

MAURICE, LEE, AND JFK

A ten part series for television

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Episode nine.

John Fitzgerald Kennedy was 'probably' murdered as a result of a conspiracy, according to the US House Select Committee On Assassinations, ergo this is 'probably' a true story. The characters herein are based on real people. The character of Maurice is a composite of real people.

FRIST DRAFT August 2017

Address  
Phone Number

EXT KENNEDY COMPOUND CAPE COD DAY

JFK and RFK watch as a helicopter comes in to land on the beach. MEN from JFK'S SECRET SERVICE DETAIL slip their hands inside their jackets as they carefully watch the descending helicopter. The SECRET SERVICEMEN only relax when they see VICE PRESIDENT LYNDON BAINES JOHNSON getting out of the helicopter.

RFK

There he is in all his glory.  
Colonel Cornpone

EXT KENNEDY COMPOUND CAPE COD DAY

JOHNSON , JFK and RFK are having drinks on the porch.

JOHNSON

Jack I am not exaggerating when I say we could lose Texas in sixty four. Yarborough and Connally are ripping lumps out of each other and every fucker down there knows it, and won't vote for a divided party. We need you down there to bang heads together

RFK

We've already agreed to a visit, Lyndon.

JOHNSON

I know that. But can we firm it up? Make an announcement maybe?

JFK

I think we can do that. When would suit best? For the visit I mean?

JOHNSON

November time, maybe. And I thought we could take in Dallas, Fort Worth, San Antone (sic) and Houston.

JFK

We can get on that.

JOHNSON

I'd appreciate that Jack.  
(relaxing)  
God I sure do love this place.  
(MORE)

(CONTINUED)

JOHNSON (CONT'D)  
But where's my manners, I haven't  
asked after your daddy.

JFK  
Well, not a lot to report there,  
Lyndon.

JOHNSON  
I'm sorry to hear that. He was a  
great man.

JFK  
Good of you to say so, Lyndon.  
(beat)  
Will you stay for some food?

JOHNSON  
Well I would love to, but Ladybird  
has a birthday surprise planned for  
me and if I'm not back in time  
she'll have me eatin' my own nuts  
instead of birthday cake.

The TRIO get to their feet.

JFK  
Give Ladybird my regards. Oh, and,  
happy birthday, Lyndon.

JOHNSON  
Thank you.

RFK  
That goes for me too.

JOHNSON  
Thank you Bobby.

EXT KENNEDY COMPOUND CAPE COD DAY

JFK and RFK watch the helicopter ascend.

RFK  
(contemptuous: mimicking  
JOHNSON)  
I haven't asked after your 'daddy'?

JFK  
Well I'm sure he was just being  
polite, Bobby.

(CONTINUED)

RFK  
Lyndon Johnson and polite are  
mutually exclusive.

INT GENTLEMAN'S CLUB WASHINGTON DC DAY

THE DIRECTOR sits alone reading a newspaper. MAURICE enters  
and joins him. A WAITER appears.

WAITER  
Can I get you something sir?

MAURICE  
No thank you.

THE DIRECTOR  
Could you freshen me up, please?

WAITER  
*(lifts his glass)*  
Of course sir.

MAURICE  
*(when WAITER is gone)*  
Kennedy will be in Texas late  
November. Fort Worth, San Antonio,  
Houston and Dallas.

THE DIRECTOR  
Dallas? They hate him in that town.

MAURICE  
And then some.

THE DIRECTOR  
Where's our young friend?

MAURICE  
New Orleans.

THE DIRECTOR  
How does he feel about it all?

MAURICE  
He's---committed. Naturally he  
wants some assurances.

THE DIRECTOR  
Such as?

(CONTINUED)

MAURICE

That he can 'prove his innocence'  
when it's all over.

THE DIRECTOR

You can give him that assurance?

MAURICE

I have an idea.

At this the WAITER returns with THE DIRECTOR'S fresh drink.

THE DIRECTOR

Thank you so much.

WAITER

Not at all sir.

At this MAURICE lays two photographs on the TABLE. They look like two photos of OSWALD.

THE DIRECTOR

Why show me these. I've seen him  
before.

MAURICE

That's not 'him'. That's 'them'.

THE DIRECTOR

*(picking up photos)*  
Ah! That's----?

MAURICE

'Him' and Roberts. Remember you saw  
him in that footage of the Power's  
trial in Moscow?

THE DIRECTOR

Indeed I do.  
*(re photos)*  
On closer inspection you can see  
the difference. But, a striking  
resemblance nevertheless.

MAURICE

That's enough for people to  
remember what we want them to  
remember.

THE DIRECTOR

Have you decided what to call this--  
thing?

(CONTINUED)

CONTINUED: (2)

MAURICE

Howie's given it a name. He calls it--The Big Event.

THE DIRECTOR

The Big Event? Well I suppose that's as good a name as any.

*(pointedly)*

How much do the others know , by the way?

MAURICE

Standard procedure. Every one involved will only know what they need to know. Right down the line.

THE DIRECTOR

I'm pleased to hear it.

EXT MISSISSIPPI RIVER BOAT DAY

MAURICE and LEE HARVEY OSWALD are alone in the stern of the RIVER BOAT.

OSWALD

Can I ask---why you brought me here? On this phony River Boat?

MAURICE

Well, let's see. Here we are on a 'replica' river boat , where we can be seen and vouched for by our fellow passengers and crew.

OSWALD

Why would we need to be vouched for?

MAURICE

Well, let's say someone who looks very like you robs a bank back in New Orleans. And let's go further and say this fellow claims to be you, and perhaps even leaves behind some incriminating evidence that leads the law right to your door. What do you do?

OSWALD

I tell them they've made a mistake.

(CONTINUED)

MAURICE

And?

OSWALD

And I can prove it. I was out here on the river with you and all these other people.

MAURICE

Right. And what does his actions tell us about this 'other' Lee Harvey Oswald?'

OSWALD

*(shrugs)*

That he was trying to rob the bank and frame me for it.

MAURICE

Right. And that's what I'm going to do. Frame you for The Big Event. Which will be in Dallas, by the way. Late November. Then, when it's over, and you--come home, you'll be able to prove your innocence. When the police say you were here, you'll say, no sir I was there--- and I can call on people who will testify to that. It's foolproof, believe me.

OSWALD

This--other me? Is his name Roberts?

MAURICE

*(taken aback)*

What--makes you say that?

OSWALD

There was a fellow passed through Naggs Head. They said he looked like me.

MAURICE

It's enough that you know there is such a person.

OSWALD

Sure.

(CONTINUED)

CONTINUED: (2)

MAURICE

Now, we have to get you back to Dallas .Your Wife and child can stay with Mrs. Paine, but it would be better if you lived alone.

OSWALD

Why?

MAURICE

A solid family man would sit ill with the image we want to create, Lee.

OSWALD

You have it--all figured out?

MAURICE

I've overthrown governments, Lee. In comparison, framing you will be-- small potatoes.

*(beat)*

Now, ever been to Mexico?

OSWALD

Mexico? You want me to go to Mexico? Why can't the other Oswald go?

MAURICE

Because they have cameras down there. I'll explain it to you. But all in good time.

FADE IN:  
MARIACHI MUSIC

EXT CUBAN CONSULATE MEXICO CITY DAY

OSWALD is entering the Consulate. FREEZE FRAME as OSWALD is photographed.

INT CUBAN CONSULATE MEXICO CITY DAY

Consulate employee SYLVIA DURAN is interviewing OSWALD.

DURAN

Can I help you?

(CONTINUED)

OSWALD

Yes, my name is Oswald, Lee Harvey Oswald. I would like to apply for an 'in-transit' visa to Cuba. I intend to go from Cuba to the Soviet Union.

DURAN

I can let you have a visa application form. You must fill it in and attach two photographs of yourself.

OSWALD

Two photographs, I can do that.

DURAN

Do you have a visa for the Soviet Union?

OSWALD

Not yet. I've been in touch with the Soviet Embassy in Washington DC

DURAN

You will need a Soviet visa.

OSWALD

Check.

EXT CUBAN EMBASSY DAY

OSWALD exits and crosses the street. A car horn sounds. OSWALD keeps walking. The horn sounds again. OSWALD looks behind him to where a car is parked by the sidewalk. The DRIVER , a BLOND HAIREd man, beckons to OSWALD. He hesitantly walks back to the car and looks in.

OSWALD

Can I help you?

MAURICE

How did it go?

OSWALD is taken aback.

OSWALD

Jesus. You?

MAURICE

It's amazing what a little makeup and a toupee can achieve.

(MORE)

(CONTINUED)

CONTINUED:

MAURICE (CONT'D)

I'm known in this city. Its best  
you're not seen with 'Maurice'.

OSWALD

Got to go to the Soviet embassy  
now.

MAURICE

I'll give you a lift.

EXT SOVIET EMBASSY MEXICO CITY DAY

OSWALD approaching embassy. FREEZE FRAME as OSWALD is  
photographed.

INT SOVIET EMBASSY MEXICO CITY DAY

OSWALD is being interviewed by a MALE ATTACHE.

ATTACHE

Can I help you?

OSWALD

Yes, my name is Oswald. Lee Harvey  
Oswald. I've been in touch with  
your embassy in Washington DC  
regarding an entry visa to the  
Soviet Union. Have they been in  
touch? I would like to travel via  
Cuba, which is why I'm in Mexico  
city.

ATTACHE

There has been no word from  
Washington about such a visa.

OSWALD

You're sure?

ATTACHE

Of course I personally deal with  
such matters.

OSWALD

Maybe I can come back?

ATTACHE

Oc course.

INT LOW RENT HOTEL MEXICO CITY NIGHT.

OSWALD and ' BLOND' MAURICE have just finished dinner.

MAURICE

By the bye, did I say you were in Dallas last night.

OSWALD

No.

MAURICE

Yes, you were in the company of two Cuban gents, Angel and Leopoldo.

OSWALD

What was I doing?

FLASHBACK

INT APARTMENT BUILDING DALLAS NIGHT

SYLVIA ODIO a twenty six year old CUBAN WOMAN who has settled in DALLAS stands at the open door of her apartment talking to ANGEL , LEOPOLDO , and OSWALD lookalike ROBERTS who has been introduced as an AMERICAN named LEON. The latter stands in the background.

MAURICE (V.O.)

You were visiting a Miss Sylvia Odio. You were trying to solicit funds for some Cuban group.

OUT OF FLASHBACK

INT LOW RENT HOTEL MEXICO CITY NIGHT.

With MAURICE and OSWALD.

MAURICE

This morning one of your 'friends' called Leopoldo made a follow up telephone call. He wanted to know what Miss Odio had thought of Leon. He also wanted to tell her that Leon was kind of loco and said the Cubans should have assassinated Kennedy after the Bay of Pigs.

(CONTINUED)

OSWALD  
*(shakes his head)*  
Jesus.

MAURICE  
And talking of phone calls. I want you to make one tomorrow. I want you to call the Soviet embassy for an update on your visa application. I want you to mention your name, and that you've already spoken to Mr. Kostikov.

OSWALD  
That wasn't the Russian's name.

MAURICE  
No matter, just say it.

OSWALD  
Who is Kostikov?

MAURICE  
He's in charge of the KGB's Liquid Affairs Department in the Western Hemisphere.

OSWALD  
Liquid affairs?

MAURICE  
That's assassinations to you and me.

INT CUBAN CONSULATE DAY

OSWALD has handed is visa application, with photos (extant) attached, to SYLVIA DURAN who checks them over.

DURAN  
This is in order. Do you have the Soviet Visa?

OSWALD  
Not yet. Could I give them a call about that?

DURAN  
Of course.

DURAN dials a number and is connected.

(CONTINUED)

DURAN (CONT'D)  
One moment please.

She hands the phone to OSWALD.

OSWALD  
Yes, My name is Oswald, Lee Harvey  
Oswald, I spoke to your Mr Kostikov  
concerning a visa application. Has  
there been any word from the  
Washington embassy about that?

There is a lengthy pause as OSWALD is asked to wait. He  
smiles at DURAN.

OSWALD (CONT'D)  
They're checking.

SOMEONE comes back on the line.

OSWALD (CONT'D)  
Oh, so how long will that take?  
(explodes)  
What? Are you kidding?

OSWALD slams the phone down.

OSWALD (CONT'D)  
They say a visa will take four  
months. That's no good to me. You  
have to let me go to Cuba. I went  
to jail for Cuba. You have to give  
me a visa.

DURAN  
I'm sorry. I can't do that, Mr  
Oswald.

EXT CUBAN CONSULATE DAY

OSWALD gets into the car beside the BLOND MAURICE.

MAURICE  
How did it go?

OSWALD  
It went well. I hope your people  
got it all.

(CONTINUED)

MAURICE

Don't worry. Everybody bugs  
everybody else down here. They'll  
have it.

OSWALD

Then they'll know I didn't talk to  
this Kostikov.

MAURICE

Think, Lee. Kostikov does not deal  
with visas. So this visa business  
will be seen as some kind of smoke  
screen.

OSWALD

*(thinks: gets it)*

Right. I can see that's how that'll  
read.

MAURICE

Good. Now, let's get you home--to  
Dallas.

EXT YMCA DALLAS DAY

OCTOBER 3. OSWALD enters the YMCA on his return from MEXICO  
CITY.

INT YMCA DAY

OSWALD is checking into the YMCA.

YMCA RECEPTIONIST

How long will you be with us, Mr.  
Oswald?

OSWALD

*(signing register)*

Not long. Till I can find a rooming  
house.

INT YMCA TV ROOM NIGHT

OCTOBER 7. OSWALD sits alone in the TV ROOM of the YNCA. The  
TV NEWS is covering JFK ratifying the TEST BAN TREATY. The  
RECEPTIONIST wanders in.

YMCA RECEPTIONIST

What's this?

(CONTINUED)

OSWALD  
Kennedy. Ratifying the Test Ban  
Treaty.

YMCA RECEPTIONIST  
You agree with that?

OSWALD  
I guess he knows what he's doing.

EXT DALLAS ROOMING HOUSE DAY

OSWALD checks the address, 1026 NORTH BECKLEY AVENUE against  
a card he is holding.

INT ROOMING HOUSE DAY

The landlady MRS. EARLENE ROBERTS is showing OSWALD the tiny  
room he wishes to rent.

MRS. ROBERTS  
Of course if one of the other  
boarders leaves you could maybe get  
one of the bigger rooms, Mr---?

OSWALD  
Lee. O.H.Lee. And I'm sure I'll be  
just fine here, maam. I expect I'll  
be spending most weekends with my  
family.

EXT PAINE HOUSE DAY

GARDEN. OSWALD is playing with his DAUGHTER. A Heavily  
pregnant MARINA looks on. RUTH PAINE calls from the house.

RUTH PAINE  
Lee. Someone on the telephone.

INT PAINE HOUSE DAY

OSWALD picks up the phone.

OSWALD  
Yes.  
(beat)  
Where? I can be there.

EXT DALLAS STREET DAY

OSWALD gets into a car that is being driven by MAURICE. The car moves off.

EXT DEALEY PLAZA DAY

OSWALD and MAURICE are seated on THE GRASSY KNOLL that overlooks DEALEY PLAZA. There is a PICNIC BASKET a beer and some Cokes between them. MAURICE is smoking and pointing with his pipe.

MAURICE

*(pointing)*

There's going to be a motorcade.  
It'll come straight down from Main  
Street over there.

OSWALD

You know that?

MAURICE

Where else can it go, Lee?  
Then it'll carry on through that  
underpass down there.

*(beat)*

You see that building there? That's  
the Texas School Book Depository.  
You'll be in there.

OSWALD

How will I get in?

MAURICE

We'll get you a job there. We know  
the owner of that building, Lee.

*(beat)*

Although the job offer will come  
from someone lower down in the  
pecking order.

OSWALD

Where will the other guy be? The  
other Oswald?

FLASH FORWARD

EXT DEALEY PLAZA DAY

SOUNDS of PEOPLE SCREAMING POLICE SIRENS WAILING. We see the OTHER OSWALD running towards, and getting into, a GREEN NASH RAMBLER (station wagon) Being driven by SANCHEZ. The car roars off.

MAURICE (V.O.)

Oh he'll be here alright. And he'll make sure he's seen.

Across the street we see DEPUTY SHERIFF ROGER CRAIG watching the fleeing man get into the car and be driven off

OUT OF FLASH  
FORWARD

EXT DEALEY PLAZA DAY

With MAURICE and OSWALD.

MAURICE

And when he goes this-a-way, you go that-a-way

INT WHITE HOUSE DAY

SCREENING ROOM. JFK and RFK (WORKING PROJECTOR) watch a UNIVERSAL-INTERNATIONAL NEWSREEL entitled VIETNAM CRISIS MOUNTS.(extant) End NEWSCAST on REPORTER saying that DIEM'S sister-in-law MADAME NHU is critical of JFK, who 'doesn't understand what is going on in Vietnam". The lights go up.

JFK

I understand what's going on alright. That lady and her husband are causing chaos down there. It's clear they're the ones in charge, not Diem.

RFK

I agree. But what to do about it?

JFK

I think it's pretty obvious,Bobby. We have to cut loose from Diem. Help him and his brother into exile.

RFK

Exile?

(CONTINUED)

JFK

That is our only objective. I want  
that made absolutely clear. Exile.

INT PAINE HOUSE DAY

OSWALD, MARINA, and RUTH PAINE are at the dinner table.  
OSWALD is spoon feeding his daughter JUNE. RUTH PAINE tries  
unsuccessfully to sound 'normal'.

RUTH PAINE

Have you---had any luck finding  
work, yet Lee?

OSWALD

No, not yet.  
(to MARINA)  
I'll keep trying though.

RUTH PAINE

Well I was telling some neighbours  
about your situation, and they told  
me about a vacancy.

OSWALD

Yeah? Where?

RUTH PAINE

It's called the Texas School Book  
Depository.

OSWALD and RUTH PAINE look at each other in silence for a  
long moment. MARINA thinks something is wrong.

MARINA

Lee?

OSWALD

(to PAINE)  
Maybe I'll give it a try.

RUTH PAINE

I think you should. I've taken the  
liberty of speaking to the  
gentleman responsible for hiring  
and he says you've to go down  
there. I hope you don't mind.

OSWALD

No. I appreciate it.

(CONTINUED)

RUTH PAINE

Good. I can give you a map of the city so you can find your way there.

INT TEXAS SCHOOL BOOK DEPOSITORY DAY

From a window on the sixth floor of the TSBD we are looking down on DEALEY PLAZA. Now we see we have been sharing LEE HARVEY OSWALD'S POV. He is on the sixth floor to collect some cartons of school books which he then wheels into an elevator, closes the door and descends to a lower floor.

INT TEXAS SCHOOL BOOK DEPOSITORY DAY

OSWALD arrives at his destination, pulls open the elevator door and is confronted by his foreman, ROY TRULLY

TRULLY

*(smiling)*

Got a message for you Lee.

TRULLY hands OSWALD a note. As he reads it a broad grin spreads across his face.

INT MATERNITY HOSPITAL DAY

OSWALD sits on MARINA'S bed and looks lovingly upon his WIFE and NEWBORN CHILD.

MARINA

What shall we call her?

OSWALD

Well, I got to name the last one. This time it's your turn. Only, If it were up to me I'd call her Marina after her beautiful mother.

MARINA

Perhaps.

OSWALD

I'm gonna look after us Marina. All of us, you'll see.

INT GENTLEMEN'S CLUB WASHINGTON DAY

MAURICE is with THE DIRECTOR.

(CONTINUED)

THE DIRECTOR  
Didn't he wonder what it was all  
about? What went on down there in  
Mexico City?

MAURICE  
Of course. He's not stupid.

THE DIRECTOR  
What did you tell him?

MAURICE  
That it looks like he was planning  
an escape route to Cuba.

THE DIRECTOR  
And Kostikov?

MAURICE  
The mere mention of Kostikov's name  
will add to his credibility as an  
assassin.

THE DIRECTOR  
And you're confident he'll go  
through with it? Oswald?

MAURICE  
Well, he knows he's going to be  
very well paid. But is that enough?  
I should try and come up with  
something that guarantees he goes  
Scott free.

THE DIRECTOR  
I'll set my mind to that also.

EXT WASHINGTON GENTLEMEN'S CLUB DAY

FROM the POV of HARVE we watch MAURICE exit the club and get  
into a cab. Now HARVE crosses the street and enters the club.

INT GENTLEMAN'S CLUB WASHINGTON DC DAY

HARVE has joined THE DIRECTOR. The WAITER has brought him a  
HARVE a drink.

HARVE  
(to waiter)  
Thanks

(CONTINUED)

The WAITER moves off.

HARVE (CONT'D)  
We have a problem.

THE DIRECTOR  
Go on.

HARVE  
Some fucking US soldier. He's been  
in Luxembourg knocking on Embassy  
doors and saying how The Big Event  
is set for Texas.

THE DIRECTOR  
Does he have a name?

FLASHBACK

INT US MILITARY BASE METZ, FRANCE, DAY.

PFC EUGENE DINKIN has his attention riveted on a message he  
is deciphering.

RFK (V.O.)  
Eugene B. Dinkin. Private First  
Class.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

JFK and RFK are alone in the CABINET ROOM. RFK has a letter  
in his hand.

RFK  
He's a cryptographer and part of  
his remit is to monitor cable  
traffic coming from the OAS.

JFK  
Those guys again? I thought De  
Gaulle had dealt with them?

RFK  
*(hands JFK Letter)*  
Apparently not. And we do know they  
have 'friends' here in the US.

INT GENTLEMAN'S CLUB WASHINGTON DC DAY

With THE DIRECTOR and HARVE.

THE DIRECTOR  
Do we know who he's told?

FLASHBACK

INT ISRAELI EMBASSY LUXEMBOURG DAY

DINKIN speaks urgently to the ISRAELI AMBASSADOR.

HARVE (V.O.)  
The Israeli Ambassador gave him a  
hearing

OUT OF FLASHBACK

INT WHITE HOUSE DAY

With JFK and RFK in THE CABINET ROOM.

JFK  
*(looks up from letter)*  
November 28th? We won't be in Texas  
on that date.

RFK  
No, but it's damn close.

INT GENTLEMEN'S CLUB WASHINGTON DAY

With HARVE and THE DIRECTOR.

HARVE  
One other thing. Before he lit out  
for Luxembourg, he wrote a letter  
to that little fucker Robert  
Kennedy

INT WHITE HOUSE DAY

With JFK and RFK in the CABINET ROOM.

(CONTINUED)

JFK

*(reading)*

A plot involving the US military,  
right wing economic groups, and the  
blame is to be put upon a Negro or  
a Communist.

*(to RFK)*

What else do we know about him?

RFK

His latest psychiatric evaluation  
took place in September. Some  
concerns were noted

JFK

They think he's nuts?

RFK

If there is a plot to--harm you,  
wouldn't it be convenient for the  
plotters if this Dinkin was to be  
declared insane?

*(beat)*

I'm not sure if we should dismiss  
this out of hand.

INT GENTLEMAN'S CLUB WASHINGTON DC DAY

With THE DIRECTOR and HARVE

THE DIRECTOR

We must tell our French friends to  
be more careful in future. Will  
they be coming over for The Big  
Event?

HARVE

They'll be here.

*(beat)*

What are we going to do about this?  
Change the venue?

THE DIRECTOR

*(thinks: lights pipe)*

No. No, we'll give them a faux plot  
to foil. Put their minds at rest.

*(thinks)*

And I know just the man to blow the  
whistle for us.

EXT CAR PARK DALLAS DAY

MAURICE leans against his car lighting his pipe. He sees OSWALD in the distance walking towards him.

EXT DALLAS SUBURB DAY

MAURICE and OSWALD stroll through the suburb.

MAURICE

I've been thinking about a failsafe for you Lee.

OSWALD

Failsafe?

MAURICE

When this is over, something you can say to the authorities that is a rock solid testament to your innocence.

OSWALD

I like the sound of that. How do we swing it?

MAURICE

Kennedy is to visit Chicago on November second. Some---football game, I think. And there's to be a motorcade, just like Dallas. A couple of days before the visit I want you to phone the Chicago FBI and tell them there's a plot being hatched to assassinate the President.

OSWALD

A plot?

MAURICE

I can have things arranged so that there is indeed some evidence of a plot. Suspicious men with guns, that sort of thing. There will be one man in particular, a right wing fanatic, who is likely to have a grudge against Kennedy.

(CONTINUED)

OSWALD  
What's his name?

FLASH FORWARD

INT PHONE BOOTH DAY

OSWALD is calling the CHICAGO FBI.

OSWALD  
The man's name is Thomas Arthur  
Vallee and he's been threatening to  
kill the President.

OUT OF FLASH  
FORWARD

EXT DALLAS SUBURB DAY

With MAURICE and OSWALD.

OSWALD  
Who is Thomas Arthur Vallee?

MAURICE  
Oh, just some nut who is known to  
the FBI. He's a John Bircher. Very  
right wing, sees Reds everywhere.  
Even in the White House.

OSWALD  
Who do I say I am?

MAURICE  
You say you are Lee. That's all.  
Then when all this is over you can  
tell them you're the Lee who foiled  
the Chicago plot. You're one of the  
good guys.

OSWALD  
What about the bad guys? The ones  
with the guns?

MAURICE  
They'll get picked up. But when  
nothing can be proven against them  
they'll be let go.

(CONTINUED)

OSWALD

And the FBI? They'll just take the word of this 'Lee'.

MAURICE

We'll make sure they hear from another source also. It'll work, believe me

INT GEORGETOWN HOUSE DAY

THE DIRECTOR'S HOUSE. STUDY. The phone rings and he picks up.

THE DIRECTOR

Yes.

INT PHONE BOOTH DAY

MAURICE is on the phone.

MAURICE

Chicago's been taken care of.

INT GEORGETOWN HOUSE DAY

THE DIRECTOR'S HOUSE. THE DIRECTOR is on the phone.

THE DIRECTOR

Excellent.

*(beat)*

Oh, by the way, information reaches me that Kennedy has finally lost patience with Diem. I think our friends down there in Vietnam may need some demonstration of our support for their cause.

INT PHONE BOOTH DAY

With MAURICE on the phone.

MAURICE

I can arrange that.

MAURICE hangs up.

INT WHITE HOUSE DAY

OVAL OFFICE. RFK knocks and enters. J. EDGAR HOOVER is at his back.

RFK  
Director Hoover.

HOOVER  
Mr. President.

JFK  
Mr Hoover. Please take a seat.

HOOVER  
Thank you  
(sits)  
Mr. President we have been informed  
of a plot to assassinate you.

RFK  
In Chicago.

HOOVER  
November second, when you arrive  
for the Army- Airforce football  
game at Soldier's Field.

JFK  
You---seem certain.

HOOVER  
A man calling himself Lee  
telephoned our Chicago office. He  
named one of the assassins as  
Thomas Arthur Vallee. He's known to  
us and we're surveilling him.

JFK  
You say---one of the assassins.

HOOVER  
This Lee aid there would be  
multiple shooters armed with high  
powered rifles. Subsequently, a  
lady called the Chicago office. She  
runs a boarding house on the north  
side of the city where two men of  
Cuban origin have recently taken up  
residence. One of her other  
boarders, a Mr. Knight, told the  
lady he had inadvertently seen into  
the room occupied by the men.

(CONTINUED)

FLASHBACK

INT BOARDING HOUSE DAY

A concerned MR KNIGHT, who is in fact, HOWIE, (see earlier eps) is talking to THE LANDLADY.

HOOVER (V.O.)  
This Mr. Knight told of seeing the  
men with high powered rifles.

INT BOARDING HOUSE DAY

THE LANDLADY, with MR KNIGHT/HOWIE at her back, unlocks and opens the door to a room. The room is empty, and two high-powered rifles lie on the bed.

HOOVER (V.O.)  
On investigating, the lady of the  
house confirmed Mr. Knight's story.  
There were two high powered rifles  
in their room.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

With JFL, RFK and HOOVER.

HOOVER  
There was also a map of your  
proposed motorcade route. Obviously  
those men are also being surveilled  
and will be picked up sometime  
prior to your visit. By adopting  
this patient approach we will be  
able to identify any other  
conspirators should they exist.

JFK  
I agree with that strategy, Mr.  
Hoover. And I thank you and your  
Bureau for your diligence.

HOOVER  
Not at all.  
(stands)  
Good day Mr. President.

(CONTINUED)

JFK  
Mr. Hoover.

RFK escorts HOOVER to the door and lets him out. Then he turns to JFK.

RFK  
I guess this Dinkin fellow got it wrong about Texas. I mean how many assassination plots can there be in one month.?

EXT MILITARY BARRACKS SAIGON DAY

A GROUP of VIETNAMESE GENERALS are seated at a long conference table. They watch as MAURICE unlocks a valise and dumps FORTY TWO THOUSAND DOLLARS onto the table.

MAURICE  
There's forty two thousand there, gentlemen. We know from experience that coups d'tat require financing, so I've been authorized to say more will be made available in due course.

VIETNAMESE GENERAL  
We understand that US support comes with strings, Mr. Maurice.

MAURICE  
Strings?

VIETNAMESE GENERAL  
We understand that Diem is to be-- spared. Exiled.

MAURICE  
You are not happy with that arrangement?

VIETNAMESE GENERAL  
As I am sure you know, Diem has already----survived----one coup, and those that sought to depose him are now in exile or in prison. We would like to ensure that a similar fate can never befall us. Never.

MAURICE understands what he is being told. DIEM is not to survive the coup.

(CONTINUED)

MAURICE

Ah. Well, even with the best of intentions, in the turmoil of a coup things can sometimes go terribly wrong.

The VIETNAMESE GENERAL nods his understanding. MAURICE picks up the valise.

MAURICE (CONT'D)

Good luck, gentlemen

INT GEORGETOWN HOUSE DAY

THE DIRECTOR'S HOUSE. His black manservant, JAMES looks out of a window onto the garden where he sees MAURICE joining THE DIRECTOR at the garden table.

EXT GEORGETOWN HOUSE DAY

THE DIRECTOR'S HOUSE. GARDEN. With THE DIRECTOR and MAURICE.

THE DIRECTOR

How was your trip?

MAURICE

It went smoothly enough.

*(beat)*

Kennedy wants Diem to survive the coup, but I'm afraid it's not going to happen like that.

THE DIRECTOR

That's not our concern. Have the Generals settled on a date for the coup?

MAURICE

November second.

THE DIRECTOR

That's shaping up to be a very busy day.

INT CATHOLIC CHURCH SAIGON DAY

THE CHOLON DISTRICT of the city. A PRIEST is concluding the mass in Latin. President DIEM and his brother NGO DINH NHU are in the congregation.

EXT CATHOLIC CHURCH SAIGON DAY

CHOLON DISTRICT. MILITARY VEHICLES begin to pull up out side the church.

INT CATHOLIC CHURCH SAIGON DAY

CHOLON DISTRICT. The Mass is over. The congregants begin to leave their pews. The PRIEST shakes hands with DIEM and NHU.

EXT CATHOLIC CHURCH SAIGON DAY

CHOLON DISTRICT. DIEM and NHU exit the church and see the MASSED MILITARY VEHICLES.

INT WHITE HOUSE DAY

MORNING. CABINET OFFICE. JFK is meeting with the JOINT CHIEFS when there is a knock on the door and RFK enters. He hands JFK a cable, which he reads.

JFK  
(*shocked*)  
What! I specifically said this was  
not to happen.

RFK puts his hand on his brother's shoulder in an attempt to calm him. JFK suddenly appreciates his position and composes himself. He raises the cable.

JFK (CONT'D)  
From our embassy in Saigon. A coup  
d'tat has taken place. Diem and his  
brother Nhu are both dead.

GENERAL CURTIS LE MAY  
How did they die?

FLASHBACK

EXT CATHOLIC CHURCH SAIGON DAY

CHOLON DISTRICT. We are looking down and inside an armoured personnel vehicle. A forlorn looking DIEM and NHU look up at us. NOW we see we have been sharing the POV of a VIETNAMESE ARMY OFFICER who points a machine gun down into the vehicle. The OFFICER opens fire on the brothers.

(CONTINUED)

JFK (V.O.)  
Reports say the brothers committed  
suicide.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

CABINET ROOM. With JFK, RFK and the JOINT CHIEFS. Chairman of  
the JOINT CHIEFS GENERAL MAXWELL TAYLOR speaks.

GENERAL TAYLOR  
Suicide? Why didn't they just stuff  
two or three million dollars into a  
trunk and get out of there.

JFK  
I don't think they were given that  
chance. Whatever else those  
brothers were, they were also  
devout and pious Catholics. For  
people like that suicide means  
damnation for all eternity. It's  
not an option.

GENERAL CURTIS LE MAY  
I can buy that. And whatever else  
those Gook Generals may be they are  
also warriors. And when warriors  
get that old blood lust, well----.

A silence descends as JFK meets the silent gazes of his JOINT  
CHIEFS

EXT WHITE HOUSE DAY

J. EDGAR HOOVER'S CAR, driven by JAMES, swings into the White  
House grounds.

INT WHITE HOUSE DAY

OVAL OFFICE. HOOVER is addressing JFK. RFK looks on.

HOOVER  
Mr. President I have to report that  
the two Cubans from the Chicago  
boarding house have disappeared.  
(MORE)

(CONTINUED)

HOOVER (CONT'D)

One must assume, either, that they knew of our surveillance and abandoned their plan, or they are at large and waiting your arrival in the city.

JFK

You mentioned another fellow.

HOOVER

Thomas Arthur Vallee.

FLASHBACK

EXT CHICAGO DAY

A CHICAGO POLICEMAN stands in close proximity to THOMAS ARTHUR VALLEE , as his FELLOW OFFICER opens the trunk of VALLEE'S CAR to reveal a stash of weapons and ammunition.

HOOVER (V.O.)

He was taken into custody by two officers from the Chicago police department.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

OVAL OFFICE. With JFK, RFK, and HOOVER.

HOOVER

The officers pulled him over using a pretext. Something about a faulty light on his car. In the trunk of his car they found an M1 rifle, a handgun, and three thousand rounds of ammunition. He obviously denies being part of a plot, but he'll be held for as long as possible. Mr. President, I think it would be best if you cancelled this trip.

JFK

I'm supposed to be there in a few hours. But if that's what you think.

RFK

We can say the cancellation is related to Diem.

(CONTINUED)

JFK  
*(explains to HOOVER)*  
President Diem and his brother have  
been assassinated. There's been a  
coup in Vietnam.

HOOVER  
Then the Attorney General has  
offered a wise solution to our  
problem.  
*(rises)*  
I'll keep you informed of any  
developments Mr. President.

JFK  
Thank you Mr. Hoover.

HOOVER  
A coup?  
*(shakes his head)*  
Thank God we live in America.

EXT DALLAS TEXAS DAY

NOVEMBER TWENTIETH, 1963. The IRVING suburb of DALLAS. RALPH  
LEON YATES, 27, a REFRIGERATION SERVICE ENGINEER working for  
the TEXAS BUTCHER SUPPLY COMPANY is driving a company truck  
through IRVING when he spots a hitchhiker. He stops and gives  
the man a lift. It is the OTHER OSWALD and he is carrying a  
long brown paper parcel (4ft).

OTHER OSWALD  
Thank you kindly.

YATES  
You can put your package in back if  
you want?

OTHER OSWALD  
It'll be fine here. It's just some  
curtain rods.

INT RALPH YATES TRUCK DAY

On the road into DALLAS.

OTHER OSWALD  
*(all too deliberate)*  
The city seems all abuzz about the  
President coming down.

(CONTINUED)

YATES

Yes. I guess I'll try and get down there.

OTHER OSWALD

See the motorcade?

YATES

Right.

OTHER OSWALD

Do you suppose a person could shoot the President?

YATES

I don't know.

OTHER OSWALD

I mean with a high powered rifle with a scope on it?

YATES

I suppose.

OTHER OSWALD

I mean from a window in a tall building?

YATES

Never thought about it.

The OTHER OSWAL take a PHOTO from his pocket and show it to YATES. It is one of the BACKYARD PHOTOS.

OTHER OSWALD

I mean with a rifle like that one?

YATES glances at the PHOTO.

YATES

*(nervous smile.)*

I guess.

EXT TEXAS BUTCHER SUPPLY COMPANY DAY

RALPH LEON YATES is unloading tools from his truck and conversing with DEMPSEY JONES, a colleague.

YATES

I tell you that was one strange conversation, Dempsey.

(CONTINUED)

JONES  
Where did you drop the guy?

FLASHBACK

INT TEXAS SCHOOL BOOK DEPOSITORY DAY

LEE HARVEY OSWALD is writing out a book order on his clip board when he happens to look down onto Houston Street and sees THE OTHER OSWALD being dropped off by RALPH LEON YATES.

YATES (V.O.)  
I dropped him on Houston. That was  
the last I saw of him.

OUT OF FLASHBACK

INT KENNEDY HOUSE CAPE COD DAY

From JOSEPH KENNEDY SENIOR'S bedroom, JFK looks out onto the beach where a helicopter awaits and SECRET SERVICEMEN patrol.

JFK  
You know, I could do without this  
Texas trip.

JFK turns to look at his stroke-victim FATHER who lies in bed unable to speak.

JFK (CONT'D)  
But---it has to be done for the  
good of the party down there.

JFK now sits on his father's bed, takes hold of his hand and follows the old man's gaze to the painting of JOSEPH KENNEDY JUNIOR.

JFK (CONT'D)  
Even after all this time I still  
miss him like hell. I guess we all  
do.

EXT KENNEDY COMPOUND CAPE COD DAY

The PILOT starts the helicopter's engine.

INT KENNEDY HOUSE CAPE COD DAY

BEDROOM with JFK and his father. We hear the helicopter engine

JFK  
Time for me to go.

JFK leans across kisses his FATHER'S forehead and squeezes his hand.

JFK (CONT'D)  
Good bye dad.

JFK is leaving the room when he stops and looks at the painting of his LATE BROTHER.

FLASH FORWARD

EXT INDETERMINATE LOCATION DAY

As in previous episode, we see JOSEPH KENNEDY JUNIOR, in flying suit, beckoning to us to come and join him.

OUT OF FLASH  
FORWARD

INT KENNEDY HOUSE CAPE COD DAY

BEDROOM. With JFK still looking at the painting. Now he turns and leaves.

EXT KENNEDY COMPOUND CAPE COD DAY

JFK climbs into the helicopter and it takes off

EXT TEXAS SCHOOL BOOK DEPOSITORY NIGHT

MAURICE and OSWALD are in a car opposite the TSBD. As they watch TWO MEN exit, lock up, get into a truck marked ACME BUILDING AND MAINTENANCE, and drive off.

INT TEXAS SCHOOL BOOK DEPOSITORY NIGHT

OSWALD holds a FLASHLIGHT as MAURICE (WEARING GLOVES) unzips a canvas bag and takes out a dismantled MANLICHER CARCANO RIFLE.

(CONTINUED)

OSWALD

I think I saw my lookalike today.  
Got dropped off from some truck  
hereabouts.

MAURICE

*(as he assembles the  
rifle)*

Was he carrying anything?

OSWALD

Yeah, he was. A package.

MAURICE

Curtain rods. At least that's what  
he told the truck driver. Along  
with some very incriminating  
comments.

OSWALD

What's that all about?

MAURICE

Number one, it's going to point to  
premeditation. Like you took the  
gun in here a piece at a time, just  
like this. That will indicate that  
you acted out of conviction and  
that you're not just some crazy  
guy.

OSWALD

I don't understand.

MAURICE

Come the big day you're going to  
bring a package in here. And that  
fellow who drives you--?

OSWALD

Frazier?

MAURICE

You're going to tell him it's  
curtain rods.

OSWALD

And number two?

(CONTINUED)

CONTINUED: (2)

MAURICE

Number two is bilocation again. How can you be in here with your fellow workers and out there in a truck at the same time?

OSWALD

Shouldn't I say something other than curtain rods?

MAURICE

Absolutely not, Lee. It's that same lie that will link Frazier's tale with the truck driver's. The same lie that will damn you---initially at least.

MAURICE has finished assembling the rifle. From the bag he now takes a small clear plastic envelope containing THREE SHELL CASINGS.

MAURICE (CONT'D)

Now, about these-----

OSWALD

I guess I know what's to be done with them.

MAURICE

Good, now let's find a place to stash the rifle----then we can use some of these boxes to make a sniper's nest.

EXT PAYNE HOUSE DAY

ESTABLISH HOUSE.

INT PAINE HOUSE NOVEMBER TWENTY SECOND 1963 DAY

BEDROOM. OSWALD tip toes about the room, trying not to waken MARINA and the children. Before he leaves he removes his WEDDING RING and lays it on top of a dressing table. He then takes a last look at his sleeping family before exiting.

EXT FRAZIER HOUSE DAY

OSWALD is carrying a brown paper package when he approaches BUELL FRAZIER'S car. He puts the package in the rear seat then get's in beside FRAZIER.

(CONTINUED)

FRAZIER  
What's that?

OSWALD  
Curtain rods.

FRAZIER starts the engine and drives off.

EXT TEXAS SCHOOL BOOK DEPOSITORY (TSBD) DAY

CAR PARK. OSWALD gets out of FRAZIER'S car, collects his package and heads for the TSBD.

EXT TEXAS SCHOOL BOOK DEPOSITORY DAY

OSWALD is about to enter the TSBD when he notices a GARBAGE TRUCK conveniently parked nearby. Surreptitiously, he tosses his PACKAGE into the truck.

INT TEXAS SCHOOL BOOK DEPOSITORY DAY

ON THE SIXTH FLOOR. A GROUP OF WORKERS are noisily nailing sheets of plywood to the wooden floor. OSWALD is distractedly making up an order of school books, with his attention divided between the task in hand, and his perusal of the small crowd of people beginning to congregate below on DEALEY PLAZA.

FLOOR WORKER  
OK let's have us a break.

The FLOOR WORKERS down tools and begin to exit. The one who called for the break draws near to OSWALD and looks down onto DEALEY PLAZA.

OSWALD  
Wonder what's going on?

FLOOR WORKER  
What's going on? Hell, don't you know the President's coming.

OSWALD  
Sure I know. But he'll be coming straight off Main and on down to the underpass there.

(CONTINUED)

FLOOR WORKER

Nope. It's been changed. He's coming off Main onto Houston, then onto Elm. He'll be close enough to shout a howdy to him.

The FLOOR WORKER walks off leaving a clearly perplexed OSWALD.

FLASHBACK

EXT DEALEY PLAZA DAY

With MAURICE and OSWALD sitting on the GRASSY KNOLL.

MAURICE

There's going to be a motorcade. It'll come straight down from Main street over there.

OUT OF FLASHBACK

INT TEXAS SCHOOL BOOK DEPOSITORY DAY

With OSWALD looking at the people gathering.

EXT LOVE FIELD DALLAS DAY

The PRESIDENTIAL PLANE is coming in to land. (NEWSREEL FOOTAGE EXTANT).

EXT LOVE FIELD DALLAS DAY

HOWIE is in a PHONE BOOTH dialing a number

INT RECORDS BUILDING DEALEY PLAZA DAY

An EMPTY OFFICE. MAURICE sits on a desk, the only piece of furniture in the office. A TELEPHONE on the desk rings and MAURICE picks up.

MAURICE

Yes.

*(beat)*

Thanks, Howie. You can come on in now.

(CONTINUED)

CONTINUED:

MAURICE hangs up. He walks to the window and scopes DEALEY PLAZA with high powered binoculars. He scans a group of people, does a double take on a man he sees for an instant. It is JEAN (earlier eps). But now JEAN disappears from view. The PHONE rings again. MAURICE walks to the desk and picks up.

MAURICE (CONT'D)

Yes?

INT GEORGETOWN HOUSE DAY

THE DIRECTOR'S HOUSE. STUDY THE DIRECTOR is on the phone.

THE DIRECTOR

Thought I'd call in for an update.

MAURICE

Howie just called. He's landed.

THE DIRECTOR

Oh. Then I'll stay on the line and you can give me a run and commentary.

MAURICE

Of course. And--the strangest thing. I thought I saw Jean among the crowd.

THE DIRECTOR

Jean? Oh, that Jean. I shouldn't have thought so.

EXT DEALEY PLAZA DAY

From a secluded spot JEAN speaks into a walkie-talkie.

JEAN

*(in French)*

Michel. Status report please.

EXT GRASSY KNOLL DAY

Behind the PICKET FENCE, MICHEL SOUTRE, world-renowned assassin, stands ready with a rifle at his side. A SECOND MAN stands some way off, ensuring no one intrudes upon the GUNMAN

(CONTINUED)

SOUETRE  
*(in French)*  
It's quiet here. My friend is  
keeping the area clear.

EXT DALLAS TEXAS DAY

MAIN STREET. The PRESIDENTIAL MOTORCADE passes through waving  
crowds. (NEWSREEL FOOTAGE EXTANT)

INT TEXAS SCHOOL BOOK DEPOSITORY DAY

SIXTH FLOOR. OSWALD watches as the last of the FLOOR WORKERS  
leave. When he is alone he walks to the SNIPER'S NEST that he  
and MAURICE constructed and squeezes between some boxes. Now  
he takes the small PLASTIC BAG containing the THREE SHELL  
CASINGS, empties them out onto the floor, then squeezes back  
through the boxes.

INT RECORDS BUILDING DAY

EMPTY OFFICE. As MAURICE watches the MOTORCADE turns off MAIN  
onto HOUSTON STREET.

MAURICE  
Where the Hell are they going?

INT GEORGETOWN HOUSE DAY

THE DIRECTOR'S HOUSE. STUDY. THE DIRECTOR is on the phone.

THE DIRECTOR  
What's wrong?

INT RECORDS BUILDING DEALEY PLAZA DAY

EMPTY OFFICE. MAURICE is on the phone.

MAURICE  
They've taken a detour.

EXT DALLAS TEXAS DAY

We are in the PRESIDENTIAL LIMOUSINE. We now SEE and HEAR  
everything from JFK'S POV. The BUILDINGS. The WAVING PEOPLE.  
The ELM STREET sign. The VOICE of MRS CONNOLLY.

(CONTINUED)

MRS CONNOLLY (O.S.)  
You can't say Dallas doesn't love  
you, Mister President.

JFK  
No, I guess I can't.

We hear A SHOT. JFK is hit in the back.

JFK (CONT'D)  
I'm hit.

We hear a SECOND SHOT. GOVERNOR CONNOLLY has been hit. We hear a THIRD SHOT. JFK IS hit in the THROAT. He raises his hands to his throat as if trying to loosen his tie. But now an odd, PEACEFUL EXPRESSION comes over JFK (see JACKIE KENNEDY'S comment re this). And as he looks ahead, he sees, up on the TRIPLE UNDERPASS and dressed in his FLYING SUIT, JOSEPH KENNEDY JUNIOR, and he is beckoning to JFK to come join him. We hear a FOURTH SHOT and cut immediately to a BLACK SCREEN. We hear MAURICE'S anguished voice.

MAURICE'S VOICE  
Jesus Christ! He's been shot! The  
President's been shot.

END OF EPISODE NINE