

"America has always taken tragedy lightly."

--Henry Adams

QUIZ SHOW

Kristine Andersen
10349 Caribou Lane
Los Angeles, CA 90077

1 INT. AUTOMOBILE SHOWROOM - WASHINGTON - DAY

A HAND caresses the luscious curves of a 1958 CHRYSLER 300D CONVERTIBLE, lacquered white, dripping with bright showroom light. The hand belongs to DICK GOODWIN, late 20s. A muttering stew of arrogance, insecurity, and dandruff. He chews a fat cigar as a SALESMAN circles.

GOODWIN

So this is the 300.

The Salesman rattles perfunctorily through his pitch. Doesn't think this kid can afford the car...

SALESMAN

The Forward Look -- 1960 is here today. That's the Ermine White. Power steering, power windows, power brakes, power mirrors, and the new Auto-Pilot -- all make you virtually superfluous...

GOODWIN

I'm not sure I need a car for that.

SALESMAN

The new TorqueFlite transmission -- the standard that sets the standard. The ragtop operates with just the touch of a button.

GOODWIN

I can feel the wind in my hair already.

SALESMAN

Let me guess. Just out of school?

GOODWIN

Harvard Law. I was first in my class.

SALESMAN

(brightening)

That degree sells itself.

GOODWIN

I've been working for the government.

(CONTINUED)

1 CONTINUED

SALESMAN
(crestfallen)

Oh.

GOODWIN
Not that it's permanent.

SALESMAN
(brightening)
Would you like to get behind the
wheel, Mr. Goodman?

GOODWIN
Goodwin.

SALESMAN
Just be careful with the cigar.

With one seamless motion, the Salesman whips out his hankie
behind Goodwin's back, buffs the spot where Goodwin had been
leaning, then ushers Goodwin into the car. Goodwin wants the
car -- and knows he's not supposed to want it.

GOODWIN
(covering)
Used to be the man drove the
car. Now the car drives the man.

SALESMAN
(nods to ignition)
Go ahead. Turn it over.

GOODWIN
Wh--. Here?

SALESMAN
Go on.

GOODWIN
Is it--?

SALESMAN
It's in neutral.

The Salesman nods. Goodwin turns the ignition. The engine
ROARS to life, startling some of the other PATRONS in the
showroom.

SALESMAN
Listen to that power.

(CONTINUED)

1 CONTINUED

GOODWIN

Well, this is the town for it.

SALESMAN

With the new Bendix Electrojector
we can rate this honey up to three --

GOODWIN

(enjoying it)

Three hundred and ninety
horsepower.

SALESMAN

Correct to the hoof.

GOODWIN

(covering)

If my wife knew I was here she'd
kill me.

SALESMAN

What a way to go.

GOODWIN

(sighs)

Yeah.

SALESMAN

I see you're admiring the seats -
- that's pigskin and calfskin.
Hand rubbed.

GOODWIN

(covering)

The nicest piece of furniture I
own would be in the garage.

SALESMAN

Try the radio. The only thing
that sounds better than the
engine is the radio.

The Salesman goes to get the paperwork. Goodwin turns on
the radio..."MACK THE KNIFE"...which carries over into...

CUT TO:

2 INT. BANK - NIGHT

2

—The door of a BANK VAULT opens into a glare of flashbulbs...Two BANK V.P.'s insert separate keys into a safe-deposit box. Pull out a BOX embossed with the title "21"...

3 INT. VIEWER HOMES

3

SILHOUETTES flutter rapidly, furtively, against the glow of a cathode ray background...

*
*

4 EXT. BANK - MAGIC HOUR

4

REPORTERS and PHOTOGRAPHERS follow the V.P.s to the street. They plunge through a crowd to an ARMORED CAR. NYPD cherrytops STROBE. THE MOTORCADE roars uptown...

5 INT. NBC - GREEN ROOM - NIGHT

5

—Inside the RCA building, an NBC PAGE hurtles from a sound stage where another LIVE PROGRAM is being shot, and back through the halls...

6 INT. NBC - GREEN ROOM - NIGHT

6

...A MAKEUP GIRL puts the finishing touches on JACK BARRY, late 30s. Part snake-oil salesman, part snake.

BARRY

(rehearses to mirror)
'...like walking on the bottom of the sea. As if I had drowned long ago. As if I was a ghost belonging to the fog, and the fog was the ghost of the sea...'

The NBC page ducks in.

NBC PAGE #1
Five minutes, Mr. Barry.

7 EXT. SUBWAY - MAGIC HOUR

--COMMUTERS stream from the subway. Check their watches.
RUN to their homes...

8 EXT. BAR - MAGIC HOUR

...A CABBIE flicks on his "OFF DUTY" light. Parks. Runs
into a bar...

9 INT. STUDIO - CONTROL ROOM - NIGHT

--In the studio, the ACCOUNT GUY, sleek, 30s, slips into his
private booth. In the control room, the DIRECTOR gives
orders...The producers behind him: DAN ENRIGHT, 30s, with a
rabbi's emollient command; AL FREEDMAN, 30s, a thug busting
out of his starched shirt.

DIRECTOR
Three minutes to camera.

10 EXT. ROCKEFELLER CENTER - MAGIC HOUR

--The MOTORCADE pulls up outside the RCA building. The Bank
V.P.s emerge, march inside...

11 INT. LIVING ROOMS OF AMERICA - MONTAGE - NIGHT

--In living rooms, HANDS reach for knobs on televisions
...FIFTY MILLION VIEWERS across the nation...On their
screens, we see fragments of other programs as they change
channels...A TEASER plays for the upcoming program: "21!"

12 INT. STUDIO - NIGHT

Barry arrives at a lectern inscribed, "GERITOL". Flanked
behind by two plexiglas ISOLATION BOOTHS.

BARRY
Is my light okay? My nose doesn't
look big?

LIGHTING DIRECTOR
You look great, Jack.

BARRY
Last week I looked like a sundial.

STAGE MANAGER
Five...Four...Three...Two...

(CONTINUED)

12 CONTINUED:

12

On the camera, a RED LIGHT pops on...

BARRY

Good evening, I'm Jack Barry. Due to a series of ties, Herbert Stempel, our twenty-nine year old ex-GI college student, must play at three thousand dollars a point, which means that in a few brief minutes he can either win over one hundred thousand dollars--the most money won on television to date--or lose everything he's won in the last eight weeks.

13 INT. STUDIO - BACKSTAGE - NIGHT

13

LISTENING BACKSTAGE

HERBIE STEMPEL, late 20s. Marine haircut and shabby suit. A Job for his generation--flayed by gray-flannel insults, grudge-laden before God. The CHALLENGER watches as Herbie compulsively cleans his glasses.

*

14 INT. STUDIO - NIGHT

14

BACK ON--BARRY

as he gestures to the wings...

BARRY

Could I have the questions, please?

The Bank V.P.'s deliver the envelope, head offstage.

BARRY

Remember, the questions on 'Twenty-one' are secured in a bank vault till just before showtime

*

*

(to V.P.'s)

Thank you, gentlemen.

(to audience)

So right now, let's meet Herbert Stempel and his challenger, as Geritol, America's Number One tonic, presents 'Twenty-one'.

15 INT. STUDIO - CONTROL ROOM - NIGHT

15

Enright snaps a SWITCH. An APPLAUSE SIGN ignites the audience...

16 INT. STUDIO - NIGHT

16

BACK ON--BARRY

as Two ESCORTS bring Herbie and the Challenger to the podium.

BARRY

How are you, Herb? How's everything in Queens?

HERBIE

Fine, Mr. Barry.

BARRY

It's a nervous strain on the family, I bet. How's your wife holding up?

HERBIE

She's fine, thank you. Thank you, Mr. Barry, for asking.

Barry turns to camera as he launches into the rules.

BARRY

As you know, Herb, the questions, are graded for difficulty by the Encyclopedia Britannica--

HERBIE

(interrupting him)
I might add my wife no longer suffers from 'tired blood', now that I've got her on Geritol.

BARRY

That's fine.

(resuming)

Graded on a scale from one to eleven--

HERBIE

I can personally vouch that it's a fine product.

BARRY

I'm sure our sponsor will be pleased to know that.

17 INT. SPONSOR'S APARTMENT - NIGHT

17

The SPONSOR, early 50s, black suit and silver tie, BROODS over the television. PEOPLE circulate. A BLONDE stops by the television, watches a beat.

*
*
*

(CONTINUED)

17 CONTINUED:

17

BLONDE

Now there's a face for radio.

The sponsor picks up the phone.

ON THE TELEVISION

The ESCORTS usher Herbie and the Challenger to the ISOLATION BOOTHS.

HERBIE (O.C.)

And I would like to take this opportunity to thank Geritol for giving a poor ex-GI this amazing opportunity to realize his dream of a college education.

JUMP CUT:

The sponsor talks on the phone to the Account Guy.

SPONSOR

I don't think he works anymore.

ACCOUNT GUY (O.C.)

He sells Geritol.

SPONSOR

He'd sell more Brioschi. People like him?

ACCOUNT GUY (O.C.)

Stempel's an underdog--people root for that. You know, that whole New York thing.

SPONSOR

Queens is not New York.

18 INT. STUDIO - NIGHT

18

Barry introduces the set-up.

BARRY

Once inside the isolation booth, neither player can see the other. Nor can they hear anything until I turn their studios on.

19 INT. STUDIO - CONTROL ROOM - NIGHT

19

The Account Guy dials. A SECRETARY answers.

KINTNER'S SECRETARY (O.C.)

Office of the President.

20 OMITTED

20

21 INT. KINTNER'S OFFICE - NIGHT

21

ROBERT KINTNER, 50s, in a cigarette's veil. A manner
whipped smooth as a meringue. The skyline at his feet.

ACCOUNT GUY (O.C.)

...He doesn't think he works.

KINTNER

Stempel has an Everyman quality.
You know...

ACCOUNT GUY (O.C.)

He wants a guy on "Twenty-one" who
could get a table at "Twenty-one."

KINTNER

...That whole American Dream thing.
You too can be rich if...

ACCOUNT GUY (O.C.)

...if the ratings stay high.

KINTNER

Very funny.

ACCOUNT GUY (O.C.)

I'm just passing it along, sir.

SIMULTANEOUS--ON KINTNER'S TELEVISION.

Herbie pats at his suddenly sweaty brow with a HANDKERCHIEF.

HERBIE (O.C.)

The American Revolution...I'll try
eleven, eleven points, sir--if
that's okay.

BARRY (O.C.)

'Every schoolboy knows about the
midnight ride of Paul Revere. For
eleven points: How many lanterns
were hung in the Old North Church?
Who rode with Paul Revere? Who
lent him his horse? Was it a mare
or a stallion? And what was the
horse's name?'

An audible GASP from the audience.

21A INT. STUDIO - CONTROL ROOM - NIGHT

21A

Freedman watches the monitors...With drill team precision, Herbie hugs his elbows, bites his lip, looks skyward for divine inspiration. Freedman slides a THERMOSTAT higher...

21B INT. STUDIO - NIGHT

21B

Herbie pats his fevered brow...

HERBIE

Would you mind, Mr. Barry--could I take the third part last?

BARRY

That's fine.

HERBIE

The code was 'One if by land, two if by sea.' Therefore it would have to be two lanterns in the Old North Church.

21C INT. STUDIO - CONTROL ROOM - NIGHT

21C

The phone rings. An NBC PAGE answers it.

NBC PAGE #2

Mr. Enright? It's Mr. Kintner for you.

Enright and Freedman exchange a look.

22 INT. NATIONAL ARTS CLUB - NIGHT

22

A BOOK PARTY--writers and editors, gin and cigarettes. MARK VAN DOREN, late 50s, an Olympian charm, and his brisk, articulate wife DOROTHY, late 50s also, greet a stream of guests. Stacks of their new BOOKS nearby.

MARK

...What these books have conclusively proven is that the difference between men and woman is exactly thirty-eight pages.

WRITER #1

Can I quote you, Mark?:

MARK

Not before I quote me.

(CONTINUED)

INT. SAME TIME. TOWNHOUSE--BROOKLYN HEIGHTS

A BOOK PARTY--writers and editors, gin and cigarettes. MARK VAN DOREN, late 50s, an Olympian charm, and his brisk, articulate wife DOROTHY, late 50s also, greet a stream of guests. Stacks of their new BOOKS nearby.

MARK

...What these books have conclusively proven is that the difference between men and women is exactly thirty-eight pages.

WRITER #1

Can I quote you, Mark?

MARK

Not before I quote me.

DOROTHY

His own remarks are really his greatest pleasure.

PROFESSOR #1

(shaking hands)

Professor.

MARK

Professor.

DOROTHY

Professor.

WRITER #2

The market dropped thirty points today. There was a rumor Eisenhower died.

DOROTHY

How would they tell?

MARK

*Don't get Dorothy started on politics. There'll be a raid.

PROFESSOR #2

Professor.

PROFESSOR #1

Professor.

PROFESSOR #2

*(to Mark)

I'm just getting here, believe
it or not.

MARK

Great. I'm just leaving.

PROFESSOR #2

*Don't get miffed. I had to
*hitchhike from Columbia with a
*veterinarian in a Volkswagen.
(greeta Dorothy)
*Dorothy.

DOROTHY

*Professor.

PROFESSOR #2

*And a pet pig with eczema in
*the backseat.

EDITOR #1

*It's impossible out there. You
*couldn't find a cab with a
dragnet.

MARK

Eisenhower died.

★ EDITOR #2

What?

Editor #2 staggers in his tracks, SHELLSHOCKED. An attractive
YOUNG WOMAN, 20s, approaches Mark.

YOUNG WOMAN

Professor Van Doren, I took your
course at Columbia--'Hawthorne,
Original Sin and the American
Experience'--well, as silly as
it sounds, it changed my life.

MARK

Was it the Hawthorne or the sin?

EDITOR #2

Nixon is President?

DOROTHY

(to Young Woman)

Perhaps you'd like to meet my
son. The unmarried Professor Van
Doren.

MARK
(aside to Dorothy)
Let's find the un-tenured
Professor Van Doren and get out
of here.

22A

IN THE DEN

Hand on chin, MESMERIZED, the blue light of a TELEVISION
playing on his chiselled features:

CHARLES VAN DOREN, 30s, handsome, self-deprecating, perfect.
The lithe build of a man who has never been made to run
uphill. ELIZABETH, a pretty WELLESLEY GRAD, 20s, approaches.

CHARLIE
Dawes and Prescott.

HERBIE (O.C.)
Dawes and Prescott were the men
who rode with him.

ELIZABETH
Excuse me...Are you the son?

Charlie smiles. Shakes her hand.

CHARLIE
Charlie. Pleasure.

ELIZABETH
Elizabeth. The pleasure's all
mine.

CHARLIE
That hardly seems fair.

ELIZABETH
(rattling on)
I've been hearing about the Van
Dorens since I was a little
girl. My uncle is a writer, he's
done some pieces for your aunt,
actually--it's your aunt, isn't
it, at the Herald Tribune?
Reviews. Uncle says there's
always work for a good
hatchetman. You feel terrible
for enjoying them, but of course
you can't help yourself...

Charlie not listening...Intent on the TELEVISION...

BARRY (O.C.)
Was it a mare or a stallion?

Herbie chews his knuckle, deep in thought. Then plunges in.

HERBIE (O.C.)
It was a mare. Her name was
Brown Beauty.

An audible gasp from the audience.

CHARLIE
How did he know that?

BACK ON--WELLESLEY

annoyed that Charlie's ignoring her...

ELIZABETH
(talking to herself)
'Really? A book reviewer? And
are you a writer, Liz?' 'No,
Charlie, I'm in the white
slavery biz.' 'White slavery?'
'Door-to-door. It's the coming
thing.'

Charlie snaps out of his trance...

CHARLIE
What? Excuse me. I'm sorry.

Mark passes by the door, pulling on his coat.

MARK
We're making our getaway,
Charlie, if you want a ride.

CHARLIE
Have you ever watched one of
these quiz shows, Dad? 'The
\$64,000 Question', or '21'?

Mark heads downstairs...

MARK
For \$64,000 I hope they ask you
the meaning of life.

CHARLIE
Nice to meet you. Good luck with
the white slavery.

Charlie waves goodbye to Elizabeth, follows Mark out. Takes a last lingering look at the television.

CUT TO:

22A CONTINUED: 2

22A

23
THRU OMITTED
2823
THRU
28

28A INT. STUDIO - NIGHT

28A

Herbie struggles in the booth.

BARRY

Finally, name the man who loaned
Paul Revere his horse for that
fateful midnight ride?

HERBIE

Who loaned him the horse...Who
loaned him the horse...Something
tells me it was a clergyman...
Reverend Luckbill...Reverend
Larchwood...Reverend Lardbone...

BARRY

Would you like more time, Herb?

28B INT. KINTNER'S OFFICE - NIGHT

28B

Kintner on the phone.

KINTNER

Why the hell do I have to be
bothered with this day-to-day crap?
I don't wanna talk to these agency
guys...

*
*

28C INT. STUDIO - CONTROL ROOM - NIGHT

28C

Enright on the phone.

ENRIGHT

What do you want to do, Mr.
Kintner?

*
*

KINTNER (O.C.)

Just make the guy happy. You're a
producer, Dan. Produce.

*

Enright hangs up. Turns to Freedman.

ENRIGHT

Herbie's dead.

28D INT. STUDIO - NIGHT

28D

Herbie curls into himself...Then POPS UP...

HERBIE

Larkin! Deacon John Larkin!

BARRY

Correct for eleven points!

Herbie explodes with pleasure. Bathes in the applause.

29 OMITTED

29

30 INT./EXT. LIMOUSINE - QUEENS - NIGHT

30

Herbie rides in a limousine, looking eagerly outside.
NEIGHBORS out in the warm spring night.

DRIVER

This beats the subway, huh, Mr.
Stempel?

*

*

HERBIE

Go slow, go slow...okay, pull
over. Pull over here.

*

31 EXT. QUEENS - NIGHT

31

Herbie in his home run trot...NEIGHBORS shake his hand, slap
his back.

NEIGHBOR #1

You should've gone for eleven on
the movies, Herbie--that's your
speciality.

NEIGHBOR #2

You gonna remember me when, Herbie?
I remember you when.

Across the street, NEIGHBOR #3 APPLAUDS from a second story
window. Herbie bows elaborately, enters his house.

32 INT. HERBIE'S APARTMENT - LIVING ROOM - NIGHT

32

TOBY STEMPEL, 20s, overweight, talks on the phone, blows her
nose. A wad of Kleenex in her fist.

TOBY

Ma--how could I go with this cold?

(CONTINUED)

32 CONTINUED:

32

Herbie enters, takes off his hat.

HERBIE
The genius is home! The rich
genius is home! *

TOBY
(to phone)
I watched it on television, like
everybody else.
(to Herbie)
You were great tonight, Herb.

HERBIE
C'mon, I wanna dance. Dance with
me. Mambo with the genius.

TOBY
My mother wants to know why you
only went for eight on the movies.

HERBIE
Because my real expertise is
pain-in-the-ass in-laws. Would you
get off the phone?

TOBY
(to phone)
I know everybody's watching. I
know it's a lot of money.

Herbie gets fed up, goes inside. Takes off his suit jacket.
Balls it up on the floor. Starts on his pants...

HERBIE
(mutters)
Steve Allen's getting a busy signal
because my mother-in-law won't shut
up.

TOBY
Ma, I gotta go.

Toby hangs up, goes inside. Collects the suit off the
floor.

TOBY
What are you doing? My father paid
good money for this suit.

HERBIE
He wore it to his own funeral!

(CONTINUED)

32 CONTINUED: 3

32

HERBIE

(croons)

'Dancing in the dark, until the
tune ends...'

TOBY

Where'd you learn to lead all of a
sudden?

He dips her suddenly.

HERBIE

Whaddaya think?

TOBY

I like it.

HERBIE

'Dancing in the dark, until the
tune ends, we're dancing in the
dark, and it soon ends...'

33 INT. NBC - INTERVIEW ROOM - MORNING

33

A RECEPTION AREA with the trademark "BARRY/ENRIGHT PRODUCTIONS" and a list of their current shows. Pegboard and cheap furniture. A RESEARCHER reads from a list of questions.

RESEARCHER

(reading from card)

'Because of a disagreement with his
commanding general, Ulysses S.
Grant was virtually placed under
arrest for a brief time early in
1862. Who was the commanding
general of the Union Army at that
time?'

CHARLIE

Oh, I know that! Halleck. General
H.W. Halleck.

RESEARCHER

That's correct.

Charlie nervously rubs his sweaty palms on his knees. Tries to lean over to peek at the Researcher's tally.

34 INT. NBC - INTERVIEW ROOM - DAY

34

Freedman delivers some papers to the SECRETARY. Catches a glimpse of Charlie inside.

FREEDMAN

Who's that?

SECRETARY

Charles Van Doren.

Freedman edges in for a better look.

FREEDMAN

Van Doren like Van Doren Van Doren?
He wants to be on 'Tic Tac Dough'?

The Secretary shrugs. Freedman grabs Charlie's file.

35 INT. NBC - HALLWAY - DAY

35

Freedman runs with the file, all but singing...

FREEDMAN

I've got him...I've got the
guy...This is the guy...I've got
the guy... *

36 OMITTED

36

37 INT. ENRIGHT'S OFFICE - LATER - DAY

37

Enright and Freedman appraises Charlie like cattle ranchers eyeballing a prize bull.

CHARLIE

...Originally I was going to be a
concert pianist. And I was really
quite good, but when the day was
done, no Horowitz. So I turned to
astrophysics, but as you know, all
the great physicists were great
before the age of twenty-five.
That just wasn't in the cards, so I
went to Paris and wrote my novel,
about a patricide--

FREEDMAN

What?

(CONTINUED)

37 CONTINUED:

37

CHARLIE

A boy who kills his father.

(beat)

My Dad liked it quite a lot, actually. Of course, you could fill Yankee Stadium with the world's mediocre novelists, and—

ENRIGHT

Your father is Carl Van Doren?

CHARLIE

My uncle. My father is Mark Van Doren, the poet. He also teaches—I mean, I also teach at Columbia. Literature. Same as, uh, Dad.

FREEDMAN

Same as Dad. That's nice.

ENRIGHT

Could I ask you a personal question, Professor?

CHARLIE

Actually, I'm not a professor yet—I'm an instructor.

ENRIGHT

How much do they pay instructor's up at Columbia?

CHARLIE

Eighty-six dollars a week.

ENRIGHT

Do you have any idea what Bozo the Clown makes?

CHARLIE

Well, we can't all be Bozo the Clown.

ENRIGHT

Not to question your choice of profession—not at all. I'm questioning the values of a society that pays somebody like you—what was it?

FREEDMAN

Eighty-six dollars week.

(to Enright)

Could you imagine raising a family on that?

(CONTINUED)

ENRIGHT

Eighty-six dollars a week, and
meanwhile look at the crisis of
education in this country.

*

CHARLIE

Well, I have to admit, it's a
national problem.

ENRIGHT

I understand you came down to try
out for 'Tic Tac Dough'.

CHARLIE

Yes. My friends say I have a good
mind for this sort of thing--I've
always wanted to travel to Italy
if I could just scrape together
the--

*

ENRIGHT

How'd you like to be on
'Twenty-one'?

CHARLIE

'Twenty-one'?

FREEDMAN

Dan produces both shows.

ENRIGHT

You're young, clean-cut. From a
prominent family.

*

FREEDMAN

Kids would run to do their
homework so they could be like
Charles Van Doren.

*

*

*

CHARLIE

What about Herbert Stempel?

ENRIGHT

I love Herbie. People don't like
him. Kids don't look up to him.

FREEDMAN

If you were a kid, would you wanna
be an obnoxious Jewish guy with a
sidewall haircut?

CHARLIE

I wanted to be Joe DiMaggio.

(CONTINUED)

37 CONTINUED: 3

37

FREEDMAN

Me too. Especially when he signed
for the hundred grand.

ENRIGHT

That's what this country needs--An
intellectual Joe DiMaggio, with the
money and the women, all of it--but
from his brain instead of a bat and
a ball.

FREEDMAN

Dan--

ENRIGHT

I know. You're probably right.

CHARLIE

I could take a whack at it.

FREEDMAN

The old college try ain't gonna do
it, Professor. You've seen
Stempel. He's unbeatable.

CHARLIE

I have to admit, 'Tic Tac Dough'
seemed more feasible.

A long beat as Enright sizes Charlie up...

ENRIGHT

What if we were to put you on the
show--put you on 'Twenty-one'--and
ask you questions you know? Say,
the questions you answered
correctly on your test this
morning?

CHARLIE

I don't follow you.

ENRIGHT

Just thinking out loud.

CHARLIE

I thought the questions were in a
bank vault.

ENRIGHT

You want to win, don't you?

(CONTINUED)

37 CONTINUED: 4

37

CHARLIE

I think I'd really rather try to
beat him honestly.

ENRIGHT

What's dishonest?

FREEDMAN

You see Gregory Peck parachute
behind enemy lines, you think
that's really Gregory Peck?

*
*
*

ENRIGHT

That book Eisenhower wrote? A
ghostwriter wrote it. Nobody
cares.

*
*

FREEDMAN

It's not like we'd be giving you
the answers. Just because we know
you know, you still know.

ENRIGHT

It's not like putting me on the
show, or Al, and pretending to be
some intellectual. You've put in
years of study and erudition.

CHARLIE

(wondering)

I'm just trying to imagine, what
would Kant think of this?

FREEDMAN

I don't think he'd have a problem
with it.

ENRIGHT

Think about what this could mean
for the cause of education.

FREEDMAN

Nobody would ever have to know.

CHARLIE

It just doesn't seem right. I'd
have to say no.

ENRIGHT

Just an idea.

An awkward beat as they all look at each other.

CHARLIE

Was that part of the test?

38 INT. NBC - HALLWAY - LATER - DAY

38

Charlie enters the elevator.

ENRIGHT

Come by next week, see how the show
works.

(CONTINUED)

38 CONTINUED:

38

CHARLIE

I just want to make sure it'll
be--you know--not the way we
discussed before.

*
*
*

ENRIGHT

So pure it floats. See you
Monday.

*

CHARLIE

Great.

*

Enright and Freedman wave goodbye as the elevator doors
close. Barry walks up.

FREEDMAN ;

(gestures)

Charles Van Doren.

BARRY

Like Van Doren Van Doren?

ENRIGHT

He wants to be on 'Tic Tac Dough'.

BARRY

Why the hell's a guy like that want
to be on a quiz show?

CLOSE ON--BARRY

as he watches Charlie go.

39
THRU OMITTED
40

39
THRU
40

40A EXT. WASHINGTON, D.C. - DAY

40A

Establishing shot of Washington, D.C.

OVERLAPPING DIALOGUE

GOODWIN (O.C.)

I'm an investigator.

41 INT. CONGRESSIONAL OFFICE - DAY

41

CARTONS of documents piled toward the ceiling. An office
crowded with carrels. Four STAFFERS in their 20s share a
corner:

(CONTINUED)

41 CONTINUED:

PENNEBAKER and MOOMAW play gin; CHILDRESS reads the newspaper; Goodwin, buried in documents, works the phone.

GOODWIN

(to phone)

Richard Goodwin. With the Subcommittee on Legislative Oversight? I'm calling because the rate schedules for the Baltimore and Ohio for the first four months of 1954 appear to be missing from the documents you sent me.

PENNEBAKER

Go get 'em Dick. They're sweating now.

MOOMAW

Do they know you were first in your class at Harvard Law School?

GOODWIN

Don't talk to me like I'm an idiot. I was first in my class at Harvard Law School.

MOOMAW

(checking watch)

Forty-three seconds.

PENNEBAKER

Not bad.

CHILDRESS

Railroad regulation. That's political dynamite he's playing with.

GOODWIN

So it was just an oversight.

ALL

(unison)

We're an oversight committee.

GOODWIN

The end of the week would be fine. How about I send you a subpoena? Just as a helpful reminder.

Goodwin hangs up.

(CONTINUED)

41 CONTINUED: 2

41

CHILDRESS

You know, Dick, you stick to this--
I don't know--ten, fifteen years--
you could bring the Interstate
Commerce Commission to its knees.
Of course, by then there may not be
railroads.

42 INT. GOODWIN'S APARTMENT - GEORGETOWN - NIGHT

42

SANDRA, 20s, Goodwin's pretty and astute wife, does a
crossword puzzle while she watches TV from the bed.

BARRY (O.C.)

I'm going to name four spots on the
globe. You name the explorer who
discovered them. First,
Newfoundland.

Goodwin enters with the mail and a smoldering CIGAR.

GOODWIN

John Cabot.

HERBIE (O.C.)

Newfoundland...Newfoundland...

Herbie bites his knuckles. Scratches his head...

GOODWIN

Trollope wrote twelve hours a day,
you know...

*

SANDRA

Hemingway wrote one true sentence.

*

GOODWIN

...Standing up.

SANDRA

No cigar in the bedroom.

He retreats into the hallway.

GOODWIN

(muttering)

No cigar in the bedroom. We allow
a television in the bedroom, but
there's no cigar in the bedroom.

HERBIE (O.C.)

John Cabot?

BARRY (O.C.)

That's correct. The Cape of Good
Hope?

(CONTINUED)

42 CONTINUED:

IN THE HALLWAY Goodwin sits, taps an ash into his cuff.
Opens his mail.

GOODWIN

Today the Chairman calls me aside.
My big break. He asks me to write
a speech for him to deliver to the
Kiwaniis Club of Arkadelphia,
Arkansas.

SANDRA (O.C.)

You're good at that.

GOODWIN

That's not the point. Where's the
challenge for someone like me? The
country's in decline. Look at
Sputnik. *

SANDRA (O.C.)

Who's that? The landlord?

Goodwin takes the cigar out of his mouth.

GOODWIN

Sputnik!

(resuming)

The only way I'll get my name in
the paper is an obituary. *

SANDRA (O.C.)

What ever happened with that Wall
Street job?

GOODWIN

Money isn't everything, you know.

SANDRA (O.C.)

I'm not the one who came home with
a Chrysler Catalogue.

BARRY (O.C.)

Mozambique?

SANDRA (O.S.)

Vasco da--

GOODWIN

Vasco da Gama.

HERBIE (O.C.)

Vasco da Gama?

(CONTINUED)

42 CONTINUED:

42

GOODWIN

(muttering)

No cigar in the bedroom. We allow
a television in the bedroom, but
there's no cigar in the bedroom.

HERBIE (O.C.)

John Cabot?

BARRY (O.C.)

That's correct. The Cape of Good
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IN THE HALLWAY Goodwin sits, taps an ash into his cuff.
Opens his mail.

GOODWIN

Today the Chairman calls me aside.
My big break. He asks me to write
a speech for him to deliver to the
Kiwanis Club of Arkadelphia,
Arkansas.

SANDRA (O.C.)

You're good at that.

GOODWIN

That's not the point. Where's
the challenge for someone like me?
I'm a racehorse whose gate won't
open.

*
*

SANDRA (O.C.)

You didn't want that Wall Street
job.

GOODWIN

Money isn't everything, you know.

SANDRA (O.C.)

I'm not the one who came home with
a Chrysler Catalogue.

BARRY (O.C.)

Mozambique?

SANDRA (O.C.)

Vasco da--

GOODWIN

Vasco da Gama.

HERBIE (O.C.)

Vasco da Gama?

(CONTINUED)

42 CONTINUED: 2

42

BARRY (O.C.)
Correct for eleven points.

GOODWIN
Maybe I should be on a quiz show.
At least I could get in my own
bedroom.

SANDRA (O.C.)
It's a job, Dick. It's not sex. *

GOODWIN
What am I? I'm an investigator
trying to find myself.

Sandra comes out, gives Goodwin a kiss.

SANDRA
I like what I've found.

She kneels down. Nuzzles him. Kisses him.

GOODWIN
I just had this idea. I was
gonna do something with my life.

43 INT. NBC - GREEN ROOM - NIGHT

43

Herbie beams, triumphant, as Enright and others congratulate him. Herbie's smile drops as Charlie appears around the corner. Freedman and Barry trail like courtiers.

ENRIGHT
Herb Stempel, Charles Van Doren.
He's next week's challenger.

They shake hands. Herbie's SUSPICIONS race at full throttle...Fear vibrates in his very chromosomes.

CHARLIE
I'm scared of you, boy oh boy, let
me tell you.

HERBIE
Scared of me? Heh, heh, heh,
Scared of me?

Herbie pumps Charlie's hand. Holding on for dear life...

44 INT. VICTOR'S - LATER - NIGHT

44

Herbie and Enright chew pleasurably through thick steaks.
Enright offers up a venerable Bordeaux.

ENRIGHT
More wine, Herb?

HERBIE
Thank you, Dan. Why not?

Enright pours the wine.

(CONTINUED)

ENRIGHT

You've earned it. How's that steak?

HERBIE

Nothing like a fine piece of meat.

ENRIGHT

You know, Herb, it's a hell of a thing. I'm looking at the thing today--you know, the Trendex ratings--

HERBIE

Yeah?

ENRIGHT

Well, it's the damndest thing. You've plateaued.

HERBIE

'Plateaued'--What kind of word is that? You mean people don't like me anymore?

ENRIGHT

It's not you per se, it's just the--

HERBIE

Maybe I should get my teeth capped.

ENRIGHT

It's the nature of the show. They've already seen you win. They want something new.

*

HERBIE

You think they want me to lose?

ENRIGHT

Don't you think that's natural?

HERBIE

This is temporary. Joe Louis was the champ for twelve years. Nobody ever wanted Joe Louis to lose.

*

ENRIGHT

Think about the cause of education.

(CONTINUED)

44 CONTINUED: 2

44

HERBIE

The cause of education? I waited
twenty-nine years for this! Now
I'm supposed to take a dive for the
cause of education?

ENRIGHT

I didn't say 'take a dive'. I'm
asking you for your help.

HERBIE

Just let me play it honestly.

ENRIGHT

Will you please keep your voice
down?

HERBIE

Go ahead. Give me a number.
(to WAITER)
Give me a number. A random number.

WAITER

Twenty-three.

The Waiter continues on.

HERBIE

Beethoven was 23 when he composed
his first piano sonata. In 1923
Jack Bentley set the record for
average by a pitcher, batting .427.
There are 23 chromosomes in the
human egg.

ENRIGHT

Herb--

HERBIE

Also the human sperm. 23rd
President? Benjamin Harrison.
Asian countries along the 23rd
parallel of Southern latitude--

*

ENRIGHT

Don't start believing your own
bullshit. You wouldn't know the
name of Paul Revere's horse if he
took a crap on your lawn.

HERBIE

She.

(CONTINUED)

ENRIGHT

What?

HERBIE

It was a mare, remember?

ENRIGHT

You lose when I tell you to lose.

HERBIE

But why now?

ENRIGHT

It's an arrangement. It's always been an arrangement.

HERBIE

If you made me lose before, if you made me lose right from the beginning, that I'd understand --that'd be the story of my life. But why now? *

ENRIGHT

Look at the big picture. It's not like television is going to go away, you know. Think about the future.

HERBIE

You mean like a panel show?

ENRIGHT

(to Waiter)

Check.

(resuming)

I'll do what I can, Herb. *
Meanwhile, maybe you could use *
someone to talk to. I'll give you *
the name of my analyst. Send me *
the bills. *

The Waiter brings the check. Enright goes over it.

HERBIE

You know, I could be terrific on one of those panel shows. Witty, off-the-cuff--

ENRIGHT

The last category is movies. We're gonna ask you what picture won the Academy Award for 1955.

(MORE)

(CONTINUED)

44 CONTINUED: 4

44

ENRIGHT (cont'd)
You don't know it. You answer 'On
the Waterfront'.

HERBIE
(sagging)
Oh, no. Oh, no. Don't do that. I
saw 'Marty' three times! The Best
Picture from two years ago and I
don't know it?

ENRIGHT
Someone of your intellect and it's
such a simple question--don't you
see the drama of that?

HERBIE
'Drama'?

ENRIGHT
Herb, don't do this to yourself.
Christ.

HERBIE
Please, let me lose on a physics
question. Not 'Marty', Dan. You
can't do that to me! It's too
humiliating!

ENRIGHT
For fifty grand, Herb, you can
afford to be humiliated.

45 OMITTED

45

46 INT. HERBIE'S APARTMENT - LIVING ROOM - DAY

46

Herbie watches TV in his living room. His son, LESTER, a
pint-sized Herbie complete with glasses, with books and
notebooks open on the floor.

HERBIE
Who was the captain of the
Mayflower?

LESTER
Christopher Jones.

HERBIE
What year?

(CONTINUED)

46 CONTINUED:

46

LESTER

1620.

ANNOUNCER (O.C.)

Will Herbert Stempel become the first man to win over one hundred thousand dollars on television?

HERBIE

No, Harbert Stempel won't win over one hundred thousand dollars. Herbert Stempel is going to take a dive!

LESTER

Dad, the quiz is tomorrow.

HERBIE

Who bought Manhattan Island from the Indians?

LESTER

Peter Minuit.

HERBIE

What year?

LESTER

1620.

HERBIE

How much?

LESTER

Twenty four dollars.

ANNOUNCER (O.C.)

Watch the best of City College take on the best of the Ivy League --this week on 'Twenty-one'!

HERBIE

Watch Herb Stempel get fed to the Columbia Lions! Watch Charles Van Doren eat his first kosher meal--this week on 'Twenty-one'!

Toby enters in her coat.

TOBY

What are you doing? Leave Lester alone.

(CONTINUED)

46 CONTINUED: 2

46

HERBIE
The child has to learn. The child
has to learn the depths that
humanity can sink to.

OVERLAPPING

Lester covers his page. Quizzes himself...

LESTER
Tribes of the Iroquois
League--Mohawks, Cayugas,
Oneidas...

HERBIE
(to Lester)
Twenty-four bucks for Manhattan.
First the Indians. Then us.

TOBY
What's eating you?

LESTER
...Onondagas, Senecas...

HERBIE
You know why they call them
Indians? Because Columbus thought
he was in India. They're Indians
because some white guy got lost.

TOBY
You're going to give him your
ulcer. Let him grow up with his
own ulcer.

LESTER
He wouldn't let me practice my
drums.

HERBIE
(to Toby)
What was the best picture of 1955?

LESTER
'Marty'.

HERBIE
Thank you.

TOBY
So what's the problem?

(CONTINUED)

46 CONTINUED: 3

46

HERBIE

Lester, go do your homework in your
bedroom.

Lester picks up his books. Herbie watches him exit.

HERBIE

They're going to ask me what won
Best Picture for 1955 and I have to
answer 'On the Waterfront'. They
have to utz me with a question a
child knows.

TOBY

What? How can they do that? I
thought the questions were in a
bank vault.

HERBIE

They should just put me in the
isolation booth and pump cyanide
into it.

TOBY

Herbie, they can't do that. How
can they--?

HERBIE

Well, obviously, Toby, this particular question isn't in the bank vault.

TOBY

Why?

HERBIE

Who the hell knows?

TOBY

Well, screw them, Herb. Just answer 'Marty', then.

HERBIE

I already agreed. I have to.

Sounds of Lester's DRUMS from inside...

TOBY

Screw them. Let them find a question you really don't know.

HERBIE

You know what? You're right.

TOBY

You're Herbert Stempel. What are they gonna do to you?

HERBIE

You're right. Screw them.

47 INT. STUDIO - NIGHT

47

The Account Guy takes his place in his private booth. Backstage, a STAGE MANAGER preps a nervous Charlie. Barry rehearses while a DIRECTOR counts off...

BARRY

(different readings)

'Good Evening, I'm Jack Barry'.

'Good Evening, I'm Jack Barry'.

'Good Evening, I'm Jack Barry'.

The Director signals.

BARRY

Good Evening, I'm Jack Barry.

48 INT. GOODWIN'S APARTMENT - LIVING ROOM - NIGHT

48

The Goodwin's eat Chinese food.

ON THE TELEVISION

(CONTINUED)

48 CONTINUED:

48

Barry interviews Charlie. Herbie fidgets alongside.

BARRY (O.C.)

Professor, are you in any way related to Mark Van Doren, the famous poet and author?

49 INT. SPONSOR'S APARTMENT - NIGHT

49

The Sponsor watches in his den.

CHARLIE (O.C.)

Why, yes, he's my father, Jack. He and my Uncle Carl have both won the Pulitzer Prize. And Dorothy Van Doren, the author of the recent 'The Country Wife', is my mother.

50 INT. STUDIO - CONTROL ROOM - NIGHT

50

Herbie on the monitor, seized with facial tics. Freedman leans into a pensive Enright. Whispers.

FREEDMAN

You sure Herbie's on board with this?

51 INT. STUDIO - MONTAGE - SPLIT SCREEN - NIGHT

51

A condensation of the game as Charlie and Herbie, lip-biting and brow-mopping, bat the lead back and forth.

HERBIE

...The Emporia Gazette--wouldn't that be White, William Allen White?

*

CHARLIE

...I guess, I guess that Atahualpa was the leader of the Incas at the time of the conquest...

HERBIE

...If I could take that third part last...

CHARLIE

...I'd like to take the third part last, if I might...

HERBIE

...Anne of Cleves...

(CONTINUED)

51 CONTINUED:

51

CHARLIE
...Anne Boleyn...

HERBIE
...Catherine Howard...

CHARLIE
...Catherine of Aragon...

HERBIE
...he divorced her...

CHARLIE
...he beheaded her...

52 INT. STUDIO - LATER - NIGHT

52

Barry launches into a question.

BARRY
Herb Stempel leads at this point by
eighteen to ten.
(presses a button)
Herb?

HERBIE
Yes, Mr. Barry?

BARRY
The category is movies. How many
points do you want to try for?

HERBIE
I'll try
(shriveling)
three. Three points.

Barry hits a button. The question pops up.

BARRY
(reads)
Which motion picture won the
Academy Award for 1955?

IN THE AUDIENCE

Toby watches expectantly...

IN THE BOOTH

Herbie sweats it out...Twists at his handkerchief...

(CONTINUED)

52 CONTINUED:

52

HERBIE
1955...Academy Award...Best
Picture. Hmm...You know, I don't
remember.

IN THE CONTROL ROOM

A STAGEHAND leans against a wall.

STAGEHAND
'Marty'.

IN THE STUDIO

Barry taps the card.

BARRY
Are you sure you wouldn't like to
guess at it?

HERBIE
Wait!

--- 53 INT. KINTNER'S OFFICE - NIGHT

53

Kintner watches, scowls.

KINTNER
Christ.

54 INT. STUDIO - NIGHT

54

In the audience, Toby watches anxiously.

TOBY
(whispers)
'Marty'.

BARRY
Herb?

HERBIE
Best Picture...
(helplessly)
'On the Waterfront'?

Toby sinks in her chair.

BARRY
No, I'm sorry. The answer is
'Marty'.

(CONTINUED)

54 CONTINUED:

54

HERBIE
'Marty'!

BARRY
(with regret)
'Marty'.

55 INT. GOODWIN'S APARTMENT - BEDROOM - NIGHT

55

Goodwin stares dumbfounded at the TV.

GOODWIN
Jeez. What an easy question.

56 INT. STUDIO - NIGHT

56

Barry turns to Charlie.

BARRY
And now for you, Professor--the
category is the Civil War.

CHARLIE
That's an awfully big
subject... I'll try for eleven.

BARRY
Which will bring you to
twenty-one, and you will be our new
champion.

HERBIE

in his silent booth, frozen out, presses his face against
the plexiglas--trying to get a look at Van Doren...

BARRY
(reading)
'Because of a disagreement with his
commanding general, Ulysses S.
Grant was virtually placed under
arrest for a brief time early in
1862. Who was the commanding
general of the Union Army at that
time?'

CLOSE ON CHARLIE

It's the SAME QUESTION he was asked in his test earlier
...Trapped in the isolation booth...What can he do?

(CONTINUED)

56 CONTINUED:

56

BARRY
Tough question.

CHARLIE
It's just so oddly familiar...

BARRY
Would you like some more time?

CHARLIE
Whatever you can spare.

Suspense music BLARES...Enright and Freedman in the control room, fists clenched...

BACK ON--CHARLIE

The eyes of the audience bear down on him...the music ends...

BARRY
Do you know the name?

CHARLIE
Oh, yes, uh--I know his name.
Halleck. General H.W. Halleck.

BARRY
You are our new champion with
twenty-thousand dollars!

IN THE ISOLATION BOOTH

Charlie mops his brow. Amazed and appalled.

CHARLIE
(sotto)
That son of a bitch.

57 INT. STUDIO - CONTROL ROOM - NIGHT

57

CLOSE ON ENRIGHT

as he watches Charlie. SMILES. Shakes his head in admiration.

ENRIGHT
That son of a bitch.

58 INT. STUDIO - NIGHT

58

Toby climbs laboriously out of her row. Heads up the aisle.
From the stage, Herbie watches her exit..

BARRY

Herb, by golly, I doubt that anyone
will ever display the knowledge,
the fighting spirit, and the
courage that you have on this
program....

59 INT. SPONSOR'S APARTMENT - NIGHT

59

The Sponsor on the phone with the Account Guy as he watches
a smiling Charlie on the tube.

SPONSOR

I like him. He's like a young
Ronald Reagan type.

ACCOUNT GUY (O.C.)

Who?

60 INT. GOODWIN APARTMENT - LIVING ROOM - NIGHT

60

The Goodwins watch from the sofa.

GOODWIN

I'm amazed--the facts these guys
have at their fingertips. Of
course, I know a lot of facts, too.

SANDRA

Why's a guy like that want to be on
a quiz show?

61 INT. NBC - LOBBY - NIGHT

61

Charlie moves toward the elevator, shakes hands as CREW
MEMBERS and PAGES congratulate him. Herbie moves
anonymously up the hallway from the deep background...

NBC PAGE #4

Some tough questions tonight.

CHARLIE

Oh, not really.

CREW MEMBER #1

Wow! You were fantastic.

(CONTINUED)

Herbie offers his hand, but Charlie turns as CREW MEMBER #2 grabs him, shakes his hand. Herbie inspects his hand as if it's defective somehow...

NBC PAGE #1

Now we have a clean-cut intellectual instead of a freak with a sponge memory.

CHARLIE

I was just so nervous, I--

CREW MEMBER #2

It's a privilege, Professor. See you next week.

CHARLIE

I don't even want to think about that! I was just so nervous--

THE ELEVATOR ARRIVES

with a light and a bell. Herbie and others climb in. Freedman holds the elevator for Charlie as he turns to Enright.

CHARLIE

So pure it floats, Dan?

ENRIGHT

This is great! Are you kidding? Go home, have a martini. We'll talk in the morning.

CHARLIE

I'm going to--I'm just going to take the stairs.

Freedman stops holding the elevator.

HERBIE'S EYES

fill with RESENTMENT--watching Charlie as the doors CLOSE... Enright and Freedman watch Charlie as he heads towards the stairs.

FREEDMAN

How'd you know he'd go for it?

ENRIGHT

(shrugs)

What would you do?

62 INT. NBC - STAIRWELL - NIGHT

62

Charlie RUNS down the fire stairs, muttering. Flight after flight...His shoes land with a clanging THUNK! THUNK! THUNK!...

CHARLIE

What was I supposed to do, walk off in a huff? Answer wrong just to prove a point? I knew that one--like hell I'm going to lose on one I know. Which would be just as dishonest anyway. Meanwhile, it'll help the cause of education. It's not like I haven't worked hard. I deserve twenty thousand dollars as much as anybody.

HE STOPS, panting--as if he'd run up all those stairs.

CHARLIE

My God--twenty thousand dollars!

*

62A --The montage is SUPERIMPOSED over a graph of Geritol SALES as the lines of the graph climbs steadily...

62A

63 INT. FAMILY HOME - MONTAGE SEQUENCE - NIGHT

63

An eager FAMILY gathers in front of the television, on which Charlie wrestles with a question.

CHARLIE (O.C.)

Could that be 'Age of Innocence'?

BARRY (O.C.)

Once again, Charles Van Doren, you are our champion!

64 INT. COLUMBIA - FACULTY CAFETERIA - DAY

64

Charlie reads the paper in the Columbia Faculty Cafeteria. Notices a CROWD watching through the window. They APPLAUD. He shyly toasts them. Returns, pleased, to his paper.

65 INT. NBC - INTERVIEW ROOM - DAY

65

A prep session.

CHARLIE

Lake Titicaca.

(CONTINUED)

65 CONTINUED:

65

FREEDMAN
(nods)
Lake Titicaca.

66 INT. STUDIO - NIGHT

66

On the studio set, Charlie wrestles with a question...

CHARLIE
That would have to be Lake
Titicaca.

BARRY
Correct for ten points!

67 INT. CHARLIE'S TOWNHOUSE - EMPTY - DAY

67

Charlie tours an empty Greenwich village TOWNHOUSE...Room to room...Runs an appreciative hand over the BOOKSHELVES...

REALTOR
It's the only townhouse available
in the Village. They're firm at
fourteen thousand. ✓

68 INT. STUDIO - NIGHT

68

CHARLIE
It's either Pitt the Younger or
Pitt the Elder...I'll guess William
Pitt the...Elder.

BARRY
You have twenty-one!

69 INT. COLUMBIA - LECTURE HALL - DAY

69

Charlie enters a LECTURE HALL with his books and notebooks. Shocked a FULL HOUSE waiting for him...Students standing in the back and crowding the aisles...

70 INT. NBC - MAIL ROOM - DAY

70

Charlie tips a huge box of FAN MAIL for a PHOTOGRAPHER.

PHOTOGRAPHER
Okay, Professor...A little more...A
little more to me.
(MORE)

(CONTINUED)

PHOTOGRAPHER (cont'd)
Now I want you to really tip it!
And smile! Okay, go!

Fan mail TORRENTS out as the image turns into NEWSREEL...
Charlie laughs with the Sponsor as he puts his arm around...

ANNOUNCER (O.C.)
Twenty thousand fans letter a week.
Kids hit the books and their folks
buy Geritol--plenty of it!

71 OMITTED

71

71A INT. AMERICAN HOMES - NIGHT
ON THE TELEVISION

71A

BARRY (O.C.)
...Returning with sixty thousand
dollars after five weeks...

72 INT. GOODWIN APARTMENT - NIGHT

72

Sandra and Goodwin watch at home...

BARRY (O.C.)
After six weeks, from New York, New
York...

73 INT. AMERICAN HOMES - NIGHT

73

Hands reach for the television dials...Pull on TVs...People
RUN to their televisions...

BARRY (O.C.)
...Returning with eighty three
thousand dollars after seven weeks,
from New York, New York, Professor
Charles Van Doren!

Charlie emerges to ecstatic cheers...

74 INT. CONGRESSIONAL OFFICE - MORNING

74

The Washington Post logo. WIDER as Childress reads.
Goodwin reads the New York Times. Pennebaker and Moomaw
work.

(CONTINUED)

CHILDRESS

(reads)

'Demonstrators stoned Vice President Nixon's motorcade as it proceeded through Caracas....'

PENNEBAKER

Gee, Dick, what's the New York Times say? Same thing?

GOODWIN

Generally.

PENNEBAKER

Most people who live in Washington settle for the Washington paper.

GOODWIN

The Times is the paper of record.

MOOMAW

Dick hopes someday to be confused with an important person.

CHILDRESS

'Although the crowd was cordoned off at a distance of a hundred yards, an unidentified Venezuelan struck Nixon in the head with a thrown onion.' The Senators should sign this guy.

Goodwin looks up from his paper.

GOODWIN

Did you know there was a grand jury in New York on the quiz shows?

Moomaw and Pennebaker shrug.

CHILDRESS

Jim Lemon can't even hit the cutoff man and this guy throws a three hundred foot strike with an onion.

MOOMAW

They come up with anything?

GOODWIN

They sealed the presentment.

PENNEBAKER

That's a no.

(CONTINUED)

GOODWIN

Why do you say that?

PENNEBAKER

A presentment is a statement of findings. If there were anything in it, they'd want to release it to the public, right?

GOODWIN

If the purpose is to make the findings public, why keep it secret?

* 75 INT. CHAIRMAN'S OFFICE - LATER

* 75

INSERT - "TV INQUIRY SEALED BY JUDGE"

WIDER - LISHMAN, the counsel, jealous of Goodwin, folds the paper. THE CHAIRMAN, 50s, Southerner, sleepily cleans his glasses.

GOODWIN

...But why seal a presentment?
It's illogical.

LISHMAN

It's a local matter.

GOODWIN

It's television.

The Chairman perks up.

THE CHAIRMAN

Oooh. TV.

GOODWIN

(to both now)
That's in our jurisdiction, right?
We have oversight over all the agencies -
that includes the FCC.

LISHMAN

You're gonna investigate a dead
investigation?

GOODWIN

We're gonna put television on trial.
Television! Everybody in the country
will know about it. "That little box in
your livingroom is plugged into some-
thing crooked."

(CONTINUED)

75 CONTINUED

75

LISHMAN

What do you have?

GOODWIN

I'll find something. There's something there.

CHAIRMAN

The networks, pharmaceutical business, cosmetics - this is big game, son. You don't go hunting in your underwear.

GOODWIN

I smell something here. You have to at least give me a chance to see what I can dig up. Let me go to New York.

CUT TO:

75A EXT. NEW YORK CITY - DAY

75A

Establishing shot of New York City.

76 INT. MANHATTAN COURTROOM - DAY

76

JUDGE SCHWEITZER, a cranky pol in his 50s, presides.
Goodwin pleads before him.

SCHWEITZER

...A Man's reputation is coin of
the realm to him. I sealed this
presentment to protect the
reputations of those unfairly
implicated by a certain mentally
unstable finger-pointer. That
interest, as well as...

GOODWIN

(mutters)

Important issues of federalism...

SCHWEITZER

...important issues of federalism
dictate that I reject your
committee's request at this time.

Schweitzer GAVELS.

77 INT. ENRIGHT'S OFFICE - DAY

77*

Enright enter as his Secretary answers the phone.

ENRIGHT'S SECRETARY

It's Judge Schweitzer.

Enright stops in his tracks. Stares at the blinking phone.

77A INT. CLERK'S OFFICE - LATER - DAY

77A

Goodwin at a counter, the COURT CLERK behind it, rummaging
through shelves till he finds a thick LAW BOOK.

COURT CLERK

...Unseal a presentment. I don't
know how you'd go about it.

(off book)

Well, that explains it.

(MORE)

(CONTINUED)

77A CONTINUED:

77A

COURT CLERK (cont'd)
 There hasn't been a presentment
 under seal in the State of New York
 since 1869.

A whiff of suspicion brightens Goodwin's eyes.

78 OMITTED

78

79 EXT. ROCKEFELLER CENTER - MORNING

79

A crowd presses against the glass of the ground floor studio
 of "THE TODAY SHOW".

80 INT. TODAY SHOW STUDIO - MORNING

80

A DIRECTOR calls the signals as the opening credits
 scroll...

*

ANNOUNCER (O.C.)
 "The Today Show" with Dave
 Garroway! Dave's guests this
 morning are the Aga Khan...quiz
 champion Charles Van Doren...Lyle
 Goodhue, inventor of the aerosol
 spray can...and comedian Shecky
 Greene.

81 INT. TODAY SHOW STUDIO - MORNING

81

DAVE GARROWAY, gregarious in glasses, broadcasts alongside
 J. FRED MUGGS, a chimpanzee. Charlie sits with Garroway.
 Smitten NBC PAGES gather in the wings to catch a glimpse of
 him...

GARROWAY
 Well, I see a larger than usual
 group outside our windows this
 morning. How long's it been now,
 Charlie?

*

*

*

CHARLIE
 Eleven weeks now.

GARROWAY
 And you've won how much?

CHARLIE
 One hundred and ten thousand
 dollars.

(CONTINUED)

81 CONTINUED:

81

GARROWAY

That works out to ten thousand a week. But last week I noticed you were preempted.

CHARLIE

Well, that's the problem with television. The pay's great, but it's not steady.

Canned LAUGHTER erupts...

GARROWAY

Tell us about the book you're working on.

CHARLIE

It's called 'Lincoln's Commando', and I hope people will find it as interesting as I did.

GARROWAY

How do you think Honest Abe would do on a quiz show?

CHARLIE

Honest Abe? What do you mean by that?

82
THRU OMITTED
84A

82
THRU
84A

85 INT./EXT. LIMOUSINE - COLUMBIA CAMPUS - DAY

85

A black NBC limo pulls up to campus. Charlie checks his watch--just before the hour. He stalls.

DRIVER

Is this it, Professor?

CHARLIE

I just have to tie my shoe.

But his shoe is a LOAFER...As he crouches, classes let out as the hour strikes. He climbs out, eager to be recognized. Then, when he is, a big show of demure embarrassment.

*

86 INT./EXT. COLUMBIA - CHARLIE'S OFFICE - DAY

86

A hand-lettered sign: "THIS WAY TO WORLD'S SMARTEST MAN". Charlie smiles as he climbs the stairs past admiring students. A long line of STUDENTS wait at his office door. He nods, smiles. Opens the door. Finds Goodwin there.

CHARLIE

Hello. Are you here for office hours?

GOODWIN

Oh, no. My name's Dick Goodwin-- did Clark Byse call? I'm up from Washington--he suggested I might look you up.

CHARLIE

You're not a stockbroker, are you?

GOODWIN

A lawyer's bad enough. Professor Byse taught me Contracts.

CHARLIE

Then we have something in common. He taught me my backhand.

GOODWIN

I'm with the House Subcommittee on Legislative Oversight.

CHARLIE

I've been swarmed by stockbrokers lately. I feel like a girl with a bad reputation.

GOODWIN

The committee has jurisdiction over television.

A moment as Charlie hears the shoe drop...Summons up all his breeding to mask his PANIC...

CHARLIE

You must've done very well at Harvard. Clark doesn't like anyone.

GOODWIN

I was, ah, first in my class.

CHARLIE

You make it sound like an affliction. Did you clerk?

*

(CONTINUED)

86 CONTINUED:

86

GOODWIN
Uh, Frankfurter.

*

CHARLIE
(impressed)
Really!

*

GOODWIN
It's nothing. Literature's really
my first love.

CHARLIE
Hell, if I was first in my class
I'd get a tattoo.

GOODWIN
No, no. Not me.

CHARLIE
So, what brings you to New York,
Dick? Literature?

GOODWIN
Have you ever noticed anything out
of the ordinary about your quiz
show?

CHARLIE
What?

GOODWIN
Anything suspect?

CHARLIE
(smiles)
You mean besides its popularity?

GOODWIN
All I was hoping, really, was that
you could give me kind of a roadmap
here--since we speak the same
language--

*

CHARLIE
Of course. Anything I could do to
help.

*

A knock at the door, and an ingenuous BARNARD GIRL enters.
Two bright-eyed FRESHMAN peer over her shoulder.

BARNARD GIRL
Oh, I'm sorry.

CHARLIE
Yes?

(CONTINUED)

86 CONTINUED

86

BARNARD GIRL

I'm in your class on the
Romantics--actually, I'm auditing
it. Since you started on
television. Should I come back?

CHARLIE

Well, if you don't mind--

(CONTINUED)

86 CONTINUED: 2

86

GOODWIN
I can come back later.

CHARLIE
You know what, Dick?--why don't you
meet me tomorrow, I'll take you
to lunch at the Atheneum.

*

GOODWIN
The what?

*

CHARLIE
I'm sorry. The Atheneum Club--At
Forty-third and Fifth. Say
tomorrow at noon?

*

GOODWIN
Lunch at the Atheneum.

*

Goodwin gets up to leave. Charlie gestures to the Barnard
Girl to take a seat.

BARNARD GIRL
I wanted to talk to you about the
'Ode on a Grecian Urn.'

GOODWIN
"Beauty is Truth; Truth, Beauty.
That is all ye know on earth, and
all ye need to know".

Charlie looks up to see, lit up with the joy of his own
knowledge, Goodwin--disheveled, distracted, terrifying.

87 EXT. PAYPHONE - DAY

87

Charlie talks on a PAY PHONE on Broadway, tearing at his
hair and looking around furtively.

CHARLIE
...Congress investigates
Communists. Congress investigates
mobsters. Those are not our
people.

ENRIGHT (O.C.)
Look on the bright side--you'll be
on national television.
(beat)
That's a joke, Charlie.

A PASSERBY recognizes Charlie. Points at him.

(CONTINUED)

87 CONTINUED:

87

PASSERBY

Hey! It's Charles Van Doren!

Charlie tries to hide in the phone booth.

ENRIGHT (O.C.)

I already know about this guy and
I'm on top of it. Trust me.

CHARLIE

You don't understand. I have a
name.

PASSERBY :

Look--Charles Van Doren! Hey,
Professor--you calling Information?
He's calling four-one-one for
Information.The crowd cheers. Charlie flashes a phony smile. Returns
to the phone.

CHARLIE

I have to--I have to go.

ENRIGHT (O.C.)

Did you tell him anything?

CHARLIE

Goodbye. Yes. No. Goodbye.

ENRIGHT (O.C.)

Charlie--I'll take care of it.

88 OMITTED

88

89 INT. ENRIGHT'S OFFICE - DAY

89

Herbie stands and waits while Enright stands, reads at his
desk. After a long beat. He looks up.

ENRIGHT

Have a seat, Herb. Thanks for
coming up. I feel we have some
unfinished business we need to hash
out.

HERBIE

I have some unfinished business
with you too.

(CONTINUED)

89 CONTINUED:

89

ENRIGHT

This whole thing with the grand jury--the things you said...Well, it hurt me. I can't tell you how--well, it hurt me deeply. .

HERBIE

I told the truth!

Enright shakes his head. A "you just don't get it" chuckle. *

ENRIGHT

(Ovitz moment)

There you go again.

HERBIE

What do you want from me? Do you want me to apologize for telling the truth?

ENRIGHT

C'mon, Herb-- this isn't about the truth. This is about you and me, isn't it?

HERBIE

You promised me, Dan. You promised you'd help me out.

ENRIGHT

Don't you think I want to help you more than I have? The point is you've made it impossible.

HERBIE

Look, you want me to--

ENRIGHT

I want you to--

HERBIE

--apologize? I apologize.

ENRIGHT

--sign a statement.

HERBIE

What kind of a statement?

ENRIGHT

It clears me and the show of any wrongdoing.

Enright hands the statement to Herbie. Clicks open a ballpoint pen.

(CONTINUED)

HERBIE

What about the panel show?

ENRIGHT

That's a perfect example. I told you I'd help and I did. I put your name on a list. *

HERBIE

You put me on a list--that's it?

ENRIGHT

NBC bought our company. Everything has to go through them now.

HERBIE

They bought your company for two million bucks. What about me? People watched me on that show. *

(with magazine)

Look at this. 'He has become a "friend" in fifty million homes, whose weekly visits the whole family eagerly anticipates.'

ENRIGHT

What can I tell you, Herb. Life is unfair.

HERBIE

Life is unfair to me. Life's not unfair to Charles Van Doren. Remember how he snubbed me after the show?

ENRIGHT

There'll be other shows.

HERBIE

What other shows? I need the money, Dan! *

ENRIGHT

How could you need money? *

HERBIE

Well, it's gone. I mean, it's invested--it's tied up. *

ENRIGHT

Can't you talk to your broker? *

(CONTINUED)

89 CONTINUED: 3

89

HERBIE

He's not a broker. He's more of a, uh, a bookmaker. Seed money. He's setting up in Florida right now. He says it's the next growth area.

ENRIGHT

You gave your money to a bookie who skipped town?

HERBIE

I want what I have coming, Dan. I have to get back on television.

ENRIGHT

Herb--

HERBIE

Where's the list? Show me this list.

ENRIGHT

I submitted a list of forty-five names--they rejected three. You were one of them.

HERBIE

That big uncircumcised putz is on the cover of Time and I can't even make the top forty-two for a panel show?

ENRIGHT

Maybe you could warm up the audience before the show. I could throw you fifty bucks a week.

HERBIE

Fifty bucks a week? That should be me on the cover of Time!

ENRIGHT

Shit, Herb. Just sign the statement.

*

HERBIE

Charles Van Doren wouldn't know the answer to a doorbell if you didn't give it to him.

*

*

*

ENRIGHT

Sign the statement and get on with your life.

*

(CONTINUED)

89

CONTINUED

89

HERBIE

Sign the statement, Herb. Who
cares if it's true?

ENRIGHT

I'm giving you a chance.

Herbie tears up the statement. Throws it.

HERBIE

You promised me. You get me that
panel show or I'm gonna bring you
down, you lousy, lying prick--you
and Charles Van fucking Doren.

ENRIGHT

No you're not.

HERBIE

I'll tell them it's a fraud.
That'll warm them up.

(announcer's voice)

'The fix is in--this week on
"Twenty-one"'

ENRIGHT

(to intercom)

What's my next appointment?

HERBIE

The cover of Time? His mug shot
will be on the cover of Time!

Herbie exits as Freedman enters. Enright rubs his knotted
brow.

FREEDMAN

What the hell happened?

90
THRU OMITTED
90A

90
THRU
90A

91 INT. ATHENEUM CLUB - DAY

91

Goodwin and Charlie lunch amidst dark wood and oil
portraits. Scrubbed centurions with squash racquets.

*

*

(CONTINUED)

91 CONTINUED

91

GOODWIN

...Sandra says whatever's on her mind, it's a quality she shares with Martians and other people who don't belong in Washington. So under the table this Senator puts his foot in her lap. And she says, in the middle of this dinner party, 'Senator, the chair may be Empire, but the girl is not an Ottoman.'

They laugh.

CHARLIE

So she foiled his bid for congress.

*

GOODWIN

What? (getting it and laughing)
That's a good one, I'll tell her that.

*

*

*

CHARLIE

And you've been married how long?

GOODWIN

Five years. How about you?

CHARLIE

I just don't meet women like--.
This gal I'm supposed to be fixed up with -- she's on the cover of the new Harper's Bazaar -- well, often there's less there than meets the eye.

*

*

*

*

GOODWIN

Yeah. I know what you mean.

*

A WAITER brings them their lunch.

WAITER

Waldorf salad for you, Mr. Van Doren, and a Reuben sandwich.

The WAITER withdraws. Goodwin digs messily into his sandwich...

GOODWIN

So what do you know about this grand jury investigation, Charlie?

(CONTINUED)

91 CONTINUED

91

CHARLIE

I remember Dan mentioned something about this... That it was all some wild goose chase -- a political thing. They talk so fast in that business, half of it goes right past me.

*

GOODWIN

Dan?

CHARLIE

Enright. He's really the one to talk to.

Goodwin takes out a notepad.

GOODWIN

Do you know if he testified?

CHARLIE

You can reach him at NBC. Dan Enright. (beat) So how long have you been with this committee, Dick?

GOODWIN

Six months. It seemed like a good way to postpone the inevitable.

CHARLIE

Postpone the inevitable? Is there a spot for me?

GOODWIN

I mean Wall Street.

CHARLIE

So you're looking for the next big thing then.

GOODWIN

What makes you say that?

CHARLIE

Well, Harvard. Frankfurter. You wouldn't want to be on 'Twenty-one', would you?

GOODWIN

Are you recruiting victims?

(CONTINUED)

91 CONTINUED

91

CHARLIE

Oh, quite the opposite. I had
a thought you were going to redeem
me from my captivity.

Goodwin gives Charlie a look.

GOODWIN

To get back to this grand jury
business, Charlie --

CHARLIE

(notices someone)

Dad!

Mark nods perfunctorily to Goodwin, addresses Charlie.

MARK

Charlie! This is a surprise.
How are you, son? We share an
office and I never see you
any more.

*
*
*

CHARLIE

(joking)

Oh, I'm there, Dad, I'm just
hiding behind your reputation.

*
*

MARK

I'm serious. You haven't been
to Cornwall in a while. We've
missed you.

*
*
*

CHARLIE

Dad, this is Dick Goodwin. He's
up from Washington.

MARK

A narrow escape.

CHARLIE

Dad doesn't like Washington.

*

MARK

A swamp that traded malaria for
politics.

(to Charlie)

What's the special?

CHARLIE

The Reuben.

(CONTINUED)

91 CONTINUED

91

GOODWIN

The Reuben sandwich is the only entirely invented sandwich. It won the National Sandwich Contest two years ago.

MARK

A salient point. Who invented it?

GOODWIN

Reuben Kay. At a poker game in Omaha.

MARK

I knew there was a 'k' in Nebraska.

GOODWIN

Unfortunately, they seem to have the sandwich here and no Rubins.

MARK

Touche. An unfortunate fact that will change in time.

*
*

CHARLIE

Dick's a protégé of Clark --

GOODWIN

I just finished a clerkship with Justice Frankfurter.

MARK

Of course you did. Frankfurter collects brains the way other people collect stamps.

Charlie gestures at his chin -- signals to Goodwin that there's grease there... Goodwin reaches for his napkin, mortified.

CHARLIE

Did you happen to see the show Monday, Dad?

MARK

Monday? We were with Bunny Wilson.

CHARLIE

It's nothing, it's just -- there was a question about Hawthorne.

(CONTINUED)

91 CONTINUED

91

MARK

You know how it is with Bunny.
Once he gets going, it's like
dislodging a tick.

(to Goodwin)

So, Dick, Charlie invite you
to his poker game yet? He's
a helluva poker player.

*
*

*
*

CHARLIE

We have a regular game Thursday
nights. Just some friends I
went to school with. Why don't
you come next week?

MARK

You a gambler, Dick?

GOODWIN

I don't know if I'm a gambler.
I know which end of an ace is
up.

MARK

Well, if you look around the
table and can't tell who the
sucker is, Dick, it's you.

They all share a good laugh.

CUT TO:

92 INT. NBC - INTERVIEW ROOM - DAY

92

Charlie preps for the next week with Freedman, who reads
questions from a manila folder.

FREEDMAN

Name the three heavyweight
champions who preceded Joe Louis.

CHARLIE

I actually know that. Jim
Braddock. Max Baer...Damn!

FREEDMAN

Primo Carnera.

CHARLIE

Of course.

FREEDMAN

I was at the Garden the night Baer
beat him, the big guinea. Knocked
him down twelve times.

(CONTINUED)

92 CONTINUED:

92

CHARLIE

Al--I've been thinking--maybe you shouldn't give me the answers anymore.

FREEDMAN

What do you wanna do something like that for? Professor, you're doing the right thing. Everybody's making money.

CHARLIE

Well, what if you just gave me the questions? And then I could look up the answers on my own. It'd be, don't you think--well, less egregious?

93 INT. ENRIGHT'S OFFICE - LATER - DAY

93

Freedman smacks the folder down on Enright's coffee table. Sinks into the couch, disgusted.

FREEDMAN

He doesn't want the answers anymore. He just wants the questions.

Freedman makes a masturbating gesture.

ENRIGHT

Who?

FREEDMAN

The Great White Hope. What the hell's 'egregious'?

Enright gazes out the window. Turns to Freedman.

ENRIGHT

He just wants the questions?

OMITTTED (94-97)

*

CONTINUED: 2

98 INT. NBC - PAYPHONE - DAY

98

GOODWIN

Dick Goodwin calling again for Dan Enright.

(beat)

Did he get the flowers I sent?

(beat)

That's sarcasm, you're supposed to be good at that up here.

99 EXT. MONTAGE OF DOORWAYS - DAY

99

Goodwin knocks on a door...rings a door bell...

100 EXT. STABLE - DAY

100

Goodwin interviews a JOCKEY as he grooms his horse.

GOODWIN

Did they give you the answers?

JOCKEY

...They gave me a footstool...

101 INT. PSYCHOANALYST'S OFFICE - DAY

101

Goodwin interviews a bearded PSYCHOANALYST.

(CONTINUED)

101 CONTINUED:

101

GOODWIN
...ask you to take a dive?...

PSYCHOANALYST
What do you think?

Goodwin crosses names off a list.

102 INT. HYSTERICAL WOMAN'S APARTMENT - DAY

102*

Goodwin interviews a HYSTERICAL WOMAN in her all-purple apartment.

GOODWIN
Nothing irregular?

HYSTERICAL WOMAN
Give me the answers? Give me the answers? Give me the answers?

103
THRU OMITTED
104

103
THRU
104

105 EXT. HERBIE'S APARTMENT - DAY

105

Goodwin knocks. Herbie opens the door.

HERBIE
Yeah?

GOODWIN
Mr. Stempel? My name is Dick Goodwin, I'm an Investigator with the Subcommittee on Legislative Oversight of the United States Congress.

HERBIE
Yeah?

GOODWIN
Did you recently testify before the grand jury?

HERBIE
Yeah?

GOODWIN
Well, I'd like to talk to you about it.

(CONTINUED)

105 CONTINUED:

105

Herbie blinks. He can't believe it. He ushers Goodwin inside.

HERBIE

Gee, uh. Ha! Finally! Come in.
Didn't you go to City College?

GOODWIN

Harvard.

HERBIE

Hey, Toby, get dressed! There's a
guy here from Congress!

106 INT. HERBIE'S APARTMENT - LIVING ROOM - DAY

106

They enter the living room. The thunder of Herbie's son, Lester, DRUMMING wildly inside. As the scene progresses, Goodwin starts to itch and look for the exits...

HERBIE

I knew it was just a matter of
time. This is my wife, Toby. This
is Mr. Goodwin, he's an
investigator from the United States
Congress.

She gets up. Heads toward the kitchen...

TOBY

(to Goodwin)
You want a cup of coffee, Mr.
Goodwin. I already got a pot on.

GOODWIN

That sounds great.

She exits into the hallway.

HERBIE

(after her)
And bring some rugulach--if there
are any left.
(to Goodwin)
I love my wife, but it's like
living with a plague of locusts.

Goodwin sits, opens up a legal pad on his lap.

GOODWIN

Now Mr. Stempel--

(CONTINUED)

106 CONTINUED:

106

HERBIE

(off television)

If Charles Van Doren told them what I told them, do you think this whole grand jury thing would be squashed?

GOODWIN

Quashed. Not squashed.

*

HERBIE

Not in a million years quashed, okay?

GOODWIN

Mr. Stempel, what exactly did you tell the grand jury?

Toby returns with a pot of coffee and plate of rugulach.

HERBIE

Have one.

GOODWIN

No, thank you.

HERBIE

(calling inside)

Lester! Willya knock it off for ten minutes!

(with rugulach)

They're a Jewish delicacy. C'mon. Before Toby eats it.

TOBY

I'm retaining water, for your information.

HERBIE

You and the Grand Coulee Dam.

(off rugulach)

C'mon. You don't know what you're missing.

GOODWIN

I'm quite familiar with rugulach, thank you.

Herbie realizes that Goodwin is Jewish...

HERBIE

How'd a guy like you get into Harvard?

(CONTINUED)

Toby returns to the kitchen with the percolator...

TOBY

Capped teeth.

HERBIE

Lester!

GOODWIN

Herb, what exactly did you tell the grand jury?

HERBIE

You can't ask me that. It's sealed. It's illegal.

GOODWIN

Just between us.

HERBIE

They made me take a dive. 'Marty.'
They made me lose on 'Marty'.

Toby returns.

GOODWIN

Who made you take a dive?

HERBIE

Dan Enright. He told me I had
'plateaued'--the ratings had
'plateaued'.

TOBY

A sinking ship and the rats stayed.

HERBIE

Do you think in a million years I
wouldn't know 'Marty', and
meanwhile Charles Van Moron would
be on the show eleven weeks in a
row?

GOODWIN

I don't understand how they 'made'
you take a dive, Herb.

Herbie tears into the rugulach.

HERBIE

What?

GOODWIN

Why didn't you just answer 'Marty'?

(CONTINUED)

106 CONTINUED: 3

106

TOBY

What, and throw away his future in television?

Herbie shoots her a look.

HERBIE

Would you please go inside and tell Gene Krupa to take five?

Toby exits towards Lester's room.

HERBIE

You're so naive. It's a fix, it's all a fix. A set-up. I've made a study of it. They always follow a Jew with a Gentile--and the Gentile wins more money. What is that--a coincidence?

GOODWIN

So this whole grand jury thing was because of you?

HERBIE

You have to nail Van Doren. Are you gonna nail Van Doren?

GOODWIN

I'm not here to nail anyone. This isn't McCarthyism.

HERBIE

Listen--think about what McCarthyism did for McCarthy.

GOODWIN

Do you have any kind of corroborative evidence?

HERBIE

Just listen to me. Don't make necessarily the mistakes that I might have made in life. Think about your career. You nail Van Doren, it'll be bigger than Sputnik! It'd be like a big blonde Sputnik crashing right on his fucking head.

106A OMITTED

106A

106B INT. HOTEL - NIGHT

106B

Goodwin sits on the windowsill, looks at the Vogue with Charlie's girlfriend on the cover. Talks on the phone.

GOODWIN

Charlie? Dick Goodwin. The English Department gave me your number up in Connecti---yeah.

(beat)

I spoke to Herbert Stempel, I was just curious---what? What train was that?

107 OMITTED

107

108 INT. VAN DOREN HOME - CORNWALL - MORNING

108

Goodwin, in a suit, but no tie, takes in the PHOTOGRAPHS on the walls: Mark receiving his Pulitzer, mounted with the headline, "VAN DOREN WINS PULITZER"; with ALBERT EINSTEIN; Dorothy with ELEANOR ROOSEVELT. A Thurber sketch of Mark. Then Charlie enters.

CHARLIE

Didn't hear you come in, Dick.
Welcome to Cornwall.

(takes his bag)

Let's get you set up with some shorts and sneakers and then I'll introduce you around.

Charlie grabs Goodwin's bag.

CHARLIE

That's the first poem Dad sold. He was so poor he had to reuse his carbon paper and just type harder.

(beat)

Fifteen bucks.

109 EXT. LATER. CORNWALL

Mark cuts a cake that reads, "HAPPY 60TH BIRTHDAY, PROFESSOR". Goodwin, in borrowed Madras shorts, sits beside JOHN, 30, Charlie's BROTHER.

MARK

...I have been a spendthrift of my days./ A white head and a wintry gaze/ Now see summer bloom upon this lea./ Three score rings around this tree./ Once green, now bare; once lush, now sere./ Consoled only that I am planted here/ Roots thick--

CHARLIE

And old.

MARK

--and deep--

JOHN

And doddering.

MARK

--assuage my woes--

BUNNY

A termite nibbles on my toes.

MARK

Et tu, Bunny?

COUSIN #1

Charlie, is Jack Barry single?

CHARLIE

I think so.

COUSIN #1

My roommate has a huge crush on him. She wants you to introduce her.

COUSIN #2

What's Dave Garroway like?

CHARLIE

Cheap.

MARK

Wasn't I talking?

AUNT #1

Charlie's famous, like Elvis Presley.

(CONTINUED)

MARK

I've become like Leopold of Belgium, usurped by his son before his time.

CHARLIE

I suppose that makes me King Baudouin.

DOROTHY

Just cut the cake.

MARK

Next birthday, you all get a dirty limerick.

Mark cuts the birthday cake...

NEIGHBOR #1

So how's it feel, Charlie?

CHARLIE

I can't even eat dinner in a restaurant anymore. People follow me inside to discover what kind of 'brain food' I eat.

MARK

In my day it was flagpole-sitting and swallowing goldfish.

CHARLIE

This week alone I got eleven proposals of marriage.

MARK

Well, maybe you should accept one of them.

DOROTHY

To think that they unleash you on those impressionable minds, Mark.

MARK

Well, why not? He's 33 years old. Jesus Christ had a girlfriend at 33.

DOROTHY

Look how that turned out.

CHARLIE

I'm sure they're all very nice girls.

(CONTINUED)

MARK

(to Dorothy)

In that case, maybe I should appear on a quiz show.

JOHN

"Prunes or Consequences."

CHARLIE

The money, meanwhile--no one knows what to do with it. Although every broker in New York seems eager to try.

MARK

Why don't you just put it in the bank? That's what I've always done with my prize money.

CHARLIE

It's just--you don't understand Dad. There are all sorts of tax implications--

MARK

I think I can understand the concept of taxes.

CHARLIE

It gets very complicated at this level--

MARK

And at my level? I never thought of myself having a level, Charlie. What level might that be?

DOROTHY

Leave Charlie alone.

CHARLIE

You know, it's not like the money fell in my lap. I worked for it.

MARK

Work? Now I've heard everything.

JOHN

Millions of people watch the quiz shows, Dad.

(CONTINUED)

109 CONTINUED: (3)

109

MARK

Then I suppose we've become a
nation of proctors.

DOROTHY

Mark--

MARK

Help me out here, Harvard.

GOODWIN

Claim victory and depart the
field.

AUNT #1

How much money is it again?

DOROTHY

Of course we don't have a
television.

MARK

Why on earth would I need a
television?

AUNT #1

You haven't seen the show?

MARK

We were supposed to watch it the
other night at Thurber's, but--

DOROTHY

Even Thurber has a television.
And he's blind.

MARK

I think I liked you better when
you were a Communist.

AUNT #1

What is it, now, Charlie--one
hundred and twenty two thousand
dollars?

MARK struck dumb for a beat...

MARK

Well... 'Some rise by sin, and
some by virtue fall'.

CHARLIE

Measure for Measure. 'To do a
great right, do a little wrong.'

(CONTINUED)

109 CONTINUED: (4)

109

MARK
The Merchant of Venice.

JOHN
(to Goodwin)
It's a game our family plays.

GOODWIN
(to Cousin #4)
Would you pass the 'brain food'?

Goodwin watches Charlie and his father...Notes the undercurrent beneath the jovial game...So does Dorothy.

MARK
'O! what men dare do! what men
may do! what men daily do, not
knowing what they do'

CHARLIE
Much Ado About Nothing. 'Things
without remedy/ Should be without
regard: what's done is done.'

MARK
'Things without all remedy.'
Macbeth. 'Though age from folly
could not give me freedom,/ It
does from childishness.'

Charlie opens his mouth...But the answer doesn't come...He
colors with shame...Dorothy jumps in.

DOROTHY
(interrupts)
'How ill white hairs become a
fool and jester!'

JOHN
Henry the Fourth Part Two.

MARK
'O curse of marriage that we can
call these delicate creatures
ours.'

DOROTHY
Now Professor, open your
presents.

Mark begins to open his presents...Addresses a huge CARTON...

MARK
What might this be?

(CONTINUED)

109 CONTINUED:

109

JOHN

After shave.

Charlie jumps up.

CHARLIE

Here, Dad—I'll help you with it.

Charlie helps his father open the package...Revealing a brand-new TELEVISION, set like a jewel in its cabinet. Mark explodes with laughter.

MARK

Well, I guess I'm surrounded.
Thank you, Charlie. We'll have
to find a place for it.

CHARLIE

I thought you might like it, Dad.

JOHN

C'mon. Time for the boat race.

Everyone RUNS, leaving the TV standing alone on the lawn.

109A
THRU OMITTED
113

109A
THRU
113

114 EXT. LAKE - BOAT DOCK - DAY

114

The boat is tied at the dock. Charlie dexterously ties a bowline knot.

CHARLIE

The rabbit goes out of the hole.
Around the tree. Back into the
hole. Here.

Charlie gives the line to Goodwin, who practices it, less dexterously.

CHARLIE

Good. Now do me a favor and attach
the halyards.

GOODWIN

Halyards?

CHARLIE

(demonstrates)

Here.

Charlie clambers familiarly around the deck. Goodwin stumbles on the boat...

GOODWIN

Do you remember Herbert Stempel?

CHARLIE

Remember him? I still can't
believe I beat him.

(CONTINUED)

7-15-93

THIS IS OVERLAPPING FILL WHICH ACCOMPANIES SCENE 109:

AUNT #1

What's your name, All Bran?

NEIGHBOR #1

Algrant.

AUNT #1

Paul, this is Mrs. All Bran.
She's come all the way from
Battle Creek, Michigan

COUSIN #1

(to Goodwin)

Aunt Irita had an affair
with Wendell Willkie.

GOODWIN

Really.

COUSIN #1

He said he could never love
another.

ANGLE ON BUNNY WILSON:

Digging with gusto into a heaping plate of seconds as
an annoying YOUNG BOY watches.

YOUNG BOY

My Dad told me about a man who
ate so much he exploded.

BUNNY WILSON

That's apocryphal.

YOUNG BOY

What does that mean?

BUNNY WILSON

It means it's not true.

YOUNG BOY
He ate four whole chickens.

BUNNY WILSON
Go away, little man. Run along.

YOUNG BOY
Ka-boom!

BUNNY WILSON
How long do you think you could
hold your breath?

The YOUNG BOY holds his breath for half a second. Then
resumes.

YOUNG BOY
They buried him with a
squeegee.

WILSON shoves his plate away.

ANGLE ON JOHN:

Aside to his wife.

JOHN
Charlie doesn't look right.

MRS. JOHN
He looks the same.

JOHN
I know my brother. He looks
like he hasn't slept in a
month.

ANGLE ON CHILDREN'S TABLE:

CHILDREN
(chanting)
Boat race! Boat race!
Boat race!

ANGLE ON NEIGHBOR #1:

Insert into money conversation, aside to Dorothy:

NEIGHBOR #1
Krutch is making a fortune
writing for every idiotic
magazine.

ANGLE ON BUNNY WILSON:

BUNNY WILSON
So Mark, how are your
gourds doing this year?

114 CONTINUED:

114

GOODWIN

Well, neither can he.

CHARLIE

Now tie those sheets on.

GOODWIN

He says Dan Enright made him take a dive.

CHARLIE

Oh, that's ridiculous.

GOODWIN

It's a little odd—losing on such an easy question, isn't it?

CHARLIE

What?

GOODWIN

A grand jury isn't a kaffeeeklatsch, Charlie. They get together for a reason.

CHARLIE

You know, frankly, Dick, if Stempel can just run around and smear a man like Dan Enright to the United States Congress—

GOODWIN

Nobody's smearing anybody. I'm just trying to find out the truth.

CHARLIE

Do you remember what it was like for guys like us, when we were in school? Being smart was like being cross-eyed. You should see the letters I get—kids are excited about books and learning. Dan Enright had a lot to do with that.

GOODWIN

Don't you think he wanted you to win? Look at the ratings.

(CONTINUED)

114 CONTINUED: 2

114

CHARLIE

What did he say--they 'made' him
take a dive? How'd they 'make' him
take a dive, anyway?

GOODWIN

He didn't want to jeopardize his
future in television.

Charlie laughs. ~~He and Goodwin exchange a look.~~

CHARLIE

Dick, how many people testified in
front of the grand jury?

GOODWIN

Why? What's your point?

CHARLIE

Well, if what you're saying is
true, then everybody lied.

~~Charlie offensively says rights are larger than so-called.~~ He and
Goodwin exchange a look.

115
THRU OMITTED
116

115
THRU
116

116 OMITTED

OMITTED 116 *

117 INT. STUDIO - DAY

117

The set is dark. Goodwin climbs into an isolation booth. Puts on a set of headphones. Looks out through the plexiglas, out at the empty seats, the podium where Barry stands...

GOODWIN

Well, gee, Jack. Hmmm. Ty Cobb, for starters.

(beat)

Would Honus Wagner be the next?

(beat)

Most base hits...Something makes me want to say Tris Speaker--

An NBC PAGE knocks on the door, startling Goodwin.

NBC PAGE #5

Mr. Enright will see you now.

118 INT. ENRIGHT'S OFFICE - DAY

118

Enright and Freedman greet Goodwin.

ENRIGHT

Mr. Goodwin! I understand you've spoken to Charles Van Doren?

GOODWIN

And Herbert Stempel.

ENRIGHT

I was afraid of that.

(CONTINUED)

118 CONTINUED:

GOODWIN

He says he was made to take a dive.

ENRIGHT

I'm quite familiar with Herb's allegations. I could recite them by rote.

FREEDMAN

Forty-six witnesses swore up and down Stempel was a lying tub of shit. Excuse me, Dan.

GOODWIN

Then why the big secret?

ENRIGHT

To protect people's reputations. Frankly, you never know what the public will believe. That and...

GOODWIN

And what?

-----ENRIGHT

Look, Dick--can I call you Dick?

GOODWIN

Sure, Dan.

ENRIGHT

After the loss, Herb came to visit me in an agitated--I suppose the clinical term would be...

FREEDMAN

Nuts.

ENRIGHT

Manic. A manic frame of mind. I took the precaution of tape recording that meeting.

A TAPE RECORDER on the coffee table. Enright hits "PLAY".

HERBIE (O.C.)

I'm gonna bring you down, you lousy, lying prick--you and Charles Van Fucking Doren.

ENRIGHT (O.C.)

What is this, Herb? Are you blackmailing me?

(CONTINUED)

HERBIE (O.C.)

I need that money, Dan! I need to get back on television! You get me that panel show. Or. I'll tell them it's a fraud.

ENRIGHT (O.C.)

You know that's not true.

HERBIE (O.C.)

Who cares if it's true? 'The fix is in--this week on "Twenty-one".'

Enright stops the tape. Shakes his head...

GOODWIN

He needs money after all that money he won?

ENRIGHT

Gambling. And that's the least of it. If the judge was protecting anyone, he was protecting Herb--well, given his medical condition...

GOODWIN

Medical condition?

ENRIGHT

(to Freedman)
Get the bills.

Freedman gets up.

ENRIGHT

Put yourself in his shoes. No longer in the public eye, remembered--if he's remembered at all, as the guy that lost to Van Doren...television's like a monkey on his back. We're not talking about someone who was necessarily stable to begin with.

Freedman returns with a sheaf of BILLS. Goodwin examines them.

GOODWIN

You paid for his psychoanalysis?

ENRIGHT

I felt responsible.

(CONTINUED)

FREEDMAN

Dan's too nice. I would've sent him to the skating rink the fast way.

GOODWIN

Five sessions a week?

FREEDMAN

And not a dent.

ENRIGHT

Herb is so angry with himself for losing--and on such a simple question...

FREEDMAN

'Marty.'

ENRIGHT

His ego couldn't handle it. He blames Charles Van Doren for his downfall. Of course, the real downfall of Herbert Stempel has always been Herbert--

FREEDMAN

Herbert Stempel.

ENRIGHT

--Stempel.

FREEDMAN

You met him. Does he seem stable to you?

GOODWIN

Well, I had an inkling of what you're talking about. He told me this nutty story about how when a Jew is on the show, he always loses to a Gentile--and the Gentile wins more money. Who could dream up a thing like that?

They all share a laugh.

ENRIGHT

A symptom of his Van Doren fixation.

GOODWIN

The thing of it is, I looked it up. It's true.

(CONTINUED)

118 CONTINUED: 4

118

Enright and Freedman stare at Goodwin a beat.

ENRIGHT
We could check that.

118A EXT. ROCKEFELLER CENTER - NIGHT

118A

A MOB presses against stanchions outside NBC. Charlie watches them as he rides up in a chauffeured car. Then leans forward to the driver.

CHARLIE
Just drive past.

Charlie watches the mob as the car drives past...

118B INT. NBC - GREEN ROOM/LOBBY - NIGHT

118B

The frenzy of preparations for the show. Freedman runs through the halls. Stops a PAGE.

FREEDMAN
Have you seen him?

She shakes her head. Freedman continues to run. Runs into Enright.

ENRIGHT
Where the hell is he?

The Director finds them.

DIRECTOR
It's eight minutes to camera.

118C INT. NBC - INTERVIEW ROOM - NIGHT

118C

JOY, a cleaning woman enters to tidy up the interview room. Charlie sits at the bare table, drinking stale coffee drawn from the urn behind him.

JOY
Professor! What are you doing in here? Aren't they looking for you? Don't you go on in five minutes?

CHARLIE
I'd like to take the second part last, if I might.

(CONTINUED)

118C CONTINUED:

118C

JOY

Don't you have to go on?

CHARLIE

What if I didn't?

JOY

You can't do that. What would they do?

CHARLIE

Oh, they'd figure something out. They're very resourceful. Maybe you could fill in for me.

JOY

Professor, I don't know all those questions.

CHARLIE

You'd be surprised.

JOY

Professor--

CHARLIE

And I'm just an instructor. I'm not a Professor anymore than you are.

JOY

Professor, now come on. You know how people are pulling for you. Praying for you. They're expecting Charles Van Doren. You don't want to disappoint them, do you?

118D INT. STUDIO - NIGHT

118D

Barry introduces the contestants.

BARRY

...and returning, with one-hundred and twenty-two thousand dollars, the man Life magazine calls the World's Smartest Man, Professor Charles Van Doren!

*

Charlie emerges. Forces a grin as he shakes hands with Barry.

CHARLIE

We have to stop meeting like this.

LAUGHTER erupts from the audience.

119 OMITTED

119

120 INT. GOODWIN'S HOTEL LOBBY - NIGHT

120

Herbie stakes out Goodwin's hotel, Toby beside him.

TOBY

Herbie, I want to go home.

HERBIE

I took you to dinner, didn't I?
Just hold your horses.

TOBY

It's late.

Then Herbie sees something.

THEIR POV

A DOORMAN holds the door for Goodwin as he enters the hotel,
with SHOPPING BAGS...He retrieves his key from the desk,
juggles the bags as Herbie descends on him. *

HERBIE

Why don't you return my phone
calls?

GOODWIN

How long have you been here?

HERBIE

Where have you been? Did you talk
to Van Doren? *

Goodwin goes to the elevator, Herbie trailing after him.

GOODWIN

I'll tell you who I spoke to. I
spoke to Dan Enright.

HERBIE

Forget Enright.

GOODWIN

You threatened to blackmail him if
he didn't get you a panel show? *

HERBIE

What? When? I didn't blackmail
him-- *

GOODWIN

He taped the whole thing, Herb. *

(CONTINUED)

120 CONTINUED:

120

HERBIE

He promised me that panel show. *

GOODWIN

What happens when he makes that
tape public, Herb? *

HERBIE

Don't think I don't see what you're
doing, Goodwin--building this great
case--against me. A pile of
evidence, an army of witnesses--
against me. And meanwhile you
and Van Doren are off giving each
other the secret Ivy League
handshake.

GOODWIN

You're making me look like an
jerk. *

HERBIE

I know what they're doing to
you--they did it to me. Just
because you went to Harvard, you
think you have some stake in the
system? *

GOODWIN

He didn't pay your psychiatrist
bills? *

HERBIE

The point is Van Doren got the
answers. *

GOODWIN

He did not get the answers. He
probably gave them the answers.

HERBIE

I know he got the answers.

GOODWIN

Oh, bullshit, Herb. How do you
'know' he got the answers?

HERBIE

Because I got the answers.

GOODWIN

You got the answers? *

CLOSE ON TOBY

(CONTINUED)

120 CONTINUED

120

as she hears this...Goodwin, about to enter the elevator, stops dumbfounded as the elevator doors close...

GOODWIN

What do you mean, you got the answers?

HERBIE

Well, not very many answers. I just wanted to get out from under the financial thumb, as it were, of my in-laws...

GOODWIN

Herb, I thought you were a victim in all this.

HERBIE

I didn't hold myself up as the Crown Prince of Education. I didn't preen on the cover of Time magazine with a face full of phony humility--

GOODWIN

Good night, Herb.

Goodwin climbs aboard the elevator. Herbie turns and looks to Toby for support. But she's GONE.

120A INT. ARCADE/ENTRANCE TO SUBWAY - NIGHT

120A

Toby heads toward the subway entrance. Herbie runs after her.

HERBIE

Toby, wait! What the hell got into you?

TOBY

You never told me you got the answers, Herb.

HERBIE

Of course, they gave me the answers. Who could possibly know all of that? I'm sure I mentioned it.

*
*

TOBY

It's not a thing you 'mention'. What else did you do that you didn't 'mention'?

(CONTINUED)

HERBIE

Enright came here, he sat right in our kitchen and he said, 'How'd you like to make twenty-five thousand dollars'? I don't know any man in America who'd turn that down.

TOBY

It's dishonest.

HERBIE

Let me tell you about honest. You know what my father used to tell me? 'Work hard and you'll get ahead.' Was that honest? Look at Geritol--'Geritol cures tired blood'--and I'm the one who's supposed to be ashamed.

TOBY

You never said you were getting the answers.

HERBIE

Let them believe whatever they want. What do I care? What do I care if a bunch of saps--

TOBY

(right back)

I was one of the saps, Herbert.

Herbie stands, dumbfounded, as Toby walks away.

121
THRU OMITTED
128

121
THRU
128

128A INT. GOODWIN'S HOTEL ROOM - NIGHT

128A

Goodwin smokes a cigar in bed, fumbles with a bottle of aspirin while he talks on the phone. "21" in the background on the television...Sandra on the phone in Georgetown, works at her typewriter...

*

GOODWIN

...He's completely insane. He reminds me of my Uncle Harold. I keep thinking a huge hand is going to come out of the sky and drag me back there.

*

(CONTINUED)

128A CONTINUED

128A

SANDRA (O.C.)
Your Uncle Harold's not crazy,
Dick.

GOODWIN
He made a pass at you at our
wedding.

SANDRA (O.C.)
I liked that.

GOODWIN
He got the answers? Why would he
admit that? He's only implicating
himself.

SANDRA (O.C.)
Maybe it's the truth.

GOODWIN
Of course, it's the truth.
Meanwhile he'll have to testify in
a straightjacket. *

SANDRA (O.C.)
Yeah, but the way the show works,
how can you make Herbie take a
dive unless you knew the other guy
would get to twenty-one. *

GOODWIN
I told you that. *

SANDRA (O.C.)
Well Van Doren's not crazy. Why
don't you put him on the stand? *

GOODWIN
What's Van Doren got to do with it?

SANDRA (O.C.)
They gave Stempel the answers. Why
would Van Doren be any different?

GOODWIN
Oh, please. Van Doren? With his
pedigree? If I even suggested a
scheme like that he'd punch me in
the nose.

SANDRA (O.C.)
With your pedigree he'd improve it.

Goodwin checks his profile in the mirror.

(CONTINUED)

128A CONTINUED

128A

SANDRA (O.C.)
(continuing)
Are you smoking in bed?

Goodwin takes his cigar out of his mouth. Stubs it in the ashtray.

GOODWIN
What?

SANDRA (O.C.)
You watch the show. Even you can't answer all these questions.

GOODWIN
Sandra, you have no idea what these people are like. It's all Thurber and Trilling and Bunny Wilson and--

SANDRA (O.C.)
'Bunny'?

GOODWIN
Edmund Wilson. That's what they call him.

SANDRA (O.C.)
That doesn't mean you have to.

GOODWIN
My point is why would a guy like that jeopardize everything he has--

SANDRA (O.C.)
Which is what?

GOODWIN
For crying out loud, Sandra, he's on the cover of Time.

SANDRA (O.C.)
He's not going to be the cover of Time as Mark Van Doren's son, Dick.

128B INT. GOODWIN'S HOTEL ROOM - NIGHT

128B

Goodwin watches intently as Charlie suffers in the isolation booth.

*

(CONTINUED)

128B CONTINUED:

128B

BARRY (O.C.)

For eight points, name the three
heavyweight champions immediately
preceding Joe Louis.

CHARLIE (O.C.)

Well, Louis defeated--he hailed
from right here in Manhattan, on
the West side. That would be James
J. Braddock.

MOVING TIGHTER on Goodwin...Then TIGHTER on Charlie in the
box...

CHARLIE (O.C.)

Max Baer lost the belt to Braddock.

BARRY (O.C.)

And the fellow Baer beat?

CHARLIE (O.C.)

I remember Baer knocked him down
twelve times before he finally
succumbed...

BARRY (O.C.)

Would you like to guess at it?

CHARLIE (O.C.)

Primo Carnera?

BARRY (O.C.)

You win with twenty-one!

APPLAUSE...TIGHT ON GOODWIN'S EYES as Charlie pats his upper
lip with his handkerchief...Then hangs his head.

128C INT. CHARLIE'S TOWNHOUSE - NIGHT

128C

CASH as it's thrown into the middle of a table. A
thunderhead of tobacco smoke. Goodwin plays SEVEN-CARD STUD
with Charlie and four well-bred WASP buddies: FRED, GENE,
JACK and TREY.

GENE

...Fold.

TREY

Fold.

FRED

Bet five.

(CONTINUED)

128C CONTINUED:

128C

GOODWIN

Raise a dollar.

CHARLIE

You'd better watch out, Fred.
Dick's one of the brightest young
lawyers down in Washington.

FRED

Great. All my money already goes
to Washington.

JACK

I'm out.

FRED

Taxes--it's nothing but organized
theft.

GOODWIN

(correcting him)
Property.

FRED

What?

GOODWIN

'Property is theft'--I believe
that's the locus classicus. From
Proudhon.

CHARLIE

(to Fred)
I warned you.

GENE

Great. Another one.

The betting concludes...Jack deals the next round...

JACK

(looks at cards)
What're you working on there,
Charlie?

Charlie looks at his cards, smiles.

CHARLIE

Raise five dollars.

Goodwin and Charlie lock gazes. Goodwin throws in another
five. Fred thinks, throws in another five.

(CONTINUED)

128C CONTINUED: 2

128C

FRED.

I'd love to know what you have
under there, Charlie.

Jack deals another round...

CHARLIE

The truth has its price.

FRED

Everything has its price.

TREY

So where'd you prep, Dick?

Silence. They all look at Goodwin.

CHARLIE

Dick's up here on a witch hunt. He
thinks 'Twenty-one' is rigged.

GOODWIN

Is it?

Everyone starts to laugh.

GENE

Which face cards are in profile?
Without looking.

CHARLIE

Jack of Spades. King of Diamonds.
And Jack of Hearts.

JACK

Could we have a card game here?
It's bad enough my wife makes me
watch this crap.

GOODWIN

Okay, you're writing a book on
Lincoln. The night he was
shot--who was the doctor at his
deathbed?

CHARLIE

Joseph K. Barnes was the doctor.

GOODWIN

Who was the detective on the case?

CHARLIE

The detective was...Clarvoe, John
Alexander Clarvoe

(CONTINUED)

128C CONTINUED: 3

128C

GOODWIN
Who embalmed him?

CHARLIE
Brown or Black, Charles D. Brown.

FRED
And then he got murdered with
estate taxes.

GENE
I'm impressed. You're not
impressed?

Charlie smiles at Goodwin. Takes out his wallet. Pulls out
a FIFTY-DOLLAR BILL. Slides in onto the table.

FRED
(folding)
Now I'm impressed.

GENE
Go ahead, Dick...call him.

Goodwin looks at Charlie. Looks at the fifty.

CHARLIE
What do you say, Dick?

Goodwin looks him in the eye.

GOODWIN
I know you're lying.

CHARLIE
'Bluffing', Dick--the term is
'bluffing'.

GOODWIN
Charlie...I know you're lying.

They exchange a long look.

CHARLIE
I'm sorry you feel that way, Dick.

Goodwin folds up his cards.

GOODWIN
Too rich for my blood.

JACK
Try Geritol.

(CONTINUED)

128C CONTINUED

128C

TREY
Sandwich time.

They head to the kitchen, leaving Goodwin and Charlie.
Charlie rakes in his WINNINGS.

128D
THRU OMITTED
128F

128D
THRU
128F

128G INT. VAN DOREN HOME - CORNWALL - KITCHEN - NIGHT

128G

Charlie eats a huge slab of chocolate cake, drinks milk
straight from the bottle. Mark enters.

MARK
Aren't you Charles Van Doren?

CHARLIE
I'm sorry, Dad, I didn't mean to
wake you. Hope you don't mind, I
took the rest of the cake.

*

Mark sits with Charlie.

MARK
You look like you could use it.
You losing weight, son?

*

CHARLIE
I'm under a little strain lately.
I haven't been sleeping.

MARK
That's the way it always is when
you're finishing a book.

CHARLIE
Well...I suppose that's it.

*

(CONTINUED)

128G CONTINUED

128G

MARK

Jesus, I just realized--did I tell you--did you see--? We have the television set up in the living room. We watched your show last week.

CHARLIE

No. You didn't mention it.

MARK

God, what a lark for you! Damn, what was it--something about the Galapagos Islands--

CHARLIE

The origin and destination of the voyage of the Beagle.

MARK

Ha! That's right! All that money, all that fuss--I don't think I could remember my name.

(off cake)

You know what? Let me try some of that.

Mark gets up to get a fork.

CHARLIE

So you enjoyed it?

MARK

Well, your mother always said you were the actor in the family, Charlie. As long as it doesn't interfere with your teaching, why not?

CHARLIE

You won't tell Mother I'm drinking from the bottle, will you?

(CONTINUED)

128G

CONTINUED

128G

MARK

Your secret's safe with me.

CHARLIE

Dad?

MARK

What?

(beat)

Something on your mind?

The moment hangs in the air...

CHARLIE

No.

MARK

Gosh, it's great to see you, son.
It feels like months since we've
had a chance to really talk.

CHARLIE

I feel like, you know, when I'd
come home from a day at
school...Ice cold milk, a big piece
of chocolate cake out of the
fridge...

MARK

(eating)

I think the old bird's finally
getting the hang of it.

CHARLIE

I don't think anything will ever
make me that happy.

MARK

Not till you have a son.

129 INT. GOODWIN'S HOTEL ROOM - MORNING

129

Goodwin boxes a KINESCOPE. Threads a new one through the
projector. Snaps it ON.

ON THE WALL

as the projector rattles and Goodwin adjusts the focus
--JAMES SNODGRASS, a SOHO ARTIST, late 20s, competes on
"Twenty-one".

(CONTINUED)

129 CONTINUED:

129

BARRY (O.C.)
 ...I'll read you lines from four of
 America's greatest poets, you must
 identify the author. First, 'I
 hear America singing--the very
 carols I hear'.

SNODGRASS (O.C.)
 That would be Walt Whitman.

BARRY (O.C.)
 That's right. Second: 'I shot an
 arrow in the air...'

BACK ON GOODWIN

as he pours himself a cup of coffee. Boxes of FILES stacked
 around the room.

BARRY (O.C.)
 Finally, 'Hope is the thing with
 feathers--that perches in the
 soul'.

SNODGRASS (O.C.)
 'Hope is the thing with feathers--
 that perches in the soul.'

BARRY (O.C.)
 Would you like more time?

SNODGRASS (O.C.)
 That is, ah, actually, one of my
 favorite poets--Emily Dickinson.

BARRY (O.C.)
 I'm sorry--.
 (doubletake)
 Did you say Emily Dickinson?

ANGLE ON--GOODWIN

as he sees the doubletake. Sits up and takes notice.

BARRY (O.C.)
 Ho! Well, yes! All right, Jim--
 you couldn't get off to a better
 start--

Goodwin fumbles with the projector. REWINDS the film.

ON THE WALL

(CONTINUED)

129 CONTINUED:

129

SNODGRASS (O.C.)
Emily Dickinson.

BARRY (O.C.)
I'm sorry--.
(doubletake)
Did you say Emily Dickinson?

SNODGRASS (O.C.)
She's one of my favorite poets.

Goodwin grabs the phone. Dials "Information".

GOODWIN
I need an address for a James
Snodgrass. Try Greenwich Village.

BARRY (O.C.)
Ho! Well, yes! All right, Jim
--you're off to a veritable flying
start, and we'll get back to you
after this word about another of
our fine products. *

130 INT. SNODGRASS LOFT - HALLWAY - DAY

130

Goodwin knocks on a door.

SNODGRASS (O.C.)
Who is it?

GOODWIN
Mr. Snodgrass, my name is Richard
Goodwin. I'm a Federal
investigator. Could I talk to you
a minute?

The thunk and rattle of deadbolts, a police lock--seven
locks unlocking. The door opens, revealing JAMES SNODGRASS,
an artist in his late 20s. Snodgrass eats a BANANA. His
mouth full, he signals to Goodwin to wait a minute.

131 INT. SNODGRASS LOFT - DAY

131

Goodwin follows Snodgrass into a loft space dominated by
huge EXPRESSIONISTIC CANVASES. Snodgrass disappears behind
a partition. Returns with an ENVELOPE.

131A
THRU
135

OMITTED

131A
THRU
135

135A EXT. ROCKEFELLER CENTER - NIGHT

135A

SPECTATORS throb against the velvet ropes. The USHERS release the ropes, roll away the stanchions as the audience streams inside...

136 INT. KINTNER'S OFFICE - RECEPTION AREA - NIGHT

136

Goodwin waits in the outer office, a huge NBC PEACOCK on the wall over his head.

KINTNER'S SECRETARY

(to phone)

Mr. Kintner's office.

Goodwin gets up, goes to her.

GOODWIN

Do you think he might see me before the peacock molts?

KINTNER'S SECRETARY

Who were you with again?

GOODWIN

The United States Congress.
Perhaps you've heard of them.

KINTNER'S SECRETARY

And your name is Goldwyn?

GOODWIN

Goodwin.

SECRETARY

Please have a seat. I'll see if he's available.

GOODWIN

I'm sure he'd be available if my name were Geritol.

*

137 INT. GREEN ROOM - NIGHT

FLASH! as Barry gets his picture taken, arms around an AFFILIATE OWNER and Charlie. He has Charlie's jacket clenched in his fist, as if he were on a dock displaying a prize tuna. Then Barry gives the Affiliate Owner a thunderous backclap, shakes his hand goodbye. a PAGE ushers the Affiliate Owner out. People mill about before the show.

BARRY

I'll send that right along,
Phil, autographed.

AFFILIATE OWNER

If the Professor could sign it
also...

BARRY

I'm sure he'll be glad to.
Good to see you again.

The Affiliate Owner exits.

CHARLIE

Who's that?

BARRY

Cleveland affiliate. They just
love to rub up against it.

CHARLIE

Against what?

BARRY

Celebrity. Like iron rubbing
up against a magnet.

CHARLIE

And all from a quiz show.

BARRY

Who'd a thunk it, huh? Of course,
I'd rather be known for my legiti-
mate work. Did I tell you I'm
playing Edmund Tyrone in "Long
Day's Journey", downtown?

137

CHARLIE

I wouldn't miss it for the world.

BARRY

Still, you'd probably rather be a real intellectual, right?

CHARLIE

Sometimes, Jack, I think I am a real intellectual.

Barry chuckles.

BARRY

Sure you are.

(slaps his back)

Well, the show must go on.

CHARLIE

The show must go on.

CUT TO:

138 OMITTED

OMITTED 138

138A INT. STUDIO - NIGHT

138A

Barry introduces VIVIENNE NEARING, an attractive lawyer in her 30s. The the escorts bring Charlie out.

BARRY

...This week's challenger, from New York, New York, welcome Mrs. Vivienne Nearing! And returning this week with one-hundred and thirty-nine thousand dollars, our champion, Charles Van Doren!

*

138B INT. HERBIE'S APARTMENT - NIGHT

138B

Herbie watches with Toby.

BARRY (O.C.)

What do you make of Mrs. Nearing, Charlie?

CHARLIE (O.C.)

She's terrifying. She reminds me of my mother.

BARRY (O.C.)

Quite a bean inside that pretty head, huh?

139 INT. VAN DOREN HOME - CORNWALL - NIGHT

139

Dorothy in her favorite chair. Mark paces, anxious.

BARRY (O.C.)

...the P-40, the P-47, the P-51, the B-24, the B-25 and the B-26. Give me the nicknames that the Air force gave to these planes.

MARK

That's much harder than the question they asked that woman-- and hers was ten points. Do you know the names of those planes?

DOROTHY

Of course not. Sit down.

MARK

Who would know the names of those planes. He's not the Secretary of Defense.

140 INT. KINTNER'S OFFICE - RECEPTION AREA - NIGHT

Kintner emerges in black tie, blows past Goodwin. Goodwin chases after him.

GOODWIN

Mr. Kintner!

KINTNER

Yes?

GOODWIN

My name is Richard Goodwin. I'm with the Congressional Subcommittee on Legislative Oversight.

KINTNER

How's Chairman Harris?

GOODWIN

He's fine.

KINTNER

Still in that sandtrap where I left him?

GOODWIN

Mr. Kintner, I'd like to give you a chance to cooperate.

KINTNER

We'll cooperate in any way we can. Now if you'll excuse me--

GOODWIN

'Twenty-one' is rigged and I can prove it. Who won, how long they were on the show--it was all a scheme to keep the ratings up and NBC made millions off it.

KINTNER

Young man, I am the President of the National Broadcasting Company. I have no idea what the day-to-day operations are. Does Chairman Harris know everything you're up to?

*

Kintner enters the elevator.

GOODWIN

I have Enright cold. That means I have you.

(CONTINUED)

140 CONTINUED:

140

KINTNER

Then why are you the one who's sweating?

Goodwin watches Kintner disappear behind the doors...

141 INT. STUDIO - LATER - NIGHT

141

The audience flushed with nerves...

BARRY

...As we enter our final round, Mrs. Nearing leads by a score of twenty-one to sixteen. It is the moment of truth, as it were, for Professor Charles Van Doren...

*

IN THE ISOLATION BOOTH

Charlie alone with the sound of his own breathing, his pulse loud in his ears...

BACK ON BARRY

as he continues

BARRY

...after a record-breaking 14 weeks...

IN THE ISOLATION BOOTH

Charlie looks out from his plexiglas cage. His watch TICKING...His heart pounds louder...WHAM! WHAM! WHAM!

BACK ON BARRY

as he hits a button...

BARRY

Mrs. Nearing?

MRS. NEARING

Yes?

BARRY

We're going to let you listen in on this last round.

INSIDE THE BOOTH

as the noise in Charlie's head CRESCENDOES, breath roaring, his heartbeat like tympani...The Intercom CRACKLES on.

(CONTINUED)

141 CONTINUED:

141

141A INT. STUDIO - CONTROL ROOM - NIGHT

141A

Goodwin wanders inside. The DIRECTOR whips his head around.

DIRECTOR
Would you mind?

Goodwin exits.

141B INT. STUDIO - NIGHT

141B

BARRY
The category is royalty.

CHARLIE
Royalty. Well, let's see. I'll
take five, five points.

BARRY
(reading)
Name the Kings of the following
countries: Norway, Sweden,
Belgium, and Iraq.

Goodwin reappears through the back door.

CHARLIE (O.C.)
Could I take the third part last?

BARRY (O.C.)
Certainly.

141C INT. VAN DOREN HOME - CORNWALL - NIGHT

141C

Mark continues to pace...

CHARLIE (O.C.)
Norway, that would be Haakon, King
Haakon.

BARRY (O.C.)
That's right.

CHARLIE (O.C.)
Sweden--that's Gustavus.

BARRY (O.C.)
The King of Iraq?

(CONTINUED)

141C CONTINUED:

141C

CHARLIE (O.C.)
 I believe that's his great-uncle in
 that wonderful book, 'The Seven
 Pillars of Wisdom'.
 (beat)
 Faisal! King Faisal.

BARRY (O.C.)
 And Belgium?

MARK
 Turn--turn it off. Turn the damn
 thing off!

DOROTHY
 Good God, what got into you?

Dorothy gets up, turns off the television. Mark sags into
 his chair, exhausted.

MARK
 It's just too nerve-wracking.

142 INT. STUDIO - CONTROL ROOM - NIGHT

142

A pensive Enright stares at the monitors.

CHARLIE (O.C.)
 It seems like an easy one...

ENRIGHT
 Is Garroway here?

Freedman runs out. The "suspense" music BUILDS...

143 INT. AMERICAN FAMILY HOMES - SAME TIME - NIGHT

143

FAMILIES crowd anxiously around the TV... *

CHARLIE (O.C.)
 Belgium...

144
 THRU OMITTED
 145

144
 THRU
 145

145A INT. HERBIE'S APARTMENT - NIGHT

145A

Herbie grows excited as Charlie struggles...

HERBIE
 He's gonna dump it!

146 INT. STUDIO - NIGHT

146

The audience on the edge of their seats...Goodwin watches...

*

CHARLIE

Leopold?

BARRY

No. No, I'm sorry, Charlie. The correct answer is Baudouin, King Baudouin.

The audience GASPS. Charlie folds--like he's been gut shot...

CLOSE ON CHARLIE

his face turned away from the audience. As he SMILES.

CLOSE ON GOODWIN

As he watches the smile...Now he knows.

*

147 INT. SPONSOR'S APARTMENT - SAME TIME - NIGHT

147

The sponsor, frantic on the phone to the Account Guy.

SPONSOR

(to phone)

Give him another chance.

ACCOUNT GUY (O.C.)

We can't do that.

SPONSOR

Call it a bonus round.

148 INT. VAN DOREN HOME - CORNWALL - SAME TIME - NIGHT

148

Mark and Dorothy stare at the blank screen.

MARK

Someone will call if he loses, won't they?

DOROTHY

I'm sure.

They stare a beat.

(CONTINUED)

148 CONTINUED:

148

MARK

Look at the two of us--as if it
were something that really
mattered.

They laugh. Then the phone RINGS...

149 OMITTED

149

150 INT. STUDIO - NIGHT

150

As Mrs. Nearing and Charlie approach the lectern, Barry
notices someone in the audience.

BARRY

Ho! Who is that there in our
studio audience? Is that Dave
Garroway? Dave Garroway of the NBC
Today Show, ladies and gentlemen!

*

Charlie, PUZZLED, looks out toward the audience. A
SPOTLIGHT lands on DAVE GARROWAY. The applause sign spurs a
cheer as Garroway bounces onto the stage...

GARROWAY

Well, Charlie, what are you going
to do now?

CHARLIE

I just think I'm going to enjoy
some peace and quiet now, and a
chance to get back to my books--

GARROWAY

Well, Charlie, we knew that,
eventually this sad day had to
come, but we don't want to lose
you. So we at the Today Show
decided we'd like you to be our
special cultural correspondent--our
Ambassador from the land of culture
and learning to the people and the
schoolchildren of America...

*
*
*
*

CHARLIE

Well, I hope you're not firing the
monkey.

GARROWAY

...at a salary of fifty thousand
dollars a year.

He takes out a CONTRACT with a flourish. Charlie gapes at
it.

150A INT. STUDIO - CONTROL ROOM - NIGHT

150A

GOODWIN

(mutters)

Turn it down. You don't need it.

150B INT. STUDIO - NIGHT

150B

BACK ON CHARLIE

CHARLIE

It's just--I had wanted to get back
to my teaching...

GARROWAY

It's the world's biggest classroom,
Professor. Just sign on the dotted
line.

Garroway hands Charlie a pen. Charlie takes it. And SIGNS.

150C INT. STUDIO - NIGHT

150C

Enright moves like a ringmaster amidst the post-show
hubbub.

ENRIGHT

Mr. Goodwin, you're a very
disruptive young man.

(to photographer)

Get shots of Mrs. Nearing, lots of
shots.

GOODWIN

Do you remember James Snodgrass?

ENRIGHT

Who?

(to Freedman)

Where's Charlie? Get a shot of
Charlie and Mrs. Nearing.

FREEDMAN

He left.

ENRIGHT

What?

GOODWIN

James Snodgrass. He was a
contestant on your show.

ENRIGHT

Do you know how many contestants
we've had on this show?

GOODWIN

He's an artist.

ENRIGHT

Al digs these people up. God knows where he finds them.

GOODWIN

Greenwich Village.

ENRIGHT

(to Freedman)

Did we get him with the contract?

GOODWIN

The question was about the first line of a poem by Emily Dickinson. Barry was expecting him to answer Ralph Waldo Emerson, incorrectly.

ENRIGHT

Oh, please, Mr. Goodwin.

GOODWIN

You can see it on the kinescope. He does a doubletake.

ENRIGHT

Who told you this? Is this Herb again or this Greenwich Village beatnik--

GOODWIN

He's a beatnik? Why? Because he's not Charles Van Doren?

ENRIGHT

You're damn right he's not Charles Van Doren. I am sick and tired of these crackpots coming out of the woodwork, without a shred of concrete evidence--

Goodwin reaches into his jacket pocket. Pulls out the ENVELOPE.

GOODWIN

Inside this envelope are all the questions James Snodgrass was asked on 'Twenty-One'. What's odd is that he appeared on the show on January thirteenth. And he mailed this letter to himself on January eleventh. Registered mail. Now I'd say that's pretty goddamn concrete.

Enright sags into a chair. Goodwin sits beside him, sucks
pleasurably on his cigar.

ENRIGHT

Why would he do that?

GOODWIN

So how's that trap feel on your
leg?

ENRIGHT

(stunned)

He sent it to himself registered
mail?

GOODWIN

You don't have to be the fall guy,
you know. Geritol and NBC are
making real money.

ENRIGHT

Dick.

GOODWIN

Dan.

ENRIGHT

You want me to implicate the network?

GOODWIN

You don't owe them a thing.

ENRIGHT

If I even hinted that the network knew--and they didn't know--they'd never let me through that door again.

GOODWIN

What door are you gonna fit through with that pine box you're wearing?

ENRIGHT

Television is my life, Dick.

GOODWIN

It's over, Dan. Talk to your family.

ENRIGHT

Never underestimate the American public.

151 EXT. CHARLIE'S TOWNHOUSE - MORNING

151

Goodwin rings the doorbell. Charlie answers in a bathrobe.

GOODWIN

Hello, Charlie.

CHARLIE

Oh, hello, Dick. Would you like to come in?

152 INT. CHARLIE'S TOWNHOUSE - MORNING

152

Charlie and Goodwin enter Charlie's sparsely furnished living room, dominated by a gigantic TELEVISION.

CHARLIE

...Excuse the robe. It was the first decent night's sleep I've had in months. Would you like a cup of coffee?

Charlie goes into the kitchen.

152 CONTINUED:

152

GOODWIN

I just thought I'd drop by before I head back down to Washington—I have a ten o'clock train. We're going to announce our hearings later this week.

CHARLIE

Really? As I exit the stage, you enter.

GOODWIN

Don't forget the 'world's biggest classroom'.

CHARLIE

Oh, that. Well, it's the world's biggest something.

(off coffee)

How do you like it, Dick? You seem like a black coffee man.

GOODWIN

Black's fine.

Charlie returns with the coffee.

CHARLIE

Here you go. A toast to escape.
'It is the Basket/In which the
Heart is caught/When down some
awful Battlement/The rest of Life
is dropt.'

GOODWIN

King Baudouin.

CHARLIE

Emily Dickinson, actually.

GOODWIN

The one you lost on.

CHARLIE

Oh. That. It seems the Belgian Consulate has formally protested my ignorance.

GOODWIN

Up at Cornwall, Charlie. Your father said he was like Leopold. Remember? You lost on one you knew. Same as Stempel.

(CONTINUED)

CHARLIE

I must've had a mental block.

GOODWIN

I was there, Charlie, last night.
I saw you smile.

CHARLIE

I wanted to get off the show. You
can understand that. I felt like
I'd been holding my breath for
fourteen weeks. Why, what did you
think it was?

GOODWIN

Look, Charlie, I talked to the
committee--we're going to hold the
hearings without you. I'm not out
to destroy you, or your family.
You can go on and live your life
and God bless you.

CHARLIE

Fair enough, Dick.

GOODWIN

I just want to know, man to man.
Did you get the answers?

CHARLIE

Man to man?

GOODWIN

Just between us.

CHARLIE

What is this, still that business
with Stempel? Dan says he's not
the most reliable fellow.

GOODWIN

The problem is, Charlie, I found
another contestant--James
Snodgrass. He says he got the
answers, too.

CHARLIE

Are you sure these people are
telling the truth? I mean, there's
no concrete evidence.

Goodwin takes an ENVELOPE out of his pocket.

(CONTINUED)

GOODWIN

Snodgrass wrote down all the questions from that show and sent them to himself, registered mail, on January eleventh. The show was on January thirteenth. Now I'd say that's pretty goddamn concrete.

CHARLIE

That doesn't prove anything.

GOODWIN

You don't have to be a genius to connect the dots.

CHARLIE.

Well, don't connect them through me.

GOODWIN

Don't lie to me like I'm some member of your goddamn fan club.

CHARLIE

I'm not lying, I--

GOODWIN

Everybody got the answers but you?

Charlie retreats toward the kitchen...Shakes his head and laughs.

CHARLIE

You know, Dick, they say the stag grows to love the hunter, but--

GOODWIN

What was it? Was it just the money?

CHARLIE

Anyone who thinks money is ever just money, Dick, couldn't have much of it.

GOODWIN

You want to insult me, fine, just don't envy me at the same time.

CHARLIE

If someone offered you all this money to be on some rigged quiz show--instant fame, the works--would you do it?

(CONTINUED)

This stops Goodwin. Charlie stares at him while he phumphers.

GOODWIN

No, of course not. No! No.

CHARLIE

Throw the whole thing in. The cover of Time, fifty-thousand a year to read poetry on television--

GOODWIN

No.

CHARLIE

But I would?

A long beat between them.

GOODWIN

I'm going to warn you, Charlie--don't embarrass me. Keep your mouth shut, don't say anything, don't talk to the papers. Disappear for two weeks. Because otherwise the deal's off--I'll have to call you.

CHARLIE

Okay.

(with cup)

More coffee, Dick?

GOODWIN

I'd better go. I don't want to miss my train.

Charlie sees Goodwin to the door.

CHARLIE

You ever need a place to stay, Dick, I'm all alone up here.

GOODWIN

I've hunted stag, Charlie, with my uncle up in Maine. I don't think there's much affection on either side.

152 CONTINUED: 5

152

153 INT. CONGRESSIONAL HEARING ROOM - DAY

153

A GAVEL CRASHES

The majesty of the American political process. The Chairman anchors a line of CONGRESSMAN. REPORTERS throng the room. STAFFERS--including Moomaw, Pennebaker and Childress--pulse in and out. The lifeblood of the operation.

CHAIRMAN

The subcommittee will be in order. The Special Subcommittee on Legislative Oversight was created pursuant to Section one-thirty-six of the Legislative Reorganization Act of 1946 to conduct a general investigation into the operation of the Federal regulatory agencies...

153A INT. ENRIGHT'S OFFICE - DAY

153A

Enright and Freedman watch as Charlie paces.

ENRIGHT

Charlie, the only people who can implicate you directly are all in this room. Think about that.

FREEDMAN

You think that noodzh is gonna get me to talk.

CHARLIE.

He may be a noodzh, but he was also first in his class at Harvard Law School.

Freedman makes a masturbating gesture.

CHARLIE

Will you please stop that?

FREEDMAN

They could kill me, I wouldn't talk. They could submit me to any kind of torture...ah...ah...

CHARLIE

(helpfully)

The rack.

(CONTINUED)

153A CONTINUED:

153A

FREEDMAN

They could put me on the rack..

CHARLIE

The Iron Maiden.

FREEDMAN

Whatever.

CHARLIE

The bastinado. The capucha.
The scold's bridal. The drunkard's
cloak...

FREEDMAN

I'm not telling them a fucking
thing. Correct me, Dan, if I'm
wrong.

ENRIGHT

They're not going to subpoena you,
right?

FREEDMAN

Plus what did you do wrong?
Everybody knows the magician don't
saw the lady in half.

CHARLIE

It's hardly the same thing.

FREEDMAN

It's entertainment.

CHARLIE

I am a college professor!

A KNOCK, and an NBC PAGE ducks her head in.

NBC PAGE #7

They need the professor in makeup.

154 INT. HERBIE'S HOTEL ROOM - SAME TIME - DAY

154

Herbie in his shorts, buttons his shirt while Toby readies
him for his big day. Lester sits on the bed. A nervous
Goodwin with notes. The Today Show plays in the background.

ON THE TELEVISION

Charlie recites poetry.

*

(CONTINUED)

154 CONTINUED:

154

CHARLIE (O.C.)

"When old age shall this generation
waste, Thou shalt remain, in midst
of other woe, Than ours, a friend
to man, to whom thou say'st,
'Beauty is truth, truth beauty, -
that is all Ye know on earth, and
all Ye need to know.'"

*
*
*
*
*
*

Goodwin turns off the television.

GOODWIN

...Then I'm going to ask you if you
were assisted in any way. Just
answer, 'Yes, I was'. I'll ask you
how. You say, 'I was given the
questions and answers in advance'.

TOBY

Which suit do you want?

HERBIE

The sharkskin.

Toby lays a SHARKSKIN SUIT and a LOUD NECKTIE out on the
bed.

GOODWIN

I'll ask you, was this done
routinely? You answer—

HERBIE

(to Toby, off tie)
Not that tie. The television tie.

GOODWIN

Herb—

HERBIE

We went over this five times
already.

GOODWIN

Try to relax. Be confident. Look
directly at the Chairman when you
answer.

HERBIE

Enough! Christ, you're worse than
Enright.

(CONTINUED)

154 CONTINUED

154

GOODWIN

It's just--there's a lot riding on this.

HERBIE

(grinning)

What do you think, Lester? Ready to watch your old man give 'em hell?

TOBY

I just don't know what you're gonna accomplish.

(off shoes)

You want the brogans?

GOODWIN

Once Enright realizes they're cutting him loose and he's all alone up there, he'll implicate NBC and Geritol. Then you'll see something.

TOBY

(to Goodwin)

I know what you're gonna accomplish. I just don't know what he's gonna accomplish.

HERBIE

You wanna know what? If I do nothing else I will convince them that Herbert Stempel knows what won the goddamn Academy Award for Best goddamn Picture of 1955.

GOODWIN

Excuse me.

Goodwin exits to the bathroom, clutching his stomach.

TOBY

I'm your wife who loves you and when I found out I felt like a jerk.

HERBIE

What am I supposed to do? Am I supposed to take it and take it and take it?

*
*

TOBY

I just hope people don't hate you.

(CONTINUED)

154 CONTINUED: 3

154

154A
THRU OMITTED
156B

154A
THRU
156B

157 INT. CONGRESSIONAL HEARING ROOM - DAY

157

The Chairman refers to his notes, turns to the audience.

CHAIRMAN

The Committee calls Herbert
Stempel.

The doors open, revealing the intimidating tableau. To Herbie, as he marches up the aisle, the array of Congressmen looks like a firing squad. Goodwin enters through a rear door, takes his seat among the Congressmen.

158 INT. CONGRESSIONAL HEARING ROOM - DAY

158

Herbie, nervous, sips at a glass of water.

GOODWIN

...So in other words, you kept on winning.

HERBIE

Yes, sir, that is correct.

GOODWIN

And at any time during that championship run, were you ever assisted in any way?

HERBIE

I was given the questions and answers in advance. Generally, I would receive the questions and answers on Friday, typed up. Then we'd have a sort of rehearsal on Monday afternoon.

GOODWIN

This was from the very beginning?

HERBIE

Dan Enright came to see me in my kitchen. He said, 'How'd you like to make \$25,000?' And I said, 'Who wouldn't?'

(CONTINUED)

CONGRESSMAN #1

Mr. Stempel, what do you mean by rehearsal?

HERBIE

Well, for example, he told me how to breathe heavily into the microphone, and sigh, such as this.

(Herbie sighs)

He taught me how to stutter and say, in a plaintive voice, 'I will take n-n-n-nine, nine points.

GOODWIN

So it was all choreographed.

HERBIE

How to bite my lip... How to mop my brow--he told me specifically not to smear my brow, but rather to pat for optimum effect. Of course, I'm shvitzing the whole time because they turned off the air conditioning.

CHAIRMAN

Excuse me?

GOODWIN

Mr. Chairman, with your permission, we might at this point view a portion of the program 'Twenty-one'.

CHAIRMAN

Whenever you're ready.

Goodwin signals a TECHNICIAN. A projector ROLLS...

ON THE SCREEN

the Stempel/Van Doren contest...And it's as Herbie described it, to the letter...He sighs. He says plaintively, 'N-n-n-nine, nine points'. The gallery starts to TITTER...

FROM THE WITNESS TABLE

Herbie, warming to the gallery, provides commentary.

HERBIE

There. There's the lip biting.

CHAIRMAN

Yes, we see.

(CONTINUED)

LAUGHTER from the gallery.

HERBIE

Finally I was told to open my eyes and with a dazzling smile give the answer and explode when Jack Barry said, 'That is right'.

ON THE SCREEN

Herbie opens his eyes. Smiles.

HERBIE (O.C.)

His paper was the Emporia Gazette.

BARRY (O.C.)

That is right!

Herbie explodes.

BACK ON HERBIE

Thoroughly pleased, as the gallery laughs out loud...

HERBIE

I don't know where he got it all-- some article on mass psychology he read in Esquire.

ON THE SCREEN

Barry and the cameras turn to Charlie...

HERBIE

Here. Watch Van Doren. He's almost as good at it as I was.

GOODWIN

(jumping in)

Mr. Stempel, if I might refer you to--

CONGRESSMAN #2

Mr. Stempel, are you suggesting that Charles Van Doren was also coached?

HERBIE

He got the answers! You think they gave me the answers and didn't give him the answers?

(MORE)

(CONTINUED)

HERBIE (cont'd)
(off kinescope)
Look at him. You see? With the
brow. Patting--not smearing.

Goodwin tries to signal Herbie. But Herbie's intent on the
kinescope...

CONGRESSMAN #4
Mr. Stempel, have you ever received
any psychiatric treatment of any
kind?

HERBIE
What?

CONGRESSMAN #4
(off documents)
Five sessions a week--that's pretty
extensive, isn't it?

HERBIE
Heh, heh. Yes, well, I believe we
can all use a little help at
various times in our lives.

CONGRESSMAN #4
Is it possible that any of your
testimony is motivated by an
irrational animosity toward Mr.
Enright?--

HERBIE
I don't know. If a man doesn't
live up to his agreements--

CONGRESSMAN #4
--A morbid fixation on Mr. Van
Doren?--

HERBIE
If a man promises certain things
just to shut me up--

CONGRESSMAN #5
'How'd you like to make \$25,000?'
And you said, 'Who wouldn't?'

HERBIE
In retrospect--I mean, look at Van
Doren--I should've held out for a
lot more.

(CONTINUED)

158 CONTINUED

158

MR. SPRINGER

You prostituted your intellectual ability for money.

HERBIE

That's the difference between me and Van Doren. I admit it. I have my morality.

MR. MACK

Charles Van Doren is a professor at Columbia University. Masters degree in astrophysics. Ph.D. in literature. Hails from one of the most prominent intellectual families in the country. Isn't it just possible, Mr. Stempel, that you got the answers and he didn't?

Herbie looks to Goodwin. The look of a man who's just stepped on a land mine.

* 158A INT. VESTIBULE - LATER

* 158A

Herbie follows Goodwin down the stairs.

HERBIE

What the hell happened out there? I told the truth! They didn't want to hear it. They did not want to hear it.

GOODWIN

Forget it, Herb.

HERBIE

Why? What is it? It's me, isn't it. Is it me? I have to know. Dick -

Goodwin doesn't respond. Broods at the window. Herbie reads off his brooding.

HERBIE

I really screwed you up, huh?

Herbie and Goodwin exchange a look -- Goodwin amazed that Herbie has come out of himself for the first time. Goodwin broods out the window again.

GOODWIN

Are you apologizing, Herb?

(CONTINUED)

* 158A CONTINUED

158A *

HERBIE
(looking)

Huh?

GOODWIN
Look, this is my problem now.
Just -- I have to figure out
what to do.

159 OMITTED 159

159A EXT. GOODWIN'S APARTMENT - NIGHT 159A

Establishing shot of Goodwin's apartment.

160 OMITTED 160

161 INT. GOODWIN'S APARTMENT - NIGHT 161

Sandra cooks steaks in a pan. Goodwin and Moomaw work at the kitchen table.

SANDRA

I still don't understand how you can hold a quiz show hearing without Van Doren.

GOODWIN

Van Doren had no contact with NBC or Geritol. They dealt with Enright. Enright's the key.

SANDRA

The key to what? The jury here is the public. The public doesn't know Dan Enright.

GOODWIN

The purpose here is not to reform the souls of the contestants. The purpose is to reform television. It's like the Barenblatt and Sweezy cases, when I was with Frankfurter.

(CONTINUED)

161 CONTINUED:

161

SANDRA

You don't want to call him, Dick,
fine. Just don't patronize me with
a lot of legal bullshit.

MOOMAW

She's got a point, Dick.

GOODWIN

Isn't it time for you to go home?

SANDRA

How would you like Dick's steak,
Bob--medium?

GOODWIN

I don't see any need to drag the
man into the spotlight. *

SANDRA

You dragged Herb Stempel into the
spotlight.

GOODWIN

Stempel? The spotlight had to be
dragged from him, with his
teethmarks on it.

SANDRA

Nobody forced Van Doren to go in
front of fifty million people. *

GOODWIN

Who did he hurt? Where's the
victim? What law did he break?
This isn't McCarthyism.

SANDRA

That's not the point.

GOODWIN

That is the point. Just not your
point.

(CONTINUED)

161 CONTINUED:

161

SANDRA

You're ten times the guy that
Charles Van Doren is, Dick--ten
times the brain, ten times the
human being, and meanwhile you're
bending over backwards for him.
You're like the Uncle Tom of the
Jews.

*

*

GOODWIN

I'm glad it's so easy for you to
destroy a man's life. I'll keep it
in mind.

Goodwin exits with a SLAM of the door.

*

SANDRA

Quiz show hearings without Van
Doren--it's like doing 'Hamlet'
without Hamlet.

162 OMITTED

162

163 INT. TODAY SHOW - MAKEUP ROOM - DAY

163

A MAKE-UP GIRL combs Charlie's hair for the Today Show. The
Journal-American folded on the make-up table with the
headline, "HERB DISTURBED?" When he sits up, he sees Kintner
in the mirror.

KINTNER

Would you excuse us?

The Make-up Girl exits.

KINTNER

Charlie, I'm Bob Kintner. I think
it's time we met.

CHARLIE

Oh, hi. It's a pleasure.

KINTNER

Charlie, this quiz show mess, with
the hearings and all...

CHARLIE

I've been following that in the
paper.

(CONTINUED)

163 CONTINUED:

163

KINTNER

Well, our legal department prepared this for you. We'd like you to hold a press conference.

Kintner hands him a sheet of PAPER. Charlie reads it.

CHARLIE

There's a split infinitive here in the second paragraph.

KINTNER

Shall I schedule it?

CHARLIE

It's just that Dick Goodwin suggested I not--

KINTNER

Who?

CHARLIE

With the committee.

KINTNER

Why would he say that?

CHARLIE

Well, I haven't been subpoenaed. I can't think of anything that would sound guiltier than a man who hasn't been accused of anything protesting his innocence.

KINTNER

Charlie, speculation in our society has a way of becoming fact. Television is a public trust. We can't afford even a hint of scandal in our company.

CHARLIE

I'm sorry. I won't do it.

Charlie hands Kintner the paper back.

KINTNER

Haven't we been good to you? Haven't we treated you like a son? We have great expectations for you, Charlie. I know you'll do the right thing.

Kintner leaves the paper on the table in front of Charlie.

163A OMITTED

163A

163B INT. FREEDMAN'S OFFICE RECEPTION AREA - DAY

163B

Arrives at Freedman's office, Freedman's secretary on the phone...

FREEDMAN'S SECRETARY

Mr. Freedman's office. Would you hold.

(punching button)

I'm sorry, Mr. Van Doren--

CHARLIE

Is he in?

*

Before she can stop him, he opens the door.

No photos. No papers. CLEANED OUT. The window is opened, and the curtains blow EERILY...The secretary follows inside.

FREEDMAN'S SECRETARY

He's gone, Mr. Van Doren, he's--

CHARLIE

What do you mean, gone? He's gone to Washington?

FREEDMAN'S SECRETARY

He's gone to Mexico.

163C OMITTED

163C

164 INT. TODAY SHOW - MORNING

164

Charlie, Garroway and the chimp greet a BOY SCOUT TROOP.

GARROWAY

Professor, we have with us today Boy Scout Troop One Hundred Thirty, they got up awfully early to come all the way up from Valley Forge, Pennsylvania to talk to you.

CHARLIE

I was a Boy Scout once upon a time, although not much of one.

GARROWAY

Couldn't build a fire?

CHARLIE

No, I nearly burned our house down.

(CONTINUED)

164 CONTINUED:

164

Canned laughter erupts. A BOY SCOUT approaches him.

BOY SCOUT
Professor Van Doren--

CHARLIE
Call me Charlie.

BOY SCOUT
Charlie, we wanted to extend to
you an honorary membership in our
troop, and to give you this. *

He hands Charlie the SILVER BEAVER AWARD.

BOY SCOUT
You've set a real example for all
of us boys to look up to.

Charlie looks at the award, the boys...Wracked with guilt...

165
THRU OMITTED
166

165
THRU
166

167 INT. CONGRESSIONAL ANTEROOM - MORNING

167

Goodwin sits behind closed doors, alone with a WITNESS.

GOODWIN
...The Chairman's instructions are
to get you up there as promptly as
possible and for the questions to
take no longer than fifteen
minutes. He wants you to receive
all questions in advance and for me
to thank you for the courtesy of
attending this hearing. *

Goodwin hands over the questions. *

REVERSE ANGLE

as the Sponsor takes the pages, looks them over. A LAWYER
and two AIDES beside him.

SPONSOR
Mercy. What a grueling line of
inquiry. *

(CONTINUED)

167 CONTINUED:

167

GOODWIN
Must have a familiar ring for
you--the questions in advance?

SPONSOR
(to entourage)
Would you excuse us?

The Sponsor nods. The aides and the Lawyer exit.

SPONSOR
Young man--

GOODWIN
The ratings went up if the same
contestant came back week after
week--there was only one way to do
that. You had to know that.

SPONSOR
Young man, I sell fourteen million
dollars a year worth of Geritol.
Geritol! That's the kind of
businessman I am. 'Twenty-one'
cost me three and a half million,
year in, year out. Sales went up
fifty percent when Van Doren was
on. The idea that I didn't know
every detail of that show's
operation--well, frankly, it's
insulting.

GOODWIN
So you knew.

SPONSOR
That's even more insulting.

GOODWIN
You had to know. That's what you
just--

SPONSOR
This isn't about what I know. This
is about what you know.

GOODWIN
You don't know what I know.

SPONSOR
You know that Dan Enright ran a
crooked quiz show.

(CONTINUED)

168 INT. CONGRESSIONAL HEARING ROOM - DAY

168 *

The Sponsor and Kintner testify before Congress. They scratch their heads, rub their chins, pat their brows with handkerchiefs, as if competing on a quiz show.

CHAIRMAN

Would you state your name and profession?

SPONSOR

...I am the Chairman of
Pharmaceuticals, Incorporated...

KINTNER

...I am the President of the
National Broadcasting Company...

SPONSOR

...Our own internal investigation...

KINTNER

...A team of ex-FBI agents...

SPONSOR

...I never asked...

KINTNER

...It never came up...

SPONSOR

...I was travelling...

KINTNER

...I was in Europe...

SPONSOR

...Enright...

(CONTINUED)

167 CONTINUED:

167

GOODWIN

He never informed you?

SPONSOR

Did he?

GOODWIN

Let's see what he says.

SPONSOR

Dan Enright? Dan Enright wants a future in television. The public has a short memory. Corporations never forget.

GOODWIN

He's not that stupid. He knows he's through.

SPONSOR

It might take five years. Ten years. But he'll be back. NBC goes on. Geritol goes on. Makes me wonder what you hope to accomplish.

GOODWIN

Don't worry. I'm just getting started.

SPONSOR

Even the quiz shows'll be back. Why fix them? You could accomplish the same thing just making the questions easier. The audience wasn't tuning in to watch some display of intellectual ability. They just wanted to watch the money.

GOODWIN

Imagine if they could watch you.

The Sponsor smiles at Goodwin, pinches his cheek.

SPONSOR

You're a bright young man with a future. Behave yourself out there.

*

*

168 CONTINUED

CONTINUED 168

KINTNER

...I relied on the excellent reputation of Dan Enright...

SPONSOR

...I was as shocked as you are...

KINTNER

...I never, never imagined they could perpetrate this fraud on the American public...

SPONSOR

The ultimate power is ours, but the ultimate responsibility has to be the network's.

KINTNER

The ultimate responsibility is ours but the ultimate power has to be the sponsor's.

SPONSOR

...And I'll tell you another thing.-- I think all that money should be returned.

The Chairman reads through his papers. Refers perfunctorily to Goodwin.

CHAIRMAN

Mr. Goodwin, any further questions?

Goodwin and the Sponsor exchange a knowing look.

GOODWIN

No, Mr. Chairman. No further questions.

Moomaw enters the chamber, leans in to whisper to the Chairman who glares at Goodwin. HUBBUB as REPORTERS exit to phones. Pennebaker leans in to Goodwin.

PENNEBAKER

Van Doren's making a statement.

CUT TO:

* 168A INT. HALLWAY - LATER

168A

The Chairman, steam coming out of his ears, marches to his office, Goodwin and Lishman in his wake...

GOODWIN

(to Lishman)

What did the statement say?

CHAIRMAN

I look like the mark in a
Shell game here...

CUT TO:

...as they pass through the door and into the office.

CHAIRMAN

...and you're starting to look
to me like the shill.

GOODWIN

Wait a minute, Mr. Chairman, if
you're suggesting--

CHAIRMAN

(hard)

Shut up.

(mutters to Lishman)

I don't know what the hell I'm
gonna do here.

LISHMAN

When the hell is Van Doren
coming in here? I don't see him
on the schedule.

GOODWIN

He's not on the schedule.

LISHMAN AND CHAIRMAN

(unison)

What?

GOODWIN

We discussed this. The
contestants weren't the
villains. We're only bringing in
contestants who come in
voluntarily.

CHAIRMAN

All I know is in the last hour
I've gotten over two hundred
telegrams asking me why won't I
let poor Charles Van Doren
defend himself. I got every
woman in Arkadelphia squealing
like a pig under a gate. And let
me tell you something -- those
women vote.

GOODWIN

I can't believe this.

LISHMAN

And where the hell is
Albert Freedman?

(CONTINUED)

GOODWIN

The marshalls are bringing him
back from Mexico.

CHAIRMAN

By mule?

GOODWIN

Would you just please tell me
what he said, sir?

CHAIRMAN

(reads)

'Mr. Van Doren has made himself
available to members of the
committee staff. He has advised
them that at no time was he
supplied any questions or
answers with respect to his
appearances on "Twenty-one". He
was never assisted in any form
and he has no knowledge of any
assistance having been given to
any other contestant. Signed,
Charles Van Doren.'

On Goodwin's look,

CUT TO:

* 169A EXT. COLUMBIA - NIGHT

169A *

Goodwin and Charlie walk across a knoll above campus.

GOODWIN

That statement of yours took
me by surprise a little.

CHARLIE

I know, I know. We had a deal.
It's just not that simple. I
hoped you might understand.

GOODWIN

I'm hoping I do.

- CHARLIE

The pressure I was getting from
the network, the newspapers --

(CONTINUED)

169A CONTINUED

169A *

GOODWIN

Well, I asked myself. Why would he make that statement? He has to know I'll come after him. And then it occurred to me. He has to know I'll come after him.

CHARLIE

I can't decide if you think too much of me or too little.

GOODWIN

Oh, I want to think the best of you, Charlie -- everyone does. That's your curse.

CHARLIE

Did you bring a subpoena?

GOODWIN

(gestures to pocket)
Right here.

CHARLIE

Well?

GOODWIN

I remember five or six years ago my Uncle Harold told my Aunt about an affair he'd had. It was sort of a mildly upsetting event in my family.

CHARLIE

Mildly?

GOODWIN

Well, you have to put it in context.

(resuming)

The thing of it was, the affair had been over for something like eight years. And I remember asking my Uncle, 'Why'd you tell her? You got away with it.' And I'll never forget what he said -- he said getting away with it was the part he couldn't live with.

(CONTINUED)

169A CONTINUED

169A

CHARLIE

I might take that chance.

Goodwin holds out the subpoena.

GOODWIN

A chance is what I'm giving you.

A concert of looks between Goodwin and Charlie. Then Charlie takes the subpoena.

CHARLIE:

(gallant)

Quiz show hearings without
Van Doren -- that's like doing
"Hamlet" without Hamlet.

CUT TO:

169B INT. COLUMBIA LECTURE HALL - DAY

169B

Mark Van Doren's freshman English class files out as the hour ends. Charlie watches as a few students cluster around Mark while he packs his books and lecture notes in a battered briefcase.

STUDENT #1

...I just don't understand how
we're supposed to take it. Is it
a comedy or a tragedy?

MARK .

"Don Quixote" is life. Perhaps
when you're my and his age you'll
understand that.

STUDENT #1

I still don't see --

STUDENT #2

Do you think the lance is a
phallic compensation?

MARK

(beat)

No.

STUDENT #1

I still don't see how this old
guy with a broken down horse and
a fat sidekick can think he's a
knight.

(CONTINUED)

169B CONTINUED

169B

MARK

If you want to be a knight,
act like a knight.

*
*

Charlie approaches his father as the students disperse.

*

MARK

These young minds--seeing the
great books reborn every year,
through their eyes...I'm going
to miss it.

*
*
*
*

CHARLIE

(forced geniality)

What is this, that retirement
business again? That'd be like
a snail retiring from his shell.

*
*
*

MARK

Well, I'm not going to do this
forever, Charlie. This is for
you now.

*
*
*

(beat)

So what's the news? Have you read
this piece of Norman Mailer's in
Dissent?

*
*
*

CHARLIE

I only glanced at it, I -- (really
haven't had time to)

*
*

MARK

Everyone's talking about it. I
can't tell if he's a genius or
a -- (fool).

*
*
*

CHARLIE

Have you heard, Dad -- there's this
Congressional committee that's --
well, they're investigating the
quiz shows.

MARK

Yes, I've been reading about that.
What's it about, exactly?

CHARLIE

Well, evidently, certain of the
contestants were given the
answers in advance.

(CONTINUED)

169B CONTINUED

169B

MARK

Cheating on a quiz show? That's like plagiarizing a comic strip.

CHARLIE

Well, at any rate, Dad, it seems the committee wants to call me. To, uh, testify.

MARK

Oh, I've testified before. For the National Endowment. It's nothing.

CHARLIE

I think this is a little different.

MARK

You'll run circles around them, Charlie. It's not exactly Jefferson and Lincoln down there anymore.

CHARLIE

I think this is a little different, Dad.

MARK

I'd think you'd welcome the opportunity to go down there and clear your name. Otherwise people might believe --

CHARLIE

People will believe whatever they want to believe. That's not the issue.

*
*

MARK

Just tell them the truth -- you'll do fine. The real issue, Charlie, is how this keeps distracting you from your teaching --

CHARLIE

Dad --

MARK

This, and that program in the morning, although you insist it hasn't --

*
*

(CONTINUED)

169B CONTINUED

169B

CHARLIE

Dad -- I can't simply tell
them the truth.

*
*

MARK

Can't tell them the truth?
Why on earth not?

CHARLIE

It's complicated.

MARK

Complicated?

CHARLIE

I can't, Dad.

MARK

Charlie, from what I under-
stand it was just this bunch
of frauds showing off an
erudition they didn't really
have. All you have to do is --

CHARLIE

You see, the problem, Dad,
is it seems I was one of
those frauds.

Mark stares at Charlie for a very long beat.

MARK

What? What do you mean --?

CHARLIE

They gave me the answers.

MARK

They gave you the answers?

Charlie gets up, agitated. Starts to pace... Ranging
around the classroom like a caged animal...

CHARLIE

Well, at first they just asked me
questions they already knew I knew
the answers to. Well, after we
ran through those, I still didn't
want them to actually give me the
answers. So I had them give me
the questions. And I'd go look
up the answers -- as if that were
any different. That went on for
a couple of weeks, and then I
didn't have the time, and finally,
it just seemed silly. So --

*
*
*
*
*
*

(CONTINUED)

169B CONTINUED

169B

MARK

(sarcastic)

They gave you all that money
to answer questions they knew
you knew? Now that's inflation.

CHARLIE

(angry)

You're not being very helpful.

MARK

I'm sorry, I'm an old man.
It's all a little difficult for
me to comprehend.

CHARLIE

It's television, Dad. It's
just... television.

MARK

You make it sound like you
didn't have a choice.

CHARLIE

Well, what was I supposed to do
at that point? Disillusion the
whole goddam country?

MARK

Charlie, you took the money.

CHARLIE

Yes, I took the money.

MARK

Is that what this was about?

CHARLIE

No, it was -- I don't know...

MARK

It was a goddam quiz show,
Charlie.

CHARLIE

'An ill-favoured thing, sir --'

MARK

This is not the time to play --
(games).

(CONTINUED)

169B CONTINUED

169B

CHARLIE
(savagely)
--but mine own'. It was mine.

MARK
(right back)
Your name is mine.

CHARLIE
(heated)
Did you ever ask --
(plaintive)
Did you ever once ask yourself
what does Charles Van Doren have
to do with Charles Van Doren?

*
*
*
*
*

The two turn away from each other. Embarrassed by the
expression of feeling. Hurt by the truth.

MARK
Charlie --

*

CHARLIE
I'm sorry. I'm sorry you'll be
dragged into all this -- you and
Mom...

*
*

MARK
My God, son -- how are you going
to tell that committee...?

*

CHARLIE
Will you come down there with me?

CUT TO:

170
THRU OMITTED
176

170
THRU
176

177 INT. CONGRESSIONAL HEARING ROOM - DAY

177

Goodwin whispers in the Chairman's ear. The Chairman leans into his microphone.

CHAIRMAN

The committee calls Charles Van Doren.

PANDEMONIUM! PHOTOGRAPHERS press in...FLASH! FLASH! FLASH! as Charlie enters, Mark and Dorothy by his side. In the hubbub, Herbie sneaks in, squeezes into the back of the room. Mark and Dorothy sit behind the witness table. Goodwin shows Charlie to his place. The room quiets.

CHAIRMAN

Will you state your name?

CHARLIE

Charles Van Doren.

CHAIRMAN

Will you give your address?

CHARLIE

66 Morton Street, New York City.

CHAIRMAN

Do you solemnly swear the testimony you give to this committee to be the truth, the whole truth, and nothing but the truth, so help you God?

CHARLIE

I do.

ANGLE ON GOODWIN

as he sits at the counsel table. Glances over toward the side aisle...DOUBLETAKES.

(CONTINUED)

177 CONTINUED

177

GOODWIN POV

as Herbie CRAWLS on his hands and knees up the aisle, trying to get a better view...

CHAIRMAN

I am advised that you have a statement which you would prefer to read at the outset?

CHARLIE

Yes, sir. May I ask first, sir, if I may have a glass of water. I'm sorry to bother you.

A PAGE brings Charlie a glass of water. With glee, Herbie watches his nemesis squirm...

CHAIRMAN

You may proceed.

CHARLIE

I would give almost anything I have to reverse the course of my life in the last year. The past doesn't change for anyone. But at least I can learn from the past. I've learned a lot about life. I've learned a lot about myself, and about the responsibilities any man has to his fellow men. I've learned a lot about good and evil--they're not always what they appear to be. I was involved, deeply involved, in a deception. I have deceived my friends, and I had millions of them. I lied to the American people. I lied about what I knew, and then I lied about what I did not know. In a sense I was like a child who refuses to admit a fact in the hope that it will go away. Of course, it did not go away. I was scared, scared to death. I had no solid position, no basis to stand on for myself. There was one way out, and that was simply to tell the truth. It may sound trite to you, but I found myself again after a number of years. I've been acting a role for ten to fifteen years, maybe all my life, of thinking I've done more, accomplished more, produced more than I have. I've had all the breaks.

*

(CONTINUED)

CHARLIE (cont'd)

I've stood on the shoulders of life
and I've never gotten down into the
dirt to build, to erect a
foundation of my own. I've flown
too high, on borrowed wings.
Everything came too easy. That is
why I am here today.

A long SILENCE...Goodwin sits and watches, stunned...Herbie
in his moment of VINDICATION. And then...

CHAIRMAN

Mr. Van Doren, I want to compliment
you for that statement.

CHARLIE

Thank you, sir.

CONGRESSMAN #1

Mr. Van Doren, I would like to join
with the Chairman in commending you
for the soul-searching fortitude
that is displayed in your
statement.

CHARLIE

Thank you, sir. Thank you very
much.

CONGRESSMAN #3

Mr. Van Doren, I just want to add
my kudos. I have listened to many
witnesses in both civil and
criminal matters, and yours is the
most soul-searching confession I
think I have heard in a long time.

CHARLIE

Well, thank you, sir.

And then CONGRESSMAN DEROUNIAN, late 50s, a face from the
Bronx, breaks in.

DEROUNIAN

Mr. Van Doren, I'm also from New
York. A different part of New
York. I'm happy that you made the
statement, but I cannot agree with
most of my colleagues. I don't
think an adult of your intelligence
ought to be commended for simply,
at long last, telling the truth.

(CONTINUED)

177 CONTINUED

177

The gallery bursts into angry APPLAUSE...Goodwin looks up into the eyes of a MOB...Charlie like a trapped animal...

SMASH CUT TO:

* 178/178A INT. CONGRESSIONAL HALLWAY - LATER

178/178A

FLASHBULBS. Then... FRENZY of REPORTERS assaults Charlie, Mark and Dorothy in a wave. Herbie watches, stunned, then retreats around a column, hides.

BACK ON -- CHARLIE, as the Reporters swarm him and his parents.

REPORTER #1

How do you feel, Charlie?

CHARLIE

Relieved.

REPORTER #2

Charlie, did you know you've been fired by NBC?

CHARLIE

No, I did not.

REPORTER #3

Professor Van Doren, are you proud of your son?

MARK

I've always been proud of Charlie.

REPORTER #4

Are you proud of what he did?

MARK

(beat)

The important thing now is for Charlie to get back to his teaching.

CHARLIE

Dad --

(CONTINUED)

* 178/178A CONTINUED

178/178A

He tries to usher his father out of the maelstrom...

REPORTER #4

The Columbia trustees are meeting right now. They're going to ask for Charlie's resignation.

Mark looks as if his heart has stopped. And everyone's heart stops with his. Then the Reporters start again. Charlie all but shoves his father out of the crowd.

CHARLIE

Dad...Dad, go. I'll catch up with you outside.

As Reporters shove in toward Charlie, Mark and Dorothy are shoved toward the periphery. Through the hubbub; he and Charlie exchange a look of infinite loss.

OVERLAPPING REPORTER FILL:

REPORTER #5

Professor Van Doren, you've taught your whole life at Columbia. Any reaction?

REPORTER #1

What are your plans now, Charlie?

REPORTER #2

When did you tell your family?

REPORTER #3

When did you realize you'd have to tell the truth?

REPORTER #4

Did you feel you were treated fairly by the Committee?

REPORTER #5

How'd the pressure up there compare with "Twenty-one"?

A Photographer notices Herbie, hiding behind the column.

REPORTER #5

Hey, Herbie, how about a picture -- you and Van Doren?

(CONTINUED)

178/178A CONTINUED

178/178A *

HERBIE

No. Not now.
(off Van Doren)
Christ -- look at the guy.

REPORTER #5

Come on. The two of you.

HERBIE

You know what the problem with
you bums is? You never leave a
guy alone unless you're leaving
him alone.

179 INT. HEARING ROOM - LATER

179

CLOSE ON - A GLASS OF WATER

as Enright drinks. His COUNSEL covers the microphone,
whispers in his ear. Freedman in the background, aglow with
his Mexican suntan. Questioning resumes.

CHAIRMAN

...Mr. Enright, did the network
or the sponsor bring pressure on
you to bring the same contestant
back week after week?

ENRIGHT

No, sir.

CHAIRMAN

Did they ever express approval
or disapproval of any particular
contestant?

ENRIGHT

Never. Not to me.

CHAIRMAN

Were they aware that you were
supplying the contestants with
the answers?

Goodwin looks at Enright. Enright looks at Goodwin, then
addresses the Chairman.

ENRIGHT

No, sir. They had no knowledge
whatsoever.

Goodwin watches the touchdown pass bounce off his hands. Moomaw enters with papers to relieve Goodwin at the counsel table.

MOOMAW

(aside)

Hey, congratulations.

GOODWIN

For what?

MOOMAW

Van Doren.

GOODWIN

I thought I was gonna get television. The truth is television's gonna get us.

Goodwin gets up and exits as the questioning of Enright continues.

OVERLAPPING

CONGRESSMAN #3

So you freely admit that you helped rig these shows?

ENRIGHT

What else could we do? I'm a businessman. The drama of a contestant winning week after week--it was the only way to keep the ratings up.

CONGRESSMAN #3

You don't think you did anything wrong?

ENRIGHT

We did one thing wrong -- we were too successful.

CONGRESSMAN #3

You were too successful?

ENRIGHT

Those advertising dollars came from somewhere. Why do you think the newspapers and magazines are making such a big thing out of this?

CUT TO:

Goodwin walks outside, lights a cigar. Looks down and sees Charlie, as he climbs into a cab with his parents. Charlie looks up and he and Goodwin lock glances. Then Goodwin watches as Charlie's cab drives away. Over this:

CHAIRMAN (O.C.)

Mr. Enright, you make it sound like you are the victim here.

ENRIGHT (O.C.)

The Sponsor makes out. The network makes out. The contestants see money they probably would never see in a lifetime, and the public is entertained. So, who gets hurt?

CHAIRMAN (O.C.)

Mr. Freedman, you freely admit that you helped rig these shows?

FREEDMAN (O.C.)

Yes sir.

CHAIRMAN (O.C.)

"Yes sir". That's it?

FREEDMAN

Well, sir, I don't know what else to say. Give the public what they want -- it's the same as your business.

GALES of laughter from the gallery. The Chairman gavels.

CHAIRMAN (O.C.)

Do you see a need for government regulation in this area?

FREEDMAN (O.C.)

It's not like the quiz shows are a public utility, sir. It's entertainment.

(laughter)

We're not hardened criminals -- we're in show business.

180 CONTINUED:

180

FREEDMAN (O.C.)

Do you think we'd be sitting here
right now if our show was a flop?

ENRIGHT (O.C.)

We're not hardened criminals.
We're in show business.

GALES of laughter from the gallery. The Chairman gavels.

CHAIRMAN (O.C.)

Mr. Enright, did the network or the
sponsor ever express any approval
or disapproval of any particular
contestant?

ENRIGHT (O.C.)

Never. Not to my knowledge.

CHAIRMAN (O.C.)

Did they know that you were
supplying the contestants with the
answers?

ENRIGHT (O.C.)

No, sir. They had no knowledge
whatsoever.

They head their separate ways, receding until they are
little more than specks within the frame.

A CRAWL over this:

--Charles Van Doren went to work for the Encyclopedia
Britannica. He now lives in his family's house in Cornwall,
Connecticut.

--Richard Goodwin became a speech writer for Presidents
Kennedy and Johnson. He left the White House because of the
Vietnam War and retired from politics after the death of
Robert Kennedy. He is now a writer living in Concord,
Massachusetts.

--Herbert Stempel went to work for the New York City
Transit Department. *

--Albert Freedman works for Penthouse magazine.

--After seventeen years in exile, Dan Enright and Jack Barry
came back to television with 'The Joker's Wild'. The highly
successful show ran for ten years and made them
multimillionaires.

(CONTINUED)

180 CONTINUED:

180

—Geritol was never proven to be implicated in the quiz show scandals. It is now part of the multibillion-dollar SmithKline Beechman pharmaceuticals empire.

*

—NBC was never conclusively implicated in the quiz show scandals.

—In 1993, the average American owned three televisions and watched them for nine hours a day.

181 END CREDITS

181

roll over a over a SLOW MOTION shot of a STUDIO AUDIENCE, enraptured, on the edge of their seats, roaring with laughter. The image desaturates and then

FADE TO BLACK: