

MAURICE, LEE, AND JFK

Written by

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A Ten Part Television Series

Episode Two

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

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Address
Phone Number

EXT MARY'S HOUSE NIGHT.

MAURICE is watching his ex-wife MARY'S house..

INT MARY'S HOUSE NIGHT

JFK has just arrived. He loosens his tie, takes off his jacket, but keeps hold of it.

MARY

Can I get you a drink?

JFK

In a minute.

He fishes in his jacket pocket, takes out a cheque and hands it to MARY.

MARY

(looks at cheque)

Wow. But what's it for?

JFK

You're an artist. I want you to paint my portrait. I'll have a proper contract drawn up--- and back dated.

MARY

(suspicious)

What's going on Jack?

JFK

Hoover has a list of---people I've been seeing. You're on it.

MARY

(wry smile)

And this is what? A cover story?

JFK

That's right.

MARY

And these--other people. You have cover stories for them?

JFK

No. I don't care about them.

(CONTINUED)

2 Maurice, Lee, and JFK.

CONTINUED:

MARY

I see. Well I suppose I should be flattered----that I'm not just one of your harem.

JFK

(laughs)

Oh, yeah, and like I'm the only sheikh in your life?

MARY

(playfully waves cheque)

Maybe you will be now. Shall we get started.

JFK

(misunderstanding)

Can't I have that drink first?

MARY

I meant on some preliminary sketches.

(beat)

I'll get a pad.

EXT MARY'S HOUSE NIGHT

MAURICE watching the house.

INT MARY'S HOUSE NIGHT

MARY is sketching JFK.

MARY

(as she works)

What do you suppose Hoover will do with his list? Threaten to tell Jackie unless you do him some favour or other?

JFK

Hardly. I mean none of it would come as a surprise to Mrs. Kennedy.

MARY

No?

(CONTINUED)

3 Maurice, Lee, and JFK.

CONTINUED:

JFK

Hell no. And besides, Jackie long ago came to the conclusion that what's good for the goose---etc etc.

MARY

(stops working)

How do you know that?

JFK

She told me.

MARY

(taken aback)

She named names?

JFK

Well, there was William Holden? The movie star?

MARY

Well shut my mouth. Jackie and----?

(beat)

So why don't you just call it a day?

JFK

No can do. It'll be hard enough for a Catholic to become President---- but a divorced Catholic?

MARY

President?

JFK

Yeah.

(to get off subject of presidency)

And talking of things Hollywood, I had a letter from a producer. 'Wants to do a movie about the PT 109.

MARY

Well that's great---isn't it?

JFK

I don't know. Maybe

(leans forward)

They want to do a movie, they should do one on my brother Joe.

(MORE)

(CONTINUED)

4 Maurice, Lee, and JFK.

CONTINUED:

JFK (CONT'D)

(beat)

You ever hear about that?

MARY

Yes. You told me Jack.

JFK

*(as if not hearing her:
remembering)*

Joe was the best of us. He joined
up in '42. Navy.

FLASHBACK

EXT KENNEDY COMPOUND HYANNIS

As seen through JFK'S eyes and the prism of memory. SLOMO as
a smiling JOSEPH P. KENNEDY junior , in uniform, walks toward
him.

OUT OF FLASHBACK

INT MARY'S HOUSE NIGHT

With MARY and JFK

JFK

Flew missions in '42 and '43.
'Could have come home then.
Could've come home

FLASHBACK

EXT AIRFIELD IN ENGLAND DAY.

JOSEPH P. KENNEDY JUNIOR watches as tons of high explosives
are loaded into a clapped out B24 LIBERATOR

JFK (V.O.)

But he didn't come home. Instead he
volunteered for this---this one
last mission.

OUT OF FLASHBACK

INT MARY'S HOUSE NIGHT

With JFK and MARY.

(CONTINUED)

5 Maurice, Lee, and JFK.

CONTINUED:

JFK

That plane was a flying bomb. Its target was some underground rocket factory in France. It could be controlled from a second plane flying above it----but someone--- two guys, had to get it into the air first. Joe was one of them.

FLASHBACK

EXT AIRFIELD IN ENGLAND DAY

The B24 LIBERATOR takes off.

INT COCKPIT OF LIBERATOR DAY

With JOSEPH P. Kennedy junior and LIEUTENANT WILFORD JOHN WILLY.

JFK (V.O.)

They were meant to bail out into the sea. But they never made it that far.

EXT ENGLISH COUNTRYSIDE DAY

As we look up the LIBERATOR explodes in the sky.

OUT OF FLASHBACK

INT MARY'S HOUSE NIGHT

With JFK and MARY. She is standing close to him now.

JFK

(quiet: reflective)

Some electrical fault they said.

(beat)

Hell, my brother doesn't even have a grave we can go to.

MARY puts a hand on his shoulder.

MARY

(softly)

You've already told me Jack.

JFK looks at her , as if trying to remember something.

(CONTINUED)

6 Maurice, Lee, and JFK.

CONTINUED:

JFK

Did I? I'm sorry.

MARY

Don't be. But it wouldn't make a very good movie.

JFK

No?

MARY

No. Movie's need happy endings, don't they?

JFK

(wan smile)

I guess.

MARY

(lays aside her sketch pad)

And I guess that's enough for the night.

JFK

If you say so.

EXT MARY'S HOUSE NIGHT

As MAURICE watches, the house lights go out.

INT HEADQUARTERS DAY

CONFERENCE ROOM. Thick with pipe and cigarette smoke, in attendance are THE DIRECTOR, HARVE, HOWIE, SID and MAURICE.

DIRECTOR:

Gentlemen I've called you here because Harve has some interesting information. Harve.

HARVE

(pouring a whisky)

My friend Mr. Roselli--

HOWIE

(interrupts)

Your 'friend'?

(CONTINUED)

7 Maurice, Lee, and JFK.

CONTINUED:

HARVE

Sure. I like the guy.

*(gulps drink: pours
another)*

Anyway he tells me that Marcello
and Trafficante are shipping guns
to Cuba.

SID

Is that a crime?

HARVE

They're shipping them to this guy
Castro. The guy making the runs is
one Jack Ruby.

EXT WAREHOUSE DAY

JACK RUBY oversees the loading of guns onto lorries.

HARVE (V.O.)

The guns are stored in Kemah, near
Galveston Bay.

RUBY climbs into one of the trucks and is driven off.

EXT DOCKSIDE DAY

JACK RUBY oversees the guns being loaded onto a fast launch,
probably an ex-military vessel

HARVE (V.O.)

They load them onto some fast boat,
then scoot across the Gulf to Cuba.

INT HEADQUARTERS DAY

With MAURICE and the others.

HOWIE

Who is this Ruby?

HARVE

Some Jew. Originally from Chicago,
he's strictly low level in the
Organization.

(CONTINUED)

CONTINUED:

DIRECTOR

The question is-- why are Harve's 'friends' helping Castro when they have President Batista in their ample pockets? A man who allows Harve's 'friends' free rein when it comes to gambling, prostitution, drugs and what not on that island?

SID

Why don't we ask them?

HARVE

Can't. Rosselli would pay a heavy price for telling me like he did.

MAURICE

Why did he tell you?

HARVE

(raises glass)

We'd had some drinks. He let it slip. Probably regrets telling me now.

DIRECTOR

I think Harve's 'friend' needs to be protected. I think we should enlist the help of the Coast Guard. Do a stop and search. See if this fellow Ruby can enlighten us in any way.

MAURICE

My family has business interests on the island.

DIRECTOR

Then you can do the stop and search.

EXT GULF OF MEXICO NIGHT

JACK RUBY stands behind the SKIPPER who helms the fast boat. Suddenly, astern the beam of a powerful searchlight cuts through the darkness and a voice comes to them from a loud hailer.

VOICE

This is the US Coast Guard. Heave to that we may come aboard. Heave to.

(CONTINUED)

CONTINUED:

RUBY
What's he saying?

SKIPPER
Wants us to heave to.

RUBY
What the fuck does that mean?

SKIPPER
It means stop.

RUBY
Or what?

SKIPPER
He can shoot us out of the water.

RUBY
Fuck!

The SKIPPER throttles back. The COAST GUARD vessel comes alongside and MAURICE comes aboard.

INT RUBY'S BOAT NIGHT

BELOW DECK. MAURICE and RUBY face each other across a table. MAURICE lights his pipe.

MAURICE
So, Mr. Ruby. What's your cargo?

RUBY
Oh, this and that.

MAURICE
This and that. 'Don't think I've ever seen 'this and that' before. Mind if my people take a look?

RUBY
Your people?

MAURICE
The Coast Guard. I'll give them a call shall I?

MAURICE makes to move, but RUBY caves.

RUBY
Ok, it's guns. We're hauling guns.

(CONTINUED)

CONTINUED:

MAURICE

Guns? Who for?

RUBY

I don't know. I just deliver them
and pick up the money.

MAURICE

I see. You have superiors then?

RUBY

That's right.

MAURICE

Would that be Mr. Marcello of New
Orleans and Mr. Trafficante of
Miami by any chance?

RUBY

I---don't know. It's all done on
the phone, see.

MAURICE

On the phone?

RUBY

Yeah.

MAURICE

Well I'm guessing your guns are not
for General Batista as he already
has an army with lots and lots of
guns of their own, Mr. Ruby. So why
don't we hand you over to him and
see if his people accept this---'on
the phone' business. Do you want us
to do that?

RUBY

The guns, they go to this Castro
guy.

MAURICE

(feign surprise)

Really?

RUBY

That's right.

(CONTINUED)

CONTINUED:

MAURICE

You expect me to believe that Mr. Marcello and Mr. Trafficante are helping Castro in the struggle for social justice on Cuba, Mr. Ruby?

RUBY

You mentioned those names not me.

MAURICE

Yes but they might get to hear otherwise, Mr. Ruby. They might get to hear how, when we came aboard, you spilled the beans in the hope that we wouldn't hand you over to Batista's people.

RUBY

Who the fuck are you?

MAURICE

Someone who has the power of life and death over you, sir. You can see that can't you? Batista's people, or Mr. Marcello and Mr. Trafficante. Either way you're a dead man.

(beat)

Now. Let's scale this chat down to suppositions. Let's suppose it is Mr. Marcello and Mr. Trafficante you speak to 'on the phone' why do you 'suppose' those gentlemen would side with Castro?

RUBY

I 'suppose' they could be hedging their bets. I 'suppose' they think Castro might win.

MAURICE

And having helped Castro it would be business as usual for them?

RUBY

I 'suppose'.

MAURICE

They actually think he can win?

RUBY

Yeah. I mean---I suppose.

12 Maurice, Lee, and JFK.

EXT GULF OF MEXICO NIGHT

The COAST GUARD VESSEL peels away from RUBY'S BOAT.

SKIPPER

(as RUBY watches them go)

Who was that guy? What did he want?

RUBY

You never saw him, you hear. For both our sakes, this whole thing never happened

INT HEADQUARTERS DAY

CONFERENCE ROOM. Present are THE DIRECTOR, MAURICE, HOWIE, HARVE and SID.

DIRECTOR

All the news coming out of Cuba says the Batista government's well in control of the situation.

HOWIE

Maybe that's the problem right there. Among the things the Batista government controls *is* the news coming out of Cuba.

HARVE

These guys aren't fools. If they think Castro can win, then he can.

DIRECTOR

But how can they know?

MAURICE

This Ruby fellow says there are Americans fighting alongside Castro. Ex-military types who are forever on the lookout for a cause to fight for.

SID

Soldiers of fortune?

MAURICE

Call them what you will. Let's just say they don't sound like people who are willing to die for a loser.

(CONTINUED)

13 Maurice, Lee, and JFK.

CONTINUED:

DIRECTOR

So they're appraising Ruby and he's passing it on.

SID

What does he want? Castro?

MAURICE

According to him---to get rid of a corrupt government.

HOWIE

Yeas, but after that?

DIRECTOR

I guess we just have to wait and see.

(picks up a document)

Meanwhile we have an interesting proposal from our strange friend The Poet.

SID

Ooooo. Does it come in Rhyming Couplets?

DIRECTOR

No, just plain old prose. But very interesting just the same.

INT QUEEN BEE NIGHT CLUB TOKYO DAY

A bedroom above the night club. LEE HARVEY OSWALD awakens, tosses his legs over the side of the bed, looks briefly at the sleeping AKI then grabs up his uniform pants.

EXT LATRINE AT ATSUGI AIRBASE DAY

ESTABLISH LATRINE. OSWALD enters the latrine.

INT LATRINE DAY.

OSWALD walks to a urinal, unzips his fly and tries to urinate. He lets out a loud groan.

OSWALD

Jeeeeesuuus.

The SOLDIER standing at the urinal next to him looks concerned.

(CONTINUED)

14 Maurice, Lee, and JFK.

CONTINUED:

SOLDIER
'You okay buddy.
(when OSWALD moans again)
Try squeezing up.

OSWALD
What?

SOLDIER
(demonstrates)
Squeezing up.

OSWALD does as he is bid and grimaces at the resulting discharge.

SOLDIER (CONT'D)
Yup, you got a fucking good dose of
the clap there buddy. Better go see
the quack.

INT WAITING ROOM DAY

OSWALD is seated outside the office of CAPTAIN PAUL DERANIAN.
The door opens and DERANIAN looks out.

DERANIAN
Private.

OSWALD rises and follows him into the office.

INT DERANIAN'S OFFICE DAY

DERANIAN is injecting penicillin into OSWALD'S buttocks.

DERANIAN
OK you can get dressed, Private.

OSWALD
Sir, will this show up in my
record.

DERANIAN
Funny you should ask that. I was
'asked' to write this.

DERANIAN shows OSWALD his medical record.

OSWALD
(reads)
Contracted in the line of duty--not
due to my own misconduct?
(MORE)

(CONTINUED)

15 Maurice, Lee, and JFK.

CONTINUED:

OSWALD (CONT'D)

(beat)

Can I ask ---who asked, sir?

CUT TO

INT TOKYO BAR NIGHT

On TWO GLASSES touching in a toast. We see they are being held by OSWALD and MAURICE.

OSWALD

Can I ask--where you've been?

MAURICE

Oh---stateside for a while.

(beat)

Do you miss home Lee?

OSWALD

Not really, no.

MAURICE

Interesting.

OSWALD

Why's that?

MAURICE

I saw the list of names you put in. Those people at the Queen Bee who tried to get you to talk about your work here. Impressive.

OSWALD

I'm not sure if they're all Reds.

MAURICE

Oh no, they are. Every last one of them.

OSWALD

You---knew that? So what was I doing in there? Apart from catching a dose of the clap.

MAURICE

Let's forget about the Queen Bee, shall we? Move on to---other things.

(beat)

How's your Russian coming along?

(MORE)

(CONTINUED)

CONTINUED:

MAURICE (CONT'D)

Getting to know the enemy any better?

OSWALD

It's pretty damn hard as a matter of fact.

MAURICE

I'll bet living there would help. Help with the language, help to really get to know the enemy. Don't you think?

OSWALD

Well sure, but---living there?

MAURICE

You just said you don't miss home. And it wouldn't be forever. Gosh no, we couldn't expect that, no no.

OSWALD

We?

MAURICE

I have this colleague. Strange fellow. Grows orchids. We call him The Poet, on account of---he writes poetry. Execrable stuff I might add--from the vantage point of being something of a scribbler myself. Anyway The Poet, he tends to be a pretty reclusive type, mysterious, some might even say dark or diabolical, but occasionally he can be brilliant, as with this new idea of his. He calls it a 'false defection programme' whereby loyal Americans feign to be Reds and defect to Mother Russia.

OSWALD

And do what?

MAURICE

Well, at the very least send back info on what the comrade in the street is thinking. How is he living? Is he happy? On the other hand, and this is what we're hoping for, the KGB might try to recruit him, and that would be a coup. We'd have people inside the KGB.

(CONTINUED)

CONTINUED:

OSWALD

People? So it's not just me?

MAURICE

Oh no. There would be others. We're setting up a pretty intensive training programme involving Russian language tuition and exposure to the basic tenets of Marxism. Ever read Marx, Lee?

OSWALD

No.

MAURICE

A genius in my book. Just got it all a wee bit wrong. Forgot that people are driven by self-interest and it will be ever thus.

(beat)

So what do you say?

OSWALD

I guess---I'm ready to serve my country in any way I can.

MAURICE

You're a good man, Lee. And a good American.

(beat)

Now all we have to do is figure a way to get you out of here. This has to be kept hush-hush after all. Do you still have the Derringer I gave you?

OSWALD

Sure, why?

MAURICE

I thought maybe you could shoot yourself with it. Just a nick, you understand. A flesh wound.

OSWALD

Why should I do that?

MAURICE

I'm hoping they'll throw you into the brig for possessing an unauthorized weapon. Only you won't be going to any brig, believe me.

18 Maurice, Lee, and JFK.

INT BARRACK ROOM DAY

There are only a FEW MEN about and they lie on their bunks or tend to their equipment. OSWALD looks about the barrack room, before opening his locker and taking out the Derringer. He looks at the tiny gun before raising his arm and holding the gun to his fleshy under-arm just above his elbow. He closes his eyes tight shut, takes a deep breath, then pulls the trigger. All Hell breaks loose as OSWALD screams in pain, drops the gun and MEN come hurrying to see what's happened.

SOLDIER

What happened?

OSWALD

I dropped my damned gun and it went off! Damn!

A SERGEANT arrives and sees the gun lying on the floor.

SERGEANT

What the fuck? Does that belong to you, marine?

OSWALD

(in pain)

Of course it's mine you fucking dumb ass.

SERGEANT

What did you call me?

OSWALD

A dumb ass son of a bitch. Now what are you gonna do about that!

CAPTION: NAGGS
HEAD, OUTER
BANKS NC OVER.

EXT NAGGS HEAD COAST GUARD STATION DAY

ESTABLISH NAGGS HEAD COAST GUARD STATION on North Carolina's Outer banks.

INT COAST GUARD STATION DAY

OSWALD, stands before a desk manned by a MARINE CORPORAL who is writing. When OSWALD drops his kit bag the CORPORAL looks up.

(CONTINUED)

19 Maurice, Lee, and JFK.
CONTINUED:

CORPORAL
(puzzled)
Roberts? Is that you?

OSWALD
Roberts? No. My name's Oswald.
Private Lee Harvey Oswald.

CORPORAL
Damn I could've sworn you were----
grab a seat I let the Captain know
you're here.
(stares at Oswald)
Damndest thing.

INT CAPTAIN'S OFFICE DAY.

The CAPTAIN is reading. He looks up when the CORPORAL knocks and enters.

CORPORAL
I've got Private Oswald waiting
sir.

CAPTAIN
Oh, show him in Corporal.

CORPORAL
Right away sir.
(beat)
Oh and sir, wait till you see him.

OSWALD enters and is scrutinised by the CAPTAIN.

CAPTAIN
Take a seat Private.

OSWALD sits and the CAPTAIN leans back in his chair and looks at him in silence.

OSWALD
Is there---something wrong sir?

CAPTAIN
No, no. It's just---one of our 'old
boys' you could pass for brothers.

OSWALD
Would that be Roberts? The corporal
mentioned the name.

(CONTINUED)

CONTINUED:

CAPTAIN

Right.

OSWALD

Well I don't have any relatives with that name.

CAPTAIN

Weird.

(beat)

But never mind. He's gone and your here so, first things first. As far as the locals are concerned we're operating a rehabilitation centre here-- for personnel with alcohol problems. In case anybody asks.

OSWALD

Yes, sir.

The CAPTAIN hands OSWALD a file.

CAPTAIN

In there you have a syllabus, a timetable and the names of your teachers. Just like school. We expect you to work hard and hope that you learn fast. We also expect you to keep studying when you leave here. At the end of your hitch in the corps you should be proficient in Russian and pass muster as a Marxist. Understand?

OSWALD

Yes sir?

CAPTAIN

Good. We start first thing. Tell the corporal out there to show you to your quarters and--good luck.

INT LECTURE ROOM DAY

The LECTURER enters and stands before photographs of MARX, ENGELS, and LENIN.

LECTURER

Good morning gentlemen.

We see he is addressing OSWALD and three other students

(CONTINUED)

21 Maurice, Lee, and JFK.
CONTINUED:

STUDENTS
(in unison)
Good morning sir.

LECTURER
That's the last time we will so
greet each other, gentlemen. From
now on the greeting will be *dobraye*
ootro, or *dobriy den*, if it's
afternoon and *dobriy vyecher* if
it's evening. Clear?

STUDENTS
(in unison)
Yes sir.

LECTURER
(re photographs)
Now then, let me introduce you to
these three gentlemen. To their
ideas, their writings, and why they
appeal to some people---because as
we know, they do appeal to some
people.

CUT TO:

INT HEADQUARTERS DAY

CONFERENCE ROOM. We are looking at a UNIVERSAL INTERNATIONAL NEWS clip (extant) showing the triumphant entry of FIDEL CASTRO into HAVANA. The VO is generally favourable to FIDEL. The news cast ends and we see it is being watched by THE DIRECTOR, HARVE, HOWIE, MAURICE and SID. There is the usual fugg of pipe and cigarette smoke, an HARVE sipping whisky.

DIRECTOR
Well, looks like Harve's Sicilian friends were right. We have a new man in charge in Cuba.

MAURICE
He seems to like the sound of his own voice.

DIRECTOR
Well, let's not judge him on that.

HARVE
I don't know. I think he could be trouble.

(CONTINUED)

22 Maurice, Lee, and JFK.

CONTINUED:

HOWIE

Then we'll deal with it in the usual way.

SID

Demagogues come and go. I doubt if he'll be any different.

INT ATSUGI AIRBASE DAY

BARRACK ROOM. OSWALD returns. He begins to unpack his kit bag, throwing some books and pamphlets onto his bunk as he does so. The SERGEANT comes up behind him.

SERGEANT

Well, well, well. It's private Smartmouth back among us again.

The SERGEANT notices the books and pamphlets. He picks up a book. KARL MARX'S 'COMMUNIST MANIFESTO'.

SERGEANT (CONT'D)

What the fuck's this?

OSWALD

They call that a book, Sergeant. It's full of writing and stuff.

SERGEANT

I know what it is.

The SERGEANT picks another book. V.I. LENIN'S 'THE STATE AND REVOLUTION'.

SERGEANT (CONT'D)

You got this stuff in the Brig?

OSWALD

Not officially no. But you do get to meet some interesting people in the Brig, Sergeant. And you are allowed to fraternize.

OSWALD takes the book from him and looks at it.

OSWALD (CONT'D)

I have to say though, I'm kind of torn between Lenin and Trotsky. I'm not sure you can have socialism in one country. I think only permanent revolution can bring about socialism.

(MORE)

(CONTINUED)

23 Maurice, Lee, and JFK.

CONTINUED:

OSWALD (CONT'D)

What do you think Sergeant?

(beat)

Though, I suppose there is only one way to find out. Go and see for yourself.

SERGEANT

Go? Go where?

OSWALD

Russia.

(beat)

Yeah. I guess I'll have to give that some thought.

The SERGEANT looks on in bemusement as OSWALD continues to unpack. He does not see the sly smile playing on OSWALD'S lips.

EXT CAPITOL WASHINGTON DC

ESTABLISH CAPITOL

INT CAPITOL DAY

OFFICE of JFK he gets up to greet film director LESLIE H. MARTINSON.

JFK

Mr. Martinson. Pleased to meet you.

MARTINSON

It was good of you to see me Senator.

JFK

Please, take a seat. Can I get you anything? Coffee? Something stronger maybe?

MARTINSON

No thank you Senator.

JFK

So, PT 109? You really think you can make a movie about my old boat?

MARTINSON

I'd like to try. Though I should say these things take time.

(CONTINUED)

24 Maurice, Lee, and JFK.

CONTINUED:

JFK

Have you talked to any of the other guys?

MARTINSON

Not yet, but I will. Can you talk me through the events of that night in the Solomons.

JFK

It was August two, 1943. The 109 and a dozen or more other boats were ordered up through Fergusson Passage to the Blakett Strait. We were looking for Japanese destroyers. And we found some. And while every PT boat got their fish away, about sixty in all, we didn't get a single hit. Not a one.

(grins)

You--wouldn't have to put that in the movie would you?

MARTINSON

We can work around that.

JFK

I think the navy might insist.

(beat)

There was no moon that night, and we were creeping along on one engine--to reduce our wake you understand. A wake can be seen from the air at night. And then, from out of nowhere--

FLASHBACK

EXT SOLOMON ISLANDS NIGHT

Aboard the PT 109. JFK is at the helm. A shout goes up.

SHOUT

Ship at two o'clock!

JFK sees the Japanese destroyer AMAGIRI bearing down on them.

OUT OF FLASHBACK

25 Maurice, Lee, and JFK.

INT JFK'S SENATE OFFICE DAY

With JFK and MARTINSON.

JFK

Well I tried to get us to Hell out
of there. But it took time to get
up to speed.

(suddenly sombre)

Too much time, it turned out.

FLASHBACK

EXT SOLOMON ISLANDS NIGHT

On board the PT109. The JAPANESE DESTROYER slices into the PT
109 causing a huge explosion.

OUT OF FLASHBACK

INT JFK'S SENATE OFFICE DAY

With JFK and MARTINSON.

JFK

We lost two men in the explosion.
Two more were badly hurt. Everyone
went into the water.

FLASHBACK

EXT SOLOMON ISLANDS NIGHT

The SURVIVORS flounder in the water,

JFK

(shouts)

To me! To me!

OUT OF FLASHBACK

INT JFK'S SENATE OFFICE DAY

With JFK and MARTINSON.

JFK

Somehow the survivors got back
aboard the bow section which was
still afloat.

(MORE)

(CONTINUED)

26 Maurice, Lee, and JFK.

CONTINUED:

JFK (CONT'D)

We stayed there till daylight. By then we could see it was hopeless, so, it was back into the water.

FLASHBACK

EXT SOLOMON ISLANDS DAY

The CREWMEN cling to some wreckage and kick their feet for propulsion. JFK has the strap from Engineer PATRICK MC MAHON'S life vest between his teeth and he swims towing the badly burned man.

OUT OF FLASHBACK

INT JFK'S SENATE OFFICE DAY

With JFK and MARTINSON.

MARTINSON

You towed the guy with your teeth.

JFK

(laughs)

Yeah. Swam a bit, rested, swam some more. After four hours we hit this little island. Nothing on it. No water no nothing. That night I decided to swim out into Fergusson Passage and see if maybe I could signal a friendly vessel.

MARTINSON

How far? How far did you swim?

JFK

Oh, couple of miles.

FLASHBACK

EXT SOLOMON ISLANDS NIGHT

The SURVIVORS watch as JFK wades into the water.

JFK (V.O.)

I was in the swimming team at Harvard, so the swim was OK.

OUT OF FLASHBACK

27 Maurice, Lee, and JFK.

INT JFK'S SENATE OFFICE DAY

With JFK and MARTINSON.

JFK

But I hadn't figured on the cold.
And boy did it get cold.

MARTINSON

And sharks?

JFK

Funny thing. We always saw plenty
down there, but if they came near
that night I didn't see them. Guess
they were choosy about who they
ate. Hell even if they had taken a
bite out of me I wouldn't have felt
it I was so numb.

EXT SOLOMON ISLANDS NIGHT

JFK in the water. His eyes droop and close.

JFK (V.O.)

I fell asleep. Drifted all night.
And like the sharks, if any vessel
did come by I didn't see it.

OUT OF FLASHBACK

INT JFK'S SENATE OFFICE DAY

With JFK and MARTINSON.

JFK

And you know what?

MARTINSON

What?

JFK

When I woke up it was morning---and
I was right back where I started.
That damned current carried me full
circle.

(beat)

Well like I said there was nothing
on the first island, so we had to
get off and find another. It was
from there we got rescued.

(MORE)

(CONTINUED)

CONTINUED:

JFK (CONT'D)

Natives found us. We wrote a message on a coconut shell. They got that to an Australian coast watcher, and he passed it on.

MARTINSON

A coconut shell?

JFK

Yeah. You don't believe me? Take a look.

JFK picks up a glass paperweight from his desk and tosses it to MARTINSON. Encased in it is the saving coconut shell.

MARTINSON

Damn.

(serious)

Can I ask you something?

JFK

Sure.

MARTINSON

When you were--drifting? Did you ever think--you were gonna die?

JFK

(leans forward)

No, I never did. There's this old Irish myth that says when you're about to die, someone comes to get you. Some loved one. To help you pass over. I never saw anyone that night.

JFK leans back in his chair again.

JFK (CONT'D)

What a comforting thought, though. That someone should come for you?

MARTINSON

I guess.

(checks watch)

I'd best be going. I've taken up enough of your time. Can we keep in touch?

JFK

Absolutely. And when you see the rest of my old crew be sure to tell them I was asking after them.

(CONTINUED)

29 Maurice, Lee, and JFK.
CONTINUED:

MARTINSON
That's a promise.

INT MARY'S HOUSE NIGHT

DREAM SEQUENCE. Open with tight close up on JFK. He is clearly moving, perhaps in a vehicle, though his surroundings are indistinct----except for what looks like an overhead bridge of some sort ahead. Standing on the bridge, in flying gear, is JOSEPH P. KENNEDY JUNIOR and he beckons to his brother to come join him. JFK shakes himself free of the dream. He looks to where MARY lies asleep beside him. He gets out of the bed and rubs the sleep from his face.

INT HEADQUARTERS DAY

On the screen is a newscast (extant) of the aftermath of the CUBAN REVOLUTION. This is a truly Orwellian piece that depicts SHOW TRIALS being staged in a giant, and packed sports arena. We then see the 'GUILTY MEN' of the BATISTA regime being shot by firing squad, and hear of CASTRO'S anti-American tirades. The newscast ends and we see it is being watched by THE DIRECTOR, HARVE, HOWIE, MAURICE and SID. There is the usual fugg of pipe and cigarette smoke and HARVE sipping whisky

DIRECTOR
Well gentlemen. We now know the type of fellow we're dealing with.

HOWIE
Expropriating US property, he has to go.

MAURICE
I think we're all agreed on that.

HARVE
He's closed the Casino's and put Santo Trafficante in jail. We're not the only ones who'll want him gone.

DIRECTOR
Perhaps you should consult with your friend Mr. Roselli, Harve. Maybe some sort of joint venture can be arranged.

30 Maurice, Lee, and JFK.

INT BAR NIGHT

HARVE and JOHNNY ROSELLI are in a booth.

ROSELLI

I tell you, this Castro has upset a lot of people, people who helped the fucker win.

HARVE

Are these people upset enough to want rid of him, Johnny?

ROSELLI

Well fucking sure they are. It's already been looked at and it aint gonna be easy. The guy surrounds himself with guards. My people think it'll have to be done up close. Fucking poison or something.

HARVE

Poison? Our guy Sid can look into that. But eh, we just wanted you to know we're on the same wavelength.

ROSELLI

I'll pass that on.

INT EL TORO MARINE CORPS AIR STATION CA DAY

BARRACK ROOM. OSWALD empties his locker and packs his kit bag. He walks to the top of the barrack room, turns and has a last look before walking out.

INT EL TORO MARINE CORPS AIR STATION CA DAY

Office. A DESK SERGEANT looks on as OSWALD signs his discharge papers.

DESK SERGEANT

What have you got in mind?

OSWALD

Oh, travel a bit I think.

DESK SERGEANT

Travel? On two hundred dollars?

(CONTINUED)

31 Maurice, Lee, and JFK.

CONTINUED:

OSWALD

(smiles)

Maybe I'll find a benefactor.

DESK SERGEANT

Well, good luck with that.

OSWALD

Thank you.

OSWALD lifts his kit bag and leaves.

EXT EL TORO MARINE CORPS AIR STATION DAY.

OSWALD stands at a bus stop. A bus comes along and OSWALD gets on board. From the rear of the bus we see OSWALD pay his fare and turn to look up the bus.

INT BUS DAY

MAURICE is seated at the rear of the bus. He smiles at OSWALD as he makes his way towards him.

INT DINER DAY

MAURICE and OSWALD share a table. OSWALD finishes his meal.

OSWALD

That was a fine meal.

MAURICE

You can have more if you want.

OSWALD

No thanks.

MAURICE

You might like to reconsider. You won't get food like that where you're going. Boiled cabbage is the staple I'm told.

OSWALD

Maybe later. Right now I'd like to hear my travel arrangements.

(CONTINUED)

CONTINUED:

MAURICE

Some preliminary matters first, Lee. Number one, you go to the US embassy in Moscow on a Saturday. Late Saturday morning.

OSWALD

Can I ask why?

MAURICE

They won't be able to process your request----to give up your US citizenship? Remember your audience is not the staff in the embassy. It's the Reds who are listening in.

OSWALD

Late Saturday morning. Got that.

MAURICE

You make sure and say you were a US Marine and if asked by the Soviet authorities you will provide them with all the knowledge you acquired while in the Corps.

OSWALD

That's the hook for the guys listening in?

MAURICE

Right. Now let's here what you can offer them.

OSWALD

Well, let's see. Location of all bases on the west coast: all radio frequencies for all squadrons; all tactical call signs; authentication codes for entering and leaving the Air Defence Identification Zone; details of the MPS 16 height-finder Radar gear; I was also trained up on the TPX1.

MAURICE

What's that?

OSWALD

Well, radar can attract homing missiles, but basically this item is used to throw the missiles off the scent.

(MORE)

(CONTINUED)

33 Maurice, Lee, and JFK.

CONTINUED:

OSWALD (CONT'D)

(beat)

But I'm not sure if I should give them the last two items. Everything else can be changed. Call signs and stuff. But you give away the technical stuff and you're putting aircraft in danger. Especially the U2s.

MAURICE

OK then they don't get that. But you can allude to valuable, if vague, knowledge you'd be willing to impart. Now, travel arrangements.

EXT NEW ORLEANS DAY

ESTABLISH OFFICES OF TRAVEL CONSULTANTS INC.

INT OFFICES OF TRAVEL CONSULTANT'S INC. DAY

OSWALD in consultation with a TRAVEL REP.

TRAVEL REP

Your occupation Mr. Oswald

OSWALD

Oh, I, eh, I'm a 'shipping export agent'.

TRAVEL REP

And how long are you planning to be away.

OSWALD

Around two months. But this is purely for pleasure.

TRAVEL REP

Well, we have a ship leaving for Le Havre, France on September 20.

OSWALD

What's she called?

TRAVEL REP

The Marion Lykes. She's what we call an intermediary, that's a freighter that carries a few passengers.

34 Maurice, Lee, and JFK.

EXT WHARF NEW ORLEANS DAY

OSWALD stands looking up at the MARION LYKES. He makes his way up the ship's gangway.

INT SS MARION LYKES DAY

CABIN. OSWALD enters to meet his fellow passenger BILLY JOE LORD.

LORD
Hi. 'You bunking here?'

OSWALD
Yeah. Oswald. Lee Harvey Oswald.

LORD
Billy Joe Lord. Pleased to meet you.

OSWALD
Likewise.

EXT WHARF NEW ORLEANS DAY

The MARION LYKES pulls away from the wharf.

INT SS MARION LYKES NIGHT

OSWALD'S CABIN. He lies on his bunk reading a book. BILLY JOE LORD opens a drawer in the unit next to his bunk and takes out a GIDEON BIBLE. OSWALD watches his cabin mate.

OSWALD
You gonna read that thing? The Bible?

LORD
I might. Never read it before.

OSWALD
Waste of time. That stuff?
Religion? The opiate of the masses.

LORD
What the heck does that mean?

OSWALD
It means----it means---Hell you work it out.

(CONTINUED)

35 Maurice, Lee, and JFK.

CONTINUED:

OSWALD is angry with himself that he could only parrot MARX'S assertion regarding religion.

OSWALD (CONT'D)

(hisses)

Dammit!

OSWALD drops the book he is reading and reaches beneath his pillow for another one . We see the title is 'MARXISM FOR BEGINNERS'. He begins to flick through the pages till he finds what he's looking for. He closes the book and looks across at LORD who is reading the Bible.

OSWALD (CONT'D)

You figure it out yet?

LORD

What?

OSWALD

What I said. Religion is the opiate of the masses.

LORD

No.

OSWALD

Well, it means religion and it's promises of pie in the sky when you die, keeps the masses from demanding a better deal in the here and now. You get it?

LORD

I guess.

And although LORD continues to read the Bible, OSWALD is nevertheless pleased with himself now.

EXT GEORGETOWN TOWN HOUSE DAY.

GARDEN. MAURICE and THE DIRECTOR, pipes blazing, walk in the garden.

DIRECTOR

How's that young man of yours doing?

(CONTINUED)

36 Maurice, Lee, and JFK.

CONTINUED:

MAURICE

Oh he's gone. Sailed to Le Harve,
then to England--Southampton---and
we uh, arranged a flight from there
to Helsinki. That's where he is
right now?

DIRECTOR

Where's he staying?

INT TORNI HOTEL HELSINKI DAY

FOYER of the FIVE STAR HOTEL. OSWALD enters and is clearly
impressed by his opulent surroundings.

OSWALD

Jeez!

EXT GEORGETOWN TOWN HOUSE DAY.

With MAURICE and THE DIRECTOR.

DIRECTOR

The Tornii. That's kind of fancy
isn't it? Won't the Reds wonder
about that?

MAURICE

Maybe. Maybe it'll make him seem
more interesting than if he'd
stayed at the 'Y'.

DIRECTOR

What next?

MAURICE

Get a visa. Head for Moscow.

INT US EMBASSY MOSCOW.

CONSUL RICHARD SNYDER is at his desk. He looks up from
paperwork and sees OSWALD.

SNYDER

Can I help you?

(CONTINUED)

37 Maurice, Lee, and JFK.

CONTINUED:

OSWALD

Yes. My name is Lee Harvey Oswald,
and I'd like to renounce my United
States citizenship and become a
citizen of the Union of Soviet
Socialist Republics.

END OF EPISODE TWO