

MAURICE, LEE, AND J.F.K

Written by

Daniel Boyle

A Ten Part Television Series

Episode One

President John Fitzgerald Kennedy was 'probably' murdered as a result of a conspiracy. Findings of the 1978 US House Select Committee on Assassinations. Ergo this is 'probably' a true story. The characters herein are based on real people, though Maurice is a composite.

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FRANCE 1951

EXT VILLAGE OF PONT-SAINT-ESPRIT DAY

IN BLACK and WHITE. MAURICE, a handsome AMERICAN MAN of around thirty, wearing large shades (which he always does outdoors) dressed by Brooks Brothers, and puffing contemplatively on a pipe, leans on the bonnet of his 1946 Citroen B11. He is an outwardly affable man, but with hard eyes that invariably view the world through shades and a haze of pipe smoke. From an incline in the road, he looks down on the sleepy French village. Presently, a second car arrives, a 1950 Citroen 2CV, and a man of similar age to MAURICE and wearing a French military uniform (Captain of the Parachute Regiment perhaps) gets out.

MAURICE

Jean. Thought you were going to miss it.

JEAN

Never. Did you bring the----um?

MAURICE

In back. And bring mine will you?

JEAN reaches into the back seat of the B11 and fetches out two GAS MASKS. He hands one to MAURICE.

MAURICE (CONT'D)

Thank you. So how goes it?

JEAN

Not good, Maurice. The bastards have it in mind to give up Indochina.

MAURICE

By 'the bastards' I take it you mean those pesky politicians?

JEAN

They want us to go on fighting and dying so they can have a strong hand when it comes to 'peace negotiations'.

(scathing)

When it comes time to surrender to the Communists they mean.

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MAURICE

(puffing on pipe)

Oh, never fear, Jean. If France leaves Indochina, who knows, maybe it won't be the Communists who take your place.

At this we hear the sound of a SMALL AIRCRAFT approaching.

MAURICE (CONT'D)

Sounds like him now. Better get ready.

MAURICE bends, casually taps the bowl of his pipe on the fender of the B11, puts the extinguished pipe in the breast pocket of his jacket, then, like JEAN, dons his gas mask.

INT COCKPIT OF SMALL PLANE DAY

We see the village from the PILOT'S POV. Now the PILOT pushes a button.

EXT SMALL PLANE DAY

From GAS BOTTLES attached to the undercarriage a released INVISIBLE GAS begins to hiss loudly.

INT/EXT MONTAGE OF SCENES FROM THE VILLAGE.

WE HEAR THE PLANE OVERHEAD THROUGHOUT MONTAGE. A BAKER is mixing bread. A MAN and WIFE toss and turn in bed. A POSTAL OFFICER delivers mail. A SHOPKEEPER is opening her shop. A CHILD, stands up in his cot and looks up towards the sound of the PLANE.

EXT VILLAGE OF PONT-SAINT-ESPRIT DAY

SILENCE NOW, with MAURICE and JEAN beside their cars. MAURICE is checking his watch. He removes his GAS MASK and inhales deeply.

MAURICE

Seems OK.

*(when JEAN has removed his
GAS MASK)*

Let's take a look-see.

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INT VILLAGE HOUSE DAY

With the COUPLE in BED. The MAN wakens, sits up and opens his eyes. But from his POV the world is no longer BLACK and White. Now even the dullest color is seen as ultra vivid and exaggerated to an impossible degree. The MAN is seeing the world in the psychedelic kaleidoscope engendered by the intake of LYSERGIC ACID DIETHYLAMIDE.

INT BAKERY DAY

The BAKER id very carefully piping cream onto a cake. Again the BLACK and WHITE world begins to recede and be replaced by psychedelic wonderland. And now the BAKER begins to laugh and pipe the cream willy-nilly onto the cake, onto his hands, onto his clothes, everywhere in fact.

EXT VILLAGE OF PONT-SAINT-ESPRIT DAY

MAURICE and JEAN are in the village now. MAURICE is wielding a CINE CAMERA and recording events. JEAN speaks in FRENCH into a tape recorder. They are confronted by the POSTAL OFFICER, who screams when he sees them.

EXT VILLAGE OF PONT-SAINT-ESPRIT DAY

From the POSTAL OFFICER'S POV we see MAURICE and JEAN hideously distorted, as if seen in a hall of mirrors. The POSTAL OFFICER tosses down his mail sack and runs off screaming. MAURICE shouts after him.

MAURICE

Slow down or you'll-----

The POSTAL OFFICER trips and falls.

MAURICE (CONT'D)

----trip.

Now SOMEONE else starts screaming and MAURICE and JEAN look to where a MAN has appeared on top of the CHURCH STEEPLE. He points to the sky, screams and babbles incoherently, then jumps to his death.

MAURICE (CONT'D)

Good Lord. We were going to try the stuff in the New York subway.

(beat)

Not now.

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A SECOND MAN approaches MAURICE and JEAN. He is carrying a PISTOL. JEAN draws his own weapon, but MAURICE stays his hand. Now the MAN holds the gun to his head and pulls the trigger.

MAURICE (CONT'D)
Definitely not now.

DISSOLVE TO:

INT HEADQUARTERS DAY

WASHINGTON DC. We are in a large conference room. A group of MEN are watching MAURICE'S film at the part where the MAN shoots himself in the head. The film ends there.

MAURICE
The rest was pretty much more of
people running around laughing,
shouting, screaming.

We see MAURICE'S audience. There is THE DIRECTOR, an avuncular looking bespectacled fifty something with a small moustache who puffs on a pipe. There is a large fat man in his forties called HARVE who chain smokes cigarettes and pours himself large glasses of Scotch. HARVE always has a GUN shoved into the rear waistband of his trousers. There is a dapper figure, also in his forties, called HOWARD. As with THE DIRECTOR and MAURICE, he too puffs on a pipe. Next comes a small, bespectacled man in a LAB COAT, whose name is SID. He too is in his forties and puffs on a pipe. And finally there is a second man in a LAB COAT. He is known as OLLIE and he is in his early thirties---and yes, he puffs on a pipe.

SID
Well Mister Director, I think it
went well. We know that our
Lysergic Acid Diethylamide causes--
halucination etc, and we have a
proven delivery system. We have a
weapon.

HARVE
Pity we couldn't figure what makes
some check out, that would be a
goddam weapon. Imagine whole
Battalions of Commie's blowing
their brains out. Jesus I'd pay to
watch that movie.

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SID

It may be possible---in time---to determine the causal nexus between the hallucinogen and the impulse to self destruct. We can work on that. But we'll need subjects of course. From the prison population maybe. Maybe the military.

DIRECTOR

Howard?

HOWARD

I'm impressed. What happened to the guy we saw tripping?

MAURICE

Tripping? Oh him! He got up and ran off. As far as I know he's still running.

OLLIE

Well it's impressive all right. But--aren't we going way outside the charter here? What he set us up for?

OLLIE points to a portrait of HARRY S TRUMAN that hangs on the wall. All look momentarily at the portrait, the turn to look at OLLIE.

OLLIE (CONT'D)

And then---there's the ethics of the thing. The morality if you will.

ALL look askance at OLLIE.

DIRECTOR

We are fighting the greatest evil that's ever been known to man, Ollie. The evil of Communism. An evil that has world domination as its goal. So we must stop at nothing to prevail against it. Those people who succumbed in that moving picture Maurice just showed us? If they could but speak I'll warrant they'd tell us---it's better that we're dead---than Red.

CAPTION. US
EMBASSY SAIGON.

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INT US EMBASSY SAIGON NIGHT

A FORMAL RECEPTION is in progress. We are with a young ROBERT FITZGERALD KENNEDY and US Diplomat EDMUND GULLION as the latter places two empty glasses on the tray of a passing WAITER and grabs two refills, one of which he hands to RFK.

GULLION

Where has that brother of yours gone, Bobby?

RFK

Well, Ed, as our old man says, a day without a lay is a day wasted.

GULLION mouths an 'Oh.'

INT US EMBASSY SAIGON NIGHT

TOILET. A young Congressman JOHN FITZGERALD KENNEDY sits facing us. Behind him we see the toilet cistern.

JFK

How in the Hell are we gonna manage this?

We see he is speaking to a beautiful WOMAN who begins to hike up her dress.

WOMAN

You just slide that zipper down Mr. Kennedy, and let me do the rest.

JFK

*(as WOMAN lowers herself
on to him)*

Hey! Now I get it

INT US EMBASSY SAIGON NIGHT

RECEPTION AREA. Empty now save for STAFF clearing away the evening's detritus.

EXT US EMBASSY SAIGON NIGHT

A balcony. JFK and RFK are having brandy with EDMUND GULLION. In the distance we hear the faint sounds of small arms and artillery fire.

RFK

Such a beautiful country to be getting all shot up like this.

GULLION

Well, maybe it won't be for much longer, Bobby. At least not with the French participating, I mean. Now, what brings the Kennedy brothers way down here?

JFK

Education pure and simple, Ed.

GULLION

Well, there's a lot to be learned in Vietnam.

JFK

And who better to learn it from than Ed Gullian

GULLION

I'm flattered.

JFK

(leans forward)

Congress is not for me, Ed. I want the Senate. And when I get there I want foreign affairs to be my area of expertise.

GULLION

(joking)

Foreign affairs? You mean like the one you had earlier?

JFK

Seriously Ed. A blind man can see the war changed everything for the old powers. The colonies want their freedom and I think the US should support them in that aim. Hell, how can we not given our own history.?

GULLION

Maybe we can't because the choice isn't simple any more. It's not just colony versus colonizer.

RFK

You mean the colonies might go Red if left to choose their own paths?

GULLION

Right.

JFK

Then it's up to us to push them in the right direction.

GULLION

I agree. But push them how? At the point of a gun?

JFK

I'm not saying that.

GULLION

I'm glad. Because that's what the French are trying here and it's not working. Not for the French---or for anybody else who might be crazy enough to send an army here.

RFK

Anybody?

GULLION

Anybody. These are a proud people who love their country just as we love ours. Then there's the terrain. You could lose whole armies in the jungles here. And that little fella you see working in the paddy field by day? He becomes one helluva fighter at night.

JFK

What's the solution?

GULLION

Democracy. With no exclusions. Encourage a neutral stance as between the Reds and ourselves. If things look like they're getting a little Pink, put pressure on them economically and politically.

RFK

That would take time to bite.

GULLION

Believe me, a war would take a heck of a lot longer---and with certain defeat at the end of it---in my view.

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JFK

Which is good enough for me.

(beat)

Now, where's the action around here.

GULLION

I thought you just had some.

JFK

Hell that was hours ago.

GULLION

(checks watch)

I think I know a place.

CAPTION 1953

INT GEORGETOWN TOWN HOUSE DAY

In a darkened room A PROJECTOR WHIRS and on the screen we see news footage (EXTANT) about the nationalization of the Anglo Iranian Oil Company by the democratically elected government of MOHAMMAD MOSADDEGH. The images are accompanied by dramatic music and a portentous voice-over which ends by warning that the Iranian oil fields could fall into the hands of the Russians. A second news clip (EXTANT) shows MOSSADEGH arriving at the UN to justify his actions. The clip ends and the PROJECTOR whirs to a stop. A BLACK SERVANT named JAMES switches on the lights, and we see the clips have been viewed by THE DIRECTOR, MAURICE, HOWARD and OLLIE.

DIRECTOR

Thank you James. Oh and James, I think we'll have some lemonade in the garden.

JAMES

Of curse sir

EXT GEORGETOWN DAY

The garden of the substantial Georgetown townhouse. The DIRECTOR, OLLIE, HOWARD, and MAURICE are seated at a garden table being served cold lemonade by JAMES. All except OLLIE wear shades and puff on pipes HARVE now arrives and sits.

DIRECTOR

Sone lemonade, Harve?

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HARVE
(to JAMES)
Just the glass.

JAMES hands HARVE a glass.

DIRECTOR
Thank you James.

JAMES moves off while HARVE proceeds to fill the glass with whisky from a hip flask. He raises the glass.

HARVE
Lookin at you.

ALL drink. HARVE makes to sit back in his seat but has to stop, remove his pistol and leave it on the table pointing at MAURICE who reaches over and points it in a neutral direction.

MAURICE
If you don't mind.

HARVE
What are you worried about the safety's on.

DIRECTOR
I've been having talks with the British. About a joint enterprise.

HARVE
Let me guess. About this Mosaddegh guy?

DIRECTOR
Right. They want him gone and a friendly face put in his place.

OLLIE
They want him gone? The man was democratically elected.

MAURICE
(puffing)
So, um, if the American people voted Red tomorrow that would be OK with you, would it Ollie?

OLLIE
That would never happen.

HOWARD
But hypothetically.

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OLLIE

Well, yes, I suppose. If that's what the people want.

ALL look in silence at OLLIE for a moment, before moving swiftly on.

DIRECTOR

Anyway, I said we'd be glad to lend a hand.

MAURICE

Absolutely, Mr. Director. It's a great learning opportunity for us.

OLLIE

What do you mean?

MAURICE

I mean we might have to look at our own backyard, Ollie.

HOWARD

Guatemala for a start.

HARVE

That guy who runs the place? Arbenz? United Fruit do not like that guy with his labor laws and giving land to the peasants and everything. By the by, how's your stock in United Fruit doing Mr. Director?

We guess from his dry tone THE DIRECTOR does not approve of this familiarity.

DIRECTOR

As you say, Harve, conditions down there have become--adverse. But for now let's talk about Iran, shall we?

MAURICE

Who do the British see as a--friendly face?

DIRECTOR

The Shah.

MAURICE

(puffing)

Mmm. I can see that. His old man was in tight with the British.

(MORE)

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MAURICE (CONT'D)

They took out the oil, he took
sixteen percent of the profits.

(puffs)

Yes. The Shah.

INT MOVIE THEATRE NIGHT

On OLLIE as he watches a BRITISH PATHE NEWS clip (EXTANT)
covering the overthrow of MOSADDEGH and showing crowd
violence AGAINST the SHAH and ROYALIST SUPPORTERS, but
quickly switching to PRO-SHAH and ANTI-MOSSADEGH
demonstrations leading to the overthrow of MOSSADEGH and the
raising of a banner carrying an image of the SHAH.

EXT GEORGETOWN TOWN HOUSE DAY

From a distance, OLLIE sips a drink and watches MAURICE being
back-slapped by the DIRECTOR as he stands surrounded by
HARVE, HOWARD, and SID.

EXT GEORGETOWN TOWN HOUSE DAY

We are with the GROUP now.

SID

(to DIRECTOR)

How in the Hell did you swing that?
One minute they were all for
Mosaddegh, the next it was 'long
live the Shah!'

DIRECTOR

You tell him Maurice.

MAURICE

Well, the military were always on-
side, so we just made sure they had
the hardware they needed. As for
the people, we gave them dollars.

SID

You're kidding, right?

MAURICE

Not a bit. We gave out dollars by
the fistful!

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EXT GEORGETOWN TOWN HOUSE DAY

With OLLIE watching from a distance as the GROUP laugh and joke among themselves.

EXT WASHINGTON POST BUILDING NIGHT.

As seen from OLLIE'S POV. He is in a phone booth opposite. He puts in his coins and dials a number.

EXT GEORGETOWN TOWN HOUSE DAY

Garden. MAURICE is with THE DIRECTOR.

MAURICE

You're sure about this, sir?

DIRECTOR

The reporter he got through to is an asset. The story won't go any further---this time.

(beat)

I've been talking to Sid. He tells me he's making progress on that drug of his. The one that makes a person suddenly----tire of life?

EXT HOTEL STATLER (NOW HOTEL PENNSYLVANIA) NYC NIGHT

From the street, MAURICE, puffing on his pipe, looks up to a window of the hotel's tenth floor. As he watches OLLIE comes flying out of a window on the tenth and lands among SCREAMING PEDESTRIANS.

INT GEORGETOWN TOWN HOUSE NIGHT

STUDY. The DIRECTOR is perusing some papers when the phone rings and he picks up.

DIRECTOR

Yes.

EXT STREET NIGHT

MAURICE is in a phone both.

MAURICE

Some terrible news Mr. Director. Ollie's dead. Suicide.

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INT GEORGETOWN TOWN HOUSE NIGHT

STUDY. The DIRECTOR is on the phone.

DIRECTOR

That is terrible news.

(picks up paper)

I've just been checking my United Fruit stock. I think it's time you and Howard left for Guatemala.

CAPTION 1954

INT MOVIE THEATRE NIGHT

ON a smiling, pipe-puffing MAURICE as he watches a MOVIE-TONE NEWS PACKAGE (EXTANT) showing the GUATEMALA situation being debated in the UN, then the preparations being made by ANTI COMMUNIST REBELS, then the overthrow of the ARBENZE regime.

JUMP CUT TO:

INT HEADQUARTERS DAY

THE DIRECTOR'S CONFERENCE ROOM. We are with THE DIRECTOR, MAURICE, HOWARD. HARVE and SID. They are all looking at a COVERED OBJECT that lies on THE DIRECTOR'S desk.

DIRECTOR

Well, can't anyone guess what it is?

ALL shrug or shake their heads as they puff on pipe or cigarette. Then THE DIRECTOR leans forward and uncovers a MOUNTED, SOLID GOLD BANANA. MAURICE guffaws, as does HOWARD and SID.

HARVE

Jesus Chief, is that---?

DIRECTOR

(preempts him)

Sold gold. Compliments of United Fruit.

HARVE

(to MAURICE and HOWARD)

You guys did a helluva job down there.

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DIRECTOR

Hear hear! And gentleman. He is
delighted with the outcome---being
bloodless and everything.

The DIRECTOR nods towards the picture of PRESIDENT DWIGHT D.
EISENHOWER that has replaced that of HARRY S TRUMAN.

SID

Was it? Bloodless?

HOWARD

It was mostly done with smoke and
mirrors. Phoney radio broadcasts
telling the people about phoney
battles being won by anti-
government rebels. It was more a
psychological victory than a
military one. By the time we had
softened them up, the regime were
pushovers.

(beat)

There was some collateral damage.

DIRECTOR

(touches his nose)

But not worth mentioning.

SID nods knowingly.

HARVE

What's the new guy like? Armas.

MAURICE

So long as he behaves himself---
he'll do.

(looks at watch)

Would anyone mind if I left right
now? My theatre group has
rehearsals.

HARVE

What is it with you and acting?

MAURICE

Didn't you know that all the
world's a stage, Harve? Ergo even
you are an actor.

SID

What's the piece?

MAURICE

Coriolanus.

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HARVE
Who the fuck was he?

SID
Coriolanus aka Caius Marcus.

HARVE
What? He had an alias? He was
Agency?

ALL CHUCKLE at HARVE'S in-joke.

DIRECTOR
Interesting character. He was a
great Roman soldier who opposed
popular rule. Thought that allowing
the plebeians to have power over
the patricians was akin to letting
the crows peck the eagles---if
memory serves.

HARVE
Sounds like my kind of guy.

HOWARD
Great soldier or not, it ended
badly for him.

HARVE
Well, soldiers. Fuck em. We can
achieve more in a month than they
can in a year. We just proved it,
didn't we? Who'd want to be a
soldier?

JUMP CUT TO:

EXT US MARINE RECRUITING STATION NEW ORLEANS (1956) DAY
ESTABLISH RECRUITING STATION.

OSWALD (V.O.)
Oswald, sir, Lee Harvey Oswald.

INT US MARINE'S RECRUITING STATION NEW ORLEANS (1956)

OPEN ON a fresh-faced LEE HARVEY OSWALD sitting opposite a
RECRUITING SERGEANT

SERGEANT
Are you sure you're eighteen years
old, Lee?

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OSWALD

(lies: he's seventeen)

Yes sir. Eighteen.

SERGEANT

And why do you want to join the Corp., Lee?

OSWALD

Well, sir, my brother Robert was in the Corp., and I figured I might make it a family tradition. Oh, and Captain Ferrie also recommended that I sign up.

SERGEANT

Captain Ferrie?

OSWALD

Yes sir, I was a member of the CAP. The Civil Air Patrol? And Captain Ferrie he was my commanding officer.

FLASHBACK

INT DAVID FERRIE'S HOUSE NEW ORLEANS DAY

We are in the basement of DAVID FERRIE'S three storey townhouse , wherein he has installed the cockpit of a small aeroplane on which the young male members of the CAP are taught the rudiments of flying by FERRIE. As we watch OSWALD is in the cockpit working the joy stick and various foot pedals, as an ALOPECIA-STRICKEN FERRIE, complete with painted on eyebrows and do-it-yourself toupee, looks, slightly lasciviously, on.

OSWALD (V.O.)

Why Captain Ferrie is about the best danged pilot there ever was. They say he could land a plane on a postage stamp, and I do believe he could.

OUT OF FLASHBACK

INT US MARINE RECRUITING STATION NEW ORLEANS DAY

With OSWALD and the RECRUITING SERGEANT. OSWALD takes a photograph (EXTANT) from his pocket and hands it to the SERGEANT. It shows OSWALD, FERRIE, and a group of other YOUNG MEN in an outdoor location.

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OSWALD

(points)

That's me, and that's Captain
Ferrie. A bunch of us CAP guys were
having a cook-out when that picture
was taken.

SERGEANT

(hands back pic.) RECRUIT

TRAINING DEPOT

Wel, Lee, 'strikes me you've got
all the right credentials. So let's
get the paperwork done.

A big, broad smile from OSWALD.

DISSOLVE TO:

CAPTION RECRUIT
TRAINING DEPOT
SAN DIEGO CA.

EXT FIRING RANGE DAY

MONTAGE of OSWALD and FELLOW RECRUITS being drilling, going
over tough obstacle course, drilling with rifles.

EXT TRAINING DEPOT DAY

FIRING RANGE. The NEW RECRUITS free-fire at BULLSEYE TARGETS.
We move along the line of firing RECRUITS and arrive at
OSWALD as he finishes shooting. In the distance a RED FLAG is
waved above his target. A GUNNERY SERGEANT kneels beside
OSWALD.

GUNNERY SERGEANT

'You know what that is son? That's
Maggie's Drawers. That means you
never put a single bullet anywhere
in that fuckin target. That means
the safest place for a man to be on
the battlefield is slap bang in the
sights of your fuckin gun. That
means you'd be better grabbing that
gun by the barrel and trying to
club the enemy to death. Jesus,
son.

OSWALD

I'll--try to do better Sergeant.

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GUNNERY SERGEANT
I should fucking think so, son

EXT TRAINING DEPOT DAY

The NEW RECRUITS have completed basic training and are ready for the next phase of their induction. The GUNNERY SERGEANT, holding a clip board, addresses the assembled RECRUITS.

GUNNERY SERGEANT
All right ladies. You have come through basic training and have permission to feel pleased with yourselves. But you are still mere human beings and not yet fully fledged United States Marines. The next phase of your transformation into supermen is as follows. Oswald!

OSWALD
Sergeant.

GUNNERY SERGEANT
(checks clip board)
Well I guess news of your prowess with a rifle has filtered up the chain of command, Deadeye.
(reads)
You will report to Keesler Airforce Base in Biloxi for instruction on aircraft surveillance and the use of radar. From there you will go to the Marine Corps Air Station at El Toro for a final polish before assignment to Marine Air Control Squadron, Tokyo.

OSWALD
Sergeant!

GUNNERY SERGEANT
(continues from clipboard)
Brown!

BROWN
Sergeant!

DISSOLVE TO:

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INT A WASHINGTON BAR NIGHT

BROWN

MAURICE and HOWARD slide into a booth already occupied by HARVE and a handsome man of Italian extraction in his early fifties.

MAURICE

Harve.

HOWARD

Harve.

HARVE

This is Mr. Roselli, the man I spoke about.

ROSELLI

Nice to meet you guys.

HARVE

(to ROSELLI)

You have the floor, John.

ROSELLI

(conspiratorially)

Guatemala. This head guy, Armas. He's giving us trouble. Threatening to close some of our operations down there. Casino's. Now, my people know you guys put him in place. But we're as American as United Fruit and we think the situation down there should be conducive to our businesses also.

(beat)

And of course, we would not be expecting any efforts expended to go without reward.

At this ROSELLI picks up a napkin, writes a figure upon it and slides it before HOWARD, who looks at it, then slides it before MAURICE.

INT HEADQUARTERS DAY

With THE DIRECTOR, HARVE, SID, HOWARD and MAURICE.

DIRECTOR

Harve?

HARVE

Honest opinion. These people you might not invite to your average dinner party. But in the hemisphere, in this hemisphere, it don't take a crystal ball to see that our interests and theirs could often coincide.

DIRECTOR

I agree. Obviously we could never be seen to be in partnership with them, but there are advantages to be had from such an arrangement. For example, Congressional scrutiny. By that I mean budgets. If we can set up accounts with funds gained from---people such as these---it gives us a degree of--operational freedom.

HARVE

Maurice. Can we remove Armas?

MAURICE

Howard and I have given it some thought. Of course we can remove him. That's no more complicated than a bullet in the head. But what we need is a----

HOWARD

Fall guy. A Patsy.

MAURICE

We have identified an individual. One Romeo Vasquez Sanchez. He has known Communist sympathies and was ejected from the armed forces for same. Now we can have him reinstated in the belief that he is working for us and being placed there to assassinate Armas.

SID

And when he does?

HOWARD

Then he----has to be silenced.

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INT PRESIDENTIAL PALACE GUATEMALA CITY DAY

Two ARMED GUARDS flank the doors to the huge PRESIDENTIAL DINING ROOM. One of them is twenty-year-old ROMEO VASQUEZ SANCHEZ. It is breakfast time. From outside we hear the announcement of PRESIDENT and MRS. ARMAS'S immanent arrival.

VOICE (V.O.)

Atencione!

The GUARDS snap to attention. The DOORS open and ARMAS and his wife enter.

VOICE (O.S.)

El Presidente.

ARMAS and his wife enter. VASQUEZ steps forward.

SANCHEZ

Vive le revolutione!

ARMAS turns. SANCHEZ levels his rifle and shoots ARMAS dead. Now the second GUARD shoots SANCHEZ dead.

CUT TO:

INT CINEMA NIGHT

MAURICE smiles and puffs on his pipe as he watches a BRITISH PATHE news package (EXTANT) about the assassination of ARMAS in which much is made about how 'DEMOCRACY LOSES A FRIEND'.

EXT KENNEDY COMPOUND HYANNIS NIGHT

On the porch of the KENNEDY HOUSE, RFK is reading a newspaper report about the assassination of ARMAS, while JOSEPH P. KENNEDY is reading a draft of a speech JFK will make to the Senate advocating US support for the Algerian independence movement. JFK looks out to see.

RFK

What do you make of this Armas assassination, Jack?

JFK

I just wonder how a guy who gets kicked out of the army for being a communist gets to guard the president.

RFK

(musing)

Yeah. How about that. Wonder who was behind it?

JOSEPH KENNEDY

(still reading: mutters)

Que bono.

RFK

What did you say dad?

JOSEPH KENNEDY

*(finishes reading hands
JFK the speech)*

Que bono. Whoever benefits--- they're usually the ones behind a power play.

RFK

Yeah but why the Latin?

JOSEPH KENNEDY

Oh, I'm hearing the ancient ancestors of those who did benefit spoke that language.

RFK

The Mob? They couldn't pull that off, could they?

JOSEPH KENNEDY

(with finality)

Maybe they had help.

JFK

(re speech)

What do you think dad?

JOSEPH KENNEDY

What do you think of Jack's speech Bobby?

RFK

I think Jack's right. The French have to get out of Algeria. How many bloody noses do they have to get trying to hang on to their empire

JFK

Dad?

When JOSEPH KENNEDY doesn't answer. JFK kneels in front of his chair.

JFK (CONT'D)

The French? They're having to resort to torture in Algeria. People get taken in for questioning and 'commit suicide' while in custody. It's a mess. And if we side with the French we give the Communists everywhere a stick to beat us with. Plus we alienate all those countries struggling to be independent of the old powers. And they will win out, dad. No question about it. It's just a matter of time.

JOSEPH KENNEDY

Then I guess you should get up in the Senate and make your speech.

EXT GEORGETOWN TOWN HOUSE DAY

GARDEN. We are with MAURICE and THE DIRECTOR. MAURICE is reading a newspaper report on JFK'S speech to the Senate.

DIRECTOR

(pointing at newspaper)

I mean, Kennedy says there himself, we sell the French helicopters. That means jobs for American workers and profits for American business. What's wrong with the man?

MAURICE

What kind of future do you see for him?

DIRECTOR

Well, he tried for the Vice Presidency and failed. Maybe he'll aim higher in nineteen sixty.

MAURICE

A Catholic in The White House? You think that's possible?

DIRECTOR

If old Joe decides to bankroll his boy----just about.

25Maurice, Lee, and JFK ep 1.

MAURICE
Interesting.

DIRECTOR
Why's that?

MAURICE
My ex-wife will be able to say
she's fucked the President of the
United States.

DIRECTOR
Mary?

MAURICE
Yes.

DIRECTOR
And---how do you feel about that?

FLASHBACK

EXT GEORGETOWN TOWN HOUSE NIGHT.

The house of 'MARY', beautiful thirtysomething ex-wife of
MAURICE. She opens the door to JFK.

JFK
Hi.

MARY
Hi.

MARY steps aside to let him enter. Before she closes the door
she sees a MATCH flare across the street.

EXT GEORGETOWN TOWN HOUSE NIGHT.

From across the street MAURICE has watched JFK enter the
house. He uses the lit match to light his pipe.

OUT OF FLASHBACK

EXT GEORGETOWN TOWN HOUSE DAY

In the garden with THE DIRECTOR and MAURICE who is lighting
his pipe.

MAURICE
Well, what's there to feel about?
She is my ex-wife after all.

26Maurice, Lee, and JFK ep 1.

THE DIRECTOR watches MAURICE closely and we guess he doesn't buy MAURICE'S response.

EXT WASHINGTON DAY

A PUBLIC PARK. JOSEPH P. KENNEDY , sitting on a bench, gets to his feet to greet J. EDGAR HOOVER.

HOOVER
(as they shake hands)
Joe. You're looking good.

JOSEPH KENNEDY
Thank you 'Jedgar'. You too. Shall we walk?

EXT WASHINGTON DAY

PUBLIC PARK. With JOSEPH P KENNEDY and J. EDGAR HOOVER. HOOVER hands KENNEDY a list of names.

HOOVER
These are all the women Jack's been 'seeing' in the last few months The dates, times and locations are all there. I even have the sound effects for some

JOSEPH KENNEDY
These names paired in brackets. Who are they?

HOOVER
Some he was 'seeing' two at a time.

JOSEPH KENNEDY
Jesus. I'm thinking I should have had Jack gelded at birth.

HOOVER
Well, like father like son, Joe.

JOSEPH KENNEDY
Thank you for this Jedgar. I'll talk to him.

HOOVER
It's just---a United States Senator, and a married one at that-- he's leaving himself open to--- blackmail, say.

JOSEPH KENNEDY

Like I said. I'll talk to him.

HOOVER

Interesting speech he made. About the French in North Africa. I'm told the French Ambassador was in seeing Foster Dulles about that. Not a happy man.

JOSEPH KENNEDY

(stops)

How did it go down with you, Jedgar?

HOOVER

Oh you know me. Joe. My only concern is the homeland.

HOOVER notes KENNEDY'S sceptical look.

HOOVER (CONT'D)

That said he's at odds with some coming men, Joe. Coming men who get more powerful by the day.

JOSEPH KENNEDY

More powerful than you, Jedgar?

HOOVER

Let's just say I can see the day when I'll have to dance to their tune, yes.

(beat)

The way these coming men see things, Joe, is at odds with your son's take on the world.

JOSEPH KENNEDY

I'm listening.

HOOVER

He talks about free nations. But what does that mean? That they're free to dispose of their resources as they see fit? And at a price they set?

JOSEPH KENNEDY

Something wrong with that?

28Maurice, Lee, and JFK ep 1.

HOOVER

These coming men think the world's resources should be put at our disposal. Todsy it's bananas, tomorrow it's, what? You name it. But if we need it, we get it, and at a price of our choosing. And if some uppity leader thinks otherwise, why we'll just replace him.

JOSEPH KENNEDY

You don't see any danger in that Jedgar?

HOOVER

Driving people into the arms of the Reds, you mean? I can see that. And it doesn't make much sense, unless--
---?

JOSEPH KENNEDY

Unless?

HOOVER

Unless these fellows can see a day when there are no Reds to worry about.

JOSEPH KENNEDY

Now that would be a great day. But how are they gonna bring it about?

CUT TO:

EXT SOUTH PACIFIC. DAY

TEST AREA. Archive footage of an H-BOMB being exploded.
FREEZE FRAME.

DISSOLVE TO:

INT KENNEDY COMPOUND HYANNIS DAY

OPEN on NEWSPAPER PIC of the H-BOMB EXPLOSION. We se that JFK is reading about the test while RFK converses with JOSEPH KENNEDY. The TRIO are at breakfast.

RFK

I didn't know you were friendly with Hoover?

29Maurice, Lee, and JFK ep 1.

JOSEPH KENNEDY

Jedgar doesn't have friends, but---
we get along.

RFK

So why the concern about Jack?

JFK

*(lays down newspaper, gets
up and walks to window)*

It's not. Concern I mean. He just
wants us to know that he knows.
Hell he's got something on
everybody. Right dad?

JOSEPH KENNEDY

Right. Though---maybe a little more
discretion would be wise, Jack.

JFK

Oh, sure.

As he says this JFK is looking out to where his wife JACKIE
is walking on the beach.

JOSEPH KENNEDY

I mean it.

JFK

(turns and looks serious)

I know you do.

(beat)

Say, is it true what they say about
Hoover? About him and Clyde
Tollson?

JOSEPH KENNEDY smiles to himself.

FLASHBACK

EXT WASHINGTON DAY

PUBLIC PARK. HOOVER and KENNEDY are parting.

JOSEPH KENNEDY

Oh, Jedgar.

HOOVER

(stops and turns)

Yes.

30Maurice, Lee, and JFK ep 1.

JOSEPH KENNEDY
Give my love to Clyde.

HOOVER looks to where 'CLYDE' sits waiting in a car, then he looks again at KENNEDY for a long moment before a forced, thin smile plays on his lips.

HOOVER
I surely will.

HOOVER turns and moves off.

OUT OF FLASHBACK

INT KENNEDY COMPOUND HYANNIS DAY

With JFK, RFK and the still quietly smiling JOSEPH KENNEDY at the breakfast table.

JFK
Well, is it true or not?

JOSEPH KENNEDY
So they say.

FADE UP SOUND OF
PLANE LANDING

EXT ATSUGI AIRBASE JAPAN DAY.

The airbase is about thirty miles from TOKYO and home to the U2 SPY PLANES run by the CENTRAL INTELLIGENCE AGENCY and used to take very high altitude photographs over the USSR and CHINA. The design of the plane makes them notoriously difficult to fly and on coming into land the PILOT has to be talked down by a SECOND PILOT following the incoming U2 in a 'CHASE CAR'. We see the U2 touch down.

INT ATSUGI CONTROL TOWER DAY

OSWALD has been tracking the incoming U2 on radar. He puffs his cheeks sits back and addresses his WATCH CHIEF.

OSWALD
The plane's home safe Chief.

CHIEF
OK. Now am I right in thinking you have a pass, Private.

31Maurice, Lee, and JFK ep 1.

OSWALD
Sure do Chief.

CHIEF
(checks watch)
Then you take off. I'll fill in
till your relief arrives.

OSWALD
Thank you Chief.

EXT. RIKUGIEN GARDEN DAY

A contemplative OSWALD (in uniform) sits alone in the superb Japanese garden, and fails to notice the beautiful JAPANESE WOMAN named AKI (mid-twenties) who sits next to him. Now TWO JAPANESE girls cross OSWALD'S line of sight, breaking his concentration.

AKI
You like Japanese girls, Private?

OSWALD
Oh, you know, I like all girls
maam.

AKI
Please, my name is Aki.

OSWALD
Aki. Got it. You sure have a
beautiful place here, Aki.

AKI
You know about the Rikugien Garden?

OSWALD
Well. Let me see now. It was built
around seventeen hundred for the
fifth Tokugawa Shogun. Rikugien
means 'six poems garden' and
reproduces in miniature eighty
eight scenes from famous poems.

AKI
That's very good.

OSWALD
Not really maam. It's all in the
brochure here.

OSWALD takes a GUIDE from his pocket.

32Maurice, Lee, and JFK ep 1.

AKI

Ah. I see. Still, you were able to remember it all. It must matter to you.

AKI now gets to her feet and hands OSWALD a card.

OSWALD

(reads card)

The Queen Bee club.

AKI

Perhaps you have heard of it.

OSWALD says nothing.

AKI (CONT'D)

There are many Japanese girls to be had there. You should go.

OSWALD

Maybe I will.

AKI

Then perhaps I will see you there. Syonara.

OSWALD

(smiling)

Syonara.

The smile fades as OSWALD watches AKI depart. He looks again at the card.

INT. ATSUGI AIR BASE DAY.

OSWALD is seated outside the COMMANDING OFFICER'S OFFICE (CO). The DOOR opens and the CO looks out.

CO

Private.

OSWALD

(gets to feet)

Sir.

CO

Come on in.

INT ATSUGI AIRBASE DAY

COMMANDING OFFICER'S OFFICE. He goes behind his desk.

33Maurice, Lee, and JFK ep 1.

CO
Sit down Private.

OSWALD sits.

CO (CONT'D)
Now what's this about?

OSWALD
It's about this sir.

He hands the CO the card.

CO
The Queen Bee?

OSWALD
Yes sir.

INT JAPANESE TRADITIONAL THEATRE NIGHT

We are watching a performance of a NOH play and concentrate on the actions and utterances of the LEAD ACTOR or SHITE(sic).

INT JAPANESE TRADITIONAL THEATRE NIGHT

In the AUDIENCE we see OSWALD and his COMMANDING OFFICER.

INT JAPANESE TRADITIONAL THEATRE NIGHT

As we watch the heavily made up LEAD ACTOR , the play comes to an end and receives rapturous applause from the AUDIENCE.

INT JAPANESE TRADITIONAL THEATRE NIGHT

Dressing room. The LEAD ACTOR is sitting in front of his mirror. Incongruously, he places a pipe in his mouth and lights up. At this there is a knock on the dressing room door.

MAURICE
Come on in.

The door opens and OSWALD enters.

OSWALD
Mister---?

MAURICE

(cuts in)

Maurice. Just Maurice. Take a seat.

(as OSWALD sits)

What did you think of the play?

OSWALD

I thought it was---strange.

MAURICE

That's a fair summation----for an occidental. Noh takes getting used to. I find the language really very difficult.

OSWALD

I've been trying Russian. That's---hard too.

MAURICE

Why Russian?

OSWALD

Well, didn't someone say you should 'know your enemy'?

MAURICE

Yes. I believe someone did.

MAURICE starts to remove his make-up.

MAURICE (CONT'D)

So, you're C.O. told me about this woman who approached you, Lee. Can I call you Lee?

OSWALD

Sure.

MAURICE

So tell me, Lee, what made you---suspicious of her?

OSWALD

Well, I've heard of the Queen Bee. To date a girl from in there costs seventy--eighty dollars. That's about what I earn in a month.

MAURICE

Go on.

35Maurice, Lee, and JFK ep 1.

OSWALD

Well, she knew I was a Private. She had to know I couldn't pay my way in the Queen Bee. Not with Dollars.

MAURICE

With what, then?

OSWALD

Well, I thought---information. About the Atsugi base. About the U2s.

MAURICE turns to face OSWALD.

MAURICE

I think you're right. And I think it was smart of you to work that out, Lee.

(turns to mirror again)

And I also think you should take up the invitation. Go to the Queen Bee. Have a nice time.

OSWALD

What? And pay with what?

MAURICE

With the money you make from the black market.

OSWALD

I'm not involved in any black market.

MAURICE

I know that. But the people at the Queen Bee don't. Let me take you for a drink and I'll explain.

INT TOKYO BAR NIGHT

With MAURICE and OSWALD in a booth.

MAURICE

You se, Lee, it's like this. One fellow tells another fellow something negative about a third party, that's gossip. Two fellows tell him something it begins to have substance. Three fellows makes it a hard fact. Now we have many fellows here in Tokyo.

(MORE)

36Maurice, Lee, and JFK ep 1.

MAURICE (CONT'D)

It's just a matter of giving them
all something to transmit to the
enemy.

OSWALD

The enemy?

MAURICE

This town is simply crawling with
Reds, Lee. And not a few are to be
found in the Queen Bee. Maybe you
could flush some of them out, who
knows?

OSWALD

Sure, but--the black market?

MAURICE

You are acquainted with a Mr.
Carlos Marcello, Lee.

OSWALD

Who told you that?

MAURICE doesn't answer.

OSWALD (CONT'D)

(shrugs)

I'm acquainted with that gentleman.

FLASHBACK

INT NEW ORLEANS BAR DAY

A young OSWALD watches as his uncle DUTZ MURRETT hands a roll
of dollars to Mafia boss CARLOS MARCELLO. MARCELLO notes the
presence of OSWALD.

OSWALD (V.O.)

My uncle Dutz? He has a business
relationship with Mr. Marcello. Has
had for a long time.

OUT OF FLASHBACK

INT TOKYO BAR NIGHT

With Oswald and MAURICE.

MAURICE

(smiles)

I like that.

(MORE)

37Maurice, Lee, and JFK ep 1.

MAURICE (CONT'D)

A business relationship. You mean your uncle runs an illegal book for Marcello.

OSWALD

OK but that has nothing to do with me.

MAURICE

But that's not what we'll have people believe, Lee. We'll have them believe that the nephew of a man who works for a very senior Mafiosi has gotten involved in the black market here in Tokyo.

OSWALD

They'll buy that?

MAURICE

That and more.

OSWALD

More?

MAURICE

You know about the tragic death of Private Shrand?

OSWALD

At Cubi Point. Sure I know about it. I was stationed there.

MAURICE

Tell me what you know?

FLASHBACK

EXT BARRACKS DAY

A GROUP of MARINES watch as PRIVATE MARTIN SHRAND slickly practices the MANUAL OF ARMS with his rifle, which ends with the rifle but being slammed on the ground..

OSWALD (V.O.)

The guy was forever practicing the Manual of Arms. They say he would practice for hours at a time.

OUT OF FLASHBACK

38Maurice, Lee, and JFK ep 1.

INT TOKYO BAR NIGHT

With MAURICE and OSWALD.

MAURICE

Go on.

OSWALD

Well, the story is that while he was on guard duty--

FLASHBACK

EXT CUBI POINT BARRACKS NIGHT

Alone on guard PRIVATE SHRAND is going through the MANUAL of ARMS.

OSWALD (V.O.)

The theory is when the but of his rifle hit the ground---

PRIVATE SHRAND'S rifle but hits the ground. The rifle goes off. The bullet enters beneath his right armpit and exits the left side of his neck.

OUT OF FLASHBACK

INT TOKYO BAR NIGHT

With OSWALD and MAURICE.

OSWALD

(demonstrates)

The bullet went in here, came out here.

MAURICE

But as you say, Lee, it's all theoretical. Now, what if Private Shrand was getting nose about your black market activities and you decided to 'have' something done about it. Not you personally, of course, you're way above that. But maybe you let it be known you weren't happy with the Private.

OSWALD

Would that----be written down somewhere?

39Maurice, Lee, and JFK ep 1.

MAURICE

Of course not. It'll all be word of mouth.

(beat)

Now. Master Sergeant Emmet Dugan. You hear of him?

OSWALD

No.

(beat)

Wait. Yeah. Yeah I heard about that.

FLASHBACK

EXT TOKYO BAY DAY

We see a BODY floating face down in the water.

OSWALD (V.O.)

Didn't he wash up in Tokyo Bay?

MAURICE (V.O.)

He surely did.

OUT OF FLASHBACK

INT TOKYO BAR NIGHT

With MAURICE and OSWALD.

MAURICE

And do you know what Lee?

OSWALD

What?

MAURICE

He was dead before he went into the water.

OSWALD

(having thought about this)

Wait a minute. I can't be tied to that. I was in the Philippines when that happened.

MAURICE

But that's perfect, Lee. That tells people you have a long reach.

40Maurice, Lee, and JFK ep 1.

OSWALD

But why would I---?

MAURICE

I'm told that Master Sergeant Dugan was some kind of---secret cop. Maybe he too was interested in your business activities.

(beat)

Now are you ready to serve your country, Lee? Are you ready to go Red hunting?

OSWALD

(quietly)

Sure I am.

MAURICE

Then you might need this. Just in case.

MAURICE takes a small Derringer pistol from his pocket and slides it across the table. OSWALD picks it up and looks at it.

MAURICE (CONT'D)

I'm told rifles are not your strong point. But with that--you have to get so close you can't miss.

EXT THE QUEEN BEE NIGHT CLUB TOKYO

From a car MAURICE and OSWALD'S C.O., watch as OSWALD enters the club.

CO

Are there really so many Reds in there?

MAURICE

Oh yes. And we know them all.

CO

Then why send Oswald in there?

MAURICE

To see if we can trust him. If he gives us names we already know about, then he's OK.

CO

OK for what?

41Maurice, Lee, and JFK ep 1.

MAURICE
(*evasively*)
For whatever.

INT QUEEN BEE NIGHT CLUB

OSWALD enters the busy night club. He looks around as is presently joined by AKI.

AKI
Hullo. Don't I know you soldier?

OSWALD
Yes maam. We met in the Rikugien Garden. You gave me your card.

OSWALD searches his pockets, removing a WAD OF DOLLARS as he does so. AKI notes the WAD before OSWALD finds the card and hands it to her.

OSWALD (CONT'D)
There you go.

AKI
Ah. Now I remember. I thought you were so handsome. So, you see all our girls. You should choose one.

OSWALD
Well mamm, I came here because of you. So-----.

AKI
Ah! I am flattered. Perhaps we can talk over a drink.

OSWALD
Sure. Do they have Champagne?

AKI
But of course.

OSWALD.
Then what are we waiting for. Let's get some and---get to know each other.

OSWALD puts his arm around AKI and steers her towards the bar.

END OF EPISODE ONE