

HELTER SKELTER

(PART TWO)

Teleplay

by

JP Miller

(Based on the book)

THIRD DRAFT

September 29, 1975

"HELTER SKELTER"

(Part Two)

FADE IN:

297 CLOSEUP - BUGLIOSI

297

BUGLIOSI
(into CAMERA)

Charles Manson, under indictment for the seven Tate-LaBianca murders, is scheduled to be tried with co-defendants Susan Atkins, Leslie Van Houten, Patricia Krenwinkel, and Charles "Tex" Watson. The California Penal Code provides that, if at the end of the People's case the court feels the prosecution has failed to put on enough evidence to sustain a conviction on appeal, the judge is empowered to acquit the defendant. The consensus in the legal community is that Mr. Manson, who has boasted of thirty-five murders, will soon be a free man.

298 EXT. FRONT OF BUGLIOSI'S HOUSE - MORNING

298

BUGLIOSI, in robe and slippers, hair uncombed, comes out the front door, crosses to the steps and picks up the hefty Sunday L.A. TIMES. He glances at the headline, then does a double-take and stops.

299 CLOSE SHOT - SHOWING THE HEADLINE

299

It reads: "SUSAN ATKINS' STORY
OF 2 NIGHTS OF MURDER"

BUGLIOSI (v.o.)
Sunday, December fourteenth, 1969 --

CUT TO:

300 EXT. ANGLE ON FOKIANOS' NEWSSTAND - DAY

300

A Crowd is waiting for papers. A truck marked LOS ANGELES TIMES is dropping off a new supply -- several bundles.

(CONTINUED)

300 CONTINUED:

300

BUGLIOSI (v.o.)
(continuing)

The whole world begins to read
Susan Atkins' own story of the
murders.

CUT TO:

301 INT. JAIL CORRIDOR - DAY

301

A huge, muscular prisoner named PUNCHY is mopping the
corridor. Two GUARDS in b.g. are reading the paper and
discussing the story. Punchy watches his chance and
puts his mop aside and hurries to a cell door.

302 AT CELL DOOR AREA

302

PUNCHY
(whispering quickly,
gloating)

Hey, Charlie, hear what happened?
Your little tootsie sold the story
to the papers. It's all in there,
how you done it all, how they done
it all, on your orders. You think
you're a big deal, don't you,
Charlie? Well, lemme tell you
your butt is in a sling!

MANSON's face appears out of the shadows, the burning
eyes focused on Punchy. Punchy attempts for a few
seconds to stare him down.

PUNCHY
(continuing)

You know what they gonna do to
you? They gonna walk you that
long walk. They gonna drop that
pill on you, Charlie. Hee Hee.
What you got to say to that?
Huh? Huh?

Manson's eyes begin to get to him. Manson's thin little
smile seems to convey a meaning out of Infinity, untrans-
latable yet clear. Punchy swallows hard, then starts
back to his mop. He starts to mop again diligently.
Then he glances back, sees that Charlie is still look-
ing at him, takes up his mop and bucket and moves farther
down the corridor.

CUT TO:

303

INT. STOVITZ' OFFICE - DAY

303

Bugliosi and STOVITZ. Copy of Sunday L.A. TIMES on desk, with headlines "SUSAN ATKINS' STORY OF 2 NIGHTS OF MURDER" in plain view.

STOVITZ

It's the same stuff she gave the Grand Jury. We can't use that, and we can't use this.

BUGLIOSI

And of course they're going to claim now that a fair trial is impossible, too much publicity. And we're going to have a hell of a time finding twelve jurors who haven't read or heard of this account. This just make a tough trial tougher, Aaron.

STOVITZ

Susan's lawyer swears the sale was made only for European publication, and he has no idea how the Times got the story.

BUGLIOSI

Just a fortunate accident, huh? Well, you can bet Charlie Manson made it happen, because nobody on the defense team makes a move without his okay.

CUT TO:

304

EXT. ANGLE ON FRONT GATE AREA - 10050 ELYSEUM DRIVE
- DAY

304

A station wagon with "Channel 7 - KABC-TV" printed on the side is parked near the gate.

BUGLIOSI (v.o.)

Monday, December fifteenth, 1969.

305

INT. CAR - DAY

305

In the car are Newscaster AL WIMAN, Cameraman KING BAGGOT, and Soundman EDDIE BAKER. Wiman is at the wheel. He has a copy of the L.A. TIMES featuring the Atkins story in his hand.

WIMAN

Okay, now:
(MORE)

(CONTINUED)

WIMAN (cont'd)

(reads)

"And when we got in the car there was Linda in it already, with her second clothes. She had begun to start the car, and Tex told her to get over. We all got into the car and there was nothing but just exhaustion. And we all had blood on us. So we changed our clothes in the car as we were driving. We went for a ride to look for a place to dump the bloody black clothes. We drove along a steep embankment. I've got a picture in my mind and all it shows me is the side of a mountain and a road."

BAGGOT

Then they had to turn left off of Elyseum Drive. They wouldn't find any of that stuff heading down to Beverly Hills.

WIMAN

Right.

BAGGOT

No, left.

WIMAN

Okay -- Correct.

(reads again)

"We stopped and Linda got out of the car, I'm sure of that, and threw all the clothes, all drippy with blood, and Tex's gun and the knives -- as far as she could -- over the side of the embankment, down a ravine, I guess you'd call it." Let's go. Start changing clothes.

Puts the paper aside, puts car in gear and starts off.

BAKER

You mean show my beautiful torso in broad daylight? Some chick'll run off the road.

306 EXT. BIG DOWN SHOT ELYSEUM DRIVE - DAY

306

The Channel 7 car moves down the hill.

307 EXT. CORNER ELYSEUM DRIVE AND BENEDICT CANYON DRIVE 307
- DAY

The Channel 7 car arrives at the corner, stops, then turns left.

308 INT. CAR - DAY 308

Baggot and Baker are struggling to change clothes and control their laughter. Baggot sticks one leg up in the air and works his pants leg off it, leaving a bare, hairy leg sticking up in the air. SOUND of HONKING o.s. They look back.

309 POV SHOT - THROUGH BACK WINDOW 309

Two girls in a sports car are waving and laughing.

310 EXT. THE CAR - DAY 310

on another part of Benedict Canyon Drive.

311 INT. CAR - DAY 311

Baggot and Baker have finished changing clothes.

WIMAN

Finished? That took you six minutes and twenty seconds. Okay, all right, the first wide shoulder we come to I'll pull off the road.

BAGGOT

There's one, now.

312 POV SHOT - THROUGH WINDSHIELD 312

A wide shoulder beside the road.

WIMAN'S VOICE (o.s.)

Mountain on one side, ravine on the other.

313 EXT. THE SHOULDER AREA - DAY 313

As the car pulls off the road and stops, and the three men get out, and walk to the edge of the embankment.

314 CLOSER THREE SHOT

314

Wiman is looking down the embankment.

WIMAN
(laughing)
Looks like clothing down there.

315 POV SHOT

315

Some dark object about fifty feet down.

BAGGOT'S VOICE (o.s.)
Damned if it doesn't.

316 EXT. ANGLING UP THE EMBANKMENT - DAY

316

Baker works his way down the embankment, skidding and struggling TOWARD CAMERA. When he gets into CLOSE SHOT, PAN DOWN with his eyes. All around him are clothes. He picks up a pair of black trousers and waves it.

BAKER
Hey, Al, there's a whole wardrobe
down here!

PAN UP TO SEE Baggot is sliding down to join him.
Wiman is watching over the side.

BAKER
(continuing)
It's all black -- mostly black
-- here's a white T-shirt --
looks like dried blood on it.

317 CLOSE SHOT - WIMAN

317

WIMAN
Don't handle the stuff. Let's
get the cops out here.

PAN HIM to the car, where he picks up mike to call
police.

CUT TO:

318 EXT. CLOSE SHOT - A DARK VELOUR TURTLENECK - LATE
AFTERNOON

318

A hand comes INTO THE SHOT and picks up the turtleneck.
WIDEN SHOT to reveal MIKE McGANN stuffing it into a
plastic bag.

319 EXT. A FULL SHOT - LATE AFTERNOON

319

The scene is in SHADOW. Artificial LIGHTS have been set up. Police cars have joined the Channel 7 car. Four Detectives are searching the area. Baggot is filming the incident.

CUT TO:

320 INT. KITCHEN OF WEISS HOME - MORNING

320

BERNARD WEISS is dialing the operator.

WEISS

(into phone)

Operator, the Van Nuys police, please.

(waits, then:)

Hello. This is Bernard Weiss.

I, uh, my son found a gun, a revolver -- Well, maybe I should start off by saying that I'm calling about that story, that Susan Atkins story, that was in the paper. She tells about them having a gun, and throwing it over the side of the embankment, and it being broken. Well, my son found such a gun, a .22 revolver, and -- Excuse me, what? Parker Center? But -- all right, LAPD at Parker Center.

He hangs up, sighs, looks for another number, and then dials.

WEISS

(continuing)

Hello, this is Bernard Weiss. I'm calling about a gun that I think may have been the gun used in the Tate murders. You see, my son found -- I beg your pardon?... Weiss, Bernard Weiss... My son found this .22 revolver and we turned it over to the Van Nuys police and -- When? Well, it was September 1, just a couple of weeks after the Tate -- I beg your pardon? ... You don't keep guns that long? But -- You what? Throw them in the ocean? But I can't believe you'd throw away what could be the single most important piece of evidence in the Tate case!... But this is not just any gun! This is --

(CONTINUED)

320 CONTINUED:

320

He takes the phone away from his ear and hangs up, stunned. MRS. WEISS comes into b.g. of shot.

WEISS
(continuing)
He hung up on me.

321 MRS. WEISS

321

Reaction.

322 WEISS

322

WEISS
He says they don't have time to check out every citizen report on every gun they find.

323 TWO SHOT

323

Weiss is already dialing another number.

MRS. WEISS
No wonder nobody feels safe anywhere in this world!

WEISS
I'm calling Clete Roberts. Maybe a newscaster, with the power to expose that kind of cynicism --

CUT TO:

324 LOS ANGELES TIMES HEADLINE

324

"POLICE FIND GUN BELIEVED USED
IN SLAYING OF 3 TATE VICTIMS"

CUT TO:

325 INT. SCIENTIFIC INVESTIGATION DIVISION - DAY

325

SERGEANT BILL LEE is FIRING a revolver into a tank of water. ONE, TWO, THREE, FOUR SHOTS.

LEE
(to someone o.s.)
Bring those slugs in the lab, will you, Sam?

(CONTINUED)

325

CONTINUED:

325

SAM'S VOICE (o.s.)

Okay.

CUT TO:

326

INSERT THE REVOLVER IN LEE'S HAND

326

His other hand comes INTO FRAME with the broken pieces of grip and fits them perfectly into place. PULL BACK to reveal Lee and Bugliosi. Lee shows him the perfect fit of the broken pieces of grip. Bugliosi grins happily.

CUT TO:

327

MICROSCOPE SHOT OF TWO BULLETS

327

They go IN AND OUT OF FOCUS, then in SHARP FOCUS.

328

LEE AND BUGLIOSI

328

Lee is bent over the microscope. He straightens up and Bugliosi looks into it.

329

RESUME MICROSCOPE SHOT

329

LEE'S VOICE (o.s.)

The one on the left is the test bullet. The one on the right is the bullet taken from Jay Sebring's body. There is no doubt whatsoever that it was fired from this same .22 Buntline.

330

LEE AND BUGLIOSI

330

Bugliosi straightens up.

BUGLIOSI

Bill, it burns me up when I realize we could've had this gun months ago. The police department certainly has its share of incompetents.

LEE

So has the D.A.'s office, from what I hear.

331 CLOSEUP - BUGLIOSI

331

He smiles.

332 CLOSEUP - LEE

332

Also smiling.

LEE

Not to mention the United States
Senate, the FBI, the Department
of State, the --

333 CLOSEUP - BUGLIOSI

333

holds up both hands to ward off the editorial.

BUGLIOSI

Bill, just help me hang this gun
around Manson's neck, okay?

CUT TO:

334 INT. COURTROOM - FEATURE MANSON, CABALLERO AND
JUDGE KEENE - DAY

334

MANSON

Lawyers play with people, and I
am a person and I don't want to
be played with in this matter.
Even if they do know all about
the law -- they don't understand
free love society; they don't
understand people who are trying
to get out from underneath all of
this.

335 BUGLIOSI AND STOVITZ

335

at Prosecution table.

MANSON'S VOICE (o.s.)

(continuing)

There is no attorney in the world
who can represent me as a person.
I have to do it myself.

336 JUDGE KEENE

336

KEENE

Mr. Manson, I have done my best to
convince you that the complexities
of this case require the best
possible legal minds...

(CONTINUED)

336

CONTINUED:

336

Keen's audio fades as:

BUGLIOSI (v.o.)
Christmas Eve, 1969. Judge Keene,
unable to convince Manson that he
is making a 'sad and tragic mistake,'
grants him permission to serve as
his own lawyer.

CUT TO:

337

INT. CORRIDOR - HALL OF JUSTICE - WITH BUGLIOSI
AND STOVITZ - DAY

337

They are walking out of the courtroom together, through
the crowd.

The crowd continues to flow around them as they move
along the corridor. Crowd NOISES o.s.

STOVITZ
Not much doubt about who's running
things in the Manson Family.

BUGLIOSI
Domination, domination. You can
see it and feel it, but how do
you prove it?

VOICES (o.s.)
Hiya, Vince. Aaron. Merry Christmas.

Bugliosi and Stovitz wave, without interrupting their
peripatetic conference.

STOVITZ
By the way, Watson's attorney just
told the press that he was going to
fight to keep his client in Texas
if it means going all the way to
the United States Supreme Court.

BUGLIOSI
Watson and Krenwinkel, the only two
people scientifically connected to
the crime by fingerprints --

STOVITZ
And they're both out of reach.

BUGLIOSI
At least temporarily.
(MORE)

(CONTINUED)

337

CONTINUED:

337

BUGLIOSI (cont'd)

What are we going to do if Manson demands an immediate trial?

STOVITZ

He's got a right to go to trial within sixty days of the indictment.

BUGLIOSI

And if he finds out we're in trouble that's what he'll demand.

STOVITZ

No question.

BUGLIOSI

Why don't we bluff? If he thinks we're in a hurry, maybe he'll start stalling.

STOVITZ

It's worth a try. Let's do it. Got a lot of toys for the kids?

BUGLIOSI

I suppose. Gail's been taking care of that department.

STOVITZ

Merry Christmas, Vince.

BUGLIOSI

You, too, Aaron. Hope Santa Claus is good to you.

They have arrived at the main entrance.

338

EXT. BIG WIDE ANGLE - LATE AFTERNOON

338

as Bugliosi and Stovitz hurry off in opposite directions.

CUT TO:

339

INT. BUGLIOSI LIVING ROOM - A CHRISTMAS TREE - NIGHT 339

The tree glows with lights and baubles. Gifts are piled about beneath it. Otherwise the room is silent and empty. After a few moments GAIL BUGLIOSI, pretty and thirtyish, dressed in a housecoat, glides silently past the tree and into the next room.

340

INT. DEN - NIGHT

340

Bugliosi sits poring over some notes as Gail enters.

GAIL

Hey, Santa Claus...

He looks up.

GAIL

(continuing)

It's two o'clock. How long can you go on working a hundred hours a week?

BUGLIOSI

I think I just brought myself a hell of a Christmas present, honey: A motive.

GAIL

You know how early the children will be up. If you're going to get any sleep at all --

BUGLIOSI

These are crazy crimes. An ordinary motive won't do. Robbery, revenge -- none of 'em fit. Oh, they took a few things -- but left more than they took. Almost as though taking things was an afterthought. And they didn't even know the people, had nothing personal against them -- nothing except that they were 'pigs.' Establishment people. That was their crime -- working for a living, sleeping in beds, being married --

GAIL

Taking baths.

BUGLIOSI

(getting a bit wound up)

Susan Atkins said that Manson was trying to ignite Helter Skelter, which she described as the final great war, all the wars rolled into one, some sort of apocalyptic vision of Manson's in which the black man would take over the world.

(CONTINUED)

340

CONTINUED:

340

GAIL

(after a moment)

But that's --

BUGLIOSI

Unbelievable, right? Too far out,
right? But maybe we'd just better
start believing it, anyhow.

CUT TO:

341

INT. STOVITZ' OFFICE - CLOSEUP - STOVITZ - DAY

341

STOVITZ

Well, I'm not going to start
believing it.

WIDEN SHOT to include Bugliosi.

BUGLIOSI

Aaron, it's all we've got. And --

STOVITZ

Nobody's going to believe it, and
I'll tell you why: Manson hates
the blacks. We know that about
him. That's documented. Isn't
one of the reasons he hated Shorty
Shea, that Shorty was married to
a black woman? Ask any member of
the Family if Manson doesn't hate
blacks. Now, why would Manson
want to start a war in which the
black man would take over? Why
would he try to put his enemy on
top? What would he gain by that?
No, Vince, you're barking up the
wrong tree. Besides, hell,
forgetting motive, we haven't got
enough evidence at the moment to
convince a jury that this little
runt had anything to do with these
murders.

342

CLOSEUP - BUGLIOSI

342

He nods. You can't fight facts, no matter how gloomy
they are.

CUT TO:

343 INT. HOMICIDE DIVISION - CLOSEUP - GUTIERREZ - DAY 343

GUTIERREZ

The exact measurements of all the LaBianca knife wounds? Okay. But why?

344 FEATURE BUGLIOSI 344

sitting on the table beside Gutierrez' chair.

BUGLIOSI

Because I've got to prove that at least some of the wounds were made by knives other than the LaBianca kitchen knives.

GUTIERREZ

I don't get it.

BUGLIOSI

If all the wounds were made by the LaBianca kitchen knives, and by no other knives, the logical inference would be that the defendants entered the residence unarmed, then killed the LaBiancas with the kitchen knives. Defense counsel would then be able to make a very good point: If Manson sent people to kill the LaBiancas, would he have sent them unarmed?

GUTIERREZ

Oh, right, good thinking.

BUGLIOSI

Now, one other thing, Chick -- and pass this on to Frank and Phil and the other detectives -- I need every piece of evidence I can get that will help me prove that Manson had complete and total domination over his co-defendants. That's the only way I'm ever going to be able to convince a jury that these people committed these murders at his command.

GUTIERREZ

Got you.

Frank Patchett approaches in b.g., carrying a magazine.

(CONTINUED)

344

CONTINUED:

344

BUGLIOSI

By the way, I read your report on Manson's activities during the murder week. You and Frank did a hell of a job on that.

PATCHETT

At least the little rat won't be able to go alibi.

BUGLIOSI

Hi, Frank.

Patchett tosses Life Magazine on the table.

PATCHETT

See this?

345

INSERT THE MAGAZINE

345

Manson's picture is on the cover.

PATCHETT (o.s.)

The Family girls out front are celebrating. Their Soul has made the bigtime.

346

THREE SHOT

346

BUGLIOSI

Well, if he's who he claims to be, this is the season for it. Have a good Christmas?

CUT TO:

347

INT. BUGLIOSI'S OFFICE - DAY

347

Bugliosi has his feet up on his battered desk. His door is closed. His spartan decor is graced by a record player. He is making notes on a clipboard as the Beatles' song HELTER SKELTER is played. The WHITE ALBUM visible on desk. (NOTE: If rights to the song are not available, Bugliosi will be listening on earphones.) We HEAR A KNOCK on the door.

BUGLIOSI

Come in.

Gutierrez enters.

(CONTINUED)

347

CONTINUED:

347

BUGLIOSI
(continuing;
looks over his
shoulder)

Hi, Chick.

Turns down the volume. Gutierrez glances at album.

BUGLIOSI
This album has all the words in it
that --

GUTIERREZ
Yeah, all the stuff they wrote on
the walls.

Dumbfounded, Bugliosi reaches over and turns off the
music.

BUGLIOSI
You knew that?

GUTIERREZ
(uncomfortably)
Well, sure. I talked to Phil and
Frank about it only a week or so
after Tate was killed.

BUGLIOSI
Give me strength.

GUTIERREZ
We even put it in a report. But
it seemed so -- you know --

BUGLIOSI
Weird. Far out.

GUTIERREZ
Yeah, crazy.

BUGLIOSI
Un-be-lievable.

GUTIERREZ
You said it.

BUGLIOSI
No, I mean how, in a crazy
slaughter like this, everybody
keeps looking for conventional
clues, instead of crazy ones.

(CONTINUED)

347

CONTINUED: (2)

347

GUTIERREZ

Well, I got some good news for you;
the Lieutenant just got word Watson's
gonna be turned over to us.

BUGLIOSI

It's about time.

GUTIERREZ

The Texas Secretary of State signed
the extradition order. Listen,
you're not going to try to make a
motive out of this Helter Skelter
stuff, are you? Nobody'll buy it.

BUGLIOSI

Unbelievable.

CUT TO:

348

INT. COURTROOM - DAY

348

Linda Kasabian and her attorney Gary Fleischman stand
before Judge Keene. Linda is very big with child.
There is NO AUDIO on the proceedings.

BUGLIOSI'S VOICE OVER

January 6, 1970, Linda Kasabian is
arraigned on seven counts of murder
and one count of conspiracy to
commit murder. Judge Keene accepts
her plea of not guilty.

CUT TO:

349

INT. JAIL CORRIDOR - MCKINNEY, TEXAS - DAY

349

A middle-aged Woman runs along the corridor carrying
an ice cream cone, a double dip. A Guard smiles and
nods at her as she passes. She arrives at a cell and
hands the cone through the bars. Tex Watson takes
the cone and thanks her. NO AUDIO. During the above:

BUGLIOSI'S VOICE OVER

January 16, 1970, McKinney, Texas,
Judge David Brown vacates the
extradition order on Charles Watson
and grants another thirty day
continuance.

CUT TO:

350 INT. COURTROOM - DAY

350

Manson, flanked by Bugliosi and Stovitz, stands before Judge Dell. BEFORE AUDIO ON SCENE:

BUGLIOSI'S VOICE OVER:

January 28th, 1970.

MANSON

As my own lawyer I ought to have the same privileges as any other lawyer. But I want to interview Linda Kasabian and Sadie Mae Glutz, and their attorneys denied permission.

DELL

They have the right to do that, Mr. Manson.

MANSON

Well, I got a message from Sadie. She told me that the District Attorney had made her say what she had said.

Bugliosi and Stovitz exchange quick glances.

351 THE SPECTATORS

351

Several Reporters are busily writing.

352 FEATURE BUGLIOSI AND STOVITZ

352

They exchange glances.

BUGLIOSI

That is too nonsensical for us to respond to, Your Honor.

STOVITZ

Your Honor, the People are prepared to go to trial at the earliest possible date.

Manson turns and looks closely at Bugliosi and Stovitz. They return his stare.

MANSON

I'm not ready, Your Honor. I need more time.

DELL

Continuance granted to February 9.

(CONTINUED)

352 CONTINUED:

352

Bugliosi and Stovitz throw each other a covert glance of relief.

CUT TO:

353 INT. HALLWAY - HALL OF JUSTICE - DAY

353

as Bugliosi and Stovitz come out of the courtroom and dig past the people. STAY WITH them.

BUGLIOSI

That's one way to get a message to Sadie -- tell the press we coerced her.

STOVITZ

It's the next best thing to picking up the phone and calling her and telling her how to recant.

CUT TO:

354 INSERT COPY OF "TUESDAY'S CHILD" ON NEWSSTAND

354

The cover has a picture of Manson and the caption: MAN OF THE YEAR: CHARLES MANSON. A hand takes it off the stack. WIDEN SHOT to see Sandy and Squeaky excitedly buying the magazine.

355 EXT. STREET CORNER - MORNING

355

SANDY

Cathy! Ouish! Gypsy!

PAN as they run toward the other three girls on the sidewalk.

SQUEAKY

Man of the Year!

CUT TO:

356 INT. CORRIDOR HALL OF JUSTICE - DAY

356

Bugliosi, carrying a briefcase, walks rapidly along the corridor to:

357 INT. ANGLE ON DOOR OF STOVITZ' OFFICE

357

Bugliosi enters purposefully, propelled by a sense of time-crisis.

358 INT. STOVITZ' OFFICE - DAY

358

Stovitz on phone as Bugliosi enters.

STOVITZ

Right. Thanks a lot.

(hangs up; then)

Vince, I've got some good news
and some bad news.

BUGLIOSI

I don't want any bad news.

STOVITZ

Gary Fleischman wants to make an
immunity deal for Linda Kasabian.

BUGLIOSI

I'd rather have her than Susan,
but we're already legally
committed to Susan, and God knows
it's bad enough we had to give
Susan something. Krenwinkel in
Alabama, Watson in Texas; we may
not be able to bring them here in
time for the trial. Van Houten
wasn't even along on the night of
the Tate murders. If we give deals
to Atkins and Kasabian, whom do we
prosecute on Tate? Just Charlie?
And his the weakest case we have?
The people won't put up with that.
Drive through Bel Air sometime,
Aaron, the fear is so real you can
feel it.

STOVITZ

Relax, Vince; I said he offered
her. We may be glad to have her
one of these days.

BUGLIOSI

(pulls letters out
of briefcase)

Here are some copies of the kind
of stuff Sandy and Squeaky and
Gypsy have been sending to Susan
and Linda --

STOVITZ

(takes them, glances
at them)

'Always think of the Now... No
time to look back... No time to
say how...'

(CONTINUED)

BUGLIOSI

In other words, don't tell them anything. All this is on Manson's orders. And he's trying to get them to dump their lawyers, and have a united defense.

STOVITZ

Susan's going to repudiate her grand jury testimony, sure as hell.

BUGLIOSI

And refuse to take the stand, so a blanket defense that fails to convict Manson will turn them all loose. Well, I'm convinced that, if I have time, I can make a case.

STOVITZ

Vince, you don't have time. Where's the missing link? Motive. Personal motive. Are you going to get up there in front of that jury and ask them to believe Manson was trying to start a war between the blacks and whites, so the blacks could take over the world? Charlie Manson, who hates blacks! Come on, Vince, they'll lock you up.

BUGLIOSI

Aaron, Danny DeCarlo and other people have told me that was the way Manson thought. I just finished interviewing a couple of Death Valley miners who say he preached the same philosophy to them. Almost like Hitler. Remember, I found all those old National Geographics up at Barker ranch? The ones about Hitler? I asked one of these miners if Manson ever said anything about Hitler, and he said, Yeah, Manson said 'Hitler was a tuned-in guy who had leveled the karma of the Jews.' Aaron, somehow I'm going to find out enough to convince you, and the jury, and --

(CONTINUED)

358 CONTINUED: (2)

358

STOVITZ

Vince, Vince, Vince -- I'm on your side, remember?

BUGLIOSI

Sorry, Aaron.

STOVITZ

I know it's frustrating --

BUGLIOSI

That little creep. Bodies all over the place -- who knows how many -- if he walks out of here --

STOVITZ

I know what you mean.

BUGLIOSI

(a heavy sigh)

Of course you do, Aaron.

(closes briefcase, prepares to leave)

But I've got to bitch to somebody.

STOVITZ

Besides Gail, you mean.

BUGLIOSI

She's getting used to it. Well, I have an interview --

STOVITZ

Good luck.

BUGLIOSI

(has started out, then)

By the way, want to see my new secret weapon?

(opens briefcase, pulls out Bible)

STOVITZ

The Bible?

Bugliosi nods and smiles.

STOVITZ

(continuing)

If all else fails, pray, huh?

(CONTINUED)

358 CONTINUED: (3)

358

Bugliosi only smiles mysteriously. Then he goes out, tossing Aaron a non-reg salute.

CUT TO:

359 INT. CORRIDOR HALL OF JUSTICE - DAY

359

Bugliosi walks -- almost springs -- toward the elevators.

360 EXT. HALL OF JUSTICE - DAY

360

Bugliosi comes out and hurries toward the corner. Sandy and Squeaky and Ouisch are at the corner handing out "FREE MANSON" buttons.

361 CLOSER SHOT

361

They stare at Bugliosi with open malevolence as he passes.

CUT TO:

362 INT. HOMICIDE DIVISION - DAY

362

Bugliosi enters, glances at Helder's desk, which is empty, and continues on to where Gutierrez is leaning.

363 AT HELDER'S DESK

363

as Helder and Bugliosi arrive there at the same time.

HELDER

Oh, Vince, glad you're here.
Just came from SID. Joe Granado
found blood on the barrel of the
.22 Buntline -- same type and
subtype as Jay Sebring's.

(CONTINUED)

363 CONTINUED:

363

BUGLIOSI

What about the shell casings? Do the rim marks match the ones we found at the ranch?

HELDER

He wants to go out there again and get some more casings. He hasn't had time to --

BUGLIOSI

Hasn't had time! I asked for this two months ago!

HELDER

Vince, this is going to come as a big surprise: SID has a few other cases.

Bugliosi, with a big head of steam and no place to explode, counts to three or four, then:

BUGLIOSI

I've got an interview.

He starts out brusquely. Helder stays with him.

HELDER

Mind if I walk along?

364 WITH THEM

364

BUGLIOSI

You think I'm starting some kind of a vendetta, don't you, Bob?

They go into:

365 INT. CORRIDOR - STAY WITH THEM

365

HELDER

(not very emphatically)

No...

BUGLIOSIE

Quote: The primary duty of a lawyer engaged in public prosecution is not to convict, but to see that justice is done. Unquote.

HELDER

The Canon of Ethics, right? I'll buy that.

(CONTINUED)

365

CONTINUED:

365

BUGLIOSI

But if justice is going to be done
the prosecutor has got to dig till
he finds the truth.

HELDER

(laughing)

Vince, I don't know about the rest
of the people, but you've got me
convinced you're going to do exactly
that. Who's your interview?

BUGLIOSI

Young fellow named Paul Watkins.
Well --

They have arrived at door of interrogation room.
Bugliosi stops, Helder continues on down the hall.

BUGLIOSI

See you later, Bob.

He enters the interrogation room.

366

INT. INTERROGATION ROOM - CLOSEUP WATKINS - DAY

366

Watkins is smallish, nineteen, quite good-looking and
self-confident without seeming arrogant.

BUGLIOSI (o.s.)

Well, Paul, I understand you were
sort of Manson's right hand man at
one time. What exactly did you do?

WIDEN SHOT to discover Bugliosi sitting across from
him, his briefcase on the table. Watkins is a bright
kid, and he has a quick, humorous way of telling a
story, and he is very frank.

WATKINS

Well, one of the things I did was,
I got girls for 'im.

BUGLIOSI

Got girls?

WATKINS

Yeah. Charlie'd say 'Paul, I need
a new love' -- He called the girls
'young loves' -- and I'd go out and
get him one -- or two.

(CONTINUED)

366

CONTINUED:

366

BUGLIOSI

Let me switch this thing on.

He starts the tape recorder.

BUGLIOSI

Testing, testing, one, two three.
Go ahead.

WATKINS

(testing)

One-ninety-eight, marked down from
a dollar and a half.

Bugliosi rewinds the tape, plays it back.

THE RECORDER

Testing, testing, one, two, three.
Go ahead. One-ninety-eight, marked
down from a dollar and a half.

Bugliosi resets tape to "RECORD."

BUGLIOSI

Paul, I want to go into a lot of
things with you -- the sex orgies
that Manson is supposed to have
organized --

WATKINS

Did organize --

BUGLIOSI

-- his domination of everybody in
the Family, his attitude toward
death, fear, the Beatles, the
Bible. But first --

WATKINS

Can I just interrupt one minute,
because while you're mentioning
domination -- I saw something one
night I wouldn't believe if I
hadn't been there. We were setting
around one night out at Spahn's
ranch, and Charlie says to Sadie:
'I'd like half a coconut, even if
you have to go to Rio de Janeiro
to get it.' And Sadie got right
up without a word and was on her
way out the door when Charlie said,
'Never mind.'

(CONTINUED)

366 CONTINUED: (2)

366

Bugliosi stares at him in amazement for a few beats, Watkins nodding all the while that what he has just said is a fact, and Bugliosi is not hearing things.

BUGLIOSI

Paul, how did he do it? Did he use fear?

WATKINS

Well, sure, that was a big part of it. See, Charlie was always preaching that fear was beautiful. I must've heard him tell the Family fifty times that they ought to live in a constant state of fear.

BUGLIOSI

But why?

WATKINS

To Charlie, fear was the same thing as awareness. The more fear you have, the more awareness you have, and the more awareness, the more love. Like, when you are really all-out scared shitless* you come to "Now". And when you are at Now you are totally conscious.

BUGLIOSI

So he wanted people to be afraid.

WATKINS

The more fear the better. Charlie said that death is beautiful, because people fear death. Fear really turns Charlie on.

BUGLIOSI

(studies him;
then:)

Paul, you seem like an independent guy, not just a follower, and yet you stayed with the Family for a long time. Was it just the girls? Or was there some other reason?

WATKINS

(flat, unhesitant,
unblinking)

I thought Charlie was Christ.

(CONTINUED)

366 CONTINUED: (3)

366

Bugliosi stares at him for several beats. The moment is interrupted as the phone RINGS. Bugliosi answers.

BUGLIOSI

Yes?

CUT TO:

367 CLOSEUP - HELDER ON PHONE

367

HELDER

Vince, don't like to interrupt you, but you looked like you could use some good news. Krenwinkel gave up her fight against extradition. She'll be out here tomorrow.

CUT TO:

368 INT. INTERROGATION ROOM - RESUME TWO SHOT - DAY

368

BUGLIOSI

(into phone)

Thanks, Bob. I think our luck is changing.

Hangs up. Watkins corrects him, smiling.

WATKINS

Your karma.

BUGLIOSI

Right. My karma... Paul, while my luck is running, let's get to the subject of motive. Now, when I talked to Gregg Jakobson, and Brooks Poston --

(opens briefcase
and takes out
Bible)

-- they told me Charlie was always sounding off about the ninth chapter of Revelations.

WATKINS

The Beatles laid that on 'im. See, that White Album of theirs, that blew Charlie's mind. He said they were sending messages to him through their music. Like that song, "Revolution 9" you hear that one?

(CONTINUED)

BUGLIOSI

I'd hardly call it a song. I'd call it a collection of unmusical sounds.

WATKINS

Charlie dug it the most. He said it was beautiful. Charlie was hip right away that they were referring to Revelation Nine.

BUGLIOSI

I heard you knew about that, so I came prepared.

(reading)

"And the shapes of the locusts were like unto horses prepared unto battle -- "

WATKINS

Dune buggies.

BUGLIOSI

(reading)

" -- and on their heads were as it were crowns like gold -- "

WATKINS

The bright lights.

BUGLIOSI

(reading)

" -- and their faces were as the faces of men. And they had hair as the hair of women, and -- "

WATKINS

The Beatles' long hair.

BUGLIOSI

(reading)

" -- and their teeth were as the teeth of lions. And they had breastplates, as it were. Breastplates of iron -- "

WATKINS

Electric guitars.

BUGLIOSI

(reading)

" -- and the sound of their wings was as the sound of chariots of many horses running to battle."

(CONTINUED)

WATKINS

Well, that's their music, see, the rhythm and volume of it.

BUGLIOSI

(reading)

"And they had tails like unto scorpions, and there were stings in their tails -- "

WATKINS

The wires leading to their electrical instruments. See, Charlie had this thing come to him, he said -- all of it --

(takes the Bible)

May I see that?

(scans page)

Down here where it says "And the four angels were loosed" -- that's the four Beatles. "And the number of the horsemen were two hundred thousand thousand" -- That's the motorcycle gangs, roaming the earth, spreading destruction -- according to Charlie. And here again "breastplates of fire" -- the electric guitars.

BUGLIOSI

I wanted to ask you specifically about that Verse Fifteen --

(takes back the Bible, reads)

"And the four angels were loosed, which were prepared for an hour, and a day, and a month and a year, for to slay the third part of men."

WATKINS

Charlie said those were the people who would die in Helter Skelter -- one third of mankind -- the white race.

BUGLIOSI

Well, doesn't that include Charlie and the Family?

WATKINS

No way. That's where the fifth angel comes in.

(CONTINUED)

BUGLIOSI

Isn't that the fifth Beatle, the one who died in '62, before they took the name Beatles?

WATKINS

(smiles, shakes his head, takes Bible and reads)

"And the fifth angel sounded, and I saw a star fall from heaven unto the earth: and to him was given the key of the bottomless pit."
Mr. Bugliosi, it's no secret in the Family who the fifth angel is, the ruler of the bottomless pit. It's Charlie.

BUGLIOSI

(sees light at the end of the tunnel)

So -- being in the bottomless pit -- he'd survive.

WATKINS

Now, here's Verse Eleven: "And they had a king over them, which is the angel of the bottomless pit, whose name in the Hebrew tongue is Abaddon -- " Now, this is the King James version you have here, Mr. Bugliosi. Charlie had the Catholic version. And in that version the angel of the bottomless pit also had a Latin name.

BUGLIOSI

Do you remember what it was?

WATKINS

Sure. Exterminans.

BUGLIOSI

Exterminans -- Charles Manson. It fits.

WATKINS

The way Charlie had it figured was, the Beatles were sending him messages that this was all coming down now. Now, not next year, or sometime in the future.

(MORE)

(CONTINUED)

WATKINS (cont'd)

He'd play "Revolution 9" over and over, and he'd listen close to every sound. He said it was a message for just the tuned-in people, that the Beatles favored the revolution.

BUGLIOSI

But how was this revolution supposed to come about?

WATKINS

According to Charlie, blackey would rise up and start committing these super-atrocious crimes on whitey. This would start a race war. Whitey and blackey would then fight each other, the hippy liberals and uptight conservatives would fight each other, the Uncle Toms would fight the Panthers -- It would be what charlie calls Helter Skelter -- the war of all wars. And when just about everybody was killed off, then the Black Muslims would come out of hiding and wipe them all out.

BUGLIOSI

All except Charlie and the Family.

WATKINS

Right on.

BUGLIOSI

They'll be in the bottomless pit in Death Valley.

WATKINS

And this is the way Charlie said it would go down from then on: The karma's turned; blackey's on top. Now he's got to clean up the mess just like he always has done, clean up the mess the white man made, build the world back up a little bit. But then he wouldn't know what to do with it. He couldn't handle it. According to Charlie, the only thing the black man knows how to do is what whitey taught him to do. He wouldn't be able to run the world without whitey showing him how.

(CONTINUED)

BUGLIOSI

And that's where Charlie comes in.

WATKINS

They gotta come to Charlie. The Family is now grown to 144,000. That's in the Bible, too.

(flips a page;
reads)

"And I heard the number of them which were sealed: and there were sealed an hundred and forty and four thousand -- " So they come to Charlie and his 144,000 people -- a pure white master race -- and say "Massah, you gotta run it". So then, Charlie says he'll scratch blackie's fuzzy head and kick him in the butt and tell him go pick cotton and be a good nigger. And the Family will emerge from the bottomless pit, and Charlie will be King of the World, and we'll all live happily ever after.

BUGLIOSI

King of the World.

WATKINS

That's Charlie.

BUGLIOSI

And all that's left is the Family and the black servants.

WATKINS

According to the gospel of Charlie.

BUGLIOSI

King Charlie. The Fifth Angel. Exterminans.

WATKINS

But he got tired of waiting.

BUGLIOSI

For Helter Skelter.

WATKINS

Right. He said blackie had no smart, blackie didn't know how to bring it down. So he was going to show him how to do it.

(CONTINUED)

368 CONTINUED: (6)

368

BUGLIOSI

Charlie was going to show him how to do it?

WATKINS

Right.

BUGLIOSI

Do you remember exactly when he told you that?

WATKINS

Well, let's see -- it was about May, no early June of last year, he took me aside, you know, took me down by the old trailer at Spahn's ranch, and he was real impatient, real frustrated, and he told me again that the only thing blackie knows is what whitey has told him. He was always saying that. And then he said: "I'm going to have to show him how to do it".

369 CLOSEUP - BUGLIOSI

369

BUGLIOSI

(repeats, with great satisfaction)

"I'm going to have to show him how to do it."

370 CLOSEUP - WATKINS

370

WATKINS

I got some weird pictures from that.

371 CLOSEUP - BUGLIOSI

371

making notes.

BUGLIOSI

(to himself)

King of the World.

WATKINS (o.s.)

So I split. I didn't want any part of whatever he was talking about.

372 CLOSEUP - WATKINS

372

WATKINS

I mean, I was hanging around because I thought Charlie was Christ, but when I started getting these Exterminans vibes, I flashed on heavy weather ahead, you know?

373 CLOSEUP - BUGLIOSI

373

writing.

WATKINS (o.s.)

I mean, before Charlie got with this Beatle trip, we didn't do anything down at the ranch but smoke grass, trip out, and orgy. All Charlie's time was spent thinking about orgies, organizing orgies, directing orgies. He'd pass around the acid, then he'd start dancing around, and everybody would follow, like a train, and he'd start taking off his clothes, and everybody else would take off their clothes, and --

374 PUSH IN VERY CLOSE ON BUGLIOSI

374

He is coldly, intensely, grimly triumphant over his discovery.

BUGLIOSI

(to himself;
writing)

The missing motive: personal power.

CUT TO:

375 INT. STOVITZ' OFFICE - CLOSEUP - STOVITZ - DAY

375

STOVITZ

King of the World, huh? You know, Vince, I think the madness is catching; you've made a believer out of me.

376 CLOSEUP - BUGLIOSI

376

Pleased reaction.

377 TWO SHOT

377

STOVITZ

Now all you've got to do is make
a believer out of a judge and
twelve jurors.

The phone RINGS. Stovitz picks it up.

STOVITZ

(continuing)

Yes... Uh-huh... Thanks.

(hangs up; to
Bugliosi)

Susan Atkins has announced that
she denies everything she told the
grand jury, and she will not
testify at the trial under any
circumstances -- and she's
demanding to see Charlie.

BUGLIOSI

Win one, lose one.

STOVITZ

And one's rained out.

BUGLIOSI

Shall we make the phone call now
or wait thirty seconds?

STOVITZ

To offer Linda Kasabian a deal?
Why not wait thirty seconds? We
don't want to seem too anxious.

CUT TO:

378 INT. AN OFFICE AT SYBIL BRAND - DAY

378

Bugliosi and Fleischman. Linda Kasabian is brought in
by a Uniformed Female Officer. She is eight months
pregnant. Fleischman introduces her to Bugliosi and
she takes the seat offered her. NO AUDIO.

BUGLIOSI'S VOICE OVER

February 26, 1970, Linda Kasabian
agrees to testify truthfully at
all trial proceedings against all
defendants. In return the Los
Angeles District Attorney's office
agrees, after this testimony has
been given, to petition the
Superior Court to grant her
immunity from prosecution.

(CONTINUED)

BUGLIOSI
(NEW AUDIO EFFECT)
Linda, Mr. Fleischman has made an
excellent deal for you.

LINDA
(soft, modest)
I know. I didn't want to wait for
a deal, but he made me. I'd've
talked anyway.

BUGLIOSI
You would've?

LINDA
I want to get it out of my head.
I don't want to carry it around.

CUT TO:

379 INT. FLEISCHMAN'S OFFICE - DAY

379

Gary Fleischman and his law partner Ronald Goldman in
conference. Fleischman answers phone, speaks briefly,
stands up to await a visitor. Catherine Share --
Gypsy -- is shown in by a secretary. NO AUDIO.

BUGLIOSI'S VOICE OVER
March 4, 1970, Family member Gypsy
visits Linda Kasabian's attorney
Gary Fleischman in his office.

Then, AUDIO IN, as:

GYPSY
I came to tell you that if Linda,
uh, testifies, thirty people are
going to, you know, uh, do some-
thing about it.

She gives them a little wave and turns and walks out.

CUT TO:

380 INT. VISITING ROOM - L.A. COUNTY JAIL - DAY

380

Charles Manson stands looking through a barred window
at the sunlight. It haloes him. A Guard leans against
the wall nearby. The door opens and Susan Atkins,
accompanied by Richard Caballero and a Female Officer,
enter. Manson and Susan stand and smile at each other,
seeming to communicate by mind. NO AUDIO.

(CONTINUED)

BUGLIOSI'S VOICE OVER
March 5, 1970, Los Angeles County
jail: as a result of his status
of acting as his own attorney,
Manson is allowed a conference
with Susan Atkins.

MANSON
You get to see Linda yet?

SUSAN
No. You?

MANSON
No. We got to keep on it.

SUSAN
I will.

MANSON
You scared of the gas chamber?

SUSAN
(quickly, grinning)
No.

They both look at Caballero and the Guards, then:

MANSON
Etslay alktay Ogday Atinlay ootay
eepkay esethay igspay omefracay
underhayandingstay.

SUSAN
(giggles de-
lightedly)
Ohhay, Arleychay! Ightray onhay!

Caballero looks disgusted and puzzled as:

CUT TO:

381 INT. COURTROOM - DAY

381

Manson stands before Judge Keene arguing a motion.
NO AUDIO.

BUGLIOSI'S VOICE OVER
March 6, 1970, Manson argues a
motion before Judge Keene...
(MORE)

(CONTINUED)

381 CONTINUED:

381

BUGLIOSI'S VOICE OVER (cont'd)

... the burden of which is that Deputy District Attorneys assigned to prosecute him be incarcerated for a period of time under the same circumstances that Manson himself had been subject to. Judge Keene's response, in part, is to the effect that it has become abundantly clear to him that Manson is incapable of acting as his own attorney.

MANSON

(infuriated;
shouting)

It's not me that's on trial here as much as this court is on trial! Go wash your hands! They're dirty! There is no God in this courtroom!

SEVERAL FAMILY MEMBERS

(including Gypsy,
Sandy, and Mark
Ross)

You are a mockery of justice! You are a joke! You old fool!

AUDIO OUT, as Officers take Sandy, Gypsy and Mark Ross into custody. Sandy reaches into her purse. An Officer grabs her hand.

BUGLIOSI'S VOICE OVER

Judge Keene finds three Family members in contempt, and sends them to jail for five days.

382 CLOSE ON SANDY AND AN OFFICER

382

The Officer removes a Buck knife from her purse.

CUT TO:

383 INT. HOSPITAL WARD - CLOSE ANGLE ON LINDA AND CHILD
- DAY

383

She sits up in bed holding her infant son in her arms -- a glowing, tragic Madonna.

BUGLIOSI'S VOICE OVER

March 9, 1970, Linda Kasabian gives birth to a son. She names the child Angel.

CUT TO:

384 EXT. LONG SHOT - A BURNING VOLKSWAGEN CAMPER - NIGHT 384

Two men erupt from the flames bearing another man, whose clothing is on fire. NO AUDIO.

BUGLIOSI'S VOICE OVER
March 24th, 1970, important
prosecution witness Paul Watkins
is pulled from his burning camper
with second degree burns over
twenty-five percent of his face,
arms and back. The fire is of
undetermined origin.

CUT TO:

385 INT. COURTROOM - CLOSEUP - JUDGE KEENE - DAY 385

BUGLIOSI'S VOICE OVER
April 13th, 1970, Manson files
an affidavit of prejudice against
Judge William Keene. Judge Keene
accepts Manson's challenge,
disqualifies himself, and --

CUT TO:

386 CLOSEUP - JUDGE CHARLES H. OLDER 386

BUGLIOSI'S VOICE OVER
-- the case is assigned to Judge
Charles H. Older.

OLDER
Mr. Bugliosi, if Mr. Manson
insists on having Mr. Kanarek
as his attorney, I have no choice
but to grant the request.

WIDEN SHOT to reveal that we are in:

387 INT. JUDGE OLDER'S CHAMBERS - DAY 387

Present are Bugliosi, Stovitz, Manson, Kanarek, and
Older.

BUGLIOSI
If Your Honor please, it is common
knowledge among the legal profession
that Mr. Kanarek is a professional
obstructionist. I believe the man
is conscientious. I believe the
man is sincere.
(MORE)

(CONTINUED)

387 CONTINUED:

387

BUGLIOSI

But, Your Honor, even with lawyers known to handle matters expeditiously, this trial could last four months or more. It is my frank opinion that if Mr. Kanarek is permitted to represent Mr. Manson, the case could last several years.

MANSON

Then let me represent myself.

OLDER

It would be a miscarriage of justice to permit you to represent yourself in a case having the complications this case has. Mr. Manson, are you affirming Mr. Kanarek as your attorney?

MANSON

I am forced into a situation. My second alternative is to cause you as much trouble as possible.

CUT TO:

388 EXT. STREET CORNER IN FRONT OF HALL OF JUSTICE - DAY 388

A sense of great excitement. Sidewalks and street full of people.

389 A NEWS VENDOR 389

He is waving a paper headlined:

"TATE MURDER TRIAL STARTS TODAY"

He shoves the paper TOWARD CAMERA.

VENDOR

Here y'are, read all about it.

390 PULL BACK AND PAN 390

as Bugliosi and Stovitz brush past him.

391 SOME MEMBERS OF THE MANSON FAMILY 391

Mary, Sandy, Squeaky, Ouisch, Kitty, Gypsy, and Cathy are handing out typewritten sheets.

(CONTINUED)

391 CONTINUED:

391

Bugliosi and Stovitz walk through f.g. of shot. Kitty hurries forward and presses one of the sheets of paper on them. Bugliosi takes it.

A VOICE FROM THE GROUP
Oooh, there's the Bug.

392 WITH BUGLIOSI AND STOVITZ

392

Bugliosi glances at the paper and grimaces.

BUGLIOSI
A statement by Manson. "I've X'd
myself out of the world."
(folds it and
puts it in his
pocket)
I'll read it later.

STOVITZ
I see Kitty Lutesinger is back
with the Family.

BUGLIOSI
Well, with Bobby Beausoleil gone
to the Death House, maybe they're
all she's got left.

393 THE MANSON GIRLS

393

They stare inimically after Bugliosi and Stovitz.

394 WITH STOVITZ AND BUGLIOSI

394

STOVITZ
Vince, I've been thinking about
the problem of having those people
in the courtroom during the trial.

BUGLIOSI
They are going to conduct a
continuous harassment.

STOVITZ
No, they're not.
(waits for Bugliosi's
puzzled glance, then:)
They're not going to be there.

BUGLIOSI
How're you going to keep them out?

(CONTINUED)

394 CONTINUED:

394

STOVITZ

Prospective witnesses are not allowed in the courtroom while other witnesses are testifying. We're going to subpoena all known Family members as prospective witnesses.

BUGLIOSI

Very good, Aaron, beautiful.

STOVITZ

So they're excluded. That limits the obstructionists to the four defendants.

BUGLIOSI

And Kanarek.

CUT TO:

395 INT. COURTROOM - CLOSE SHOT - A HEAVY OAKEN DOOR - DAY 395

Dense crowd SOUNDS o.s., a sense of waiting and tension and constant murmur of preparation. Suddenly the door swings open and Manson, flanked by two Guards, steps into --

396 CLOSEUP - MANSON 396

on his forehead he has carved a bloody X. There is a loud, audible GASP from the spectators and members of the court o.s.

397 REVERSE 397

The packed courtroom, everyone straining to get a look at the star of the occasion.

398 MANSON 398

He is led to his seat. There is a loose, easy flow to his walk, and a faint smile on his face.

399 BUGLIOSI 399

at prosecution table. He takes the folded paper out of his pocket and looks at it.

400 INSERT THE TYPEWRITTEN STATEMENT 400

It reads: "I have X'd myself from your world. You have created the monster. I am not of you, from you, nor do I condone -- "

401 CLOSEUP - MANSON 401

staring at Bugliosi, who is looking at the statement.

402 INSERT THE STATEMENT 402

Only two lines are visible: "Your courtroom is man's game. Love is my judge."

BUGLIOSI (o.s.)
(the AUDIO EFFECT
is that of the
Prosecutor nearby,
not the Narrator)
Sharon Tate Polanski, Jay Sebring --

403 FEATURE BUGLIOSI 403

Before the court, making his opening statement.

BUGLIOSI
Abigail Anne Folger --

404 CLOSE TWO SHOT - MR. AND MRS. PARENT 404

They react to the mention of their son's name.

BUGLIOSI (o.s.)
Voytek Frykowski, Steven Earl
Parent --

405 FEATURE BUGLIOSI 405

BUGLIOSI
Leno A. LaBianca, Rosemary
LaBianca. What kind of a
diabolical mind would contemplate
or conceive of these seven murders?

406 THE DEFENDANTS 406

Susan and Leslie glance at each other and seem amused.

BUGLIOSI (o.s.)
We expect the evidence at this
trial to answer that question...
(MORE)

(CONTINUED)

406 CONTINUED:

406

BUGLIOSI (o.s.) (cont'd)
... and show that defendant Charles
Manson owned that diabolical mind.
Charles Manson, who the evidence
will show at times had the infinite
humility, as it were, to refer to
himself as Jesus Christ.

407 THE SPECTATORS

407

The newsmen are writing busily. Some of the spectators
exchange little glances.

BUGLIOSI (o.s.)
The evidence will show Charles
Manson to be a megalomaniac who
coupled his insatiable thirst
for power with an obsession for
violent death.

408 THE JURY AND BUGLIOSI

408

BUGLIOSI
The evidence will show Manson to
be the unquestioned leader and
overlord of a nomadic band of
vagabonds who call themselves
"The Family".

409 JUDGE OLDER

409

BUGLIOSI (o.s.)
We anticipate that Mr. Manson,
in his defense, will claim that
neither he nor anyone else was
the leader of the Family --

410 KANAREK

410

restless, sitting forward in his seat.

BUGLIOSI (o.s.)
-- and that he never ordered anyone
in the Family to do anything, much
less commit these murders for him.

Kanarek jumps to his feet.

KANAREK
Your Honor, he is now making an
opening statement for us!

411 FULL SHOT

411

JUDGE OLDER

Overruled. You may continue, Mr. Bugliosi.

BUGLIOSI

We therefore intend to show that Charles Manson was in fact the dictatorial leader of the Family, that everyone in the Family was slavishly obedient to him, and that eventually they committed the seven Tate-LaBianca murders at his command.

412 FEATURE SUSAN, KATIE, LESLIE

412

BUGLIOSI

What about Charles Manson's followers, the other defendants in this case, Susan Atkins, Patricia Krenwinkel, and Leslie Van Houten? The evidence will show that they, along with Tex Watson, were the actual killers of the seven Tate-LaBianca victims.

The three girls glance at each other, seem amused. In fact Susan has to stifle a case of the giggles.

BUGLIOSI

The evidence will show that they were very willing participants in these mass murders, that by their overkill tactics --

413 BUGLIOSI AND THE JURY

413

BUGLIOSI

-- for instance, Rosemary LaBianca was stabbed forty-one times, Voytek Frykowski was stabbed fifty-one times, shot twice, and struck violently over the head thirteen times with the butt of a revolver -- these defendants displayed that even apart from Charles Manson, murder ran through their own blood. And now we come to the question that has been asked since these murders occurred: Why? Why did Charles Manson order these seven savage killings?

414 MANSON

414

He smirks, watching Bugliosi through lazy eyes.

BUGLIOSI (o.s.)

Now, ladies and gentlemen of the jury, the prosecution does not have any burden of proving motive. We have no obligation to present one single solitary speck of evidence as to motive.

415 BUGLIOSI AND THE JURY

415

BUGLIOSI

However, when we have evidence of motive we introduce it, because if one has a motive for committing a murder, this is circumstantial evidence that it was he who committed the murder. In this trial we will offer evidence of Charles Manson's motives for ordering these seven murders.

416 MANSON

416

still never taking his eyes from Bugliosi. PUSH IN CLOSE as:

BUGLIOSI (o.s.)

The evidence will show Manson's fanatical obsession with Helter Skelter, a term he got from the English musical group the Beatles. To Manson, Helter Skelter meant the black man rising up and destroying the entire white race; that is, with the exception of Charles Manson and his chosen followers --

CUT TO:

417 INT. CORRIDOR OUTSIDE COURTROOM - DAY

417

The corridor is crowded with curious would-be spectators who were not able to get into the courtroom, with Officers, and with lawyers and court personnel. Linda Kasabian is escorted by eight Deputies from the elevator to the front door through the crowd.

DEPUTIES

(together)

Let us through. Coming through. Gangway.

Sandy forces her way through to confront her.

418 CLOSER SHOT - LINDA, SANDY, DEPUTIES

418

SANDY
(screaming)
You'll kill us all! You'll kill
us all!

One of the Deputies holds out his arm to stop her forward progress. For a moment there is a silent confrontation: Sandy glaring and trembling, outraged at Linda's treachery; Linda, soft-eyed and sad, not shaken, apparently, at all. Then Sandy is pushed back out of shot, the door is opened, and Linda disappears into the courtroom.

CUT TO:

419 INT. COURTROOM - CLOSEUP - CLERK - DAY

419

THE CLERK
Would you raise your right hand,
please.

420 PULL BACK TO FULL SHOT FEATURING LINDA AND CLERK

420

KANAREK
(comes forward
from b.g.)
Object, Your Honor, on the grounds
this witness is not competent and
she is insane.

421 FEATURE BUGLIOSI

421

BUGLIOSI
(joins the issue
quickly)
Wait awhile! Your Honor, I move
to strike that and I ask the Court
to find him in contempt of court
for gross misconduct. This is
unbelievable on his part.

JUDGE OLDER
Come to the bench. The jury is
admonished to disregard Mr.
Kanarek's comments.

CUT TO:

422 EXT. PACIFIC COAST HIGHWAY - DAY

422

Linda, carrying her infant daughter Tanya, stands by the side of the highway with Gypsy, hitching a ride.

(CONTINUED)

422 CONTINUED:

422

BUGLIOSI'S VOICE OVER
 Mr. Kanarek's objection alleges
 that Linda Kasabian is incompetent
 because she has taken LSD at least
 three hundred times. After ten
 minutes of discussion at the bench
 the objection is overruled. Motion
 for a mistrial is denied. The
 first question to Linda elicits
 another objection, another motion
 for mistrial. After another ten
 minutes discussion at the bench,
 this second motion is also denied.

A car stops and picks up Linda and Gypsy.

BUGLIOSI'S VOICE OVER
 (continuing)

A pattern of incessant objections
 and motions is established, and yet
 piece by piece the story of Linda
 Kasabian and the Manson family
 begins to emerge from the hours
 of wrangling and obfuscation.

423 A SERIES OF ANGLES OF THE CAR ON THE HIGHWAY

423

BUGLIOSI (o.s.)
 (Voice of the
 Prosecutor, not
 the Narrator)

Do you have any children?

LINDA (o.s.)
 Yes, I have two children.

BUGLIOSI (o.s.)
 What are their names?

LINDA (o.s.)
 Tanya and Angel.

The car stops at a corner and Linda and Gypsy get out
 and start trying to hitch another ride. Linda plays
 with Tanya, hugging and kissing her.

BUGLIOSI (o.s.)
 When did you come to Los Angeles?

LINDA (o.s.)
 Maybe the 27th of June, 1969.

BUGLIOSI (o.s.)
 What were the circumstances that
 caused you to come to Los Angeles?

(CONTINUED)

423 CONTINUED:

423

A second car stops for Linda and Gypsy. They get in.

LINDA (o.s.)

Bob and I were separated, but I wanted a reconciliation. He called me one afternoon around the end of June of '69, and asked me to come to Los Angeles. So I did.

BUGLIOSI (o.s.)

And did you start to live with Bob?

LINDA (o.s.)

Yes, I did, in Topanga Canyon.

424 EXT. BIG DOWN ANGLE ON CAR - DAY

424

as it speeds along through the rocky Simi Hills.

BUGLIOSI (o.s.)

Did you live in a home, or what, with Bob in Topanga Canyon?

LINDA (o.s.)

We lived with three other people in the back of a truck that was made into a home.

425 EXT. ANOTHER ANGLE ON THE CAR IN THE HILLS - DAY

425

Several leather-clad bikers pass the car on gleaming, mean-looking bikes. The bikers wear swastikas on their helmets. They go past the car at high speed.

426 EXT. BIG DOWN ANGLE SPAHN RANCH AND APPROACH ROAD - DAY

426

The car is seen approaching the ranch and slowing and then stopping at the entrance.

BUGLIOSI (o.s.)

Did things work out with you and Bob with respect to your reconciliation?

LINDA (o.s.)

No.

BUGLIOSI (o.s.)

What was the particular problem?

LINDA (o.s.)

I didn't feel that he was ready to accept myself and the child as a responsibility.

427 CLOSE ON LINDA, TANYA, GYPSY

427

as they get out of the car. WITH THEM as they walk into ranch.

BUGLIOSI (o.s.)

Did you first meet Gypsy, or Catherine Share, on the date of July 4, 1969?

LINDA (o.s.)

Yes. She had come to see a friend who lived in the truck with us.

BUGLIOSI (o.s.)

Did Gypsy have anything to do with your going to Spahn ranch?

LINDA (o.s.)

Yes, she did.

BUGLIOSI (o.s.)

How was that?

LINDA (o.s.)

She told me that there was a beautiful man that we had all been waiting for.

A group of three of the girls comes out to meet them. They are Mary and Brenda and Snake. They are introduced. They exclaim over the baby. Snake goes up to Linda and hugs her on being introduced, and all continue on toward the buildings, as:

BUGLIOSI (o.s.)

Did you start to live at Spahn ranch?

LINDA (o.s.)

Yes, I did.

BUGLIOSI (o.s.)

Would you please relate your first meeting with Mr. Manson?

CUT TO:

428 EXT. A DUNE BUGGY IN A GROVE OF TREES - LATE AFTERNOON 428

Manson is working on the engine of the dune buggy in the shade. Brenda, Snake and Mary, among others, are there with him, as Linda approaches with Gypsy and another girl and a boy. NO AUDIO.

(CONTINUED)

428 CONTINUED:

428

Gypsy is seen introducing Linda to Manson.

BUGLIOSI (o.s.)

What did Mr. Manson say to you and what did you say to him on this first occasion?

LINDA (o.s.)

He asked me why I had come. I told him that my husband had rejected me and that Gypsy told me I was welcome here as part of the Family.

Manson reaches out and runs his hands along her legs like a man examining a race horse. He smiles at her.

CUT TO:

429 EXT. MANSON FAMILY GROUP AROUND CAMPFIRE - NIGHT

429

Manson sits on a large rock picking his guitar (NO SOUND), and the others, twenty or so, mostly girls, sit around in a semi-circle at his feet, smoking, singing (NO SOUND), necking, etc.

LINDA (o.s.)

So I stayed. I became a member of the Family.

BUGLIOSI (o.s.)

What do you mean by that? A member of the Family?

LINDA (o.s.)

Well, we lived together as one family, as a family who lives together, a mother and a father and children, but we were just all one, and Charlie was the head.

CUT TO:

430 INT. LAW LIBRARY - NIGHT

430

Bugliosi, Stovitz, and Leavy are searching for citations of authority.

LEAVY

This will do it. Read this.
"People vs. Stevens".

A phone RINGS. Stovitz picks it up, as Leavy shows the big tome in front of him. Stovitz mumbles into phone and reads at the same time, as:

(CONTINUED)

BUGLIOSI
(slams a huge book)
I hope it's a good one.

Bugliosi starts into another big tome as Stovitz hangs up.

STOVITZ
(continues reading
-- absently)
One of the reporters counted.
Kanarek interrupted the afternoon
session eighty-four times.

LEAVY
In a little over two hours of
court time. How old are you,
Vince?

BUGLIOSI
(reading)
Thirty-five.

LEAVY
You're lucky. You'll get to go
right from this case into Social
Security.

BUGLIOSI
I was ready for the constant
objections and motions. I've
seen him in action before. What
bothers me is, he's sometimes
effective. He keeps testimony
out which I want in. For instance,
I'm sure he just wore Older down
today by saying "Objection, hearsay",
over and over until Older decided
there must be something to it, and
started sustaining. I mean, hell,
if I can't use Linda's testimony
as to Manson's dominance over the
Family --

STOVITZ
(finishes reading,
looks up)
This is it. This "People vs.
Stevens" is a clear statement of
what we need, Vince. The Court
rules in here that you can show
the existence of a conspiracy by
showing the relationship between
the parties, including statements
made to each other.

(CONTINUED)

430 CONTINUED: (2)

430

Bugliosi is reaching for the book, as:

CUT TO:

431 INT. COURTROOM - CLOSEUP - LINDA - DAY

431

She listens carefully, respectfully.

BUGLIOSI (o.s.)

A little past mid-July, 1969, at Spahn ranch, did a large group of members of the Family and guests gather at the back house?

LINDA

Yes, they did.

432 NEW ANGLE FEATURING BUGLIOSI AND LINDA

432

BUGLIOSI

About how many people?

KANAREK

Objection. Ambiguous as to time, Your Honor, and also calling for a conclusion.

OLDER

Overruled.

LINDA

The Family -- maybe twenty -- and I believe there were three guests, four guests.

BUGLIOSI

Was defendant Susan Atkins present?

433 FEATURE THE DEFENDANTS

433

The three girls have burned "X's" on their foreheads in imitation of Manson. They smirk and giggle and exchange glances during the following.

LINDA

Yes, she was.

(CONTINUED)

433 CONTINUED:

433

BUGLIOSI

Was the defendant Patricia
Krenwinkel present?

LINDA

Yes, I believe she was.

BUGLIOSI

Was Leslie Van Houten present?

LINDA

Yes, she was.

BUGLIOSI

Was Tex Watson present?

LINDA

Yes, he was.

BUGLIOSI

Were you present?

LINDA

(smiles)

Yes, I was.

434 FEATURE BUGLIOSI, LINDA, THE JURY

434

BUGLIOSI

What took place that night at
the back house?

KANAREK

Object, Your Honor --

OLDER

Overruled. Let's proceed.

(to Linda)

Do you have the question in
mind?

LINDA

Yes, I do. There was one
particular girl -- I don't
remember her name --

435 FULL SHOT

435

The exchanges between prosecution and defense are
rapid-fire and aggressive throughout, progressively
louder and more overlapping.

(CONTINUED)

KANAREK

Your Honor, in view of the --

OLDER

Don't interrupt the answer, Mr. Kanarek. Let's proceed.

LINDA

She was very young, I'd say maybe sixteen, and she was very shy and very withdrawn, and I remember she was laying in the middle of the room, and Charlie started touching her and kissing her and, you know, and she was really rejecting him and, you know, trying to push him off, and he just sort of pushed her back down and kissed her. And at one point she bit him on the shoulder, and he hit her in the face, and then she just sort of let go, or whatever. Then he told Bobby Beausoleil to take over and do his thing, and he told everybody to touch her and to kiss her and join in. And everybody did.

The defense is up in arms:

FITZGERALD

Motion to strike the entire answer as non-responsive, hearsay, and it is immaterial.

SHINN

Join.

KANAREK

Join in the motion, and may we approach the bench?

HUGHES

Join.

Hughes is a huge, balding man with a long, scraggly beard and an ill-fitting suit of unmatched pants and jacket.

OLDER

Mr. Bugliosi, what is the purpose of this extensive testimony about sex?

(CONTINUED)

BUGLIOSI

Your Honor, I intend to show that
Mr. Manson dominated and controlled
even the sex lives of these people.

OLDER

The motion is denied.

KANAREK

This is the most prejudicial, what
Mr. Bugliosi --

(pronounces the
name with a
hard "g")

-- is eliciting.

BUGLIOSI

The "g" is silent, sir. It is
Bugliosi.

KANAREK

I am sorry.

OLDER

Let's proceed.

BUGLIOSI

Did anyone who was present touch
this girl before Charlie told
them to do it?

LINDA

No, I don't believe so.

BUGLIOSI

After everyone touched the girl,
then what happened?

LINDA

Then he told everybody to make
love to everybody.

BUGLIOSI

When you say he, are you referring
to Charles Manson?

LINDA

Yes.

BUGLIOSI

What followed thereafter?

KANAREK

Objection. Immaterial, Your
Honor.

(CONTINUED)

435 CONTINUED: (3)

435

OLDER

Overruled.

LINDA

Everybody made love to everybody.

BUGLIOSI

Was everyone in the nude?

LINDA

Yes.

BUGLIOSI

Was there sexual intercourse?

LINDA

Yes. That is what I just said.

BUGLIOSI

While you were at Spahn ranch,
Linda, did you ever have any
discussions with Charles Manson?

KANAREK

Object --

LINDA

Yes.

KANAREK

Just a minute. I will object,
Your Honor, on the grounds of
time.

OLDER

Overruled.

BUGLIOSI

In your discussions with Mr.
Manson, did he ever say anything
about right and wrong?

KANAREK

Object on --

LINDA

Yes.

KANAREK

-- the grounds that it is leading
and suggestive.

(CONTINUED)

435 CONTINUED: (4)

435

OLDER

Overruled.

BUGLIOSI

What did he say?

LINDA

That everything was all right,
there was no wrong.

BUGLIOSI

Did he ever say anything to you
about being willing to kill or
be killed?

KANAREK

Leading and suggestive, Your
Honor.

OLDER

Yes, he used to say "If you are
willing to be killed, then you
should be willing to kill".

BUGLIOSI

Mrs. Kasabian, did Mr. Manson ever
indicate to you that he was some-
one other than Charles Manson?

KANAREK

Object. Leading and suggestive,
calling for a conclusion, hearsay,
and ambiguous as to time.

OLDER

Overruled.

436 CLOSEUP - MANSON

436

watching her.

LINDA (o.s.)

Yes. I remember he took me in
his arms and he said "Don't you
know who I am?" And I said, "No.
Am I supposed to know something?"
And he didn't answer. He just
sort of swung me around; just
sort of played with me.

BUGLIOSI

Did you ever see or observe any member of the Family refuse to do anything that Manson told him or her to do?

KANAREK

Hearsay --

OLDER

Overruled.

LINDA

No, nobody did. We always wanted to do anything and everything for him.

BUGLIOSI

During the day of August 8th, do you recall Mr. Manson saying anything about Helter Skelter?

LINDA

Yes, I do.

BUGLIOSI

What was the occasion?

LINDA

Well, we were just sitting around talking about things, and Charlie was saying how people weren't together at all, just couldn't get together, and he just came out and said, "Now is the time for Helter Skelter".

BUGLIOSI

This was August 8th, 1969?

LINDA

I believe so.

BUGLIOSI

And did anything unusual happen after dinner that night?

LINDA

Yes, I remember I was standing out in front of the gun room at this one point, and Charlie came up to me and pulled me off the porch and he told me I needed a change of clothing, a knife, and my driver's license.

(CONTINUED)

437 CONTINUED:

437

BUGLIOSI

An additional change of clothing?

LINDA

Yes.

BUGLIOSI

And did you get these things?

LINDA

Yes. And Charlie told me to go
with Tex and do what Tex told
me to do. And I --

She is looking o.s. at something. She hesitates just
a fraction of a second.

438 HER POV OF MANSON

438

He is staring at her. Now he runs an extended finger
over his throat in a slitting motion.

439 VERY CLOSE SHOT - LINDA

439

continues without any sign of fear.

LINDA

I got in the car, and I believe
Sadie and Katie were already in
the back seat, and --

CUT TO:

440 EXT. ANGLE ON CAR - NIGHT

440

It is an old yellow Ford. Krenwinkel and Atkins are
in the back seat, Linda is getting in on the passenger
side of the front seat. Tex Watson is standing by
the driver's side, talking to Manson.

BUGLIOSI (v.o.)

What is the next thing that
happened?

LINDA (v.o.)

Tex got in the car and we started
to drive away.

Tex gets in the car and the car starts away, with Manson
watching it. Then suddenly he waves and yells (NO
SOUND), and motions for the car to stop. It stops.

441 INT. CAR - NIGHT

441

Manson comes and sticks his head in on Linda's side and says something to Tex.

LINDA (v.o.)

And he told us to leave a sign.
He said, "You girls know what I
mean, something witchy".

442 EXT. BIG ANGLE ON CAR - NIGHT

442

as it takes off again, this time leaving the ranch with Manson standing all alone in the night, watching it.

443 EXT. CORNER OF TEMPLE AND BROADWAY - DAY

443

Sandy, Ouisch, Cathy and Mary kneel and squat in front of the Hall of Justice. They, too, have carved X's in their foreheads -- as have, by now, all the Manson Family loyalists. As people pass by they chant together:

THE GIRLS

This trial is the second crucifixion
of Christ! The second crucifixion!

They offer photos of Manson to those who seem interested.

SANDY

(looking o.s.)

Oh, there comes the chief crucifier!

444 EXT. PANNING SHOT FEATURING BUGLIOSI AND STOVITZ - DAY 444

As they walk briskly past the girls toward the Hall of Justice, Mary makes a swift move toward them, holding a photo of Manson out with mock graciousness.

MARY

I'm sure Mr. Bugliosi --

(with the
hard "g")

-- would like a nice picture of
Charlie --

BUGLIOSI

Thanks, Mary, but I already have
an autographed one on my mantel-
piece.

445 THE GIRLS

445

as Mary rejoins them. They are amused.

446 WITH BUGLIOSI AND STOVITZ

446

BUGLIOSI

Mary is a living example of what is wrong with immunity deals.

STOVITZ

On the other hand, without her testimony, I doubt if Beausoleil would be in the death house.

BUGLIOSI

But she's a killer, Aaron, and she's running around loose!

STOVITZ

And talking about the second crucifixation yet. Still, Vince, speaking of immunity, where would we be without Linda?

BUGLIOSI

Linda didn't kill anybody. When we turn her loose, at least we won't be turning a killer loose.

CUT TO:

447 INT. COURTROOM - DAY

447

Linda is on the stand. Bugliosi is showing the .22 Buntline to the court. Kanarek rises and makes an objection. NO AUDIO ON SCENE.

BUGLIOSI'S VOICE OVER

Irving Kanarek continues his unrelenting flood of objections and motions, most of which are overruled or denied by Judge Older. Linda Kasabian seems unaffected by these delays. She waits for each interruption to be dealt with, then patiently addresses herself to the next question.

RESUME AUDIO. Rebuffed by the Judge again, Kanarek sits.

(CONTINUED)

447 CONTINUED:

447

BUGLIOSI

Your Honor, I have here a .22 caliber Longhorn revolver, may it be marked People's 40 for identification?

OLDER

It will be so marked.

BUGLIOSI

Have you ever seen this revolver before, Linda?

LINDA

Yes, I have.

BUGLIOSI

Where did you see it for the first time?

LINDA

In the car.

BUGLIOSI

This is the revolver that was in the glove compartment?

LINDA

Yes.

CUT TO:

448 EXT. BIG DOWN ANGLE ON ELYSEUM DRIVE - NIGHT

448

The yellow Ford arrives at 10050.

449 INT. THE YELLOW FORD

449

Linda, Susan and Katie wait in silence. Then the loose ends of two cut wires drop down near Linda. She looks at them.

BUGLIOSI (v.o.)

Did you actually see Tex climb the pole?

LINDA (v.o.)

I think so. I am not positive. I just remember seeing the wires fall.

CUT TO:

450 EXT. ANGLE DOWN ON ELYSEUM DRIVE - NIGHT

450

The yellow Ford moves down the hill, stops and parks on the right side. All four occupants get out and start walking back up the hill. Tex has a coil of white nylon rope around his shoulder.

CUT TO:

451 INT. COURTROOM - DAY

451

Linda on stand, Bugliosi showing a rope to her.

BUGLIOSI

I show you People's 41 for identification, Linda. Have you ever seen that rope before?

LINDA

That looks like the rope.

BUGLIOSI

This looks like the rope that what?

452 THE DEFENDANTS

452

All staring at Linda, trying to intimidate her.

453 CLOSEUP - LINDA

453

She looks straight at the defendants as she answers.

LINDA

(with quiet
defiance)

That Tex was carrying up the hill.

454 CLOSEUP - BUGLIOSI

454

BUGLIOSI

What happened after you, Katie, Sadie, and Tex walked up the hill?

455 CLOSEUP - LINDA

455

struggling to retain her composure.

(CONTINUED)

455 CONTINUED:

455

LINDA

We climbed over -- we climbed over
a fence and then a light started
coming towards us and Tex told us
to get back and sit down.

She begins to cry.

456 QUICK CUTS TO MANSON, JUDGE OLDER, A GROUP OF
SPECTATORS, A GROUP OF THREE OR FOUR JURORS

456

Then:

457 LINDA AND BUGLIOSI

457

BUGLIOSI

(gently)

Are you able to go on, Mrs.
Kasabian?

LINDA

(pulling herself
together)

Yes, I am.

CUT TO:

458 EXT. ANGLE ON GROUP IN DRIVEWAY - NIGHT

458

As young Parent's white Rambler pulls up in front of
the group, Tex leaps forward with the Buntline Special
in his hand and sticks the gun to the boy's head.
Parent can be seen briefly pleading. NO AUDIO IN
SCENE.

LINDA (v.o.)

And the man said, "Please don't
hurt me, I won't say anything."

Tex fires four times. No sound, but we see the four
flashes from the gun barrel as Parent falls sideways
to his right. Then Tex reaches into car and turns
lights off, and ignition off.

CUT TO:

459 EXT. CLOSE SHOT - TEX AT WINDOW - NIGHT

459

- He is slitting the screen with a knife. NO SOUND.

(CONTINUED)

459 CONTINUED:

459

Linda comes into shot. Tex speaks to her. NO AUDIO.
She goes out of shot.

BUGLIOSI (v.o.)
Now, you say that Tex cut the
screen of the window, what is
the next thing that happened?

CUT TO:

460 EXT. ANGLE ON AREA OF WHITE RAMBLER - NIGHT

460

as Linda runs into shot and stands uncertainly in the
driveway looking back toward the house, then at the
car. She glances into the car, then reacts away from
it.

LINDA (v.o.)
He told me to go back and wait
by the car, and I did.

CUT TO:

461 INT. COURTROOM - LINDA ON STAND - DAY

461

LINDA
And I waited for a few minutes,
and then all of a sudden --

462 THE JURY

462

hanging on every word.

LINDA (v.o.)
(has difficulty
going on)
-- I heard people screaming,
saying "No, please, no!" It
was just horrible.

463 KANAREK

463

He rises to his feet as:

LINDA (o.s.)
Even my emotions cannot tell you
how horrible it was.

(CONTINUED)

463 CONTINUED:

463

KANAREK

Your Honor, I appreciate that,
but may her statement about how
horrible, Your Honor, I ask that
it be --

464 FULL SHOT

464

OLDER

The statement will go out and
the jury is admonished to disregard
it.

Linda is weeping, trying to control herself.

BUGLIOSI

There is a cup of water there,
Linda, if you care to have a
drink. Let me get it for you.

CUT TO:

465 EXT. THE DRIVEWAY AT 10050 ELYSEUM - NIGHT

465

Linda runs toward the house, faltering, torn between
running toward it and running away from it, horrified,
crying out. (NO AUDIO ON SCENE)

BUGLIOSI (v.o.)

How long did the screaming
continue?

LINDA (v.o.)

Oh, it seemed like forever,
infinite. I don't know.

466 WITH LINDA (NO AUDIO)

466

She arrives near the house, then stops suddenly as
Frykowski staggers out of the house, in shock, blood
all over his face, and moves uncertainly into:

467 CLOSE TWO SHOT - WITH LINDA (NO AUDIO)

467

They look into each other's eyes for several beats,
the incomprehensibility of it all, and then:

LINDA (v.o.)

And I said, "Oh, God, I am so
sorry. Please make it stop."

(CONTINUED)

467 CONTINUED:

467

NOTE: THE QUOTED DIALOGUE IS LIP-SYNCHED WITH THE LINDA IN THE SHOT.

Frykowski falls to the ground, into some bushes, Susan comes running out of the house. She is wild and bloody.

LINDA (v.o.)
And I said, "Sadie, please make it stop. I hear people coming."

QUOTED DIALOGUE LIP-SYNCHED WITH LINDA IN SHOT.

LINDA (v.o.)
And she said, "It is too late."

QUOTED DIALOGUE NOT -- REPEAT NOT -- LIP-SYNCHED.

Susan runs back into the house. Frykowski manages to struggle to his feet again. Tex attacks Frykowski again, hitting him over the head and stabbing him as Frykowski continues to struggle.

468 CONTINUE TO FEATURE LINDA, PANNING WITH HER POV

468

We see Katie chasing Abigail Folger with an upraised knife. Abigail is bloody, running for her life, screaming (NO SOUND), already mortally wounded.

BUGLIOSI (v.o.)
(during the above)
Now, when you told Sadie that people were coming, was that the truth?

LINDA (v.o.)
No.

Linda turns and runs toward the gate.

BUGLIOSI (v.o.)
Why did you tell her that?

LINDA (v.o.)
Because I just wanted them to stop.

469 MOVING AND PANNING WITH LINDA

469

She arrives at the gate and scrambles over the embankment in sheer panic.

470 EXT. ANGLE ON LINDA - PANNING, ON ELYSEUM DRIVE - NIGHT

470

as she runs down the hill toward the car.

CUT TO:

471 INT. COURTROOM - CLOSE SHOT - LINDA - DAY

471

silently weeping on the stand.

472 FEATURE JUDGE OLDER

472

Linda and jury in b.g. Linda continues to weep.

OLDER

All right, you may step down,
Mrs. Kasabian.

(to the jury)

Ladies and gentlemen, do not
converse with anyone nor form
or express an opinion regarding
this case until it is finally
submitted to you. The Court
will adjourn at this time until
nine forty-five tomorrow morning.

473 THE DEFENDANTS

473

Charlie rises, Katie rises, Leslie and Susan remain
hunched over something on the table, giggling. All
around them is the movement and murmur of people leav-
ing court for the day. Now Susan and Leslie rise, too,
leaving on the table a sheet of white paper bearing a
pencil sketch. PUSH IN FOR FULL SCREEN SHOT the sketch.
It is a drawing of a villain in top hat and moustache,
and it bears the title "THE BUG". The air around the
figure is full of hisses.

CUT TO:

474 INT. COURTROOM - LINDA AND BUGLIOSI FEATURED - DAY

474

BUGLIOSI

When was the first time that you
learned the names of the five
victims?

LINDA

The following day on the news.

(MORE)

(CONTINUED)

474 CONTINUED:

474

LINDA (cont'd)
Sadie came and told me to come watch television and we watched the news. Then Charlie came in and called Katie and Leslie and myself aside and told us to go get a change of clothes and meet him in the bunk room, which we did. And he told me to get my driver's license.

CUT TO:

475 EXT. THE YELLOW FORD STOPPING IN FRONT OF LABIANCA HOME - NIGHT

475

BUGLIOSI (v.o.)
Did Mr. Manson say anything to you and the others, once you were all together in the bunk-house?

LINDA (v.o.)
He said we were going to go out again tonight. Last night was too messy and that he was going to show us how to do it.

Manson gets out of the car and walks toward the house. Those in the car wave to him as though he is leaving for a party. They light cigarettes and sit silently smoking. NO AUDIO.

CUT TO:

476 INT. COURTROOM - DAY

476

Ronald Hughes, angry, turns away from the bench and returns to the defense table. NO AUDIO.

BUGLIOSI (v.o.)
Objections from the defense continue. Ronald Hughes, during a dispute with the prosecution, uses obscene language. Judge Older cites him for contempt of court.

OLDER
The court will now recess until two p.m.

477 CLOSEUP - MANSON

477

staring at Linda as she gets down from the stand and passes near him.

478 ALL THE DEFENDANTS

478

smiling and giggling and staring at Linda as she passes, looking straight ahead of her, head up, shoulders back.

CUT TO:

479 INT. HALLWAY NEAR COURTROOM - DAY

479

Bugliosi walks rapidly toward courtroom. He glances at his watch. Ronald Hughes, in his ill-fitting suit, is at the water cooler. He straightens up as Bugliosi passes and moves to intercept him.

HUGHES

I want to apologize, Vince --

BUGLIOSI

No apology necessary, Ron. It was a "heat of the moment" remark. I'm only sorry that Older found you in contempt.

HUGHES

No, I don't mean that. What I did was a hell of a lot worse. I was the one who suggested that Irving Kanarek become Manson's attorney.

They are sharing the ironic joke as --

CUT TO:

480 EXT. ANGLE ON YELLOW CAR PARKED ON WAVERLY DRIVE - NIGHT

480

Manson returns to the car, walking unhurriedly. He starts talking to the other occupants. Leslie and Katie and Tex get out. Each has an extra bundle of clothing. NO AUDIO.

LINDA (o.s.)

I heard him say that there was a man and a woman tied up in the house...

(MORE)

(CONTINUED)

480 CONTINUED:

480

LINDA (cont'd)(o.s.)
... and that he had tied their
hands and that he told them not
to be afraid, that he wasn't
going to hurt them. He told
them don't cause fear and panic
in these people, don't let them
know you are going to kill them.
And afterwards they should
hitchhike back to the ranch.

They walk toward the house. Charlie gets into the
car.

CUT TO:

481 EXT. THE YELLOW FORD ON A RUNDOWN STREET - NIGHT

481

BUGLIOSI (v.o.)
You say Mr. Manson gave you a
wallet?

LINDA (v.o.)
Yes, he did.

BUGLIOSI (v.o.)
Did he tell you to do anything
with respect to this wallet?

482 INT. CAR - NIGHT

482

Manson driving, Linda in seat beside him, with wallet.

LINDA (v.o.)
He told me to take the change
out of the wallet and to wipe
off the fingerprints and then --

483 CLOSEUP - MANSON

483

staring at Linda.

LINDA (o.s.)
-- we were going to put it some-
place where a black person would
pick it up and use the credit
cards so that the people, the
establishment, whoever, would
think that it was some sort of
an organized group that killed
these people, presumably the
Black Panthers.

(MORE)

(CONTINUED)

483 CONTINUED:

483

LINDA (o.s.)
He said they wanted to show Blackie
how to do it.

OLDER (o.s.)
The court will recess for fifteen
minutes.

WIDEN SHOT as a Bailiff comes into shot with Manson.
Manson rises, still staring o.s.

MANSON
(to Bailiff)
I'm going to have Bugliosi and
Older killed.

DISSOLVE TO:

484 INT. COURTROOM - CLOSE SHOT - FITZGERALD - DAY

484

FITZGERALD
You testified this morning, did
you not, that you had taken LSD
fifty times, is that correct?

WIDEN SHOT to include Linda on witness stand.

LINDA
Approximately, yes.

FITZGERALD
What is LSD?

485 CLOSEUP - BUGLIOSI

485

at prosecution table.

LINDA (o.s.)
Lysergic Acid diethylamide --
something like that.

FITZGERALD
Is it a chemical?

486 CLOSEUP - LINDA

486

FITZGERALD (o.s.)
Does it provoke, perhaps, an
emotional response of some sort,
anger, fear, jealousy, love?

(CONTINUED)

486 CONTINUED:

486

LINDA
Well, my sole purpose for taking
it was for realization, God
realization.

487 FEATURE LINDA AND FITZGERALD

487

FITZGERALD
That was to discover God?

LINDA
Yes.

FITZGERALD
Were you successful in your
endeavor?

LINDA
I realize you don't have to take
peyote or LSD to discover God.

DISSOLVE TO:

488 CLOSEUP - MANSON

488

FITZGERALD (o.s.)
What were your feelings about
Charles Manson while you lived
at the ranch?

LINDA (o.s.)
I felt he was the Messiah come
again.

489 CLOSEUP - BUGLIOSI

489

FITZGERALD (o.s.)
Was it also your impression that
other people at the ranch loved
Charlie?

490 CLOSEUP - LINDA

490

LINDA
Oh, yes. It seemed that the girls
worshipped him, just would die to
do anything for him.

DISSOLVE TO:

491 CLOSEUP - KANAREK

491

KANAREK

I believe you stated you have
taken fifty acid trips. Would
you please describe what happened
on trip number twenty-three?

492 FEATURE BUGLIOSI

492

BUGLIOSI

I object to that question as
being ridiculous, Your Honor!

OLDER

Sustained.

DISSOLVE TO:

493 INT. COURTROOM - FULL SHOT - DAY

493

The jury is filing in, being seated in the jury box,
Judge Older is holding a discussion at the bench with
counsel, spectators are getting settled in their seats
after the noon recess.

494 CLOSE ANGLE ON MANSON

494

There is a smug grin on his face.

495 JUDGE OLDER

495

OLDER

All parties, counsel and jurors
are present. You may continue,
Mr. Kanarek.

496 LINDA AND KANAREK

496

She resumes the stand. Kanarek stalks her for a
moment.

497 MANSON

497

still grinning at his own secret joke. He suddenly
stands up, turns toward the jury box, and holds up a
copy of the front page of the Los Angeles Times.
There is a huge black headline:

(CONTINUED)

497 CONTINUED:

497

"MANSON GUILTY,
NIXON DECLARES"

WIDEN SHOT as a Bailiff grabs the paper almost immediately and conceals it.

498 FULL SHOT OF COURTROOM

498

AUDIO OUT. There is a great deal of movement and talk as all the attorneys are called to the bench. A few newsmen run for the door, etc.

BUGLIOSI'S VOICE OVER
If the jurors have seen the
headline and been influenced by
it, grounds for a mistrial may
have been established. Therefore --

CUT TO:

499 CLOSEUP - JUROR ZAMORA ON STAND

499

NO AUDIO. ZAMORA is on the stand, answering questions.

BUGLIOSI'S VOICE OVER
Each juror is questioned separately,
under oath, by Judge Older.

DISSOLVE TO:

500 CLOSEUP - JUROR DAUT ON STAND

500

NO AUDIO. Daut is speaking to someone o.s.

BUGLIOSI'S VOICE OVER
All twelve jurors and six alternates
state under oath that they have not
been influenced by the headline and
will consider only the evidence
presented to them in court.

MR. DAUT
I didn't vote for Mr. Nixon in the
first place.

DISSOLVE TO:

501 INT. COURTROOM - FEATURE KANAREK AND LINDA - DAY

501

KANAREK

Now, Mrs. Kasabian, you testified that when you saw the shooting of Steven Parent, you went into a state of shock. Just exactly when did that state of shock end?

LINDA

I don't know when it ended. I don't know if it ever ended.

502 INTERCUT THE PRINCIPALS

502

KANAREK

You weren't under the influence of any drug, is that right?

LINDA

No.

KANAREK

You weren't under the influence of anything, right?

503 CLOSEUP - LINDA

503

LINDA

I was under the influence of Charlie.

504 BUGLIOSI AND STOVITZ

504

at the prosecution table, they exchange glances.

DISSOLVE TO:

505 INT. COURTROOM - CLOSE ANGLE ON KANAREK - DAY

505

He is removing a photo, in color, from a manila envelope.

506 FLASH OF BUGLIOSI

506

watching, disapproving.

507 RESUME KANAREK

507

As he turns PAST CAMERA with the color photo, we glimpse a macabre scene, only a VISUAL HINT of the contents of the photograph.

508 LINDA ON THE STAND

508

waiting, somewhat shaken. Kanarek comes into shot.

KANAREK

Mrs. Kasabian, I show you this picture.

LINDA

(sees it, shrinks
back in horror)

Oh, God!

She covers her face and begins to sob uncontrollably.

509 THE JURORS

509

They squirm uncomfortably, obviously sympathizing for Linda.

KANAREK (o.s.)

Mrs. Kasabian, the truth is you made this whole story up, didn't you? Didn't you?

LINDA (o.s.)

No -- no -- no -- nobody could make that up, nobody.

KANAREK (o.s.)

Mrs. Kasabian, why are you crying right now?

LINDA (o.s.)

Because I can't believe it. It is just --

510 KANAREK AND LINDA

510

KANAREK

You can't believe what, Mrs. Kasabian?

LINDA

That they could do that.

511 INTERCUT PRINCIPALS

511

KANAREK

I see. Not that you could do that, but that they could do that?

(CONTINUED)

511 CONTINUED:

511

LINDA

I know I didn't do that.

KANAREK

You were in a state of shock,
weren't you?

LINDA

That's right.

KANAREK

Then how do you know?

LINDA

Because I know. I do not have
that kind of thing in me, to do
such an animalistic thing.

DISSOLVE TO:

512 INT. COURTROOM - CLOSE SHOT - RONALD HUGHES - DAY

512

HUGHES

Linda, do you feel that you are
controlled by Mr. Manson's
vibrations?

WIDEN SHOT to include Linda.

LINDA

Possibly.

HUGHES

Did he put off a lot of vibes?

LINDA

Sure, he's doing it right now.

513 NEW BIG ANGLE - TO INCLUDE KANAREK AND DEFENDANTS

513

HUGHES

May the record reflect, Your
Honor, that Mr. Manson is merely
sitting here?

KANAREK

He doesn't seem to be vibrating.

514 KATIE, SUSAN, LESLIE

514

They laugh, and then, at a nod from Manson, rise and
recite in perfect unison:

(CONTINUED)

514 CONTINUED:

514

KATIE, SUSAN, LESLIE
Your Honor, the President said we
are guilty, so why go on with the
trial?

CUT TO:

515 INT. BUGLIOSI KITCHEN - CLOSEUP - BUGLIOSI - DAY

515

BUGLIOSI
(into walkie-
talkie)
Testing, testing, you hear me?
Over...

WALKIE-TALKIE
You're coming in loud and clear,
Vince.

PULL BACK to include Gail, looking anxious and puzzled.

BUGLIOSI
Roger, out.
(to Gail)
Now, if they cut the phone wires,
we have direct communications with
the police. And I have a full-
time bodyguard and --

GAIL
Vince --

BUGLIOSI
-- Come here, let me show you --

WITH THEM, through the house to the front window.

BUGLIOSI
(continuing)
Look.

516 POV OUT WINDOW

516

An armed police officer stands guard in front of the
house.

GAIL (o.s.)
It's like being in a war.

517 TWO SHOT - GAIL AND BUGLIOSI

517

BUGLIOSI
Honey, Barbara Hoyt was going to
testify for the prosecution.
(MORE)

(CONTINUED)

517 CONTINUED:

517

BUGLIOSI (cont'd)

The Family gave her a massive dose of LSD in a hamburger, tried to kill her. They're not playing games. We've got to take precautions.

GAIL

But how can people like these people -- happen in the world? What makes them?

BUGLIOSI

Let me tell you a little story about Charlie. When they were letting Charlie out of jail in 1967, after he'd served seven years, he begged the authorities to let him stay in. He told them prison had become his home, and he didn't think he could adjust to the world outside.

GAIL

And they refused?

BUGLIOSI

Naturally. You can't just let a guy stay in jail because he likes it. He's got to earn his way in, by killing and robbing.

GAIL

If only they had let him stay.

BUGLIOSI

Yeah. There'd be more people alive today -- maybe as many as thirty-five. Come on, let me show you how to work the walkie-talkie.

CUT TO:

518 INT. COURTROOM - CLOSE SHOT - WHITELEY - DAY

518

WHITELEY

Her answer was that Charlie had sent them, yes.

519 ANGLE ON DEFENDANTS

519

BUGLIOSI (o.s.)

Thank you, Mr. Whitely. No more questions.

OLDER

You may step down, Mr. Whitely.

MANSON

May I examine him, Your Honor?

OLDER

No, you may not.

MANSON

I am going to fight for my life one way or another. You should let me do it with words.

OLDER

If you don't stop, I will have to have you removed.

MANSON

I will have you removed if you don't stop. I have a little system of my own.

OLDER

Call the next witness.

MANSON

Do you think I'm kidding?

He leaps over the counsel table toward the bench, falling to one knee just a few feet from the bench. Bailiff Murray dives for him as he is struggling to his feet, and lands on his back, pinning him. Two other deputies lend a hand, but the three officers are barely enough to keep the enraged Manson from breaking loose.

MANSON

(continuing;
screaming)

In the name of Christian justice, someone should cut your head off!

During the battle, the other three defendants rise and chant. AUDIO OUT as: the struggle with Manson continues, he and the girls are led away, and Counsel gathers at the bench.

BUGLIOSI (v.o.)

Fitzgerald inquires as to the judge's state of mind.

AUDIO IN, as:

OLDER

If he had taken one more step, I would have done something to defend myself.

AUDIO OUT, as:

BUGLIOSI'S VOICE OVER

Because of the judge's state of mind, Fitzgerald says he feels it is incumbent on him to ask for a mistrial.

AUDIO IN as:

(CONTINUED)

520 CONTINUED:

520

OLDER

It isn't going to be that easy,
Mr. Fitzgerald. They are not
going to profit from their own
wrong. Denied. Call the next
witness.

BUGLIOSI

Your Honor, the People of the
State of California rest.

There is a RUSTLE OF MOVEMENT AND COMMENT as --

DISSOLVE TO:

521 CLOSEUP - JUDGE OLDER

521

OLDER

Are you ready to proceed with
the defense?

522 ANGLE ON MANSON AND DEFENSE TABLE

522

Fitzgerald rises. Manson looks smug.

FITZGERALD

Yes, Your Honor.

OLDER (o.s.)

You may call your first witness,
Mr. Fitzgerald.

FITZGERALD

Thank you, Your Honor. The
defendants rest.

Manson has broken into a big grin.

523 JUDGE OLDER

523

Reaction -- astonishment.

524 BUGLIOSI

524

Reaction -- astonishment.

525 THE JURY

525

Reaction -- puzzlement.

526 THE DEFENDANTS

526

Manson is still grinning broadly. Susan, Katie and
Leslie leap to their feet and begin to shout:

SUSAN, KATIE, LESLIE

We want to testify! We want to
testify! We want to testify!

527 JUDGE OLDER

527

gaveling.

SUSAN, KATIE, LESLIE (o.s.)
We want to testify! We want to
testify!

528 FULL SHOT

528

AUDIO OUT, as Older walks off the bench.

BUGLIOSI'S VOICE OVER
Judge Older orders counsel into
chambers, and demands an
explanation.

CUT TO:

529 INT. OLDER'S CHAMBERS - DAY

529

All counsel present. Fitzgerald talking. NO AUDIO.

BUGLIOSI'S VOICE OVER
There has been a split between the
attorneys and their clients.
Atkins, Krenwinkel and Van Houten
wish to take the stand and testify
that they had planned and committed
the murders -- and that Manson was
not involved. The attorneys are
vehemently in opposition to this,
and have attempted to forestall it
by resting their case.

AUDIO IN, as:

OLDER
The defendants will be allowed to
testify. The right to testify
supersedes any and all other rights.

530 CLOSE SHOT - HUGHES

530

very angry, indignant.

HUGHES
Charlie has gone too far. I
refuse to take part in any
proceeding where I am forced to
push a client out the window.

DISSOLVE TO:

531 INT. COURTROOM - MANSON ON STAND - DAY

531

NO AUDIO. Manson is talking.

BUGLIOSI'S VOICE OVER

Before the girls can be called to the stand, Manson asks permission to make a statement under oath. Judge Older grants permission, stipulating that the statement be made outside the presence of the jury.

PAN to empty jury box, then back to Manson. AUDIO IN as:

MANSON

(with strange, hypnotic intensity)

I never went to school, so I never grew up to read and write too good, so I have stayed in jail and I have stayed stupid, and I have stayed a child while I have watched your world grow up, and then I look at the things that you do and I don't understand.

532 CLOSEUP - BUGLIOSI

532

MANSON (o.s.)

You eat meat and you kill things that are better than you are, and then you say how bad, and even killers, your children are.

533 CLOSEUP - MANSON

533

He leans forward with a zealot's fervor.

MANSON

These children that come at you with knives, they are your children. You taught them. I didn't teach them. I just tried to help them stand up.

PANNING the spectators.

There is absolute silence, absolute attention to the words and the voice. Some seem sympathetic, others resentful, others frightened -- but all are fascinated.

(CONTINUED)

533 CONTINUED:

533

MANSON (o.s.)

I can't dislike you, but I will say this to you: you haven't got long before you are going to kill yourselves, because you are all crazy. And you can project it back at me, but I am only what lives inside each and every one of you.

534 ANGLE ON OLDER

534

MANSON (o.s.)

My father is the jailhouse. My father is your system. I am only what you made me. I am only a reflection of you.

535 FULL SHOT

535

The courtroom is as quiet as a church, except for Manson's voice.

MANSON

I have ate out of your garbage cans to stay out of jail. I have wore your second-hand clothes. I have done my best to get along in your world and now you want to kill me, and I look at you, and then I say to myself, you want to kill me? Ha! I'm already dead, have been all my life. I've spent twenty-three years in tombs that you built.

536 LESLIE, SUSAN, KATIE

536

listening in rapt adoration.

MANSON (o.s.)

These children, everything they done, they done for the love of their brother.

537 CLOSE - PAN - SPECTATORS

537

MANSON

You call that a conspiracy?
(MORE)

(CONTINUED)

537 CONTINUED:

537

MANSON (cont'd)

Is it a conspiracy that the music is telling the youth to rise up against the establishment because the establishment is rapidly destroying things? Is that a conspiracy? The music speaks to you every day --

538 CLOSE - MANSON

538

MANSON

-- but you are too deaf, dumb and blind to listen. It is not my conspiracy. It is not my music. I hear what it relates. It says, "Rise". It says "Kill". Why blame it on me? I didn't write the music.

He is trembling, speaking with fanatical, mad intensity.

539 CLOSE SHOT - MANSON

539

He leans forward TOWARD CAMERA.

MANSON

Is it my fault your children do what you do? What about your children? You say there are just a few? There are many, many more, coming in the same direction. They are running in the streets -- and they are coming right at you!

540 LESLIE, SUSAN, KATIE

540

They leap up, scream their approval, and applaud.

LESLIE, SUSAN, KATIE

Amen! Amen! Right on!

541 BUGLIOSI

541

watching the girls in b.g. Manson walks through the shot, looks disdainfully at Bugliosi.

MANSON

(to the girls)

You don't have to testify now.

CUT TO:

542 HEADLINE: MANSON TRIAL DEFENSE
ATTORNEY IS MISSING

542

Ronald Hughes Fails
To Return From Trip

With the headline is a two-column photo of Hughes.

RADIO (o.s.)

-- and has been serving as defense counsel for Leslie Van Houten, one of the defendants in the Tate-LaBianca murder trial. Police report that Hughes is believed to have spent the weekend on a camping trip at Sespe Hot Springs, a rugged terrain some 130 miles northwest of Los Angeles --

PULL BACK to reveal Bugliosi and Gail in the --

543 INT. KITCHEN - NIGHT

543

At the kitchen table, Bugliosi writing on a big yellow legal pad, Gail reading the account in the paper, listening to the newscast.

RADIO (o.s.)

-- and that he may have been stranded there because of local flooding. More after this --

A JINGLE comes on, and Gail quickly turns the radio off.

BUGLIOSI

(writing)

And then, again, he may not have been. How does this sound?

(reads from
his pad)

"Irving Kanarek, the Toscanini of tedium, is accusing the prosecution of tying up this court for over six months -- "

GAIL

Toscanini of tedium! I like it! But I thought you said he was the most effective of all the defense counsel.

BUGLIOSI

He has been, but he's also helped make this the longest murder trial in American history.

(CONTINUED)

543 CONTINUED:

543

Begins writing again. Gail watches, wanting to interrupt.

GAIL

Vince --

She waits for him to stop writing, but he doesn't.

GAIL

(continuing)

Vince -- would Mr. Hughes -- maybe
-- just stay away to sabotage the
trial?

BUGLIOSI

(writing)

No. He's not the type.

CUT TO:

544 INT. COURTROOM - CLOSE ANGLE ON DEFENDANTS - DAY

544

They are yelling at the Judge, all together.

MANSON

You're the murderer! You're the
leader of the pig murder gang!

LESLIE/SUSAN/KATIE

(overlapping)

You're the one that did away with
Ronnie! You think we didn't know?
What did you do with Ronnie Hughes,
Old Man Older? Hey, Older, you
ain't gonna get much older!

During all this, TRUCK AND PAN to include Older on the
bench. Manson throws a paper clip at him.

OLDER

Remove the defendants.

545 NEW ANGLE

545

AUDIO OUT, as Susan Atkins lunges at a Buck knife on the
table near Bugliosi, but fails to get it. In doing so,
she knocks over an exhibit board, hitting Bugliosi in
the back of the head. She kicks a Female Deputy in the
leg and grabs some of Bugliosi's notes off the table
and begins to tear them up. Bugliosi grabs them from
her, saying something which we CANNOT HEAR, as there is
NO AUDIO. During this struggle:

(CONTINUED)

545 CONTINUED:

545

BUGLIOSI (v.o.)
 Judge Older, whose patience with
 the defendants has been remarkable,
 states that no American Court is
 required to subject itself to this
 kind of nonsense day after day, and
 that the defendants will not be
 permitted to return to the court
 during the remainder of the guilt
 trial.

CUT TO:

546 INT. LOCKUP - DAY

546

Manson is listening to Bugliosi's summation on the
 speaker. He lounges on the hard bench, smoking and
 staring malevolently at the speaker as though it were
 the author of the words.

BUGLIOSI
 (voice on speaker)
 -- and Linda testified that Watson
 shot Steven Parent four times.
 You heard expert medical testimony
 that Parent had been shot four
 times. Linda --

547 INT. WOMAN'S LOCKUP - DAY

547

Susan, Leslie and Katie smoke and lounge and pace.
 Susan brushes her hair.

BUGLIOSI
 (voice on speaker;
 continuing)
 -- testified that --

548 SUSAN

548

throws hairbrush at speaker.

SUSAN
 Testified her ass!*

The SOUND of the hairbrush hitting the speaker covers
 the offending word.

LESLIE
 (overlapping both
 Bugliosi and Susan,
 screams at speaker)
 Linda-pig! Snitch-pig!

*SEE IMPORTANT NOTE, PAGE 30, PART I

(CONTINUED)

548 CONTINUED:

548

BUGLIOSI

(voice on speaker)

-- Parent slumped over toward the passenger side. The police photographs show Parent slumped over toward the passenger side.

CUT TO:

549 INT. COURTROOM - DAY

549

Bugliosi speaking to jury, in summation.

BUGLIOSI

-- Forty-five instances where other evidence confirms Linda's testimony! Ladies and gentlemen, the fingerprint evidence, the firearms evidence, the confessions, and all the other evidence would convince the world's leading skeptic that Linda Kasabian was telling the truth.

CUT TO:

550 INT. LOCKUP - MANSON AS BEFORE - DAY

550

BUGLIOSI

(voice on speaker)

On the hot summer night of August the eighth, 1969, Charles Manson, the Mephistophelian guru who raped and bastardized the minds of all those who gave themselves so totally to him --

551 INT. WOMAN'S LOCKUP - THE GIRLS - DAY

551

All three face the speaker and make hissing SOUNDS.

BUGLIOSI

(voice on speaker;
continuing)

-- sent out from the fires of hell at Spahn ranch three heartless, bloodthirsty robots and -- unfortunately for him -- one human being, the little hippy girl Linda Kasabian. What resulted --

At the mention of Linda's name the girls react violently again.

(CONTINUED)

551 CONTINUED:

551

THE GIRLS
(screaming)
Snitchpig! Snitchpig! Snitchpig!

552 NEW ANGLE

552

as a Female Deputy comes into shot, clapping her hand
for attention.

FEMALE DEPUTY
Hey, hey, hey, hey, take it easy.

BUGLIOSI
(voice on speaker)
-- was perhaps the most inhuman,
nightmarish, horror-filled hour --

CUT TO:

553 INT. COURTROOM - DAY

553

Bugliosi speaking to the jury.

BUGLIOSI
-- of savage murder and human
slaughter in the recorded annals
of crime.

554 THE DEFENSE TABLE

554

Kanarek, Fitzgerald, Keith and Shinn listen stonily.

BUGLIOSI (v.o.)
As the helpless, defenseless
victims begged and screamed out
into the night for their lives --

555 THE JURY AND BUGLIOSI

555

BUGLIOSI
-- their lifeblood gushed out of
their bodies, forming rivers of
gore. If they could have, I am
sure that Watson, Atkins and
Krenwinkel would gladly have swum
in that river of blood, and with
orgasmic ecstasy on their faces.
Susan Atkins, the vampira,
actually tasted Sharon Tate's
blood.

556 CLOSEUP - MANSON

556

staring through the bars.

BUGLIOSI

(voice on speaker)

The very next night, Leslie Van Houten joined the group of murderers -- and it was poor Leno and Rosemary LaBianca who were brutally butchered to death to satisfy Charles Manson's homicidal madness.

There is not one flicker of an eyelash from Manson during the above.

CUT TO:

557 INT. COURTROOM - DAY

557

Bugliosi continuing his summation.

BUGLIOSI

Now, as you know, ladies and gentlemen, in a capital case in the State of California, the trial is divided into two phases. The first phase, with which we are dealing now, is the guilt phase. We are not asking you at this time to decide the extent of the punishment. That comes in the second phase. The People of the State of California are asking you at this time to review the evidence and decide whether the prosecution has met its legal burden of proving the guilt of these defendants. And based on the evidence that came from that witness stand, not only isn't there any reasonable doubt of their guilt, which is our only burden, there is absolutely no doubt whatsoever of their guilt! Ladies and gentlemen of the jury, Sharon Tate... Abigail Folger... Voytek Frykowski... Jay Sebring... Steven Parent... Leno LaBianca... Rosemary LaBianca... are not here with us now in this courtroom, but --

(suddenly shouting)

-- from their graves they cry out for Justice!

(quietly)

And Justice can only be served by your coming back to this courtroom with a verdict of guilty.

558 THE JURY

558

silent. Moved.

559 BUGLIOSI

559

BUGLIOSI

(directly to
the jury)

This trial has been an enormous imposition on all of your personal private lives. On behalf of the People of the State of California I want to thank you very much for the patience and attention you have shown throughout these entire proceedings. You have been an exemplary jury. The plaintiff at this trial is the People of the State of California. I have all the confidence in the world that you won't let them down. Thank you very much.

DISSOLVE TO:

560 INT. BUGLIOSI BEDROOM - CLOSE ON BUGLIOSI - DAY

560

He is ill. He has a thermometer in his mouth. WIDEN shot to include Gail, as she takes the thermometer and reads it. The phone RINGS. Gail answers it.

GAIL

(still looking at
thermometer)

Hello... This is Mrs. Bugliosi,
may I help you? Who? Clerk of
the Court...

Bugliosi is motioning for the phone. She hands it to him.

BUGLIOSI

Hello... Gene... Right... Okay,
Gene, thanks.

(hangs up)

The jury has reached a verdict.

(starts strug-
gling out of
bed)

Older wants to see the attorneys.

GAIL

Vince, you shouldn't go. You have
a temperature.

(CONTINUED)

560 CONTINUED:

560

BUGLIOSI
(getting his clothes)
Angel, you've got to be kidding.
This is a day I've been aiming at
for fourteen months. If I had to
go on a stretcher --

CUT TO:

561 INT. COURTROOM - DAY

561

OLDER
All jurors and alternates are
present. All counsel but Mr.
Hughes are present.

562 CLOSEUP - MANSON

562

He fingers his beard.

563 LESLIE, SADIE, KATIE

563

wait silently.

OLDER (v.o.)
The defendants are present. Mr.
Tubick, has the jury reached a
verdict?

TUBICK (v.o.)
Yes, Your Honor, we have.

564 BUGLIOSI

564

pale and shaky, his forehead glistening with sweat.

OLDER (v.o.)
Will you hand the verdict forms
to the Bailiff?

Bugliosi takes out a handkerchief and dabs the cold
sweat off his forehead.

565 OLDER

565

He accepts the forms as the Bailiff hands them to him.
He glances through them.

566 THE DEFENDANTS

566

For once, they seem impressed with the moment. They
are silent, waiting.

567 GROUP AT BENCH

567

Older hands the forms to the Clerk.

OLDER

The Clerk will read the verdicts.

568 THE SPECTATORS

568

absolutely silent and focused.

CLERK (v.o.)

In the Superior Court of the State
of California --

569 INTERCUT PRINCIPALS

569

CLERK (v.o.)

(continuing)

-- in and for the County of Los
Angeles, the People of the State
of California vs. Charles Manson,
Patricia Krenwinkel, Susan Atkins,
and Leslie Van Houten, Case Number
A-253,156. Department 104.

570 FULL SHOT

570

CLERK

(continuing)

We, the jury in the above-entitled
action, find the defendant, Charles
Manson, guilty of the crime of
murder of Abigail Folger in
violation of Section 187, Penal
Code of California, a felony, as
charged in Count One of the
Indictment, and we further find
it to be murder of the first
degree.

AUDIO OUT, as:

571 CLOSE ANGLE ON MANSON

571

His face is inscrutable, but his hands are shaking.

BUGLIOSI (v.o.)

Charles Manson, guilty of one
count of conspiracy to commit
murder, and seven counts of
murder in the first degree.

572 FULL SHOT

572

NO AUDIO, though Clerk is continuing to read the verdicts.

BUGLIOSI (v.o.)

(continuing)

Patricia Krenwinkel and Susan Atkins, each guilty of one count of conspiracy to commit murder and seven counts of murder in the first degree, and Leslie Van Houten, one count of conspiracy to commit murder and two counts of murder in the first degree.

DISSOLVE TO:

573 SUSAN ATKINS ON STAND

573

NO AUDIO, as:

BUGLIOSI (v.o.)

The penalty phase of the trial begins. The issue is whether the defendants will receive life imprisonment or the death penalty. The defense attorneys seek to bring mitigating circumstances, background, remorse, and the possibility of rehabilitation to the jury's attention.

During narration, WIDEN SHOT to include Daye Shinn.

SHINN

Susan, were you personally involved in the Tate and LaBianca homicides?

SUSAN

Yes.

574 THE SPECTATORS

574

They gasp, look at each other in disbelief.

575 SUSAN AND SHINN

575

SHINN

Did you ever feel any remorse?

SUSAN

(simply)

Remorse? For doing what was right to me? I have no guilt in me.

DISSOLVE TO:

576 LESLIE AND MAXWELL KEITH

576

KEITH
(gently, hoping
for a "yes")
Leslie, do you feel as if you
wanted to cry for what happened?

LESLIE
Cry? For her death? She is not
the only person who has died.

577 THE JURY

577

KEITH (v.o.)
(almost coaxing)
Do you think about it from time
to time?

LESLIE (v.o.)
Only when I'm in the courtroom.

DISSOLVE TO:

578 CLOSEUP - SANDY ON STAND

578

SANDY
I believe Charlie's voice could
shatter this building if he so
desired. Once he yelled, and
a window broke.

CUT TO:

579 INT. BUGLIOSI BEDROOM - PRE-DAWN

579

Bugliosi and Gail asleep. Suddenly the house and the
bed and the furniture begin to shake and move.
Bugliosi and Gail jump out of bed. WITH THEM as they
run into the children's room.

BUGLIOSI
What the hell -- ?

580 INT. DOOR OF CHILDREN'S ROOM - BUGLIOSI'S POV

580

The quake has stopped as quickly as it started, and
the children aren't even awakened.

581 BUGLIOSI AND GAIL

581

They put their arms around each other, and Bugliosi gives her a big grin.

BUGLIOSI

Whew, what a relief. It's only an earthquake. Before I got my bearings I thought it was the Family trying to break in.

CUT TO:

582 EXT. ANGLE ON GYPSY AND TWO REPORTERS --MORNING

582

Several other Family girls in near b.g.

GYPSY

(a convinced
and convincing
spokesman)

Charlie made the earthquake, and you'd better believe it, because it's only a sample of what he's going to do if he's pushed.

GIRLS IN B.G.

Right on. Amen. Wait'll
Judgement Day.

CUT TO:

583 INT. COURTROOM - MANSON AND NEWSMEN - DAY

583

As Manson is brought in. He has trimmed his beard to a neat fork, and shaved his head bald.

MANSON

I am the Devil, and the Devil
always has a bald head.

Bugliosi passes THROUGH SHOT in b.g.

MANSON

(continuing;
raising his
voice)

Bugliosi, if I get the death penalty there is going to be a lot of bloodletting, because I am not going to take it.

(CONTINUED)

583 CONTINUED:

583

BUGLIOSI

There already has been a lot of
bloodletting, Charlie. That's
what we're trying to stop.

PAN Bugliosi out the door.

584 INT. HALLWAY

584

Bugliosi crosses to the water cooler, and is intercepted
by Lt. Bob Helder.

HELDER

Vince, did you hear? They found
Ron Hughes. Face down in a pool
of water, with his head wedged
under a rock.

Sandra Good moves into near b.g.

SANDY

And that's only the beginning.

CUT TO:

585 INT. COURTROOM - CLOSE ANGLE ON MANSON - DAY

585

MANSON

(screaming)

I don't see how you get by with
this without letting me put on
some kind of defense! You people
don't have no authority over me!

Two deputies grab him and WE STAY WITH THEM as they
hustle him out of the courtroom, still yelling:

MANSON

(continuing)

Half of you in here ain't as
good as I am! You ain't gonna
outlive this, old man!

586 INT. ENTRANCEWAY TO LOCKUP - DAY

586

As the door is shut behind them shutting out the
courtroom, and the two Deputies hustle Manson into
the lockup.

TWO DEPUTIES

Come on, Charlie, cool it. They
cain't hear you now, anyhow.

587 INT. COURTROOM - ANGLE ON SUSAN, KATIE, LESLIE - DAY 587

The three girls have followed Manson's lead and shaved their heads. This is a big VISUAL SHOCK, as the girls were not included in the previous shot of Manson in this scene.

CLERK (v.o.)

We, the jury in the above-entitled action, having found the defendant Charles Manson guilty of murder in the first degree, as charged in Count 1 of the Indictment, do now fix the penalty as death.

KATIE

(shouting)

You have just judged yourselves!

SUSAN

Better lock your doors and watch your own kids!

LESLIE

Your whole system is a game. You blind, stupid, people. Your children will turn against you!

CUT TO:

588 EXT. CORNER OF TEMPLE AND BROADWAY - DAY 588

The Manson Family girls kneel on the sidewalk, waiting. TV Cameras are on them, waiting.

VOICE (o.s.)

(yells)

It's death for all defendants!

589 ANGLE ON SANDY 589

As she yells directly INTO CAMERA:

SANDY

Death? That's what you're all going to get!

590 INT. COURTROOM - FULL SHOT - DAY 590

The courtroom is empty, except for Bugliosi, who stands beside the prosecution table arranging papers and putting them in a briefcase.

(CONTINUED)

590

CONTINUED:

590

He leans over and makes a note on one of his papers, glances at his watch, jots down the time. In b.g., Manson, in handcuffs, enters, led by a Bailiff.

MANSON

Mr. Bugliosi.

BUGLIOSI

Yeah, Charlie.

MANSON

Can I talk to you for a minute?

BAILIFF

I got to get him upstairs, Mr. Bugliosi.

BUGLIOSI

Well, Joe, let us have a minute. Charlie and I have known each other for a long time, and we might not see each other for awhile.

BAILIFF

(smiles)

Okay.

He motions for them to go ahead, and he withdraws toward the back of the courtroom. Manson sticks out his manacled hands to Bugliosi, and Bugliosi takes the right hand and shakes it.

MANSON

Just want you to know I don't have no hard feelings.

BUGLIOSI

Thank you, Charlie.

They sit down in the prisoners' dock.

MANSON

You done a fantastic job. You gave me a fair trial, like you promised. And I'm not bitter about goin' back in. It's always been my home, anyhow.

BUGLIOSI

What about death, Charlie?

(CONTINUED)

590 CONTINUED: (2)

590

MANSON

(smiling)

What about it? I told you, I'm already dead. And while I'm waitin' around to take the other form, I got steady chow, not great but better'n garbage, no work if I don't want it, and plenty of time to play my guitar. If you start beatin' a man with a whip and he likes the whip --

(laughs)

-- well, you just makin' a fool of yourself, podner.

BUGLIOSI

Won't you miss the girls?

MANSON

I don't need girls. There's plenty of sex in prison.

BUGLIOSI

Do you still think the black man is going to take over?

MANSON

I may have put a clog in them.

BUGLIOSI

You mean the trial alerted whitey.

MANSON

(sadly)

Yeah.

Bailiff approaches in b.g.

BAILIFF

They're expecting him upstairs, Mr. Bugliosi.

BUGLIOSI

Ten seconds, Joe.

(to Manson)

Charlie, you controlled these people. I want to know how.

Manson begins to shake his head "no", but Bugliosi continues:

(CONTINUED)

BUGLIOSI

(continuing)

I know you used a lot of things. Like LSD. Acid makes people very suggestible. I know you told these girls they had father hang-ups, and you were on safe ground because when a girl runs away from home, she's pretty likely to have a father hangup. But they thought you were in their heads when you said that. You used agreements -- you got 'em to agree to things in weak moments, then held them to it. You used repetition, you used sex, and God knows you used fear, and, yes, I'll grant you used love, too, or what passes for love with some people. And you used mutual involvement that set all of you up against the establishment -- the outside threat that so many heads of state have used to stay in power. And you used religion, you implied that you were Jesus Christ, you had them -- still have most of them -- believing it. And of course, you used music. And you used all these things together, but they still don't add up to murder without remorse. Not to me. What else was there, Charlie?

Manson is just staring at him with his thin little smile.

BAILIFF

Mr. Bugliosi...

BUGLIOSI

He'll be right with you, Joe.

(to Manson,
urgently)

What was the other thing that you used, the secret ingredient, Charlie, that made these kids go out and murder -- not just willingly, but eagerly -- at your command?

Manson's smile grows bigger. There is a kindly, tolerant look on his face. He rises, but does not offer his hand.

MANSON

So long, Mr. Bugliosi.

(CONTINUED)

590 CONTINUED: (4)

590

He turns and walks, with his shambling gait, to join the Bailiff, and they continue out of the courtroom, Bugliosi continuing to watch till they are gone.

Then Bugliosi FACES CAMERA.

591 CLOSEUP - BUGLIOSI

591

BUGLIOSI (v.o.)

On February 18, 1972, the California State Supreme Court voted to abolish the death penalty in the State of California. The death sentences of the convicted killers in the Manson Family were automatically reduced to life imprisonment. Manson himself becomes eligible to apply for parole in 1978.

NOTE: THERE IS NO AUDIO (UNLESS OTHERWISE NOTED) IN THE FOLLOWING BRIEF SCENES, BUT THEY ARE ALL TIED TOGETHER BY A STEEL GUITAR THEME, A SAD, LONELY, HOSTILE, HAUNTING THEME. MANSON'S OWN "I CAN'T REMEMBER WHEN" IS SUGGESTED AS A POSSIBILITY -- OR AS A GUIDE.

CUT TO:

592 CLOSE SHOT - SUSAN

592

Go-go dancing in her cell for her own amusement. After a few moments, FREEZE FRAME.

BUGLIOSI (v.o.)

(quick, business-
like, staccato)

Susan Atkins, murderer, eligible
to apply for parole, 1978.

QUICK CUT TO:

593 CLOSE SHOT - KATIE

593

sitting on her bunk in her cell, slipping on a shoe, glances up INTO CAMERA with a hostile look. FREEZE FRAME.

BUGLIOSI (v.o.)

Patricia Krenwinkel, murderer,
eligible to apply for parole,
1978.

QUICK CUT TO:

594 CLOSE SHOT - LESLIE

594

Her BACK TO CAMERA, she turns to look INTO CAMERA slyly, cutely, FREEZE FRAME.

BUGLIOSI (v.o.)
Leslie Van Houten, murderer,
eligible to apply for parole,
1978.

QUICK CUT TO:

595 CLOSE SHOT - TEX WATSON

595

Dressed in suit and tie, appears in open door of airliner handcuffed to Sgt. Phil Sartuchi. FREEZE FRAME.

BUGLIOSI (v.o.)
Charles "Tex" Watson, murderer,
eligible to apply for parole,
1978.

QUICK CUT TO:

596 CLOSE SHOT - STEVE GROGAN

596

takes a drag off a very short cigarette. As he gets it to his mouth and blinks his eyes, FREEZE FRAME.

BUGLIOSI (v.o.)
Steve "Clem" Grogan, murderer,
eligible to apply for parole,
1978.

QUICK CUT TO:

597 CLOSE SHOT - BRUCE DAVIS

597

takes off prison cap revealing swastika-shaped scar on forehead. FREEZE FRAME.

BUGLIOSI (v.o.)
Bruce Davis, murderer, eligible
to apply for parole, 1978.

QUICK CUT TO:

598 CLOSE SHOT - BEAUSOLEIL

598

looking in the mirror, smiling at himself and combing his hair. FREEZE FRAME.

(CONTINUED)

598 CONTINUED:

598

BUGLIOSI (v.o.)
Bobby Beausoleil, murderer,
eligible to apply for parole,
1978.

QUICK CUT TO:

599 CLOSE SHOT - OUISCH

599

squatting on sidewalk, turns to look o.s. FREEZE
FRAME.

BUGLIOSI (v.o.)
Ruth Ann "Ouisch" Moorehouse,
attempted murder of Barbara Hoyt,
at liberty.

QUICK CUT TO:

600 CLOSE SHOT - MICHAEL MONFORT

600

walking. FREEZE FRAME.

BUGLIOSI (v.o.)
Michael Monfort, murderer,
eligible to apply for parole,
(date to come).

UNFREEZE FRAME, Monfort walks OUT OF FRAME, and JAMES
CRAIG, PRISCILLA COOPER and NANCY "BRENDA" PITMAN walk
INTO FRAME. FREEZE FRAME.

BUGLIOSI (v.o.)
James Craig, and Priscilla Cooper,
pleaded guilty, accessory after
the fact, murder, eligible to
apply for parole, (date to come).
Nancy "Brenda" Pitman, pleaded
guilty, accessory after the fact,
murder, paroled after a short
term.

QUICK CUT TO:

601 CLOSE ANGLE ON SANDY, CRYSTAL

601

squatting on sidewalk. FREEZE FRAME.

BUGLIOSI (v.o.)
Sandy, Crystal, and many other
family members... all at liberty.

QUICK CUT TO:

(LATER FOR SQUEAKY)

602 EXT. LONG SHOT - VAN IN ALLEY - LATE AFTERNOON

602

NOTE: THIS SCENE IS DONE WITH NORMAL AUDIO EFFECTS, BUT GUITAR THEME CONTINUES THROUGHOUT. Several people run out of the back door of a store carrying armloads of shotguns, rifles and pistols and boxes of ammunition. They put the guns in the back of the van and jump in as an accomplice comes out of the store holding a sawed-off shotgun on the people in the store. He, too, jumps in and the van starts out of the alley. A police black-and-white appears at the end of the alley, turns in to meet the van, top light flashing. The van begins to back up at high speed. Another black-and-white seals off the other end of the alley. The van starts forward again, guns BLAZING. A loud, violent exchange of GUNFIRE. Then, the doors of the van fly open and the people pour out.

603 CLOSER SHOT

603

Mary Brunner, Catherine "Gypsy" Share, Dennis Rice, Kenneth Como and Lawrence Bailey drop their guns and surrender as a group. FREEZE FRAME.

BUGLIOSI (v.o.)

Mary Brunner, murderer, armed robber, Catherine "Gypsy" Share, armed robber, recently paroled; Lawrence Bailey, armed robber. Kenneth Como, armed robber, all eligible for parole by (date to come).

604 ZOOM CLOSE - ANGLE - GUNS IN VAN

604

BUGLIOSI (v.o.)

The Family's plan: use the guns to abduct a large group of people and kill one person every hour till Manson and every other imprisoned member of the Family was released.

CUT TO:

605 INT. A CELLBLOCK - NIGHT

605

CAMERA DOLLIES SLOWLY ALONG the empty corridor.
NOTE: THE GUITAR THEME CONTINUES, GROWING CLOSER TO THE SOURCE AS CAMERA MOVES.

CAMERA ARRIVES IN FRONT of Manson's cell, PANS to look into cell and see Manson playing his guitar. PUSH IN CLOSE on Charlie.

(CONTINUED)

605 CONTINUED:

605

He looks up INTO CAMERA and just stares at us, playing his strange music.

FREEZE FRAME.

Roll CREDITS over this shot.

THE END