi again, how's it going?

BOB
Who do I have to fuck to get off this planet?

Charlotte laughs with sympathy, but doesn't know what to tell him.

CUT TO:

37 INT. CHARLOTTE'S HOTEL ROOM - NIGHT 37

John sleeps soundly (turned away from her), Charlotte can't sleep. She turns on the T.V. to a crazy local T.V. variety show.

CUT TO:

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38 INT BOB'S HOTEL ROOM - NIGHT 38

Bob can't sleep, he watches the same show on T.V.

(CONTINUED)

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38 CONTINUED: 38

He flips the channel- it's an old black & white Japanese movie of a man committing Hari Kari.

FADE IN:

39 EXT. TOKYO - MORNING 39

Charlotte finds her way down a narrow street in an old section of Tokyo.

She turns a corner and finds a square with what she was looking for.

CUT TO:

40 EXT. TEMPLE - DAY 40

The sun shines over a beautiful old temple. Birds chirp, Charlotte approaches and goes inside.

CUT TO:

41 INT. TEMPLE - DAY 41

Charlotte stands in the back and watches a ceremony.

A ROSHI speaks in Japanese, monks chant. It's all very foreign. Charlotte tries to feel something.

CUT TO:

42 INT. CHARLOTTE'S HOTEL ROOM - AFTERNOON 42

Charlotte sits on the bed talking to John who's coming out of the bathroom, getting ready to go to work. He checks himself in the mirror.

CHARLOTTE
Am I shallow?

JOHN
No, what are you talking about.

(CONTINUED)

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42 CONTINUED: 42

CHARLOTTE
I went to a temple today and I didn't feel anything.

(CONTINUED)

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42 CONTINUED: (2) 42

JOHN
That's ok.

He looks for his mobile phone.

CHARLOTTE
I don't know what to do.

JOHN
That's ok, you'll figure it out.

He comes close and kisses her.

CHARLOTTE
You smell weird.

JOHN
What?

She leans back to look at him.

CHARLOTTE
Like popcorn?

JOHN
I got some hair stuff.

She looks at him funny.

CHARLOTTE
Hair stuff?

JOHN
I gotta go to work.

He grabs her, kissing her good-bye, she wraps her arms around him, when his cell phone rings.

JOHN (CONT'D)
I'll be right down...I'm just leaving...ok.

He kisses her, and leaves.

JOHN (CONT'D)
See you later.

(CONTINUED)

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42 CONTINUED: (3) 42

CHARLOTTE
Bye.

CUT TO:

She makes a call. We see her back and hair, as she looks out the bright window.

CHARLOTTE (CONT'D)
Lauren?

LAUREN (O.S.)
Charlotte?! How's Tokyo?

CHARLOTTE
It's cool... but,I don't know... I went to a shrine today and all these little monk's were chanting... and, I didn't feel anything... I even tried *ikebana*, ... and John's using hair products... I don't know who I --.

LAUREN's call-waiting beeps, cutting off her sentence.

LAUREN
Oh, wait, can you hold on one sec?

CHARLOTTE
Sure.

Charlotte waits.

LAUREN
Sorry about that, what were you saying?

In the background a baby starts crying.

CHARLOTTE
Oh, it's nothing... I better go, I'll talk to you later.

LAUREN
Ok, have fun there, you're so lucky you don't have any kids yet and you can go off to Japan... call me when you get back.

(CONTINUED)

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42 CONTINUED: (4) 42

CHARLOTTE
Ok, bye.

(CONTINUED)

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42 CONTINUED: (5) 42

She hangs up. She sits there for a moment, starting to cry, she wipes the tears, trying to make them go away.

CUT TO:

43 INT. SUBWAY - AFTERNOON 43

Tokyo goes by out the window. Charlotte looks at the PEOPLE on the crowded train. A sweaty BUSINESSMAN blots his face with a little handkerchief. Another older BUSINESSMAN reads an erotic comic book.

44 INT. SUBWAY STATION - AFTERNOON 44

Charlotte looks up at the many signs, trying to figure out which way to go, but they are all in Japanese characters. Confused, she chooses the west exit.

45 EXT. STREET - AFTERNOON 45

Charlotte walks down a little street in a quiet neighborhood.

She stops at a window of a portrait studio and looks at all of the wedding portraits. They are very formal and re-touched, Japanese brides and grooms dressed in a Western old-fashion style.

CUT TO:

46 EXT. ARCADE -DAY 46

Charlotte looks through the window as a tan Japanese boy, tries to win a stuffed animal for his girlfriend.

47 INT. ARCADE - AFTERNOON 47

In a crowded arcade, Charlotte watches some kids play Dance Revolution, a video game where you dance along to cues on the light-up floor. One BUSINESSMAN in a suit is really good and into it.

She sees a sushi chef game where you have to cut an electronic fish.

(CONTINUED)

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47 CONTINUED: 47

She looks at a firefighter game, and rows of plexi boxes filled with some little character dolls you try to win.

CUT TO:

48 INT. GALLERY BOOKSTORE - DAY 48

Charlotte looks at the shelves of books she passes,she flips through some books.

She walks over to a small gallery space and goes up to the wall to see the small photos.

They are of tied-up, partially naked Japanese school girls, one girl is spanking another one with a stuffed animal. She's making a face of ecstacy.

Charlotte looks at it, not getting it.

CUT TO:

49 EXT. SHIBUYA - DAY 49

Charlotte stands alone on a side street, smoking a cigarette and watching the CROWDS go by.

CUT TO:

50 EXT. SHIBUYA - DAY 50

Charlotte walks up a little street filled with shops.

She stops at a window of cute underwear that she looks at. She goes into the shop.

CUT TO:

51 INT. CHARLOTTE'S HOTEL ROOM - LATE AFTERNOON 51

C.U. Charlotte's lips. She puts watermelon color lipstick on.

She looks at herself in the mirror in her new underwear.

CUT TO:

(CONTINUED)

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51 CONTINUED: 51

We hear the shower running in the bathroom.

(CONTINUED)

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51 CONTINUED: (2) 51

Charlotte decorates the room, putting up some paper cherry blossom decorations.

She goes over to the bed and stubs her toe on it, as she flops down.

CHARLOTTE
Ouch.

She holds her toe, annoyed with her klutziness.

John talks to her from the shower.

JOHN (O.C.)
At the fitting, they had all these rock n roll clothes, the label guys kept saying lock n loll, though, but the band doesn't look tough at all...they look better just skinny and nerdy, like how when they came in...they looked so uncomfortable in these Keith Richards clothes, they should just be like they are, don't you think?

She's drifted off.

CHARLOTTE
Yeah.

JOHN
Yeah, I think you're probably right... because when you try to...

He gets out and is rushing to get his stuff together to go. Charlotte's lounging on the bed in her new pink underwear.

She tries her scarf on that she's been knitting.

CHARLOTTE
Do you think it's done?

JOHN
I don't know.

He goes to get all his stuff together.

He passes an ashtray with cigarette butts in it.

(CONTINUED)

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51 CONTINUED: (3) 51

JOHN (CONT'D)
Will you please stop smoking?

(CONTINUED)

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51 CONTINUED: (4) 51

CHARLOTTE
But I like to...and I don't smoke that much.

JOHN
Its bad for you.

CHARLOTTE
Ok, I will...later.

He picks up a camera from a table in the corner. He looks at the self-help audio book box.

JOHN
A Soul's Search: Finding Your True Character and calling? Is this yours?

CHARLOTTE
Oh... that's nothing, someone gave it to me.

JOHN
You don't have to be embarrassed.

CHARLOTTE
I'm not. It's just corny, but I'm not into it.

JOHN
It's ok if you are.

He kisses the side of her face and her shoulder like a cute pet, and then continues getting his stuff together.

John sets two bottles of Cristal on the bed next to her, not really seeing her.

JOHN (CONT'D)
Oh, the record company sent these...

CHARLOTTE
Mmm, I love Cristal, let's have some.

JOHN
I gotta go... and I don't really like champagne.

(CONTINUED)

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51 CONTINUED: (5) 51

As he unplugs his cell phone from the wall.

JOHN (CONT'D)
Are you sure you want to stay?

(CONTINUED)

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51 CONTINUED: (6) 51

CHARLOTTE
Are you sure you have to go?

He looks at her- like don't make it harder.

CHARLOTTE (CONT'D)
Yeah, I know you have to work the whole time, I'll probably have more fun here. I'll call Charlie and those guys.

JOHN
Ok, definitely call them, I'll be back Friday. I love you.

They kiss.

CHARLOTTE
I love you.

He tackles her, kisses her, bites her, grabs her ribs, tickling her in a burst of affection. She laughs, her arms around his neck.

CHARLOTTE (CONT'D)
I miss you.

JOHN
It'll just be a few days.

He kisses her and is off.

Charlotte sits there alone with the unopened bottles of champagne.

CUT TO:

52 INT. PARK HYATT POOL - EVENING 52

Water splashes as Charlotte dives into the pool (in a one-piece bathing suit) as the sun goes down.

(CONTINUED)

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52 CONTINUED: 52

FADE OUT:

53 INT. PARK HYATT HALL - EVENING 53

Leaving in her robe, Charlotte runs into Bob, in his robe, going to the pool.

CHARLOTTE
Oh, hi.

BOB
(awkward, but glad to run into her)
Hi. Did you have a nice swim?

CHARLOTTE
Yeah. Did you get some sleep?

BOB
No, how about you?

CHARLOTTE
Not really. How long are you here for?

BOB
I'm here for the week.

CHARLOTTE
Oh,good. Do you want to go to a party tonight with me and some friends who live here?

BOB
Ok.

CHARLOTTE
See you later.

He watches her go.

CUT TO:

54 INT. BOB'S ROOM - EVENING 54

As Bob opens his door to his room, a FedEx package falls in his path.

(CONTINUED)

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54 CONTINUED: 54

He opens it - large carpet swatches fall out with a note:

(CONTINUED)

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54 CONTINUED: (2) 54

"BOB- WHICH ONE DO YOU WANT FOR YOUR STUDY? I LIKE THE BURGUNDY, BUT WHATEVER YOU WANT. LOVE, L"

He looks at them for a second, they all look the same, and why is she sending these? He puts them down.

CUT TO:

55 INT. CHARLOTTE'S HOTEL ROOM - NIGHT 55

The elaborate chiming doorbell rings.

Charlotte opens the door to see Bob. He's wearing an orange camouflage T-shirt. She looks at his shirt, suppressing a smile.

CHARLOTTE
You really are having a mid-life crisis.

BOB
(embarrassed)
I know, it's stupid.

He goes into the bathroom to change it. He comes out with it on inside out so it's just an orange T-shirt.

He asks her to cut the label out for him. She goes to find some scissors. He picks up A Soul's Search: Finding Your True Calling audio-book box.

BOB (CONT'D)
A Soul's Search: Finding Your True Calling - are you reading this?

CHARLOTTE
No.

She returns with the hotel room sewing kit.

BOB
I read it, too.

She smiles, busted, but doesn't say anything as she cuts his shirt label with little hotel sewing-kit scissors.

She slips on her shoes on to leave.

(CONTINUED)

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55 CONTINUED: 55

CUT TO:

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56 INT. TOKYO BAR - NIGHT 56

All white nightclub, lit with black lights so it seems to glow in the dark, with the booming sound of helicopters. JAPANESE GALLAGER BROTHERS walk by.

Bob watches Charlotte as Charlie, in a crazy outfit, hugs her. Charlotte tries to talk to Bob over the loud music.

CHARLOTTE
Charlie, this is Bob. Bob -- Charlie Brown.

BOB
Hi, Charlie.

They shake hands.

CHARLOTTE
His real name's Hayashi, but someone started calling him Charlie because they thought he looked like Charlie Brown. They've all got American nicknames because its easier for me to remember... they were just out in L.A. last month doing a shoot with John... that guy's Mr.Valentine, he's the art director of their magazine, I don't even know his real name, or why I call him that.

Bob looks over at some SKINNY GUY in huge glasses smiling at them. Charlie hands them some drinks.

CHARLIE
This is Bambi.

CHARLOTTE
Hi.

A young SHY GUY with a shaved head smiles at her, and takes her picture.

A JAPANESE KRAFTWERK COVER-BAND plays Trans Europa Express.

Some people at the bar buy drinks for Bob and insist on drinking with him.

(CONTINUED)

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56 CONTINUED: 56

Bob and Charlotte look over as Charlie gets into some problem with the BARTENDER. The Bartender gets mad and starts shooting a real-looking BB gun at him. Orange bullets fly through the air. They all rush out of there.

(CONTINUED)

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56 CONTINUED: (2) 56

CUT TO:

57 EXT. BAR - NIGHT 57

Bob and Charlotte try to get past the crowd at the entrance. A big BOUNCER stops them and is yelling fast Japanese at him.

The crowd parts as the Bartender emerges shooting his BB gun, and Bob and Charlotte run for it.

BB GUN CHASE -

The Bartender climbs on a car, threatening them from above. Bob covers Charlotte as they duck behind the car.

They make a run for it, ducking into a pachinko parlor.

58 INT.PACHINKO PARLOR -NIGHT 58

Bob and Charlotte run past the blinking machines, and gamblers, to another door to the street.

59 EXT. STREET - NIGHT 59

Bob spots a cab and they run to it, seeing Charlie now throwing bottles in the direction of the bartender.

Bob and Charlotte get in the cab.

60 INT. CAB -NIGHT 60

Charlotte hits her head as they get in. Bob yells to the driver to go, but he doesn't understand.

Through the windshield they see the Bartender and sidekick coming with baseball bats.

They hear a bang on the door and Charlie hops in. He makes sure she is ok and shouts something to the Driver, and they speed away.

CUT TO:

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61 INT. KARAOKE BAR - NIGHT 61

Charlie, in his flashy outfit, sings "God Save the Queen" into the Karaoke mic. He rolls his r's just like Johnny Rotten.

(CONTINUED)

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61 CONTINUED: 61

Charlotte laughs and loves watching Charlie. They're other friends wear the different color wigs they provide at this place. There are big bottles of beer and sake. They are all pretty formal. Bambi tries to talk to Charlotte with a big grin, he can barely speak English.

BAMBI
How's *California*?

CHARLOTTE
(smiles)
Good.

BAMBI
Good... I like your swimming pool.

CHARLOTTE
Thanks, you guys should come back sometime.

BAMBI
Yes.

He tries wigs on her. He puts a light pink wig on her and beams. Bob smokes and watches.

BAMBI (CONT'D)
Kawaii.

(Kawaii means "cute")

She smiles a lovable smile at Bambi.

CUT TO:

Charlie and Charlotte sings "Brass in Pocket" by The Pretenders ("you're special, so special..."), everyone is drunk now, as they all sing along at the chorus. WOMEN keep refilling the glasses.

CUT TO:

Mr. Valentine sings a popular slow heartfelt Japanese song that everyone knows and sings along to. Charlotte and Bob look at each other, it is very foreign, but Bob likes being there with Charlotte and her friends.

She flips through a big binder of songs.

(CONTINUED)

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61 CONTINUED: (2) 61

CHARLOTTE
What do you feel like singing, Bob?

(CONTINUED)

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61 CONTINUED: (3) 61

BOB
No way.

CUT TO:

Bob sings "I fall to Pieces" to Charlotte. Charlie and everyone cheers for him.

Beer pitchers are replaced. Charlie starts singing "Angie". The little room is filled with smoke, Charlotte makes her way to the door to get some air.

CUT TO:

62 INT. KARAOKE BAR HALLWAY - NIGHT 62

Taking a break from the crowded and hot Karaoke room, Charlotte sits for a break alone on a bench in the bright hallway. It is quiet with just the muffled sound of music from the Karaoke room. She's wearing a pink geisha wig. Bob sits down next to her.

Charlotte lights his cigarette with some crazy Japanese light-up lighter.

She leans her head back - it's getting too heavy.

She looks at his hands.

CHARLOTTE
You bite your nails?

He nods.

CHARLOTTE (CONT'D)
I could cut the ones that are left for you.

BOB
Ok.

CUT TO:

63 INT. NOBU'S COMPOUND -NIGHT 63

NOBU, a cool skinny stoner guy in a Hawaiian shirt, plays phsycadellic records in his seventies hippie surfer-pad.

(CONTINUED)

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63 CONTINUED: 63

His JAPANESE GIRLFRIEND,who looks like a 60's pin-up, pours cold sake.

Bob is handed a ridiculously big bong.

(CONTINUED)

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63 CONTINUED: (2) 63

Charlie is drunk and taking polaroids.

Nobu, really stoned, talks to Bob about surfing.

A SHORT GUY with thick glasses introduces himself to Charlotte, extending his hand.

HANS
I'm Hans.

CHARLOTTE
Hans? Nice to meet you.

CUT TO:

Charlie takes pictures of Charlotte and HIROMIX, a sexy Japanese girl, posing on a sheepskin run. They are being hammy for Charlie who loves it.

Bob walks up and is amused watching her, she sees him and gets embarrassed.

CUT TO:

DECADENT TOKYO PARTY -

Hiromix dances... Charlotte dances with Hans - she looks sweaty but beautiful... Bob dances with his eyes closed, really into it, in the midst of all of them... the song "I Feel Too Young" plays.

CUT TO:

64 INT. NOBU'S ENTRY - NIGHT 64

Bob and Charlotte are leaving Nobu's. She's wearing Bob's jacket.

CHARLIE
Make sure she gets home okay?

BOB
I will.

Bob takes Charlotte's arm carefully just as she bangs her head walking into the glass door - it makes a loud thud.

(CONTINUED)

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64 CONTINUED: 64

BOB (CONT'D)
Are you ok?

She nods. Bob looks back at Charlie who is watching- she's fine.

(CONTINUED)

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64 CONTINUED: (2) 64

He leads her into a waiting cab.

CUT TO:

65 EXT. TOKYO - NIGHT 65

POV from cab - Tokyo neon blurs by. It looks beautiful.

66 INT. CAB - NIGHT 66

Charlotte looks at the neon going by. She looks over at Bob, her eyelids are too heavy for her.

CHARLOTTE
I don't want to go home.

BOB
I know. I don't either.

CUT TO:

67 INT. HOTEL HALL- NIGHT 67

Bob carries a very drunk Charlotte to her room. Her purse dangling from his arm.

68 INT. CHARLOTTE'S ROOM -NIGHT 68

He puts her on her bed. He takes her shoes off for her and pulls a blanket over her.

He looks at her lying on the bed.

She opens her eyes to smile at him. He wants to kiss her, but he leaves.

CUT TO:

69 INT.HOTEL HALL 69

He walks down the empty hall, not wanting to leave her.

As he goes he looks at various trays of leftover room service in the hallway.

70 INT. BOB'S ROOM - NIGHT 70

Bob comes back to his room, tripping over the carpet samples.

(CONTINUED)

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70 CONTINUED: 70

He makes a phone call from bed. He's still a little drunk and thinking about his night out in Tokyo.

(CONTINUED)

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70 CONTINUED: (2) 70

BOB
Lydia?

LYDIA (O.S.)
Hello, darling.

BOB
Lydia, I went to this great house tonight, this guy designed and built, you would have loved it.

LYDIA (O.S.)
Oh, yeah? I wish I had seen it.

BOB
He was this fashion guy, and there were all these Japanese fashion people- it's a whole other world, and I was talking to these Japanese surfers... He was playing all this great music- I have to find out what it was...

LYDIA (O.S.)
That sounds great -- can you hold on...
(talks to daughter)
What Zoe?

ZOE (O.S.)
I don't want it.

LYDIA (O.S.)
Well, you have to have something for breakfast. Do you want cereal?

ZOE (O.S.)
No.

LYDIA (O.S.)
Just trying to get her to eat something...I'm glad you're having fun.

BOB
Yeah, its really different here.

LYDIA (O.S.)
Well, that's good. I have to get the kids off for school. Can I call you in a little while?

(CONTINUED)

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70 CONTINUED: (3) 70

BOB
It's four in the morning... I'm going to go to sleep.

LYDIA (O.S.)
Ok, well... I love you.

BOB
I love you, too, good-night, or good-morning.

LYDIA (O.S.)
Good-night.

He hangs up.

FADE OUT:

71 INT. CHARLOTTE'S ROOM - MORNING 71

Charlotte can't get out of bed. She looks at the clock- it's 10 a.m. She picks up the phone.

CUT TO:

72 INT. BOB'S ROOM - MORNING 72

Bob (still in camouflage T-shirt from last night) answers the phone by his bed.

BOB
(grumbly)
Hello?

CHARLOTTE (O.S.)
It's Charlotte.

BOB
Charlotte, who?

CHARLOTTE (O.S.)
Thanks for getting me back in one piece.

CUT TO:

C.U. Charlotte's feet on her bed.

(CONTINUED)

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72 CONTINUED: 72

BOB (O.S.)
Of course.

(CONTINUED)

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72 CONTINUED: (2) 72

CHARLOTTE
Do you want to have some breakfast?

C.U. her hand wraps the phone cord around her fingers.

BOB (O.S.)
Yeah, I'm going to take a shower and I'll meet you downstairs.

CHARLOTTE
OK, see you downstairs.

CUT TO:

73 INT. HOTEL RESTAURANT - DAY 73

They sit in the bright light. She squints and drinks a Bloody Mary. Bob is distant.

She looks across at two middle-aged MID-WESTERN WOMEN talking about plastic surgery, you can't hear them, but can tell as they gesture and one pulls her eye lids up.

Charlotte looks at another table by the elaborate buffet and sees the redhead Singer having breakfast with the rest of Sausalito.

CHARLOTTE
(trying to make it light)
Hey look, it's Sausalito.

BOB
I see them every morning.

They don't know what to say. Somehow it's too intimate having breakfast. She eats her breakfast aware of her every movement.

C.U. - her POV of soft scrambled eggs.

CUT TO:

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74 EXT. GOLF COURSE - DAY 74

In the distance, Bob swings on a perfect golf course.

(CONTINUED)

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74 CONTINUED: 74

FADE OUT:

75 INT. CHARLOTTE'S HOTEL ROOM - NIGHT 75

Charlotte lies in bed awake. The clock says its 4 a.m.

Finally she gives up on trying to sleep, and turns the light on. In John's old T-shirt and Ugg boots, she goes to the couch, looks at some strange pastry with an elaborate presentation left by the hotel.

She picks up a magazine, but she's already looked at it a few times before. She hears something and goes over to the door. On her way, she passes her red T. Anthony suitcase overflowing with stuff that looks like a bomb went off in it.

A HOTEL MESSAGE envelope is slipped under the door. She opens it to see a typed note from the operator:

"From: Mr. Harris.
Message: Are you awake?"

She smiles like she's gotten a valentine.

CUT TO:

76 INT. BOB'S ROOM - NIGHT 76

Bob opens the door, Charlotte's standing there trying to look casual, she's happy to see him (she's put some pants on and flip flops instead of her dumb looking Ugg boots).

She knocks into a low table, bumping her knee as she comes in.

Bob pours some cold sake, smoothly.

Bob and Charlotte watch La Dolce Vita with Japanese subtitles on the TV.

BOB
Hans was very attentive to you.

(CONTINUED)

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76 CONTINUED: 76

CHARLOTTE
I think he kind of liked me...Is that so hard to imagine?

(CONTINUED)

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76 CONTINUED: (2) 76

BOB
No, its easy.

CHARLOTTE
How'd a Japanese guy get a name like Hans?

BOB
I don't know.

CUT TO:

Anita Ekberg holds the kitten on T.V.

CUT TO:

Charlotte gets up to pour more sake.

She picks up and looks at a prescription bottle on his night stand and reads the label : Lipitor.

CHARLOTTE
Do you remember when we met at the bar? ...You were wearing a *tuxedo.*

BOB
But the first time I saw you was in the elevator.

CHARLOTTE
Really?

BOB
Yeah, you don't remember?

She shrugs.

CHARLOTTE
Did I scowl at you?

BOB
No, you smiled.

(CONTINUED)

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76 CONTINUED: (3) 76

CHARLOTTE
I don't remember.

(CONTINUED)

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76 CONTINUED: (4) 76

BOB
I know, I kind of blend in here.

CUT TO:

Pan the view of Tokyo at night as we hear their conversation:

CHARLOTTE (O.C.)
Why do they switch the r's and l's here?

BOB (O.C.)
I don't know. My fax said "have a good fright".

CHARLOTTE (O.C.)
Let's never come here again, because it would never be as much fun.

BOB (O.C.)
Ok, whatever you want.

CHARLOTTE (O.C.)
Did you see Hiromix last night dancing with Bambi?

BOB (O.C.)
No, I was looking at you.

CHARLOTTE (O.C.)
Oh. Well... they were dancing on the couch with that weird English guy who kept talking about hanging out with the Sex Pistols on Kings Road...

BOB (O.C.)
I got a fax today from your friend Hiromix.

CHARLOTTE (O.C.)
Oh, for her show?

(CONTINUED)

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76 CONTINUED: (5) 76

BOB (O.C.)
No, for a candlelight dinner, yes, for her show.

(CONTINUED)

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76 CONTINUED: (6) 76

CHARLOTTE (O.C.)
Oh.

BOB (O.C.)
You're possessive.

CHARLOTTE (O.C.)
I know.

CUT TO:

Charlotte and Bob lie a few feet apart on the bed.

CHARLOTTE (CONT'D)
I'm stuck. Does it get easier.

BOB
No, yes, it does...

CHARLOTTE
Yeah? But look at you.

BOB
Thanks. It does, the more you know who you are... you don't care about things the same way...

CHARLOTTE
I just don't know what I'm supposed to be. I thought maybe I wanted to be a writer... but I hate what I write, and I tried taking pictures, but John's so good at that, and mine are so mediocre...and every girl goes through a *photography* phase, like horses, you know dumb pictures of your feet...

BOB
You'll figure it out. I'm not worried about you. Keep writing.

CHARLOTTE
But, I'm mean.

BOB
That's ok.

(CONTINUED)

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76 CONTINUED: (7) 76

CHARLOTTE
And marriage, does that get easier?

(CONTINUED)

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76 CONTINUED: (8) 76

BOB
It's hard. We started going to a marriage counselor.

CHARLOTTE
Did that help? Did you learn anything?

BOB
We established that we have no communication.

CHARLOTTE
Oh.

BOB
We used to have fun, she used to like to go to places with me for my movies and we would laugh at all the weirdos, but now she's tired of it all. She never wants to leave the kids, she doesn't need me, and they don't need me, I feel like I'm in the way. It gets complicated when you have kids... that changes everything.

CHARLOTTE
That's too scary.

BOB
When they're born its like Vietnam. It's terrifying.

CHARLOTTE
(getting tired)
No one ever tells you that...

BOB
But, it's great being with them, after they can talk, and can do things with you.

CHARLOTTE
That's nice. My parents were always traveling, they weren't around so much.

BOB
Where'd you grow up?

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76 CONTINUED: (9) 76

CHARLOTTE
In D.C., my dad was the Ambassador to France in the eighties, so we went to school in Paris for a few years... but we mostly lived in D.C., and they were never around... and then I moved to Los Angeles when John and I got married... it's so different there.

They are starting to get tired.

BOB
I know.

CHARLOTTE
John thinks I'm so snotty.

BOB
You are.

CHARLOTTE
I know, but that's what you like about me.

She looks over at him. He does like her.

CHARLOTTE (CONT'D)
Why do you have to be with your opposite, why cant similar people be together?

BOB
Because that would be too easy.

They fall asleep dressed, on top of the sheets, on opposite sides of the bed.

FADE OUT:

77 EXT.STREET BASKETBALL COURT -DAY 77

Full of life, Bob plays basketball with some local guys.

All over the court, and towering over the other players, Bob dominates the game.

CUT TO:

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78 INT. BOB'S HOTEL ROOM - DAY 78

Bob looks at himself in the bathroom mirror, he feels his stubble and sees that it's turning grey.

He opens the hotel shaving kit. He squirts shaving cream from the child-size can. Even the razor is small. He covers his face with shaving cream when the phone rings.

BOB
Hello?

RECEPTION
Mr. Harris, we have fax for you!

BOB
Ok.

RECEPTION
Do you want I send it to your room?

BOB
(sarcastic)
Great.

RECEPTION
Thank you, Mr. Harris.

He hangs up and shaves.

CUT TO:

79 INT. HOTEL GROUND FLOOR LOBBY -DAY 79

Bob gets out of the elevator- the Suntory group is waiting for him. He ducks behind a wall and sneaks out a side entrance of the hotel.

80 EXT. PARK HYATT - DAY 80

Bob comes out of the hotel into the sunlight. The street is crowded with MOTORCYCLE GANGS going by, one waves a big flag.

Bob watches the strange scene in the street for a moment, and then makes his way past.

CUT TO:

(CONTINUED)

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80 CONTINUED: 80

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81 EXT. DAKINYAMA -DAY 81

He walks down a little street in a more old-fashioned neighborhood. He's wearing new techno sneakers. He makes a call on his cell phone.

BOB
Miss Kawasaki? It's Bob Harris... I'm not going to be able to do that interview today... yeah... ok.... Yes, I'd love to stay to be on his talk show... sure.. ok... bye.

A light rain starts as he looks at a fax from Charlotte with a map she's drawn and tries to figure out where he is - there are no street signs.

82 EXT/INT. ICHICAN SUSHI - DAY 82

Bob finally finds the small restaurant. The automatic door opens for him, and Charlotte, at the bar with the cute chubby SUSHI CHEF, turns to Bob happy to see him. He is disheveled from the rain and adorable.

He sits down next to Charlotte, she pours him a beer and orders for him.

CHARLOTTE
You made it.

BOB
They really have to work on that street name thing.

A perky recording voice says "Kornichiwa!" from his pocket.

CHARLOTTE
What's that?

He pulls a pink Hello Kitty watch from his pocket.

BOB
It's for my daughter.

CHARLOTTE
How old is she?

(CONTINUED)

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82 CONTINUED: 82

BOB
Four.

(CONTINUED)

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82 CONTINUED: (2) 82

CHARLOTTE
Oh, she'll love it.

The Sushi Chef gives him perfect little pieces of sushi on a banana leaf.

Charlotte takes a bite of a piece - but it won't break, so she has to stuff the whole thing in her mouth, embarrassed. Bob makes fun of her gracelessness.

BOB
Nice one.

CHARLOTTE
(mouth full)
Fuck off.

They have lunch, he makes her laugh.

He looks down at her feet in flip flops, her toe is purple.

BOB
What happened to your toe?

CHARLOTTE
I don't know, I think maybe I broke it?
I knocked into something the other day...

She slips her shoe off and shows it to him- her middle toe is black and blue.

BOB
That doesn't look good.

She enjoys the sympathy.

CHARLOTTE
It's bad isn't it?

BOB
We should get you to the doctor.

CHARLOTTE
You think so?

BOB
Yeah, look at that thing.

(CONTINUED)

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82 CONTINUED: (3) 82

She smiles at him.

CUT TO:

83 EXT. DAIKANYAMA STREET - DAY 83

Bob tries to get a taxi, finally one stops and they get in. He tries to explain "hospital", he does pantomime, draws a first aid cross, but the DRIVER doesn't understand. Charlotte is enjoying Bob's effort.

Finally he finds a Park Hyatt matchbook and calls the hotel number.

BOB
How do you say "hospital" in Japanese?

RECEPTION (O.S.)
Excuse me?

BOB
Hospital?

RECEPTION (O.S.)
One moment, please.

She transfers call, it rings.

CONCIERGE (O.S.)
Concierge desk, may I help you?

BOB
Yes, can you tell me how to say "hospital" in Japanese?

CONCIERGE
"Hospital" in Japanese? *Hosupitari*.

BOB
Hosupitari?

He tells the Driver who looks at him funny. Bob says it again-faster, with a Japanese accent. The driver nods excitedly and drives off.

CUT TO:

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84 INT.HOSPITAL LOBBY -DAY 84

Bob and Charlotte walk in, looking around at where to go.

(CONTINUED)

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84 CONTINUED: 84

Bob talks to a woman at the desk to explain what they need.

CUT TO:

85 INT. HOSPITAL 2ND FLOOR-DAY 85

Bob takes a seat in waiting area as Charlotte goes into a little room with a number on it.

Bob waits next to a 100 year old lady.

CUT TO:

86 INT. HOSPITAL - DAY 86

Charlotte stands alone barefoot on a little box, wearing a lead apron, as a MAN and ASSISTANT X-ray different angles of her foot.

CUT TO:

87 INT. HOSPITAL GIFT SHOP - DAY 87

Bob looks around at all the Japanese gift stuff, and buys a little stuffed bunny. His phone rings as he's paying for it.

BOB
Hello?

ELAINE (O.S.)
Bob, it's me.

BOB
Oh, hi, Elaine.

ELAINE (O.S.)
So, we got you on an earlier flight, but I really think you should think about staying for that talk show.

BOB
Ok.

ELAINE (O.S.)
You'll do it?

(CONTINUED)

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87 CONTINUED: 87

BOB
Yeah, I'll stay.

CUT TO:

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88 INT. HOSPITAL ROOM - DAY 88

Charlotte's foot X-rays are displayed on a big light box. An older DOCTOR talks about them in Japanese to his younger ASSISTANT as he wraps Charlotte's toes together. She doesn't know what they're talking about.

89 INT. HOSPITAL WAITING ROOM - DAY 89

Charlotte comes out where Bob waits with the little stuffed bunny.

CHARLOTTE
Is that for me?

CUT TO:

90 EXT. PARK HYATT - LATE AFTERNOON 90

Bob and Charlotte arrive back at the massive hotel, they stroll in casually, she is carrying the stuffed rabbit in her arm.

CUT TO:

91 INT. HOTEL SPA BATH - EVENING 91

Bob reclines in the big Japanese wooden tub, steam rises as he is turning red. His phone rings. He dries his hands quickly to reach it before it stops ringing.

BOB
Hello?

LYDIA (O.S.)
Bob?

BOB
Hi, Lydia.

LYDIA (O.S.)
Is this a bad time?

BOB
Uh, no.

(CONTINUED)

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91 CONTINUED: 91

LYDIA (O.S.)
It's really hard to reach you... Did you get the carpet samples? I like the burgundy.

(CONTINUED)

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91 CONTINUED: (2)

BOB
Ok, whatever you think... I'm lost.

LYDIA (O.S.)
It's just carpet.

BOB
That's not what I'm talking about.

LYDIA (O.S.)
What are you talking about?

BOB
I don't know.

LYDIA (O.S.)
Is there anything I can do?

BOB
I don't know... I want to be more healthy. I want to eat better.

LYDIA (O.S.)
What?

BOB
You know, eat healthier.

LYDIA (O.S.)
Alright?

BOB
Not all that pasta.

LYDIA (O.S.)
Fine.

BOB
Like Japanese food.

LYDIA (O.S.)
(sarcastic)
Why don't you just stay there, and you can have it everyday.

BOB
Oh, come on.

(CONTINUED)

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91 CONTINUED: (3) 91

LYDIA (O.S.)
I have to go, Adam's tormenting Zoe, I'll talk to you later. Are you going to be Ok?

(CONTINUED)

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91 CONTINUED: (4) 91

BOB
Yeah, I'll be fine. Bye.

CUT TO:

92 INT. CAR - NIGHT 92

Bob rides in the back of a cab.

CHARLOTTE (V.O.)
(voice-mail message)
Hi Bob, it's Charlotte... how are you doing today?... I'm going to meet Charlie and those guys at this place called Orange around ten... come meet us if you get this...

CUT TO:

93 EXT. OFFICE BUILDING - NIGHT 93

Bob's cab pulls up at an empty office building.

94 INT. OFFICE BUILDING - NIGHT 94

Bob looks at a fax from Charlotte with a map, wondering if he's in the right place. It's quiet and looks like a generic office building.

He goes in the little metal elevator, and the door opens on the 8th floor onto a little nightclub you would have never thought was there.

CUT TO:

95 INT. ORANGE NIGHTCLUB - NIGHT 95

Lights strobe and Peaches' seedy "Fuck the Pain Away" booms through the speakers.

Tan JAPANESE STRIPPERS with platinum hair dance and hang from a pole on a little platform.

Bob sits alone on a brown ultra suede couch feeling out of place and empty.

(CONTINUED)

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95 CONTINUED: 95

He looks over at a table of young AMERICAN INVESTMENT BROKERS. He wishes he wasn't there, but tries to seem comfortable.

(CONTINUED)

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95 CONTINUED: (2) 95

Charlotte shows up with Charlie and the other guys. She sits down next to him, and gives him an 'are you going to kill me?' look.

CHARLOTTE
How long have you been here?

He looks at her like it's been forever. She smiles for forgiveness.

They look over and see a WEIRD GUY in the corner getting a lap dance, they look at each other, sharing the joke of the place, but both uncomfortable about the sexuality of it.

Through a beaded curtain, Charlie and Bambi get lap dances in a dark corner of pillows.

Charlotte looks at Bob.

CHARLOTTE (CONT'D)
C'mon, let's go.

CUT TO:

96 EXT. TOKYO STREETS - NIGHT 96

Bob and Charlotte go up to a cab, but the driver refuses them. They don't know why, but just make their way down an empty side street. Little plastic cherry blossom decorations hang above them.

BOB
Where's your husband?

CHARLOTTE
(like she's said it a million times)
Working.

BOB
Do you ever see him?

(CONTINUED)

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96 CONTINUED: 96

CHARLOTTE
(sorta)
Yeah.

BOB
Do you know where we are?

(CONTINUED)

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96 CONTINUED: (2) 96

CHARLOTTE

No.

She puts a coin in a vending machine and takes a cold sake "one-cup". A tiny brad Pitt head smiles at her next to an iced coffee.

CHARLOTTE (CONT'D)

Isn't it weird there are no street names in Tokyo... you'd think a city like this would have street names... you need a map to get anywhere... look, there are no signs...

They keep walking, small figures on a little empty street.

FADE OUT:

97 INT. PARK HYATT LOBBY - NIGHT 97

As they make their way back, they pass a lounge off the lobby. It's late, it's pretty empty, a housekeeper vacuums and just a SLEEPING MAN sits in the back of the lounge, and a snuggled up romantic JAPANESE COUPLE sit close to: Kelly, the blonde actress, singing to them.

She stands facing them with a karaoke mic singing "Nobody Does It Better" with all her heart.

Bob and Charlotte look at each other and keep walking (trying to be invisible).

FADE IN:

98 INT.CHARLOTTE'S HOTEL ROOM -MORNING 98

Charlotte lies in bed. She picks up a photo next to the bed as she dials the phone.

(CONTINUED)

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98 CONTINUED: 98

The picture is of her and John on their honeymoon. The phone answers- it's a weird Japanese recording.

(CONTINUED)

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98 CONTINUED: (2) 98

CHARLOTTE
Um..Hi, John, if this is your phone? I'm not sure...I'm going to go to Kyoto for the day...I'll try you when I get back. Hope it's going good... I love you, bye.

99 INT. TRAIN - DAY 99

Charlotte watches the Japanese countryside go by out her window.

100 EXT. KYOTO - DAY 100

Charlotte walks through a beautiful garden. She's a small figure in the landscape.

She approaches a temple where she stops to watch a wedding procession. A young bride and groom in traditional kimono walk under a parasol with their family.

Charlotte looks as- the nervous, young bride clutches her mother's hand. The young groom walks along with them.

Charlotte is moved by the whole scene, the beauty of the temple and the wedding party. Her eyes well up.

CUT TO:

She walks up a narrow path, surrounded by red maple leaves.

At the top of a little hill, she comes up to a shrine.

At its entrance she sees a tree covered in little white pieces of paper tied to its branches. She sees Japanese people writing on the paper and tying them to the tree. Charlotte writes her wish on a paper and ties it to a branch.

CUT TO:

101 INT. T.V. STUDIO - DAY 101

Exciting music plays as the talk/game show starts.

(CONTINUED)

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101 CONTINUED: 101

Bob, in an elegant suit, goes out to meet the HOST.

(CONTINUED)

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101 CONTINUED: (2) 101

TV HOST
(in Japanese)
We hear you're quite a golfer.

A TRANSLATOR translates.

BOB
(nodding)
I enjoy the sport.

The Translator translates - four sentences longer and with added enthusiasm.

After a few questions the Host excitedly announces something to the AUDIENCE in Japanese. They scream, the lights flash, Bob has no idea what's going on.

A cloud of smoke reveals the IRON CHEF, with feathered hair, wearing an 18th century waistcoat. A large red chef hat is placed on Bob's head.

TRANSLATOR
They now have the competition for you with the Iron Chef.

Bob looks around as a counter is pulled up to him and now Bob and the Iron Chef are at dueling counters. The Host barks instructions in Japanese, an apron with a stuffed animal lobster on it is tied around Bob, the crowd cheers- there's no way out.

CUT TO:

102 INT. CAR - NIGHT 102

Bob rides in the back of the presidential, looking out the window at the city.

He pulls a polaroid out of his pocket and looks at it. It's Charlotte, peering over her shoulder with a little smile, from their sake-drenched night at Nobu's compound.

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103 INT. PARK HYATT BAR - NIGHT 103

Melodramatic '70s Japanese music plays. Bob sits alone, hating himself, at the bar. The redheaded Jazz Singer takes a break, and a seat next to him.

CUT TO:

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104 INT. BOB'S ROOM - MORNING 104

In the harsh-morning light, Bob wakes up in his bed.

He hears the Jazz Singer singing in the shower "Midnight at the Oasis".

Her red mane of hair passes frame as she ushers in room service. She seems to have taken over the whole room. He wants it all to go away. She walks off to the bathroom and there's a knock at the door. Bob rushes to get it before she can.

He opens the door a crack, Charlotte looking sweet, is standing there. Her hair is back in a pony-tail. Bob's just wearing a towel around his waist, and his hair is sticking up.

CHARLOTTE
Rough night?

He's not in the mood, he looks at her like he already hates himself, doesn't need more help.

CHARLOTTE (CONT'D)
I'm going to Daikanyama, do you want to come walk around?

BOB
Yes, but no, I can't right now.

The singer starts singing again in the background.

Charlotte gives Bob a look.

CHARLOTTE
Oh, I guess you're busy, huh.

BOB
I don't want to be.

He watches Charlotte walk away down the beige hall.

CUT TO:

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105 EXT. TOKYO STREETS - DAY 105

Bob is walking down the crowded street looking for Charlotte, when his cell phone rings.

BOB
Hello?

(CONTINUED)

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105 CONTINUED: 105

LYDIA (O.S.)
Hello, Bob, it's me.

BOB
(can't hear)
Hello?

LYDIA (O.S.)
It's Lydia, your wife.

BOB
I couldn't hear you. How are you?

LYDIA (O.S.)
(sighs)
Fine. Is it going ok?

BOB
It's ok.

LYDIA (O.S)
Do you want to --- (garbled)

BOB
What?

LYDIA (O.S.)
Do you want to talk to Zoe?

BOB
Yeah.

LYDIA (O.S.)
(calls in background)
Zoe, come say hello to your father...

A little girl's voice shouts "No!" in the background.

LYDIA (CONT'D)
I guess she's busy.

BOB
That's ok.

LYDIA (O.S.)
When are you coming home?

(CONTINUED)

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105 CONTINUED: (2) 105

BOB
Tomorrow.

(CONTINUED)

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105 CONTINUED: (3) 105

LYDIA (O.S.)
Her ballet recital is Saturday, don't forget.

BOB
Ok.

In the background the daughter calls for her Mommy over and over and a dog starts barking.

LYDIA (O.S.)
Ok, well, travel safely. See you soon.

BOB
Bye.

CUT TO:

106 EXT. ICHICAN SUSHI RESTAURANT - DAY 106

Charlotte, with sunglasses on, leans against the wall as Bob approaches.

CHARLOTTE
You can't get sushi anywhere in Japan after 2 o'clock. Did you know that?

BOB
No, we'll find something around here.

She goes with him.

CUT TO:

107 INT. SHABU SHABU RESTAURANT - DAY 107

Bob and Charlotte are seated at a big booth in a corny Shabu Shabu restaurant.

CHARLOTTE
The Jazz singer? The *red-head?*

Bob looks at her like- don't make it worse.

CHARLOTTE (CONT'D)
Well, I guess she's more around your age...
(MORE)

(CONTINUED)

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107 CONTINUED: 107

CHARLOTTE (CONT'D)
you guys could talk about things in common, like growing up in the fifties.

(CONTINUED)

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107 CONTINUED: (2)

BOB
You're a brat, wasn't there anyone else around to lavish you with attention?

She scowls at him.

The waitress brings them drinks- she pours beer slowly, and turns on a pot on the table to cook their food.

Charlotte looks at the menu- it is filled with photos of different trays of meat. The waitress doesn't speak English.

CHARLOTTE
I can't tell the difference?

They have trouble ordering, but point to a picture on the menu.

BOB
We'll have two of these.

He makes some small talk, she is bugged.

BOB (CONT'D)
What do you want to drink?

CHARLOTTE
A coke.

He orders the drinks.

BOB
So, where'd you go today.

CHARLOTTE
Around.

"This is the End" by The Doors starts playing on the stereo. The waitress brings two huge trays of sliced raw beef. Steam rises from the pot on the table.

The song ends, and another Doors song comes on.

CHARLOTTE (CONT'D)
They're not going to play the whole album, are they?

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107 CONTINUED: (3) 107

They look across the table, over the steam and meat, at each other- the whole thing is awful.

FADE OUT.

108 INT.CHARLOTTE'S HOTEL ROOM - NIGHT 108

In the darkness, under covers, Charlotte is woken up by a loud fire alarm.

CUT TO:

109 EXT. PARK HYATT - NIGHT 109

The fire alarm booms as the hotel guests and staff hurry out of the hotel.

Amidst the crowd of Hotel guests in their pajamas, Charlotte finds Bob- he's wearing a kimono and slippers. She's in boxer shorts and an undershirt and slippers.

BOB
I'm sorry.

CHARLOTTE
That lunch was the worst, huh.

He laughs.

She looks down at his feet stuffed into the little hotel slippers.

CHARLOTTE (CONT'D)
When are you leaving?

BOB
Tomorrow.

CHARLOTTE
(friendly)
I'm going to miss you.

BOB
That's what you said the other night.

(CONTINUED)

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109 CONTINUED: 109

CHARLOTTE
Well, I mean it more now.

CUT TO:

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110 INT. PARK HYATT BAR - NIGHT 110

Bob and Charlotte, still in their pajamas, sit at their usual spot at the bar, with the bartender, drinking cold sake. She lights two cigarettes and passes one to him.

A NEW JAZZ BAND is now playing. The SINGER is full of enthusiasm as they start their stint at the Park Hyatt.

NEW SINGER
Good Evening. I'm Carl West, and we're thrilled to be joining you this week, here at the NY bar in Shinjuku.

He sings "Where or When" with all his heart.

Now, old-timers there, Bob and Charlotte look at each other and chuckle.

SINGER
It seems we stood and talked like this before, we looked at each other in the same way then, but I cant remember where or when...

Bob and Charlotte sit there together.

BOB
I don't want to go back tomorrow.

CHARLOTTE
I know. But, it doesn't last, you have to go back sometime.

BOB
Why can't it last?

CHARLOTTE
I don't know, it just doesn't, reality changes things....we can't stay here forever, unless maybe we started a Jazz band.

(alt Charlotte dialog: I don't know it just doesn't, reality changes things...and we can't stay here forever)

He looks over at her.

(CONTINUED)

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110 CONTINUED: 110

The singer continues Where or When, as they sit there together, the view sparkling.

(CONTINUED)

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110 CONTINUED: (2) 110

SINGER (O.C.)
Somethings that happen for the first time, seem to be happening again and so it seems we have met before, and laughed before, and loved before, but who knows where or when...

CUT TO:

111 INT. ELEVATOR - NIGHT 111

Bob and Charlotte, drunk in the elevator.

CHARLOTTE
54?

He nods, she pushes 54 for him and 56 for herself.

They look at each other across the empty elevator, both leaning against the walls.

The elevator stops at 54, he leans in to kiss her good-night. They kiss like you would on the cheek- but it's closer to their mouths. The door shuts- he missed his floor.

The elevator continues up, and stops on her floor. They kiss good-night again and she gets out before the door closes.

He watches the door close on her as she makes her way down the long beige hall.

FADE OUT.

112 INT. CHARLOTTE'S ROOM - DAY 112

A fax comes through the machine in the empty room.

It's a note and cute drawing from John -

"SEE YOU ON SATURDAY, I MISS YOU..."

CUT TO:

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113 INT. PARK HYATT LOBBY LOUNGE - DAY 113

A sexy EXECUTIVE WOMAN asks Bob for a light. He looks at her great legs as he lights her cigarette. He looks around, keeping an eye out for Charlotte. The group of commercial people arrive to see him off.

He excuses himself for a moment and goes to a phone on a little table in the corner.

Bob picks up the house phone.

RECEPTION (O.S.)
Hello? Yes?

BOB
Hello, can I have room 5601.

RECEPTION
One moment.

Traditional Japanese music plays on hold.

RECEPTION (CONT'D)
I will connect you.

Bob gets the room voice-mail.

BOB
Uh...Hi, Charlotte... it's me, Bob... ok, I guess you're not there... wanted to say good-bye...

He hangs up, feeling lame.

CUT TO:

114 INT. HOTEL RECEPTION -DAY 114

Bob with his bags tries to call again. The commercial people and hotel staff crowd around to help him, asking about his stay.

BOB
Charlotte?

(CONTINUED)

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114 CONTINUED: 114

CHARLOTTE
Hi, Bob.

(CONTINUED)

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BOB
I'm just leaving.... do you have my jacket?

CHARLOTTE
Uh, yeah... I'll bring it down.

BOB
That'd be great.

CHARLOTTE
Ok, see you in a second.

A member of the hotel staff brings him an envelope on a little silver tray.

Miss Kawasaki gives him some gifts from their company in traditional Japanese wrapping, he doesn't know what to do with them and has to carry them.

The Executive Woman from the bar walks up to him. He hangs up the phone.

BOB
Oh, hi.

EXEC WOMAN
You're leaving?

She looks at him like, we could have had some fun.

BOB
Yeah, yeah, I'm going.

He sees Charlotte come out of the elevator.

BOB (CONT'D)
I have to go, thanks, bye.

He rushes over to Charlotte. She looks at his bag.

CHARLOTTE
Just saying good-bye to everyone before you leave?

BOB
Yes, no.

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114 CONTINUED: (3) 114

She hands him his jacket.

(CONTINUED)

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114 CONTINUED: (4) 114

BOB (CONT'D)
Thanks.

She waits for him to say something more. He wants to tell her he loves her, that she should come with him.

CHARLOTTE
That's it?

The concierge tells him his car is here.

CHARLOTTE (CONT'D)
You're leaving right now?

BOB
Yes.

CHARLOTTE
Well... have a good flight.

BOB
Thanks.

CHARLOTTE
(hurt)
Ok, bye.

She walks away.

A hotel manager asks Bob about his luggage, another asks if he had a pleasant stay. Charlotte gets in the elevator to go out, the doors close on her back.

CUT TO:

115 EXT. PARK HYATT - DAY 115

It's bright outside the main entrance. A presidential pulls up and the automatic door opens. Bob squints as the Bellboy in white gloves slowly loads his luggage into the trunk.

116 INT. CAR - DAY 116

In the backseat, Bob leans back on the little doily.

(CONTINUED)

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116 CONTINUED: 116

The car pulls away.

(CONTINUED)

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116 CONTINUED: (2) 116

Around the corner, he looks down a crowded alley and sees Charlotte's blonde hair.

BOB
Can you pull over a second?

The DRIVER, wearing white cloth gloves, pulls the car over slowly. Bob tries to open the door- it won't open, he has to wait for the automatic doors to open for him (slowly).

117 EXT. TOKYO STREETS - DAY 117

Bob gets out and rushes down the street to where he saw Charlotte. The street is crowded with JAPANESE PEOPLE, and different colored umbrellas. (it's sunny out with a light rain).

Music blasts from speakers on the street, and there is some promo going on with GIRLS handing out little cologne samples. Bob looks around for her, but only sees dark hair, umbrellas, and super tan JAPANESE KIDS.

In the distance an umbrella moves to reveal Charlotte.

BOB
Charlotte!

But she can't hear him over the loudspeaker. He rushes to her.

C.U. she turns and we see she is crying.

The music swells. He embraces her, holding her close to him in the crowd.

BOB (CONT'D)
Why are you crying?

CHARLOTTE
(sincere)
I'll miss you.

He kisses her, hugs her good-bye.

BOB
I know, I'm going to miss you,too.

(CONTINUED)

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117 CONTINUED: 117

He holds her close.

CUT TO:

(CONTINUED)

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117 CONTINUED: (2) 117

Charlotte watches Bob as he reaches his car, he turns and looks at her.

She smiles at him, and is lost in the crowd.

Bob gets into his car.

CUT TO:

Charlotte walks with the crowd as they go on their way.

CUT TO:

118 INT. CAR - DAY 118

Back in the Presidential, alone, Bob leans against the little doily. They drive off.

He looks out the window, Bob's happy he's going home, he's happy he came to Tokyo.

Bob's P.O.V.- Tokyo goes past his window.

FADE TO BLACK.

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