

HELTER SKELTER

(PART ONE)

Teleplay

by

JP Miller

(Based on the book)

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FOURTH DRAFT

October 21, 1975

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(PART ONE)

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THIRD DRAFT

September 29, 1975

NAME CHANGES

FROM:

WHITELEY
DE ROSA
HOUSEKEEPER
GALINDO
GRANADO
GRAVANTE
CHARLES GUENTHER
GUITERREZ
PATCHETT
SARTOUCHI
WILLIAM LEE
WEISS
BURDICK
HELDER
STEVEN WEISS
LE PAGE
HAUGHT
ZERO
McGANN
LISA RICHARDSON
SQUEAKY
SANDY
CABALLERO
MONTGOMERY (SHERIFF)
GARY FLEISHMAN
BILL BOYD
ROLAND BOYD
DAVID BROWN
JUDGE BROWN

TO:

JONES
CARNEY
DELLA FORSYTE
SMITH
ROSS
JOHNSON
WHITE
GRIS
BROWN
COHEN
KRUGER
QUINT
FRIEND
BRENNER
S. QUINT
BELL
JAMES ARTHUR SAYCE
BOOTS
O'NEAL
LISA MURRAY
CINDY
LISA
DENNIS RANSOM
ANCHAL
GEORGE BREWER
DEL ARNOLD
OSCAR ARNOLD
ANTHONY MILO
ANTHONY MILO

"HELTER SKELTER"

PART ONE

FADE IN:

1 CLOSEUP - BUGLIOSI

1 *

in jacket and tie. Shelves of law books in b.g.

BUGLIOSI

Good evening. You are about to see a dramatization of actual facts in which certain names have been changed. But the story is true. If it were not true it would not be believable, for it is surely one of the most bizarre chapters in the history of crime. We may not like to accept the fact that people such as some of those in the story of Helter Skelter exist in our world; and yet they do. And while they do, the story of Helter Skelter cannot be said to be ended.

CUT TO:

2 EXT. BIG DOWN ANGLE ON FOOTHILLS - NIGHT

2

These are the foothills above Benedict Canyon, with big dark patches, tiny, starlike glitters, and some larger encrustations of light.

BUGLIOSI (v.o.)

The foothills and canyons above
Beverly Hills, California.
Saturday, August 9th, 1969.

We PAN to pick up a BALD MAN and a HENNAED WOMAN standing at the rail around the pool of their hillside home looking down on the lights. Silence, except for a distant sports car ACCELERATING. The man yawns. The woman sips a drink.

BUGLIOSI (v.o.)

(continuing)

It was so quiet, one of the killers would later say, you could almost hear the sound of ice rattling in cocktail shakers in the homes way down the canyon.

(CONTINUED)

2

CONTINUED:

2

Then four strange SOUNDS: pop pop pop pop. Distant, frail pops, like a toy gun, or firecrackers. The man does not react.

HENNAED WOMAN

(drowsily)

What was that? Sounded like a gun.

BALD MAN

(yawns again, amused,
affectionate)

Let's go to bed.

They turn out of SHOT, and in the distance two dogs HOWL.

CUT TO:

3

EXT. CLOSE ANGLE ON THE TWO DOGS - NIGHT

3

In their pen, they sit on their haunches and HOWL as though trying to outdo each other in mourning.

DOG OWNER (v.o.)

Hey, hey, hey, hey! Shut up, you two!

DOG OWNER comes into SHOT, in robe and slippers, tousled, sleep-creased. The dogs crowd eagerly to the fence, whining.

DOG OWNER

You two are going to end up down at the pound if you don't look out.

(puts hand through
fence to pet them)

Whassamatter, Reno, huh?

Whassamatter, boy? Hey, Vickie, what you shakin' for? Huh?

Then he stiffens as, from a distance, seeming to echo and fly at him from more than one direction:

MALE VOICE (o.s.)

(anguished, screaming)

Oh, God, no!

Simultaneous to male voice screaming, a SERIES OF QUICK CUTS TO:

4

INT. - A WOMAN IN BED - NIGHT

4

Her head comes up off the pillow and stops as she listens.

5 EXT. - THE FIRST MAN AND WOMAN WE SAW - NIGHT 5

Walking past their pool toward their back door, they stop and listen.

During the above CUTS the screaming continues over near and far.

MALE VOICE (o.s.)

No! Please don't! Oh, God, no!
Don't! Don't! Don't! Oh, God!

CUT TO:

6 INT. CLOSE SHOT - FEMALE DEPUTY SHERIFF - NIGHT 6 *

FEMALE DEPUTY

(into phone)

What direction did the screams
come from?

CUT TO:

7 INT. MANN HOUSE - DOG OWNER ON PHONE - NIGHT 7 *

DOG OWNER

I couldn't say, exactly. In these
hills, the sounds get scrambled.
But --

CUT TO:

8 EXT. BIG DOWN ANGLE ON FOOTHILLS - NIGHT 8

This is the same SHOT we saw in the beginning. We HOLD on it. We hear one of the dogs HOWL briefly again, then all is silent for a moment and, as we watch, the dawn comes up, along with morning SOUNDS -- auto horns, distant traffic whisper, an engine roar, etc.

SUPER TITLES.

As TITLES ARE COMPLETED:

CUT TO:

9 EXT. LONG SHOT LOOKING DOWN ELYSEUM DRIVE - MORNING 9

Let us call it Elyseum instead of Cielo -- the present occupants of 10050 will be grateful.

(CONTINUED)

9 CONTINUED:

9

We HEAR a car approaching, then see it, coming TOWARD CAMERA. There are two people in the front seat. As it comes NEAR CAMERA, we PAN with it as it stops in front of a metal gate marked 10050.

The housekeeper, DELLA FORSYTE, a light-skinned black woman in her mid-fifties, gets out, waves to the driver and walks toward the gate, as the car makes a U-turn out of the shot. During the following we HEAR it leave.

10 CLOSER ANGLE ON MRS. FORSYTE

10

She is about to push the button to open the electrically operated gate when she sees something above the gate that causes her to hesitate.

11 MRS. FORSYTE'S POV

11

A loose end of wire hangs down over the gate. It appears to be a telephone wire.

12 MRS. FORSYTE

12

A moment of anxiety. She glances after the departing car. Then she pushes the button, and the gate swings open. CAMERA PANS OFF.

CUT TO:

13 BIG DOWN ANGLE ON LOWER ELYSEUM DRIVE - PANNING - MORNING

13

OVER the movement of the PAN, the SCREAMS of the housekeeper can be HEARD ECHOING among the hills. The SOUND of the voice blends with the MUSIC, which becomes a scream of brass.

MRS. FORSYTE
(screaming)
Murder! Murder! Murder!

14 OMITTED

14

15 EXTREME CLOSEUP - MRS. FORSYTE

15

Mrs. Forsyte, hysterical, decontrolled, runs down the hill TOWARD CAMERA. Her mouth works but we hear nothing but the MUSIC.

CUT TO:

16 INSERT POLICE RADIO

16 *

RADIO
Code 3, possible 927D, 10050
Elyseum Drive.

*

17 WIDER SHOT

17

The Officer picks up the mike to roger the call.

CUT TO:

18 EXT. BENEDICT CANYON DRIVE - MORNING

18

A police black-and-white, top lights on and SIREN open, roars up Benedict Canyon, brakes, and turns up Elyseum Drive.

*

19 EXT. ANGLE ON THE GATE AT 10050 ELYSEUM - MORNING

19

A small crowd, no more than four or five, has gathered at the gate. Two police cars are there. SOUND of another patrol car approaching. Some of the people in nightclothes.

*

*

20 OFFICER SANDERSON AND DELLA FORSYTE

20

*

They are at the gate. SANDERSON is checking his shotgun. Mrs. Forsyte is sobbing, seems near collapse.

*

SANDERSON
(to crowd, irri-
tably)
We don't know anything yet.
Just stay back.
(to Mrs. Forsyte)
How do you open this thing?

*

Mrs. Forsyte points with one fluttery hand to the button on the pole to the left of the gate.

*

SANDERSON
(continuing)
Hey, there's even blood on
this button.

Sanderson pushes the button and the gate begins to open. There's a murmur from the people.

*

(CONTINUED)

SANDERSON

(continuing;
to Mrs.
Forsyte)

I'll need you to identify the
bodies.

MRS. FORSYTE

(lurches away,
hysterically)

I can't go in there! Can't!

Another officer, also armed with a shotgun, walks into
the shot.

CUT TO:

21 EXT. LOWER PART OF ELYSEUM DRIVE - DAY

21

A police black-and-white charges up the hill. As it
arrives at 10050:

22 EXT. BIG DOWN ANGLE - THE CROWD IN FRONT OF THE GATE
- DAY

22

There are three police cars now, and the crowd is
larger, perhaps twenty or more. Several reporters
are in the crowd, clustered near the gate, making
notes. An armed Officer stands guard at the gate.
The crowd is murmuring and focusing on something they
see through the gate. PAN with the crowd POV to see
OFFICER PETE CARNEY approaching with a bewildered
young man whose hands are manacled behind him. The
young man is WILLIAM GARRETSON.

REPORTER

Is that the killer? Where'd
you find 'em?

CARNEY

In the guest house.

REPORTER

How many people did he kill?

Photographers crowd forward to get stills of Garretson.
Armed Officer pushes them back.

23 CLOSE ON CARNEY AND GARRETSON

23 *

A REPORTER

What's his name?

CARNEY

Garretson, William.

CUT TO:

24 WILLIAM ROSNER

24 *

Still in his tennis whites, very pale, he is being escorted by a Uniformed Officer along the driveway toward the house. WIDEN SHOT as he is met by Detective Sergeant SMITH.

SMITH

Mr. Rosner?

(as Rosner
nods)

I'm Sergeant Smith, Homicide.
I believe you are Mr. Polanski's
business manager? This is
going to be difficult for you,
sir, we know, but we need your
help.

Rosner seems in a daze. He shakes his head as though to say "This is not happening." He looks back at the crowd at the gate.

SMITH

(continuing)

The first one is in this car,
here, Mr. Rosner.

25 NEW ANGLE TO INCLUDE THEIR POV OF WHITE RAMBLER

25

As the threesome approaches it, it seems to be empty. The window on the driver's side is down. Then we see the body in the driver's seat sprawled to the right across the entire front seat.

26 CLOSEUP - ROSNER

26

He continues to approach at a slower pace, peering into the car, his face contorted with revulsion and puzzlement.

(CONTINUED)

26 CONTINUED:

8.

26 *

SMITH (v.o.)
Can you identify him, sir?

*

27 THREE SHOT

27 *

Rosner only shakes his head.

SMITH
No idea?

*

ROSNER
I've never seen him before.

SMITH
All right. Can we look at the
others?

*

CUT TO:

28 EXT. CLOSE SHOT - A REPORTER AT THE GATE - DAY

28

His face is pressed close to the wire.

REPORTER
(yelling)
Is there a body in that car?

CUT TO:

29 EXT. LONG DOWN ANGLE ON PARKING AREA, HOUSE IN B.G.
- DAY

29

The two officers, with Rosner between them, reach the end of the parking area, and walk onto the lawn. The house is in near b.g. As they step on the lawn, Rosner stops for a moment, the detective and the cop take a step or two, then stop and wait for him, and he catches up with them. PAN the WIDE SHOT to include first one body sprawled grotesquely on the grass, then a second body. We are seeing these bodies from a distance, and we see no details. From our POV they could be mannequins dipped in red paint and then tossed haphazardly on the grass.

30 FEATURE ROSNER, WITH SMITH

30 *

ROSNER
(with effort)
Voytek.

(CONTINUED)

30 CONTINUED:

30 *

SMITH

*

Who?

ROSNER

A friend of Roman's, from Poland.
Voytek Frykowski.

31 FLASH OF SECOND BODY

31 *

A female with long dark hair, young, barefoot, in what was once a white nightgown. BARRETT, a civilian photographer who works with LAPD, is kneeling not far from the body to take a picture.

*

32 RESUME FEATURING ROSNER

32 *

as he turns away from the gruesome sight.

SMITH

*

Do you know her?

ROSNER

I think so.

SMITH

*

(gently)

It'll be a big help if you can
make it positive.

33 WITH THEM

33 *

as they approach the body. After a few reluctant steps, Rosner stops and stares. Finally:

ROSNER

Gibby.

(then in answer
to Smith's un-
spoken question)

Abigail Folger.

*

SMITH

*

The -- uh -- coffee family?

ROSNER

(nods)

She and Voytek were staying
with Sharon while Roman --

(MORE)

(CONTINUED)

33 CONTINUED:

33 *

ROSNER (cont'd)
(then, sensing
the incompre-
hensible mag-
nitude of this
thing)

Sharon?

SMITH

Could we go into the house?

*

He leads Rosner toward the house. As they arrive at the front door forensic chemist ROSS of Scientific Investigation Division of Los Angeles Police Department (SID of LAPD) is kneeling scraping something off the door with a small blade onto a clean white sheet of paper. He glances up at them, then back to his work.

*

ROSS

I'll have this blood sample in
five seconds.

34 INSERT ROSS' AREA OF WORK

34 *

The word PIG is crudely painted on the lower panel of the door. Ross' hand with blade scrapes at one of the printed letters. Other hand catches scrapings on sheet of paper.

SMITH (v.o.)

Blood, huh?

*

35 THREE SHOT

35 *

Ross folds the white paper with the scrapings on it and puts it in a small glass container and rises and steps aside. Smith leads Rosner into the house. Rosner stares in disbelief at the printing on the door as they pass.

*

36 INT. ENTRY - DAY

36 *

As Smith and Rosner enter, Detective Johnson is stooping in the door to the living room. He rises having picked something up with a spatula. Shows it to Smith. Two pieces of a pistol grip. Smith nods. Johnson moves out of the way and Smith enters the living room with Rosner.

*

37 INT. LIVING ROOM - DAY

37

Only one body is visible from the door. There is a sofa in the middle of the large room. The body is sprawled beyond the sofa, in front of an overstuffed chair. A rope is looped around the neck and leads toward the sofa and out of sight. A towel covers the face.

38 SMITH AND ROSNER

38 *

Rosner has stopped just inside the door, not seeming to want to go further.

39 ROSNER AND HIS POV

39 *

as Smith goes to the other side of the room and lifts the towel that covers the face.

40 CLOSEUP - ROSNER

40

He recoils slightly.

ROSNER

That's Jay -- Sebring -- I think
-- I mean -- I can't really --

41 ROSNER AND HIS POV

41 *

as Smith lets the towel drop back in place over the face.

SMITH

I know. He took a hell of a
beating. But you're pretty sure?

ROSNER

Yes.

SMITH

Would you come to this side of
the sofa, please, Mr. Rosner?

STAY WITH HIS POV as he approaches the sofa. Then, as part of a woman's leg comes into view, and enough of her head to show that the white nylon rope leads from Sebring's neck to hers.

42 ROSNER

42 *

He stops, sickened, then forces himself to move forward a bit more.

(CONTINUED)

42 CONTINUED:

42

ROSNER
Oh, my God! Sharon!

43 SMITH AND HIS POV

43 *

as Rosner turns suddenly away and stumbles out of the house. Through the window we see him as he lurches onto the lawn, leans over holding his stomach, and is sick.

CUT TO:

44 INT. A MODEST LIVING ROOM - DAY

44

We are SHOOTING PAST the back of a man's head in this almost dark-room at a TV set which carries the late news.

NEWSCASTER
(on TV)
Miss Tate's biggest role --

A hand reaches INTO FRAME and gives a beer to the man past whom we are SHOOTING. He pops the tab and drinks.

NEWSCASTER
(continuing)
-- was in the 1967 film VALLEY OF
THE DOLLS --

A FILM CLIP of Sharon as Jennifer comes on the TV screen.

NEWSCASTER (v.o.)
-- played the part of Jennifer,
an actress who dies of an overdose
of sleeping pills. Often called
one of the world's most beautiful
women, Miss Tate was eight months
pregnant at the time of her death.
Her body, clad only in flowered
bikini panties and bra, and bearing
multiple stab wounds, was found
with a white nylon robe tied around
her neck.

Back to CLOSEUP of Newscaster on screen.

NEWSCASTER
The other end of the rope was
around the neck of Jay Sebring...
(MORE)

(CONTINUED)

44 CONTINUED:

44

NEWSCASTER (cont'd)

... internationally known men's hair stylist, who according to police, had been stabbed, beaten, and shot. Friends of Miss Tate say that she lived with Mr. Sebring for some time prior to her marriage to film director Roman Polanski in 1968. Mr. Polanski is reported to be in London.

CUT TO:

45 INT. CAR - A CAR RADIO - DAY

45 *

RADIO

Police described Garretson's answers as stuporous and unresponsive, and said he --

46 INT. CAR - ANGLE ON LENO AND ROSEMARY LABIANCA - DAY

46 *

LENO, in his mid-forties, and heavy-set, is driving. ROSEMARY, an attractive, slender thirty-eight, slumps in the seat beside him, her head on the back of the seat. They are dressed for an outing, and they are pleasantly tired from a day at the lake and the long drive home.

RADIO

-- would be held for further questioning. In other developments, law enforcement sources confirmed today that drugs had been found in the murder house on Elyseum Drive as well as in Jay Sebring's Porsche.

47 EXT. CORNER HILLHURST AND FRANKLIN, L.A. - DAY

47 *

Leno's green '68 Thunderbird, towing a trailer which bears a speedboat, pulls up to the curb at the newsstand. Radio continues but is not understandable.

48 INT. CAR

48

We see newsdealer JOHN FOKIANOS approach with papers, as:

(CONTINUED)

48 CONTINUED:

48

RADIO

Veteran newsmen theorized that the fact that Garretson was being held for further questioning but had not been specifically charged with the crimes means that he was not as good a suspect as --

With an almost frantic gesture of distaste, Rosemary LaBianca leans forward and snaps off the SOUND.

ROSEMARY

That's all I've heard all day.

49 INSERT HEADLINE

49

as John hands the papers through the window:

FILM STAR, 4 OTHERS
DEAD IN BLOOD ORGY

Sharon Tate Victim in
"Ritual" Murders

JOHN

How are you, folks?

50 INT. CAR - THREE SHOT - DAY

50 *

LENO

(handing money
to John, across
Rosemary)

Fine, John.

ROSEMARY

I'm not.

LENO

She's upset about these killings.

JOHN

Terrible thing, huh?

ROSEMARY

The world is full of crazies.

LENO

I told her they got the guy, what's to worry.

(CONTINUED)

50

CONTINUED:

50

JOHN

He sounds like the one, all right.
You folks been up to the lake?

LENO

Yeah.

JOHN

Nice up there, huh?

LENO

Oh, I don't know -- couldn't get
a racing form up there.

ROSEMARY

Somebody went through our house,
last time we were up there.

Leno waves a chiding hand at her.

51 FULL SHOT - DAY

51 *

The green Thunderbird and boat trailer pull away from
the curb.

CUT TO:

52 INT. HOMICIDE DIVISION, LAPD - DAY

52 *

A big rectangular room with two long tables, no parti-
tions. At one of the tables, two PLAINCLOTHESMEN are
talking, one seated in a chair, the other on the table.
Paper cups, ashtrays, etc. A shoulder holster with a
.38 lies across scattered papers and pads.

At the other table Sergeant FRANKLYN is alone, filling
out a form. Sergeants JONES and WHITE of LASO enter,
and cross to Franklyn. *

53 CLOSER ON FRANKLYN

53 *

as they join him.

JONES

Sergeant Franklyn? *

FRANKLYN

Yeah.

JONES

Jones, Sheriff's Department.
And White. *

(CONTINUED)

WHITE
(overlapping)
We know each other. Hi, Ted.

FRANKLYN
Harry. Sit down, fellas. Want
some coffee?

JONES
We're on our way to eat, but --

FRANKLYN
(glances at watch)
Yeah, it's about that time.

WHITE
You're on Tate, right?

FRANKLYN
Mmm. What you got?

JONES
Maybe nothing. We've been on the
Hinman case, and --

FRANKLYN
Hinman. The music teacher?

JONES
He was cut up pretty good, like
the Tate people, same kind of
crazy viciousness, you know? And
the Tate killers left a message,
too, we heard. PIG.

FRANKLYN
(dumb)
In blood.

JONES
The Hinman killers wrote POLITICAL
PIGGY on the wall.

WHITE
In blood.

FRANKLYN
Didn't you pick up somebody on that?

JONES
Bobby Beausoleil.

FRANKLYN
So he was in custody during Tate.

(CONTINUED)

JONES

The thing is, we don't think he was alone on Hinman. He's been living with a bunch of hippies out at Spahn Ranch --

WHITE

Bunch of real weirdos out there. They think their leader is Jesus Christ.

FRANKLYN

Jesus Christ, huh? Peace and love and flowers -- These are dope murders, Harry, we're sure of that.

JONES

(preparing to leave)

Well, we thought it was worth mentioning anyhow, you know -- similar mode of death, message left in both places, both printed, both in blood, the word PIG in both messages.

FRANKLYN

I see what you mean, but the dope angle is the only one that makes sense here.

WHITE

Wanta come eat with us, Ted?

FRANKLYN

Naw, thanks, I'm brown-baggin' it, got to hang around.

Lieutenant BRENNER enters and passes Jones and White on their way out. He tosses papers on the table in front of Franklyn. Franklyn starts glancing through them.

BRENNER

Autopsy reports.

(glances after Jones and White)

Anything new?

FRANKLYN

(his eye arrested by something on the page)

Holy Mother of -- ! Frykowski -- stabbed fifty-one times.

(CONTINUED)

53 CONTINUED: (3)

53 *

BRENNER

What's the record?

(then)

Anything new?

FRANKLYN

(still perusing
the autopsy
reports)

Naw.

CUT TO:

54 INT. POLYGRAPH ROOM - DAY

54 *

Lieutenant FRIEND is giving a lie detector test to
Garretson. The graph is visible only to Friend.

FRIEND

And how old are you?

*

55 INSERT THE GRAPH

55 *

The steel pens continue a fairly even waggle across
the graph as:

GARRETSON (v.o.)

Nineteen.

56 CLOSEUP - GARRETSON

56

extremely nervous.

FRIEND (o.s.)

Were you the caretaker?

*

GARRETSON

Yes.

57 INSERT THE PRESSURE CUP ON GARRETSON'S ARM

57 *

The arm twitches nervously.

FRIEND (o.s.)

Is your true last name Garretson?

*

58 INSERT THE GRAPH

58

GARRETSON (o.s.)

Yes.

The patterned waggle of the line continues.

59 CLOSEUP - BURDICK

59 *

FRIEND

Did you know the boy they found
dead in the white car?

GARRETSON

Steve Parent? I didn't know him
too good.

FRIEND

(in the same
casual tone)

Concerning Steve Parent, did you
cause his death?

60 CLOSEUP - GARRETSON

60

GARRETSON

No.

61 INSERT THE GRAPH

61

The steel pens jerk violently, violating the pattern.

62 CLOSEUP - FRIEND

62 *

watching the graph he does not react, but continues
his questions without change.

FRIEND

You understood the question?

63 GARRETSON

63

GARRETSON

Yes.

64 THE GRAPH

64 *

The line has resumed its evenly patterned waggle.

FRIEND (v.o.)

Do you feel responsible for
Steve's death?

GARRETSON (v.o.)

That he even knew me, yes.

No significant change in the pattern.

65 TWO SHOT

65 *

FRIEND

*

Huh?

GARRETSON

That he even knew me, I mean he
wouldn't have come to visit me
that night, and nothing would have
happened in other words to him.

66 THE GRAPH

66 *

The line continues its regular zigzag.

FRIEND (v.o.)

*

Did you cause Mrs. Polanski's death?

GARRETSON (v.o.)

No.

No change in the zigzag.

67 CLOSEUP - FRIEND

67 *

conversational; forgetting the test for the nonce.

FRIEND

*

Why are you so nervous?

68 CLOSEUP - GARRETSON

68

GARRETSON

Nervous? Well, I -- wouldn't
you be?

69 TWO SHOT

69 *

FRIEND

*

Not if I was telling the truth.

GARRETSON

I am -- am telling it -- the truth.

FRIEND

*

So relax.

GARRETSON

I can tell you what made me so
nervous if you want to know.

FRIEND

*

What?

(CONTINUED)

69 CONTINUED:

69 *

GARRETSON

When they brought me in here a policeman pointed to me and said 'There's the guy that killed all those people.'

FRIEND *

So it's not because you're lying?

GARRETSON

I'm not lying. I'm just confused.

FRIEND *

Why are you confused?

GARRETSON

For one thing, how come I wasn't murdered?

CUT TO:

70 EXT. LA BIANCA HOUSE - LONG SHOT - NIGHT

70

The green Thunderbird, its trailer and boat still hitched, stands in the driveway of the house.

A car stops in front and three people, two male and one female, get out and walk rapidly along the driveway toward the back of the house and out of sight.

71 CLOSE ANGLE ON THE STREET

71

as they reach the back door. They are fifteen-year old FRANK STRUTHERS, Rosemary LaBianca's son by a previous marriage, his sister SUSAN, twenty-one, and her boyfriend, JOE DORGAN. Susan Struthers fumbles with keys to the back door as:

FRANK

(breathless and
apologetic)

I really am sorry, Sis, to bother you so late, you know, but --

SUSAN STRUTHERS

(overlapping,
opening door)

That's okay, Frank, I don't blame you.

(CONTINUED)

71 CONTINUED:

71

FRANK

(interrupted)

-- when I saw all the shades down,
and the boat out front, and the
light on in the kitchen, and still
Mom and Leno didn't answer the door
when I kept knocking, I got a little
scared to go in.

They enter.

*

JOE

(as they enter)

You did the right thing.

72 INT. DINING ROOM - TO KITCHEN

72 *
*

JOE

Susan, why don't you wait here
and Frank and I'll take a look.

73 SUSAN

73

A bit frightened herself, she nods. In b.g. Frank
and Joe go into dining room. Susan looks around her,
suddenly stares at something.

74 WHAT SUSAN SEES

74

On the refrigerator door is printed in heavy crude
letters, in what appears to be blood: HEALTER
SKELTER.

75 SUSAN

75

A sharp intake of breath.

76 INT. LIVING ROOM - CLOSE ON FRANK AND JOE - NIGHT

76

as they arrive at the door Frank sees something on
the wall and stops Joe with his hand.

77 WHAT THEY SEE

77

Printed high on the living room wall in the same crude
letters is: DEATH TO PIGS AND RISE.

78 NEW ANGLE ON FRANK AND JOE

78

As they take another step, then another, into the living room. Then they see it at the same time.

79 POV OF LENO

79

on his back on the floor between the sofa and a chair. There is a throw pillow covering his head, a cord around his neck, and the tops of his pajamas are open so that his stomach is bare. A fork is protruding from his stomach. The word WAR is carved on his stomach. We are not on this SHOT long enough for all these details to register, before:

CUT TO:

80 VERY CLOSE SHOT - A FLASHING POLICE LIGHT

80

81 SEVERAL QUICK CUTS OF SPEEDING POLICE VEHICLES

81

SOUND of SIRENS very loud over all.

CUT TO:

82 HEADLINE

82

SECOND RITUAL KILLINGS HERE

Los Feliz Couple Slain

This headline is on a paper on a stack. As we watch, a hand keeps coming INTO FRAME and snatching papers off the stack, but the headline remains the same. We HEAR the MUMBLE of unintelligible dialogue o.s., and the CLINK of coins.

RADIO (o.s.)
(a cheap, grating
transistor)

-- both dead of multiple stab wounds.
Police described the scene as equal
in savagery to that of the Tate
murders, which probably were committed
less than twenty-four hours earlier.

CUT TO:

83 INT. JAIL - ANGLE ON GARRETSON AT PROPERTY WINDOW -
DAY

83

He is signing a paper, which he shoves back at the unseen person on the other side.

(CONTINUED)

83 CONTINUED:

83 *

A clear plastic bag is shoved back at him. He tears it open, takes out his wallet, keys, some change, etc., as he signs for it and turns into CLOSEUP.

*

CUT TO:

84 A SERIES OF CUTS

84

HEADLINE OF NEWS STORY: GARRETSON RELEASED - LACK OF EVIDENCE.

85 INSERT NEWS PHOTO OF GARRETSON

85

Caption: IF HE DIDN'T DO IT, WHO DID?

86 EXT. ANGLE ON JOHN FOKIANOS' NEWSSTAND - DAY

86

He is doing capacity business.

87 INSERT HEADLINE ON STACK OF PAPERS

87

MASS KILLER(S) FREE IN LA!

Fokianos' hand snatches a paper off the stack.

88 EXT. A BIG STOREFRONT SIGN - DAY

88

ANGELTOWN KENNELS
Guard Dogs - Sale
or Rental -- Your
Own Pet Trained!!

PAN DOWN to show a line of people waiting in front of the store.

NOTE: Here, if possible, tape of the existing Polanski TV press conference defending the honor of Sharon, telling what a beautiful person she was.

CUT TO:

89 INT. HALLWAY OUTSIDE HOMICIDE DIVISION, PARKER CENTER - DAY

89

A POLICE INSPECTOR is surrounded by reporters and cameras.

(CONTINUED)

89 CONTINUED:

89

INSPECTOR

No, I don't see any connection between the Tate and LaBianca killings. Of course there are similarities, but we think the dissimilarities are so strong as to preclude any connection. For instance --

CUT TO:

90 INT. BEDROOM - NIGHT

90

We see a WOMAN in curlers propped up in bed watching the interview on TV.

A REPORTER (on TV)

What about the writing on the wall?
Isn't that --

INSPECTOR

Now, Gabe, I don't know who told you there was writing on the wall at the LaBianca residence. I didn't say there was. We believe --

CUT TO:

91 INT. HOME BAR - NIGHT

91

A MAN sits alone on a stool watching TV.

INSPECTOR

(on TV)

-- the LaBiancas were killed by a copycat. There are a lot of psychos around. This sort of thing turns them on.

CUT TO:

92 INT. A LIVING ROOM - NIGHT

92

An unidentifiable Person watches TV from the depths of a sofa.

SAME REPORTER (on TV)

Are you saying these killings were done by psychos?

(CONTINUED)

92 CONTINUED:

92

INSPECTOR

I'm saying we have no motive yet, Gabe, and there was no connection between the Tate and the LaBianca victims -- that we know of.

REPORTER

That you know of.

93 ANOTHER TV SET

93

INSPECTOR

(on TV)

That we know of, and drugs were found at the scene of the Tate murders, while --

94 ANOTHER TV SET

94

INSPECTOR

(on TV)

-- none were found at the LaBianca residence. We believe the Tate killings were a drug burn or a drug freakout. On the other hand --

CUT TO:

95 INT. HOMICIDE DIVISION - DAY

95 *

There are quite a few detectives at work at the two long tables this morning. Sergeant Franklyn has been joined at the end of the table farthest away from the door by Sergeants O'NEAL and McFEE.

*

Nearer the door is another group of three detectives, Sergeants BROWN, GRIS, and COHEN. Sergeant Kruger of the Firearms and Explosives Unit of SID enters and crosses to the Patchett group, carrying a brown envelope.

*

Gris is unfolding a lyric sheet from the Beatles' White Album on the table before him.

GRIS

Here's that Beatles' album I told you about. Now, I don't say this is anything solid, but --

(CONTINUED)

95 CONTINUED:

95 *

KRUGER

Hey, Harv, you guys working on
Tate?

*

BROWN

(points)

LaBianca. Ted is on Tate.

Kruger crosses to the Franklyn group.

*

96 CLOSER ANGLE - FRANKLYN GROUP

96 *

as Kruger joins them, pulling a photo out of the en-
velope.

*

KRUGER

I got something for you guys.

*

FRANKLYN

A good cigar?

KRUGER

Those pieces of gun grip found
at the Tate scene -- they came
from a Hi-Standard .22 caliber
Longhorn revolver.

*

Tosses photo on the table.

97 INSERT PHOTO OF THE REVOLVER

97 *

KRUGER (o.s.)

Known as the Buntline Special.
Patterned after a pair of guns
Ned Buntline had made for
Wyatt Earp.

*

98 RESUME GROUP

98 *

FRANK

(sardonically)

Look, the firearms expert broke
the case.

KRUGER

As usual. Not many made with
that type grip.
(MORE)

*

(CONTINUED)

98 CONTINUED:

98 *

KRUGER

We're sending out a flyer to every
PD in the U.S. and Canada. In no
time at all you'll have the gun.

FRANKLYN

Sure, sure, one chance in a thousand.

KRUGER

Match it with the bullets found in
Sebring and Frykowski -- Case
broken. Just like TV.

FRANKLYN

That's not the way you break cases,
Bill. You do it by filling out
forms, in triplicate.

99 CLOSE ANGLE ON BROWN GROUP

99 *

Gris has been reading from the lyrics.

GRIS

Here you got a song named 'Piggies,'
and they printed 'Death to pigs'
on the wall. And here you got a
song 'Helter Skelter,' and 'Helter
Skelter' is on the refrigerator
door. Oh, sure, it's wild, but --

COHEN

-- no wilder than stabbing a lady
forty-one times, and keeping on
stabbing even after she's dead.

BROWN

It won't hurt to throw it in the
report. We don't have much else.

CUT TO:

100 EXT. LONG DOWN SHOT - SPAHN RANCH - DAWN

100

NOTE: The Officers' names in this scene are fictional.
Nine Los Angeles Sheriff's Office cars and a large
van move along the highway, slow and silent and without
lights, and turn in the entrance road to the ranch,
which is just off the main highway.

BUGLIOSI (v.o.)

August 16, 1969.

(MORE)

(CONTINUED)

100 CONTINUED:

100 *

BUGLIOSI (v.o. cont'd)

In an action unrelated to the Tate-LaBianca investigation, one hundred and two deputies from the Los Angeles Sheriff's Department conduct a daybreak raid at the isolated Spahn Movie Ranch in the Simi hills northwest of Los Angeles.

*

101 EXT. CLOSE PANNING SHOT - TWO OFFICERS - DAWN

101

They walk hurriedly across the difficult rocky terrain. In b.g. we see two other officers walking in the same direction.

BUGLIOSI (v.o.)

(continuing)

Because it is known that some of the members of the hippie cult living at the ranch often sleep in groups away from the main buildings, many of the officers walk into the ranch from the back way.

102 EXT. ANGLE ON DOOR OF SHACK - DAWN

102 *

A hand comes into FRAME and knocks loudly and briefly.

DEPUTY ONE (o.s.)

Sheriff's Department. We are here to serve a search warrant.

*

A booted foot kicks the door open and Deputies One and Two, carrying flashlights and guns, step into the shack.

*

103 INT. SHACK - DAWN

103 *

The FLASHLIGHT BEAM is the only light in the shack. On two filthy mattresses sleep two couples: a man and a girl on one, and two girls on the other. All sit up, startled, groggy. One of the girls is wild-eyed and bare-breasted as the blanket falls away. One wall, ILLUMINATED by the flashlight, is covered with racks of guns of all kinds.

DEPUTY ONE

Sheriff's Department. You're all under arrest.

*

104 CLOSEUP - DANNY DE CARLO

104 *

Bare-chested, bearded, mustachioed, and hung over, DeCarlo grabs a .45 from the wall and scrambles up. One hits him with the flashlight, and grabs the .45. DeCarlo has a mark across his nose where the light hit him.

*

DeCARLO
(during the struggle)
What the fuck -- ?

IMPORTANT NOTE: The intention here and elsewhere in this film is to use naturalistic speech during a limited number of emotional scenes, to establish a sense of the raw reality of the subject matter, and then to COVER THE OFFENDING WORD WITH SOUND. In the present case, for instance, Bugliosi's VOICE OVER will come in after the words "What the" and the following word, while coming from DeCarlo's lips, WILL NOT be heard. The SHOT will also be ANGLED in such a way as to make LIP READING impossible.

BUGLIOSI (v.o.)
Danny DeCarlo. A member of the
Straight Satan motorcycle gang,
Danny stays at the ranch because
of the wide variety of girls.

WIDEN SHOT to include Deputy Two as he snaps handcuffs on DeCarlo.

*

CUT TO:

105 EXT. FRONT OF ANOTHER SHACK - DAWN

105 *

Deputies GREEN and DELL are herding a group of six half-dressed girls out of the shack. The girls yawn and scratch. One of them carries a baby. PUSH IN on girl with baby, and STAY with her. She is five feet five, 120 pounds, long brown hair, brown eyes.

*

BUGLIOSI (v.o.)
Susan Denise Atkins, twenty-one
years old, also known as Sadie Mae
Glutz, and infant son, Zezozose
Zadfrack Glutz.

Susan begins to dance with the infant as though he were her lover, holding his tiny face close to hers.

SUSAN
(singing)
Sexy Sadie, what have you done?

CUT TO:

106 EXT. CLOSE TRACKING SHOT - GROUP IN RAVINE

106 *

Deputies Blue and White are herding a group of three males and three females up out of the ravine. All are slovenly and seemingly stupefied, as though drugged. PUSH IN CLOSE on SAYCE. STAY with him. Sayce is black-haired, slender, twenty-two.

BUGLIOSI (v.o.)

Sayce, twenty-two years old, also known as Moses, also known as Boots.

*

PAN TO CLOSEUP STEVE GROGAN and STAY with him. Filthy, thin, scraggy-bearded, his mouth hangs open and he has the expression of a moron.

BUGLIOSI (v.o.)

(continuing)

Steve Grogan, seventeen, also known as Clem, an escapee from a state mental hospital.

PAN TO PATRICIA KRENWINKEL and STAY with her. About five feet six, 120 pounds, very long, brown hair, blue eyes. A somewhat mannish, not very attractive face. She trudges along, cowlike, with the group.

BUGLIOSI (v.o.)

Patricia Krenwinkel, twenty-two years old, also known as Katie, also known as Marnie Reeves, also known as Big Patty, also known as Mary Ann Scott.

CUT TO:

107 INT. JUAN FLYNN'S TRAILER - DAWN

107 *

Big Juan is asleep in his undershorts when suddenly a bright light causes his eyes to flutter open, then squint.

*

108 FLYNN AND HIS POV

108

Flynn is tall, broad-shouldered, handsome -- a soft-spoken, mild-mannered giant.

(CONTINUED)

108 CONTINUED:

108 *

Deputy Red has turned on the light in the trailer and beside Deputy Red is a cabinet door with crude decorations and printed words, the most prominent of which are "HELTER SKELTER is coming down fast". During the rest of the scene, THESE WORDS ARE FEATURED in b.g. of shot.

FLYNN
(sleepy, mildly
complaining)

Aw, come on.

(he sits up)

How come you guys bother me?
I'm a ranch hand. I don't do
nothing with Charlie and them.

*

*

CUT TO:

109 EXT. A THIRD SHACK - DAWN

109

Deputy Dunlap is kneeling and peering under the shack, with the aid of a flashlight.

110 DUNLAP'S POV

110

A small, bearded, long-haired creature is being dragged TOWARD CAMERA by two struggling, grunting officers, crawling on their bellies.

DEPUTY DUNLAP (o.s.)
Hey, you guys'd make great
spelunkers.

111 EXT. THE THIRD SHACK

111

A grubby, sweaty hand darts out from under the shack. Deputy Dunlap grabs it and pulls on it. Slowly, the two officers slide out with CHARLIE MANSON in tow.

DEPUTY DUNLAP
(pulling)
You move better on your bellies
than on your feet.

The two officers are sputtering and dusting themselves off as Charlie is finally out from under and dragged to his feet.

(CONTINUED)

111 CONTINUED:

111

DUNLAP
(continuing)
You're under arrest, Charlie.

MANSON
(mildly, smiling)
Again, Mr. Dunlap? What for?

DUNLAP
Grand theft auto.

MANSON
(shrugging;
ingratiatingly)
We didn't steal nothing, Mr. Dunlap.
Why don't you gentlemen relax.
I'll tell the girls be nice to you.

DUNLAP
Let's go, Charlie.

He snaps handcuffs on Manson.

112 NEW ANGLE TO INCLUDE SHORTY SHEA AND DEPUTY OCHRE 112

Shea has already been handcuffed and is being dragged toward the group in front of the main row of buildings.

SHEA
There he is. All right, Charlie,
tell 'em! Tell 'im I'm a ranch
hand and not part of your crummy
family!

113 CLOSE - MANSON 113

He stares silently at Shea, his stare having a particular malevolence in it.

114 GROUP FEATURING SHEA 114

SHEA
Look, wake up old man Spahn and
ask 'im. I don't belong with this
gang. I'm a ranch hand! Haul
their asses* outa here and never
let 'em come back! Ole man Spahn'll
be grateful to you! He's blind,
and he's scared of 'em! But I'm
not!

*See IMPORTANT NOTE, pg. 30.

115 CLOSEUP - MANSON

115

The famous hypnotic eye.

MANSON

You better be.

116 CLOSEUP - SHEA

116

SHEA

Horse manure!

117 EXT. BIG ANGLE ON GROUP - DAWN

117 *

About fifteen girls, two of them carrying infants - and five men -- all scruffy and dirty and ragtag -- sit in the dirt in front of the shacks, smoking, scratching, yawning. Sullen resignation. These people have been busted so often it is part of their lives, like flies and fleas and VD. Charlie Manson stands apart, hands manacled behind him, staring insolently at Deputy Ochre and his prisoner, Shorty Shea, who is not about to adopt a stance of resignation. In b.g. Deputies One and Two each carries an armload of guns out of the shack where DeCarlo was sleeping along with a blanket and puts them in a pile on the blanket.

*

SHEA

Listen, dammit, you guys, why the hell do you do this to me every time you put a bust on these bums? I work here!

(sees deputies bring
Flynn in b.g.)

You take me and Flynn, who the hell's gonna do the work?!

OCHRE

If we leave you here will you tell us what you know?

SHEA

(vehemently; without hesitation)

You damn right!

THE GIRLS

(shrill, like a
barnyard chorus)

Snitch! Snitch! Snitch! Snitchsnitch
Schnitchsnitchsnitchsnitchsnitch!

118 FEATURE MANSON AND SHEA

118

Manson smiles sweetly at Shea.

(CONTINUED)

118 CONTINUED:

118

THE GIRLS (o.s.)
(in chorus)
Snitchsnitchsnitchsnitchsnitchsnitch --

MANSON
(over, overlapping)
It ain't nice to snitch, Shorty.

SHEA
Go fuck* yourself, Charlie.

An engine ROARS over the forbidden word. SLOW MOVE IN
past Shea.

119 CLOSEUP - MANSON

119

His eyes seem bottomless. HOLD on him.

BUGLIOSI (v.o.)
Charles Milles Manson, aka Jesus
Christ, God, Soul, the Devil,
Charles Willis Manson. Born 'no
name Maddox' November 12, 1934.
Mother, Kathleen Maddox, lived with
a succession of men, married briefly
to William Manson, who gave young
Charles his last name.

120 BIGGER ANGLE FEATURING MANSON - DOLLY

120 *

as the twenty-six members of the Family are herded
toward a police bus and loaded.

*

BUGLIOSI (v.o.)
(continuing)
Kathleen Maddox Manson served time
in state penitentiary for armed
robbery. Charles lived with
relatives, then again with his
mother and a series of her lovers
in rundown hotels. Unwanted, he
ran away at twelve, burglarized
several stores, was caught and sent
to Father Flanagan's Boys Town.
Fled four days later in a stolen
car. Comitted first armed robbery,
age thirteen. Has spent seventeen
years -- one half his life -- in
boys' homes, jails and federal
penitentiaries.

*See IMPORTANT NOTE, pg. 30.

121 INT. POLICE BUS - FEATURING MANSON - MORNING

121 *

Manson begins to sing, and the others join him happily.

MANSON

(singing, full of
joy and defiance)

First they made me sleep in the
closet --

ALL

Then they made me sleep in the hall.
And when I got a little bit older
Then they made me sleep against the
wall.

The SINGING CONTINUES UNDER, as:

BUGLIOSI (v.o.)

Took guitar lessons in prison from
Alvin Karpis, lone survivor of the
old Ma Barker gang. Also studied
Buddhism and Scientology. Twice
married and divorced, fathered at
least two children, probably more.
Criminal record includes burglary,
armed robbery, attempted escape,
parole violation, homosexual rape,
assault, procuring, mail theft,
grand theft auto, forgery.

122 EXT. FULL SHOT VAN IN FRONT OF MALIBU - DAY

122 *

The van is stopping, the door opens, an Officer
descends, and next comes Manson, followed by the other
members of the Family. STAY on Manson as he walks
toward CAMERA, his hands still manacled behind him.

BUGLIOSI (v.o.)

(continuing)

Psychiatric evaluation: emotional
instability, rejection reaction,
psychic trauma, bisexual,
dangerous, assaultive.

Manson has walked into a CLOSE SHOT. PAN him past.
In b.g. now we see the entrance to a big stone insti-
tutional building and Manson, his manacled hands
visible behind him, is mounting the steps toward the
great door, accompanied by a helmeted sheriff's deputy
-- the story of his life.

CUT TO:

123 INT. JONES' OFFICE - DAY

123

Sergeant Jones of IASO is at his desk. He has no more privacy than the LAPD detectives. His phone RINGS. He picks it up.

JONES

Jones...

CUT TO:

124 INT. LAPD HOMICIDE - ANGLE ON COHEN AND BROWN - DAY

124

Cohen on phone. Brown writing.

COHEN

Jones, Cohen.

125 INTERCUT JONES AND COHEN ON PHONE

125

JONES

Hey, how you doin'?

COHEN

Good. Yourself?

JONES

Fine. What's up?

COHEN

Just a thought. You were on that Hinman case, weren't you?

JONES

Still am.

COHEN

Well, Brown and I are working on this LaBianca thing, and we were just wondering -- what was it that was printed on the wall there at Hinman's place?

JONES

"POLITICAL PIGGY".

COHEN

"POLITICAL PIGGY".

JONES

Right. In Hinman's blood.

COHEN

(to Patchett)

"POLITICAL PIGGY".

(CONTINUED)

125 CONTINUED:

125 *

BROWN

(writing)

A hell of a coincidence.

JONES

*

By the way, we picked up that whole gang out there at Spahn ranch -- that's where Bobby Beausoleil was living when he killed Hinman -- anyhow, there's a ranch hand down there you might want to talk to -- Shorty Shea -- He hates the leader of that gang, and he's been around there awhile so he may've heard something.

COHEN

Right. Shorty Shea. Thanks a lot.

*

126 INT. ENTRANCE MALIBU - DAY

126 *

The Manson Family, laughing and singing and skylarking, is crowding out through the front door, as Jones comes into the SHOT.

*

JONES

*

What's going on?

OCHRE

Had to release 'em. Insufficient evidence.

127 CLOSE ON MANSON

127

He looks back, smiles sweetly, and waves.

128 CLOSE ON JONES.

128 *

JONES

*

(disgusted)

Well, I'll be a --

CUT TO:

129 EXT. A HILLSIDE BEHIND A HOME - DAY

129

Sprinklers are spraying water on the slope near the home, except for one sprinkler which seems to be inoperable.

130 EXT. CLOSE ANGLE ON TEN-YEAR-OLD STEVEN QUINT 130 *

He turns a handle and behind him, in b.g., the sprinklers are cut off.

131 WITH STEVEN 131

He scrambles up the hill toward the clogged sprinkler. As he finds it, he stoops and pulls grass and leaves and dirt away from it, uncovering the sprinkler head. He is about to turn back when he spots something under a bush near his hand.

132 INSERT GUN 132

A .22 Hi Standard Longhorn revolver, dirty, rusty, the barrel slightly bent, part of the grip missing, rear sight blade missing.

133 STEVEN 133

He gingerly takes hold of the end of the barrel and picks up the gun.

134 WITH STEVEN 134 *

Carrying the gun he slides down the hill into SHOT with QUINT, his father. *

STEVEN

Hey, Dad! Look what I found!

135 STEVEN AND MR. QUINT 135 *

as Steven shows him the gun.

STEVEN

This is the way you hold a gun when you find one, so you don't mess up the fingerprints. I saw it on DRAGNET.

CUT TO:

136 INSERT .22 BUNTLINE SPECIAL 136

held as before by the tip between Steven's fingers. A LARGE MEATY HAND MOVES INTO FRAME and takes the gun, closing around it.

(CONTINUED)

136 CONTINUED:

136

COLEBINE (o.s.)
We appreciate your calling, Mr.
Weiss.

137 EXT. THREE SHOT IN QUINT FRONT YARD - DAY

137 *

Steven, Mr. Quint and OFFICER COLEBINE. Colebine's
patrol car is at the curb in b.g. Colebine turns the
gun over in his hand as Steven and his father look at
each other.

*

COLEBINE
Looks like it was used to hammer
something.

CUT TO:

138 INT. PROPERTY SECTION VALLEY SERVICES DIVISION OF
LAPD - DAY

138

At a table a Female Officer is tagging the pistol.

139 INSERT TAGGED BUNTLINE SPECIAL IN FEMALE OFFICER'S
HANDS

139

It is dropped into a manila envelope.

140 FEMALE OFFICER

140

She licks the flap. On the envelope is printed "FOUND
EVIDENCE." WIDEN SHOT as Female Officer rises and
crosses to a bank of big shelves and tosses the
envelope among others.

CUT TO:

141 A TV SCREEN

141

A Newscaster-Commentator is in full voice.

NEWSCASTER
-- has learned exclusively that
pieces of a broken gun grip were
found at the Tate murder scene...
(MORE)

(CONTINUED)

141 CONTINUED:

141

NEWSCASTER (cont'd)

... and that the gun police are seeking is a .22 caliber pistol. That's the news. And now, this comment, and a question.

142 INT. QUINT LIVING ROOM

142 *

Mr. and MRS. Quint are watching the news.

*

NEWSCASTER (on TV)

Two months have passed since Sharon Tate and four others were mercilessly slaughtered, and yet not one suspect is in custody, not one piece of concrete evidence is presented to a frightened community that progress is...

143 NEW ANGLE

143 *

Mr. Quint presses a button on his portable control, and channels are switched on the now o.s. TV set. MUSIC is heard.

*

QUINT

That sounds like the gun Stevie found.

MRS. QUINT

It had a broken grip, didn't it?

QUINT

Mnnnn. But it must not be the one. When was it we gave it to the police?

MRS. QUINT

Over a month ago, wasn't it? Oh, they'd've been back to ask more questions, by now.

QUINT

And search the hillside.

MRS. QUINT

Still, we're not that far from Elyseum Drive --

QUINT

Couple of miles.

(CONTINUED)

143 CONTINUED:

143 *

He presses the control button and the channel on the o.s. TV changes. GUNFIRE is heard. Mr. and Mrs. Quint settle back to watch.

*

CUT TO:

144 EXT. SANTA SUSANNA PASS ROAD - DAY

144

An ordinary looking four-door sedan winds upward through the rocky hills past CAMERA, and out of sight around a bend.

145 EXT. BIG DOWN SHOT - SPAHN MOVIE RANCH - DAY

145

The drab sedan pulls into the main street of the ranch and parks in front of a shack sitting alone off to the right of the main row of ramshackle buildings.

146 CLOSER SHOT

146 *

Gris and Cohen, in plainclothes, get out of the car and walk toward the shack, looking about them as they go.

*

147 PANNING POV SHOT

147

Wrecked cars, and old truck bodies, A starving mangy hound. Flies, clouds of them. And no people.

148 AT THE DOOR OF THE SHACK

148 *

Cohen knocks.

*

GIRL (v.o.)

Come right on in.

They enter.

149 INT. SHACK - DAY

149

Eighty-one-year-old GEORGE SPAHN sits in a decaying armchair, wearing a Stetson and dark glasses. In his lap is a Chihuahua, at his feet a Cocker Spaniel. A hippie girl of about eighteen, who looks more like fifteen, is pouring coffee for Spahn from a battered aluminum percolator as Sartuchi and Gutierrez enter.

(CONTINUED)

149 CONTINUED:

149 *

HIPPIE GIRL
(a musical, little-
girlish voice, habitu-
ally flirtatious)

Hi!

GRIS

You're new, aren't you?

*

HIPPIE GIRL

Uh huh. Charlie left me here to
take good care of George.

She giggles and hugs Spahn's shoulder, pressing against
him. He pats her behind. She guides his hand to his
coffee cup. Flies are everywhere. Cohen is staring at
a sandwich on a plate in front of Spahn.

*

GRIS

They took off, huh? I thought
the place looked deserted.

*

150 COHEN'S POV - THE SANDWICH

150 *

crawling with flies.

GRIS (v.o.)

Manuel Gris, Mr. Spahn -- and
Phil Cohen.

*

151 SPAHN

151 *

He has that characteristic cocked head of a blind man
who sees with his ears. Several flies explore his
straw Stetson. His voice is virile for an old man.

SPAHN

I recognized your voice, Mr.
Cohen. Charlie and his girls
left the day after you were down
here last time.

*

COHEN

Over a month ago?

*

SPAHN

You gentlemen like some lunch?

152 FULL SHOT

152 *

Cohen and Gris answer perhaps too quickly.

*

(CONTINUED)

152 CONTINUED:

152 *

COHEN & GRIS

Oh, no. No, thanks. Thanks a lot, but --

*

COHEN

We were wondering if Mr. Shea had come back from San Francisco.

*

SPAHN

Shorty?

COHEN

Charlie's girls told us he'd gone to San Francisco for a week or so.

*

SPAHN

That's what Charlie told me, too.

(he obviously has his doubts)

But it wasn't like ole Shorty to just haul freight without saying boo to me about it. But he just turned up missin' one day, ain't seen hide nor hair of 'im since. Had some wages coming, too.

CUT TO:

153 EXT. A STRETCH OF DESOLATE DEATH VALLEY HIGHWAY - DAY 153

A distant patrol car is the lone moving thing in sight.

BUGLIOSI (v.o.)

Death Valley, California.
October 12, 1969.

154 CLOSER PANNING SHOT - THE PATROL CAR 154

On the side we see the information that it is from the California Highway Patrol.

155 INT. PATROL CAR - POV SHOT THROUGH WINDSHIELD - DAY 155

Two girls come out of the rocks and bushes beside the road ahead and wave frantically for the patrol car to stop. It brakes.

156 EXT. FEATURE THE GIRLS - DAY 156

BUGLIOSI (v.o.)

Stephanie Mark, seventeen years old, and Kitty Lassiter, seventeen years old and five months pregnant.

(CONTINUED)

NOTE: The names of the officers in this scene are fictional. As patrol car stops beside them, the girls are ragged, exhausted, sunburned, hungry and thirsty. They look and sound younger than their true ages.

KITTY

Oh, please, would you take us somewhere?

OFFICER QUARANTA
(in passenger seat
of patrol car)

Where are you going?

KITTY

Anywhere!

STEPHANIE

Please! Somebody's trying to kill us!

QUARANTA

Who's trying to kill you?

KITTY

Charlie Manson.

The officers let the girls get into the car. The car drives off. NO AUDIO ON PEOPLE OR CAR, though the girls and the officers continue to talk. PAN with car and HOLD on it as it recedes into distance.

BUGLIOSI (v.o.)

The girls tell the officers that the Manson Family left Spahn Ranch more than a month before and has been staying at the Barker ranch in Death Valley. Kitty is pregnant by her boyfriend, Family member Bobby Beausoleil, now in custody in Los Angeles for the murder of Gary Hinman. Stephanie is a recent favorite of Charlie Manson, now fallen from grace. Both girls believe Manson is going to kill them because of what they know.

157 INT. PATROL CAR - DAY

157

CINQUANTA

Well, you don't have to worry too much for a while about Charlie.
(MORE)

(CONTINUED)

CINQUANTA (cont'd)

We picked him and the whole gang up yesterday. We've got 'em in the jail at Independence.

STEPHANIE

What for?

CINQUANTA

Arson. Burning up that earth moving machine. You girls in on that?

KITTY

No, sir.

(a beat, then)

Are you taking us to Independence, too?

CINQUANTA

I'm afraid we have to.

KITTY

You won't put us with them, will you?

QUARANTA

(with a quick glance at Cinquanta)

Not if you behave. Now, what are some of these things that you know that Charlie wishes you didn't know?

KITTY

Well, Bobby didn't do it by himself, I know that.

QUARANTA

You mean, kill Hinman?

KITTY

Uh huh. Sadie helped him. She was there, too.

QUARANTA

(looking at a sheet of paper)

Sadie? Sadie Mae Glutz. Right. Is that her true name?

KITTY

I think her name is really Susan Atkins.

QUARANTA

Sadie Mae Glutz is Susan Atkins?

(CONTINUED)

157 CONTINUED: (2)

157

KITTY

Uh huh.

QUARANTA

That's one of the girls we locked
up yesterday.

CINQUANTA

(watching the road)

We'll just tell the L.A. Sheriff's
office to send somebody to talk
to that little lady.

CUT TO:

158 INT. OFFICE - INDEPENDENCE JAIL - CLOSEUP -
SUSAN - DAY

158 *

She is full of little smiles and shrugs and giggles,
as though telling of a beach party.

SUSAN

Even after Bobby slashed his face,
Gary just wouldn't give us the
money, you know?

159 NEW ANGLE INCLUDING SERGEANTS JONES AND WHITE

159 *

JONES

Is that why you wanted to kill him?
The money?

*

SUSAN

Sure, the five thousand dollars.
We knew he had it, but he just
wouldn't give it to us, you know?
But we wasn't about to let 'im
get away with that. So me and Bobby,
we took turns sleeping and guarding
him so he wouldn't get away. Then
one night while I was in the kitchen,
I heard Gary yell, 'Don't, Bobby!'
and he staggered into the kitchen
and he had all this blood on his
chest, sort of pouring out like
through his fingers, you know?

There is a short silence as Jones and White look
at each other and at Susan's proud little smiling
face.

*

JONES

What happened after that?

*

(CONTINUED)

SUSAN

We thought that was it for him, you know? He fell down and was just laying there. So we wiped the house for prints, okay? And we were about to jam out of there when we heard Gary again. Just moanin' and groanin'. He was a funny guy. He just wouldn't die, just wouldn't, so Bobby went back in and I heard Gary holler, 'Oh, no, Bobby, please don't!' And then I heard a sound like gurgling as when people are dying.

WHITE

Susan, would you repeat this on tape for us?

SUSAN

(giggles)

No way.

JONES

So why did you tell us at all?

SUSAN

For fun. You can't use it. I'll say I just made it up.

White and Jones rise abruptly.. They are brisk and businesslike.

JONES

We'll be taking you back to L.A. this afternoon, Susan.

CUT TO:

160 EXT. ENTRANCE WOMEN'S HOUSE OF DETENTION - DAY

160 *

Susan Atkins is taken out of an LASO van and escorted into the building. She is handcuffed behind her back.

*

CUT TO:

161 INT. DORMITORY 3000 - FEATURE RONNIE AND VIRGINIA

161*

as a matron enters with Susan. There are several banks of bunks in this dormitory.

(CONTINUED)

161 CONTINUED:

161

RONNIE and VIRGINIA, two ex-call girls in their mid-thirties, sit on a bunk looking at a movie magazine. They both watch as Susan is shown to a bunk.

MATRON

(to Susan, pointing
to a bunk across
from Ronnie's)

You can take that bunk.

VIRGINIA

(to Ronnie)

Cute.

RONNIE

And probably straight.

Suddenly Susan, standing in front of her bunk, begins to sing and go-go dance uninhibitedly. Virginia and Ronnie and the three or four other girls in the dorm watch her in amusement. Then just as quickly as she started, she stops. All applaud. Neither Ronnie nor Virginia finds her unattractive.

VIRGINIA

(to Susan)

What's your name, honey?

SUSAN

Sadie.

(wiggles and twists,
admiring her own body)

Sexy Sadie.

Crosses to sink and turns on water and tosses it in her face. Virginia and Ronnie smile at each other.

RONNIE

(low)

Did she say Crazy Sadie?

CUT TO:

162 EXT. STREET - CLOSE ANGLE ON DANNY DeCARLO - DAY

162

He has a motorcycle upside down at the end of a dead end street in Venice... a street that just stops where the beach starts. He is on his knees applying a wrench to a nut, when a PLAINCLOTHESMAN moves INTO SHOT in f.g., just enough of him showing for us to know he is there.

PLAINCLOTHESMAN

Danny DeCarlo?

DeCarlo looks up at him, immediately knows he's a cop.

(CONTINUED)

162 CONTINUED:

162 *

Beyond him, in b.g., the man's partner drifts into scene.

*

PLAINCLOTHESMAN

(continuing)

You know Kitty Lassiter?

DeCARLO

Never heard of 'er.

PLAINCLOTHESMAN

She says you used to hang around Spahn's Ranch with Charlie Manson's family.

DeCARLO

(after a beat)

I don't know nothin' about him, either.

PLAINCLOTHESMAN

Couple of charges pending against you, I believe, Danny: grand theft, and a federal rap -- giving false information while purchasing a firearm. Maybe they made a mistake letting you out on your own recognizance.

DeCARLO

(stares at him
bleakly; then)

Okay, I guess you wanta ask a few questions. Gimme a couple minutes to lock up this wheel, huh?

Plainclothesman moves in to pat him down.

*

163 INT. DORMITORY 3000 - SUSAN AND RONNIE - NIGHT

163 *

It is late and they are seated on Ronnie's bunk smoking and talking in low voices.

SUSAN

(compulsive, excited)

Charlie's the strongest man alive. They keep putting him in prison but they can't break him. He has powers.

RONNIE

Powers?

SUSAN

(significantly,
mysteriously)

Believe me.

(MORE)

(CONTINUED)

163 CONTINUED:

163 *

SUSAN (cont'd)
 He's not very big physically, you know? But everybody does what he says, even when he doesn't say it. You know what I mean?

RONNIE
 Well, not really.

164 NEW CLOSE ANGLE ON THEM

164

We see women sleeping on bunks in b.g.

SUSAN
 (urgently confidential)
 All of us kids -- we don't question anything he says. He's our father, he's our leader, he's our love --

Ronnie is a bit embarrassed by this effusion -- and ready for bed, besides.

RONNIE
 Quite a guy.

SUSAN
 (uninterrupted)
 -- our teacher, our --
 (another mysterious glance)
 -- our everything. In fact --
 (looks about them, leans close, confidentially)
 You're a nice person, Ronnie. I can trust you. I feel that.
 (whispers)
 Ronnie -- Charlie is Jesus Christ.

RONNIE
 He is? Oh, well --
 (doesn't know how to answer that one)
 What are you in for?

SUSAN
 (a proud accomplishment)
 First degree murder. Gary Hinman.

RONNIE
 Well, did you do it?

SUSAN
 Sure.
 (smiles)
 But they got it wrong.
 (MORE)

(CONTINUED)

SUSAN (cont'd)

They claim I held him while Bobby stabbed him. But the way it really went down was, Bobby held him and I stabbed him, four or five times. Cops are really dumb, you know. There's a case right now, they are so far off the track, they don't even know what's happening.

RONNIE

What are you talking about?

SUSAN

That one in Benedict Canyon.

RONNIE

Benedict Canyon? You don't mean Sharon Tate?

SUSAN

Sure.

(suddenly very excited and intimate)

You know who did it, don't you?

RONNIE

No.

SUSAN

Well, you're looking at her.

RONNIE

You've got to be kidding.

SUSAN

(close to her; smiling)

Huh uh.

RONNIE

Listen, Sadie, I -- don't you think we ought to get some sleep?

SUSAN

Why don't I stay here?

RONNIE

I'm really bushed, Sadie.

SUSAN

(after a beat)

Oh -- well, okay.

(gives her a kiss and a squeeze)

G'night, love.

She gets up and moves out of FRAME. HOLD for a few beats on frightened and astonished Ronnie.

CUT TO:

164 INT. DORMITORY 3000 - ANGLE ON TWO GIRLS FIGHTING - 165 *
DAY

A black girl and a white girl roll on the floor scratching and punching, cheered on by a ring of inmates.

VOICES

Kill the bitch*, Hattie, baby!
She got it comin'! Do de job
right! OoooEeeee!

In b.g., Virginia and Ronnie enter. Two female deputies enter behind them and push past them toward the battlers. *

166 WITH VIRGINIA AND RONNIE 166 *

SOUNDS of battle continue o.s. and in b.g., Virginia and Ronnie ignore the fight completely, bored by its ordinariness, compared to their own crisis.

VIRGINIA

So it must be true! I mean, she
told us both the same thing. She
did the Tate thing in Benedict
Canyon and she said she killed
that whatisname -- *

RONNIE

Hinman.

VIRGINIA

-- Hinman, and that's what she's
in for.

In b.g., the Matron pulls the girls apart.

BLACK GIRL

That lil ho tuk my smokes!

WHITE GIRL

You lyin' nigger motherfucker!*

She dives at her adversary again, and the offending obscenity is smothered in the sound of happy yells from the audience.

VIRGINIA

(over b.g. sounds;
uninterrupted)

Ronnie, I'm scared. I wish she
hadn't told me. What do you do?

RONNIE

I don't know.

(CONTINUED)

*See important note pg. 30.

166 CONTINUED:

166

VIRGINIA

I mean, we ought to tell, but I'm afraid, aren't you?

RONNIE

Are you kidding?

167 NEW ANGLE ON THEM

167

As they arrive behind a bank of lockers and stop.
O.s. SOUNDS diminish.

RONNIE

I never snitched in my life and I'm not going to now, no matter what she tells me.

VIRGINIA

That's the safest thing, honey. But it sure is one heavy secret to carry around.

Ronnie nods. She is truly shaken.

CUT TO:

168 INT. DORM 8000 - CLOSEUP - SUSAN - NIGHT

168

SUSAN

(whispers)

Sharon was the last to die.

(giggles)

I was holding her arms behind her, and she was looking at me and crying and begging, "Please don't kill me, please don't kill me. I don't want to die. I want to live. I want to have my baby. I want to have my baby."

WIDEN SHOT SLOWLY during the above to reveal that Ronnie is lying in her own bunk, and Susan is on her knees beside the bunk with her head on the same level as Ronnie's, whispering excitedly to her. It is late at night and the dorm is dark, and all about them the other inmates are sleeping. Ronnie is more frightened and horrified as the tale unfolds, but struggles to hide her feelings.

(CONTINUED)

SUSAN

(continuing)

And I looked her straight in the eye and said, "Look, bitch, I don't care about you. I don't care if you're going to have a baby. You had better be ready. You're going to die and I don't feel anything about it." And I proceeded to stab her, okay? And you know what? It felt so good the first time I stabbed her, and when she screamed at me, it did something to me, sent a rush through me, and I stabbed her again. I just kept stabbing her, 'till she stopped screaming.

RONNIE

(on the verge of
being sick)

But she was pregnant. Didn't it bother you to kill her?

SUSAN

Well, I thought you understood. I loved her, and in order for me to kill her, I was killing part of myself when I killed her. In fact, Charlie gave us instructions to mutilate them, you know? We were going to cut out the baby, if we'd had time, and --

Ronnie sits up suddenly.

RONNIE

I have to go to the john.

SUSAN

You know the other two the next night?

Ronnie gets out of bed. Susan stands up facing her.

RONNIE

(incredulous)

You mean -- the LaBiancas?

SUSAN

(winks)

What do you think?

(MORE)

(CONTINUED)

168 CONTINUED: (2)

168 *

SUSAN (cont'd)

And there's more before. One guy, we took his head off. And three more out on the desert. And more besides. At least eleven they will never solve. And there's gonna be plenty more to come. We're gonna pick out some of the biggest pigs and execute 'em and release them from this earth. You have to have a real love in your heart for people to do this for them, you know?

RONNIE

I -- I'll be back in a minute. Why don't you go to bed? It's late.

She disappears behind a bank of bunks. Ronnie watches her till she is gone, then STAY with Ronnie as she hurries to the opposite side of the dorm, to a darkened corner, sits on a chair and begins to shake and silently cry.

169 CLOSEUP - RONNIE

169

terrified, helpless. The fear clawing at her innards.

170 INT. A CORRIDOR, SYBIL BRAND - SERGEANT BROOM - DAY 170 *

SGT. BROOM, a not-unattractive female deputy, leans against a wall, arms folded under her breasts, watching the familiar comings and goings of the inmates with something less than intellectual intensity. Two inmates push a laundry cart past. Two female deputies escort a new prisoner along the corridor. The new prisoner is disheveled and in handcuffs but shuffles along obediently. None of this elicits a glimmer of response from Sgt. Broom. In b.g. we see Ronnie Howard come into the shot, hesitate, then walk rapidly up to Sgt. Broom, looking about her anxiously. She is shaking all over.

RONNIE

Sergeant, my life is in danger if anybody sees me talking to you.

Sergeant Broom does not react.

(CONTINUED)

170 CONTINUED:

170 *

RONNIE

(continuing)

I know who killed Sharon Tate.
Can you arrange for me to see
the Lieutenant?

BROOM

(bored)

You know who killed Tate and you
want to talk to the Lieutenant
about it?

RONNIE

Yes, please.

BROOM

I'll tell 'im.

But she doesn't move.

RONNIE

I mean -- as soon as you can.

BROOM

(still unmoving)

I said I'd tell 'im.

Ronnie wants to say more, thinks better of it as
others appear and hurries off. *

CUT TO:

171 INT. CLINIC AT SYBIL BRAND - CLOSE SHOT - NURSE - DAY 171 *

Nurse is handing a couple of pills and a paper cup of
water to someone o.s.

NURSE

Take these. You go to court
today, don't you?

PULL BACK to include Ronnie. She nods. She takes the
pills with a shaky hand and puts them in her mouth and
gulps the water.

NURSE

(continuing;
looks inside
her mouth)

You're not going to let a little
thing like that throw you. *

RONNIE

It's not that, it's -- it's -- I
don't know -- I'm just nervous.

CUT TO:

172 INT. CORRIDOR - SERGEANT BROOM - DAY

172

She leans against the wall as before. Ronnie comes into shot.

RONNIE

Did you ask him?

SGT. BROOM

Ask who? Oh, yeah. He said give him some details so he'd know if you knew what you were talking about.

RONNIE

(looking about her)

Can we -- can we talk somewhere else?

CUT TO:

173 INT. A SMALL INSTITUTIONAL-TYPE ROOM - SGT. BROOM AND LT. JOHNS - DAY

173 *

LIEUTENANT JOHNS

Well, I happen to know that the killers did not cut out the baby. So tell her her informant is lying or she's unreliable and to quit wasting our time.

*

174 INT. CORRIDOR - RONNIE AND SGT. BROOM - DAY

174

RONNIE

(desperately)

But I didn't say they cut out the baby! I said she said that they wanted to cut out the baby and do all kinds of things, but they didn't have time!

SGT. BROOM

Well, I think we've bothered the Lieutenant enough.

RONNIE

But -- !

SGT. BROOM

The matter is closed.

Ronnie bites her lip, backs away, then walks swiftly out of shot.

CUT TO:

175 INT. ENTRANCE HALL - A JAIL - CLOSEUP - DOTTY - DAY 175 *

DOTTY, a frail, pale, flat-chested woman of about forty, is talking on the pay phone. During her brief time, PULL BACK to show that three other people are waiting for the phone and the third one in line, very agitated and fearful, is Ronnie.

She hangs up. SGT. BROOM comes into shot in b.g. as Dotty turns away from the phone and the next girl steps up to it.

RONNIE
(to the two women
in front of her)
I'll give you girls fifty cents
apiece to let me call first.

SGT. BROOM
Bus for the court leaves in four
minutes.

Big Sal, about to drop her dime in the slot, hangs up the receiver.

BIG SAL
Cash?

RONNIE
(puts money in
her hand)
Cash.

Big Sal looks at the others, extends her hand.

BIG SAL
Deal.

Ronnie puts money in her hand, steps quickly to the phone and puts a dime in and glances at a number she has written on a small piece of paper.

176 VERY CLOSE ON RONNIE

176

With her mouth as close to the mouthpiece as she can get it, she whispers into the phone so the other two women can't hear:

RONNIE
Homicide...? My name is Ronnie
Howard... Howard, uh huh.
(MORE)

(CONTINUED)

RONNIE (cont'd)

I can tell you who committed a lot of murders -- cases you're working on, if you'll -- Yes, Ronnie Howard. I'm at Sybil Brand and -- Well, I'm in court this morning, but this afternoon, I'll be -- Which murders? Well, one of them is --

(she glances back at the girls; then whispers into phone)

-- one of them is -- Sharon Tate... Well, I think I'm sure... You will?

(she begins to cry with joy and relief)

Oh, thank you, thank you -- but please -- don't say it was me -- They'll kill me if -- Oh, thank you!

She hangs up. WIDEN SHOT. Jenny and Big Sal are staring at her as though she is crazy.

CUT TO:

177 INT. HALLWAY - HALL OF JUSTICE - DAY

177 *

Deputy District Attorney VINCENT BUGLIOSI, thirty-five, handsome, clean-cut, athletically springy of step, walks along the hall toward his office, carrying a briefcase.

Behind him, in b.g., AARON STOVITZ comes out of an office and calls him. Stovitz is forty-eight, stocky, brisk. He is nicknamed "The Sergeant" by the deputies, and not without reason.

STOVITZ

Vince.

Bugliosi stops. Stovitz hurries to catch up with him.

STOVITZ

(continuing)

I was looking for you.

*

He grabs Bugliosi by the arm, turns him around and drags him back toward the office from which he had just emerged.

(CONTINUED)

177 CONTINUED:

177

BUGLIOSI

Hey, Aaron, what is this?

STOVITZ

Never mind.

178 ANGLE ON OFFICE DOOR

178

The lettering on the door says "J. Miller Leavy, Director of Central Operations". Stovitz and Bugliosi come into the shot, Stovitz opens the door, and they enter.

179 INT. LEAVY'S OFFICE

179

LEAVY is talking to Detective Lieutenants BRENNER and PAUL BELL, as Stovitz and Bugliosi enter.

*

HEIDER

We've also got statements from the two bikers, Al Springer and Danny DeCarlo --

LEAVY

Vince, he found you.

HEIDER AND LEPAGE

Congratulations, Vince.

BUGLIOSI

On what?

LEAVY

I want you to okay this press release before we let it go out, Vince.

(reads)

Dateline Los Angeles, November 18, 1969. District Attorney Evelle Younger's office announced today that Deputy District Attorney Vincent T. Bugliosi has been selected as co-prosecutor in the Sharon Tate murder case.

BUGLIOSI

(to Stovitz,
overlapping)

Are we going to handle it?

Stovitz nods. Leavy continues reading.

(CONTINUED)

179 CONTINUED:

179

LEAVY

Mr. Bugliosi, who was chosen from a staff of 450 lawyers to prosecute this important case, has previously tried 104 felony jury trials, losing only one.

BUGLIOSI

(holds up his
hand to stop
Leavy)

Please -- please --

Leavy hands him the release. Bugliosi scans it quickly.

BUGLIOSI

You make me sound like a sure winner.
But have we got anything to go on?

STOVITZ

Not much.

LEAVY

(hands a stack
of papers to
Bugliosi)

A few statements. Not one of them can be used in evidence.

HELDER

Why not?

180 NEW ANGLE - FEATURING BUGLIOSI

180

BUGLIOSI

(to Leavy;
ironically)

Aranda?

PUSH IN CLOSE on Bugliosi looking at the statements during:

LEAVY

Exactly.

(distastefully;
to Helder)

California Supreme Court, People versus Aranda, 1965. These are all statements by defendants that implicate co-defendants.

(CONTINUED)

180 CONTINUED:

180 *

BELL
Another no-no.

*

We are now in TIGHT CLOSEUP of Bugliosi.

STOVITZ (o.s.)
Among millions.

BUGLIOSI
(reading; almost
to himself)
So Manson also ordered Hinman
killed.

CUT TO:

181 INT. BUGLIOSI'S OFFICE - CLOSEUP - DECARLO - DAY

181

DECARLO
Yeah. That's the way Bobby told
it. Charlie sent him and Mary
and --

182 NEW ANGLE - TO INCLUDE BUGLIOSI

182

BUGLIOSI
Wait a minute. Mary?

DECARLO
Mary Brunner.

Bugliosi flips through a stack of photos.

BUGLIOSI
(holds up photo)
This one?

183 THE PHOTO OF MARY BRUNNER

183

a not-very-attractive woman with stringy hair, a big
jaw, wide thin mouth, about twenty-five.

DECARLO (o.s.)
That's her. She and Bobby and
Sadie went to Gary's place --
By the way, is Charlie going to
have any way of knowing I talked
to you guys?

BUGLIOSI
Charlie's in jail up in Independence.

(CONTINUED)

183 CONTINUED:

183 *

DECARLO

He's got a long reach.

BUGLIOSI

None of the girls know you're here.
We'll do our best to see --

DECARLO

I'm petrified of that little
freak. He put Shorty's lights
out just like that because he
thought Shorty was snitching.

*

BUGLIOSI

Who told you that?

DECARLO

It's all in the tapes. I told the
detectives.

BUGLIOSI

Tell me again. We like to see if
your story changes.

DECARLO

I'm telling the truth. What would
be the point?

BUGLIOSI

All right, who told you about
killing Shorty?

DECARLO

Bruce. Bruce Davis. He said they
cut 'im up in nine pieces.

Bugliosi holds up a photo.

BUGLIOSI

Is this the guy?

184 INSERT PHOTO OF CHARLES WATSON

184

DECARLO'S VOICE

Chopped his head off. No, that's
Tex Montgomery.

185 CLOSE SHOT - BUGLIOSI

185

BUGLIOSI

(writes on back
of photo)

Okay.

(MORE)

(CONTINUED)

185 CONTINUED:

185

BUGLIOSI

(then)

How about this one?

Holds up photo.

186 INSERT PHOTO OF JAMES ARTHUR SAYCE

186 *

DECARLO'S VOICE

No, that's Boots.

*

BUGLIOSI'S VOICE

Boots?

187 RESUME TWO SHOT

187 *

DECARLO

Yeah, he was one of the young kids
that started hanging around at the
ranch. Didn't seem to fit in with
the Family --

BUGLIOSI

Boots is no longer with us.

*

DECARLO

What do you mean, he's no longer
with us?

BUGLIOSI

He's among the dead.

DECARLO

(leaps up,
knocking his
chair over)

Oh shit*, is he? Since when?

BUGLIOSI

Couple weeks ago. He accidentally
shot himself, playing Russian
roulette.

DECARLO

I was on a run with the Satans.
Didn't hear nothing about it.
Who was with him?

(CONTINUED)

*See important note, page 30.

BUGLIOSI
(consults a
sheet of paper)
Let's see. Bruce Davis and --

DECARLO
(highly agitated)
Bruce Davis! You see? Boots
must've got outta line!

*

BUGLIOSI
Some other members of the Family --

DECARLO
And they all tell the same story,
right? Okay, that's it. I'm not
talking no more. I'm riding out
on a wind, mister.

BUGLIOSI
There are still a couple of charges
against you, Danny. You wouldn't
be too safe in jail. That's where
Charlie is.

DECARLO
Jesus.

BUGLIOSI
Your best bet is to tell the truth
and help us put Charlie and the
girls away.

DECARLO
There's also a reward involved in
that.

BUGLIOSI
Twenty-five thousand dollars.

DECARLO
That would put my kid through
military school.

BUGLIOSI
Danny, I want you to go to Spahn
ranch with me tomorrow.

DECARLO
But I heard some of the Family was
back down there!

(CONTINUED)

187 CONTINUED: (2)

187

BUGLIOSI

We need a guide. If you can't do it, that's your decision.

Bugliosi rises as though the interview is over.

DECARLO

Look -- about those charges -- I -- All right, I'll go, if you handcuff me.

CUT TO:

188 OMITTED

188 *

189 EXT. SPAHN RANCH - ANGLE ON SMALL GROUP OF HIPPIES - DAY 189

Five females and a young male, staring stolidly toward CAMERA. We recognize two of three of the girls from the August 16 raid by IASO, though none of the principals. The Hippie Girl we last saw caring for George Spahn is among them.

HIPPIE GIRL *melody*

(smiling sweetly)

Flapping to the fuzz, huh, Danny?

190 DECARLO AND BUGLIOSI AND TWO DEPUTIES

190 *

Bugliosi is kneeling to look into a large doghouse. DeCarlo answers the girl with an embarrassed grin, and raises his hands to show that he is handcuffed and helpless.

191 CLOSEUP - BUGLIOSI

191

astonished.

192 BUGLIOSI

192

In the doghouse are two old hounds and a toothless white-haired old woman.

193 BUGLIOSI

193

BUGLIOSI

Hey, there's a woman in there.

194 HIPPIES

194

They smile.

THE HIPPIE GIRL

That's where she lives. She's happy.

SECOND HIPPIE GIRL

Isn't it all right to be happy?

CUT TO:

195 VERY CLOSE SHOT - A HAND - DAY

195

picking something out of the sand. PAN UP AND PULL BACK to discover SGT. LEE of SID holding a shell casing.

DECARLO'S VOICE

-- and yeah, let's see, they had this 9 mm. Polish Radom automatic --

LEE

Another .22.

196 EXT. THREE SHOT - FEATURING DECARLO AND BUGLIOSI IN CREEK BED - DAY

196

BUGLIOSI

Did you ever see a .22 caliber Buntline revolver?

DECARLO

Hell, yes. That's the one Charlie --

BUGLIOSI

Hold it. Are you sure of that?

DECARLO

The Buntline? Hell, yes, I'm sure. I cleaned the guns. That's what I am, a weapons man.

BUGLIOSI

So Charlie had a .22 Buntline revolver.

DECARLO

That's the one he did the Black Panther with. You heard about that one?

(CONTINUED)

BUGLIOSI

No.

DECARLO

That's a shooting that went down about a year go. Charlie had some trouble with this nigger over some dope, so he snuffed 'im.

BUGLIOSI

When did you last see that Buntline, Danny?

DECARLO

Not since a week before the Sheriff's office raided us, at least.

BUGLIOSI

That was August 16, wasn't it?

DECARLO

Charlie didn't allow no calendars or clocks at the ranch. It was about a week after the Tate killings went down. I asked him what happened to his gun -- he always wore it in a holster, so I noticed right off it was gone -- and he said "Hell, I just gave it away."

BUGLIOSI

You think Charlie was involved in Tate?

DECARLO

(looks about him,
swallows hard)

I don't feel like talking about that.

197 NEW ANGLE WITH GROUP OF HIPPIES WATCHING IN B.G.

197

DECARLO

(voice much lower)

Ole Shorty's buried around here somewhere -- in nine different graves. He was a real right dude, too.

(CONTINUED)

197 CONTINUED:

197

BUGLIOSI

Danny, if we ever find this .22
Buntline, could you I.D. it?

DECARLO

(his back to the
hippies; looking
up at the sky;
voice low)

Hell, yes.

BUGLIOSI

How could you tell it from another
gun of the same make?

DECARLO

Charlie's gun didn't have no rear
sight blade.

CUT TO:

198 INT. STOVITZ'S OFFICE - CLOSEUP - BUGLIOSI - DAY

198

During the following PULL BACK to include Stovitz
in shot.

BUGLIOSI

And if we don't find the gun,
Aaron, and tie it to Manson, we
haven't got anything on him except
hearsay and inadmissible Aranda
statements.

STOVITZ

And none of these statements
places him at the scene of any
of the murders.

BUGLIOSI

But he ordered these killings.
If the statements we have are
true, he ordered Hinman, ordered
Shea, ordered Tate, ordered
LaBianca. He's as guilty as Hitler.

STOVITZ

Can we prove it?

BUGLIOSI

Not yet. But --

(CONTINUED)

STOVITZ

Then we'd better go with what we've got.

BUGLIOSI

What have we got?

STOVITZ

Susan Atkins. LAPD wants to make a deal with her.

BUGLIOSI

Immunity? For her? For God's sake, if what she told Ronnie Howard is true, she personally stabbed to death Gary Hinman and Sharon Tate and who knows how many others! We don't give that gal anything!

*

STOVITZ

We may not have a choice. Chief Davis doesn't want to see that little monster walk away any more than you do but the public pressure on him is unbelievable. Every time he shows his face, there's a reporter waiting to ask him, "What, if anything, is happening on Tate?" Vince, the man is being pilloried by the press.

*

BUGLIOSI

Give me some time.

*

STOVITZ

Well, you'd better hurry. Inyo County can't hold Manson forever on that arson charge. And he'll disappear the minute they spring him unless we can make a case against him and fast. You'll need a motive. What would be his motive for the Tate slaughter, Vince? Robbery?

*

BUGLIOSI

It can't be robbery. There was too much valuable personal property left at the house.

*

(CONTINUED)

198 CONTINUED: (2)

198

STOVITZ

Vince, you know how tough it is to prove conspiracy. And that's what we've got to prove if we're going to convict Manson. Are you going to prove Manson's domination over these hippies is so great he ordered them to go out and commit five seemingly unmotivated murders, and they obeyed? Good luck with a jury on that one.

CUT TO:

199 EXT. GOLAR WASH - LONG SHOT - JEEP - DAY

199

The four-wheel-drive vehicle is bouncing and skidding and lurching and sliding back in the narrow, rock-strewn wash. The engine ROARS. The tires SCREAM, sending out showers of sand and rock.

BUGLIOSI (v.o.)

Golar Wash, the Panamint Mountain Range, the western edge of Death Valley, November 20th, 1969.

200 CLOSER SHOT

200 *

The jeep stops and Bugliosi and FRANK FOWLES, Inyo County District Attorney, get out and walk ahead and push boulders out of the way. Sgt. O'Neal is driving, urging the jeep forward, moving ahead two feet, slipping back one.

*

BUGLIOSI (v.o.)

Frank Fowles, District Attorney of Inyo County, guides a search party to the Barker Ranch, where the Manson Family lived for more than a month prior to their arrest in October.

201 BUGLIOSI AND FOWLES

201

FOWLES

(yelling over
the roar of
the engine)

Are you sure this trip was
necessary?

CUT TO:

202 MOVING POV SHOT - THROUGH WINDSHIELD - DAY

202

We see the ramshackle Barker ranch buildings and a battered green and white school bus parked in the littered yard. On the side of the bus is a decal with the slogan "AMERICA -- LOVE IT OR LEAVE IT".

BUGLIOSI'S VOICE (o.s.)

Do you mean to tell me Manson drove that bus up here the way we came?

203 INT. JEEP - DAY

203 *

With Bugliosi and Fowles are Cohen, O'Neal and Granado.

*

FOWLES

He brought it up from the Vegas side -- which is only a little less rough. It'll never be driven out of here, I'll tell you that.

CUT TO:

204 INT. BUS - INSERT - NATIONAL GEOGRAPHIC MAGAZINE - DAY

204 *

The cover announces an article about Hitler.

BUGLIOSI'S VOICE (o.s.)

Every one of these old GEOGRAPHICS has an article on Hitler.

PULL BACK FOR TWO SHOT of Bugliosi and Fowles. The bus is strewn with filthy clothing, old shoes, etc.

FOWLES

Charlie's a Hitler nut, among other things. I've never heard anything like the report the raiding officers turned in on this gang up here: Drug and sex orgies, dozens of girls running around naked, an actual attempt to recreate the days of Rommel and the desert corps --

*

Bugliosi has begun to sort through some of the old boots and shoes. He glances up at Fowles.

BUGLIOSI

You're kidding.

(CONTINUED)

FOWLES

Hell, they were charging all over the landscape up here in a bunch of dune-buggies; they had field phones strung all over the area -- this Charlie thinks he's Jesus Christ.

BUGLIOSI

So I heard.

He is studying the sole of a boot.

FOWLES

What exactly are you looking for?

BUGLIOSI

Well, the .22 I told you about --

FOWLES

You won't find any guns. This place has been gone over with a fine-tooth comb.

BUGLIOSI

Rosemary LaBianca's credit cards were taken and her driver's license. Maybe they took some of her dresses.

FOWLES

These dresses came from good stores --

BUGLIOSI

Maybe we'll find some blood on them. At the Tate residence one of the killers left a bloody heel print on the front porch. There was a small mark, a little indentation in the heel I'm hoping to match up.

FOWLES

(stoops and picks
up a boot)

Hey, now that would make this trip worthwhile.

CUT TO:

205 EXT. ANGLE ON ROSS - DAY

205 *

Using an old overturned crate for a workbench, forensic chemist Ross is applying the benzenidine test to some of the clothing found in the old school bus, which we see in b.g. He is pressing a piece of blotting paper against a dark spot on one of the dresses. Now he takes the paper away from the spot and puts a few drops of reagent on it with an eye dropper.

Bugliosi approaches in b.g. from bus, followed by Fowles.

BUGLIOSI

Find anything?

ROSS

Everything -- except blood.
Filthiest clothes I ever saw.
What time you got?

BUGLIOSI

(looks at his
wristwatch)

Three-thirty.

ROSS

Already? You sure that thing is
right?

BUGLIOSI

Within a minute and you can bet
on it.

FOWLES

It gets dark up here early. I
think we'd better start back.

ROSS

(to Bugliosi)

You do any good up here?

BUGLIOSI

If getting away from the smog for
a couple of days is doing good,
yes.

ROSS

It is. Don't knock it.

CUT TO:

BUGLIOSI (v.o.)
Independence, California. November
21st, 1969.

CAMERA PANS to pick up Lisa and Cindy. We may recognize them from the raid on Spahn ranch. They are about equal in height and though they are in their twenties, there is a little girl quality about them. Lisa is carrying a baby. They stroll TOWARD CAMERA, as relaxed as any tourists in the sun, and when they arrive in CLOSE SHOT, they stop to look in a store window. CAMERA ISOLATES Lisa.

BUGLIOSI (v.o.)
(continuing)
Lisa Murray, twenty-five, also
known as Richie, married name,
Mrs. Charles Nicolaus.

Cindy steps around Lisa into CLOSEUP.

BUGLIOSI (v.o.)
(continuing)
Cindy Jane Richardson, twenty-one,
also known as Freckles, also
known as Martha Ellen Frye.
(a new AUDIO
EFFECT, voice
just o.s.)
Excuse me, girls --

Lisa and Cindy look INTO CAMERA, smiling pleasantly.

BUGLIOSI'S VOICE (o.s.)
(continuing)
-- aren't you Lisa and Cindy?

The two girls glance at each other, amused.

LISA
Uh huh.

BUGLIOSI
My name is Vincent Bugliosi. I --

CINDY
Oh, the D.A. from L.A.

LISA
Did you enjoy your trip to the
ranch?

(CONTINUED)

207 CONTINUED:

CINDY

We visited Charlie in the jail-house. He told us you were here.

208 BUGLIOSI

208

takes a beat; then:

BUGLIOSI

Would you girls like to have a chat with me this afternoon?

209 LISA AND CINDY

209

They glance at each other again, smiling. To them it is all a game.

LISA

If you'll buy us some candy.

CUT TO:

210 INSERT A BAG OF CANDY IN CINDY'S HAND

210

Her hand comes out of it with a chocolate. PULL BACK as she pops it in her mouth and passes bag to Lisa, as we WIDEN SHOT to include her. Lisa reaches in and gets candy. Both girls smile beatifically and almost continuously throughout the interview.

BUGLIOSI'S VOICE (o.s.)

You're the first actual members of the Manson Family I've had a chance to talk to.

By now we are aware that we are in:

211 INT. D.A. FOWLES' OFFICE

211

The two girls continue to smile and chew their candy.

212 NEW ANGLE - TO INCLUDE BUGLIOSI

212

BUGLIOSI

You seem very happy.

LISA

We are.

(CONTINUED)

LISA

Mr. Fowles has a nice office.

BUGLIOSI

Are you always happy like this?

CINDY

Uh huh.

BUGLIOSI

What's the secret?

LISA

We've found the truth.

BUGLIOSI

What is the truth?

LISA

Charlie is love.

BUGLIOSI

Charlie is love. That's it? How do you mean that, in the male-female sense? Or --

CINDY

Well, that, too, but that's only a part --

LISA

Love is love; you can't define it.

BUGLIOSI

Did Charlie teach you this?

CINDY

Charlie only turned us around so we could look at ourselves and see the love within.

BUGLIOSI

Were you with Charlie when he drove the bus up to Barker ranch? How did he get it over the washouts?

LISA

He flew it.

This sort of stops Bugliosi for a moment, then:

(CONTINUED)

BUGLIOSI

You mean he -- you actually believe he made the bus fly over those washouts?

LISA

We were there.

BUGLIOSI

Do you believe he's Jesus Christ?

The two girls only look at each other as though sharing a secret, smiling enigmatically.

BUGLIOSI

(continuing)

Squeaky, when you were at Spahn ranch I believe Charlie assigned you to keep house for George Spahn, is that right?

CINDY

Yes. I love George.

BUGLIOSI

Is your love for Charlie any different from your love for George Spahn?

CINDY

No. Love is love.

BUGLIOSI

Come on, Cindy. George Spahn is over eighty years old.

CINDY

(firmly)

I'm in love with George. If he asked me to marry him, I would. He's a beautiful person inside. And he's a good lover, too.

Lisa giggles.

CINDY

(continuing)

I don't think age --

BUGLIOSI

Actually, Cindy, I'm not that interested in your sex life.

(MORE)

(CONTINUED)

212 CONTINUED: (3)

212

BUGLIOSI (cont'd)

What I am very, very interested
in is what you two know about
the Tate, LaBianca, Hinman and
other murders.

LISA

(shows no
reaction at
all; pleasantly)

We don't know anything about any
crimes.

CINDY

All we know about or care about
is love.

BUGLIOSI

I see... Would you two mind
telling me where you were on the
nights of August eighth and ninth?

Faintly, then closer, we HEAR the distant notes of a
steel guitar.

CINDY

There's no such thing as time.

LISA

There's only love.

CUT TO:

213 INT. JAIL CELL - CLOSE SHOT - MANSON - DAY

213

SOUND carries over from previous scene. Manson playing
steel guitar and singing:

MANSON

I can't remember what they told me,
Further on down the road;
I can't remember what they laid in
my mind,
Or what they gimme to carry as a
load --
Down the road --

PULL BACK to show that we are SHOOTING THROUGH CELL
DOOR, and PAN AND TRUCK to pick up girls in adjacent
cell: Leslie (Van Houten), Quisch, Snake, Brenda,
Gypsy. They are all at the front bars, the better
to hear their adored Charlie, and to come in on the
refrain:

(CONTINUED)

213 CONTINUED:

213

MANSON AND THE GIRLS

I can't remember when,
 I can't remember when,
 I can't remember when,
 I can't remember when,

MANSON

But I see the train a-comin',
 It's comin' down the track;
 I don't know where it's goin'
 But it ain't a-goin' back.
 It ain't a goin' back.
 I don't remember when --
 'Cause it ain't a-goin' back.

You gotta be down
 Before you go up
 Try goin' up unless you're down.

You gotta be out
 Before you git in
 Try gittin' in unless you're out.

Don't be hopeless, don't have doubt.
 You ain't out,
 You ain't in,
 Ain't no crime,
 They ain't no sin.

214 INT. JAIL CORRIDOR - ANGLE ON SHERIFF AND FIVE
 DEPUTIES - DAY

214 *

The Sheriff is talking to the Deputies, but we can't
 hear what he is saying. All we can hear is Manson
 and the girls singing o.s. nearby:

MANSON AND THE GIRLS (o.s.)

I can't remember when,
 I can't remember when,
 I can't remember when,
 I can't remember when,

The five Deputies have their instructions. With a
 female deputy, they walk toward the origin of the singing.

*

215 INT. CELL - CLOSEUP - MANSON DAY

215 *

Suddenly there is a tremendous o.s. CLATTER. Manson
 looks up.

*

216 NEW ANGLE - TO INCLUDE DEPUTIES OUTSIDE CELL

216 *

One of them is still rattling his nightstick between the bars. After he is sure he has everybody's attention, he stops and:

NOISY DEPUTY

Let's go, Charlie.

The cell door swings open.

NOISY DEPUTY

(continuing)

Hey, Charlie, what you got against earth-movin' machines, anyhow?

CHARLIE

(smiles sweetly,
speaks softly)

That's the pigs rippin' off nature, man.

CUT TO:

217 INT. CORRIDOR IN FRONT OF COURTROOM - BUGLIOSI AND FOWLES - DAY

217

FOWLES

I understand he's going to plead not guilty to setting fire to that earth-moving machine. He'll get bail.

BUGLIOSI

Ask for as high a bail as possible, Frank, so you can hold him here till I'm ready with a case for the Grand Jury in L.A.

In b.g., Manson approaches, accompanied by the five Deputies.

MANSON

Five deputies for me? What do you gentlemen do when you get a read badass* outlaw?

(CONTINUED)

*See important note, pg. 30.

217 CONTINUED:

217 *

He is small, stoop-shouldered, thin, long-haired -- indeed, he does look harmless, almost loveable, in his fringed buckskins. His hands are handcuffed in front of him but he walks with a relaxed, casual shuffle, perfectly at ease, as though this is his natural habitat, the jail and the courts and handcuffs are a normal part of his dress. As he disappears into the courtroom, Bugliosi turns to Fowles:

BUGLIOSI

That's Jesus Christ?

Fowles smiles and shakes his head.

FOWLES

How'd you do with his disciples?

BUGLIOSI

They all sound alike and say the same things, and nobody tells me anything. Which tells me something in itself: Manson is exercising incredible domination over these girls. The only chance we've got to get one of them to talk is to bring them to L.A., completely away from him, and question them separately. That easygoing wandering troubadour act of his is part of a con to get us to underestimate him.

FOWLES

I agree, Vince.

BUGLIOSI

Give me a call in L.A. if it looks as though he's going to make bail, will you, Frank?

CUT TO:

218 EXT. ENTRANCE TO JAIL AT INDEPENDENCE - MORNING

218 *

An LASO bus is parked at the entrance, the back door is open, and Ouisch, Snake, Brenda, Gypsy and Leslie are being herded in.

*

(CONTINUED)

218 CONTINUED:

218

Leslie is in a good mood. She is small, shapely and pretty and not above twitching her posterior for the benefit of the guards. She smiles and waves.

LESLIE

'Bye-bye.

219 TWO DEPUTIES

219

on the steps, watching the girls load into the van. Leslie waves in b.g. They wave back. To them, Leslie looks just like the little girl next door -- or that they wish lived next door.

CUT TO:

220 INT. BUGLIOSI'S OFFICE - DAY

220

Bugliosi questioning Danny DeCarlo.

BUGLIOSI

Now, Danny, I've met some of the girls, and I can believe Manson has enough domination over them to send them out to do -- anything. But --

DECARLO

Not just the girls. Clem, Tex, Bruce, Bobby --

BUGLIOSI

All right, I believe that. But why? Why would he, for instance, send his people out to kill Sharon Tate and everybody else at that house? They didn't go there to rob them. They didn't take anything.

DECARLO

Well, see, Charlie taught the Family that pigs just deserved to die, that's all. That's all they were good for. And Charlie wanted to kill pigs and blame the niggers so he could start a race war.

(CONTINUED)

220 CONTINUED:

220

BUGLIOSI

Why a race war?

Bugliosi is doodling on a sheet of paper.

DECARLO

Well, see, Charlie was always preaching that the karma was turning and it was Blackie's turn to be on top.

BUGLIOSI

Why?

DECARLO

Man, I don't know. That's just what he told us.

BUGLIOSI

Whom does he consider pigs?

DECARLO

The establishment, man.

Bugliosi continues doodling.

221 INSERT - SHEET OF PAPER

221

Bugliosi has printed "PIG", "DEATH TO PIGS" and "POLITICAL PIGGY" on the sheet.

BUGLIOSI (o.s.)

"Pig". They use that a lot.

222 RESUME TWO SHOT

222

DECARLO

All the time.

CUT TO:

223 INT. INTERROGATION ROOM - CLOSEUP - LESLIE - DAY

223

LESLIE

(smiling)

Well, then if the other girls talked like you say, then fine, you know, more power to you. Why do you need me?

224 O'NEAL

224 *

O'NEAL

I want to know who was involved.
How it went down. All the
details.

*

225 TWO SHOT

225 *

LESLIE

(playing her
little girl
teasing game)

I said I'd talk about it if I
changed my mind. I haven't
changed my mind yet.

O'NEAL

You're going to have to talk
about it someday.

*

LESLIE

Not today... How did you ever
trace it back to Spahn?

O'NEAL

Who did you see leave the night
of the eighth of August?

*

LESLIE

(laughs)

Oh, I went to bed early that
night. Really, I don't want
to talk about it.

O'NEAL

Why are you trying to protect
them?

*

LESLIE

I don't need to protect nobody.
You couldn't meet a nicer bunch
of people.

O'NEAL

The Family is no more, Leslie.
Charlie's in jail --

*

LESLIE

(overlapping)

Not for long.

(CONTINUED)

225 CONTINUED:

225 *

O'NEAL

(uninterrupted)

-- Clem is in jail, Boots has
killed himself playing Russian
roulette --

LESLIE

Boots! Dead? Playing Russian
roulette? How? Who else was
there?

O'NEAL

Bruce Davis.

LESLIE

Was Bruce playing, too?

O'NEAL

No.

LESLIE

(sarcastically)

Boots was playing Russian roulette
all by himself?

O'NEAL

Kind of odd, isn't it?

LESLIE

Yeah, it's odd.

O'NEAL

Leslie, we know that five people
went to the Tate residence, three
girls and two men, and one of the
men was Charles Manson.

LESLIE

I don't think Charlie was in on
any of them. There were only
four people went up there, and
three of them were girls. I
heard one girl who didn't murder
someone while they was -- they
were up there.

O'NEAL

Who was that?

LESLIE

A girl by the name of Linda.

(CONTINUED)

225 CONTINUED: (2)

225 *

O'NEAL *

Linda who? *

LESLIE

I don't know.

O'NEAL *

(pressing his
advantage
quickly)

Who told you she was there?

LESLIE

(shrill, petulant)

I don't remember. I don't remember
who told me little details!

O'NEAL *

Susan Atkins has already told
fifteen people in the jailhouse
that she was there, that she took
part in it.

LESLIE

That's incredible.

(she squirms,
ponders)

Didn't she mention anyone else?

O'NEAL *

Charlie and Katie.

LESLIE

Not Charlie. Charles. Charles
Montgomery.

O'NEAL *

Charles Montgomery?

LESLIE

Uh huh. Tex. She mentioned Tex
and Katie?

O'NEAL *

That's right.

LESLIE

That's pretty nauseating.

O'NEAL *

She said Katie was there, and I
know Katie is Patricia Krenwinkel
and you know Katie is Patricia
Krenwinkel.

(CONTINUED)

225 CONTINUED: (3)

225 *

After a moment, Leslie nods affirmatively.

O'NEAL

*

(continuing)

She also said she went out the next night and killed two more people, out in the hills.

LESLIE

(suddenly very agitated)

Sadie said that! I'm not saying another word. Nothing.

O'NEAL

*

(soothingly)

Leslie, when you help me you're helping yourself.

LESLIE

If Boots was suddenly found playing Russian roulette, I could be found playing Russian roulette.

*

O'NEAL

*

We'll give you twenty-four hour protection from now on.

LESLIE

(laughs sarcastically)

Oh, that would really be nice! I'd rather stay in jail!

CUT TO:

226 INT. HOMICIDE DIVISION - ANGLE ON BROWN - DAY

226 *

He is speaking on the phone.

NO AUDIO till end of Bugliosi's voice over:

BUGLIOSI (v.o.)

Based on mostly inadvertent bits of information leaked by Leslie Van Houten and others in interviews with homicide detectives, LAPD issues warrants for the arrests of three persons:

(CONTINUED)

226 CONTINUED:

226 *

BROWN

That's right, Sheriff. Charles
Denton Watson, male Caucasian,
six feet, 145 pounds, slim build,
ruddy complexion, born December 2,
1945. 187 P.C., murder.

*

WHIP PAN TO:

227 ANGLE ON BRENNER

227 *

at his desk.

BRENNER

(into phone)

Five feet six, 120 pounds, twenty-
two years old, brown hair, brown
eyes. That's correct, sir.
Krenwinkel, Patricia. 187 PC,
murder. Thank you, sir.

*

WHIP PAN TO:

228 O'NEAL

228 *

O'NEAL

(into phone)

Linda Kasabian, age twenty, no
physical description, present
address unknown.

*

229 ANGLE ON BRENNER

229 *

Buglios enters in b.g. just as Brown approaches
Brenner's desk.

*

BROWN

Hi, Vince.

(to Brenner)

I just talked to Sheriff Anchal
in Watson's hometown in Texas.
Watson's living there; the Sheriff's
going to pick him up.

*

*

*

BUGLIOSI

Sheriff Anchal? You mean
Watson's been using his hometown
Sheriff's name?

*

(CONTINUED)

229 CONTINUED:

229 *

BROWN
They're second cousins.

BUGLIOSI
Oh oh, I smell extradition problems.

BRENNER
But there may be some good news.
Watson was busted on a drug rap
in Van Nuys on April 23, and
fingerprinted. I sent the prints
to Latent Prints Section under a
rush order.

The phone RINGS. Brenner picks it up.

BRENNER
Lieutenant Brenner... right...
right... Thanks.

(hangs up; to
Bugliosi)

The print of Watson's right ring
finger matched a latent found on
the front door of the Tate
residence.

There is a moment of absolute hush as Brenner and
Bugliosi look at each other. Then they shake hands
solemnly and bow stiffly to each other like Japanese
admirals.

230 O'NEAL

230 *

stares at them as though they were crazy.

BUGLIOSI (o.s.)
Come on, Sam, I'll buy you a cup
of coffee. First piece of real
physical evidence connecting any
of the suspects to the crime scene.

231 WITH BUGLIOSI AND BRENNER

231 *

as they walk through the big room toward the coffee
table setup behind the lockers on the east wall.

BUGLIOSI
But what about Manson?

BRENNER
Not one of the five girls would
even discuss him. Not even Van
Houten.

(CONTINUED)

233 INT. A DINKY HOTEL ROOM - CLOSEUP - COHEN ON
PHONE - DAY

233*

He is talking but we have NOT ENOUGH AUDIO to hear what he is saying.

BUGLIOSI (v.o.)

Decenber second, 1969, McKinney,
Texas, Sergeant Phil Sartuchi
telephones his report to LAPD.

DWYER

(into phone)

Sheriff Anchal won't let us
talk to Watson or even fingerprint
him. We're going to get very little
cooperation from these people as
far as getting Watson back to L.A.
to stand trial --

*

*

CUT TO:

234 INT. HALLWAY OUTSIDE D.A. EVELLE YOUNGER'S OFFICE -
DAY

234*

Susan Atkins' attorney Dennis Ransom, Aaron
Stovitz, and Bugliosi arrive at the door, and Stovitz
indicates he wants a conference. Sign on door indi-
cates this is the District Attorney's office.

STOVITZ

Before we go in, Dennis, let's
check signals. I want this to be
a short meeting. This is only to
confirm with the D.A. what we have
already discussed: The best deal
we can make for Susan is that if
she cooperates and testifies
truthfully before the grand jury
about the Hinman, Tate and LaBianca
cases, we will not seek the death
penalty against her in the Hinman,
Tate or LaBianca cases, okay?

*

RANSOM

And you won't use her grand jury
testimony against her or any of her
co-defendants when they are brought
to trial.

*

BUGLIOSI

Aaron, we're getting the short end
of the stick.

(CONTINUED)

STOVITZ

At the moment she's all we've got.
At least we'll get indictments.
I just don't want a lot of re-
negotiation to start after we get
into Younger's office.

RANSOM

(grinning)

I'm with you.

*

235 CLOSEUP - BUGLIOSI

235 *

BUGLIOSI

Look at him. He knows how lucky
he is.

Lieutenant Brenner walks into b.g. just as they are
about to go into the office.

*

BRENNER

Aaron. Vince.

*

They wait up.

STOVITZ

You know Lieutenant Brenner, don't
you, Dennis?

*

RANSOM

We've seen each other around.

*

They shake hands. Brenner is ill-at-ease.

*

BRENNER

Could I speak to you two alone
for a second?

*

RANSOM

I'll meet you inside.

*

He enters Younger's outer office.

BRENNER

We got an exemplar of Krenwinkel's
prints from Mobile. The print of
the little finger on her left hand
matches a latent Jerry Boen lifted
from a door in Tate's bedroom.

*

STOVITZ

Sam, your people do good work.

*

(CONTINUED)

235 CONTINUED:

235 *

BUGLIOSI

Most of the time.

BRENNER

(to Stovitz)

Who's your friend?

*

BUGLIOSI

Sam, it's great to have another piece of physical evidence. But I've got to have that twenty-two Buntline. I've got to have a case against Manson.

*

CUT TO:

236 INT. HALLWAY OUTSIDE GRAND JURY CHAMBERS - DAY

236 *

A sign "LOS ANGELES COUNTY GRAND JURY" is visible. About a hundred newsmen are crowded around the entrance in the narrow hallway. Some are even standing on top of tables.

The door opens and Dennis Ransom comes out and the door is shut again immediately. Ransom is pounced upon by the newsmen. STAY WITH HIM IN CLOSEUP.

*

*

NEWSMEN (VOICES IN CROWD)

What's happening in there?
Who's testifying? What's been
said so far?

The babble overlaps and Ransom overlaps the babble with:

*

RANSOM

Let me through, please. You know that grand jury proceedings are secret. I have nothing to say. Let me through, please.

*

He is pushing his way out of the crowd as:

CUT TO:

237 INT. GRAND JURY ROOM - CLOSEUP - SUSAN - DAY

237

SUSAN

Well, I was living in this house in Haight-Ashbury --

238 CLOSEUP - BUGLIOSI

238

BUGLIOSI

This house in Haight-Ashbury --
Were there a number of other young
men and women living there?

239 CLOSEUP - SUSAN

239

SUSAN

Oh, sure.

Her tone indicates it was a rather silly question and
the answer is obvious.

240 FEATURE BUGLIOSI AND SUSAN

240

BUGLIOSI

Would it be fair and accurate to
say that as a group you were into
drugs?

SUSAN

Sure, that would be accurate.
Shall I go on about Charlie?

BUGLIOSI

Go ahead.

SUSAN

You know, Charlie is looking at
us right now and he can hear
everything we're saying.

BUGLIOSI

Charlie is up in Independence,
Susan.

SUSAN

(smiles)

You're not capable of understanding.
Well -- I was sitting in the living
room -- This was about two years
ago -- and a man walked in and he
had a guitar with him and all of a
sudden he was surrounded by a group
of girls. And then he started to
sing and play and he sounded like
an angel.

BUGLIOSI

You are referring to Charles Manson?

241 PAN THE GRAND JURY

241

SUSAN'S VOICE (o.s.)

Yes. And when he was through singing, I wanted to get some attention from him, and I asked him if I could play his guitar and he handed me the guitar and I thought 'I can't play this.' And then he looked at me and said 'You can play that if you want to.' Now, he had never heard me say, 'I can't play this.' I only thought it. So when he told me I could play it, it blew my mind because he was inside my head, and I knew at that time that he was something that I had been looking for. And I went down and kissed his feet.

242 FEATURE BUGLIOSI AND SUSAN

242

SUSAN

A couple of days later he asked me to go for a walk. And we walked a couple of blocks to another house and he told me he wanted to make love with me. Well, I acknowledged the fact that I wanted to make love with him and when I had all my clothes off he told me to go over and look at myself in the mirror. I didn't want to do it but he took me by the hand and made me do it and he said, 'Go ahead and look at yourself. There is nothing wrong with you. You are perfect. You always have been perfect.'

BUGLIOSI

Did you have sexual intercourse with him?

SUSAN

Yes.

BUGLIOSI

You are also known, Susan, by the name of Sadie Mae Glutz; is that correct?

SUSAN

Yes.

(CONTINUED)

242 CONTINUED:

242 *

BUGLIOSI

Did Charles Manson give you that name?

SUSAN

Yes.

BUGLIOSI

Did he tell you why?

SUSAN

Yes. In order for me to be completely free in my mind I had to be able to completely forget the past. The easiest way to do this is to change identity by doing so with a name. After that I went with him, you know, anywhere he went. Charlie and me, and Mary, and Cindy, and Katie and some boys -- I don't remember their names -- we traveled around in this old school bus, down to Mexico and Arizona -- all over, all of us going through changes together --

*

243 THE GRAND JURY OF SEVEN MEN AND FOURTEEN WOMEN

243

SUSAN'S VOICE (o.s.)

-- making love. But Charlie was complete love...

244 CLOSEUP - BUGLIOSI

244

BUGLIOSI

Was there any limit to what you would do for him?

245 CLOSEUP - SUSAN

245

SUSAN

No.

246 FULL SHOT

246

BUGLIOSI

Did you steal for him?

SUSAN

For him? Well, I stole. We all stole -- credit cards, cars, other things.

(CONTINUED)

246 CONTINUED:

246

BUGLIOSI

Did Charlie ask you to steal?

SUSAN

No, I took it upon myself. I was
-- we'd get programmed to do things.

247 THE GRAND JURY

247

BUGLIOSI'S VOICE (o.s.)

Programmed by Charlie?

SUSAN'S VOICE (o.s.)

By Charlie, but it's hard for me
to explain it so that you can see
the way -- the way I see. The words
that would come from Charlie's mouth
would not come from inside him,
they would come from what I call
the Infinite.

BUGLIOSI'S VOICE (o.s.)

The Infinite?

SUSAN'S VOICE (o.s.)

Yes, the Infinite.

DISSOLVE TO:

248 CLOSEUP - BUGLIOSI

248

BUGLIOSI

Susan, on the night of the eighth
of August did Charlie Manson instruct
you and some other members of the
Family to do anything?

249 FEATURE SUSAN AND BUGLIOSI

249

SUSAN

I never recall getting any actual
instructions from Charlie other
than getting a change of clothing
and a knife and was told to do
exactly what Tex told me to do.

BUGLIOSI

Did Charlie indicate to you the
type of clothing you should take?

SUSAN

He told me to wear dark clothes.

250 THE GRAND JURY

250

BUGLIOSI'S VOICE (o.s.)
Who went with you?

SUSAN'S VOICE (o.s.)
Katie, Tex and Linda.

DISSOLVE TO:

251 CLOSEUP - SUSAN

251

SUSAN
-- and Tex said we were going to
a house that used to belong to
Terry Melcher, and the only reason
why we were going to that house
was because Tex knew the outline
of the house.

252 FEATURE BUGLIOSI

252

BUGLIOSI
Did Tex tell you why you four
were going to Terry Melcher's
former residence?

SUSAN
(unemotionally,
matter-of-factly)
To get all their money and to kill
whoever was there.

253 THE GRAND JURY

253

BUGLIOSI'S VOICE (o.s.)
It didn't make any difference who
was there, you were told to kill
them; is that correct?

SUSAN'S VOICE (o.s.)
Yes.

DISSOLVE TO:

254 CLOSEUP - BUGLIOSI

254

BUGLIOSI
Did all of you girls enter the
house at that time?

255 FEATURE SUSAN

255

SUSAN

Only two of us entered, one stayed
outside.

BUGLIOSI

Who stayed outside?

256 THE GRAND JURY

256

SUSAN'S VOICE (o.s.)

Linda Kasabian.

DISSOLVE TO:

257 CLOSEUP - SUSAN

257

SUSAN

-- and Frykowski ran for the front
door, yelling for somebody to come
and help him, and Tex got to him
and started hitting him over the
head with a gun butt, and when the
gun butt broke he started stabbing
him.

258 FOREMAN OF THE JURY

258

THE FOREMAN

We have a grand juror who would
like to be excused for just a couple
of minutes.

259 ANGLE ON JURY

259

A middle-aged Female Juror hurries out through a side
door, holding a handkerchief over her mouth.

A MALE VOICE (o.s.)

We will recess at this time.

DISSOLVE TO:

260 FEATURE SUSAN

260

SUSAN

Well, when I came out of the house
I saw Tex bending over stabbing
Abigail Folger three or -- I don't
know how many times.

(MORE)

(CONTINUED)

260 CONTINUED:

260

SUSAN (cont'd)

Katie and I were looking for Linda because she wasn't around. Then Tex went over to where the other man was on the lawn --

BUGLIOSI

Frykowski.

261 THE GRAND JURY

261

During the following PAN SLOWLY to the sick juror, still holding her handkerchief over her mouth.

SUSAN

Yes, and Tex kicked him in the head, and when he did the body didn't move very much and I believe it was dead at the time. And then Tex told me to go back in the house and write something in the victim's blood, something that would shock the world, he said. I had previously been involved in something similar to this where I saw 'Political Piggy' written on the wall, so that stuck very heavily in my mind, so I went back into the house and I went over to Sharon Tate and I heard sounds.

262 RESUME FEATURING SUSAN

262

BUGLIOSI

What kind of sounds were they?

SUSAN

(flat, matter-
of-fact)

Gurgling sounds like blood flowing into the body out of the heart.

BUGLIOSI

What did you do then?

SUSAN

I picked up the towel and I turned my head and touched her chest, and at the same time I saw she was pregnant and I knew that there was a living being inside --

263 CLOSEUP - SUSAN

263

SUSAN

(continuing)

-- of that body, and I wanted to but I didn't have the courage to go ahead and take it. And I got the towel with Sharon Tate's blood, walked over to the door, and with the towel I wrote 'PIG' on the door.

DISSOLVE TO:

264 THE GRAND JURY

264

SUSAN'S VOICE (o.s.)

-- and when we got back to the ranch Charlie was waiting for us. He wanted to know what we were doing home so early. And Tex told him basically what we had done. He said it all happened fast and there was a lot of panic.

265 CLOSEUP - SUSAN

265

SUSAN

He said, 'Boy, it sure was Helter Skelter.' And then I wiped the car down for blood and went to bed. I think I made love to someone, maybe Clem, I'm not sure. Maybe I imagined it.

DISSOLVE TO:

266 CLOSEUP - BUGLIOSI

266

BUGLIOSI

Now we come to the second night, the night of August nine.

267 CLOSEUP - SUSAN

267

SUSAN

Well, that evening Charlie told me again to go get an extra set of clothing, and I looked at him and I knew what he wanted me to do, and I gave a sort of sigh and went and did what he asked me to do.

268 CLOSEUP - BUGLIOSI

268

BUGLIOSI
Who went with you that night?

269 CLOSEUP - SUSAN

269

SUSAN
Well, Charlie and Katie and Linda
and Tex, and Clem and --

270 CLOSEUP - BUGLIOSI

270

BUGLIOSI
Charlie went along?

271 CLOSEUP - SUSAN

271

SUSAN
He was in the car, yes.

272 CLOSEUP - BUGLIOSI

272

BUGLIOSI
Who else?

273 CLOSEUP - SUSAN

273

SUSAN
And Leslie.

274 CLOSEUP - BUGLIOSI

274

BUGLIOSI
Leslie Van Houten.

SUSAN (o.s.)
Yes.

DISSOLVE TO:

275 THE GRAND JURY

275

SUSAN (o.s.)
-- and then Katie said the woman
heard her husband being killed and
started to scream, 'What are you
doing to my husband?'
(MORE)

(CONTINUED)

275 CONTINUED:

275

SUSAN (cont'd)

And Katie said that she then
proceeded to stab the woman.

BUGLIOSI (o.s.)

This is what Katie told you the
next morning.

SUSAN (o.s.)

Like I said, Charlie and Linda and
I drove off after they went into
the house.

276 BUGLIOSI AND SUSAN

276

BUGLIOSI

All right, did Katie say what
Leslie was doing while -- ?

SUSAN

Leslie was helping Katie hold the
woman down --

BUGLIOSI

Rosemary LaBianca.

SUSAN

We found out later it was Rosemary
LaBianca. Leslie was helping Katie
hold her down because she was
fighting all the way up until she
died. Then Katie said she went in
the living room with a fork in her
hand and she looked at the man's
stomach and she put the fork in his
stomach and watched it wobble back
and forth. Then I think she said
she carved the word WAR on his
stomach.

BUGLIOSI

And after that did Katie, Tex, and
Leslie leave the house?

277 THE GRAND JURY

277

SUSAN (o.s.)

No, first they wrote some stuff in
blood. 'Death to all Pigs,' I
think, and 'Helter Skelter' and
'Arise.' And then they took a
shower.

(MORE)

(CONTINUED)

277 CONTINUED:

277

SUSAN (cont'd)
And then they went into the kitchen
and made themselves something to eat.

278 THE SICK JUROR

278

She puts her handkerchief over her mouth suddenly.

BUGLIOSI (o.s.)
What do the words 'pig' and
'helter skelter' mean to you and
your Family?

279 SUSAN AND BUGLIOSI

279

SUSAN
'Pig' was a word used to describe
the establishment. But you must
understand that all words had no
meaning to us and that 'helter
skelter' was explained to me.

BUGLIOSI
By whom?

SUSAN
Charlie. I don't like to say
Charlie -- I'd like to say the
words came from his mouth -- that
helter skelter was to be the last
war on the face of the earth. It
would be all the wars that have
ever been fought built one on top
of the other, something that no
man could conceive in his
imagination.

280 THE GRAND JURY

280

staring at her in disbelief.

SUSAN (o.s.)
You can't conceive of what it
would be like to see every man
judge himself and then take it
out on every other man all over
the face of the earth.

CUT TO :

281 INT. JAIL CELL - ANGLE ON LESLIE (THROUGH CELL DOOR) 281
- DAY

smiling her little girl smile INTO CAMERA.

BUGLIOSI (v.o.)
December eighth, 1969, the Los Angeles County Grand Jury hands down the following indictments: Leslie Van Houten, in custody in Los Angeles, two counts of murder and one count of conspiracy to commit murder.

CUT TO:

282 INT. JAIL CELL - ANGLE ON SUSAN - DAY 282

She is go-go dancing and humming to herself.

BUGLIOSI (v.o.)
Susan Atkins, in custody in Los Angeles, seven counts of murder and one count of conspiracy to commit murder.

CUT TO:

283 INT. A COMFORTABLE VISITING ROOM - DAY 283

Tex Watson, well dressed and with a neat haircut, is chatting with some relatives (no audio). They are eating from a bowl of fruit as they laugh and talk.

BUGLIOSI (v.o.)
Charles 'Tex' Watson, in custody in McKinney, Texas, seven counts of murder and one count of conspiracy to commit murder.

CUT TO:

284 INT. JAIL CELL, MOBILE, ALABAMA - ANGLE ON KATIE - 284
DAY

She is standing at the door of the cell staring directly INTO CAMERA through bars, and there is a terrible insolence in her stare.

BUGLIOSI (v.o.)
Patricia 'Katie' Krenwinkel, in custody in Mobile, Alabama, seven counts of murder and one count of conspiracy to commit murder.

CUT TO:

285 EXT. ENTRANCE TO SYBIL BRAND - ANGLE ON LINDA - DAY 285 *

Little Linda is handcuffed to another prisoner, escorted by a female deputy. Heavy with child, her eyes downcast, she is a rather pathetic figure. *

BUGLIOSI (v.o.)

Linda Kasabian, in custody in Los Angeles, seven counts of murder and one count of conspiracy to commit murder.

CUT TO:

286 INT. JAIL CELL AT INDEPENDENCE - ANGLE ON MANSON - DAY 286

He is leaning back on his bunk picking his steel guitar, seemingly as relaxed and contented as a horned frog on a red ant hill.

BUGLIOSI (v.o.)

Charles Manson, in custody in Independence, California, seven counts of murder and one count of conspiracy to commit murder.

CUT TO:

287 EXT. STREET NEAR HALL OF JUSTICE - DAY 287 *

Bugliosi walking briskly. A car driven by "Chick" Gris pulls up alongside him. *

GRIS *

Hey, Vince, you're not supposed to be walking alone. Manson sent word you were on the death list.

Bugliosi gets in the car.

288 INT. MOVING CAR - DAY 288

BUGLIOSI

I'm glad you came along, Chick.
I'm due at the arraignments in --
(glances at watch)
-- four minutes.

GRIS *

You knew Phil and I brought Charlie down from Independence --

(CONTINUED)

288 CONTINUED:

288 *

BUGLIOSI

You sneaked him in, right? I
don't want him talking to the girls.

GRIS

The girls don't even know he's here.

BUGLIOSI

Now if I can only get a case
against him.

GRIS

You'll nail the little bastard.

BUGLIOSI

We'd better find some big nails
fast, then. I've got an indictment
and so far, that's all I've got.
This Sadie Mae Glutz will exercise
her right not to testify in the
trial, and since her testimony is
all I've got on Manson, we're
finished before we start. We can't
use her grand jury testimony against
her or any of the co-defendants.

GRIS

We'll find something for you.

BUGLIOSI

Hurry, huh? With what we've got
the judge might throw the case out
before we ever get to trial.

The car pulls up to the curb in front of the Hall of
Justice.

289 EXT. ANGLE ON CAR - DAY

289

Bugliosi gets out and hurries into the building.

CUT TO:

290 INT. COURTROOM - GROUP SHOT - DAY

290 *

Susan Atkins, Linda Kasabian, and Leslie Van Houten
stand before Judge Keene, accompanied by Dennis
Ransom, George Brewer (Linda Kasabian's attorney),
and an unidentified lawyer. Bugliosi stands apart
from the group a few feet, looking o.s. Judge Keene
is studying some papers, and there is an expectant
silence.

(CONTINUED)

290 CONTINUED:

290

Leslie and Susan, standing side by side, have some sort of a private joke going, and they are smiling at each other, trying to suppress giggles. Linda looks as though she is about to cry.

291 BUGLIOSI AND HIS POV

291

Aaron Stovitz has just entered the crowded courtroom and is making his way to join Bugliosi as he moves into:

292 CLOSE TWO SHOT

292

STOVITZ

(whispering)

Krenwinkel's fighting extradition.

Bugliosi nods.

293 JUDGE KEENE

293

KEENE

Continuance granted.

294 ANGLE ON BUGLIOSI AND STOVITZ

294

as Susan, Linda and Leslie are led past on their way back to their cells.

SUSAN

Mr. Bugliosi.

She mispronounces his name, emphasizing the first syllable, which she pronounces "bug."

SUSAN

(continuing)

You're gonna say no, but Charlie's very close. He's sending vibes, I feel him.

BUGLIOSI

(to Stovitz)

She gets her kicks mispronouncing my name.

STOVITZ

Maybe she's just a slow learner.

(CONTINUED)

294 CONTINUED:

294

LESLIE

You better believe Charlie's got powers, Mr. Bugliosi --

(same mispronunciation)

Once in the desert, he picked up a dead bird and breathed on it, and it flew away.

Linda continues on past them, eyes down, averted. Now the matrons lead Susan and Leslie out, too.

295 BUGLIOSI AND STOVITZ

295

Girls being led out door in b.g.

BUGLIOSI

Can you believe that? The girls are all separated so they can't talk to each other, and Charlie is brought here in maximum secrecy, and still they knew immediately that he's here.

STOVITZ

Jailhouse scuttlebutt cuts through anything.

BUGLIOSI

But they'd love us to think they found out just by Charlie's magic.

296 NEW ANGLE

296 *

During the following, Manson is led into the courtroom and up to the bench in b.g. He begins to stare at Bugliosi when he enters, and continues to do so, though Bugliosi, listening to Stovitz, is unaware of this.

STOVITZ

(whispers)

Ready for a joke? Watson's lawyer, Del Arnold, is the son of Oscar Arnold. Who is Oscar Arnold? Why, he's the campaign manager of a candidate running for Attorney General of Texas. Who's the candidate? Why, Judge Anthony Milo, that's who. Who's Anthony Milo? Why, he's the judge who hears our request to extradite Watson -

(MORE)

*

*

(CONTINUED)

STOVITZ (cont'd)

-- so we can try him on seven counts of murder, and who grants delay after delay to the client of the son of his campaign manager, that's who he is.

BUGLIOSI

Though I'm sure he would never allow any personal considerations to stand in the way of justice. After all, he's a Texan.

STOVITZ

I hadn't thought of it that way.

Bugliosi glances at his watch.

STOVITZ

(continuing)

Oh, I forgot.

(glances at his
own watch)

I've got a meeting.

Bugliosi shakes his watch and holds it to his ear.

BUGLIOSI

It's stopped. That's funny.

That's the first time that ever --

Then he sees Manson staring at him in near b.g., with a slight grin on his face.

BUGLIOSI

(continuing;
finishes some-
what lamely)

-- happened.

The two men stare at each other. MOVE TIGHT on Manson and FREEZE FRAME. *

FADE OUT.

END OF PART ONE