

161 CONTINUED:

HELEN

Please give him my love.

An awkward pause, as CAMERA MOVES IN CLOSE on Must's dark glasses in which we SEE Helen's face reflected.

MUST

Well, why don't we sit down and get acquainted. This new, ah, 'techno-psychology' is it? It's all Greek to me.

162 FLASHBACK - HELEN'S MEMORY FILTER - MED. SHOT

A younger, agonized Helen stands on one side of a glassed-in booth, watching a man with dark glasses interrogating an older man (her father). The interrogation is brutal, and we have the feeling of a firing squad preparing to fire.

163 INT. THE NEURO-PSYCHIATRIC INSTITUTE - MED. SHOT

Inside an all-white room, as Helen and Must enter and sit on white chairs. CAMERA DOLLIES AROUND as Helen talks and snaps on a film projector. We SEE actual films of behavior modification taking place in a prison, a school, etc. (STOCK)

HELEN

This is what we call 'Behavior Modification.' We're looking at the S.T.A.R.T. Plan -- 'Special Treatment and Rehabilitative...'

MUST

(more interested
in Helen)

When were you recruited, Doctor?

HELEN

(looks at him)

1965.

MUST

University of Chicago?

HELEN

Yes.

MUST

Your father, ah, works for us in Greece, I believe?

164 FLASHBACK - HELEN'S MEMORY FILTER - MED. SHOT

The same interrogation. The man in dark glasses. More intense now as Helen cries, pounds against the glass. All without sound.

165 INT. THE NEURO-PSYCHIATRIC INSTITUTE - WHITE ROOM - CLOSE TWO SHOT

Helen's eyes flash at Must.

HELEN

My father 'cooperates' with one of your foundations.

(a bit angry)

But you know about that...

MUST

(nods, ogles Helen)

Yes. A great, ah, 'freedom fighter'... Of course, he's well paid now... and you lead the good life in sunny California...

HELEN

(cold)

Mr. -- Must, or whatever it is -- I'm waiting to hear the details of the assignment.

(beat)

Money is one motive; your treatment of my father is another -- but don't try to creep into my mind, please!

166 ANOTHER ANGLE - MED. SHOT

as Helen flicks a switch which turns off the projector and turns the lights on. She stands, indicates the door. They move toward it and through.

HELEN

(into character again)

Let me give you the VIP tour. You might be interested in some of the 'peaceful' uses of psychology.

MUST

Certainly. Much more 'civilized' than Greece, I have no doubt.

She throws him a cold look as they exit the room.

167 INT. THE NEURO-PSYCHIATRIC INSTITUTE - LONG SHOT

CAMERA TRUCKS along a corridor. Must and Helen walk along another corridor, perhaps 20 feet away. We SEE them only as they pass by the side corridors, and HEAR snatches of conversation.

MUST

The 'California Contingency Plan,'
so called -- is still on the
drawing board...

CAMERA PASSES a hallway with photos of patients in various kinds of Behavior Modification situations. Must and Helen reach another side corridor. We SEE them again.

MUST

(continuing)

I understand your reluctance for
this kind of thing... think of it
as, ah, a 'scientific experiment...'

CAMERA TRUCKS PAST another, similar photo display.

MUST

(continuing)

Approximately two month's time
... So it will have to be set
up and carried out quickly...

168 MED. SHOT - HELEN AND MUST

as they stop by a doorway. A sign says, "AUTHORIZED
PERSONNEL ONLY."

MUST

I'm afraid I'm a bit of an old
hand. Exactly what is it you
do here?

HELEN

If you'd been paying attention
during the film you'd...

MUST

(I was)

I know, I know... 'Behavior
Modification' -- pain and pleasure
-- But how do you go about
'programming' a man for this
particular job?

(CONTINUED)

168 CONTINUED:

HELEN

(shakes her head)

There is no 'Manchurian Candidate'
if that's what you're looking for.
We can 'modify' behavior but if
you want to set somebody up,
then traditional methods will be
necessary.

169 LONG SHOT

as Helen takes out keys for last latched door and inserts
a clearance pass in a machine. They enter at the end of
a very large room. The room is divided into small cubicles.
Helen leads Must toward the first cubicle.

170 MED. SHOT

as they stand next to the first cubicle. A tense,
"autistic" child talks to a computer. An attendant
removes the child. The back of the computer opens.
A midget walks out, waves to Helen, exits.

HELEN

The girl is what we call 'autistic.'
Children like this seem to relate
better to, or actually trust more
in a computer than in a psychologist.

CAMERA IN on Must, incredulous, as the midget leaves,
lighting a cigarette.

171 INT. ANOTHER CUBICLE - MED. SHOT

LOOKING OUT TOWARD Must and Helen as they come INTO VIEW,
stop and watch a male PSYCHOLOGIST sitting opposite a
small boy.

HELEN

What you are seeing here, Mr.
Must, is the successful result
of decades of scientific
experimentation. These are real
breakthroughs in 'Behavior
Modification.'

MUST

Sort of a psychological moon-shot
into, ah, inner space?

(CONTINUED)

171 CONTINUED:

HELEN

Nicely put.

CAMERA IN, TOWARD the Psychologist and the boy.

PSYCHOLOGIST

Where's the ball?

The child points to a ball.

PSYCHOLOGIST

(continuing)

That's a good boy.

The Psychologist's tone is mechanical and repetitious -- (Thaaat's a good boy.) He forces a piece of candy down the child's throat with a stiff gesture.

PSYCHOLOGIST

(continuing)

Where's the book?

The child clearly understands but will not respond. The Psychologist pushes a button, giving the child a mildly painful electric shock.

PSYCHOLOGIST

(continuing)

Where's the book?

The little boy points out the book.

172 INT. THE NEURO-PSYCHIATRIC INSTITUTE - MED. SHOT -
MUST AND HELEN

as they move on, CAMERA GOING with them.

MUST

Looks like the old carrot and
stick technique to me.

(beat)

This project's funded for how
many million dollars?

Helen looks at him ironically. CAMERA TRUCKS with them
past cubicles with:

1) A woman, weeping continuously.

2) A woman laughing hysterically.

(CONTINUED)

172 CONTINUED:

- 3) A shackled man, screaming imprecations.
- 4) A man looking at erotic photos and receiving electric shocks.

HELEN

These adults are being hit with 'kilovatts,' designed to correct abnormal behavior... for sex problems we combine 'aversion therapy' with a new drug called cyproterane acetate.

MUST

Chemical castration?

CAMERA FOLLOWS them to a group of zombie-like children. Helen ignores Must's sadistic teasing as much as possible.

HELEN

We dose the 'problem' children with drugs that make them more manageable, and thus less likely to challenge --

MUST

... the status quo. Indeed, we call it, ah, 'pacification.' -- Tell me, what do your bleeding heart liberal colleagues say about all this?

HELEN

(pause)

Million dollar grants have an amazing therapeutic effect on the wounded liberal conscience.

Must laughs nastily.

173 ANOTHER ROOM

as a door opens and Helen and Must look in. Must's face goes into pained shock as CAMERA PULLS BACK and we SEE a bare room with a rug on the floor. A police dog, an exposed electrode implanted in its head, moves a small vacuum cleaner across the rug, back and forth. An attendant sits, taking notes. The dog starts and stops at the flick of a switch. The dog stands on its hind legs, the cleaner is strapped to the dog's body.

174 CLOSE TWO SHOT

at the door as Must turns angrily to Helen.

MUST

Poor dumb animals; why the hell --

HELEN

(imitating Must;
torturing him now)
Beyond the solution to the, ah,
'servant problem' this work is
really more sophisticated than
it appears to the 'layman.' The
Rand Corporation, in point of fact,
has been experimenting with the
training of apes for use in land
wars and...

MUST

(looking O.S. at
the dog)

This is really sickening, Doctor
-- May we move on, please?

Must EXITS SCENE. Helen looks after him, smiling wickedly.
She closes the door.

175 ANOTHER ROOM

IN THE GLASS OF A TWO-WAY MIRROR, we SEE Must and Helen
enter a sound-controlled booth. Beyond the glass, we
SEE several prisoner-subjects. A VOICE screams at the
drugged subjects. (Exact dialogue to be added, based
on research.)

HELEN (O.S.)

These subjects are rebellious
convicts. A drug called Anectine
has been used to induce sensations
of extreme terror, suffocation and
death.

MUST

Interesting.

These are only humans so Must is cheerful again.

HELEN

During the outbursts, you see,
the authority figure screams at
the victim, warning him to reform
or face further 'treatment.'

176 CLOSE ON PRISONER

Inside the large room with the convicts, FRAMING a prisoner with an electronic 'transponder' apparently implanted in his wrist.

177 MED. SHOT - HELEN AND MUST

who watch a TV monitor of the same man. The monitor follows the man in his every action. A small computer in the control booth records his movements. (Experiment to be selected.)

HELEN

This is a combination of biology and electronics -- 'Bionics' for short.

MUST

I don't understand what's happening.

HELEN

Basically, it has to do with the decision making process in the brain. The next step will be 'Bionetics;' the same process but minus any electronic instruments.

MUST

You mean monitor people and control them without any implants?

HELEN

Exactly. We call it 'telestimulation,' and we're very close to a breakthrough.

MUST

Very 'James Bond.' Of course, it's not developed far enough to help with our, ah, present problem?...

178 CLOSE TWO SHOT - HELEN AND MUST

CAMERA MOVES IN CLOSE on his glasses, reflecting Helen's face again.

MUST

(smiling)

But then the old methods still work well enough...

179 FLASHBACK - HELEN'S MEMORY FILTER - CLOSE ON HELEN

on her knees, sobbing. In the b.g., we SEE her unconscious father being dragged away by two men.

180 INT. ANOTHER CONTROL BOOTH - MED. SHOT

as Helen and Must enter, stand behind a two-way glass.

HELEN

This is our last stop...

181 REVERSE ANGLE

BEHIND Helen and Must, THROUGH THE GLASS, we SEE a man being hypnotized by an attendant. The man is made to climb a geometric set of bars. At the top he is awakened. Each time he wakes, the man gives a different "reason" for being on top of the bars, i.e.: "I was running from a snake," or, "I wanted to catch a butterfly," or, "I heard a call for help," etc.

HELEN

You see, his eyes are open and he will do things that would inhibit him in waking life, and he will always, in every case, supply a reason for his behavior.

182 CLOSE TWO SHOT - HELEN AND MUST

MUST

Why?

HELEN

It seems human beings do things on compulsion from either inner or outer command, and then they invent a rationalization for their acts.

MUST

(thinking)

Hmm... what you're saying is...
It would be possible to...
program in a cover-up from the
beginning!

Helen looks at him, as though reading his mind. Must touches his lips thoughtfully.

183 EXT. NEURO-PSYCHIATRIC INSTITUTE - PATIO - MED. SHOT

CAMERA FOLLOWS a fat woman student to a table where Must and Helen sit, having just finished lunch. CAMERA IN FOR A TWO SHOT as Must's eyes follow the passing student. He adjusts his tie and sniffs, offended by "ugliness."

In the b.g., we barely SEE a group of students on a nearby lawn. A guitarist plays as the group joins in singing "Blowin' In The Wind." Helen watches Must watch the coed.

HELEN

(coldly)

You were saying...

Must picks up a group of documents from the table, starts to review them, one by one.

MUST

A Palestinian Arab refugee -- with a twist. The family is Christian; outcasts among their own people.

(beat)

There is rejection by the father.

184 EXT. PASADENA, CALIFORNIA - WIDE

SIRHAN'S THEME MUSIC here as Must and Helen talk, V.O. Sirhan Sirhan walks along a street in an older part of town. He crosses the street, toward a shabby apartment building. He is cleanly dressed, limps slightly, carries a book.

MUST (V.O.)

Lives with his mother and four brothers in Pasadena. A sister is dead.

(beat)

An aspiring jockey... he was injured in a fall from a horse.

(beat)

Interests: Rosicrucianism and the occult in general.

Sirhan enters the apartment building.

185 INT. THE APARTMENT BUILDING - SIRHAN'S APARTMENT

The door opens and he enters. Nobody is home. He crosses into his own room, closes the door.

(CONTINUED)

185 CONTINUED:

MUST (V.O.)

Sex: basically heterosexual but
ah, very insecure.

(beat)

He's considered to be quite a
bright fellow... and generous
to a fault.

186 INT. SIRHAN'S ROOM - MED. SHOT

as he enters, takes off his jacket, lays it neatly on
the bed. CAMERA MOVES with Sirhan as he crosses to
the mirror, looks into it.

HELEN (V.O.)

Interesting, but why him?

MUST (V.O.)

Fits the profile.

HELEN (V.O.)

But why him in particular?

Sirhan stares at himself. He poses in several heroic
stances. Picks up his book, poses with it. Rehearses
a few gestures as if speaking in public.

MUST (V.O.)

Doctor, what if somebody asked
me why you in particular? I've
given you all the reasons you
'need to know.'

HELEN (V.O.)

Laboratory modification is one
thing but actual field control --

CAMERA MOVES IN CLOSE on Sirhan who is squeezing a
pimple on his face.

MUST (V.O.)

Controlling him won't be enough,
doctor. You've got to give him
politics: suicidal revolutionary
politics -- Black Panthers -- Al
Fatah!

APRIL 17, 1968

187 EXT. SOUTH DAKOTA INDIAN RESERVATION (STOCK)

as RFK and George McGovern visit the Sioux Indians at Pine Ridge, South Dakota (using available sound, if it exists -- otherwise, using a narrator's voice). Last scenes of the stock sequence will be matched to:

188 INT. A SCREENING ROOM - WASHINGTON, D.C. - CLOSE ON A MOTION PICTURE SCREEN

We are WATCHING the conclusion of a one-minute TV campaign film. In succession we SEE RFK:

- 1) Among a group of Indians (Matched to the previous scene).
- 2) In the Barrio.
- 3) In a Black ghetto.
- 4) At a prayer vigil with grape strikers and Cesar Chavez.

The commercial runs white and lights go on. CAMERA BACK as we SEE Paul Woods, Judy, other aides watching. Woods claps his hands, rises.

189 ANOTHER ANGLE

FEATURING Paul Woods and Judy among the group of aides.

WOODS

Beautiful!

Everyone agrees. Judy says nothing, frowns, thinking.

WOODS

(continuing)

Judy?!

JUDY

Well -- I -- well --

WOODS

Come on, Judy. What is it?

CHICANO AIDE

Christ's sake, Judy, spit it out...

(CONTINUED)

189 CONTINUED:

JUDY
(embarrassed)
I -- think he should be -- uh --
seen with some, uh -- white
people, too...

Stunned silence for a moment. Then Woods and the others
break up with laughter. Judy hesitates, then joins in.

APRIL 18, 1968

190 INT. AN EXPENSIVE APARTMENT - LOS ANGELES - MED. SHOT

Helen is on the telephone. In the b.g., we SEE movers
bringing in furniture and other items; a stereo, a strobe
light, several paintings of Arabic warriors, hangings,
rugs, shawls -- all from the Mid-East.

Helen wears glasses and is dressed very simply. She makes
no attempt to be cryptic in the presence of the movers.
We HEAR Must's voice clearly.

MUST (V.O.)
... He is still unemployed and
has no close friends.
(beat)
There is no on-going relationship
with a woman.
(beat)
How is our new little 'safe house'
coming along?

HELEN
I'm about set up here. I can
start tomorrow.

MUST (V.O.)
The library is the best bet. His
visits there are regular as clockwork.

APRIL 20, 1968

191 INT. PASADENA LIBRARY - CLOSE ON SIRHAN

He is removing some books from the Occult section. As
he removes the books, CAMERA PEEKS THROUGH THE SHELVES
at the legs of a young woman (Helen). Her skirt has
worked itself up above the knees.

(CONTINUED)

191 CONTINUED:

Her glasses removed, Helen is dressed in a much more youthful and provocative style, and is wearing the first of a series of long-haired wigs. We hardly recognize her in the new role. Sirhan stands, captivated. Helen is apparently very engrossed in her book. Her scholarship somehow accentuates her sensuality. Sirhan's throat has gone dry, he swallows. Sweat breaks out on his forehead. The conversation from previous scene continues.

MUST (V.O.)

You'll be using a combination of
what -- pleasure and pain?

(beat)

Remember to minister to his
politics, doctor, and don't
hesitate to innovate or, ah,
improvise.

HELEN (V.O.)

(huffy)

The scientific method is not
incompatible with ingenuity.
Goodbye!

192 MED. SHOT - NEAR HELEN

as Sirhan comes around from behind the bookshelves,
approaches her table. Helen has several books dealing
with mysticism and the occult. She takes notes on a pad.

193 REVERSE - CLOSE ON SIRHAN

FROM BEHIND, looking at Helen, down her low-cut blouse.
She looks up at him, casually. She goes back to her books.

194 ANOTHER ANGLE

as Sirhan sits, tentatively, across the table from Helen.
He has difficulty keeping his eyes off her, tries to read
a book. (NOTE: We should see the title of the book
Sirhan is reading.)

195 ANOTHER ANGLE - TOWARD HELEN

She lays aside the book she is reading, takes another
from her stack. It is the same title Sirhan has. She
casually shifts her position so that Sirhan will notice
they are both reading the same work. Sirhan notices.

(CONTINUED)

195 CONTINUED:

SIRHAN

Hey... no kidding?

Helen looks up, pretending to be a bit startled.

HELEN

What?

SIRHAN

The books, see? They're the same...

He tilts his book so she can see.

HELEN

(smiles sweetly,
then)

Oh yes... interesting.

She goes back to reading her book. Sirhan is momentarily crushed, hesitates, tries again.

SIRHAN

Err... you interested in the occult, miss?

HELEN

(looks around)

Shhhhh...

(whispers)

I'm doing some research in para-psychology.

Helen again goes back into her book. Sirhan doesn't quite know what to say or do. She solves the problem.

196 ANOTHER ANGLE

as Helen starts to shake her head, mumble to herself.

HELEN

(smiles, then)

Do you know anything about psychology?

SIRHAN

(brightens)

Sure, I know. Mysticism, ESP,
the supernatural...

Helen moves the book across to him, indicating a section.

(CONTINUED)

196 CONTINUED:

HELEN

Maybe you can explain this paragraph?

(big-eyed)

Are you a psychologist?

Sirhan is fascinated and enormously flattered. He doesn't know what to say; takes Helen's book, starts to read.

SIRHAN

(reading)

'The work of the race spirits is readily observable in the people it governs. The lower in the scale of evolution the people, the more they show a certain racial likeness. That is due to the work of the race spirit.'

Sirhan's voice begins to trail off as he looks less and less at the book, and more and more at Helen.

SIRHAN

(continuing)

'One national spirit is responsible for the swarthy complexion common to Italians, for instance, while another causes the Scandinavians to be blond...'

Helen is looking at him, admiringly. He notices, smiles back at her. They whisper but when Sirhan gets excited, he forgets. He looks at her a long moment, then:

SIRHAN

(continuing)

Are you Italian?

HELEN

No. My father was Armenian.

(beat)

What are you?

SIRHAN

(loudly)

Palestinian!

A nearby woman looks across at them, annoyed.

HELEN

Shh... I've been to Palestine.

(CONTINUED)

196 CONTINUED: (2)

SIRHAN
(excited)
You have? When?

HELEN
Shh... I'll tell you later.
Listen to this -- I don't
understand it. 'Our occult
philosophy teaches us that there
are three kinds of 'doubles.'
First, man has his 'double' or
shadow around which the physical
body of the fetus -- the future
man -- is built. The imagination
of the mother, or an accident
which affects the child, will
affect only the astral body.'

Helen looks at him, searching. She has almost hypnotized him.

SIRHAN
That's heavy, miss. I think it...

HELEN
My name is Elaine Bemar.

SIRHAN
My name is Sirhan Bishara Sirhan.

THEMES of Sirhan and RFK begin to SOUND and get tangled during the next montage. Woman at the next table looks crossly at them again. CAMERA BEGINS MOVING BACK AND HIGH, AWAY FROM SCENE, as they shake hands, giggle. Helen indicates that they should go outside. They get up, start to gather their books, begin to walk toward check-out desk as we --

CUT TO:

197 PASADENA AND ENVIRONS - A MONTAGE

with THEMES OVER, consisting of:

- A) Helen and Sirhan through the window of a cafe. They are having coffee, talking excitedly and comparing books.
- B) Sirhan driving Helen's car. He is obviously very much in control here. He puts his arm around her for a moment and talks in an animated way. Days are passing.

(CONTINUED)

197 CONTINUED:

APRIL 21, 1968

- C) A quiet, sun-lit bridle path in a city park. It is deserted, and Helen is "allowing" Sirhan to teach her to ride. Again, he is very much the "man." They dismount, stand immobile in the sun. She strokes her horse. The tableau burns into our vision hypnotically.
- D) Riding together. He is at first unsure, tentative. She pretends to be totally awkward. As they continue, Sirhan gains confidence. They continue riding, Sirhan laughing and joking at her lack of skill.

APRIL 22, 1968

- E) A dinner in a quiet candlelit restaurant. Helen is provocatively dressed and very sensual. Sirhan drinks her in. He looks at her nearly exposed breasts. A nervous smile, his forehead sweating. She stares deeply into his eyes.
- F) A nightclub. Real SOUND returns. Helen and Sirhan are drinking and dancing. Helen is vibrant in a beautiful dress. They move to their table as a spotlight hits the stage. A hypnotist appears, asks for a volunteer. At their table, Helen encourages Sirhan to be the subject. He protests, then goes to the stage. The hypnotist (female) puts him under immediately. He performs some simple, inane acts to the audience's amusement and Helen's great interest. Sirhan is stretched out taut between two chairs. The hypnotist sits on him. CAMERA FOLLOWS Helen's gaze to the bar where we SEE William Must. Must and Helen exchange knowing glances.
- G) At the nightclub, later. Sirhan and Helen dancing. The music stops and they return to their table. Most of the other patrons have left and a tired waiter stands waiting for payment. Sirhan digs into his wallet. It's almost empty. Helen slips him some bills on the Q.T. Sirhan is highly embarrassed but takes the money, hands it to the waiter.
- H) Helen's sports car. Night. Helen driving fast. Sirhan excited and happy. They drive into a cheap motel, stop.
- I) Registering at the motel desk. Helen slips Sirhan more money for payment. His embarrassment is growing.

(CONTINUED)

197 CONTINUED: (2)

J) Inside their motel room, Helen, in the bathroom, disrobes, turns out the light, moves into the bedroom where we SEE Sirhan on the bed, curled up in the fetal position, sound asleep. Helen moves across to the bed, snaps on the lamp. Sirhan awakes with a start. She stares at him. His face tells us he feels awkward, clumsy. Helen lies down next to him. Tentatively, he begins to run one hand up her leg. Helen flinches purposefully.

198 SUBLIMINAL FLASH

The patient at the Neuro-Psychiatric Institute receiving painful electric shocks as he looks at erotic pictures.

199 THE MONTAGE CONTINUES

K) Helen lays on the bed, totally passive. Sirhan awkwardly begins to paw her neck and shoulders, a hand running down toward her breasts. She giggles instead of being aroused and pushes him away.

200 REPEAT 198

The patient at the Neuro-Psychiatric Institute receiving painful electric shock as he looks at erotic pictures.

201 THE MONTAGE CONTINUES

L) Sirhan sitting up in bed. His shirt is undone. He is sweating profusely. He turns, smashes a fist into the wall, injuring it. Helen sits up, takes the hand, kisses it. She lays him back down on the bed, cradles his head on her breast. She strokes his brow and turns off the light, kisses him several times, gently, on the cheek. CAMERA IN on Sirhan, who is crying softly.

APRIL 23, 1968

202 INT. HELEN'S APARTMENT - MONTAGE - ANOTHER EVENING
consisting of:

A) Helen serving Sirhan a variety of Middle Eastern foods.

(CONTINUED)

202 CONTINUED:

She refills his huge wine glass. Candlelight bathes the scene. Middle Eastern MUSIC PLAYING softly on an old gramophone. CAMERA PANS the room, PICKING OUT the decor. Deep shadows. With each scene we are made aware of the changing night sky. We go through the entire night with Helen and Sirhan.

- B) The dinner. Later. Sirhan sets down his drink. Helen returns to the table with a bowl of warm water, bathes Sirhan's hands in it, dries them.
- C) Later. Sirhan and Helen recline on a series of pillows. They share a strong marijuana cigarette, continue drinking wine. The MUSIC CONTINUES. Sirhan is more and more "vulnerable" looking.
- D) Later. Cigarette smoke heavy in the air. MUSIC THROBS. The lighting has changed now and is more subjective. Helen stands near the window. Sirhan moves close, puts his arm around her. She smiles, moves away to the table, opens a gilded container.
- E) At the table, Helen takes out a sugar cube. She removes a small vial containing (and so labeled) a strong hypnotic phenothiazine drug. (Sirhan does not see this action.) She puts a drop of the drug on one cube, replaces the bottle. MUSIC DOWN in key as the montage ends and --

CUT TO:

203 CLOSE ON SIRHAN

his BACK TO CAMERA as Helen rises from the table, approaches with the sugar cubes.

HELEN

You drop acid?

SIRHAN

LSD?

204 CLOSE ON SIRHAN

He is hesitant.

HELEN

Well, if you're uptight about it...

Her gambit is successful. Sirhan's face flushes red. He almost grabs the cube from Helen, pops it into his mouth.

205 SUBLIMINAL FLASH

The psychologist giving candy at the Neuro-Psychiatric Institute and calling out, "Thaaat's a good boy."

206 INT. HELEN'S APARTMENT - CLOSE ON THE MOON AND NIGHT SKY
- LATER

CAMERA BACK into the apartment where we SEE Sirhan on a couch, his shirt off. He is obviously "under." Helen stands behind, massaging his arms and shoulders. The MUSIC and lighting augment the scene.

HELEN

(starting slowly)

Sirhan... if we're going to be really close, we can't have any secrets...

SIRHAN

Right.

HELEN

And... I have secrets. But I want to tell them to someone.

SIRHAN

(turns a bit toward her)

Tell me about them...

HELEN

(smiles, turns his head back as she continues massaging)

I know I can tell you, little Sirhan...

(a beat)

My... father was Armenian. We lived there. The Turks came. They destroyed our entire village. My people were massacred... men, women... little children. Can you understand?

SIRHAN

(concerned; he puts his hand on one of hers)

I know. I understand.

(CONTINUED)

206 CONTINUED:

HELEN

I knew you would. I... I don't think I could have told this to anyone but you... My mother... they raped her to death. My father and I stumbled from country to country, looking for a home. I was just a little girl, frightened to death, with no mother...

207 CLOSE ON SIRHAN

as Helen talks. He is convinced and involved. His rapport is growing.

HELEN (O.S.)

I... I don't know how to go on...
I...

SIRHAN

I love you, Elaine... I love you.
You can tell me.

HELEN (O.S.)

At the end of the war we finally found a home in Palestine. A real home. For the first time, we were happy again.

Sirhan smiles.

HELEN (O.S.)

(continuing)

Then the Zionists came... My father died, fighting shoulder to shoulder with the freedom fighters.

208 MED. SHOT

as she moves around from behind the couch. Sirhan, in his drugged condition, is rapt. Helen feigns grief, anger.

HELEN

The people who had taken us in were slaughtered. We were driven out again! Even then I swore vengeance. Palestine had become my home -- it is still my home.

(CONTINUED)

208 CONTINUED:

Helen moves around, toward the back of the couch again. En route, she quickly removes a previously prepared slide projector from a low end table cubbyhole, lifts it onto the table. Sirhan is nearly in tears. Helen moves in back of Sirhan again, massages his shoulders intensely.

HELEN

(continuing)

Do you know what those Zionist criminals did to our people, Sirhan?

SIRHAN

(sobbing)

I know... I know...

Helen quickly flicks on the slide projector. CAMERA IN TO CLOSE SHOT of Sirhan, whose teary eyes turn suddenly to attention at the flickering light in front of him.

209 MED. CLOSE - FROM BEHIND HELEN

as we SEE the projector images thrown on a dead white section of the wall. Alternate slides show: refugee camps, appalling poverty, starving children, other scenes of Middle Eastern Palestinian conditions.

HELEN

Look, Sirhan Sirhan, look.

(a beat)

This is what the Zionists did to our country -- our people.

210 CLOSE ON SIRHAN

He is totally involved, convulsed with a combination of terror and rage.

HELEN (O.S.)

This is your story, too, isn't it, little Sirhan?

Sirhan, eyes transfixed on the screen, nods rapidly. His breathing is shallow and rapid, his voice almost inaudible.

HELEN (O.S.)

(continuing)

This is your secret! This is what has made you sick!

(CONTINUED).

210 CONTINUED:

CAMERA IN CLOSER on Sirhan.

HELEN (O.S.)

(continuing)

Fate has brought us together to
save our people. Do you understand?

SIRHAN

Yes, yes...

HELEN (O.S.)

To be a real man, you have to face
your destiny. You can't hide
behind mysticism and spirits.

211 CLOSE ON THE SCREEN

A horse appears. CAMERA MOVES on it.

HELEN (O.S.)

I am going to give you your chance
to be a man, little Sirhan...

212 MED. CLOSE - FRAMING HELEN AND SIRHAN

He stares ahead at the screen. She is close to his face,
massaging his torso with her hands.

HELEN

Now I will tell you my secret!
I am a Palestinian guerilla fighter!
I am acting under orders to help
free our people... Do you dare to
join us?

Sirhan leaps to his feet, transported, CAMERA BACK with
him. Helen moves around the couch, embraces him passion-
ately. He begins to respond.

213 ANOTHER ANGLE - MED. SHOT

Helen slowly begins a provocative belly dance. She moves
around the couch, toward the gramophone, turns up the
music as she does, quickly throws a switch which activates
pulsing strobe lights. She moves toward Sirhan, stripping
off her clothing, piece by piece. We HEAR MUSIC THROB
and SEE strobe light from Sirhan's POV until we are
"under" ourselves.

(CONTINUED)

213 CONTINUED:

Sirhan is wild with excitement. Helen reaches for him. As they begin to dance, she starts to undress him. He is just as we saw him in the nightclub, hypnotized. They move down together and OUT OF FRAME.

214 ANOTHER ANGLE - CLOSE

As they reach the floor, CAMERA FRAMES both, from the waist up. They begin making love. Helen strokes Sirhan's head gently, massages his shoulders, manipulating him. The strobe lights and the MUSIC THROB in tempo. As Helen speaks, she often shifts into Arabic, adding to the mood. Her voice is rich and penetrating, his voice is only a breath.

HELEN
(breathing hard)
Sirhan... Sirhan...

SIRHAN
Elaine...

HELEN
You are like... like Saladin!
(a beat)
Do you remember Saladin?

215 SUBLIMINAL FLASH

Sirhan, riding the horse into the fog. (SLOW MOTION)

216 INT. HELEN'S APARTMENT - CLOSE ON SIRHAN

making love to Helen on the floor.

SIRHAN
Saladin... yes... defeated the
Kings of Europe who invaded our
homeland eight hundred years ago
... Saladin...

HELEN (O.S.)
Saladin was of low birth but he
became king of Egypt...

217 SUBLIMINAL FLASH

Sirhan riding the horse into the fog. (SLOW MOTION)

HELEN (V.O.)
From Armenia he came, to become
our king

218 CLOSE ON SIRHAN

breathing, sweating.

HELEN (O.S.)

... to defeat the invaders of our
homeland.

219 SUBLIMINAL FLASH

Sirhan riding the horse into the fog. (SLOW MOTION)

HELEN (V.O.)

I see that strength in you, Sirhan.
You must see it and release it...

220 INT. HELEN'S APARTMENT - CLOSE ON HELEN

breathing hard, but manipulating him at the same time.

HELEN

You, Sirhan Bishara Sirhan, must
release it and become another
Saladin! Release it! Release it!

221 SUBLIMINAL FLASH

Sirhan riding the horse into the fog. (SLOW MOTION)

HELEN (V.O.)

Saladin, you must help our people.
Saladin, Saladin, release it,
release it...

222 INT. HELEN'S APARTMENT - CLOSE ON SIRHAN

sweating profusely, breathing harder and harder.

HELEN (O.S.)

Saladin, the mighty... Saladin,
the defender... Saladin, the
invincible... Saladin, beloved
of God and his people... Release
it -- release it. Saladin!

CAMERA MOVES UP SLOWLY, AWAY from the couple. We HEAR a
low wail from Helen. We HEAR Sirhan panting like an
animal. The CAMERA DRINKS IN the dawn, through the
apartment window.

223 EXT. LONG ISLAND CEMETERY - MED. SHOT

TRUCKING with Paul Woods as he walks along a path, through miles of gravestones, monuments, and past imposing mausoleums. Woods eventually stops in front of a hulking family vault; looks around; looks at watch.

THURMAN (O.S.)

Over here...

Woods looks around, turns and moves around to the side of the mausoleum, CAMERA GOING with him. Thurman stands in the shadows.

224 CLOSER - ANOTHER ANGLE

FROM THE OTHER SIDE of Thurman as Woods approaches, stops.

WOODS

(right to the point)

Got something?

THURMAN

Maybe. A tip. It might be a dead end.

They start to walk together, CAMERA TRUCKING with them down a different path. Woods is tensely eager.

THURMAN

A friend of mine -- in the Bureau -- thinks he may have located a 'safe house' or a listening post. Not the big boys but something.

(beat)

I'll have to plant a bug...

(beat, then)

I'm taking a hell of a chance.

WOODS

Government building?

THURMAN

(shakes head)

A hotel in Washington.

WOODS

Who?

THURMAN

The suite is one of four, rented by a corporation. People from out of town come in and out all year.

(CONTINUED)

224 CONTINUED:

Woods shakes his head, they stop walking. Nothing from Thurman, then CAMERA IN FOR TWO SHOT.

WOODS

That's it?

THURMAN

These things take time.

WOODS

I haven't got any time!

Thurman chuckles and looks around at the graves, the bleakness, turns back to Woods. They are both lost in the ambience of the huge cemetery.

THURMAN

Tell it to all these good folks.

CAMERA BACK as they start to walk together, toward a nearby gateway to the street.

WOODS

The dead?

(pause)

I read a quote someplace... 'Pray for the dead -- but fight like hell for the living.'

CAMERA HIGHER, TAKING IN as much of the cemetery as possible.

APRIL 28, 1968

224A INT. BEHAVIOR MODIFICATION LAB - LOS ANGELES, CALIF.
- NIGHT

CAMERA INSIDE the doors, as Helen unlocks them, escorts an apparently drugged Sirhan into the dark and empty building, and DOLLY with them, down the hall.

225 INT. BEHAVIOR MODIFICATION LAB - WHITE ROOM - MED. SHOT

as the door opens, Helen and Sirhan enter. She throws on the light. We are in an entirely white room, equipped with a projection screen and two white chairs. No projector is visible, but a small glass window, high in a rear wall indicates one's presence. CAMERA WITH Sirhan as Helen moves him toward a seat. She is in slacks suit, with no wig, carrying an attache case.

226 REVERSE ANGLE

as Sirhan sits. Helen, behind him, picks up a wire attached to his chair, presses a button. Simultaneously, lights go off and a projection is thrown on the screen. We SEE slow motion film of race horses, interspersed with brilliant Rorschach patterns. Helen moves around in front of him.

227 MED. CLOSE - SIRHAN

Helen stares at him and makes a few passes with her hand in front of his eyes. He is "under" immediately. Helen moves O.S. and around in back again. Sirhan stares blankly ahead at the screen. A silent film begins. She speaks in Arabic (sub-titles).

HELEN (O.S.)

After a few steps in the darkness,
you will find comrades gathered
around the fire...

228 INT. BEHAVIOR MODIFICATION LAB

Helen stands behind Sirhan, massaging him. On the screen, we SEE shots (STOCK) of incredible violence: Vietnam, Latin America, Africa. Executions by firing squads. Palestinian refugees. Starvation. (Bangladesh)

HELEN (O.S.)

The shadows of violence have
fallen on our brothers and
sisters... our mothers and
sweethearts...

CAMERA DOLLIES SLOWLY AROUND to face Sirhan. He is beginning to sweat and trembles with anxiety. His breathing is shallow.

HELEN (O.S.)

The murderers of our people are at
large... they prowl among us like
the creatures of the night.

229 CLOSE ON THE SCREEN

The scenes of violence blend into scenes of revolutionary figures: Che, Mao, Nasser, Castro, Black Panthers, El Fatah -- including scenes of revolutionary violence, and victories of popular revolutionary struggles.

(CONTINUED)

229 CONTINUED:

HELEN (O.S.)

And friends have gathered by the fire. Men of tomorrow; men of vision and strength; the lions of the East; the lions of the people. To you only do they dare to speak.

230 CLOSE ON SIRHAN

He is a total captive of Helen, who continues massaging and talking in English and Arabic with hypnotic intensity.

HELEN (O.S.)

Turn and turn about, in these shadows from whence a new dawn will come...

(beat)

Make no mistake about it; by your mad fury, by your bitterness and spleen, by the permanent tensing of your powerful muscles, which are afraid to relax, you have become a man.

231 CLOSE ON THE SCREEN

Revolutionary films continue.

HELEN (O.S.)

We are living at the moment when the match is put to the fuse...

232 CLOSE ON SIRHAN

totally in her power.

HELEN (O.S.)

It is the moment of the Boomerang:
It is the third phase of violence.
It comes back on us, it strikes us.
The 'liberals' are stupified.

233 MED. SHOT - BEHIND HELEN

massaging Sirhan.

(CONTINUED)

233 CONTINUED:

The screen in back is now showing a montage of shots (STOCK) of John Kennedy -- with scenes of Onassis and Jacqueline on yachts, with scenes of prominent Democrats at fancy-dress banquets, etc. Helen takes out a gun from her case, holds it by her side. Her voice is lashing his bare shoulders now.

HELEN

They admit they were not 'polite'
enough to the natives...

Helen hands Sirhan the gun.

HELEN

(continuing)

They have to answer to our people
... They must die...

Sirhan rises, begins to FIRE the empty gun at the screen.

HELEN

(continuing)

You are killing two birds with
one stone. You are destroying
our oppressor and yourself at
the same time...

234 MED. SHOT - SIRHAN

firing at the screen. Helen, in the b.g., talking.
CAMERA IN, as Sirhan continues, wildly. He is rolling
and dodging exactly as if caught in a guerrilla fire fight.

HELEN (O.S.)

When he dies, the slave in you
dies at the same instant!

235 MED. SHOT - BEHIND HELEN

Sirhan firing at the screen. Suddenly, a large photo
of RFK comes on the screen. Sirhan hesitates, drops
his arm, looks wildly around, looks at Helen. RFK's
image is projected on Sirhan as well as the screen.
Sirhan pants:

SIRHAN

I can't, I can't, I can't, I can't...

Helen and Sirhan talk simultaneously.

(CONTINUED)

235 CONTINUED:

HELEN

Child of violence! They have sown
the wind -- we will reap the
whirlwind!

Sirhan begins to sob, stumbles toward Helen. His body
is soaked with sweat.

236 MED. SHOT

as Sirhan collapses at her feet. Helen begins stroking
his shoulders and neck. He continues to pant -- "can't,
can't, can't"... until it becomes a pitiful cry.

HELEN

They were men at our expense;
now make yourself a man at theirs.
A new man -- a Super man!

Sirhan goes into a paroxysm of violence; he begins to
scream in Arabic and English. Now Sirhan and Helen
are both shrieking. Sirhan clenches the gun with both
hands, raises it, trembling, at the screen, fires
several times in rapid succession. CAMERA IN SLOWLY
TOWARD him as he sobs violently, shivers. He is spent.
Helen continues stroking and CAMERA UP TO CLOSE SHOT
of Helen. She crouches over her "creature."

HELEN

(continuing)

Violence is your therapy, Saladin.
Violence can purge us, make us
clean; cure us, Saladin. The
humiliation and impotence are
nearly over now, Saladin.

Their dialogue now is as ritualized as a litany.

237 CLOSE ON SIRHAN

on the floor, breathing hard, his head lowered.

HELEN (O.S.)

You will kill when and where and
who I say. Do you understand?

SIRHAN

Yes.

(CONTINUED)

237 CONTINUED:

HELEN

What is the signal that only I
can give you?

SIRHAN

You will call me by my true name
-- Saladin.

HELEN

And when you wake, what will you
remember?

SIRHAN

Nothing.

HELEN

And if we should have to die?

SIRHAN

We die together.

HELEN

And if you are captured?

SIRHAN

I will remember nothing until
you come for me with the name
-- Saladin.

238 MED. SHOT - HELEN AND SIRHAN

She hands him a diary and a pen and leads him to the chair.

HELEN

I may die and you may live...

Sirhan moans piteously at this thought.

HELEN

(continuing)

You have to be able to go on
without me, Saladin... Maybe
they will catch me... the
liberals...

(pause)

RFK...

SIRHAN

(responding
automatically)

RFK...

(CONTINUED)

238 CONTINUED:

HELEN
RFK must die...

SIRHAN
RFK...

CAMERA IN SLIGHTLY as the litany continues.

HELEN
RFK must die. RFK must die.

SIRHAN
RFK must die.

HELEN
RFK must die. RFK must die.
RFK must die...

CAMERA STARTS UP AND AROUND IN BACK of Sirhan, as they continue, then IN SLOWLY as Sirhan, chanting, begins to write the words in the diary Helen has handed him.

SIRHAN
RFK must die. RFK must die.
RFK must die.

HELEN & SIRHAN (TOGETHER)
(with building
intensity)
RFK must die. RFK must die.
RFK must die. RFK must die.
RFK must die (etc.).

Then the MUSIC of the next scene enters and caps their "prayer."

MAY 7, 1968

239 INT. RFK HEADQUARTERS, INDIANA - MED. SHOT - NIGHT

A small ballroom, fairly crowded. The mood is lively as the group awaits final returns on primary night. Several girls wearing Kennedy hats sing an adaptation of Woody Guthrie's "This Land Is Your Land."

GIRLS
'This Man is your Man.
This man is my man.
From California to the New York
Island.
From the Redwood Forest to the
Gulf Stream Waters...'

(CONTINUED)

239 CONTINUED:

CAMERA PANS AWAY to Paul Woods, Judy Shankland and some others who watch the returns on TV. Among them are Kennedy staffers HENRY LORD, an older, 'New England' looking man, and JOHN LAKE, his aide.

TV ANNOUNCER

There is no question now. Senator Robert F. Kennedy has won his first primary here in the state of Indiana...

The Announcer's remarks are drowned out by a shout of ecstasy from the small group. The word spreads like wildfire through the crowd. Woods and Judy Shankland embrace and kiss impulsively.

240 MED. SHOT

The Kennedy Girls run to the middle of the room, CAMERA GOING with them. A GUITARIST appears and the Girls form a backdrop for him as together they sing the satiric RFK campaign song, "The Ruthless Cannonball," to the tune of "The Wabash Cannonball."

GUITARIST & GIRLS

'Oh listen to the speeches that baffle, beef and bore. As he waffles through the woodlands, and slides along the shore. He's the politician who's touched by one and all. He's the demon driver of the Ruthless Cannonball.'

As the song continues, the entire crowd joins in.

241 CLOSE TWO SHOT - WOODS AND JUDY

They hold hands, sing along with everyone else.

ALL

'He came down to Logansport one sunny April day, As he pulled on through the depot you could hear those hoosiers say, He's the heir apparent, full of cutzpah, full of gall. I'll bet he wants our helpin' hand on the Ruthless Cannonball...'

(CONTINUED)

241 CONTINUED:

CAMERA PANS the entire suite as the singing continues.

ALL
(continuing)

'His eastern states are dandy,
so all the people say,
From Boston to Virginny,
and New York by the way,
The Blacks in Gary love him,
The Poles will fill his hall...

242 TWO SHOT - WOODS AND JUDY

as Woods sings out, loudly:

WOODS
'There are no ethnic problems on
the Ruthless Cannonball.'

Everyone breaks up, hysterically. Judy embraces Woods,
gives him a huge kiss.

243 EXT. RFK HEADQUARTERS - INDIANA - NIGHT (3 A.M.)

FROM INSIDE A PARKED AUTOMOBILE, we SEE Must's aide
Jason watching the entrance. Guests are departing. We
SEE the Kennedy Girls exit, arm in arm, singing "This
Man is your Man."

CAMERA IN TO MEDIUM as Woods and Judy emerge, arm in arm.
Behind them, we SEE Henry Lord, John Lake, others come
out and stand, talking for a moment.

244 EXT. RFK HEADQUARTERS - MED. CLOSE - WOODS & JUDY - NIGHT

others in the b.g. Judy nuzzles Paul. He smiles, looks
off, sees the car O.S. His face falls suddenly, he
starts to move TOWARD CAMERA.

WOODS
(to Judy)
Wait here.

245 MED. SHOT - BEHIND HENRY LORD AND HIS GROUP

as we SEE Woods starting to walk rapidly toward the
automobile. Lord notices Woods, calls after him.

(CONTINUED)

245 CONTINUED:

LORD
Paul... Paul, wait!

Woods turns, takes a step toward Lord, hesitates, then turns back toward the auto, which is slowly beginning to pull away. Woods starts to run toward it. The car doesn't need to accelerate -- is already moving away fast.

LORD
(continuing)
Paul! Come back here!

Woods stops, hesitates again, turns and walks rapidly back to the group and up to Lord.

246 ANOTHER ANGLE - WOODS AND LORD

John Lake next to Lord. Judy comes INTO the SCENE.

LORD
Paul, you've got to stop this.
You're making everyone nervous.
The Senator's got enough to...

WOODS
(interrupts angrily)
Look, Henry, that car has been
on our tail for two weeks now.
I've asked you --

John Lake tries to calm Woods. But a real confrontation erupts.

LAKE
Look, Paul, we've traced down
three 'suspicious' vehicles for
you -- zero. Nothing.
(voice of authority)
We have a security force. If you
want to protect the Senator, stay
close to him. We have a security
force!

WOODS
(savagely)
We do?! We don't even have any
good ol' Secret Service boys.
(he laughs bitterly)
At least Jack Kennedy had some
good ol' --

(CONTINUED)

246 CONTINUED:

LORD
(even more
authoritative than
Lake)

Oh, for Christ's sake, Paul, come off it! This conspiracy business is absolute rubbish! Stick to public relations. Stop playing gumshoe -- and that's an order!

Woods looks at Lord hard for a moment, stifles his rage, takes Judy's arm and walks away with her, CAMERA GOING with them. The streets are deserted; echoing silence as they walk. THEME starts under, softly.

JUDY
(concerned)
Paul...? Do you think there's really anything to this?

Woods stops and stares at her with deadly conviction. The look frightens Judy. MUSIC UP.

MAY 10, 1968

247 INT. MUST'S HOTEL - CORRIDOR - LONG SHOT - NIGHT

LOOKING DOWN THE HALL as Thurman, in his telephone serviceman's uniform and carrying a toolbox, comes rapidly TOWARD CAMERA. He passes his target room, glances at it quickly, and moves on forward, CAMERA DOLLYING with him. He stops at the elevator, punches the up and the down button quickly, then moves back to the target room, sets the toolbox down, whips out a set of passkeys and tries one, two, three. The SOUNDS of ENTRY are exaggerated in the silence. There is faint MUZAK (Terry Anderson's "Sleighride").

248 CLOSE ON THE LOCK

We NOTICE Thurman's skin-tight gloves. He takes out a set of lock picks. With several swift moves, he opens the door. CAMERA BACK as we SEE him go in. The entire operation takes less than 15 seconds.

249 INT. MUST'S HOTEL - DOWNSTAIRS - MED. SHOT

FRAMING the OFFICER OF THE DAY -- dressed in Security Guard uniform.

(CONTINUED)

249 CONTINUED:

Next to him, we SEE a light panel, with a flashing light. The Officer looks up, concerned. He pushes his chair back slightly, pulls out a small directory.

250 INSERT - THE DIRECTORY

as the Officer's hand runs down the code which tells him which room the light is emanating from.

251 MED. CLOSE - THE OFFICER

as he picks up a phone, dials.

OFFICER OF THE DAY

Yes... officer? I want to report a burglary in progress.

(pause)

Aqueduct Hotel. Suite 743.

(pause)

No, I don't know how many... I'm night Security... we've got an access-activation signal system here.

(pause)

My name is Richard Salvatore.

(pause)

Sure, I'll meet your men at the front door...

As he hangs up the phone, CAMERA IN on the flashing light.

252 EXT. WASHINGTON JAIL - LONG SHOT

LOOKING THROUGH THE WINDOW of a black limousine, as we SEE a tired-looking Thurman emerge, escorted by two obvious FBI AGENTS. They come down the steps, approach the car. CAMERA UP AND OVER the car as they stop by the doors. An Agent takes Thurman's toolbox, opens the door.

FBI AGENT

Give your soul to God because your ass belongs to the director.

Thurman looks at him. They both get in. The car drives off as CAMERA IN to the front of the police station.

253 INT. FBI OFFICE - MED. SHOT - SAME DAY

Thurman is seated across the desk from his immediate SUPERIOR. The Superior's face reflects consternation. A tape recorder is running.

SUPERIOR

Now I want you to tell me again.

(beat)

I could replay the tape but I wouldn't believe a machine.

THURMAN

(worn out, but lying well)

I told you -- I got this call about a conspiracy to kill a government official.

SUPERIOR

(incredulous)

And you don't know who the official is?

Thurman nods, wearily.

SUPERIOR

(continuing)

And the tipster was an 'anonymous informant?'

THURMAN

Uh huh.

SUPERIOR

(angry)

So you violate rules by the numbers, because of an anonymous phone call!

254 CLOSE ON THURMAN

OVER the Superior's shoulder.

THURMAN

Christ, Mel, the informant said they were planning a killing for today... I had to act on my own initiative.

SUPERIOR

Initiative my ass!

(CONTINUED)

254 CONTINUED:

The Superior flips the tape recorder off, gets up, moves around the desk behind Thurman, CAMERA BACK AND UP with him as he paces. Thurman half-turns in his chair, looks at him.

SUPERIOR
(continuing)
You had a career going straight
up in the Bureau, Bill.

He slams his fist into his hand.

SUPERIOR
(continuing)
I don't mind telling you the
Director had his eye on you...
(beat)
But I'm not going to tell him.

He stands, facing Thurman. CAMERA IN CLOSE on the Superior.

SUPERIOR
(continuing; lowers
his gaze)
I'm the godfather of your children,
for Christ's sake.
(up again, direct)
But I'll tell you one thing...
You're going to the boondocks.

255 REVERSE - CLOSE ON THURMAN

looking up toward O.S. Superior.

SUPERIOR (O.S.)
You're going to sit through boring,
endless, boring political meetings.

256 CLOSE ON THE SUPERIOR

continuing.

SUPERIOR
You're going to rallies and marches
... and your reports will be ten
times as long as any of those marches.
And maybe in ten years the Director
will be dead, and if you haven't
stolen any hubcaps we'll forget
about this little 'escapade.'

(CONTINUED)

256 CONTINUED:

CAMERA BACK, FRAMING Thurman, as the Superior continues.

SUPERIOR

I'm sorry, Bill, but you'll have
to leave for California immediately.

257 CLOSE ON THURMAN

concerned, amazed.

SUPERIOR (O.S.)

Joanne and the kids can follow
later... maybe when school's out...

THURMAN

Jesus, Mel, can't I...

258 CLOSE ON THE SUPERIOR

SUPERIOR

That's it, Bill! San 'Berdoos,
California...
(beat)

... better take an oxygen mask.

MAY 14, 1968

259 INT. RFK CAMPAIGN HEADQUARTERS - NEBRASKA (STOCK)

RFK campaign victory speech to be used here, should be
short, direct, political.

260 MED. SHOT - PAUL WOODS

as he walks slowly among a section of the crowd. His
manner here should reflect his growing nervousness. He
looks around, suspicious of everyone, cautious, careful.
A sign or two tells us this is Nebraska.

261 INT. HELEN'S BEDROOM - LONG SHOT - MORNING

POV BEHIND Helen's large unmade bed. Light streams in
through a window. We SEE Sirhan and Helen, backlighted,
on the balcony. Perfectly quiet except for the SOUND
of BIRDS. We are not close enough to see them talking
but plainly HEAR their voices.

(CONTINUED)

261 CONTINUED:

HELEN

Do you know that the Prophet had an empty tomb built in Mecca? It is still there.

SIRHAN

You mean, besides his own?

HELEN

Yes. He built it for Jesus. It is waiting for Jesus.

CAMERA MOVES SLOWLY TOWARD them.

HELEN

(continuing)

He recognized Jesus as a prophet. A peer.

SIRHAN

I didn't know that.

HELEN

He would not recognize Buddha because Buddha was born a prince. Mohammed and Jesus were commoners ... they were willing to die for the people.

(pause)

If something goes wrong, you may have to die, Sirhan.

CAMERA STOPS now, close enough so we can distinguish their features.

SIRHAN

I'm ready.

HELEN

I know you are. I can tell.

She leans toward him, cradles his face in her hands, kisses him. The sun silhouettes them.

262 EXT. CITY PARK - MED. SHOT

Woods and Judy sit on a bench; Woods has a bag of peanuts, is feeding them to a squirrel. CAMERA IN SLOWLY.

(CONTINUED)

262 CONTINUED:

WOODS

My one solid contact and he's
left town.

JUDY

I can't believe the FBI can't
find one of their own agents...

WOODS

Oh, they know where he is all
right. They're just not saying.

263 ANOTHER ANGLE - CLOSE - FROM BEHIND THE BENCH

Feeding the squirrel.

JUDY

(sympathetic).

What are you going to do?

WOODS

What can I do... Thurman had a
lead and now... poof!

A small BOY runs INTO the SCENE, frightening the squirrel
off.

264 MED. CLOSE - IN FRONT OF THE BENCH

the Boy with his BACK TO CAMERA. Woods looks up.

BOY

(to Woods)

He ran away.

WOODS

(smiles)

Don't worry... there'll be
another one along soon.

Woods and Judy get up. Woods gives his peanut bag to
the Boy as he and Judy EXIT SCENE. The Boy stands with
the bag, looking around for a squirrel.

MAY 19, 1968

265 INT. BLACK PANTHER HEADQUARTERS - LOS ANGELES - NIGHT

A meeting of perhaps 40 ghetto community people.

(CONTINUED)

265 CONTINUED:

Revolutionary posters, uniformed Panther guards. CAMERA MOVES down the aisle, STOPS and TURNS, where we SEE Sirhan sitting on a folding chair. OVER SCENE we HEAR the meeting begin.

CHAIRMAN (O.S.)
Brothers and Sisters, I have the honor to present the Chairman of the Black Panther Party: Chairman Bobby Seale!

Everyone except Sirhan rises, cheers loudly. Sirhan looks around nervously.

266 CLOSE ON BOBBY SEALE

speaking.

BOBBY SEALE
All power to the people.

RESPONSE (FROM THE CROWD)
All power to the people.

BOBBY SEALE
Free Huey!

Mr. Seale speaks with profound vitality and there is constant audience interplay throughout.

RESPONSE
Free Huey!

BOBBY SEALE
This here is a big meeting for Dodge City. That's what I call L.A. -- Dodge City...

267 MED. SHOT - SIRHAN

He is tense, shivers slightly. He is making notes in his diary. CAMERA IN CLOSE.

268 MED. WIDE

Near the wall, a Panther GUARD notices Sirhan writing. He whispers to a GUARD next to him. Together, they move around toward Sirhan.

(CONTINUED)

268 CONTINUED:

CAMERA PANS with them. Bobby Seale continues, O.S. the previous two scenes.

BOBBY SEALE (O.S.)

We're gonna talk about these rascists pig police in Dodge City tonight. But first, I want to run down the ten-point program for all of us.

(beat)

These ten points come from the genius of Huey P. Newton. Point number one: Huey said...

Bobby Seale's voice continues over the next scenes, as he recites the ten-point program.

269 LOW ANGLE - CLOSE - NEAR SIRHAN

as the Two Guards approach. One squats next to his seat. The other stands.

FIRST GUARD

Can I ask why you are making notes there, brother?

No response from Sirhan. He glances at the Guard, looks blankly ahead. The First Guard looks up at the other.

FIRST GUARD

(continuing)

What is your name, please?

No response. The First Guard stands, talks O.S. with the other. CAMERA STAYS on Sirhan. First Guard bends down again.

FIRST GUARD

(continuing)

I'm afraid we are going to have to ask you to stop taking notes if you --

Sirhan suddenly looks at him, angrily, stands, turns and stalks down the aisle, toward the exit. CAMERA UP to CATCH the action. O.S. Bobby Seale continues the ten points.

270 EXT. BLACK PANTHER HEADQUARTERS - MED. SHOT - NIGHT

as Sirhan comes out, walks directly TOWARD CAMERA, gets into Helen's sports car.

271 INT. AUTOMOBILE - CLOSE SHOT - NIGHT

from just outside the passengers' side; FRAMING Helen and Sirhan.

SIRHAN

The hell with it.

He begins to shiver slightly.

HELEN

Saladin!

Sirhan is immediately under hypnosis. CAMERA BACK as we SEE but do not hear Helen's lips moving, as she talks intensely to the transfixed Sirhan.

272 INT. RFK LOS ANGELES HEADQUARTERS - MED. SHOT - ON WOODS AND JUDY

as they review the California itinerary.

WOODS

The plans call for him to be in San Diego on June 2nd, then he returns to...

The TELEPHONE RINGS. Paul picks it up.

WOODS

(continuing)

All the way with RFK!

VOICE

May I speak to Mr. Paul Woods?

WOODS

Speaking.

VOICE

Hello, brother. This is Osgood. I been leavin' messages for you. Look here, I don't want to talk over the phone, you know, but I got something very important to tell you. Meet me in an hour.

CAMERA IN CLOSER on Woods and Judy.

WOODS

Wait a minute. Who is this?

(CONTINUED)

272 CONTINUED:

VOICE

Look here, your little old Bobby boy is a dead motherfucker if you don't stop some madman that done put out a contract on him.

(beat)

Meet me at the zoo in an hour.

(beat)

You'll recognize me: I'll be the nigger in the red hat in front of the gorilla cage.

The TELEPHONE is HUNG UP at the other end. Woods slowly hangs up the receiver, looks at Judy.

273 EXT. LOS ANGELES ZOO - DOLLY SHOT

as the CAMERA MOVES IN toward Melvin Osgood. He is again very modishly dressed and now sports a red wool golf-hat. Osgood stands in front of the gorilla compound, talking extemporaneously to the great beasts. As CAMERA REACHES him, he turns.

274 REVERSE SHOT

as Paul Woods stops near the compound, looks around. Osgood surveys Woods then.

OSGOOD

My man!

Woods eyes him closely.

275 ANOTHER ANGLE - TWO SHOT

Osgood is a bit miffed. He puts out his hand for the "slap." Woods looks at his hand.

OSGOOD

Come on, brother, what is it?

Woods immediately reaches back into his pocket, withdraws his wallet, and hands Osgood a hundred-dollar bill. Osgood's attitude changes right away.

OSGOOD

(continuing)

Right on.

(MORE)

(CONTINUED)

275 CONTINUED:

OSGOOD (CONT'D)

(beat)

You know 'Big Vito Donocchi' from New Orleans, don't you? Okay. Now I'm gonna tell you, that's my contact. I was workin' undercover for the LAPD in New Orleans.

Woods looks at Osgood, puzzled.

OSGOOD

(continuing)

Okay, now, the Mafia and the CIA work tight together, right? Okay. So now there's...

WOODS

What the hell are you talking about?

OSGOOD

You're not listening, brother. Now there's this house nigger -- calls himself 'Gibson' -- contacted me in New Orleans; tells me there's a Muslim contract out on Bobby K., and do I want a piece of it -- a ten-grand piece, you see?

(beat)

Now this 'Gibson' ain't no Muslim. I had some of my people follow the cat and guess where he goes.

WOODS

(guessing)

Big Vito?

OSGOOD

Right on! Then, after that, he leaves Vito and goes into the International Pavilion! You dig that?

WOODS

No...

OSGOOD

Man, you're too much. The New Orleans International...

WOODS

Oh, the Pavilion. Yeah, CIA.

(CONTINUED)

275 CONTINUED: (2)

OSGOOD

Now you see where I'm coming from.
So I played along with this punk,
Gibson, then I crossed him so
beautiful it was pathetic, and now
I'm givin' it all up to you.

276 ANOTHER ANGLE

WOODS

(still a bit dubious)

But you don't have any contact or
leads right now, right here in...

OSGOOD

California? That's what I'm
trying to lay on you, man. They
told me the hit was gonna be
this month, in L.A. or San Diego.

WOODS

(less dubious)

No date? No exact place? Where's
this 'Gibson'?

OSGOOD

(looking around)

He's long gone.

(pause)

That's it, brother. I'm clearin'
out of the country. Word's out
on the street they got a contract
on me, too!

(he laughs)

But it'll be a cold day in hell
'fore they catch up with ol'

Osgood!

Woods looks fairly convinced at this point. Osgood
studies him for a moment, turns to the gorillas, looks
back over his shoulder at Woods.

OSGOOD

(continuing)

Gonna tell you one thing, sure;
they ain't gonna set up no dumb
Texas dude for a trigger man
this time.

Osgood looks back at the gorillas again. Woods leans
over the rail, next to him. CAMERA MOVES IN toward the
gorillas.

(CONTINUED)