



3 **INT. BEDROOM - MORNING (JUNE - CONTEMPORARY)** 3

The same room -- but different. Greyer. Dingier.

IN THE BED-- BEN (BENJAMIN) FORD, late 60's, rolls over, alone. His tired eyes flutter open; face creased with a lifetime's worth of experience.

ANGLE ON The floor, as feet slip into slippers.

NARR (V.O.)

When you're old, you're invisible.

Benjamin shuffles toward an expensive armoire. An unsteady hand reaches in to select a shirt. There's a picture tucked in there: Katie and Ben, c. 1963.

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

Being invisible is worse than being dead. All around you there's a vibrancy and color. And you're not part of it. Not anymore.

He glances out the window at present-day Detroit: a polluted skyline with derelict buildings, the Ambassador Bridge choked with trucks and cars.

As Ben shuts the armoire we catch a glimpse of another picture -- a more modern woman, pretty, late 20's, holding a baby in her arms.

4 **INT. BEN'S KITCHEN - MORNING (JUNE - CONTEMPORARY)** 4

Benjamin sits at the table. A copy of THE WINDSOR STAR spread out before him, beside a mug of coffee. He's circling something in the paper.

NARR (V.O.)

You go through the motions. The rituals. Not a life, just a routine: lather, rinse, repeat.

ANGLE ON - THE PAPER-- Benjamin's circling obits. The toaster POPS. As Benjamin turns toward the sound, we're back in...

5 **INT. KITCHEN - MORNING (NOVEMBER 1963)** 5

WITH KATIE, as she sets freshly-popped toast down in front of Ben. Katie's in a white blouse and a short skirt. Ben wears a suit, and reads a copy of THE DETROIT NEWS. A picture of JFK adorns the front page. Katie picks up another newspaper...THE WINDSOR STAR, and waves it at him.

KATIE

Why do you get two papers? You never have time to read one.

BEN

You gotta know the story on both sides of the river.

(reading)

Birdman of Alcatraz died.

KATIE

I liked that movie.

BEN

I remember.

Katie sits down and grabs some toast off Ben's plate.

KATIE

You hated it.

BEN

They expect me to feel sorry for some killer in Leavenworth just cause he was nice to birds? No sale.

KATIE

It was about redemption.

BEN

You're nice to birds. You didn't kill anybody. I like you better.

Katie smiles. A puckish, wicked smile.

KATIE

I like Burt Lancaster.

BEN

He's old enough to be your father.

KATIE

He's got a nice smile.

BEN

He's fifty. That's old.

KATIE

You're old.

BEN

Ouch.

He grabs the unfinished toast back - and pops it in his mouth. Katie laughs, mock anger.

KATIE

So what do you want to do tomorrow night?

BEN

Just dinner. Something quiet.

KATIE

You're turning thirty. We should celebrate.

BEN

You're there. That's enough.

KATIE

Where's that cab? I'm gonna be late.

Katie removes a folded blue jacket, and hat from the chair. We hear a DOOR BUZZER. We see Katie put on the blue jacket, and pin on a pair of WINGS.

KATIE (CONT'D)

There it is. How do I look?

Ben just stares. He's head over heels. She kisses Ben.

KATIE (CONT'D)

Mmm. Should have had more toast. I love you. See you tomorrow afternoon.

She picks up a small suitcase, and goes out the door.

WITH BEN - as he walks to the counter sipping coffee.

MORPH TO:

The same shot as before, but now we're looking at--

6

**INT. BEN'S KITCHEN - DAY (JUNE - CONTEMPORARY)**

6

BENJAMIN (ie: Old Ben) standing at the counter.

NARR (V.O.)

Most of us become invisible gradually. Naturally.

7 **EXT. RIVER CONSTRUCTION SITE - DAY (JUNE - CONTEMPORARY)** 7

CLOSE ON A sign which reads, "CITY of WINDSOR, DETROIT RIVER RECLAMATION"

We move off the sign to see a couple of large cranes and heavy equipment.

A TRUCK drives by and as it passes we CUT

CLOSER, to a pile of sludgy dirt being dredged up. The silty sand trickles down onto the exposed earth.

A LONGSHOREMAN stops, and looks down to see

HIS POV - out of the pile of sludge, we can make out details of two bodies wrapped in canvas and chains. We see a skull, a bony hand...weathered scraps of a polyester uniform, and a couple of items that glint in the sun -- (a cigar tube and a nametag.)

8 **INT. BEN'S KITCHEN - DAY (JUNE - CONTEMPORARY)** 8

CLOSE ON - A cup, as it tumbles to the floor -- coffee spills out, and the cup shatters as it hits the ground.

ANGLE on Benjamin, as he lies beside the broken cup -- passed out on the floor.

NARR (V.O.)

But for some of us, history has other plans.

FADE TO BLACK

END OF TEASER

9 **OMITTED** 9

10 **OMITTED** 10

ACT ONE

11 INT. MEETING ROOM - DAY (JUNE - CONTEMPORARY)

11

We're in a high end meeting room, some sort of wine-and-cheese meet and greet.

IN A CORNER, A MAN kisses a woman's neck. She's pretty, business like - early to mid 30's. He's about the same age, with a kind of rough edge to him.

(The audience might recognize her from the OTHER picture in Ben's armoire, or they may not.) In any case, this is KATHLEEN McNEAL, and her husband, BRETT.

KATHLEEN

Mmm. What brings this on?

BRETT

You leaving work early. It's hot.

She slips out of the clutch.

KATHLEEN

(laughing)

Brett, there are people around.

BRETT

It's a faculty meet and greet.  
It'll be the biggest thrill they  
get all week.

She grabs his hand and steers him toward the centre of the room. As a SERVER passes, he grabs a little glass of wine.

A BANNER at the front of the room reads: CUBA Si! U of Windsor welcomes Cuban-Canadian Business.

BRETT (CONT'D)

Why'd you want to come, anyway? We  
never go to these things.

Kathleen straightens Brett's shirt, and looks over his shoulder to

A GROUP OF PEOPLE -- three or four people surround a MAN who we can't really see.

KATHLEEN

I told you.

BRETT

No, you mumbled something, and  
changed the subject.

KATHLEEN'S POV -- The group around the man thins a bit as  
people move off. Kathleen smiles at Brett.

KATHLEEN

Inscrutability is one of my most  
attractive features. Lipstick?

She smiles, showing Brett her teeth.

BRETT

You're golden.

Kathleen walks away. Brett watches her sashay, admiringly.

WITH THE OLDER MAN,

Holding court to a group of two or three people. He talks  
with a trace of an accent. This is RAFAEL PADRON.

PADRON

Canada-Cuban trade hit seven  
hundred million last year. And not  
just the tourism: there's mining,  
medical...

Kathleen inches closer to Padron, as he speaks.

PADRON (CONT'D)

Your American friends across the  
river are locked out of all of it,  
thanks to their relic of a foreign  
policy; which does my country great  
harm.

Kathleen moves smoothly to Padron's right elbow.

PADRON (CONT'D)

Cuba's literacy rate, education --  
we could easily provide an entry to  
the Latino market. Forget Mexico.

KATHLEEN

You need a lot more capital.

Padron turns to face Kathleen. He takes her in.

PADRON

Yes.

KATHLEEN

"Biomedical research will be to the first two decades of the twenty-first century..."

PADRON

"what the automobile industry was to the 20th." You saw my speech?

Kathleen offers her hand and they shake.

KATHLEEN

Kathleen McNeal, Mr. Padron.  
(conspiratorially)  
Don't tell anyone, but I work over there. Other side.

They both reach for, and exchange cards.

PADRON

I'm glad you came to see me. I don't get --over there --much.

KATHLEEN

I understand. I may have something for you.  
(reads the card)  
This is a direct number?

Padron nods. Kathleen walks away.

KATHLEEN (CONT'D)

I'll be in touch.

Padron watches her go. That was very interesting.

WITH BRETT, who hands Kathleen a glass of wine.

BRETT

I feel used.

KATHLEEN

Don't. Now we can grab more wine -- and did I see I something dead and yummy on a stick going around?

(MORE)

KATHLEEN (CONT'D)

(beat)  
Damn it.

She reaches into her pocket and pulls out a Blackberry (a monochrome 850 model.) She reads it.

BRETT

The office?

KATHLEEN

(reading)  
No. Well, yeah. But it's about my  
Dad. Can you pick up Hunter?

\*  
\*

BRETT

Sure. Sure. Go.

Kathleen kisses Brett and leaves. Brett downs the glass of wine.

BRETT (CONT'D)

(like it's the most  
unlikely thing in the  
world)  
Your dad?

12

**INT. EMERGENCY ROOM - DAY (JUNE - CONTEMPORARY)**

12

Benjamin Ford is sitting on a table, as a DOCTOR shines a LIGHT into his eye. We can see that Benjamin's head was bandaged.

DOCTOR

Okay. Now follow the pen.

He holds a pen up. Ben's eyes track it.

DOCTOR (CONT'D)

Good.  
(beat)  
And you're sure -- no headaches. No  
strange smells?

BENJAMIN

Nope. Fit as a fiddle.

KATHLEEN (O.S.)

You collapsed.

WIDEN TO REVEAL

Kathleen, standing beside him.

KATHLEEN (CONT'D)  
--Has it happened before, Dad?

The DOCTOR glances at Ben. Ben looks to him -- a moment between them. Kathleen picks up on it.

KATHLEEN (CONT'D)  
Well?

Benjamin gestures to the Doctor: "I don't care." The Doctor picks up the chart and reads.

DOCTOR  
This would be the fifth episode.

KATHLEEN  
(he didn't tell her)  
Five? I want him to get an MRI.

DOCTOR  
Probably a good idea. When we're done here, I'll send you down to two, and they'll schedule him.

KATHLEEN  
For when?

DOCTOR  
Nine...maybe ten--

KATHLEEN  
Days?  
(OFF HIS LOOK)  
Weeks? Dad, grab your coat. You have your license, for the bridge, in case they ask?

BENJAMIN  
They cut it up in front of me.

Kathleen's look says: why am I learning all this at once? The Doctor looks more sympathetic to Benjamin.

14 **INT. DETROI HOSPITAL - DAY (JUNE - CONTEMPORARY)** 14

Benjamin's slowly fed into a medical imaging chamber.

NARR (V.O.)  
Becoming invisible is part of  
getting old.

WIDEN TO REVEAL

Kathleen's filling out forms. She reaches in and pulls out  
her checkbook.

15 **INT. MRI CHAMBER - CONTINUOUS (JUNE - CONTEMPORARY)** 15

NARR (V.O.)  
But it's not the cruelest part.

The space is tight, dark, and claustrophobic.

NARR (V.O.) (CONT'D)  
The cruelest part is the way they  
take away everything you ever  
loved. Piece by piece...

There's a hum -- loud...and Benjamin closes his eyes...

NARR (V.O.) (CONT'D)  
...by piece.

He's transported, back to...

16 **OMITTED** 16

17 INT. DEL'S NIGHTCLUB - MAIN ROOM - NIGHT (NOVEMBER 1963) 17

Ben works his way along a bar, and takes a seat.

EMCEE (V.O.)

Please welcome to the stage, a man  
Douglas MacArthur once called...4-  
F.

(scattered laughs)

Del Murphy...

ON STAGE, A thin, dark, intense man of about 33 appears. DEL MURPHY has the look of a man who's seen & tried just about everything.

DEL

Thank you. Lot of Junior G men in  
the house, I see.

He lights a cigarette.

DEL (CONT'D)

I got one of those novelty lighters  
from Vietnam. Little Buddhist  
monk...you flick it, he sets  
himself on fire.

(scattered audience  
reaction)

Don't read the papers. Okay.  
Vietnam's got a new government.  
Army overthrew the old one. Good  
thing we're spreading freedom to  
Southeast Asia.

WITH BEN, sipping his drink, laughing heartily. He's the only one in the nightclub, seemingly, who finds Del funny.

ONSTAGE, Del knows he's dying. From behind, we watch as he turns ever-so-subtly away from the audience. His face falls, and he makes a decision.

DEL (CONT'D)

Anyone flown recently?

Claps from the audience.

DEL (CONT'D)

Look how proud you are.

(big laughs)

JFK wants us to build an SST. New  
York to Paris in two hours. That we  
can do, here in America.

(MORE)

DEL (CONT'D)

Serve an omelette on an airplane  
doesn't taste like feet -  
impossible.

(laughter)

They should build the plane out of  
the omelette. Harder than steel.

The audience laughs long and hard. Del looks crestfallen.

18

**INT. NIGHTCLUB MAIN ROOM - LATER**

18

Show's over, and the place is mostly empty. Del joins Ben at the bar. He signals the bartender for a drink, then lights up a non-filtered cigarette. Del exhales a huge cloud of smoke.

BEN

They liked the airplane bit.

DEL

They always like the airplane bit.  
Cattle. Screw'em. That bit's funny  
like polio.

BEN

We're in a **great** mood tonight.

\*

DEL

**Living the dream.** Salut.

\*

They toast. Ben slides over a small jewelry box. Del notes it while splitting his attention on the failure on the stage.

DEL (CONT'D)

Benjamin - I told you, Daddy don't  
swing that way.

He opens the box, and whistles at the ring he finds inside.

DEL (CONT'D)

Jiminy, son. Insurance fraud pays.

BEN

Catching it sure does.

DEL

Where's Katie? When's this  
happening?

BEN

Tomorrow night. She'll be back from  
New Orleans tomorrow.

DEL

Tomorrow? Your birthday?  
(beat)

(MORE)

DEL (CONT'D)

No. Don't do it. You're tempting fate. She could say no.

BEN

She won't.

DEL

She could. Then where are you - you're a loser. You're marked. Rest of your miserable life, every birthday, "Today's the day she said no."

BEN

That's not gonna happen.

DEL

Course not. Nothing bad ever happens. Let me tell you something, son--make plans, God laughs.

BEN

You don't believe in God.

DEL

You Catholics-- don't mean I don't fear him. That's just common sense.

Del downs his drink in one long pull.

BEN

I'm gonna get out. Sell out to Angelo. No more stakeouts, no more poking through torched businesses. I'm done.

DEL

Gonna buy a nice split-level, move out to Lansing or Bloomfield?

BEN

We might stay in Windsor.

DEL

Even better. See you at the funeral.

Montage of period shots -- Cars cross the span over the Detroit River. (CGI)

20 **EXT. AMBASSADOR INVESTIGATIONS BUILDING - DAY (NOVEMBER 1963)**

From the Windsor side, we see the Ambassador Bridge in the background. The office building looks lived-in -- from a different time.

On the ground floor is a TV STOREFRONT, hawking the latest in Black & White sets.

21 **INT. AMBASSADOR INVESTIGATIONS OFFICE - DAY (NOVEMBER 1963)** 21

The office is a couple of rooms -- two desks in a main office and a ring of three offices. Just as you enter the door, there's a desk where a pretty African-Canadian woman, JESSIE PREACHER, 25, sits.

As Ben enters and hangs up his coat, Jessie gets up and comes straight for him.

JESSIE

The Renzetti file-- they want a determination, the guy's talking lawyer.

BEN

That's Angelo's file.

Ben cranes his neck to look away-- toward an empty office.

BEN (CONT'D)

He told me he was chasing down a lead in Auburn last night.

JESSIE

Does this lead have four legs, and chase a rabbit round a track?

Ben crosses to his office, Jessie following.

22 **INT. BEN'S OFFICE - DAY (NOVEMBER 1963)** 22

Ben flips absent-mindedly through the mail.

JESSIE

We gotta close four or five files by Christmas, get some cash flow.

BEN

I'll get into it with him.

He glances over the paperwork to a big picture of KATIE that sits on the desk.

JESSIE

There's something I'd like to discuss with you.

BEN

Can it wait?

JESSIE

What about lunch?

Ben stops and turns over an envelope. He pulls out a card. Jessie half-smiles.

BEN

What's this? From you?

JESSIE

Social Insurance. And Security. I file a lot of paper. I know what today is, Ben. Happy Birthday.

BEN

I guess you get lunch, then.

JESSIE

We'll expense it.

BEN

I don't know 'bout that.

JESSIE

Don't like it? Do your own books.

23

**INT. AIRPORT CORRIDOR - DAY (NOVEMBER 1963)**

23

KATIE walks down a corridor, dressed in her stewardess uniform. Beside her is an identically dressed woman, SHEILA.

KATIE

I hate getting switched!

SHEILA

Dallas crew got food poisoning. It happens.

KATIE

I don't have anything for Ben's birthday.

SHEILA

Layover in Dallas is plenty long. We can go to Dillards if you want.

KATIE

I planned a party. He's going to be so surprised.

SHEILA

We'll be back in Detroit by four. Don't worry.

As they move out of our field of sight, we come to rest upon a stack of Newsstand papers.

KATIE

What's Dallas like?

SHEILA

Dull. Dull as Dishwater.

We're close enough on one of the papers to read the date: November 22, 1963.

24

**INT. AMBASSADOR INVESTIGATIONS OFFICE - DAY (NOVEMBER 1963) 24**

As Jessie and Ben are walking out a large man, ANGELO SARTELLI, early 50's, enters with his coat over his arm, a little worse for wear, and traces of darkness under his eyes.

ANGELO

Hey partner...special day.

BEN

Angelo, you look like you got hit in the face with a bat.

ANGELO

Never. Not unless you're doin' the swingin, Slugger.

Angelo heads toward his office. Ben calls after him as Jessie patiently waits beside him by the door.

BEN

You ever gonna let me forget that? I was twelve.

ANGELO

With a follow through like Ty Cobb. How you didn't make the show is beyond me, boy.

BEN

(this is very old teasing)  
Yeah, yeah. Can I get some time with you later this afternoon?

(MORE)

BEN (CONT'D)

I got a couple of things I need to talk to you about. About the business.

ANGELO

Benny, I always got time for you.

He disappears into his office.

25

**INT. MAPLE LEAF DINER - WINDSOR (NOVEMBER 1963)**

25

Ben and Jessie are both drinking coffee, in silence, post-lunch.

AT ANOTHER TABLE

A MAN and a WOMAN glare at them -- a white man and a black woman sharing a meal. Ben stares them down til they look away.

JESSIE

So what do you think?

BEN

What do you want to wade into all that for, Jessie? It's talking to lowlifes...sifting through garbage.

JESSIE

I've seen you do it for two years. I see you work both sides of the bridge. I'd like to learn. From you.

BEN

You got a good head for figures. If you wanted to take an accounting course, I'm sure we--

JESSIE

That's not what I want, Ben.

BEN

I'm just not sure it's a good idea.

Jessie sits back.

JESSIE

You don't think it's a good idea. Or Angelo doesn't think it's a good idea?

Before Ben can answer, From OFF -- there's a crash...someone's dropped a plate.

NEAR THE DOOR

The STARING WOMAN from the table bursts into tears. Her husband comforts her. There's a WAIL from OFF.

JESSIE (CONT'D)  
What's going on?

26 **INT. AMBASSADOR INVESTIGATIONS OFFICE - DAY (NOVEMBER 1963) 26**

Ben and Jessie enter. Three people are clustered around the small black and white TV, including Angelo and another investigator. Everyone's shocked.

ANGELO  
I can't believe the bastards  
actually shot him.

JESSIE  
How bad is it?  
(then)  
Shhh...wait...

ON SCREEN: THE FAMOUS CLIP FROM CRONKITE (OR ALTERNATE)

WALTER CRONKITE  
President Kennedy - died at one pm  
central standard time - two o'clock  
eastern standard time - some thirty-  
eight minutes ago...

Angelo changes the channel. We're now watching CBC and images of JFK and JACKIE arriving in Dallas.

JESSIE  
Two-thirty-eight. That's the time?

ANGELO  
Yeah. Why?

JESSIE  
I just wanted to know the time.

There it is: the moment no one will ever forget.

**END ACT ONE**

ACT TWO

27 INT. BEN'S APARTMENT - KITCHEN - DAY (JUNE - CONTEMPORARY) 27

Benjamin places a pair of pants into a suitcase. We can see other clothes in the case. Kathleen leans against the kitchen counter.

KATHLEEN

It's not my favorite solution either, Dad. But the Doctor said you needed to be watched.

Ben doesn't answer. He keeps crossing back and forth to the bedroom, as he continues packing the suitcase.

KATHLEEN (CONT'D)

You passed out.

BENJAMIN

A couple times.

KATHLEEN

Five. Five is not a couple.

Kathleen looks down at the counter. It's kind of dirty.

KATHLEEN (CONT'D)

This place needs a good scrub and a new coat of paint.

A CELL PHONE rings. Kathleen answers it.

KATHLEEN (CONT'D)

(into phone)

Hello?

(beat)

Okay, Siobahn, play me the message.

BENJAMIN

Those things give you cancer.

KATHLEEN

Cheery thought.

BENJAMIN

My brain's fine, Katie.

KATHLEEN

Don't call me that.

BENJAMIN

Sorry. Kathleen.

ON KATHLEEN, as she listens to her message, she spies something on the counter ... four or five identical envelopes. They read "NOTICE OF EVICTION."

She hangs up the phone.

KATHLEEN  
(holding them up)  
What are these?

Benjamin stops in the middle of the room. Caught. He's holding several pairs of boxer shorts.

BENJAMIN  
Oh. Those.

KATHLEEN  
My God, Dad -- it doesn't go away  
if you just ignore it.

There's a KNOCK AT THE DOOR. Kathleen goes to answer it as Benjamin keeps packing.

When she opens the door, she reveals two MEN standing there. One is good looking, East Indian. The other is white. They're dressed in off-the-rack suits, and hold up badges. We'll come to know these two as DETECTIVE SINGH and DETECTIVE LEWIS.

SINGH  
Benjamin Ford?

Benjamin looks up from his suitcase.

BENJAMIN  
Yes?

SINGH  
I'm Detective Singh, Windsor  
Police, and this is Detective  
Lewis. Can we talk?

KATHLEEN  
(surprised)  
Dad?

LEWIS  
It's about Katie Wilson.

Benjamin's face falls. Kathleen looks confused.

SINGH

Two bodies were found this morning.  
One's been positively  
identified.... Mr. Ford?

BEN'S POV -- We see the concerned, silent, and distorted faces of Singh, Lewis, and Kathleen. The POV seems to be listing, all slow -- color draining from the frame... There is no sound, only the voice...

28 **INT. BEDROOM - DAY (NOVEMBER 1963)** 28

We see a flash of Ben and Katie in bed, (a la the Teaser.)

29 **INT. KITCHEN - DAY (NOVEMBER 1963)** 29

Katie kisses Ben on the lips, in her stewardess uniform.

30 **INT. AMBASSADOR INVESTIGATIONS OFFICE - DAY (NOVEMBER 1963)** 30

Ben, Angelo, and Jessie are glued to the pictures on the TV, repeating the same CBC news over and over.

Jessie is openly crying. Angelo holds up a bottle -- whiskey. She takes a bit more in a glass. Angelo lights up a smoke.

ANGELO

You wanna know who did this?  
Teamsters.

BEN

Get out of here.

ANGELO

I'll bet they're celebrating at  
Teamsters Hall, right now.

JESSIE

So Johnson's President? Where would  
he be, right now?

BEN

I don't know.

JESSIE

Why do you Americans do these kinds  
of things -- what is wrong with--

Ben shakes his head, and Jessie stops.

BEN

Not today.

The phone rings. Nobody moves. Ben notes it and goes toward his office.

31 **INT. BEN'S OFFICE - CONTINUOUS (NOVEMBER 1963)** 31

Ben picks up the phone.

BEN

Ambassador Inves--Whoa. Slow down.

32 **INT. AIRPORT- PHONE BOOTH - DAY (NOVEMBER 1963)** 32

Katie is crying. Her mascara is a mess.

KATIE

It's so terrible...I--I just heard.

BEN (V.O.)

I know. It'll be okay.

KATIE

We-we-were in the air. I just found out. We were there, Ben. We were just there.

33 **INT. BEN'S OFFICE - DAY (NOVEMBER 1963)** 33

BEN

You're not making sense. Where? You were just...

KATIE (V.O.)

Dallas! We got bumped and...

BEN

I'll come in and get you.

34 **INT. AIRPORT- PHONE BOOTH - DAY (NOVEMBER 1963)** 34

KATIE

The bridge is backed up. I have to get out of this country...

BEN (V.O.)

It'll be okay.

Katie's suddenly angry.

KATIE

No, Ben. It won't.

(softens)

(MORE)

KATIE (CONT'D)

I'll get a lift across with one of the pilots...I just have to pick up a few things from my place and I'll be over as soon as I can.

(beat)

I love you, Ben.

35 INT. BEN'S OFFICE - DAY (NOVEMBER 1963)

35

Ben holds his head in his hands.

BEN

I love you, too.

KATIE (V.O.)

What a terrible day.

(beat)

Oh God. It's your birthday.

BEN

It's fine. Just get here.

Ben hangs up. A beat. He pulls out the ring box and looks at it -- then puts it in the drawer. This is not the day. \*

BEN (CONT'D) \*

(to the office) \*

Everybody should just...go home. \*

36 INT. AIRPORT - DAY (NOVEMBER 1963)

36

Katie gets off the phone. Two MEN appear before her. They're both dressed in pilot's uniforms. One's younger, dark, lady killer looks. One's a little older -- a kind of George Kennedy type. This is NICK DELGADO and GEORGE McCARTHY. \*

GEORGE

Nick, she's a mess.

KATIE

I'm fine.

GEORGE

Honey, he'll take you home. No funny business, right Nick?

DELGADO

George Michael McCarthy...you know I got a wife.

GEORGE

No jokes. Today's not the day.

Nick offers Katie his arm.

DELGADO

C'mon sweetheart. I'll take you  
home.

As they walk away, we glance off a few other people milling  
through the terminal:

-A retired man with a camera, snapping pictures of his wife.

-A man in a dark trenchcoat, walks with a woman dressed in  
the same uniform as Katie. He bumps into GEORGE, and the TWO  
MEN LOCK EYES.

George walks in the other direction, and takes one last look -  
- as Katie and Nick recede in the distance.

37	<b>OMITTED</b>	37	*
38	<b>EXT. DETROIT RIVER, ESTABLISHING - NIGHT (NOVEMBER 1963)</b>	38	*
39	<b>INT. BEN'S KITCHEN - NIGHT</b>	39	

Ben opens the door to his apartment and steps inside. He  
turns on the light.

BEN'S POV -- He's surprised to see DEL sitting there, along  
with JESSIE. There's a cake on the kitchen table. It says,  
"Happy 30th, Ben."

There's a bottle on the table too. No one yells "surprise."  
Ben points to the bottle.

BEN

You better hand that over.

40	<b>INT. KITCHEN - LATER (NOVEMBER 1963)</b>	40	
----	---	----	--

Del pours himself another drink, and slices himself a piece  
of cake. The cake has been picked over.

DEL

She went to a lot of trouble. It's  
the least we can do.

Jessie comes to BEN, who's on the phone.

JESSIE

She called everybody. I guess  
most...just assumed...

(beat)

Still no answer?

BEN

I should go. She should be here  
already, right? It's been hours.

Jessie doesn't know what to say.

AT THE TABLE

DEL

Let me tell you something. This is  
just the start. You're going to  
have Southern Senators who line up  
behind Johnson like bebop boys in a  
smack line. Just you wait.

Jessie walks over and clears plates from the table.

JESSIE

So you're saying President Johnson  
did it? Del, they got the guy.

DEL

Ben, your friend here's a good  
little sheep.

BEN

He's paranoid and drunk. Don't  
listen to a word he says.

DEL

Doesn't mean I'm not right.

BEN

I've gotta go. I've gotta try to  
find her. Staying here is making me  
crazy.

JESSIE

What if she comes here?

BEN

Can you stay for a bit?

Jessie nods.

BEN (CONT'D)  
(to Del)  
I'll take you home. C'mon.

Del staggers to his feet -- grabs Ben's arm. They lock eyes.

DEL  
This isn't what I meant. About  
being marked. About the  
date...November 22nd, your birthday  
being linked to -- I didn't mean  
for--

BEN  
I know. I know. Let's go, Del.

41 **INT. KATIE'S APARTMENT - NIGHT (NOVEMBER 1963)** 41

The door opens and Ben enters. Del follows. There's no one inside. He walks to a table. There's mail on the table.

The place is spartan. One makeup table, pictures of Ben and Katie propped up in the edge of the mirror.

DEL  
I don't see any bag.

Ben opens the closet. All her clothes are missing.

BEN  
All her clothes. They're gone. That  
doesn't make sense.

Ben feels under the bed...no suitcase. He looks around the room.

ON THE FLOOR

By the wastepaper basket, like it just fell down -- a bag.

Ben pulls something out of the bag. It's a wrapped gift. There's a receipt in the bag. He pulls it out and reads it.

INSERT

The receipt: hand written, with a Dillard's logo, the address of the store in Dallas, and today's date: November 22, 1963.

BEN (CONT'D)  
She was here.

DEL

She left a gift here, but she took  
all her clothes?

Ben's face creases with worried.

BEN

Something's happened.

OFF DEL'S LOOK we

END ACT TWO



KATHLEEN

More basil. Hunter's never going to eat that.

BRETT

There's hot dogs.

KATHLEEN

I guess I just like my buried past a little less...dramatic. You're okay with him staying?

BRETT

He's your father, Kath.

KATHLEEN

So he tells me.

BRETT

Okay. So he's difficult. But if push comes to shove, I'm fairly sure I can take him.

Kathleen cracks up. Brett pours a glass of wine and hands it to her.

BRETT (CONT'D)

(quieter)

Tell me what the cops said.

KATHLEEN

They want to talk to him soon as he's on his feet. She doesn't have any family. She was buried with...someone else.

(OFF HIS LOOK)

I know, I know. It's...

BRETT

Is your Dad gonna show up on "America's Most Wanted?"

(beat, then)

Do you think it's possible?

KATHLEEN

I honestly have no idea.

44

**INT. MCNEAL GUEST BEDROOM - DAY (JUNE - CONTEMPORARY)**

44

We see Benjamin lying in the bed. His eyes are open. He's obviously been listening for a while.

He closes his eyes, and drifts back...

KATIE (V.O.)  
I'll get a lift across with one of  
the pilots - then I'll be over as  
soon as I can...

45

**INT. DETROIT POLICE STATION - DAY (NOVEMBER 1963)**

45

KATIE (CONT'D - V.O.)  
...I love you, Ben.

Ben stands at the front counter in front of a Desk Sergeant.

A sign on the wall says DETROIT POLICE. Behind the desk there are several UNIFORMS and civilian personnel clustered around a black and white television.

BEN  
Her name is Katie Wilson.

DESK SERGEANT  
Age?

BEN  
Twenty-six.

DESK SERGEANT  
How long's she been missing?

BEN  
Forty-eight hours. I told them all  
this yesterday.

DESK SERGEANT  
Look around, pal. Things are a  
little messed up right now.

Ben glances at the wall. Below a US flag and a MAP of the Detroit area, there's a picture of Kennedy. There's a candle in front of it, on the counter, burning in tribute. There's a picture of Pope Paul VI beside it, and a rosary hanging off the picture.

BEN  
Yeah. I know.

A COP walks by and touches the picture as he continues down the hall.

DESK SERGEANT  
You said she was a stewardess.  
Maybe she took a trip.

BEN

Are you being funny?

DESK SERGEANT

We got a Dead President and a dead assassin. You wanna know if I'm being funny? We'll. Call. You.

Ben walks away from the desk. A DETECTIVE approaches the Sergeant. This is DETECTIVE BARNES.

BARNES

What was that about?

DESK SERGEANT

Girlfriend's run off.

BARNES

Guy's got a lot of nerve, everything that's going on. You know him?

DESK SERGEANT

He does insurance investigations. Ben Ford. He's one of them.

BARNES

Canadians. Pain in the ass. They don't get it.

OFF HIS LOOK, we go to...

46 **INT. AMBASSADOR INVESTIGATIONS OFFICE - DAY (NOVEMBER 1963) 46**

Angelo, Jessie, and another INVESTIGATOR are clustered around the TV.

ONSCREEN

The long procession of the flag-draped JFK's casket. The picture cuts to John-John's iconic salute.

JESSIE

Little man. I can't watch this anymore.

She gets up just as Ben walks in the office.

ANGELO

Checked the hospitals, both sides. Still nothing.

BEN

What about Jane Does?

ANGELO

Two. We ran 'em down -- they're not our Katie.

JESSIE

What about her parents?

BEN

They fought. She hadn't talked to them in years. They haven't heard from her.

ANGELO

Brothers? Sister?

BEN

Only child.

47        **INT. BEN'S OFFICE - DAY (NOVEMBER 1963)**

47

Ben enters the office, with Jessie following. He sits without first taking off his coat.

JESSIE

I called the airline. They weren't much help..

BEN

Who did you call?

JESSIE

Personnel.

BEN

That's not who you call.

48        **INT. MAPLE LEAF DINER - DAY (NOVEMBER 1963)**

48

Ben and Jessie slide into a booth, and Ben slaps down an envelope.

BEN

You never go in the front door. The front door's there to impress the neighbors. You go in on the side.

JESSIE

The side?

BEN

Everybody loves Katie. A friend of hers got transferred to head office. She got me this.

Jessie opens the envelope, and pulls out a bunch of pages.

JESSIE

These are the flight logs.

BEN

And the manifest. And the crew report.

(he's already memorized it)

Takeoff Dallas Two-ten. Landed ten minutes late.

He points to a page in front of Jessie.

BEN (CONT'D)

That's Katie's signature.

(beat)

She was working first class. Pretty empty flight.

JESSIE

So. What does the side door tell you?

Ben puts his head in his hands. Jessie reaches out her hand to touch his head -- then thinks better of that.

JESSIE (CONT'D)

It's okay, Ben. Everybody's raw. People are hugging strangers. I put my arm around an old man last night on the bus.

BEN

How would your fiance feel about that?

JESSIE

My fiance would understand. And don't bring Arthur into this, the man was crying. Everybody's crying. This is not the time to be standoffish. It's a time to help.

(beat)

So how can I help?

Ben brandishes the file.

BEN  
(reading)  
Pilot. Nick Delgado of Windsor,  
Ontario...

JESSIE  
Let's see if we can track him down.

49 **OMITTED** 49

50 **INT. AMBASSADOR INVESTIGATIONS - DAY (NOVEMBER 1963)** 50

A harried housewife sits in a chair, smoking. This is MRS.  
DELGADO, 42.

MRS. DELGADO  
You said this was about the  
airline? Bunch of bastards. Said  
they'd send me somebody, but they  
never do.

REVERSE

Ben and Jessie. Jessie sits in a chair in front of her desk.  
BEN leans against her desk.

JESSIE  
Thanks for coming in, ma'am.

MRS. DELGADO  
Yeah, well, the kids are wit' my  
mum. No school. Why the hell would  
they cancel school? What good's  
that gonna do?

JESSIE  
It's probably just...

She catches Ben's eye. It says, "drop it," so she trails off.

BEN

We wanted to talk about Nick.

MRS. DELGADO

(snorts)

You're 'bout four days late.

Jessie looks toward Ben...but Ben reveals nothing.

MRS. DELGADO (CONT'D)

I imagine he's off with one of his  
whores.

Ben takes out a photo of Katie. He shows it to Mrs. Delgado.

BEN

Have you ever seen this woman?

MRS. DELGADO

(studying it)

Pretty. She certainly looks like  
his type.

BEN

(ignoring it)

She's my fiancée.

Now it's Jessie's turn to bristle. She turns toward Ben --  
she didn't know they were engaged.

BEN (CONT'D)

Your husband was driving her home  
on Friday.

MRS. DELGADO

Then it looks like your fiancée and  
my husband deal with grief the same  
way.

She stands.

MRS. DELGADO (CONT'D)

If you see Nick, tell him don't  
bother coming home. Camelot's over.

She walks out, leaving Jessie and Ben staring at one another.

JESSIE  
When did you ask her?

BEN  
I didn't. I was going to. Friday.

Jessie sighs.

BEN (CONT'D)  
She bought me a gift. In Dallas.  
Why would she do that, if...

Ben trails off.

JESSIE  
There's two pilots. Maybe she got a  
ride with the other one.

BEN  
George McCarthy. He lives in  
Detroit. He wouldn't be crossing  
the bridge.

JESSIE  
Let's talk to him anyway.

No answer.

JESSIE (CONT'D)  
Ben? Ben?

BRETT (V.O.)  
Ben?

52

**EXT. MCNEAL HOUSE - NIGHT (JUNE - CONTEMPORARY)**

52

Ben stands on the front porch of his daughter's house.

BRETT

Getting cold, maybe you should come in.

BENJAMIN

Thanks for dinner. A man who cooks. Something else.

BRETT

It's not all that uncommon these days, Ben.

BENJAMIN

You used to be able to see Mercury.

BRETT

I'm sorry?

Ben points to the horizon.

BENJAMIN

Forty five minutes after sunset. Southwest, just over the horizon. Mercury.

BRETT

He's the one who ran fast, right?

BENJAMIN

The messenger. He had a special helmet. Made him invisible.

BRETT

Good trick.

BENJAMIN

The helmet signifies hidden thoughts. Secrets.

BRETT

Where'd you learn that?

BENJAMIN  
Friend told me once.

There's a beat.

BRETT  
You and Kathleen have to talk.

BENJAMIN  
I know.

53

**INT. KITCHEN - NIGHT (JUNE - CONTEMPORARY)**

53

Kathleen **sits** at the table. Ben sits at the other end. One small light hangs above, illuminating them both, the rest of the room in shadow. \*

BENJAMIN  
Hunter got big. And you have a beautiful house.

Beat. Kathleen realizes something--

KATHLEEN  
I forget you've never been here.  
(too quickly)  
I know I know - you don't...cross the bridge.

BENJAMIN  
Not for years.  
(beat)  
I want to go home. \*

KATHLEEN  
Dad, I'm not sure that's going to happen anytime soon. \*

A long beat.

KATHLEEN (CONT'D)

Did you love her?

A long beat. Ben looks like he might not answer at all. Then:

BENJAMIN

Yes.

KATHLEEN

More than Mom?

BENJAMIN

It was a long time ago. We were  
going to get married.

\*

Kathleen's shocked. She doesn't completely know why.

KATHLEEN

Windsor Police wants to speak to  
you right away.

\*

BENJAMIN

Is there something you want to ask?

A beat. Kathleen shakes her head.

BENJAMIN (CONT'D)

I want you to do something for me.  
She doesn't have anybody. Her  
people are long gone.  
She...deserves to rest.

Kathleen doesn't know what to say. She and her Dad are in new  
territory, here.

KATHLEEN

(finally)

I can make a call. First thing  
tomorrow.

\*

Benjamin nods, and stands, a little unsteadily.

KATHLEEN (CONT'D)

There is one thing I want to ask.  
Mom--Samantha Michelle Porter. Your  
mother's Mary, her mother was  
Florence.

(the big question)

Where'd you get the name Kathleen?

(OFF HIS SILENCE)

She was Katie.

BENJAMIN

You hate that name. Always did.

\*

54 **OMITTED**

54

\*

55 **OMITTED**

55

\*

56 **INT. KATHLEEN'S BEDROOM - NIGHT (JUNE - CONTEMPORARY)**

56

\*

Brett's already asleep, snoring slightly. Kathleen slips into  
bed.

KATHLEEN

(to Brett, asleep)

I've spent my whole life trying to  
live up to the memory of a dead  
woman. And it wasn't even the right  
one.

END ACT THREE

ACT FOUR

57 **EXT. CEMETARY - DAY (JUNE - CONTEMPORARY)** 57

A sunny, crisp June day. Kathleen is dressed in a suit. So's Brett. Kathleen takes her father's arm as they walk toward the gravesite.

Benjamin looks off toward the side, where a copse of trees dot the cemetery landscape.

BEN'S POV -- He sees a WOMAN in a yellow dress darting between the trees and the gravestones.

NARR (V.O.)

In the movies, the Invisible Man lives in fear of just one thing.

58 **EXT. GRAVESITE - DAY (JUNE - CONTEMPORARY)** 58

Ben is sitting down -- his family beside him.

NARR (V.O.)

Appearing again at the wrong time.

There are no other mourners. A priest stands in front of a freshly dug hole, with a casket looming over it.

PRIEST

In the name of the Father, the Son and the Holy Ghost...

The sound drops out, and Ben's left staring at the casket.

NARR (V.O.)

If you reappear too soon, you find yourself naked. Out there with no clothes, no cover at all.

The CASKET looms large in our view, as we

MATCH CUT TO:

59 **INT. FUNERAL HOME - DAY (NOVEMBER 1963)** 59

We see ANOTHER CLOSED CASKET. There's a photo on top of CAPTAIN GEORGE McCARTHY, in his pilot's uniform.

AT THE BACK

Jessie stands next to Ben. They regard the room. The wake is thinning out -- just a few stragglers left: a couple of women with swept up hairstyles and long skirts. A couple of men with brushcuts, looking like analysts from the Rand Corporation.

A tired looking woman of 50 sits by herself, weeping into a kerchief.

BEN  
Captain George McCarthy.

JESSIE  
We shouldn't be here.

BEN  
He threw himself out a window,  
Friday night.  
(beat)  
The airline makes pilots see a  
psychiatrist. McCarthy passed with  
flying colors.

JESSIE  
Maybe he was hiding something.  
People hide things.

Pointed. Ben checks her. She's talking about him.

BEN  
We still talking 'bout the Captain?

JESSIE  
You're acting like this is just  
another case.

Ben stops moving and stares at Jessie.

BEN  
It's not. But I give into that, and  
then what? How does that help  
Katie?  
(back to business)  
McCarthy was at Okinawa. Decorated  
twice. Married, two girls. Just  
renewed his box seats at Tiger  
Stadium.

JESSIE  
You found all this how?

BEN  
I know how to work an Irish wake.

JESSIE  
Ghoulisn.

BEN  
Effective. We do this all the time.  
Does Captain George sound to you  
like a man filled with a life-  
ending despair?

Ben finds himself positioned close to the widow, MRS.  
MCCARTHY. He kneels down.

BEN (CONT'D)  
I'm sorry, Mrs. McCarthy. Ben Ford.  
My fiancée flew with George.

MRS. MCCARTHY  
What was her name?

BEN  
Katie Wilson. She said your husband  
was a good pilot.

That brightens Mrs. McCarthy somewhat.

MRS. MCCARTHY  
That terrible day. With the  
President. I went down the street.  
Jenny's husband Bill was into it.  
He was in Knights of Columbus. He  
shook Jack Kennedy's hand.  
(sobbing)  
I was only gone an hour.

Jessie can't take it anymore. She exits. Ben looks like he's  
close to tears himself.

60

**INT. FUNERAL HOME HALLWAY - CONTINUOUS (NOVEMBER 1963)**

60

BEN  
You said you wanted to be an  
investigator.

JESSIE  
Maybe I was wrong.

BEN

You can't give up because you don't  
like where a trail leads.

Jessie slows to a stop at the end of the hallway.

BEN (CONT'D)

Working the case is what I know.  
But my head...isn't screwed on  
straight right now. You're helping.

JESSIE

What are the chances that these  
things are all a coincidence?

BEN

I wouldn't take that bet.

JESSIE

So what the hell's going on, Ben?

BEN

They flew in Friday. From Dallas.

A beat. Ben lets that sink in.

JESSIE

I know you're upset, but-- what  
you're suggesting--  
(then)  
You're starting to sound like Del.

BEN

I know Katie didn't run off with a  
pilot. I don't care what Delgado's  
reputation is. Now we find his co-  
pilot, a guy who had everything to  
live for committed suicide. The  
same night? No. No.

Something occurs to Ben. He looks toward a PHONE BOOTH,  
behind them at the hallway's end.

BEN (CONT'D)

Do you have a nickel?

Jessie reaches into her purse and pulls one out.

BEN (CONT'D)

Call this number.

As Jessie steps into the phone booth, and picks up the receiver, Ben pulls out a piece of paper and reads it.

BEN (CONT'D)  
Klondike 3-8948.

JESSIE  
What's this for?

She dials the number.

BEN  
There was one other stewardess on the flight crew with Katie. Sheila Wilkins.

JESSIE  
It's ringing.  
(beat)  
Hello, May I speak to Sheila, please?

A few seconds pause. Jessie's eyes become saucers.

JESSIE (CONT'D)  
I understand. Sorry.

She hangs up - and exits the booth, a little unsteadily. She turns around. The world seems to be closing in on her.

Ben seems very far away. She takes a step, and suddenly...

...her heel breaks. She almost goes down, but Ben's there to catch her.

He guides Jessie over to a parked car, she leans against it.

BEN  
Calm down.

Jessie looks up with a face of abject fear.

JESSIE  
There was a car accident. Saturday morning.

OFF BEN'S LOOK, WE

CUT TO:

61 **OMITTED** 61

62 **INT. DEL'S CLUB- NIGHT (NOVEMBER 1963)** 62

Empty. Ben sits down beside Del, who smokes and drinks at he bar. He looks spent -- poured out. Del slides over the bottle.

BEN

I want you to tell me everything  
you know about JFK. The crazier the  
better.

63 **EXT. CEMETARY - DAY (JUNE - CONTEMPORARY)** 63

As before, with the priest doing the service.

PRIEST

...through valley of the shadow of  
death, I shall fear no evil...

\*

The voice fades to a dull drone, and Ben looks up and notices

IN THE DISTANCE

By the cars -- two COPS (Lewis and Singh) wait. They're  
taking pictures.

TIME CUT TO

The Casket is in the ground. Everyone's standing. Ben throws the first clump of dirt down, then stands off to the side.

Kathleen follows...Then Brett.

Ben looks up, and feels the sun on his face. The cemetery is peaceful, and green. He looks off and sees...

BEN'S POV--It's KATIE, dressed in that yellow dress -- as beautiful as the day he last saw her. Beside her is HIMSELF...YOUNG BEN, Age thirty. They're holding hands.

INSERT

A hand reaches inside a pocket, and pulls out a SMALL RING BOX.

Ben stands above Katie's grave with the ring he never got a chance to give her.

He bends his broken, tired, old-man body down, and tries, as gingerly as possible, to lay the ring box to rest in Katie's grave.

It's not a particularly graceful attempt. He's too old, and too stiff. He falters.

Kathleen steps forward to try and steady him. Angrily, he waves her off. Brett, gently, takes her shoulder and gets her to step back.

Ben tries again. The ring tumbles into the grave, landing on top of the casket.

BRETT

Let's give him some space.

Brett and Kathleen walk away. Ben stares down at the ring in the grave. When Ben looks up again, he sees...

An Old Man with a cane is talking to Brett and Kathleen. (OLD DEL, 70s.)

64 **EXT. CEMETARY GROUNDS - DAY (JUNE - CONTEMPORARY)** 64

Ben catches up to Kathleen, Brett, and the Man.

OLD DEL  
Benjamin Ford, I presume.

BENJAMIN  
You look like hell.

OLD DEL  
I'm thinking of getting a piercing.  
Chicks love that.

BENJAMIN  
Why'd you come, Del?

As we get a good look at Old Del Murphy, we can see he's withered -- with a face that seems to indicate a life lived hard at every turn, and a voice that gives 'gravelly' a new measure.

(NB: By the end of the scene, the audience should clue in that OLD DEL, not Ben, has been narrating.) Kathleen reacts to the name with shock.

KATHLEEN  
Del? Del Murphy?

OLD DEL  
Hey Sweetheart. You got big.

BENJAMIN  
(to Kathleen)  
Give us a minute.

Kathleen nods. They walk toward the car.

BENJAMIN (CONT'D)  
You really need that thing?

OLD DEL  
No. I'm just lazy.

Del pulls out a pack of smokes and offers one to Ben.

BENJAMIN  
What are you, high?

OLD DEL  
No. That stuff will kill you.  
(beat)  
Am I supposed to believe that's  
your real hair color?

Ben doesn't answer, but he does crack a smile

BENJAMIN  
(beat)  
You still looking for Mercury?

BENJAMIN (CONT'D)  
Every night.

Brett lifts up Hunter. Both old men look toward Ben's family.

BENJAMIN (CONT'D)  
Del.

OLD DEL  
Yeah.

BENJAMIN  
She can never know.

OLD DEL  
Yeah.  
(re: the approaching cops)  
What are you going to do about  
them?

BENJAMIN  
What do you think I'm going to do?  
(beat)  
I'm going to lie.

From high above, we see Benjamin and Del, two frail old men surrounded by the dead. Detectives Singh and Lewis shake hands with Ben.

NARR (V.O.)  
Behold - the Invisible Man.  
Fighting his way back into the  
light.

CUT TO BLACK

END OF SHOW