

A THREE-PART LIMITED SERIES

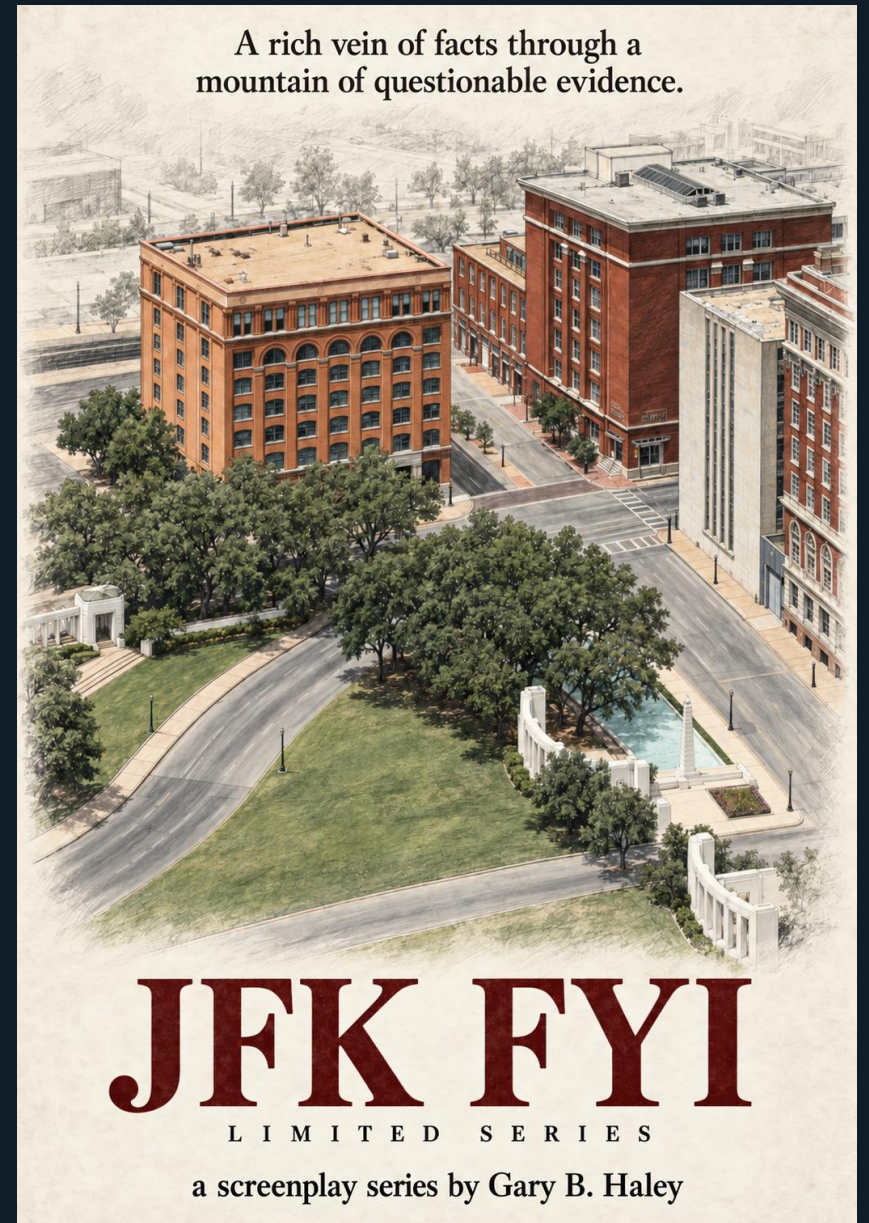
# JFK FYI

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Every motive  
has a history.

A screenplay series by Gary B. Haley

HISTORICAL POLITICAL THRILLER



DALLAS. NOVEMBER 22, 1963.



The shot is only  
the beginning.

A president's decisions create enemies  
across the Cold War. Their lives converge  
around his assassination—and the battle  
to explain it.

# Personal stories. Accumulating suspicion.

Each life has its own entrance, conflict and endpoint. A character can leave; the motive, relationship or source of power stays with us.

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|----|-------------|--------------------|
| 01 | GRIEVANCE   | <i>The Enemies</i> |
| 02 | CONVERGENCE | <i>The Plots</i>   |
| 03 | CONSEQUENCE | <i>The Frame</i>   |





EPISODE 01

# The Enemies

*Failure turns power into grievance.*

Family ambition, organized crime and covert power rise together. The Bay of Pigs leaves the President and his intelligence leadership confronting the cost of failure.



EPISODE 02

# The Plots

*Relationships become leverage.*

A storm flight links a mob boss to the men around him. Oswald's domestic and public lives collide as the trail runs through New Orleans toward Mexico City.



## EPISODE 03

# The Frame

*An explanation becomes a battle.*

Dallas brings competing accounts into one day. Oswald is arrested, then killed. The Narrator confronts evidence that unsettles his own theory, while families are left with grief.

## THE ENSEMBLE

# Follow the people. Trace the power.

### MARCELLO • HOFFA • TRAFFICANTE

Organized crime under federal pressure.

### ALLEN DULLES

Covert authority confronting presidential control.

### BANISTER • FERRIE • SHAW

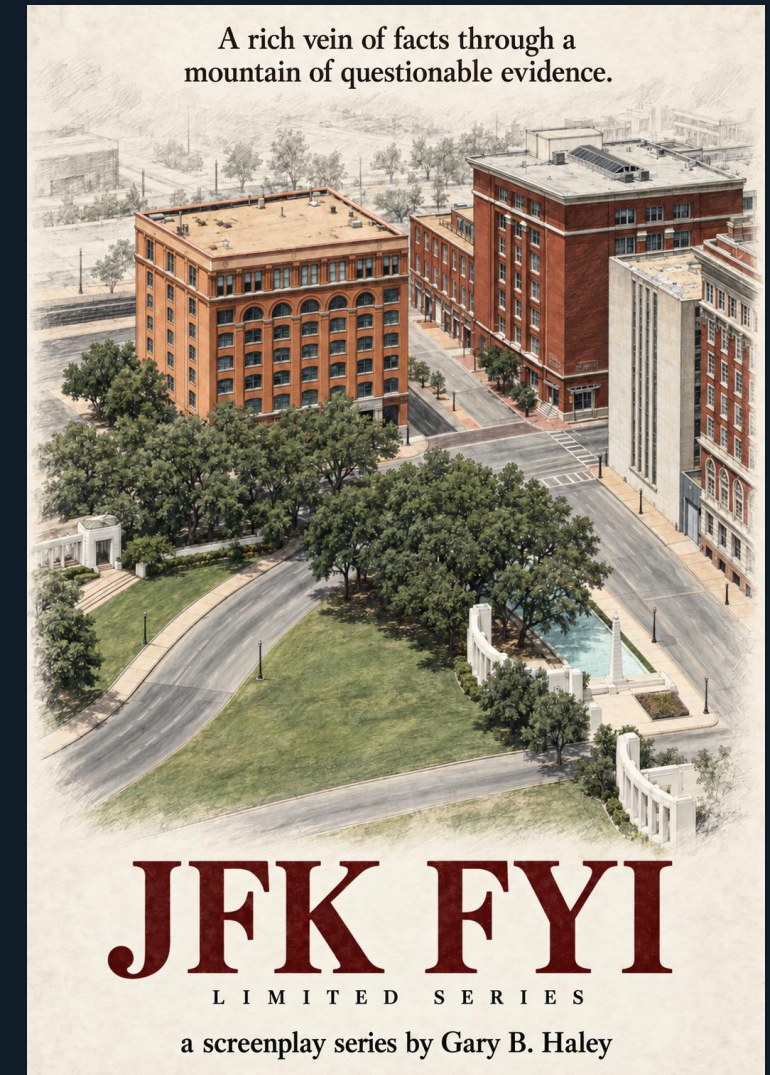
Influence, access and overlapping relationships.

### NIXON • JOHNSON • HOOVER

Ambition, office and institutional survival.

### LEE HARVEY OSWALD

A fractured life becomes the public answer.



## THE PRIVATE COST

# History happens at home, too.

### JACKIE KENNEDY

Public composure, private needs and loss.

### MARINA OSWALD

A marriage under strain. A life overtaken by the case.

### MADAME NHU

Family power, political conviction and a collapsing world.



## THE NARRATOR

The hardest theory  
to question is  
your own.

An older Narrator connects  
names, dates and images. As the  
case expands, he must  
reconsider the explanation he  
once believed.

*The final connection  
remains a theory.*





THE CINEMATIC WORLD

# Quiet rooms. Sudden violence.

Period detail draws us close; action breaks the stillness. Warm interiors, hard daylight and restrained performances keep the scale personal.

# A political thriller with a human pulse.

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## JFK

Investigative breadth.  
Competing accounts.  
The power of an image.

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## The Crown

Public authority.  
Private cost.  
History at human scale.

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## Chernobyl

Institutional pressure.  
Human consequence.  
The price of certainty.

FOR VIEWERS DRAWN TO HISTORY, MORAL AMBIGUITY AND ENSEMBLE DRAMA

# Historical accuracy comes first.

## 01 DOCUMENTED EVENTS

Verify dates, actions and records against primary sources.

## 02 DISPUTED ACCOUNTS

Attribute allegations and make uncertainty visible.

## 03 DRAMATIC INTERPRETATION

Distinguish reconstruction, dialogue and theory from fact.

Concept imagery illustrates the screenplay; it is not archival evidence.



## THE PRODUCTION OPPORTUNITY

An ambitious world.  
A scalable plan.

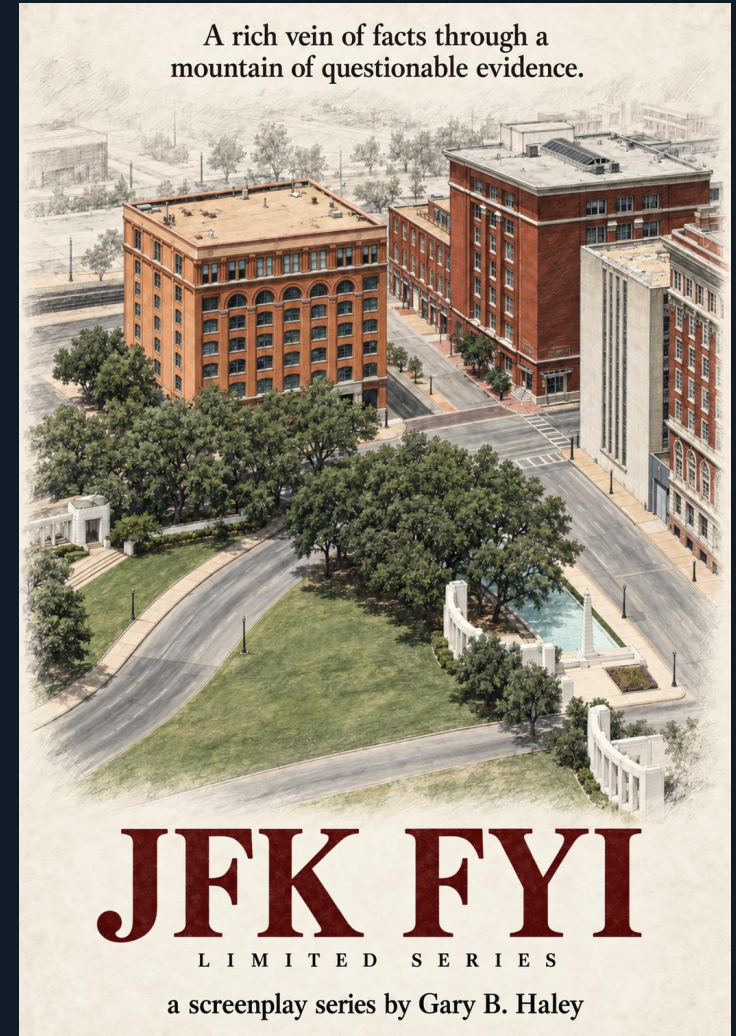
Three completed episode scripts

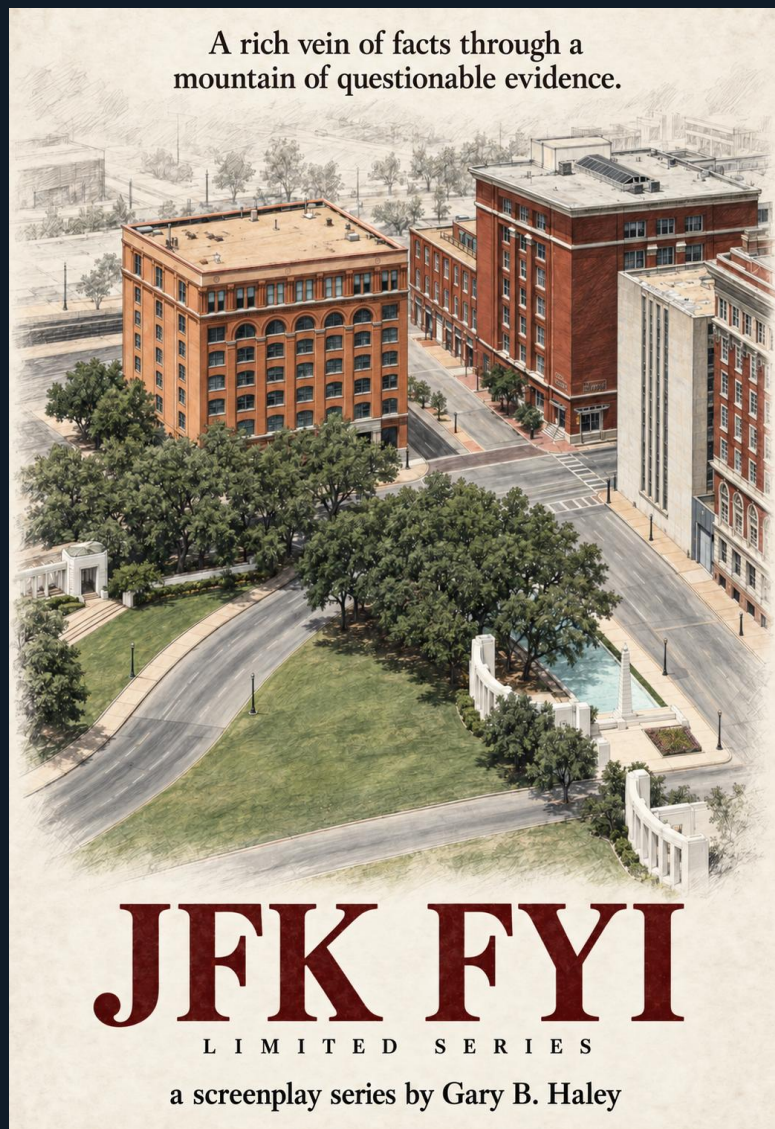
Four budget scenarios for each episode

## PROPOSED PRODUCTION APPROACH

Shared standing sets, domestic location doubles and selective archive support the period scope.

Seeking a producing partner to shape scope, schedule and the director's vision.





JFK FYI

# Let's open the case.

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Based on his novels JFK FYI and JFK Q&A

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SEEKING PRODUCING AND DIRECTING PARTNERS