

BOX NO. 1

FOLDER NO. 1

screenplay: "Sirhan Sirhan" by Donald Freed with Jack Kimbrough, 1974

RFK Assassination 2017-0108

1B88

ANANKE PRODUCTIONS

PRESENT

"SIRHAN SIRHAN"

BY

DONALD FREED

WITH JACK KIMBROUGH

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By Donald Freed

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NOTE:

- The RFK Campaign made a number of television spot commercials in 1968. These evocative films provide material for any number of stock shots and subliminals.
- Every major scene sequence should have a date and place designation -- under the initial action -- in a subliminal flash. On June 4 and 5, 1968, the actual hours of the day and night, and the scenes in question, are flashed subliminally.
- Except for theme music, every scene has a source for sound or music.

1

JET BLACK SCREEN

MUSIC BEGINS and HOLDS for a full minute. Slowly, an enormous pair of EYES FADES IN, FILLING the SCREEN. They are pensive, almost hypnotic, and terribly sad.

CAMERA MOVES BACK GRADUALLY, to FRAME an artist's sketch of SIRHAN BISHARA SIRHAN.

NARRATOR (V.O.)

In California's San Quentin Prison, a man sits, awaiting the world's verdict. He is Sirhan Bishara Sirhan, convicted assassin of United States Senator Robert F. Kennedy. On July 1, 1968, William Harper, Chief Criminalist for the Pasadena, California Police Department, and a charter member of Erle Stanley Gardner's famous 'Court of Last Resort,' stated: 'Based on my background and training, upon my experience as a consulting criminalist and my studies, examination and analysis of the data related to the Robert F. Kennedy assassination, I have arrived at the following findings and opinions... 1) Two .22 calibre guns were involved in the assassination. 2) Senator Kennedy was killed by one of the shots fired from Firing Position B, fired by a second gunman. 3) It is extremely unlikely that any of the bullets fired by the Sirhan gun ever struck the body of Senator Kennedy.'

The artist's sketch DISSOLVES to a LONG SHOT of the massive interior of St. Patrick's Cathedral in New York. CAMERA MOVES IN SLOWLY within the square, until we are CLOSE ON A STILL SHOT of Senator Edward Kennedy. The square ENCOMPASSES the SCREEN as we DISSOLVE TO LIVE. SENATOR EDWARD KENNEDY stands at a lectern. (STOCK)

JUNE 7, 1968

SEN. EDWARD KENNEDY

Your Eminences, your Excellencies, Mr. President. In behalf of Mrs. Kennedy, her children, the parents and sisters of Robert Kennedy, I want to express what we feel to those who mourn with us today in this cathedral and around the world.

2 INT. ST. PATRICK'S CATHEDRAL - WIDE (STOCK)

The funeral of Robert F. Kennedy. The closed coffin rests on a platform near the altar. An Honor Guard of enlisted men in dress uniform stands in attendance. A large crowd fills the b.g.

SEN. EDWARD KENNEDY (O.S.)

We loved him as a brother and as a father and as a son. From his parents and from his older brothers and sisters, Joe and Kathleen and Jack...

3 INT. SAINT PATRICK'S - MED. SHOT (STOCK)

FRAMING a section of notables, including PRESIDENT LYNDON B. JOHNSON, VICE-PRESIDENT HUBERT H. HUMPHREY, several close personal friends of Robert Kennedy.

SEN. EDWARD KENNEDY (O.S.)

... he received an inspiration which he passed on to all of us.

4 INT. SAINT PATRICK'S - CLOSE (STOCK)

FRAMING RICHARD NIXON, members of the Senate and House, ambassadors, others.

SEN. EDWARD KENNEDY (O.S.)

He gave us strength in time of trouble, wisdom in time of uncertainty, and sharing in time of happiness. He will always be by our side.

5 INT. SAINT PATRICK'S - THE LECTERN - CLOSE (STOCK)

as Senator Edward Kennedy continues speaking.

SEN. EDWARD KENNEDY

Love is not an easy feeling to put into words. Nor is loyalty or trust or joy. But he was all of these. He loved life completely and he lived it intensely.

6 EXT. SAINT PATRICK'S - WIDE (STOCK)

A huge throng is gathered outside, listening attentively to loudspeakers broadcasting the eulogy inside.

(CONTINUED)

6 CONTINUED:

SEN. EDWARD KENNEDY (V.O.)

A speech he made for the young people in South Africa on their Day of Affirmation in 1966 sums it up best, and I would like to read it now:

7 INT. A BAR ROOM IN A GHETTO NEIGHBORHOOD - MED. SHOT

as several young and middle-aged black men stand quietly, drinking and watching a TV in the corner over the bar.

SEN. EDWARD KENNEDY (V.O.)

'There is discrimination in this world and slavery and slaughter and starvation. Governments repress their people.

8 EXT. A LETTUCE FIELD - CLOSE

FRAMING a transistor radio which sits on the back of a pick-up truck, SCREEN LEFT. In the b.g., we SEE a group of Chicano laborers picking in the field.

SEN. EDWARD KENNEDY (V.O.)

'Millions are trapped in poverty while the nation grows rich and wealth is lavished on armaments everywhere.

9 INT. AN ARMY HOSPITAL - VIETNAM

A soldier is receiving a blood transfusion. Two attendants pass his cot, carrying a covered body on a stretcher.

SEN. EDWARD KENNEDY (V.O.)

'These are differing evils but they are the common works of man.

10 INT. AN EXECUTIVE OFFICE - CLOSE ON A TAPE RECORDER

and CAMERA BACK TO INCLUDE WILLIAM A. MUST, JR., impeccably groomed and an aristocratic looking man in his early 60's. He sits at a desk, SCREEN RIGHT.

(CONTINUED)

10 CONTINUED:

A telephone sits on the desk, next to a tape machine recording the Edward Kennedy speech. On the other side of the desk, another man, shadowed, sits opposite Must. In the far b.g., a dimly-lit figure looks out a large window. We VAGUELY SEE the outlines of the Capitol Building through the windows' glare. As we HEAR Senator Edward Kennedy V.O., the PHONE RINGS. Must picks up the receiver. The light and shadow is extreme high contrast.

TELEPHONE VOICE (V.O.)

I think I'll be moving over to the  
Senator's staff right after the  
burial.

MUST

I'll pass it up the line.

11 INT. ST. PATRICK'S CATHEDRAL - CLOSE (STOCK)-

as Senator Edward Kennedy continues.

SEN. EDWARD KENNEDY

'It is a revolutionary world which  
we live in, and this generation at  
home and around the world has had  
thrust upon it a greater burden of  
responsibility than any generation  
that has ever lived.

12 INT. ST. PATRICK'S CATHEDRAL - MED. SHOT (STOCK)

PANNING the strained crowd: the Kennedy women; Cesar  
Chavez; the great and the unknown.

SEN. EDWARD KENNEDY (O.S.)

'Some believe there is nothing  
one man or one woman can do against  
the enormous array of the world's  
ills.

13 INT. ST. PATRICK'S - TWO SHOT

ON JUDY SHANKLAND, a handsome, 'well-bred' white woman  
in her mid-twenties. Next to her sits PAUL WOODS, black.  
He is in his mid-thirties, a former All-American athlete  
and former Secret Service agent. He is immaculately  
tailored, with a grey suit, white shirt and black tie.  
The look on his face is one of terrible rage and grief.  
CAMERA CLOSE on Woods.

(CONTINUED)

13 CONTINUED:

SEN. EDWARD KENNEDY (O.S.)

'Yet many of the world's great movements of thought and action have flowed from the work of a single man.

14 SUBLIMINAL FLASH - RAPID MONTAGE OF WOODS' MEMORIES

- 1) The Capitol Building Rotunda. The flag-draped coffin of John Kennedy, surrounded by guards. Jacqueline Kennedy and her children attend. (STOCK)
- 2) The riderless horse following the caisson for JFK. (STOCK)
- 3) RFK at the funeral of JFK (STOCK)
- 4) A younger Paul Woods at the JFK rites.

15 INT. ST. PATRICK'S - TWO SHOT

ON Woods and Judy Shankland.

SEN. EDWARD KENNEDY (O.S.)

'... A young monk began the Protestant Reformation. A young general extended an empire from Macedonia to the borders of the earth. A young woman reclaimed the territory of France...

16 INT. THE EXECUTIVE OFFICE - CLOSE - WILLIAM MUST

He leans back in his chair, cleans his fingernails.

SEN. EDWARD KENNEDY (V.O.)

'... and it was a young Italian explorer who discovered the New World, and the thirty-two-year-old Thomas Jefferson who proclaimed that all men are created equal.

CAMERA IN CLOSER on Must.

17 SUBLIMINAL FLASH - RAPID MONTAGE OF MUST'S MEMORIES

- 1) Dealey Plaza, as the limousine carrying John Kennedy approaches. (POSSIBLY STOCK)

(CONTINUED)



17 CONTINUED:

- 2) An assassin in a window with a rifle, FIRES.
- 3) A second assassin on a rooftop, FIRES.
- 4) A third assassin behind a clump of trees, FIRES.
- 5) JFK slumps forward in his seat. (POSSIBLY STOCK)

18 INT. THE EXECUTIVE OFFICE - CLOSE ON MUST  
filing his nails, examining them.

SEN. EDWARD KENNEDY (V.O.)  
'It is from numberless diverse  
acts of courage and belief that  
human history is shaped...

19 INT. ST. PATRICK'S - LONG SHOT (STOCK)

The cathedral, as Senator Edward Kennedy continues at the  
lectern.

SEN. EDWARD KENNEDY (O.S.)  
'Each time a man stands for an  
ideal, or acts to improve the  
lot of others, or strikes out  
against injustice...

20 INT. ST. PATRICK'S - PANNING THE CROWD

TO Paul Woods and Judy Shankland. CAMERA MOVES IN TIGHT  
ON THEIR MEMORY.

21 MONTAGE - THE RFK CAMPAIGN (STOCK)

A smoothly moving series of visuals which include:

- 1) Old people in poverty.
- 2) RFK among a group of miners and their wives in  
Appalachia.
- 3) RFK and entourage with blacks in a ghetto.
- 4) RFK among Chicanos in East Los Angeles.

(CONTINUED)

21 CONTINUED:

- 5) RFK praying with grape strikers (March 10, 1968).
- 6) RFK with wounded Vietnam vets.
- 7) RFK being mobbed abroad by adoring crowds.
- 8) RFK in an old age home.

SEN. EDWARD KENNEDY (V.O.)

'... he sends forth a tiny ripple of hope, and crossing each other from a million different centers of energy and daring, those ripples build a current that can sweep down the mightiest walls of oppression and resistance. Few are willing to brave the disapproval of their fellow, the censure of their colleagues, the wrath of their society. Moral courage is a rarer commodity than bravery in battle or great intelligence.

22 INT. ST. PATRICK'S - TWO SHOT

TIGHT on Paul Woods and Judy as they listen attentively.

SEN. EDWARD KENNEDY (O.S.)

'Yet it is the one essential, vital quality for those who seek to change a world that yields most painfully to change.'

23 INT. ST. PATRICK'S - MED. SHOT (STOCK)

Senator Kennedy at the lectern. CAMERA MOVES IN CLOSE for the stirring climax.

SEN. EDWARD KENNEDY

... That is the way he lived. That is the way he leaves us. My brother need not be idealized or enlarged in death beyond what he was in life. He should be remembered simply as a good and decent man who saw wrong and tried to right it, saw suffering and tried to heal it, saw war and tried to stop it.

(MORE)

(CONTINUED)

23 CONTINUED:

SEN. EDWARD KENNEDY (CONT'D)

Those of us who loved him and take him to his rest today pray that what he was to us, and what he wished for others will some day come to pass for all the world. As he said many times, in many parts of this nation, to those he touched and who sought to touch him: "Some men see things as they are and say why. I dream things that never were and say why not."

24 INT. ST. PATRICK'S - LONG SHOT (STOCK)

The service is ending. The congregation stands as we HEAR the VOICE of singer ANDY WILLIAMS begin "The Battle Hymn of the Republic." The old song rings out over the mourners.

25 INT. ST. PATRICK'S - MED. SHOT (STOCK)

as Andy Williams continues singing.

26 INT. ST. PATRICK'S - CLOSE ON PAUL WOODS AND JUDY SHANKLAND

as they rise, start to walk with the crowd as it moves slowly down the wide aisle and drains out of the cathedral, CAMERA TRUCKING CLOSE on Woods.

The echo of the Battle Hymn of the Republic blends slowly into the strains of Robert Kennedy's campaign song, THIS LAND IS YOUR LAND (Woody Guthrie), as CAMERA COMES TO:

MARCH 16, 1968

27 EXT. A STREET - WASHINGTON, D.C. - MED. SHOT

as William A. Must, Jr., wearing dark glasses, walks briskly across the street and toward a massive hotel complex.

28 EXT. THE HOTEL - LONG SHOT

CAMERA STUDIES the awesome turrets and teeth of the deadly sculpture of cement that is this hotel. (The WATERGATE, in Washington, D.C. might be utilized.)

29 EXT. THE HOTEL - MED. CLOSE

CAMERA MOVING with Must as he enters the structure. Armed security guards are obvious.

30 INT. THE HOTEL - MED. SHOT

Elevator doors slide open. Must exits, takes a few steps down the hall and enters a suite, CAMERA FOLLOWING. The suite is clinically cold and bare except for a framed Green Beret motto on the wall: "Grab them by the balls and their hearts and minds will follow."

He checks his watch, walks quickly to a TV and snaps it on. CAMERA CROSSES with Must to a bureau where he looks in the mirror, carefully brushes back a graying lock, then pours himself a stiff belt of Scotch. RFK campaign song down, as we HEAR:

SEN. ROBERT KENNEDY (V.O.)

'I am announcing today my candidacy  
for the Presidency of the United  
States...

Must turns, moves to a comfortable chair opposite the TV, and sits. He sips the drink as we SEE the image of RFK flicker into focus on the screen.

SEN. ROBERT KENNEDY (V.O.)

(continuing)

'I do not run for the Presidency  
merely to oppose any man but to  
propose new policies.

31 INT. SENATE CAUCUS ROOM - WASHINGTON, D.C. - CLOSE ON  
SENATOR ROBERT KENNEDY (STOCK)

as he declares his candidacy.

SEN. ROBERT KENNEDY

'I run because I am convinced that  
this country is on a perilous course  
and because I have such strong  
feelings about what must be done  
that I am obliged to do all I can...

32 INT. SENATE CAUCUS ROOM (RECREATE TO MATCH STOCK)

CAMERA BEHIND RFK as he speaks and MOVE TOWARD a section of the crowd. CAMERA STOPS CLOSE ON JOHN R. MARTIN, a thirty-year-old Ivy Leaguer.

(CONTINUED)

32 CONTINUED:

Martin holds a pad and pencil, takes notes. We have the impression he is a free-lance journalist. He glances at his watch, waves to someone, indicating he is late, and hurries O.S.

Here, we INTERCUT back to the REVERSE SHOT of our recreated RFK in the Caucus Room and an unidentified aide standing near RFK waves back in recognition.

SEN. ROBERT KENNEDY

'I run because it is now unmistakably clear that we can change these disastrous, divisive policies only by changing the men who make them. For the reality of recent events in Vietnam has been glossed over with illusions.

33 EXT. STREET - WASHINGTON, D.C.

CAMERA TRUCKING with a black limousine, as it moves through slow traffic and pulls to a stop, then CAMERA BACK so we TAKE IN the vast hotel juggernaut previously seen.

34 EXT. THE HOTEL STEPS - MED. SHOT

A liveried chauffeur moves around the limousine, opens the rear door and ANTONY PRINCE, an expensively-dressed, heavyset man gets out. There is the subtlest ambience of mob-Teamster origins about him. Prince moves up the steps and PAST CAMERA, into the hotel.

SEN. ROBERT KENNEDY (V.O.)

'The report of the Riot Commission has been largely ignored. The crisis in gold, the crisis in our cities, the crisis on our farms and in our ghettos, all have been met with too little and too late...

35 INT. THE HOTEL - A CORRIDOR

An elevator opens and Prince emerges, starts slowly down the hall. MUSIC PLAYS ("Sweet Georgia Brown"). Behind him, another elevator opens and Martin steps out. He spots Prince, walks quickly ahead of him and opens the door to Must's suite with his own key.

36 INT. MUST'S SUITE - WIDE

as the door opens and Martin and Prince enter. Must is just snapping off the TV. He moves to greet them.

MARTIN

Where shall we --

Must signals for silence, indicates with his hand to one ear and pointing around the room that listening devices may be present.

37 INT. MUST'S SUITE - ANOTHER ANGLE

Must moves to A RADIO, turns it on, pivots the knob past static, until we HEAR MOZART flooding the room. CAMERA CROSSES with Martin as he moves to the balcony doors, opens them, looks out at the Capitol Building in the distance. TRAFFIC NOISE blends with the Mozart.

38 INT. MUST'S SUITE - ANOTHER ANGLE

Must has his portfolio open and is removing various prepared charts. Although we SEE the men's lips moving, the MUSIC successfully blocks out all but an occasional word or phrase.

MUST

... Wallace and Kennedy... Tony,  
your people...

PRINCE

Kennedy, period!

39 INT. MUST'S SUITE - CLOSE ON MARTIN

as he suddenly looks quite concerned.

40 INT. MUST'S SUITE - MED. SHOT

FRAMING Must, Martin and Prince who bend close over the charts which Must has spread out on a table. These represent election polls of Nixon versus LBJ, Humphrey, Kennedy, Wallace, McCarthy, etc., in various combinations.

PRINCE

... has to look like some kind of  
a red...

41 INT. MUST'S SUITE - CLOSE

as Martin starts to open his mouth to say something.  
Decides against it.

42 INT. MUST'S SUITE - ANOTHER ANGLE ON MUST AND PRINCE

FRAMING the charts on George Wallace versus Richard Nixon.

MUST

You see here? The Wallace vote  
shifts over to...

43 INT. MUST'S SUITE - LONG SHOT - THE CONSPIRATORS

bent over the table. Suddenly, the MUSIC STOPS. The  
men pause, look around, as if discovered by the silence.

ANNOUNCER (V.O.)

We will continue with our all  
Mozart concert in a moment. Now  
for the news highlights on the  
half hour.

44 INT. MUST'S SUITE - MED. THREE SHOT

as Must indicates the balcony. CAMERA MOVES with the  
men as they cross to it, go out. Martin closes the glass  
doors behind them. V.O. we HEAR a rebroadcast of the RFK  
news conference.

SEN. ROBERT KENNEDY (V.O.)

'I am announcing today my candidacy  
for the Presidency of the United  
States. I do not run for the  
Presidency merely to oppose any  
man but to propose new policies...'

45 EXT. THE BALCONY - MED. SHOT

FRAMING the three men with the Capitol Building in the b.g.  
We VAGUELY HEAR the continuing RFK speech through the glass  
doors.

PRINCE

(authority)

... I'm telling you my people won't  
buy another Dallas.

(CONTINUED)

45 CONTINUED:

MARTIN

(a bit worried)

I thought this was just a preliminary... we have no go-ahead until...

46 EXT. THE BALCONY - CLOSE ON MUST

who is immediately agitated.

MUST

(to both)

Look here! I'm the man in the field with his life on the line. In this kind of operation, I've got the action veto over any politico lying on his ass in some executive suite.

CAMERA BACK as Prince and Martin glance at each other. Must moves to the edge of the balcony, folds his arms on the ledge and looks out.

MUST

(continuing)

Don't worry. The Agency's gone soft as mush...

Must turns, facing the other two.

MARTIN

But you said before --

MUST

(deadly)

... and the Arrow Shirt boys over at the White House will cover automatically to save their own, ah, skins. Nobody's concerned with, ah, 'details,' once the goal is determined from the top.

47 EXT. THE BALCONY - CLOSE ON MARTIN

who shakes his head.

MARTIN

Of course, this is all academic. If LBJ decides to make the race again...

(CONTINUED)



47 CONTINUED:

MUST  
(shakes his head)  
He won't.

48 INT. MUST'S SUITE - CLOSE ON CHARTS

It is later and we are FRAMED on the charts. Must's hand points repeatedly at the names Kennedy and Wallace. The MOZART encompasses the suite.

CAMERA BACK as we SEE the conspirators seated around the table. Must is in shirtsleeves, a Scotch next to him on the table. He picks it up, drinks. Again, we PICK OUT only salient pieces of conversation, behind the overpowering music.

MUST  
(to Martin)  
Don't worry about 'afterwards'...  
para-military always controls  
the political... Look at Greece...  
(to Prince)  
... you're an old 'soldier,' Tony...

48A INT. MUST'S SUITE - ANOTHER ANGLE - PRINCE AND MARTIN

PRINCE  
I vote with Bill.

MUST  
(to Martin)  
A few words from us in the proper  
places -- and every tree in the  
forest falls.

49 INT. MUST'S SUITE - ANOTHER ANGLE - FEATURING MARTIN

unconvinced, but almost willing to go along.

MARTIN  
... but not until we see which  
way California goes...

Must and Prince exchange glances, disregard Martin's demurrers. MUSIC BUILDS as CAMERA MOVES IN on an anxious Martin.

50 INT. MUST'S SUITE - CLOSE ON MUST  
as he continues his reasoning.

MUST  
... Our, ah, 'set-up' as I see it,  
is a Cubano, or --

51 INT. MUST'S SUITE - CLOSE ON PRINCE  
nods in agreement.

PRINCE  
A nigger. Right!  
Must smiles at Prince's style.

52 INT. MUST'S SUITE - CLOSE THREE SHOT  
All three men with Martin in the middle.

MARTIN  
(looks at both;  
then weakly)  
... but not until after California...  
The 'Dirty Tricks' boys... Maybe  
they can stop him before then...

Must glances at Prince, then looks at Martin with disdain.

MUSIC BUILDS as the CAMERA MOVES IN on the charts,  
FEATURING a specific California chart clearly showing  
Black and Chicano percentiles for RFK. MOZART MUSIC  
blends into CAMPAIGN MUSIC as CAMERA:

CUT TO:

MARCH 18, 1968

53 INT. AHEARN FIELDHOUSE - KANSAS STATE UNIVERSITY (STOCK)

RFK's arrival at Kansas State at Manhattan. This is a  
quiet campus. No student protests. The girls wear  
little makeup and skirts below the knees. The boys have  
crewcuts and ties. A crowd of 14,000 jams the bleachers  
and stairwells, even sitting on the basketball scoreboard.  
Many signs, with a scattered few for Gene McCarthy:  
RFK PROLONGS THE WAR and FATHER HO LOVES BOBBY and  
others, supportive: SOCK IT TO 'EM BOBBY, KISS ME,  
BOBBY, etc.

(CONTINUED)

53 CONTINUED:

RFK is regarded here as more an equal than a leader. The cheers are warm but short of hero-worship. As RFK steps to the platform:

SEN. ROBERT KENNEDY  
(as the cheering  
subsides)

'... the problem was that the President and I couldn't agree who should be on the commission. I wanted Senator Mansfield, Senator Fulbright and Senator Morse appointed to the commission. And the President, in his own inimitable style, wanted to appoint General Westmoreland, John Wayne and Martha Raye...

The crowd breaks up; they didn't expect this kind of irreverent humor from a Presidential candidate.

RFK opens his speech with a quote from William Allen White, the old editor of the Emporia (Kansas) Gazette:

SEN. ROBERT KENNEDY  
(continuing)

'If our colleges and universities do not breed men who riot, who rebel, who attack life with all the youthful vision and vigor, then there is something wrong with our colleges. The more riots that come on college campuses, the better the world of tomorrow.'

54 INT. AHEARN FIELDHOUSE - MED. SHOT (RECREATE TO MATCH STOCK)

PANNING a section of the wholesome, corn-fed prairie faces as they let out a happy roar. CAMERA STOPS on Paul Woods, beaming.

55 INT. AHEARN FIELDHOUSE - CLOSE (STOCK)

RFK continues his speech.

SEN. ROBERT KENNEDY  
'I am concerned that at the end of it all, there will only be more Americans killed.  
(MORE)

55 CONTINUED:

SEN. ROBERT KENNEDY (CONT'D)

More of our treasure spilled out  
... so that they may say, as  
Tacitus said of Rome: 'They made  
a desert and called it peace.' I  
don't think that is satisfactory  
for the United States of America.

56 INT. AHEARN FIELDHOUSE - MED. SHOT (RECREATE TO MATCH STOCK)

The cheering crowd -- louder now. CAMERA MOVES on William Must in his dark glasses. He is intent on RFK. Next to him is an aide, CARL JASON. In his wholesomeness, we might also mistake him for one of the cornhuskers. Jason is in his thirties and fancies himself as James Bond. Jason shakes his head imperceptibly, glances at Must.

57 INT. AHEARN FIELDHOUSE - CLOSE (STOCK)

Kenney's voice is infused with emotion as he frankly confesses error for his role in shaping early Vietnam policy.

SEN. ROBERT KENNEDY

'I am willing to bear my share of  
the responsibility, before history  
and before my fellow citizens. But  
past error is no excuse for its own  
perpetuation. Tragedy is a tool  
for the living to gain wisdom, not  
a guide by which to live. Now, as  
ever, we do ourselves best justice  
when we measure ourselves against  
ancient tests, as in the Antigone  
of Sophocles: 'All men make  
mistakes, but a good man yields  
when he knows his course is wrong,  
and repairs the evil. The only  
sin is pride.'

58 INT. BAR - NEW ORLEANS, LA. - MED. SHOT - NIGHT

FRAMING Must and a Black conspirator, LOUIS GIBSON, 40. Both sit in a rickety booth drinking beer. Must is dressed in "acceptable" clothing for this situation but is obviously uncomfortable outside his impeccable attire. In the b.g., we SEE customers laughing and talking. JUKEBOX MUSIC BLARES.

(CONTINUED)

58 CONTINUED:

MUST

You're using two covers.

GIBSON

(nods)

Right on! One, it's a Muslim hit,  
that will, two, be blamed on the  
'Revolutionary Action Movement.'

(a sip of beer)

Very sweet.

(indicates with head)

What do you think of my man?

CAMERA FOLLOWS Must's gaze across to the bar where we SEE  
a dazzlingly dressed hustler, MELVIN OSGOOD. He has two  
sharply attired women in tow and is engaged in talking  
a man in working clothes out of his week's pay.

OSGOOD

I'm putting together a little  
syndicate, see. A hundred dollars  
each from just twenty cats, then I  
hustle some friends across the  
border for some 'coke.' Over  
here, we cut it up, and you gonna  
make an easy grand.

59 INT. THE BAR - REVERSE ANGLE

LOOKING BACK ACROSS THE BAR past Osgood and his victim,  
TOWARD the booth.

MAN

I don' know. Hundred dollars'  
a lot of money...

OSGOOD

Ain't nothin', man. Now look at  
it this way...

Osgood continues his hustle as CAMERA MOVES ACROSS the  
room to Must and Gibson, STOPS in a TIGHT TWO SHOT.

MUST

(smiles)

He's smart.

(looks at Gibson,  
serious)

Don't give him any real cash,  
ah, in advance.

60 INT. THE BAR - CLOSE ON GIBSON  
drinking beer. Puts it down, wipes his mouth.

GIBSON  
(with pride)  
I'm telling you -- he's my man!

MARCH 25, 1968

61 EXT. LOS ANGELES INTERNATIONAL AIRPORT (STOCK) - CLOSE  
ON ROBERT F. KENNEDY

as he arrives. He is mobbed by admirers. A near-riot ensues between Kennedy and McCarthy supporters. Again, utilize whatever signs exist in the Stock to indicate issues being raised, admiration for Bobby, etc.

The effort here should be to create a fast-moving, hectic montage, which moves RFK from the airplane through the terminal and outside to a waiting limousine. Along the way:

62 EXT. LOS ANGELES INTERNATIONAL AIRPORT (RECREATE TO MATCH STOCK)

CAMERA MOVING along a line of two or three cars which are apparently a part of the RFK caravan. We SEE several aides, Paul Woods among them, get into one of the cars and pull out into traffic, then CAMERA BACK WIDE TO INCLUDE the entire airport entrance.

63 EXT. LOS ANGELES INTERNATIONAL AIRPORT - CLOSE

FROM INSIDE A PARKED CAR, LOOKING OUT, we SEE the profiles of Must in his dark glasses, and next to him, Jason, his aide.

Several cars from the RFK caravan pass close enough for us to SEE Paul Woods in one. He glances casually AT CAMERA as he passes, then BACK SLIGHTLY, as we SEE Must filing his nails again.

RADIO ANNOUNCER (V.O.)  
... Robert Kennedy was besieged  
by the wildest demonstration ever  
received by a candidate in...

64 INT. RFK CARAVAN AUTOMOBILE - CLOSE ON PAUL WOODS

as he looks straight ahead. A thought crosses his face, he turns quickly, looks back through the rear window, then turns back front again. His eyes narrow, then he tosses the thought off.

65 EXT. LOS ANGELES INTERNATIONAL AIRPORT - MED. SHOT

FRAMING Must's car, then BACK SLOWLY as it pulls out into traffic. CAMERA CONTINUES BACK as we TAKE IN as much of the airport as possible with jets landing and taking off, traffic in the f.g., etc.

MARCH 31, 1968

66 INT. HOTEL SUITE - WASHINGTON, D.C. - CLOSE ON A TV SET

on which we SEE President Lyndon B. Johnson concluding the speech in which he announced his decision not to seek another term. (STOCK)

PRESIDENT JOHNSON

... Accordingly, I will not seek,  
nor will I accept, the nomination  
of my Party as President for  
another term as your President...

CAMERA BACK as we SEE Must and Antony Prince sitting and watching the broadcast. Must, a drink in his hand, rises, moves to the TV and flicks it off.

67 ANOTHER ANGLE

as Must moves toward a table where his briefcase sits. He opens it, removes the graphs and charts showing Presidential percentiles. Prince joins him at the table as Must removes a felt-tipped marker from his briefcase and starts working on several charts.

68 REVERSE ANGLE

as CAMERA FRAMES the chart, clearly showing RFK in first position, Richard M. Nixon in second. Then BACK TO A TWO SHOT as Prince looks up from the chart, looks at Must and nods.

69 EXT. VIRGINIA COUNTRYSIDE - WIDE

An open yellow convertible driving rapidly along the highway past greenery, buildings vaguely visible through the trees.

70 INT. THE CONVERTIBLE - POV FROM BACK SEAT - TWO SHOT

Paul Woods drives.

(CONTINUED)

70 CONTINUED:

Next to him is Judy Shankland, the young woman we met in flashback during the early scenes. They whiz past a huge, official-looking group of buildings.

71 EXT. THE ROADWAY - CLOSE ON A SMALL SIGN  
which says VIRGINIA HIGHWAY RESEARCH STATION.

72 INT. THE CONVERTIBLE - TWO SHOT - FROM THE FRONT  
as Judy looks back toward the buildings.

JUDY

What in the world is that place?

WOODS

The 'company.'

JUDY

The what?

WOODS

(matter of fact)

Sometimes known as the C.I.A.  
complex.

JUDY

Central Intelligence Agency?!  
That's not what the sign says.

WOODS

Fun and games.

JUDY

(looks back again)

I didn't realize it was so big.

WOODS

No one really knows how big.

(smiles, then

pseudo-conspiratorially)

It's a secret.

JUDY

(laughs, then)

You've got a secret yourself...

Woods looks at her, quizzical.

JUDY

(continuing)

You still haven't explained how  
you arranged my invitation...



73 CLOSE ON WOODS

driving, an occasional glance in her direction.

WOODS

No secret. I told him I knew a beautiful young lady who could help him raise a million bucks for the campaign.

74 CLOSE ON JUDY

JUDY

I... I can't raise a million bucks.

WOODS (O.S.)

But you do have a lot of rich friends...

JUDY

Well sure, but...

75 TWO SHOT

WOODS

And you sure as hell aren't going to work for Humphrey, are you?

JUDY

No...

WOODS

And you are beautiful, aren't you?

76 CLOSE ON JUDY

She smiles, realizing she's being drawn into a trap -- waits for the clincher.

WOODS (O.S.)

And I know you wouldn't want to offend a President by turning down his invitation to the Inaugural Ball.

CAMERA BACK FAST as Judy, smiling, throws a hard right to Wood's shoulder. Woods feigns injury and pain.

77 EXT. THE ROADWAY - MED. SHOT

as a long black limousine tears past the convertible, HORN BLARING. The TIRES SCREECH as it cuts back in ahead. An arm waves from the limousine.

## 78 EXT. THE CONVERTIBLE - TWO SHOT - FROM THE FRONT

as Woods half leans out over the driver's door, waves back in the direction of the limousine.

WOODS  
(shouting)  
Bobby!

JUDY  
(looks at Woods,  
smiles)  
You really love him, don't you?

WOODS  
(laughs)  
He's a credit to his race.

## 79 EXT. THE ROADWAY

as Wood's convertible approaches. CAMERA PANS with it as it approaches a side street near Robert Kennedy's house. The convertible slows somewhat, drives O.S. RIGHT.

CAMERA ZOOMS IN on the front end of an unmarked blue sedan parked on the side road. We VAGUELY SEE a man with dark glasses next to the driver. O.S., the sudden SCREECH of BRAKES.

## 80 EXT. THE ROADWAY - ANOTHER ANGLE - WIDE

SCREEN LEFT, the side street. Woods' convertible in the b.g., SCREEN RIGHT. The convertible starts to back up rapidly. Suddenly, the blue sedan drags out of the side road and TOWARD CAMERA.

## 81 EXT. THE ROADWAY - REVERSE ANGLE - MED. SHOT

Woods' convertible in the f.g. Woods opens the door quickly and starts to get out. The blue sedan is already rocketing into the distance, trailing smoke. MOVE IN CLOSE FOR WIDE TWO SHOT as Woods gets back in, slams the door. Judy looks at him, puzzled. Woods' face is a combination of fear, concern and anger. He looks back quickly. The sedan has disappeared.

APRIL 5, 1968

## 82 INDIANAPOLIS, INDIANA - WIDE - NIGHT (STOCK)

(The RFK speech in which he announced the assassination of Martin Luther King to a shocked crowd.) ESTABLISH with a WIDE SHOT of the crowd and MOVE IN as RFK is escorted to center of the platform.

83 INDIANAPOLIS - CLOSE - NIGHT (STOCK)

as RFK begins his speech. His voice is halting but measured and compassionate.

SEN. ROBERT KENNEDY

'I have bad news for you... for all of our fellow citizens and people who love peace all over the world... and that is that Martin Luther King was shot and killed tonight...

A chorus of moans and cries from the crowd. RFK pauses in his speech. When calm returns, he continues:

SEN. ROBERT KENNEDY

'... Martin Luther King dedicated his life to love and to justice for his fellow human beings and he died because of that effort...

84 MED. SHOT - NIGHT

TRUCKING with Paul Woods as he moves behind a section of the grief-stricken crowd at the periphery. His eyes are completely bloodshot with grief.

SEN. ROBERT KENNEDY (O.S.)

'For those of you who are Black and are tempted to be filled with hatred and distrust at the injustices of such an act, against all white people, I can only say that I feel in my own heart the same kind of feeling.

CAMERA PANS AWAY to a slowly passing car in which we SEE William Must and his aide, Jason.

SEN. ROBERT KENNEDY (O.S.)

I had a member of my family killed but he was killed by a white man.

85 CLOSE ON RFK

as he continues the speech.

(CONTINUED)

85 CONTINUED:

SEN. ROBERT KENNEDY

'... Or we can make an effort, as Martin Luther King did, to understand and to comprehend and to replace that violence, that stain of bloodshed that has spread across our land, with an effort to understand with compassion and love.

86 CLOSE ON PAUL WOODS

filled with grief but listening attentively to RFK.

SEN. ROBERT KENNEDY (O.S.)

'... So I shall ask you tonight to return home, to say a prayer for the family of Martin Luther King, that's true, but more importantly, to say a prayer for our own country, which all of us love -- a prayer for understanding and that compassion of which I spoke.

CAMERA STAYS on the section of the grief-stricken crowd as Woods ponders, walks on.

87 COMBINING SHOT

RFK in the b.g., continuing his speech (PROCESS SHOT). In the f.g., a section of the crowd, SEEN from the rear, and featuring two Black men standing next to one another.

SEN. ROBERT KENNEDY

'Let us dedicate ourselves to what the Greeks wrote so many years ago: 'to tame the savageness of man and to make gentle the life of this world' Let us dedicate ourselves to that, and say a prayer for our country and for our people.'

As the crowd begins to break up, CAMERA MOVES with the two men we have seen in the bar, Melvin Osgood, the street hustler, and his "control," or agent handler, Louis Gibson.

Someone in the crowd has a transistor RADIO over which we HEAR:

(CONTINUED)

87 CONTINUED:

RADIO ANNOUNCER (V.O.)

Cities across the nation were reporting widespread rioting tonight, in the wake of the assassination of Dr. Martin Luther King. From New York comes a report that...

Osgood is obviously hot under the collar and over the reportage he and Gibson argue:

GIBSON

Cool it, brother -- just cool it.

OSGOOD

(angry and upset)

Brother?! I ain't your Goddamn brother! Man, you must think I'm crazy. This ain't nothin' but a Goddamn set-up. I ain't no Lee Harvey Oswald, I --

Gibson glances around nervously at the slowly moving crowd, deliberately jostles Osgood, interrupting him.

OSGOOD

Hey, wha'chu...

GIBSON

(ssh-ing him)

Later, man, later.

Gibson and Osgood move off, CAMERA LEFT. HOLD on the departing crowd as Must and Jason drive INTO SCENE and look after Gibson and Osgood.

88 INT. MOTEL - INDIANAPOLIS - MED. SHOT - NIGHT

A darkened room. The door opens as Osgood and Gibson enter, turn on a light and APPROACH CAMERA. Gibson is talking as they enter.

GIBSON

Slow down, Osgood. We've laid a lot of bread on you, and we've got a contract, my man. I keep telling you, this King bit is not our action. You really think we'd --

89 CLOSE ON OSGOOD

OSGOOD  
... 'Off' Martin Luther King?  
Shit! You'd shoot your mama --

90 CLOSE ON GIBSON

angry.

GIBSON  
Now you listen --

91 CLOSE TWO SHOT - GIBSON AND OSGOOD

OSGOOD  
... like a mother-fuckin' dog --

GIBSON  
(shouts)  
Osgood!

OSGOOD  
... for a dime!

They stare at each other.

92 ANOTHER ANGLE - WIDE SHOT

FROM BEHIND A TV SET IN F.G. as Osgood approaches it, flicks it on, then backs off to the bed and sits watching the set. In the b.g., Gibson contemplates his next move.

93 ANOTHER ANGLE - MED. SHOT

FROM BEHIND Gibson with Osgood at the end of the bed. We SEE the TV flicker into focus. Reports of the riots. Gibson moves toward Osgood.

GIBSON  
(gently, imploring)  
Brother, I'm only trying to tell  
you --

Osgood rises from the bed, turns, angry again. CAMERA MOVING IN.

(CONTINUED)

93 CONTINUED:

OSGOOD

You tryin' to jive me? Man, I  
 know you ain't no Black Muslim.  
 You ain't working for no niggers!

Gibson turns and starts moving toward the closet. Osgood  
 and CAMERA FOLLOWING. The TV reportage continues over  
 scene.

OSGOOD

(continuing)

You listening? You didn't know  
 they was fixin' to kill King, did  
 you? We both been crossed so  
 beautiful, man... they settin' us  
both up.

Gibson stops by the closet, waits for Osgood to finish.

OSGOOD

(continuing)

How somebody gonna 'off' Bobby  
 right after King been hit? Shit,  
 you're a fool. They're gonna have  
 wall-to-wall pigs from now on, man --

Gibson suddenly opens the closet, revealing an array of  
 dazzling and beautiful leather garments, an expensive  
 'militant' costume, hats.

94 ANOTHER ANGLE - CLOSE ON OSGOOD

FROM INSIDE THE CLOSET. His eyes light up as he APPROACHES  
 CAMERA, fingers the goods. Behind him, Gibson seductively  
 slips into street dialect. The riot coverage is still on,  
 OVER SCENE.

GIBSON

Look here, baby, it's all set up.  
 You hit Kennedy and every pig in  
 the country be lookin' for the  
 Revolutionary Action Movement.  
 We goin' out in a helicopter, Ozzie...

95 OUTSIDE THE CLOSET - TWO SHOT

GIBSON

... and from that to a Lear jet.  
 We'll be long gone while everyone'll  
 be looking for the cats from RAM.

(CONTINUED)

95 CONTINUED:

Osgood is apparently beginning to buy.

GIBSON

(continuing)

We're layin' a trail of clues a mile wide. You gonna be layin' in your pad in the Caribbean, baby, with a gorgeous fox, smokin' that Panama Red, droppin' pills, talkin' yo' talk, doin' yo' thing.

Osgood takes a jacket from the closet, slips it on Osgood, then hands him a roll of bills. Osgood quickly pockets them. A sudden bulletin from the TV interrupts them. They turn.

TV ANNOUNCER (V.O.)

This bulletin from our studios in Washington, D.C. --

96 INSERT - CLOSE ON TV SET

as the Announcer continues.

TV ANNOUNCER

... Attorney General Ramsey Clark has just announced that the FBI has the lone assassin on the run. Stand by for a direct report from the nation's capital.

97 CLOSE ON GIBSON

staring at the TV. O.S. we HEAR the SLAM of a DOOR. Gibson whirls around and CAMERA BACK FAST as he races to the door in pursuit of Osgood.

98 EXT. THE MOTEL - MED. SHOT

As the door opens, Gibson runs out, CAMERA PANNING with him to the street where he stops, looks in both directions then runs O.S. LEFT. CAMERA ZOOMS IN to a dark sedan which sits by the curb. Inside, we SEE Must and Jason. The sedan starts to pull out.

99 INT. A CHURCH IN THE INDIANAPOLIS GHETTO - NIGHT  
FROM THE PULPIT, LOOKING TOWARD THE DOORS.

(CONTINUED)



99 CONTINUED:

Perhaps 25 people kneeling in prayer. The doors burst open as Osgood enters, stands panting. CAMERA MOVES down the aisle TOWARD him. He hesitates momentarily, then runs TOWARD CAMERA.

OSGOOD

Brothers and sisters, listen. We got to get off our knees and fight! They done shot Dr. King down like a hog --

100 INT. THE CHURCH - NIGHT

FROM THE DOORWAY, LOOKING DOWN the aisle, as Gibson runs INTO SCENE, stands at the entrance. Osgood still running down the aisle, yelling:

OSGOOD

-- just like they murdered brother Malcolm and tried to blame it on Black folks -- and Medgar Evers and JFK. Just like they gonna murder poor Bobby or anyone stands up for the Black man.

101 MED. SHOT - SECTION OF THE CONGREGATION

Some puzzled, others nodding assent.

102 MED. SHOT - AT THE PULPIT

as Osgood comes INTO SCENE, pushes the preacher aside.

OSGOOD

These vicious honky pigs gonna pen us all up in concentration camps... they're playing the Nazis but we ain't gonna play the Jews!

103 LONG SHOT

The congregation erupts in bedlam. Confusion, agreement, some people rush to Osgood, talk with him.

104 CLOSE ON GIBSON

at the doorway. Osgood has purposely blown his cover. Gibson has lost the money and the man and he knows it.

105 EXT. THE CHURCH - POV FROM INSIDE A SEDAN - LONG SHOT - NIGHT

CLOSE, we SEE Must, smoking. Jason is in the driver's seat. In the b.g., Gibson slowly, defeated, comes out of the church. CAMERA BACK SLIGHTLY AND RACK FOCUS on Must. He indicates Gibson with his head, then:

MUST  
(to Jason)  
Both of them.

106 MED. CLOSE - GIBSON

has spotted Must's car and moves toward it. (BEHIND CAMERA) His face is a mixture of fear and attempted composure. He smiles faintly.

107 DIRECT REVERSE - WIDE - FRAMING GIBSON

with his back to the CAMERA and the car in the b.g. Just as Gibson reaches the car, it digs out, barely missing him. Gibson, terrified, runs a few steps after it, stops. CAMERA CLOSSES IN on the trapped man.

APRIL 6, 1968

108 INT. DR. MARTIN LUTHER KING'S CHURCH FUNERAL - ATLANTA, GEORGIA (STOCK)

The mourners are standing and singing a song. "We Shall Overcome." CAMERA CUTS INCLUDE the faces of LBJ, Nixon, RFK, Mrs. King, her children, others.

109 EXT. THE STREETS - ATLANTA (STOCK)

The great funeral march with the SONG continuing OVER SCENE. RFK is in shirtsleeves.

110 EXT. THE STREETS - ATLANTA (RECREATE TO MATCH STOCK)

A section of the funeral march. Paul Woods and Judy Shankland marching along sadly.

111 INT. A CHURCH BUILDING - WASHINGTON, D.C. - MED. SHOT

as William Must enters the offices of the Ancient Orthodox Church-Overseas Mission.

(CONTINUED)

111 CONTINUED:

A fat priest, watching the King funeral on a small TV, the coverage reflected in his glasses. He rises to greet Must. They shake hands. "We Shall Overcome" continues over entire sequence.

Must indicates another doorway with his head. The priest nods in assent. Must opens the door and goes in.

112 INT. RECORDS ROOM - THE CHURCH - MED. SHOT

as Must enters, closes the door after him. We continue to HEAR "We Shall Overcome," though softer now. Must moves straight to the cabinet he wants, pulls out a drawer and thumbs through until he finds a specific file.

113 INSERT - CLOSE ON THE FILE

as Must pulls it out. There are individual sheets in the folder, with names and photos of the Sirhan family. He stops the sheet with a young photo of Sirhan Bishara Sirhan. CLOSEUP of the young Sirhan.

114 MED. SHOT

as Must opens his briefcase, puts the file in, then snaps it shut again. "We Shall Overcome" continues.

APRIL 7, 1968

115 EXT. LA PORTE, INDIANA (STOCK)

The RFK campaign motorcade. All along the way, people make desperate attempts to touch the candidate. Some shake his hand. Most miss contact completely but some actually reach something -- his coat sleeve, arm, coat pocket or lapel.

116 EXT. LA PORTE, INDIANA (RECREATE TO MATCH STOCK)

Jason, Must's aide, in a car full of reporters in the motorcade, posing as a reporter and snapping pictures.

117 EXT. ANOTHER INDIANA TOWN (STOCK)

The motorcade continues. RFK is nearly pulled out of the car by admirers. In a space between clusters of people, RFK leans out of the car and trails his right hand through a stream of upraised, seeking hands.

## 118 EXT. SOUTH BEND, INDIANA (STOCK)

Building a MONTAGE of RFK's incredible nine-hour motorcade through northern Indiana's cities and streets. In South Bend, trees and telephone poles have signs on them reading, "Robert Kennedy will pass through this way at 2 P.M. on Monday." At 3:30 P.M., when Kennedy does pass by, the streets are still lined four deep.

## 119 EXT. SOUTH BEND, INDIANA (RECREATE TO MATCH STOCK)

A section of the motorcade. Paul Woods walks rapidly beside the rear of what is apparently the RFK limousine, watching the crowds carefully.

APRIL 7, 1968

## 120 EXT. GARY, INDIANA - DUSK (STOCK)

At the Gary city line, two men climb into Robert Kennedy's open car and stand on either side of him. One is TONY ZALE, former middleweight boxing champion from Gary. The other is Richard Hatcher, the thirty-four-year old Black Mayor of the city. Together, the three men, in a pose symbolizing the Kennedy alliance then forming, cling to each other's waists, standing on the back seat of the convertible, waving to the cheering citizens.

NOTE: The preceding Indiana motorcade sequence can be handled by INTERCUTTING an ON CAMERA announcer who tells us what's happening as we proceed through the scenes.

## 121 INT. MOTEL ROOM - INDIANA - MED. SHOT

Must stands near a mirror, a drink in one hand. With the other hand, he examines himself for increasing gray hairs. In the mirror, we SEE the door open and Jason enter. He approaches Must, hands him a telegram.

CAMERA BACK as Must tears the envelope. As he does he smiles, mumbles to himself:

MUST

Ah, Tony Prince has done his homework...

(then, to Jason, as  
he reads the  
telegram)

'Your jockey is a winner.'

122 EXT. RACE TRACK

We SEE the 'jockey' for the first time. SIRHAN BISHARA SIRHAN. The following to be played in SLOW MOTION with V.O. from the previous scene. No other sound.

A dense fog. Sirhan Sirhan rides one of half a dozen colts being given their morning workout. The horses disappear into the fog. Another heavy blanket rolls in. Visibility zero.

A long pause, then terrible screams of pain from the colts, mingled with the cries of an injured human.

Sirhan Sirhan, covered with mud and streaked with blood, stumbles out of the fog TOWARD CAMERA. He drags one leg after him, screams and claws at his face. OVER SCENE, the following dialogue, which ends at the point the SOUND EFFECTS begin:

JASON (V.O.)

The 'jockey?'

MUST (V.O.)

The, ah, Palestinian candidate.

JASON (V.O.)

Oh -- the one who had the accident with the horses.

MUST (V.O.)

That is correct. And he is a real 'winner.'

APRIL 11, 1968

123 INT. JACK TAR HOTEL LOBBY - LANSING, MICHIGAN

The RFK campaign cavalcade is stopping at the Jack Tar. Newsmen and photographers mingle with security guards, a few police. A campaign AIDE crosses the lobby, CAMERA GOING with him.

124 MED. SHOT - PAUL WOODS

as the Aide rushes up to him, talks in a low tone.

AIDE

It's... it's probably nothing, Paul, but we've got a report of a sniper on a building across the street and...

(CONTINUED)

124 CONTINUED:

WOODS  
(immediately in  
charge)  
Find security -- right now --  
(starts to go)  
I'll check out the Senator's suite!

He dashes toward the elevator.

125 INT. JACK TAR HOTEL - HEADQUARTERS FLOOR - MED. SHOT

Woods emerges from the elevator. CAMERA MOVING with him. He turns a corner, spots a man leaning against the wall some distance down the corridor. Woods ducks back, thinks for a moment, then casually turns the corner, crosses the hall, takes out a key and enters the press room some distance from the lookout.

126 INT. JACK TAR HOTEL - RFK SUITE - WIDE

The door opens. Woods enters the first of a series of rooms which make up the suite. CAMERA FOLLOWS him as he moves like a cat from the first room, through the second, toward the third room -- RFK's private quarters. Woods stalks the man he suspects is just beyond the door.

127 INT. JACK TAR HOTEL - RFK'S ROOM - MED. CLOSE

A lean blond MAN (late 30's) in coveralls is on his knees next to the Senator's bed, installing a listening device in the bedside telephone. As he unscrews the speaker, he is startled to discover another and more sophisticated surveillance installment. As he stares at his discovery, we HEAR --

WOODS (O.S.)  
(cold as ice)  
Don't turn around. Lie on your  
face and spread your arms.

128 CLOSE ON WOODS

at the doorway, then CAMERA BACK TO INCLUDE the man, lying on the floor. Woods, a revolver in his hand, dashes to the Man, pats him down professionally, removes a service revolver, stares at it.

MAN  
(whispering)  
I'm FBI --

129 MED. CLOSE

as Woods bends INTO SCENE next to the man. We SEE the telephone as well.

WOODS

You're what?!

From his prone position, the Man raises an arm, indicates the device in the phone. Woods instantly realizes what it is, indicates with his own pistol for the man to rise.

The Man gets up and with Woods a safe distance behind, they move into the next room, Woods closing the door quietly.

130 INT. DRAWING ROOM - MED. SHOT

The Man sits in a chair. Woods stands over him, his revolver leveled at the Man's chest.

MAN

My name is William Thurman Jr.,  
Special Agent, FBI.

He starts to reach inside his coverall pocket. Woods thrusts the gun forward just a little.

WOODS

Easy --

The Man, WILLIAM THURMAN, JR., removes his wallet, tosses it to Woods, who flips it open, studies it.

WOODS

So?

THURMAN

FBI. Can't you read?

WOODS

Phony credentials are a dime a dozen. You'd better talk fast, mister.

131 CLOSE ON THURMAN

as he stares at Woods. O.S. we HEAR the TELEPHONE RING.

132 MED. SHOT - LOW ANGLE REVERSE

behind Thurman, looking up towards Woods who picks up the phone, talks. His gun still pointed at Thurman.

(CONTINUED)

132 CONTINUED:

WOODS

Okay. Fine. Get the press to play it down. They'll understand.

(beat)

Bill, ask our FBI contact down there if he's ever heard of a William Thurman, Jr.

They wait. (INTERCUT a nervous reaction from Thurman.)

WOODS

(continuing)

He has.

(beat)

No, nothing -- just a name I heard.

Woods hangs up the telephone, tosses the wallet back to Thurman.

133 ANOTHER ANGLE

as Thurman catches the wallet, pockets it. As the following dialogue takes place, Woods quickly unscrews the telephone receiver, checks it for any bugs, sees it's clear and puts it back.

WOODS

Okay, Mr. -- Thurman?

THURMAN

It is Thurman -- You're Paul Woods, aren't you? Used to be Secret Service, then got fired after the JFK killing, right?

WOODS

I'm listening.

THURMAN

Because you demanded to testify that you had knowledge of some 'conspiracy' in Dallas.

134 CLOSE ON WOODS

as he studies the man, then:

WOODS

Just what in hell were you doing in the Senator's bedroom?



135 MED. SHOT - OVER WOODS' SHOULDER  
TOWARD Thurman.

THURMAN  
Paul Woods. Sure, I remember --  
I'm here under orders.

Woods cocks his gun.

136 ANOTHER ANGLE - MED. SHOT - WOODS AND THURMAN  
Thurman eyes the gun.

WOODS  
Mister Thurman, I don't give a  
goddamn if you're FBI, CIA, DIA  
or 007. I'm here to protect  
this Kennedy. Now I asked you a  
question.

THURMAN  
(after a pause)  
All right. I'm part of a  
surveillance team assigned to  
the Senator.

WOODS  
(pause)  
Why?

THURMAN  
I don't know.

WOODS  
You don't know? You do know Lansky  
and the 'Outfit' had a million  
dollar contract out on him, don't  
you?

Continued silence from Thurman. Woods brings the gun in  
closer.

WOODS  
(continuing)  
I want an answer!

137 CLOSE ON THURMAN

beginning to sweat a little. He pushes the gun away a  
little.

(CONTINUED)

137 CONTINUED:

THURMAN

Look, I work in the technical division. My orders are to provide continuing surveillance and protection. That's all I know.

138 CLOSE ON WOODS

WOODS

Protection?! You had Dr. King 'protected' with a bug for four-and-a-half years, and they just slaughtered --

THURMAN (O.S.)

Uh, that bug on King was ordered by your --

WOODS

Bullshit! After JFK was hit, ol' 'pussy foot' Hoover wouldn't let up on Bobby about King and the 'Communists,' so Bobby -- and he admits he was wrong -- Bobby gave permission for a device for four weeks -- you understand -- and Hoover keeps it on for four years and when you all get caught you tried to blame it on --

139 MED. SHOT -- ANOTHER ANGLE

with Thurman's BACK TO CAMERA, Woods standing over him.

THURMAN

Yeah, okay. So the bugs don't do any good. I just --

WOODS

(sarcastic)

You just 'follow orders,' don't you? Friend, you're 'blown!' You have 'embarrassed the Bureau.'

Woods reaches toward the phone.

WOODS

(continuing)

All I have to do is pick up this phone and you --

140 CLOSE ON THURMAN

talking fast.

THURMAN

I don't know anything and I don't know if I believe all this paranoid conspiracy crap.

(a beat)

But I'll tell you one thing -- while I was installing my bug, I found that someone had beat me to it -- with a device that's sophisticated as hell --

(a beat)

Look, I've got a family and --

141 MED. SHOT

as Woods puts his gun away, takes Thurman's revolver out of his pocket and tosses it back. Then he picks up a pad next to the phone, hands it to Thurman.

WOODS

I'm not going to get you fired. But before your buddy on lookout wakes up and starts acting crazy, put down there where I can get a hold of you -- day or night. I want you to get me some information and I want the identity of the Bureau's informant --

Thurman looks up, pleading, about to speak.

WOODS

(continuing)

Don't argue with me! I want it!

Thurman begins to write.

THURMAN

I'll do what I can.

(a pause, then)

I wouldn't vote for the man but I don't want to see him killed -- look, the rumor is, the informant contacted our New Orleans office. Why not start there?

Woods almost breaks out laughing.

(CONTINUED)

141 CONTINUED:

WOODS

You want me to visit the FBI in New Orleans?!

THURMAN

Well -- maybe not -- But you might check with the D.A. there -- you know, Jim Garrison? I don't know if he's crazy or not but the man does have connections.

142 CLOSE ON WOODS

as he thinks on Thurman's suggestion, then:

WOODS

Look, if you get anything, contact me directly. Don't go through security.

THURMAN

You're not security?! You sure act like it.

WOODS

No, I'm public relations, believe it or not. But I do a little moonlighting -- You know how it is.

143 MED. SHOT - BOTH

This last exchange has thawed a little of the ice between them.

THURMAN

(nods)

Yeah -- I know. Look, I was putting in a 'suicide tap.' Which means if you report me, they'll deny everything. So leave the tap in and I'll find out what I can. Okay?

Pause. Woods lights a cigarette, offers one to Thurman. Thurman declines, rises, tearing off a page from the pad as he does -- hands it to Woods and starts for the bedroom.

THURMAN

(continuing)

I'll get my stuff.

144 INT. RFK BEDROOM - MED. SHOT

as Thurman and Woods enter. CAMERA MOVES with them as they go to the telephone area. Thurman quickly replaces his tools in his black bag, closes it, points again to the bug. Woods softly hangs up the receiver, sits on the edge of the bed as Thurman quietly exits the room through the main door.

145 MED. CLOSE - WOODS

looking after Thurman. He sits for a long moment. CAMERA IN CLOSER as he takes a long drag on the cigarette. His face is beaded with sweat. He exhales. Smoke fills the air.

146 EXT. A RACE TRACK - MED. SHOT

A private track attached to a breeding farm. Sirhan Sirhan stands at the rail, watching several horses exercise. He is leaning on a cane.

147 ANOTHER ANGLE - CLOSER

Sirhan, CAMERA LEFT, becomes increasingly excited as the horses pound TOWARD CAMERA, passing near him as they come.

148 CLOSE SHOT

The horses are passing, his exhilaration is subsiding.

149 MED. SHOT - AT THE RAIL

as the exercise boy walks his tired horse past Sirhan. Sirhan greets him, hopefully. The exercise boy sneers. Hurt, Sirhan looks after them, then limps away from the rail. CAMERA ZOOMS BACK FAST TO FRAME Jason, who is concealed inside a tackroom, watching through binoculars.

APRIL 14, 1968

150 EXT. A STREET IN NEW ORLEANS

It is Easter Sunday. Paul Woods walks through the French Quarter. CHURCH BELLS RING. A few late bars still open. Perhaps the subtle sound of Dixieland jazz from them. Woods crosses a street, enters an official looking building.

151 INT. MUNICIPAL BUILDING - MED. SHOT

as Woods walks TOWARD CAMERA down a deserted hall, stops at a door. From inside a darkened room, we HEAR a VOICE, SEE a light flickering on and off. Woods opens the door.

152 INT. MUNICIPAL BUILDING ROOM - MED. SHOT

as Woods comes in. Several young men sit FACING CAMERA. In the semi-darkness, we can SEE that a slide projector is operating. A giant of a man, JIM GARRISON, stands next to it. Woods closes the door quietly, stands next to him. CAMERA IN CLOSER.

GARRISON

These are frame by frame blow-ups  
we had made from film taken at  
the scene... notice carefully,  
what happens to the President's  
head as he is hit from the front...

153 ANOTHER ANGLE - FROM BEHIND WOODS AND GARRISON

LOOKING TOWARD a screen, on which we SEE artwork renditions of individual frames of the Zapruder film. Individual frames show the trajectory of each separate bullet as it crashes into JFK's body.

WOODS

(whispers)

Mr. Garrison? I'm Paul Woods.

GARRISON

Be with you in just a minute.

The slide display continues. We SEE a series of slides showing individuals arrested at Dealey Plaza. One of the men may be Must's Aide Jason.

GARRISON

These were some of the individuals  
taken into custody right after the  
shooting -- and later released...

(a pause, then)

Bob, would you take over for a  
few minutes?

A young man rises, moves to the projector. Garrison opens the door, Woods steps out, Garrison following.

(CONTINUED)

153 CONTINUED:

BOB

(as they leave)

Now this slide demonstrates quite clearly the relationship between this man, arrested at Dealey, and his presence in Mexico City during...

154 INT. HALLWAY - MED. SHOT

as Woods and Garrison, a file folder in his hand, emerge from the room, walk together down the hall. CAMERA MOVING with them. Garrison is weary. He talks and smiles rather sadly.

GARRISON

A group of law students going over the evidence. Part of my team of 'irregulars,' Mr. Woods.

WOODS

You've got real dynamite there but how far can you carry the ball alone?

GARRISON

To the end. They shot him down in the streets. Since then, everyone's been silenced who's tried to cry out -- But as George Orwell said, 'There was truth and there was untruth, and if you clung to the truth, even against the whole world -- you were not mad.'

WOODS

(nods, thinks, then)  
Mr. Garrison, let me come right to the point...

(looks at Garrison,  
sizing him up)

I believe there are guns between Bobby Kennedy and the White House.

GARRISON

What have you got in the way of hard evidence?

WOODS

Not much -- a wire tap -- a tip from an FBI agent...

155 CLOSE ON GARRISON

as the men stop walking, stand near a window.

GARRISON  
(shakes his head)  
It's a lonely battle.

WOODS (O.S.)  
I don't even know where to start...

GARRISON  
Start at the top...  
(pause)  
The 'Secret Government:' organized  
crime; war industry; plus the out  
of control intelligence agencies.

156 TWO SHOT - WOODS AND GARRISON

Woods thinks aloud.

WOODS  
The 'Secret Government.'  
Garrison hands Woods the file he holds.

GARRISON  
(nods)  
Intelligence -- that's where you  
ought to start. Intelligence can  
take mob torpedos, political  
mental cases, exiled Cubans -- the  
denizens of the gutter -- and weave  
the whole crew into a seamless web  
of conspiracy... Then they'll plan  
it, pay for it, staff it, and after  
the job's done, break it down into  
its original pieces again -- and  
each piece is a cover.  
(a beat, then  
indicating the file)  
Take this... for what it's worth.

WOODS  
Start at the top, hm?

GARRISON  
The top...

CAMERA MOVES IN THROUGH THE WINDOW, we HEAR the CHURCH  
BELLS PEELING out the Easter Mass.



APRIL 15, 1968

157 INT. AN AUTOMOBILE - CLOSE

We are LOOKING into the rear-vision mirror, through which we SEE several mini-skirted young women carrying school books. William Must's face comes INTO VIEW in the mirror, combing his hair carefully, then he puts on his dark glasses and CAMERA BACK.

158 EXT. THE AUTOMOBILE - MED. SHOT

as Must gets out, closes the door, follows the coeds toward an imposing looking structure. We now SEE that we are on the campus of a large university.

159 INT. THE BUILDING - MED. SHOT

In reverse letters, on the glass doors, we SEE the words NEURO-PSYCHIATRIC INSTITUTE. The coeds come through the doors. One holds the door open for Must who smiles, passes through. CAMERA IN on the words.

160 INT. THE NEURO-PSYCHIATRIC INSTITUTE - LONG SHOT

LOOKING DOWN an empty corridor. A woman approaches from the distance. As she gets closer, we SEE she wears a white doctor's smock. Her glowing dark hair is worn in a boy's cut and she wears glasses. She is in her late twenties with huge almond-shaped eyes, a perfect complexion and a magnificently proportioned body. Her name is HELEN DUKMEJIAN. She walks UP TO CAMERA, stops. MUZAK PLAYS a Gershwin medley.

MUST (O.S.)  
Doctor Dukmejian?

HELEN  
(a slight Continental  
accent)  
Helen.

161 MED. SHOT - OVER HELEN'S SHOULDER

FRAMING Must.

MUST  
I bring greetings from your uncle.

(CONTINUED)