

FATHERS & DAUGHTERS

by

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FADE IN:

Title: Briarwood, Kentucky. 1985.

EXT. HOSPITAL - DAY

A small, secluded hospital. Late summer.

INT. HOSPITAL ROOM - DAY

JAKE DAVIS, late 30s, is in a tie and jacket. He sits on a neatly made bed.

He may not be particularly handsome, or perhaps he is, but there is something about him-- a presence, a charm that is unmistakable.

INT. HOSPITAL CORRIDOR - DAY

A NURSE in silent white shoes walks down a spotless corridor. From the faces of the patients she passes we suspect this might be a mental hospital.

She pokes her head into the staff lounge. Nods to a DOCTOR on the phone. He hangs up and joins her in the hall.

They walk in silence.

INT. HOSPITAL ROOM - DAY

The doctor and nurse enter Jake's room.

NURSE
Jake, it's time.

Jake gets up from the bed. The doctor shakes his hand.

DOCTOR
We expect great things.

Jake smiles politely.

DOCTOR
Again.

INT. LIMOUSINE - DAY

Jake sits in the back of a limousine. Lost in his thoughts.

EXT. BACK ROADS - DAY

The limousine cruises down a country road. A BOY, 6, sits by a fruit stand. He has no customers.

INT. MANHATTAN APARTMENT - DAY - JAKE'S FLASHBACK

A stylish, prewar apartment. More literary than lush.

Jake tosses up KATIE, a beautiful 2-year-old-girl. She giggles hysterically.

Jake kisses her and she kisses TRISH, Jake's wife and her mother. The three of them make a little kissing triangle. Life is good.

EXT. HIGHWAY - DAY (1985)

The limousine rolls along the highway. An overhead sign reads, AIRPORT. The car moves into that lane.

EXT. AIRPORT - DAY

The DRIVER hands Jake his bags.

DRIVER
Good luck to you, sir.

JAKE
You too.

A SKYCAP, a dignified older black man, approaches Jake.

SKYCAP
Where you goin'?

JAKE
New York.

SKYCAP
The big city.

JAKE
You ever been?

SKYCAP
(laughs)
Oh, no.

INT. AIRPORT TERMINAL - DAY

Jake is asleep. A copy of *Time* in his lap.

A YOUNG WOMAN in a University of Kentucky sweatshirt approaches him.

WOMAN
Excuse me? Hi...

Jake opens his eyes.

WOMAN
I hate to do this. But are you Jake Davis?

JAKE
No.

WOMAN
You're not?

JAKE
I don't even know who that is.

WOMAN
He's this really famous writer.

She holds out a novel, *Leaving The Dance* by Jake Davis.

WOMAN
I have to read it for my lit class.

Jake shrugs.

WOMAN
You sure?

The woman flips the book around. On the back cover is a large picture that is obviously Jake.

JAKE
Sorry.

WOMAN
(nasty)
Don't be. They say he went nuts.

EXT. COUNTRY ROAD - NIGHT - JAKE'S FLASHBACK

A lone car speeds along an icy country road.

INT. CAR - CONTINUOUS

Jake and Trish are in the middle of a vicious argument.
A 3-year-old Katie sits frightened in back.

TRISH
You were flirting!

JAKE
I was talking to her!
Jesus Christ!

TRISH
I know the difference
between talking and
flirting.

JAKE
Do you?!

TRISH
Do you?!

Jake takes a turn hard. He drives much too fast.

INT. AIRPLANE - DAY (1985)

Jake stares at a LITTLE GIRL, 3, who sits between her PARENTS
and sings to herself while she colors in a coloring book.

Her father gently rubs her neck. "All happy families..."

EXT. COUNTRY ROAD - NIGHT - JAKE'S FLASHBACK

The car has flipped over. There's an ambulance, a police car
and blood everywhere.

INT. HOSPITAL - NIGHT - FLASHBACK

A bandaged Jake and Katie sit silently in a hospital waiting
room. Jake holds his daughter's hand tightly.

A SURGEON walks towards them. Shakes his head no.

INT. MANHATTAN APARTMENT - DAY - FLASHBACK

Katie plays loudly in the apartment. Jake barely notices.

He's unshaven, looks awful. A bowl of soup sits untouched.

INT. BATHROOM - DAY - FLASHBACK

Jake shaves carelessly. Cuts himself. A drop of blood plops into the sink water. Jake stares at his bleeding cheek.

He purposely cuts himself deeper. Red drops ripple the water.

INT. MAHANATTAN APARTMENT - DAY - FLASHBACK

A large suitcase sits in the living room. Jake's sister-in-law, ELIZABETH, and her husband, WILLIAM, wait by the door.

Jake kneels down to talk to a 3-year-old Katie.

JAKE

I'm going away. But I'll be back soon.

KATIE

Will you be back tonight?

JAKE

Not tonight, honey.

KATIE

Tomorrow?

JAKE

You're gonna stay with Aunt Elizabeth and Uncle William.

KATIE

I want to stay with you.

Katie hugs him tightly.

JAKE

You will. When I come back.

KATIE

Where are you going?

Jake fidgets with his hands.

JAKE

I'm going to visit with some people.

KATIE

I want to come!

JAKE

Not this time.

Katie won't look at him.

JAKE

Katie...

She continues to look away.

JAKE

Katie...

She reluctantly turns to him.

JAKE

I'll be back before you
know it... Let me see
your bravest face.

Katie makes a stern face. Jake holds her tight.

JAKE

I love you a trillion trillions.

KATIE

I love you more than the
last number.

Jake squeezes her. Won't let go.

WILLIAM

Jake...

William taps his watch.

JAKE

(whispers)
You're my Potato Chip,
you know that?

Katie nods.

JAKE

You and nobody else.

Katie smiles. This secret information makes her happy.
Jake hugs her again. Can't let go.

INT. LAGUARDIA AIRPORT - DAY (1985)

TED, Jake's agent and best friend, picks him up.

TED

Hey!!

JAKE

Teddy...

They hug affectionately.

INT. LIMO - DAY

The car battles airport traffic.

TED

You look good.

JAKE

I guess electroshock
agrees with me.

TED

You think I'd let them
scramble those wires!
There's a Nobel Prize in
that head of yours. Mark
my words. If Bellow can
win it, so can you.

JAKE

Jesus Christ!! Always with
the pressure!! I've been
back five fucking minutes.

TED

Hey, hey, what are you...

Jake laughs.

TED

(smiles)

Glad to see you're still
a son-of-a-bitch.

The car crosses the Triboro bridge. The view of the Manhattan skyline is spectacular.

TED

Miss it?

JAKE

God, yes.

EXT. RIVERSIDE DRIVE - DUSK

The driver unloads the car.

TED
Seeing Katie later?

JAKE
Yeah.

TED
Nervous?

JAKE
(unconvincing)
She's my daughter. Why
would I be nervous?

TED
Want me to come with?

JAKE
You really are a
full-service agent.

TED
I'm a friend.

JAKE
I'll be fine.

TED
You sure?

Jake nods.

INT. JAKE'S APARTMENT - EVENING

The apartment we saw in the flashbacks.

Jake looks around. Picks up a picture of him, Trish and
Katie. Everything is as he left it-- and yet it's not.

INT. BATHROOM - NIGHT

Jake takes a very hot shower. Steam everywhere. He scrubs
himself fiercely.

INT. BATHROOM - LATER

Jake has a towel wrapped around his waist. Wipes the steam
from the mirror. Studies himself.

JAKE
You got old and ugly.

INT. BEDROOM - NIGHT

Jake dresses. The TV is on. There's a news story about President Reagan and the Soviet Union.

EXT. RIVERSIDE DRIVE - NIGHT

Jake hails a taxi.

JAKE
79th and Fifth.

EXT. COLUMBIA UNIVERSITY - CAMPUS - DAY (2012)

A lovely fall day. We can tell it's the present because of the abundance of iPads, laptops, cell phones.

A cell rings with the theme music to *Sponge Bob*.

Katie Davis, now 32, diligently highlights a text book. Gorgeous and serious-- there's a palpable sadness to her which only enhances her beauty.

EXT. COLUMBIA UNIVERSITY - CAMPUS - LATER

Katie walks across the quad. EVAN, a business school student, approaches her.

EVAN
Hey, Katie, wait up.

She doesn't stop. Evan has to scurry to catch her.

EVAN
What's goin' on?

KATIE
Studying.

EVAN
I don't know why you waste your time as a fucking grad student in psychology.

Katie picks up her pace.

EVAN
Listen to people whine about their fucking problems all day.

KATIE

I notice you like to say
fuck a lot.

EVAN

So?

KATIE

I've often thought men who
say it, don't generally do it.

EVAN

Are you always this mean
to guys who want to go
out with you?

KATIE

Pretty much.

INT. FIFTH AVENUE APARTMENT - NIGHT (1985)

A luxurious apartment that says wealth and privilege.
The doorbell rings. A 5-year-old Katie opens the door.

KATIE

Daddy!!!

She leaps into his arms.

JAKE

Katie...

They hug tightly.

KATIE

You smell like you.

JAKE

I missed you every
second of every day.

Katie won't let go. Jake walks in carrying her.

JAKE

Hey, Andrew, Michael!
How are my ball players?

Jake has presents for ANDREW and MICHAEL, 8-year-old twins.
They open them quickly, a basketball and two New York Knicks
jerseys. The boys dribble the ball.

ELIZABETH

Not in the house.

They stop instantly.

WILLIAM
Welcome back, Jake.

William forcefully shakes his hand.

JAKE
How's the law?

WILLIAM
Always good.

ELIZABETH
I have coffee and dessert
in the dining room.

INT. KATIE'S APARTMENT - MANHATTAN - NIGHT (2012)

A lovely, airy apartment on Central Park West. Not your typical grad student dwelling.

Clothes are strewn on the floor. Katie and Evan are post-coital. Evan tries to keep from grinning-- can't.

EVAN
You don't really like me,
do you?

KATIE
Not so much.

EVAN
So why'd you sleep
with me?

KATIE
I don't know.

EVAN
Tell me.

KATIE
What's the difference?

EVAN
Tell me!

KATIE
I didn't have a chance
to get to the gym.

Evan ponders this.

INT. DINING ROOM - NIGHT (1985)

Katie sits in Jake's lap-- smiles ear to ear. Jake puts his coffee cup down.

JAKE
(to Katie)
Why don't we get some
pajamas for tonight and
tomorrow we'll come
back and...

Elizabeth turns to DOTTIE, a black maid in uniform.

ELIZABETH
Would you get them ready
for bed?

Andrew and Michael go off.

ELIZABETH
Katie, you too, darling.

Katie looks at her Dad.

JAKE
Katie's sleeping at home
tonight.

WILLIAM
We'd like to discuss a
private matter.

Katie looks at Jake. He's silent.

ELIZABETH
It's time to get your
pajamas on, dear.

Katie again looks at Jake. A long moment.

JAKE
Put your pajamas on, sweetheart.

She reluctantly heads to the bedroom.

JAKE
And then pack what you
need for tonight.

Katie lights up. Hurries off.

William pours Jake more coffee. Pauses for effect like the high-priced lawyer he is.

WILLIAM
18 months away.

JAKE
17.

William is annoyed at being corrected. Jake picks up on this.

JAKE
And I want you both to know
how much I appreciate your
taking care of Katie.
She looks terrific. I'm
indescribably grateful.

WILLIAM
We have a safe, happy home
here.

JAKE
Yes.

WILLIAM
I imagine it's quite an
adjustment being back
in Manhattan.

JAKE
I missed the city terribly.
Missed Katie more.

ELIZABETH
Miss Patricia?

William shoots Elizabeth a look.

JAKE
Being back doesn't solve
that.

WILLIAM
Jake, I want to propose
something to you. And just
hear me out. Do me that favor.

He has Jake's attention.

WILLIAM
Let Katie sleep here tonight.
You get settled. Get your sea
legs so to speak. And then in
a week or a month or whenever
you're ready-- have Katie
come live with you.

JAKE

That's not necessary.

WILLIAM

It's no hardship for us.

JAKE

I really am fine.

WILLIAM

We enjoy having Katie here.

JAKE

It got late.

Jake stands up ending the conversation.

ELIZABETH

We'd like to adopt Katie.

WILLIAM

Elizabeth God-damnit!!

JAKE

What?!

ELIZABETH

I've never felt comfortable hiding our intentions. Jake loves Katie. Even a writer as gifted as he is, can't put into words how much. And that's why he wants what's best for her. Why he understands her happiness must come before his. Even at the expense of his.

WILLIAM

She's happy here. She loves Andrew and Michael. You should see how the three of them...

JAKE

Katie is my daughter!!

WILLIAM

We're very comfortable.

ELIZABETH

(corrects him)

We're filthy rich. Staying at Briarwood for a year and a half I imagine you ran through a lot of your money.

JAKE

That's none of your concern.

WILLIAM

Of course you'd see her all the time-- whenever you like. And it would free you up to concentrate on your writing.

ELIZABETH

And your lady friends.

JAKE

You just can't help yourself, can you?

ELIZABETH

Apparently not.

WILLIAM

Think it over, that's all we ask.

JAKE

You'll have to kill me first.

ELIZABETH

Then perhaps we should go for a drive.

INT. TAXI - NIGHT

Katie leans her head on Jake's chest, all smiles. Jake's obviously still rattled from the conversation.

INT. JAKE'S BATHROOM - NIGHT

Jake's in a t-shirt and pajama bottoms. Brushes his teeth.

Suddenly he spits out his toothbrush. White paste all over his mouth.

He starts to involuntarily rub his hands together and quickly rock back and forth.

EXT. SOCIAL SERVICES AGENCY - HARLEM - DAY (2012)

A rundown social services agency with bars on the windows.

INT. KATIE'S OFFICE - DAY

DIEGO, a 4-year-old Hispanic boy, is in Katie's dowdy office. He has drawn an elaborate picture of a house and a large sun.

KATIE
That's beautiful, Diego.
I've never seen purple
trees like that before.

Diego beams.

KATIE
But I'm afraid our time is
up. We'll have to continue
next week.

Diego's smile disappears.

KATIE
Hey, I need a New York-sized hug.
(Diego hugs her)
You are the world's best hugger,
you know that?

DIEGO
Five more minutes?

KATIE
I'll see you next time.

Katie hands him his picture to take home. Diego's upset.

KATIE
C'mere.

Katie takes his picture. She grabs the sun and pretends it's in her hand.

KATIE
Open your mouth.

He does. She puts "the sun" in his mouth.

KATIE
There's no way you can frown
with the sun in your mouth.
Go ahead. Try.

Diego tries to frown but starts to laugh.

KATIE
And every time you laugh
sunshine comes out.

Diego laughs more.

KATIE
See? I'm getting a tan.

He covers his mouth playfully. Leaves happily.

INT. STAFF LOUNGE - LATER

Katie drinks coffee in the makeshift lounge. Watches the horror of the day on CNN.

DR. ANN CORMAN, the head of the agency, comes in.

DOCTOR CORMAN
Have a sec?

INT. DR. CORMAN'S OFFICE - DAY

DOCTOR CORMAN
A case just got transferred to us-- a 5-year-old girl, Lucy Carter. Her father died when she was an infant, drug overdose. Her mother was a prostitute murdered by a john almost a year ago.

KATIE
Where's she living?

DOCTOR CORMAN
Foster parents on 133rd Street. She hasn't spoken a word since her mother's funeral.

Katie's eyes nearly pop out.

KATIE
She hasn't talked for a year?

Doctor Corman shakes her head no.

KATIE
How was her speaking before?

DOCTOR CORMAN
A chatterbox.

KATIE
Any physiological...

DOCTOR CORMAN
Not a thing... I thought
you might be interested.

INT. KATIE'S OFFICE - DAY

LUCY CARTER, 5, is a beautiful black girl. She sits on the floor where she has drawn several pictures.

KATIE
Which one's your favorite?

Lucy doesn't say a word.

KATIE
Just point.

Lucy doesn't respond.

KATIE
I like them all, but I
think I like this one best.
(points to a picture)
I love what a deep, dark blue
the ocean is... Is that the
ocean or just a lake?

Lucy is silent.

KATIE
Well, it's beautiful
whichever it is. Lucy,
we're done for today.
Can you put the crayons
away, please.

Lucy puts the crayons in a metal tin.

KATIE
I really enjoyed spending
time with you. I'd like to
see you twice a week if
that's OK with you?

Lucy says nothing.

KATIE
Since you don't object,
I'm going to schedule you
for an hour on Tuesdays
and Thursdays.

INT. KATIE'S APARTMENT - NIGHT

Katie pulls out a photo album. She pages through a bunch of pictures of her and Jake when she was 5.

She smiles ear to ear in all of them.

INT. CAMPUS BAR - LATER

Katie sits at the bar in a sexy halter top. Downs a beer. Three empty bottles in front of her.

A GUY approaches.

GUY

Four beers, huh?

KATIE

You must be a math major.

GUY

Not even lite beer. Unusual for a girl.

KATIE

I have self-destructive tendencies.

INT. KATIE'S APARTMENT - LIVING ROOM - LATER

The guy from the bar, pants around his ankles, pounds away at Katie on her living room floor. He SCREAMS in ecstasy.

INT. BAR - DAY (1985)

William sits at a table. Jake walks in, sits down without saying a word.

A WAITER comes over.

WILLIAM

Scotch. Neat.

The waiter looks at Jake. Jake shakes his head no.

WILLIAM

Elizabeth can be... difficult. No one knows this better than I do.

Jake's silent. He isn't going to make this easy.

WILLIAM

Jake, it's not even two years since she lost her sister. They were very close.

JAKE

Trish hated Elizabeth.

WILLIAM

(smiles)
Sisters sometimes say things.

JAKE

Found her controlling, selfish, judgemental...

William's smile fades.

WILLIAM

We're two very bright men-- let's speak frankly. We proposed something which you've let us know is of no interest. We won't bring it up again. But there is another matter to address.

William takes a thick folder from his briefcase.

WILLIAM

Last fall they weren't letting you receive mail or take calls. So without direction from you, we had to make a decision about school for Katie. Andrew and Michael are at Collegiate which, as you know, is only for boys.

The waiter appears with William's scotch. He takes a surprisingly long swig.

WILLIAM

Katie got in everywhere we applied. I'm sure being your daughter didn't hurt.

William hands Jake a glossy booklet for THE BREARLEY SCHOOL.

WILLIAM

We accepted an offer at Brearley. If there's a better girls' school in the country it'd be news to me.

Jake pages through the booklet. Pictures of white, preppy girls in bows looking intellectually challenged.

JAKE

They wear uniforms.

WILLIAM

They have an 80% acceptance rate to the Ivy League.

JAKE

William...

WILLIAM

You can be as progressive as you want, but the public schools are a jungle. At PS 75-- your neighborhood school-- a second grader was stabbed to death last year. By a fifth grader. Is that what you want for Katie?

JAKE

I'll figure something out.

WILLIAM

School starts Tuesday-- what are you going to figure out by then?

Jake is at a loss. William slides the folder towards Jake. Jake stares at the booklet for a long minute.

He begins to rock in his seat and quickly rub his hands together. He suddenly looks like a very troubled man.

William is shocked to see this. After a moment, Jake stops. William continues as if nothing happened.

WILLIAM

Do you have any idea how hard it is to get a child into a good private school in Manhattan? Everybody who applies is rich, connected and underhanded.

JAKE

I said I'll figure it out!!

Jake stands up.

JAKE

We're not raising my daughter by committee.

He throws a five dollar bill on the table.

JAKE

Let me buy you a drink.

INT. PSYCHIATRIST'S OFFICE - DAY

DOCTOR BARRET, 50, is a leading Manhattan psychiatrist.

DOCTOR BARRET

How long has the hand
rubbing and rocking
been going on?

JAKE

Shortly after the accident.
Almost two years.

DOCTOR BARRET

And they never observed it
at Briarwood?

JAKE

It never happened in public
before. Only when I was alone.

DOCTOR BARRET

You didn't tell the
doctors?

JAKE

I wanted to come home.

The doctor takes his glasses off. Rubs his eyes.

DOCTOR BARRET

Well, the good news is hand
rubbing is inconsistent with
epilepsy. And I don't think
we have to seriously concern
ourselves with autism.

JAKE

What then?

DOCTOR BARRET

The most benign interpretation
is it's just an idiosyncratic
response to stress.

JAKE

And a less benign
interpretation?

DOCTOR BARRET
 Jake, I'm not a big believer
 in labeling behavior.

Jake stares at him insistently.

DOCTOR BARRET
 Brief psychotic breaks.

INT. ELIZABETH'S APT - FIFTH AVENUE - DAY (2012)

Elizabeth's apartment is as immaculate as it was 27 years earlier.

But Elizabeth, now in her 60s, has aged badly.

She and Katie have brunch. JAY, a young Filipino housekeeper, fills their coffee cups.

KATIE
 Thank you.

They eat in silence. Finally:

ELIZABETH
 (an invitation)
 I'm going to visit Andrew in
 Washington next weekend.

KATIE
 Finals are coming up.

ELIZABETH
 Another time.

KATIE
 Yes.

They continue to eat.

ELIZABETH
 Remember little Richie Merkel
 from down the hall?

KATIE
 Uh-huh.

ELIZABETH
 He was visiting his parents
 the other day. He's now a
 strapping young man.

Katie shows no interest.

ELIZABETH

He asked about you-- always does. He's in his last year at Yale Law School. A very nice boy.

KATIE

What would I do with a nice boy?

ELIZABETH

Probably the same thing you do with the other boys after a few drinks.

KATIE

You raised me.

EXT. PS 75 ELEMENTARY SCHOOL - DAY (1985)

Jake and Katie stand outside the dreary school. She is one of a few white faces in a sea of black students.

They wait their turn to go through the metal detector. Katie sets the alarm off. They make her go through again.

She sets it off again. A FEMALE POLICE OFFICER frisks her.

Katie looks at her father in distress. He fakes an encouraging smile.

INT. ADMINISTRATION OFFICE - DAY

Jake and Katie sit in a crowded office. It's chaos. Unclear who, if anybody, is in charge.

Jake gets up. Approaches MISS SNYDER, a morbidly obese woman in a sleeveless top.

JAKE

(attempting charm)
Hi there...

MISS SNYDER

(not looking up)
We'll call you.

JAKE

We've been here three hours. She's missed half the day.

MISS SNYDER
Ain't missing much.

CHARLES, a hulking teenager, struts into the office.

CHARLES
I forgot my class again,
Miss Snyder.

MISS SNYDER
Room 304, Charles.

Charles heads out.

MISS SNYDER
It's that way.

She points in the opposite direction.

CHARLES
Oh yeah.

He looks threateningly at Jake as he passes.

JAKE
He goes to school here?

MISS SNYDER
For the last 11 years.

JAKE
Look, I'm not asking for
special treatment or anything,
but I am a little famous.

She stares at him. No idea who he is.

MISS SNYDER
Not that famous.

JAKE
I've won two Pulitzer Prizes.

MISS SNYDER
Is that like a Grammy?

JAKE
Well, yeah, in a way.

MISS SNYDER
You know Prince?

JAKE
Prince of...?

MISS SNYDER
Prince! The man who rocks
 my world.

She sings a couple bars of "Purple Rain." She actually has a beautiful voice.

JAKE
 No, I don't know Prince.

MISS SNYDER
 We'll call you.

Jake sits down. A WOMAN with no warmth in her face appears.

WOMAN
 Katie Davis.

They get up.

WOMAN
 You in room 108.

JAKE
 I'll walk you.

Katie is terrified. They start towards the classroom.

WOMAN
 (to Jake)
 You not allowed.

Jake bends down to kiss Katie goodbye, but the woman has already whisked her away. Katie turns back in despair. Jake blows her a kiss.

JAKE
 Have a great first day!

As she turns the corner, his face drops-- fights off tears.

INT. KATIE'S OFFICE - DAY (2012)

Katie watches as Lucy finishes a jigsaw puzzle.

KATIE
 Only a couple more pieces.

Lucy concentrates on the puzzle. Connects the last piece.

KATIE
 That's great, Lucy! Are you
 proud of yourself?

Lucy is silent.

KATIE
Well, I'm proud of you!
You're amazing at puzzles.
Should we read a book
before you go?

Lucy gets up and picks an "Olivia" book from a bookshelf.

KATIE
You're a big Olivia fan,
aren't you?

Lucy remains silent.

KATIE
Me, too. Let's see what kind
of trouble she's gotten
herself into this time.

INT. DR. CORMAN'S OFFICE - DAY

Dr. Corman is all business.

DR. CORMAN
So how's it going with Lucy?

KATIE
I think it's going great.
She's highly cooperative,
holds eye contact longer...

DR. CORMAN
She was highly cooperative
when she came here.
(knows the answer)
Is she talking?

KATIE
It's a process.

Dr. Corman smiles condescendingly.

DR. CORMAN
I'm going to transfer the
case to Doctor Weinberg.
She's a very experienced...

KATIE
I think that's a mistake.

Dr. Corman is surprised at the challenge.

KATIE

Lucy never knew her father.
Her mother was a prostitute
and drug addict. Do you
know how hard it is for
her to establish trust?
We're making progress.

DR. CORMAN

Not the kind I can put
in her 60 day report.

KATIE

(accusatory)

Oh.

DR. CORMAN

This is not about trying to
impress the state agency that
just happens to fund us in a
time of severe cutbacks! And
it's also not about protecting
your precious doctoral student ego.

Katie stares defiantly.

DR. CORMAN

It's about helping this little
girl who's suffered such severe
trauma she can't even speak anymore.
Who will live an unbearably bleak
life unless we connect with her
and soon. We've failed her and
we have to fix this.

KATIE

We have not failed her!

DR. CORMAN

Katie, you're a very bright
young woman and you're going
to be an exceptional psychologist
someday. But it's a flaw, and
not a small one, to not know
when to admit defeat and move on.

Katie sits fuming.

DR. CORMAN

You're to inform Lucy that
Tuesday's session will be
your last. At the end of the
session, Dr. Weinberg will
come in and introduce herself.

Katie gets up. Heads to the door.

DR. CORMAN

Katie...

She turns around.

DR. CORMAN

Good intentions are a wonderful thing. But in life we have to produce results.

EXT. CENTRAL PARK - DAY

Katie runs along the Central Park loop-- she's a serious runner.

She runs past a playground at the edge of the park crowded with CHILDREN. She stares at 3 BLACK GIRLS Lucy's age playing jump rope and laughing.

Katie runs faster, faster, faster. Almost as if trying to outrun her anger.

INT. KATIE'S APARTMENT - NIGHT

Katie comes home with a bag of groceries. She pulls a pan out. Pours some olive oil in it. Puts it on a flame.

Turns on the radio. She pulls out some peppers. Starts to chop them.

The Rolling Stones' *Wild Horses* comes on the radio.

She stops chopping. Smiles and listens to the song for a long minute. She suddenly BURSTS into tears-- really loses it.

INT. BANK STREET SCHOOL - DAY (1985)

A progressive private school across from the Columbia campus. The perfect place for a writer's daughter.

JAKE

Jake Davis for Laura Garner.

WOMAN

She'll just be a minute.
Can I get you coffee, tea, water?

JAKE

I'm good, thanks.

She smiles warmly.

WOMAN

Have you seen today's
Times yet?

She offers him the newspaper.

INT. LAURA GARNER'S OFFICE - DAY

LAURA GARNER, 45, is smart and funky.

LAURA

The Shipleys' are a very
active family here.

JAKE

Ted's terrific. Great agent.
Better friend.

LAURA

I should tell you, *Leaving
The Dance* changed my life.

JAKE

(flirty)
For the better, I hope.

LAURA

But I'll tell you what I told
Ted on the phone. We'd love
to have someone like Katie
at school here. And we want
to support single fathers
like yourself. But we're
absolutely full.

JAKE

Always room for one more.

LAURA

There are only so many seats.

JAKE

She'll stand.

LAURA

Mr. Davis...

JAKE

Jake.

LAURA

Jake... as much as we'd love to have the daughter of a Pulitzer Prize winning novelist here...

JAKE

Two. Two Pulitzers.

Jake smiles. He's obviously charming her.

LAURA

Look, I shouldn't tell you this, but a little girl's father just got transferred to London this morning. We actually do have an opening.

JAKE

That would be fantastic!!

LAURA

I have a waiting list as long as both my arms! There'd be a revolt. And probably a lawsuit. Why didn't you apply last fall?

JAKE

There must be some way...

We can see the wheels turning in Jake's head.

LAURA

(ending the conversation)
I'm really sorry. But we do accept students again for 6th grade. And I love your books.

JAKE

What about faculty?

LAURA

What about them?

JAKE

Faculty get priority for admission?

LAURA

Well, yes, but...

JAKE

I'll teach creative writing to seniors.

LAURA
We're not budgeted for...

JAKE
A dollar a semester.

LAURA
Jake, I appreciate...

JAKE
The craft of the short story.
Focus on student work and
study of the masters-- Twain,
Hemingway, Roth and maybe a
piece I'm currently working on.

LAURA
You really want to teach
creative writing to twelfth
graders?

JAKE
I really want my daughter to
attend Bank Street.

LAURA
And you'll write recommendations
for their college applications?

JAKE
For any student who shows talent.

She eyes him suspiciously.

JAKE
Talent being generously defined,
of course.

She studies Jake. Opens her purse. Takes out a dollar.
Hands it to him.

LAURA
We're paid up through
the Fall.

EXT. BROADWAY - DAY

Jake carries Katie's knapsack and lunch box. The two of them
hold hands as they walk past the storefronts.

JAKE
You know what my favorite
part of the day is?

KATIE

What?

JAKE

Right now. Taking you
to school.

Katie beams.

EXT. BANK STREET SCHOOL - CONTINUOUS

They're now in front of the school.

JAKE

Don't learn everything you
need to know today. Leave
some stuff for tomorrow

KATIE

(giggles)
OK.

JAKE

I need a New York-sized hug.

She gives him a huge hug.

JAKE

Love you so much.

KATIE

Love you more.

Katie sees a FRIEND.

KATIE

Allison, hi!

The two girls hold hands as they go through the doors.

INT. JAKE'S STUDY - DAY

Jake types away. The phone rings. He ignores it.
It finally stops. After a minute, starts ringing again.

JAKE

(to the phone)
I'm fucking working!!

The phone continues to ring.

JAKE

Hello?... Oh, hey, William...
Uhm, sure, we'd be happy to
come to dinner...

Jake gives William the finger over the phone.

JAKE

Thursday night? I'm on this
writer's panel... Katie has
soccer on Saturday-- she'll be
tired afterwards. Sunday I'm
taking her to the theatre...
She misses the boys, too.
We're just very... Hey, can
I call you back, I'm right
in the middle of... Yeah,
yeah, we'll definitely make
dinner happen.

Jake hangs up.

JAKE

Not in this lifetime.

INT. KATIE'S OFFICE - DAY (2012)

Katie shows Lucy a drawing from a children's book.

KATIE

It's a beautiful pink bike,
isn't it?

Lucy's silent.

KATIE

I used to have a pink bike
when I was a little girl...
Have you ever ridden a bike?

Nothing.

KATIE

Do any of your friends have bikes?

Still nothing.

KATIE

Lucy, I know you're scared.
But you know me. And you know
you're totally safe here.
It's time... You're ready for
this. Have you ever ridden a bike?

Katie gets off her chair. She's now on her knees in front of Lucy.

KATIE
C'mon Luce... it's just me.
Just Katie.

Katie waits for a very long minute. Nothing.

KATIE
(defeated)
Go collect your things.

Lucy does. Comes sit back down.

KATIE
Lucy, listen... I have
something important to
tell you.

Katie stares at Lucy-- she's so innocent, frightened, vulnerable.

KATIE
(can't say it)
I want you to have a
great weekend, OK?

Lucy smiles.

EXT. CENTRAL PARK - DUSK

A late fall day. The trees are now bare and gloomy. A cold, hard rain comes down.

Katie runs the loop in the deserted park.

INT. KATIE'S KITCHEN - NIGHT

Katie eats a dinner of yogurt out of the cup. Reads *The New Yorker* between spoonfuls. Her lonely little life.

INT. KATIE'S BEDROOM - NIGHT

Katie can't sleep. Stares at the ceiling.

INT. PSYCHOLOGIST'S OFFICE

Katie sits with CAROLYN, her fortyish shrink. Katie stares off into space, lost in her thoughts. Finally:

KATIE
I don't love.

Carolyn's silent.

KATIE
I've never actually said
that out loud before.
(smiles)
See, we are making progress.

CAROLYN
But you have loved.

KATIE
Once. A very long time ago.

CAROLYN
So you know you can love.

Katie shakes her head no.

KATIE
(taps her heart)
There's nothing inside here
anymore. I'm like an old, empty
well-- dried up and barren.

Katie is lost in her thoughts.

KATIE
You know why I fuck all
these guys?

CAROLYN
Why?

KATIE
Not so I can feel love or
intimacy or even sexual
satisfaction. But just so
I can feel... something.

Carolyn just stares at her.

KATIE
Besides, I figure someone
should enjoy my being on
the planet.

CAROLYN
But they're men you don't
even like.

Katie nods.

CAROLYN

What would you do if you met
a man you actually did like?

KATIE

I don't know. Probably make
him regret the day he ever
laid eyes on me.

INT. BANK STREET CLASSROOM - DAY (1985)

A seminar room of 12 SENIORS. A bohemian girl, MADISON, reads
her story in a sleep-inducing monotone.

MADISON

Her eyes were little black
pools of India ink that
matched her skirt and
her mood...

The other students fight head-bobs.

We now see Jake working on an elaborate doodle of a man stuck
in a prison cell filled with school desks. The man is trying
to hang himself.

MADISON

And while Trey might have
stolen her virginity that
sultry summer night in East
Hampton, she vowed someday
she'd be a virgin again.

Madison has finished.

JAKE

Thank you, Madison, that was
lovely. So what did we like
about the story?

Not a single hand goes up.

JAKE

Well, there's a lot of good
things I responded to...

INT. TED SHIPLEY'S OFFICE - DAY

The dark-wood bookshelves and beautiful Oriental rugs of a
first-tier New York literary agent.

Jake walks in, all smiles.

JAKE

I have a gift for you for helping get Katie into Bank Street.

TED

That's not necessary.

Jake takes an overstuffed manilla envelope out of his satchel. Throws it on Ted's desk.

TED

What the...

Ted opens the envelope eagerly.

JAKE

You don't think I spent all my time down there basket weaving?

Ted pulls out the manuscript.

TED

(reads the title)
"Bitter Tulips." I like it. Any good?

JAKE

It's the best thing I've ever written.

TED

Really?!

JAKE

I'm sure of it.

TED

(laughs)
You son of a bitch!!
I'll have it sold by lunch.

JAKE

Good. Cause I'm broke.

INT. KATIE'S OFFICE - DAY (2012)

KATIE
(reading)
"Just what could Olivia
be thinking?"
(to Lucy)
What's Olivia thinking?

Lucy says nothing. Katie shows her the picture.

KATIE
She's thinking I'd make a
pretty good opera singer
myself... Do you think
she'd make a good opera
singer? For a pig, I mean?

Lucy remains silent. Katie closes the book.

KATIE
Can you put the book back
on the shelf?

Lucy does and sits back down. Katie pauses. Takes a deep
breath. Here goes:

KATIE
Lucy, I've had so much fun
with you the past couple
months. It's been such a
pleasure to get to know
you and read together
and draw pictures.

Lucy looks at her attentatively.

KATIE
And I was telling my friend
Carla, who also works here,
what a joy it was spending
time with you and she said
she would love to play with
you, too. She's very nice
and she can't wait to meet
you. So she's going to come
by in a few minutes and say
hi and from now on when you
come, you'll see Carla
instead of Katie, OK?

Lucy stares at Katie, looks very upset.

KATIE
It's gonna be fine.

LUCY
No.

KATIE
What?!

Lucy pauses. Swallows. Remembers how to talk.

LUCY
I want to stay with you.

EXT. BROADWAY - DAY

Katie walks home. For the first time, she seems light and happy.

She passes the Bank Street School. Stops to watch a SEA OF PARENTS chatting while they wait to pick up their children.

She stares at a man who looks a lot like Jake.

Dissolve To:

EXT. BANK STREET - DAY (1985)

A different SEA OF PARENTS chat waiting to pick up their children.

Jake mingles with the COSMOPOLITAN MOMS and JAMAICAN NANNIES. He's positively beaming.

A 5-year-old Katie comes out of the doors and makes a beeline for him. He picks her up. Throws her in the air.

JAKE
I have great news!

KATIE
What?!

JAKE
Daddy sold a book today.

Katie is obviously disappointed this is the news.

KATIE
Is that good?

JAKE

It's the best. It means you
can have any toy on the planet.

Now Katie is excited.

KATIE

I want a bike! Pink! With a
basket and bell. And streamers
dangling from the handlebars.

JAKE

Then that is what you
shall have.

EXT. RIVERSIDE PARK - DAY

Upbeat MUSIC underneath.

Jake teaches Katie how to ride a bike. He's got boundless
energy as he runs along beside her holding her new pink bike.

EXT. RIVERSIDE PARK - LATER

Jake's wiped. Katie still hasn't gotten it. He runs with her
until he can't hold on to the bike anymore. He collapses on
the ground.

Katie keeps pedaling. She's riding by herself for the
first time!

Jake springs up like a jack-in-the-box. He jumps up and down.

JAKE

Go!! Go Katie Go!!

He turns to a COUPLE walking by.

JAKE

That's my girl!! That's my daughter!!

The couple smiles politely, but looks frightened.
Jake waves at Katie.

JAKE

Go baby go!!

Katie waves back proudly and promptly falls.

INT. JAKE'S APARTMENT - DINING ROOM - NIGHT

Katie with a large band aid on her face sits at the table. Jake brings out two plates of steaming pasta.

KATIE
We had spaghetti last night.

JAKE
This is linguine. Whole different thing.

Katie gives him a look.

JAKE
Get the menus.

Katie is off in a flash to get the take-out menus

JAKE
(shouts)
But we're having Mexican.

KATIE (O.S.)
Chinese.

JAKE
And you're paying. I got it last time.

INT. DINING ROOM - LATER

Katie happily tears open a steaming egg roll. She watches her father eat a Moo Shoo pancake. Stares at him adoringly.

INT. JAKE'S STUDY - NIGHT

Jake types. Katie wanders in.

KATIE
What are you doing?

JAKE
I'm writing a new book.

KATIE
What's it about?

JAKE
I don't know yet.

KATIE
I know what it can be about.

JAKE
What?

KATIE
Me. You could write a
book about me.

JAKE
(smiles)
Maybe I will.

INT. KATIE'S ROOM - BEDTIME

Katie's in her pajamas. Jake finishes reading a fairy tale.

JAKE
And the Prince and Princess
lived...

KATIE
Happily ever after.

JAKE
OK. Lights out.

Jake turns on her night light before turning off the lamp.

KATIE
Am I a princess?

JAKE
Of course you are.

KATIE
What does a Princess do?

JAKE
Well, they, you know...
go to royal balls-- that
sort of thing.

KATIE
I've never been to a ball.

Jake stares at Katie. Turns on the clock radio. The Rolling
Stones' *Wild Horses* plays.

Jake picks up a princess tiara from Katie's dress-up shelf.
Gently places it on Katie's head.

JAKE
 May I have this dance,
 Princess Potato Chip?

KATIE
 (giggles)
 Yes, you may.

They dance beautifully together, both beaming.
 A magical moment!

INT. KATIE'S ROOM - LATER

Katie's all tucked in bed. Jake strokes her face.

JAKE
 I'm so proud of you,
 you know that?

Katie smiles.

JAKE
 I love you a trillion trillions.

KATIE
 I love you more than the
 last number.

Jake gets up to leave.

KATIE
 Daddy...

Jake turns around.

KATIE
 This is the best day I ever had.

JAKE
 Me too, Katie. Me too.

INT. DOWNTOWN LOFT - NIGHT (2012)

A loft party in Tribeca. Katie looks drop-dead gorgeous. She sits with AMANDA, who has a pretty face, but is heavy.

AMANDA
 Do you realize you could sleep
 with any guy here? I don't care
 if they have a girlfriend. If
 they're married. Queer. You could
 have them horizontal in 5 minutes.

Amanda looks around the crowded room.

AMANDA

I'd say about a third of the
guys here would do me.

Looks around again. Pushes up her tits.

AMANDA

Half would do me. A third
would date me.

KATIE

I don't know why I let you
drag me to these things.

AMANDA

We're celebrating Lucy
speaking!

They clink drinks.

AMANDA

Besides, you spend too much
time alone.

KATIE

I like being alone.

AMANDA

Not me. I'm a people person.
The only thing I think about
when I'm alone is how fat and
single I am. And that just
makes me want to eat more which
makes me fatter and more certain
to stay single. Better to be here
breathing in the second-hand smoke
and hoping to chat up the one in
three guys who won't be repulsed by
the sight of me naked in daylight.

(beat)

What's the clinical term for me?

KATIE

Female.

Katie gets up.

KATIE

I'm gonna get another beer.
You want to come with?

AMANDA

No thanks. I'm just gonna
sit here and look thin
and mysterious.

EXT. PARTY - BALCONY - NIGHT

Katie pulls a bottle of beer out of a tub filled with ice.
Sips it. Looks out at the glowing city.

CAMERON, early 30s, handsome, arty, confident approaches.

CAMERON

They say every sip of beer
kills a thousand brain cells.

KATIE

I've known many very smart
people in my life. And not
one of them was happy.

Cameron clinks the bottles.

CAMERON

I'll drink to that.
(drinks)
Cameron. Cameron Knowles.

KATIE

Katie.

CAMERON

What, we're not gonna be
on a last name basis? That's
a grave insult in my homeland.

KATIE

Where's your homeland?

CAMERON

Connecticut.

Katie laughs.

KATIE

You have the funny,
sensitive thing down
pretty good, don't you?

CAMERON

I get by.

Katie's charmed. Puts out her hand.

KATIE

Katie Davis.

CAMERON

Nice to meet you,
Katie Davis.

KATIE

Same here.

CAMERON

No, you're not sure if it's nice
to meet me yet. And that's OK.
You're under no obligation to buy.

KATIE

Good. Because I relish my freedom.

Katie tries to say it flirty, but the truth seeps out.

CAMERON

Something tells me that's true.

Katie's feelings are hurt. She looks out at the city.
Cameron stands there. She's much too beautiful to give up on
that easily.

CAMERON

You know, my favorite writer
is Jake Davis. He and his wife
had one child before she died
in a car accident-- a daughter
named Katie.

Katie stares at him.

CAMERON

I guess it's a pretty common name.

KATIE

Six in the Manhattan phone book.

CAMERON

Only one Cameron Winston
Knowles III. What are the odds?

Katie smiles.

CAMERON

But Jake Davis is amazing.
He's the reason I became a writer.

KATIE

You're a writer?

CAMERON
Filmmaker. But, you know...

Katie makes the slightest grimace.

CAMERON
Oh, no, don't give me that face.
That's the face my parents made
when I told them I was turning
down the Wharton School to make
a documentary called, "A Day in
the Life of Central Park."

KATIE
I think people should do
what makes them happy.

CAMERON
You sound like a shrink.
(beat)
You are a shrink.

KATIE
One more year for my doctorate.

Cameron stares at her.

CAMERON
God, you're gorgeous.

KATIE
Is that important?

CAMERON
It doesn't suck.

Cameron continues to study her.

CAMERON
The thing is-- you're just
about the right age to be
Jake Davis' daughter.
Have you ever read him?

KATIE
I don't read much fiction.

CAMERON
His most famous book is actually
about his life with his daughter
when she was little. It's called
Fathers and Daughters. You didn't
have to read it in college? I
thought everybody did.

Katie shrugs.

CAMERON

The main character is a 5-year-old girl called Potato Chip. He used to call her his Potato Chip.

Katie stands very still.

CAMERON

He dedicated the book to her. He wrote, "To Katie, My Potato Chip, who I love more than the last number."

Katie starts to shake. Tears run down her cheeks.

CAMERON

Oh my God!!

INT. BOOKSTORE - NIGHT (1985)

A standing-room-only CROWD. Jake reads from behind a podium.

JAKE

And it was then he realized the moon held grudges-- and even the tulips were bitter.

Jake looks up. He's finished. Thunderous applause.

BOOKSTORE MANAGER

You can pre-order *Bitter Tulips* downstairs. Mr. Davis has also graciously agreed to sign copies of his previous books which we've conveniently made available...

INT. BOOKSTORE - LATER

A long line of PEOPLE wait for Jake to autograph his books.

NANCY, a beautiful 30-year-old in a tight t-shirt and no bra, hands Jake a book.

NANCY

Make it out to Nancy, who I'm about to fall in love with.

Jake writes, "To Nancy, Best Wishes. Jake Davis." She leans in towards Jake so he can get a nice peek.

NANCY

They taste as good as they look.

INT. NANCY'S APARTMENT - NIGHT

Jake fucks the shit out of Nancy who screams in ecstasy.

INT. SHAKE SHACK - NIGHT (2012)

Katie and Cameron down burgers.

CAMERON

How close is the book to what
really happened?

KATIE

It's a lot funnier in the book.

INT. CAMERON'S APARTMENT - NIGHT

They finish making love in Cameron's tiny bedroom. Cameron bolts up, goes to his overflowing book shelf.

He rifles through some books, finds Fathers and Daughters. Hands the book and a pen to Katie.

CAMERON

Sign it?

Katie does.

CAMERON

"To Cameron, who almost
brought me to orgasm."

Cameron laughs.

CAMERON

I guess I'm not showing
this off to anyone.

INT. JAKE'S STUDY - DAY (1985)

Music BLASTS. Jake's totally in the zone. He wears an old brown sweater and types away singing wildly off key.

We hear a banging on the floor. It's the downstairs neighbor complaining about the noise.

JAKE

It's going good, Mrs. Herzog.
You have to respect the muse.

We hear even louder THUMPS from below. Mrs. Herzog obviously doesn't respect the muse. Jake turns the music up louder to cover the thumping noise-- continues typing away.

INT. JAKE'S STUDY - LATER

The music is off. Jake types furiously. It looks like he hasn't moved in hours. The phone rings. He looks at the clock. 3:20.

JAKE

Shit!!

He races out without stopping to put a jacket on.

INT. BANK STREET - CLASSROOM - DAY

Katie sits by herself. She's not happy. Her TEACHER straightens up. Jake hurries in.

JAKE

The train got stuck at
96th street. Some idiot
pulled the emergency brake.

KATIE

You still have your
writing sweater on.

JAKE

(busted)
I'm sorry.

KATIE

You said you would set the
alarm when you're working!

JAKE

I forgot. Katie, I'm so sorry.

KATIE

I hate being the last one
picked up.

INT. JAKE'S DINING ROOM - NIGHT

Katie and Jake eat silently. Katie's obviously still mad.

INT. KATIE'S BEDROOM - NIGHT

Jake tucks Katie in.

JAKE

I'm sorry about pick-up today.

KATIE

It's OK.

JAKE

Once the book comes out, money shouldn't be so tight and I was thinking maybe I'd hire a part-time nanny. She could pick you up from school. Spend some time with you in the afternoon when I'm working.

KATIE

(hurt)

You don't want to get me from school anymore?

JAKE

Katie, No! I love getting you from school. Spending time with you is my favorite thing in the world. I just need to work, that's all.

KATIE

And this will help you work?

JAKE

Yeah.

KATIE

Then OK.

EXT. HUDSON RIVER - DAY (2012)

Katie and Cameron run along the water. The Hudson gleams in the background.

EXT. BATTERY PARK - SUNSET

Katie and Cameron are stretched out on the grass. Share a bottle of water.

KATIE

So you really turned down
the Wharton School to make
a documentary on Central Park?

CAMERON

I did. It's actually a felony
where I grew up in Greenwich.

KATIE

(laughs)
Did the movie get released?

CAMERON

7 theaters in 6 cities. It
did \$128,431 which-- for a
non-Michael Moore documentary--
isn't half bad.

Katie smiles.

CAMERON

I've won a grant to do my
second documentary on the
life and thought of Erich
Fromm. So there's not much
chance of me topping my
previous box office record.

KATIE

But you love it.

CAMERON

I do.

KATIE

My father loved his work.

CAMERON

But I'm sure not half
as much as he loved his
little girl.

Katie smiles, flattered and embarrassed at the same time.

Cameron goes to take her hand. Katie looks awkwardly at him.
Clearly uncomfortable with this.

CAMERON

You know, I have seen you
naked.

KATIE

They're two different things.

CAMERON
I hope so. I hold hands
with my grandmother.

Katie laughs. Now surrenders her hand.

KATIE
I think I like you
Cameron Knowles.

CAMERON
I think you should.

Cameron gently takes her hand and suddenly pulls her on top of him. Kisses her passionately.

Katie shrieks and laughs, kisses him back. The sun sets over the water. A nice moment.

INT. KATIE'S APARTMENT - NIGHT

Cameron stares-- clearly shocked by Katie's gorgeous apartment overlooking the park.

CAMERON
You live here?!

Katie shrugs.

CAMERON
I'm never gonna be able
to get an erection.

INT. KATIE'S BEDROOM - NIGHT

An intense lovemaking scene.

Katie and Cameron have an incredible sexual connection.

They fondle and touch each other not only passionately but tenderly as well.

INT. KATIE'S BEDROOM - LATER

Cameron and Katie are post-coital. They eat chinese food out of paper cartons in bed. Watch an old black and white movie.

Cameron stops eating. Takes Katie's hand. Shakes it gently.

CAMERON
Hey...

KATIE

Hey...

INT. JAKE'S LIVING ROOM - DAY (1985)

STACEY, 24, is a very pretty grad student.

STACEY

When I heard Jake Davis was looking for a part-time Nanny I jumped out of my seat. You're my very favorite author.

JAKE

Well, you'd be spending most of your time with Katie, my 5-year-old daughter.

STACEY

I love kids. I've been baby sitting since I was 12. Worked as a camp counselor 3 summers in college.

JAKE

And now you're a grad student at Columbia?

STACEY

I'm getting my MFA in creative writing.

Jake makes the same grimace Katie made with Cameron.

STACEY

But I would never ask you to look at my work or anything. I know how busy you must be.

JAKE

So basically the job is from 3 to 6. You'd pick up Katie at school and take her to the park or bring her back here and play quietly in her room. I write until 6. And then I get dinner together. We generally have pasta.

STACEY

I love to cook!

INT. JAKE'S KITCHEN - NIGHT

Stacey shows Katie how to spice chicken.

STACEY

This is Paprika. You just want to put a shake or two on it. You try.

Katie does.

STACEY

Yeah, that's it. Now we stick it in the oven until it's golden brown.

We hear Jake's typewriter banging away in the study.

STACEY

You hear that? That's the sound of genius. Do you know what a genius is?

KATIE

No.

STACEY

Your father is the greatest living American writer.

Katie shrugs.

STACEY

And I am cooking his dinner.

A shiver goes through Stacey.

INT. JAKE'S LIVING ROOM - NIGHT

Jake and Katie are cuddled on the sofa watching "His Girl Friday." They share a bowl of popcorn.

JAKE

That's Cary Grant.
Wasn't he handsome?

KATIE

Not as handsome as you.

Jake eyes Katie. She's apparently serious.

JAKE

Yeah, I suppose that's true.

Katie snuggles in tighter. Stuffs another handful of popcorn in her mouth. Good times.

INT. CAMERON'S APARTMENT - NIGHT (2012)

In the middle of Cameron's tiny living room is a full-sized ping pong table.

Cameron and Katie play with a paddle in each hand. Katie returns a shot and Cameron slams it home.

CAMERON

And Knowles leads Davis 17 to 5
at the East Village Invitational.
The crowd goes wild for their
home-table champion.

(as though a crowd)

Knowles! Knowles! Knowles!

KATIE

(laughs)

Will you just serve?

CAMERON

The crowd has Davis rattled.

KATIE

Cameron!

Cameron picks up the ball with the paddles. Fakes serving with one paddle and serves with the other. They volley.

Cameron again slams a shot for the point.

CAMERON

And it looks like there's no
stopping Knowles. Davis is
running out of tricks.

KATIE

See the next time you get laid.

CAMERON

Oh, she plays her trump card!
Knowles is going to have to
ratchet it up a notch.

He picks up a remote. Turns on a massive sound system.

We now hear a CROWD OF THOUSANDS chanting Knowles!!
Knowles!! Knowles!!

Katie laughs. Tosses her paddles on the table.

KATIE

I give up. What does the loser have to do?

CAMERON

You could start by taking off your shirt.

Katie unbuttons her top. Tosses it on the ground.

She's wearing a sexy black bra. Cameron stares at this gorgeous, half-naked woman in his living room.

CAMERON

Jesus H. Christ.

INT. CAMERON'S BEDROOM - NIGHT

They've finished making love. Cameron gently kisses her breasts, belly.

CAMERON

You know, a lot of guys think the first couple times they sleep with a woman are the best. But not me. I think it gets better and better the more we do it.

He continues to kiss her body softly, tenderly. Katie looks uncomfortable. Cameron picks up on this.

CAMERON

What?

Katie brushes it off.

CAMERON

What?

KATIE

(embarrassed)

You know how many guys I've slept with more than once?

Cameron stares at her.

KATIE

Two. You and a psych professor from junior year.

Cameron stops kissing her.

CAMERON
That's fucked up.

KATIE
Yeah.

INT. TED'S OFFICE - DAY (1985)

JAKE
And this guy from Newsweek is
insisting-- insisting-- that
in 10 years everyone's gonna
be writing on computers.
Typewriters are gonna go the
way of the horse and buggy...
I mean he's fucking nuts.

TED
Jake, some of Bitter Tulips'
reviews are in.

JAKE
And?

Ted throws a literary journal on the desk. Jake reads it
eagerly.

JAKE
This is awful!!

TED
You've gotten bad reviews
before.

JAKE
Not like this.

Jake continues reading. His eyes nearly pop out.

JAKE
He didn't get it at all.

TED
No.

JAKE
Are there others?

Ted nods.

JAKE
And?

TED

Same.

JAKE

What about the Times?

Ted shakes his head no.

JAKE

Fuck!! Who wrote it?

TED

Colson.

JAKE

That prick! This is payback because I wouldn't write a fucking blurb for his novella.

TED

Knopf is cutting the initial run in half.

JAKE

What?!

TED

If it starts to sell...

JAKE

Are they slashing the marketing budget, too?

Ted nods.

JAKE

If they don't get behind it, I'm dead in the water. Everyone'll know they think it's shit.

TED

I fought like a bastard! They don't care what you've done. They're a bunch of bean counters-- it's all just product to them.

JAKE

There must be something I can do.

TED

Well...

JAKE

Anything!

TED

Do a book tour. One month--
all the major markets.

Jake looks upset.

TED

You're an important writer!
People will come to see you
and they'll buy your book.
Let word-of-mouth take over.
Fuck the reviewers and
fuck Knopf.

JAKE

I can't leave Katie.

TED

Couldn't she stay with
your in-laws?

Jake is silent.

TED

Jake, you selling books
is good for Katie.

JAKE

I can't leave her again.

INT. JAKE'S KITCHEN - LATER

Jake eats a sandwich over a plate at the counter.

He suddenly picks up the plate. Hurls it against the wall.
It smashes into a thousand pieces. It feels good.

He grabs a dish out of the sink. Slams it against the
counter. He wants more.

Picks up a mixing bowl. Eyes a glass cabinet full of china.

He throws the bowl. Hits the cabinet dead center.

China comes spilling out.

He now grabs the entire cabinet-- pulls it off the wall. It
smashes into a million pieces on the floor.

INT. KATIE'S OFFICE - DAY (2012)

KATIE
 What do you think of when
 you think of your Mom?

Lucy's silent.

KATIE
 It's just me.

Lucy looks at her. Finally:

LUCY
 Scared.

KATIE
 Why scared?

LUCY
 Because.

KATIE
 Because...

LUCY
 Because when I love
 someone they leave me.

EXT. HIGHWAY - WESTCHESTER - DAY

A black town car rolls along a crowded stretch of highway.

INT. TOWN CAR - DAY

We now see Katie in the back in a nice skirt. She carries a bouquet of flowers.

EXT. LOCAL ROADS - CONTINUOUS

The car winds through local streets.

EXT. CEMETERY - DAY

The limousine stops in front of cemetery gates. A DRIVER steps out, opens the passenger door.

DRIVER
 Miss, how long do you need?
 An hour?

KATIE

Less.

EXT. GRAVESITE - DAY

Katie stands in front of her mother's grave. We see her mother's tombstone: PATRICIA DAVIS 1949 - 1982.

She kneels down. Pulls some roses out of the bouquet. Places them by her mother's tombstone. She now takes the rest of the roses and turns to the tombstone next to her mother's.

We see JAKE DAVIS 1948 - but Katie's body blocks us from seeing what year he died.

She puts the rest of the roses on his grave.

KATIE

Hey guys...

Katie pulls a few weeds from the lawn.

KATIE

So I have news. I'm seeing this guy I really like. Bet you never thought you'd hear that come out of my mouth. But Cameron's different from anybody I've ever met. He's smart and funny and gentle and-- just a great guy... He scares the living shit out of me.

EXT. FIFTH AVENUE - DAY (1985)

Jake and Katie are all dressed up.

JAKE

You sure you want to go to Elizabeth and William's Christmas Party? Because we don't have to. FAO Schwartz is just 20 blocks south.

KATIE

You've already bought me a million toys.

JAKE

What kid doesn't want more toys for Christmas? Tell me something...

KATIE

What?

JAKE

Who are you and what have you done with the real Katie?

Katie laughs. They're now at the entrance of William and Elizabeth's apartment building.

JAKE

Last chance. The sky's the limit.

KATIE

You don't love Aunt Elizabeth and Uncle William, do you?

INT. WILLIAM & ELIZABETH'S APARTMENT - DAY

The apartment looks gorgeous-- all decorated for Christmas. SERVERS IN UNIFORMS stand behind elegant tables of food. Katie plays with a BUNCH OF KIDS.

Jake talks to a woman, SARAH, in a corner of the living room.

A MAN looks over at William who gives him the slightest nod. The man now approaches Jake.

MAN

Jake Davis, right?

JAKE

Yes.

MAN

Big fan of your work.

JAKE

Thank you.

SARAH

I'm gonna make sure my kids aren't overdosing on sugar cookies. Great meeting you, Jake.

JAKE

You too.

Sarah leaves.

MAN

Hey, sorry about your last book. That must have been rough the way the critics pounded you.

JAKE

I have no idea why God made critics or cockroaches, but I'm sure He has His reasons.

MAN

I mean, they HATED your book! HATED it! How do you get past something like that?

Jake stares at the guy. What's up his ass?

JAKE

You pick yourself up, dust yourself off and move on. Excuse me.

The man grabs Jake's arm.

MAN

You get over killing your wife the same way?

Jake DECKS the man. He goes down hard on the floor.

PEOPLE SCREAM!!!

William and Elizabeth exchange almost imperceptible smiles. Jake catches this-- realizes he's been set up.

INT. JAKE'S BEDROOM - NIGHT

The room is dark. Jake sits on the corner of his bed, perfectly still. He looks deeply upset.

We suddenly see Jake's whole body jerk-- he now starts to rock back and forth worse than we've ever seen it.

He rubs his hands wildly.

JAKE

Fuck! Fuck!

He falls on the floor. Tries to steady himself. Can't.

JAKE
Weak!! Weak!!

INT. MUSEUM OF MODERN ART - DAY (2012)

Katie and Cameron stare at a brilliant early Picasso.
Cameron reads the card next to it on the wall.

CAMERON
Picasso was 22 when he painted
this. Why even bother, you know?

Katie rubs his back supportively.

KATIE
Not everyone who makes it as
an artist, makes it by 22.

CAMERON
How old was your father when
he won his first Pulitzer?

KATIE
Older than 22.

CAMERON
He was 24.

KATIE
(smiles)
Almost 25.

Cameron smiles back, but he's obviously upset.

CAMERON
I'm not a wannabe, Katie.
I swear to God I'm gonna
make it as a filmmaker.

KATIE
I know you will.

CAMERON
I'm gonna be able to
support you, I promise.

KATIE
I don't care about that.

CAMERON
But I do.

Katie kisses him sweetly.

KATIE
Well, I do have a pretty
good track record as a muse.

INT. KATIE'S LIVING ROOM - NIGHT

Very late. Cameron works away on his laptop. We notice an intensity and determination we haven't seen before.

Katie comes in in a night gown. She was obviously asleep.

KATIE
Aren't you coming to bed?

CAMERON
(typing away)
In a bit.

KATIE
I have something for you.

Katie hands him a beautifully-wrapped box. Cameron looks at it curiously.

KATIE
Go ahead.

Cameron opens it-- it's the old brown sweater we saw Jake wearing when he was writing and forgot to pick up Katie.

KATIE
My father used to write
wearing this. He wrote
almost all of Fathers
and Daughters in it.
I want you to have it.

CAMERON
Katie...

KATIE
It'll bring you luck.

CAMERON
I can't.

KATIE
It's OK.

CAMERON
I just can't...

He hands her back the sweater-- kisses her sweetly. They start to kiss more passionately.

INT. KATIE'S OFFICE - DAY

Lucy talks a mile-a-minute.

LUCY

And so the teacher wanted me to sit next to Annabelle at lunch. But I didn't want to sit next to her because Annabelle farts when she eats.

KATIE

(laughs)
She does not!

LUCY

She does. And it's gross! So I asked if I could sit next to Rachel, but Rachel said she would only sit next to me if Daisy would sit next to her. And I said fine, but then Maya started to cry because she thought Rachel didn't want to sit next to her but...

KATIE

Lucy...

LUCY

But Rachel didn't want to sit next to Maya because she sat next to her for three straight days and then Mrs. Watson came over and said...

KATIE

(laughs)
Lucy!

Lucy finally stops.

KATIE

We've gone 10 minutes over. We'll have to pick up with the musical chairs next time.

LUCY
Can I just tell you this one
last part? It's really short.

KATIE
Next time.

LUCY
OK.

Lucy grabs her things. Starts to leave.

KATIE
Hey Lucy...

She turns around.

KATIE
I'm really proud of you.

Lucy lights up.

INT. KATIE'S ROOM - DAY (1985)

Jake has served Katie breakfast in bed. A single rose is in a vase on a silver tray.

KATIE
You're not writing at all
today?

JAKE
Not on Katie Emily Davis'
6th birthday. Are you
kidding me?

KATIE
And we can do anything I want?

JAKE
We can do everything you want.

EXT. ROCKEFELLER CENTER - DAY

Jake and Katie ice skate holding hands. All smiles.

INT. PORT AUTHORITY BOWLING ALLEY - DAY

Katie rolls her ball with both hands. The ball trickles down the lane, barely moving.

It knocks up against a pin so gently that it rolls back without dropping it.

INT. FIFTIES DINER - TIMES SQUARE - DAY

Jake and Katie sit at a table waiting for their food at a touristy Fifties diner.

Smokey Robinson's, "I Second That Emotion" comes on.

THE WAITERS start to dance and sing along with the song. We now realize it's a "singing" diner.

Katie loves it. Jake stands up. Starts singing to Katie. She laughs hysterically. The waiters and diners egg him on.

Jake jumps on top of the counter. Sings and dances shamelessly-- his eyes never leaving Katie.

The crowd loves it. Katie beams-- the happiest girl in the world!

INT. FIFTIES DINER - TIMES SQUARE - LATER

Jake and Katie eat their hot dogs. He has mustard on his. She has ketchup on hers.

JAKE

I can't believe I have a daughter who puts ketchup on hot dogs.

KATIE

You don't like ketchup?

JAKE

I love ketchup. On hamburgers. French fries. But on hot dogs? Ridiculous.

KATIE

Well, I'm my own person.

JAKE

You certainly are.

KATIE

You said we could do anything I want today, right?

EXT. CEMETERY - DAY

Jake and Katie stand in front of Trish's grave.

Katie silently stares at it. Jake holds her hand tightly.

JAKE

Do you remember your Mom?

KATIE

Not really.

JAKE

It's OK.

KATIE

(lying)

I mean, a little.

JAKE

You were the great joy
of her life, you know that?

He pulls her into him.

JAKE

Just like you're the
great joy of mine.

She hugs him tightly for a moment.

KATIE

Are you going to die?
(Jake ignores this)
Are you?!

JAKE

When I'm very, very old.
A long, long time from now.

KATIE

How old?

JAKE

A thousand. A million.

Katie hits him. This is serious.

JAKE

I'll be so old, you'll
have your own family-- a
husband, a bunch of kids.
A dog and a cat. All putting
ketchup on everything.

KATIE
Promise?

JAKE
Promise.

KATIE
Pinky swear?

JAKE
Pinky swear.

They rub their pinkies together.

INT. JAKE'S LOBBY - NIGHT

Jake carries a sleeping Katie over his shoulder. A MAN approaches him.

MAN
Jake Davis?

JAKE
Yeah.

The man hands Jake an official-looking envelope.

MAN
You've been served.

INT. CROWDED BAR - NIGHT (2012)

A crowded, noisy bar. Cameron is telling a story and Katie and Amanda are laughing hysterically.

CAMERON
But of course my high school
French wasn't half as good as
I thought it was, so instead of
saying I've never met this man
before I said he's my brother.

Katie and Amanda scream with laughter.

CAMERON
And that's how I spent the
night in a Parisian jail.

Katie and Amanda continue laughing.

CAMERON
Another round of Appletinis?

KATIE

Yes!

AMANDA

Absolutely.

CAMERON

I shall return.

Cameron scoops up the glasses and heads to the bar.

AMANDA

I love him!! He's great.

KATIE

Yeah?

AMANDA

Yeah!! He's funny and smart.
And SO cute.

Amanda grabs Katie. Hugs her affectionately.

AMANDA

I'm so happy for you!

JOHN, 30, a drunk Wall Streeter comes over.

JOHN

Katie, hey. John Harper.

Katie looks at him. Clearly has no idea who he is.

KATIE

Oh, hi, how are you?

JOHN

I'm good, you look great.

KATIE

You too.

JOHN

You have no idea who I am,
do you?

KATIE

(lying)
Of course I do.

JOHN

We met at Walker's Pub maybe
a year ago. Had a couple beers.

KATIE
Absolutely.

JOHN
You still have that apartment
with the incredible view of
the park?

KATIE
Yeah, same place.

Katie looks nervously over at the bar. Sees Cameron getting
the drinks.

JOHN
I'm sorry I never called.

KATIE
That's OK.

JOHN
But we should get together
again.

KATIE
I don't... It's not really
a good...

JOHN
(nasty)
Oh, I get it. You're one
of those girls who's strictly
into the one night thing.
That's cool.

The conversation has ended, but John's in no hurry to leave.

AMANDA
Would you please go?

JOHN
I'll pay you for it, I
don't give a shit. Call
the first one a freebie.

Katie looks at the ground. Mortified.

AMANDA
Please?

JOHN
Fuck you, chubbs!

Cameron now shows up at the table.

JOHN
(to Cameron)
She's a one night girl and
I guess it's your night...
Enjoy her. I did.

John walks off. Turns around.

JOHN
I fucked you on your
kitchen floor!! You could
at least remember my
God-damn name!

He's finally gone.

CAMERON
What'd I miss?

INT. CAMERON'S APARTMENT - LATER

They come into Cameron's apartment. Both quiet.

KATIE
Cameron, look, I...

CAMERON
I don't care.

KATIE
I want to explain...

CAMERON
The past is past. I don't
care what you did before
you met me.

Katie looks both sad and relieved.

KATIE
Here you thought you were
getting Potato Chip and
wound up with some cheap
piece of ass.

CAMERON
The woman I'm crazy about
isn't Potato Chip. It's you,
Katie. Just you.

Katie hugs him tightly.

CAMERON
 (a tone we haven't
 heard before)
 But all that stuff's
 in the past, right?

KATIE
 Absolutely.

INT. LAW OFFICE - CONFERENCE ROOM - DAY (1985)

Jake sits at a table with his personal attorney, BOB MCNALLY and a highly-polished legal expert, JON KUMBLE.

KUMBLE
 I have to admit I was shocked
 when Bob shared your case with me.

Jake starts to fiddle with his hands.

KUMBLE
 It's unprecedented for an aunt
 and uncle to sue for the custody
 of their niece when the biological
 father is not only alive and well,
 but a famous author to boot.

Jake rubs his hands more conspicuously. He starts to gently rock back and forth.

MCNALLY
 Jake, Jon Kumble is the best
 custody lawyer in the country.
 I can't tell you how happy I
 am he's interested in your case.

KUMBLE
 Sometimes these lawsuits are
 more about hurt feelings than
 a genuine desire to obtain
 custody. The first step is for
 you to sit down with William
 and see if you can talk him
 out of pursuing this.

JAKE
 And if he refuses to drop it?

KUMBLE
 We'll file a motion to dismiss.
 Argue the case is completely
 without merit.

JAKE

And if that fails?

KUMBLE

Then we'll kick their
ass in court.

INT. BAR - DAY

Jake sits at an out-of-the-way table. Knocks down a shot.
William arrives looking very lawyerly.

WILLIAM

Hello, Jake.
(to the waiter)
Scotch. Neat.

The waiter goes off. William sits.

WILLIAM

I'll start. I want you to
know this lawsuit is not a
vendetta against you. We don't
blame you for what happened
to Patricia. And we're not
retaliating because you kept
Katie away from us after we
took care of her for 18 months
in your absence. Our only
concern is for Katie's welfare.

JAKE

And Katie would tell you in
a heartbeat she wants to
stay with me.

WILLIAM

She's 6. It's inadmissible
in court.

JAKE

It still matters!

Jake takes a softer tone.

JAKE

William, you're a reasonable man.
And you're a father. You know
in your heart that it's wrong to
separate a motherless daughter
from the father she loves.

William's drink comes. He takes a swig instead of answering.

JAKE

Look, I admit I was pretty mad when I came to get Katie and you talked about adopting her out from under me. Perhaps I overreacted. I would... welcome you and Elizabeth being more involved in Katie's life.

WILLIAM

Jake, we didn't file the lawsuit as a bargaining chip.

William finishes his scotch. Orders a second.

JAKE

You know, my lawyer, Jon Kumble...

WILLIAM

Great attorney. But certainly not cheap.

JAKE

Jon tells me you don't have a shot. That they'll never separate a daughter from her sole biological parent. Especially when he's a famous author.

WILLIAM

Van Gogh was a great artist, but I certainly wouldn't want him raising my kid.

JAKE

You know you're going to lose. Why do this?

William is now the bullying lawyer.

WILLIAM

You spent 18 months in a mental hospital being treated for depression. Three dozen people witnessed you punch a guest at a Christmas party in my home because he said he didn't think your latest novel was your best.

JAKE

You lying son of a bitch!

WILLIAM

You gave testimony to the Massachusetts State Police that you were having a heated argument and were speeding at the time of Patricia's death. While they didn't charge you with reckless endangerment, it'll certainly look like that to the custody judge. Your last book tanked critically and commercially putting into doubt whether you can even provide for Katie.

William's drink comes.

WILLIAM

And I have a feeling you're running out of money faster than a race horse on speed.

He puts the drink to the side with a dramatic slam.

WILLIAM

We'll find out soon enough when we subpoena your financial records. If we lose, we'll appeal. And if we lose the appeal we'll appeal that. We have more money than God. How are you positioned to handle a prolonged legal battle?

JAKE

(not a compliment)
You really are a very good lawyer.

WILLIAM

I'm trying to be a very good uncle. I may appear ruthless to you, but all I care about is family, family, family. That's my whole life!

JAKE

You're trying to separate a motherless daughter from the father she loves. There's got to be a special place in hell for that.

INT. JAKE'S APARTMENT - NIGHT

Jake enters, exhausted. Stacey pops off the couch. A half-empty bottle of wine sits on the coffee table.

JAKE
Thanks for staying late.

STACEY
How'd it go?

JAKE
About what I expected.

STACEY
Are they going to drop the lawsuit?

JAKE
(ignores the question)
Katie's asleep?

STACEY
Yeah. For a while now.

JAKE
Good.

STACEY
I was so worried I helped myself to some wine! I hope that's OK?

JAKE
It's fine.

Stacey suddenly hugs Jake.

STACEY
I would do anything for you and Katie.

She holds him tightly. Lets her body slowly lean into his. She kisses him. He pulls her off.

STACEY
Let me comfort you.

JAKE
Stacey...

She kisses him again, longer.

STACEY
I'm a big girl.

JAKE
You're also Katie's nanny.

STACEY

I love Katie. I would never do anything to hurt her.

She kisses him passionately.

STACEY

Just this once. Please...

She takes his hand, puts it on her breast. She starts to moan. Jake is tempted, but takes his hand off her breast.

JAKE

Stacey, look...

STACEY

Since we both know what you're gonna say, how about you just don't say it?

Stacey quickly grabs her coat.

JAKE

See you Monday, right?

She races out.

JAKE

Right?

EXT. SHEEP'S MEADOW - CENTRAL PARK - DAY (2012)

A beautiful Spring day. Cameron and Katie sit on a blanket reading the Sunday Times. Cameron looks up from the paper.

CAMERON

So my mother's birthday is next week. My father's throwing a dinner for her on Saturday night up in Greenwich. You want to go?

KATIE

Do you want me to go?

CAMERON

Yeah, of course.

Katie seems uncomfortable. Cameron picks up on this.

CAMERON

I mean, if you want to.

KATIE
Sure.

CAMERON
(surprised)
Really?!

KATIE
Uh-huh.

INT. GRAND CENTRAL STATION - NIGHT

Katie stands under the Golden Clocks all dressed up.
Looks beautiful.

We now see Cameron in line getting tickets. He holds a
bouquet of flowers.

Katie starts to look increasingly nervous. She gently rubs
her hands together not unlike Jake. Cameron now appears.

CAMERON
Track 37. It's this way.

They walk silently through the station. Katie looks more and
more uncomfortable.

KATIE
Cameron, I can't do this.

CAMERON
What?!

KATIE
I...

She starts to rub her hands faster.

KATIE
Can we get some air?

Cameron looks at his watch.

CAMERON
For like 1 minute.

EXT. 42ND STREET - NIGHT

KATIE
I'm sorry.

CAMERON

Katie...

KATIE

I know how unfair this is.

CAMERON

Katie, it's just my parents.
And a few of their friends.
Most of whom aren't horrible.
Just rich and boring.

Katie smiles weakly.

CAMERON

And my parents will love
you! They will eat you up.
I promise.

Katie looks even more upset.

CAMERON

And even if somehow they
didn't, which is not possible,
it wouldn't matter at all
to me. Not a bit.

Cameron looks at his watch. Takes her hand.

CAMERON

C'mon... we can still make
the train.

INT. CAMERON'S APARTMENT - LATER

Cameron and Katie walk into Cameron's apartment. He throws
the bouquet of flowers on a chair.

KATIE

What will you tell your parents?

CAMERON

I'll tell them I had car
trouble.

KATIE

But you don't own a car.

CAMERON

So you can imagine.

KATIE

I'm really sorry.

CAMERON
(curt)
OK.

KATIE
I don't know what happened.

CAMERON
And you're getting a Ph.d
in psychology?

KATIE
What's that supposed to mean?

CAMERON
It means it's pretty obvious
what happened. You chickened
out! Maybe because you were
afraid my parents wouldn't
like you. And maybe because
you were afraid they'd like
you too much and then you'd be
in even deeper than you are now.

KATIE
How deep am I in?

CAMERON
I don't know, Katie. I don't
know what the fuck we're doing.
But I'll tell you something--
I'm tired of being the girl.

KATIE
What?

CAMERON
I'm tired of being the girl!!
If this is just fucking, and
that's all it is, then that's
fine. Because, you know what,
it's really great fucking. And
it makes me happy. And if that's
what's on the table, I'll take it.
No complaints.

Katie stares at him for a long minute.

KATIE
It's not just fucking.

CAMERON
Good. Cause I was lying about
what I just said.

KATIE

I don't know how to do this.

CAMERON

Do what?

KATIE

Be the girlfriend.

Cameron strokes her hair back gently.

KATIE

I don't remember my mother at all. Not a thing. And I only had a year-- one little year-- with my father before he died.

Katie fights tears.

KATIE

Maybe somebody else would have handled it better, you know. Maybe they would have gotten past it by now. But I just haven't been able to.

CAMERON

It's OK.

KATIE

(now crying)
You're opening up feelings in me that have been locked away for years.

Cameron hugs her.

CAMERON

It's OK...

Katie continues to cry. He continues to hold her.

INT. JAKE'S STUDY - NIGHT (1985)

An exhausted Jake, in his brown writing sweater, bangs away at the typewriter. The phone rings, Jake grabs it.

JAKE

Yeah?

KUMBLE

Jake, Jon Kumble. How are you?

JAKE

You tell me.

KUMBLE

The motion to dismiss was denied. I'm sorry.

Jake goes numb.

KUMBLE

Now this doesn't mean the judge is taking their side. Or even that he believes they have a particularly strong case. It just means he feels there's enough there to bring it to trial. It's a setback, but they still have a very high burden of proof to establish.

Jake is silent.

KUMBLE

Listen, this is a highly unusual case. Sorting through the relevant case law is going to be a major undertaking. I'm going to have to ask you for a \$25,000 retainer to start.

INT. BANK - DAY

Jake sits at a desk with a humorless BANKER.

BANKER

You understand the interest rate on your second mortgage will be 3 3/4 percent higher than on your original note.

Jake nods. The banker continues to prepare the papers.

JAKE

A character in "The Sun Also Rises" when asked how he went broke says two ways: gradually then suddenly.
(beat)

Damn good writing.

BANKER

Should we be concerned about your ability to pay two mortgages?

JAKE
(laughs)
Why? You'll just take my home.

INT. JAKE'S STUDY - NIGHT

JAKE
I'm really sorry, but
we just can't afford to
keep you right now.

STACEY
(devastated)
I love being here. You
don't have to pay me.

JAKE
No! Absolutely not.

Stacey starts to cry.

JAKE
But I hope you'll come visit.

Stacey nods.

JAKE
And when you finish your novel,
bring it by. I know everybody.

INT. JAKE'S APARTMENT - DAY

Jake scrambles to get Katie's coat and knapsack on.
He's in the same clothes he wore the day before. He's stayed
up all night working.

EXT. BROADWAY - DAY

Katie chatters away as an exhausted Jake walks her to school.

EXT. BANK STREET - DAY

PARENTS and NANNIES wait for their children to come out from
school. A disheveled Jake stands by himself-- scribbling
notes on a pad.

INT. JAKE'S LIVING ROOM - DAY

Jake sits Katie in front of the TV.

INT. JAKE'S LIVING ROOM - LATER

Katie watches cartoons. We hear the sound of furious typing in the background.

INT. JAKE'S KITCHEN - NIGHT

Jake pulls food out of a McDonald's bag. Puts it on paper plates for him and Katie.

JAKE

Wait, I was the Big Mac.
You were the cheeseburger.

He switches the sandwiches around.

INT. JAKE'S STUDY - LATE

Jake types slowly. He can barely keep his eyes open. He rests his head on the typewriter keys.

INT. CAMERON'S BEDROOM - DAY (2012)

Cameron and Katie have finished making love. He gently rubs her belly.

CAMERON

God, I love making love to you.
(then)
Actually, I think I just love you.

Katie's silent.

CAMERON

I love you too, Cam, is pretty much the perfect response. Then we'd kiss passionately. You'd climb on top of me and I'd fuck you until I brought you to this incredible, heaving orgasm that you'd talk about for weeks. We'd fall asleep together-- arms and legs joyously entangled. Not a bad way to spend a Sunday afternoon.

Katie remains silent.

CAMERON

Long, uninterrupted silence. Definitely not your first choice response.

The two of them lie there quietly.

CAMERON

Not everybody who loves
you is going to leave you.

KATIE

(points to her head)
I know that here.
(points to her heart)
But not here.

Cameron kisses her gently.

CAMERON

If you need more time, you
need more time. No biggie.

He puts his arms around her tenderly.

KATIE

You should find some sweet,
uncomplicated girl to love.
Stop wasting it on me.

CAMERON

I like wasting it on you.

INT. DINER - NIGHT

AMANDA

You actually said "Stop
wasting it on me?"

KATIE

OK, but the thing is...

AMANDA

Oh, no, no, no! You're not
going to lecture me. I'm
going to lecture you.

Amanda puts her fork down. Wipes her mouth.

AMANDA

Katie... you're beautiful
and brilliant and even
immortalized in Western
Literature for Chrissake.
But you're also a fucking idiot.

KATIE

Amanda!

AMANDA

Look, we both know the really pretty girls will always, always, always have a litter of guys chasing them around. This is clearly the way God wants it.

KATIE

This is not about...

AMANDA

But Cameron is sweet and funny and smart-- and a hottie to boot. Most importantly, he adores you. He loves you. How many times do you think you're gonna find that?

Katie tries to talk, but the words don't come.

AMANDA

I know you're busy trying to save the world, but...

KATIE

I'm not trying to save the world. I'm trying to save myself.

INT. JAKE'S STUDY - NIGHT (1985)

Katie comes into the study. Jake proofs a page from a thick stack of pages.

KATIE

Do you know what Sara said to me today?

JAKE

(not looking up)
Uh-uh.

KATIE

She said, when we're older, we're going to...

JAKE

Sweetie, I need to concentrate. Go get ready for bed.

KATIE

Is there a book tonight?

JAKE
Not tonight.

KATIE
Why?

JAKE
Cause Daddy's working.

KATIE
You're always working.

JAKE
You're just gonna have to get
used to that for a while.

KATIE
Sara's Dad reads two books
every night.

JAKE
Well you got screwed in
the parents' sweepstakes,
what can I tell you?

Katie's mad. She knocks over the stack of manuscript papers.
They go flying.

JAKE
Katie, God damn it!

She stares at her father defiantly. Holds her ground.

JAKE
(raging)
You want to know why I'm
always working, do you,
do you?! Because we live
in the United States of
Money!! We need money
for food! Money for clothes!
Money for the fancy private
school I send you to.

Jake kicks the typewriter off his desk.

JAKE
I don't give a shit about
art or friendship or love--
I want money!!!

Katie now looks terrified.

JAKE

Do you have any money?!
Cause that's what we need.
You have 60 grand stashed
away in your piggy bank?
Cause that would be great.
Do you?! Do you?!

Katie runs out crying.

INT. KATIE'S ROOM - LATER

Jake comes in Katie's room. Katie's in bed. She turns toward the wall and pulls the blanket over her head.

JAKE

Katie...

He sits on the edge of the bed. She moves closer to the wall.

JAKE

There's absolutely no excuse
for how I behaved. I'm sorry.
Really sorry. I love you so
much. And I promise I'll
never act like that again.
Ever!

Katie doesn't respond.

JAKE

Hey, what did Sara say
today? Tell me.

He tries to roll her over to face him. She won't budge.

JAKE

When you're older, you
guys are gonna what?
C'mon, I want to know.

He tries again to roll her to face him, but she's a rock.

JAKE

Katie, I swear to God, I'm
doing the best I can.

INT. CAROLYN'S OFFICE - NIGHT (2012)

KATIE

Cameron told me he loved
me the other day.

CAROLYN

(smiles)

Really?! How'd that make
you feel?

KATIE

Good.

(then)

Scared.

CAROLYN

Scared?

KATIE

He thinks he loves me
because I'm pretty and we
have great sex and I have
this famous father...
But if he saw all the
rot underneath the shiny
surface he'd...

CAROLYN

He'd what?

KATIE

Run for the hills and
never look back.

Katie's lost in her thoughts. Then:

KATIE

Sometimes I think it'd
be easier to lose him,
rather than worry about
losing him all the time.

INT. BAR - NIGHT

Katie sits at the bar-- reads a book.

A MAN shooting pool is mesmerized by her. Can't take his eyes
off her. She notices him, sips her beer, goes back to her
book.

He continues to stare. Katie feels his eyes on her. She
stares back at him for a long minute.

She picks up a cherry from the bartender's tray and starts to
lick it erotically.

INT. KATIE'S BEDROOM - NIGHT

The man from the bar fucks her doggie-style on her bed. Katie moans loudly.

INT. KATIE'S APARTMENT - NEXT NIGHT

Cameron and Katie cuddle in bed as they watch a movie-- the portrait of domesticity. The credits roll. Cameron gets up.

CAMERON
I'm gonna brush.

INT. KATIE'S BATHROOM - CONTINUOUS

Cameron brushes. Uses a little paper cup to rinse.

He finishes. Crumples up the cup and throws it in the trash. He notices a bright red wrapper sitting on top of the trash.

He picks it up, it's a condom wrapper. Obviously not the kind he uses. His heart skips a beat.

INT. KATIE'S BEDROOM - CONTINUOUS

Cameron storms into the bedroom, Holds up the condom wrapper.

CAMERON
What the fuck?!

Katie stares at him-- silent.

CAMERON
What the fuck, Katie?!

KATIE
I'm so sorry...

CAMERON
Sorry?! You left it on
top of the fucking trash!!
Why didn't you just Fedex
it to me!

Cameron starts to get dressed.

KATIE
Cameron... don't! Please don't!

CAMERON
You want out! You're out!!

KATIE
I don't want out! I'm sorry!!
So sorry!!

Cameron grabs his coat. Heads out.

KATIE
(shrieks)
Cameron!!!

He turns to face her.

KATIE
I'm so scared!!

CAMERON
Of what?

KATIE
Of you. Of this. Of us.

CAMERON
Fuck off Katie!

INT. SEEDY BAR - NIGHT

An incredible dive. Katie is dressed positively slutty. She has 5 or 6 beer bottles in front of her.

She's very drunk. She talks to GUS, a slimy biker.

GUS
So, c'mon, why don't you
come back with me and
Jeanie? It'll be fun.

Katie stares at him. He's practically salivating.

GUS
She makes great pancakes.

KATIE
I do love pancakes...

GUS
I'll get the Mrs.

He hurries off to find Jeanie.

The Rolling Stones Wild Horses now plays on the juke box.
Katie smiles, listens to the song.

KATIE
Hi Daddy... Still watching
over your little girl, huh?

The song continues to play.

KATIE
I miss you so much!

She listens for another minute. Turns to the BARTENDER.

KATIE
Will you put me in a cab?

INT. JAKE'S APARTMENT - DAY (1985)

Jake's study door opens. An exhausted and unshaven Jake stumbles out.

He wanders into the kitchen. Takes a handful of Cheerios, stuffs it in his mouth and heads back to the study.

We now see Katie sitting on the living room floor, paging through a book. She's surrounded by half-a-dozen other books.

KATIE
Daddy, could you read me
one book?

Jake stares at her. He's beyond exhausted. He sits down on the floor. Puts her on his lap.

JAKE
How about if we read all
of them?

INT. RESTAURANT - DAY (2012)

A much older Ted Shipley, elegantly dressed, sits at a table. He lights up as Katie comes in.

KATIE
Uncle Teddy!

TED
Hey sweetheart.

They hug warmly.

KATIE
How's everyone?

TED

Fran's at Canyon Ranch--
sends her love.

KATIE

And the girls?

TED

Maggie's got her hands full
raising the twins in Boston.
And Zoe and her partner are
busy raising apples in
Washington State.

(smiles)

I wish your Dad could see
you. He'd be so proud.

KATIE

Only about the outside.

TED

(suddenly choked up)

You know, I've often thought
if...

KATIE

Don't!!... Please don't.

Ted pulls out a handkerchief. Wipes his eyes.

TED

I become more like an old
woman every day.

He blows his nose. Regains his composure.

TED

Katie, I wanted to see you
because...

Ted hesitates, doesn't want to say it.

TED

They're making a movie about
your father. About the final
year of his life. And you,
of course.

Katie looks very upset.

TED

Producers bought the rights
to the Whitesdale biography.
There's nothing we can do.

Katie is silent.

TED

The director's in town doing research. He'd like to meet you.

KATIE

Not in this lifetime.

TED

Katie, this guy's gonna have an awful lot to do with how future generations view your father and his work. You should spend an hour having coffee with him.

INT. DOWNTOWN CAFE - DAY

Katie's with IAN, a young film director.

IAN

Ever since Philip Seymour Hoffman scored an Oscar for Capote, every actor in town wants to play an fdw.

KATIE

Fdw?

IAN

Famous dead writer.

Katie shoots him a nasty look. Ian's checking out the ass of a HOT WAITRESS, doesn't see it.

IAN

And your father's...

KATIE

As dead as any of them.

IAN

(missing the sarcasm)
Exactly.

Ian suddenly looks glum.

IAN

We're shooting in Toronto, but I promise even you won't be able to tell it's not Greenwich Village.

KATIE

We lived on the Upper West Side.

IAN

Village plays artier.

KATIE

(looks at her watch)
I don't mean to be rude, but
I see patients uptown.

IAN

Oh, and the suicide scene is
gonna blow you away!

Katie's face turns white.

KATIE

My father didn't commit suicide!!

IAN

It's the price you pay for
working with stars. The Big
Dog thinks suicide guarantees
him an Oscar nom. Which...
it probably does.

(laughs)

Hollywood's so fucked-up.

KATIE

But it's not true!

IAN

But it's better than the truth!

Ian sees he's upset her.

IAN

Hey, did I mention we're in
talks with Abigail Breslin
to play you? You think we
can get away with making
your character 15?

INT. DR. CORMAN'S OFFICE - DAY

KATIE

What do you mean they're
giving her up?!

DR. CORMAN

Lucy's foster parents asked
to have her transferred.

KATIE

Why?!

DR. CORMAN

When Lucy came to them she was a special needs case because she wasn't speaking. Now that she is, she's lost that classification.

KATIE

So?

DR. CORMAN

So her monthly stipend's been reduced.

KATIE

This is about money?!

Dr. Corman nods.

KATIE

I'll make up the difference!

DR. CORMAN

It doesn't work like that. Lucy's already been reassigned. She moves to a foster care facility in Bed Stuy next week.

KATIE

Brooklyn?! She's never been more than 10 blocks from 125th street in her life!

DR. CORMAN

Katie, if you're going to work with this population you're going to have to develop a high tolerance for this sort of thing.

KATIE

It's gonna take her an hour on the subway to come see me.

Dr. Corman suddenly looks very uncomfortable.

DR. CORMAN

You can't see her anymore.

KATIE

(stunned)

What?!

DR. CORMAN
Our funding only permits us
to see residents of New York
County.

KATIE
So?

DR. CORMAN
Brooklyn is King's County.

KATIE
It's all New York City!

DR. CORMAN
Yes, but different counties.
I have no discretion over this.

Katie's shocked.

DR. CORMAN
You've done an incredible
job with Lucy, I want you
to know that.

INT. JAKE'S STUDY - NIGHT (1985)

Jake types away. He's more tired than we've ever seen him.

He stops typing. Reads what he wrote. Rips the paper out of
the typewriter.

JAKE
They're right! It's all
over for me-- I'm done.

Jake bites the paper. Starts to rip it with his teeth like a
rabid dog.

He grunts and growls until the paper is in tiny pieces all
over the floor.

His tantrum over, he sits back down.

Takes a blank piece of paper, rolls it into the typewriter.

Starts pounding away at the keys.

INT. KATIE'S OFFICE - DAY (2012)

KATIE

(on phone)

No, no... Not Lucy Connors!
Lucy Carter! Well, I'm glad you
have a file for Lucy Connors, but
I don't know who that is. We're
transferring a Lucy CARTER from
Harlem to Bed Stuy... I've e-mailed
you her file three times... Well,
is there anyone there who does
know how to use the computer?

Katie gives the phone the finger just like her father did
with William.

KATIE

You say you're gonna call back,
but you don't! This is my fourth...
Can you just give me the name of
her new therapist?... OK, can
you give me your name... Can you
name any one of the 50 states?

We hear a click. The woman has hung up.

INT. KATIE'S OFFICE - DAY

KATIE

We have an awful lot to talk about.
I wish you would speak to me.

Lucy stares. Says nothing.

KATIE

A new family. New neighborhood.

Lucy is stone-faced.

KATIE

New therapist.

Lucy looks at Katie. BURSTS into tears.

Katie kneels on the floor. Puts her arms out wide.

KATIE

C'mere.

Lucy runs over to Katie. She punches Katie hard in the face.
Katie falls over. Her nose is bleeding! Lucy hits her again.
And again. Katie grabs her arms.

KATIE

Stop it!!

Lucy struggles fiercely.

KATIE

Stop it!!

Katie tries to hold onto her arms.

KATIE

Stop it!!

Katie finally pins her onto the ground.

KATIE

If you want to keep seeing
me, stop it.

Lucy looks surprised. Stops struggling.

EXT. CENTRAL PARK - BOAT POND - DAY

Katie and Lucy watch the miniature sail boats glide along the water.

KATIE

I'm an orphan, too. But the
opposite of you. My mother
died first. Then my father.
I don't really remember my
mother. But I loved, loved,
loved my father.

Lucy looks at Katie, surprised by the confession.

KATIE

He was a writer and he was
actually quite famous. But
we were still poor. Not poor
poor-- but we were spending
a lot more money than we
were making-- upper middle
class poor he used to call
it. And then some things
happened and I think, I
honestly believe, my
father somehow knew he
was going to die.

Katie now has tears in her eyes.

KATIE

Anyway, we had all these bills and my father wasn't so well... mentally. But he stayed up all night, every night, to finish this book. Because he wanted to protect me before he was gone. He was a writer and that's how he could take care of me-- by writing.

Katie is now crying freely.

KATIE

And my father wrote one last book. It was about me. It was about his life with me. And when it was published people loved it and critics who had written him off were now calling him the best American writer of the 20th century.

Katie wipes her face.

KATIE

When he died we were deep in debt. Owed everybody money. But this book just kept selling and selling. Year after year. All over the world. And I was the sole heir to his literary estate. So when I was 21, I inherited all this money and could tell my aunt to fuck off which I think my father pretty much knew I would want to do.

Lucy is clearly shocked at the conversation.

KATIE

Anyway, I'm telling you all this because... I want... I want...

Katie can't spit it out.

KATIE

You want to come live with me? Because I want to adopt you. I think I could really love you and take care of you and make a nice home for you.

Lucy stares at Katie. Shocked!!

KATIE
You want to do that?

LUCY
Yeah!!!

Lucy's crying now, too. She hugs Katie.

KATIE
Really?!

LUCY
Uh-huh!

They remain hugging and crying.

INT. TED'S OFFICE - DAY (1985)

Ted pages through a manuscript.

TED
How do you write a book
in 3 months?

Jake shrugs.

TED
It usually takes you 2 years.

Jake is too exhausted to argue. Ted closes the manuscript.
Reads the title.

TED
Fathers and Daughters.
(skeptical)
Is it any good?

JAKE
I have no fucking idea.

INT. FAMILY COURT - DAY (2012)

A middle-aged FEMALE JUDGE addresses Katie.

JUDGE
Katie, do you currently
have any children?

KATIE
No, but I'm getting my Ph.d in
psychology with a specialization
in child development from Columbia.

JUDGE

It's not the same thing.

KATIE

No.

JUDGE

It's highly unusual for a therapist to ask to adopt a client.

KATIE

Your honor, I've worked at the Harlem Children's Clinic for over 4 years. I've treated almost 200 children. I've never had the slightest desire to adopt any of them. I just have a very special bond with Lucy.

JUDGE

Why Lucy?

KATIE

I think, in part, because we're both orphans. My mother died in a car accident when I was 3. My father was Jake Davis-- the writer.

JUDGE

Yes, I know. I'm a big fan of your father's work.

KATIE

Thank you.

JUDGE

He was a great writer.

KATIE

I think he was an even better father.

JUDGE

How so?

KATIE

Well, he had his demons for sure. He struggled with depression and money and... a lot of things. But... but, I always knew how much he loved me. How nothing in his life-- not his books, not his fame, not even his health mattered half as much to him as I did. I never doubted for a second how totally and completely loved I was. It was wonderful-- and rare.

Katie starts to cry softly.

KATIE

And... I know I have my own demons.
Things I struggle with. But if
I'm given the chance, I think--
no, I know I could make Lucy
feel just as loved as I did.

The judge is obviously moved by her response.

JUDGE

Katie, you're currently a
full-time graduate student?

KATIE

Yes.

JUDGE

How will you materially
support Lucy?

KATIE

I'm the sole heir to my
father's literary estate.

JUDGE

And what's your approximate
net worth?

KATIE

\$21 million dollars, your honor.

JUDGE

I'll render my judgement
within 30 days.

INT. LAW FIRM CONFERENCE ROOM - DAY (1985)

Jake's a mess. We can see he's barely slept in weeks.
McNally and Kumble come in. Sit down solemnly.

McNally hands Jake a cigar.

MCNALLY

Congratulations, Jake.

JAKE

(confused)
For what?

KUMBLE

You're gonna be an uncle again.

MCNALLY

It seems your brother-in-law William has been having a long-term affair with his secretary. And she's pregnant. And she's keeping it.

KUMBLE

Elizabeth's filing for divorce. They've dropped the law suit.

Jake is too stunned to speak.

MCNALLY

Whoops!!!

McNally and Kumble HOWL with laughter.

INT. JAKE'S STUDY - EVENING

Jake puts bills into three long rows. He moves a bill back and forth from pile to pile.

JAKE

Fuck 'em.

He sweeps all the bills into the trash can.

JAKE

Katie, let's go out for dinner.

INT. ELIZABETH'S DINING ROOM - NIGHT (2012)

ELIZABETH

I can understand wanting to have a child. Lord knows it's easier to love a kid than a man-- and more rewarding. But why adopt this little colored girl?

KATIE

Her name is Lucy.

ELIZABETH

Why not have one of your own? You certainly don't want for male attention.

(then)

And maybe they'll be a genius like your father.

Katie looks shocked. The first nice thing Elizabeth's said about Jake in decades.

ELIZABETH

I hated your father, but I wasn't blind to his gifts.

KATIE

He's been dead 25 years.
How can you still be so angry with him?

ELIZABETH

I don't know. What are you still so angry about?!

KATIE

(blurts out)
The love he couldn't give me for all those years he was gone!

Katie sits there stunned as the simple truth of her life washes over her.

An epiphany in the last place you'd expect to find it.

EXT. MADISON AVENUE - NIGHT

Katie wanders down Madison Avenue. Still in a daze from her confession.

EXT. 57TH STREET - LATER

She wanders past the Niketown store. There's a huge window display of ping pong tables with a sign that says:

"New York Welcomes the World Table Tennis Championship"

Katie can't help but smile.

INT. KATIE'S APARTMENT - NIGHT

Katie stares at a photo booth strip of pictures of her and Cameron taken from a cheesy mall photo booth.

They're screwing around and laughing in all the pictures.

INT. KATIE'S APARTMENT - LATER

Very late. Katie paces as she talks on her cell.

KATIE

Hey Cameron, it's Katie. I'm calling at this bizarre hour because I wanted to make sure I got your voicemail. I realized something tonight. Something awful-- and maybe wonderful, too, I don't know. I realized I've been too angry to love you. Too angry and... too afraid.

Katie fights back tears.

KATIE

I've lost so many years to anger and fear-- it's time to move on. And I want to move on with you. I know I hurt you and I'm sorry. So, so sorry. But where there's love there should be forgiveness. Please forgive me. So if you're not with some sweet, uncomplicated girl by now-- and if you don't just out and out hate me, then... call me back. Because I really want to talk to you.

Katie closes her phone. Takes a deep breath.

KATIE

OK, now for real.

She dials Cameron's number. Shakes nervously as the phone rings. We hear Cameron's voice mail:

CAMERON

Hey, it's Cameron. Leave a message.

We hear the beep. Katie tries to speak, but nothing comes out. She slams her cell shut. Throws the phone in disgust.

She opens her closet. Pulls out Jake's brown writing sweater.

She puts it in a large padded envelope and addresses it to Cameron.

INT. CAFE DES ARTISTE - NIGHT (1985)

Jake and Katie enter the plush restaurant dressed elegantly.

MAITRE D'
Mr. Davis, what a nice surprise.

JAKE
And this is my date, Miss Katie.

MAITRE D'
A pleasure, mademoiselle.

Katie giggles.

INT. CAFE DES ARTISTE - LATER

Jake and Katie are seated at a table.

KATIE
Why are we eating at such a nice place?

JAKE
We're celebrating.

KATIE
What?

JAKE
Your birthday.

KATIE
My birthday's not for another 8 months.

JAKE
Well we don't want to wait until the last minute, do we?

Katie laughs. Jake stares adoringly at his beautiful little girl.

INT. KATIE'S BEDROOM - NIGHT

Jake reads a very tired Katie a bedtime story.

JAKE
And so they lived...

He waits for Katie to say, "happily ever after" but she's already fallen asleep.

Jake tucks her under the covers. Turns out the light. Strokes her hair gently.

JAKE

I don't care if people know my name or don't know my name. If they read my books or don't read my books. I don't care if I ever write another word. Just so long as I get to take care of you-- watch you grow up. That'll be more than enough. A life well spent.

(beat)

You're my Potato Chip.

He kisses her gently on the forehead.

JAKE

You and no one else.

Jake gets up. Heads out.

We now see Katie open her eyes. She's heard every word.

INT. JAKE'S BATHROOM - NIGHT

Jake washes his face. Sees how old and tired he looks.

He suddenly bursts into tears. All the fear and frustration and exhaustion comes pouring out. He bawls for a long minute. He suddenly vomits.

Starts to shake back and forth-- rubs his hands feverishly. It's worse than we've ever seen it. He tries to calm himself.

JAKE

It's over. All over.

He rocks back and forth even more frantically.

JAKE

It's over. You won.

He now has no control over his body. He bangs his head hard against the mirror. There's a gash on his forehead.

JAKE

You won. It's over.

He tries to steady himself. Can't.

He rocks even more feverishly. Crashes into the glass shower stall. Smashes it. Shards slice him.

INT. KATIE'S ROOM - SAME

Katie hears a noise. Opens her eyes. She's exhausted.
Falls back asleep.

INT. JAKE'S BATHROOM - SAME

Jake lies on the ground-- bleeds profusely. He struggles to
get up. Gets to his knees.

JAKE
(barely audible)
Katie... Katie...

He falls back down. Struggles to get up again-- he's nothing
if not a fighter.

JAKE
Katie... Katie...

He crawls towards the bathroom door. We now see a thick glass
shard jutting through his back. He collapses on the floor.

TO BLACK**EXT. CEMETERY - DAY**

A HUGE GATHERING OF PEOPLE.

Katie is in an expensive black dress. Elizabeth holds her
hand. Katie stares at the coffin.

ELIZABETH
Do you want to say something
to your father?

Katie approaches the coffin. Whispers something to her Dad.
Comes back.

ELIZABETH
What did you say?

But Katie is now silent!

INT. DINING ROOM - ELIZABETH'S APARTMENT - NIGHT

ELIZABETH
Katie, do you want more chicken?

Katie doesn't say anything. Keeps eating.

ELIZABETH

Katie, I'm asking you if
you'd like more chicken
and I'd like you to answer
me please.

Katie continues to eat in silence.

INT. PSYCHOLOGIST'S OFFICE - DAY

CLAIRE

(overly animated)
Hi Katie, so nice to meet you!

INT. BREARLEY SCHOOL - DAY

Katie, in crisp uniform and bow, silently does her work.

INT. KATIE & AMANDA - DINER (2012)

AMANDA

You still haven't heard
from the judge?

KATIE

No, and it's been over 30
days. My lawyer says that's
a bad sign.

The heaviness hangs in the air.

AMANDA

And you never heard from
Cameron either?

KATIE

Uh-uh.

AMANDA

(without conviction)
Maybe it's for the best.

Katie's silent. Clearly doesn't think it's for the best.

AMANDA

Then call him! Or text him.
Or show up naked in his bed.
If he's your guy, then do
whatever you have to do to
get him back.

KATIE

I sent him the most precious thing in the world to me and I never even heard back from him. For all I know, he sold it on ebay. I'm done chasing him. That ship has sailed.

(then)

I'm good at being alone-- it's my thing.

INT. WALDORF ASTORIA - BALLROOM - NIGHT (1985)

Ted, in black tie, is on the dais of a packed ballroom.

TED

It's a great honor to accept this Pulitzer on behalf of my client, the late Jake Davis. That Fathers and Daughters has won every major literary award and has been perched atop the bestseller's list for a year is every agent's dream. That I never got to buy Jake a drink and slap him on the back is my own personal nightmare.

We now see Elizabeth and Katie sitting in the front. Katie is silent and expressionless.

INT. ELIZABETH'S LIVING ROOM - DAY

ELIZABETH

Speak!! Speak God damnit!!
Speak!!

Katie is silent.

ELIZABETH

Speak!! Speak you little bitch!!

Elizabeth slaps Katie hard across the face. Katie doesn't flinch. Stares defiantly at Elizabeth.

ELIZABETH

What?

Katie is silent.

ELIZABETH

What?

Katie says nothing.

ELIZABETH

What?!!

Katie continues to stare as we...

DISSOLVE TO:

EXT. CENTRAL PARK PLAYGROUND - DAY (2012)

A brisk, fall day. We hear a CHILD'S VOICE but can't see the speaker.

VOICE

What?

(beat)

What?...

We now see Lucy staring at Katie.

LUCY

Mama what?

KATIE

It's getting to be dinner time. I think we should go.

Lucy jumps off the climbing bars.

Katie drapes a colorful scarf around Lucy. Lovingly ties it around her neck. They head out of the park, arm in arm.

LUCY

What's for dinner?

KATIE

I thought I'd make pasta.

Lucy makes a face.

LUCY

Can we order in?

KATIE

Thai.

LUCY

Sushi.

KATIE

OK, but you're paying.
I got it last time.

Lucy smiles.

KATIE
You're my Potato Chip,
you know that?

Lucy nods.

KATIE
You and no one else.

Katie kisses her gently on the nose.

The Rolling Stone's "Wild Horses" begins to play.

EXT. CENTRAL PARK WEST - CONTINUOUS

Katie takes Lucy's hand as they cross the street. We hear the two of them chatting and laughing over the MUSIC.

As they approach Katie's building, the camera pulls back-- the movie feels like it's ending.

SUDDENLY KATIE STOPS DEAD-- stares straight ahead.

We see Cameron standing outside her building in Jake's old brown sweater.

Cameron and Katie stare at each other for a long minute.

Lucy looks at Cameron. Then at Katie. She totally gets what's going on. Her face breaks into a HUGE SMILE.

The music swells up as we...

FADE OUT