

FADE IN:

1 INT. WESTFIELD'S HOUSE, BEDROOM - DAY 1

The alarm clock radio awakes at the 7:00 hour.

RADIO ANNOUNCER (V.O.)
It's sunny and seven AM in the
federal city, Wednesday, June 9th,
2006. Local traffic coming up but
first

A hand hits the snooze button.

We see CLARK WESTFIELD, 60, turn over on his back and stare
up at the ceiling. In a moment, JOAN WESTFIELD, 43, rolls
over next to him and holds him, then kisses his cheek.

JOAN
Happy birthday dear.

He smiles in acknowledgement, but it's not a big happy smile.

2 INT. WESTFIELD'S HOUSE, KITCHEN - DAY 2

Joan pours milk on cereal for her daughter ALICE WESTFIELD,
5, as she fidgets in her chair.

JOAN
Now eat, he'll be down soon.

On cue, Clark enters dressed for work in jeans, oxford shirt
and comfortable walking shoes.

Alice sees Clark, jumps up and runs to him with a birthday
card in hand.

ALICE
Happy birthday Daddy bear.

Clark scoops her up in a bear hug.

CLARK
(growling)
Thank you little bear.

He puts her back on her chair

CLARK (CONT'D)
Now you eat or you'll be late for
the bus.

Alice takes a spoonful of cereal but can barely eat she's so excited.

ALICE
Open the card. But it's not your present, we'll do that tonight. Right?

CLARK
Yes, after your tennis lesson.

ALICE
I can't wait.

Clark's reaction indicates that he can easily wait.

Joan comes over and gives Clark a hug.

JOAN
Birthdays are a big deal when you're five, even if they're not yours.

Clark nods ruefully.

JOAN (CONT'D)
I have a conference with Mrs. Street after school, can you meet the bus?

CLARK
Sure. Is this about you know what?

JOAN
Yes. I'm afraid she gets it from me. When I was in first grade Mrs. Klinger put my desk in the hall so my talking wouldn't disrupt the class.

ALICE
Why were you in the hall Mommy? Was that a time-out?

3 EXT. UNIVERSITY QUAD - DAY

3

Students head for classes.

4 INT. FITNESS CENTER, AEROBICS ROOM - DAY

4

Clark is in the middle of his workout on a treadmill. ESPN Sports Center is on the TV screen in front of him. The motion of his right arm catches the cord of his earphones, jerking them from his ears. He fumbles to get them back in place.

KATRINA (V.O.)
Pretty klutzy.

Clark turns to see a pretty young woman, KATRINA, 21, on the elliptical machine next to him. She's looking at a music video on her TV and gives no indication of having said anything to him.

He turns back to his machine.

KATRINA (V.O.) (CONT'D)
Oh god what an ass he's got. He can
fuck / do it to me anytime.

Clark loses his concentration and stumbles, barely catching himself on the railing of the machine.

KATRINA (V.O.) (CONT'D)
Careful old man.

She never turns her head nor do her lips move.

Clark slows his machine and stares at her as he walks more slowly. After a moment she notices that he is staring and she gives him a hard look.

KATRINA (V.O.) (CONT'D)
Great, just what I need, a dirty
old man.

Clark hears her but she isn't really talking. This freaks him out and he quickly pushes the stop button on the treadmill. He grabs his water and towel and hurries off.

5 INT. FITNESS CENTER, SHOWER ROOM - DAY

5

Clark stands and lets the water flow over his head.

6 INT. FITNESS CENTER, LOCKER ROOM - DAY

6

Clark slowly ties his shoes, hangs his towel in the locker and closes it. He seems to reach a decision.

7 INT. FITNESS CENTER, AEROBICS ROOM - DAY 7

Clark cautiously enters the area and looks around. Katrina is not there.

8 INT. FITNESS CENTER, FRONT DESK - DAY 8

Clark approaches the desk and waits for the CLERK to finish a phone call.

CLARK

Hi. I was wondering if you know a student, she was here earlier, tall, sort of blond, wore an AU soccer t-shirt...

The Clerk looks confused.

CLARK (CONT'D)

I, she asked me a question and I, just thought of the answer and wanted to tell her, but I don't see her around.

CLERK

Sorry Professor Westfield.

Clark looks quizzically at her.

CLERK (CONT'D)

I had your history of documentary class two semesters ago.

CLARK

Oh, sure, well, yes, thanks.

He hastily turns and goes.

9 INT. FILM DEPARTMENT, LOBBY - DAY 9

It's during a class period and the lobby is quiet.

10 INT. CLARK'S OFFICE - DAY 10

Clark plops down in his chair and retrieves his phone messages. There are lots of family photos and art work from Alice on his desk and the walls.

ANNOUNCER (V.O.)
One message. The staff council

Clark deletes.

AGENT SPENCER (V.O.)
Hello, Professor Westfield, your message said that you should be there for office hours, but I guess you're not. Well, I'm agent Spencer of the Department of Homeland Security and I need you to call me as soon as possible at 1-800-freedom. This is an official matter.

Clark seems annoyed as he hesitates only a second then deletes the message.

11 INT. CLARK'S OFFICE - LATER

11

VICTORIA ATWOOD, 52, the Film Department's Administrative Assistant, enters the office as Clark works on his computer.

VICTORIA
Clark, hi, did you get my message about Nur Cumbul the grad student from Turkey and her visa problem?

CLARK
Yes, just read it.

VICTORIA
Did you also get a call from DHS? I think it's about her.

CLARK
They left a message.

VICTORIA
Are you going to call back?

CLARK
Yeah, when we get a real president.

VICTORIA
Careful, only Bill can get away with that stuff. Oh, yes, happy birthday.

12 EXT. PATIO - DAY

12 *

Clark eats lunch with BILL BILLINGTON, 73, a silver-haired fox with a mischievous twinkle in his eyes. *

BILL

I got a call from the New York Times yesterday to do a review of your book.

CLARK

Really? Are you going to do it?

BILL

I told her that I'm not objective enough on all things "Boomer". I did tell her though that she could quote me that I think it's as courageous a personal work as I've ever read. I even created a new genre for it - a bionovel. she liked that. *

CLARK

Thanks Bill, but it's really nothing a strong as what you've done.

BILL

Ancient History. I haven't written a personal word since, will since Martha passed. Over 20 years ...

Bill seems to drift off in his memories.

CLARK

Bill, when you turned 60, did anything unusual happen to you?

BILL

How unusual?

CLARK

Very unusual.

BILL

So hot sex with a young woman doesn't count?

CLARK

Well, it would for me but not for you.

BILL
Well, other than that, no. Why?

CLARK
You didn't hear voices?

BILL
Voices? That's far out Clark!
I've been hearing voices since the
summer of 59 in Big Sur with Allen
Ginsberg and Jack Kerouac. Major
peyote.

Bill seems to drift off again.

Clark looks around and notices an attractive FEMALE PROFESSOR *
walking by. She seems surprised to see Clark. *

FEMALE PROFESSOR (V.O.) *
Oh, god, pretend you don't see him. *

FEMALE PROFESSOR (V.O.) (OPTION) *
(CONT'D) *
Well, if it isn't mister fuck and *
forget. Too bad... *

Clark gives her an awkward, hesitant smile and turns back to *
Bill.

CLARK
So aren't you afraid of getting
caught?

BILL
For drugs?

CLARK
No, the women.

BILL
By whom?

CLARK
Parents maybe.

BILL
Hell no, I'm very strict about
that. They're over 21. I demand a
birth certificate. And they agree
to my rules.

CLARK
Rules?

BILL

A monogamous relationship for six months. Then we go our separate ways. No future, no regrets.

CLARK

Sounds like Bull Durham.

BILL

Right, that was my inspiration. A great movie. You know I met Ron Shelton at Cannes a few years ago and he seemed flattered when I told him.

CLARK

I'm sure he was; and probably jealous.

BILL

Only difference with me is that I make 'em get tested.

13 INT. FILM DEPARTMENT, OFFICE - DAY

13

Clark enters to find Victoria fuming at her desk. She hands him a card, which is from Agent Spencer at DHS.

VICTORIA

He's in your office. A real
(mouths this silently)
Jerk
But be nice!

Oh, the Provost's office called and Jason has been approved for tenure and promotion.

Clark's reaction to the first news is bad but changes to positive with the second.

14 INT. CLARK'S OFFICE - MOMENTS LATER

14

AGENT SPENCER pokes around in the bookcase. Clark stands in the doorway watching him.

CLARK

Is this an interview or a search?

AGENT SPENCER

Interview for now Professor Westfield. I'm special agent Ignacious Spencer, Department of Homeland Security.

He extends his hand to Clark who ignores it on his way to sit at his desk.

CLARK

So what do you want?

AGENT SPENCER

I'm here investigating a Nur Cumbul who is applying for a visa to the United States to attend the university. You do know that she put you down as a primary reference.

CLARK

No. Why would I?

AGENT SPENCER

Well, you know Lale Cumbul, her mother.

CLARK

Yes.

AGENT SPENCER

And Lale Cumbul's father Abdul Azur?

CLARK

That name doesn't ring a bell.

AGENT SPENCER

It doesn't pay to be coy with the DHS Professor. We know about your time in the Turkish prison in 1967.

CLARK

That's not a secret. It's in my book.

AGENT SPENCER

Abdul Azur was in that same prison at the same time.

CLARK

It was a big place.

AGENT SPENCER

The prison records indicate that you saved his life.

CLARK

That doesn't make him this Abdul Azur you mention. No one exchanged names. They didn't speak English and I didn't speak Turkish.

AGENT SPENCER

Abdul Azur is the spiritual leader of a group of radical Muslims in Eastern Turkey.

CLARK

What does that have to do with me?

AGENT SPENCER

He claims that his spiritual rebirth was a direct result of that near death experience in prison.

CLARK

So?

AGENT SPENCER

And now his granddaughter is applying for a visa to study in the United States.

CLARK

Her mother studied here, so that seems natural.

AGENT SPENCER

And you got to know her, and pretty well from what we've found.

Clark tries to ignore this insinuation.

AGENT SPENCER (CONT'D)

So, you're telling me that you don't know that Abdul Azur is an enemy of the United States?

CLARK

We're making a lot of those these days, aren't we.

15 EXT. TENNIS COURTS - DAY

15

Clark chases a ball that Alice hits in his general direction. He runs stiffly favoring his knees. Carefully he bends his knees to reach down and pick up the ball. Then, standing, he stretches his back.

On the next court a YOUNG FATHER and his YOUNG SON run around the court.

Clark looks on jealously as Alice hits him with a ball.

ALICE
Oh, Daddy! I'm sorry.

16 INT. WESTFIELD'S HOUSE, ALICE'S BEDROOM - NIGHT 16

Clark sits on the bed next to Alice who has fallen asleep. *
He gets up carefully and kisses her before going out.

17 INT. WESTFIELD'S HOUSE, LIVING ROOM - MOMENTS LATER 17

Clark enters to find Joan on the couch watching *Jeopardy* on television.

JOAN
Damn it Alex, that's not how I wrote it.

CLARK
Again?

JOAN
Why do they pay me to get it right and then go and screw it up?

Oh, I can't watch. Here it's yours.

She tosses the remote control to him and he quickly punches up a baseball game.

JOAN (CONT'D)
Impressive.

CLARK
Damn, second inning and already 5 to nothing. Go Nats.

JOAN
Did you have a good birthday?

CLARK
It was okay.

JOAN
You were very preoccupied at dinner.

No response from Clark

JOAN (CONT'D)
Clark?!

CLARK

Yes, did you say something?

JOAN

Listen, I know you have big issues with this birthday but Alice doesn't. She worked very hard on that picture.

CLARK

I know. I love it. I told her again before she fell asleep.

Joan nods approvingly. She waits, then changes subject.

JOAN

Oh, did an agent from DHS get to you?

CLARK

Yeah, he dropped by.

JOAN

What was that about?

CLARK

Oh, just a visa problem with a foreign student.

JOAN

Plenty of those these days.

She waits for a response but he stares at the television.

JOAN (CONT'D)

Ben called.

CLARK

How is he?

JOAN

Okay. He wanted to talk about the party.

Clark's physical reaction says it all: he is not enthusiastic about a party for his birthday.

JOAN (CONT'D)

He's waiting on Stephanie "not Steph" to give him some dates.

CLARK

I'll be 70 by then.

JOAN

Well, it means a lot to Alice.

CLARK

She just wants to see Emma.

JOAN

Yes, her niece and best friend all rolled into one.

Clark smiles at the thought.

CLARK

How was your conference at school?

JOAN

Didn't happen. I got this emergency fact-checking job from Roger at Animal Planet. So I had to cancel.

CLARK

Everything is an emergency with those guys.

JOAN

Yes, but then I can jack up my rates. This one will pay for our beach house this summer after your course.

18 INT. WESTFIELD'S HOUSE, BEDROOM - NIGHT 18

Clark lies awake staring at the ceiling. We can hear the SOUND of Joan's loud breathing, almost snoring.

19 INT. CLASSROOM - DAY 19

Clark runs a seminar with a group of STUDENTS sitting in a circle. Some look like undergraduates and others look like graduate students. WAVERLY, mid 20s, sits just outside the circle.

An UNDERGRAD STUDENT reads his/her script.

UNDERGRAD STUDENT

Boyfriend: We must be careful, love is a tough mistress.

Girlfriend: I know that I will never find such happiness with another.

Clark and most of the other students wince and try to grin and bear it. Some are less successful than others.

UNDERGRAD STUDENT (CONT'D)

Boyfriend: your love has made me a true believer. You have healed the wounds inflicted by Eros so many years ago.

He takes her naked body in his arms and carries her to the bedroom.

The student stops. Everyone lets out a sigh of relief. Clark * clears his throat.

CLARK

Well, Morgan, interesting scene. But they still don't have names?

UNDERGRAD STUDENT

No, I just want them to be universal.

An older GRAD STUDENT can take no more.

GRAD STUDENT

Love is a tough mistress. Wounds inflicted by Eros. Give me a break! What kind of BS is that? *

Clark almost smiles in agreement but catches himself.

GRAD STUDENT (CONT'D)

This is why I hate these combined grad and undergrad sections.

(to the Undergrad Student)

Have you ever been in love?

The Undergrad Student starts to protest, but Clark interrupts

CLARK

Okay, we can all give and take some constructive criticism, but we don't get personal in this class.

GRAD STUDENT

But how can you write if it's not personal. You told us that.

(MORE)

GRAD STUDENT (CONT'D)
(gesturing around at the
undergrads)
What do they have to write about
besides frat parties and heavy
petting? Oh yeah, zoombies.

CLARK
Our age and experience does
influence our view of life and
love. But your feelings were just
as real when you were twenty as
they are now at (hesitates) thirty?

GRAD STUDENT
Thirty-two, but age has nothing to
do with it. I had already had a kid
and been divorced at twenty.

That disclosure causes a stir in the group.

CLARK
Well, we're at the end of our time,
or close enough. Lets call it a
day and come back next week with
more reflection and compassion.

Hand your scenes to Waverly on your
way out and she'll return the ones
from last class.

The students file out as Clark pulls his papers together.

20

INT. CLARK'S OFFICE - LATER

20

Clark watches a rough cut of a documentary film on his
computer.

Waverly appears at his door and knocks.

WAVERLY
Professor Westfield?

He gives her a amusingly annoyed look.

WAVERLY (CONT'D)
Clark.

CLARK
Hi, Waverly. Have you watched any
of these rough cuts from the
production seminar?

WAVERLY

A couple of them.

CLARK

This one I don't understand half of what they're saying.

WAVERLY

The sound is bad on most of them.

CLARK

Yes it is, but I mean the dialogue on this one. It's all this text messaging jargon.

WAVERLY

It is hard if you don't do it all the time.

WAVERLY (CONT'D)

I was wondering if you would have time to talk.

CLARK

About?

WAVERLY

Well, it's kind of personal.

He motions for her to sit and she does.

WAVERLY (CONT'D)

I read your book and, well, I'd like some advice.

CLARK

About what?

WAVERLY

I'm thinking of dropping out of school.

CLARK

Why?

Clark patiently waits for her to continue.

WAVERLY (V.O.)

Oh, I'm a loser.

He responds before he realizes that she didn't speak.

CLARK

Waverly, you're the best grad assistant I've ever had.

WAVERLY

It's not that, I enjoy you, it, the work. It's just that I don't have, well, I don't have any meaningful life experiences.

I want to write and direct but

WAVERLY (V.O.) (CONT'D)

I don't have anything to say. I'm not better than Morgan.

CLARK

I loved your last script about the young woman looking for her father.

WAVERLY

That's nice, but I lifted it straight out of a novel I read.

By the time you were my age you had lived on your own in London, been in prison, gotten two women pregnant...

CLARK

Not something I'm proud of...

WAVERLY

been to Puerto Rico for an illegal abortion...

CLARK

Then got dumped in Denver...

WAVERLY

Taught school in a riot-torn inner city, Woodstock, you were at Kent State on that day. My god, you had been around the world taking photos for books.

Just then Clark's phone rings.

CLARK

Hi.

Yes, I called to remind you that I'm having drinks with Bill at The Roundtable.

WAVERLY (V.O.)

All I've done is have a couple of stupid relationships.

CLARK

No, it won't be late.

It was fine, how was your day?

WAVERLY (V.O.)

Awkward.

Waverly quietly leaves the office.

CLARK

Okay, tell Alice I'll come in and give her a hug and kiss when I get home.

Love you too. Bye.

He hangs up and stares out the window.

21 INT. BAR - NIGHT

21

The bar is not very crowded with a mix of young professionals and older students.

Clark sits at a table nursing a beer, staring at it, expecting some revelation like reading tea leaves in a cup. He doesn't notice Bill approach.

BILL

Clark my boy, so sorry to be tardy. Delicate situation at home.

Bill sits as Clark nods, curious.

BILL (CONT'D)

I never thought I'd say this but I may be getting too old for the under thirty set.

CLARK

Really?

BILL

Suzee, with two ees, left this text message that I can't understand and then gets upset. I should have known this one would be trouble, what with parents who don't know how to spell a proper name.

CLARK

I refuse to do that, text message.

BILL

Boomer you have to get with it or they'll just tune you out for being totally uncool.

CLARK

I'm too old to try to stay cool. It all changes too fast these days.

BILL

Nonsense. It's easy, just get a subscription to People magazine and spend a few hours a week watching MTV and the CW.

CLARK

I left my cool at Woodstock.

Clark looks up and toward the door where Waverly stands looking around the room.

BILL

Isn't that Waverly your grad assistant? I'll bet she can teach you some cool.

He makes a big gesture to attract Waverly's attention. She hesitates and for a moment it looks like she will turn and leave, but then she comes over. She wears a very sexy outfit.

BILL (CONT'D)

Waverly, my dear, please join us.

Bill and Clark both stand as she sits. Good manners pounded into them by their mothers.

CLARK

Hi.

WAVERLY

Hi.

Awkward silence.

BILL

We need you to help Boomer here
find his cool, his hipness.

Clark tries to deflect the direction of the conversation.

CLARK

Would you like a drink?

WAVERLY

A martini please.

CLARK

That's a serious drink.

He motions for the BARTENDER, who comes over.

CLARK (CONT'D)

The lady would like a martini.

(to Waverly)

On the rocks?

She nods.

BARTENDER

Can I see some ID please.

Waverly hands him her drivers license and he looks carefully.

BARTENDER (CONT'D)

Okay and happy birthday.

She smiles a bit embarrassed.

CLARK

It's your birthday?

WAVERLY

Well, yesterday actually, twenty
four.

BILL

That's quite a coincidence, Clark's
birthday was yesterday also. Not
twenty-four though.

She has a beautiful smile. They share it as Bill's cell phone
rings. He turns away and whispers into the phone.

The Bartender brings Waverly's drink.

BARTENDER

There you go, it's on me for your birthday.

She gives him the smile.

WAVERLY

Thanks.

(to Clark)

Cheers.

CLARK

Cheers.

They click glasses and both drink in silence for a moment. Bill finishes his conversation (mostly listening)

BILL

Sorry, I must be off. Nothing like "make-up" sex.

(to Clark)

Give my best to Mrs. Boomer.

Bill leaves them shifting awkwardly in their seats.

WAVERLY

Why does he call you Boomer?

CLARK

I was born in the first year of the baby boom, and my wife was born in the last year. So, he calls us the boomers.

WAVERLY

I have to admit that I came here to find you.

CLARK

Really?

WAVERLY (V.O.)

Oh, god can i do this?

*

It takes Clark a moment to realize that she didn't say that out loud.

He looks around nervously and spots Agent Spencer at the other end of the bar. The Agent makes no attempt to conceal his presence.

WAVERLY (CONT'D)

He is kind of cute for someone his age. And, it would be safe, he's married.

*
*
*
*

Clark turns his attention back to Waverly, puts his hand on her arm, then quickly removes it.

CLARK

Waverly, you're a wonderful young woman, you have plenty of time for experiences.

WAVERLY

Not if I stay in school, or keep dating "boys".

WAVERLY (V.O.) (CONT'D)

Doesn't he think I'm attractive?
Oh, god what if he doesn't want me?

CLARK

You may think you want something right now but you probably need to relax and wait a bit.

*

WAVERLY

I'm twenty-four and don't give me that true love crap you guys always throw out.

*

CLARK

You guys?

WAVERLY

Yeah, my parents, and anyone over 40, generally with at least one failed marriage.

CLARK

I've had three.

WAVERLY (V.O.)

See.

CLARK

You must have had one memorable experience, sexual or otherwise.

WAVERLY

No really great fucks if that's
what you mean, pardon my french.
(MORE)

WAVERLY (CONT'D)

Just some overeager boys who come and go.

CLARK

Older men do that as well.

WAVERLY

Experience means a lot and it's more than the sex. I have a friend who was with Professor Billington all last semester. She became a real woman.

WAVERLY (V.O.) (CONT'D)

And he's eighty.

CLARK

Seventy three actually, but he's a professional lover.

WAVERLY (V.O.)

You could teach me so much about life.

CLARK

You can't live life vicariously through someone else. You know that.

WAVERLY

But it's like we have this strong connection.

CLARK

Waverly, I'm really...

(struggles to find the word)
flattered. You're very smart and pretty.

WAVERLY (V.O.)

Sexy?

CLARK

And sexy, but, I'm happily married, and the one thing I've learned after three failures is that nothing is more important than trust.

WAVERLY (V.O.)

Well, okay...

She is obviously thinking something behind her sly smile but he can't hear it. That realization brings a slight sense of relief to his face. Maybe the connection is broken. Then.

WAVERLY (V.O.) (CONT'D)

I can wait.

22 INT. FITNESS CENTER, AEROBICS ROOM - DAY 22

Clark has a faster pace on his treadmill today. Occasionally he looks around for Katrina but she's not there.

23 INT. FITNESS CENTER, LOCKER ROOM - DAY 23

Clark wraps his towel around him and heads off to the showers.

After he's gone, Agent Spencer appears and rummages through Clark's locker. He finds a hairbrush, picks off several of Clark's hairs and puts them in a medical sample bag.

24 INT. FILM DEPARTMENT, OFFICE - DAY 24

Clark enters to see Bill talking intently with Victoria. They stop when they see Clark.

BILL

Clark, I just had a call from some schmuck who works for He Who Shall Not Be Named. He wanted permission to search your office. Of course, I told him to piss-off or get a warrant.

Should I call the university counsel?

CLARK

No. No don't do that Bill. It's not a big deal really.

BILL

Well, they're an overzealous arrogant bunch of incompetent pricks if you ask me.

VICTORIA

Thankfully, no one's asking you
Dad.

BILL
I never thought I'd look back
fondly at the actor's reign.

VICTORIA
Really? So now you'll call it
Reagan airport?

BILL
Hell no. It will always be National
airport for me.

Clark tries to change the subject.

CLARK
Have either of you seen Jason?
Does he know about the tenure
decision?

BILL
No, haven't seen him.

VICTORIA
He hasn't been around in a few
days, but I assume the Provost
called him.

CLARK
I need to get him on board with his
new schedule and course load for
the fall.

BILL
Not a problem with young Jason,
he's a real steady team-player.

As Bill finishes, JASON, 35, appears coming down the hall.
He's dressed in a white linen suit and a white wide-brimmed
hat. He struts into the office.

JASON
Well, greetings and salutations to
ya'll.

With an exaggerated wave of his hand he goes off to his
office.

Bill, Victoria and Clark stand staring, mouths open.

VICTORIA
Jason?

CLARK

Oh, my god, when did he become southern?

BILL

Or gay?

CLARK

We're in big trouble.

BILL

Maybe a psychiatric evaluation should be part of the tenure process.

CLARK

Then most of us wouldn't be here.

25 INT. CLARK'S OFFICE - DAY

25

Clark looks around his office. He puts up a new picture from Alice and stares at a family photo of them at Disney World.

He checks to make sure that his door is locked, then closes it. He goes to a file cabinet and reaches all the way to the back of the drawer. He pulls out an old expanding file folder.

He sits and begins to look through the file folder, which is full of handwritten letters and some photos.

He holds up a photo which appears to be of him, probably 20 years younger, with a young woman in her mid to late twenties. Her dark hair and olive complexion would indicate that she is a woman from the middle east.

Still holding the photo, he turns and stares out the window.

26 EXT. PLAYGROUND - DAY

26

Clark and Joan watch Alice as she struggles to get across the monkey-bars. She finally does it and is very excited.

ALICE

I did it. I did it mommy, daddy.

JOAN

You did pumpkin. That's wonderful.

CLARK

I'm so proud of you, sweetie.

JOAN
Do you want to try again?

ALICE
No, I'm going to slide.

She runs off.

Joan notices that Clark seems distracted.

JOAN
Are you okay? You're very quiet.

CLARK
Sure. I'm fine.

He looks after Alice but after a moment he turns to Joan.

CLARK (CONT'D)
You know how we promised each other
not to have secrets.

JOAN
Yes, and we don't, do we?

CLARK
But, is it a secret if it just
hasn't come up?

JOAN
Sort of like a technicality?

CLARK
Yes. Well, I haven't told you
everything I did before we met. A
lot but not everything.

JOAN
Nor I you.

CLARK
(surprised)
Good.

JOAN
So what do you need to tell me now
so it doesn't become a secret?

Across the playground Alice struggles to get up on a swing
seat.

ALICE
Daddy, help!

Clark bolts off to help Alice, leaving Joan concerned.

27 EXT. WESTFIELD'S HOUSE - NIGHT 27

Most of the lights are off except for the living room.

28 INT. WESTFIELD'S HOUSE, LIVING ROOM - NIGHT 28

Clark and Joan sit in silence. Neither sure how to start. Finally.

CLARK

I've told you about Turkey and all about the prison.

Joan nods.

CLARK (CONT'D)

It seems that the man I saved from an overdose, suicide, had a young baby daughter. That was part of his depression.

JOAN

Did you know about that then?

CLARK

No.

She waits, a bit impatiently for him to continue. He finally *
does. *

CLARK (CONT'D) *

So we jump almost 20 years forward *
and one day this student comes to *
my office and says that she's the
daughter of Abdul Azur and she'd
like to thank me for saving her
father's life.

JOAN

Wow. That must have been a moment.

CLARK

Yes. And it led to more moments,
and

She completes the obvious for him.

JOAN

You had an affair with her.

He is not surprised at her quick jump to the truth.

CLARK

It seems that her grandfather,
Abdul, the man I saved, is now the
leader of a radical Muslim group
and a sworn enemy of the US.

JOAN (V.O.)

And you may be her father?

Clark is surprise that she caught on so fast, even for Joan.
Then he realizes that she didn't say it out loud.

CLARK
Yes, she might be.

JOAN
Be what?

CLARK
My daughter

JOAN
I didn't say that.

CLARK
No, but I could tell you were
thinking it.

She looks intently at him, considering.

JOAN
What are you going to do?

CLARK
I don't know.

After a moment.

JOAN
Do you have any other little
Westfields running around that we
should talk about?

*

29 EXT. YOGA CENTER, LOBBY - DAY 29

Clark enters the center.

30 INT. YOGA CENTER, RAMA'S ROOM - DAY 30

RAMA is a yoga guru whose features look young and eyes look ancient. He sits in a lotus position on the floor as Clark tries to sit across from him. They sit in silence until Rama finally looks up and speaks.

RAMA
Nameste Clark.

CLARK
Nameste Ramachi.

RAMA
It has been long.

CLARK

Too long. I'm sorry.

RAMA

Sorry is of no importance.
What troubles you? More than stiff
joints I think.

CLARK

Yes. Lately I have been able to
hear what some people are thinking
and it
(pauses)

RAMA

It scares you.

CLARK

Yes it does. This started a few
days ago on my sixtieth birthday.

RAMA

Have you seen a doctor?

CLARK

No, I'm pretty sure that it's not a
medical or physical issue. But I
do remember something you said once
about spiritual energy doing things
that science can not explain.

RAMA

It can for a pure soul.

CLARK

That's just it, I'm certainly not
that, but I can't find any other
explanation.

RAMA

You under estimate yourself. That
is your weakness, and your
strength.

It is possible for one's energy to
connect with another in such ways.
But it is unusual in one who does
not practice or meditate regularly.

CLARK

Or at all.

RAMA

Do not confuse the act of something
with the doing of that thing.

CLARK

Can I make it stop?

RAMA

It is within you. And, it would
help your joints and back.

31 EXT. ELEMENTARY SCHOOL - DAY 31

The school is quiet, all the children have gone home.

32 INT. ELEMENTARY SCHOOL, KINDERGARTEN CLASSROOM - DAY 32

Joan sits on a small chair at a small table with Alice's
KINDERGARTEN TEACHER, mid 20s.

KINDERGARTEN TEACHER

Another issue is that her homework
record is, well, spotty.

*
*
*

JOAN

We just don't see the need for
homework in kindergarten.

KINDERGARTEN TEACHER

It's part of the curriculum ever
since No Child Left Behind.

JOAN

That and less art, music and
recess. All essential things for
children this age.

KINDERGARTEN TEACHER

I agree, but a lot of parents are
concerned about, you know, keeping
up, grades.

*

Joan gives a look of disgust at the mention of grades for a
kindergartner.

JOAN

Grades? We just want Alice to like
school and have lots of friends.
I'd love to know that she's just
average.

*

KINDERGARTEN TEACHER

(shocked)

Really? That's not what I hear
from the other parents. But, they
are

(MORE)

KINDERGARTEN TEACHER (CONT'D)

*

JOAN
A lot younger?

The Teacher nods, a little embarrassed.

33 EXT. UNIVERSITY QUAD 33

A quiet early summer day.

34 INT. FILM DEPARTMENT, CONFERENCE ROOM - DAY 34

Clark sits at the conference table with STEVEN, 55, his lawyer, and a PRODUCER and PRODUCER'S LAWYER. They all have a copy of a deal memo open in front of them. A copy of Clark's book is also on the table.

*

PRODUCER
As I've said we know that this book will be a killer film and I've already had positive reactions from actors, the studios.

*

STEVEN
(suspicious)
Based on what?

PRODUCER
Well you know general ideas and the buzz over the book. Something like that always gets the development guys hot and bothered. And what a great role for an actor, a real Forest Gump.

CLARK
Don't compare it to that piece of moronic crap!

An awkward silence.

PRODUCER'S LAWYER
My client hasn't breached any ethical boundaries, I can assure you. She has her reputation to consider.

STEVEN

Okay, we wouldn't be here otherwise. But where does this leave us on the payment terms?

PRODUCER'S LAWYER

As outlined in the deal memo, our offer is one-hundred-fifty against one mil.

*

(to Clark)

That means

CLARK

I know what it means.

STEVEN

That's low by industry standards.

PRODUCER

But this is his first.

STEVEN

So? What happened to the buzz?

*

PRODUCER

What are you looking for?

STEVEN

Two-fifty against a mil two.

PRODUCER

(to the Producer's Lawyer)

Can we talk?

*

*

The Producer and her Lawyer go to a corner of the room and huddle in quiet voices.

Steven moves around Clark so his back is to the others. He speaks in a hushed voice.

STEVEN

How far do you want to push this?

CLARK

What do you think?

STEVEN

Obviously one-fifty against a mil is nothing to sneeze at, but it sure would be nice to know what they're thinking.

(MORE)

STEVEN (CONT'D)
I have a feeling they have
something going already. They're
anxious to get this done.

CLARK
Too bad we can't read their minds.

STEVEN
That's a skill any lawyer would
kill for.

Clark smiles and stares at the Producer and her lawyer. He concentrates, squints so much that Steven gets uneasy.

STEVEN (CONT'D)
Are you okay?

Clark finally relaxes, frustrated.

CLARK
Damn, why won't it work?

STEVEN
What won't work?

CLARK
Oh, nothing.

35 EXT. PLAYGROUND - DAY

35

Clark and Alice play in the almost empty playground. They both come down a slide together and have a great time.

ALICE
Daddy is being sixty old?

CLARK
Well little bear it's a lot older
than 5.

ALICE
Are you going to die soon?

CLARK
(hugging her)
No sweetie. Don't worry about that.

ALICE
Okay. So if you're alive when I go
to college, can I be in your class?

CLARK
Of course you can.

Satisfied, she runs off while Clark sits down and thinks.

A MIDDLE AGED WOMAN sits next to Clark.

MIDDLE AGED WOMAN
What an adorable little girl. Your
granddaughter?

Clark pauses a moment, considering, before he replies.

CLARK
You know in 5 years you are the
first person stupid enough to ask
that question.

36 INT. WESTFIELD'S HOUSE, BEDROOM - NIGHT 36

Clark and Joan lie together exhausted after some good sex.

JOAN
Wow, what came over you?

CLARK
Complaining?

JOAN
Oh, no, sir not this chick.

She gives him a serious kiss.

37 EXT. UNIVERSITY QUAD - DAY 37

Students sit enjoying the sun.

38 INT. CLARK'S OFFICE - DAY 38

Clark sits behind his desk as a barrier against the pressure of Agent Spencer.

AGENT SPENCER
I'm here to give you our final
offer.

CLARK
What makes you think I'm interested
in an offer?

AGENT SPENCER
You're a smart man. Good career.
Nice family.

CLARK

Are you threatening me?

AGENT SPENCER

I'm just stating the obvious that you have a good life courtesy of this country and it's your duty to do what you can to protect our freedoms.

CLARK

You really believe that don't you?

AGENT SPENCER

Yes. Of, course.

CLARK

And you can ignore that this illegal war is bankrupting the country and creating far more threats to our security than there ever were before?

AGENT SPENCER

Your political views are well known to us Professor. I have reviewed your FBI file. SDS, ACLU.

CLARK

YMCA.

Spencer has no sense of humor.

AGENT SPENCER

It's a question of loyalty.

CLARK

And my loyalty would lead me to do what in your opinion?

AGENT SPENCER

We are prepared to issue a visa for Miss Cumbul if

He pauses to watch Clark who tries to appear uninterested.

AGENT SPENCER (CONT'D)

If you will agree to monitor her and report any information you gain regarding Abdul Azur.

CLARK

You want me to be your spy?

AGENT SPENCER

No, you're certainly not qualified
for that role. But you can observe
and report.

CLARK

What makes you think I'd be that close to her? She's just another student.

AGENT SPENCER

Professor, we know that she's your daughter.

CLARK

Yeah? How?

AGENT SPENCER

We a did a DNA test.

Clark is shocked and angry but not altogether surprised.

CLARK

Well, you can tell that war criminal boss of yours that he can go to hell.

AGENT SPENCER

I'm not prepared to do that, but I am prepared to file legal action against you for collaborating with the enemy, a serious offense.

Clark sit impassively.

AGENT SPENCER (V.O.) (CONT'D)

Of course, we could never make it stick you arrogant ass hole.

Clark smiles a Cheshire Cat smile.

39 INT. WESTFIELD'S HOUSE, LIVING ROOM - NIGHT 39

Clark sits on the couch with Alice who has fallen asleep on his lap. He turns off the TV.

40 INT. WESTFIELD'S HOUSE, ALICE'S BEDROOM - MOMENTS LATER 40

Clark tucks Alice into bed, kisses her and smiles as he looks at her.

41 INT. WESTFIELD'S HOUSE, BEDROOM - LATER 41

Clark, now dressed in a comfortable sweat-suit, pulls a small, old Persian rug from the closet.

He places it on the floor. Slowly and deliberately he begins to do yoga stretching exercises.

FADE OUT.