

MAURICE, LEE, AND JFK

EPISODE TEN

Written by

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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. Maurice, is a composite of real people.

FIRST DRAFT

Address
Phone Number

BLANK SCREEN

INT DALTEX BUILDING DAY

WE HEAR MAURICE'S voice above a cacophony of PEOPLE screaming and POLICE CAR SIRENS.

MAURICE' (V.O.)
He's been hit! My God Kennedy's
been hit!

FADE IN:

INT DALTEX BUILDING DAY

EMPTY OFFICE. A stricken MAURICE is on the phone. He is looking down on DEALEY PLAZA.

MAURICE
I---I saw it.

EXT DEALEY PLAZA DAY

A BEMUSED HOWIE watches PEOPLE and POLICEMEN running up the GRASSY KNOLL towards the PICKET FENCE. Now HOWIE turns and looks up towards the DALTEX BUILDING and, seeing MAURICE at the EMPTY OFFICE WINDOW, spreads his arms in bewilderment.

INT GEORGETOWN TOWNHOUSE DAY

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

THE DIRECTOR
Calm down and tell me what you saw?

INT DALTEX BUILDING DAY

EMPTY OFFICE MAURICE is on the phone.

MAURICE
His head. He was hit in the head.

INT GEORGETOWN TOWNHOUSE DAY

THE DIRECTOR'S HOUSE.

(CONTINUED)

CONTINUED:

THE DIRECTOR
Is he dead?

INT DALTEX BUILDING DAY

EMPTY OFFICE. MAURICE is on the phone.

MAURICE
(shouts)
Of course he's fucking dead. Didn't
you hear what I just said? He was
hit in the head!

INT GEORGETOWN TOWNHOUSE DAY

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

THE DIRECTOR
I think you need to pull yourself
together and get out of there.

INT DALTEX BUILDING DAY

EMPTY OFFICE. MAURICE is on the phone.

MAURICE
What about Oswald? Think about what
he can tell them.

INT GEORGETOWN TOWNHOUSE DAY

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

THE DIRECTOR
Maybe he won't get the chance to
tell them anything.

THE DIRECTOR hangs up. Now he looks towards HARVE who is with
him in the room.

THE DIRECTOR (CONT'D)
Kennedy's dead.

HARVE
Really? I think I'd like to drink
to that.

(CONTINUED)

CONTINUED:

THE DIRECTOR

I think I'd like to join you.

(as he pours drinks)

Maurice thinks he saw Jean down there.

HARVE

Oh? Well I guess in all the confusion a person could imagine seeing lots of people.

THE DIRECTOR has poured two whiskies and hands one to HARVE.

THE DIRECTOR

What if Oswald survives long enough to talk?

HARVE

Well let me see. If he doesn't get to talk it's going to look like he killed that fucker Kennedy at Fidel and the Russians' behest. Outcome, the American people will demand that we invade Cuba and bring Fidel to justice. If on the other hand Oswald does live long enough to talk, then it will be clear as day that a coup d'etat has taken place. Whose going to tell that to the American people? Certainly not Johnson as he's the main beneficiary, so, they'll try and cover it up.

THE DIRECTOR

(pointedly)

Well, I must say, whoever decided to piggy back on Maurice's plan for Kennedy seems to have covered all the bases.

(raises glass)

To great plans.

HARVE

Thank you.

(puts hand over mouth)

Oops.

THE DIRECTOR

I'll pretend I didn't hear that

THEY drink.

INT TEXAS SCHOOL BOOK DEPOSITORY (TSBD) DAY

SECOND FLOOR LUNCH ROOM. OSWALD is about to purchase a coke from a vending machine when the door to the second floor is thrown open, and POLICE OFFICER MARION BAKER, with PISTOL DRAWN rushes in.

BAKER

You. Come here.

OSWALD walks towards him. ROY TRULY the Superintendent of the (TSBD) now enters

TRULY

Officer that man works here.

BAKER hesitates for a moment before retreating and he and TRULY exit.

EXT DEALEY PLAZA DAY

PEOPLE are still milling about in a state of shock. SHERIFF'S OFFICER ROGER CRAIG hears a shrill whistle and looks to where the OTHER OSWALD (previous eps) runs toward and enters the GREEN NASH RAMBLER. The DRIVER of the RAMBLER is SANCHEZ. (reprise of FLASH FORWARD in ep 9) CRAIG tries to cross the road to get to the RAMBLER but is prevented from doing so by traffic. (NB there were other witnesses to this event.)

EXT TSBD DAY

ENTRANCE. OSWALD exits the TSBD and is confronted by a man flashing some sort of ID.

MAN

Is there a phone in there?

OSWALD

Yes. It's just inside and to your right. I can show you---

But the MAN is off and running before OSWALD gets to complete his offer of guidance. OSWALD looks about at the people in DEALEY PLAZA, before heading off.

EXT NORTH BECKLEY STREET DALLAS DAY

OSWALD gets out of a TAXI. Pays the fare and moves off.

INT OSWALD'S ROOMING HOUSE DAY

The HOUSEKEEPER, EARLENE ROBERTS is watching TV when she sees OSWALD enter and walk quickly to his room. Now she hears a CAR HORN outside. She gets up, looks out of the window, and sees a POLICE CAR slowly move off. She goes back to watching the TV. Presently OSWALD exits his room and leaves the rooming house.. ROBERTS now returns to the window and sees OSWALD standing at a northbound bus stop. She returns to the TV.

EXT BUS STOP DAY

OSWALD is at the bus stop when a POLICE CAR pulls up beside him. The POLICE OFFICER, JD TIPPIT speaks to him through the window.

TIPPIT
You Oswald?

OSWALD
That's right.

TIPPIT
Climb in.

INT POLICE CAR DAY

With OSWALD and TIPPIT.

TIPPIT
What the fuck happened. I was supposed to pick you up at the GLOCO station.

FLASHBACK

INT DALLAS BUS DAY

OSWALD is one of the passengers on the bus. It is stuck in traffic. The sounds of police sirens are everywhere.

OSWALD (V.O.)
The bus got caught in traffic. I Had to take a cab.

OUT OF FLASHBACK

INT POLICE CAR DAY

With OSWALD and TIPPIT.

TIPPIT

No wonder there was traffic. The President's been shot.

OSWALD

Shot? You mean shots were fired at him?

TIPPIT

I mean he was shot. They've got him at Parkland.

We see the news disturbs OSWALD.

OSWALD

(suddenly noticing where they're heading)

Is this a short cut? To Redbird Airport?

TIPPIT

That's been changed. I'm being paid to take you to the Texas Theater.

OSWALD

Maurice changed it?

TIPPIT

I don't know any Maurice.

OSWALD

So, who gave you your instructions?

TIPPIT

You don't have to know that.

(looks at OSWALD)

Besides, maybe a movie house is a good place for you to be right now.

OSWALD

Oh?

TIPPIT

There's a description out for the suspect in the President's shooting. Pretty general but it fits you--except for the rifle.

(CONTINUED)

CONTINUED:

OSWALD

Rifle?

TIPPIT

The guy's armed with a rifle.
Winchester thirty-thirty I think.

(beat)

This is us.

OSWALD sees they are outside the TEXAS THEATER.

OSWALD

Where are you going?

TIPPIT

To get paid. You'll be contacted
inside.

EXT TEXAS THEATER DAY

OSWALD gets out of the POLICE CAR and it drives off. OSWALD looks up to see that the features are "WAR IS HELL" and 'CRY OF BATTLE."

INT TEXAS THEATER DAY

OSWALD enters the theater. He scans the movie house which can hold around nine hundred people , but today there are maybe twenty souls scattered about the place. MONTAGE. OSWALD moving about the theater, sitting beside a series of DIFFERENT PEOPLE in the search for his "CONTACT".

EXT DALLAS DAY

JD TIPPIT is driving east on EAST TENTH STREET. He sees a SHORT, HEAVY MAN standing near the intersection of TENTH STREET and PATTON AVENUE. We never get to see the MAN'S FACE. It is enough for us to know it is NOT OSWALD. TIPPIT pulls up alongside THE MAN and speaks to him through the small vent window in the police car. THE MAN leans on the roof of the police car so that we only see his portly trunk.

TIPPIT

Dropped him at the Texas Theater as
ordered. Got my money?

MAN

Sure, I got the money. But I think
it sits better in my pocket than it
would in yours.

(CONTINUED)

CONTINUED:

TIPPIT

Oh yeah. Well we'll see about that.

EXT DALLAS DAY

From the POV of a woman, HELEN MARKHAM, we see TIPPIT get out of the police car and start to approach THE MAN. But the MAN now pulls a gun and shoots TIPPIT three times in the chest. When TIPPIT falls THE MAN steps forward and puts a bullet in his head.

INT TEXAS THEATER DAY

OSWALD is attempting to leave the theater but is spotted by CONFECTIONARY CONCESSION OPERATIVE, BUTCH BURROUGHS. OSWALD changes direction and heads for the CONCESSION.

BURROUGHS

What can I get you?

OSWALD

Oh, uh, some popcorn.

EXT DALLAS DAY

The scene of the TIPPIT SHOOTING. A crowd has now formed near at the scene. A man, DOMINGO BENAVIDES, uses the POLICE CAR RADIO to report the shooting to DALLAS PD. (RECORDING EXTANT)

INT TEXAS THEATER DAY

An impatient OSWALD looks about him, then gets quickly from his seat.

INT TEXAS THEATER DAY

OSWALD is at the REAR DOOR of the theater. He gently pushes down on the fire-bar and eases the door open. He steps outside and gently lets the door close over, BUT NOT COMPLETELY shut.

EXT DALLAS DAY

OSWALD averts his face as he walks past the front entrance to the TEXAS THEATER.

(CONTINUED)

CONTINUED:

As he walks along the street we hear multiple POLICE SIRENS as squad cars speed to the scene of the TIPPIT shooting.

FLASHBACK

INT POLICE CAR DAY

With OSWALD and TIPPIT.

TIPPIT

There's a description out for the suspect in the President's shooting. Pretty general, but it fits you.

OUT OF FLASHBACK

EXT DALLAS DAY

Sounds of POLICE SIRENS. OSWALD has drawn level with HARDY'S SHOE STORE and steps into the store doorway to avoid being seen by the police.

INT HARDY'S SHOE STORE DAY

The manger JOHNNY CALVIN BREWER is listening to a transistor radio.

NEWSCASTER

And news just in about a second shooting in Dallas. This time the victim was a Dallas police officer who was gunned down in the Oak Cliff area-----

As BREWER has been listening to this he notices OSWALD in the store doorway. He sees OSWALD quickly step out of the doorway and head back in the direction of the TEXAS THEATER.

EXT TEXAS THEATER DAY

REAR DOOR. OSWALD re-enters the movie house through the rear door, and quietly pulls the door shut.

EXT TEXAS THEATER DAY

JOHNNY BREWER arrives at the ticket desk and questions ticket salesperson JULIA POSTAL.

(CONTINUED)

CONTINUED:

BREWER

Did someone just come in here? Did you sell him a ticket?

POSTAL

I didn't notice anybody.

BREWER walks through to the CONCESSION and speaks to BUTCH BURROUGHS.

BREWSTER

Did a man just come in here?

BURROUGHS

I didn't see anybody.

BREWER

I think we should call the cops.

INT GEORGETOWN TOWNHOUSE DAY

MARY'S HOUSE. She is working on a painting. In the background the CBS soap opera "AS THE WORLD TURNS" is playing on TV. Suddenly the soap is interrupted by a bulletin informing the nation the JFK has been wounded. MARY immediately abandons the painting and walks to the television. The soap has resumed, but only momentarily. It is soon replaced by a transmission from the CBS news room. WALTER CRONKITE reports JFK'S death. A distraught MARY listens in disbelief.

EXT DALLAS DAY

Scene of TIPPIT shooting. POLICE CARS have now arrived. The DETECTIVE in CHARGE is a CAPTAIN WESTBROOK. We note a SUSPICIOUS LOOKING INDIVIDUAL handing a WALLET to a UNIFORMED OFFICER, CROY. CROY takes the wallet to WESTBROOK.

CROY

Someone picked this up, Captain. It could be the killer's.

WESTBROOK

(takes wallet)

Oh yeah?

WESTBROOK notices the SUSPICIOUS LOOKING INDIVIDUAL walking off in the distance, and a small smile plays on WESTBROOK'S lips.

WESTBROOK (CONT'D)

Well let's see what we've got.

(CONTINUED)

CONTINUED:

WESTBROOK looks through the wallet, then walks to an FBI agent, ROBERT BARRET.

WESTBROOK (CONT'D)

Say Bob, you FBI fellows know all the bad guys in town. Ever hear of a

(looks at wallet)

Lee Harvey Oswald or an Alik J. Hidell?

BARRET

Nope. Never heard of them.

At this a POLICE OFFICER approaches WESTBROOK.

POLICE OFFICER

Just came over the radio Captain. Some guy matching the description of the Kennedy shooter just snuck into a movie house.

WESTBROOK

Yeah? Well let's get over there and fast.

POLICE OFFICER

I haven't said what movie house, Captain.

WESTBROOK

Well now, I'm all ears, Officer.

POLICE OFFICER

The Texas Theater on West Jefferson.

The POLICE OFFICER's expression is one of curiosity as he watches the departing WESTBROOK , before heading to his PATROL CAR.

INT TEXAS THEATER DAY

We can hear the MOVIE playing, but OSWALD is clearly not engaging with it as he looks nervously about. Suddenly, and with the MOVIE still playing, the lights go up and we see WESTBROOK and JOHNNY CALVIN BREWER up on the stage scanning the meagre audience. WESTBROOK looks towards OSWALD.

WESTBROOK

Is that the guy?

(CONTINUED)

CONTINUED:

BREWER

Yeah, looks like him.

As WESTBROOK and BREWER watch POLICE OFFICERS begin to question PATRONS and make their way slowly towards OSWALD.

BREWER (CONT'D)

Why don't thy just go get him.

WESTBROOK

(evasively)

He might have a confederate in the audience.

As OSWALD watches the POLICE OFFICERS approach he becomes increasing agitated. Now OFFICER N.M. McDONALD is upon him.

MC DONALD

On your feet mister.

OSWALD gets to his feet and raises his arms. McDONALD moves towards him.

OSWALD

Well I guess it's all over now.

OSWALD throws a punch at the POLICEMAN. There is a struggle as other POLICEMEN converge on the TWO.

EXT TEXAS THEATER DAY

A CROWD has gathered. OSWALD is dragged from the Theater.

OSWALD

(to CROWD)

I am not resisting arrest! I am not resisting arrest.

OSWALD is bundled into a POLICE CAR and it speeds off.

INT POLICE CAR DAY

A POLICE OFFICER seated beside OSWALD reaches into OSWALD'S hip pocket and takes out his WALLET.

INT POLICE STATION DAY

The office of HOMICIDE BUREAU'S CAPTAIN WILL FRITZ. He is examining the contents of the WALLET taken from OSWALD in the POLICE CAR.

(CONTINUED)

CONTINUED:

FRITZ

(re separate ID's)

Says here Lee Harvey Oswald , but
this one says Alik Hidell. Which is
it son?

We see he is speaking to OSWALD who is seated opposite.

OSWALD

You're the cop. You figure it out

There is a knock on the door and a DETECTIVE LOOKS in.

DETECTIVE

Deputy Craig's here.

FRITZ

Send him in.

DEPUTY SHERIFF ROGER CRAIG enters and looks at OSWALD.

FRITZ (CONT'D)

Is this the man you saw running
from the Depository.

CRAIG

Yes it is.

INT NEW ORLEANS BAR DAY

SOUNDS OF A STORM RAGING OUTSIDE. The bar is empty save for
the BARMAN and two men who are seated at a table with a PHONE
between them. They are MAFIOSI CARLOS MARCELLO and SANTO
TRAFFICANTE. The PHONE RINGS and MARCELLO picks up.

INT SAM GIANCANA'S HOUSE CHICAGO DAY

GIANCANA is on the phone.

GIANCANA

Carlos. It's Momo. Can you talk?

INT BAR NIGHT

With MARCELLO and TRAFFICANTE. MARCELLO is on the phone.

MARCELLO

I closed the bar. We can talk.

INT SAM GIANCANA'S HOUSE CHICAGO NIGHT

GIANCANA on the phone.

GIANCANA

I see his Oswald is still alive.

INT BAR NIGHT

With TRAFFICANTE and MARCELLO. MARCELLO on the phone.

MARCELLO

Yes. Handsome Johnny's friends
fucked up there

INT SAM GIANCANA'S HOUSE CHICAGO NIGHT

GIANCANA on the phone.

GIANCANA

Two things. He might lead the Feds
to Handsome Johnny's friends and
they might lead them to us. Know
what I mean?

INT BAR NIGHT

With MARCELLO and TRAFFICANTE. MARCELLO on phone.

MARCELLO

I know what you mean. You said two
things.

INT SAM GIANCANA'S HOUSE CHICAGO DAY

GIANCANA on the phone.

GIANCANA

Given this guy's still breathing
some of our 'employees' down in
Texas are getting nervous and would
like out of there. Can you fix
that?

INT BAR DAY

MARCELLO on the phone.

(CONTINUED)

CONTINUED:

MARCELLO

It'll be a rush, but I'll set something up

MARCELLO hangs up.

TRAFFICANTE

What?

MARCELLO

With Oswald still alive some of the shooters want out of Dallas.

(checks watch)

I can have Ferrie get them somewhere safe.

TRAFFICANTE

From Dallas? This Ferrie's a smart cookie. He might put two and two together.

MARCELLO

He'll be told he's picking up some guys, that's all.

TRAFFICANTE

From Dallas?

MARCELLO

I'll have the guys flown to, say, Houston. Ferrie can pick them up from there. We can tell Ferrie they're coming in from---where

(taps phone)

Chicago?

TRAFFICANTE

Chicago.

INT CAR NIGHT

THE CAR is being driven through a fierce thunder storm .The DRIVER is DAVID FERRIE. He has TWO YOUNG MALE FRIENDS drunkenly swig beer in the back seat. The wipers can barely shift the water from the windshield.

MALE FRIEND

We shoulda flown, Dave. It woulda been fun.

(CONTINUED)

CONTINUED:

FERRIE

Fun? In this you'd shit your pants,
believe me.

EXT WASHINGTON DC AIRPORT NIGHT

CAR PARK. JAMES, THE DIRECTOR'S driver stands someway off
from the DIRECTOR'S CAR as MAURICE , carrying a travel bag,
gets into the car.

THE DIRECTOR

How was the flight?

MAURICE

It was--fine.

THE DIRECTOR

Are you---alright?

MAURICE

What the Hell happened down there?
What the Hell?

THE DIRECTOR

I have a theory. If I'm right, it
may have been--partly-- my fault.

MAURICE gives him a questioning look.

THE DIRECTOR (CONT'D)

I mentioned the plan to Harve.

MAURICE

What?

THE DIRECTOR

I know, I broke a cardinal rule. I
guess I must be getting too old for
the game.

(beat)

Anyway I've since spoken to Harve.
He says he 'may' have mentioned the
plan to the Roselli fellow, since
they've become such great friends.
We, Harve and me, think Roselli and
his people may have hijacked our
plan.

(beat)

You say you 'think' you saw Jean
down there?

(CONTINUED)

CONTINUED:

MAURICE

I--can't be sure.

THE DIRECTOR

It would make sense, him being there.

MAURICE

Oh?

THE DIRECTOR

Yes. According to Harve, our Sicilian friends have close ties to their French counterparts through the drugs trade. We believe, Harve and myself, that the Sicilians asked the men in Marseille to provide the gunmen. The Sicilians would want the very best people, of course, and the men in Marseille duly obliged as, in France, they don't come any better than Jean and his group.

MAURICE

You say 'gunmen'.

THE DIRECTOR

The reports say Kennedy was hit in the back, in the throat, and the head. There had to be more than one gunman.

THE DIRECTOR looks to where JAMES is standing alone.

THE DIRECTOR (CONT'D)

I heard James crying today. Can you imagine that? Crying? If James is representative of his people, then Kennedy was a danger to this country and no mistake.

(beat)

Can I drop you?

MAURICE

I'd like a drink.

INT BAR NIGHT

There are only a few PATRONS in the bar. A morose MAURICE, with a line of empty shot glasses in front of him , downs another glass and turns his attention to the TV on which a reprise of the day in DALLAS is beings shown. We see OSWALD, in custody, giving his brief press conference, which ends in his claim that he's 'JUST A PATSY'. The package ends with the arrest of OSWALD and his extraction from the TEXAS THEATER. This last as the BARMAN pours MAURICE another shot.

BARMAN

How do you figure that?

MAURICE

What?

BARMAN

Well, have you heard the description the cops put out? About the President's killer?

MAURICE

No.

BARMAN

It was Mr. Average for Christ's sake. I serve a dozen guys a day every day that fit that description.

MAURICE

And your point is?

BARMAN

So, Mr Average sneaks into a movie house without buying a ticket. That's his only known crime. But the next thing you know there's a dozen cop cars, FBI men, Secret Service guys, Press, TV, and Uncle Tom Cobbley an' all, down there to see the arrest. It's like somebody knew he was the right guy and put the word out.

MAURICE

Yes. Seems like.

INT GEORGETOWN TOWNHOUSE NIGHT

MARY'S HOUSE. She opens the door to find MAURICE on the threshold. After a moment's silence between them, MARY speaks.

MARY
Come to gloat?

MAURICE
You really think so little of me
now?

MARY can see she has read the situation wrong.

MAURICE (CONT'D)
May I come in?

INT GEORGETOWN TOWNHOUSE NIGHT

MARY'S HOUSE. MARY watches MAURICE drop his TRAVEL BAG on a chair.

MARY
You've been away?

MAURICE
(looks at BAG)
Yes. Mexico City.

MARY
Can I get you something? Coffee?

MAURICE
Whisky would be better.

MARY pours whisky from a decanter and hands it to MAURICE.

MARY
Why have you come?

MAURICE
I---knew you'd be upset. Thought--
maybe some company would help.
Maybe even mine.

She turns away, takes a CIGARETTE from a box and tries to light it. Her LIGHTER won't work.

MARY
God dammit.

(CONTINUED)

CONTINUED:

MAURICE

Here, let me.

MAURICE lays down his drink, takes a BOOK OF MATCHES from his pocket, strikes one and holds it up to MARY. But she does not accept the light, and now BOTH can see the reason for her hesitancy. MARY reaches out and takes the BOOK OF MATCHES from MAURICE'S limp hand. She holds it up to him.

MARY

The Hilton Hotel-----Dallas.

(beat)

You were there! In that place!

MAURICE

What happened----it had nothing to do with me. I swear.

MARY seems about to speak, but stops and thinks. She points to the TV.

MARY

But---why should you have to swear. They have the man who did it, don't they? That's what they're saying.

MAURICE

That's right. It---it was him.

But MAURICE knows the situation is beyond retrieval. His lie about his recent destination and needless protest of his innocence is damning. He grabs MARY by the shoulders.

MAURICE (CONT'D)

You must forget this conversation. Put it out of your mind.

MARY

Who killed him? I mean--who really killed him?

MAURICE

I'm begging you. Forget all of this.

MARY

Forget it? How? Why?

MAURICE

Because---

MARY

Because what?

(CONTINUED)

CONTINUED: (2)

MAURICE

It could get you killed.

MARY recoils in horror at this.

MARY

What----what's happening to this country? If we don't like a President we're supposed to vote him out of office, not slaughter him in broad daylight.

MAURICE

Please. Tell me you'll forget this.

MARY

And if I did? What would that make me, if not an accessory after the fact?

MAURICE

I've said all I can say. You should think long and hard about it.

MAURICE picks up his TRAVEL BAG and leaves an enraged MARY

MARY

Bastards! Those fucking bastards!

EXT WHITE HOUSE DAY

Establish WHITE HOUSE.

INT. WHITE HOUSE DAY

OVAL OFFICE. New PRESIDENT LYNDON BAINES JOHNSON admits J. EDGAR HOOVER to the OVAL OFFICE.

HOOVER

Good morning Mr. President.

LBJ

Jedgar. Take a seat.

HOOVER

Thank you sir.

J. EDGAR does as he is bid. LBJ stands resting his backside on the PRESIDENTIAL DESK and facing the seated HOOVER.

(CONTINUED)

CONTINUED:

LBJ

So, what do we have Jedger?

HOOVER

We have quite a lot, Mr. President,
and none of it good. None of it at
all good.

FLASHBACK

INT DALLAS POLICE DEPARTMENT NIGHT

A MUTE SCENE OSWALD talking to two FBI MEN.

HOOVER (V.O.)

This fellow Oswald eventually
agreed to speak to some of my
people.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

OVAL OFFICE. With LBJ and HOOVER.

LBJ

Did he admit shooting Kennedy?

HOOVER

No, he did not, Mr. President.
Quite the contrary. He denies
killing anyone----and what's more I
think he's telling the truth.

LBJ

What?

HOOVER

It's quite a story Mr. President.

LBJ

*(presses intercom buzzer
on desk)*

No calls, no visitors till I say
so.

(to HOOVER)

Go on Jedgar.

(CONTINUED)

CONTINUED:

HOOVER

This Oswald claims to be working
for a man he knows only as Maurice.

FLASHBACK

INT JAPANESE THEATER NIGHT.

MAURICE, still in COSTUME and MAKE-UP turns to face OSWALD

HOOVER (V.O.)

They first met in Japan, when
Oswald was in the Marines.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

OVAL OFFICE. With LBJ and HOOVER.

HOOVER

From what Oswald told my people
down there, this Maurice clearly
belongs to the Intelligence
Community.

LBJ

Which branch?

HOOVER

That was never made clear to
Oswald.

(beat)

Maurice asked Oswald if he could
kill a man. Oswald said he thought
he could.

FLASHBACK

EXTA BAYOU PICNIC AREA NEW ORLEANS DAY

ABRIDGED VERSION OF SCENE IN EPISODE 8. MAURICE and OSWALD
are seated across from each other at a picnic table.

OSWALD

But--who am I supposed to kill?

(CONTINUED)

CONTINUED:

At this MAURICE shows OSWALD the PHOTOGRAPH. But this time we get to see the subject. It is FIDEL CASTRO.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

OVAL OFFICE. With LBJ and HOOVER.

LBJ

Castro?

HOOVER

Yes, sir. President Kennedy was never the target. The plan was to have some shots fired at the motorcade from a window in this School Book Depository. A search of the building would turn up a rifle purchased by Oswald using the alias Alec J. Hidell. Oswald claims to have purchased the rifle when he was working on behalf of Senator Dodds Sub-Committee.

LBJ

Remind me about that?

HOOVER

Dodds was investigating the sale of firearms through the US mail. Two of the companies he was investigating were Kleins Sporting Goods of Chicago, and Seaport Traders of Los Angeles. Oswald bought his rifle from the former and his pistol from the latter.

LBJ walks to the window and looks out.

LBJ

So they fake an assassination attempt on Jack Kennedy, make it look like Oswald was the failed assassin, then what?

HOOVER

The supposition was that a man who had defected to Russia, and who had tried to assassinate the President of the United States would be seen as a hero down there in Cuba.

(MORE)

(CONTINUED)

CONTINUED:

HOOVER (CONT'D)

A hero who could get close enough
to Castro to kill him.

LBJ

Jesus.

HOOVER

There's more, Mr. President.

FLASHBACKS

EXT NEW ORLEANS DAY.

OSWALD handing out Fair Play For Cuba literature.

HOOVER (V.O.)

This man was arrested in New
Orleans for distributing pro-Castro
literature.

INT CUBAN EMBASSY DAY

OSWALD remonstrating with RECEPTIONIST

HOOVER (V.O.)

He also turned up in Mexico City
and visited the Cuban and Soviet
embassies down there.

OUT OF
FLASHBACKS

INT WHITE HOUSE DAY

OVAL OFFICE. With LBJ and HOOVER

HOOVER

We now have in our possession tape
recordings of what was said by this
man. Believe me, mister President
it fits perfectly with an
assassination attempt on Kennedy.

LBJ

And if he had killed Castro?

(CONTINUED)

CONTINUED:

HOOVER

He would come home. He would come home and be able to prove he had been framed for the attempted assassination.

LBJ

Framed?

FLASHBACKS

INT TRUCK DAY

The 'other' OSWALD talking to RALPH LEON YATES. Showing him the BACKYARD PHOTO.

HOOVER (V.O.)

This Maurice used a lookalike. Oswald thinks his name was Roberts. He would pass himself off as Oswald.

INT APARTMENT BLOCK DALLAS

The 'other' OSWALD, with ANGEL and LEOPOLDO, speak with SYLVIA ODIO at the door of her apartment

HOOVER (V.O.)

This 'other' Oswald would make overt threats against Kennedy.

OUT OF
FLASHBACKS

INT WHITE HOSE DAY

OVAL OFFICE. With LBJ and HOOVER

HOOVER

The real Oswald would be able to prove it wasn't him, as no one can be in two places at the same time. For example he was at work when he was supposed to be talking to the truck driver Yates. When he was supposed to be with those men at the Odio woman's apartment in Dallas, he was in Mexico City.

(MORE)

(CONTINUED)

CONTINUED:

HOOVER (CONT'D)
And if that wasn't enough, there
was a clincher, Mr. President.

FLASHBACK

INT PHONE BOOTH DAY

OSWALD is on the phone.

HOOVER (V.O.)
He informed us of a plot to kill
Kennedy in Chicago.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

OVAL OFFICE. With LBJ and HOOVER. LBJ turns to face HOOVER

LBJ
Then just what the fuck happened in
Dallas, Jedgar?

HOOVER
A person or persons unknown
hijacked Maurice's plan. They knew
in detail what his plan was, and
simply changed the ending.

LBJ
You're saying this Maurice didn't
know Kennedy was to be shot? How
can you be sure?

HOOVER
To better Oswald's chances of
getting away from the Depository,
they made sure the lookalike was
spotted heading in the opposite
direction.

FLASHBACK

INT CAPTAIN FRITZ'S OFFICE DAY

Present are FRITZ, OSWALD and DEPUTY SHERIFF ROGER CRAIG, who
is relating his story of having seen 'OSWALD' escape in the
NASH RAMBLER.

(CONTINUED)

CONTINUED:

HOOVER (V.O.)
A Deputy Sheriff spotted the
lookalike being driven away from
the scene.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

OVAL OFFICE. With LBJ and HOOVER.

HOOVER
Even if Oswald had been stopped for
any reason on his way to this
Redbird Airfield, he could have
shown the fake Hidell
identification he was carrying. If
Maurice was party to the
assassination, why bother making
sure Oswald got away?

LBJ
I don't understand.

HOOVER
Whoever planned this must have
wanted Oswald dead, Mr. President.
That way we would have a dead
assassin whose rifle was found in
the Depository, who was known to be
pro Castro, and who had recently
made contact with Cubans and with a
man named Kostikov down in Mexico
City. A man known to organize
assassinations on behalf of the
Russians.

LBJ
Fuck.

HOOVER
At the very least we would have
grounds for invading Cuba.

LBJ
Or having to fight World War
fucking Three, Jedgar! Jesus!
(beat)
So how come they didn't get Oswald?

(CONTINUED)

CONTINUED:

HOOVER

They diverted him to a movie house.
Told him he'd be contacted. But
Oswald began to get suspicious and
tried to leave.

FLASHBACK

INT TEXAS THEATER DAY

OSWALD being spotted by BURROUGHS.

HOOVER (V.O.)

First of all he was spotted by the
candy man.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

OVAL OFFICE. WITH LBJ and HOOVER.

HOOVER

Not wishing to draw attention to
himself by leaving when the movie
had just started, Oswald went back
into the movie house and left by
the back door. But by this time
Tippit, the Dallas Police Officer
had been shot dead and there was a
great deal of police activity in
the area. Oswald knew he fitted a
description of Kennedy's killer put
out by Dallas PD and thought it
wise to return to the movie house.

LBJ

You say Oswald didn't shoot
Kennedy, what about the police
officer?

HOOVER

Within an hour of his arrest.
Oswald was tested for gunpowder
residue on his hands and cheeks.
The tests for gunpowder were
negative.

LBJ

But he's been charged with the
shooting.

(CONTINUED)

CONTINUED:

HOOVER

That's because an unidentified citizen found a wallet containing Oswald's ID at the scene of the Tippit shooting. Which is odd, as Oswald still had his wallet on his person when he was arrested.

LBJ

(in frustration)

Who the Hell's behind this, Jedgar?

HOOVER

Some very clever people. They Had Oswald the cop killer sitting in the movie house. Now, someone may indeed have spotted Oswald making his way back toward the movie house. But I think that was fortuitous. I'm betting Dallas PD would have found their way to that movie house even if Oswald had not been seen.

FLASHBACK

INT TEXAS THEATER DAY

WESTBROOK and BREWER are up on the stage.

INT TEXAS THEATER DAY

FROM WESTBROOK'S POV we see the DALLAS COPS gradually making their way towards OSWALD.

HOOVER (V.O.)

Oswald was pointed out to them. Yet they didn't go straight to him.

OUT OF FLASHBACK

INT WHITE HOUSE DAY

OVAL OFFICE. With LBJ and HOOVER.

HOOVER

They gave him every chance to run. If he had made a run for it, the world would surely be minus one cop killer. But---he didn't run.

(CONTINUED)

CONTINUED:

LBJ

And--how should we feel about that
Jedgar?

HOOVER

What took place in Dallas was a
coup d'etat , Mr. President.

BJJ

A coup? Then, if this man goes on
trial that'll come out. Christ
Almighty people will think I was
part of it. I would.

HOOVER

We can't allow that to happen, sir.
And the people behind this, know
that. They've calculated that we'll
have to cover it up. The
government, the police, everyone
who loves this country and who
wishes to preserve its good name.
But there's still Oswald. Alive,
he's still a threat to them. That's
why he'll never see the inside of a
courtroom.

BJJ

Can we cover it up, Jedgar?

HOOVER

Well, it won't be easy. Nor will it
be neat and tidy. First off we have
to convince the world that this
fellow acted alone. That he was--a
nut.

LBJ

But that stuff from Mexico City?

HOOVER

If need be we can say it was fake.
Say that it wasn't Oswald down
there. Whenever necessary we just--
muddy the waters, Mr. President.
Muddy the waters

INT ICE RINK (HOUSTON) DAY

SHOTS OF SKATERS. DAVID FERRIE is on the PUBLIC TELEPHONE.

(CONTINUED)

CONTINUED:

FERRIE

It's David Ferrie. Those guys
didn't show yesterday, Mr.
Marcello.

INT MARCELLO HOUSE DAY

MARCELLO is on the phone.

MARCELLO

(puzzled)

No?

INT ICE RINK (HOUSTON) DAY

FERRIE is on the phone.

FERRIE

No. And I've been making some
inquiries, Mr. Marcello. There was
nothing due into Houston from
Chicago, yesterday.

INT MARCELLO HOUSE DAY

MARCELLO on phone.

MARCELLO

(bluffing)

Must've changed their minds.

INT ICE RINK (HOUSTON) DAY

FERRIE on the phone.

FERRIE

(very tentatively)

You're sure they said they were
coming in from--Chicago? Only there
was a light plane due in here that
didn't stop. The pilot called in
a change of flight plan. Said his
passengers wanted to carry on to
Mexico.

INT MARCELLO HOUSE DAY

MARCELLO on phone.

(CONTINUED)

CONTINUED:

MARCELLO

Mexico?

INT ICE RINK (HOUSTON) DAY

With FERRIE on phone

FERRIE

That's what the pilot said. Don't know if he made it, though. Contact with the plane was lost just off Corpus Christie.

INT MARCELLO HOUSE DAY

MARCELLO on phone.

MARCELLO

This--plane that didn't stop. Where did it come from?

INT ICE RINK (HOUSTON) DAY

FERRIE on the phone.

FERRIE

That plane took off from
(closes his eyes)
Dallas.

INT MARCELLO HOUSE DAY

MARCELLO on the phone

MARCELLO

They were not our guys. You hear.
They were not our guys.

A troubled MARCELLO hangs up

INT ICE RINK (HOUSTON) DAY

FERRIE hangs up. One of his YOUNG MALE FRIENDS calls to him.

MALE FRIEND (O.S.)

Hey Dave, you locate those guys yet?

(CONTINUED)

CONTINUED:

FERRIE looks to where his two MALE FRIENDS are donning ice skates. FERRIE walks to them and speaks quietly to them.

FERRIE

We didn't come here to pick up any guys. Anybody asks we came to ice skate. Anybody asks this trip was planned weeks ago. Understood?

(firmly)

I said understood?

MALE FRIEND

Why the need to lie?

FERRIE

Because your life depends on it.

INT GENTLEMAN'S CLUB WASHINGTON DAY

THE DIRECTOR , sitting alone, is lost in thought.

HARVE (O.S.)

A penny for them.

THE DIRECTOR looks up to see HARVE approach

THE DIRECTOR

What?

(understanding)

Oh. Oswald. Oswald, Oswald, Oswald.

HARVE

(sitting)

I wouldn't worry about that.

*(picks up and munches a
pretzel)*

It's in hand.

EXT PUBLIC PARK DALLAS DAY

JACK RUBY, with his dog, is seated on a park bench. He is joined by JOHNNY ROSELLI.

ROSELLI

(stroking the dog)

Nice dog.

RUBY

Yeah. I like him a lot.

(CONTINUED)

CONTINUED:

ROSELLI

Thanks for coming Jack.

RUBY

(shrugs)

Why wouldn't I, Mister Roselli?
Ever since the Chicago days, when
has Jack Ruby not done anything he
was asked to do?

ROSELLI

Right. That's right, Jack. And
that's good because some top people
want you to do something. Something
big and important. Something for
which you would be well rewarded
and for which they will be forever
grateful.

RUBY

Just say what it is, Mr. Roselli.

ROSELLI

We hear if this Oswald ever takes
the stand, he could cause problems
for the organization. They don't
want that. They want him silenced.

RUBY

They want me to----why me?

ROSELLI

Because you're perfect for it.
You're known to almost every cop in
the Dallas PD. You're a familiar
face in the city jail.

RUBY

(incredulous)

They want it done there?

ROSELLI

Some clever people have thought
this out, Jack. Who but a man drove
crazy by the President's
assassination would make a hit in
such a place. Drove crazy with
grief. There's not a jury in the
world won't see it that
way. Mentally unbalanced. Hell you
can even say you wanted to spare
Mrs Kennedy the ordeal of a trial.
You'll be a fucking hero Jack.

(MORE)

(CONTINUED)

CONTINUED: (2)

ROSELLI (CONT'D)

A rich fucking hero.

(pointedly)

And Jack, these top people, you
know they don't like
disappointments.

We see that RUBY gets the message. And we see that he is a
worried man.

INT CAR NIGHT

From inside the care RUBY scopes the CITY JAIL. Now he takes
out his pistol, checks the chambers, pockets the gun and gets
out of the car.

INT CITY JAIL NIGHT.

We are moving along a corridor heavily populated by NEWSMEN
and PHOTOGRAPHERS. Our objective is a door at the end of the
corridor.

INT CITY JAIL NIGHT.

We se we have been sharing RUBY'S POV. Beads of sweat stand
out on his forehead as he nears the door. He receives cursory
glances from the NEWSMEN he passes. Now he is at the DOOR.
Keeping one hand on the gun in his pocket, he reaches out and
touches the door handle with his free hand. But now a
POLICEMAN reaches out and knocks RUBY'S hand away.

POLICEMAN

What the fuck, Jack. You can't go
in there.

RUBY

(feigning ignorance)

Why not?

POLICE OFFICER

Fucking Oswald's in there with
Cap'n Fritz.

RUBY

Oh. Gee, I---I didn't know he was
still here.

POLICEMAN

Being transferred to county at ten
tomorrow.

(CONTINUED)

CONTINUED:

RUBY turns and walks off. The POLICEMAN watches him go.

INT CAR NIGHT

RUBY gets quickly into the car. He is perspiring heavily. He looks at his hand which trembles violently. Near to tears, he lightly, repeatedly, bangs his head on the steering wheel. He hears ROSELLI'S voice.

ROSELLI (V.O.)
Jack, those top people, you know
they don't like disappointments.

But then RUBY perks up. He has an idea.

EXT PHONE BOOTH NIGHT.

RUBY dials a number.

INT FBI OFFICE DALLAS NIGHT

A NIGHT SHIFT GUY takes the call.

NIGHT SHIFT GUY
FBI.

EXT PHONE BOOTH NIGHT.

RUBY on the phone. Covers the mouthpiece with handkerchief.

RUBY
Oswald's to be hit when they
transfer him in the morning.

RUBY hangs up, then dials again.

INT DALLAS SHERIFF'S DEPARTMENT NIGHT

A DEPUTY picks up the phone.

DEPUTY
Sheriff's office.

EXT PHONE BOOTH NIGHT.

RUBY on the phone.

(CONTINUED)

CONTINUED:

RUBY

Oswald's to be hit in the morning.
You best tell them Dallas PD guys
to have a care when they're
bringing him out.

RUBY hangs up.

INT CITY JAIL NIGHT.

TWO DETECTIVES are writing up reports. The phone rings.
DETECTIVE ONE picks up.

DETECTIVE ONE

Dallas PD.
(listens)
What time?
(checks watch)
OK. Thank you.

DETECTIVE TWO

(sensing all is not right)
Who was it?

DETECTIVE ONE

Sheriff's office. Someone called to
say Oswald's to be hit in the
morning.

The PHONE RINGS. DETECTIVE ONE picks up again.

DETECTIVE ONE (CONT'D)

Dallas PD.
(listens)
We know. We're looking into it.
Thank you.

DETECTIVE ONE hangs up.

DETECTIVE ONE (CONT'D)

Fucking FBI. Same message.

DETECTIVE TWO

Maybe we should move him now.

DETECTIVE ONE

I'll call the Chief.

DETECTIVE one dials a number.

INT CHIEF CURRY'S HOUSE NIGHT

CHIEF CURRY and his wife are asleep. We see the phone on the bedside table is OFF THE HOOK.

INT CITY JAIL NIGHT.

DETECTIVE ONE hangs up. DETECTIVE TWO is on the phone.

DETECTIVE ONE
Can't raise the Chief.

DETECTIVE TWO
(holds up phone)
Can't get hold of Fritz either.
What do we do?

DETECTIVE ONE
(thinks)
Nothing.
(beat)
Anyway who'd be crazy enough to try
anything right here?

INT CAROUSEL CLUB NIGHT

The wee small hours. RUBY is alone in the club. He only has his DOG for company. The TELEPHONE RINGS. He walks to the bar and picks up.

RUBY
Hullo.

INT MOTEL ROOM NIGHT

JOHNNY ROSELLI lies fully clothed on the bed.

ROSELLI
Jack. How goes it?

INT CAROUSEL CLUB NIGHT

With RUBY on phone.

RUBY
Not good Mr. Roselli. I tried
tonight, but the Dallas cops
wouldn't let me near the guy.

INT MOTEL ROOM NIGHT

With ROSELLI on phone.

ROSELLI

You do it when they move him to the county jail. We can get you in there. Now I'll tell you how.

INT CAROUSEL CLUB NIGHT

With RUBY on the phone.

RUBY

(despondent)

Yes. I got that Mr. Roselli.

INT MOTEL ROOM NIGHT

With ROSELLI on the phone.

ROSELLI

That's good, Jack, cos I've been told to tell you---it's Oswald or you.

ROSELLI hangs up.

INT CAROUSEL CLUB NIGHT

RUBY slowly replaces the phone.

EXT CITY JAIL DAY

From RUBY'S POV we see the jail, and a POLICE OFFICER guarding the DOWN RAMP into the basement.

INT CITY JAIL DAY

BASEMENT. Filled with POLICEMEN and NEWSMEN. FROM CAPTAIN WESTBROOK'S POV we see a DOOR OPEN and JACK RUBY slips unobtrusively into the BASEMENT.

INT HOTEL ROOM DAY

MAURICE watches TV. OSWALD is being lead to the elevator that will take him down to the basement.

INT SAM GIANCANA'S HOUSE CHICAGO DAY

GIANCANA watching TV. Watching OSWALD'S progress.

INTMO TEL ROOM DAY.

ROSELLI watching TV. Watching OSWALD'S progress.

INT TRAFFICANTE HOUSE DAY

SANTO TRAFFICANTE watching TV. Watching OSWALD'S PROGRESS.

INT MARCELLO HOUSE DAY

CARLOS MARCELLO watching TV. Watching OSWALD'S PROGRESS.

INT GEORGETOWN TOWNHOUSE DAY

MARY'S HOUSE. SHE is watching TV. WATCHING OSWALD'S progress.

As she watches RUBY steps forward.

RUBY

Oswald!

RUBY fires a single shot and OSWALD, groaning, falls to the ground.

INT WHITE HOUSE DAY

OVAL OFFICE. The PHONE rings and LBJ picks up.

INT FBI HEADQUARTERS DAY

J EDGAR HOOVER is on the phone.

HOOVER

Mr President, Lee Harvey Oswald has been shot and taken to Parkland hospital. As I'm told he's unlikely to live, I think you should call Parkland. I think we should have someone try to get a confession.

INT WHITE HOUSE DAY

OVAL OFFICE. LBJ is on the phone.

LBJ
A confession? Why?

INT FBI HEADQUARTERS DAY

With HOOVER on the phone.

HOOVER
Because we believe he's the man who
shot the President, remember.

INT WHITE HOUSE DAY

OVAL OFFICE. LBJ on the phone.

LBJ
Oh. Right. I'll make the call.

BJB hangs up the buzzes through to his SECRETARY.

BJB
Put me through to Parkland
Hospital.

INT PARKLAND HOSPITAL DAY

TRAUMA ROOM. SURGEONS are working on OSWALD. A DOCTOR
CRENSHAW , in MASK and SCRUBS enters and speaks to the
surgeon who has just finished working on OSWALD.

CRENSHAW
You won't believe this.

SURGEON
What?

CRENSHAW
I've just had President Johnson on
the phone. 'Want's to know if we
can get a deathbed confession.

At this THE SURGEON nod towards OSWALD'S vital signs monitor.
We see it is already FLATLINING

(CONTINUED)

CONTINUED:

SURGEON

Tell the President we're sorry, but
we practice medicine here, not
magic.

EXT CEMETERY DAY

The SHANNON ROSE HILL MEMORIAL PARK, FORT WORTH, TEXAS.
MARINA OSWALD and a small group of MOURNERS watch as LEE
HATVEY OSWALD'S coffin is lowered into a grave.

INT CAR DAY

From inside the car MAURICE and the OTHER OSWALD watch the
burial.

OTHER OSWALD

Jesus. If I stepped out of this car
I guess I'd frighten the life out
of them.

MAURICE

I guess.
(beat)
What are your plans?

The OTHER OSWALD holds up a THICK BROWN ENVELOPE.

OTHER OSWALD

I guess with this I can make a
start somewhere else. Canada maybe.
You?

MAURICE

I'll continue to serve my country
in anyway I can.

OTHER OSWALD

You mean try and find out who, you
know?

MAURICE

No. How could I serve my country if
I was dead.

OTHER OSWALD

That's what I've been thinking. And
why I want to make tracks to that
new life as soon as possible.

(CONTINUED)

CONTINUED:

The OTHER OSWALD starts the car. As it moves off MAURICE takes a last long look at the MOURNERS.

EXT SMALL TOWN DAY

The OTHER OSWALD'S car stops just long enough for MAURICE to get out, before it speeds off. MAURICE watches it go.

BLANK SCREEN
WITH CREDIT

PFC EUGENE DINKIN (WITH PHOTO TALKING TO ISRAELI AMBASSADOR) WHO PREDICTED THE ASSASSINATION, WAS COMMITTED TO A PSYCHIATRIC HOSPITAL.

RALPH LEON YATES (WITH PHOTO IN TRUCK WITH OTHER OSWALD) WHO CLAIMED TO HAVE SPOKEN WITH A CRIMINALLY INTENT OSWALD PRIOR TO THE ASSASSINATION, WAS POLYGRAPHED A NUMBER OF TIMES AND FOUND TO BE TELLING THE TRUTH. THE FBI, HOWEVER, SAID WHILE YATES 'BELIEVED' HIS OWN STORY, IT WAS NEVERTHELESS AN "IMAGINED" EVENT. YATES WAS COMMITTED TO A PSYCHIATRIC INSTITUTION.

INT CAR DAY

The OTHER OSWALD is driving through rocky terrain. From atop a high ridge he sees SOMETHING FLASHING IN THE SUNLIGHT. We hear the report of a HIGH POWERED RIFLE.

BLANK SCREEN
WITH CREDIT

IN THE THREE YEAR PERIOD FOLLOWING THE ASSASSINATION, FIFTEEN MATERIAL WITNESSES DIED FROM UNNATURAL CAUSES.

EXT RIVER BANK DAY

SHOT of RUNNING FEET.

BLANK SCREEN
WITH CREDIT

IT HAS BEEN ESTIMATED THAT THE CHANCES OF THIS OCCURRING RANDOMLY ARE 1 IN 167 TRILLION. SOURCE "HIT LIST" BY RICHARD BELZER AND DAVID WAYNE.

EXT RIVER BANK DAY

SHOT of RUNNING FEET.

BLANK SCREEN
WITH CREDIT

THE INCIDENCES OF UNNATURAL DEATHS INCREASED WHEN WITNESSES
WERE ABOUT TO TESTIFY IN SUBSEQUENT ASSASSINATION
INVESTIGATIONS. THEY INCLUDE: SAM GIANCANNA (PHOTO) JOHN
ROSELLI (PHOTO) AND GEORGE DE MOHRENSCHILDT (PHOTO)

EXT RIVER BANK DAY

SHOT of RUNNING FEET.

INT GEORGETOWN TOWNHOUSE DAY

THE DIRECTOR'S HOUSE. He is reading an article in a news
paper. It shows a photograph of MARY. And the small headline
reads. DC WOMAN DOUBTS WARREN. A THOUGHTFUL DIRECTOR lays the
paper aside.

EXT RIVER BANK DAY

We see the JOGGER is MARY. We hear TWO SHOTS.

BLANK SCREEN

THE END

SURGEON

