

276 CONTINUED:

OSGOOD (O.S.)

(continuing)

Who does that big bull gorilla remind you of?

WOODS (O.S.)

(pause)

Can't say.

OSGOOD (O.S.)

Study the lips.

(pause)

Thin, ain't they?

(beat)

Just like a white man...

CAMERA IN CLOSE on the gorillas, staring at CAMERA.

277 INT. HOTEL ROOM - LOS ANGELES - CLOSE ON RFK ADVISOR  
HENRY LORD

and CAMERA BACK TO REVEAL Paul Woods speaking to LORD,  
JOHN LAKE and other advisors.

WOODS (START O.S.)

(trying to control  
his anger)

And I say we haven't any security worth a damn, down there. San Diego is Minute Man country, for Christ's sake. How many death threats have we received so far?

LAKE

(referring to  
schedule)

Let's see... the Senator has two speeches scheduled for San Diego, and we...

LORD

(interrupts)

Paul may have a point... the county's largely Republican anyway, and...

WOODS

(blows his stack)

Jesus Christ! Is that all you bastards think about -- votes? The man could be murdered, and you're counting the ballots already!

(CONTINUED)

277 CONTINUED:

LORD

Take it easy, Paul. You're not responsible for the Senator's security.

LAKE

(cold, still looking  
at the schedule,  
ignoring Woods)

We really can't cancel out on San Diego, anyway, because...

Woods rises abruptly, points his finger at Lake.

WOODS

You careerist bastard! You don't care, do you? I mean, you just don't care!

Lake looks at Lord, then back down at his schedules.

278 INT. HOTEL - MED. SHOT - THE CORRIDOR

Outside the hotel room door we SEE Judy Shankland sitting in a corridor settee. We HEAR SHOUTING from behind the door, but cannot make out the words. Suddenly the door opens; Woods storms out, slamming the door after him. He strides rapidly down the hall. Judy hurries after him, CAMERA LEADING them. Woods stops, smashes his fist into his other hand. Judy stops next to him.

JUDY

They're not going to do anything, are they?

WOODS

Not a damn thing.

JUDY

(trying to  
understand)

Without real evidence... what  
can they do?

Woods turns on her suddenly, about to blow up again. Judy stops him.

JUDY

(continuing)

Hey... I'm on your side.

(CONTINUED)

278 CONTINUED:

Woods calms immediately, shakes his head in agreement. Judy takes his arm, and CAMERA TURNS as they walk down the hall together. Close and alone against a growing inevitability.

MAY 20, 1968

279 EXT. RESTAURANT PARKING LOT, POMONA, CALIFORNIA - LONG SHOT

Helen's car cruises the lot. There are no vacant slots. Finally, a car pulls out. Helen's car pulls in.

280 MED. SHOT

Helen jumps out, urges her passenger, Sirhan, to hurry.

HELEN

Remember, this is just a dry run.

CAMERA MOVING with them as they hurry toward the restaurant. Helen stops to impatiently wave Sirhan along faster. They enter the rear door as CAMERA TILTS UP to read a sign, "Bobbie's Restaurant."

281 INT. RESTAURANT - MED. SHOT - A MAN (THE MANAGER), SIRHAN AND HELEN

The Man bars Sirhan and Helen from entering. We HEAR a lot of b.g. NOISE, so do not hear, but do SEE Helen pleading with the Man. Finally, he relents and Sirhan follows Helen up a stairway.

282 MED. SHOT

as they come up to the top of the stairs. A crowded room and Helen and Sirhan stand in the only available space, shoulder to shoulder with milling guests. Sirhan wears his jacket over his right shoulder. Helen whispers a few words to Sirhan and they move off toward the Senator's entourage in the distance, CAMERA PUSHING THROUGH with them. We get the feeling that the entourage is ahead of them, and is already going down the front stairway (people yelling "Give 'em hell, Bobby" and other such slogans).

(CONTINUED)

282 CONTINUED:

Helen and Sirhan stop, turn and push their way back through the crowd, CAMERA LEADING them. At the head of the stairs, they stop.

283 CLOSER SHOT

The Man who barred their way previously is now at the top of the rear stairs and stops them again, as they are about to go down.

MAN

(suspicious)

You said you were what again...  
one of the Senator's speech  
writers?

HELEN

I am. We missed him. There was  
a wreck on the freeway.

MAN

(pauses, looks at  
Sirhan)

Who are you?

Sirhan, in a hypnotic state through most of the above, now re-focusses his eyes to close range. His face hardens and his eyes go flat. He moves with cold, relaxed confidence.

SIRHAN

(menacing)

What is it to you?

The Man blinks, says nothing. Helen motions for them to leave. They start down the stairs past the incredulous manager. CAMERA PANS ACROSS to the bar where we SEE the disgraced FBI agent, WILLIAM THURMAN, who has been watching the strange scene with a great deal of interest. He is there on official assignment. CAMERA IN CLOSE on Thurman's eyes.

MAY 29, 1968

284 INT. RFK HEADQUARTERS, LOS ANGELES - MED. SHOT

Woods, Judy, other aides sit around, watching a recap of TV news coverage of the Oregon primary in which RFK suffered his first defeat (Stock).

(CONTINUED)

284 CONTINUED:

ANNOUNCER (V.O.)

Political pundits are speculating today on what effects the Oregon primary results will have on next month's voting here in California. On his return to Los Angeles from Oregon, today, the Senator had this to say:

285 CAMERA IN CLOSE ON THE TV

as the Stock cuts to RFK's press conference at Los Angeles International Airport.

ROBERT KENNEDY

... if I lose in California, I will drop out of the race...

(NOTE: Here we will use actual Stock of the conference and RFK's actual words.)

286 INT. RFK HEADQUARTERS - MED. SHOT

as Woods gets up, walks to the TV, turns off the set. His face, and those of Judy and the other aides, reflect their gloomy mood.

287 INT. RAILROAD STATION, KNOTTS BERRY FARM, CALIFORNIA - MED. SHOT

Helen is standing in the re-created railroad station, circa 1880. A simulated train robbery is in progress, designed to entertain visitors to the tourist attraction. Actors jump from the train, FIRING blanks back at the train. Some "fall dead." Everything is well-rehearsed, very melodramatic. The scene ends with CAMERA IN CLOSE on Helen. LOUD SHOUTING continues over. Helen has on glasses, no wig, and a severely tailored ensemble.

288 SUBLIMINAL FLASH

The torture room in Greece. Helen's father is being worked over again. CAMERA BOOMS UP to a small window, through which we SEE a firing squad at work.

289 BACK TO SCENE - MED. SHOT

As the "robbery" ends, passengers and spectators applaud.

(CONTINUED)

289. CONTINUED:

William Must gets off the train, very amused, and CAMERA PANS him over to Helen. His dark glasses are very apparent.

MUST

(he smiles)

Very amusing.

(then, to Helen)

You have a serious problem,  
Doctor?

CAMERA TRUCKING with them as they walk. A Western BAND starts up O.S. and plays a pseudo-folk melody throughout the scene -- from a distance.

HELEN

No, why?

MUST

You contacted me.

HELEN

Well... I assumed you would notify me that the operation was cancelled -- after the Oregon defeat.

MUST

Not at all. We expect him to win here. The 'minority' vote, you know.

(beat)

As far as our estimates are concerned, the only thing between him and the Presidency is... us.

HELEN

What we're doing is scientifically possible, of course -- but politically? After all, Los Angeles isn't Dallas or --

MUST

(stops her)

Dallas, Saigon, Athens, Los Angeles. There's no real difference, believe me.

HELEN

But you don't have the same public passivity as existed in 1963. The protests, and...

(CONTINUED)

289 CONTINUED: (2)

Must stops, turns directly to Helen.

MUST

You're only responsible for the scientific aspects, Doctor. We'll take care of the logistical and political problems.

HELEN

But how long can you continue this kind of thing?

MUST

As long as we have to.

CAMERA PANS across Must to a seal compound where he purchases a small bag of anchovies from an attendant, then stands by the railing, teasing the seals by holding the fish above them as they beg for it.

MUST

(continuing)

Everything in your dossier suggests you are a 'survivor,' Doctor. Why this sudden --

HELEN

Your dossiers are composed by theoretical idiots.

(pause)

Where do you plan to...

MUST

San Francisco is the first choice. May 31st.

HELEN

(shocked)

That's two days! Why didn't you contact me before?

MUST

I would have, tomorrow. Too much thinking time can be bad for the -- ah -- organized mind.

Helen glares at Must as he tosses an anchovy to an appreciative seal.

MUST

(continuing)

If this seems crude, just remember that our laboratory is the nation itself.

290 CLOSE ON MUST

suddenly very self-righteous.

MUST

These Kennedys are fanatics. Their appeal is to the anarchists and the rioters. Outside your antiseptic laboratory is a nation edging toward chaos! The decent people have an obligation to stop this army of criminals, and it's Utopian to think they can be pacified one by one with your 'psycho-technology.'

(pause)

This is the first stage of a new civil war, and you and I are just taking orders. Our civilization demands --

CAMERA BACK for a TWO SHOT of Must and Helen. She is bitter as she interrupts.

HELEN

I'm a 'deportable.' I have no choice, do I?

MUST

Nobody does.

(pause)

That is to say, we all have the one basic choice: to live or die; the past or the future; pleasure or pain. You follow me?

HELEN

Pleasure-America; Pain-Greece.

Must smiles. He tosses another anchovy to another seal.

HELEN

(continuing)

Mr. Must, I leave you with a Greek word -- 'Hubris.'

MUST

Reaching too high for power? But that is precisely what they have done. And 'fate,' the gods, must bring him down.

(MORE)

(CONTINUED)



290 CONTINUED:

MUST (CONT'D)

(pause; then, very  
seriously, and  
deliberately)

You know, don't you, Doctor, that  
we are on the side of the gods?

MAY 31, 1968

291 EXT. RFK POLITICAL RALLY, CHINATOWN, SAN FRANCISCO

A combination of STOCK and RE-CREATED ACTION to match.  
RFK is speaking and we use his actual dialogue, if  
available, in film.

292 CLOSE ON HELEN AND SIRHAN

standing near the speaker's stand. Helen is wearing a  
wig and is dressed as a "flower child."

293 CLOSE SHOT - PHONE BOOTH

Across the street in a phone booth, we SEE Helen's  
controller (Jason, Must's aide). From his vantage, he  
can see the rally. He has a small microphone attached  
to the telephone mouthpiece, with a lead wire to the  
transmitter running inside his coat sleeve. Woods and  
Judy pass the booth. He watches them go by.

294 CLOSE ON HELEN

We HEAR Jason's voice near her head and it becomes  
apparent she has a receiving device inside her wig.

JASON (V.O.)

When he heads for the car, start  
the firecrackers. Are you reading  
me?

HELEN

(softly)

I read you.

295 LONG SHOT

Robert Kennedy completes his remarks and we SEE his en-  
tourage move toward their cars. The crowd surges after  
them.

296 MED. CLOSE SHOT

We SEE a section of the crowd cause a separation between Sirhan and Helen, and we HEAR the controller's VOICE OVER.

JASON (V.O.)

Doctor! Get your patient in position. Get your patient moving!

297 ANOTHER ANGLE - CLOSER

We SEE Helen catch up to Sirhan, start to push him forward. He is too light to make much progress against the surging crowd, even with Helen's aggressive, whispered exhortations. The DIN of the crowd, the confusion add to his difficulty. He is definitely dragging. We HEAR the FIRECRACKERS start, but Sirhan is trapped. Helen looks around, confused.

JASON (V.O.)

He's getting away from you. Abort!  
Abort! Repeat -- operation aborted!

The CAMERA MOVES BACK AND HIGH, away from Sirhan, Helen and the crowd.

298 INT. HELEN'S CAR - CLOSE ON SIRHAN AND HELEN

speeding across the Golden Gate Bridge. Sirhan, still "under," shivers pathetically. Helen watches from the corner of her eye. Beethoven on the car RADIO is interrupted by an RFK campaign ad.

Sirhan slowly comes out of the trance. He looks at Helen, then past her at the ocean. It seems to draw him toward it. He leans forward, then back, rocking gently. CAMERA IN CLOSER on Helen, concerned, aware she may be starting to lose control.

299 EXT. HELEN'S CAR - LONG SHOT

as the San Francisco Bay fog closes in around the disappearing car.

300 INT. STEAM ROOM - MED. SHOT

CAMERA PANNING with a towel-wrapped William Must, who moves to a seating area, takes a place next to a figure we can barely distinguish as a very corpulent, Middle-Eastern-looking MAN.

(CONTINUED)

300 CONTINUED:

FAT MAN  
You're looking well.

Must nods, runs his fingers through his hair; then:

MUST  
(direct)  
I haven't time for any more frills.  
I want you to take over the final  
programming. I just don't trust  
all this 'think-tank' stuff.

FAT MAN  
Can we trust this 'subject'  
completely?

MUST  
Hell, no! I just told you. That's  
why I want him 'baby-sat' the rest  
of the way.

FAT MAN  
What about the woman?

MUST  
She's a problem -- but brilliant.  
We've been 'running' her father  
for years...

Looks pointedly at the Fat Man.

MUST  
(continuing)  
But you're my 'insurance policy.'

FAT MAN  
And afterwards?

MUST  
The 'subject' will be eliminated  
on the spot. As for the woman,  
ah... well, we'll see...

JUNE 1, 1968

301 INT. TV STATION, LOS ANGELES - MED. SHOT

Woods, Judy Shankland, others, gathered around a TV  
monitor. We SEE RFK on the set, and DOLLY IN, then --

CUT TO:

## 302 THE KENNEDY-McCARTHY DEBATE (STOCK)

McCARTHY

'... I said this is one of the things we ought to talk about, is the process by which decisions were made with reference to this war, because one of our problems has been to find out who decides and who is responsible, and on what kind of evidence did we have this kind of escalation?'

SEN. KENNEDY

'It also said that I intervened in the Dominican Republic.'

McCARTHY

'That's right.'

SEN. KENNEDY

'Now how did they get that?'

McCARTHY

'Well, I think what they did, I had -- '

SEN. KENNEDY

'I wasn't even in the government at the time.'

McCARTHY

'Well, you weren't out very long.'

SEN. KENNEDY

'I wasn't involved in the Dominican Republic, I wasn't even in the government, and I criticize that.'

## 303 CLOSE SHOT

as Woods and Judy watch the monitor, nod in agreement to each other.

## 304 BACK TO TV DEBATE

SEN. KENNEDY

'I do think we have some commitments around the globe. I think we have a commitment to Israel, for instance, that has to be kept.'

(CONTINUED)

304 CONTINUED:

CAMERA BACK, REVEALING Sirhan and Helen watching the debate. Sirhan is mesmerized by the tube.

SEN. KENNEDY

(continuing)

'But what I don't think is that we can be policemen of the world, and go all over the rest of the globe and settle every internal dispute with American soldiers or American arms...'

305 INT. AMBASSADOR HOTEL BALLROOM - LONG SHOT

The room is deserted. Subdued light shines through windows here and there. CAMERA TRUCKS slowly across the room to FIND Must and his aide, Jason, prowling along one wall, checking doors, noting the type of locks, etc. Must's whispered instructions are quickly noted by Jason on a small pad. They exit into the kitchen. Silence in the empty, shadowy room. THEME MUSIC UP.

JUNE 2, 1968

306 EXT. STREET RALLY, SAN DIEGO (STOCK FOOTAGE)

will show a portion of a speech by RFK, and then we will --

CUT TO:

307 MED. SHOT ON PAUL WOODS

Very nervous, suspicious as he watches everything and everyone in the crowd. RFK's VOICE CONTINUES OVER SCENE (using actual speech here).

308 INT. BEHAVIOR MODIFICATION LABORATORY - CLOSE ON SIRHAN

in the white room. He is hypnotized but shivers slightly. CAMERA IN CLOSE on a one-way glass behind him, through which we SEE Helen and the Fat Man from the steam room. Helen is visibly upset and is arguing with the Fat Man.

309 CLOSEUP ON HELEN AND THE FAT MAN

inside the control booth.

(CONTINUED)

309 CONTINUED:

FAT MAN

I said I will take over from here on. The honeymoon is over. You get busy on his diary. 'Control' wants a lot more politics -- revolutionary slogans -- that sort of thing. Doctor, you have misjudged his D, D, D.

HELEN

I have not misjudged his Debility-Dependency-Dread syndrome! He is obviously going into panic and suicidal --

FAT MAN

Let's go, I will make him eat his own excrement!

Helen, quite shaken, but still in control, leads the Fat Man into the white room, CAMERA GOING with them to the door where we STOP and FRAME ON Sirhan.

HELEN

(suppressing her feelings)

Saladin -- I am giving you over to a revolutionary brother. You must trust him absolutely. He is in charge now. We will meet again at the hour of our destiny, Saladin.

The Fat Man takes off his coat, rips off Sirhan's shirt. He begins to slap Sirhan as he screams at him in Arabic (sub-titles).

FAT MAN

Stand up! You are nothing! Your father was nothing! You are a queer! Your father was a woman!

Helen turns, exits directly TOWARD CAMERA. Sirhan watches her go. O.S. we HEAR Sirhan:

SIRHAN (O.S.)

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

Helen closes the door, stands against it, breathing hard.

JUNE 3, 1968

310 EXT. RFK DOWNTOWN RALLY IN THE PLAZA (STOCK)

The RFK motorcade enters the Plaza from Broadway. There will be a Mariachi band and dancers, organized by Chicano aides. The crowd is large but does not overflow into the street except to surround the Kennedy car. RFK finds it impossible to move through the press of admirers. Jesse Unruh takes the lead and plows a path open, but at one point an aide picks up Kennedy by the waist and carries him past one group of frenzied fans. Everyone is compelled to touch or grasp. A middle-aged woman tousles his hair as he is being hauled up on the bandstand.

311 EXT. RFK PLAZA RALLY (RE-CREATE TO MATCH STOCK) - ANGLE

on a section of the crowd and PAN AWAY to William Must, wearing sunglasses, and Jason, watching the rally from a table in a restaurant at the end of Olvera Street. He is drinking beer. Jason takes notes. (Robert Kennedy's VOICE OVER, echoing).

312 ANOTHER PART OF THE PLAZA

Cesar Chavez is being interviewed by a TV reporter. A small group crowds around, watching. Chavez enumerates why the farm workers pin their hopes on Kennedy.

CAMERA PANS AWAY to Paul Woods and Judy Shankland, sitting on the steps of the Methodist Church on the other side of Olvera Street. In the b.g. we HEAR RFK's speech echoing OVER. Woods, during the following dialogue, continues looking everywhere, suspiciously. Then he and Judy escort Cesar Chavez to a car.

JUDY

Paul -- take it easy, please!

WOODS

I'll take it easy when we leave California.

JUDY

(trying to cheer him  
up)

That's only another thirty-six  
hours. We'll make it okay.

Paul looks at her, manages a faint smile.

(CONTINUED)

312 CONTINUED:

JUDY  
(continuing)

Want me to get you a taco?

Woods smiles, nods to her. She smiles back.

WOODS  
Sure.

313 INT. RFK HEADQUARTERS, LOS ANGELES - MED. SHOT

Sirhan and two young Arab Companions are huddled inside the main headquarters on Wilshire Boulevard. A young WOMAN is seated at the desk, notices them. She motions a MAN in his late thirties over from his adjoining desk.

WOMAN  
Will you see if you can put those people to work? We never let anybody stand around and talk. Everyone works.

CAMERA FOLLOWS the Man to the group. As we CLOSE IN, we NOTICE Sirhan is apparently under enormous, direct pressure from his "baby-sitters." As the Man approaches, the Arabs, who have been talking to Sirhan, now stop.

MAN  
(to the three)  
Would you like to help us elect Senator Kennedy President?

COMPANION  
I'm sorry. We're waiting for a friend.

314 CLOSER ON THE MAN

as he turns from the group and comes back toward his desk. Behind him we HEAR one of Sirhan's Companions speaking in Arabic. The Man is momentarily puzzled but he slowly continues to his desk, sits.

He starts back to work in a card file, then glances up again as Sirhan's Companions hustle him out. The Man picks up a pencil, scribbles a brief note. We SEE that his note is in Arabic.



315 INT. GUN STORE, LOS ANGELES - MED. SHOT

as Sirhan and the two Arabs enter, walk to the counter.  
A CLERK approaches.

CLERK

What can I do for you?

SIRHAN

(very nervous)

Two boxes of 22. caliber.

CLERK

Do you know these 'mini-mags'?

316 ANOTHER ANGLE

behind Sirhan and the Arabs as they look at the Clerk.

CLERK

They have about twenty-five percent  
greater muzzle velocity than the  
.22's. They're effective for a  
mile and a quarter.

(pause)

Only ten cents more for a box of  
fifty...

SIRHAN

Okay. Two boxes.

ONE OF THE ARABS

I take two boxes of Super X long  
rifle .22's.

Sirhan turns, looks at his Companions, puzzled.

317 EXT. STREET, LOS ANGELES - MED. SHOT

as Sirhan and the Arabs exit the gun store and enter an  
old station wagon. CAMERA IN as we SEE but do not hear  
an increasingly animated argument taking place in the  
car.

318 CLOSER ANGLE

as the car starts to roll. Suddenly, the door bursts  
open, Sirhan leaps out.

(CONTINUED)

318 CONTINUED:

SIRHAN

(yelling)

No, I'm not going to! I can't!

ONE OF THE ARABS

Get your ass in the car. We have to get him tonight!

SIRHAN

I don't want to! I'm afraid!

The two Arabs are out of the car, trying to wrestle Sirhan back in. O.S. a HORN HONKS.

319 ANOTHER ANGLE -- SIRHAN'S POV

Sirhan and the Arabs in the f.g. Behind them we SEE an expensive foreign car with the Fat Man driving. CAMERA IN CLOSE on him as he glares at them.

320 ANOTHER ANGLE

as a suddenly terrified Sirhan and his Companions climb back into the station wagon and drive off without another word.

321 INT. BOBBIE'S BAR, POMONA, CALIFORNIA - MED. SHOT ON WILLIAM THURMAN

at the bar. He is half-drunk and very depressed. In the b.g. a TV newscast is recapping the RFK campaign in California.

NEWSCASTER (V.O.)

It was three days ago in San Francisco's Chinatown that Senator Kennedy's campaign began rolling into high gear...

Thurman glances up at the screen. We HEAR the FIRE-CRACKERS POPPING again. Suddenly, Thurman leans forward. CAMERA IN CLOSE on the TV, where we again SEE the crowd and Sirhan and Helen moving along.

322 ANOTHER ANGLE

as Thurman takes another pull from his drink, gets up, wobbles across toward a wall phone.

(CONTINUED)

322 CONTINUED:

He takes out his wallet, checks a phone number in a small address book inside. He picks up the telephone, puts in a dime, dials. A pause, then:

THURMAN

Person-to-person call, please...

Mr. Paul Woods.

Thurman glances back at the TV. He is drunk but pretty steady.

JUNE 4, 1968

323 EXT. POLLING PLACE - SAN FERNANDO VALLEY (STOCK) - 7 A.M.

A tract home, early morning. A flag signifies this as a polling location. Early voters are lined up. THEME UNDER through the passage of June 4. Time of day by subliminal flash throughout.

324 EXT. MALIBU BEACH, CALIFORNIA - LONG SHOT

from across the street. We SEE the front of the house where RFK is staying and PAN ALONG to Paul Woods and a security agent standing guard in the chilly morning. Sitting with them is the Kennedy sheepdog.

325 INT. SIRHAN'S ROOM, LOS ANGELES - MED. SHOT - SUPER TIME, 9 A.M.

Sirhan sits in his darkened room, staring in the mirror. His lips moving, he writes compulsively in his diary. He is under enormous strain. In the mirror we also SEE the two Arabs, sitting in chairs on the other side of the room.

326 EXT. POLLING PLACE - LOS ANGELES (STOCK) - MED. SHOT. - SUPER TIME, 10:00 A.M.

A school. A flag again signifies this as a voting location. Several voters going in.

327 EXT. RIFLE RANGE, LOS ANGELES - MED. SHOT - SUPER TIME, 12:20 P.M.

An old man wearing an Army jacket and ear muffs stares OFF CAMERA and we PAN TO Sirhan.

(CONTINUED)

327 CONTINUED:

He is FIRING steadily and "calmly." Piled around him are hundreds of spent shells. Behind him the two Arabs, watching intently.

328 EXT. MALIBU BEACH, CALIFORNIA (STOCK) - 3 P.M.

as Robert and Ethel Kennedy and a dog walk along the ocean-front.

329 EXT. POLLING PLACE - WATTS, CALIFORNIA (STOCK) - SUPER TIME, 4 P.M.

A line of blacks outside an apartment building, lined up to vote. Again, the flag tells us what this is.

330 EXT. MALIBU BEACH, CALIFORNIA - MED. SHOT - SUPER TIME, 6 P.M.

Outside the house where RFK is staying. Judy Shankland is just getting out of a rented car. Paul Woods walks up to her.

WOODS

(with great understatement)

Thanks for coming, friend.

(pause)

I have something -- a solid lead.

That FBI man I told you about?

Judy nods.

WOODS

(continuing)

He called me yesterday -- I got back to him today -- he's hanging out in a bar in Pomona and he says a few days ago the manager spotted a possible suspect -- could be an Arab, he says, and --

JUDY

An Arab?

WOODS

An Arab, maybe. And a campaign worker here in L.A. saw three Arabs in the Wilshire Boulevard office yesterday.

JUDY

Paul, all kinds of people come into...

Woods interrupts, very upset.

330 CONTINUED:

WOODS

They acted suspicious, damn it!  
The campaign manager understands  
Arabic!

JUDY

(thinking)

I don't know, Paul. Maybe you should  
just go to the Senator. I mean,  
if he knew, then...

WOODS

Oh, he knows! He's a fatalist --  
like his brother. But yesterday,  
out in some little town, he  
disappeared for two hours. He  
was following a lead he had about  
someone who said they knew  
something about Jack's death.  
Hell, the family had a Scotland  
Yard report on the whole thing  
done in '64.

JUDY

(puzzled)

Why doesn't he say something in  
public, then?

WOODS

Judy, I don't know... I just don't  
know.

JUDY

(pause)

But what does he say in private?

WOODS

He quotes Aeschylus.

JUDY

The old Greek poet?

WOODS

He just looks at you and gives out  
that quote: 'In our sleep, pain,  
which cannot forget, falls drop  
by drop upon the heart until,  
in our own despair, against our  
will, comes wisdom through the  
awful grace of God.' I know it  
by heart.

(MORE)

(CONTINUED)

330 CONTINUED: (2)

WOODS (CONT'D)

(pause)

Maybe after the election... I  
can't leave the staff, and I  
can't talk to them about this.

JUDY

(anticipating him)

What do you want me to do?

WOODS

I want you to go out to Pomona.  
Bobbie's Restaurant. Here's the  
address and directions.

Woods reaches into his pocket, hands Judy a slip of  
paper.

WOODS

(continuing)

See if you can find the guy who  
saw the Arab -- try to get a  
description.

JUDY

What about the FBI man?

WOODS

Thurman?

(points to the paper)

There's his number, too. Do you  
have enough money?

331 CLOSE ON JUDY

over Paul Woods' shoulder. She nods, looks at him,  
turns and shifts over to the driver's seat, CAMERA MOVING  
BACK. She starts off.

WOODS

(yelling)

Judy --

She screeches to a halt about twenty feet away, looks  
back.

WOODS

(continuing; softly)

Be careful.

Judy smiles, shifts into gear again and digs out.

332 INT. HOTEL ROOM, LOS ANGELES - SUPER TIME 6:30 P.M.

Through the window we SEE the Ambassador Hotel across the street, then PULL BACK. In the room Must and three other men stand talking together. One is dressed as a private guard, another is dressing in a waiter's coat. The third is Jason, sporting a semi-"hippie" outfit.

MUST

I'll 'control' on the scene.  
Don't anyone forget to plug in.  
We're on 'go' tonight.

Must turns to the conspirator dressed in the Guard uniform.

MUST

(continuing)  
Let me see your gun.

The "guard" hands Must his revolver -- a .22 caliber palm-gun. It has a thin plate flash-shield that protects the fingers from burns and a finger ring. Must holds it, as CAMERA MOVES IN on it.

MUST (O.S.)

(continuing)  
If you can't get 'Saladin,' don't  
force it.

333 ANGLE ON MUST AND THE CONSPIRATORS

MUST

(to Jason)  
You're on the outside. If he  
manages to slip through, you know  
what to do.

Jason nods.

MUST

(continuing)  
All right. Let's go through it  
one more time.

334 INT. SIRHAN'S CAR - FREEWAY - SUPER TIME 6:45 P.M.

as Sirhan in his 1956 De Soto drives toward his destiny. A station wagon pulls up beside him. Sirhan looks out. The two Arabs drive next to him; one smiles.

335 INT. JUDY'S CAR - FREEWAY - SUPER TIME 7 P.M.

CLOSE ON Judy en-route to Pomona. She fights the going-home traffic. RADIO of incoming election returns starts UNDER.

336 EXT. COAST HIGHWAY (PARTIAL STOCK) - SUPER TIME 7:15 P.M.

as RFK and party leave Malibu for the hotel. Woods gets into his car, follows.

337 EXT. POLLING PLACE, LOS ANGELES - MED. SHOT - SUPER TIME, 7:20 P.M.

at an office building near the Ambassador Hotel. Late voters are being let out a locked door by an election official. Again, the flag over the door and a voting list to designate the location. As two or three voters leave, we SEE Must and the other conspirators as they move toward the hotel. They pass the voters exiting the polling place. PORTABLE RADIO returns UNDER.

338 EXT. BOBBIE'S BAR, POMONA - MED. SHOT - SUPER TIME 7:45 P.M.

as Judy Shankland pulls her car into a space in the parking lot. She quickly gets out, moves rapidly toward the entrance, CAMERA FOLLOWING. RADIO returns UNDER.

339 INT. BOBBIE'S BAR, POMONA - MED. SHOT

as Judy enters, moves toward the bar. Sign on the door says: "Closed For Elections." A VOICE behind stops her. She turns, sees a female CASHIER. Election coverage on the TELEVISION UNDER.

CASHIER

May I help you, miss?

JUDY

The manager -- is he here, please?

CASHIER

He doesn't usually get in until after nine -- sometimes later.

Judy glances at her watch, then looks around, spots a telephone, runs to it.



340 INT. PRESS ROOM, AMBASSADOR HOTEL - SUPER TIME, 8:40 P.M.

Paul Woods in the middle of a large crowd of reporters, campaign aides, messenger boys scurrying back and forth. SOUNDS of TV returns UNDER. He is in the middle of a reply to a reporter's question.

WOODS

It'll be a hard, uphill fight.  
New York will be tough, but we  
have some tentative plans; first,  
a full-page ad in the Times,  
featuring...

Woods' reply is drowned out by sudden YELLING AND CHEERING O.S. CAMERA PANS ACROSS to a doorway through which come a number of young campaign workers, surrounding Henry Lord. Lord spots Woods, shouts to him:

LORD

South Dakota! We've just won  
South Dakota!

341 CLOSE ON PAUL WOODS

He can't hear over the din, shakes his head.

342 CLOSE ON HENRY LORD

as he is hustled through another door. He halts for an instant, looks over at Woods again, shouts to him:

LORD

You had a call from Judy --  
some place in Pomona --

343 CLOSE ON WOODS AGAIN

He still can't make out the conversation over the NOISE. The REPORTER interjects again.

REPORTER

You were saying about New York --

344 MEDIUM SHOT

as Henry Lord is hustled from the room. He is too happy to really care whether Woods heard or not.

(CONTINUED)

344 CONTINUED:

CAMERA ZOOMS PAST Lord and the young campaign workers to the registration desk of the hotel where we SEE Sirhan walk up to it.

345 INT. AMBASSADOR HOTEL - REGISTRATION DESK - CLOSE

over the shoulder of a registration clerk, on Sirhan, as he takes a pen, signs the registration card. CAMERA RE-FOCUSES BEHIND Sirhan, as we SEE the two Arabs standing in the b.g. against a wall. Lots of activity in the lobby -- people milling about, etc. SOUND of returns UNDER.

346 LOBBY - CLOSEUP - SUPER TIME, 8:50 P.M.

on a man in a chair, reading a newspaper. As he lowers the paper, we SEE it is the Fat Man. CAMERA BACK as he gets up to greet the approaching William Must. They stand together, conversing for a moment in hushed tones. Then Must walks PAST CAMERA and the Fat Man walks toward the exit. From OFF CAMERA the two Arabs fall in behind him and leave the hotel.

347 INT. BOBBIE'S BAR, POMONA - MED. SHOT - SUPER TIME, 9:15 P.M.

(NOTE: From here on, all scenes are NIGHT.)

On Judy Shankland and William Thurman, who is drinking. TV election returns UNDER.

THURMAN

Look, I told you -- I'm not getting mixed up in this. I told Woods what I saw -- that's it.

JUDY

But without you there to describe him, what good is it?

Thurman shrugs, looks past her, then:

THURMAN

There's your man -- he's the manager -- he saw him too.

(CONTINUED)

347 CONTINUED:

CAMERA PANS to the man Thurman indicates -- the same Man who noticed Helen and Sirhan at Bobbie's when they practiced their dry run -- Scene 283). Judy leaves Thurman, crosses quickly to the manager.

348 INT. SIRHAN'S ROOM AT THE AMBASSADOR - MED. CLOSE -  
SUPER TIME, 9:30 P.M.

Sirhan sits in a chair, shivering. Perhaps thirty seconds go by. O.S. we HEAR a KNOCK at the door. Sirhan looks up.

349 MEDIUM SHOT

as the door opens and Helen enters, wearing a polka-dot dress! She wears the same wig as at the Chinatown action. Sirhan, from OFF CAMERA, walks like a dead man to her, embraces her, clings to her for a moment. They stare at each other. Then he speaks:

SIRHAN

Who was that man?

HELEN

What man?

SIRHAN

The man at the laboratory.  
(he doesn't wait  
for her answer)

Do you know what he did to me?

CAMERA IN CLOSE on Helen and Sirhan. He is trembling, tears streaming down his cheeks. Helen is inwardly appalled and frightened.

SIRHAN

(continuing)

He made me do terrible things.  
He hurt me.

Helen strokes his head gently. We almost detect a trace of tears in her eyes.

HELEN

It will all be over soon, Sirhan.  
(pause)

Soon --

350 INT. AMBASSADOR HOTEL PHONE BOOTH - SUPER TIME, 9:45 P.M.

as Woods approaches the booth, enters, closes the door and dials. We vaguely HEAR his voice through the MUSIC and election returns NOISE.

WOODS

Could you page Judy Shankland, please.

A long pause as Woods surveys the lobby. We HEAR the P.A. Announcer paging Judy.

351 INT. BOBBIE'S BAR, POMONA - CLOSE - SUPER TIME, 10:15 P.M.

On a SKETCH of a dumpy-looking young man and CAMERA BACK TO REVEAL a SKETCH ARTIST, drawing at an easel. The actual dumpy-looking young man sits in a chair. In back of him stands his girlfriend, a young, giggly WOMAN. A sign on top of the easel says "Your Portrait -- \$3.00." Judy Shankland paces nervously, near the scene. TV election returns UNDER.

YOUNG WOMAN

Jeez, Harry, it looks just like you.

The young man smiles.

SKETCH ARTIST

Hold still, please.

Judy rushes up to the Artist.

JUDY

Look, this is important. Can't you finish it up faster?

The Artist turns, hurt.

SKETCH ARTIST

Lady, I'm creating here, do you mind?

352 ANOTHER ANGLE - AT THE BAR

as Judy comes up to the Manager who talks with a customer. William Thurman sits on another stool in the b.g., drinking heavily.

JUDY

This may be a matter of life and death -- can't you get him to hurry it up?

(CONTINUED)

352 CONTINUED:

MANAGER

He came in late, and he had this  
appointment for ten --

He notes her anxiety, smiles.

MANAGER

(continuing)

I'll see what I can do...

He gets up, starts to move toward the Sketch Artist.

353 INT. AMBASSADOR HOTEL BAR - SUPER TIME, 10:45 P.M.

Helen and the agent in the waiter's coat are surveying Sirhan who stands at the bar, drinking. Sirhan's image is reflected in the mirror. CAMERA IN CLOSE on it, and we --

CUT TO:

354 SUBLIMINAL MONTAGE

A magnificent thoroughbred, galloping in SLOW MOTION. The mirror is as dark as the room behind, and the subtle movement should begin to reflect the increasingly "inner" mind of Sirhan, throughout the last scenes. Sirhan, riding, does not whip his horse which leads a pack by several lengths. Suddenly, the horse veers, decelerates so precipitously that Sirhan almost catapults forward.

MULTIPLE IMAGES of the same action repeat themselves over and over again in the mirror.

Sirhan, on the horse, begins to be jarred loose. First his right hand, then his left, come loose from the reins. He is on the ground, watching the pack of horses galloping off in the distance.

The imagery changes to street fighting in Jerusalem (STOCK). A mortar shell WHISTLES in and catches an Arab running down a street.

Suddenly, the smiling face of RFK (STOCK) appears. The images of street fighting FADE DOWN, then RFK's image FADES DOWN and the empty mirror finds Sirhan staring at his own pathetic figure.

355 INT. AMBASSADOR HOTEL LOBBY - MED. SHOT - SUPER TIME,  
10:55 P.M.

on Paul Woods, looking around the crowded lobby. He glances at his watch. An aide walks by. Woods stops him.

WOODS

Seen Judy anyplace?

The aide shakes his head "no." Woods walks OFF CAMERA.

356 INT. BOBBIE'S BAR, POMONA - MED. CLOSE - SUPER TIME,  
11 P.M.

on the Sketch Artist, the Manager, and Judy. The Artist has nearly completed an exact likeness of Sirhan (the same one we see in the titles).

MANAGER

Just a little more around the  
eyes there --

The Artist puts in a little more dark area above the eyes.

MANAGER

(continuing)  
Spittin' image.

Judy grabs the sketch, thrusts a twenty-dollar bill into the Artist's hand and steps to the bar where William Thurman is now four-sheets-to-the-wind, a drink between his arms which are now akimbo on the bar. He mumbles and curses incoherently.

THURMAN

Embarrassed the -- embarrassed  
the goddamn Bureau!

Judy is about to speak, thinks better of it, heads for the door.

357 INT. AMBASSADOR HOTEL - CLOSE - SUPER TIME, 11:15 P.M.

on William Must in a nondescript area. He has a small hand microphone to his mouth.

MUST

All right, Doctor, let's take him  
into the pantry now so he can get  
the feel of the place.

358 INT. PANTRY - MED. SHOT ON A SPANISH KITCHEN WORKER

engaged in putting dishes away, as, through the door, we SEE Sirhan approach. He comes in, looking around. Behind him at the doorway we SEE Helen in her polka-dot dress. The WORKER addresses him in Spanish. The room is strangely silent.

WORKER

How are we doing? Has he won yet?

Sirhan doesn't seem to understand. The Kitchen Worker is puzzled. Sirhan looks at him and says in English:

SIRHAN

Is Kennedy coming through here?

The Worker shrugs.

SIRHAN

(continuing)

Don't worry if he doesn't win.  
He's a millionaire. What's he  
gonna do for the poor people,  
anyway?

359 INT. HALLWAY - CLOSE SHOT - SUPER TIME, 11:20 P.M.

on the conspirator dressed as a security guard. He checks his palmed hand-gun. In the b.g. we vaguely SEE a group in a campaign room, huddled around a TV and we HEAR the TV Announcer's Voice.

ANNOUNCER (V.O.)

It appears now that Senator Kennedy's  
lead is irreversible, and, although  
there has not been a concession  
speech from his opponents, still...

360 EXT. AMBASSADOR HOTEL ENTRANCE - MED. SHOT - TIME,  
11:25 P.M.

as Must's aide, Jason, in his "hippie" outfit and wig, walks up and down, waiting. ZOOM IN CLOSE on him.

361 EXT. FREEWAY - MED. SHOT - TIME, 11:30 P.M.

on Judy, driving toward Los Angeles. She is nervous, glances at her watch, at the sketch on the seat beside her. ZOOM IN CLOSE on the sketch.

362 INT. AMBASSADOR HOTEL BALLROOM (STOCK) - TIME, 11:40 P.M.

At the speaker's rostrum, the Speaker announces the imminent arrival of the Senator.

The excitement is visibly heightened in the hotel as the returns show that Kennedy's lead is irreversible. Television monitors are everywhere; in the ballroom, bars, and rooms. The television crews are busy with their cameras and cables. The restless crowd is chanting: "We want Kennedy," and some, "We want Chavez." Singing of "This Land Is Your Land" begins.

363 ANGLE ON PAUL WOODS

in a section of the crowd, looking around.

364 CLOSE ON WILLIAM MUST

as he whispers into his microphone.

MUST  
Let's prepare for action.

365 INT. HOTEL BAR - MED. SHOT

Sirhan at the bar. Helen comes up, whispers something to him. He gets up, leaves with her. The conspirator in the waiter's uniform watches him go.

366 INT. BALLROOM - MED. CLOSE

The conspirator, dressed as a security guard, among a group of celebrants, begins to move away.

367 EXT. AMBASSADOR HOTEL ENTRANCE - CLOSE ON JASON

as he checks his watch, begins to move toward the rear of the hotel.

368 EXT. PARKING LOT - LONG SHOT - TIME, 11:55 P.M.

as Judy Shankland drives in; CAMERA ZOOMS IN toward her car.



369 CLOSER ON JUDY

as she gets out of her car with the sketch, runs toward entrance. CAMERA BACK as we SEE Sirhan, moving from another direction, toward Helen's car. He stops at it, gets in, opens the glove compartment. He moves like a sleepwalker.

370 INT. HELEN'S CAR - CLOSE SHOT

as Sirhan takes a gun out. He is obviously "under" now. CAMERA PANS ACROSS to Helen who stands watching from a distance.

JUNE 5, 1968 - 12 MIDNIGHT

371 INT. AMBASSADOR HOTEL BALLROOM (STOCK AND RE-CREATE TO MATCH)

As Senator Kennedy and entourage enter the ballroom. Much excitement, NOISE, celebration. The scene will be re-created as it was, and will be INTERCUT with:

- a.) Paul Woods, trying to move closer to the Senator.
- b.) Judy Shankland, trying to move through the crowd with the sketch. She looks continuously around for Woods.
- c.) The conspirator in the waiter's uniform, circulating among the crowd; he stops now and then, mumbles into a small hand-mike, apprising Must of the exact place of the Senator at all times. (This can be handled totally visually.)

372 CLOSEUP - TIME, 12:02 A.M.

on William Must, talking into his hand-mike.

MUST

Everyone on station in the pantry now. We're committed to the pantry --

373 INT. PANTRY - MED. CLOSE ON HELEN AND SIRHAN

as she leads him in by the arm. A newspaper conceals his gun. He is sweating and shivering slightly. We can lip-read the word "Saladin."

(CONTINUED)

373 CONTINUED:

MUST (V.O.)

Outside man, move in and back up.  
I'm not reading you -- check your  
frequency.

374 CLOSE SHOT

as the conspirator dressed as a security guard moves  
toward the pantry.

375 INT. BALLROOM - CLOSE SHOT - TIME, 12:05 A.M.

Robert Kennedy begins his victory speech.

SEN. KENNEDY

'... he pitched his sixth straight  
shutout tonight, and I hope that we  
have as good fortune in our  
campaign... Cesar Chavez, Jesse  
Unruh, Paul Schrade... Rosey Grier  
said he'd take care of anybody who  
didn't vote for me...'

376 CLOSE ON JUDY

as she tries to push through the crowd.

SEN. KENNEDY (V.O.)

'... I want to express my thanks  
to my dog Freckles...'

377 CLOSE ON PAUL WOODS

sees Judy.

SEN. KENNEDY (V.O.)

'I'm not doing this in the order of  
importance. I also want to thank  
my wife, Ethel...'

378 INT. PANTRY - CLOSE ON SIRHAN

looking ahead, hypnotically, trembling.

(CONTINUED)

378 CONTINUED:

SEN. KENNEDY (V.O.)

'I think we can end the divisions  
within the United States...'

379 INT. HOTEL - CLOSE

The hand and a section of the uniform of the conspirator dressed as a security guard. He slips the hand with the gun into his pocket.

380 INT. BALLROOM - CLOSE (STOCK)

Senator Kennedy continues speaking.

SEN. KENNEDY (V.O.)

'We are a great country, an unselfish country, and a compassionate country. I intend to make that my basis for running. I'll just take a moment more of your time because everybody must be dying from the heat...'

381 INT. PANTRY - CLOSE ON SIRHAN

looking toward the pantry entrance.

382 INT. BALLROOM - ON JUDY

as she holds up the sketch, waving it in Paul Woods' direction. She is totally unable to move.

383 CLOSE ON WOODS

straining to see what it is she has.

SEN. KENNEDY (V.O.)

'... I thank all of you who made this possible this evening. I was a campaign manager eight years ago and I know what a difference that kind of effort and that kind of commitment can make.'

384 BALLROOM SHOT - CLOSE (STOCK)

on Senator Kennedy as he concludes.

(CONTINUED)

384 CONTINUED:

SEN. KENNEDY

'Mayor Yorty has just sent me a message that we've been here too long. My thanks to all of you, and on to Chicago. And let's win there!'

The speech concluded, the crowd applauds vigorously, much yelling and cheering.

385 CLOSE ON THE CONSPIRATOR

in the waiter's uniform as he whispers into his hand-mike.

386 CLOSE ON MUST

as he talks into his mike.

MUST

Start the balloons. Not too fast.

387 CLOSE SHOT

Over the heads of a group of celebrants, a number of balloons EXPLODE.

388 INT. BALLROOM (STOCK)

Senator Kennedy and his party move off-stage and toward the pantry. Assistant Maitre D', Carl Uecker, is leading the group, pulling Kennedy by the right hand, with his left toward the pantry door. With RFK are several real security guards.

389 CLOSE ON PAUL WOODS (RE-CREATE TO MATCH STOCK)

moving along with the throng, trying to see Judy over his shoulder.

390 CLOSE ON JUDY

as she fights her way through the mob with the sketch. It is accidentally jostled from her hand, falls to the floor. She attempts to bend to pick it up.

391 CLOSE ON THE SKETCH ON THE FLOOR

The soft charcoal of the drawing is quickly obliterated by the moving feet of the celebrants.

392 INT. PANTRY - LONG SHOT

We SEE Helen in her polka-dot dress, standing a few feet from Sirhan. Sirhan has his back TO CAMERA. A few advance reporters move into the pantry, flashing their cameras back in the direction from which the Senator is coming.

393 MED. SHOT - SUPER TIME, 12:14 A.M.

From behind RFK and party as they move into the pantry. We SEE the back of RFK's head (double) and Paul Woods, looking back desperately over his shoulder, but being pushed along with the crowd. Near Woods we SEE the conspirator in the waiter's uniform, as he strains to follow the Senator's actions. CAMERA IN CLOSE as we SEE the chevrons and uniform of someone dressed as a security guard PASS CAMERA, his hand in his pocket. Balloons EXPLODE everywhere.

394 KENNEDY'S POV - CLOSE ON SIRHAN

with Helen nearby. We again SEE her lips form the word "Saladin". Sirhan moves, with total commitment, across the short corridor in front of Carl Uecker who pulls RFK along. Sirhan leans on a steam table to get a clear shot. His eyes are staring. He is totally "under." He screams:

SIRHAN

Kennedy, you son of a bitch!

395 CLOSE SHOT - SLOW MOTION

Directly behind RFK's head (double), we SEE the uniformed security guard's arm and hand come up. Ahead, and behind the Senator, we SEE Sirhan raise his gun. Simultaneously, both GUNS go off. Kennedy throws up his right arm, defensively and the conspirator's hand FIRES two more quick shots into his armpit and another which goes through his shoulder pad as he falls OUT OF SCENE.

CAMERA MOVES PAST the falling Kennedy, to Sirhan, where Carl Uecker now has him in a headlock and is pounding his gun against the steam table.

(CONTINUED)

395 CONTINUED:

Uecker has Sirhan's head locked with his right arm and Sirhan's right gun-hand locked with his left hand. Sirhan, totally programmed, continues squeezing off all EIGHT SHOTS.

396 CLOSE ON A NEWSCASTER

NEWSCASTER

... Oh, my God, my God... Get the gun, Rafer, get the gun... Get it -- his hand is frozen!

397 ANOTHER ANGLE - CLOSE

From behind we SEE the conspirator in the security guard uniform with his regular gun drawn. His arm is moving from side to side, trying to get a clear shot at Sirhan. In the confusion, the guard's arm is knocked away.

398 FLASH CUT - CLOSE

The conspirator in the waiter's uniform, whispering into his hand-mike.

399 CLOSE SHOT

over the continuing action, as Carl Uecker and a large black man, RAFER JOHNSON, wrestle Sirhan to the floor; we HEAR:

MUST (V.O.)

It's a hit! Let him go! It's a hit! Go to ground. Last call. Go to ground!

400 CLOSE SHOT - SLOW MOTION STEP PRINTING BEGINS

The conspirator dressed as a security guard, as he moves off.

401 EXT. THE HOTEL - SLOW MOTION STEP PRINTING

Jason, as he moves away from behind the hotel.

402 INT. PANTRY - CLOSE SHOT - SLOW MOTION STEP PRINTING  
Helen, as she moves away from the frantic scene.

403 INT. THE HOTEL - SLOW MOTION STEP PRINTING  
William Must, as he moves down a corridor.

404 INT. THE HOTEL - MED. SHOT - SLOW MOTION STEP PRINTING

As the conspirator in the waiter's uniform passes Paul Woods who has just arrived at the pantry. The conspirator has his jacket off, and is slipping it into a trash can. Woods arrives just in time to take in what has happened. He freezes for a moment, then stands pounding his fists against the door-jamb in a furious rage.

405 CLOSE SHOT - SLOW MOTION STEP PRINT

as a COLLEGE BOY with a peace pin in his lapel, screams:

COLLEGE BOY  
Fuck this country! Fuck this  
country!

406 INT. PANTRY - CLOSE SHOT - SLOW MOTION STEP PRINT

Two young girls, wearing red-and-blue campaign ribbons and RFK boaters; on their knees, weeping and praying.

407 CLOSE SHOT - STEP PRINT

Judy has just reached Woods' position -- she takes in the scene, slides down the wall. Woods stands immobile in the chaos, frozen, staring as we first saw him at the funeral in St. Patrick's.

408 REVERSE SHOT - CLOSE - SLOW MOTION STEP PRINT

On JUAN ROMERO, a young pantry worker, who cradles the bleeding head of Senator Kennedy in his lap. We do not see the Senator's face, but do SEE his outstretched form, as aides begin to crowd around. SHOUTS for a doctor are HEARD. As the light darkens, we SEE Romero's crucifix held above RFK.

409

CLOSE SHOT - SLOW MOTION STEP PRINT

On Sirhan, pinned to the ground by Rafer Johnson, as we SLOW DOWN the STEP PRINTING gradually. His face is a mask of fear and doubt. OVER SCENE we HEAR Jesse Unruh's voice as CAMERA MOVES IN, FILLING THE SCREEN with Sirhan's face.

JESSE UNRUH (V.O.)

Don't kill him! We don't want  
another Oswald!

A faint light begins to flicker behind the frozen mask of Sirhan's face. Over the final image we HEAR the VOICE of the original Announcer.

ANNOUNCER (V.O.)

To this day, Sirhan Bishara Sirhan remembers nothing of that night. But Los Angeles County Coroner, Dr. Thomas Noguchi, in sworn testimony on (date) has stated... (complete statement -- or new statement to be solicited from him)

CREDITS RISE over the last FREEZE-FRAME.

THE END



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