

THE THEORY OF INVISIBILITY

by
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Based on the novel
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AS THE OPENING CREDITS ROLL...

INT. HOUSE, VENICE CANALS, CALIFORNIA, PRESENT

EMME, early to mid thirties, sits on the floor of her living room. There is no furniture, except for a couch, the large sliding glass doors are open to a backyard that overlooks the canals.

While Emme ties knots on the stems of daisies she stares at the curtains that occasionally blow open and from her POV, we see the canals. Emme closes her eyes as the water in the canals laps against the sides. It's calming lull takes on a whispery rhythm, but what Emme hears is...

CANALS

The Daniels are dead. The Daniels are dead.

This choir falls away as we roam the canals. The houses are relatively close together, but vary in size and demeanor. Some are McMansions and take up two lots, others are modest cottages, still others are modern and sleek, while others have the look and feel of a New England Clapboard house.

The canals intertwine and wind around the houses, no cars tread here, people walk or ride their bikes. White bridges are scattered throughout and they connect the various walkways. Most houses have a dock in front of them and a canoe, kayak or some sort of water transportations tied to it.

EXT. VENICE CANALS, AFTER MIDNIGHT, PRESENT.

A full moon shines over the canals, which are peppered with colorful canoes, the air is filled with night blooming jasmine. Emme, in her husband's old shirt, ripped jeans and her sorrow, night strolls. From a house on the canals, ROSE, Emme's ten year old niece, watches her Aunt from her bedroom window. Her knowing eyes clues us into the fact that she's wise beyond her years.

INT. EMME'S HOUSE, BEDROOM, NEXT MORNING.

A bed, a mirror, one night table. Emme, who clearly hasn't slept, stares up at the ceiling. She sighs, rolls over, stares at the wall, then gets up, walks into her master bath, stares at herself in the mirror utterly disappointed she's still here, steps into the shower, blasts the cold water. Not even freezing cold pellets can penetrate her grief. She finally picks up the soap.

INT. EMME'S KITCHEN, TEN MINUTES LATER.

Emme, clean in some ways, dirty in others, aimlessly looks for food. Her answering machine light flickers, she hits the button, opens a cabinet filled with the same brand of peanut butter. She contemplates a choice.

ANSWERING MACHINE/MORGAN

Okay don't pick up, again. But remember today is therapy day and whether you like it or not you're going.

Emme takes a jar from the center, grabs a spoon, sits on the counter next to her set of carving knives. She eyes them longingly as she opens the jar.

ANSWERING MACHINE/MORGAN (CONT'D)

Don't argue with me or do. Do something. I'm gonna check up on you. And if you don't show, you're... You're not allowed to see Rose, ever again. I love you.

Emme licks the spoon. The answering machine clicks off.

EMME

Bitch.

Her voice is raspy, strong and yet, broken. She grabs a blue Sharpie from the counter, writes *Twenty-four months. Five days. Twenty-five minutes* and crosses out the notation above it. A parent's way of counting the passing days during the first year of their child's life... Or death.

Emme puts the spoon on the counter, the jar back, and walks out the door.

EXT. VENICE CANALS, SAME.

Emme walks, outside the perimeters are a set of stairs, she cautiously takes them toward a school fifty yards away. Every time a car passes she moves further away from the street. Anything on wheels is taboo.

EXT./INT. VENICE GRAMMAR SCHOOL. SAME.

Emme pushes herself through its doors. The florescent lights gleam off the worn linoleum. Her shoes squeak on the floor's surface creating an odd noise.

INT. VENICE GRAMMAR SCHOOL. GRIEF SUPPORT GROUP, GYM SAME.

Emme enters. Members mull about. One woman, oddly chirpy, gives a new member the old member stats. Emme avoids her.

CHIRPY

(whisper) Well, Joan lost her daughter eighteen years ago, Jim accidentally ran over his own child, tragic, tragic, Lisa, well, you know that supermarket over on Pico, that one the semi went through, she was the only customer to survive...

Chirpy and Emme exchange frozen smiles. The new member notices, Chirpy talks through her smile.

CHIRPY (CONT'D)

Lost her husband and three month old son in a car accident. They had to use the jaws of death to get her out of the car... She's lucky she's alive, but of course she doesn't see it that way.

Now Emme purposely passes them. She turns to the newbie.

EMME

I'd be careful if I were you, pretty soon your horrific-life-changing-not-sure-if-you-can-go-on-living-tragedy will be on Margaret's 411. Everyone hates her, but we let her stay because she has no life, and she brings the donuts. What no jelly today?

Chirpy can't react as the meeting is called to order by a short dark haired woman with a sultry voice.

STEPHANIE

Okay, people today we're going to do things differently...

The group exchanges worried glances, Emme finds a seat in the back, close to the door.

STEPHANIE (CONT'D)

Since some of you haven't shared in quite a while... Well, as the song says it's your turn. (zooms in on) Emme?

Stephanie stares at Emme until she stands up. Emme unsteady, annoyed and nervous barrels through.

EMME

What's the point? We show up every fucking Tuesday, we say the same thing over and over again... I lost my son, my child, my wife, my brother... How is this helping?

(MORE)

EMME (CONT'D)

I know what I've lost, you know what you've lost and no amount of talking is going to make it any easier.

Chirpy raises her hand, Stephanie ignores her. The group watches them like a tennis match.

STEPHANIE

You've been coming here for how long?

EMME

(looks at watch) Twelve months. Five days. Forty five minutes.

STEPHANIE

And in the past twelve months, five days and forty five minutes you've seen no improvements in your life or the way you're handling your grief?

EMME

Nope.

STEPHANIE

Well, if your grief is all you're living for...why bother?

Some in the group are horrified, others get it. Emme doesn't flinch. Her eyes actually light up.

EMME

I guess I never thought about it. But, thanks... That's a really good idea.

Emme walks out the door. Stephanie watches her go.

EXT. VENICE CANALS, SAME.

Emme walks out the other side of the canals.

EXT. PACIFIC COAST HIGHWAY, SAME.

Perpendicular to the ocean and way out of the line of oncoming traffic Emme continues walking. She stops to pull some daisies that grow wild on the side of the road.

EXT. PACIFIC COAST HIGHWAY, TWO HOURS LATER.

Emme steadily walking up sometimes dangerous hills. Her hands continuously working the stems of the daisies into knots. She's not tired, or over heated, she's just walking, walking, walking.

EXT. WAYFARER'S CHAPEL, LOS ANGELES, SIX HOURS LATER.

A glass Cathedral, otherworldly the way a church should be. Emme enters, finally exhausted, she sits in a pew. From her POV *her husband in his tuxedo and a happier Emme in her wedding gown, appear in front of her. These apparitions exchange "I do's", kiss, then joyfully run past the present day Emme.*

Emme sits and stares out into space. After a few moments, when a Minister enters the chapel, she gets up and starts her trek home.

INT. EMME'S HOUSE, KITCHEN, NEXT MORNING.

Emme picks up a note on the kitchen table. *It's time to ride something that has wheels. See ya at nine. Morgan.* Emme pours herself a cup of coffee. A pair of bright orange sweats runs by her window and from her POV...

Emme in labor. Her husband comes running down. He's wearing a sweatshirt, shoes, and is carrying her bag. He's not wearing pants, just bright orange Joe Boxers. They rush out the door.

Someone knocks on the door... Startled, Emme looks up and sees her sister, MORGAN, green snappish eyes, thick auburn hair.

MORGAN
Penny, nickel, dime?

Morgan spies the writing on the wall and reacts.

EXT. EMME'S HOUSE, GARAGE, SAME.

A Prius. Never been driven. Morgan steps inside, Emme doesn't. Morgan guides her to the car, hands Emme the keys, she won't take them, she does step closer. Her body begins to tremble. She stares at the car, barely keeping it together, she rushes out.

MORGAN
Okay, baby-steps. Let's try the bus.

EXT. BUS STOP, VENICE, CA, TEN MINUTES LATER.

Emme plays with her wedding ring as Morgan puts her arms around her. Emme notices an older gentleman wearing a bow tie and carrying a yellow umbrella, he smiles. The bus pulls over. The doors open, Emme lets the others get on.

Morgan's firm grip finally persuades her to climb the steps.

The older gentleman stands and watches, then literally disappears into the atmosphere.

INT. BUS, VENICE, CALIFORNIA.

The driver pulls away. Emme's POV *A flash of headlights, the slow jerky turn of the car, and then the police siren with its sharp piercing whistle.* Emme jumps up, about to swoon when Morgan catapults into action and grabs her.

MORGAN
STOP THE BUS! STOP THE BUS!

The other passengers offer assistance as a shaken Morgan steadies her sister.

MORGAN (CONT'D)
You're okay, you're okay. I'm sorry, Emme...

Morgan helps Emme off the bus.

EXT. EMME'S HOUSE, MAILBOX, THE NEXT MORNING.

The older gentleman from the bus stop with a bow tie and a yellow umbrella, a woman wearing bright red galoshes, and two old women dressed entirely in purple with a goose on a leash, fade into view, others like them, these "Invisibles" pop into view throughout the canals.

One such Invisible, a young man with a bowl hair cut, fades in by Emme's tree. The others notice him and purposely turn away and shun him. The young man hesitates, a sly mischievous grin creeps across his face, then he slowly disappears.

Emme exits her house, walks down to her mailbox, every Invisible's eyes are upon her yet she doesn't see any of them. Emme pulls out her mail, sorts through it, then abruptly stops when she sees her husband's name, drops it.

Emme goes into her house, emerges with a bright green messenger bag, locks her door and heads off. The core group of Invisibles, the man with the bow tie and yellow umbrella, the blonde old lady, the purple old lady and the women with the red galoshes who now sits in a canoe, watch her.

EXT./INT. D. H. & B. ADVERTISING, HALF HOUR LATER.

As Emme waits for the elevator, her coworkers give her a sad smile. The elevator comes, they all get in. Every time someone gets off they toss her a sad smile. Emme finally exits and heads to her office. A man walks past. PHIL, handsome in that used to be a jock sorta way, recognizing each other, he and Emme exchange looks, but say nothing.

INT. EMME'S OFFICE, SAME.

Emme shuts the door. Boxes of products with post-it notes attached are piled on her desk. A box of Rice Krispies, the note *Make It Sexy*. She finally smiles.

INT. D. H. & B. ADVERTISING, HALLWAY, LUNCH TIME.

Phil sees Emme's door open, hesitates, but continues to the elevators. Alone he gets on, stares at a reflection of himself and is startled when his cell phone rings.

PHIL

Hey sweetie. Oh yeah. I'm on my way. You're downstairs? I should be there in about 10 minutes. Uh, why so long? (hits the buttons) Because some schmuck hit all the buttons on the elevator right before I got on. I'll see you in a few...

Not all the buttons are lit up. Phil hits them again, the elevator goes, then stops, the door opens. One of the Invisibles, the older blonde woman dressed in purple, enters the elevator with a fat white cat in her arms. The cat stares at Phil, unnerved, he looks away as the elevator climbs down a few floors.

The elevator stops, the cat jumps out of her arms, the blonde tries to get him, the doors open, the cat scoots out. The blonde sighs, brushes some hair out of her eyes and smiles at a confused Phil as she strolls off the elevator.

PURPLE OLD LADY

My sister's cat. Love my sister, can't stand Harvey. He expects to be waited on hand and paw.

INT. EMME'S HOUSE, BEDROOM, NEXT MORNING.

Emme stares up at the ceiling, she smells something, checks herself, takes off her shirt and heads to the shower.

INT. EMME'S BATHROOM, SAME.

Emme puts the water on and sits on the toilet. As the room slowly fills with steam "I love you" fades onto the mirror, her POV *her husband writing it*. Once the message is fully visible Emme gets in the shower.

INT. EMME'S KITCHEN, TEN MINUTES LATER.

Emme, wet hair pulled back off her face, cradling a cup of coffee. In walks Rose, she goes to the fridge, pulls out the only thing in it, a bottle of cranberry juice, grabs herself a glass and pours.

ROSE

I won three dollars and thirty eight cents.

EMME

That's an odd amount of money...

ROSE

It was all I had. Mom doesn't let me take advances on my allowance.

EMME

So, what did you bet on?

ROSE

You. I said you'd shower today. It's Saturday. You shower on Tuesdays, Thursdays and Saturdays. (watches her Aunt) I bet mom double or nothing that you'd come to the barbecue. You won't have to stay long, just make sure Mom sees you, and leave. I promise. I need the money...

EMME

You need the money? You're ten.

ROSE

They're these new goggles, hot pink and they have pictures on them that change whenever you go up for a breath.

EMME

(Smiles) A lenticular...

ROSE

Mom said I'd have to buy them with my own money because she just got me a pair at the beginning of the swim season.

EMME

Your mom was always practical.

ROSE

Does that mean cheap? Dad says she's cheap.

EMME

How cool are these goggles?

Rose knows she's won. She checks her Aunt's wall, grabs the Sharpie, hands it to Emme who writes *Twenty-four months. Twenty-seven days. 15 hours. 10 minutes.* Rose waits by the door. Emme grins and follows her out.

EXT. VENICE CANALS, SAME.

Rose urges her to move faster. Emme's eye is drawn to a pair of red galoshes that glisten in the warm sun. The woman who is wearing them suddenly appears, then disappears. What just happened? Emme gives the canals one last glance before she enters the yard. Rose pulls her.

EXT. MORGAN'S BACKYARD, VENICE CANALS. SAME.

Emme spies Morgan and waves, but her sister doesn't see her. Rose sits under a large tree that shades this section of the yard.

From Emme's POV her husband Daniel leans against the tree and smiles at her. Unlike the Invisibles, Daniel is definitely a ghost, almost transparent to the naked eye.

Emme sits next to her niece who nestles herself into Emme's body. A lively barbecue is going on but Emme and Rose, who drift off to sleep, are oblivious to it.

EXT. MORGAN'S BACKYARD, VENICE CANALS. LATER.

Emme wakes up alone under the tree. The barbecue is going strong. She notices her brother-in-law OLIVER struggling with bags of ice. Emme strides over to help him.

EMME

Need some help?

Oliver doesn't acknowledge her. A burly guy quickly comes over to help. A bewildered Emme follows Oliver, touches his arm, he doesn't react. He walks away. Emme is stunned.

INT. MORGAN'S HOUSE, KITCHEN, SAME.

Emme enters, grabs a cup, goes to the fridge and pours herself some lemonade. Morgan and Katie enter.

Morgan pours herself a glass of wine. She looks to a pregnant Katie. Emme waits for them to notice her.

KATIE

I can have a small sip.

MORGAN

The whole bus thing was a disaster. I don't know what to do any more.

Emme clears her throat. Nothing.

KATIE

She's gotta mourn on her own schedule. We can't force her. I sure as hell can't. Every time she looks at me... (sighs) She's never even held my daughter.

EMME

I'll be fine. I just need time... I think I just need time, maybe, who knows, but stop this...fussing over me.

No one reacts.

KATIE

How did Rose's big meet go?

MORGAN

I swear she's part mermaid. It's scary.

Frustrated Emme sorta shouts.

EMME

Hello? I'm standing right here? Doesn't anyone see me?

To get a reaction Emme kicks the cabinet, but nothing happens, the contents behind the glass doors don't even move. Her entire body is now trembling. She runs out of the room.

INT. MORGAN'S HOUSE, BATHROOM. SAME.

Emme turns on the faucet and washes her face. She stares at herself in the mirror. To test if she's really there she pinches herself.

EMME

Owww.

She stands trembling like a beaten warrior then begins to cry and laugh.

Emme gets herself under control, then calmly walks out of the bathroom, through the kitchen, past Morgan and Katie who still don't see her and out the door.

EXT. MORGAN'S BACKYARD, VENICE CANALS.

Emme walks past Oliver, who she punches hard on the arm, no reaction, she keeps walking. Occasionally she'll jump out and try to scare someone but the reaction is always the same, no reaction at all.

EXT. VENICE CANALS, SAME.

Emme doesn't notice the Invisibles who fade into view. The man with the bow tie and yellow umbrella, the woman in the red galoshes, the blonde old lady and the white haired old lady dressed in purple, with the goose, and others as well. She is unknowingly surrounded.

The young man with the bowl hair cut fades into view again, the Invisibles turn from him, seems he can't take a hint, so blonde old lady nudges the goose who nips at his hand, he reacts, then disappears again.

INT. EMME'S HOUSE, SAME.

Emme pulls out the yellow pages. She finds a number, dials...

OPERATOR

Los Angeles County Coroner's Office. If you know the extension of the person you are trying to reach please dial one. Our services have changed. Please listen carefully.... If you need to speak to an operator please dial 8.

Emme dials, hums along to the music.

OPERATOR (CONT'D)

Los Angeles County Coroner's Office how can I help you?

EMME

Oh, hi, yes, I was wondering if you could tell me...

OPERATOR

Hello? Hello?

EMME

I was calling to inquire about a body...

OPERATOR
Hello? Hello?

Annoyed the Operator hangs up. Emme reacts.

INT. EMME'S HOUSE, BEDROOM, SAME.

Emme is on her computer, she goes to the Los Angeles Coroner's Office, can't find what she's looking for, she then checks the local hospitals, she can't find what she's looking for. Emme stares off into space.

INT. EMME'S BATHROOM, SAME.

As Emme draws a bath her phone rings. She hesitates then runs into her bedroom and picks it up.

EMME
Hello? Hello?

It goes straight to the answering machine.

ANSWERING MACHINE/MORGAN
Rose said you showed up, hid in the back, and then left without saying good-bye. You can't hide forever. Stop rolling your eyes and pick up the damn phone. (There's a long pause.) Fine.

Emme rushes into the bathroom, stops the water before it overflows, disrobes and gets into the tub. She has a mild burst of confused laughter, slips herself under the water, her POV...

The accident. Emme races to her husband, cradles his head as best she can in her lap. A fireman places her son's lifeless body on his father's chest. Emme sees Daniel's spirit standing behind his prone body. She watches as he nestles their son in the crook of his arm. As they disappear like sweat on a ghost Emme careens onto the pavement. Someone rushes to catch her.

INT. EMME'S BATHROOM, SAME.

Emme submerged under the water, her eyes open and dead. Suddenly she pops up, gasping and sputtering for air.

EMME
Chicken shit. Chicken shit. Chicken shit.

INT. D. H. & B. ADVERTISING, ELEVATOR, NEXT DAY.

Phil is on the elevator and so is Emme. His POV *she's there, then, then she's gone*. He's completely perplexed and almost forgets to get out when it stops on his floor. As the doors close Phil sees Emme standing in the back. They clearly see each other, but Phil knows that no one else can see Emme, he reacts, then walks off dazed and confused.

INT. D. H. & B. ADVERTISING, ELEVATOR, SAME.

Emme is startled that Phil saw her, actually saw her. She decides to test her invisibility and taps the person in front of her. Nothing. She tries again. Nothing. The doors open, he walks out. Emme sees her reflection, pinches herself again, then reacts.

INT. D. H. & B. ADVERTISING, CONFERENCE ROOM, LATER.

Phil in a room filled with men. Various diagrams and advertising campaigns line the wall. A rotund man stands in the front of the conference room speaking.

ERNIE

According to the research women will eat just about anything if A-it means they won't gain weight and B-if it means they might lose weight.

Phil leans into his friend Nick as the room snickers.

PHIL

Ernie has never consumed anything because of choices A or B. Did you have grilled cheese for lunch?

NICK

Yes, why... God you're like a Doberman.

Ernie continues speaking in the background.

PHIL

The fact that I'm trying to figure out how to get mass quantities of women to consume a diet cheesecake is wrong in a 'yep, he's a sexist pig' kind of way.

ERNIE

Stanton you've a lot to say. What do you think of it?

Phil spies Emme walking past, she stops when she sees him see her, Nick looks to see what he's looking at. From his POV *there is no one there*.

PHIL

(snaps out of it) Is the client here? What we have is a cheesecake that tastes like sandpaper and jelly. And if I'm going to be honest, sandpaper and jelly actually tastes better than this shit...

As they laugh he sees Emme, then she fades away.

PHIL (CONT'D)

But this is our claim to fame. We bilk the unsuspecting public out of their hard earned money by promising them better relationships and fabulous children if they just buy what we're selling. The product sucks.... Now if you don't mind I have to figure out how to get some unsuspecting women to part with their self esteem.

Phil gathers his stuff and leaves.

INT. D. H. & B. ADVERTISING, HALLWAY, SAME.

Phil looks for Emme. This time she's standing in front of him, but he doesn't see her. Emme pokes him, waits, but nothing happens. She walks into each office handing in her assignments.

INT. BLUE OFFICE. SAME.

Guy behind desk cutting his toe nails doesn't see her as she opens his door, walks in, drops her assignment in his box.

INT. WHITE OFFICE. SAME.

Woman behind desk is on the phone. Emme drops her assignment into her in-box.

WOMAN

I had to tell him that's not the way you do it, well, especially not if you want to get the job done, so get this, he turns me over...

She pauses. Emme stops. Maybe the woman sees her, but no, she takes a sip of water. Emme leaves.

INT. YELLOW OFFICE. SAME.

Nick is arguing with a woman. Emme opens the door, they don't react, suddenly Nick and the woman begin making out. Emme leaves.

INT. EMME'S OFFICE, SAME.

Emme has written a few Post-It notes. *Can e-mail. Can leave messages. Dead? Insane?* A woman walks in with a box of Saltine Crackers, looks through Emme, grabs a pen, picks up one of the written on Post-It's from her POV it's blank, writes a note, slaps it on the box and leaves.

EMME

Make it sexy? They're crackers.

Emme grabs a jar of peanut butter and a bagel from the shelf behind her desk.

INT. PHIL'S OFFICE, LATER THAT NIGHT.

Phil lies on the couch throwing ping-pong balls into a waste paper basket. It ricochets off his desk, knocks a frame off, it hits the ground and cracks. It's a double frame. On one side is a copy of a check made out to Phil for \$25,000 and a letter *Congratulations. Your first novel...*

The other side is a copy of a check for \$25,000 from Phil to Penguin Press and a letter *We regret to inform you...* Phil picks up the frame, cuts his hand.

PHIL

I gave you the money back what more do you want?

NICK

A, your life and b, a campaign that doesn't suck.

PHIL

Oh it sucks... It sucks out loud.

Phil's finger is bleeding, he walks out into the kitchen. Nick follows him.

NICK

If it's not brilliant why are you still here?

Phil runs his hand under the faucet.

PHIL

Because instead of writing the book I blew the deal, took a high paying advertising job and proposed to my girlfriend of five years. After which I buried myself knee-deep in the world of soul sucking crap. That's why I'm still here.

NICK

So you've got nothing?

Phil nods yes, then finds a first-aid kit, and puts a band-aid on it.

PHIL

Have you noticed that there's a different smell to the office at night? Old coffee hangs in the air and it's joined by little snatches of salted snacks, half-eaten sandwiches... (sniffs) You're an Aqua Velvet man. I'm not sure why I can do this. My nose isn't extra large. It's average in size. Right?

NICK

You seriously need some sleep.

PHIL

No... I need to night stroll.

Nick reacts as Phil sniffs the air.

PHIL (CONT'D)

I'm not the only one who night strolls you know... Emme does too.

NICK

The copy writer who lost her family? I just passed her office... Light was on. Is she working on this with you?

PHIL

She lives in the canals like me. I've never seen her, but she lives there.

A moment of silence. Nick checks his watch.

NICK

I have to meet my wife. And you have to go home. I'm sure Deandra is waiting for you. Later...

Phil says nothing as he leaves. He sniffs the air again.

PHIL

Cleaning supplies.

The cleaning lady rounds the corner with her cart. Phil smiles.

PHIL (CONT'D)

Hey Sally do you have any of those room fresheners that plug into the wall?

She looks through her cart and tosses him a package. Phil gives her a peck on the cheek as he passes. She giggles.

INT. EMME'S OFFICE, SAME.

Emme's box of crackers are now adorned in a make-shift bikini, she scribbles, then puts a Post-Its' on the box. Phil peeks in, sees no one, steps in and sniffs.

PHIL

Daisies and lemons.

Emme's afraid to move. Phil checks out her plant and then notices the box of crackers, reads the Post-It.

PHIL (CONT'D)

(laughs) They're not just for morning sickness anymore.

Phil starts playing with her spin top, accidentally knocks over the box of crackers, her radio and pencil holder. He cleans up, sticks the spin top in his pocket and walks out.

EMME

Hey. Stop. Thief.

Emme intrigued decides to follow.

INT. D. H. & B. ADVERTISING, HALLWAY, SAME.

Phil turns a corner, Emme hears a noise and a door flies open. Nick, zipping his fly walks out, he's with the woman, NORA, from earlier.

NICK

True. But with Phil, it's odd...

NORA

Not another one of your theories.

NICK

Having sex in the print room wasn't a theory it was an idea.

As Nora buttons she walks to the elevator. Emme follows.

NORA

I know, but it stemmed from your moronic theory of pregnancy.

NICK

If the only way a man can knock up his wife is by having sex on demand then they might as well make it interesting.

Emme stands at the elevator with them. When it arrives, she hesitates, then gets on with them.

NORA

Interesting is good, an audience is not, which is why I'm not so thrilled about the whole Griffith Observatory thing. You're taking this a bit too far.

NICK

Come on, it's better than saying mommy and daddy had to have sex whenever mommy was ovulating and then mommy had to stand on her head for a half hour.

NORA

(laughs) Okay, what's your Phil theory?

NICK

Ah, the Phil theory. Have you noticed that he only works late when she works late?

NORA

Who is she?

EMME

Who is she?

Emme catches herself. They don't react, they trade looks. He swings his jacket to cover the surveillance camera. Nora stops the elevator. Suddenly, flesh is being pressed. Emme shocked, is then mesmerized by a Kermit The Frog tattoo on his ass. Nora's moan jolts Emme who starts the elevator, they passionately scream, the doors open, Emme runs out.

INT. D. H. & B. ADVERTISING, PHIL'S OFFICE, SAME.

He's not in it. Emme looks around. It has as a foosball table, a ping-pong table. Emme notices the broken frame. Reads it, then sits on the couch.

EMME

Nice office.

PHIL

Thanks.

Emme doesn't know how to react. Phil walks in.

PHIL (CONT'D)

No, really thanks. I have to figure out some brilliant idea on how to sell a disgusting diet cheese cake and you're laying a guilt trip on me.

His Bluetooth ear piece is in his right ear. His POV *she's not there*.

PHIL (CONT'D)

I'm sorry. I'm stressed out. It's this Diet Plan to sucker women into thinking if they color coordinated their food they'll lose weight. I swear I'm not avoiding you... Listen, give me two hours okay, we'll go to dinner. Meet me here. I gotta go. I love you too.

Phil hangs up, looks at the Dr. Evan's stuff, sniffs.

PHIL (CONT'D)

Daisies and lemons.

He stares at the couch, Emme quickly moves as he falls onto it. She waits. He doesn't budge. She picks up one of his pieces of chalk and gets busy on his chalk wall.

INT. PHIL'S OFFICE. TWO HOURS LATER.

Emme puts the finishing touches on her work. There's a knock on the door. Deandra slowly pulls her thick mane into a low ponytail. Her eyes softly crinkle as she walks over to nudge Phil awake.

PHIL

Lilacs.

Phil breaks into a confused smile. He looks past her and sees his wall. There's an entire campaign on the wall with the headline, *Put a little color in your life*.

PHIL (CONT'D)

Who did that?

She turns and looks at the wall. Phil sniffs.

DEANDRA

I thought we'd walk to The Fig.

Phil studies the wall as he grabs his wallet off his desk, nearly touches Emme, he sniffs the air again, then follows Deandra out. He looks back, sees Emme, but she's gone so quickly he's confused. Emme follows them.

INT. THE FIG. TEN MINUTES LATER.

Phil and Deandra are seated, Emme is nearby. The place is pretty empty.

PHIL

Break off the engagement? Wow.

Their food comes.

WAITRESS

I brought you a side of sweet potato fries, I know how much you love them... On the house.

Waitress picks up on the tension and quickly leaves.

DEANDRA

Was it me? Or marriage in general?

Phil has no idea what to say. Deandra plays with her engagement ring. Emme looks down at her own ring finger and sadly smiles.

DEANDRA (CONT'D)

Five years. And... You don't love me.

EMME

Bastard.

Phil reacts. He knows Deandra didn't say it.

DEANDRA

At first I thought it was the wedding and well, guy's don't give a shit about flowers, but you just don't give a shit about anything. You barely shower. You never eat. You're always distracted... You need help.

Deandra can't hold back her tears.

DEANDRA (CONT'D)

If I don't leave now. I may never leave. And I won't stay with someone who is on some sort of slow cook suicide mission.

PHIL

So, I'm in the process of taking a crock-pot to hell? Isn't that a bit dramatic?

Deandra pulls the ring off her finger, pushes it to him.

DEANDRA

I never thought I'd say this, especially to you, but you're a fucking bastard.

Phil watches her leave as does Emme and the Waitress who was about to refill their glasses. She stares at Phil.

PHIL

I know. I'm a fucking bastard.

The Waitress walks away. Emme starts to cry. Phil hears her, but doesn't see her and looks around.

PHIL (CONT'D)

A mentally insane fucking bastard.

EXT. VENICE CANALS, LATE NIGHT/EARLY MORNING.

Emme looks into the water. From her POV *Emme walking with her husband and son*. She continues walking. As she does the Invisibles fade into view, they follow her, their numbers slowly growing.

Emme in front of her sister's house, puts her ear to the door, finds the hidden key, and lets herself in.

INT. MORGAN'S HOUSE, KITCHEN, SAME.

Emme spies a picture of herself, husband and child on the fridge. She fingers it, closes her eyes. From her POV she hears... *Her husband whistling. Her son cooing. Her husband singing to her son*.

She opens her eyes. Everything goes silent. Rose, new goggles around her neck, comes running in. Her excitement at seeing her aunt is apparent. Emme is confused.

ROSE

I got my goggles.

Morgan enters with groceries.

MORGAN

Who are you talking too?

Rose expects her mother to see Emme. She doesn't. Rose is about to explode with excitement, but Emme raises her finger to her lips.

ROSE

No one.

Rose looks at her Aunt, then back to her mom.

MORGAN

(confused) Oh, well, no snack until you've taken
a quick shower and changed.

Rose...

Rose shoots Emme a look, but she shakes her head no.

ROSE

I'm going. I'm going.

Oliver, arms loaded with groceries, enters as his sullen daughter rushes past him. Morgan starts unpacking the groceries. Emme sits on the counter.

MORGAN

Did you get the Nutella?

Oliver searches, then tosses it to his wife.

OLIVER

What would you do without me?

MORGAN

Buy the house next door. Convert the garage into an office slash guest room. Build a gazebo into the deck, then extend that so it adjoins both backyards and finally get a good-night's sleep.

OLIVER

Sure you don't want to think about it?

MORGAN

I'd also double the size of the kitchen and put in a piano.

OLIVER

Who do we know who plays the piano?

MORGAN

My second husband.

Oliver swats her with a towel.

MORGAN (CONT'D)

You've got to start hanging out with people your own age.

OLIVER

If I did that we'd be unemployed.

MORGAN

When we created this damn sitcom I thought it would play two seasons at the most, but ten? Thank God it's our last season.

OLIVER

So we create another show. Unless you want to take a rest? How about a cop show... Like LAPD?

Morgan is inches from Emme who tentatively reaches out to touch her, they both flinch at what he said.

MORGAN

Daniel's old show?

OLIVER

(stammers) Bad choice. A newspaper show?

Morgan looks directly at Emme but her POV no *Emme*.

MORGAN

Maybe a show about how we met, dated...

OLIVER

We dated?

MORGAN

Once. Your parents thought I was trying to trap you...

OLIVER

Emme thought I was after your fortune.

MORGAN

Yeah, some fortune. Ten thousand dollars that our parents left me and a beat up 1972 VW Bug that Emme drove into the ground. (excited) We'd change everyone's names, but keep everything else, especially the fun stuff. Katie wouldn't have met John and Emme wouldn't have met Daniel if you hadn't been casting this stupid show... (sighs) She's going to kill herself.

OLIVER

Where did that come from?

EMME

Oh come on! I'm afraid of blood, and heights, I always gag when swallowing pills, I can't sit in a car so affixation is out..

MORGAN

If she was getting better. If this were going to get better...

OLIVER

We just saw her. She's fine.

MORGAN

No. Rose *saw her*. No one else remembers her being here. She's up to something and whatever it is it is not good... Do you really believe she missed dinner last night because she had to help a friend through a breakup? Who is Phil? We know all her friends. She only has two left.

Morgan slides down onto the floor. Oliver does the same. Emme wants to comfort her, but stops herself again.

OLIVER

Believe in her strength. Believe in good coming out of bad. Believe in what you can't see.

Morgan sinks into his body. He lifts her face and kisses her. The room fills with a shaft of light that grows bright before the clouds outside quicken into a rain shower. Emme gets up and goes upstairs.

INT. ROSE'S ROOM, SAME.

Rose and Emme watch the rain as it plip-plops into the canals. The woman in the red galoshes fades into view. Emme reacts. They don't see Oliver standing at the door.

ROSE

(whispers) She's always there.

OLIVER

Who is always there?

ROSE

A woman in red galoshes, a man carrying a yellow umbrella, and two old ladies walking their goose.

The Invisibles fade into view for Emme and Rose's eyes only. Oliver plays along.

OLIVER

And there's a guy in a tuxedo.

ROSE

Just because you don't see them doesn't mean you should lie.

OLIVER

(reacts) Snack, ten minutes.

As he leaves he realizes this isn't an ordinary game of pretend.

EMME

Sweetie, don't you think it's strange that no one else can see me?

ROSE

Do you want anyone else to see you?

EMME

(thinks about it) No.

ROSE

Then why is it strange?

They look at Red Galoshes, she waves to them to come out.

EXT. VENICE CANALS, SAME.

Rose watches her Aunt stroll across the bridge. The Invisibles don't speak to one another. They don't look at another. Emme spies the lady with the red galoshes. She sits in a green rowboat surrounded by ducks. Suddenly, Rose comes running across the bridge.

ROSE

They're coming.

MORGAN

Rose Marie Spadaro get back here.

ROSE

One more bridge. Okay Dad?

OLIVER

Okay sweetie, one more bridge.

Rose grabs Emme's hand, they run over the bridge, Rose deposits her in front of the house, then races back to her parents. Phil exits the house for a run. As he stretches, he notices the Invisibles and reacts by almost falling over.

He picks himself up, looks around, this time from his POV he doesn't see the Invisibles. A skittish Phil gives himself a slap in the face and takes off.

PHIL

Just run, you're not crazy, just run.

Emme starts to follow him, but Red Galoshes stops her.

RED GALOSHES
He sees us sometimes.

There are pockets of Invisibles staring at her. Emme watches Phil sprint over one of the bridges.

BOW TIE
He hasn't slept through the night as long as I've been here. It's worse ever since his girlfriend moved out. We're waiting for him...

EMME
What are you waiting for?

PURPLE OLD LADY
We're waiting for him to show up.

RED GALOSHES
Just like we waited for you.

Emme isn't sure how to react.

EXT. VENICE CANALS, SAME.

Phil running, spies a guy in a wheelchair rolling himself over the bridge. Phil makes room for him. A woman with a stroller is coming as well. Phil is incredulous as the woman strolls right through the guy and runs into a fence as he crosses out of the canals.

PHIL
I'm not crazy. I'm not crazy.

INT. THE GRIDDLER, DINER, SAME.

Phil sits in a circular booth. He spies someone.

PHIL
Grace, Grace.

The woman, GRACE, a few years younger than him looks, from her POV *there is no Phil and then suddenly there is*.

GRACE
Who are you Doug Henning?

PHIL
Still haven't kicked the recreational drug habit, eh?

GRACE
I kicked it. Okay, I've narrowed it down to pot and that's only for medicinal purposes.

PHIL
Medicinal purposes?

GRACE
I've got a medical pot card. Every mortgage broker should have one.

She whips it out, then moves closer to show him.

PHIL
And what ailment have you cooked up?

GRACE
Chronic back pain from my accident.

PHIL
When you fell on your ass at a Hootie and The Blowfish concert?

The Waitress, around sixty, comes over.

GRACE
Deb, you're a life saver. I need a Rootbeer float, a cheeseburger, the fries and onion ring combo, and an Apple Pie Ala mode.

DEB
Okay Mr. Big Shot what do you want?

PHIL
Turkey Club, no onions, no lettuce, with avocado and tomato, no fries and no Apple Pie, because I'll be sharing with Porky the Pig, whose eyes are always too big for her plate.

GRACE
And you wonder why you're single?

DEB
(sighs) She saw the light and dumped you?

PHIL
Was I that bad?

DEB
You were worse.

She walks off.

PHIL
Well, you keep dumping the same guy.

GRACE
We're... It's complicated.

PHIL

Why it's so complicated? What can I do?

GRACE

You can't help. No one can help... (Off of his look) I'm not being dramatic. I don't know what I want...who I want, if I want anyone.

PHIL

Okay, okay... But why did you break up with Mike this time? Do I need to kick his ass? Do you want me to stop being his friend?

GRACE

He did nothing that constitutes ending your friendship in any way. You however, may not like me when you find out.

She leans against Phil who kisses the top of her head.

PHIL

I haven't liked you since you sold my drum set out from under me in tenth grade.

GRACE

You were terrible. We got three hundred and fifty dollars for those drums.

Deb brings their drinks, fries and leaves.

PHIL

You only gave me seventy-five dollars.

GRACE

The rest was my cut. I turned that money into a pair of really great cowboy boots. Life was so much simpler than.

PHIL

Spoken like a true relationship-phobic-pot-smoking-mortgage broker.

GRACE

Relationship phobic, me? Pot. Kettle. Black.

PHIL

Touche.

Phil reaches for her Rootbeer float and takes a sip.

EXT. VENICE CANALS, LATER.

Emme sits in her tree eating a tuna fish sandwich. Red Galoshes suddenly appears next to her. Emme, shocked, almost falls, Red Galoshes steadies her.

RED GALOSHES

Sorry, you never know when a newbie is going to see you.

EMME

All this is kinda...

RED GALOSHES

I know. Just don't do anything stupid, you're not fully invisible yet. (Off her confused look) Look, it's fairly simple, invisibility is what you make of it.

EMME

(confused) Oh, so what's with the bridges? You guys don't talk to each other?

RED GALOSHES

The bridges aren't for us to socialize on. They're for you. If you can see us, then you have a choice on how to live. If you join us you're fully invisible... If not, then your invisibility, well, the extent of your invisibility wears off.

Phil is suddenly in front of Emme's house. He sees her in the tree and waves. A startled Emme reacts, Red Galoshes knowingly smiles.

PHIL

Sorry, I didn't mean too...

MORGAN

Who are you talking too?

Phil turns around and finds Morgan carrying a bag of fruit from the local Farmer's Market. He looks at Emme who fades from view with Red Galoshes and tries not to panic. Suddenly Rose trots up, with Oliver a few feet behind her.

ROSE

Did you find her?

MORGAN

(Suspicious) Find who?

Oliver and Morgan stare at him. Phil offers a sheepish smile.

ROSE
(grins) His cat.

PHIL
(stammers) She's a he. I saw him climb up here.

ROSE
I know, I saw it from my window. This is my Aunt Emme's house.

She points to their house which is across the canal.

PHIL
I know...

MORGAN
(concerned) You know?

PHIL
I work with her. I had no clue about the aunt thing. I'm Phil Stanton. I moved to canals about a year ago. (to Oliver) We run about the same time every morning.

OLIVER
(thinks about it) You're sprinter guy. Well, Phil, this is my wife Morgan and daughter Rose.

MORGAN
(suspicious) Nice to meet you.

ROSE
(baiting him) What's your cat's name?

PHIL
Uh, Harvey.

ROSE
That's a horrible name.

MORGAN
Rose, don't be rude. Sorry to hear about your break up.

Morgan walks over to the door, it's opened. She goes inside.

OLIVER
Well, it was nice meeting you. I hope you find Harvey.

Oliver follows his wife and motions to Rose to follow him. Rose studies Phil, she sways from foot to foot.

ROSE
You better get a cat.

A confused Phil watches as she runs into the house.

INT. EMME'S KITCHEN, SAME.

Emme watches as Morgan peers at the discarded can of tuna. As she looks for a bowl, she studies the knotted daisies by the sink, then finds one. Oliver reacts to the writing on the wall.

MORGAN
At least she switched from peanut butter. She must've heard us and bolted.

OLIVER
Bolted? Okay Starsky let it go. She didn't clean up after herself. Big deal.

Morgan notices a knife missing from the chopping block and panics.

MORGAN
Where's Rose?

EMME
Man, when did you get so morbid?

Morgan goes racing through the house. Oliver notices a knife is missing and goes after her. Morgans' urgent energy sweeps up Emme as she opens and closes doors. Standing in front of what once the baby's room, Morgan opens the door.

It's emptiness forces both Morgan and Emme to their knees. Oliver races in, relieved to see his wife is alone. He takes her in his arms.

OLIVER
It's okay. Emme is okay. Rose is okay.

ROSE
Yeah, but is mom?

OLIVER
Where were you?

ROSE
Looking for Harvey.

OLIVER
Oh... Ummm, why don't you wait for us downstairs?

Emme and Morgan both nod that it's okay for Rose to leave.

INT. BAR. HAPPY HOUR, VENICE. LATER.

Phil sits at the bar munching on pretzels and drinking a beer. He spies his friend MIKE as he comes into the bar.

PHIL

Mike, Mike, over here.

Mike looks around. His POV *there's no Phil*. Mike finally sees him and makes his way over.

MIKE

I swear you weren't there a minute ago.

PHIL

I've been getting a lot of that lately.

Mike orders a beer, bartender complies, he takes a long swig of it.

MIKE

So you believe this imaginary woman thing you were talking about?

PHIL

She's invisible. You're a psychiatrist. You know imaginary people don't exist. They're conjured up by a kid to help them deal with stress.

MIKE

I see... And invisible people are?

PHIL

Real people who happen to be invisible.

MIKE

In my world they're exactly the same. (Sighs) You've had a lot of stress over the past two years and there's also the fact that you were recently dumped. Bang, zoom, system overload and...

PHIL

I'm not having a nervous breakdown or anything else you psychiatrist types like to call it. Hey, I was dumped. I didn't love her. I had the balls to let her dump me. I'm not crazy.

MIKE

Balls? To be dumped? If you had balls you'd take responsibility for your life.

PHIL

Yeah, well, you pontificate about your feelings for my sister and do absolutely nothing about it.

MIKE

I asked her to marry me. She said yes, than twenty-four hours later she said no. (off Phil's reaction) She never told you? Wow. That's how much I don't matter to her.

They sit in silence.

MIKE (CONT'D)

Of all the stupid shit you've tried, lest we forget the watermelon farm or the Just Desserts delivery scheme, imaginary friends, at your age?

PHIL

Hey, Just Desserts financed two years of no work and all writing.

MIKE

Yeah, and then you blew your end game. But that's not what I'm concerned with right now...

Phil grabs his cell phone, dials and hands it to Mike.

CELL PHONE

This is Emme Taylor. I'm on another line or away from my desk. Leave a message.

Mike is about to leave a message, Phil hangs up.

MIKE

That's just a woman's voice. I have no idea if she is Emme Taylor. Or if Emme Taylor exists. You know what your problem is? You've got life block. You blew the book deal and now you're afraid of everything so you're inventing people...

PHIL

And then I went to all the trouble of getting someone to pretend they're the person I invented? (Deflects the conversation) And you're still in love with her.

MIKE

(He deflects back) How do you know you're not seeing things?

PHIL

I told you about the whole tree thing, her sister Morgan was there and she didn't see her, but her niece Rose did.

MIKE

Yes, but can anyone see this Rose you speak of? (off Phil's look) I know you think what I do for a living is a joke, but aren't you carrying this a bit too far? (off his reaction) Okay, well, then maybe you need someone to talk too, you know a professional. I can give you a few names.

Phil starts to argue, then gives up. Mike picks from the bowl of pretzels.

MIKE (CONT'D)

She said she didn't love me, at least not enough. Oh and she slept with another guy just to make sure I got the point... Maybe I need an invisible woman?

Phil pats him on the back and orders him another beer.

EXT. VENICE CANALS/INT. SAINT MARY STAR OF THE SEA, SAME.

As Emme walks the water in canals lap against the canoes and kayaks. It's calming lull takes on a whispery rhythm, but what Emme hears is...

CANALS

The Daniels are dead. The Daniels are dead.

The whispery chorus pushes her to escape into the local church. Emme enters and stares at the altar. From her POV *Emme is trapped under the passenger seat. Her husband struggles to get to their son, he almost has him, BAM, second car hits and screen blows out to white*, then back to Emme who sits in front of the altar staring out at the desolate church.

The young man with the bowl haircut fades into view. He watches Emme, then disappears.

EXT. VENICE CANALS, SAME.

Emme walks. A light rain slowly washes down. A reflection of something red in the puddles catches her eye. When the galoshes begin to take shape Emme gasps, Red Galoshes quickly grabs her.

EMME

Still haven't got the hang of that.

Red smiles and keeps walking. Emme follows and finally notices the Invisibles as they fade into view. They're now in front of a park. Torches guard its perimeter.

As the Invisibles cross over into the park the handicap, aren't handicapped, the homeless aren't disheveled, the elderly are spry. Emme notices the purple old ladies with their goose and the man with the yellow umbrella.

RED GALOSHES

This is my stop. It can be your stop too.

Emme hesitates, unsure, then looks at her ring finger, kicks off her shoes and slowly steps inside. Emme feels everyone's eyes on her. The Invisibles step to the side and allow a new member to join their club.

INT. VENICE, PET SHELTER, SAME.

The cages are lined up like boxes of groceries waiting to be unpacked. The Goth attendant walks with Phil.

GOTH CHICK

Know what you're looking for?

PHIL

A Harvey.

GOTH CHICK

(confused) Oh, you lost your dog?

PHIL

No, cat. I'm looking for a cat that looks like a Harvey. I just imagined that if I had a cat I'd call him Harvey.

As they round the corner, Phil sees a large white cat. It's the cat from the elevator. The cat sits in his cage like a king who has lost his court. The Goth Chick opens the cage, coaxes him out and places him in Phil's arm. She reads his tag.

GOTH CHICK

Fate is with you dude... His name is Harvey. That's like spooky. (she checks the tag) There's no information besides his name... And he's been here a week so he's yours if you want him.

Goth Chick points him to a small area where they can get acquainted. She leaves them alone. They size each other up. Phil pets him, Harvey yawns, than lets his body go limp and purrs contentedly.

INT. D. H. & B. HALLWAY/EMME'S OFFICE, SATURDAY.

Emme peeks into Phil's office, he's not there, heads to her own. A few boxes of Presto Toothpaste are on her desk, a note reads *New and Improved*. Emme spies the top of an old dressing mirror sticking out from behind her cabinets. She pulls it out and takes in her disheveled appearance.

PHIL

I can see you right?

EMME

(startled) Uh, I think so.

PHIL

How long have you been...?

EMME

There seems to be a time lapse between when you're sorta invisible and when you chose to be invisible. At least that's how she explained it to me.

PHIL

Explained to you? By who?

EMME

The lady in the red galoshes, the guy in the bow tie with the umbrella...

PHIL

I knew I saw them! That shouldn't make me happy should it? Do you know why?

EMME

Because they're invisible?

PHIL

No, I mean why you're invisible? I'm not nuts. Right?

EMME

I'm not such a good judge of that.

Phil walks further into the office.

PHIL

Do you have other powers?

EMME

Powers? (bemused) You said that with a straight face.

PHIL

You can watch people, overhear things you're not supposed too. Those are powers. Say can you walk through walls or turn into a human torch? (off her reaction) Did you try to fly? (exasperated) At least try walking through a wall.

EMME

Are you nuts?

Phil stares her down. Emme tentatively puts out her hand, closes her eyes and reaches for the door. She braces herself. Her hand hits the door. Nothing.

PHIL

(dejected) Hmmm, that's odd.

EMME

That I'm invisible or that I can't walk through walls?

PHIL

Both actually. (looks at the desk) Come on. Jump up. Maybe you can fly. (off her reaction) What do you have to lose?

Emme stares at him.

PHIL (CONT'D)

So you're not going to jump off the desk? Well, then we should approach this scientifically. Maybe it's environmental...

NICK

What's environmental?

Emme and Phil don't move.

PHIL

Why people should eat the Dr. Evan's way.

For a second Emme thinks Nick can see her. She sticks out her tongue. Nothing. She flips him the bird. Nothing.

PHIL (CONT'D)

I was just uh, leaving a note... Emme had an idea for Dr. Evan's and I was curious if she had written it up yet.

NICK

You're gonna be late for Ernie's meeting.

Phil hesitates, gives Emme a look, then exits with Nick.

EXT. VENICE CANALS, PARK, DUSK.

Emme walks home. The Invisibles are in the park. She hesitates, then enters.

EMME

Are you sisters?

Blonde Old Lady and Purple Old Lady feed the goose.

BLONDE OLD LADY

Yep, two old broads cast out by society.

PURPLE OLD LADY

Speak for yourself. I'm widowed.

EMME

So am I.

PURPLE OLD LADY

We know.

Red Galoshes sits on a swing as Emme reacts.

EMME

Oh. You do? When did you know...you were invisible?

They exchange looks. Blonde Old Lady loses this round.

BLONDE OLD LADY

After my husband died. At first I didn't know what to make of it. I just thought, no one pays attention to an old broad. We never had children. I suppose if I had a child... You know with someone around to witness your life you might not turn invisible.

PURPLE OLD LADY

Well, dear if that was true none of us would be invisible... Would we?

BOW TIE

Aren't you sick of tripping down memory lane every time a newbie shows up?

Emme takes them all in. Trying to understand this.

EMME

But, how does it work? You said if I crossed over at the park, I would be truly invisible, but then you said...

RED GALOSHES

I don't know what to tell you, it's different for everyone. I pay my taxes. I tip my waitress. I go to the gym... No one sees me. Being invisible is a state of mind. An escape. An island. It's here, because it's where you acknowledge you are.

EMME

But if you do all those things, how do people not see you?

The others exchange looks, Purple loses this round.

PURPLE OLD LADY

Because you stopped seeing yourself. And when you can't see yourself how do you expect to be seen?

Red Galoshes walks out of the park and fades away. As Emme tries to ask another question the sisters disappear. Bow Tie smiles at her.

BOW TIE

If you want to be seen, let them see you. If you want to be heard, let them hear you. You're in control.

He's gone. Not knowing what to do Emme sits on a swing and slowly pumps her legs. From her POV *Emme and son swing together in harmony and as the last swing travels up...* Emme jumps off and lands on the soft green grass. She pulls herself off the ground, she picks some wildflowers and makes a bouquet as she exits the park.

EXT. MORGAN'S HOUSE, VENICE CANALS, SAME.

Emme knocks so gently that no one other than the wood itself knows it has been touched. She leans her head against the door, then knocks harder. She jumps at the sound of her sister's voice.

MORGAN VO

Honey, is someone at the door?

OLIVER VO

It's the Santa Ana's. The wind is really kicking up out there.

EMME

You can do this, you can do this.

She knocks again.

MORGAN VO

Are you sure?

Emme pulls the bouquet to her body as her head tilts into the door jam. Oliver peeks out the security window. From his POV *no one is there*. The door opens, the flowers drop, and Emme slips from view. Oliver sees no one, starts to shut the door, notices the bouquet, grabs it off the welcome matt, almost touching Emme's foot.

MORGAN VO (CONT'D)

Who is it?

Oliver looks at the flowers, the twig wrapped around the stems is a dead give-a-way.

OLIVER

Emme.

Morgan comes running to front door. Her hair is pulled back and her freshly washed face shines with hope. Oliver hands her the flowers.

OLIVER (CONT'D)

She didn't stay.

Morgan spots the twig, curls her index finger around it. She steps out next to Emme, stops, sensing something familiar. She sniffs the air, pauses, then turns, now face to face with Emme. It's a charged moment. The sisters hold a powerful look, but not powerful enough because from Morgans POV *Emme isn't there*.

Rose comes down. Emme and she hold a look.

ROSE

Hey mom, there's a message from Aunt Emme, do you want me to erase it?

MORGAN

(snaps) No. (feels bad) Is it new?

ROSE

Yeah... She's rambling again. Does she not get that she's talking to a machine?

Emme sticks out her tongue. Rose grins.

OLIVER

Talking to that machine is the only time your mother lets her finish a sentence.

Morgan playfully pushes him into the house. She hesitates a moment, still sensing something familiar...

EMME

I love you...

Did she hear it? We don't know. Morgan slowly smiles, looks around once more, then shuts the door. Emme sits on the welcome mat and leans against the door.

EMME (CONT'D)

What am I doing?

INT. D. H. & B. ADVERTISING, CONFERENCE ROOM, END OF DAY.

Phil sits directly in the middle of the room, hard to miss him, yet from the POV of the room *Phil isn't there*, but he doesn't know that. Ernie is holding court.

ERNIE

We lose this account, you lose your jobs.

MAN 1

Who loses their jobs?

ERNIE

Whose on the account?

MAN 2

Fire Stanton, he's gonna crap out on that damn cheesecake any way.

PHIL

I'm not the one losing our biggest account, am I Teddy?

No one reacts to him. Phil doesn't get it.

ERNIE

But he's not the one who screwed up this account now is he Teddy?

Everyone laughs again. Teddy is embarrassed. Nick suddenly enters and sits next to Phil. His POV *Phil isn't there*. Phil leans in.

PHIL

The fat man is pissed.

Nick doesn't react.

ERNIE

Care to fill us in as to why we had to be here on time and you were allowed to show up late?

NICK

I'm pregnant.

Phil goes to high-five Nick but is ignored. He reacts.

ERNIE

Congratulations on your medical miracle. Let's finish this up, what's the deal with the shampoo people?

FIGUEIREDO

They just gave us a new product line to launch, street date is July 2009.

ERNIE

Get that freelance copywriter, Taylor, up to speed. She did some great work on the Presto Toothpaste campaign.

Ernie's eyes scan the room, they stop on Phil, who squirms, but move on.

ERNIE (CONT'D)

Okay, that's it. Nick, if you see your buddy Phil, tell him if he doesn't knock the socks off the Color Diet people, he's out on his ass.

PHIL

My ass? What about your ass? The one I've saved on countless occasions.

No one reacts. They all leave. Phil starts shaking and sprints out.

EXT./INT. MEN'S BATHROOM, SAME.

Phil rushes in, splashes water on his face. The first guy who comes in his POV *Phil isn't there*. Phil gives him the finger. No reaction. The second guy comes in and sees him giving the finger. Phil attempts to recover.

EXT. VENICE GRAMMAR SCHOOL. PLAYGROUND. DAY.

Rose chases some friends in a rambunctious game of keep away. Emme finds a nice little tree to hover behind. Rose sees her Aunt, tosses the ball to someone, then comes running up. Rose's teacher watches her. Emme and Rose don't notice

EMME

You've got a pretty good arm.

ROSE

Dad says I got it from him.

Rose kicks her foot against the base of the tree.

ROSE (CONT'D)

Mom gave me money for lunch and we had burgers.
It was pretty good. But, no one makes a burger
like Uncle Daniel.

EMME

(wistful) You can say that again.

Rose bites her bottom lip, pushes her foot off the bottom
of the tree and does a cartwheel. Her teacher still
watches. From her POV Rose is talking to herself.

ROSE

No one makes a burger like Uncle Daniel.

Emme gets caught up in their old game.

EMME

And no does a cartwheel like Rose.

Rose does a cartwheel and another, another and another.

ROSE

And no one in the whole world is like Uncle
Daniel.

That statement leaves Emme dizzy. Rose senses it as soon
as she's upright. Emme sits down, Rose climbs onto her
lap. Emme allows the warmth of her niece's body to comfort
her. She drifts off in thought, but is startled back to
reality when she notices Rose's teacher staring at them.

EMME

Sweetie, you should go back to school.

ROSE

I want to stay with you.

EMME

Honey, your mom will kill me.

The lunch bell rings. Emme kisses her niece goodbye. She
watches her walk back to the schoolyard. Her little girl
gait fighting with the big girl strut she's been trying
out these days.

INT. RESTAURANT/BAR. VENICE. LATER THAT NIGHT.

Phil sits at a window table nursing a drink. Grace comes
in. Her POV he's not there, then he's there. She walks
over.

GRACE

Sell any diet fads to insecure women today?

Grace orders a beer and sits down.

PHIL
Sell any pot to insecure high-school students?

GRACE
I don't sell pot to the insecure high-school students, I buy pot from insecure high-school students. There's a world of difference.

PHIL
I'm sure there is... And it falls somewhere between going to London for your last year of college and coming back a pot head.

GRACE
If I recall you lost an entire year in Amsterdam. Something tells me you weren't making wooden clogs.

Grace's beer comes. She takes a sip. Phil studies her.

PHIL
You said no? And you cheated on him?

GRACE
Can we not do this now?

PHIL
Have you ever felt like... Like nobody can see you?

GRACE
I wish no one could see me, especially when I get up too late and don't shower.

They laugh. Phil's phone rings and startles them, he answers it.

PHIL
Oh hey... What thing? Oh, yeah... I'm still seeing (looks at Grace) that thing. You're an idiot. Call you later? Great. Bye. (Hangs up)

GRACE
Mike?

PHIL
He says hi.

GRACE
No, he doesn't.

She drains her beer.

PHIL

Why are we such losers? Mom and dad had a great marriage.

GRACE

And then she died, and he never remarried and then he died. So love equals death.

Phil smirks, then takes another sip of his drink.

PHIL

You really need to lay off the pot in the middle of the day.

GRACE

(annoyed) Pot is strictly an end of the day, take the edge off ritual. Which I so need after spending time with you.

PHIL

You're still in love him.

He hits the target. She can't hide her true feelings.

GRACE

(whispers) How about you?

PHIL

Love her yes, in love with her, no.

GRACE

I can't take any more of this reflective what have I done with my life bullshit without a steak and another beer.

Phil cracks up and motions to waiter who brings them some menus. He doesn't see Emme across the street, where she stands at the perimeters of the canals.

EXT. VENICE CANALS, BEACH, SAME.

After several hesitations Emme steps onto the walkway that leads to the ocean. The rumble of the waves as they break and roll onto shore fills the air. Emme gets closer to the water. She comes upon Red Galoshes sitting cross-legged in the sand, palms to the heavens and eyes closed.

Red startles Emme as she grabs her arm and pulls her down. Emme stares off into the ocean. She can see the dolphins as they play, suddenly she hears snoring and turns to find Red fast asleep. She laughs, then brushes off the sand and walks back.

EXT./INT. RESTAURANT/BAR. SAME.

Emme walks past the restaurant. Phil and Grace are leaving. Phil reacts to seeing her. Grace's POV No *Emme*, but she notices Phil's reaction.

GRACE

Did you just see a ghost or something?

PHIL

I'm fine. No ghosts.

He walks her to her car, contemplates following Emme, but goes in the opposite direction.

INT. PHIL'S HOUSE, LIVING ROOM, LATER THAT NIGHT.

TV on, Phil sits with Harvey, phone rings, he answers.

PHIL

I'm not crazy.

SPLIT SCREEN MIKE'S CAR/PHIL'S LIVING ROOM, SAME.

MIKE

A normal guy would be seeing multiple invisible women and they'd be running around nude.

PHIL

I got a cat. A big fat cat named Harvey.

MIKE

So now you're the invisible woman seeing cat guy?

PHIL

(laughs) Isn't it time for you to go home and be a pathetic?

MIKE

Fuck you.

SPLIT SCREEN ENDS.

Harvey suddenly jumps off Phil's lap.

PHIL

Hey, there's no more food you big, fat cat.

Phil follows Harvey.

INT. PHIL'S KITCHEN/EXT. VENICE CANALS, SAME.

Harvey darts outside. Phil picks up a box of treats.

PHIL

Harvey, it's late. Get back here.
I'll give you a treat.

Harvey looks at Phil, but keeps going. Phil follows him.

INT. EMME'S KITCHEN, TEN MINUTES LATER.

Emme writes *Twenty-five months. Five days. 12 hours. Five minutes* on the wall, then grabs an apple and gets a knife. Infatuated she presses the knife against her finger, the knife slips, and pierces into her palm.

Blood rushes to the surface, then slowly drips down her wrist. Emme, fascinated, stares at it. Bam!

Phil pounds on her window, opens the door, thrusts her hand under the faucet, then quickly wraps it in a towel. It's bleeding a lot and gets on her shirt. Harvey enters.

PHIL

Where's your first aid kit?

Emme shrugs. He finds one under the sink. Phil pulls her to the table, slides her onto a chair, gently unwraps her hand and dresses the wound. When he finishes, he notices her bloody shirt. Emme looks down at herself.

EMME

Thanks... I should clean myself up.

Emme knows she can't be alone right now.

EMME (CONT'D)

Don't. Go.

Phil nods and as she leaves the room.

INT. EMME'S HOUSE, LIVING ROOM, CONTINUOUS.

Emme walks up the stairs, then into her bedroom.

INT. EMME'S HOUSE, BEDROOM, CONTINUOUS.

She pulls off her shirt, tosses it in the corner, stares out the window, undresses and goes into the bathroom.

INT. EMME'S HOUSE, BATHROOM, CONTINUOUS.

Emme starts the shower, waits for the steam to rise and show her husband's words. She bitterly wipes it off. Emme steps into the shower and allows the pellets of water to drive back her thoughts.

INT. EMME'S KITCHEN, TEN MINUTES LATER

Phil cleaning up, opens the cabinet filled with peanut butter, he's thrown.

PHIL

An invisible woman with a fetish for peanut butter? Great.

He finds a bottle of scotch and pours himself a paper cup full, then knocks over the scotch, grabs some paper towels, wipes down the bottle, the counter and the floor. Not knowing what to do with the paper cup and towel he flushes it down the garbage disposal.

Phil peeks into the next room.

INT. EMME'S LIVING ROOM, SAME.

He's drawn to the pictures on the mantle. Morgan, Oliver and Rose. Almost as an afterthought are pictures of her husband and son. Emme enters, her hair still wet.

EMME

I see you've met the Daniels.

Emme stops at the mantle and picks up a photo.

EMME (CONT'D)

They said they were waiting for me.

PHIL

(Creeped out) Your husband and son?

Harvey comes in from the kitchen.

EMME

The Invisibles. They said they waited for me just like they're waiting for you.

With that she bends down to Harvey, who sits at Phil's feet, and picks him up. Phil has no idea how to react. He's unnerved at best.

PHIL

Let's go for a ride.

Fear creeps into Emme's eyes.

EXT. VENICE CANALS, NIGHT, SAME.

Their canoe slices through the water. Emme lies down across the wooden seats, tucks her arms under her head and stares up at the night sky. Phil slowly paddles. A few neighbors sit on their decks and nod their heads to Phil. From their POV *Emme isn't there*.

Phil places the oar on the bottom of the canoe and lies down next to her. They pass Red and Bow Tie. Emme waves. They're surprised to see her with Phil.

PHIL
You just saw them didn't you?

EMME
Relax.

PHIL
Easy for you to say. You're invisible. I'm not... I don't know how this works.

EMME
Either do I.

They fall into silence, their bodies rock with the cadence of the canoe. Emme sleeps. A scared Phil looks at the moon.

INT. EMME'S HOUSE, HER SON'S ROOM, LATER THAT NIGHT.

Emme lies down in the middle of the room and stares up at the Cow Jumped Over The Moon, mobile, the only thing left in the room.

INT. EMME'S HOUSE, KITCHEN, THE NEXT DAY.

Emme sits at her kitchen table staring at her wall. She hasn't added an entry in a while. Her phone rings.

ANSWERING MACHINE/MORGAN
Hey brace face. Come for dinner tonight. I'll make spaghetti and meatballs. And I promise I won't ask any questions. So you better show or I'll do what I did to you during our last summer at the lake... Don't make me come after you brace face.

Emme grabs a pen and paper, she writes a note. Her hand starts to bleed.

Some of her blood gets on the note as she takes off her bandage, runs her hand under the water then puts the bandage back on.

She doesn't notice the blood as she puts the note in an envelope. There's a knock on her kitchen door. A jittery Phil stands there.

PHIL

What are you doing? Did I catch you at a bad time? Were you just leaving?

EMME

Whoa... How much coffee have you had?

PHIL

(confused) None.

EMME

Uh, you up for walk?

PHIL

Sure.

He pulls Emme out the door as she grabs her note.

EXT. VENICE CANALS, SAME.

They walk in silence, loping over the bridges toward Morgan's house. *Emme's POV her son wrapped in his snugly and strapped to her body, as she sings she leans in and kisses the top of his head.*

Now sitting on the bridge Emme's feet dangle over the side. Phil sensing she needs privacy is a few feet away. Emme looks up her POV *sees her husband, he smiles at her*, then reality sets in and she sees Phil. Emme spies Morgan's house and heads off. Phil follows her.

EXT. VENICE CANALS, MORGAN'S HOUSE, SAME.

Emme presses her ear to the front door, then leans back and pushes the letter through the mail slot. She steps away from the house and looks up. Rose is perched at her window. She waves. Emme waves as they continue walking.

They're joined by Red, Bow Tie, Blond Old Lady and Purple Old Lady. Phil is scared. Blonde and Purple take the lead and suddenly the group is following them out of the canals and down a quaint little block.

EXT./INT. BLONDE AND PURPLE OLD LADIES HOUSE, SAME.

A very colorful house. They follow the old ladies inside. The walls are crammed with memories of a forgotten time. The group studies the pictures taken with people who once made up Hollywood's elite.

BLONDE OLD LADY
That Cary Grant was a hell of guy.

RED GALOSHES
He was gorgeous.

PURPLE OLD LADY
He was everything you wanted him to be, charming, handsome, funny... If my Colette hadn't been his equal in every way I might have taken him up on a few of his offers.

Phil uncomfortable for many reasons keeps as far away from everyone as possible.

BOW TIE
You can't catch it...

RED GALOSHES
Especially, when you already have it.

They laugh. Emme motions to Phil to sit, he ignores her.

BLONDE OLD LADY
Besides, you're not totally invisible.

BOW TIE
Well, that won't be the case for long.

Blonde Old Lady gets out a bottle of wine and begins pouring, Purple grabs the glasses and passes them around.

PHIL
What does that mean? How do you know?

RED GALOSHES
Moments have a way of catching up to you and it was in one of those moments that we decided if we were going to be present in our lives or not. You chose not to be.

PHIL
I never made that decision.

PURPLE OLD LADY
We all made that decision. We just weren't aware of it.

Phil, even more scared sucks down his wine.

BOW TIE

When you've lived as long as I have you go from being an invisible gay man to being allowed to have a boyfriend, then your boyfriend becomes your husband and in my case when your husband becomes your late husband you've reached the point where you're no longer pretty and age has weathered your body. So you either become a beacon of light for those young men still struggling to come out, of course in order to do this you must remain hip, and youthful. (sighs) If not, then you reach a time when the rest of the gay community gently pushes you back in the closet. And this is my closet. I am once again an invisible gay man.

Blond Old Lady pulls a checker board from one of her drawers. Something about it stops Emme. From her POV, *the top of a box matching the checker board, a crisp fall morning, the final belongings of her husband and son packed into a truck. She stares at her house.*

PHIL

Do you remember the moment you got here?

Blonde Old Lady sets up the checkerboard

RED GALOSHES

Knowing the moment won't give you any answers.

PHIL

Right. (Excited) We've got to figure out why we're here so we can go back.

EMME

We haven't gone anywhere. Besides you're not invisible...

PHIL

And I want it to stay that way.

They hold a look. Blonde has her checker board set up.

BLONDE OLD LADY

Whose up for a game?

EMME

Why not?

RED GALOSHES

I'm not lending you any money.

EMME

Money? You play for money?

BLONDE OLD LADY

Is there any other way?

BOW TIE

Oh shit, I know that look in her eye she's gonna take you to the cleaners...

PHIL

I'll stake you.

BLONDE OLD LADY

A man with money. Come sit by me darling.

EXT. BLONDE AND PURPLE OLD LADIES HOUSE, SAME.

The young man with the bowl haircut fades into view. He watches them through the window.

INT. ROSE'S ROOM, LATER.

Emme sits on the floor as Rose lies on her bed they're playing checkers. Morgan comes in, she pauses for a second, her POV *she doesn't see Emme*.

MORGAN

Are you lying to me?

ROSE

About what?

MORGAN

Aunt Emme? Did you really see her?

Rose and Emme exchange looks.

ROSE

Mooooom, I left you a note. We went for a walk today, why don't you believe me?

Morgan stands inches from Emme.

MORGAN

Because Katie saw you on your little walk and didn't see Emme.

Morgan grabs Rose's dirty clothes and walks out.

MORGAN (CONT'D)

Are you and your Aunt up to something? Because, if you're lying to me young lady you are so grounded.

ROSE

Grounded!

She shoots her Aunt a look and chases her mom.

INT. MORGAN'S HOUSE, KITCHEN, SAME.

Morgan is holding a laundry basket now. She puts it down on the counter.

ROSE

I'm not lying. I saw Aunt Emme. I always see Aunt Emme. Why don't you believe me?

Morgan stares at her. She grabs a pitcher of lemonade from the fridge, opens the freezer, grabs some ice, pauses, sticks her head in, then shuts the freezer door. As she pours herself a glass...

MORGAN

To be honest, I don't trust your Aunt with her own life.

This shocks Rose who has no idea what to say.

MORGAN (CONT'D)

Why don't I ever see her?

ROSE

Because you always bug her.

Morgan and Emme both laugh.

MORGAN

I suppose I do.

ROSE

You're good at it.

MORGAN

(sighs) Thanks.

ROSE

That wasn't a compliment. And I'm not a liar.

She heads to the stairs, sees Emme's unopened note, brings it into the kitchen. She watches Morgan load the dishwasher and puts the note on the table. She exits, Emme follows, Morgan sees the note and picks it up.

INT. MORGAN'S HOUSE, HALLWAY, SAME.

Emme and Rose watch Morgan sit and open the note as Oliver comes down the stairs behind them.

ROSE

You have to come back. I'm scared. I'm scared that if you don't come back now you never will.

OLIVER

Who are you talking too?

His POV No *Emme*.

ROSE

My friend.

OLIVER

(reacts) There's no one there.

ROSE

Just because you don't see someone doesn't mean they're not there.

She pulls an envelope from her pocket, hands it to him.

ROSE (CONT'D)

Ms. Richards sent this home.

She walks upstairs. Emme walks downstairs. Oliver walks into the kitchen.

INT. MORGAN'S HOUSE, KITCHEN, SAME.

Morgan and Oliver sit and read their notes. Emme watches.

OLIVER

Is Rose too old to have imaginary friends? The school wants to have her evaluated.

MORGAN

There's blood on Emme's note.

Emme not wanting to know what happens next, walks out.

INT. D. H. & B. ADVERTISING, HALF HOUR LATER.

Phil works on the Dr. Evan's campaign. Ernie walks in.

ERNIE

You're actually here, working? I figured you'd given up. Haven't seen you at any meetings, you're avoiding half the staff...

(MORE)

ERNIE (CONT'D)
(looks around) Not bad. Could be better. You have three days to make it better.

Phil watches him leave.

INT. SUPERMARKET, DUSK.

Phil is food shopping. From everyone's POV *there is no Phil*. He fools around, taking stuff out of people's carts, putting stuff into people's carts. He bumps into Blonde Old Lady, in purple fuzzy pajamas, who is knocking on a watermelon.

PHIL

Nobody home?

BLONDE OLD LADY

(smiles) Nobody home.

PHIL

Nice outfit.

BLONDE OLD LADY

One of my favorites. Besides, no one sees me until it's time to pay...

She turns her cart. Phil follows her. She stops and sorts through some cherries.

BLONDE OLD LADY (CONT'D)

My husband loved these... I used to hate them. Funny how things change.

PHIL

The nights are the worse...

BLONDE OLD LADY

I suppose they are. Why for you? You're young and healthy, the fear of going to sleep and waking up dead shouldn't be haunting your dreams just yet.

PHIL

Technically, you can't wake up dead. I have a big house, pretty damn empty.

BLONDE OLD LADY

Well, you brought that on yourself now didn't you? We all saw it coming.

PHIL

Next time give me a head's up.

BLONDE OLD LADY

(scolds him) You knew exactly what you were doing the whole time, how do you think you ended up here? (studies him) What's your deal?

Phil shrugs. She grabs a container of milk, puts it in her wagon.

BLONDE OLD LADY (CONT'D)

Man up kid. Are you coming or going?

PHIL

I don't know. I'm lost.

BLONDE OLD LADY

Lost, no. Lazy yes. And this place you're occupying right now, the one between being seen and not being seen... Trust me. No good is going to come of this.

She strolls away, leaving Phil alone. A mother pushing her three year old child in the cart reacts as the kid is waving to someone she can't see. Phil waves back.

EXT. VENICE CANALS, SAME.

Emme is walking. Afternoon sounds- children laughing, dogs barking, ducks shaking off water, accompany her. Invisibles and normals walk as well. POV *The Invisibles see her, the normals don't.*

KATIE

Lori, don't put that in your mouth.

Emme stops cold. There is a pregnant Katie and her two year old daughter, LORI. Katie grabs something from Lori, and replaces it with a pacifier. Lori defiantly tosses the pacifier into the canals. Both Katie and Emme laugh. Katie scoops her daughter up. From her POV *there is no Emme*. From Lori's POV *There is an Emme*.

Emme absorbed in watching them, relaxes. Katie looks up, from her POV *Emme is there*.

KATIE (CONT'D)

Emme?

Emme is shocked. Both are uncomfortable.

EMME

She's gotten so big. She's beautiful.

Katie's face shatters with guilt. She hesitates then offers Emme Lori. Emme takes the child in her arms.

She sniffs her little head. Stares into her face and brushes her cheek against hers, examines her fingers and toes.

EMME (CONT'D)
What a sweet girl you are.

Overwhelmed she hands her back to Katie. Emme watches Katie put Lori in the stroller, then Emme runs. She runs as fast as she can. POV *The Invisibles see her. The regulars don't.*

INT. PHIL'S HOUSE, KITCHEN, SAME.

Phil is unpacking his groceries. He talks to Harvey.

PHIL
Are you coming or going? She's right. I have to pick an existence...

There's a pounding on his door. He opens it. Emme comes charging in. She pounces on him. She crushes her lips against his. Starts pulling off his clothes.

PHIL (CONT'D)
Whoa... This isn't right.

EMME
(growls) I don't care.

Phil hesitates, then goes for it. They're soon a tangle of limbs and lips. Emme wraps her legs around his thighs and brings him to her.

EXT. PHIL'S HOUSE, LATE THAT NIGHT.

Emme sits in the tree with Harvey. She stares out at the moon and stars. From her POV, *her husband is looking through a telescope with her.* Harvey climbs off her lap and down the tree. Emme follows him into the house.

INT. PHIL'S HOUSE, LIVING ROOM, SAME.

A naked Phil sleeps on the couch. Emme puts a blanket over him. She hesitates as Harvey hops up next to him. She tenderly kisses his head, then leaves.

EXT. GRAVEYARD, LATER.

Emme weeps in front of her husband and sons' grave.

EXT. DOCTOR'S OFFICE, NEXT MORNING.

Emme sits outside. Rose comes out, we see Morgan and Oliver inside.

MORGAN

We'll be right out sweetie.

EMME

How'd it go?

ROSE

He just asked me a bunch of questions. Adults can be really stupid sometimes.

Emme and Rose sit together in silence.

INT. DOCTOR'S OFFICE, SAME.

Oliver and Morgan sit as the Doctor looks over his notes.

DR. THOMAS

It seems your daughter isn't over the loss of her uncle and young cousin. And she's manifested herself a friend.

MORGAN

Yes, well it's a phase kids go through.

DR. THOMAS

Yes, but there's a difference. Rose has a clear definition between invisible and imaginary. According to Rose an imaginary friend is someone you make up as a playmate. And an invisible friend is a person who is alive, but no one sees anymore.

Oliver takes his wife's hand.

OLIVER

What does that mean?

DR. THOMAS

It means I think I should continue seeing your daughter... Maybe put her on an anti-depressant.

MORGAN

(alarmed) She's ten years old. She's not going on drugs. Do you know how many kids are over medicated on Ritalin because of school quacks who are appeasing teachers that want to maintain calmer classrooms?

DR. THOMAS
I assure you that is not the case.

OLIVER
Isn't this a bit drastic?

Emme fades into the room. They don't see her.

DR. THOMAS
Did you listen to your daughter's definition of invisible friend? She thinks it's someone who is alive but that no one sees anymore. Rose needs continued counseling and it would perhaps be best if she didn't see your sister for a while.

MORGAN
What? She's the only one Emme really talks too.

DR. THOMAS
Isn't that a lot of stress for a child?

EMME
Oh God, what have I done to her?

MORGAN
Hold it! Slow down a minute. Are her grades falling? Is she disrupting class?

DR. THOMAS
(looks at some papers) No.

OLIVER
Is she being anti-social?

DR. THOMAS
No. According to her teachers she's very well liked.

MORGAN
So basically, my daughter is a straight A student with a full and active social life who happens to occasionally speak to an invisible friend. And because of this you recommended that she be put on anti-depressants? Don't you think that's a tad extreme?

EMME
You tell him.

Dr. Thomas doesn't reply.

INT. OLIVER'S CAR, SHORTLY AFTER.

Oliver starts the car. Morgan sits in the passenger seat. Rose waves to Emme as the car pulls away. Morgan turns to look at her daughter, starts to say something, stops, follows Rose's gaze, does see Emme? No, she turns back. Oliver takes her hand.

EXT. VENICE CANALS, RESTAURANT, SAME.

Phil and Mike have breakfast.

MIKE

Don't you think playing hooky is a bad idea?

PHIL

Yep. (pause) I slept with her.

Mike watches his friend eat like there's no tomorrow.

MIKE

Who Deandra? (off his look) Aw, man, I don't need to hear that you're masturbating to an invisible woman.

PHIL

She's not... Don't go to work.

MIKE

Doctor's don't play hooky.

PHIL

What, you don't get sick?

MIKE

I get sick. I just don't pretend to get sick when I'm not. I leave that up to morons like you.

PHIL

Fuck you.

MIKE

Believe me Mr. Invisible woman seeing masturbating cat guy I've had better offers.

They laugh. A look of concern washes over Mike's face.

INT. MORGAN'S BACKYARD, VENICE CANALS. SAME.

Oliver is barbecuing, Rose sets the table, Morgan tries to remain calm as she helps her. Emme sits on a lounge chair.

OLIVER

So, kiddo when did you start seeing your friend?

ROSE

I don't know. What's the big deal?

MORGAN

There's no big deal. We're just curious. Does your friend have a name?

ROSE

Aunt Emme.

The power of those words force Morgan to sit down.

MORGAN

Aunt Emme?

ROSE

Who did you think it was?

Olive and Morgan exchange looks.

ROSE (CONT'D)

Why are you acting so weird?

MORGAN

Well, you said Aunt Emme was your invisible friend... But she's real.

ROSE

Yeah, so? Imaginary friends are made up. Invisible friends are real people you don't see anymore.

OLIVER

But sweetie, your mom and I don't understand. If you can't see them, how do you know they're there?

Rose looks at her parents, then to Emme. Her parents follow her gaze. Their POV No one is there.

ROSE

I said you don't see them anymore, not I don't see them. Geez... Pay attention.

Rose gets up and heads out.

ROSE (CONT'D)

Will you just leave me alone?

Oliver and Morgan trade looks. Oliver follows his daughter. Morgan gets up and pours herself a drink. She takes a long swig, then pulls out her cell phone.

MORGAN

Emme... Emme. Come on, pick up. I hate talking to this machine... This is ridiculous. You have to stop avoiding me. It's important. There's something going on with Rose. She had to see a psychologist and they want her to well, become a patient... I don't know what to do. (sighs) Did I have an imaginary friend as a kid?

Morgan sits down next to Emme. Emme attempts to hold her, but Morgan unknowingly pulls away.

MORGAN (CONT'D)

You think I'd remember wouldn't you? Maybe, I'm worrying for nothing. Maybe, it's just a phase and all... But she could be... Where the fuck are you? What if she's like Aunt Theresa who thought The Three Stooges were following her wherever she went? What am I going to do Em? I don't know what to do. She seems fine. She's getting great grades and she's not acting crazy... But they say crazy people seem the most normal, right? I can't do this... Em, I need you.

Emme finally holds her. Morgan senses something. Oliver comes out.

OLIVER

She's taking a bath. I told her we'd have dinner when she was done. What's wrong?

MORGAN

Emme. I have to find Emme. Something's wrong.

Morgan races out of the yard, through the canals, over bridges. Emme is hot on her heels. When she gets to Emme's door she finds a spare key and lets herself in.

INT. EMME'S HOUSE, SAME, CONTINUOUS.

Morgan races through the house. Emme is right behind her.

MORGAN

Where the hell are you? I know you're here. I know it. Katie said she saw you the other day, I know I'm a pain in the ass, but you can't avoid me forever.

She goes up the stairs. Emme jumps out of the way fearing she can see her now. Now in Emme's bedroom Morgan's eyes unknowingly connect with Emme's. Morgan heads to the window.

She stops inches from where Emme stands, bends down to pick up Emme's T-shirt and sees blood all over the front of it. Morgan's body begins to quiver and as she drops to her knees she screams a voiceless sob of despair, then crumples even further onto the floor.

EXT. PHIL'S OFFICE, LATER THAT NIGHT.

Phil is working. Emme appears. He's startled and knocks over his cup of coffee.

PHIL
What the hell? Are you okay?

Phil walks to her. She doesn't want to be touched, steps back, sits on his couch and sobs. Phil has no idea what to do so he hands her a box of tissues.

EXT. EMME'S HOUSE, VENICE CANALS, SAME.

Morgan stands with Oliver. A cop car arrives. Across the canals Rose watches from her bedroom window.

EXT. VENICE CANALS, SAME.

Phil and Emme walk in silence. Moon shines bright. Phil dials his cell.

SPLIT SCREEN MIKE IS IN BED

MIKE
If this isn't an emergency and no one is dead, you will soon be.

PHIL
Wow, you've got quite the bedside manner. It's an emergency. I need your help.

Alarmed, Mike sits up.

MIKE
What happened? Is Grace okay?

PHIL
Grace is fine.

SPLIT SCREEN DISSOLVES.

INT. MIKE'S OFFICE, FIFTEEN MINUTES LATER.

Phil sits on the couch. Emme stares out the window. Mike stares at Phil. From his POV there is no Emme.

MIKE

Were you and Grace smoking a little weed? That's it, right? You're stoned, ran out of potato chips, thought you could walk through walls...(off his look) Jesus, Mary and Joseph I should commit you. You know that, right?

PHIL

I know that if I walked into any other psychiatrist's office and told him what I'm telling you, there's a good chance I'd be locked up.

Mike grabs a notebook, than drops himself into the club chair cross from Phil and Emme, who now sits down.

MIKE

That's right and since said doctor would do that quicker than you can say Casper-the-Friendly-Ghost we're waiving doctor-patient confidentiality. You're a friend asking another friend for help, that's it.

EMME

I'm not sure I can do this.

PHIL

It'll be okay Emme. Trust me.

MIKE

(reacts) Don't do that. You're in my office, you play by my rules. She talks to me. You talk to me. And occasionally, if I say it's okay, you talk to each other.

PHIL

That won't work. She doesn't want to be seen. And for most people if you can't see her you can't hear her. (cuts him off) And she can't write down her answers because if you can't see her, you can't see anything connected to her.

Mike groans, but decides to play along.

MIKE

When was the first time you saw these invisible people?

PHIL

I'm not sure, but the first time I thought I saw two old ladies walking their goose...

MIKE

A goose? There's a fucking goose? (sighs)
Continue.

INT. MIKE'S OFFICE, LATER.

Both men are exhausted. Phil sits on the floor. Emme lies on the couch. Mike is still in the club chair. His POV still no Emme.

MIKE

Now it's all Deandra's fault?

PHIL

Stop twisting my words asshole. They were my decisions. I hated myself for it, but the self-loathing led me to resent her and everything she represented...

Emme stands up. Mike sniffs the air, looks around for its source. He lets out a soft cry of shock, his eyes go big. She is the Mona Lisa come to life. Emme grips Phil's shoulder.

They stare at each other. Mike picks up his notebook, his hands shake, but for his own sanity he clicks into his doctor routine.

MIKE

When did you notice you were invisible?
Was there a physical sensation?

EMME

If you mean did I feel a tingling or heart palpitations, no.

MIKE

What did you notice?

EMME

That no one could see me.

MIKE

How did it make you feel?

EMME

Frightened for a few hours, then safe. Very safe. And closer to my husband and son. Like we were somehow on the same plane. (it hits her) I don't think... I can't...

Emme dips into the atmosphere. Phil and Mike's POV *She is no more*. Mike pulls a bottle of Jack from behind a book, pours a drink, before he lifts it to his lips...

MIKE

Life is in the eyes of the beholder.

He shoots it back and pours himself two more in quick succession.

EXT. EMME'S HOUSE, SAME.

Oliver and Morgan speak with the police officers.

COP 1

Ma'am I understand your concern. But it's just a shirt... There's been no forced entry, nothing's been stolen.

MORGAN

But she's not here. And that's blood. *Blood*.

Oliver puts his arm around her.

COP 1

I know. I know. I'll take the shirt with me and we'll see... I'm sure she just cut herself, nothing big. How long has it been since you've heard from her?

MORGAN

About a week. She left me note. But my daughter saw her yesterday... (she sorta laughs at that) Oh, God, there was blood on the note too!

COP 2

That's a positive. She left you a note last week, which is probably when she cut herself. So why don't we do this, I'll take the shirt with me. We'll run some tests, and if you don't hear from her in 24 hours, we'll declare her a missing person and start a formal investigation, okay? I'm sure she's fine and you'll be laughing about this in a few days.

OLIVER

Thanks officers...

Morgan watches them leave. She feels something. She turns. Emme is standing a few feet from her. They hold a look, yet from her POV *no Emme*.

EXT. VENICE CANALS, MORNING.

Emme sits in a canoe. She is surrounded by Bow-Tie, Red Galoshes, Blonde Old Lady and Purple Old Lady. Other Invisibles dot the canals.

EMME

I don't know what to do.

PURPLE OLD LADY

This life suits us just fine. But it's wrong for you. You're too young. You're not meant to stay here so long.

EMME

What does that mean?

They exchange looks.

BLONDE OLD LADY

Well, we all make the decision to come to this state of invisibility and to go. Most of us, as you can see are over a certain age, disabled, or homeless, or don't know who they are and may never know. But there are a few, like you and Phil, who come just for a little while, just to figure things out. They hide here until it's safe for them to go back.

EMME

(Confused) But I just got here.

RED GALOSHES

No, my dear. You've been here much longer than you'd care to admit.

Emme reacts.

EXT. MORGAN'S BACKYARD, VENICE CANALS. SAME.

Morgan sits with a cup of coffee, Katie is with her, Oliver enters from the kitchen.

OLIVER

I told her she didn't have to go to school today...

KATIE

How is she?

MORGAN

She's fine. We didn't tell her about the shirt. The kid thinks we're nuts. Should we call the police now right?

OLIVER
It's not twenty four hours yet.

KATIE
I told you I saw her... She had a bandage on her hand, but she looked fine. I'm sure she's okay.

OLIVER
Maybe we should ask around?

MORGAN
We're all the friends she has.

OLIVER
Someone could have seen her.

KATIE
The mailman or maybe the cashier at the supermarket...

OLIVER
Or that guy with the cat?

MORGAN
She works with him. I never liked that guy.

OLIVER
Why don't I ask him?

MORGAN
If he doesn't know where she is we're calling the police, I don't care if the twenty four hours aren't up yet.

INT. PHIL'S OFFICE, LATER.

Phil is staring off into space. Nick comes in.

NICK
How'd it go?

PHIL
Pretty well... They liked the concept.

Ernie enters.

ERNIE
You blew it.

PHIL
Huh? You were there. They loved the new direction.

ERNIE

Yes, they did. But they were supposed to hear the pitch last week, and since you kept disappearing they went to The Company. Seems great minds think alike, they pitched them a variation of your so called brilliant idea.

PHIL

No way. That's impossible.

ERNIE

You're fired.

Ernie leaves. Nick stares at him.

PHIL

I'm fine. Really. Best thing that could've happened to me.

Nick spies an empty box in the hall, grabs it, then hands it to Phil. Phil looks at him. Nick hesitates, then leaves. Emme fades into view.

PHIL (CONT'D)

I just got fired. Can you believe that? I actually can believe that, can you?

She watches him pack up his stuff.

EMME

I'm sorry, really, but um, I can't do this, I need to...to stay, you know, invisible.

PHIL

You need to stay or you want to?

EMME

What does it matter?

PHIL

It matters to your sister. To Rose. To me...

EMME

It, we, should never have happened. I betrayed them. I need to stay here.

PHIL

Where is here Emme? Because they're dead, they're six feet under the ground we walk on. You don't need to punish yourself anymore.

EMME

You don't know what I need. You don't know who I am.

PHIL

I know you need to feel alive. To be alive and
that's why we...

With that, she bolts. Phil chases after her. Emme carelessly throws open the door to the staircase and takes them two at a time. She reaches the door and crashes onto the street. She spies Phil on her heels and darts into traffic. A car, a bus...

PHIL (CONT'D)

Emme!

Phil runs into the street as the sound of screeching brakes, the stench of burnt rubber, and the pounding of his heart overtakes him. Ernie stands there. From everyone's POV *Phil ran into traffic. There is no Emme.*

EXT. STREET/INT. AMBULANCE. LATER.

Emme holds his hand as they lift him into the ambulance. There are cop cars, news vans, reporters and Ernie talking to the cops.

PHIL

Emme, Emme...

Phil sees her and it agitates him, she gets out of the ambulance and it calms him down.

INT. HOSPITAL, EMERGENCY ROOM, SAME.

Phil is on a stretcher. Ernie hovers with a cop. Emme stands by Phil. Everyone's POV *There is no Emme.* A commanding looking man with tightly cropped grey hair enters the room. He walks over to Ernie.

DR. BARNES

I'm Dr. Barnes, head of the Psychology unit. You a family member?

Ernie watches as they shoot Phil up with something that finally calms him down. A young cop walks over.

ERNIE

No. I'm his boss. They called his sister.

DR. BARNES

So he ran into oncoming traffic?

COP 2

He said he was trying to save a woman who ran into the traffic...

(MORE)

COP 2 (CONT'D)

According to witnesses she didn't exist and uh, according to his boss... He was just fired.

Dr. Barnes looks at Ernie. A CANDY STRIPER with pin straight blue hair is revealed behind him, she leaves the room.

DR. BARNES

What has his frame of mind been lately?

ERNIE

Well, his fiancé dumped him, he lost our company's biggest account and I, uh, well, I just fired him.

DR. BARNES

Safe to say he was depressed?

ERNIE

Uh yeah... Is it okay if I leave?

DR. BARNES

(taken aback) Since you fired him I guess he's no longer your responsibility.

Ernie starts to leave. The Candy Stripper with the blue hair comes back she's got an orderly in tow.

DR. BARNES (CONT'D)

But if he can prove his depression and suicidal tendencies were due to an unhealthy work environment... Well, let's just say I wouldn't recommend taking him off his medical plan right now.

As Ernie digests that, he leaves and bumps into The orderly, we get a closer look. The orderly is the young man we've seen before with the bowl haircut. From The Orderly's POV *He sees Emme holding Phil's hand.*

DR. BARNES (CONT'D)

Hey you... Bring him to the psych ward.

The orderly walks over to Phil and starts pushing him away. Mike comes running in. His POV *No Emme.*

MIKE

I'm Dr. Temple. Where's my patient, Phil Stanton?

DR. BARNES

Dr. Temple... I'm Dr. Barnes. Your patient was fired from his job moments before he ran into oncoming traffic so he's on his way to the psych ward.

MIKE

There's no way. He's not suicidal.

DR. BARNES

Well, maybe not, he did however try to convince the cops that he ran into traffic to save the life of an invisible woman.

Mike doesn't flinch. Emme however does. Dr. Barnes noticed Mike's non reaction.

DR. BARNES (CONT'D)

You know about his invisible friend?

MIKE

He's been under a lot of stress.

DR. BARNES

Yes, we've been told. But if you knew about this delusion you could have prevented what happened today. So which is it? Did he try to kill himself or is he seeing things? And more importantly why haven't you done anything about it? There are a whole lot of drugs on the market that can handle an early onset of schizophrenia...

MIKE

Medicating a patient isn't the only viable solution.

DR. BARNES

Right, I take it you're the holistic, meditate, Feng Shui your patient to death type.

Dr. Barnes walks out.

MIKE

Asshole.

DR. BARNES

I heard that.

MIKE

I'm sure it wasn't the first time.

Dr. Barnes glares at him. Mike looks around helplessly then walks out. Emme fades from view.

INT. MORGAN'S BEDROOM, VENICE CANALS. SAME.

Morgan, needing to control something, is cleaning her closet. Oliver sits on the bed with Rose who is reading a book. He channel surfs, stops on the local news.

ANCHORMAN

And in other news... This afternoon a man claims that he ran into on-coming traffic to save a woman's life. Here is Missy Peterman with story.

MISSY stands in front of the ambulance as they lift Phil in. Rose sits up.

ROSE

That's Aunt Emme.

Morgan and Oliver look at the TV. From their POV *there is no Emme*. From Rose's POV *Emme stands with Phil and climbs into the ambulance*.

MISSY

Well, Jim, four eyewitnesses however, said he wasn't chasing anyone, at least not anyone they could see. They say he ran head long into traffic and it looked as if he was trying to get himself killed. The man, who has been identified as Philip Stanton a local advertising executive with the DHB Agency, will be kept for observation. Back to you Jim.

ROSE

That was Aunt Emme. (off their reactions)
It was her mom. I swear she was there.

OLIVER

She wasn't there, sweetie.

ROSE

You just don't want to see her.

Rose looks at her bewildered and frightened parents.

ROSE (CONT'D)

Can you see God?

MORGAN

No.

ROSE

But you believe in him?

OLIVER

Yes...

ROSE

Why can't you believe in Aunt Emme?

MORGAN

We believe in Aunt Emme.

ROSE
Because you see her.

MORGAN/OLIVER
Yes.

ROSE
Would you stop believing in God if you saw him?

MORGAN
I don't know, I don't think so...

ROSE
So why stop believing in Aunt Emme just because
you don't see her?

OLIVER
Honey, you're not making any sense.

ROSE
I'm making sense, Dad, you're not. You have to
talk to Phil. You have to make sure he's okay.

Oliver and Morgan share a look. Rose starts crying.

MORGAN
Now, I'm calling the police...

INT./EXT. EMME'S HOUSE, CONTINIOUS, LATER.

Emme, Purple Old Lady, Red Galoshes and Blonde Old Lady
watch as the Police go through her house, bag the knives
from the chopping block, etc....

Oliver stands by the front door. He jangles his keys, then
walks out, Emme follows him. He gets in his car, she
watches him drive away.

EXT./INT. HOSPITAL, SAME.

Emme is beside Oliver as he walks through the hospital,
gets on the elevator, gets off at the Psych ward and looks
for Phil. It's after hours. A nurse stops Oliver, Emme
keeps walking.

INT. PHIL'S HOSPITAL ROOM, SAME.

Phil is in bed. Bow-Tie fades into view, then Red
Galoshes, Purple and Blonde Old Lady follow suit.

PHIL
What no goose?

PURPLE OLD LADY
She doesn't like hospitals.

His door creaks open. Mike comes in. Grace hesitates before entering. From their POV *Phil is alone*. Grace walks over and kisses him, then she punches his shoulder.

PHIL
Owww... I'm in a hospital bed. With broken ribs.

GRACE
I know dumb ass. So, ease my mind and tell me you were chasing a ball, a dog, and not, as the doctor claims, your imaginary friend.

Mike senses something and looks around the room.

PHIL
It's a bit more complicated than that.

Mike reaches to pour Phil some water, he suddenly sees the Invisibles, he reacts, and knocks over the pitcher. Swoosh! Water is everywhere. Most of it lands on Grace, the rest on Phil.

GRACE
You fucking moron.

PHIL
(laughs) Him or me?

GRACE
Both of you. I'm soaked. Shit, you're soaked. I'll find a nurse.

She exits. Mike stares at them.

MIKE
Whoa. I'm legitimately freaked out right now.
(he takes a deep breathe) So where's the goose?

Everyone laughs.

MIKE (CONT'D)
Does this mean I'm turning invisible?

RED GALOSHES
Are you hiding from anything?

Mike looks outside, catches Grace's eye as she wrangles an orderly, the same orderly as before, into the room. From the orderly's POV he sees the Invisibles.

As he cleans up...

ORDERLY

I need to get some towels. And new pajamas for him.

Grace follows him out, they talk, she comes back in.

GRACE

He says this may take a few hours. And visiting time is over... I'll see you in the morning.

She kisses her brother as she walks out.

GRACE (CONT'D)

(To Mike) I want to talk to his Doctor. I'll meet you by the front desk.

Emme sinks into view.

EMME

I'm sorry.

PHIL

I shouldn't have chased you.

EMME

I shouldn't have ran.

The Invisibles sense it's time to leave. Mike puts his arm around Bow-Tie and walks them out.

MIKE

If you ever need anyone to talk too...

Another orderly comes in, he fluffs Phil's pillow. They hold a look.

PHIL

Aren't you...? Emme's brother-in-law?

OLIVER

It's after visiting hours...they wouldn't let me in. (off his look) I produce that sitcom, Java Joe's. One of characters had a baby last season. I played an orderly, thought it would make a good Halloween costume...

Oliver pulls up a chair.

OLIVER (CONT'D)

Are you okay?

PHIL

I've got four broken ribs and I'm in a psych ward.

OLIVER

Good point. Uh, so where is she?

PHIL

Here.

OLIVER

Here? In this room, now? Are you sure?

PHIL

Did I mention where I was?

Oliver looks around. Emme walks closer to him.

OLIVER

Is she the only one...you see?

PHIL

(hesitates) There's these two old ladies and their pet goose, a woman in red galoshes and...

OLIVER

A man with a yellow umbrella.

PHIL

(excited) You see them?

OLIVER

Rose told me about them.

Oliver looks around the room, he sees nothing.

OLIVER (CONT'D)

But how do you know you're really seeing her?
How do you know you're not having a nervous breakdown or a psychotic episode and need to be on massive amounts of medication?

PHIL

Because she's here.

OLIVER

But I can't see her. And if I can't see her why doesn't that make you a freak?

Emme puts her hand on Oliver's shoulder. He senses something.

PHIL

(softly) Because Rose can see her.

OLIVER

She's a ten-year-old child who still believes in the tooth-fairy. And what if she's suffering from delusions?

(MORE)

OLIVER (CONT'D)

For all we know this is a delayed reaction to the trauma she suffered when the Daniels died and Emme took a header into depth defying grief. Why should I believe you? Why should I hang the hopes of my family on a figment of your imagination?

PHIL

I don't know.

Oliver, angry, kicks the other guest chair.

OLIVER

You can't do any better than that? You can't give me a morsel of truth that will allow me to think you're right... That Emme is floating out there invisible to the world because it's a choice she's made? Just tell us where she is, that's all we want to know.

Phil looks to Emme.

PHIL

Do something. Make him believe.

Oliver's POV Phil is speaking to his feet. Emme pulls him into a hug. At first he takes no notice, but she sinks into view. Oliver feels her arms, stares into her face, it's her, he's knows it's her, and then... She evaporates.

Oliver shaken, looks at Phil, he knows what he's seen.

PHIL (CONT'D)

Now what?

OLIVER

I wish I knew.

EXT. HOSPITAL PARKING LOT, SAME.

Oliver gets into his car, sits behind the wheel in shock and then he's overcome with sobs. Emme stands and watches him cry as rain begins to fall.

Oliver gets himself under control, he starts up the car, and pulls out. Emme hasn't moved. Oliver turns and sees her. They hold a look. A horn honks. Oliver is pulled out of his trance, isn't sure what he's seen and drives off.

Emme allows the raindrops to scatter across her face. She stares at the dead of night that unfurls before her.

EXT. VENICE CANALS, NEXT MORNING.

Emme strolls the canals. The other Invisibles watch her.

INT. MORGAN'S HOUSE, SAME.

Morgan is trying to make breakfast. Oliver is on the phone. Rose sits toying with her utensils.

OLIVER

Yes, I understand. The tests won't be back until tomorrow. Are you sure there's nothing else we can do? Well, I suppose she could've just left town without telling us, but... Yes, okay, thanks.

Emme fades into view as Oliver hangs up. Rose is excited to see her.

MORGAN

She wouldn't just leave and not tell me. Maybe he lied. Maybe she never went to see him and he took her and...

Rose looks at her Aunt. Pleading with her to do something. But Emme doesn't do a thing. Rose gets angry.

ROSE

He didn't do anything. Aunt Emme cut her hand. He helped her. It's true. I was here when they dropped off her note. I saw her from the window... I always see her. I told you that... It was part of the plan.

MORGAN

What plan?

ROSE

(starts to cry) To stay invisible. I would let Aunt Emme know when we weren't going to be here and she'd leave a note. And sometimes I would tell you that she called...

Her soft tears melt into torrents as her body shakes with emotion. Oliver lifts her in his arms.

MORGAN

Rose, whose plan was this?

ROSE

Aunt Emme. She planned it. She told him about it.

Morgan calmly sits. Oliver rocks his daughter, he kneels down by his wife. Emme hides her eyes.

OLIVER

Sweetie... I have to ask you something.
I have to ask you a question. It's not an easy
question... And it doesn't mean that you were
bad. Did Mr. Stanton... Did Phil hurt you in any
way?

Morgan grabs his arm and braces for the worst.

ROSE

(confused) He wouldn't hurt me. He's Aunt Emme's
friend.

OLIVER

Sometimes people hurt us and they have no idea
they're doing anything wrong. Did he...touch
you?

ROSE

He shook my hand once.

He smiles at her innocence.

OLIVER

Is that the only place he touched you?

Rose gets it. She throws Emme a dirty look, then looks
back at her parents.

ROSE

He never touched me anywhere else.

Morgan kisses her daughter's head. Oliver starts to stand,
Rose still in his arms, he kisses Morgan.

OLIVER

How 'bout we watch some TV?

He exits with his daughter. Morgan walks into the
backyard, goes to the outdoor bar and pours herself a
stiff drink. Emme follows her.

EMME

You can do this. You have to do this.

Emme stands in front of Morgan as she lifts the drink to
her mouth. From Morgan's POV for a fleeting moment *Emme is
there*. The glass smashes to the ground. The love that
radiates from Morgan's eyes does Emme more harm than good.
Emme disappears. Morgan is shell shocked.

INT. PHIL'S HOSPITAL ROOM, SAME.

Grace sits with Mike as Phil finishes up his story. The Orderly is in the room. From everyone's POV *he's not there*.

PHIL

And then I chased her into the street and...that as they say is that.

GRACE

And you say I smoke too much pot? Do you believe this?

Mike looks at Phil, then sighs.

MIKE

Yes.

Grace reacts, stands up and pulls Mike to the door.

GRACE

How long has this been going on? (off his reaction) Don't give me that. He tells you everything. When did the whole pink elephant thing start?

MIKE

Pink elephant? Drunks see pink elephants and your brother isn't a drunk.

GRACE

I'd rather he be a drunk, than in a hospital gown, handcuffed to the side of the bed and pumped full of every drug under the sun because he claims he was trying to save his imaginary friend when she decided to play Russian Roulette with oncoming traffic. (pokes him) When did this start and why didn't you call me?

Mike hesitates. Should he tell her?

MIKE

It didn't seem like a big deal...

PHIL

Uh guys, I'm not handcuffed and I'm crazy, not deaf.

Grace gives Phil, then Mike the stink eye.

GRACE

Not a big deal? And you call yourself a doctor? Do you understand how lucky we are this is a teaching hospital?

(MORE)

GRACE (CONT'D)

At least this place has a sliding scale for crazy and right now he's at the bottom of the scale, but this could've been... We're lucky we can visit him.

MIKE

He came to me as a friend and as a friend I was trying to help him the best way I could.

Grace softens for a moment then fear creeps into her eyes.

GRACE

Yeah, well, a hell of lot of good that did. (to Phil) I have to make a phone call.

She exits. The Orderly fades from view.

MIKE

I should tell her.

PHIL

You'll lose your license. Emme will get me out of here... (he laughs) And you thought the whole dessert only delivery business was a bad idea.

MIKE

(cracks a smile) I should've had my head examined.

EXT. MORGAN'S BACKYARD, VENICE CANALS. A WEEK LATER.

Morgan and Katie come back from hanging flyers. They sit on the lounge chairs. Emme sits by her sister. Their POV, they don't see *Emme*. Morgan her body slumping with a heftiness that comes only to those who have lost people they love, looks to her friend.

MORGAN

Any advice?

KATIE

Hmm? You have a daughter who thinks her Aunt has turned invisible, a man who tossed himself into on-coming traffic to save said invisible Aunt, and a husband who now believes he's seen her in the hospital room of the same man. Words of wisdom; drink heavily.

MORGAN

(wryly) Thanks.

The silence beats down on them like the afternoon sun.

KATIE

What if it's true? You said you saw her.

MORGAN

I said I thought I saw her. But, I could've wished it on myself. And she never came back so...

KATIE

Seeing is believing... But there are some things you don't see that you believe in.

MORGAN

This is my first moment of peace... I don't want to spend it debating the issue of invisibility. My sister is gone. She's either ran out of town or met with some horrible fate. Neither of which I can handle right now.

Suddenly The Orderly fades into view.

ORDERLY

Hi there... Can you tell me where I can find Morgan Spadaro?

MORGAN

Can I help you?

ORDERLY

I'm Nathaniel West. I'm a reporter for Weekend News. I'm following up on a special interest story about Phil Stanton the man who ran into traffic to save your sister.

Morgan and Katie bolt upright. Emme stands as he enters the yard.

MORGAN

Excuse me?

NATHANIEL

Well, according to a good source it has been confirmed that Phil was trying to save your sister Emme Taylor.

KATIE

Really and who is this good source?

NATHANIEL

I'm not at liberty to say. You are looking for your sister...?

He holds up a flyer. Katie, on her guard, stands up.

NATHANIEL (CONT'D)

Do you believe she's become invisible as Mr. Stanton said?

Morgan pulls herself off the chair to her full height. Her five foot ten inch frame towers over her new friend.

MORGAN

If I believed that would I hang flyers all over Los Angeles?

NATHANIEL

The police have stated that the blood found in your sister's house was her own. There was no sign of a struggle, no body found and no fingerprints, other than family members, in the house. Surely you have a comment?

Morgan takes off her shoe and throws it at him. Katie grabs the hose and lets him have it. The force of the water pushes Nathaniel toward the edge of the canal before he has a chance to steady himself he falls in with a SPLAT!

Morgan and Katie rush to the fence and watch as Nathaniel flails about. They make sure he's okay. He stands.

MORGAN

That's my comment.

Katie and Morgan go into the house. Emme watches him.

NATHANIEL

Hey, you. Aren't you going to help me up?

Emme stares at him.

NATHANIEL (CONT'D)

Yeah you. Come over here and help me out of this polluted mess. I am covered in duck shit and don't want to end up with some strain of mad duck disease.

Emme looks around. He can't be speaking to her, can he?

NATHANIEL (CONT'D)

Listen, you can hide from them all you want I don't give a shit, but put that fucking thing down and get over here.

Emme walks towards him. At the same time The Candy Striper, with the pin straight blue hair and hiding behind a digital movie camera, strolls in from the side hedges.

CANDY STRIPER
I have a name, try using it.

NATHANIEL
You should try taking this seriously. I'm finally breaking into the national news. And you'll have enough money to make that movie you're always yammering about.

CANDY STRIPER
I take is seriously... If it wasn't for me you wouldn't have this story.

She helps him out. He takes off his shoes. Self conscious of his club foot he hides it and stares at Emme. The Candy Stripper's POV no Emme.

CANDY STRIPER (CONT'D)
What?

NATHANIEL
Nothing I can prove yet.

Emme fades from view.

INT. PHIL'S HOSPITAL ROOM, SAME.

The Invisibles are present. Blonde Old Lady is playing checkers with Bow Tie, Purple and Red Galoshes play cards. Dr. Barnes sits and studies Phil.

DR. BARNES
Tell me this again...

PHIL
Imaginary friends are people who don't exist that we pull from our imagination and create in order to have someone we can always count on. Invisible people are people who actually exist, but turn invisible because they're basically not paying attention to their lives or they don't want to be seen.

Dr. Barnes writes down a couple of things on his note pad and then leans back in his chair.

DR. BARNES
And this state of invisibility is where you were heading at the time you met this Emme person?

PHIL
Yep... I think I said that before. And don't say it like that. She's a real person you know.

Dr. Barnes reacts, stands up and strolls round the room. Blonde Old Lady jumps three of Bow Tie's checkers then begins mocking the doctor's gait. With every step he takes she's right on his heels.

PHIL (CONT'D)

I could play the game you know. I could tell you everything you wanted to hear just to get out of this place.

DR. BARNES

Then why don't you?

PHIL

Because if I do that, I betray myself. I betray her. I betray them.

DR. BARNES

The Invisibles? But what's the point of it? Why aren't they rescuing you? Why is no one standing up, or showing themselves to get you out of here?

PHIL

When the time is right they will.

DR. BARNES

There's no time like the present Mr. Stanton.

PHIL

Ah, but according to Quantum Physics there's no time, space or motion.

DR. BARNES

That may be true, but what is also true is that you've been abandoned and left for crazy.

PHIL

If I say I was wrong, if I say I didn't believe in them, in her, in anything that I can't see with my own two eyes and falls outside of the realm of my five senses then I'm worse off than I am now.

Dr. Barnes runs his hands through his cropped hair.

DR. BARNES

How? How is that possible?

PHIL

Because it means I believe in nothing. In one full swoop I lose... My faith. My God. My life. And what am I left with?

DR. BARNES
Reality.

Dr. Barnes goes to sit. Purple moves the chair. He doesn't fall, but he's confused.

PHIL
Your reality.

DR. BARNES
Oh it's not just mine.

PHIL
I suppose it isn't. But I can't live like that. I need to believe, to trust, to know that there is something out there bigger than me, bigger than this universe.

DR. BARNES
What if you're wrong? What if they never show themselves? What if you never get out of here? And it's Jones town again, only the psych ward is the Kool-Aid?

PHIL
I know myself pretty well and I'm nothing if not a coward. When the time comes, if the time comes, much like Judas sold out Jesus, I will sell myself out. I've done it before.

At this point Red starts twittering and twirling around the room. Dr. Barnes unknowingly knocks into her as he walks back over to the door.

BOW TIE
Please. We're trying to make him come across as a sane human being. You keep flitting around like that and he's going to end up with a year of electroshock treatments.

Dr. Barnes starts to say something when The Candy Stripper with straight blue hair walks in. From her POV *Phil is alone with the doctor.*

CANDY STRIPER
Doctor...one of the patients is having an episode. It's the guy who never speaks, tonight he decided to yell.

DR. BARNES
We'll finish this later Stanton.

Phil watches them leave.

PHIL
That was fun.

PURPLE OLD LADY
Well, it beats working for the phone company.

Phil laughs, then gets out of bed.

PHIL
If you don't mind... I need a shower.

INT. PHIL'S HOSPITAL BATHROOM, A FEW MINUTES LATER.

Phil is in the shower. The room fills with steam. Emme fades into view and writes on his mirror. *I will get you out. I will not betray your trust. I will help you.*

The water turns off. Emme fades away. Phil steps out, grabs a towel, sees the mirror and smiles.

EXT/INT. PHIL'S HOUSE, SAME.

Emme enters the kitchen. She looks for food to feed Harvey. Rose walks in. Harvey goes to her.

ROSE
You're wrong.

EMME
I know.

ROSE
Do something about it.

Emme doesn't say anything.

ROSE (CONT'D)
I'm not talking to you... Or seeing you anymore.

Emme walks to her, Rose picks up Harvey and goes into the other room. Emme starts to follow, but Mike and Grace enter, she notices the cat bowl.

GRACE
Phil has a cat? I shudder to think what else my dear brother is not telling me.

From their POV they don't see Emme. Mike studies her face, he hesitates, lets the moment pass.

GRACE (CONT'D)
You said if I came we'd be able to help Phil.
What are we looking for?

MIKE
Emme.

GRACE
You're kidding me right?

MIKE
She's a real person Grace. With family and friends...

Mike glances about the house. Emme waits for him to acknowledge that he sees her. From his POV he still doesn't see Emme.

MIKE (CONT'D)
Phil isn't lying. Emme is invisible. I saw her with my own two eyes. Only once. But I saw her. And if I have to swear that under oath because you won't give up this ridiculous idea of having him committed...I will. So, in a nutshell that is what I know. What I don't know is when or if I'll ever see Emme again, how to help Phil and why you won't admit that you're in love with me.

Grace goes charging into the living room where she is surprised to find Rose and Harvey snuggled on the couch. Mike and Emme follow her.

ROSE
Hi.

MIKE
You must be Rose. This is Emme's niece.

GRACE
(reacts) I'm Grace, Phil's sister.

ROSE
He can see my Aunt. So can I. He's not crazy.

GRACE
(plays along) Is she here now?

Rose looks right through her Aunt.

ROSE
No.

Mike sniffs, he knows Emme is there, but he doesn't see her.

MIKE
Not everyone can see her all the time.

ROSE

I can. I just don't want too.

GRACE

Why not?

ROSE

Because she's not helping Phil.

GRACE

Why won't she help Phil?

Rose, Harvey in her arms, stares Emme down.

ROSE

Because she's a big fat scaredy cat. (pause) Can I keep him 'til Phil comes home? I'll take good care of him.

MIKE

Sure. Let me get you his food.

Rose glares at her Aunt then leaves with Mike. Emme is devastated.

EMME

Let her see me. Let her see me. Let her see me.

Grace's POV *she sees Emme*, but she fades away so fast, she can't truly believe it. She sinks onto the ottoman. Mike comes back into the room.

MIKE

See, Emme is a real person.

GRACE

(stammers) I came here hoping there would be some kind of reasonable explanation for Phil's predicament... I'm sorry. I have to help Phil the only way I know how.

MIKE

You're afraid. Afraid to trust... Why couldn't you trust us? Or do you really not love me enough?

GRACE

It was too fast, too easy.

MIKE

To leave? No shit. I got whiplash.

GRACE

No, I mean us. It happened too fast... And too easy.

MIKE

Fast and easy, who exactly were you in a relationship with? If you don't love me you don't love me, but tell me the truth... I deserve that much.

Emme feeling like an intruder goes into the kitchen.

GRACE

We were too comfortable, we had... The-you-sleep-on-that-side-of-the bed-I-sleep-on-this-side-of-the-bed-he-likes-to-read-the-comics-first-leaves-the-toilet-seat up-she-squeezes-the-toothpaste-from-the-wrong-end-type of love. There were no surprises. No mystery. It was the why-don't-we-get-married-we've-been-together-long-enough love.

MIKE

Did you ever stop to think that the fact that you refuse to get into bed until you've taken a shower and that you only eat the tops of muffins is why I love you? And if you want surprises... Here's one, every-single-time-I-see you-you-take-my-breath-away. Even after all this crap. So don't tell me that's the reason you left, there's got to be more to it than that...

GRACE

Don't you think I know it's stupid and irrational? That I'm stupid and irrational?

They hold a look. Grace pulls him into a kiss, never once do their lips stray from each other, then alarmed by her ardor, she disentangles herself.

MIKE

(softly) Surprise.

Nathaniel slowly appears in the open doorway. Grace and Mike recoil.

NATHANIEL

Hi, you must be Grace Stanton.

Emme hears his voice and steps in from the kitchen.

MIKE

Who the fuck are you?

NATHANIEL

I'm Nathaniel West, a reporter for Weekend News. I was wondering if you had any comment about committing your brother?

MIKE

That's a personal matter.

NATHANIEL

Well, since we've shown the footage of Mr. Stanton racing into on-coming traffic Channel Four News has been deluged with phone calls about your brother. It seems the public is very much concerned about him.

GRACE

My brother is in deep emotional pain and needs help. The fact that you can stand there and mock him makes me sick.

MIKE

You're trespassing Mr. West.

NATHANIEL

Didn't you tell Ms. Stanton that you saw the invisible Emme Taylor with your own two eyes? Care to comment?

Mike pushes him out of the house. Nathaniel locks in on Emme and pointedly smiles at her.

EXT. PLAYGROUND, VENICE CANALS, SAME.

Emme, The Invisibles, and many other Invisibles are crowded in the park.

EMME

He can see me? Us?

Red Galoshes swings on a swing. Bow Tie joins Red Galoshes on the swing next to her.

BOW TIE

Emme just show yourself and stop this or disappear for good.

Emme reacts, she's been waiting to hear this.

EMME

Can I really disappear forever?

BLONDE OLD LADY

That's what happens when people die. Disappearing for good is a whole different kettle of 'she left for cigarettes and never came back' fish.

EMME

But you said I should show myself or disappear forever, so you know, you know there's a way I can be with my husband and son...

Red stops swinging.

RED GALOSHES

They're dead. There's no way to be with them unless you're dead.

EMME

There has to be... There has to be a place between living and dead where I can be with them again, why else would I be like this?

Purple puts her arms around Emme.

PURPLE OLD LADY

You're not speaking rationally.

RED GALOSHES

When you're dead, you're dead. There's no in-between thing. Sure there are ghosts and spirits and such, but that's only when the dead are restless or have unfinished business. Your husband's life was fulfilled, there's no reason for him to come back.

EMME

That can't be. He needs to... They have too... That's why I'm invisible, that has to be why I'm invisible.

Emme loses it and rushes off.

INT. PSYCH WARD SOCIAL ROOM, TWO WEEKS LATER, DAY.

Phil is playing cards with Red Galoshes. Grace shows up. From her POV he's playing alone. She steps into the room. Red fades from view.

GRACE

Hey...

PHIL

Hey yourself. Still having me committed?

GRACE

Of course not.

PHIL

I always know when you're lying.

Grace looks around the room. The other patients, who are worse off than Phil, scare her.

PHIL (CONT'D)
She's not here.

GRACE
And even if she was... I wouldn't see her. Isn't that all so convenient?

They hold a look.

GRACE (CONT'D)
You didn't hurt her did you? I mean, you know...

PHIL
How can you ask me that? Listen I know this is hard to believe... As certain as you are that you love Mike, and will always love Mike... That's how certain I am that Emme exists. The difference is I've admitted that she exists and ended up here.

Grace pulls her eyes from his and looks at the floor.

PHIL (CONT'D)
(softly) And out of the two of us, I'm the lucky one.

Grace gets up and is startled to come face to face with The Candy Stripper in her candy stripers uniform.

CANDY STRIPER
It's time to go back to your room. And Dr. Barnes is waiting for you Ms. Stanton.

Grace looks at her brother and leaves.

EXT. VENICE GRAMMAR SCHOOL, INT. GYM, LATER.

Emme enters the school, then walks down to the Survivor's Group meeting and sits in a chair in the back.

CHIRPY
You feel guilty because your own fear of death prevented you from truly connecting with your son as he got ready to make that journey on his own...

Before anyone can argue Stephanie sees Emme in the back of the room and stops the meeting. The Group's POV *Some see Emme. Some don't.*

STEPHANIE

That's it for today. See you next week.

Stephanie collects the folding chairs a few people stop to help her stack them against the stage. As the last person meanders out of the gym she pulls herself up onto the edge of the stage.

STEPHANIE (CONT'D)

I knew you'd be back.

Emme looks around to see who she's talking too.

STEPHANIE (CONT'D)

They really should call it the sixth stage of grief. But, I suppose no one would believe it. I know I didn't... (she ruefully sighs) But the best grief counselors are the ones who have actually experienced the grief.

Emme reacts, she feels her pain and walks to the stage.

STEPHANIE (CONT'D)

It's a strange way to be. There's so much power, so much control...and when you're coming from a place where you had virtually no control over anything it's well, a struggle to give it up.

EMME

So why bother? Why not just give in to it and let it sweep you away? Or use it to your advantage like Nathaniel West.

STEPHANIE

Sweep you where? There's no place it can take you. It's not like you're Houdini and it's some grand illusion. Other than becoming a carpet bagger like West, what would you do?

EMME

What's so bad about living like Nathaniel?

STEPHANIE

He's not connected to anything, to anyone. How can anyone live a life like that? Even you...you know that if your sister took your niece from you... Seriously, Emme, living like you are now, why?

Emme climbs up on stage and lays down.

EMME

No one stares at me anymore. No one feels sorry for me anymore. I can come and go as I please.

STEPHANIE

I'm not talking about physical changes. They don't mean shit. What's changed?

EMME

The choice. That's what changed.

STEPHANIE

Bullshit.

EMME

It means I lived.

STEPHANIE

It was a random accident. Every moment leading up to that moment wasn't the linchpin that made what happened happen. It happened. That's not what this is about... For once give me an honest answer... Why invisible, why now?

EMME

Because, because I might be okay... I might be okay one day with the fact that they left.

Stephanie stands up, she glares down at her.

STEPHANIE

That's your problem. They didn't leave Emme, they died. There's a fucking difference.

Stephanie walks out of the gym, she closes the lights, leaving Emme in the dark.

INT. PHIL'S HOSPITAL ROOM, SAME.

Deandra walks in as Phil plays a game of checkers with Blonde Old Lady. Her POV *Phil is alone.*

DEANDRA

So, should I be upset that you threw me over for an invisible woman?

Phil smiles at her. Blonde fades away, but not before beating him.

INT. MORGAN'S HOUSE, KITCHEN, LATER.

Morgan, is a disheveled mess, she hasn't slept, she hasn't showered, and right now she's rearranging her kitchen. Oliver is kneeling on the floor sorting supplies.

MORGAN

In your gut? Deep down in your gut what do you think happened?

OLIVER

We've gone over this before. Deep down in my gut...I know she's turned invisible.

Morgan picks up a jar of peanut butter. She stares intently at it.

MORGAN

You told me to believe in her strength. Believe in good coming out of bad. Believe in what you can't see. I didn't think that meant indulging a child's fantasy.

Oliver stops what he's doing.

OLIVER

I saw her. You saw her...

MORGAN

I don't know what I saw. And you're only witness is a man residing in a psych ward. Maybe you're wrong.

OLIVER

I know what I saw, and who I saw.

Through the window in the backyard Emme tries to get Rose to speak to her.

MORGAN

Rose, I understand, she's a child. But what the hell has gotten into you?

OLIVER

Children have been known to be right.

MORGAN

See her?

Morgan points, Oliver looks. Their POV *Rose is alone.*

MORGAN (CONT'D)

She's seeing people who don't exist. We need to get her help. Is this your way of coping? Of dealing with the fact that our daughter could be... (struggles) Schizophrenic.

Oliver is at a loss for words.

MORGAN (CONT'D)

I will do everything in my power to help her and if that means leaving you to do it... So be it.

The conversation has become more than they can handle. Morgan abruptly leaves the room. Oliver starts to follow her, then goes in the other direction.

EXT. MORGAN'S BACKYARD, VENICE CANALS. SAME.

Rose stands, Harvey is in her arms. Emme paces.

EMME

I'm trying to help Rose. I am.

Rose doesn't hear her or chooses not to as she slams out of the backyard.

INT. PHIL'S HOSPITAL ROOM, SAME.

Deandra sits. Phil is finishing up his story.

PHIL

You were right. I was detached. I didn't give a shit.

Deandra studies him. She hesitates, then gets it.

DEANDRA

And now you do. I don't hate you. I should. But I don't. I think we were both using this relationship as a way to hide.

Deandra leans back and studies him.

DEANDRA (CONT'D)

You know... We've all done it. Hidden ourselves in front of the world. You run into the store for a quick errand, you feel like shit and you don't want anyone to see you. So you hold yourself a certain way, you hide in your body, and no one notices you. If you do that enough... I suppose, well I suppose it's possible.

A grateful Phil smiles at her.

EXT. VENICE CANALS, SAME.

Emme sits in a canoe in the middle of the canals. Regulars and Invisibles stroll. She watches them as they coexist with relative ease.

INT. PHIL'S HOSPITAL ROOM, A FEW DAYS LATER.

Emme watches Phil sleep. Red Galoshes is knitting at the edge of his bed.

RED GALOSHES

Don't worry. It will be over soon.

With that she pats Emme's hand and simply disappears. Emme leans over the checker board and makes a move. Nathaniel fades into view, then jumps one of her checkers. Startled, Emme recoils.

NATHANIEL

Not happy to see me? Used to play with my grandfather. (points to his foot) It wasn't that I was picked last in gym class, I just wasn't picked.

EMME

Is that why you're a prick?

NATHANIEL

A prick who is working on the biggest story of his life... When I let this sucker out, it will be huge. And it's taking me from the cheap seats of an affiliate news station to the network show.

EMME

What about Phil? How can you do this to him?

NATHANIEL

Me? I didn't put him here. (Pause) You did this. Who are you considering, Phil? Your family? At least my invisibility serves a greater purpose.

EMME

Yeah, you're own.

NATHANIEL

I may be many things, manipulative, condescending and at times obnoxious, but I can truly say that I've never put anyone's life in danger, can you?

Nathaniel jumps a King Red over a black, then fades away. Emme pulls her spin top out her pocket she puts it on Phil's tray, then does the same.

EXT. MORGAN'S BACKYARD, VENICE CANALS. SAME.

Rose sits with Harvey. Morgan, looking worse if that is possible, comes out and sits on the lounge chair next to her.

ROSE

He got Harvey for me.

MORGAN

(Nervous) What do you mean he got Harvey for you?

ROSE

That day he was talking to Aunt Emme in the tree, not a cat. I was helping Aunt Emme when I said it was a cat.

Morgan isn't sure what to be upset about.

MORGAN

You lied? You know how I feel about lying.

ROSE

Yeah, and that wouldn't have freaked you out?

MORGAN

Good point. Are you lying about anything now?

Rose gives the question thoughtful consideration.

ROSE

I'm not lying. Aunt Emme is invisible.

MORGAN

But sweetie, real people can't turn invisible.

ROSE

Real people turn invisible every day.

MORGAN

(sighs) Honey, I don't know what to believe. I don't want to believe something bad happened to Emme. And as much as I want too, I don't think I can believe she turned invisible.

Rose watches as her mother tries to hold back her tears, and presses herself against Morgan's chest.

ROSE

I told her I won't see her anymore. Phil helped her and she won't help him. She's a fink.

Rose grabs Harvey and walks inside. Morgan is lost. She watches her daughter, then gets up and walks out of the yard.

EXT. VENICE CANALS, SAME.

Morgan strolls through the canals with her grief.

EXT./INT. EMME'S HOUSE, VENICE CANALS, CONTINUOUS.

Emme stands at the front door, waiting for her sister. Morgan spies the open door and walks in.

MORGAN

Emme? I can't believe I'm doing this. If you're alive, but just living in oblivion show yourself.

In the kitchen she stops at the butcher block, stares at the missing knives.

MORGAN (CONT'D)

My husband sees you. My daughter sees you. Come on you little brat...it's my turn.

Emme follows her upstairs. Morgan stands at Emme's bedroom door, kicks it gently with her foot, and as the door swings open, she walks to the window, stares out, then studies her reflection in the window. She looks a fright and it finally registers. Morgan looks around the room, heads for Emme's dresser, pulls out a pair of pajamas and enters the bathroom.

INT. EMME'S BATHROOM, SAME.

Morgan in the shower. Emme sits on the toilet. As steam fills the room she almost writes a note but chickens out.

INT. EMME'S, BEDROOM, SAME.

Morgan gets under the covers, lets her wet hair cascade to her shoulders, falls back onto the pillows. When she curls herself to the side, Emme lays beside her. When her steady breathing gives way to tortured sobs, Emme spoons her with arms she can't feel and talks to her.

EMME

This is not the life I signed on for. I had a husband. I had a son. I had a purpose. Now, I don't. Now the grief I felt when they left has been replaced with forgetfulness.

(MORE)

EMME (CONT'D)

Daniel's voice is no longer familiar to me. I vaguely remember the tilt of his chin. When I'm not near photographs, their faces fade from my view. I used to be able to pull my memory of them at a moments notice. Now, all I notice are the moments when I no longer remember their faces. Which only proves I wasn't worthy of their love.

Morgan, her sobs slowly dwindling, turns to Emme. Her eyes betray her fear of believing in what she can't see. Emme brushes a lock of hair off her sister's forehead. Morgan looks through Emme. Still not ready for her. Emme turns and lies on her back.

EMME (CONT'D)

I thought I could live like this. Away from you, closer to them. I thought that's what I wanted, what I needed.

Morgan finally falls asleep. Emme kisses her, then gets up and opens the window. She pulls a card from her pocket, picks up the phone, dials.

SPLIT SCREEN. MIKE IS IN BED.

MIKE

Who is this? Emme? Emme is this you? Where are you? Are you gonna help him?

EMME

Yes.

MIKE

We have to get you to the hospital. What time is it? Shit. It's midnight. First thing in the morning...nine o'clock, okay?

EMME

Okay.

Emme hangs up. She grabs her sharpie, some paper and climbs into bed with her sister.

INT. HOSPITAL, NEXT MORNING.

Emme walks down the hall. She flickers in and out of view. *POV of other people, some see her, some don't.* Emme stops at the reception area.

EMME

Emme Taylor, here to see Dr. Barnes.

CANDY STRIPER
You can have a seat.

The Candy Stripper picks up the phone and calls him.

CANDY STRIPER (CONT'D)
Dr. Barnes... There's an Emme Taylor here to see you.

Within seconds he's bounding down the hall.

DR. BARNES
Hey you... Where is she?

CANDY STRIPER
My name is Toni.

DR. BARNES
That's great. But there are over fifty nurses and stripers on my shifts; I don't have time to remember all your names. Now where is she?

TONI
Uh, there sir.

From her POV *Emme is there*. From Dr. Barnes POV *Emme isn't there*, then suddenly from her POV *Emme isn't there*.

DR. BARNES
(Snarls) Is this some sort of joke?

TONI
(sickened) No sir.

Mike and Grace show up.

DR. BARNES
Do you think I'm stupid? You paid Toni here to say that Emme Taylor is here to see me? You really think that's gonna help your friend? What's next? That one stumped you, eh? Well, how bout this... I'm reporting you to the medical board.

Morgan and Oliver show up.

MORGAN
Is she here yet?

DR. BARNES
Who are you?

MORGAN
Emme's sister, Morgan. This is my husband Oliver. Who are you? Mike?

Mike raises his hand. Morgan pulls out a note.

DR. BARNES

(reacts) Okay, haven't you carried the joke far enough? How much is he paying you?

OLIVER

Paying us? I don't understand.

DR. BARNES

How much is he paying to act out this invisible girl comes alive skit?

MORGAN

What are talking about? Emme is my sister! She left me this, she said she was coming to help Phil.

GRACE

What the hell is going on?

DR. BARNES

Good question. Someone showed up here claiming to be Emme Taylor... And then left.

He looks at Toni. Toni looks where Emme was, suddenly from her *POV Emme's there*. Toni gasps, then takes off. They all react.

DR. BARNES (CONT'D)

(calls after her) You better run. You're so fired for this idiotic prank.

MORGAN

This note was written by my sister. It's her handwriting. My sister isn't missing she turned invisible...

DR. BARNES

(softens) Oh. I'm sorry. I know you're worried about...but, people don't turn invisible. Don't you think I'd be overjoyed if all the men, women and children who go missing every single day had really just turned invisible of their own free will? But that's not the case.

MORGAN

She's invisible. I know she's invisible.

DR. BARNES

If that's what gets you through this then who am I to argue with you? But as for *my patient* is concerned, he's not stable.

MIKE

He's stable. He's as stable as any of us.

Dr. Barnes gives them a look. Emme disappears for good.

DR. BARNES

That's not saying much. Now, I don't know what's going on. But you know the deal, Grace is committing her brother, and like every poor schmuck about to be committed, he gets a sanity hearing to prove whether or not he should be committed. Oh and by the way, in ninety percent of all sanity hearings the defendant is committed. But what do I know? If you think he shouldn't be committed, prove that he's sane.

Dr. Barnes walks away. Grace has no idea what to do. Mike reaches for her. Grace, her heart breaking for so many reasons, walks away. Morgan, Oliver and Mike are in shock. Nathaniel comes into view, his camera has been rolling.

MORGAN

That's that reporter guy...

Nathaniel peers through the camera, sees them looking at him, they give chase, but he seemingly disappears.

EXT. VENICE CANALS, EARLY MORNING DUSK. A WEEK LATER.

The Invisibles, sans Emme, stroll the canal. For the first time all Invisibles, not just the core group, are speaking to each other on the bridges.

INT. TELEVISION STATION, ON SCREEN MONITORS, SAME.

NATHANIEL

Phil Stanton's trial is about to get under way. Channel 9 News has received exclusive footage of... Well, the footage speaks for itself.

Footage:

Inside Hospital. Dr. Barnes with Morgan. Before any sound can be heard the screen goes black.

Nathaniel looks around. Bow Tie, mini dv cam tape in hand, waves to him and fades out of view.

INT. PHIL'S HOSPITAL ROOM, SAME.

Phil gets dressed for his hearing. Grace helps him tie his tie. He takes her hand in his and kisses it.

PHIL
It's going to be okay. Emme will show.

GRACE
You truly believe that.

He puts the spin top in his pocket.

INT. MORGAN'S HOUSE, BATHROOM, SAME.

They're getting ready for court.

MORGAN
Have you seen her?

ROSE
No.

MORGAN
Are you sure you haven't seen her and not maybe
haven't let yourself see her?

ROSE
I know the difference.

Morgan kisses her on top of her head.

OLIVER
She'll show.

ROSE
Aunt Emme will be there.

Harvey enters.

ROSE (CONT'D)
Right Harvey?

EXT/INT. COURTROOM. LATER THAT MORNING.

Phil is escorted from his car. Reporters swarm the place.

NATHANIEL
Is it true you're representing yourself?

Phil doesn't answer him. Nathaniel sees Morgan, Oliver and Rose and rushes toward them. The reporters follow him.

NATHANIEL (CONT'D)
You believe Emme has turned invisible?

They don't stop and they don't answer him.

INT. COURTROOM. SAME.

Phil is escorted to his defendant table. Morgan, Oliver, Rose, and Mike sit behind him. At the prosecutors table sits Dr. Barnes and the hospital lawyers. Grace comes in and has no idea where to sit, she finds a seat half way between the two tables.

Bow Tie and Red Galoshes sit with Phil. From everyone's POV *Phil is alone*. The courtroom is not packed, it's not empty, but it's not exactly full. Nathaniel enters with Toni as his camera person. Toni's POV *She sees Red Galoshes and Bow Tie*. She's scared. Blonde Old Lady and Purple Old Lady approach her.

The Judge enters, the court rises.

BAILIF

All rise for Judge Stephen Wayne.

Judge sits, everyone else sits.

JUDGE

This is not a trial. This is a hearing. (pause) We are here today to decide if Mr. Phillip Stanton is of sound mind and body. These are the issues that everyone in this courtroom is aware of. What we do not know is Mr. Stanton's point of view.

The hospital lawyer starts to speak, but Dr. Barnes pops up.

DR. BARNES

But we carefully outlined that...

JUDGE

Yes, but we are not here to decide if you are of sound mind and body, therefore we will hear from Mr. Stanton. Mr. Stanton are you sure you don't want legal counsel?

PHIL

I'm sure your honor.

JUDGE

Let the record state that upon further inquiry, Mr. Stanton refused counsel. And so Mr. Stanton, you think you're sane? And that a whole society of invisible people exist out there?

PHIL

Yes your honor.

JUDGE

Well, then let's start...

INT. COURTROOM. twenty mintues later.

Dr. Barnes and his lawyers are quietly arguing.

LAWYER # 1

That's not a good idea.

Dr. BARNES

I'm not paying you to judge my ideas.

Dr. Barnes gets up and smiles at the judge and those in the courtroom.

DR. BARNES (CONT'D)

If you don't mind your Honor, I'm going to take over for a bit. (He coughs, then puts on his best smile) A sane man does not run into oncoming traffic because he's trying to save the life of person no one else can see. Was this a psychotic episode, maybe, but it's been six weeks and he still believes, unwaveringly, and with more conviction I might add than Billy Graham at a revival meeting, that he sees invisible people. And in my humble opinion I see this as cry for help.

INT. COURTROOM. LATER THAT MORNING.

Ernie is on the stand.

DR. BARNES

And so you admit that Phil has been depressed and before his unfortunate run into oncoming traffic you had fired him?

ERNIE

Yes.

DR. BARNES

And before that, had he ever mentioned seeing invisible people?

ERNIE

No, not once. (leans in) I just hope he's getting the help he needs... He was one of our star employees and we'd do anything to help him. As a matter of fact even though we fired him, we haven't cut off his medical benefits.

Phil reacts.

EXT. COURTROOM. LATER THAT MORNING.

Nathaniel stands in front of the camera.

NATHANIEL

Much has been left unsaid as the experts debate this theory of invisibility. Will the judge rule that Phil is sane, do invisible people really exist? All these questions and many more will be answered today.

He finishes, sees Bow Tie walk toward the bathroom. He follows him, motions Toni to follow him as well.

EXT./INT. COURTHOUSE. BATHROOM, SAME

Nathaniel follows him. Toni starts to, then stops.

NATHANIEL

I'm not doing anything wrong.

BOW TIE

I never said you were.

Nathaniel goes to a urinal, Bow Tie leaves, Nathaniel washes his hands, then tries to leave, but can't. On the other side of the door. Toni helps Red Galoshes put up an out of order sign and make sure the door can't be opened.

They exit as Nathaniel bangs on the door.

EXT. COURTROOM. SAME.

Katie, with Lori strapped to her chest, paces.

KATIE

You want me to wait for her to show? What if she doesn't show?

MORGAN

She'll show. She might even be here.

Morgan gives Katie a quick squeeze. She goes inside. Katie peers in, the doors swing close, and reveals Dr. Barnes and the hospital lawyers arguing in the corner.

LaWYER # 1

Don't cross exam the kid.

LAWYER # 2

You'd be a fool to attempt it.

DR. BARNES
Then I'm a fool...

Dr. Barnes walks into the courtroom, the lawyers follow.

LAWYER # 1
(under his breathe) You're also an asshole.

Dr. Barnes hears it and reacts.

INT. COURTROOM. SAME.

Rose is on the stand. Dr. Barnes is talking to her.

ROSE
You're not a believer.

DR. BARNES
No, I'm not a believer in Santa Claus, The Tooth fairy, Imaginary Friends and any other freaky things you can't see, but believe exists.

ROSE
You left out two.

DR. BARNES
Casper-The-Friendly-Ghost, The Easter Bunny?

Rose stares him down. Looks to her parents, then to Phil, then gives Dr. Barnes the stink eye.

ROSE
God. Love.

Reporters start snapping pictures. *Rose's POV Bow Tie*, he gives her thumbs up.

EXT. COURTROOM. LATER THAT MORNING.

Katie's POV *Emme's not there*. Lori's POV *Emme is there*. Emme tries to go in, but can't bring herself to do it.

From Emme's POV *Medical Examiner's Office*. She's handed her husband's belongings. A wallet, car keys, and a St. Christopher medal. She opens the wallet. A recipe for apple pie, a ticket stub, a poem by Henry Vaughn.

INT. COURTROOM. SAME.

Phil is questioning Deandra.

PHIL

Can you clarify what you mean?

DEANDRA

I've felt invisible before, hell, I've even wished it a few times, especially during the past two years, but I suppose I wasn't strong enough to go through with it.

Dr. Barnes reacts.

INT. COURTROOM. BATHROOM, SAME.

Nathaniel, exhausted, still trying to figure a way out. He spies the window.

EXT./INT. COURTROOM. SAME.

The door swings wide Deandra is still on the stand.

DR. BARNES

So would you say he was depressed?

DEANDRA

Oh yea... The three d's. Depressed. Detached.
Didn't give a shit.

The courtroom laughs. Deandra and Phil hold a smile.

DEANDRA (CONT'D)

But I'm not bitter.

Another round of laughs.

INT. COURTHOUSE BATHROOM, LATER.

Nathaniel is almost out the window, suddenly four purple clad legs appear, then a goose. The goose sticks its beak through the window and bites Nathaniel on the nose. He loses his balance and falls. Blonde and Purple bend down, see their handiwork, and smile.

EXT. COURTROOM. SAME.

Emme, head in hand, sits across from Katie and watches her feed her daughter. Suddenly, her hands fall away, she sits up. From Emme's POV Her husband stands before her with their son. Daniel hands over their son.

Emme stands, gathers him in her arms, she kisses the sweet spot on the back of his neck, runs her fingers under the soft of his chin. Her husband kisses Emme delicately on the mouth. Her body shivers at his touch.

DANIEL
(whispers) Live.

Emme watches as the loves of her life disintegrate before her eyes. Emme collapses onto the bench and starts to flicker in and out of view. Katie keeps missing her. Lori keeps seeing her. Emme smiles at Lori, she finally knows what to do.

EMME
Katie! Get Morgan.

Katie heard that, she looks around.

KATIE
Stay calm. Morgan said it would happen like this. If you can hear her you can see her. It's that simple.

Emme grabs her arm. Katie's POV *She sees Emme*. Lori grabs Emme's hand. Emme fades from view. Katie momentarily confused.

EMME
Get Morgan, please.

KATIE
Don't go anywhere. Not that I'd know if you did.

She slowly opens the door. Emme sees Nick on the stand.

EMME
Wait.

Katie's not sure where to look. Emme whispers in her ear.

INT. COURTROOM. SAME.

Katie walks to Morgan, whispers in her ear, then Morgan whispers to Oliver, gets up and follows Katie out. Oliver, with an assist from Rose, whispers to Bow Tie, who whispers to Red Galoshes and Phil, who laughs, then stands up.

PHIL
Did you and your wife have sex in the office elevator?

Oliver puts his hands over Rose's ears. Nick looks around, he's completely confused.

NICK

(covers) Everyone knows that. The security guard was selling copies of the surveillance tape.

PHIL

You're lying, aren't you?

Nick nods yes.

PHIL (CONT'D)

Do you have a tattoo of Kermit The Frog on your ass?

NICK

(blanches) What does that prove?

EXT. COURTROOM. SAME.

Morgan and Katie slip into the hall and exchange worried glances. Emme takes Morgan's hand and shows herself. Morgan pulls Emme into a hug. Katie, knees buckling, tightly grips her daughter and slowly sits on the bench.

EMME

I need you to help me go inside.

Morgan swings open the doors to the courtroom.

MORGAN

When this is over, I'm so going to kick your ass!

EXT. COURTROOM. BATHROOM, SAME.

A guard sees the sign, but really has to go and unlocks the door. Nathaniel half asleep, hears the guy peeing, and scrambles out.

INT. COURTROOM. SAME.

The doors open again. Emme enters with Morgan and Katie. The courtroom falls into a hush as her image waffles. With each row Emme passes, invisible people shine into being, and those empty seats are suddenly filled.

The news media goes wild. Red Galoshes and Bow Tie laugh. Deandra standing in the back, smiles at Phil and then leaves.

Dr. Barnes springs to his feet. Oliver lifts a joyous Rose in his arms. Grace immediately looks at Phil who smiles as Mike heads toward her. Nathaniel West rushes to the front of the courtroom, but Toni, Blonde and Purple pull him back.

Emme walks with grace and determination. She sees Rose and grins, then Emme and Phil hold a look. For the first time in a long time they're filled with hope.

A voice booms over the chaos of the courtroom.

JUDGE

You, you. Who are you? How did you get here?

Emme turns to the direction of the voice and finds the judge. She reaches for Morgan who wraps her in her arms.

EMME

(voice wavers) My name is Emme Taylor. I was always here. I just couldn't see me.

THE END