

DISTRICT ATTORNEY  
SUPREME COURT OF THE STATE OF CALIFORNIA

THE PEOPLE OF THE STATE OF CALIFORNIA,  
Plaintiff-Respondent,

vs.

CHARLES MANSON, SUSAN ATKINS, LESLIE  
VAN HOUTEN AND PATRICIA KRENWINKEL,

Defendants-Appellants.

NO. 3079

*PARTIAL TEST OF SUSAN ATKINS*

APPEAL FROM THE SUPERIOR COURT OF LOS ANGELES COUNTY

HON. CHARLES H. OLDER, JUDGE PRESIDING

REPORTER'S TRANSCRIPT ON APPEAL

APPEARANCES

For Plaintiff-Respondent:

THE STATE ATTORNEY GENERAL  
600 State Building  
Los Angeles, California 90012

For Defendant-Appellant  
Charles Manson:

IRVING KANAREK, Esq.

For Defendant-Appellant  
Susan Atkins:

DAYE SHINN, Esq.

For Defendant-Appellant  
Leslie Van Houten:

LESLIE VAN HOUTEN  
In Propria Persona

For Defendant-Appellant  
Patricia Krenwinkel:

PATRICIA KRENWINKEL  
In Propria Persona

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Pages 3,401 to 23,700

J. Hollombe, CSR  
Murray Mehlman, CSR  
Official Reporters  
211 West Temple Street  
Los Angeles, California 90012

1 I could be the second coming of Christ, for  
2 all I know.

3 Q Well, Christ was a man, you realize that, do  
4 you not? You are conscious of that, aren't you?

5 A Yes.

6 Christ is a consciousness. Jesus was a man.

7 Q I am talking about Jesus now, Jesus Christ.

8 A Okay.

9 Q Do you think Charles Manson is the second  
10 coming of Jesus Christ?

11 A I have thought about it. I have thought about  
12 it quite a bit.

13 Q You entertained the thought that Charlie was  
14 the one who died at Calvary, didn't you, Sadie?

15 A In body or in mind?  
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Q Well, body or mind?

A In mind, the love that Charlie has is the same love I feel that Christ had when he got up on the cross.

Q So you entertain the thought, then, that Charles Manson is the second coming of Jesus Christ.

Is that correct, Sadie?

A Sure.

And once on acid, I even saw myself -- it was really far out. -- up on a cross.

Q You mean, just on acid you thought that Charles Manson was the second coming of Christ?

A Just on acid?

Q Yes.

A My answer to your previous question was that on acid, once I saw myself up on the cross.

Q Yes. But now, Sadie, we are talking about Charles Manson. Okay?

A Okay.

Q Did you ever, or do you think that Charles Manson is the second coming of Christ?

A In my head, when I thought and entertained the thought that he was Christ, I didn't put the words "second coming of Christ."

I have entertained the thought that he was Christ, yes.

Q Did you ever --

1 A Do I think so now?

2 I don't know. Could be.

3 If he is, wow, my goodness.

4 Q Will you explain what you meant by that, Sadie?

5 A If he is, he is. If he is.

6 Q You sound like you have had a change of mind  
7 about Charlie?

8 A A change of mind about him?

9 Q Yes.

10 Is it because he is having you testify now  
11 to try to clear him?

12 A Charles is not having me testify.

13 MR. FITZGERALD: Objection, your Honor, to stating  
14 facts not in evidence.

15 MR. KANAREK: Your Honor, I move for an evidentiary  
16 hearing on Mr. Bugliosi's allegation that Charlie asked  
17 Susan Atkins to testify.

18 I ask that we all take the witness stand, all  
19 the lawyers, under oath and be sworn.

20 MR. BUGLIOSI: I just asked the question.

21 THE COURT: Objection overruled.

22 BY MR. BUGLIOSI:

23 Q You seem to have changed your mind about  
24 Charlie, Sadie. Why is that?

25 You say at one time that you thought --

26 A In what regard?

Q You say at one time you entertained the thought that he was the second coming of Christ; but now, you said that now, "Wow, if he is."

What did you mean by that?

A What did I mean when I just said that?

Q Yes.

A I said I entertained the thought many times previously before entering the courtroom. Out on the desert.

Let me give you a picture of the first time that I entertained a thought of him being Christ.

There were 12 men, and we were up in a house, and we were all pretty well stoned. And all the men had beards and they were sitting in a circle, and Charlie was sitting there, and oh, Bruce, and a big man, and Michael. The names of the men I don't recall. And all of us girls were just watching them, and it came to me.

I was very religious when I was young, and I looked at it, and it looked like Christ and the 12 disciples.

It is like each one of them would look like Christ to me and I saw them all sitting in a circle.

I couldn't have, at that time, I don't think, pinpointed which one I thought was Christ.

After that, I saw the man's strength.

Q So, you have thought that Charles Manson is Jesus Christ; is that right?

A Sure.

Q And you felt that way even when you were not under the influence of LSD; is that correct?

A I don't think I thought about it.

It is like, Vince. things come to me, thoughts come to me.

Like my mind, I will be sitting and thoughts will come to me.

I don't actually sit and think about them. They come to me from wherever thoughts come from.

If you can tell me where thoughts come from, then maybe I can express it to you a little easier.

Q Well, apart from thoughts, you have actually written down that in your mind Charles Manson is the second coming of Christ; isn't that true?

You have actually written that down on paper; is that right?

A Sure. Expressing my thoughts.

Q That Charlie was Christ?

A Expressing my thoughts.

Q When did you write that down?

A I don't remember.

You have got the piece of paper.

Q Did you tell Roni Howard in that letter to her

1 in mid-December, 1969, at Sybil Brand, that Charlie Manson  
2 was the second coming of Christ?

3 A Yeah.

4 And I'd like to clarify something, Vince.

5 Q All right.

6 A Charlie never gave me very much attention ever,  
7 and I wanted attention from him. I wanted attention from  
8 everybody. I wanted it bad.

9 And when I went to the Grand Jury and when I  
10 told Roni Howard and Virginia Graham, it was like, "Now I can  
11 get some attention." If I say this, I can get some  
12 attention from them.

13 And at the time, I didn't care what kind of  
14 attention it was. I wanted attention.

15 And I have got attention now, and I am giving  
16 attention now.

17 And a lot of things I said, when I said them,  
18 were to get attention from Charlie, to get attention from  
19 Pat, because I love Pat also.

20 Q You never actually mentioned the name Charles-  
21 Manson in your letter to Roni Howard. You tried to conceal  
22 that, didn't you?

23 A Conceal it?

24 Q In other words, you were talking about Charlie,  
25 but you didn't tell Roni Howard that you were talking about  
26 Charlie; isn't that right?

1 A In case my note to her got busted, I didn't want-  
2 it coming back to me as being the one that had wrote it.

3 So I never used definite names. ✓

4 I used Charlie. Then I used M. ✓

5 In the first letter that she wrote to me -- which  
6 that letter that you have is the answer -- she expressed to  
7 me: What was M like?

8 I knew what she was talking about. So I sent it  
9 back to her with an M in quotations.



1 Q And "M" meant Manson?

2 A Yes.

3 Q And you wrote to Roni Howard:

4 "If you can believe in the second coming of  
5 Christ, M is he who has come to save."

6 Is that correct?

7 A I believe that is what I wrote, and I believe  
8 that is what I felt to be true at that time.

9 Q Do you still feel, at this very moment in time,  
10 that Charlie Manson is the second coming of Christ as you  
11 sit on that witness stand? Do you still feel that way?

12 A If Christ-consciousness is one in the universe,  
13 which it is, and is within every man, woman and child on  
14 the face of this earth, which it is, then anyone who is  
15 aware of that consciousness and awareness is the second  
16 coming of Christ.

17 The second coming -- there is no second coming.  
18 He has never left. He has always been here.

19 Q Have you told Roni Howard --

20 A That was what I told her.

21 Q That Charles Manson was the second coming of  
22 Christ.

23 Do you still feel the same way now?

24 You can answer that yes or no, Sadie.

25 A There is no second coming. He is already here.

26 Q What caused you to change your mind about

1 Charlie, Sadie?

2 A Change my mind?

3 Q Yes.

4 A I have changed my mind a lot.

5 I put on Charlie what I wanted to put on  
6 Charlie. I made him everything I can possibly make him.

7 Q What caused you to stop thinking that he was  
8 the second coming of Christ?

9 A What caused me to stop thinking that he was the  
10 second coming of Christ?

11 Q Yes.

12 A My thoughts, reason. Just my thoughts.

13 I never said I didn't stop thinking that he  
14 was, and I never said definitely that he was to me.

15 Q So, in other words, even now, on the witness  
16 stand --

17 A It is still there.

18 Q Even now on the witness stand, Sadie, you think  
19 that maybe Charles Manson, the man over there who is playing  
20 with his hair, you feel that Charles Manson still might be  
21 Jesus Christ?

22 Isn't that right, Sadie?

23 A His name is Charles Manson.

24 Q Right.

25 But you still think he might be Jesus Christ;  
26 right?

1 A I think his name is Charles Manson.

2 Q I am not talking about his name, Sadie.

3 A Jesus Christ was on a cross 2000 years ago,  
4 and you all have been worshipping a man tortured on a cross  
5 for 1971 years, and you have still got him up there. And  
6 as soon as you let him down, that is when the second coming  
7 of Christ will come.

8 Q I don't want to take too much time asking you  
9 questions, Sadie, the trial has been going on for a long  
10 time. So if you will just answer yes or no, we will be  
11 able to go on to something else, I promise you.

12 At the present moment in time, when you are on  
13 the witness stand, Sadie, do you think that Charles Manson  
14 is the second coming of Christ?

15 A Maybe.

16 I will leave it at that. Maybe.  
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1 Q You think maybe he is?

2 A Maybe. Maybe yes, maybe no.

3 Q Do you feel that he is?

4 A Do I feel that he is?

5 Q Yes.

6 A I feel that he is what he is.

7 I am not going to put anything on the man.

8 He just is what he is, and I am what I am, and you are what  
9 you are.

10 That is the only way that I can answer your  
11 question, Vince.

12 Q Yesterday, Susan, you testified several times to  
13 being brought to "now".

14 Do you remember you talked about that?

15 A Yes. ...

16 I am right here right now.

17 Q Does "now" in your mind mean the space between  
18 seconds?

19 A The space between seconds?

20 Q Yes.

21 A There are no seconds in "now." Now is now.

22 Q So, now is the space between seconds --

23 A Okay.

24 Q -- is that right?

25 A Now is now.

26 Now is everything that ever was, ever will be.

1 Right now. It is now.

2 Q Charlie told you that now is the space between  
3 seconds, did he not?

4 A Charlie told me that now is the space between  
5 seconds?

6 I don't know.

7 If he did, I don't remember right now that he  
8 ever told me those words.

9 Q Sadie, when I interviewed you on December the 4th,  
10 1969, you knew that Charlie was in jail in Independence,  
11 California; you knew that, didn't you?

12 A I had heard. I did not know for sure.

13 I had heard. I did not see him in jail in  
14 Independence.

15 Q But you knew that he wasn't in the room with  
16 you and me and Mr. Caballero? You were aware of that? I  
17 mean, physically? —

18 A Correct. —

19 Q Do you remember telling me, however, Sadie,  
20 when I was talking to you, that Mr. Manson could see you and  
21 me and hear everything that we were saying? —

22 Do you remember telling me that? —

23 A I think I remember telling you I thought that he  
24 could.

25 Q That Charlie could see us?

26 A That I thought he could see us.

And that is where my head was at then.

Q Why did you think that Mr. Manson, even though he wasn't in the room with us, could see us talking together and hear what we were saying?

Why did you think that, Sadie?

A The mind is infinite. When you are within the one mind, then you are that one mind, and you can see all.

Q Who is the infinite one mind? Charlie?

A The one mind?

Q Is Charlie the one mind?

A The one mind is the one mind. The one mind has no name.

The love has no name.

Q Is it a mind in a body?

A You are walking in your mind, you are talking in your mind, and you eat your mind.

1 Q What does creepy-crawling mean to you, Sadie? ✓

2 A Creepy-crawling?

3 Q Yes.

4 A The first time I ever heard the word creepy-  
5 crawling, I saw it on television, and all the kids were  
6 getting creepy-crawling machines, and everybody made  
7 creepy-crawling machines.

8 And then Linda and I got together, and Linda ✓  
9 and I decided that we would go creepy-crawling.

10 And at that time, creepy-crawling was walking ✓  
11 around in creepy-crawling land. You just creep and crawl ✓  
12 and look and see and you hear. ✓

13 I played creepy-crawling a lot.

14 Q It meant entering residences in the middle of  
15 the night, right, dressed in black?

16 A To creepy-crawl, whatever I told you before is  
17 what I told you before. What I am telling you now is what  
18 I am telling you now.

19 To creepy-crawl, at the time I was creepy- ✓  
20 crawling, was to get down and to crawl and to creep around. ✓

21 Like an old penitentiary thing that a lot of ✓  
22 women in jail told me, it is like casing the place. ✓

23 Q Everyone else in the Family were creepy-crawling-  
24 at the Spahn Ranch too, weren't they? ✓

25 A If they did, I took them on trips.

26 Q So, you took people on trips in which you

1 creepy-crawled into residences?

2 A Not residences.

3 I crawled around the ranch.

4 Well, I creepy-crawled with Linda. I only  
5 actually went into one house with her, but we were invited  
6 in.

7 I creepy-crawled around the houses with her.

8 Q But creepy-crawling meant to enter residences,  
9 is that correct, dressed in black, crawling into residences?

10 A That part, the last portion of your question,  
11 was part of it.

12 Q Did you ever hear Charles Manson use the word  
13 "pig" out at Spahn Ranch, Sadie?

14 A I don't think I ever did. And if I ever did,  
15 I could not place a time.

16 Q Did you ever hear Charlie talk about Revelation  
17 9?

18 A I know I did. I don't know for sure whether  
19 he did or not.

20 Q Why did you talk about Revelation 9, Sadie?

21 A When the white Beatles album came out that you  
22 all have listened to, there was a song called Revelation 9.

23 Q You mean Revolution 9?

24 A Revelation 9.

25 Q Revelation 9?

26 A Revelation 9 and Revolution 9. They had two



songs.

Maybe Revolution, Revelation, I am not sure.

But someone brought up Revolution and Revelation  
9, the Bible parallels.

Q That person couldn't have been Charlie, could it?

A I think it was Paul Watkins who originally said  
it.

1 Q Did you ever hear Charlie talk about the  
2 bottomless pit?

3 A I don't think so.

4 Q Did you ever hear Charlie use the word "Rise"  
5 out at Spahn Ranch?

6 A I don't think so.

7 Q Did you ever <sup>hear</sup> Charlie use the words Helter Skelter  
8 out at the Spahn Ranch?

9 A There was a nightclub out at the ranch, and I  
10 don't know why everyone said what they said up here on the  
11 witness stand, but I know that when I came back from the  
12 desert there was a nightclub there, and the name of the  
13 nightclub was Helter Skelter.

14 Q That was at Spahn Ranch?

15 A Yes.

16 And we had a big old bottle with "Donations For  
17 Helter Skelter" in order that we could buy soda pop and so  
18 that we could buy pop and buy popcorn, and whatever we needed  
19 to keep the nightclub going.

20 The name of the nightclub was Helter Skelter.

21 Q Did you ever hear Charlie use the words Helter  
22 Skelter?

23 A I think in connection with the nightclub, yes.

24 There was a big painting that an artist from  
25 San Francisco had done that had a scene on it and the words  
26 Helter Skelter were written --

1 Q "Helter Skelter is coming down fast," right?

2 A Not in the painting. I didn't see "coming down  
3 fast." All I saw was Helter Skelter and Goler Wash.

4 Q Goler Wash was at the bottom?

5 A From what I could see, it was blended in.  
6 I don't know, I don't remember exactly where it was.

7 But I know Helter Skelter was painted into the  
8 mountains, and there was like a city burning and bikers riding  
9 out into the desert, and there was a Goler Wash thing.

10 And this is what this artist had painted from  
11 San Francisco.

12 Q The effect of the --

13 A And I think Charlie asked me, he said: "Do you  
14 see anything written?"

15 And I looked.

16 And he said: "Don't you see Helter Skelter?"

17 If that is what you are talking about, then I  
18 heard him say "Helter Skelter" at the ranch.

19 Q This was a mural, right?

20 A Yes. It was a real big picture, and it covered a  
21 lot of space.

22 Q It appeared from the mural on the wall, the  
23 general effect of the mural was that Helter Skelter was  
24 coming down upon Goler Wash; right?

25 A You would have to bring in the mural for me to  
26 see it.

1 All I remember is mountains and bikes and a  
city.

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1 Q Goler Wash is right next to Barker Ranch in  
2 Inyo County; is that right?

3 A Yes.

4 Q It is in Death Valley?

5 A It is not actually in the monument of Death  
6 Valley. It is this side.

7 Q Right on the perimeter of Death Valley?

8 A Yes.

9 Q What does Helter Skelter mean to you, Sadie?

10 A To me?

11 Q Yes.

12 A I live in it every day.

13 Q What does it mean, Sadie?

14 A Every day when I go back to the jail I live in  
15 it.

16 There is just numerous amounts of confusion  
17 in everyone's mind around me.

18 I am in a lot of confusion right now.

19 Q Helter Skelter is more than confusion, according  
20 to you and what Charlie told you, it is the last war on  
21 the face of the earth; isn't that true?

22 A That is what I said then in order to get  
23 the attention that I wanted.

24 Q Well, where did you get this idea, Sadie, that  
25 Helter Skelter was the last war on the face of this earth?  
26 Who told you that?

1 A Where do ideas come from?

2 Q Where do your ideas come from, Sadie?

3 A Wherever ideas come from.

4 Q They usually come from Charlie, don't they?

5 A Wherever ideas come from.

6 Q In fact, they always come from Charlie; is that  
7 right?

8 A I got an idea, you know, I just got an idea  
9 now. Where did that idea come from, Vince?

10 Q Did anyone ever tell you what Helter Skelter  
11 meant?

12 A The song Helter Skelter?

13 Q Did anyone ever tell you -- I am not talking  
14 about a song now, I am talking about a human being --  
15 Did anyone ever tell you what Helter Skelter meant?

16 A Not in truth in what I said before.

17 Q Just answer the question.

18 A It is like I know where you are coming from.  
19 I understand where you are coming from, Vince.

20 Q All right. Now, I am stationary.

21 A Mentally I understand where you are coming from  
22 to me.

23 Q Did anyone ever tell you what Helter Skelter  
24 meant?

25 A Paul Watkins had a lot to do with what I had  
26 told you and where I got my idea of where Helter Skelter

came from.

Q So, it is little Paul Watkins now who told you all about Revelation 9 and Helter Skelter; is that right, Sadie?

A Little Paul and a lot of guys and all of us would get together and talk, and I listened.

Q What would Charlie be doing during this period of time? Would he be listening attentively to little Paul?

A A lot of times Charlie wasn't there.

Charlie was often off, going down the road into the city, going into the mountains, doing whatever he was doing.

A lot of times I never saw Charlie for two or three days.

(Mr. Bugliosi approaches the witness with a transcript.)

THE WITNESS: I told you I knew where you were coming from.

MR. BUGLIOSI: Let's see here, Sadie.

Directing your attention, Susan, to page 106, lines 18 through 26, and page 107, lines 1 through 5.

Would you read those lines to yourself?

(Pause while the witness reads.)

Read that to yourself, Sadie.

A Uh-huh.

Q Have you read those lines to yourself?

A Yep.

MR. KANAREK: Your Honor, if he is going to do that, may I suggest he goes through Line 15, for continuity on the second page?

MR. BUGLIOSI: All right.

Q BY MR. BUGLIOSI: Do you recall at the Grand Jury, Sadie, I asked you this question:

"What did the word 'pig' or 'pigs' mean to you and your family?"

You remember I asked you that question?

A Yes.

Q Did you give this answer to that question and the following questions:

"A You must understand that all words have no meanings to us and that Helter Skelter was explained to me.

"Q By whom?

"A Charlie. I don't even like to say Charlie, I like to say the word came from his mouth that Helter Skelter was to be the last war on the face of the earth. It would be all the wars that have ever been fought, built one on top of the other, something that no man could

*Sum.*



1 "conceive of in his imagination.

2 "You can't conceive of what it would be  
3 like to see every man judge himself and then  
4 take it out on every other man all over the  
5 face of the earth.

6 "And pig was a word used to describe the  
7 establishment.

8 "Q Today's establishment?

9 "A Today's establishment. It has  
10 not taken anything away from the establishment  
11 because we all have an understanding that the  
12 establishment is doing what the establishment is  
13 doing, and that whatever it does and whatever  
14 the world is doing, it's got to be perfect,  
15 otherwise it won't be happening and the world won't  
16 be where it is at today."

17 Do you recall giving those answers to those  
18 questions?

19 A Yes.

20 Q Do you recall telling me then that Charlie was  
21 the one who told you what Helter Skelter meant?

22 MR. KANAREK: Before she answers that perhaps I am  
23 wrong, or maybe Mr. Bugliosi inadvertently left out Lines  
24 14 through 17, even though he started on Page 106.

25 MR. BUGLIOSI: Mr. Kanarek, I believe this is my  
26 cross-examination, sir.

1 MR. KANAREK: He said Page 106, Lines 14 through 17.  
2 I don't think he began reading --

3 MR. BUGLIOSI: Oh, I'm sorry. I thought you meant  
4 Lines 14 through 17 on Page 107.

5 MR. KANAREK: I don't believe you started on Line 14  
6 on Page 106 as you indicated.

7 He did read something to the witness.

8 Q BY MR. BUGLIOSI: "Now, Sadie, you said that  
9 Little Paul told you what Helter Skelter meant.

10 Now it comes out that you testified in front of  
11 those folks at the Grand Jury that Charlie told you what  
12 Helter Skelter meant."

13 Do you have an explanation for that? "

14 A Sure. --

15 Q What is your explanation? --

16 A I told you before I wanted attention. --

17 Can you imagine what it would be like for a girl  
18 who never got much attention, who wanted a lot of  
19 attention, who is clever, she takes a man who has got a  
20 lot of strength, that she looked up to, flash -- Susan  
21 Denice Atkins and Charles Manson all over the world. --

22 I used that man to gain attention, and whatever  
23 I said then is what I said then. --

24 There's a lot of truth in what I said about  
25 Helter Skelter. Confusion is coming down, yes, it is.

26 Wherever I got the explanation from, whether it

1 came from Charlie, from Little Paul, from my head, wherever  
2 it came from, on a record is where it came from.

3 The sounds that I heard are the same album you  
4 all heard, that is what I interpret it as to be, and I used  
5 Charlie's words, Charlie's name to say that he is the one that  
6 explained it to me.

7 Q Did you want to get attention from Little Paul,  
8 too?

9 A Sure, but not as much as I did from Charlie.

10 Q How come?

11 A How come?

12 Q Did you love Charlie more than Little Paul?

13 A More or less -- I don't know how much more or  
14 less, I loved either one of them. I loved them both.

15 Q Why did you want to get attention from Charlie  
16 more than Little Paul?

17 A Because he would not give me any, and the more  
18 he wouldn't give me any the more I wanted it.

19 Q Would Little Paul give you attention?

20 A Too much.  
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1 Q Was little Paul in love with you?

2 A I don't know. He took me to bed all the time  
3 and made love to me a lot.

4 I didn't want to make love to little Paul as  
5 much as I wanted to make love to Charlie.

6 Q Were you there the day that Charlie was going  
7 to have little Paul hang himself on a cross?

8 A No.

9 Q You heard about that though, right?

10 A Yeah.

11 Q And little Paul was willing to do it, right?

12 A I don't know, I wasn't there.

13 Q You say, Sadie, that Bobby Beausoleil has been  
convicted of murdering Gary Hinman, is that correct?

15 A That's correct.

16 Q And that Mr. Beausoleil received the death  
17 penalty in that trial, is that correct?

18 A That's correct.

19 Q And he is presently on death row now, is that  
20 correct?

21 A Yeah, I would imagine he is if he got convicted  
22 of that, he's up there on death row, listening.

23 MR. KANAREK: Your Honor, may we approach the bench?

24 THE COURT: If you have an objection, state it.

25 MR. KANAREK: I want to make a point to the Court,  
26 your Honor. May I approach the bench?

1 THE COURT: If you have a motion or objection you may  
state it.

3 MR. KANAREK: What is that, your Honor? I would like  
to make it outside the presence of the jury.

4 THE COURT: Let's proceed.

5 MR. KANAREK: Then I would ask that statement, since  
6 your Honor insists I do it in the presence of the jury.

7 THE COURT: I say if you have a motion or objection,  
8 state it with the grounds.

9 If I want to hear argument, I will invite you  
10 to the bench.

11 MR. KANAREK: I make a motion that this colloquy that  
12 Mr. Bugliosi has interjected concerning Mr. Beausoleil, I  
13 ask all of that be stricken; that the jury be requested not  
14 to consider that for any purpose about the death penalty  
for Bobby Beausoleil.

15 MR. BUGLIOSI: She already testified to this, your  
16 Honor.

17 THE COURT: The motion is denied.

18 BY MR. BUGLIOSI:

19 Q When you stabbed Gary Hinman to death, where  
20 was Bobby Beausoleil, Sadie? /

21 A I know he was around, but I don't know exactly  
22 where he was. /

23 Q But he was inside the house? /

24 A He could have been inside or outside the house, /  
25  
26

1 I don't know exactly where he was.

2 Q Where was Charles Manson when you stabbed Gary  
3 Hinman to death?

4 A He left. He left right after he cut Gary's  
5 ear.

6 Q After who cut Gary's ear?

7 A After Gary shot at Charlie, Charlie cut Gary's  
8 ear and Charlie took off.

9 He went out the front door.

10 MR. FITZGERALD: Just a moment, may we approach the  
11 bench?

12 I will withdraw it.

13 BY MR. BUGLIOSI:

14 Q Sadie, I show you a sword. It is broken, here,  
15 but you have seen this sword at a time it was not broken,  
16 haven't you?

17 A I have seen a lot of swords. I don't know if  
18 that is exactly the same sword I have seen.

19 Q You don't see too many pirate swords like this,  
20 do you, Sadie?

21 A I knew it was one of the guys -- I forget which  
22 one it was -- there's an old shop where they have a lot of  
23 guns, and a lot of swords like old cavalry things, they  
24 had lots of swords. I have seen a lot of swords.

25 To identify that as having seen it before,  
26 Vince, I don't know, I honestly don't.

Q You saw a sword just like this out at Spahn Ranch, right?

A I have seen swords like that, I don't know if that is the exact same sword.

Q You saw a sword just like this in Charles Manson's hand at the Hinman residence, right?

A It could have been longer, shorter, I don't know. It was a flash of metal, that is all I saw.

Q And Charlie cut Gary's ear off, isn't that correct?

A He did not cut it off because I mended it.

Q You sewed it up?

A I sewed it up in one place.

Q How come you were so sweet to Gary to sew his ear back?

A How come I was so sweet to Gary?

Q Yes, you said you stabbed him to death.

A It took me quite a while to do it, Vince.

Q Why did you bother to sew his ear back?

A Before I actually killed him I did not want to kill him, I wanted to talk to him.

He was angry and mad. He shot not only at Charlie but he shot into a group of people.

He shot into my love.

Q You said that Gary was your love now.

A I said I loved Gary, sure, I said I loved Gary.

1 I knew Gary a long time.

2 Q But you also loved Charlie?

3 A Sure.

4 Q So when these two lovers came in contact with  
5 each other -

6 A I took the strongest one to protect, and I did  
7 what I did.

8 Q The strongest one wouldn't need protection,  
9 would he, Sadie?

10 A If he had a gun pointed at him and he was running  
11 away and the gun was pointed at his back, yes.

12 Q So anyway you saw Charlie then almost slice  
13 off Gary Hinman's ear with a long sword?

14 A In self defense.

15 Q Were you a little surprised when Charlie came  
16 to the Hinman residence with a long sword?

17 Did you ask him, "Charlie, what are you doing  
18 here with a long sword?"

19 A I didn't ask him.

20 Q Were you surprised?

21 A No, I had my mind on me.

22 Q How come you went there with a knife?

23 A I always carry a knife with me.

24 Q You always carried it with you?

25 A About three or four weeks before I actually  
26 went over to Gary's house with the knife, yeah, I carried



1 the knife with me every time I went down the street, Vince,  
2 I used to leave the ranch a lot, and go down the streets,  
3 for days, sometimes two or three days, sometimes a week,  
4 and I carried a knife with me every time I went into the  
5 street.

6 And I always carry two or three changes of  
7 clothes with me because if I left the ranch I didn't know  
8 if I ever would be back.

1 Q When you were at Spahn Ranch did you carry a  
2 knife on you at that time when you were actually on the  
3 ranch?

4 A Sometimes I did and sometimes I didn't.

5 To say when I did and when I didn't is almost  
6 impossible.

7 I know that almost every time I left the ranch  
8 to go down into the city, other than to get Zuzus and ice  
9 cream and candy and cigarettes, I always carried my knife.

10 Q Okay, now, can you explain in detail, Sadie,  
11 how Charlie happened to almost cut off Gary Hinman's ear  
12 with that long sword.

13 How did it happen?

14 A To the best of my recollection --

15 Q Right.

16 A -- Leslie and I were in the living room; Charlie  
17 had already come in, and was talking to Bruce, with Bruce  
18 and with Gary and with Bobby in the living room.

19 And then Charlie and Bruce and Bobby came into  
20 the kitchen, and Gary was in the living room, to my  
21 knowledge, I did not see him.

22 And they were talking about the pink slip, and  
23 they were talking about who was going to take what car  
24 home, and that they were going to leave and it was, you-  
25 know, it was a lot of changes and a lot of conversation,  
26 and I don't know exactly word for word. I don't think I

1 could remember it if I sat and thought about it for 100 —  
2 years. —

3 And Leslie and I were doing dishes, we were —  
4 cleaning up the coffee cups and the saucers for the coffee, —  
5 and Gary is a big man, he is a very large man, and I would —  
6 say he weighed about 200 pounds, maybe six one or six two, —  
7 I don't know for sure.

8 But that is how I saw him.

9 And he was walking heavily into the kitchen, and —  
10 he had a gun, it was a big gun. —

11 And he was pointing it at Clem, Bruce and —  
12 Charlie as they were standing by the kitchen cabinet, —  
13 almost directly across from the stove, and he pointed the —  
14 gun, and he said "You are not leaving with that pink slip; —  
15 you are not leaving with the money; you are not leaving —  
16 with anything of mine. Give it back or I will kill you." —

17 And he just went off, he went over into a —  
18 rage, into whatever he went off into. —

19 And I stood there, and I watched him shoot the —  
20 gun, and as he was shooting the gun Charlie came in self —  
21 defense and cut him. —

22 And Charlie split, he ran, and Bruce ran right —  
23 along with him. —

24 Q Charlie cut Gary on the left side of his face, —  
25 right?

26 A I believe it was the left side of the face, —

1 but I am not sure. I believe it was the side.

2 Q And Gary Hinman's ear almost fell off, right?

3 A It was a -- no, it was a very deep cut, it was  
4 a very deep cut, his ear was split in half.

5 Q And then you told Gary, "Gary, can I sew your  
6 ear back on?"

7 A No, I didn't tell him that.

8 Q Well, what happened?

9 A I told you the other day I could not remember a  
10 lot. I remember killing him, and the next thing I know is  
11 that I was at the ranch, I had gone back.

12 The reason why I could not remember, Vince,  
13 was because I did not want to look at it, you know, I  
14 really didn't.

15 I can give you details to the point as much as  
16 I can recall and what happened.

17 I had never struck out at anyone before in my  
18 life like that. It was there to do; I saw it to do and  
19 I did it, I did not think about it.

20 Q How long after Charles Manson left the Hinman  
21 residence did you --

22 A There was a fight between Gary and I, because --  
23 when he had the gun and he was at the door and he was --  
24 going to shoot I came, I came around him and I hit him.

25 I don't think I cut him very bad, but I cut --  
26 him enough to knock the gun out of his hand, and somewhere --

1 in the chest or in the stomach. — *Sum*

2 I picked up the gun and I hit him on top of —  
3 the head, when he turned around and looked at me, and then —  
4 I told him "Get in the living room," and he went into the —  
5 living room.

6 And I had the gun on him. I told him "Lay —  
7 down."

8 By then Leslie and Bobby were doing whatever —  
9 they were doing. I was doing what I was doing. I was —  
10 involved with Gary.

11 I told him to lay down, and I was shaking. I —  
12 told him "Don't move, please don't move, I do not want to —  
13 hurt you." And I did not want to hurt him.

14 I believe I told Leslie when she came in --  
15 Leslie was just -- I remember just her expression was  
16 just almost -- it was unreal, the whole scene was unreal,  
17 and it was something that I never, you know, even imagined  
18 that I would ever become a part of.

19 I told Leslie to go in and make some coffee,  
20 make some broth or do something in the kitchen.

21 And Bobby was standing there, and Bobby didn't —  
22 say anything other than "See what we can do to help him."

23 Between Leslie and Bobby they kind of brought —  
24 me back down and got my head together.

25 I went in, and Gary was bleeding bad. I went —  
26 into the bathroom and I got the towel and I wat the towel

Sam

1 and I put the towel up to here and I told him to hold it.

2 And he was shaking, and he was mumbling, he  
3 was mumbling about a lot of things.

4 He was mumbling about something about "I'll get  
5 him, I'll get him for this, I'll kill him for this; he had  
6 no right to do this. I will kill him for this."

7 And he was mumbling on and off, and I just told  
8 him "Gary, be quiet, be quiet."

9 And he would look at me and say "Why? Why did  
10 you do this to me?"

11 I just told him "Be quiet," and whatever it was  
12 I told him to do.

13 And I cleaned off the top of his head from where  
14 I hit him, and I wiped the blood off, and he wanted to go  
15 to the hospital, and I didn't see him doing that, no,  
16 because that would involve too many people in my mind,  
17 that would involve too many people, you know, with the  
18 police.

19 I did not want to bring the police into it.

20 Q So eventually you sewed Gary Hinman's left  
21 ear --

22 A -- with dental floss and a needle, I took one  
23 stitch. I told him to wait until the swelling went down.

24 He insisted on having it sewed, so I sewed  
25 it for him. I sewed one stitch in it.  
26

Lynn

1 Q After you sewed his left ear you proceeded to  
2 stab him to death?

3 A No, that is not how it happened. It took me a  
4 while to actually kill him. I didn't want to kill him, but  
5 he kept telling me, "I will kill him as soon as I get my  
6 strength back, I will kill him; you can't stop me; you can't  
7 stop me."

8 Q And I just freaked out and --

9 Q -- you stabbed him?

10 A -- I remember this, Vince, I remember the sun  
11 rose in the morning after his ear was cut and I was taking  
12 care of him and I was doing what I was doing, immaculate  
13 details, I don't recall.

14 Q How many times did you stab Gary?

15 A I don't know. I just went off, I remember some-  
16 body pulling me off. It could have been five, six, maybe  
17 seven or eight times, I don't know.

18 Q That was a total number of stab wounds to Gary  
19 Hinman, about seven or eight stab wounds, right?

20 A I don't know how many, I haven't been to the  
21 trial on that case, I didn't listen to the autopsy report.

22 Q After you returned to the ranch, Sadie, did you  
23 tell Charles Manson that you had murdered Gary Hinman?

24 A No.

25 Q Did he ask you what happened after he left?

26 A Charlie was gone.

1 Q Do you know where he went?

2 A No, he wasn't anywhere at the ranch. I went to  
3 Pat.

4 Q Did you ever tell Charles Manson that you mur-  
5 dered Gary Hinman?

6 A Yeah.

7 Q When did you tell him?

8 A Not too long ago.

9 Q What do you mean, "not too long ago"?

10 A After he was arrested for the Tate case, some-  
11 time during the course of this trial I think I told him. I  
12 don't remember exactly when.

13 Q I believe Mr. Manson was arrested for the Tate  
14 case in December of '69.

15 Now, you murdered Gary Hinman in August of 1969,  
16 is that correct?

17 A Yeah.

18 Q And you were living with Charlie between August,  
19 '69 and December, '69, is that correct?

20 A That's correct.

21 Q Part of the time at Spahn Ranch, part of the  
22 time at Parker Ranch, at Meyers' Ranch, is that correct?

23 A To tell you the truth I stayed away from  
24 Charlie pretty much.

25 I wanted attention from him, but I did not know  
26 how to go about getting it.



1 Q But you were living in the same commune with  
2 Charlie throughout that four or five-month period, isn't  
3 that correct?

4 A He was mostly with Stephanie Schram all the times  
5 that I can recall.

6 Q You were living --

7 A I was living at the ranch and he was in Devil's  
8 Canyon, and I would go to Devil's Canyon -- when I would get  
9 to Devil's Canyon he would take off in a dune buggy or do  
10 whatever he did.

11 I never had a chance to sit down and talk with him.  
12 I didn't think it was necessary. I went to Patricia.

13 I went to the girls and I asked the girls.  
14 I did not want to go to Charlie.

15 Q You must have seen Charlie two or three hundred  
16 times between, say, August of 1969 and December of 1969?

17 A Yeah.

18 Q At any time did Charlie come up to you and say:

19 "Sadie, what happened to Gary after I left?"

20 Did he ever ask you that?

21 A Not that I can recall, no.

22 Q He didn't? You thought he was not concerned with  
23 what happened then, I guess?

24 A To Gary?

25 Q Right.

26 A I didn't think anything about it. I was more

1 concerned with what I was going to do.

2 Q And you did not bother going up to Charlie  
3 and saying, "Hey, Charlie, after you left I stabbed Gary  
4 Hinman to death."

5 You did not tell him that?

6 A I went up to the girls and told the girls.  
7 I could not face up to a man, so I went to the girls.

8 Q Incidentally, you say face up to a man.

9 Would you say Charlie is the strongest man you  
10 ever met?

11 A Strongest physically, mentally?

12 Q Any way you want to refer to it.

13 A He is the only man that I have met that stands  
14 strong on his foundation that he believes in what he believes  
15 in, and no one or nothing can sway him one way or the other,  
16 at least what I see in him.

17 Q Charlie doesn't run away from anything, is that  
18 right?

19 A He runs away from confusion -- not per se runs  
20 away from confusion, he just doesn't allow confusion to set  
21 in around him.

22 Q Charlie has no fear, right?

23 A I would say he is in fear, but he is not  
24 afraid the fear that he experiences.

25 I cannot speak for the man, Vince, I can just  
26 tell you what I see.

Q Right.

A Now, as far as you know, Linda Kasabian had nothing to do with the Hinman murder, is that correct, as far as you know?

A Linda had something to do with the Hinman murder because she put herself inside and involved herself. She overheard a conversation between Leslie, Pat and me.

Q That was after Gary was already dead, right?

A Right, but she came in and suggested many things that could be done to get Bobby out of jail.

1 Q So Linda had nothing to do with the Hinman  
murder, is that correct?

3 A Not directly, but she had something to do with  
4 protecting me and getting Bobby out.

5 Q And how do you know she overheard a conversation  
6 between you and Leslie about the Hinman murder, how do you  
7 know that?

8 A It was between Leslie, Patricia and myself.

9 Q How do you know Linda overheard it?

10 A She came in and told me, she told me everything  
11 she heard.

12 She told me she heard me say to Patricia that  
13 "I don't know why I killed them, I had to get Bobby out of  
14 jail."

15 Q Didn't you testify two days ago, Sadie, that  
16 Linda must have heard about what happened, but you don't  
17 know how she heard?

18 Don't you remember testifying to that?

19 A I remember testifying to that, but I was not  
20 allowed to clarify it.

21 I was not allowed to clarify it. I was cut off  
22 before I clarified it.

23 Q You clarify what you want, when you testified two  
24 days ago that you don't know how Linda found out about the  
25 Hinman murder.  
26

1           A     Okay.

2                 Patricia, Leslie and myself had just found out,  
3 that Bobby had been arrested for the murder of Gary Hinman.

4                 Linda stayed around me a lot. She was always  
5 creepy crawling around the ranch on her own.

6                 Patricia, Leslie and I were discussing what we  
7 could do to get Bobby out, whether turning myself in,  
8 because I was the one that actually did it.

9                 Going to the police that way, trying to get a  
10 lawyer, we were just discussing a lot of things.

11                Linda came into the room and said, "I heard  
12 everything you said."

13                Now, how she heard it, whether she was standing  
14 outside the door, whether she was by a window, I don't know  
exactly how she heard it, but she found out.

15                And she let me know that she knew.

16                Q     So then she came --

17                MR. KANAREK: May she be allowed to finish, your  
18 Honor? Mr. Bugliosi is interrupting her.

19                Q     BY MR. BUGLIOSI: So then Linda came up to you  
20 and said, "Let's go out and do some killings and free Bobby,"  
21 is that right?  
22

23                A     Not right away, Vince, you are making it -- but  
24 however you are making it --

25                Q     I don't want to put words in your mouth, Sadie.

26                A     You are trying awfully hard.

1 Q Didn't you testify that Linda came up to you and  
2 said, "Let's go out and do the same thing"?

3 A There was a lot of conversation before that  
4 idea ever came up, Vince.

5 Q This was Linda's idea, according to you?

6 A Yes, it was Linda's idea as much as it was my  
7 idea, as much as where ideas come from.

8 Q So now it is you and Linda that decided to kill  
9 people, is that correct, to clear Bobby?

10 A I am not going to put anything on anyone in  
11 particular. I can only put what I did, and bring the truth,  
12 no matter how much it hurts me, on me.

13 I am telling you that Linda brought it up and it  
14 was as much my idea as it was hers because at the same time  
15 she brought it up I saw that it would work.

16 It's hard to explain where ideas come from.  
17 Like I have an idea that I will get some cigarettes when I  
18 get back to jail.

19 Now, wherever that idea came from is where it  
20 came from, you know.

21 Q Then Linda told you to get a knife and a change  
22 of clothing, right?

23 A We had gotten together, we dropped acid one  
24 night around the 8th, and I had been dropping acid from a  
25 stash that Linda had dropped, and she gave me a stash to put  
26 away.

1 Before then there was some speed, pure crystal,  
2 methedrine that I had been snorting that somebody had given to  
3 me.

4 Q So you had these drugs, and then Linda came up to  
5 you and said, "Sadie, go get a knife and change of clothing,"  
6 is that correct?

7 A She said that and I would like to clarify how it  
8 came about, the circumstances leading to it, because I am not  
9 going to tell you, Vince, unless you let me tell it all,  
10 you know.

11 I want these people to hear and see it all.  
12  
13  
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1 Q Well, the question is, did Linda tell you to  
2 go get a knife and a change of clothing, Sadie?

3 You can answer that yes or no.

4 A She told me to go get my knife.

5 Q And a change of clothing?

6 A And to get my clothes. She did not say a change  
7 of clothing, to get my clothes.

8 Her exact words, Vince -- I was stoned. When  
9 people are stoned on acid, and especially when they were  
10 stoned on acid together, words aren't needed to communicate.

11 The thought is there and it is an empathy.  
12 The word is in your Webster's dictionary.

13 Q Sadie --

14 A If you will let me finish, Vince.

15 Q I want you to answer my question though.

16 A I am answering it the only way I know how.

17 I must clarify what I am saying. I must  
18 clarify my yes; I must clarify my no.

19 A simple yes or no is not going to get it,  
20 a simple yes or no has hidden so much.

21 Q Linda told you to get a knife and change of  
22 clothing. Did you obey Linda?

23 A Did I obey her?

24 Q Yes.

25 A I obeyed myself. I went and I got my change  
26 of clothes.



1 Her words were the same words that my thoughts  
2 were. Her words were the same thoughts that I had in my  
3 head.

4 Q So then you got a knife and a change of clothing.  
5 Then what did you do?

6 A I got in the car. It was just there to do,  
7 no one had to tell me to get in the car. Just I was --

8 Q Sadie, wait, now, you are not a dumb girl. Let's  
9 answer my question, all right?

10 A Okay.

11 Q So Linda came up to you and told you to get a  
12 knife and a change of clothing, and you went and did that,  
13 and all of a sudden you got in the car, is that correct?

14 A Not all of a sudden. I got in the car.

15 I talked with Pat and I talked with Leslie  
16 at -- not talking conversation, we just looked into each  
17 other's eyes. We were all stoned.

18 Q And Linda told you "We are going to go to one  
19 zero zero five zero Cielo Drive."

20 A She didn't even say 1500 Cielo Drive. She  
21 said "Let's go for a ride, I want to get some money."

22 Q Sadie, when you were a topless dancer, up  
23 in Frisco, was it a part of your job, besides being a  
24 topless dancer, to tell jokes or anything like that?

25 A No.

26 Q Just being a topless dancer?

1 A Yes.

2 Q You weren't part of a comedian act or anything  
3 like that at the night club, is that correct?

4 A No.

5 Q Now, on the night of the Tate murders, that is  
6 the night when Linda told you to get that knife and a  
7 change of clothing, when she told you to do that, did you  
8 tell Charlie about it?

9 A Charlie wasn't at the ranch.

10 Q Do you know where Charlie was?

11 A No. I would imagine he was out in Devil's  
12 Canyon with Stephanie Schram. That is where he had been,  
13 and that is what I had been told he had been.

14 Q Did you go to Devil's Canyon and say "Hey,  
15 Charlie, Linda told me to get a knife and a change of  
16 clothes?"

17 A No.

18 Q How come?

19 A How come?

20 Q You said you went frequently to Devil's  
21 Canyon to see Charles?

22 A Not to see Charlie, I went to Devil's Canyon  
23 to stand beneath the waterfall because I liked it, not  
24 to see Charlie.

25 At the same time to go see Charlie to see  
26 if I could get some attention from him, because I was

1 always looking to the man for attention.

2 Q All right, now, just answer the question now,  
3 Sadie.

4 Did Linda tell you to get a change of clothing  
5 for anyone in addition to yourself, or just you?

6 A Just me.

7 Q How come you called Barbara Hoyt on the field  
8 telephone and asked her for three sets of dark clothing?  
9 Who told you to do that?

10 A I did, and I called Barbara Hoyt on the field  
11 phone to get three sets of clothing because I did not know  
12 how many clothing changes I would want.  
13

1 Q Well, now, Sadie, you didn't need three sets of  
2 clothing. Come on now.

3 A I didn't know that I didn't need three sets.  
4 She said to get a change of clothes. So I got  
5 three sets of clothes. I called Barbara for three sets of  
6 clothes.

7 Q For yourself?

8 A There were no clothes at the front of the ranch,  
9 all the clothes were at the back of the ranch, and there was  
10 a field phone, and Patricia and Leslie were going to go along.  
11 So I took it upon myself to get them dark clothes, too.

12 Q You realize, Sadie, that although you played  
13 magical mystery tour out at the Spahn Ranch that you are not  
14 supposed to play magical mystery tour here in court, don't  
15 you?

16 A The truth is the truth as it is coming through.

17 Q And you believe in the truth, do you not?

18 A Yes, I do.

19 Q And you wouldn't think of lying, would you?

20 A I don't know what a lie is.

21 The only lie you can see in my mind is the  
22 lie that lies dormant in your head.

23 A If you say you don't know what a lie is, Sadie,  
24 how come you testified yesterday that you lied in front of the  
25 Grand Jury?

26 A Because that is what I told you I did. I didn't

1 tell the truth.

2 Q I thought you said you didn't know what a lie  
3 was?

4 A I don't know what a lie is now.  
5 All I know is what the truth is right now, here  
6 and now.

7 Q And you believe in telling the truth, don't you?

8 A Yes.

9 And at the time that I said what I said at the  
10 Grand Jury, it was very true to me, it was very real to me.  
11 I was caught up in a lot of different places in  
12 my head.

13 Q Let's stop just for a moment.

14 At the time you testified in the Grand Jury, you  
15 testified that Charles Manson was the one that ordered the  
16 seven Tate-La Bianca murders; isn't that right?

17 A Sure. I wanted attention.

18 Q Just answer the question.

19 You just testified a moment ago, you testified  
20 that at that time when you testified at the Grand Jury, you  
21 thought that was the truth.

22 Is that correct?

23 A Yes. Sure.

24 Q Would you explain what you meant by that, when  
25 you testified at the Grand Jury you thought that it was the  
26 truth, that Charles Manson ordered these seven murders?

What did you mean by that?

2 A Exactly what I said. I thought.

3 Q You thought it was the truth?

4 A I thought it was the truth, in my own head.

5 Q In other words --

6 A Wait a while, Vince.

7 In my own head, at the time, I made up a story  
8 and I got caught up in that magical mystery tour that I had  
9 related to Virginia Graham and to Roni Howard.

10 I got caught up in it and it became very true  
11 and very real to me.

12 I was lost in my own imagination, and my  
13 imagination became very real to me at that point, and it was  
14 very true and it was very real to me, until the truth came  
15 and hit me beside my head, so to speak, woom. The truth  
16 always comes back to me.

17 You know, I am the one that started this whole  
18 thing.

1 Q Wait a while. Just answer the question.

2 MR. KANAREK: May she be allowed to finish without  
3 Mr. Bugliosi interrupting her, your Honor?

4 MR. BUGLIOSI: Just answer the question.

5 THE WITNESS: I'd like to.

6 (Mr. Bugliosi and Mr. Fitzgerald confer.)

7 MR. BUGLIOSI: May we approach the bench, your Honor?

8 THE COURT: Yes, you may.

9 (Whereupon all counsel approach the bench and  
10 the following proceedings occur at the bench outside of the  
11 hearing of the jury:)

12 MR. FITZGERALD: Apparently, your Honor, some of  
13 the other defendants have an appearance this afternoon at  
14 2:00 o'clock. I wanted the Court to be informed of that.

15 THE COURT: I wasn't aware of that.

16 Where?

17 MR. SHINN: Department 106.

18 MR. KANAREK: Judge Choate's court.

19 THE COURT: I thought you were there this morning?

20 MR. KANAREK: But he ordered us back.

21 THE COURT: What sort of matter?

22 MR. SHINN: Arraignment and plea.

23 They haven't been arraigned for this new  
24 charge.

25 THE COURT: At 2:00 o'clock?

26 MR. SHINN: Yes. He said 2:00 o'clock.

1 THE COURT: Why didn't he handle it this morning?

MR. SHINN: I beg your pardon?

3 THE COURT: Why wasn't it done this morning?

4 MR. SHINN: I don't know.

5 The judge said to come back at 2:00 o'clock.

6 MR. FITZGERALD: They were in there and the proceedings  
7 took approximately 45 minutes. There was colloquy between  
8 counsel and the judge, and so on and so forth.

9 THE COURT: I am wondering why the arraignment and  
10 plea didn't take place then.

11 He was in chambers and he told me they were  
12 coming over there. That was the first I heard of it.

13 All right. If you have to be there.

14 MR. BUGLIOSI: At 2:00 o'clock?

15 MR. SHINN: Yes.

16 MR. BUGLIOSI: Then you won't be here until 2:30.

17 Is Judge Choate's court in the Brunswick Building?

18 MR. SHINN: No. Here. 106.

19 THE COURT: We will recess until 2:00 o'clock and you  
20 can get here as soon as you can.

21 MR. KANAREK: I have a matter, your Honor.

22 Your Honor wouldn't let me approach the bench  
23 when I asked the Court to admonish in connection with  
24 Bobby Beausoleil on the death penalty.

25 I ask for a mistrial on the death penalty phase  
26 because Mr. Bugliosi interjected the death penalty for Bobby



1 Beausoleil, which obviously prejudices this jury so far as  
2 these defendants are concerned, because of the equation  
3 they will make that if Bobby Beausoleil got death, why  
4 shouldn't everyone else?

5 THE COURT: That is for the Hinman case, not this  
6 case.

7 MR. KANAREK: I know. But Mr. Bugliosi interjected the  
8 death penalty.

9 THE COURT: A lot of people have gotten the death  
10 penalty in a murder case.

11 MR. KANAREK: But it is my position that he deliberately  
12 and viciously did it.

13 MR. BUGLIOSI: She already testified to it twice that  
14 he is on death row and has been convicted of murder. It is  
15 in the transcript.

16 THE COURT: I don't see what it has to do with this  
17 case.

18 Certainly the jury is aware of people getting the  
19 death penalty.

20 They will also be instructed that they are to  
21 base their decision solely on the evidence in this case.

22 MR. KANAREK: I understand. But may I just have a  
23 ruling on my motion?

24 THE COURT: The motion is denied.

25 (Whereupon all counsel return to their respec-  
26 tive places at the counsel table and the following

1 proceedings occur in open court in the presence and hearing  
2 of the jury:)

3 THE COURT: We will recess at this time, ladies and  
4 gentlemen.

5 Do not converse with anyone or form or express  
6 any opinion regarding penalty until that issue is finally  
7 submitted.

8 The court will recess until 2:00 p.m.

9 (Whereupon at 12:00 o'clock noon the court  
10 was in recess.)  
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1 LOS ANGELES, CALIFORNIA, THURSDAY, FEBRUARY 11, 1971

2 2:50 P.M.

3 ---O---

4 (The following proceedings occur in open court.

5 All defendants, counsel and jurors present:)

6 THE COURT: All defendants, counsel and jurors are  
7 present.

8 You may continue, Mr. Bugliosi.

9  
10 SUSAN DENICE ATKINS,  
11 the witness on the stand at the time of the noon recess,  
12 resumed the stand and testified further as follows:  
13

14 CROSS-EXAMINATION (CONTINUED)

15 BY MR. BUGLIOSI:

16 Q Sadie, I show you People's Exhibit 10.

17 Do you recognize the man in that picture?

18 A Yes.

19 But that is not what he looked like that night.

20 Q How did he look that night?

21 A Weird.

22 Q This is Steven Parent here?

23 A That is what you all tell me.

24 I didn't know who it was then.

25 Q I am not telling you anything, Susan, I am  
26 asking you.

1 MR. FITZGERALD: For the record, can we have the  
2 number of the exhibit?

3 MR. BUGLIOSI: People's 10.

4 THE WITNESS: I didn't know that is who it was then.  
5 It just looked like a thing in a car.

6 Q All right.

7 Let me show you another photograph, People's 16.

8 Does that look like the car that the man was  
9 seated in behind the driver's seat?

10 A That night it looked like, you know, Disneyland,  
11 those little things that drive along. Everything was strange  
12 to me that night. It was just a car.

13 It could be the car, I don't know for sure.

14 Q But there was a man in the car, and Tex --

15 A But he didn't look like any man that I had  
16 ever seen before, he just --

17 Q He had a head and arms and stuff like that, I  
18 imagine?

19 A All I saw was him in that position, and he  
20 didn't even look like that that night.

21 Q What did he look like?

22 A What did it look like?

23 Q You said that it didn't look like any man you  
24 had ever seen before. What did it look like?

25 A Just something stretched out.  
26

2 Q Well, you saw him after he was already  
3 dead.

4 A I saw him with his head back.

5 Q You saw Tex shoot the man?

6 A I heard the shot.

7 Q And you saw the man inside the car?

8 A Yeah.

9 Q Now, this car that the man was in, did you see  
10 that car strike any fence in the Tate driveway?

11 A No.

12 Q Did you hear the car striking any fence in the  
13 Tate driveway?

14 A No.

15 Q Did you, Tex, Katie and Linda enter the Tate  
16 residence at the same time?

17 A Yeah. Tex was in there first. Tex went in  
18 the window first.

19 Q And then the three of you girls entered after-  
20 wards?

21 A Yeah.

22 Q And none of you remained outside, is that  
23 correct?

24 A Linda did for about 30 seconds, I would say,  
25 in time, but she come in right afterwards.

26 Q So she did not stay outside, is that correct?

A Huh-uh. She was in and out, in and out.

1 Q I direct your attention, Sadie, to page 47 of  
the Grand Jury transcript.

3 Will you please read lines 2 through 21 to  
4 yourself.

5 (Witness complies.)

6 Have you read those lines to yourself?

7 A Yes.

8 Q At the Grand Jury, Sadie, did you give these  
9 answers to these questions:

10 "Q" By myself --

11 "Susan, I show you Grand Jury exhibit  
12 No. 8 for identification, does this appear to be a  
13 photograph of the home where Tex and you other  
14 three girls went?

15 "A Yes.

16 "Q I direct your attention to a door, does  
17 this appear to be the <sup>front</sup> door that you have been  
18 referring to in your testimony?

19 "A Yes.

20 "Q To the right of the front door I direct  
21 your attention to what appears to be an open window.  
22 Is this the window through which Tex went?

23 "A Yes, it is.

24 "Q After he went through the window, then  
25 he opened the front door you say?

26 "A Yes.

1 "Q Did all of you girls enter at that  
2 time?

3 "A Only two of us entered, one stayed  
4 outside.

5 "Q Who stayed outside?

6 "A Linda Kasabian."

7 Did you give those answers to those questions?

8 A Yes. Mr. Bugliosi, may I clarify something?  
9 You didn't ask me how long she stayed outside  
10 at the Grand Jury.

11 She did not stay outside the whole time and I  
12 never said at the Grand Jury that she did.

13 Q Now, when you, Tex and Katie came back to  
14 Johnny Swartz's car at the bottom of the hill after the  
15 murders, was Linda already inside Johnny Swartz's car?

16 A Yes.

17 Q So Linda was inside Johnny Swartz's car at  
18 the bottom of the hill before the time that you, Tex and  
19 Sadie ever reached the car, is that correct?

20 A That's correct.

21 Q After he returned from the Tate murders, did you  
22 tell Mr. Manson what had happened?

23 A No, not right away.

24 Q Did you ever tell Mr. Manson what had happened?

25 A I didn't think I had to. I didn't tell him in  
26 words -- he knew.



To my mind he knew.

Q Did he ever ask you?

A No.

Q And you never told him?

A No.

Q Now, you were with him between the time of the murders, August 9th and 10th, 1969, up until the time that you and he and other members of the Family were arrested at Barker Ranch in Inyo County, is that correct?

A That's correct.

Q And that was in December of 1969, is that correct?

A That's correct.

Q And during that period of time you saw Mr. Manson many many times?

A That's correct.

Q And not once did you tell him about the Tate murders?

A I didn't think I had to.

Q Did you tell anyone in the Family about the Tate murders?

A I may have mentioned it.

Q Pardon?

A I may have mentioned it.

Q Did you mention it to Ruth Morehouse in September of '69 at Meyers Ranch in the kitchen at Meyers



1 Ranch in the kitchen at Meyers Ranch?

2 A We were talking about everything that was going  
3 on in the city. I don't remember exactly what I said to  
4 her.

5 Q But did you --

6 A I mentioned to her that a lot of people on  
7 Sunset Boulevard when I was down around Sunset, they just  
8 seemed to come to me from every direction. Everyone I would  
9 meet --

10 One young man I met was a psychiatrist who was  
11 called in to --

12 Q We don't want to go off too much on a tangent,  
13 Sadie.

14 A That is approximately what we were talking  
15 about.

1 Q Did you tell Ruth Morehouse about these people who  
2 were murdered inside the Tate residence?

3 A No, just the people had come to me down on Sunset  
4 Boulevard and would talk to me about the Tate murders and  
5 that is what I was telling her.

6 Q Well, did you tell anyone in the Family about  
7 the Tate murders?

8 A Leslie.

9 Q Other than those of you who were involved in the  
10 Tate and La Bianca murders, did you tell anybody else about  
11 the Tate murders or the La Bianca murders?

12 A No, and I didn't even tell Leslie very much.

13 Q Now, you did tell Roni Howard and Virginia  
14 Graham at Sybil Brand, is that correct?

15 A That's correct.

16 Q Now, if you told outsiders like Roni Howard and  
17 Virginia Graham, how come you didn't tell members of your  
18 own family, Sadie?

19 A Nothing needed to be said. What I did was what  
20 I did with those people, and that is what I did.

21 Q Just one of those things, seven dead bodies?

22 A No big thing.

23 Q Seven dead bodies are no big thing, right, Sadie?

24 A Are they? With millions of people all over the  
25 world that are having napalm dropped on them in the name of  
26 your justice, is that a big thing? It doesn't seem to be too

big a thing to you all. If you all believes it's right, it's right, and what I believed was right was right.

Q So killing eight people is just business as usual, no big deal, is that right, Sadie?

A It wasn't at the time, it was just there to do.

Q On the second night do you know who got Johnny Swartz's car?

A No, it was just there.

Q Of course Charlie did not go along the second night, did he, Sadie?

A No, he was in Devil's Canyon for all I know.

Q You mean Charlie was not knocking on the window of the car trying to get in the car when you left?

A No.

Q Was there any room for Charlie if he wanted to go along?

A No, the car was pretty full.

Q There was only room for six of you, no room for Charlie?

A If he was there, which he wasn't, there would have been room, but he was not there. The car was crowded.

Three people in the front, three people in the back. It's a full car.

Q Were you under the influence, Sadie, of LSD at the Tate residence?

A Yes.

1 Q Now, because you were under the influence of LSD  
2 at the Tate residence, are the details a little hazy and  
3 foggy in your mind?

4 A Direct and absolute details, yeah, a lot of them  
5 are.

6 Everything that night was really weird, really far  
7 out. People looked strange.

1 Q So the details --

2 A They didn't even look like people.

3 Q So the details --

4 Well, when blood was coming out of their bodies  
5 when you were stabbing them, blood was spurting out of their  
6 bodies; right?

7 A I didn't relate to it as blood.

8 I didn't relate to Sharon Tate as being anything  
9 but a store mannekin. That is what she looked like.

10 And she sounded like an IBM machine.

11 Q You have never heard a store mannekin talk, have  
12 you, Sadie?

13 A No, sir. But it just looked like. She just  
14 looked to me like a store mannekin, and the words that came  
15 out of her mouth didn't make any sense to me. I got tired of  
16 hearing it.

17 Q Did it make any sense that Sharon was pregnant  
18 and she wanted to live, to have her baby?

19 Didn't that make any sense to you?

20 A Not at the time.

21 She kept begging and pleading and begging and  
22 pleading and begging and pleading, and I got sick of listening  
23 to her, so I stabbed her.

24 Q And the more she screamed, the more you stabbed,  
25 eh, Sadie?

26 A She didn't really scream.

1 Q She begged?

2 A Yes. So?

3 Q And you looked at her and you said, "Look, bitch,  
4 I have no mercy for you."

5 Isn't that right, Sadie?

6 A That's right. That is what I said then.

7 Q Is it true, then, that because you were under the  
8 influence of LSD, the details are somewhat foggy and hazy in  
9 your mind?

10 A There is a lot of things that are foggy and hazy,  
11 Vince.

12 It is like everything was going so fast, moving  
13 very, very fast and very rapid, you know.

14 Q Well, was part of this fogginess or haziness in  
15 your mind traceable to the fact that you were under the  
16 influence of LSD?

17 A I don't understand your question.

18 Q Well, was the fact that you were under the  
19 influence of LSD, do you think that caused things to be some-  
20 what hazy and foggy in your mind?

21 A Now?

22 Q No. At the time of the murders.

23 A At the time, at the murders?

24 Everything was crystal-clear to me at the time  
25 of the murders, as you call them.

26 Q So, in other words, you/<sup>were</sup>very, very well aware of

1 everything that you were doing; right?

2 A Yes. It was just there to do, and I did it.

3 Q And you knew exactly what you were doing; right?

4 A I knew the motions that I was going through were  
5 the motions that I was going through.

6 At the time, to place words on to what I was doing,  
7 or to place a thought onto what I was doing, no, I can honestly  
8 say I didn't know what I was doing in your world.

9 I just knew what I was doing because I was doing  
10 it. And there was nothing to be said to me about it, in my  
11 own mind.  
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1 Q Now, you remember, of course, I think you  
2 testified yesterday that you knew exactly what Jay Sebring  
3 was wearing, is that correct, the clothing?

4 A I think --

5 Q You can answer that yes or no, Sadie. That is  
6 no big question.

7 A I don't understand your question.

8 Q Do you recall now, looking back, what Jay  
9 Sebring was wearing?

10 A I recalled when I saw the picture, yes, that  
11 is what he was wearing.

12 Q And you recall that he had black hair?

13 A That he had dark hair.

14 Q And his approximate height and weight?

15 A Yes.

16 And that all came from what I saw on television  
17 at the time.

18 You know what he looked like to me at the  
19 time? He looked like a Samurai warrior.

20 Q You remember that the front door of the residence  
21 looks like a Dutch door?

22 A Yes. It looked like the house was set off in  
23 Holland.

24 Q And you remember that there was a narrow hallway  
25 at the Tate residence?

26 A Yes, if it was a hallway.



1 Q And that when you entered the front door of  
the Tate residence, the living room is to the left and the  
3 kitchen is to the right.

4 Do you remember all those things?

5 A I remember all those things through help of  
6 pictures, photographs, a diagram that you yourself showed  
7 me.

8 And that is how I remember all those things.

9 If I had never seen a picture or a diagram,  
10 I don't think I could relate any of it to you. It was a  
11 big room.

12 Q Do you remember the exact position that Jay  
13 Sebring was in in relation to Sharon Tate's body?

14 A The only thing that I can recall is that he was  
15 laying close to her.

16 And when I walked out, I threw a towel back.  
17 I didn't even see where it landed.

1 Q I mean, when you first entered Sharon's bedroom,  
2 you say Sharon was lying down in bed and Jay was seated  
3 at the end of the bed, and you testified to one arm being  
4 over Sharon's legs, or something like that.

5 A Yes. He seemed to be leaning over on one arm.

6 Q You remember everything that happened, don't  
7 you, Sadie?

8 A Pretty much everything.

9 Q In fact, you weren't under the influence of  
10 LSD at all, were you, Sadie?

11 A Yes, I was. Yes, I was.

12 Q Were you under the influence of LSD the second  
13 night?

14 A Yes, I was.

15 Q When did you ingest the LSD?

16 A Which time?

17 Q The second night.

18 A I believe it was as the sun was going down,  
19 early evening or late, late afternoon. Somewhere around  
20 in that time.

21 The exact time, hour, I don't know, but it was  
22 an hour and a half, two hours before I got in the car.

23 Q So, you were still on a trip at the time of  
24 the La Bianca murders?

25 A Right.

26 Q Do you consider LSD a drug?

1 A No. I consider it to be what it is.

2 Q Well, do you call it a drug at all?

3 A No. I call it acid.

4 Q What is a drug to you?

5 A A drug?

6 Q Yes.

7 A The word doesn't relate to me, but through the  
8 meaning that I have been taught, it can be something  
9 harmful to the body or can be helpful to the body.

10 Like aspirin is a drug, morphine is a drug,  
11 heroin is a drug.

12 These are all words that I relate to the word  
13 "drug."

14 I do not relate the word acid to drug.

15 Q Do you remember telling me, Sadie, on the  
16 evening of December the 4th, 1969, that on both the nights  
17 of the Tate and La Bianca murders, you were not under the  
18 influence of anything?

19 Do you remember telling me that, Sadie?

20 A Sure, I remember telling you that.

21 Q Were you lying to me, Sadie?

22 A At the time that I told you that, I didn't  
23 want to believe I was on acid, so I told you I wasn't.

24 Q You also told me that no one else was on acid  
25 or any other type of drug on both nights, didn't you,  
26 Sadie?

27 A Yes.

1 Q On the second night, when Linda, you and Clem  
2 went to the fourth or fifth floor of the apartment out in  
3 Venice, Linda wanted you and Clem to help her kill this man  
4 whom she called a pig; is that correct?

5 A She didn't say nothing about killing him. She  
6 just said that there was a pig that lived upstairs that had  
7 some money, and she was going to go up and see him, and if,  
8 when she knocked on the door, if she felt that we could come  
9 in, to come in.

10 And Linda had previously given Clem a gun from  
11 the car that was in the glove compartment and told Clem to  
12 carry it.

13 And she told us to stand behind like a hallway,  
14 as the hallway turns to the left or the right -- I forget  
15 which way it turns -- she told us to wait out of sight, in  
16 case he opened the door, so he wouldn't see us.

17 And then she said she was going to ask him if  
18 her friends could come in.

19 Q Did Linda have a knife on her?

20 A I don't know.

21 Q Did you see a knife on her?

22 A I don't remember seeing one on her.

23 Q Yesterday, just before we finished, Sadie, I  
24 was asking you why these murders were committed.

25 Do you recall my asking you that at the end of  
26 yesterday's session?

1 A Uh-huh, yes.

2 Q Let me ask you again because the questions and  
3 answers were terminated.

4 Why were these seven murders committed? //

5 A It seemed like a good idea at the time. It just  
6 it happened. And it was right. My brother was in jail for  
7 something that I did.

8 It would have worked. It would have worked had I  
9 not talked to Roni Howard and Virginia Graham. Bobby would  
10 be free. If you look at it.

11 Q I direct your attention, Sadie, to this letter  
12 here.

13 This is in your handwriting; is that correct?

14 A Yes.

15 MR. BUGLIOSI: For the record, it is Court's Special  
16 Exhibit 8.

17 Q And I specifically direct your attention to Page 1  
18 of the letter.

19 This is the letter that you wrote to Roni Howard  
20 in mid-December of 1969 at Sybil Brand; is that correct?

21 A That is correct.

22 Q And you are talking, in the first paragraph,  
23 about the murders; is that correct? Not the details of the  
24 murders, but you are talking about why you were in custody,  
25 and things like that?

26 A Yes.

1 Q Now, at the end of this first paragraph, in your  
2 own handwriting, don't you tell Ronl Howard, "Yes" -- strike  
3 that --

4 "There was a so-called motive behind all this."  
5 It was to instill fear into the pigs and to bring on Judgment  
6 Day, which is here now for all."

7 Did you write that?

8 A Sure.

9 And it is the truth.

1 Q What did you mean by that?

2 A It is the truth.

3 Q In other words, that was the reason for these  
4 murders?

5 A It was part of it, in my head.

6 I saw that from the reaction down on Sunset  
7 Boulevard and all the people that I talked to, there was a  
8 lot of fear in L.A. I watched the fear on the news that  
9 these murders had caused.

10 What motivated me was getting my brother free.

11 Q Do you see anything in here, in this letter --  
12 and I will give it to you if you want to look at it --  
13 do you see anything in here about freeing Bobby Beausoleil?

14 A No. Neither do you.

15 Q That's right, I don't.

16 A I never mentioned Bobby Beausoleil to Roni  
17 Howard or Virginia Graham.

18 Q How come the only thing you mentioned, Sadie,  
19 was that these murders were to instill fear into the pigs  
20 and to bring on judgment day for all?

21 A Isn't judgment day here now?

22 Q How come that is the only thing you told  
23 Roni Howard about it, Sadie?

24 A That is all I wanted to tell her. I only told  
25 her what I wanted her to know.

26 And if you had gone back before, yes, I wanted

1 the whole world to know about M, about Charlie. To me,  
2 in my head, he was God. Yes, he was God. He represented  
3 a God to me that was so beautiful that I'd do anything  
4 for him.

5 "And he had a brother, and his brother was  
6 named Bobby.

7 Q And you would even commit murder for him;  
8 right, Sadie?

9 MR. KANAREK: Your Honor, she should be allowed to  
10 finish.

11 Mr. Bugliosi is interrupting her.

12 MR. BUGLIOSI: Mr. Kanarek is interrupting me, and  
13 I ask the Court to admonish Mr. Kanarek not to interrupt  
14 me.

15 MR. KANAREK: He is not letting her finish her  
16 answer, your Honor.

17 THE COURT: That will be enough, Mr. Kanarek.

18 MR. BUGLIOSI: Q You would do anything for him?

19 A I would do anything for God.  
20  
21  
22  
23  
24  
25  
26



Q Even commit murder?

A I'd do anything for God.

Q Even commit murder?

A I would do anything for the God that I believed  
in, yes.

Q Including murder?

A That's right. If I believed it was right.

And God, you all have been killing people all  
over this world in the name of Jesus Christ, the man that  
you all got up there. You say he has died for your sins.  
But you are all so stuck on your sins and misery that without

Q And you murdered the five people at the Tate  
residence for your God Manson, didn't you?

A I murdered them for my God Bobby Beausoleil.

Q Oh, you have two Gods?

A There is only one God, and God is in all.

Bobby was up on death row.

MR. SHINN: Your Honor, Mr. Bugliosi is shouting at the  
witness, your Honor.

THE COURT: He is not shouting.

MR. SHINN: I heard a loud voice, your Honor.

MR. BUGLIOSI: I am sorry. I will try to keep my voice  
down, Mr. Shinn.

THE WITNESS: What motivated me, Bobby was picked up  
for murder that I did.

MR. BUGLIOSI: You have to answer questions, Susan, and

there is no question pending. Okay?

THE WITNESS: Okay.

MR. BUGLIOSI: We have got to be very legal about this. There are certain rules we have to follow.

THE WITNESS: Yes. It has been a long time, and your rules don't make no sense --

Q BY MR. BUGLIOSI: Okay.

A -- to me.

Q Now, when I talked to you on the night of December the 4th, 1969, isn't it true that you told me that the reason for these murders was: "The whole thing was done to instill fear in the establishment and cause paranoia. Also to show black men how to take over the white man."

Did you tell me that, Sadie?

A Yes.

1 Q You didn't tell me anything about Bobby Beausoleil, did you?

2 A No, sir, you never asked me nothing about Bobby Beausoleil.

3 Q You didn't volunteer it either, did you, Sadie?

4 A No.

5 Q This Virginia Graham that you spoke to at Sybil Brand --

6 A It wasn't the Virginia Graham that was here.

7 Q This was a different Virginia Graham.

8 A I looked at her when you all brought me down to be identified by her and it was not the Virginia Graham I talked to in the jail.

9 Q The Virginia Graham you spoke to at the jail, did you tell her, Sadie, that after the Tate murders, within minutes, within a half hour afterwards you were very tired but you felt relieved because you knew that Helter Skelter had begun?

10 Didn't you tell her that?

11 A I believe I told her I felt relieved, I felt like something else --

12 Q Because Helter Skelter had begun, is that right, Sadie, let's tell the truth now, you are on the witness stand?

13 A Yeah, I'm very aware of where I am sitting right now, I could have said that to you. I don't recall

1 saying that to her.

2 Q But you could have?

3 A Sure, I could have, I could have told her a lot  
4 of things that you never even heard about.

5 Q Well, spare me, okay, Sadie?

6 A Okay.

7 Q Now, you told Roni Howard and Virginia Graham  
8 that Charles Manson ordered these murders, didn't you?

9 A Sure.

10 Q Now, when you spoke to Roni Howard and Virginia  
11 Graham, you didn't say anything at all about Linda Kasabian,  
12 did you?

13 A No, I made up the story as I made it up, and  
14 wanted to present to her and make her as much afraid of  
15 me as I was of her.

16 Q Why didn't you tell Roni Howard and Virginia  
17 Graham about Linda Kasabian?

18 A I mentioned Linda.

19 Q Why didn't you mention to Virginia Graham and  
20 Roni Howard that Linda Kasabian was behind these murders?

21 How come, Sadie?

22 A Because I didn't.

23 Q You didn't because you didn't, and that is  
24 because you didn't, right?

25 A Correct.

26 Q Were you trying to protect Linda?

1 A Nope. I was making up my story.

2 Q Are you telling the truth on the witness stand  
3 now, Sadie?

4 A Absolutely.

5 Q Now, you testified I think this morning, Sadie,  
6 that at the Grand Jury you lied, right?

7 A At the Grand Jury I said what I said because that  
8 is what I said, and it was true and real to me then.

9 Q But you have always wanted to tell the truth  
10 about these murders, haven't you?

11 A That's right, that is what I am here for right  
12 now.

13 Q You always wanted to tell the truth, haven't  
14 you, Sadie?

15 A That is correct.

16 Q Directing your attention again, Sadie, to this  
17 letter, page 4 of the letter at the top, this is the one  
18 to Roni Howard at Sybil Brand.

19 If you always wanted to tell the truth about  
20 these murders, Sadie, how come you told Roni Howard:

21 "When I first heard you were the informer I  
22 wanted to slit your throat."

23 How come you told her that, Sadie?

24 A Can you read the next line?

25 MR. BUGLIOSI: "Then I snapped that I was the real  
26 informer."

1 THE WITNESS: That's correct.

2 BY MR. BUGLIOSI:

3 Q But how come you wanted to slit Roni Howard's  
4 throat if you always wanted to tell the truth?

5 A It has to do with the second line, then I  
6 snapped, I wanted to slit my own throat because I snitched.

7 Q Sadie, no one has called you a liar, have they,  
8 Sadie? They called you a snitch, isn't that right, Sadie?

9 A No one called me a snitch.

10 Q You just got through saying you snitched?

11 A That is what I said. No one has called me a  
12 snitch.

13 Q There is a big difference between snitching and  
14 lying, isn't that right, Sadie?

15 A Snitching and lying can be one and the same  
16 thing. It depends on what the snitch says.

17 If the snitch tells the truth, they tell the  
18 truth. That is what you got that mad dog out in the  
19 streets for, immunity.

20 Q You saw the posters "Sadie Glutz is a snitch"?

21 A I haven't seen them.

22 Q You heard about it?

23 A I heard about it.

24 Q You haven't seen any poster saying "Sadie Glutz  
25 was a liar," have you?

26 A No, I never told you I lied before, either.

I told Mr. Caballero that.

Q Now, before you testified at the Grand Jury did Mr. Caballero advise you of your constitutional rights?

A I believe so.

Q And did you freely give up your right to remain silent?

MR. KANAREK: I object to that as calling for a conclusion, your Honor.

THE COURT: Overruled.

MR. KANAREK: Whether she freely did or not.

THE COURT: Overruled.

BY MR. BUGLIOSI:

Q Did you freely give up your right to remain silent?

A I feel I was pushed into it.

Q Your answer is you did not freely give up your right to remain silent?

A I feel I was pushed into it.

Q Did you freely testify before the Grand Jury?

A I feel I was pushed into it.

Q At the Grand Jury did you give these answers to these questions:

"Q Did your attorney Mr. Caballero explain to you your constitutional rights?

"A Yes, he did.

"Q Are you freely giving up your right to



"remain silent?

"A Yes, I am.

"Q And are you freely willing to testify before the Grand Jury?

"A Yes.

"Q Now, do you understand that if you do testify that you may incriminate yourself?

"A Yes, I know that.

"Q Do you understand what the word 'incriminate' means?

"A Yes, I do.

"Q Are you still willing to testify, knowing that you are not being given immunity and you are not being freed of any of the charges that you may incriminate yourself about?

"A I understand this, and my life doesn't mean that much to me. I just want to see what is taken care of."

Did you give those answers to those questions?

A Yep.



1 Q Did you promise to testify to the complete truth  
2 at the Grand Jury, Sadie?

3 A The truth that was reality to me at the time.

4 Q Did you give these answers to these questions  
5 at the Grand Jury?

6 "Q Now, these folks who are seated  
7 to Mr. Stovitz's and my left, and right behind  
8 me, are members of the Los Angeles County Grand  
9 Jury. You understand that?

10 "A Yes.

11 "Q These folks want you to tell them  
12 what happened, Susan, and they want you to be  
13 completely truthful with them. Do you promise  
14 to do that?

15 "A Yes."

16 Did you give those answers to those questions?

17 A Yep.

18 Q And you snitched at the Grand Jury. You didn't  
19 lie, did you, Sadie?

20 A I lied.

21 Q Sadie, you testified Tuesday and Wednesday, I  
22 believe, that it was Linda Kasabian who made the decision to  
23 goto the Tate residence, and also, I believe, you said it  
24 was her decision to go to Harold True's place, is that  
25 correct?

26 A That is correct.

Q Now, Tuesday was the first time that you had ever told anyone this, isn't that true, Sadie?

A That is correct.

Q Now, Sadie, these murders occurred on August 9th and 10th, 1969, right?

A That is what you tell me.

Q And you are telling everyone in this courtroom, and this jury and that Judge, that yesterday was the first time that you told anyone that Linda was behind these murders?

MR. KANAREK: Your Honor, I object, this is not time for argument to the jury.

THE COURT: Overruled.

MR. KANAREK: It's argument.

THE COURT: Sit down, Mr. Kanarek, you are out of order.

Q BY MR. BUGLIOSI: Is that right, Sadie?

A It is the first time I have told this jury and this courtroom. That is correct.

Q Wait a minute, you said it is the first time you told anyone. Let's not go back on our word now, Sadie.

A Anyone pertaining to who?

Q When I say anyone, I'm talking about human beings.

A I ain't told nobody the truth until I was sitting right here right now, I got up in front of the jury one time,

1 and you all took me away.

2 I have been trying to tell all the time.

3 Q Between August 9th, 1969 and February 9th and 10th,  
4 1971, how come you never told anyone that Linda was behind  
5 these murders?

6 A How come? Because I didn't. It's that simple.

7 Q Now, you are sure that all you did up there in  
8 'Frisco was do topless work?

9 A San Francisco?

10 Q Yes.

11 A I did all kinds of crazy things.

12 Q Did you do any comedienne work?

13 A No.

14 Q I want to verify that.

15 A You've got it verified.

16 Q Very good.

17 Now, without going over all your testimony at  
18 the Grand Jury, Sadie, we will try to make this as short  
19 and sweet as possible.

20 Basically at the Grand Jury, Los Angeles County  
21 Grand Jury, December 5th, 1969, you testified that it was  
22 Charles Manson who sent you, Tex, Katie and Linda out to  
23 commit the murders at the Tate residence.

24 That is true, isn't it, Sadie, this is what  
25 you testified to?

26 A That is what I testified to.

1 Q And you further testified the very next night  
2 Charles Manson told you, Tex, Katie, Linda, Leslie and Clem  
3 that you were going to go out again and do the very same thing  
4 that you had done the first night.

5 Is that correct? Is that what you testified to?

6 A That is what I testified to.

7 Q And you testified on the second night Mr. Manson  
8 went along with the group, is that correct?

9 A That is what I testified.  
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1 Q And that he was the driver of the car as you drove  
2 off Spahn Ranch?

3 A That is what I testified to.

4 Q And you testified further that eventually  
5 Mr. Manson and the rest of you stopped in front of Harold  
6 True's house, and Manson got out of the car alone, is that  
7 correct?

8 A That is what I testified to.

9 Q And you testified to the Grand Jury that when he  
10 returned to the car he had a woman's wallet with him, is  
11 that correct, Sadie?

12 A That is what I testified to.

13 Q And then he instructed Tex, Katie and Leslie to  
14 get out of the car, is that correct?

15 A That is what I testified to.

16 Q And he told Tex, Katie and Leslie that he tied  
17 the people up and he told Tex, Katie and Leslie to go into  
18 the home and not to cause fear and panic as they had the  
19 previous night, is that correct?

20 A That is what I testified to.

21 Q And you testified that Tex, Katie and Leslie  
22 walked away from the car, is that correct?

23 A That is what I testified to.

24 Q And then you and Larry and Linda and Clem drove  
25 off, correct?

26 A That is what I said.

1 Q And you testified at the Grand Jury that even-  
2 tually you stopped at a gasoline station and Manson gave  
3 Linda the woman's wallet, is that correct?

4 A That is what I testified to.

5 Q Did Charlie tell Linda what to do with the wallet?

6 A Charlie wasn't there.

7 Q Now, at the Grand Jury, Sadie, you testified that  
8 after Linda left the wallet at the gasoline station you feel  
9 asleep in the car and when you woke up you were back at  
10 Spahn Ranch, is that right?

11 A That is what I testified to.

12 Q Now, why didn't you testify at the Grand Jury  
13 about the Venice incident?

14 A Nobody asked me and I did not bring it up in my  
15 story, I don't believe, to Virginia Graham and Roni Howard.

16 There is a lot of things in that Grand Jury that  
17 I don't even recall what I testified to.

18 Q You say no one asked you, Sadie?

19 A Not that I can recall -- might have.

20 Q BEcause remember, now at the beginning you said  
21 you were going to testify to the complete truth at the Grand  
22 Jury, right?

23 A That is what I said at the Grand Jury.

24 Are you going to try to get me for perjury?

25 Q No, I wouldn't think of it. You have already  
26 been convicted of seven counts of murder.

1 A. That's right.

2 Q. So why am I going to fool around with a perjury  
3 charge?

4 A. I don't know. Why are you going through all of  
5 these changes?

6 Q. Now, directing your attention to Page 98 of the  
7 Grand Jury transcript, Sadie, glancing at the transcript  
8 that you testified, "Did Charlie give Linda Kasabian the  
9 woman's wallet and tell her to leave it in the bathroom  
10 hoping someone would pick it up," is that correct?

11 A. That is what it says.

12 Q. And used a credit card, is that correct?

13 A. That is what it says.

14 Q. Well, do you recall --

15 Read Lines 24 to 26 to yourself on Page 98, and  
16 Lines 1 through 5 to yourself on Page 99.

17 (Witness complies.)

18 Have you read those lines to yourself, Sadie?

19 A. Yep.

20 Q. Now, the context in which you gave these answers  
21 to these questions, is that Charlie had given Linda the  
22 wallet to hide in the restroom, and you said Linda did it.

23 A. That is what it says on the paper.

24 Q. Right, and then I asked you:

25 "Q. What is the next thing that happened  
26 after Linda left the wallet in the restroom, what

1 is the next thing that happened?

2 "A Then we drove around for a long  
3 time and I went back to sleep. It wasn't  
4 like I was asleep, it was like I was drugged;  
5 I felt very heavily drugged. I was not on  
6 drugs at the time. I just felt like that,  
7 like I'd been shot with morphine or something,  
8 or fell asleep and I woke up back at the  
9 ranch."

10 Q Did you give that answer to that question?

11 A Sure did.

12 Q What happened to Venice?

13 A Nothing was ever said about it.

14 Q Well, I asked you at the Grand Jury, didn't I,  
15 Sadie, what happened after Linda left the wallet off?

16 A I left it out.

17 Q Any reason for that?

18 A I didn't see any reason to say anything about it.  
19 It's all so simple.

20 Q I believe you testified, Sadie, that you want to  
21 take full responsibility for the Gary Hinman murder because you  
22 murdered Gary, not Bobby Beausoleil, is that correct?

23 A I don't think I said I wanted to take full  
24 responsibility.

25 Q I'm sorry.

26 A I don't remember saying that.



1 Q Weren't your words to that effect, that you  
2 wanted to clear Bobby because Bobby was innocent? Did you  
3 testify to that?

4 A I came up here to tell you the truth.  
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Q Right?

A That I did kill Gary Hinman in fact, without malice aforethought.

Q That is a legal term now, Sadie.

A Um-hum, it's one you have all been using on me.

Q Didn't you testify, Sadie, correct me if I am wrong, didn't you testify that you are a woman and you murdered Gary Hinman and Bobby Beausoleil is innocent and you want to free Bobby?

Didn't you testify to that?

MR. KANAREK: Your Honor, I must object on the grounds Mr. Beausoleil is using the word murder in the legal sense.

THE COURT: Overruled.

MR. KANAREK: The physical act is what she testified to, your Honor.

THE COURT: The objection is overruled.

You may answer the question.

THE WITNESS: Would you repeat your question.

BY MR. BUGLIOSI:

Q Haven't you testified within the last couple of days that you were the one that killed or murdered Gary Hinman, not Bobby Beausoleil, and you did not want Bobby Beausoleil to suffer or be punished for something that you did?

Didn't you testify to that?

A Yep.

1 Q When you found out that Bobby Beausoleil had  
2 been arrested for the Hinman murder, did you feel pretty  
3 bad about it?

4 A Yes.

5 Q And you were willing to do anything to free  
6 Bobby?

7 A Yes.

8 Q Because Bobby was your love?

9 A Bobby was my brother.

10 Q You were even willing to give up your life  
11 for Bobby to free him, isn't that true, Sadie?

12 A Yep, without going to the police.

13 Q Well, that is the next question, now, Sadie.

14 A Yeah, I know.

15 Q If you felt so bad about Bobby being arrested  
16 for the Hinman murder, because ~~actually~~ you had committed  
17 it, and if you were willing to do anything for Bobby, even  
18 give up your life for him, instead of killing these five  
19 poor Tate victims, why didn't you simply turn yourself in  
20 to the police and tell them "I had murdered Gary Hinman"?

21 A Because I didn't see no wrong in what I did by  
22 killing Gary Hinman.

23 When I say I felt bad, I felt bad because Bobby  
24 was in jail and was going to take a beef for me.

25 Q Right, and you wanted to free him, right?

26 A The only way I knew how other than going to the

police, because I felt no guilt for what I did.

Q Apart from guilt, to free Bobby why didn't you go to the police and say, "Look, Officers, you got the wrong man, I am the person who killed Gary Hinman." Why did you have to go up and kill five people?

A Because that is what I did.

Q And you did it because you did it?

A That's right.

Q And that is why you did it?

A It is so simple. It happened. I'm here.

Q It's a happening?

A You all have judged me.

Q It's a happening?

A Sure, okay. The earthquake was a happening.

MR. BUGLIOSI: Sadie, I enjoyed talking to you.

No further questions.

THE COURT: Anything further, gentlemen?

MR. SHINN: I have some redirect, your Honor.

#### REDIRECT EXAMINATION

BY MR. SHINN:

Q Now, when Mr. Bugliosi talked to you at Caballero's office, did he show you some pictures and diagrams?

A Yes.

Q How many diagrams and pictures did he show you?

1 A It was lots of them, I did not count them.

2 Q Were they color, black and white?

3 A Mostly black and white.

4 I think a couple of colored photos.

5 Q Did he show you these pictures before he talked  
6 to you or before he took these statements down?

7 A The statements that I have said?

8 Q Before you answered the questions that he put  
9 down his paper.

10 Did he show you these pictures before he started  
11 asking you questions?

12 A No, during the course of asking me the questions,  
13 like if I'd have trouble with a question he showed me a  
picture.

15 Q Okay, before he started to talk to you, did  
16 you see him bring these pictures in?

17 A Yes.

18 Q And the diagrams?

19 A Yes.

20 Q And did he explain to you what he had with him  
21 at that time?

22 A I asked him. I was curious, and he said "Pic-  
23 tures and diagrams."

24 I asked him "What for?"

25 And he said "So you can identify them."

26 Q So now he had these diagrams of the houses?

1 A Yes.

2 Q The Tate house and the La Bianca house?

3 A I believe the La Bianca was there, I'm not sure.

4 Q And did he show you photographs of the inside  
5 of the house at the Tate residence?

6 A I don't remember if he did or not, I just know  
7 there was lots of pictures.

8 Q Well, do you recall what these pictures were,  
9 houses, bodies or what?

10 A I didn't see no bodies. He didn't show me no  
11 bodies.

12 Q But he did show you the diagram of the house?

13 A Yeah, there was a large large diagram, I think  
14 the one that they had up here for the jury to look at, and  
15 he had rolled out for me, which had things set in the  
16 house, and I showed him different places in the house.

17 Q Okay now, without looking at this diagram,  
18 could you have described this house?

19 A No.

20 Q But, in other words, you looked at this diagram,  
21 these pictures, and then it kind of helped you?

22 A Sure.

23 Q It influenced your answers?

24 A Yeah.

25 To his question, is that correct?

26 A Yes, without it I don't think I could have  
described what it was like.

1 Q Did he show you a picture of the gasoline  
station, do you recall?

3 A No, I don't think he did. I don't think he did  
4 at all. I don't remember, he might have.

5 Q In looking back, now, what pictures do you  
6 recall Mr. Bugliosi showing you?

7 A A picture of a gun, a picture of a rope, a  
8 picture of the house, the front of the house, a picture of a  
9 car and a big diagram and the picture of another house, I  
10 think it was black and white.

11 Q Now, did he show you a map of where the Tate  
12 residence was located?

13 A In relationship to the mountains around it?

14 Q Yes.

15 A He might have, but I don't -- yeah, I think there  
16 was one of them there, too, and he asked me how we got there.

17 He said, "Did you go this way or did you come  
18 this way?"

19 Q And without looking at that diagram --

20 A I could not have told him.

21 Q You could not tell him how you got there or how  
22 you left, is that correct?

23 A That is correct.

24 Q In other words, these pictures influenced you --

25 MR. BUGLIOSI: Leading question, your Honor.

26 THE COURT: Sustained.

1 Q BY MR. SHINN: So what did these pictures do for  
2 you?

3 MR. BUGLIOSI: Assumes a fact not in evidence.

4 THE COURT: Sustained.

5 Q BY MR. SHINN: Did you see these pictures of the  
6 diagram of these -- of the Tate residence and the map and  
7 the road and all that?

8 MR. BUGLIOSI: Asked and answered.

9 THE COURT: Overruled, you may answer.

10 THE WITNESS: Yeah, I saw them when he showed them to  
11 me.

12 Q BY MR. SHINN: When you looked at them what did  
13 it do to your answers to Mr. Bugliosi's questions?

14 MR. BUGLIOSI: Assumes a fact not in evidence.

15 THE COURT: Sustained.

16 Q BY MR. SHINN: Did Mr. Bugliosi ask you about  
17 these diagrams?

18 A Yeah.

19 Q He asked you questions about the diagrams and  
20 certain locations?

21 A Everything was marked down in pencil, what every-  
22 thing was, front door had front door written on it; the window  
23 had window on it.

24 In fact, it had "open window" on it. In fact,  
25 it had "bloody footprints" marked.

26 Everything was there for me to see.



Q When Mr. Bugliosi asked you questions about the house, by looking at this diagram how did it affect your answer?

MR. BUGLIOSI: Assuming facts not in evidence.

THE COURT: Sustained.

Q BY MR. SHINN: Did he ask you about this diagram?

A Yeah, with each question, like with a lot of questions he would ask me, "Well, where did this happen?"

And with the question he implied exactly where it was, it was all written out.

MR. BUGLIOSI: Object, it's conclusionary, your Honor.

THE WITNESS: It was there for me to see.

THE COURT: Read the answer.

(Whereupon, the reporter reads the answer as follows:

"A Yeah, with each question, like with a lot of questions he would ask me, 'Well, where did this happen?'

"And with the question he implied exactly where it was, it was all written out.")

MR. KANAREK: Your Honor, may I be heard before your Honor rules?

THE COURT: The motion is denied.

Q BY MR. SHINN: Now, while you was talking to Mr. Bugliosi at Mr. Caballero's office that night, some of these answers you gave to Mr. Bugliosi's questions, were these

answers influenced?

MR. BUGLIOSI: Ambiguous, motion to strike.

THE COURT: If there is an answer, it is stricken.

The jury is admonished to disregard it.

Reframe the question.

MR. SHINN: Yes, your Honor.

Q BY MR. SHINN: While you was talking to Mr. Bugliosi at Mr. Caballero's office, I believe it was December 4, 1969, some of these answers you gave Mr. Bugliosi were not true, you stated, is that correct?

A That is correct, even though they were true to me at the time, they were not the truth.

Q Now, was some of your answers influenced by the fact you may receive a benefit from Mr. Bugliosi?

A Yes.

Q The fact that he told you that he would try to save you from the gas chamber and all that?

A Yes.

Q In other words, you wanted -- the answers were the type of answers you felt your state of mind at that time -- that Mr. Bugliosi wanted to hear?

A That is correct.

Q Now, you also testified at the Grand Jury you lied, is that correct?

A At the Grand Jury I testified that I lied?

Q As to some of the facts.

1           A     Yeah, a lot of things about the Grand Jury, and  
2 things I said at the Grand Jury just are not true.

3           Q     In other words, all these facts that Mr. Bugliosi  
4 asked you about the Grand Jury, all these questions that he  
5 asked you about regarding your Grand Jury testimony was not  
6 true?

7           A     I don't think I understand your question.

8                 I did not hear the beginning of it.

9           Q     Some of the testimony at the Grand Jury, was it  
10 true or was it all not true?

11          A     Parts of it was true.

12          Q     In other words --

13          A     I could not tell you which part. I would have  
14 to read the whole Grand Jury testimony.

15                 I don't even remember what I said at the Grand  
16 Jury.

Q Okay now, do you recall at the Grand Jury when they asked you who stabbed Sharon Tate, do you remember that question?

A Yeah.

Q Do you recall the answer?

A I said, I think Tex did it. I'm not sure.

Q That was your testimony to the Grand Jury, is that correct?

A I don't know whether that is exactly what I said at the Grand Jury. I think that is what I said.

Q Did you say -- you did not say you stabbed Sharon Tate at the Grand Jury, did you?

A No.

Q Now, you wrote many letters while you were at Sybil Brand, correct?

A Yes, I wrote a lot of letters.

Q And you knew these letters were being censored by the Sheriff's Department?

A Sure did.

Q In other words, every letter that you wrote you knew it was going to be censored?

A That's right.

Q And some sheriff would read it before they sent it out?

A That's correct.

Q Is that one of the reasons why you did not

1 mention Bobby Beausoleil's name in the letter?

2 A That is correct.

3 Q Because you knew that Sheriffs might read his  
4 name, is that correct?

5 A That's correct, I was just kind of like riding  
6 on it.

7 Q And knowing that the sheriffs were going to  
8 censor your letters, you would write things in there that  
9 you wanted them to know, is that correct?

10 MR. BUGLIOSI: Leading question.

11 THE WITNESS: That is correct.

12 MR. BUGLIOSI: Motion to strike.

13 THE COURT: The answer is stricken, the jury is  
admonished to disregard it.

15 BY MR. SHINN:

16 Q Okay, what would you write in your letters then?

17 A In my letters?

18 Q Your letters to Roni Howard now.

19 MR. BUGLIOSI: Too broad a question, your Honor.

20 THE COURT: I did not understand the question.

21 MR. SHINN: I'm getting down to the letter she wrote  
22 to Roni Howard, your Honor.

23 THE COURT: Just a moment. Reframe the question, Mr.  
24 Shinn.

25 BY MR. SHINN:

26 Q Directing your attention to the letter you wrote

1 to Roni Howard which Mr. Bugliosi showed you?

2 A Yes.

3 Q When you wrote that letter you knew the sheriff  
4 was going to censor that letter, correct?

5 A Yes, I had a feeling they would get ahold of it  
6 one way or the other.

7 Q So with that in mind, you wrote this letter,  
8 correct?

9 A Yes.

10 Q Now, while you were talking to Mr. Bugliosi, in  
11 Mr. Caballero's office on December 4th, 1969, in most of  
12 these questions that Mr. Bugliosi asked you what type of  
13 questions did he ask you?

14 A I don't remember. Just, you know, like the  
15 question would be "Do you know Charles Manson?"

16 Questions like "Do you know Patricia Krenwinkel?"

17 Those are the only questions that I have in my  
18 mind.

19 Q I understand that, but my question is, what type  
20 of questions did Mr. Bugliosi ask you?

21 MR. BUGLIOSI: Ambiguous and calls for a conclusion.

22 BY MR. SHINN:

23 Q Did he ask you leading questions?

24 THE COURT: Sustained.

25 BY MR. SHINN:

26 Q What was your state of mind then at the time

1 Mr. Bugliosi asked you these questions?

2 Was your state of mind when Mr. Bugliosi asked  
3 you these questions that it kind of implied the answer?

4 MR. BUGLIOSI: Same objection, your Honor, calls for  
5 a conclusion.

6 THE COURT: Sustained.  
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1 Q Now, do you recall the questions that Mr.  
Bugliosi asked you?

3 A Yes.

4 Q What type of questions?

5 MR. BUGLIOSI: Same objection.

6 MR. SHINN: State of mind.

7 MR. BUGLIOSI: Same objection.

8 THE COURT: It is ambiguous, Mr. Shinn.

9 THE WITNESS: My state of mind is ambiguous?

10 BY MR. SHINN:

11 Q What was your state of mind, Susan, when Mr.  
12 Bugliosi asked you these questions?

13 MR. BUGLIOSI: Same objection, your Honor. It is  
14 ambiguous.

15 MR. SHINN: I am asking her her state of mind.

16 MR. BUGLIOSI: State of mind as to what, your Honor?

17 MR. SHINN: As to the questions.

18 THE COURT: Sustained.

19 BY MR. SHINN:

20 Q Now, when Mr. Bugliosi asked you these questions,  
21 did you answer most of these questions with yes or no?

22 MR. BUGLIOSI: Too broad a question, your Honor.

23 MR. SHINN: She can answer yes or no.

24 THE COURT: It's too broad and it's also ambiguous.

25 BY MR. SHINN:

26 Q Okay, now, do you recall Mr. Bugliosi asking



you these questions at Mr. Caballero's office?

A Yes.

Q Now, do you recall whether or not most of your answers were yes and no?

A Yes.

Q When you say "Yes," what do you mean?

A Most of my answers were yes and no.

Q In other words, you did not have to give a big explanation for the questions, right?

A No, some of them I did and some of them I did not.

I would go off on a trip with the question that he would give me, just rattle on.

THE COURT: We will take a recess at this time, Mr. Shinn.

Ladies and gentlemen, do not converse with anyone or form or express any opinion regarding penalty until that issue is finally submitted to you.

The court will recess for 15 minutes.

(Recess.)

THE COURT: All parties, counsel and jurors are present.

You may proceed.

MR. SHINN: Thank you, your Honor.

MR. BUGLIOSI: Mr. Shinn, one moment.

MR. KANAREK: Your Honor, this is Mr. Crowe.

I wonder if your Honor could order him back for Wednesday morning of next week?

THE COURT: You are ordered to return to this courtroom on Wednesday, February 17th, at 9:00 a.m. without further order, notice or subpoena.

MR. KANAREK: Thank you, Mr. Crowe.

MR. CROWE: Yes, sir.

MR. KANAREK: It is agreeable with me and the District Attorney, if it is agreeable with the Court, Mr. Crowe may be allowed to remain.

MR. KAY: We have no objection, your Honor.

If Mr. Kanarek says he wants him to remain in the courtroom.

MR. KANAREK: You may remain if you desire.

THE COURT: Let's get on.

BY MR. SHINN:

Q When you had this conversation with Mr. Bugliosi at Mr. Caballero's office, do you recall some of the questions that he asked you?

A A few of them.

1 Q Do you recall --

2 A Some of them, not all of them.

3 It would be impossible to recall them all.

4 Q Do you recall Mr. Bugliosi asking you: Did  
5 Tex ask you to kill Sharon Tate?

6 A Yes, I recall him asking me that question.

7 Q And do you recall what your answer was at that  
8 time?

9 A I said yes.

10 Q And you also recall Mr. Bugliosi asking you:  
11 "Did you try to?"

12 A Yes, he asked me that question.

13 Q And what was your answer?

14 A I think I said no.

15 Q And do you recall, in response to his question,  
16 your further answer as to that question he asked you?

17 A I beg your pardon?

18 Q Well, he asked you that question: Did Tex ask  
19 you to kill Sharon Tate?

20 And then your answer was yes.

21 Is that correct?

22 A When he asked me to kill Sharon Tate?

23 Q When Mr. Bugliosi asked you that question in  
24 Mr. Caballero's office.

25 A I got that.

26 Q Do you recall your answer?

1 A I think so.

2 Q What is that answer?

3 A I think I said, to the question of Tex asking  
4 me to kill Sharon Tate, I think I said yes. I am not sure.

5 Q Okay.

6 Now, do you recall the question he asked you:

7 "Did you try to?"

8 A Yes, I recall that question.

9 Q Do you recall the answer?

10 A I believe I said no.

11 Q Did you explain what?

12 A I think I said because I couldn't. Something  
13 to that effect.

14 Q Okay.

15 So then, Mr. Bugliosi asked you: When you  
16 refused to kill her, what did he do, if anything?

17 And do you recall your answer?

18 A I think I said he stabbed her in the heart,  
19 or something like that.

20 I think that is what I said. I am not sure.

21 MR. SHINN: I have nothing further.

22 THE COURT: Anything further?

23 MR. FITZGERALD: Yes.  
24  
25  
26

## REDIRECT EXAMINATION

2 BY MR. FITZGERALD:

3 Q Miss Atkins, did you testify at the Grand Jury  
4 hearing?

5 Counsel, referring to Page 66, Line 21, et seq.

6 Did you testify at the Grand Jury hearing as  
7 follows, beginning on Line 21:

8 "Q Yes. I couldn't. I just -- in  
9 order to make a diversion so that Tex couldn't  
10 see that I couldn't kill her, I grabbed her  
11 hand and held her hands, and then I saw Tex  
12 stab her in the heart area around the chest.

13 "Q You saw Tex stab Sharon in the  
14 heart area?

15 "A Yes."

16 Were you asked those questions and did you give  
17 those answers?

18 A Yes.

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Q Now, when you testified here in this trial, you have testified that you personally killed Sharon Tate.

A Yes.

Q So, it is not your motive to help yourself by testifying here; is that right?

MR. BUGLIOSI: A leading question, your Honor.

THE COURT: Sustained.

MR. FITZGERALD: Now, did you testify to anything at the Grand Jury that Linda Kasabian did not testify to in this courtroom?

MR. BUGLIOSI: Your Honor, that is --

THE WITNESS: I don't believe so.

MR. BUGLIOSI: Wait a moment.

Motion to strike that ridiculous question and answer. That is absurd.

THE COURT: The objection is sustained.

The answer is stricken, and the jury is admonished to disregard it.

MR. FITZGERALD: Q You testified at the Grand Jury to certain activities involving yourself and the other defendants in this case; correct?

A That is correct.

Q And you testified in regard to some killings that took place at the Polanski residence and to some killings that took place at the La Bianca residence; correct?

1 A That is correct.

2 Q And you also, before you testified at the  
3 Grand Jury, had a conversation with your attorney,  
4 Richard Caballero, and you had a conversation with Mr.  
5 Bugliosi from the District Attorney's office; correct?

6 A Correct.

7 Q You were also here in this courtroom and you  
8 heard Linda Kasabian testify to certain events that  
9 occurred at Cielo Drive and certain events that occurred  
10 at the La Bianca residence; correct?

11 A Yes.

12 Q Did Linda Kasabian testify to anything  
13 differently, to anything different than what you testified  
14 to at the Grand Jury, or told your lawyer or Mr. Bugliosi?

15 A No.

16 MR. BUGLIOSI: Too broad a question, your Honor.  
17 Motion to strike.

18 THE COURT: It also calls for a conclusion.

19 The objection is sustained.

20 The answer is stricken and the jury is  
21 admonished to disregard it.

22 BY MR. FITZGERALD:

23 Q At the Grand Jury, you testified that you went  
24 to the Cielo Drive address at the request of Charles Manson;  
25 correct?

26 A That is what I testified to, yes.

1 Q And Linda Kasabian also testified to that in  
2 this courtroom; correct?

3 A That is correct.

4 MR. BUGLIOSI: Your Honor, the record speaks for  
5 itself.

6 I move to strike the answer.

7 THE COURT: The answer is stricken.

8 The jury is admonished to disregard it.

9 BY MR. FITZGERALD:

10 Q Did you have any communication with Linda  
11 Kasabian in the Los Angeles County Jail for Women while  
12 you were both pending trial in this case?

13 A Yes.

14 Q What is a kite, k-i-t-e?

15 A A kite -- it is the underground mail system  
16 that the police are always trying to catch. It is when  
17 girls pass notes from one to the other when they are not  
18 in the same house.

19 They are illegal, and if you get caught, you  
20 go to jail for it.

21 Q All right. During the period of time after  
22 the Grand Jury, but before you came to trial, did Linda  
23 Kasabian get a kite to you at the Los Angeles County Jail?

24 MR. BUGLIOSI: Calls for a conclusion. No foundation  
25 and calls for a conclusion.

26 Unless it is a personal contact, it is strictly



1 conclusionary.

2 THE COURT: Read the question.

3 (The question was read by the reporter.)

4 THE COURT: I don't think there is any foundation  
ls.5 yet for that question, Mr. Fitzgerald.

1 MR. FITZGERALD: Q Did you receive any communication  
2 from Linda Kasabian while you were in jail pending trial in  
3 this case?

4 A Yes.

5 MR. BUGLIOSI: Calls for a conclusion.

6 Motion to strike.

7 THE COURT: On what ground?

8 MR. BUGLIOSI: It is conclusionary, your Honor, unless  
9 she received a letter and she received it directly from Linda  
10 Kasabian. How does she know it was from Linda Kasabian?

11 THE COURT: No foundation. The objection is  
12 sustained.

13 MR. BUGLIOSI: Motion to strike, too, your Honor.

14 THE COURT: The answer is stricken and the jury is  
15 admonished to disregard it.

16 MR. FITZGERALD: Q You know Linda Kasabian,  
17 obviously.

18 A Yes, very well. Not as well as I thought I did.

19 Q Do you know what Linda Kasabian's handwriting  
20 looks like?

21 A Yes, I believe I do. I think I'd know it if I  
22 saw it.

23 Q Did you ever see a note in the handwriting of  
24 Linda Kasabian while you were in the jail, in the Los Angeles  
25 County Jail, while you were pending trial?

26 MR. BUGLIOSI: No foundation.

1 May I take the witness on voir dire, your  
2 Honor?

3 THE COURT: You may.  
4

5 VOIR DIRE EXAMINATION

6 BY MR. BUGLIOSI:

7 Q Where did you see Linda Kasabian's handwriting?

8 A On some reports in here and on some notes in  
9 here.

10 Q In court here?

11 A Yes.

12 Q How long ago was that?

13 A When it was brought into evidence, or when it  
14 was given to the lawyer for whatever.

15 MR. BUGLIOSI: Q At the time that you saw --

16 A I believe I saw her write her name two or three  
17 times on credit cards.

18 Q At the time you looked at some notes here in court,  
19 was that before or after you received a kite at the County  
20 Jail?

21 A That was after.

22 Q How long after?

23 A Quite a while after.

24 Q Several months?

25 A It could have been.

26 Q Four or five months?

1 A Could have been. I don't know exactly four or  
2 five months. It could have been eight months for all I know.

3 Q So, this is the only time that you have seen her  
4 handwriting other than on some credit card?

5 A Well, I think I saw her doing some writing out at  
6 the ranch, writing a letter to someone in New Mexico. I am  
7 not sure.

8 Q And you peeked over her shoulder?

9 A No. I was there when she was doing it.

10 Q Sitting across the table from her?

11 A Like she was sitting here and I was sitting here.

12 Q So the paper she was writing on was kind of up-  
13 side down, so far as you were concerned?

14 A It was sideways.  
15 I can read upside down, too.

16 Q How long did you look at that piece of paper?

17 A I don't know how long I looked at it.

18 She was just writing a letter and I was sitting  
19 there drinking a cup of coffee in the kitchen.

20 Q Were you trying to remember what her handwriting  
21 looked like at the time?

22 A No.

23 Q It didn't make any difference to you at all, did  
24 it?

25 A No.

26 MR. BUGLIOSI: There is absolutely no foundation, your

Honor. Absolutely none.

THE COURT: Sustained.

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## REDIRECT EXAMINATION (Continuing)

BY MR. FITZGERALD:

Q Did you see Linda Kasabian in the infirmary of Sybil Brand Institute?

A Yes, I did.

Q Before you came to trial?

A Yes, I did.

Q Did you have a conversation with her?

A Yes.

Q Do you remember the approximate time and date of the conversation?

A Approximately two to three days after she was extradited back here, or was brought back here to California from wherever she was.

Q Was that after you testified at the Grand Jury or before you testified at the Grand Jury?

A After I testified at the Grand Jury.

Q Did you testify at the Grand Jury against Linda Kasabian?

A No.

Q Did you testify at the Grand Jury that Linda Kasabian was present with you at Cielo Drive and present with you on August the 9th, 1969?

A Yeah. But I took her out of it as much as I could because Linda and I was tight.

Q Now, do you remember what time of day this

1 conversation took place in the infirmary of the Sybil  
2 Brand Institute?

3 A Maybe around 9:00 o'clock. I was going to the  
4 dentist and she was seeing the doctor.

5 Q Was she pregnant at the time or had she just  
6 given birth to a baby?

7 A Oh, this was before she ever got up here to  
8 testify.

9 This was before I fired Richard Caballero.

10 Q Did she have a conversation with you, and was  
11 the subject of the conversation your representation by Mr.  
12 Caballero?

13 A Yes, it was.

14 Q What did she say in that connection and what  
15 did you reply, if anything?

16 A She looked at me very bitterly and said,  
17 "You blew it. You fuckin' blew it. Now you have got to  
18 pay for it. And you better get yourself a new lawyer  
19 because if you don't, I will take care of you."

20 MR. FITZGERALD: Thank you.

21 THE COURT: Anything further?

22 MR. KANAREK: Yes, your Honor.

23  
24 REDIRECT EXAMINATION

25 BY MR. KANAREK:

26 Q Miss Atkins, besides \$90,000 passing hands,

1 the story that Jerry Cohen purportedly -- your statement --  
2 to your knowledge, was that given world-wide circulation?

3 MR. BUGLIOSI: Calls for a conclusion, irrelevant,  
4 and assumes facts not in evidence.

5 THE COURT: Sustained.

6 BY MR. KANAREK:

7 Q Have you been told that it has been given  
8 world-wide circulation?

9 MR. BUGLIOSI: Calls for hearsay.

10 THE COURT: Sustained.

11 BY MR. KANAREK:

12 Q Now, when Mr. Bugliosi -- would you give us a  
13 little sketch of how it was when you were talking to Mr.  
14 Bugliosi and Mr. Bugliosi was preparing you to testify?

15 MR. BUGLIOSI: I object on the grounds that it is  
16 ridiculous.

17 THE COURT: Sustained.

18 BY MR. KANAREK:

19 Q Mr. Bugliosi, you have told us, asked you or  
20 discussed with you what you were going to testify to before  
21 the Grand Jury; right?

22 A Correct.

23 MR. BUGLIOSI: Assumes facts not in evidence.

24 No. Yes, assumes facts not in evidence, your  
25 Honor.

26 Motion to strike.



1 THE COURT: What facts?

2 MR. BUGLIOSI: Discussion. There were questions and  
3 answers.

4 THE COURT: Read the question.

5 (The question was read by the reporter.)

6 MR. BUGLIOSI: Assumes a fact not in evidence.

7 She testified that I asked her questions and  
8 she gave me answers.

9 THE COURT: I don't understand your comment, Mr.  
10 Bugliosi.

11 MR. BUGLIOSI: Very well.

12 I will withdraw the objection, your Honor.

13 MR. KANAREK: Q To your knowledge --

14 THE COURT: Just a moment.

15 Do you understand the question?  
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1 THE WITNESS: I'd like to have it re-read.  
2 I think I forgot it.

3 THE COURT: Read the question.

4 (The question was read by the reporter.)

5 THE WITNESS: That is correct.

6 MR. KANAREK: Q And he had before him, when he  
7 came in to see you, some papers that had already been prepared  
8 and already written out?

9 A That is correct.

10 Q And he had some diagrams that he showed you in  
11 connection with questions that he -- or language that he  
12 actually directed towards you; is that correct?

13 A Yes. He had a whole bunch of diagrams and  
14 pictures and things.

15 Q Now, when Mr. Bugliosi was talking to you,  
16 using these diagrams and using the prepared text that he  
17 brought, was that tape recorded, what you and Mr. Bugliosi  
18 said?

19 A If it was, I didn't know about it.

20 Q Did anybody tell you that it was tape recorded?

21 A No.

22 MR. BUGLIOSI: Calls for hearsay.

23 THE COURT: Sustained.

24 The answer is stricken and the jury is admonished  
25 to disregard it.

26 Wait for the Court's ruling.

1 MR. KANAREK: Q Directing your attention to the  
2 money that came in after you wrote -- or after you gave your  
3 story to Jerry Cohen and Mr. Caballero.

4 To your knowledge, did Paul Caruso spend a goodly  
5 sum of money that was obtained from what you did for the then  
6 District Attorney Younger?

7 MR. BUGLIOSI: Oh, absurd, your Honor. I object on  
8 that ground.

9 There has got to be an objection as absurd.

10 THE COURT: Sustained.

11 MR. KANAREK: Q Do you know the disposition of  
12 some \$90,000 that came about that you have spoken of in  
13 this courtroom? Do you know how that money has been disposed  
14 of?

15 A No.

16 MR. BUGLIOSI: Same objection.

17 THE COURT: Sustained.

18 MR. KANAREK: Q Did you testify at the Grand  
19 Jury as follows: --

20 MR. BUGLIOSI: What page?

21 MR. KANAREK: 66.

22 "Q Did Tex do anything to Sharon Tate  
23 at that point?"

24 Line 17.

25 "A Tex told me to kill her.

26 "Q To kill Sharon?

"A Yes. And I couldn't. I just --

1 "In order to make a diversion so that  
2 Tex couldn't see that I wouldn't kill her, I  
3 grabbed her hand and held her arms, and then  
4 I saw Tex stab her in the heart area around  
5 the chest.

6 "Q You saw Tex stab Sharon in the  
7 heart area?

8 "A Yes.

9 "Q With a knife?

10 "A Yes."

11 Did you so testify at the Grand Jury?

12 A That is what I said.  
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1 Q Directing your attention to the Grand Jury  
2 proceedings wherein supposedly -- I am now directing your  
3 attention to Roni Howard --

4 A Yes.

5 Q -- to Roni Howard and Virginia Graham's statements.  
6 Do you have those in mind that have come out in  
7 this courtroom?

8 A Pretty much so.

9 Q Did the District Attorney of Los Angeles County  
10 present Roni Howard and Virginia Graham to the Los Angeles  
11 County Grand Jury?

12 MR. BUGLIOSI: Again, absurd, your Honor.

13 THE WITNESS: I believe they testified.

14 THE COURT: Just a moment. Just a moment.

15 MR. BUGLIOSI: Calls for a conclusion.

16 THE COURT: I don't know whether she has personal  
17 knowledge.

18 What was the answer?

19 (The answer was read by the reporter.)

20 MR. KANAREK: Q In your presence, did they testify?

21 A No.

22 Q I ask you to look at the index of the Grand Jury  
23 proceedings.

24 (Mr. Kanarek and Mr. Bugliosi confer.)

25 MR. KANAREK: Your Honor, I ask the Court to take  
26 judicial notice of the Grand Jury --

1 MR. BUGLIOSI: Your Honor, he is arguing in front of  
2 the jury.

3 If he wants to approach the bench?

4 MR. KANAREK: I am not arguing. I am asking the  
5 Court to take judicial notice of the fact that --

6 MR. BUGLIOSI: Your Honor, he is arguing in front of  
7 the jury.

8 THE COURT: I know what you are going to say.

9 I am not going to do that. It is improper.

10 Now, get on with your examination.

11 MR. KANAREK: Q Directing your attention, then,  
12 Miss Atkins, to the Grand Jury.

13 Were you present with the purported statements  
14 of Roni Howard and Virginia Graham?

15 A Did I ever see them?

16 Q No. The statements.

17 A Is that what you are asking me? Did I ever  
18 see their statements?

19 Q Yes. Did anyone at the Grand Jury ever say:  
20 Susan Atkins, did you say this to Roni Howard, and did you  
21 say this to Virginia Graham?

22 A No, not that I can recall.

23 In fact, I didn't even see what Roni Howard and  
24 Virginia Graham said that I said.

25 Q Or if they testified at all you just heard that  
26 they have testified somewhere, somehow; right?

A Right.

1 2 Now, did the District Attorney of Los Angeles  
3 County or anyone of his representatives discuss with you  
4 why you were not interrogated concerning the Roni Howard  
5 and Virginia Graham statements wherein you purportedly  
6 admitted killing Sharon Tate yourself?

7 Did anyone from the District Attorney's  
8 office discuss those matters with you?

9 MR. BUGLIOSI: Totally ambiguous, immaterial. I  
10 object on that ground.

11 THE COURT: Read the question.

12 (Whereupon the reporter reads the pending  
13 question as follows:

14 "Q Now, did the District Attorney of Los  
15 Angeles County or anyone of his representatives  
16 discuss with you why you were not interrogated  
17 concerning the Roni Howard and Virginia Graham  
18 statements wherein you purportedly admitted killing  
19 Sharon Tate yourself?

20 "Did anyone from the District Attorney's  
21 office discuss those matters with you?"

22 THE COURT: It is ambiguous, Mr. Kanarek, the  
23 objection is sustained. The answer is stricken. The  
24 jury is admonished to disregard it.

25 BY MR. KANAREK:

26 Q Is it a fair statement, Susan, that at the  
Grand Jury there was no mention to you of what you

1 purportedly told Roni Howard and Virginia Graham, right?

2 A That's correct.

3 Q And was it discussed with you at all before  
4 you went to the Grand Jury by Mr. Caballero or Mr.  
5 Bugliosi or anyone, was there any discussion concerning  
6 the statements that Roni Howard and Virginia Graham  
7 supposedly received from you?

8 A No, just that they received the statements  
9 from me.

10 Q And is it a fair statement that these state-  
11 ments that they had received from you were statements  
12 that occurred before you went to the Grand Jury?

13 A That's correct.

14 Q And did the District Attorney of Los Angeles  
15 County at that time want you to look as good as possible  
16 in the proceedings before the Grand Jury and therefore  
17 deliberately withheld --

18 THE COURT: The objection is sustained.

19 MR. KANAREK: May I finish, your Honor.

20 THE COURT: Get on with your examination, Mr. Kanarek.  
21 BY MR. KANAREK:

22 Q Is it a fair statement, Miss Atkins, that the  
23 District Attorney of Los Angeles County, when you were  
24 the star witness, do you remember back in December,  
25 December 5th, 1969, at that time you were the star  
26 witness, right?



1 A Yes.

2 Q And they wanted to make you look as good as  
3 possible, is that right?

4 MR. BUGLIOSI: Calls for a conclusion, your Honor.

5 THE COURT: Sustained.

6 BY MR. KANAREK:

7 Q Did Mr. Bugliosi and you discuss your opinion  
8 of what occurred at the Tate residence?

9 MR. BUGLIOSI: Ambiguous, too broad.

10 THE COURT: Sustained.

11 BY MR. KANAREK:

12 Q Directing your attention, Miss Atkins, to  
13 your state of mind, was your state of mind such that when  
14 you were the prosecution's star witness, that you were to  
15 make as good an impression as possible before the Grand  
16 Jury and the world?

17 MR. BUGLIOSI: Irrelevant, your Honor.

18 THE COURT: Sustained.

19 MR. KANAREK: May we approach the bench?

20 MR. FITZGERALD: Could we approach the bench?

21 THE COURT: Yes, you may.

22 (The following proceedings were had at the  
23 bench out of the hearing of the jury:)

24 MR. FITZGERALD: I want to bring this to the Court's-  
25 attention at the very first available opportunity, which  
26 I think is right now.