

# **MAD MEN**

## **Person to Person**

Ep. #P714/S714

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As Broadcast Draft

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EXT. DESERT, UTAH - (DAY 1)

An EMPTY FRAME. We hear the ROAR of an ENGINE as a hot-rod muscle car speeds through the frame, kicking up dust.

INT. HOT ROD / EXT. DESERT, UTAH - (DAY 1)

CLOSE ON DON's face, in a helmet and goggles, hands gripping the wheel as he shifts and the ENGINE gets LOUDER.

INT. WAREHOUSE - LATER - (DAY 1)

A flatbed truck, an airstream trailer and a car are parked, a LITTLE BOY, 8, next to EVE, late 20s, attractive, halter top nearby, opens a soda for the boy. A car pulls in followed by the hot rod. Two men, KELLY, early 30s, muscular, t-shirt and overalls with the straps down, and BRIAN, 20s, army blouse tucked into white pants covered with grease, get out of the first car, and Don gets out of the hot rod, wearing a windbreaker and jeans, taking his helmet and goggles off.

BRIAN

I thought you were gonna open it up.

DON

I got a hell of a shake around one-thirty.

KELLY

What are you afraid of?

As Don goes to the cooler to get a beer,

EVE

(yells)  
That was fast!

DON

(yells back)  
Apparently not.

KELLY

So what do you think? Can we go to El Mirage?

DON

You and your record books.

DON (CONT'D)

You've got to take care of that shimmy. You won't lose control but I bet it creates drag.

KELLY

You know an awful lot about cars for a guy who hasn't got one.

BRIAN

We just need a stake. Couple hundred bucks for a flatbed rig, some parts--

DON

(smiles)

And beer and gas.

Don looks back at the car.

INT. MCCANN-ERICKSON - ROGER'S OFFICE - (DAY 1)

ROGER sits on the couch, coffee service for one, with CAROLINE (Ep. #711) and MEREDITH (Ep. #712) in the guest chairs, both taking notes. Roger smokes.

CAROLINE

Drive from O'Hare airport to breakfast with Sears Roebuck senior Vice Presidents. Then the Chicago Ad Club. Twelve-thirty luncheon, one-thirty speech.

MEREDITH

(writing)

I translated your speech into Pig Latin.

ROGER

That was a joke.

Roger looks at Caroline.

ROGER (CONT'D)

And?

CAROLINE

And... I've arranged for that package to be delivered to your suite at the Stanhope tomorrow.

ROGER

What package?

CAROLINE

The package from Canada with all  
the luggage.

ROGER

(re: Meredith)  
She knows about Marie.

MEREDITH

She's Megan's mother.

CAROLINE

(stands)  
I'm going to leave you two alone.

ROGER

Do I have to?

CAROLINE

Yes.

Meredith looks worried, folds up her notes as Caroline exits.

ROGER

Sweetheart, I have some sad news.

MEREDITH

Is he dead?

ROGER

Don? No.  
(considers)  
I don't think so. I think we would  
have heard about that.

MEREDITH

Oh.

ROGER

That said, our secret plan here has  
been discovered. They know I don't  
need two secretaries. I'm sorry, I  
really thought he'd be back by now.

MEREDITH

Well, I hope he's in a better  
place.

ROGER

He's not dead. Stop saying that.

MEREDITH

There are a lot of better places  
than here.

She stands, he does as well, shakes her head.

MEREDITH (CONT'D)

Well, I appreciate everything.

ROGER

I'll give you the recommendation he would have. I know you'll land on your feet.

MEREDITH

(smiles)

I always do.

Meredith walks out.

INT. MCCANN-ERICKSON - CREATIVE CONFERENCE ROOM - (DAY 1)

LORRAINE, 30s, tough, sits at the head of the table, padfolio open in front of her with FIVE TEAMS of creatives, including PEGGY and STAN near the end of the table, and one other WOMAN. Cigarettes are going, everyone with padfolios.

LORRAINE

So that covers Del Monte, Roman Meal and Diamond Walnuts. Bon Appetit.

(closes folder)

That's all the accounts, all assigned--

(tenth time)

And don't ask me again about Esso Research and Engineering. It's over.

As everyone starts to get up and crowd around her, Peggy turns to Stan, WHISPERING.

PEGGY

Why did they take us off Chevalier? Did Ted say anything to you about it?

STAN

Ted's not the Creative Director. They moved it to David's group.

PEGGY

Does David know they took us off?

STAN

There's plenty to go around.

Peggy walks up to Lorraine as she gathers her things and heads for the door, being held open for her by a MAN.

PEGGY

Lorraine? Do you have a moment?

LORRAINE

Not really.

The Man holding the door senses confrontation and walks out.

PEGGY

Why are we off Chevalier?

LORRAINE

Because Stu Riley took over from Pete Campbell and he has his favorites.

PEGGY

I thought David wanted us on it.

LORRAINE

I guess he didn't.

PEGGY

Well, does he know?

LORRAINE

(threatening)

I don't know. Why don't I call David and let him know you're unhappy?

Lorraine stares at Peggy, victorious, then starts to turn.

PEGGY

You know what, Lorraine? Call David. In fact, why don't we go over and see him right now.

(smiles)

I'm sure he'd love to get involved.

LORRAINE

(a beat)

Fine. You want it, you can have it.

PEGGY

Thanks so much.

Lorraine walks out. Stan looks at Peggy, shakes his head. Peggy smiles, walks out.

INT. DESERT MOTEL ROOM - (NIGHT 1)

Don lies in bed on his back as Eve rolls into frame, tousled and naked. He stirs a little, smiling, as she slides her hand down his body under the sheet. He looks over at the chair where his pants hang neatly over the back.

DON

You hung up my pants.

EVE

I like having a man to take care of.

DON

My wallet didn't happen to fall out, did it?

She stops touching him.

EVE

What the hell does that mean?

DON

Should I go look?

She stops him.

EVE

Maybe I just wanted to know who you were. Everybody thinks you're from Detroit come to steal their secrets.

DON

Did you leave me anything?

EVE

You've never paid for it, huh?

DON

I have and I will. I just like it to be voluntary. Get your purse.

She rolls over, leans on the side of the bed, opens her pocketbook, takes out Don's manila envelope. He looks inside, sees the ring. He hands her fifty dollars.

DON (CONT'D)

You could've asked me.

EVE

That's never worked.

She takes the money.

EVE (CONT'D)  
(jealous)  
Whose ring is that?

DON  
(laughs)  
Weren't you going to steal it?

EVE  
(re: money)  
Thank you.

They start to make out.

INT. KEY WEST HOTEL - (DAY 1)

Sun-filled, tropical decor, RICHARD (Ep. #712), tan, lies on the couch, open shirt and swimsuit, reading glasses, reading a paperback, cigar. JOAN enters in a bathing suit and cover-up, sun-kissed, with a beach bag.

RICHARD  
(smiles)  
We're leaving tomorrow, you know  
we're going to beat those postcards  
home.

JOAN  
I want them to say Key West.

He flips to the back of the book, takes out a small, glossy paper packet.

JOAN (CONT'D)  
Who gave you cocaine as a birthday  
present?

Joan comes over, sits next to him. As Richard opens the packet, revealing a fine white powder,

RICHARD  
My old partner. It's all over  
Malibu.  
(leans in)  
We said we'd try everything.

JOAN  
(shrugs, smiles)  
Okay.

He holds the packet up for her.



RICHARD

I think you're supposed to sniff it  
off your fingernail.

She scoops it up, does one nostril, then the other, wiping  
the bottom of her nose. He offers his nose.

RICHARD (CONT'D)

My turn.

She scoops more for him, he snorts off her nail, one nostril  
at a time as Joan looks off, smiles.

JOAN

Oooh. That's fast. I feel like  
someone just gave me some very good  
news.

RICHARD

You know we could live like this  
all the time.

JOAN

You just enjoy corrupting me.

During the following, both of them become more animated.

RICHARD

Not the cocaine. I'm talking about  
taking advantage of all I have.  
All you have. You should be  
spoiled.

JOAN

I couldn't be more spoiled. The  
way I've been living in New York,  
it's hard to tell when the vacation  
started.

RICHARD

Kevin's going to school soon, so I  
know you have to be in one place,  
but, if you think about it, why  
does that place have to be New  
York? There are good schools  
everywhere. And you hate your  
mother.

JOAN

I don't hate her.

RICHARD

Is that all you heard? You're  
cheating yourself.

(MORE)

RICHARD (CONT'D)

That tiny apartment? I don't want to make plans, but we could get a place in the mountains. Or the country. Or the mountains and the country.

JOAN

Have you been looking for a place?

RICHARD

It's a hobby. I guess what I'm saying is I want you to let yourself have a future with me.

JOAN

(surprised)

Do you want to get married?

RICHARD

(shrugs)

Sure, if you do. But it seems to me that your life is undeveloped property, and you could turn it into anything you want. It's got a hell of a view.

JOAN

(laughs)

Do we have to get married?

RICHARD

Hell no.

JOAN

I want you so much right now.

Richard kisses her, she pushes him back onto the couch, both GIGGLING.

INT. MCCANN-ERICKSON - PEGGY'S OFFICE - (DAY 2)

Peggy sits at her desk, typing. PETE enters, coat over his arm, no briefcase, holding a small cactus in a pot and a tin of cookies.

PETE

I'm sorry I got held up.

Peggy stands, comes around the desk, leans against it.

PEGGY

No, I'm sorry. Samsonite is shooting tomorrow and they changed everything. I feel horrible but I'm afraid it's just you and Harry for lunch.

PETE

That's my going away present?

PEGGY

(smiles)

What else did you get?

PETE

The account girls got a little sentimental. Sarah baked cookies, and this is a cactus.

PEGGY

What's that have to do with Kansas?

PETE

I don't know. Do you want it? I have a five year-old.

Peggy nods, he hands it to her as HARRY enters, in a serious suit with a thin, lit cigar in his mouth.

HARRY

Let's go, I'm starving.

PETE

She's not coming, she has work to do.

HARRY

(to Peggy)

Don't do that. You know who I was supposed to have lunch with?

PEGGY

Someone important?

HARRY

(to Peggy)

Doesn't anything mean anything to you?

Pete hands him the tin of cookies.

PETE

Here, this will hold you over. I'll meet you by the elevator.

Harry opens the tin as he walks away.

PEGGY

He acts like we're the Three Musketeers. We've never had lunch.

Pete laughs.

PEGGY (CONT'D)

I just wanted to say that I'm very happy for you, and everyone's going to miss you who doesn't hate you for getting that big job.

PETE

Hell, you're doing fine. Keep it up, you'll be a creative director by nineteen-eighty.

PEGGY

God, that sounds like a long time.

PETE

I'm telling you, it will happen. They just have to get used to the idea. Someday people are going to brag that they worked with you.

Peggy is caught off-guard, looks down.

PEGGY

What am I supposed to say to that?

PETE

I don't know, no one's ever said it to me.

PEGGY

A thing like that.

Pete smiles, starts to walk out.

PETE

I'll be back. That thing better be alive.

Pete leaves. ON Peggy.

INT. MISS PORTER'S - HALLWAY - (DAY 2)

SALLY sits on a stool by the payphone, stares off into space.

SALLY (INTO PHONE)  
So, you're in Utah?

INT. DESERT MOTEL ROOM - INTERCUT - (DAY 2)

Don, t-shirt, khakis, sits up on the made bed, on the phone.

DON  
I sent you the clipping. They  
broke the land speed record right  
over in Bonneville.

SALLY  
Uh huh.

DON  
Six hundred and twenty-two miles an  
hour in a car that looked like a  
jet. Sally?

SALLY  
I'm glad you're having fun.

DON  
Sorry. I already went to high  
school.

SALLY  
I gotta go.

DON  
Hold on. What's wrong?

SALLY  
Nothing.

DON  
(smiles)  
Boy problems?

SALLY  
(looks down)  
I'm not supposed to tell you.

DON  
What?

SALLY  
Mom's dying.

DON

Look, your mother is a hypochondriac. Don't go off the deep end.

SALLY

Dad. Listen to me. She has lung cancer. The doctors gave her six months to live.

Don's head swims.

DON

What?

SALLY

She doesn't want you to know, but I thought...

DON

No. You did the right thing. I'm coming home.

SALLY

No. I'm telling you because she wants Gene and Bobby to live with Uncle William.

DON

Well, don't worry, you're all gonna live with me. I promise.

SALLY

Let me finish. I've thought about this more than you have.

Don shakes out a cigarette, lights it during the following.

SALLY (CONT'D)

You have to tell her that you think it's best that they stay with Henry.

DON

No.

SALLY

Daddy, it's going to be so hard for them already. They should at least be in the same bed and at the same school.

DON

Sally, grown-ups make these decisions.

SALLY

Do you understand I'm betraying her confidence? I'm not being dramatic. Now please take me seriously.

A GIRL comes into frame.

SALLY (CONT'D)

I have to go.

DON

Hold on.

SALLY

Please, I can't talk right now.

DON

Sally, wait a minute--

Sally hangs up. ON Don.

INT. FRANCIS HOUSE - BEDROOM - MOMENTS LATER - INTERCUT -  
(DAY 2)

The phone RINGS. BETTY enters, pale and tired, in her robe and nightgown, arrives at the phone, COUGHS, then answers, sitting on the side of the bed.

BETTY

Francis residence.

OPERATOR (OVER PHONE)

I have a person to person call for Betty Francis from Donald Draper.

BETTY

This is she. I'll accept.

(then)

Hello, Don. Don't you want the boys?

DON (OVER PHONE)

No.

REVEAL Don, sitting on the side of the bed, holding a beer.

DON (CONT'D)

You know I talk to Sally, don't you?

BETTY

(upset)

Yes, of course.

DON

I'm coming home.

BETTY

(yells)

You are definitely not!

DON

I want to be there. The kids need me.

BETTY

I don't want to upset them. It's my business. I didn't even want her to know, but no one can keep their mouth shut.

DON

I don't want you to worry about them. They're going to come live with me, you don't even have to ask.

BETTY

I wasn't going to. Please don't let your pride interfere with my wishes.

DON

I'm their father.

BETTY

What they really need is a woman in their life, a regular family. Living with my brother and Judy is in their best interest.

DON

You don't have the right to decide.

BETTY

What am I supposed to do? This way you'll see them exactly as much as you do now, on weekends and oh wait, Don-- When was the last time you saw them?



DON  
Betty, I didn't know.

BETTY  
(sweet)  
Don, honey, I appreciate your intentions. I really do. But I'm not going to waste the rest of my time arguing about this. I want to keep things as normal as possible and you not being here is part of that.

Don looks down, emotional.

DON  
Birdie.

BETTY  
I know.  
(a beat, exhausted)  
I have to go.

DON  
I'll talk to you soon.

BETTY  
Okay.

Betty hangs up. Don drinks his drink.

INT. RESTAURANT - (DAY 2)

KEN sits, drinking red wine. Joan arrives, dressed up, sunburned. Ken stands, kisses her on the cheek, she sits down across from him.

KEN  
Let me get you a glass.

He waves and points.

KEN (CONT'D)  
How was Florida?

JOAN  
Compelling.

A glass comes down, the WAITER pours wine for Joan.

KEN  
I assume you held onto your Rolodex when you retired?

JOAN

Can I taste the wine first?

The Waiter walks away, Ken raises his glass, Joan sips.

KEN

You know you look great.

JOAN

(laughs)

Thank you. What do you want?

KEN

Every department at Dow has to make an industrial film for the national sales meeting, and our script just came in. I fell asleep on page two of thirty.

JOAN

How long is this film?

KEN

See? You know that. The producer's as drunk as a skunk. I have to replace him. Do you remember the name of the guy who produced Birdseye?

JOAN

I'm sure I have his number somewhere.

Ken takes a folded piece of paper, hands it to her.

KEN

It's fifty-thousand dollars for eight minutes. A good producer could pocket half of it, but he has to know writers and directors and I need it yesterday. Joan, I can't be eclipsed by Plastics and Packaging again.

JOAN

Relax, Kenny. For that kind of money, there'll be ten men for the job.

KEN

Great. So, how's the family?

JOAN

Wonderful. How's Eddie?

KEN

He's a little weird actually. I think there might be something wrong with him.

Joan LAUGHS.

INT. DESERT MOTEL ROOM - (NIGHT 2)

Don is on the bed, eyes closed, still dressed, TV and LIGHTS ON, empty bottle and manila envelope nearby. A KNOCK. As he stirs, we realize he's drunk, not asleep.

DON

Come in!

He slowly sits up as Kelly and Brian enter in their coats.

BRIAN

You can't ask him for money like this.

KELLY

(loud)

Don. You don't have to come along but you promised to stake us.

DON

I'm coming, I'm coming.

KELLY

Should we pack you?

Don reaches over, takes the envelope off the nightstand.

DON

I'm packed.

(stands)

You can drop me in LA.

He plops back down on the bed. They go to help him up.

INT. JOAN'S APARTMENT - KITCHEN - (DAY 3)

Joan sits at her kitchen table, glasses on, KEVIN (Ep. #710) watching TV nearby, she turns the TV down.

JOAN

(into phone)

Hello, big shot. I was hoping we could grab lunch or a drink and catch up.

INT. MCCANN-ERICKSON - PEGGY'S OFFICE - INTERCUT - (DAY 3)

Peggy sits at her desk, dunking a donut into her coffee, reading the paper.

PEGGY

It's so good to hear from you. I  
thought you forgot about me.  
(looks for calendar)  
How about the end of next week?

JOAN

I can't wait. Is your weekend  
busy?

PEGGY

(suspicious)  
You really want to catch up.

JOAN

Well, I ran into Ken and--

PEGGY

Oh, how is he? Did you tell him I  
said hi? Why would you do that.

JOAN

Dow needs a script yesterday for an  
industrial film. You know the  
account, and well, we both thought  
of you.

PEGGY

I don't have time to moonlight.

JOAN

It's twelve hundred dollars for a  
ten-page script.

PEGGY

Geez. Well, anything for a friend.

JOAN

We can chat when I drop off the  
research. Obviously not there.

PEGGY

Of course.

Joan hangs up. Peggy looks at her watch, folds up the newspaper, turns on her typewriter.

EXT. STEPHANIE'S HOUSE - (DAY 3)

Don, ragged, sunglasses, paper bag under his arm, in his outfit from last night, KNOCKS. We REVEAL STEPHANIE (Ep. #705), no longer pregnant, looking put together in jeans and a peasant top, no shoes. She smiles and we see her one-room house, complete with batik wall-hangings and hippie decor.

STEPHANIE

(hugs him)

Dick.

DON

Hello

STEPHANIE

What are you doing here? How did you find me?

He enters, taking his glasses off as she closes the door.

INT. STEPHANIE'S HOUSE - (DAY 3)

DON

I was in LA. I called your folks, they told me you were in town.

STEPHANIE

Uh-huh. And they sent you here for what?

DON

They didn't tell me anything but your address. Patty's pretty mad I gave you money.

STEPHANIE

That's more than she did.

DON

Do you have any liquor? I've been drinking beer all night.

STEPHANIE

(re: couch)

Sit down. I'll make coffee.

Don goes over, sits, exhausted.

STEPHANIE (CONT'D)

What's going on?

DON

Nothing much. I'm retired. I've been on the road. I just wanted to see how you were doing and meet the little one.

STEPHANIE

This is bullshit. Did they fly you in from some drunk tank to make me feel guilty?

DON

Stephanie, no. What happened?

She stares at him a beat.

STEPHANIE

He's not here. He lives with Ronnie's parents. His dad.

DON

I understand.

Don takes the manila envelope out of his jacket pocket.

DON (CONT'D)

Listen, I also thought that this should be with you.

He takes out the ring, offers it to her.

DON (CONT'D)

Megan and I are, well...

STEPHANIE

(softens)

I'm sorry about that.

DON

Anna always wanted you to have it.

STEPHANIE

Come on, Dick, what am I going to do with that?

DON

Fine. Sell it. Is that the problem? Do you need money?

STEPHANIE

I appreciate you trying to help me out, but I'm pretty sure you're the one who's in trouble.

DON

(beat)

A lot has happened.

STEPHANIE

Well, you're welcome to crash here.

I'm going away for a few days.

DON

I don't want to put you out. I  
just need a shower and a shave.  
Where ya goin'?

STEPHANIE

Up the coast. It's some kind of  
retreat. Why don't you close your  
eyes and I'll open a can of stew.

DON

Okay.

He sets the ring down on the coffee table, lies back on the  
couch, closes his eyes.

INT. STANHOPE HOTEL - (NIGHT 3)

Roger lies on his back, naked to the waist, arms spread.

ROGER

Are you trying to kill me?

Just then, MARIE (Ep. #709) rolls into frame pulling up the  
sheets, naked, holding a cigarette, hands it to him as she  
snuggles onto his chest, sets an ashtray on top of the  
blanket.

MARIE

I'm trying to make you happy. That  
was our agreement.

We REVEAL they're in Roger's bed, some of Marie's trunks  
stacked in the corner.

ROGER

(re: cigarette)

Du Maurier? They taste like *le*  
*shit*.

MARIE

(laughs)

I miss them.

ROGER

Too bad. You're done with Canada.

MARIE

My children live there. You will learn to love it.

ROGER

As long as I don't have to see what's his name.

MARIE

The poor soul, he suddenly discovered that he wants me.

ROGER

(sits up a little)  
You saw Emile?

MARIE

Ach, he was such a tragic figure.

ROGER

I hope you told him it's too late.

MARIE

Not everything is your business.

ROGER

Wait, did you sleep with him?

MARIE

Don't raise your voice. You're not my husband.

ROGER

You went up there to divorce him!  
I forbid you to see him!

MARIE

Arrête! You're the one that will throw me over and leave me for your secretary.

ROGER

You know what a low blow is?

MARIE

*What will I do when you disappear? I'll starve! I'll be wandering the streets of Manhattan with a little suitcase and a dollar in my pocket!*

MARIE (CONT'D)

Que vais-je faire quand tu disparais? Je mourrai de faim. Je vais errer dans les rues de Manhattan avec ma petite valise et aucune pièce dans ma poche.

\*  
\*  
\*  
\*  
\*  
\*



ROGER

All I got was "suitcase"! Yell at me slower or in English!

MARIE

You live in an hotel. Go get another room!

ROGER

What?

MARIE

Out! Sleep on the sofa. The television's in there. That's your friend.

Roger shakes his head, grabs the spread off the bed, walks out the door as Marie simmers.

INT. STEPHANIE'S HOUSE - (NIGHT 3)

Don sleeps on the couch under a blanket, cleaned up, kit and clothes on a chair next to him. Stephanie enters, bag over her arm. She starts to go, then stops, looking at him asleep. She comes over and wakes him.

STEPHANIE

You're coming with me.

INT. FRANCIS HOUSE - KITCHEN - (NIGHT 3)

BOBBY stands at the sink, scraping the outside of a burnt grilled cheese sandwich, two more on a baking pan. GENE (Ep. #713) sits at the table, unwrapping a slice of American cheese off a stack, glass of milk and empty plate in front of him. Sally enters, unbuttoning her coat.

SALLY

Hi, Geney.

GENE

Hi, Sally.

As she goes over and gives him a kiss,

BOBBY

I didn't know you were coming home.

SALLY

I missed you guys. I took the train.

BOBBY

Is it going to happen now?

SALLY

Is what going to happen?

Bobby looks at Gene.

SALLY (CONT'D)

Gene, go watch TV.

GENE

No.

BOBBY

Get out of here.

Gene gets up, exits as Sally goes over to Bobby.

SALLY

Where are they?

BOBBY

Henry's still at work. She's lying down. That's all she can do. I don't know what she thinks I think, but I heard everything before they stopped fighting.

SALLY

I don't know how long she has, but I'm not going to Madrid anymore.

BOBBY

She's not gonna like that.

SALLY

What happened in here? It smells like a fire.

BOBBY

I was making dinner.

SALLY

Get the frying pan. I'll show you how to do it.

As Bobby goes to get the frying pan, Sally throws the grilled cheeses in the trash.

INT. RETREAT - CABIN - (NIGHT 3)

The door opens, we hear the OCEAN and WIND, CLEMENTINE, 20s, attractive, in jeans, long linen shirt, wooly cardigan, enters holding a kerosene lantern, as Don and Stephanie follow. There are three beds, one with a man asleep in it, and another lantern. They WHISPER.

STEPHANIE

There's someone in here.

CLEMENTINE

It's more communal this way. Sun salutation's at dawn with yoga and tai chi, a silent meal at seven a.m., and the seminars begin at nine.

She hands Don a newsprint schedule.

CLEMENTINE (CONT'D)

Get some rest. Tomorrow's gonna be beautiful.

Don fishes in his pocket, takes out a dollar, she takes it.

CLEMENTINE (CONT'D)

You are so generous.

She leaves, Don and Stephanie start making their beds.

DON

(re: schedule)

Where are we? "Psychotechnics,"  
"Anxiety and Tension Control,"  
"Divorce: A Creative Experience."

STEPHANIE

Be open to this. You might feel better.

DON

She took my money. That's a good sign.

Don lies down on the bed, the springs SQUEAK, the other man, DANIEL, 40s, stirs. Stephanie gets in the other bed, turns OFF the lantern.

STEPHANIE

Goodnight, Dick.

ON Don.

INT. JOAN'S APARTMENT - MORNING - (DAY 4)

Joan opens the door. Roger walks past her holding Kevin.

ROGER

Be careful, he's a little sticky.

Roger sets Kevin down.

KEVIN

I had pancakes.

Kevin goes over and turns on the TV, they both watch him.

ROGER

Do you have a minute?

JOAN

Of course.

Joan sits, moving papers aside, Roger joins her.

ROGER

Look, I've been revising my will,  
and with Margaret lost... I'm  
dividing most of my estate between  
Ellery and--

He points to Kevin.

JOAN

Roger.

ROGER

I know you don't want it but it's  
for him, and I don't want it to put  
you in an awkward position when  
some man you used to work with  
leaves your son a small fortune.  
The good doctor, for example.

JOAN

Greg had twins with some nurse. As  
far as he's concerned, Kevin never  
happened.

ROGER

So he knows?

JOAN

No. He's just a terrible person.

ROGER

What about the guy you've been  
hiding from me?

JOAN

(smiles)

Richard's a man of the world.  
Roger, this is an expensive way to  
mark your territory.

ROGER

What? No. I've just been thinking  
that you get to a point in your  
life where it's the last chapter,  
and--

JOAN

Are you ill? Is everything okay?

ROGER

For the time being, but I'm getting  
married.

JOAN

(shakes her head)

Well those skirts are pretty short  
at McCann.

ROGER

Nah, I met her through Megan  
Draper. She's old enough to be her  
mother. Actually, she is her  
mother.

JOAN

(laughs)

That's spectacular. What a mess.

ROGER

You'd be surprised. Nobody cares.

JOAN

I guess somebody finally got the  
timing right.

ROGER

So, you'll accept?

JOAN

If this is what you really want,  
I'm not going to say no. It would  
be a relief to know that no matter  
what, our beautiful little boy is  
secure.

ROGER

Good.

He gets up, looks over at Kevin.

ROGER (CONT'D)

Get over here.

Kevin ignores him, Roger shrugs.

ROGER (CONT'D)

Little rich bastard.

(to Joan)

He really is, I guess.

JOAN

Thank you.

EXT. RETREAT - NEAR BLUFF - (DAY 4)

Don stands outside by a door to the lodge, listening to the OCEAN, smoking as ATTENDEES of various ages walk the grounds. He sees a GROUP on the bluff doing tai chi. Stephanie approaches with her purse and sunglasses.

STEPHANIE

(re: purse)

I didn't want to leave it in the room.

DON

Be open.

STEPHANIE

Let's go.

Don holds the door open.

INT. RETREAT - MAIN LODGE - SEMINAR ROOM - MOMENTS LATER - (DAY 4)

A small, wooden room with TEN ATTENDEES, 25 to 60, plus Don and Stephanie, all walking around randomly. Don looks at Stephanie as the therapist, VINCE, 40s, bearded, pancho, talks.

VINCE

That's right. Just walk around the room. No aiming. No purpose other than to move your legs. That's it.

Don smiles at Stephanie, she shrugs.

VINCE (CONT'D)

Stop. Look at the person nearest you. What does that person make you feel?

They all stop, people stare at each other, awkwardly. Don stands in front of a WOMAN, 60s, in linen and a headband.

VINCE (CONT'D)

Now find a way, without words, to communicate that feeling to the other person.

Two WOMEN hug.

VINCE (CONT'D)

(challenging)  
Does hugging feel honest?

Suddenly, the old Woman pushes Don in the chest, hard. He's stunned, stares at her then looks around.

INT. RESTAURANT - (DAY 4)

Peggy sits at a table, looking at the menu. Joan enters, dressed for business, bag and purse. Peggy stands. They kiss.

PEGGY

I'm so happy to see you.

JOAN

Me you, as well.

Joan reaches in her bag, hands Peggy an envelope as she sits.

PEGGY

That's not the only reason I came.

A WAITER approaches as Peggy peeks at the check.

JOAN

Can we get a couple of bloody marys?

PEGGY

Holy shit.

JOAN

(re: check)  
That's the tip of the iceberg, Peggy.

PEGGY

I never know if that's good or bad.

JOAN

The director, Jeff Dole, has two more industrials and he's asked me to produce them, and they both need scripts. And when Ken turned your idea in, they put him in charge of the corporate presentation. It's got a sixty-thousand dollar budget.

PEGGY

I already have a very demanding job.

JOAN

Do you have a contract?

PEGGY

I really thought you'd be on a beach by now.

JOAN

I've been to the beach. But when I talked to Ken, I realized it would be easy to turn this into an actual production company. Eventually I could hire writers to help you with the workload.

PEGGY

Slow down.

JOAN

Harris-Olson. You need two names to make it sound real.

PEGGY

Are you serious?

The drinks arrive.

JOAN

Could you give us a minute?

The Waiter walks away.

JOAN (CONT'D)

We won't answer to anyone. It will be something of ours, with our name on it.



PEGGY  
(stunned)  
I'm so flattered.

JOAN  
(sip)  
So?

PEGGY  
I don't know.

JOAN  
I can't believe you're hesitating.  
How can you work at that place?

PEGGY  
It's a huge decision.

JOAN  
Well, you can think about it but I  
need to find someone by the end of  
the week.

PEGGY  
Find a partner?

JOAN  
Find a writer. The partnership is  
just for you.

Peggy takes a big drink, as Joan opens her menu.

INT. RETREAT - MAIN LODGE - SEMINAR ROOM - (DAY 4)

Ten chairs sit in a circle with EIGHT PEOPLE, 20s to 60s,  
including Daniel, Don in khakis and a sport shirt, and  
Stephanie, Kleenex in hand, next to the instructor, SHEILA,  
40s, earthy.

SHEILA  
You don't have to say why you're  
here, but why don't you tell me how  
you're feeling right now.

ANGIE, 30s, attractive, exchanges a look with Stephanie.

STEPHANIE  
I feel like everyone's judging me.

SHEILA  
And how does it feel to tell us  
that?

STEPHANIE

Like I'm a little girl and my  
parents are looking at me--

(laughs)

The way they look at me now. Like  
all I do is screw up. "You  
shouldn't have dropped out of  
school." "You shouldn't have been  
with a lowlife." "You shouldn't  
have gotten pregnant." "You should  
have loved being a mother."

Don watches, uncomfortable.

DANIEL

Life is full of shoulds.

There's some nodding.

STEPHANIE

Yeah, but I made a mistake. And I  
just want to get it together now.

ANGIE

So you can be with your baby?

STEPHANIE

What? No.

(to Sheila)

See, they are judging me.

SHEILA

Why don't you tell Angie how it  
feels to hear her say that.

STEPHANIE

It makes me feel small and  
insignificant. Angie.

ANGIE

What I feel when I hear about your  
baby is sadness. My mother left  
and I can tell you that your baby  
is going to spend the rest of his  
life staring at the door waiting  
for you to walk in.

Stephanie starts to CRY. Don looks around.

SHEILA

(calmly)

Stephanie, is it okay if I tell you  
how this is making me feel?

Stephanie gets up, walks out of the room, CRYING. Don stands, looks around, shakes his head, follows Stephanie.

EXT. RETREAT - LODGE - MOMENTS LATER - (DAY 4)

Stephanie walks across, Don catches up to her, turns her around. She pulls away from him, CRYING.

DON

Don't listen to them.

STEPHANIE

You think this is a big laugh,  
don't you.

DON

You weren't raised with Jesus. You  
don't know what happens to people  
when they believe in things.

STEPHANIE

It's true. You think that I don't  
want to hear the truth?

She starts dabbing her eyes with the Kleenex in her hand.

DON

I could help you. I could move to  
LA.

STEPHANIE

I don't know what you're doing.  
You show up with some family  
heirloom? You're not my family.  
What's the matter with you?

DON

I just know how people work. You  
can put this behind you. It'll get  
easier as you move forward.

STEPHANIE

Oh Dick, I don't think you're right  
about that.

Don stares at her.

STEPHANIE (CONT'D)

I have to lie down. I'll see you  
after dinner.

She walks away into the cabin. ON Don.

INT. MCCANN-ERICKSON - PEGGY'S OFFICE - (NIGHT 4)

Peggy sits in the guest chair, smoking, drinking, pad on her lap. Stan leans in the door, stuff under his arm.

STAN  
I'm gonna split.

PEGGY  
Well, I'm going to sit here and  
look at these four walls.

STAN  
If you're not gonna work, I can try  
and catch up.

PEGGY  
Get the door.

Peggy takes a glass off the bar, pours him a drink as he sits in the chair next to her.

PEGGY (CONT'D)  
Do you like it here?

STAN  
It's growing on me.

PEGGY  
Joan said she wants to go into  
business. She's going to be a  
producer.  
(smiles)  
And I'd be her partner.

STAN  
Oh.

PEGGY  
You don't like that? I could have  
my name on the door. Be my own  
boss.

STAN  
That's not a good reason.

PEGGY  
You think it'll fail?

STAN  
No. You have such a rare talent,  
stop looking over your shoulder at  
what other people have.

PEGGY

You don't think I can do it.

STAN

(irritated)

I said the opposite! You're just excited about being in charge. Working for a producer? That's not even what you want to do.

PEGGY

You have no ambition.

STAN

I'm just very happy being good at my job. I've got nothing else to prove.

PEGGY

Spoken like a failure.

STAN

(stands)

I hope you're really drunk. 'Cause you're going to need an excuse.

He starts to walk out.

PEGGY

Stan.

STAN

There's more to life than work.

He leaves. She shakes her head, takes another sip.

INT. RETREAT - CABIN - (NIGHT 4)

Don lies in bed, Daniel asleep in the bed next to him. Stephanie walks in, a lantern in her hand. She gets into bed, turns OFF the lantern.

INT. JOAN'S APARTMENT - (DAY 5)

Joan, in a robe, stands at the table, still covered in papers, with a pot of coffee, pouring into a cup.

JOAN

Coffee!

Richard sticks his head out of the bedroom.

RICHARD  
Is the coast clear?

JOAN  
Who'd you think I was talking to?  
They're gone.

Richard comes out, dressed, holding his cowboy boots as Joan sits at the table. He sits in the chair, puts them on.

RICHARD  
I could eat a dozen eggs.

JOAN  
I'm sorry, I just found out I can't go to Old Lyme this afternoon.

RICHARD  
I just want you to look at a boat.

She hands him the sugar.

JOAN  
That sounds lovely, but Jeffrey says Nathan's frankfurters wants to show me around.

RICHARD  
Coney Island. We could make a day of it.

JOAN  
It's a business meeting.

RICHARD  
(realizing)  
Because you started a business.

JOAN  
(smiles)  
We'll see.

RICHARD  
What are you doing?

JOAN  
It's a couple of little projects.

RICHARD  
Don't you want to be with me?

JOAN

Of course. But I don't know, this seems like it might be a chance to... build something.

RICHARD

Well, it's going to take all your time, all your energy, and all your attention.

JOAN

That's not true.

RICHARD

It is. I did it.

JOAN

And you loved it.

RICHARD

I want to be with you. And I don't want to be rooting for you to fail so that can happen.

JOAN

Do you want to get married? We can get married.

The phone RINGS.

RICHARD

No, I don't want to be back where I was.

JOAN

This can be different. We're different people. I want you in my life.

The phone RINGS again.

RICHARD

You really want to answer that, don't you?

JOAN

No, but I probably should.

RICHARD

You act like this is happening to you, but you're making a choice.

JOAN

I can't just turn off that part of myself. I would never dream of making you choose.

RICHARD

When something's wrong, it's always wrong.

Joan stares at him, stands, goes to the kitchen doorway, answers.

JOAN

(into phone)

Hello? Joan Harris speaking.

Richard stands, starts to cross to the door.

JOAN (CONT'D)

(into phone)

Could you please hold for a second?

(covers phone)

Richard? Wait. You're being silly.

RICHARD

Good luck, Joan.

Richard walks out, the door closes. Emotional, Joan lifts the phone to her ear, forcing a smile, professional.

JOAN

Well hello, Jeff. Sorry about that.

ON Joan as she listens.

INT. RETREAT - CABIN - MORNING - (DAY 5)

Don wakes in the empty cabin, looks around, sees Stephanie's bed is stripped, her bag is gone.

EXT. RETREAT - CABIN - MOMENTS LATER - (DAY 5)

Don steps out, buttoning his shirt, sees Daniel, naked, reading.

DON

Have you seen Stephanie?

DANIEL

She took off a few hours ago.



DON

Did she say where she was going?

DANIEL

I'm sorry, I would have asked if  
I'd known you needed to know, man.

Don shakes his head, goes back into the cabin.

INT. RETREAT - MAIN LODGE - LATER - (DAY 5)

Don, dressed to leave, bag under his arm, approaches  
Clementine at the hotel-type desk.

DON

How do I get out of here? My  
friend took the car.

CLEMENTINE

We can get you a car and driver  
with a couple days notice. Or you  
could hitch, but you'll be standing  
there all day. You can thank  
Charlie Manson for that.

DON

Dammit.

CLEMENTINE

I'm sure you can get a ride back  
with somebody by the end of the  
week. You're all paid up.

DON

People just come and go and no one  
says goodbye.

CLEMENTINE

I'm sorry, but people are free to  
come and go as they please.

INT. MCCANN-ERICKSON - PEGGY'S OFFICE - (DAY 5)

Peggy sits at her desk, on the phone.

OPERATOR

I have a person to person call for  
Peggy Olson from Donald Draper.

PEGGY

This is Peggy Olson. I accept.

There's a CLICK. Peggy stands.

PEGGY (CONT'D)  
Where the hell are you?

EXT. RETREAT - MAIN LODGE - PAYPHONE - INTERCUT - (DAY 5)

Don stands by a wall-mounted payphone, a stool nearby, cigarette in hand.

DON  
Somewhere in California.

PEGGY  
Do you know how angry everyone is?

DON  
(sarcastic)  
Did everything fall apart without me?

PEGGY  
It's not about that. You just took off. People were worried. What have you been doing?!

Don sits on the stool.

DON  
I don't know. I have no idea.

PEGGY  
(smiles)  
Look, I know you get sick of things and you run, but you can come home.

DON  
Where?

PEGGY  
McCann'll take you back in a second. Apparently it's happened before. Don't you want to work on Coke?

DON  
I can't. I can't get out of here.

PEGGY  
Don, come home.

DON

I messed everything up.

(dark)

I'm not the man you think I am.

Peggy sits on the desk, emotional.

PEGGY

Don, listen to me. What did you ever do that was so bad?

DON

(almost to himself)

I broke all my vows. I scandalized my child. I took another man's name and made nothing of it.

PEGGY

That's not true.

Don puts his hands over his eyes.

DON

I only called because I realized I never said goodbye to you.

PEGGY

I don't think you should be alone right now.

Don stands up.

DON

I'm in a crowd. I just wanted to hear your voice. I'll see you soon.

PEGGY

Wait!

He hangs up, takes a step away, then turns back to the stool feeling dizzy. He puts his bag on the stool, then lowers himself to the floor, sits.

INT. MCCANN-ERICKSON - STAN'S OFFICE - (DAY 5)

Stan sits at his drafting desk, his half of the office clean, another MAN, 40s, drawing behind him, whose area is more lived-in. The phone RINGS.

STAN

Rizzo.

INT. MCCANN-ERICKSON - PEGGY'S OFFICE - INTERCUT - (DAY 5)

Peggy searches her desk drawer for cigarettes, phone to ear.

PEGGY

It's me.

STAN

(irritated)

What do you want?

PEGGY

I just got off the phone with Don.

STAN

Are you kidding me? Where the hell is he?

PEGGY

California, but he didn't say where. I'm really worried about him.

The other Man leaves, papers in his hands, Stan looks around.

STAN

He always does this and he always comes back. He's a survivor, he's going to be okay.

PEGGY

You didn't hear him. He wasn't making any sense.

STAN

You've got to let him go. It doesn't mean you stopped caring about him.

PEGGY

(beat)

I'm sorry I said those shitty things to you. I don't believe them.

STAN

Look, you're going to do great no matter what you do.

PEGGY

I think you were right. I mean I'm going to stay.

STAN

Good, because I didn't want you to leave.

PEGGY

Then why didn't you just say that?

STAN

Because every time I'm face to face with you I want to strangle you, and then I miss you when I go away. And I miss you, and I call you on the phone and I get the person I want to talk to.

PEGGY

That's not true.

STAN

Yeah, well, I don't know what it is, but when I'm standing in front of you, I bring out something terrible. And I think about how you came into my life and how you drove me crazy. And now? I don't even know what to do with myself. Because all I want to do is be with you.

PEGGY

(beat)

What? What did you just say?

STAN

I want to be with you. I'm in love with you.

PEGGY

What?

STAN

I love you, Peggy.

PEGGY

Oh my God. That's what I thought you said.

She swallows, looking around, stunned.

PEGGY (CONT'D)

I-- I don't know what to say... I feel like I can't breathe almost. I mean I don't even think about you.

(MORE)

PEGGY (CONT'D)

I mean I do, all the time, because  
you're there.

(presses her chest)

And you're here.

(emotional)

And you make everything okay. You  
always do, no matter what.

(shakes head)

I mean I must be. Because you're  
always right. I can't believe  
this. I think I'm in love with you  
too.

(smiles)

I really do.

(beat)

Stan? Are you there?

She stands, CLICKING on the receiver.

PEGGY (CONT'D)

Stan?

She looks up to see Stan in the doorway, a little winded.

STAN

What were you saying?

PEGGY

I love you.

They walk over to each other. They kiss.

EXT. RETREAT - MAIN LODGE - PAYPHONE - (DAY 5)

Don still sits on the floor by the payphone, paper bag under  
his arm, elbows on his knees, head down a little. Sheila  
approaches.

SHEILA

Are you waiting for a phone call?

Don looks up a little, still dazed.

DON

What?

SHEILA

Have you taken something?

Don shakes his head "no."

SHEILA (CONT'D)

You know what? Why don't you come with me to my seminar.

DON

I can't move.

SHEILA

Sure you can. I'm late, I don't want to walk in by myself.

She offers Don her hand, Don ignores it, gets up.

INT. RETREAT - MAIN LODGE - SEMINAR ROOM - MOMENTS LATER -  
(DAY 5)

Daniel sits next to Vince in the circle of ten chairs, seven of which are occupied with ATTENDEES. He doesn't notice Don as Don sits next to Sheila, across from Vince.

DANIEL

I guess what I feel is I had my hang-ups, she had her hang-ups, but one of us was willing to reduce the conflict.

VINCE

How would you feel about starting with that next time?

Daniel nods, gets up, takes a different chair in the circle as Vince looks around. Sheila looks at Don, he stares straight ahead. There's a beat. LEONARD, 40s, a little round, stands, takes the chair next to Vince.

LEONARD

My name is Leonard and I don't know if there's anything that complicated about me, which is why I should be happier I guess.

VINCE

Do you remember what I said to Daniel about "should"?

LEONARD

That's good for him, he's interesting. But I've never been interesting to anybody. I work in an office and people walk right by me. I know they don't see me.

(MORE)

LEONARD (CONT'D)

And I go home and I watch my wife  
and my kids. They don't look up  
when I sit down.

VINCE

How does it feel to say that?

LEONARD

I don't know. It's like no one  
cares that I'm gone.

Don hears this, looks up.

LEONARD (CONT'D)

They should love me. Maybe they  
do. But I don't even know what it  
is. You spend your whole life  
thinking you're not getting it.  
People aren't giving it to you.  
Then you realize that they're  
trying and you don't even know what  
it is.

As Leonard continues, Don becomes increasingly interested.

LEONARD (CONT'D)

I had a dream that I was on a shelf  
in the refrigerator. Someone  
closes the door and the light goes  
off. And I know everybody's out  
there eating. And then they open  
the door and you see them smiling  
and they're happy to see you but  
maybe they don't look right at you  
and maybe they don't pick you.

(looks down)

Then the door closes again. The  
light goes off.

There's a silence. Leonard starts to CRY. Don gets up,  
walks over to Leonard, wraps his arms around his shoulders,  
hugs him. Don's body starts to quake a little as he starts  
to CRY as well, closing his eyes, still holding Leonard. We  
look around the group, some moved, some just curious.

EXT. AIRPORT - (DAY 6)

A limo pulls into frame, the rear door opening as Pete, suit  
and tie, gets out and turns back to help TRUDY (Ep. #711),  
dressed up, and TAMMY (Ep. #713). Trudy holds her hand on  
her hat as Pete picks up Tammy and ushers them ahead to the  
front of a Learjet, where a PILOT and CO-PILOT stand at  
attention.



PILOT  
Welcome aboard.

We PULL OUT wide as the CHAUFFEUR comes along with the luggage and the Pilot helps Trudy, then Tammy, then Pete into the plane.

INT. JOAN'S APARTMENT - (DAY 6)

Joan, dressed up, holds Kevin, giving him a smooch as GAIL (Ep. #706), dressed to leave, comes over and takes him, REVEALING papers, storyboards on easels, a schedule on the wall, and MAUREEN (Ep. #710) typing near a black office phone. It RINGS as Gail exits with Kevin.

MAUREEN  
(answering)  
Holloway-Harris, how may I help you? ... Of course. Please hold for Joan.

She presses the hold button, hands the phone to Joan.

JOAN  
This is Joan.

INT. CAFE IN PARIS - (DAY 6)

Roger and Marie sit at a cafe table, Roger reading the paper, Marie smoking, both with aperitifs. Marie looks at an OLDER COUPLE nearby.

MARIE  
Look at them. One day that will be us.

Roger looks.

ROGER  
Yeah, tomorrow.

A WAITER comes over.

ROGER (CONT'D)  
*Two lobsters, and a bottle of champagne for my mother.*

ROGER (CONT'D) (CONT'D)  
Deux homards, et une bouteille de Champagne pour ma mère, s'il vous plait.

\*  
\*  
\*  
\*

Marie laughs. Roger smiles.

INT. FRANCIS HOUSE - KITCHEN - (NIGHT 6)

Sally's at the sink doing dishes in rubber gloves. We PULL BACK to see Betty at the table, reading the paper, smoking.

INT. MCCANN-ERICKSON - PEGGY'S OFFICE - (NIGHT 6)

Peggy sits at her desk, typing, thinking. She feels two arms around her, closes her eyes as Stan leans down and kisses her head. She looks up at him, he smiles, she smiles back.

EXT. RETREAT - BLUFF - MORNING - (DAY 7)

Don walks out onto the bluff in khakis and an untucked white buttoned shirt, no shoes.

VINCE (PRELAP)

Mother sun, we greet you and are  
thankful for the sweetness of the  
earth.

EXT. RETREAT - CLIFF - MORNING - (DAY 7)

We REVEAL Vince in linens, in the lotus position.

VINCE

The new day brings new hope,

We see Don, sitting across from him, in the lotus position, in light clothing, with a group of OTHERS, listening.

VINCE (CONT'D)

Lives we've led, the lives we've  
yet to lead. New day. New ideas.  
A new you.

(beat, closes eyes)

Ommmmmmmmmm.

We MOVE DOWN across the group as they say the second "OMMMMM" until we find Don, eyes closed, finishing the "OM".

DON

(third time)

Ommmmmmmmmm.

As we push in, he smiles. We hear a woman's voice singing,

WOMAN (O.S.)

*I'd like to buy the world a home--*

CUT TO:

EXT. ITALIAN HILLTOP - DAY (CLIP)

REVEAL the woman is in the 1971 COCA-COLA AD, singing with a group of young people from around the world.

SINGERS

*...And furnish it with love,  
Grow apple trees and honey bees  
And snow white turtle doves.*

*I'd like to teach the world to sing  
In perfect harmony  
I'd like to buy the world a Coke  
And keep it company  
That's the real thing.*

*I'd like to teach the world to sing  
In perfect harmony  
I'd like to buy the world a Coke  
And keep it company  
It's the real thing*

*What the world wants today  
Coca-Cola  
Is the real thing.*

As the ad ends, we see all of them gathered on the hilltop, still singing.

FADE OUT.

END OF SERIES