

siderable demand from the few affiliates UBC has to put Kronkhite back on - In fact, some of the other networks' affiliates have indicated they would like to put Kronkhite ~~back on~~ in their 7:00 slot -

In short, the network begins to see they have a winner and a possible beginning to getting out of the red -

The president of UBC goes to the RCI board meeting that says: listen, we can exploit this opportunity if you'll lay out money for program development etc.

? This is the area that needs sharpening - In any event, for some reason, RCI agrees to give UBC 100,000,000 for development and to stop their divestiture proceedings -

And UBC decides to go ahead with Kronkhite, their outraged newscaster, giving him ~~from~~ carte blanche. ~~and back~~

ACT II of the Network Story

The general framework of Act II is to show how the network becomes successful and powerful. Obviously, one crazy anchor man isn't enough to make a network successful. A network's power comes from the number of affiliates it has. Affiliates join a network essentially because their programs are most in demand by the local areas serviced by the affiliates. So the next step in the solvency and success of the network is the success of programming, built on the lead-in success of the angry 7:00 news program - What's missing here is the satirical clarity of how one network achieves successful programming. The only joke we have going for us is the idea of ANGER - The American people are angry and want angry shows - They don't want jolly, happy family type shows like Eye Witness News; they want angry shows - So they base their programming on ANGER - At the moment, the successful sitcom shows are those that make political comments, mild, bland, liberal political comments - on racism, Watergate, political corruption, reactionary neighbors, etc. - UBC decides to go one step better and make genuinely angry ~~show~~ sit-coms, so that they become sit-tragedies - The American people seem to be hungering for happier days like the Depression, note The Waltons - Programming sets up depression shows with happy, starving families - No matter how much programming satire we use, we still are basing the success of their programming on unclear plot lines. We are assuming UBC programming will now

EDDIE

(to a slowly freezing audience)

So you're not really in the truth-telling business. You're in the boredom-killing business. You kill time for two hundred million Americans who don't know what to do with themselves. You give them football games and songs and dances and soap operas and talk shows for people who forgot how to talk to each other. You ~~give them cartoons and games and rock and roll and~~ tell them news because they've forgotten how to read -

INTERCUT: Reactions of a glacial hostility settling over the vast room - There is a noticeable movement of the PRESS and TV Camera Crews slowly edging down the aisles toward the rostrum -

BACK TO: Eddie at the rostrum. FLASHES from press photographers occasionally fire, punctuating Eddie's speech -

EDDIE

-Why? Because you're not really in the entertainment business. You're in the merchandising business. Your job is to assemble the largest audience of consumers. You are, in short, shills for your sponsors. And television, the fountain of truth, ~~the whole communication industry~~, is, in fact, being run, for the benefit of a few giant corporations -

He leans towards the gathering phalanx of TV camera crews and newspaper people now swooping down through the tables -

EDDIE (cont'd)

(to the press)

Get this good, fellows. I want every inch of space I can get out of this -

(back to his speech)

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6:00	BEALE SHOW HOWARD SIX	HOWARD SIX BEALE SHOW	SIX O'CLOCK NEWS	SIX O'CLOCK NEWS	SIX O'CLOCK NEWS	SIX O'CLOCK NEWS	BAKERS DOZEN
6:30	HOWARD SIX BEALE SHOW	HOWARD SIX BEALE SHOW	SIX O'CLOCK NEWS	SIX O'CLOCK NEWS	SIX O'CLOCK NEWS	WHAT HAPPENED?	NEWS
7:00	HOWARD BEALE SHOW	HOWARD BEALE SHOW	HOWARD BEALE SHOW	HOWARD BEALE SHOW	HOWARD BEALE SHOW	DOTS, DASHES, HYPHENS	SUNDAY NITE MOVIE
7:30	HOWARD BEALE SHOW	HOWARD BEALE SHOW	HOWARD BEALE SHOW	HOWARD BEALE SHOW	HOWARD BEALE SHOW	CELEBRITY CHECKERS	SUNDAY NITE MOVIE
8:00	SHIRLEY	23 SKIDOO	CELEBRITY CANASTA	YOUNG SHYSTERS	PRINCE AND THE PROCURER	THE POCO POCO SHOW	SUNDAY NITE MOVIE
8:30	PEDRO AND THE PUTZ	TWO PLUS TWO	CELEBRITY MAH-JONGH	YOUNG SHYSTERS	THE THE MISHIGAYAS GO HOME	THE POCO POCO SHOW	SUNDAY NITE MOVIE
9:00	CHEESE AND CRACKERS	LADY COP	WEDNESDAY WHITE PAPER	THURSDAY NITE MOVIE	PIONEER HOME	SAT. NITE MOVIE	KILLER THEATER
9:30	HOLY MACKEREL	LADY COP	WEDNESDAY WHITE PAPER	↓	PIONEER HOME	↓	KILLER THEATER
10:00	SURGEON'S HOSPITAL	DEATH SQUAD	THE WILSONS	THURSDAY NITE MOVIE	BAD LANDS	SAT. NITE MOVIE	GRAND GUIGNOL
10:30	SURGEON'S HOSPITAL	DEATH SQUAD	THE WILSONS	↓	BAD LANDS	↓	GRAND GUIGNOL
11:00	11 O'CLOCK NEWS	11 O'CLOCK NEWS	11 O'CLOCK NEWS	11 O'CLOCK NEWS	BAD 11 O'CLOCK NEWS	11 O'CLOCK NEWS	11 O'CLOCK NEWS
11:30	MIDNITE MADNESS	MIDNITE MADNESS	MIDNITE MADNESS	MIDNITE MADNESS	MIDNITE MADNESS	MIDNITE MADNESS	THE SUNDAY HIJINICS
12:00	MIDNITE MADNESS	↓	↓	↓	↓	↓	THE SUNDAY HIJINICS
12:30	MIDNITE MADNESS	↓	↓	↓	↓	↓	THE SUNDAY HIJINICS

ACT II

NEXT AM

Wed -
10/1

Howard disappears

HACKETT fires MAX - ~~love~~ story bunch

THAT EVE

Howard turns up - does Mad As Hell -

windows speech - ending with MAX

watching it all from his window -

FOUR MONTHS LATER

1/27 - Monday -

NARRATION - The 4th biggest
show - how an hour -

- Howard on Ruddy's death

- HACKETT at UT+T -

- Ruddy's funeral - love SEQUENCE II -

- HACKETT okay's MAC series

MARCH 14

- ~~love~~ MAX now housewife + frightened
hiddnaged man - Black cloud in
love story - DIANA on ALTHEA's corruption

- AGENTS in farmhouse scene

TWO MONTHS LATER - AFFILIATES convention

May -

Howard attacks UT+T

They bring Howard to JENSEN

Howard - JENSEN

NARRATION - Howard's dullness

DIANA cannot persuade Howard

DIANA cannot find replacement

MAX leaves DIANA

Q. fire to sit
him committed -
forced by MAX

THE SHOW LACKS A POINT OF VIEW

I guess what bothers me is that the picture seems to have no ultimate statement beyond the idea that a network would kill for ratings, and even that ~~doesn't mesh~~ with the love story, and whatever the love story says ~~is~~ thematically - Right now we have a story about a young television executive who allows the man she loves to be killed ~~to~~ to produce a rating for a TV show. But we haven't introduced U and T and Arthur Jensen and Mitsha and the revolutionary groups just for laughs - They are allegorical figures in a social satire - extreme social forces trying to get power through the medium of television - But, at the same time, they are corrupted and eventually dominated by the medium they are trying to exploit - We are making some kind of statement about American society, and it's lack of clarity is what's bothering me - Even more I'm not taking a stand - I'm not for anything or anyone - If we give Howard a speech at the end of the show, what would he say? I think I would like to say something against the destructiveness of ~~the~~ absolute beliefs - That the only total commitment any of us can have is to other human beings - This reasoning applies to Mitsha & perhaps the great Khan, but hardly to Jensen whose allegiance is to profit - There isn't that much difference perhaps between those who seek power and those who seek profit - They will both kill you they can create a better world - They are both out to dominate the world market and the world's resources -

I want you people to get mad -

You don't have to organize or
vote for reformers -

You just have to get mad -

Everybody knows about television ratings, but nobody knows what they are. I'm going to tell you what they are. I want everybody to get up now, get out of your chairs, stand up. I want you to go to the window and open it. Go to the window and open it. Stick your head out. * Open all your windows. Everybody. The whole family. Father, mothers, lovers, kids. Everybody. Stick your heads out. Now, I want you to yell. I want you to yell: 'We're not going to take it any more. We're mad as hell, and we're not going to take this any more.' Yell that out into the streets. Get up from your chairs, go to the windows. Open the windows. And yell out into the streets that you're mad as hell, and you're not going to take it any more."

Max stared aghast at Howard from across the studio. In the control room, Diana yanked Harry Hunter's shoulder to get his attention. "Is this going out live?" she asked. "It's going out live to sixty-five goddam affiliates," muttered Hunter. "Which ones?" snapped Diana. "I know it goes to Atlanta. I know it goes out live to --" But Diana was already out the control and racing down the corridors windows that opened and forced one up. She stared out into the first office she could find with a telephone in it.

"Ted Thackeray, please," she snapped into the phone.

"Ted, are you watching? This is Diana Dickerson." "Yeah, I'm watching," said Thackeray. "I want you to call every station carrying this live and find out what's happening," said Diana. "I got a call through to Atlanta now," said Thackeray. "I'm on my way up," said Diana.

HOWARD (CONTD)

My life has value, "~~and it's~~
~~got to be better than this.~~"
So I want you to get up now.
I want you to get out of your
chairs and go to the window.
Right now. I want you to go to
the window, open it, and stick
your head out and yell. I want
you to yell: "I'm mad as hell
and I'm not going to take this
any more!"

DIANA

(grabs Hunter's
shoulder)

How many stations does this
go out live to?

HUNTER

Sixty-seven. I know it goes
out to Atlanta and Louisville,
I think --

HOWARD

(on monitor)

--Get up from your chairs. Go
to the window. Open it. Stick
your head out and yell and keep
yelling --

But DIANA has already left the control room and is
scurrying down --

INT. CORRIDOR --

--yanking doors open, looking for a phone, which she
finds in --

INT. AN OFFICE --

DIANA

(seizing the phone)

Give me Stations Relations --

(the call goes through)

Herb. ~~And~~ this is Diana Dickerson,
~~how many~~ are you watching be-
cause I want you to call
every affiliate carrying this
live---...I'll be right up --

INT. ELEVATOR AREA - FIFTEENTH FLOOR

DIANA bursts out of the just-arrived elevator and strides
down to where a clot of EXECUTIVES and OFFICE PERSONNEL

HACKETT

- 1 ~~GEO. SEGAL~~
- ~~HENRY FONDA~~
- 3 MIKE MORIARTY
- 2 ~~RYAN O'NEILL~~
- MIKE MURPHY

DIANA

- 1 FAYE DUNAWAY
- 2 CANDICE BERGEN
- 3 ELLEN BURSTYN
- MARCIA MASON
- PAULA PRENTISS
- SHIRLEY KNIGHT

NATALIE
WOOD

HOWARD

- 1 GENE HACKMAN
- 2 STERLING HAYDEN
- 3 HENRY FONDA
- 4 JIMMY STEWART
- ~~ALEX McCOWAN~~

~~GENE HACKMAN~~ MAX
~~LEE MARVIN~~

2 HENRY FONDA

3 BILL HOLDEN

~~BURT LANCASTER~~

WALTER MATTHAU

~~JAMES MASON~~

ROBT. MONTGOMERY

CARY GRANT

NEWMAN, PAUL

Wed. May 21, 1975

Dear Paul -

All other factors remaining constant, Sidney Lumet will probably direct this picture. As far as Sidney is concerned, you can have any part in this picture you want. From the selfish interest of the production, however, I'd like you to consider the part of Howard Beale. It's the most difficult part to cast; you and a very small handful of other actors are the only ones I can think of with the range for this part. Anyway, please read this script and see if you have any interest in starring in it. Needless to say, I would consider it a privilege to have you star in anything I write.

My telephone numbers are:

246 - 5663 (office)
TR3 - 5533 (home)

All my best,

November 4, 1976

Dear Walter:

I'm just beginning to get some negative feedback on my movie, "Network," from some television people which, I must say, surprised me. I thought television people would like it. It is, after all, the sort of jokes television people make among themselves. But the purpose of this note is to let you know that - if this movie or I have put you in any kind of awkward spot within the industry - then I am truly sorry, and if there is ever anything I can do to make amends, please let me know. Sidney told me that, after you read the script, you said that it wasn't about television at all; it was about our whole society and its fabric. Well, that's gospel true, Walter. I never meant this film to be an attack on television as an institution in itself, but only as a metaphor for the rest of the times. I'm sorry, Walter, if we've caused you any personal inconvenience or professional discomfort. We would never have asked you to allow us to use your newscast if we had dreamed it might embarrass you. Or maybe I'm making too much out of the whole thing. I hope so.

My very best,