"THE HOSTAGE BROADCAST"

A Thesis
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the Faculty of the School of Humanities
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In Partial Fulfillment
of the Requirements for the Degree
Master of
Arts in Communications

by
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Master's Committee: Chairman

Date
"THE HOSTAGE BROADCAST"

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Morehead State University, 1984

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Accepted by: Chairman
The creative thesis, in the form of a film treatment and feature length screenplay, will examine through the form of docu-drama, an actual news event: the October 15, 1980, takeover of the WCPO television studios in Cincinnati, Ohio, by lone gunman/terrorist, James Hoskins. The incident concluded in the unharmed release of the hostages and Hoskins' death by his own hand.

During this time, I was an employee of WCPO and personally familiar with the incident and participants in addition to having access to news files.

The screenplay is the result of research utilizing printed accounts in The Cincinnati Enquirer and Cincinnati Post. Personal interviews were conducted to supplement the Channel 9 footage. Among these interviews were undisputable accounts of the takeover by hostages John Collins and Curt Mitchell. Police Captain Bob Morgan supplied much of the police oriented material, while Captain Dale Menkhaus was contacted in reference to phone negotiations he conducted with Hoskins.

The 'document' part or heart of the docu-drama is the taped interview between Hoskins and reporter Elaine Green. It is reproduced verbatim with no alteration or interpretation. The surrounding 'drama' is a compilation of supported research and responsible conjecture, weaved into a suitable dramatic presentation.
Accuracy is never compromised. In a dramatic format, it is necessary to sometimes condense, combine, or juxtapose incidents or secondary characters. Each event in the script happen; all the information and actions occurred but not necessarily in the order given or the individual depicted.

There is one fictional, strictly dramatic episode in the script: Al Shottlekotte did not accompany the police SWAT team as they assaulted the building. The beginning and end scenes were constructed strictly for dramatic device.

I chose to respect and employ the traditional dramatic poles of good and evil in developing central characters and determining focus. The story is one of frustration and helplessness--there is no reasonable explanation for its occurrence or practical way to have prevented it. It is a classic example of the common man full of character inconsistencies and inner frustrations erupting violently and unpredictably with life-effecting consequence. It is one of those untimely random collisions of people and situations commonly regarded as fate.

James Hoskins is not portrayed as a misguided martyr. He was a complex personality outwardly an artist attuned to and pitiful of the poor of Cincinnati he grew up and lived among. Investigations later revealed a bizarre and double life. Hoskins appeared to be an avowed racist and practicing terrorist manufacturing homemade bombs and silencers.
which he sold through the mail. The fact remains he was a murderer, and to some extent a madman. This dual personality is manifested within the script.

I judged it to be essential that the audience have a definable and sympathetic hero embodied by Police Lieutenant (now Captain) Dale Menkhaus; someone with values and a reference point similar to their own. Captain Menkhaus was responsible for phone negotiations and police coordination throughout the incident.

Elaine Green conducted the dramatic interview with Hoskins. It is generally acknowledged that due to her professionalism and compassion, no hostages were injured.

News Director, Al Shottlekotte, is an essential part of the script. His name is synonymous with Cincinnati news events and coverage. Shottlekotte personally accompanied the police throughout the episode, coordinating coverage and providing immediate and accurate broadcast reports.

Certain names in the screenplay were changed for legal considerations or, as in the case of Lt. Menkhaus, out of a respect for privacy. Following is a list of characters and any alterations.
The following individuals appear with no name changes:

James Hoskins  
Clarence Hoskins  
Elaine Green  
John Erhart  
Jack Fogarty  
William Guilifolle  
Sergeant Tom Bone  
John Collins  
Mike Mimms  
Melanie Finlay  
Pearl Hoskins  
Tom McKee  
Al Shottlekotte  
Rev. Robert Hungling  
Sheila Hoskins McDowell  
Ralph Webber  
Curt Mitchell  
Mike Williams

The following individuals appear as these characters:

Captain Ed Ammann - Bob Escalante  
Chief Myron Liestler - Dallas Perry  
Lieutenant Dale Menkhaus - Nick Kutala  
Wally Phillips - Wally Martin

The following characters are entirely fictional:

John Morgan  
Cathy Reed  
Jake Harrold  
Michael Gall  
Kirk Gehardt  
Old Woman  
Greg  
Waitress  
Police Psychologist  
Seth Allen  
Michael Gray  
Leon Jones  
Esther Ames  
Old Man  
Commune Leader  
Priest  
Landlord
"The Hostage Broadcast"

The screen is black. Opening title sequences establish locale and time reference. Over black, a legend is supered: THURSDAY, OCTOBER 16, 1980; 7:30 P.M.; CINCINNATI, OHIO. Background noise of a car loading and starting is heard. From a point-of-view shot (the driver of the car), we "back" out of black into our first visuals. It's a pleasant day, now growing dark and perhaps suggesting some rain; music fades up: The "Doors" *Five to One.*

We dissolve as the car passes many Cincinnati buildings and landmarks to establish locale familiarity, continuing even through the slums of the City—scenes familiar yet unforgettable; there are many blacks; poor whites; ancient, decrepit buildings; garbage in the streets and on the sidewalks, rats. An historical marker reads: OVER-THE-RHINE.

Police Lieutenant Nick Kutala, his wife, and their two boys are in the car. They pass by an old brown brick building on the corner of 12th and Vine Streets. An ambulance screams by. The two boys lock their car doors. His wife and children are uncomfortable in the surroundings. Lt. Kutala is mildly amused at the reaction and gives his wife a knowing smile. She musters up a weak smile. This area of the City is part of Kutala's work. He stops at the
red light and looks up at the bay window on the fourth
floor of the brown brick building.

FLASHBACK TO James Hoskins is in his delapidated
apartment in the Over-the-Rhine. It is night, late, and on
a small portable TV the "AL SHOTLEKOTTE NEWS" is signing
off with Shottlekotte's signatory, "Good News to You."
Credits identify the broadcast as Tuesday, October 14, 1980.
Hoskins' girlfriend, Melanie Finlay, is also in the apart-
ment which is littered with as many as twenty guns and
countless molotov cocktails. An "ambiguous" argument is
ensuing between the two.

HOSKINS
(very angrily)
Dammit, Melanie, the time to
talk is over, we've talked too
much...waited too long...The
time to act is now!...The time
to make changes is now!

FINLAY
(just as
angrily)
Changes, yes! But not this
way! We can't kill people to
make a point and then expect
other people to listen to you!

HOSKINS
It's the only way people will
ever listen...Look, we made
plans together...Don't you
remember?

Hoskins picks up a 9 mm automatic pistol. He grabs an
ammo clip, locks and loads.

Meanwhile, at Channel 9, news producer Tom McKee enters
the studio following the concluded lackluster newscast. Shottlekotte, disgustedly thrusts his script to McKee with an accusing 'you call this a newscast?' McKee, likewise disgusted, loses his temper saying: 'What do you want me to do, Al, make it up?' Hardly appeased, Shottlekotte forbiddingly speculates: 'Maybe something will happen tomorrow.'

Throughout the confrontation between Shottlekotte and McKee, the argument continues between Hoskins and Finlay:

FINLAY
Jim, I'm not going to hurt anybody and neither are you--

She picks up the telephone and starts to dial. It is the last thing she will ever do.

HOSKINS
No--

Hoskins raises a 9 mm automatic pistol to which a silencer is attached. He empties the clip at Finlay. Her death is a quiet one. She is dead before she hits the floor.

FLASHFORWARD TO Lt. Kutala, the red light has changed and a car horn breaks his daydreaming. He turns on the radio and continues driving. Local news is playing:

RADIO ANNOUNCER (V.O.)
...James R. Hoskins' motive in the armed takeover of the Channel Nine news station yesterday is still unknown, but police suspect...

Lt. Kutala turns the radio off. He looks out his window.
just as he passes the Channel 9 parking lot.

FLASHBACK TO Tuesday night; actually 2:00 a.m.,
Wednesday, October 15, as reporter Elaine Green and photographer John Erhart return from a story. In the Channel 9 parking lot they are ambushed and taken hostage by a lone man in a hat and carrying a brown sack. It is Hoskins, and ripping open the sack to reveal a 9 mm automatic pistol, he demands entry into the building.

FLASHFORWARD again to Lt. Kutala and family, Thursday night. They arrive at their destination: St. Peter in Chains Cathedral. The Catholic equivalent to a revival is in progress. A massive pipe organ continues to swell as the choir concludes For All The Saints. The cathedral is cavernous and the music reverberates from the walls. Strangely, the singing sounds almost as eerie as encouraging amidst the muraled decor depicting the suffering and triumphs of the saints. Lt. Kutala and his family find seats. A priest approaches the podium and begins a sermon on "Hypocrisy"; a review of the 'How do you remove the speck from your brother's eye?'--by removing the plank from your own' theme. The camera zooms towards Kutala who turns looking toward the windows. It sounds like rain has begun to fall. The camera defocuses on the window.

FLASHBACK TO the Channel 9 newsroom, Wednesday morning. Tom McKee is alone and busy doing some late editing. The
room is generally dark and quiet. McKee is interrupted by the security buzzer at the back door. Glancing to the security monitor, McKee sees Erhart. He buzzes the door open and continues his editing. Hoskins slips in unnoticed with Green and Erhart. They enter the newsroom and likewise, McKee is taken hostage. Immediately Hoskins assures everyone he intends no harm and makes his plans known:

HOSKINS
Just relax... My name is James Hoskins... I live on 12th and Vine in the Over-the-Rhine area... I'm taking over your station... So just relax... Nobody's got to get hurt here, if you do just like I say.

FLASHBACK TO a long shot of PARRIS ISLAND. Over this shot, a TITLE appears: PARRIS ISLAND, SOUTH CAROLINA; THE MARINE CORPS RECRUIT DEPOT; 1958. A loud gunshot is heard. A 19-year old, Marine-uniformed James Hoskins is lying in a large pool of blood, bleeding heavily from the hip. A rifle lies nearby. There is no explanation of the injury. A Marine 'sergeant stands over Hoskins and berates him.

DISSOLVE TO the Over-the-Rhine district of Cincinnati, 1958. These are the 'slums of the City and where Hoskins and his family live. He has been discharged from service and returns with a limp. His father, Clarence Hoskins, meets him near the bus station. They walk in near silence through the squalor and despair of the 'district. To Hoskins, this
is the eternal truth of the area.

Arriving at Clarence's apartment, the same building in which Jim Hoskins will continue to reside, his mother meets them, but Hoskins continues to seem reticent if not troubled. He goes to his room and turns on the radio, it blares, Don't Be Cruel.

INSERT News-style soundbite of a former classmate who speculates toward Hoskins' service involvement and feelings toward the Rhine district.

MONTAGE over previously established Don't Be Cruel audio, Hoskins walks through the Over-the-Rhine looking at the dismal conditions of the people and the environment—he sees muggings, winos, prostitutes and routine police arrests.

INSERT News dominating Al Shottlekotte is seen in an early presentation of the style that catapulted him to the forefront of local news gathering. However, his message is what Hoskins is walking through during the montage, bleakness, despair, and common enough death in the Over-the-Rhine.

As almost unchanging as his environment, Hoskins is sitting on his bed, looking out his fourth-story bay window at the familiar dreary scene below. He is once again resigned, "Nothing changes here." The montage and music end.

FLASHFORWARD TO Wednesday morning, October 15; Channel 9
newsroom. Hoskins assures his captives that he doesn't intend to harm them and inquires about the presence of night security guards. John Collins is on duty and made to surrender. He is then handcuffed to a chair.

FLASHBACK TO Hoskins, just as he was at the end of the montage, nearly the same shot--10 years or so later; somewhere around 1969. In other words, little has changed. Time progresses, but seemingly little else in the Over-the-Rhine except perhaps hair length and fashions. Period piece music, Get Together, is heard.

INSERT News-style soundbite of a local shop owner who gives insight into Hoskins' personality—he is revealed to be a devotee of natural foods and active in the community.

MONTAGE over Get Together, Hoskins walks around the Over-the-Rhine area; it looks like it did more than 10 years earlier. No changes. We see the same disillusioned faces; the same decrepit buildings. The song ends. An undisclosed amount of time passes. Hoskins is seated in the public library satisfying an interest in the San Francisco lifestyles and current social or political events.

INSERT news-style soundbite of a local librarian as she verifies Hoskins' voracious reading of political events and San Francisco lifestyle. She has an unhidden respect and admiration of Hoskins.

CUT TO 1970 as Hoskins informs his parents of his
decision to experience the San Francisco lifestyle. He expresses regret about his failed marriage and expresses concern for his daughter. He goes upstairs to pack, and alone in his room, an isolated Hoskins takes a final near voyeuristic look out his window at the unchanging scenes below.

CUT TO establishing shots of San Francisco as Hoskins arrives. He immediately joins an art commune where political ideology is also discussed with almost equal importance. Hoskins begins painting and experimenting with drugs. He meets Melanie Finlay, a former nun candidate from Montana. She is friendly and engaging with Hoskins, possessing many of the same thoughts on reform. Hoskins offers communion with Finlay through a shared 'joint' but she declines. She counters by offering the opportunity to become roommates, an arrangement Hoskins accepts.

INSERT news-style soundbite of a former commune member who reflects in perspective on Hoskins' time in the commune. He speaks as though his own time in the commune was only fadish. However, he asserts Hoskins' conviction and social consciousness.

During an 'Awareness Meeting' at the commune, a leader announces and defends Jack the Ripper as a great social reformist. His methods were, after all, effective.
Hoskins is obsessed with this bizarre, but seemingly accurate concept of reform, discussing it seriously with friends. At this point, Hoskins is made privy to the practice of manufacturing and selling homemade bombs and silencers for revolution.

He remains content to remain in the commune until he hears the preposterous news that ex-revolutionary, Bobby Seales, is running for Mayor of Oakland. Hoskins' radical security bubble has burst. He decides to return to Cincinnati. Melanie Finlay asks to join him.

Back in Cincinnati, Hoskins and Finlay make unsuccessful verbal attempts at social reform. No one cares. Outwardly compassionate and friendly, he inwardly grows bitter. Melanie Finlay applies for and is accepted as a teacher at Assumption Catholic school in Cincinnati. She is interviewed by Reverend Robert Hungling who is fascinated by Finlay's credentials and references resulting from her belonging to the Sisters of Divine Providence. He probes into why she left the order and is told: 'I just need the freedom now...and time to think.'

INSERT news-style soundbite of a former instructor of Melanie Finlay who comments on her quiet, compassionate
Meanwhile, Hoskins begins what will be many nights over an extended period of time writing privately in notebooks—exhibiting great anger and frustration; making large scale and violent plans for reformation. Alone in his room, with the fourth-story bay window to his back, he begins to fill notebooks full of his plans. He writes:

ROAM THE HIGHWAYS--FIND ABANDONED CARS--RIG THEM WITH BOMBS TO BLOW WHEN MOTORISTS RETURN AND OPEN THE DOORS.

During the same period of inner turmoil and late night solitude, Hoskins relaxes and is outwardly happy with art colleagues in a local bar. A quirky side of Hoskins is likewise revealed: 'the neo noodlist'—a group apparently into parodying fads.

Hoskins continues his notes, writing alone in his room. He researches old papers and magazines—all have some importance to his grand scheme. At the same time, he remains a compassionate and considerate artist to everyone. He restores furniture for an elderly couple unable to pay him. A gentle Hoskins paints city park benches with his daughter and minglees with eighth graders as he picks Melanie Finlay up after work. He is well liked, as is Finlay, by the students. Each night, though, Hoskins returns alone to his writings. Chaotic plans continue to develop. He has
now developed a specific 'hit list' he designates as: Political Creeps, Social Creeps, etc.—a list numbering over 200 individual names. He develops a concept; a figure for his plans. It is drawn to resemble a human being and labeled for extinction. Hoskins writes:

THIS ANIMAL MUST DIE BY ANY MEANS!!! A MAN WITH CAMERA EQUIPMENT IS PERFECT FOR SUCH ASSASSINATION.

And he has begun target practicing with a pistol—reflex shooting; or shooting without having to aim. He does not miss.

Just as in the Over-the-Rhine where time continues while nothing seemingly changes, Hoskins suddenly finds himself celebrating his 41st birthday privately with his family and Melanie Finlay. He stares at the candles—there are so many of them and inwardly is overwhelmed. Time, it seems is passing him by. Immediately after the party, Hoskins returns to his plans. They are more focused and urgent. He leafs through one of his notebooks. The last entry simply reads:

ATTACK THE MEDIA, THE POLICE, NEWSPAPERS, TV STATIONS...

Hoskins turns on his television indifferent to the programming. As it happens, the Al Shottlekotte late report is on and Jack Fogarty is delivering one of his popular 'I may be wrong, but...' editorials. As he watches the news,
Hoskins begins collecting the various guns around the apartment. Listening to Fogarty's conclusion and looking over to the many birthday presents nearby, Hoskins opens his notebook and makes a final entry:

ALL MY LIFE I FELT I HAD TIME TO IMPROVE. NOW, FOR THE FIRST TIME, I FEEL THAT TO WAIT IS TO BECOME WEAKER. I MUST BEGIN TO ACT NOW. THE PREPARATION IS MAXIMUM.

There is a knock at the door as Melanie Finlay arrives after helping clean up the birthday party. She is temporarily stunned by the sight of the stacked weapons. Hoskins tells her he has made a decision, to 'do it tonight.' Uncomprehending, Finlay is reminded of plans made years earlier, beginning while they were in the art commune of social reform through violent revolution. Finlay balks now at the concept, and attempts to calm Hoskins down. She picks up the phone and starts to dial. In reaction, Hoskins simultaneously hollers, 'no!' and picks up a 9 mm pistol, emptying it at Finlay. Without breaking momentum, he stuffs other pistols and ammo into his belt and pockets, grabs a jacket and floppy hat and leaves the apartment.

Hoskins drives through the city to the Channel 9 parking lot where he stops and parks. He jams a clip into the automatic pistol, locks and loads, putting a brown paper bag over the pistol. Soon, he sees a car marked "Channel 9 News"
drive into the parking lot and stop. A man with video gear, John Erhart, and a woman, Elaine Green, get out of the car and walk toward the Channel 9 station. Hoskins gets out of his car and approaches them. Elaine Green glances at Hoskins and greets him. Hoskins nods and walks on by. Quickly, he turns and shouts: 'Hold it right there!'

Elaine Green and John Erhart turn toward Hoskins. Hoskins rips the brown paper bag open to reveal the large automatic pistol. He walks up to Elaine Green and sticks the guns muzzle in her side. Startled, Elaine Green asks Hoskins what he wants. 'Inside your building' is his reply. Green tells Hoskins that this is impossible, that the building is locked and there are security cameras. Hoskins reaffirms his intention of gaining access to the building by referring to his personal arsenal. 'This is no joke' she is told. John Erhart suggests that maybe he knows a way to enter the building. With Elaine Green and Hoskins tucked to the side out of camera range, Erhart buzzes the door. Tom McKee, editing in the newsroom, sees Erhart on the security monitor and buzzes him in. McKee returns to his editing, not even noticing Hoskins slipping in behind Green. Suddenly he too is taken hostage as the three enter the newsroom. After assuring everyone of their safety, as long as they cooperate, Hoskins asks if there are any guards on duty. Only one, John Collins. He is immediately subdued.
and handcuffed to a chair. Hoskins then says he wants to make a statement on the air, but Green informs him that his request is impossible; the studio is not available to him and all necessary personnel have already gone home. Hoskins is impatient with Green's seeming lack of cooperation.

HOSKINS
(getting angry)
Lady, you don't seem to listen too well...I'm going to make a statement...I have a few, few complaints...And I am the only one with a gun and explosives around here.

Elaine Green offers as an alternative to interview Hoskins on tape in the newsroom. He agrees. Quickly, John Erhart sets up his video equipment. Suddenly the door opens. Close together, four men, employees of the station, enter before they realize what's going on; they are Mike Williams, a photographer, Michael Mimms, a director, Curtis Mitchell, another director; and a custodian. Immediately, they are likewise captured and given places to sit down.

Hoskins continues to patiently wait for Erhart to complete his camera set up. Elaine Green is becoming a little nervous:

ELAINE GREEN
Now, do you, do you want me to conduct this like a regular interview: Can I ask your name, your address. And may I ask you questions?

Hoskins amusingly agrees. He is actually very congenial
and almost engaging—a starkly contrasting personality to a man carrying so many guns and of such serious intent.

Erhart completes his setup. He asks Green for a 'white balance'; to hold up a piece of white paper. (It might be noted that the entire interview and action following, unless noted otherwise, is from a subjective camera—Erhart’s.) The iris closes then blooms as the camera reacts to the white balancing. John Erhart handholds the video camera, zooming in, getting a focus on Hoskins' belt in which are tucked revolvers and several clips of ammunition. He zooms back to a two shot of Hoskins and Elaine Green. Intermittently in the background is the chatter of a police scanner.

Abruptly Hoskins begins:

HOSKINS
(confused, reflective, searching)
Well, you know, I really didn't have anything together, but, I just...There's...There's... There's been so much violence and, uh,...I don't know...Just... It's gotten to the point that, uh,

And so he rambles. About 'the police and their magnum weapons not being able to hit anything...just blowing people away.' He becomes flustered and tells Erhart to turn the camera off and admits to Green that he's 'a little nervous'. Gathering his thoughts, he seems more confident
as he discusses the lack of attention, the almost apathy towards the poor people--especially in the Over-the-Rhine. There's a 'growing thing' he says, to keep the 'blacks and whites at each others throats.' His thoughts are very fragmented and disjointed as he returns to the topic of the people living in Over-the-Rhine. The only theme connecting his thoughts are the poor people and the media ignoring their plight.

HOSKINS
Uh...It just seems that if...
if you could do something for these people...it's...it's so frustrating to watch the poor people. Nobody gives a--, nobody cares...I'll try to keep the four-letter words out. No one cares.

Elaine Green interjects for the first time:

ELAINE GREEN
Have you called us with any stories that you have seen that you've wanted us to cover?

HOSKINS
Why?

GREEN
Why not?

HOSKINS
You wouldn't respond.
(he laughs)

GREEN
Do you know that most of, that many of the stories we get are from people who called?

HOSKINS
Really?
GREEN
Yeah.

HOSKINS
I can't understand why people haven't called before.

GREEN
Well, sometimes people do. And we do cover their stories.

HOSKINS
It should be covered more often, and it should... It should be covered until people are sick of it... Until they do something about these poor people...

Back on a roll, politics, leaders, social reform, police brutality or indifference all hopscotch through his thoughts. As he discusses his concept of an effective government, the newsroom door again opens. Ralph Webber, an engineer, unsuspectingly enters the newsroom. He sees the four men seated and then Elaine Green and John Erhart interviewing a man. He then sees the man's gun. Instinctively he turns to leave.

Hoskins stops his interview, calling for Ralph to enter the room. Still unsure what to do, Ralph begins backing out the door. Hoskins raises the gun but does not train it on him. He again tells Ralph to enter the newsroom. Elaine Green and Tom McKee try to coax him in without upsetting anyone, perhaps resulting in violence. 'Park it over there,' Hoskins says in a very deadly tone as he levels the gun. Ralph joins the others. He is hostage number nine.
The tenseness of the moment is aside. Hoskins is again relaxed and back into stride. Strangely, he even seems more coherent of thought. He again affirms his feelings concerning the responsibilities of the media. Elaine Green again interrupts:

ELAINE GREEN
So, what you're asking us is, you want us to cover different kinds of stories. Is that what you're saying?

HOSKINS
The people that really need covering, you know, and not write off people because they're prisoners, not write them off because they've made a mistake and they've wound up in prison...Uh, don't write 'em off... Don't write off the poor people.

GREEN
Do you know where we were tonight?

HOSKINS
No.

GREEN
We were at General Hospital. And we were filming a story on a surgeon removing some kidneys from a cadaver. And those kidneys are going to go into two people. It's going to save their lives. Two people who are needing help...that's a helping story, that's--that's not a negative story.

HOSKINS
Well, I'm not saying that you...that you always do negative stories...I'm just saying that
HOSKINS (cont'd)
I don't think there's enough
attention...paid to the truly
poor people. Like all the...
all the radicals from the sixties
...where are they now?

Visibly, Hoskins is again distracted, disjointed in
tought. He begins raving about his disillusionment, epito-
mized perhaps most of all by seeing former revolutionary
Bobby Seales running for Mayor of Oakland. Quietly Elaine
Green informs Hoskins that about one minute remains on their
tape--is there anything else he would like to say.

HOSKINS
I can't think of any point I
want to make except give me a
place where the police can come
and get me...we're going to
shoot it out...and you people
can leave.

Elaine Green is stunned. Speechless. 'Here?' She
almost inaudibly asks. Like that was the silliest question
he had ever heard:

HOSKINS
Well, I don't see any other
place for me to shoot it out.

Still, weakly, Green asks why, but Hoskins, comfortably re-
signed to his fate, tells her:

HOSKINS
They've got their magnums...
they want to hurt the poor
people of the street...I've got
my magnums...I'm ready...I'm
loaded.

McKee interjects, asking how a shoot out is going to benefit
the poor people Hoskins ideallistically talked about.

Uncomprehending, Green says to Hoskins:

ELAINE GREEN
(his voice breaking)
You seem like such a nice, gentle man.

And then the completely unexpected:

HOSKINS
I blew my girlfriend away tonight.
It's over for me...

Hoskins then begins to reveal the scale and duration of his plans; a dark contrast to the earlier compassionate patron of the poor demeanor. His randomness, perhaps madness more evident:

HOSKINS
We'd planned to do big things...
We'd planned to take your station...and through madness ...uh, disagreements...and, uh, just madness alone...

and how he intended to accomplish his goals:

HOSKINS
I'm on disability...initially
I used it...we learned in San Francisco...this is a hustle...you learn to use dis- ability to buy weapons...I lathed out silencers, passed 'em on to other people...uh, had a whole factory of milling out mines, land mines.

No organization now to his thoughts, Hoskins speaks of his involvement with drugs, ones with unknown results such as Angel Dust. He again returns remorsefully to the fact of
having killed his girlfriend. Elaine Green compassionately asks how she or the others can help him but is told, 'you can't. I'm a dead man.' Green asks if she and the others are permitted to leave. Hoskins agrees, again indicating his desire not to hurt them.

McKee and Green try to talk Hoskins out of his proposed bloodbath with the police--still trying to help him; sincerely not wanting him hurt. They feel helpless, unable to assist a captor they have become compassionate toward; a captor now becoming unglued by remorse at having killed his girlfriend; of things becoming, perhaps out of control.

HOSKINS
I have no choice!...I have murdered my girlfriend...I have been taking this weird drug...I...I am out of my mind! Couldn't do anything for maybe five years, uh...just...I know that I'm slipping away.

ELAINE GREEN
Can't we help you before you slip anymore...you don't want to slip completely away--

HOSKINS
I'm gone...I'm gone...although--

GREEN
There's hope, I mean--

HOSKINS
I...I...there is no hope for me...look, I murdered my girlfriend...man, I killed her!... I'm trying to hold it together...I killed her.
GREEN
We want to help you--

HOSKINS
We'd planned to do things to­
tgether, and I went berserk!

GREEN
(softly)
I'm sorry.

HOSKINS
She's dead!

TOM MCKEE
All I can say is you don't seem
like, like the type of person
to do something like that...If
you don't want to hurt us--

HOSKINS
I don't want to hurt you!...I
would like for you to leave...

Without perhaps realizing it, McKee and Green are dangerously
on the edge with Hoskins but continue trying to reach out,
to help him. They refuse to leave him alone to shoot it out
with police.

HOSKINS
You cannot get any help for me...

Enveloped in his messages, Hoskins has become almost unaware
of John Erhart and being taped until he again begins using
obscenities to describe his fate if he were to go to jail.
He tells Erhart to turn off the camera. The interview is
ended.

HOSKINS
You know, I...I came in here
angry, but I don't remember
what I was angry about...you
HOSKINS (cont'd)
can all go now, I don't want any of you to get hurt.

Security guard Collins is released and all the hostages are freed unharmed.

GREEN
Come.
HOSKINS
Go.

Elaine Green goes to the door and takes one last look. She sees Hoskins stacking all of his weapons and ammunition on the table. A tear runs down her cheek as she closes the door behind her. The door slams shut, sounding like a gun shot.

Outside the building, McKee regroups everyone. He tells them they will all go across the street to a city fire station where he'll call the police. He also directs Elaine Green to call news director Al Shottlekotte and asks Erhart if a camera is in any of the outside cars. Being told that any outside equipment is at home with photographers, McKee directs Erhart to summons them in. Security guard Collins suggests someone should watch the building in case Hoskins leaves. McKee tells him to stay.

Within 30 minutes the fire chief repositions his front trucks to the outside of the building. In this way the trucks are available for use if necessary and more room and better sight line to the Channel 9 building is created inside
the firehouse. The police arrive and immediately cordon off nearby intersections. Lieutenant Nick Kutala arrives and takes charge. He receives a more detailed appraisal of the situation and after introductions begins preliminary questions with McKee and Green. After a brief synopsis, Kutala is given the interview tape.

Al Shottlekotte arrives and is escorted into the fire station now turned Command Center where he makes a quick assessment and assignment of news logistics after receiving approval from Kutala. The taped interview of James Hoskins is played back. All silently watch. Special attention is given to the number and variety of guns carried by Hoskins. Kutala pauses the tape, a scene in which Hoskins is smiling amiably, gun poised over his shoulder. Kutala defines initial police procedures which include establishing a perimeter around the Channel 9 facilities by placing sharpshooters on rooftops. The cordoned off area is expanded to include the nearby interstate since Hoskins stated he was armed with bombs.

In Chicago, disc jockey Wally Martin, a former Cincinnati radio personality, receives a call from Hoskins. Initially Martin is almost abrupt and impatient to Hoskins' rambling phone call—until Hoskins says he killed his girlfriend. Hoskins hangs up the phone.

The taped interview is being replayed for District One
Police Commander Bob Escalante and Police Chief Dallas Perry. A 'wait and see' attitude is determined as the present course of action. Chief Perry asks about phone contact and is told efforts have been unsuccessful. As he is being told this, a phone call arrives from Wally Martin, saying he just talked to Hoskins.

In the still dark, early morning hours, uniformed officers arrive at the 12th and Vine Street building where Hoskins lives and begin evacuating neighbors under the pretext of a gas leak. The officers ask Clarence and Pearl Hoskins to come to the Command Center with them. Outside, a SWAT team and bomb squad are preparing for a room-by-room search of the building. Al Shottlekotte and a photographer are with them. They brace themselves outside Hoskins' apartment. They identify themselves and after receiving no response, storm the apartment. Inside is Melanie Finlay's bullet-riddled body.

Meanwhile, early morning rush hour traffic has begun to accumulate but an eerie silence hangs over the blocks surrounding Channel 9. The only outside movement is snipers slowly training their rifles across the building.

Inside the Command Center Lt. Kutala is on the phone with Hoskins who again does little more than ramble; this time vacillating between being a revolutionary or an anarchist. Certainly he is too unstable, Kutala decides, to be
allowed to talk with his parents.

Homicide units are removing the body of Melanie Finlay. A detective steps forward and informally addresses the present media:

DETECTIVE
In addition to Miss Finlay's body, we found pipe-bomb-type explosives, black powder... We found several weapons, a couple with silencers. We found a pretty respectable arsenal. This man seems to have the capacity for making everything from a firearm, up to a landmine.

A Channel 9 reporter contacts Marine Sgt. Tom Bone regarding Hoskins' military service. Bone verifies Hoskins' inductment and discharge but nothing else in respect to the Privacy Act.

Police continue their rooftop vigilance. Two blocks away from the station, Al Shottlekotte establishes a crude but effective broadcast base. From this city parking lot through various technical arrangements and cooperation by other local stations, he is able to broadcast live. Inside the Command Center, police elect to reduce the secured area and permit better traffic. Kutala speaks with Hoskins' parents. A police psychologist is on the phone with Hoskins. He signals for Kutala to take the phone. Hoskins resumes his fragmented rambling. This time revealing that bombs are in the Alms and Doepke building.
Kutala reacts dispatching a squad to the A & D building. The conversation continues, Kutala encouraging Hoskins to peacefully surrender. Abruptly, Hoskins hangs up. After reviewing the course of the call, Escalante suggests further negotiation would be futile. He proposes to physically assault the building. Chief Perry supports the suggestion, leaving the decision to Kutala.

During this time, Elaine Green interviews Hoskins' landlord. He speaks of Hoskins and his family as 'good people' and refers to a 'certain kind of emotional discomfort' said by Hoskins to be the result of his hitch in the Marines.

Seth Allen interviews an elderly couple for whom Hoskins had done antique restoration. Asked if either of them would have 'suspected anything like this from Hoskins,' they reply, 'No way, honey, not in a million years.'

Jake West is being interviewed by John Morgan. He says that social unrest is a common element in all Hoskins' work, adding: 'like great artists generations before him.'

Final plans are determined for a police assault as Kutala, Perry, and Escalante study a floor plan of the Channel 9 facility. SWAT members are arming themselves. It is determined that police will cross the street in an armored car; a Brinks truck. A dog, wired with a microphone, will be sent in first to draw any fire or in case there's
explosives. Chief Perry approves the plan. Outside, a lone man wanders into the secured area. He is tensely watched by the sharpshooters who advise Escalante of the man's intrusion. Kutala orders him subdued—the man is found to be armed. Apparently he had crazily intended to apprehend Hoskins himself. The man is taken to jail.

The Brinks truck arrives for the assault. SWAT members make last minute preparations including wiring a German Shepherd police dog with a microphone. Pearl and Clarence Hoskins are unaware of the impending attack. Kutala, Escalante and heavily armed SWAT members enter the truck. Al Shottlekotte and a photographer are permitted to accompany them after a warning from Escalante that Shottlekotte will be the last one inside.

The assault begins; the truck bursting from its location. The media, two blocks away, have received word of the attack and are recording its progress. The building is quiet as SWAT members exit the truck, enter the building and position themselves outside the newsroom door. Tensely other areas of the first floor are secured. The dog's microphone picks up nothing unusual. The door to the newsroom is kicked open and the dog enters. There is no resistance; Hoskins is found dead of a self-inflicted gunshot wound.

In an almost carnival-like atmosphere, the news media
run in hoardes to the station. Lt. Kutala goes outside to apprise the reporters. Inside, a few feet from where homicide detectives are preparing to remove Hoskins' body, Shottlekotte begins an impromptu report:

SHOTTLEKOTTE
The man police have identified as James R. Hoskins, a 41-year old, ex-marine is dead. The police entered the Channel Nine building only minutes ago and this is the first report from inside the Channel Nine building since it was taken over by Hoskins last night at two a.m.

Outside, the former hostages are reunited. Chief Perry has joined Kutala to help him with briefing the media. Shottlekotte continues his report, at one point holding up a photograph of Hoskins with a rifle in one hand and a dead bird in the other. There is a smile on Hoskins' face.

SHOTTLEKOTTE
On the back of the photograph he wrote, "Humans are like deer, and the deerhunter never gives a warning." Hoskins, apparently was the deerhunter, and we were the deer--

Finally, Elaine Green shows the strain of the entire ordeal. Hoskins' body is wheeled out on a gurney. As it passes by, Kutala now inside, looks not at the body, but out the window. It has begun to rain.

DISSOLVE TO St. Peter In Chains Cathedral where Kutala began. Outside the rain falls. In a MONTAGE, Kutala and
his family leave the cathedral and drive home. The words of the priest continue over the action:

PRIEST
"Lord, that I may see!" prayed the blindman...Hypocrisy can never be conquered unless each of us learn to overcome our own...

Now at home, Kutala turns on his television. Al Shottlekotte is concluding his news program with an editorial:

SHOTTLEKOTTE
...but let's not forget that our country itself was forged from a revolution some two hundred years ago...Apparently, he saw himself as a hero of a new revolution based on chaos. Exactly what he wanted we may never know for sure...sometimes it's hard, sometimes impossible to separate the myth from the truth. But one thing is clear, though--heroes, like revolution itself, is neither as simple or as glorious as we'd like.

The Channel 9 close flashes by with credits. Fade to black.
"THE HOSTAGE BROADCAST"

FADE IN:

1. OVER BLACK A TITLE appears:

THURSDAY, OCTOBER 16, 1980
7:00 P.M.
CINCINNATI, OHIO

The TITLES fade out. Over BLACK we HEAR the sound of four car doors opening. Then we HEAR the sound of four car doors slamming shut, followed by the sound of a car engine starting. From the DRIVER'S POINT OF VIEW, we SEE the car pull out of a dark driveway and onto a street during a pleasant day, now growing dark, perhaps offering rain.

The "DOORS" song, FIVE TO ONE, fades in and up:

Five to one, baby, one in five, No one here gets out alive...

2. DISSOLVE TO:

Various Cincinnati locales that, in time, will become familiar images: The Alms and Doepke building, housing municipal offices; the Cincinnati Gas and Electric Company; District One Police Headquarters.

Throughout, the "DOORS" FIVE TO ONE continues:

...The old get old and the young get stronger, It may take a week and it may take longer, They got guns, but we've got the numbers, We're going to win, yeah, we're taking over, Come on!...

3. The car passes into a shabby-looking district. We SEE blacks; poor whites; ancient, decrepit buildings; garbage in the streets and on the sidewalks; cockroaches. An historical marker reads:

OVER-THE-RHINE

CONTINUED
Inside the car, for the first time, we SEE police LIEUTENANT NICK KUTALA, his wife, and their two boys. The car passes by an old brown brick building on the corner of 12th Street and Vine. An ambulance screams by. The two boys lock their car doors. Lt. Kutala is mildly amused at the reaction and gives his wife a knowing smile. She manages to return a weak smile. He stops at a red light and looks up at the bay window on the fourth floor of the brown brick building.

FLASHBACK TO:

4. INT. JAMES HOSKINS' FOURTH FLOOR APARTMENT ROOM - TUESDAY NIGHT

On a small portable television, AL SHOTTLEKOTTE of CHANNEL NINE signs off:

SHOTTLEKOTTE
(forcing pleas­
antness)
...That's our report for tonight;
Good news to you.

CHANNEL NINE credits roll identifying the broadcast as TUESDAY, OCTOBER 14, 1980.

The CAMERA pulls back to reveal JAMES HOSKINS, 41, and his girlfriend, MELANIE FINLAY, 30, in the middle of a violent argument. There are some twenty guns and countless molotav cocktails lying around the disarrayed room.

HOSKINS
(frustrated)
Dammit, Melanie, the time to talk is over, we've talked too much...waited too long...
It's time to act...to make changes now!

FINLAY
(very angrily)
Changes, yes! But not this way! We can't kill people to make a point and expect other people to listen to us...

CONTINUED
4. CONTINUED:

    HOSKINS
    It's the only way people will ever listen...Look, we made plans together...Don't you remember?...We're going through with it.

Hoskins picks up a 9 mm automatic pistol. He grabs an ammo clip, locks and loads.

5. INT. CHANNEL NINE NEWS STUDIO - TUESDAY NIGHT

TOM MCKEE enters the studio following the newscast.

    SHOTTLEKOTTE
    (disgusted, thrusting the script to McKee)
    You call this a newscast?

    MCKEE
    (losing his temper)
    What do you want me to do, Al, make it up?

    SHOTTLEKOTTE
    (grunts)
    Maybe something will happen tomorrow.

6. INT. JAMES HOSKINS' FOURTH FLOOR APARTMENT ROOM - TUESDAY NIGHT

    FINLAY
    Jim, I'm not going to hurt anybody and neither are you--

She picks up the telephone and starts to dial.

    HOSKINS
    Noo--

The silencer attached 9 mm automatic pistol is drowned by his voice. He empties the clip at Finlay. She is dead before she hits the floor.

FLASH FORWARD TO:
7. EXT. STREETS OF CINCINNATI - THURSDAY EVENING

The red light changes and a car horn blows. LT. KUTALA comes out of his daydream and drives on down the road. Lt. Kutala turns on the radio. Local news is playing. As the car passes by the CHANNEL NINE STATION, the radio announces:

RADIO ANNOUNCER (V.O.)

...James R. Hoskins' motive in the armed takeover of the Channel Nine studios yesterday is still unknown, but police suspect--

Lt. Kutala turns the radio off. He looks out his window. He sees the Channel Nine parking lot.

FLASHBACK TO:

8. EXT. CHANNEL NINE PARKING LOT - WEDNESDAY MORNING - 2:00 A.M.

A car marked, "CHANNEL NINE NEWS" drives into the parking lot and parks. Reporter ELAINE GREEN and photographer JOHN ERHART get out of the car and walk toward the CHANNEL NINE building.

GREEN
(yawning)
What time is it, John? No, don't tell me, I don't want to know.

John Erhart, carrying a video recorder and camera, looks at his watch and smiles.

ERHART
It's still early--Two A.M.

GREEN
Oh, terrific! Now I feel better. Will you give me a ride home after we drop this stuff off? The car's being worked on, and I don't feel like calling a cab tonight.

CONTINUED
A MAN with a hat approaches Elaine Green and John Erhart. He is carrying a brown paper bag.

ERHART
Sure, no problem. Let me stow the gear.

As the Man passes, Elaine Green and the Man exchange glances.

GREEN
(to the man)
Good evening.

The Man does not reply, but keeps on walking. Suddenly, the Man turns around and shouts:

MAN
Hold it right there!

Elaine Green and John Erhart turn toward the Man. The Man rips the brown paper bag open to reveal a 9 mm automatic pistol. The Man walks up to Elaine Green and sticks the gun's muzzle in her side.

GREEN
What is it you want?

MAN
I want inside your building.

FLASH FORWARD TO:

9. INT. LT. KUTALA'S CAR - THURSDAY EVENING

LT. KUTALA and family arrive at the SAINT PETER IN CHAINS CATHEDRAL. A large banner announces the week-long RENEWAL. Lt. Kutala and family park, enter the cathedral, and find seats. The muralled ceiling depicts the agonies and triumphs of the saints. The choir ends the hymn, FOR ALL THE SAINTS.

A PRIEST approaches the podium and begins his sermon:

PRIEST
The young are quick to detect hypocrisy in their elders.

CONTINUED
PRIEST (cont'd)

They say: "My parents keep tearing into me for doing things that I know they do. What sense does that make? They should yell at us! Look at the mess they made of the world!" I wonder if these complaints are not almost as old as the human race. Each new generation of youth rises to accuse its elders of hypocrisy, to blame society for the world's evils—but no generation seems to have done much about it. What have we done about it? The Pharisees of the past centuries tried to solve this thorny problem by a multiplication of laws, a heavy armor of righteousness to be involved freely by authorities, to be obeyed eagerly by the scrupulous, and to easily be ignored by the free-wheelers.

The CAMERA SLOWLY ZOOMS in to a close-up of Lt. Kutala.

PRIEST
(continuing)

Hypocrisy is a two-edged sword. We use it against others to cover up our own failures. Why is it so easy to see hypocrisy in others but not in ourselves? There is no way out of the vicious circle, but the way of open honesty...

As the Priest continues, Lt. Katula looks out the church window. Outside, it has begun to rain. The CAMERA DEFOCUSES on the window.

FLASHBACK TO:

10. INT. CHANNEL NINE FIRST FLOOR NEWSROOM - WEDNESDAY MORNING

CONTINUED
The CAMERA FOCUSES on a television monitor. We see a video short on antique restoration. The CAMERA PULLS BACK to reveal news producer, TOM MCKEE, editing the video short. He is alone. Suddenly, the door buzzer blares out. McKee goes to the security television monitor. He sees photographer JOHN ERHART. Erhart waves up at the camera. Tom McKee buzzes him in and returns to his editing console.

Unnoticed by Tom McKee, on the security television monitor we see John Erhart, ELAINE GREEN, and HOSKINS enter the building.

Presently, they enter the FIRST FLOOR NEWSROOM. Tom McKee looks up and smiles as John Erhart enters. Then he looks on in disbelief as he sees Hoskins holding a gun in Elaine Green's back.

MCKEE
What the--

HOSKINS
Just relax...My name is James Hoskins...I live on 12th and Vine in the Over-the-Rhine area...I'm taking over your station...So, just relax... Nobody's got to get hurt here if you do just as I say

FLASHBACK TO:

11. EXT. PARRIS ISLAND, SOUTH CAROLINA - 1958

We see a long shot of PARRIS ISLAND. Over this shot, a title appears:

PARRIS ISLAND, SOUTH CAROLINA
THE U.S. MARINE CORPS RECRUIT DEPOT
1958

SERGEANT
(bellowing)
Hoskins, you dumb-son-of-a-bitch...Nobody's supposed to get hurt here, except ladies... You a lady, Hoskins?...I think you're a lady...And you ain't

CONTINUED
11. CONTINUED:

SERGEANT (cont'd)
never gonna be nothin' but a
lady, Hoskins, and the Marines
don't want no ladies...Now get
your lead ass off Marine prop-
erty and your skirt over to
sickbay...Double time, Hoskins,
double time--Go! Go! Go!

DISSOLVE TO:

12. EXT. OVER-THE-RHINE DISTRICT, CINCINNATI - 1958

Disenchanted and limping, HOSKINS gets off a bus and
walks unsteadily towards his parents' apartment build-
ing on 12th and Vine. A large bandage bulges from
underneath his clothes at the hip. He is met halfway
up the street by his father, CLARENCE HOSKINS, a
barber.

CLARENCE
Welcome home, Son, sorry I'm
late.

Clarence Hoskins sees his son's wound but avoids
comment.

CLARENCE
(continuing)
You're looking good...

Hoskins follows his father's eyes.

HOSKINS
It's not serious, Pop. An
accident during training.
Doesn't hurt much.

They walk in silence through the Over-the-Rhine.

HOSKINS
Things haven't changed while
I was gone.

CLARENCE
Things have been the same since
we moved here. It's not too

CONTINUED
12. CONTINUED:

CLARENCE (cont'd)
bad a neighborhood--a little
rundown nowadays, but you won't
find better people.

13. INT. CLARENCE HOSKINS' APARTMENT

They arrive home to the brown brick building at 12th
and Vine Streets. The building is very old. Garbage
is stacked in the hallways. In contrast, the Hoskins'
apartment is clean and neat. PEARL HOSKINS meets them
at the door and hugs her son.

PEARL
It's good having you back, Jimmy.
I baked a cake for you. Your
favorite--Angel Food.

HOSKINS
Thanks, Mom. It's good to be
back. The Marines wasn't what
I thought it'd be.

Hoskins reaches for his duffel.

CLARENCE
Here, Jim, I'll get that. You
sit and eat.

HOSKINS
No, I can get it. I think I'll
go on upstairs if nobody minds.

Hoskins goes up to his room on the fourth floor. He
turns the radio on--Elvis Presley's DON'T BE CRUEL
blares out.

14. INSERT INTERVIEW TAG AND ATTRAITION

LEON JONES
HIGH SCHOOL CLASSMATE
I can't figure why Jim even en-
listed. It was the thing to do
for a lot of us. No more Korea.
A way up and out of here we
thought. But Jim didn't seem
the type. He liked it here.
15. MONTAGE OVER DON'T BE CRUEL

The young HOSKINS walks the Over-the-Rhine district looking at the dismal conditions of the people and the environment—gutted or boarded buildings, he sees a mugging, someone shooting heroin, winos puking or asleep in the alleyways, thirteen and fifty year-old prostitutes, and police making routine arrests.

16. INSERT AL SHOTTLEKOTTE - 1959

AL SHOTTLEKOTTE is presenting his flashy, picture filled newscast, the most watched newscast in the tri-state region. Various sponsor names and logos adorn his set. OCTOBER 28, 1959, is superimposed underneath.

SHOTTLEKOTTE

...Today in the Over-the-Rhine district, police arrested 23 year old Isiah Rowlan following an armed robbery of the Petty Liquor Store located at Liberty and Vine...Earlier, police responded to another robbery, two blocks away, of Gatchels Grocery...

17. INT. JAMES HOSKINS' APARTMENT

Finally, we see young HOSKINS sitting on his bed, looking out his fourth-story bay window at the dreary scene below.

HOSKINS
(to himself)
Nothing ever changes here...

DON'T BE CRUEL ends.

FLASH FORWARD TO:

18. INT. CHANNEL NINE FIRST FLOOR NEWSROOM - WEDNESDAY NIGHT

HOSKINS points the gun at ELAINE GREEN, JOHN ERHART, and TOM MCKEE.

HOSKINS
I've got guns and explosives...

CONTINUED
18. CONTINUED:

HOSKINS (cont'd)
everybody do as I say and nobody'll get hurt...I'm here to make some changes, that's all...I'm not here to hurt you people...Are there any guards on duty here?

Tom McKee looks at Elaine Green. Green nods.

MCKEE
Yeah. One, uh, he's in there.

He points to the teletype room.

HOSKINS
Get 'em in here...And no tricks.

McKee goes to the door and opens it.

MCKEE
Hey, John, can you give me a hand for a minute?

JOHN COLLINS enters the newsroom. He sees the gun at Elaine Green's back and freezes.

HOSKINS
Give me your gun...Now!

Collins puts his gun on the floor and kicks it toward Hoskins. Hoskins picks it up and puts it in his belt.

HOSKINS
(to Tom McKee)
You...Take his handcuffs and cuff him to that chair over there.

McKee handcuffs Collins to the chair.

MCKEE
So, this is how you make changes?

FLASHBACK TO:


CONTINUED
19. CONTINUED:

We see a long-haired HOSKINS sitting on his bed. It is the same way we left Hoskins in 1958. He looks out the fourth-story bay window at the scene below. A school "American Democracy" type calendar nearby reads: 1969. Little has changed—fashions, hair. Hoskins turns the radio on, "THE YOUNGBLOODS" song, GET TOGETHER, is heard.

20. INSERT INTERVIEW TAG AND ATTRIBUTION

MICHAEL GALL
SHOP OWNER
He was into natural foods. He did not fool with preservatives. He took an interest in the affairs of the community a lot. I often wondered why he didn't go into politics. He would have been good there because he could gain peoples' confidence. A brilliant individual...!

21. MONTAGE OVER GET TOGETHER

HOSKINS walks around the Over-the-Rhine area; it looks like it did eleven years earlier. No changes. The same disillusioned faces, the same decrepit buildings. GET TOGETHER ends.

22. INT. HAMILTON COUNTY PUBLIC LIBRARY - DOWNTOWN

HOSKINS is seated, he is studying a *Time* magazine article about the communes in San Francisco. There are several volumes related to current events in California on the table.

23. INSERT INTERVIEW TAG AND ATTRIBUTION

MRS. ESTHER AMES
LIBRARIAN
Jim Hoskins? A wonderful man. My sons should turn out so well. He'd read anything—for hours—nuclear power, architecture; things like that...besides his art books—he's a painter you know, used to come in everyday,

CONTINUED
23. CONTINUED:

MRS. AMES (cont'd)
then I didn't see him for awhile. Always read the paper and news magazines...usually do that first thing. He also asked me to help him find materials about things going on in San Francisco. I figured that's where he went when I didn't see him for so long.

24. INT. CLARENCE HOSKINS' APARTMENT

HOSKINS
Mom, I'm leaving town for awhile. Going to San Francisco...to learn new things, new ideas so I can help make changes here when I come back.

PEARL
I'm sorry things haven't worked out for you.

HOSKINS
Will you let me know how Sheila is doing? Jeez, Mom, I wish I could be a better father... getting married was like the Marines, though, not what I expected.

25. INT. JIM HOSKINS' APARTMENT

HOSKINS goes upstairs and packs. He takes one last look out his fourth-story bay window.

26. EXT. SAN FRANCISCO, CALIFORNIA - 1970

A series of shots establish San Francisco. HOSKINS arrives and immediately joins an art commune. There is much political and reform ideology discussed. Hoskins begins painting and experimenting with drugs.

27. EXT. ART COMMUNE - DAY

CONTINUED
HOSKINS is developing a sculpture of agonized characteristics—it is all contorted, as though in pain. There is something about the sculpture that suggests the interpretation of a push-pull existence. MELANIE FINLAY approaches him.

FINLAY
I'm Melanie Finlay.

HOSKINS
I know—I've seen you at meetings.

Finlay is noticeably flattered by Hoskins' recognition.

FINLAY
Your sculpture shows so much pain—agony.

HOSKINS
It's the way I feel. Frustrated. Bound. Unable to make necessary improvements.

FINLAY
I heard you talk to the group last night—and agree with your ideals on social reform. No matter what we say or think, we do ignore the poor. That's why I left my hometown...too sheltered, unreal. I felt tucked away and ignoring the too real injustices around me. I mean, the way some people...

HOSKINS
Smoke?

He offers her a joint. She declines the offer.

FINLAY
I dropped some earlier this morning.

HOSKINS
Dropped some?
27. CONTINUED:

FINLAY
Acid.
  (then singingly)
Up, up and away...in my
beautiful...
  (then stopping)
Come by later and try some.
  (pause)
I'm thinking of living away
from the commune. Nearby,
though...Want to move in?...
Cheap rent.

HOSKINS
I don't know.

28. INSERT INTERVIEW TAG AND ATTRIBUTION

KIRK GEHRDT
FORMER COMMUNE MEMBER
When we were in the commune
back in 70, Jim was pretty im-
pressionable. Hell of an
artist, though. He was serious
I guess...almost intense. Very
social conscious. A lot of us
were just dropping out--that's
a dated expression isn't it?
Look at me today...former rad-
cal turned accountant. Not Jim
though. No sir. He was ener-
getic, compassionate toward the
underprivileged...Always wanted
to do something for them.

29. EXT. ART COMMUNE - DAY

An 'awareness meeting' is in progress. One of the
COMMUNE LEADERS advocates the "social action" taken by
Jack the Ripper:

COMMUNE LEADER
I believe it was Alfred Lord
Tennyson who considered the man,
or woman, who became known as
"Jack the Ripper" to be the
greatest single social reformer

CONTINUED
COMMUNE LEADER (cont'd)
of all time. Think about it. 
Whitechapel, where all of the 
Ripper's murders took place, 
was the worst area in all of 
London--the worst criminals; 
the most prostitutes; the most 
rat-infested, disease ridden 
living conditions. Four 
thousand houses were condemned, 
yet families of up to thirty 
still lived in them. And then, 
this one person, Jack, shows up 
for a couple of months. And 
wham! The public outcry is fa­
natical--they demand 'social 
justice!' And they get it! Oh, 
they don't catch ol' Jack, but 
within months, the whole of 
Whitechapel is razed and de­
molished and then rebuilt into 
a respectable living area. 
Complete and total social reform. 
Because of one man. 
(pause) 
And all he did was to kill a 
few people.

30.  INT. MELANIE FINLAY'S APARTMENT - NIGHT

HOSKINS and FINLAY have gathered together a few friends 
from the commune.

GREG
So what'd you think, Jimmy? 
Can you believe that Ripper 
tale? Jack the Ripper, a 
social reformist!

HOSKINS
Man, he was some character, but 
he got the job done.

GREG
So you think there might be 
something to all that--reform 
through violence?

CONTINUED
30. CONTINUED:

HOSKINS

Maybe.

FINLAY

(softly)

Jim, that's crazy. And Rollo's story wasn't supposed to be taken literally.

Hoskins simply glares at Finlay. He returns his attention to Greg.

GREG

But it was, Mel! Sitting around passively or occasionally protesting isn't enough. Jim, listen. You're an ex-military man, right? Disability? We got something going with some others in the group, there's even some vets in on it...taking your government check and either buying weapons or the equipment to make them--like a lathe for silencers. Linnie can show you how to use one. Hell, man, we sell all kinds of bombs and things through the mail.

FINLAY

Jim...

GREG

(continuing)

We also sell drugs...

31. INT. MELANIE FINLAY'S APARTMENT - DAY

HOSKINS is watching a tv newscast: Ex-revolutionary, BOBBY SEALES, announces that he is running for Mayor of Oakland.

SEALES (O.S.)

...And announce my candidacy for Mayor of Oakland.

(crowd cheers underneath)

CONTINUED
Hoskins laughs uncontrollably at the announcement.

HOSKINS
Hey, Mel, look! Bobby damn Seales running for Mayor!
(laughs)
He joined the establishment; sold out.
(laughs)
That's it for me here; there's nothing else to learn.

FINLAY
What do you mean?

HOSKINS
I mean it's so hypocritical, all this California stuff. They don't care, Mel, anymore than anyone else. I'm heading back to Cincinnati.

FINLAY
I'd like to come with you.


MONTAGE

HOSKINS and FINLAY go to the street to make changes, to talk to the people about social reform. Nobody listens. Nobody cares. After repeated attempts at change, Hoskins begins to grow inwardly hostile toward the people around him, while at the same time putting on a compassionate and friendly demeanor while in public.

INTERCUT

Intensity builds as Hoskins does art work, refinishes furniture, practices karate and body building.

INT. ASSUMPTION SCHOOL ADMINISTRATION OFFICE - 1975

REVEREND ROBERT HUNGLING, Pastor of Assumption Church and school is completing an employment process with MELANIE FINLAY.

CONTINUED
CONTINUED:

REVEREND HUNGLING
Your credentials are impeccable, Miss Finlay! I've checked your references. Mr. Guilifolle from Thomas More College has called you 'a very memorable student.' He goes on to say that you have 'a great love for the poor and underprivileged.'

Melanie Finlay is genuinely embarrassed.

REVEREND HUNGLING
I would be less than honest if I said we didn't take into account your having been a Sister of Divine Providence. In fact, many of the sisters here that know you have told me that you are a good teacher. One thing I'm curious about, Miss Finlay, if I might pry. Why did you not renew at least your temporary vows last year?

FINLAY
I just need the freedom right now, Father. And time to think.

REVEREND HUNGLING
I understand. We're happy to have you join us as our social studies teacher.

WILLIAM GUILIFOLLE
ASSOCIATE PROFESSOR OF EDUCATION
THOMAS MORE COLLEGE
Melanie had a very subdued way about her, nothing militantly radical about her. Calm and quiet actually. She had a compassionate outlook for the poor and downtrodden. All the children loved her.
35. INT. HOSKINS' APARTMENT - DAY

Hostility begins to build inside HOSKINS. Alone in his room, with the fourth-story bay window to his back, he begins to fill notebooks full of his plans. His writing is jagged, tense, angry in style.

He writes:

ROAM THE HIGHWAYS--FIND ABANDONED CARS--RIG THEM WITH BOMBS TO BLOW WHEN MOTORISTS RETURN AND OPEN THE DOORS.

And then, in broad angry style:

SHOOT THE SHIT!!!

36. INT. ARNOLD'S BAR AND GRILL - EVENING

HOSKINS is relaxing with a few art colleagues discussing art and social movements. All drink either alcohol or soft drinks except Hoskins. A waitress approaches.

WAITRESS
Can I get you all anything else?

HOSKINS
(bellowingly good naturedly)
I am not Judy Collins!

The others all laugh. The waitress is temporarily stunned.

HOSKINS
Sorry. Another tea please, herbal!

Hoskins returns to a conversation with the group. Before leaving, the waitress bends over and quietly asks one of the men in the group she knows:

WAITRESS
What was all that about Judy Collins?

ARTIST
Beats the hell out of me.
36. CONTINUED:

ARTIST (cont'd)
Something Jim and some of his buddies are into; neo-noodlists --whatever that means. They run around stamping I am not Judy Collins on deserted store fronts. It's a fad thing.

WAITRESS
Strange.

37. INT. HOSKINS' APARTMENT - EARLY MORNING

HOSKINS, alone in his room, writes in one of his many notebooks:

CONTAMINATE FOOD WITH ARSENIC--
CREATE VIRUS EPIDEMICS IN THE BLACK AND POOR SECTIONS TO CREATE CHAOS!

38. EXT. OVER-THE-RHINE DISTRICT - DAY

HOSKINS returns a cabinet he has refinished for an elderly couple.

OLD WOMAN
It's beautiful! The best I've ever seen it!

OLD MAN
What do I owe you, Jim?

HOSKINS
Forget it. I enjoyed doing it.

OLD WOMAN
Don't be silly, you worked a long time on this.

OLD MAN
Go on, Jim
(hands him money)
It ain't much but take it.

HOSKINS
I can't. Really, but thanks.

CONTINUED
38. CONTINUED:

OLD WOMAN
Well come in here then and let us feed you. I just made up a pot of beans and some bread.

Hoskins enters their home.

39. INT. HOSKINS' APARTMENT - NIGHT

HOSKINS, alone in his room, clips newspaper articles and files them in a notebook, he writes:

CHECK BACK ISSUES OF THE SOCIAL PAGE--SOME OF THE OLD RICH PROBABLY LIVE IN EASILY ACCESSIBLE AREAS.

40. EXT. OVER-THE-RHINE DISTRICT - AFTERNOON

HOSKINS, MELANIE FINLAY, and SHEILA HOSKINS MCDOWELL, Hoskins' 18 year-old daughter, paint park benches in a park.

41. INT. HOSKINS' APARTMENT - NIGHT

HOSKINS, alone in his room, makes this entry:

POISON BULLETS. USE CAMERA FLASH TO BLIND VICTIMS FIRST.

He draws and labels a figure in his notebook.

THIS ANIMAL MUST DIE BY ANY MEANS!! A MAN WITH CAMERA EQUIPMENT IS PERFECT FOR SUCH ASSASSINATION.
42. EXT. ASSUMPTION SCHOOL - CINCINNATI

HOSKINS picks MELANIE FINLAY up after school. He talks to several of the eighth graders.

43. INT. HOSKINS' APARTMENT - NIGHT

HOSKINS, alone in his apartment, writes:

WELD SHEET METAL. BLEED BRAKE LINES. HOW CAN I OVERLOAD CG&E? READ BOOKS ON UTILITY COMPANY OPERATION.

44. INT. PISTOL RANGE

HOSKINS target practices at a local target range. He does not miss.

45. INT. HOSKINS' APARTMENT

HOSKINS, alone in his room, adds to his enormous 'hit list' in his notebook (there are almost two hundred names, organizations, etc.):

THESE PEOPLE MUST DIE:

BUSINESS CREEPS
BLACKS
POLICE CREEPS
THE ALPHA AND OMEGA SORORITIES

46. INT. CLARENCE HOSKINS' APARTMENT

HOSKINS' 41st birthday. PEARL, CLARENCE, MELANIE FINLAY, and SHEILA HOSKINS MCDOWELL present Hoskins with a cake and presents. Hoskins stares at the candles --there are so many of them.

47. INT. HOSKINS' APARTMENT

HOSKINS, alone in his room, opens a notebook and looks at the last entry. It simply reads:

ATTACK THE MEDIA, THE POLICE, NEWSPAPERS, TV STATIONS.

CONTINUED
He begins taking out several guns, bullets, and ammo clips. On a small portable television, a Channel Nine editorial begins:

JACK FOGARTY
I may be wrong, but the taxpayers' money being wasted on the Lucasville County jailhouse is not only enormous, but also atrocious. Sure, I think it's a good idea to let the prisoners paint their cells, after all, interior decorating is a more tasteful vocation than many of them previously plied, but to pay them the amount of money they're getting is a--

Hoskins looks up at the birthday presents on the table nearby. He picks up a pen and puts in a final entry:

ALL MY LIFE I FELT THAT I HAD TIME TO IMPROVE. NOW FOR THE FIRST TIME, I FEEL THAT TO WAIT IS TO BECOME WEAKER. I MUST BEGIN TO ACT NOW, THE PREPARATION IS MAXIMUM.

A knock on the door. MELANIE FINLAY comes in. She looks at all the guns.

HOSKINS
(excitedly)
Melanie, I've made a decision--we're doing it tonight. Now!

FINLAY
Whoa, slow down. Do what tonight?

HOSKINS
What we've been talking about for the last ten years--Well, we're going to do it tonight!

FINLAY
Jim, what are you talking about?

CONTINUED
HOSKINS
That's the whole point, Melanie...I'm tired of talking...Nobody listens when you've got something important to say...So now I'm going to let these--
(he holds up a couple of pistols)
--do my talking until people start listening.

FINLAY
Jim, you can't be serious--

On a small portable television, AL SHOTTLEKOTTE of Channel Nine signs off:

AL SHOTTLEKOTTE
(forcing pleasantness)
...That's our report for tonight; Good news to you.

HOSKINS
(frustrated)
Dammit, Melanie, the time to talk is over, we've talked too much...waited too long...It's time to act...to make changes now!

FINLAY
(very angrily)
Changes, yes! But not this way! We can't kill people and expect other people to listen to us.

HOSKINS
It's the only way people will ever listen...Look, we made plans together...Don't you remember? We're going through with it.

Hoskins picks up a 9 mm automatic pistol. He grabs an
47. CONTINUED:

ammo clip, locks and loads.

FINLAY
Jim, I'm not going to hurt anybody and neither are you--

She picks up the telephone and starts to dial.

HOSKINS
Nooo--

The silencer attached 9 mm automatic pistol is drowned by his voice. He empties the clip at Finlay. She is dead before she hits the floor.

Quickly, Hoskins stuffs two pistols in his belt, as well as several ammo clips. He grabs a jacket and a floppy hat and leaves the apartment building.

48. EXT. CHANNEL NINE PARKING LOT - WEDNESDAY NIGHT - 2:00 A.M.

HOSKINS drives into the parking lot and parks. He jams a clip into the automatic pistol, locks and loads. He puts a brown paper bag over the pistol.

Soon, he sees a car marked "CHANNEL NINE NEWS" drive into the lot and park. A man with video gear, JOHN ERHART, and a woman, ELAINE GREEN get out of the car and walk toward the Channel Nine building. Hoskins gets out of his car and approaches the couple.

ELAINE GREEN
Good Evening

Hoskins nods and walks on by. Quickly, he turns and shouts.

HOSKINS
Hold it right there!

Elaine Green and John Erhart turn toward Hoskins. Hoskins rips the brown paper bag open to reveal the large automatic pistol. Hoskins walks up to Green and sticks the gun's muzzle in her side.

GREEN
What is it you want?

CONTINUED
CONTINUED:

HOSKINS
I want inside your building.

GREEN
That's impossible--our build-
ing, the building is locked.
We can't get you in--there
are security cameras all over--

HOSKINS
Lady, this is a 9 mm automatic
pistol...it fires 500 rounds
per minute...I've also got
explosives...so I suggest you
find a way before something
goes off!...This is no joke.

ERHART
Elaine, I don't think he's
joking.

(to Hoskins)
I think I know a way to get you
in.

Hoskins, Green, and Erhart go to the rear entrance
doors of the Channel Nine station. A security video
camera is aimed down at them.

ERHART
You two stand over there, behind
the wall.

Hoskins and Green walk behind the wall, out of camera
range. Erhart pushes the door button and waves up at
the camera. The door buzzes open. Quickly, Erhart,
Green, and Hoskins enter the building. The gun is
still in Green's back.

INT. CHANNEL NINE BUILDING

HOSKINS
(to ERHART)
Take me to the studio.

Erhart leads him to the FIRST FLOOR NEWSROOM. TOM
MCKEE, the news producer, looks up and smiles. Until
he sees the gun in GREEN'S back.
50. INT. CHANNEL NINE NEWSROOM

MCKEE

What the--

HOSKINS

Just relax...My name is James Hoskins...I live on 12th and Vine in the Over-the-Rhine area...I'm taking over your station...So, just relax...Nobody's got to get hurt here, if you do just as I say...I've got guns and I've got explosives...So everybody do just as I say and nobody'll get hurt...I'm here to make some changes, that's all...I'm not here to hurt you people...Are there any guards on duty here?

TOM MCKEE looks at ELAINE GREEN. Green nods.

MCKEE

Yeah, one, uh, he's in there.

He points to the teletype room.

HOSKINS

Get 'em in here...And no tricks.

McKee goes to the door and opens it.

MCKEE

Hey, John, can you give me a hand for a minute?

JOHN COLLINS enters the newsroom. He sees the gun at Green's back and freezes.

HOSKINS

Give me your gun...Now!

Collins puts his gun on the floor and kicks it toward Hoskins. Hoskins picks it up and puts it in his belt.

CONTINUED
HOSKINS  
(to McKee)  
You...take his handcuffs and  
cuff him to that chair over there.

McKee handcuffs Collins to the chair.

MCKEE  
So, this is how you make changes?

HOSKINS  
I want to make a statement  
...Where's the studio? I want  
to make a statement on the air.

GREEN  
But that's impossible--our  
studio is not available to you  
or anybody else. Besides,  
everyone has gone home; all our  
engineers...

HOSKINS  
(getting angry)  
Lady, you don't seem to listen  
too well...I'm going to make a  
statement...I have a few com­
plaints...And I am the only  
one with a gun and explosives  
around here.

GREEN  
Well, I can interview you on  
tape and then we can broadcast  
your, your complaints. Okay?

HOSKINS  
Okay...I don't see why not, but  
no tricks...I really don't want  
to hurt anybody but I will if  
you push me.

GREEN  
(to Erhart)  
John, set up your equipment.  
We'll do it here.

CONTINUED
Quickly, Erhart sets up his video equipment. Suddenly, the door opens. Four men enter before they realize what's going on; they are MIKE WILLIAMS, a photographer, MICHAEL MIMMS, a director, CURTIS MITCHELL, another director, and a custodian. With his gun, Hoskins motions for the four men to sit down.

HOSKINS
(to the four men)
I'm doing a little interview thing here, so you men just have a seat over there...I'm not going to hurt anybody--

MCKEE
(to the four men)
You'd better do like he says.

The four men sit down. Hoskins stands patiently and occasionally looks at Erhart.

GREEN
(to Hoskins)
Now, do you, do you want me to conduct this like a regular interview? Can I ask your name, your address. And may I ask you questions?

HOSKINS
Sure, go ahead.

GREEN
You said you lived in the Over-the-Rhine area--

HOSKINS
On 12th and Vine and that's what this whole thing is about.

GREEN
(to Erhart)
Ready, John?

ERHART
Almost. Need a white balance.
50. CONTINUED:

GREEN

Sorry.

Green holds a piece of paper up for the white balance.

ERHART

Just one second...

The iris closes then blooms as the CAMERA reacts to the white balancing. From this moment, the entire interview is from the CAMERA'S P.O.V.--there is occasional unsteady zooming or defocusing; a hand held swaying. Intermittently in the background we HEAR chatter from the police scanner.

ERHART (O.S.)

...when you are...

Erhart zooms in and gets a focus on Hoskins' belt. In it are four revolvers and several clips of ammunition in addition to the 9 mm semi-automatic he is holding. Erhart zooms back to a two shot of Hoskins and Green.

ERHART (O.S.)

Ready...And rolling.

GREEN

Okay, it's rolling--start.

Hoskins shuffles nervously on the floor, then begins:

HOSKINS

(confused, reflective, searching)

Well, you know, I really didn't have anything together, but, I just...There's...There's been so much violence and, uh...I don't know...Just...It's gotten to the point that, uh, the police keep...They...They have these, these magnum weapons now...They can hit with them...They keep blowing people away and, uh...It's just...You know, just a lot of things that really get me

CONTINUED
HOSKINS (cont'd)
upset but it's a...Uh, I...
You know, it's, uh--Turn it off
a second, let me get my act
together here.

Erhart turns the camera away. The recorder continues
rolling.

HOSKINS
A little nervous here, can I
get some water.

GREEN
Sure.

She goes and returns with a cup of water. Hoskins
takes a drink and smiles.

HOSKINS
Okay, let's try it again. What
is it, "Take two?"

ERHART
Tape's rolling.

Erhart again focuses the camera on Hoskins.

HOSKINS
(more prepared;
confident)
There's not enough attention
paid for the poor people, the
Over-the-Rhine area and there
seems to be in the country a
growing kind of thing to keep
blacks and whites at each
other's throat...To keep the
rich on top so the, so the
poor have no way to fight...
They, the, the police have be-
come the knights, the buffer
between the, the rich and the
poor...

(with quiet,
intense anger)
...And, the poor, I don't know

CONTINUED
HOSKINS (cont'd)
if you've been to the Over-the-Rhine area, to see these old people...They, they have nothing ...I've watched them...They have nothing...They sit in their beds all day long and that's all they ever look forward to...Nothing's happening for 'em...Nobody cares ...Nobody does anything for 'em ...And if...If the court system is the same as it used to be, blacks, poor whites always get the shit end of the stick... And it just, you know, it...It goes on and on...It goes...
There's...It seems like...It seems like the things you should be covering, you don't cover... You...You don't...Uh, you never come into the area until somebody gets wasted, uh, they're displacing people...They, uh...
They tear the buildings down so that when the people come to the convention centers, they don't have to look at the poor people ...They come into...Into...Uh, the new hotels that are being built and they're going to have to look at the poor people...
Uh, you know...It's...It's all those things. I mean, it's so much, so much shit...I should have written something out.
It's...it's just an impromptu thing, I decided to do it. Uh, and the violence has gotten me to the end that I just...I can't...I can't comprehend it anymore. So, uh, I see the people, they get their paychecks on the first of the month, they get mugged...uh, and I think the reason they get mugged is that people are desperate...they don't know what to do so they get attacked...

CONTINUED
HOSKINS (cont'd)
what's convenient, these people
are convenient. Let me get a
drink of water.

Hoskins picks up the cup of water and takes a drink.
The videotape continues to roll.

HOSKINS
Uh...it just seems that if...
if you could do something for
these people...it's...it's so
frustrating to watch the poor
people. Nobody gives a--, no-
body cares...I'll try to keep
the four-letter-words out. No
one cares. I watch...I watch
'em daily, you know, because my
studio is down there and I
watch these people down on the
streets...they're fighting over
nickels and dimes...and it just
seems...you know, you watch the
politicians--they've got the same
old bull. Reagan's got the same
bull, Carter's got the same bull.
They're not helping the poor
people. They make a lot of
promises at campaign time...But
we've gotta vote on issues, not
people...When we start voting
on issues, then we'll have de-
mocracy...We do not have a
democracy at this time.

Hoskins takes a drink of water.

GREEN
Have you called us with any
stories that you have seen that
you've wanted us to cover?

HOSKINS
Why?

GREEN
Why not?
50. CONTINUED:

HOSKINS
You wouldn't respond.
(he laughs)

GREEN
Do you know that most of, that
many of the stories we get are
from people who called?

HOSKINS
Really?

He takes a drink of water and smiles unbelieving.

GREEN
Yeah.

HOSKINS
(honestly dis-
mayed)
I can't understand why people
haven't called before.

GREEN
Well, sometimes people do. And
we cover their stories.

HOSKINS
It should be covered more often,
and it should...It should be
covered until people are sick
of it...Until they do something
about these poor people...There
are people down there...I mean...
It's...It's like a cliche, you
see, with the rats and the
roaches. It's become a cliche
and people don't want to hear
it. And...And...Uh, here's...
Here's the other thing that
pisses me off...Well, that makes
me mad, that makes me angry...
We have people like Bower, okay,
ripping off the poor people
through the social security, or
medicare, or whatever it is, so
the first thing that politicians

CONTINUED
HOSKINS (cont'd)
yell is that...that the welfare recipients are ripping it off
...They never touch the money!...
(measured)
Poor people keep money in circulation...Rich people horde money...Give it to the poor people...Give them some kind of a wage other than what I call 'sub-existence'...It's not subsistence...It's sub-existence...
...These people have nothing and I, I get so sick of it...
I just, you know, it...It irritates me.

GREEN
Do you...That's, that's where your studio is, that's where you uh--

HOSKINS
The Over-the-Rhine area. I watch it daily. I watch these people groveling-kicking each other, and they only kick each other because they have no one else to kick...They're frustrated.

GREEN
Can you see this world from your window?

HOSKINS
(amused)
I can see the world from my bay window, up and down the street.

GREEN
Possibly a story can be done from your window there--

HOSKINS
I won't be there in my window after this, I'm sure.
HOSKINS (cont'd)

(he laughs again)

Maybe you can do it from my window, but I won't be there.

Hoskins drinks some water from the cup.

GREEN

All right, what else can we do for you, Jim?

HOSKINS

(suddenly more articulate)

Well, there's more than that. It...It goes on and on...I think
...I think if...if somehow people could...could learn to be autonomous...Just...Just break away from, from leaders...We don't need leaders like Reagan and Carter and Anderson...We need...We need people like--

The newsroom door opens. RALPH WEBBER, an engineer, unsuspectingly enters the newsroom. Ralph sees the four men sitting down, looks over and sees Elaine Green and John Erhart interviewing a man. Then Ralph sees the man's gun. He turns to leave.

HOSKINS

(to Ralph)

Come on in...Come on in!

RALPH (O.S.)

What's going on here?

HOSKINS

(congenial)

It's okay, nobody's getting hurt, just come on in.

RALPH (O.S.)

Well--

Ralph starts to walk out the door.

CONTINUED
50. CONTINUED:

    GREEN

    Ralph!

Hoskins raises the gun to his shoulder, but does not aim it.

    HOSKINS
    (deadly)
    Hey! Hey! Come on in!

    MCKEE (O.S.)
    You'd better come in!

    GREEN
    Come on in, please!

    HOSKINS
    (serious)
    Come on in, it's too late now.
    Grab you a seat over there.

Ralph looks at the four men sitting down.

    GREEN
    Sit down!

Finally, Ralph walks toward the four men sitting down.

    HOSKINS
    Park it...Park it over here so we keep everybody together. I don't intend to hurt anybody so don't be...You know--

Ralph finds a seat and sits down.

    HOSKINS
    (to Green; back into stride and relaxed)
    Uh, it's, you know...It could be me, too...And it...It could be...It could be my problem...Maybe...Maybe, I've gotten too concerned with it...But you watch this...I've been living there, I guess...I...I came

CONTINUED
HOSKINS (cont'd)

from San Francisco. I lived there for a year and a half. And I, uh, lived in an art commune out there, came back, and immediately saw, you know, the area...Nobody helping them...The Drop In Center helps some, okay, and uh, what's the people from Music Hall?...
What's...What's her name?...
Latter, Ina Latters...They've all tried to close the Drop In Center...Ah,...You...you get programs going and people want to close it because it's an eye sore.

(on a roll)
Granted, these winos are, as somebody described in the newspaper the other day, "slobbering" and all this...But they need help...They need help like everybody else. But mainly just the poor people...If you could only give the poor people...If you could only...And, and to...tonight I think...I think it was on your Channel Nine...What's the guy's thing that always starts out, "I could be wrong--"...Is that Channel Nine?

GREEN

Uh, huh.

HOSKINS

He starts off on prisoners...Prisoners are people, too, you know...Prisoners, to me, uh...They're always talking about re-habilitating...These people have never been habilitated...You can't re-habilitate someone that's never been habilitated...They need a chance...
He talked about 'em, you
HOSKINS (cont'd)
know, because they're painting their cells...They're trying to help 'em a little bit...He talked about...Like, you know...Like it's some waste of the public taxpayers' money...
There's a lot of waste of taxpayers' money other than painting the cells, of, of what was it?...Lucasville?...Why don't they build a few more prisons so they...So they can separate them a little bit?

GREEN
So, what you're asking us is, you want us to cover different kinds of stories. Is that what you're saying?

HOSKINS
The people that really need covering, you know, and not write off people because they're prisoners, not write 'em off because they've made a mistake and they've wound up in prison...Uh, don't write 'em off...Don't write off the poor people.

GREEN
Can I ask you something?

HOSKINS
Sure.

GREEN
Are you putting some responsibilities on--

HOSKINS
(he laughs)
On all the media. This was convenient.

CONTINUED
GREEN
You know where we were tonight?

HOSKINS
No.

GREEN
We were at General Hospital. And we were filming a story on surgeon removing some kidneys from a cadaver. And those kidneys are going to go into two people—it's going to save their lives. Two people who are needing help.

HOSKINS
Uh, huh.

GREEN
And we're going to tell the people about that because if they know more about that, maybe other people will donate their kidneys, or their eyes or their hearts. Or something to help somebody else. That's a helping story, that's—that's not a negative story.

HOSKINS
Well, I'm not saying that you... That you always do negative stories... I'm just saying that I don't think there's enough attention--

Hoskins takes a quick drink of water.

HOSKINS
... paid to the truly poor people. Like all the... All the radicals from the sixties... Where are they now? Where's Abbie Hoffman, uh, Jerry Rubin, Eldridge Cleaver... You know, where are these people? ... You know, they're the establishment now... They're hustling bucks

CONTINUED
HOSKINS (cont'd)

...They don't care about the people anymore...When I was in San Francisco, Bobby Seales was running for mayor of Oakland... And he was the only one I contributed--considered--a real revolutionary and I couldn't believe it...Here he is running as a mayor for Oakland...Doing a whole weird old number... Sucking with the people, just sucking, you know...Just sucking...I couldn't believe it.

GREEN
Jim, we have probably another minute or so on this tape. Is there any other point you want to make?

HOSKINS
I can't think of any point I want to make except give me a place where the police can come and get me...We're going to shoot it out...And you people can leave.

Green is speechless for a moment, then asks:

GREEN
Here?

HOSKINS
(smiling)
Well, I don't see any other place for me to shoot it out.

GREEN
But why--

HOSKINS
(interrupting)
They've got their magnums... They want to hurt the poor people of the...I've got my

CONTINUED
HOSKINS (cont'd)
magnums... I'm ready... I'm loaded.

MCKEE (O.S.)
Jim, how's this going to help the poor people? With all these idealistic things, how--

GREEN
(her voice breaking)
You seem like such a nice, gentle man.

MCKEE (O.S.)
Yeah, you could do--

HOSKINS (solemn)
I blew my girlfriend away tonight. It's over for me.

Again, Green is speechless for a moment, then finally:

GREEN
Can we--

HOSKINS (interrupting)
We'd planned to do big things... We'd planned to take your station... And through madness... uh, disagreements,... and, uh, just madness alone... I'm on disability... Initially I used it... We learned in San Francisco... This is a hustle... You learn to use disability to buy weapons... You grow dope to buy weapons... People are... Are... Are arming... Everybody's arming... And in the process, somewhere along the line... Through taking valium, tons of valium, and some other kinds of weird drugs... Just trying to keep in there, so they

CONTINUED
HOSKINS (cont'd)
keep continue giving me money
so I could buy...I bought all
kinds of lathes...I lathed out
silencers, passed 'em on to
other people...Uh, had a whole
factory of milling out mines,
land mines, all this crap...And
just...We'd been doing a lot of
things...And just...I...I can't
say if it was the drugs...I...
I shot her...She's dead.

GREEN
How can we help you now?

HOSKINS
You can't...I'm a dead man.

GREEN
What do you want to do, do now?

HOSKINS
Give me a place to fight 'em.

GREEN
Do you want to go out in the
parking lot?

HOSKINS
That's too easy. I want 'em to
have to come through the doors
and get me.

GREEN
Can I ask you a question, Jim?
May we leave, Jim?

HOSKINS
Certainly...I don't want you
hurt...I told you that in the
beginning...I'll return this
man's revolver--

MCKEE
(interrupting)
I don't think you want to get

CONTINUED
Hurt either. I really don't.

We don't want you to get hurt--

I have no choice!...I have murdered my girlfriend!...I have been taking this weird drug...I...I'm out of my mind!

But we can get help--

I can't...I...We planned, we did all these things...This whole thing was planned back in...In San Francisco...It was all started out...

We don't want to see you get hurt.

You don't want to see me hurt?...But they're...They're going to hurt me...There's no way around it.

You've gotta have faith. You're--we're trusting you, you're trusting us right now. You don't believe in people?

(nearly breaking)

That's what...Over the period of time I've become paranoid...I tell you the drugs, the Angel Dust...People have turned...Turned me on to Angel Dust...They did numbers on me in San CONTINUED
HOSKINS (cont'd)
Francisco that I became...I ran from one end of the place to another...tripped out in the sixties on acid...couldn't do anything for maybe five years, uh...Just...I know that I'm slipping away.

GREEN
Can't we help you before you slip anymore--you don't want to slip completely away--

HOSKINS
I'm gone...I'm gone...Although--

GREEN
There's hope, I mean--

HOSKINS
(frustrated)
I...I...There is no hope for me...Look, I murdered my girlfriend...damn, man, I killed her!
(choking)
I'm trying to hold it together...I killed her...

GREEN
We want to help you--

HOSKINS
We'd planned to do things together and I went beserk!

GREEN
(softly)
I'm sorry.

HOSKINS
She's dead!

MCKEE
All I can say is you don't seem like, like the type of person to do something like that...If
you don't want to hurt us--

HOSKINS
I don't want to hurt you!...I would like for you to leave... I just want the police, they're always hurting poor people. Let 'em come and fuck with--...Let 'em come and hurt me now.

MCKEE
It won't solve anything.

HOSKINS
(choking)
It won't solve anything, but I killed my girlfriend, man... What am I going to do?

MCKEE
It won't solve anything, no--

HOSKINS
What am I going to do?

GREEN
We can get some help for you.
We have some friends--

HOSKINS
You cannot get any help for me... They are going to take me... They're going to put me in prison...They're going to put me in there...They're going to put people in there who...Where they rape you...They--

Hoskins steps toward Erhart and his video camera.

HOSKINS
(to Erhart)
Turn this thing off so you don't get all these four-letter words.

CONTINUED
Erhart stops the tape.

**GREEN**
The tape's stopped, Jim. Do you want to say anything else?

**HOSKINS**
No, that's enough...Except...

Hoskins laughs, pauses, then sticks the gun to his chin.

**HOSKINS**
...Maybe I should end it all now.

**GREEN**
Jim, if you're finished with us, may we go now?

**HOSKINS**
You know, I...I came in here angry, but I don't remember what I was angry about. Yeah, you can all go now, I don't want any of you to get hurt.

Hoskins looks at McKee.

**HOSKINS**
(pointing at guard Collins)
Take him, too. I'll leave his gun here so he can get it later.

**MCKEE**
Jim, why not come with us?

**HOSKINS**
Why not? Because...In a few minutes, maybe hours, I don't know--but I'm going to be just a memory in this town.

Now, everybody get out! Now!

McKee frees Collins. Erhart is out of the newsroom door when he remembers the video tape is still in the recorder. He rushes back in and gets it. The other
50. CONTINUED:

hostages leave. Green is last.

HOSKINS
Well, goodbye and, uh, thanks.

GREEN
Come.

HOSKINS
Go.

Green goes to the door and takes one last look. She sees Hoskins stacking all his weapons and ammunition on a table. A tear runs down her cheek as she closes the door behind her.

The door slams shut. It sounds like a gun shot.

51. EXT. CHANNEL NINE PARKING LOT - WEDNESDAY MORNING

The nine hostages exit the CHANNEL NINE BUILDING. Across the parking lot, the clock on City Hall shows the time to be 3:30.

MCKEE
Okay, everybody, listen. We'll all go across the street to the fire station. I'll call the police. Elaine, you'd better call Shottlekotte.

(to Erhart)
Is there a camera in any of the cars?

ERHART
Not out here. West and Sullivan have one home tonight. Lynn has one of the live units.

MCKEE
Call 'em, get 'em down here.

COLLINS
Somebody better watch the building if he leaves.

CONTINUED
51. CONTINUED:

RALPH
You want to do that, John?

MCKEE
John, you stay out here and keep watch. Be careful. The rest of us stay together until the police come. Let's go.

They cross the street towards the fire station.

MCKEE
(to Elaine Green)
You okay?

GREEN
I wondered if I'd see my two children again...would it hurt if he shot me...

52. EXT. 5TH STREET, BETWEEN CHANNEL NINE BUILDING AND FIRE STATION - WEDNESDAY MORNING - 4:00 A.M.

The FIRE CHIEF has repositioned his front trucks to either side of the building ensuring their availability and allowing more space for a police command center. Police cars cordone off the intersections surrounding the Channel Nine facilities. LIEUTENANT NICK KUTALA arrives in an unmarked car, lights flashing.

KUTALA
(to Officer in street)
Where's Stahl?

OFFICER
Inside. Talking to the Channel Nine people.

KUTALA enters through opened bay doors into the fire station. SERGEANT STAHL is talking with TOM MCKEE and ELAINE GREEN.

53. INT. COMMAND CENTER FIRE STATION

STAHL
(to McKee and Green)
CONTINUED
STAHL (cont'd)
Excuse me, here comes the Lieutenant.

He approaches Kutala.

STAHL
Morning, Lieutenant. The situation is stable. Still no word from Hoskins. Right now the building's surrounded.

Kutala and Stahl continue walking towards McKee and Green.

STAHL
(continuing)
...This is Tom McKee and Elaine Green.

KUTALA
Hi. I'm Nick Kutala. Are all your people okay?

MCKEE
Yeah. Some of 'em are a little shook up.

KUTALA
That's understandable. Did everybody get out?

GREEN
Yes.

KUTALA
Tell me what went on in there.

GREEN
At first he wanted us to go on the air, but when we told him we couldn't, he let us do a taped interview in the newsroom.

Channel Nine News Director, AL SHOTTLEKOTTE, arrives and is escorted into the fire station.

CONTINUED
53. CONTINUED:

GREEN

There's Al.

Shottlekotte joins the group.

GREEN

Al, this is Lieutenant Kutala, we...

SHOTTLEKOTTE

Nick and I know each other.

(to Kutala)

Is there anything you want us
do to?

KUTALA

I need to know the layout of

your building.

SHOTTLEKOTTE

Fine. I've got a photographer
cut front I'd like to bring in

here.

KUTALA

Okay by me.

Shottlekotte signals for the photographer.

SHOTTLEKOTTE

(to McKee)

Let's feed straight to the

transmitter from our live unit.

I want to go on as soon as

possible. And get everybody

we can down here--Thomas, Bill

Mitchell...

KUTALA

Al, you want to look at this
tape with us?

The taped interview of James Hoskins is played back.

Special attention is given to the number and variety of
guns Hoskins has.

CONTINUED
53. CONTINUED:

KUTALA
Stop it right there.

The tape is paused. Hoskins has his gun up and is smiling.

KUTALA
We'll set up our command center here. Establish a perimeter around the building, put sharpshooters in the parking lot, by the Convention Center and on the roof. Block off all streets between Third and Eighth Street and between Vine and the Interstate.

STAHL
That's a pretty big area, Lieutenant.

KUTALA
He said he had explosives. Try to get Hoskins on the phone.

54. INT. WGN RADIO - CHICAGO - APPROXIMATELY 4:30 A.M.

Disc jockey, WALLY MARTIN, a former Cincinnati radio personality, has been called by HOSKINS during his early morning talk show.

MARTIN
Hello, I'm Wally Martin, you're on the air.

HOSKINS (V.O.)
Uh, yeah. Hi, Wally, how are ya'?

MARTIN
Okay.

HOSKINS (V.O.)
My name is James Hoskins. I'm calling from Cincinnati.

MARTIN
Yeah, Jim. The Queen City.

CONTINUED
MARTIN (cont'd)
Used to work there a few years ago, did you listen to me?

HOSKINS (V.O.)
Yeah. That's why I called you, too...

MARTIN
What's your beef, Jim?

HOSKINS (V.O.)
Well. It's like uh... poor people. Nobody gives a...
(pause)
crap for them.

MARTIN
Watch it, Jimbo. Go ahead.

HOSKINS
(tearfully)
Nobody cares about the poor anymore. Nobody cares about anything... they put flouride in our water... there's just no respect for people in general... I've been given an hallucinagen for treatment... for my mind...

MARTIN (V.O.)
Some people wouldn't complain.

HOSKINS
(coldly)
I killed my girlfriend. I've taken over Channel Nine. We're going to shoot it out, Wally. I'm going to leave the line open so you can hear.

MARTIN (V.O.)
Wait a minute, Jim...

HOSKINS
It's over, Wally. I'm just waiting for them to come and get me.

Hoskins hangs up the phone.
56. INT. COMMAND CENTER, FIRE STATION

District One Commander, CAPTAIN BOB ESCALANTE, is watching the conclusion of the taped interview. With him is KUTALA, SHOTTEKOTTE and Police Chief, DALLAS PERRY.

HOSKINS
(on tape)
You can't...I'm a dead man.

GREEN
(on tape)
What do you want to do, do now?

HOSKINS
(on tape)
Give me a place to fight 'em.

Escalante stops the tape.

ESCALANTE
We take a wait and see attitude.

PERRY
Has any contact been made with Hoskins?

KUTALA
We've been trying to call him but no answer.

PERRY
What else do we know about him?

An OFFICER approaches.

OFFICER
Call for you, Lieutenant, a disc jockey in Chicago. Says he talked to Hoskins.

57. INT. HOSKINS' APARTMENT BUILDING - WEDNESDAY MORNING

It is still dark. UNIFORMED OFFICERS arrive and begin to evacuate the building. They knock on the door of CLARENCE and PEARL HOSKINS.

CONTINUED
CONTINUED:

OFFICER
Mrs. Hoskins?

PEARL
Yes, what is it?

OFFICER
Mrs. Hoskins, we...

An evacuating NEIGHBOR passes by.

NEIGHBOR
Better get out, Pearl, there's a gas leak.

PEARL
I don't understand...

OFFICER
Mrs. Hoskins, there's a man with guns and maybe explosives who's taken over Channel Nine. We believe it's your son. Will you and your husband come with us please.

EXT. HOSKINS' APARTMENT BUILDING

As CLARENCE and PEARL HOSKINS are escorted from the building, members of the SWAT TEAM and BOMB SQUAD are taking positions. AL SHOTTLEKOTTE, a REPORTER, and a PHOTOGRAPHER are with them.

SWAT LEADER
(into radio)
5-2-1120

SHOTTLEKOTTE
(to Reporter)
Cathy, talk to some of the people from the building. Get some background.

SWAT LEADER
We're going in...

The SWAT team cautiously mount the stairs. Behind them,
Al Shottlekotte and a photographer. Garbage is stacked on the stairs. The hallway is lined with hundreds of soft drink bottles. They approach Hoskins' apartment.

SWAT LEADER
Police! Police!

No answer, they storm into Hoskins' room. They discover MELANIE FINLAY'S bullet-riddled body.

SWAT LEADER
Be careful for trip devices.
Get Homicide up here.

EXT. AERIAL VIEW - CINCINNATI DOWNTOWN AND TRAFFIC

The WLWT traffic helicopter flies over the city. Police have secured all access ways around the Channel Nine area. Morning traffic is backed up.

EXT. STREET LEVEL - AREA SURROUNDING CHANNEL NINE

An eerie silence hangs over the Channel Nine building. SWAT snipers silently aim their guns, looking for some kind of movement inside. There is none.

INT. COMMAND CENTER, FIRE STATION

LIEUTENANT KUTALA is on the phone with HOSKINS.

HOSKINS (V.O.)
...I am a Revolutionary, man.
We need to make changes. Now.
Look how people live...does anybody care?...Does anybody do anything? I'm a Revolutionary.
I'm doing something. This is it.

KUTALA
Mr. Hoskins, there are more effective ways to change and improve the problems you're talking about...

HOSKINS (V.O.)
Talk at City Council? The Government? No way. They don't
61. CONTINUED:

HOSKINS (V.O.) (cont'd) care. They're fat cats...taxing
the poor...they don't need the
money...building convention
centers. That's what they're
good for...get the out-of-town
money in their pockets. And
keep it. Forget the ones that
really need it...condemn their
homes, man, because they don't
want to look at it. We should
abolish government.

62. INT. CHANNEL NINE NEWSROOM

HOSKINS
(continuing)
It's going to take anarchy. I'm
a member of the Revolutionary
Communist Party. Melanie,

(he chokes)
Melanie, and me, some others
had a master plan, to take over
the station, shoot everybody,
that was only part of it. I
gotta go.

63. HOSKINS hangs up. KUTALA turns to PERRY.

PERRY
What'd he say?

KUTALA
Rambled mostly. About being
a revolutionary then an anarch­
ist. He got morose about
killing his girlfriend.

PERRY
Dale, we've brought in Clarence
and Pearl Hoskins, his parents.
Maybe if she talks with her son
he'll change his mind.

KUTALA
I don't think it's a good idea
at this point. We're trying to

CONTINUED
63. CONTINUED:

KUTALA (cont'd)
stabilize the situation. Letting
him talk to someone close right
now may make him more emotional
and push him.

PERRY
It's a judgment call, but I'll
support you on it. Try and
reach him again.

64. EXT. HOSKINS' APARTMENT BUILDING - WEDNESDAY MORNING

News units are at the scene as MELANIE FINLAY'S body,
wrapped in a blood-soaked white sheet, is wheeled out
of the building on a gurney. A HOMICIDE DETECTIVE steps
out of the building. CATHY REED and a PHOTOGRAPHER
approach him.

REED
Can you tell us what you found?

DETECTIVE
In addition to Miss Finlay's
body, we found pipe-bomb-type
explosives, black powder...We,
we found several weapons, a
couple with silencers. We found
a pretty respectable arsenal.
The bomb squad did locate a
grenade and other devices to
make bombs. There were no trip-
type devices on the body like
Mr. Hoskins indicated, which
could have been set up to, uh,
you know, get police officers
as they came in. We also found
books on how to make silencers,
books on how to make explosives,
to make mines. This man seems
to have the capacity for making
everything from a firearm up to
a landmine.

ANOTHER REPORTER
How many weapons would you say
you found?

CONTINUED
DETECTIVE
About 25 so far. Assorted handguns, a shotgun, several BB guns. There was also several rounds of ammunition...The man was prepared.

REED
Did you find any reasons, anything that may give you a reason as to why he would want to make these things, what he was going to do with them?

DETECTIVE
We did find a large number of notebooks and just from looking at a few, he appears to have a hit list numbering, I don't know for sure, but I'd say at least, there's got to be at least two hundred names on the list. And they include the poor people all the way to a couple of college sororities--

REED
Blacks?

DETECTIVE
Blacks as well as whites.

65. EXT. WEDNESDAY MORNING

Reporter MICHAEL GRAY interviews Marine Sergeant TOM BONE.

GRAY
We understand that James Hoskins served briefly in the United States Marines.

SERGEANT BONE

CONTINUED
65. CONTINUED:

GRAY

That's a little more than two months. Why was he discharged after so little time?

SERGEANT BONE

I'm sorry, sir, but under the provisions of the Privacy Act, we are unable at this time to disclose the nature or reasons for his discharge.

66. INT. COMMAND CENTER, FIRE STATION

POLICE continue scanning the Channel Nine building with binoculars.

67. EXT. ROOF OF BUILDING ADJOINING FIRE STATION

SHARPSHOOTERS do the same, sweeping across the plate glass windows of the newsroom.

68. EXT. STREET LEVEL

SHARPSHOOTERS in the adjoining Convention Center parking lot and in position inside Channel Nine's parking lot keep vigilance.

69. EXT. TWO BLOCKS AWAY

AL SHOTTLEKOTTE has established a base from which to broadcast live. Competitive stations have arrived and set up cameras. Radio and newspaper media are represented. Channel Seven, a CBS affiliate like Channel Nine, from Dayton has a helicopter overhead ready to assist Shottlekotte and receive transmission for re-broadcast in Dayton.

CHANNEL TWELVE ENGINEER

(to Shottlekotte's engineer)

We've routed you an alternate power source through our van.

CHANNEL NINE ENGINEER

Almost ready, Al, stand by.

CONTINUED
69. CONTINUED:

MCKEE
(aside to Shottlekotte)
Nineteen has offered us any equipment we need...

CHANNEL NINE ENGINEER
You're on, Al.

SHOTTLEKOTTE
A few short hours ago, Channel Nine studios were invaded by a man, police have identified as James Hoskins. At that time, Hoskins took several employees hostage. After a taped interview with Channel Nine's Elaine Green, Hoskins freed his captives unharmed. Police, at this moment, are negotiating with the gunman...

70. INT. COMMAND CENTER, FIRE STATION

ESCALANTE is looking at a city map of downtown. Beside it is the floor plan of Channel Nine.

ESCALANTE
Let's narrow the cordoned area to Fourth and Eighth Streets between Elm and the Interstate.

KUTALA walks over to CLARENCE and PEARL HOSKINS.

KUTALA
Are you folks okay?

PEARL
(quietly)
Yes.

KUTALA
Mr. and Mrs. Hoskins, I'm Nick Kutala. I've been talking with your son. Everything's okay for now. Is there anything you can tell me that would help?

CONTINUED
70. CONTINUED:

PEARL

...I saw him last night between
8:00 and 8:30. He was in a
good mood; he was laughing.
He'd come down to return some
money he had borrowed.

The POLICE PSYCHOLOGIST signals to Kutala.

KUTALA
(to Mrs. Hoskins)

Excuse me.

Kutala approaches the psychologist who hands him the
phone.

PSYCHOLOGIST

We have him back on the line.
I'll stay on the extension.

KUTALA

This is Lieutenant Kutala again.

71. INT. CHANNEL NINE NEWSROOM

HOSKINS

...It's uh...what I was telling
you. There's bombs in the Alms
and Doepke building and over at
CG&E...blow 'em all away. My
friends and I...

72. INT. COMMAND CENTER, FIRE STATION

KUTALA scribbles out a note, handing it to a SWAT
member. It reads:

CHECK A & D BUILDING/
CG&E FOR BOMBS.
EVACUATE.

KUTALA

What is it we can do for you,
Mr. Hoskins?

HOSKINS (V.O.)

You cannot do anything for me

CONTINUED
HOSKINS (V.O.) (cont'd)
but come and get me...I...I'm
done talking to the shrink and
to the padre...I'm ready. It's
time.

KUTALA
Mr. Hoskins, why don't you just
put down your weapons and come
out of there? We don't want
to hurt you.

HOSKINS
Yeah, yeah, just walk on out...
And if your snipers don't get
me, then they'll put me in a
mental institution or some sort
of prison and that would kill
me just as dead as one of your
snipers...I've lost. End of
game. I just want you to come
and get me.

KUTALA
Mr. Hoskins, we have no desire
whatsoever to hurt you. You
showed compassion when you re-
leased your hostages unharmed.
We only want to return that
compassion. Please, come on
out and talk with us.

HOSKINS
This has nothing to do with
them, my fight is with you
people...We're either going to
shoot it out, or I'm going to
shoot myself...I leave the
option entirely up to you.
76. CONTINUED:

KUTALA
Mr. Hoskins, there is no need
for anybody to get hurt here.
Not my men, not you. We only
want to--

There is a very loud slamming kind of noise on the line,
then the connection breaks. LIEUTENANT KUTALA hangs up
and turns to the POLICE PSYCHOLOGIST who has been
listening on an extension.

PSYCHOLOGIST
He's very unstable at this point.

ESCALANTE
Further negotiation is futile,
Nick. It's time to go in.
Chief!

CHIEF PERRY joins them.

ESCALANTE
(continuing)
Chief, communication has been
broken again by Hoskins. I
suggest we go in now.

PERRY
Nick?

KUTALA
Maybe. He's pretty unstable.

77. EXT. HOSKINS' APARTMENT BUILDING

ELAINE GREEN is interviewing Hoskins' LANDLORD.

LANDLORD
Jim and his family have lived
here for years. Good people.
I think his, his social con-
science was, was a result of
his up-bringing in Over-the-
Rhine and also, his hitch in
the Marines. He pays his rent
from Marine Corps benefits. He
apparently had a real hard time

CONTINUED
77. CONTINUED:

LANDLORD (cont'd)
during a short term with the Marines. He did not relate at all. He told me he was shot during boot camp, and still carries the bullet in his hip. He told me he had a certain kind of emotional discomfort since then.

78. EXT. OVER-THE-RHINE DISTRICT

SETH ALLEN interviews the elderly COUPLE who had a cabinet refinished by Hoskins for the price of a meal.

OLD MAN
He, uh, finished antiques, and, uh, did some, uh, paintin'--he was into art pretty well. Very nice man, though--

OLD WOMAN
(grabbing the microphone)
He refinished a cabinet once for us and didn't even charge us--never thought I'd see that, not in a million years.

ALLEN
Would either of you have sus­pected anything like this from him?

OLD WOMAN
(grabbing the microphone)
No way, honey, not in a million years!

ALLEN
Can you tell us anything about Melanie Finlay, the dead woman found in his apartment?

OLD MAN
She, uh, was a very, uh, nice

CONTINUED
78. CONTINUED:

OLD MAN (cont'd)
lady, too. I just wouldn't
have suspected this from either
of them.

OLD WOMAN
(she grabs the
microphone)
That's right--Neither of them--
not in a million years!

79. INT. ARNOLD'S BAR AND GRILL

JOHN MORGAN interviews one of Hoskins' friends, a
gallery owner and member of Hoskins' art club.

JAKe HARROLD
He sold me some paintings. At
least I displayed some. He's
a creative genius; multi-talented.

MORGAN
What's special about his art?

HARROLD
Social unrest--it's a component
in all his work. Like great
artists generations before him.

MORGAN
Has there been much interest in
his paintings?

HARROLD
He didn't push his work; very
low key. It would be difficult
to understand a number of his
paintings unless you know him
well.

MORGAN
How long have you known Hoskins?

HARROLD
About ten years. Besides our
mutual interest in art, we work
out everyday at the Y. That's
something else about Jim...he

CONTINUED
79. CONTINUED:

HARROLD (cont'd)
obsvs a very moderate to strict lifestyle. No smoking or drinking. He's devoted to martial arts discipline. He doesn't need guns—he could kill you any number of ways with his hands...

80. INT. COMMAND CENTER, FIRE STATION

ESCALANTE, KUTALA, and PERRY are huddled over the Channel Nine floor plan. In the background, SWAT members are arming themselves for an assault.

ESCALANTE
There may be a more effective and cautious way into the building... Consider this: We still go across inside the Brinks truck, but we send in a dog first, in case there's explosives. We rig the dog with a microphone and see if he draws any fire.

PERRY
It has my approval.

KUTALA
I'll call the Canine Unit and get the men together--

81. EXT. STREET IN FRONT OF FIRE STATION

The POLICE are poised for any event. A LONE MAN somehow manages to make his way towards the Channel Nine building.

POLICE OFFICER
(inside of fire station)
What's he doing?

SHARPSHOOTERS from the roof see him.

SHARPSHOOTER #1
Who's that joker?

CONTINUED
81. CONTINUED:

   SHARPSHOOTER #2
   (into radio)
   Do you see him, Captain?

82. INT. COMMAND CENTER, FIRE STATION

   KUTALA
   Stop him A-2
   The LONE MAN passes near OFFICERS concealed in the parking lot.

   OFFICER
   Rodger...
   Two POLICE OFFICERS quickly subdue the Man. He has a gun.

83. INT. COMMAND CENTER, FIRE STATION

   ESCALANTE
   (into radio)
   Get him out of here!

   A Brinks armored car drives into the fire station. DEACON, an eight-year-old German Shepherd police dog is brought into the station. A SWAT member wires Deacon with a microphone.

   KUTALA
   Atta boy, Deacon.

   In an office at the Command Center, PEARL and CLARENCE HOSKINS, unaware of the approaching SWAT attack on the Channel Nine building, express concern to a POLICEMAN.

   PEARL
   ...We came down here in the hope that he will give himself up and seek help.

   PSYCHOLOGIST
   I'm sorry, Mrs. Hoskins, but a decision has been made not to let you speak to your son at this time. A police negotiator has been doing that job and has

   CONTINUED
CONTINUED:

PSYCHOLOGIST (cont'd)
established a rapport with your
son. It might be better if you
let us take you home for now.

Finally, Deacon, KUTALA, ESCALANTE, ten heavily armed
SWAT members, AL SHOTTLEKOTTE, and a CAMERAMAN enter
the armored car.

INT. BRINKS TRUCK:

KUTALA
(to Shottlekotte)
You and your man are the last
ones in, Al,—after we've
secured each area.
(to the driver)
Let's do it. Now.

EXT. STREET IN FRONT OF FIRE STATION

The fire station doors are opened and the armored car
races across the street to a side entrance of the
Channel Nine building.

EXT. BEHIND CHANNEL NINE BUILDING

The MEDIA has received word that the police will make
their assault.

REPORTER
Here they come!

ANOTHER REPORTER
Roll tape! Roll tape! They're
going for it!

EXT. CHANNEL NINE BUILDING

The SWAT team bursts from the armored car and storms
through the doors, led by DEACON. They encounter no
initial resistance.

INT. CHANNEL NINE BUILDING

Three SWAT members, handguns extended, position them-
selves by the newsroom door.

CONTINUED
CONTINUED:

There is no response of any kind from behind the closed door. One of the SWAT members kicks the door open and jumps back. DEACON goes into the room alone. SHOTTE-KOTTE'S CAMERAMAN videotapes all.

Another SWAT member listens to his receiver. Deacon's microphone picks up nothing unusual.

Finally, the SWAT team bursts into the newsroom. They search the floor and

SWAT MEMBER
Over here!

discover HOSKINS' body behind a desk. He has died from a self-inflicted gun wound.

EXT. BEHIND CHANNEL NINE BUILDING

The NEWS MEDIA comes running in mass from where they have been held back nearly two blocks away.

EXT. CHANNEL NINE BUILDING

KUTALA comes out of the building to brief reporters.

KUTALA
The suspect, James Hoskins, is dead. Apparently from a self-inflicted gun wound. He indicated earlier he might take his own life. There were no shots fired by police personnel. There was a muffled gun shot earlier; what appeared to be a muffled gun shot earlier this morning.

REPORTER
Why did you decide to go in the side door?

KUTALA
That gave us a quick access to

CONTINUED
90. CONTINUED:

KUTALA (cont'd)
the room in which we thought
he was in.

91. INT. CHANNEL NINE NEWSROOM

With POLICE HOMICIDE INVESTIGATORS working just a few
feet away from where the body of HOSKINS lay, AL
SHOTTLEKOTTE picks up a lavalier microphone and looks
into the camera,

SHOTTLEKOTTE
Channel Nine has figured in
many major stories in the past.
The man police have identified
as James R. Hoskins, a 41-year-
old, ex-Marine is dead. The
police entered the Channel Nine
building only minutes ago and
this is the first report from
inside the Channel Nine
building since it was taken
over by Hoskins last night at
two A.M. At that time, he took
nine hostages and held an
interview...

92. EXT. CHANNEL NINE BUILDING

The former hostages are reunited: JOHN COLLINS, ELAINE
GREEN, and TOM MCKEE.

COLLINS
(breaking into
tears)
I've experienced a lot in my
life, but never anything like
this.

Collins is consoled by Green.

93. INT. CHANNEL NINE NEWSROOM

As SHOTTLEKOTTE continues, some of the STATION EMPLOYEES
begin to drift in. Among them are ELAINE GREEN, TOM
MCKEE, and JOHN ERHART.

CONTINUED
93. CONTINUED:

SHOTTLEKOTTE
During that dramatic interview with Elaine Green of Nine News, Hoskins had said he and his girlfriend, Melanie Finlay had planned to take control of the station...

94. EXT. CHANNEL NINE BUILDING

CHIEF PERRY has joined KUTALA.

PERRY
Despite speculation, I do not believe this was a group conspiracy. I believe that Mr. Hoskins is quite obviously an isolated case; and I am not willing to attach an over amount of significance to the incident. I recognize that in this country there is a lot of disenchantment with the social and political system and it can't be ignored ...but I'm not willing to subscribe to the grand conspiracy theory. Our investigation into Mr. Hoskins or others planting bombs in the Alms & Doepke building revealed nothing.

KUTALA
Speculation is that he was on some kind of drug and he totally changed his behavior over a short period of time from a contributing member of the community into the posture he assumed earlier in the homicide, the hostage taking, and finally the suicide. We know Mr. Hoskins has a history of mental treatment, apparently voluntary.

95. INT.: CHANNEL NINE NEWSROOM

As SHOTTLEKOTTE continues, KUTALA enter's and walks

CONTINUED
behind Shottlekotte to talk with several POLICEMEN.

SHOTTLEKOTTE

(continuing)
In a search of Hoskins' apart-
ment earlier this morning,
police found evidence that
Hoskins' plan had evidently
gone astray—found in his
apartment was the bullet-
riddled body of Melanie Finlay.
And nearby was a revealing
photograph of Hoskins—and an
altogether different Miss
Finlay—attired in army fatigues;
a pistol strapped to her side.

Shottlekotte holds the photograph up to the camera—we see Hoskins with a rifle in one hand and a dead bird in the other. There is a smile on Hoskins' face.

SHOTTLEKOTTE

(continuing)
On the back of the photograph
he wrote, "Humans are like the
deer, and the deerhunter never
gives a warning." Hoskins,
apparently was the deerhunter,
and we were the deer—

ELAINE GREEN sits down and begins to cry. MCKEE sits
and puts his head in his hands. HOSKINS' body is
wheeled out on a gurney. Kutala looks, not at the body,
but out a window. Through the window, we see rain.

DISSOLVE TO:

96. INT. ST. PETER IN CHAINS CATHEDRAL - THURSDAY NIGHT

Outside, the rain comes down. KUTALA looks away from
the window. As the PRIEST finishes his sermon, we see
a MONTAGE: Kutala and FAMILY leave the cathedral,
shake hands with the priest outside the cathedral, and
drive home. Over all this, we HEAR the end of the
priest's sermon:

PRIEST (V.O.)
"Lord, that I may see!" prayed
CONTINUED
96. CONTINUED:

PRIEST (V.O) (cont'd)
the blindman. This is a prayer
we all need. We need honesty
to see ourselves as we really
are. Hypocrisy can never be
conquered unless each of us
learns to overcome our own.
Let us pray everyday that we
may truly see the person in the
mirror.

97. INT. LT. KUTALA'S HOME

Now at home, KUTALA turns his television set on. AL
SHOTTLEKOTTE finishes the evening news with a special
editorial.

SHOTTLEKOTTE
...but let's not forget that
our country itself was forged
from a revolution some two
hundred years ago.
(pause)
In his interview, Hoskins asked
where were all his heroes--
Abbie Hoffman, Jerry Rubin,
Eldridge Cleaver. Simply, after
their revolution, they grew up.
James Hoskins did not. Apparent-
ly he saw himself as a hero of a
new revolution based on chaos.
Exactly what he wanted we may
never know for sure. Sometimes
it's hard, sometimes impossible
to separate the myth from the
truth. But one thing is clear,
though--heroes, like revolution
itself, is neither as simple or
as glorious as we'd like.

THE CHANNEL NINE NEWS CLOSE FLASHES BY.

FADE TO BLACK: