

# MAD MEN

## The Wheel

Ep. #S113/P113

Written by  
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Directed by  
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Pre-Production Draft – MW & RV  
White Production Draft – MW & RV  
Blue Production Draft – MW & RV

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# CAST

Ep. #S113/P113 Blue Draft  
August 13, 2007

## SERIES REGULARS

PETE CAMPBELL  
KENNETH COSGROVE  
HAROLD CRANE  
BETTY DRAPER  
DONALD DRAPER  
JOAN HOLLOWAY  
PAUL KINSEY  
PEGGY OLSON  
SALVATORE ROMANO

## GUEST CAST

GLEN BISHOP  
COOPER  
DUCK  
ROBERT DRAPER  
SALLY DRAPER  
FRANCINE  
TRUDY  
JEANNIE VOGEL  
TOM VOGEL  
DR. WAYNE

ANNIE  
CARLA  
JOE HARRIMAN  
JANET  
NIGHT MANAGER  
DR. OLIVER  
RITA  
VICTOR MANNY (USED TO BE VICTOR STEUBEN)  
LYNN TAYLOR  
NURSE WILSON

(OMITTED SECRETARY)

## OFF SCREEN

OPERATOR

Non-Speaking

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SC. 11  
EXTRA  
SECRETARY

SC.12  
NORMA  
TODD

SC. 16  
TODD

SC. 35  
ORDERLY

## Locations

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### INTERIORS

BRIGHTON HOTEL – TIMES SQUARE

LOBBY (N3)

DR. WAYNE'S OFFICE (N3, D4)

DRAPER HOME

BEDROOM (N1, N3)

FRONT HALL (D2, N4) (ADDED N4)

KITCHEN (D2, N2)

KITCHEN/DEN (N4)

LIVING ROOM (D2)

UPSTAIRS HALLWAY (N3)

VESTIBULE/FRONT HALL (N4) (ADDED)

HOSPITAL

EMERGENCY ROOM (D4)

WOMAN'S WARD (N4)

PETE'S APARTMENT

BEDROOM (N2) (OMITTED N4)

LIVING ROOM (N1, N4) (ADDED N4)

STERLING COOPER OFFICE

BULLPEN (N3, D4)

CONFERENCE ROOM (D2, D4)

COOPER'S OFFICE (D2)

DON'S OFFICE (D3, N3, D4)

ELEVATOR LOBBY (D2)

ENGINEER'S BOOTH (D2, D3)

HARRY'S OFFICE (N1)

JUNIOR COPY WRITER'S OFFICE (D4)

RECORDING STUDIO (D3)

TRAIN (N4) (ADDED)

### OMITTED

BETTY'S WAGON (N4)

OUTSIDE COOPER'S OFFICE (D2)

### EXTERIORS

BANK PARKING LOT (D4)

FADE IN:

1

INT. PETE'S APARTMENT - LIVING ROOM - (NIGHT 1)

1

PETE and TOM VOGEL (EP.# S104) sit in a chair and on the couch with tumblers of scotch on the rocks. The table is clear behind them. TRUDY and JEANNIE VOGEL (EP.# S104) sit at the table with their wine glasses, rifling through a selection of fabric swatches. \*

TOM

Nixon didn't stand a chance. The Browns trounced the Redskins. Thirty-one to ten. The result of that last home game has correctly predicted the last six elections.

PETE

I wish someone would have told me that.

(thinks)

Of course it's really a fifty-fifty chance of being right.

TOM

I'm going to treat you like a son because I feel that way about you.

PETE

(uncomfortable)

Okay.

TOM

Trudy told us that you were up for a promotion and then didn't get it or something.

PETE

I wish she hadn't.

TOM

Now, she loves you. And honestly, I think you need to take a little focus off of your work.

PETE

This from one of the top salesmen at Vicks Chemical? When you started talking about that Clearasil company you bought?

TOM

(smiles)

It was kind of worth bragging about. Do you know that there's a surge in adolescence right now? Been building for the last three years.

PETE

I'll tell you, Sterling Cooper, and yours truly, would love to help you deliver that message.

TOM

(laughs)

See? This is what I'm talking about. The only family and business you should be mixing is the production of a child.

PETE

And what did Trudy say about that?

Just then, the women walk over. Jeannie sits next to Pete, Trudy stands behind Tom.

TRUDY

About what?

JEANNIE

Tom, loose lips sink ships.

TOM

I was just saying that work is not everything. Like the song says, "Tend your own garden."

TRUDY

What song is that, Daddy?

TOM

I don't know. People say it. It's true.

JEANNIE

(wistful)

It is true.

TOM

Tend your own garden. It means start growing things.

Trudy looks at Pete.

TRUDY

Daddy, you're embarrassing us.

TOM

(points to Jeannie)

It would be the best Christmas present this one ever had. Hell, Thanksgiving's Thursday.

2

INT. DRAPER HOME - BEDROOM - (NIGHT 1)

2

DON lies in bed. There is an electric blanket. Lights on, he's reading a big magazine and we see as he holds it, he moves it farther away from himself. BETTY walks in wearing her nightgown. She looks at him reading as she passes.

BETTY

Look at you. You need glasses.

Don puts the magazine down.

DON

Another thing I'll have to hide at work.

Betty starts rifling through her end table drawer. She pulls out a small pad and a pencil.

BETTY

I have to take Sally for Mary Janes. And tights. Oh and I guess I should go to Kepler Farm and get some acorn squash.

(sighs)

What am I doing? They have squash there. Very good squash, actually.

(getting into bed)

I really wish you would come.

Don doesn't react much.

DON

Birdie, I'm a partner. Eighty percent of my business rolls out next week. It seems silly for me to come down for a twelve hour Thanksgiving.

BETTY

What about Sally and Bobby's childhood memories.

(MORE)

BETTY (CONT'D)

"I don't know why Daddy wasn't at Thanksgiving, I guess we weren't important."

DON

There was no reason why you couldn't have it here.

BETTY

You know my brother's children are animals. They can't make the trip up here. And I don't want my dad to be alone.

DON

He's not. Gloria is there. Your brother will be there. His wife will be there. Her jewelry will be there.

BETTY

If you can't go, you can't go. I'll get a cab to the train. And William will pick us up, probably in some new car.

A long beat.

BETTY (CONT'D)

You know what? I don't think you want to go.

DON

I'm sorry, was I unclear about that?

BETTY

I don't understand why you can't make my family your family.

Don turns off his light. Betty does the same.

3 INT. STERLING COOPER - HARRY'S OFFICE - (NIGHT 1) 3

It is dark, CLOSE ON HARRY. He has new glasses, listens to the phone.

HARRY

(to phone)

Ken is perfectly happy to have me here ...

(MORE)



HARRY (CONT'D)  
What do you think it's like? He's  
a bachelor. It's dirty.

As we pull back, we see Harry is sitting at his desk, in a T-shirt, BVDs, and socks.

HARRY (CONT'D)  
I'm not complaining ... I don't  
think it's a good idea to spend  
money on a hotel right now. If  
you're so worried about my well  
being, let me come home ... That's  
not what I meant ... I mean I know  
how it sounded.  
(quietly)  
Jennifer.

As he listens, he lights a cigarette.

HARRY (CONT'D)  
Yes. I'll quit if you let me come  
home ... I know ... I'll be by  
Tuesday with my paycheck and get my  
tweed sportcoat ... You said you  
wanted me to tell you when I was  
coming ... I didn't barge in ...  
I miss you. So much. I'm so  
sorry.  
(long beat)  
I know. Good night.

He hangs up the phone. Harry stands up with his cigarette and takes the garbage pail over with him to the couch, where a pillow and blanket are waiting. He takes off his glasses and continues to smoke. He lays down on his couch and flicks cigarette ash into the garbage pail. The wind whistles through the office windows. He pulls the blanket on himself trying to get comfortable, cigarette still in hand.

4 INT. STERLING COOPER - ELEVATOR LOBBY - (DAY 2) 4

A crowd exits the elevator in winter attire.

5 OMITTED 5 \*

6 INT. STERLING COOPER - COOPER'S OFFICE - (DAY 2) 6 \*

COOPER has bound books of teletype research on his desk, going through them. Don walks in.

DON

(re: research)

Are those the legendary secret files of Bert Cooper?

COOPER

No. I have to write a report to the board. My sister Alice is quite a business woman. It's hard to be scrutinized by your sister.

DON

Those reports are always the same. This year big, next year bigger.

COOPER

(laughs)

I got a call from Abraham Menken. I'm sure you know that his daughter will be unavailable for the next three months-- taking some sort of ocean voyage to Paris and whatnot.

Don tries to hide his surprise.

DON

I hadn't heard that.

(then)

But otherwise?

COOPER

(irritated)

There is no otherwise. Why is this man calling me?

DON

(firmly)

I don't know. Was he unhappy?

COOPER

Roger told me you had difficulty working with this woman. As a partner, I do not expect your personal preferences to interfere with our business.

DON

Who says they have?

COOPER

It was the tone of his voice. He's  
her father.

Cooper looks down, starts flipping through books.

COOPER (CONT'D)

That's it cowboy. If I don't see  
you, have a nice holiday.

Don nods and walks out.

7 INT. DRAPER HOME - KITCHEN - (DAY 2) 7

Betty comes in holding a folded over half paper bag filled  
with squash. She puts it on the counter, takes off her  
gloves. The doorbell rings.

8 INT. DRAPER HOME - FRONT HALL - (DAY 2) 8

Betty goes to the door and opens it.

BETTY

Francine.

FRANCINE barges in wearing a coat over her nightgown,  
slippers, and a knit hat. Her nose and eyes are red.

FRANCINE

I'm coming in. I'm freezing.

BETTY

(closing the door)

You're in your slippers.

FRANCINE

I was waiting outside for you to  
come home. Just sitting in the car  
hoping no one would see me.

BETTY

What's going on? \*

Francine takes off her hat. She heads to the living room.  
Betty follows.

9 INT. DRAPER HOME - LIVING ROOM - CONTINUOUS (DAY 2) 9

Francine heads to the couch.

FRANCINE  
Are your kids here?

BETTY  
No. What happened?

FRANCINE  
I'm so stupid. I'm so damn stupid.

Francine sits down, smacking herself in the head. \*

BETTY  
(sits next to her)  
You're not Francine. Whatever happened, you are not stupid.

FRANCINE  
My mind hasn't been so sharp since I had the baby.  
(takes a breath)  
And Carlton gave me a stack of mail and honestly, I think I threw it all away. Four days later, the phone got cut off. So, I had to go to the phone company and pay the bill, or you know, he'd have a fit. And I had to do all this without him knowing. How perfect.

BETTY  
I don't understand.

FRANCINE  
They give me the bill. It was close to 18 dollars. There were all these calls. Long distance. MH. MH? Manhattan?  
(quietly)  
So I call one. And this woman answers. And I, I just say I'm calling from Carlton Hanson's office. And she says, "Really?" And I say, he wants to have dinner tonight, the usual place.

BETTY  
What made you say that?

FRANCINE  
What woman in Manhattan would he be calling that answers her own phone?

Francine starts to cry, pulls some Kleenex from her sleeve.

FRANCINE (CONT'D)

I need a drink. Some wine or something.

BETTY

Of course.

Betty starts to go. Francine grabs her arm.

FRANCINE

No, don't go.

Betty sits, puts her hand over Francine's.

BETTY

Married women, lots of women, answer their own phones.

FRANCINE

So he's calling some married woman from my house? While I'm upstairs breast feeding?

BETTY

Maybe it's a caterer. He's throwing a surprise party.

Francine starts laughing. Betty covers her eyes, embarrassed. Francine takes her cigarettes out of her coat pocket. Betty takes the pack from her, takes one.

FRANCINE

Do you know he spends two nights a week at the Waldorf? I'm so stupid.

BETTY

Assuming the worst?

Francine wipes her nose again.

FRANCINE

The worst is I'll poison him. He's so stupid he'll drink anything. Ugh, I'm going to have a house full of people. I'll poison them all. His parents. My parents.  
(quietly)  
My kids.

\*

BETTY

Stop it. Stop that, Francine.

FRANCINE

I remember we had a fight right before the baby was born. He said I had no idea how lucky I was to have him. It came out of nowhere.

BETTY

Still Francine, you're emotional. It doesn't mean--

FRANCINE

Damn it, Betty. I know everything. What am I gonna do? I've been sitting out in the car. What do I do? I thought you'd know what to do.

BETTY

(taken back)  
Me? Why?

FRANCINE

(almost embarrassed)  
I don't know.

BETTY

(thinks)  
I guess you can stay over here. I don't know. As far as the future, the options seem very simple, except... he doesn't know you know.

FRANCINE

Yes. I know that.

Betty leans in and hugs her. Francine holds on very very tight.

BETTY

You're so strong. You're the strongest person I know. You told me. That took a lot.

FRANCINE

It did. It was really hard. I'm so embarrassed.

They pull away.

BETTY

I don't know. Maybe take some time?

FRANCINE

Yeah, it's not going to hurt anything to think about it.

We hear the kitchen door open and close, the kids tearing through the house to the upstairs, giggling, out of sight.

FRANCINE (CONT'D)

I should go.

BETTY

No, don't.

Francine gets up.

FRANCINE

It'll be okay.

Francine walks out fast. CARLA, African-American, 50's, enters the living room. We hear the door close as Francine leaves.

CARLA

Mrs. Draper? Sorry I'm late.

BETTY

It's okay. You can go, Carla.

CARLA

You want me to unpack the groceries?

BETTY

I'll do that. Just go.

Carla nods, turns and walks back toward the kitchen, grabbing her things. Betty stays where she is. Carla starts out the door.

CARLA

Good-bye.

BETTY

See you tomorrow.

Carla exits. Betty stands there, calm. She hears the children playing upstairs. She walks straight to Don's office. She opens the door, goes inside. After a moment, she reappears holding an envelope in her hand.

10 INT. DRAPER HOME - KITCHEN - CONTINUOUS (DAY 2) 10

She walks into the kitchen, looks in her hands. We see the phone bill. She flips it over, sees that it's still sealed. She puts it in her coat pocket, starts taking acorn squash out of the bag.

11 INT. STERLING COOPER - CONFERENCE ROOM - (DAY 2) 11

Don and DUCK sit at one end of the table. KEN, Pete, Harry, PAUL and an extra sit around the rest of the table. A secretary sits off to the side with a steno pad. Cooper stands in the open doorway.

COOPER

Gentlemen. I am sure by now you are familiar with Mr. Phillips's pedigree.

(to Harry)

Son, if you're going to wear the right tie, wear it right.

As Harry levels his bow tie, Cooper nods to Duck and exits, closing the door.

DUCK

(stands)

First things first. When I call a meeting, if you arrive after me you are late.

PETE

(sotto to Harry)

Should we take a knee?

DUCK

Boys, the stock in our stable:  
Lucky Strike, Bethlehem Steel,  
Maytag.

(then)

No automobile, airline,  
pharmaceuticals. No blue chips.  
People want cars, they want to fly,  
there will always be pain.

KEN

Tobacco is on that list.

DUCK

You're Cosgrove, right? The  
powerhouse behind the

(re: paper)

"Rejuvenator."

\*  
\*  
\*



KEN

Actually, it's called the Relax-a-Cizer now.

\*  
\*

The others are enjoying him being picked on.

DUCK

What the hell is it?

\*

PAUL

It's a weight-loss device with a female pleasure payload.

Duck looks at Don, amused.

DUCK

Really?

Don nods.

DUCK (CONT'D)

(again serious)

I'm offering a \$100 bonus to the first man to bring me a meeting with a decision maker. An automotive meeting. I miss my Triumph.

Duck hands a stack of mimeographs to be passed down.

\*

DUCK (CONT'D)

This is a list of people you should be having lunch with. Your expense accounts are for new business, not bait for the secretarial pool.

(then)

I want you to run into people. Start with some low-hanging fruit. Go through old yearbooks.

DON

That means everybody. Writers, too. Bringing in business is the key to your salary, your status, and your self-worth.

DUCK

I went to the Athletic Club this morning and sat in the steam room for an hour and a half.

(MORE)

DUCK (CONT'D)

In that time I lost four pounds and learned that Kodak still isn't happy with the campaign for their new slide projector. Is any of this sinking in? Thank you.

Duck looks at the door. The fellahs look at each other, start getting up and walking out. Pete walks by.

DUCK (CONT'D)

Campbell. Don here tells me things about you.

\*  
\*

Don looks at Pete, not smiling. Pete is wary.

\*

PETE

Like what?

\*  
\*

DUCK

That your family is a part of this city. Go beat the bushes.

\*  
\*  
\*

Pete nods awkwardly walks out. Don stands up.

\*

DON

Kodak, huh? It's not an airline, but I'm sure whoever gets it has a shot at their film business.

DUCK

(nods)

We saw them at Y&R, I'm surprised they're still looking. I can get them here, but it will have to be this week. What's left of it. They're taking three meetings. I can make us four.

They head out.

12

INT. STERLING COOPER - ENGINEER'S BOOTH - (DAY 2)

12

PEGGY, Ken and an engineer, TODD, 20's, sits behind them. There is a board of sliders and buttons, they look through a window into an adjacent recording studio. Inside stand NORMA, 20's and plain, ANNIE, 20's and a classic beauty, and RITA, 30's, zaftig. The women stand in a line facing the booth. A ribbon microphone on a stand before them.

ANNIE

(reads)

"...I love the way it makes me feel.

(MORE)

ANNIE (CONT'D)  
Wrapped in the soothing pleasure  
that reduces. The Relax-a-Cizor.  
It's my little secret."

PEGGY  
(presses button)  
Thank you, Annie. One more time--  
(looks at a paper)  
Rita.

RITA  
(reads)  
"I never thought it would happen to  
me, but I regained my youth and my  
happiness. Just ask my husband. I  
swear, he looks at me like the  
night we met."

PEGGY  
(to Todd)  
Todd?

Todd turns down the monitor.

PEGGY (CONT'D)  
I think we're both going to agree  
on Annie.

KEN  
Which one is Annie?  
(smiles off Peggy's look)  
Believe it or not, I like Rita. \*  
Older or not, she's got that voice.  
It's randy and knowing. Like the  
Relax-a-Cizor. Annie belongs on TV  
with Rita's voice dubbed in.

Peggy presses the button for the microphone.

PEGGY  
(presses button)  
Norma, thank you. You can go.

Norma, in silence, says good-bye to the two women, leaves.

PEGGY (CONT'D)  
(to Ken)  
First of all, women don't want to  
be seduced by another woman.

KEN  
What about the product? It makes  
you all sexed up, right?

PEGGY

Whatever the special properties of the Relax-a-Cizor are, what we are selling is confidence. A better you. That woman is not a better anything. Annie is a confident beautiful woman. You could hear it in her voice.

KEN

I can't believe I'm in this argument.

Ken presses the button.

KEN (CONT'D)

(presses the button)

Sorry about that, Rita. Hi Annie, I'm Kenneth Cosgrove. Congrats. We'll do this tomorrow. Check with Peggy here for your session.

Annie claps once and dips at the knees. Rita leaves. \*

KEN (CONT'D)

(to Peggy)

If I get a hard time about this, I'm telling people it was your idea.

PEGGY

It was my idea.

13 INT. PETE'S APARTMENT - BEDROOM - (NIGHT 2)

13

Pete lays in bed reading May This House be Safe From Tigers.  
Trudy gets into bed, brushing her hair.

TRUDY

(re: book)

What's that?

PETE

Alexander King. He's a humorist.

TRUDY

Is it funny?

Pete closes the book. He stares at her a beat, thinking.

PETE  
(smiles, turning it on)  
You don't really care.

TRUDY  
I do. Actually, I really do.

He drops the book on the floor, leans over and kisses her.  
She puts the brush down, pleased.

TRUDY (CONT'D)  
Just a minute. I'll be right back.

She puts her hand on his at her side, starts to go. He stops  
her.

PETE  
Do you have to?

TRUDY  
Peter, that's risky business.

PETE  
(thoughtful)  
It is, isn't it. If I thought for  
one second we were ready, I mean  
look at us. Fine, look at me.

He shakes his head.

TRUDY  
What, honey? You can say anything  
to me.

PETE  
I can't provide for a child on what  
I make.

TRUDY

My mother says, "If you worry about  
how much children cost, you'll  
never have them."

\*  
\*

PETE

That's not comforting. Trudy, I'd  
like to bring my child into at  
least half of the world I grew up  
in.

\*  
\*

TRUDY

Don't worry about that.

\*

PETE

(probing)  
How could I not?

TRUDY

You can't.

\*  
\*

PETE

Really.

\*  
\*

TRUDY

You can't worry about that.

\*  
\*

PETE

(beat)  
So stay here...

\*  
\*  
\*

He kisses her deeply. She's emotional.

\*

TRUDY

Oh, Peter.

\*  
\*

She continues kissing him sexually undoing his pajamas.

\*

PETE

You know it might not just happen.  
Don't tell anyone.

\*  
\*  
\*

TRUDY

Of course.

\*  
\*

She starts kissing him again. Pete stops.

\*

PETE

Obviously, I know you're going to  
tell your mother.

\*  
\*  
\*

Trudy giggles. As they kiss, he pulls her down and rolls on  
top of her.

\*  
\*

14 INT. DRAPER HOME - KITCHEN - (NIGHT 2) 14

Betty is sitting at the kitchen table in her nightgown,  
drinking wine. It's late. Don walks in.

DON  
Hey Birdie.

He kisses her.

BETTY  
(obliging)  
It's nine-thirty. Why didn't you  
just stay in the city?

DON  
I have work to do here as well. Do  
you know where the slide projector  
is?



BETTY

The slides are in the top of the closet, but the slide projector is broken. Something burned in it and you said you were going to dig it out. \*

He puts his stuff down.

DON

Right.

BETTY

So you're not going to see us for four days and you're not going to see us now.

DON

Bets. Right when I walk in the door?

BETTY

I'm sorry. I'm sorry. I just had a terrible day.

(beat)

Sit with me.

He sits next to her. He shakes out a cigarette.

DON

What happened? \*

BETTY

It's horrible, Don.

She looks at him. Don exhales, uncomfortable. Betty sips her wine.

BETTY (CONT'D)

Francine told me Carlton has been having an affair.

DON

Really.

Don sits back, a little relieved.

BETTY

She was in pieces, Don. I didn't know what to say to her.

DON  
What could you say?  
(then)  
I'm surprised she told you.

BETTY  
Why? She's like a sister to me.

DON  
(strokes her arm)  
Of course she is.  
(then)  
Look, I hope you know you can't fix  
this. I don't want you to take  
this problem on yourself.

BETTY  
I never liked Carlton. Under all  
that polish, there was always  
something crude about him. He  
never took a look at me because  
he's scared of you.

Don takes a sip of her wine.

DON  
He was never my favorite.

BETTY  
She should poison him. It would  
not be a great loss. \*

DON  
(little smile)  
Now you think she should kill him.

BETTY  
(emotional)  
How could someone do that to the  
person they love? That they have  
children with? Doesn't this all  
mean anything?

DON  
Who knows why people do what they  
do.

Betty really stares at him. Their eyes meet. She looks  
down.

DON (CONT'D)

Come on. Let's go to bed. It'll  
still be here in the morning.

BETTY

I don't know if I can sleep.

DON

Bring the wine.

They get up, shut off the lights on the way out.

15

INT. STERLING COOPER - DON'S OFFICE - (DAY 3)

15

Duck puts the carousel slide projector on Don's desk. He and  
Don look it over.

DUCK

It's actually a hell of a gadget.  
It's continuous. It doesn't jam.  
They call it "The Donut" or "The  
Wheel." They're expecting  
something along those lines.

DON

"Kodak reinvented The Wheel."  
They're going to hear that ten  
times.

DUCK

Kodak is looney for technology.  
It's expensive, but this thing has  
actual bells and whistles. They  
want you to use the words "Research  
and Development" in the ad.

DON

Looks like an air filter.

DUCK

(laughs)

Not to do your job, but if you find  
a way to get "The Wheel" and "The  
Future" into something with some  
legs, you could make me look good  
my first month here.

Duck leaves. Don stares at the projector.

16 INT. STERLING COOPER - ENGINEER'S BOOTH - (DAY 3) 16

Peggy and Todd are in the booth. Annie is visible through the window in the studio, standing before the mic with a one page script on a music stand. Ken enters, presses a button, leans forward to a mic as he sits down.

KEN

Hi Annie!

ANNIE

Hello, there.

Ken palm waves to Annie.

PEGGY

(presses the button)

I know it's long, we can take it in pieces. Todd will splice the best parts together. \*

ANNIE

(through monitors, sweet)

Now? "I never thought it would happen to me, but I regained my youth and my happiness. Just ask my husband. I swear, he looks at me like the night we met." \*

PEGGY

(presses the button) \*

Annie, I'm sorry. We have to set a level here. \*

KEN

No we don't. \*

PEGGY

She doesn't sound very confident. \*

KEN

She just started. Give her a direction. \*

PEGGY

(presses button) \*

Okay, Annie. Confidence. Okay? \*

ANNIE

Okay. "I never thought it would happen to me, but I regained my youth and my happiness. Just ask my husband. I swear, he looks at me like the night-- " \*

PEGGY  
(presses the button)  
Annie?

\*  
\*  
\*

ANNIE  
Yes?

\*  
\*

PEGGY  
(presses button)  
Are you married?

\*  
\*  
\*

ANNIE  
No.

KEN  
I could have told you that.

PEGGY  
(presses button)  
Well try and imagine you're you,  
Annie. And now you have  
everything. You are beautiful.  
You are slim. You are the beloved  
prize of a handsome man. You have  
everything when you use the Relax-a-  
Cizor.

ANNIE  
(genuine)  
Okay.

KEN  
(to Peggy)  
It's too bad your voice is so  
annoying.

Peggy waves to Todd. Annie begins again.

ANNIE  
(over confident)  
"I never thought it would happen to  
me, but I regained my youth and my  
happiness. Just ask my husband. I  
swear--"

PEGGY  
(presses button)  
Hold on, we have a problem with the  
tape recorder.  
(to Ken)  
She's not convincing. She doesn't  
believe it.

KEN  
She sounds just like the audition  
to me. She might look a little  
better.

PEGGY  
Say something to her. Make her  
feel beautiful. You know that  
confidence that comes with beauty?

KEN  
Pegs, a woman who looks like that  
will never sound confident, because  
she never is confident.

PEGGY  
Baloney.

KEN  
Honey, it's god's gift to  
bachelors. The juiciest gazelle is  
the easiest to catch.

Peggy looks down, embarrassed.

KEN (CONT'D)  
Sorry.  
(points his finger)  
Hey, Paul Kinsey said it. He's  
such a cornball.  
(MORE)

\*

KEN (CONT'D)

(then)  
You think he does well with girls?

PEGGY

Can we just try this again?

ANNIE

I have a little bit of a cold, my  
throat. Can I get some pineapple  
juice?

Ken gets out a cigarette and lights it.

PEGGY

(presses button)  
There's a glass of water in the  
corner. That's great for your  
throat.

Annie nods, takes the glass of water.

PEGGY (CONT'D)

(to Ken)  
I didn't believe that either.  
(presses button, super  
sweet)  
Let's try again, Annie. Happy.  
Confident. Beautiful.

Peggy nods to Todd.

ANNIE

(happy, confident,  
beautiful)  
"I never thought it would happen to  
me, but I regained my youth and my  
happiness. Just--"

PEGGY

(presses button)  
I'm sorry. Annie.  
(Annie nods)  
How do you feel right now?

ANNIE

Nervous.

PEGGY

(presses button)  
No, not you. The woman who is  
talking. You're married. Eight  
wonderful years.

(MORE)

PEGGY (CONT'D)

Maybe you put on a few pounds, but  
then you got the Relax-a-Cizor, and  
now you're back to being you.  
Right now.

ANNIE

I don't know if I understand.

KEN

Nice work, Lee Strasberg.

PEGGY

(presses button)  
Annie. What don't you understand.

ANNIE

I am being me. Are you cross?  
Give me a second, I'll get it the  
way you want it.

Peggy is about to talk, Ken grabs her finger off the button.  
Annie sees them talking, fans her face with her hand and  
grabs the water.

KEN

(smiles)  
What do you think is going to  
happen now?

PEGGY

(to Ken)  
Do something.

KEN

(presses the button,  
charming)  
Anytime you're ready, lovely.

\*

Annie smiles and tries again, but her voice is quavering.

ANNIE

(shaken)  
I'm ready. "I never thought this  
would happen to me, but--"

She gets choked up, can't speak.

PEGGY

(presses button)  
Is there something we can do?

ANNIE

You're being so mean.



PEGGY  
(presses button)  
It's frustrating, Annie.

Annie tears up. Ken looks at Peggy. He can't believe it. \*

KEN  
Look Pegs, you dangled her in front  
of me and now you're ruining it.  
Don't do that to me. \*

PEGGY  
Kenny, be professional, would you?

17 INT. STERLING COOPER - RECORDING STUDIO -SAME TIME (DAY 3) 17

We see Peggy lean into the mic.

PEGGY  
(through speakers)  
This is not working out. We're  
going to have to let you go.

Annie covers her eyes with her hand as she really cries. She gets her things and exits.

18 INT. STERLING COOPER - ENGINEER'S BOOTH -SAME TIME (DAY 3) 18

Peggy sits there, shrugs. Ken looks at her.

KEN  
You know, you could have gone in  
there and said that.

PEGGY  
(closes her eyes)  
In this order, I want you to go  
after her and console her. Then,  
after you make plans, or whatever  
you need to do, I want you to call  
Rita-- the older lady you liked? \*

She's probably home with the Relax-  
a-Cizor right now.

(MORE)

PEGGY (CONT'D)  
(looks at her watch)  
Get her in here in the next forty  
minutes, the job is hers.

Ken leans over, pats her on the head as he gets up and walks  
out. Peggy watches him go.

19 INT. STERLING COOPER - BULLPEN - (NIGHT 3) 19

As we move through a piece of the dark empty bullpen, through  
Don's open door and find him sitting at his desk looking at a  
slide against his lamp, the only light in the room.

20 INT. STERLING COOPER - DON'S OFFICE - (NIGHT 3) 20

A half bottle of rye and a cigarette burning in the ashtray  
sits on his desk. Don puts the slide into the wheel. He  
opens a box of slides. The box says "Cape May." We see  
other boxes marked "Sally/Hospital," "Christmas/New Year's  
'56." He takes one slide out, holds it up to the lamp,  
laughs, puts it down, then another. Don stops, takes a drag  
on his cigarette, exhales, looking at the ceiling, then looks  
down at his desk drawer. He wipes his mouth. He opens the  
drawer and takes out Adam's box. He opens it, sifts through  
some pictures, stops on one. The one of Adam and he with a  
horse. He flips it over, it's stamped "Dick and Me 1944."  
He stares at the picture, a little emotional. He presses the  
top of it against his chin, then pulls it away, looks at it,  
puts it in the box. He strokes his head, stares out the  
window, holds the box closer to his lap, looks at it, puts it  
on his desk. After a long beat, he takes a long sip of his  
whiskey, it's strong. He picks up the phone and hears a dial  
tone.

DON  
(to phone)  
Get me the Brighton Hotel-- Times  
Square.

OPERATOR (V.O.)  
Just a minute, sir.

It rings.

21 INT. BRIGHTON HOTEL - TIMES SQUARE - LOBBY - INTERCUT 21  
(NIGHT 3)

The NIGHT MANAGER picks up the phone.

NIGHT MANAGER  
(to phone)  
Brighton.

DON  
Yes, uh, sorry to bother you so late. I'm looking for someone. A tenant you had some months ago.

NIGHT MANAGER  
A guest.

DON  
Yes. I'd love to know if he left a forwarding address. His name is Adam Whitman. Fifth floor, maybe.

NIGHT MANAGER  
Right. Can I ask what you want?

DON  
Just a forwarding address. I'm trying to contact him. He has red hair. Over six feet.

NIGHT MANAGER  
Listen. I know who you're talking about. Jesus, I hate to be the one to tell you this, but he hung himself.

DON  
(stunned)  
What?

NIGHT MANAGER  
Yeah.

DON  
(trying to process)  
Adam Whitman.

NIGHT MANAGER  
Yeah. I'm sorry.  
(then)  
He left the building a bunch of money. The city took it. It was in the Post.

DON  
Oh.

NIGHT MANAGER  
Hate to be the one to give that  
news.

DON  
(distracted)  
Okay.

Don hangs up the phone. His hands seem uneasy. He hangs his head, leaning forward, puts his head in his hands.

22 INT. DRAPER HOME - BEDROOM - (NIGHT 3) 22

Betty is laying in bed in the dark. She lays there for a beat, wide awake, looks over at Don's empty side. She opens the drawer to her nightstand and pulls out the envelope. She turns on the light, flips it over and opens it. She unfolds the phone bill to the itemization section, flips the page over. There are eight phone calls, the four in the center are all a week apart to a phone number with an "MH." She takes a deep breath, stares at it.

23 INT. DRAPER HOME - UPSTAIRS HALLWAY - MOMENTS LATER 23  
(NIGHT 3)

Betty picks up the phone and sits on the floor, Indian style, the phone right in her lap. She dials the number slowly, hesitates before the last number. A cigarette burns in the ashtray on the floor. She holds the phone to her ear. It rings, once, twice. A man's voice picks up.

VOICE  
Hello?

BETTY  
(relieved)  
Yes, hello.

VOICE  
Who is this?

Betty thinks about hanging up for a moment, then relents.

BETTY  
Who is this?

VOICE  
This is Dr. Arnold Wayne.

Betty's eyes close. She feels like she's been kicked in the stomach.

24 INT. DR. WAYNE'S OFFICE - INTERCUT (NIGHT 3) 24

DR. WAYNE  
Hello? Mrs. Stanhope? I told you  
to call the service after hours.

As he speaks, still holding the phone to her ear, Betty presses the cradle with her thumb, disconnecting. She drops the phone to the floor, sits there, somewhere closer to ashamed than shocked. We hear the phone start to make the 'off the hook noise.'

25 INT. STERLING COOPER - DON'S OFFICE - (NIGHT 3) 25

The desk lamp is still on. We hear the wind buffeting the building as Don lays on the couch, passed out, his tie down, empty bottle on its side on the floor. His glass is half-empty next to it. He rolls over, waking, smelling something. He sniffs the air, his eyes opening. He becomes more alert, stands up, gets his balance and walks to the door. He opens the door.

26 INT. STERLING COOPER - BULLPEN - CONTINUOUS (NIGHT 3) 26

Don sees Harry in the bullpen, in his BVDs and socks, walking with a smoking trashcan.

DON  
Are we on fire?

HARRY  
(surprised)  
Don.

Don stares at him.

HARRY (CONT'D)  
No, I, uh, dropped a cigarette in  
my waste basket.

DON  
Oh.  
(then)  
Harry, come here. I want to talk  
to you.

HARRY  
Okay.

Don goes into his office, Harry puts down the garbage pail and walks over quickly.

27 INT. STERLING COOPER - DON'S OFFICE - CONTINUOUS (NIGHT 3) 27

Harry comes in. Don pours him a drink, hands it to him.  
Harry sits in a chair, Don sits on the couch.

DON  
Where's mine?

HARRY  
At your feet.

Don reaches and picks it up.

DON  
Harry. I want to talk to you.

HARRY  
I can explain.

DON  
You're in media, but I like the way  
you think.

HARRY  
(unsure)  
Thank you.

DON  
What's the benefit of that thing?

Don points over his shoulder to the projector.

HARRY  
Hmm. Sells projectors to people  
who already have them?

DON  
But it is a better projector.

HARRY  
I'm sure. Doesn't jam, right?

DON  
And "The Wheel" stacks. You store  
your slides in it and they're ready  
to go.

HARRY  
I'm surprised they don't give it  
away. They're selling blades, not  
razors, right? Film.

DON

A lot of expensive R&D went into it.

HARRY

I took pictures for the paper at Wisconsin. The machinery is definitely part of the fun. It's mechanical.

DON

(lights cigarette)

What did you take pictures of?

HARRY

Girls mostly. You could go up and ask them their names afterwards like you were going to put it in a caption in the paper. And some other stuff. Artsy craftsy stuff. They gave me hell about it.

DON

I don't know why being artistic is never considered manly.

HARRY

(nods)

I'll admit it, I didn't have the spine for it. It's probably why I'm in media.

DON

Artsy pictures, huh? Like what? Reflection of a tree in a pond?

HARRY

Worse. I did a whole series that was just hand prints on glass. You know the way it fogs up around your heat? Take it off, take a picture.

DON

Black and white, I suppose.

HARRY

Of course. I was always fascinated by the cave paintings at Lascaux. They're like seventeen thousand years old. The bison get all the attention, but there are also all these hand prints.

(MORE)

HARRY (CONT'D)  
Tiny by today's standards. With  
paint blown all around them.

He holds his hand up, demonstrating.

DON  
The signature of the shaman.

HARRY  
They say that, but I thought it was  
like someone reaching through the  
stone right to us. "I was here,"  
you know?

Don stares at him, nods off for a moment. Don snaps to. We  
realize how drunk he is.

HARRY (CONT'D)  
Are you okay?

DON  
That'll be all.

Harry gets up, tentative, then starts to edge out. Don does  
not look up as he leaves, closing the door behind him. Don  
lays back on the couch, curls his legs up, almost fetal, in  
his own world, closes his eyes.

28 EXT. BANK PARKING LOT - (DAY 4)

28

Betty, in gloves and her coat, pulls into the lot. She turns  
off the car and gets out. She starts toward the entrance and  
spots a green Volkswagen where GLEN BISHOP (EP.# S103),  
wearing a winter coat and mittens, sits in the passenger  
seat. She looks around, walks over. She sees the two year  
old sleeping in the back seat. Glen gives a little shy wave.  
She motions for him to roll down the window. He does.

\*

\*

BETTY  
Glen, how are you?

GLEN  
I'm not supposed to talk to you.

BETTY  
Who says? Who said that?

GLEN  
My mother and my father.

BETTY  
I don't care.



GLEN  
My mother is going to come out.

BETTY  
I don't care. Glen, I can't talk  
to anyone. It's so horrible. I'm  
so sad.

Glen reaches his hand up to her. She holds it, looks down at  
him. Betty's face crumbles, crying.

GLEN  
Don't cry.

Betty tries to stop crying but can't.

BETTY  
Please tell me I'll be okay.

GLEN  
I think so. I don't know. I wish  
I was older.

BETTY  
Adults don't know anything, Glen.

Without letting go of his hand, Betty blots her eyes with the  
back of her glove. Glen looks past her nervously.

GLEN  
I don't really know how long twenty  
minutes is.

BETTY  
Of course, dear.

He starts rolling up the window but stops as he watches Betty  
run back to her car and get in.

29 INT. STERLING COOPER - DON'S OFFICE - (DAY 4) 29

Don sits at his desk, in a fresh shirt but same suit,  
projector in front of him, Alka-Seltzer fizzing. The  
intercom buzzes.

PEGGY  
(through intercom)  
Mr. Campbell here to see you, Mr.  
Draper.

Don turns around and takes his open shaving kit complete with a tube of shaving cream and a Wilkinson razor, off the window sill and puts it in his desk drawer.

DON  
(to intercom)  
Send him in.

Pete enters.

PETE  
Just want to let you know, I took  
Duck's talk very seriously. \*  
(smiles) \*  
Duck. And without having to crack \*  
my Deerfield yearbook, I've brought \*  
in an account. \*

DON \*  
Good for you. \*

PETE \*  
It's a piece of the Vicks Chemical  
Company. Clearasil. Better  
potential than any traditional \*  
pharmaceutical I believe. \*

DON \*  
That's a real account, Campbell. \*  
How did that happen?

PETE \*  
I'm not embarrassed to say, my  
father-in-law is a former salesman  
now executive there.

DON  
Your father-in-law. That's  
generous.

PETE  
(thinks)  
Yes, he's interested in my future.

DON  
(smiles)  
Congratulations. I guess with a  
little bit of lawyering you're  
entitled to that bonus.

PETE  
I got the bonus. And Cooper gave  
me some book by Ayn Rand.  
(MORE)

PETE (CONT'D)

He seemed assured, as I hope you  
are, that I have a significant  
investment in this company.

DON

You do now, don't you.

PETE

It matters to me that you're impressed.

DON

I am.

PETE

Self worth and status. You said it.

Pete smiles and walks out.

30

INT. DR. WAYNE'S OFFICE - (DAY 4)

30

Dr. Wayne and Betty walk in together. As Dr. Wayne sits down, we see Betty, having just hung her coat, walk across to the couch and lays down, settles. A beat.

BETTY

Thanksgiving is hard. It's very nerve wracking to deal with getting the family together. My mother didn't cook last year because she was so sick. Now I'm going to have to deal with Gloria. She's not cooking, thank god. And my little brother. And my father, who insists that nothing's changed-- Even though the last few times I've seen him, he's gotten drunk and lost his temper.

(beat)

And I know that in some way there's a chance I'm just going to walk around that house from room to room in tears. But it is Thanksgiving, and I'm grateful for things. Like this. This has helped. Don doesn't think so, but it has.

(beat)

Being able to talk, just me and you, and your little pad. It has helped. Still, I can't help but think that I'd be happy if my husband was faithful to me.

Dr. Wayne looks at her. She feels his eyes, continues. He starts writing.

BETTY (CONT'D)

My brother's children are very badly behaved. And he spansks them. My father approves of this. Don has never laid a hand on the kids. He's kind inside, but outside, it's all there in my face, everyday. The hotel rooms. Sometimes perfume-- or worse. He doesn't know what family is, he doesn't even have one. It makes me sorry for him. When in fact, I should be angry. Very angry, you know? That I put up with it, like some ostrich.

She sneaks a peek back at him. He continues writing.

BETTY (CONT'D)

It's interesting, isn't it.

She takes out a cigarette and lights it.

BETTY (CONT'D)

We were married for two years. There was a party, and this man's wife kept talking to Don about how she liked to shop in midtown. And how crummy all the hotels were. She kept naming them until they agreed upon a nice one. And then months later, we went to the Barclay for a drink. And he said, "I know the perfect spot." And I jokingly said, "Really?" And he coughed, the way he does when he lies, and said, "I have a lot of meetings here."

(quietly)

And I remember thinking, you would never meet with another man at the table where we sat.

(beat)

The way he makes love-- Sometimes it's what I want. Sometimes it's obviously what someone else wants.

There is a long silence, he flips over a page, waits for her.

BETTY (CONT'D)

I suppose it means I'm not enough, but maybe... It's just him.

She stops talking, settles into silence. She inhales on her cigarette.

31 INT. STERLING COOPER - CONFERENCE ROOM - (DAY 4) 31

The projector is set up in the conference room. Don and SALVATORE are waiting. A tray of rolled meat with cheese, toothpicks and olives. A tray of marzipan layer cookies and coffee service.

SALVATORE

No matter how this goes, what time do you think we'll be out of here?

Don stares at him.

SALVATORE (CONT'D)

I'm just asking. I have to pick up a cake.

The door opens, Duck enters with Harry, JOE HARRIMAN, 30's, and LYNN TAYLOR, 40's.

DUCK

Don Draper and Salvatore Romano, this is Joe Harriman and Lynn Taylor.

They shake hands.

DUCK (CONT'D)

No Eastmans today, unfortunately. They're all back in the lab.

LYNN

It's a wonderful facility, but they don't take vacations.

DUCK

What kind of slides are they showing?

Lynn and Joe laugh, settle. Don begins.

DON

Gentlemen, I've been working a fairly long time, and I'm not ashamed to say that I've gotten in the habit of thinking of things, sometimes, in a very limited way. The client's way. It's easier, after all.

JOE

Ogilvy didn't have a problem with it.

DON

(re: projector)

Well this, quite honestly, this is a wonderful product. There's no exaggeration necessary. It doesn't jam, it's delightfully mechanical. It's a marvelous machine. Designed to be better than the last one and better than the rest.

JOE

(smiles)

We tend to agree.

(then)

So, have you figured out how to work "The Wheel" into it?

LYNN

We know it's hard, because wheels aren't really seen as exciting technology even though they are the original.

DON

Technology is a glittering lure, but there is the rare occasion when the public can be engaged on a level beyond flash. If they have a sentimental bond with the product. My first job I was in-house for a fur company working with an old pro copy writer. A Greek named Teddy. He said the most important idea in advertising is "new." It creates an itch. You simply put your product in there as a kind of calamine lotion. But he also talked about a deeper bond to a product. Nostalgia. It's delicate but potent. Sal, do you mind?

Salvatore turns off the lights. Don turns on the projector, talks over its whir. As he speaks, he flips slowly through the slides. They include him asleep on the couch Christmas morning with the kids. He and Betty with a newborn, Sally on his shoulders, etc. They are snapshots in luminous color.

DON (CONT'D)

Teddy told me that in Greek,  
nostalgia means literally, "the  
pain from an old wound." It's a  
twinge in your heart, far more  
powerful than memory alone. This  
is not a spaceship, it's a time  
machine. It goes backwards and  
forwards.

(reverses the slides)

And it takes us to a place where we  
ache to go again.

Harry is overcome with emotion as the pictures flip by. The  
other two men are transfixed on the screen.

DON (CONT'D)

It's not called "The Wheel." It's  
called "The Carousel."

(beat)

It lets us travel the way a child  
travels. Around and around and  
back home again. A place where we  
know we are loved.

The last slide is Don and Betty kissing on New Year's 1956.  
Tearing up, Harry takes off his glasses, wipes his eyes, puts  
them back on. Salvatore looks over at him. Don flips it to  
the slide. There is a carnival canopy above the product.  
Below it reads "Kodak presents The Carousel." Don clicks  
another slide. It's he and Betty with a newborn. Don leaves  
the slide on, then turns off the projector. It's dark.  
Harry now fully crying, almost sobbing, gets up and leaves  
the room. Salvatore looks at him sniffing. Don says  
nothing. The lights come on. The Kodak people look at each  
other, then at Don.

DUCK

Good luck at your next meeting.

32 INT. STERLING COOPER - DON'S OFFICE - (DAY 4) 32

Don is in his office, packing up his briefcase, drink on his  
desk. There is a buzz.

PEGGY

(to intercom)

Mr. Phillips is here to see you.

Before Don answers, the door opens. Duck enters.



DUCK

Don, I have to warn you I'm not  
alone.

He enters with Pete, Salvatore, Ken and Paul. \*

SALVATORE  
It was beautiful. \*

PAUL  
Congratulations, Mein Kommandant. \*

DUCK  
They called from the lobby. They  
cancelled their other meetings,  
including DDB. That's not just a  
victory for us, it's a victory for  
civilization. \*

Don gives a little smile. Pete and Ken go to fix drinks.

SALVATORE  
(toasting) \*  
God bless us, every one. \*

DUCK \*  
We also have more celebrating. Mr.  
Campbell, here. Your father-in-law  
called. He'll be in before  
Christmas.

KEN  
I've got to get married.

Pete offers Duck a glass. \*

DUCK  
No thank you. I'm good.

Duck passes it to Don. Pete raises his glass to Don. \*

DON  
You know what Pete? I've got a way  
for you to turn this account into a  
homerun. \*  
\*  
\*

PAUL  
He's on a roll. \*

DON  
Clearasil. You know who buys that? \*  
Young girls. What a difference it  
makes in their lives to be blemish-  
free.

PETE  
I believe it does.

EP#S113/P113 Blue Production Draft "The Wheel" 8/13/07  
41A.

DON

We happen to have the perfect  
writer for this. Peggy Olsen.

\*

The other men look at each other, Pete laughs.

PETE  
That's funny.

DON  
You don't think she's up to it?  
Freddy Rumsen and I have both been  
impressed with her insight.

PETE  
Freddy Rumsen. \*

KEN  
If I can weigh in--

PETE  
No. You can't.

KEN  
Come on, that Belle Jolie thing?  
Plus, you should have seen her in  
the booth yesterday. She was like  
Kinsey, only she cared.

PETE  
(shrugging it off) \*  
Stop joking already, will you Don? \*

DON  
Excuse me?

Paul shoots Ken a look. \*

PETE  
This is my father-in-law. He's  
expecting the very best. I'm  
expecting the very best. Not some  
little girl. He'll walk away.

DON  
You'll have to give back that copy  
of Ayn Rand.

PETE  
Do you know how hard I worked to  
get this account?

DUCK  
Who the hell is she?

PETE  
Peggy is not even a copy writer,  
she's a secretary. \*

DON

Peggy!

Peggy opens the door, enters.

DON (CONT'D)

Miss Olsen, you are now a junior  
copy writer. Your first account  
will be delivering Clearasil to the  
spotted masses.

\*

Pete shakes his head. He can't believe this.

\*

PEGGY

What?

PAUL

Don't act surprised.

Peggy looks around.

PEGGY

Is this really happening?

\*

DON

Yes, it is.

PEGGY

My goodness.

DON

(smiles)

Welcome aboard.

\*

\*

\*

She takes a half step towards Don, offers her hand. He  
shakes it.

PEGGY

I will do my sincere best.

\*

DON

Good to hear. Mr. Campbell will  
brief you after the holiday.

Pete walks out right past her. Peggy stands there awkwardly.

PEGGY

Of course.

DON

That'll be all.

PEGGY

Thank you, Mr. Draper.

She walks out.

DUCK  
Campbell seems unfamiliar with the  
chain of command.

KEN  
He wants to be a big shot.

Duck stares at Ken.

KEN (CONT'D)  
Happy Thanksgiving.

DUCK  
You too.

DON  
Happy Thanksgiving.

PAUL  
See you Monday.

They all start to leave. Don looks at his briefcase, closes  
it.

33 INT. STERLING COOPER - BULLPEN - LATER (DAY 4) 33

JOAN leads Peggy through the bullpen. Peggy carries a box.

JOAN \*  
(just checking) \*  
I said congratulations, didn't I? \*

Peggy nods. \*

JOAN (CONT'D) \*  
Although, sometimes when people get \*  
what they want they realize how \*  
limited their goals were. \*  
(then) \*  
So I guess I can put you in with \*  
Victor Manny. David Steuben was \*  
fired. \*

PEGGY \*  
Fired? \*

JOAN  
People hated his work.

PEGGY \*  
Oh. \*  
(then) \*  
Will I get business cards? \*

JOAN  
(amused)  
Please make all of your requests  
through Bridget.

\*  
\*  
\*  
\*

PEGGY  
Of course.

\*  
\*

JOAN  
Peggy. I know you a little.  
Remember, just because you now have  
a door, don't forget that once you  
didn't. Think of the other girls,  
or they won't think of you.

\*  
\*  
\*  
\*  
\*

Joan and Peggy arrive at a door with the names "Victor Manny"  
and "David Steuben" on the door.

\*  
\*

JOAN (CONT'D)  
Remember how I told you that some  
memos go on the bottom of the  
stack?

\*  
\*  
\*  
\*

Joan opens the door.

\*



34 INT. JUNIOR COPY WRITER'S OFFICE - CONTINUOUS (DAY 4) 34

The small office contains two desks in the center of the room, facing each other. VICTOR MANNY, 30's, sits at one of the desks, doing a crossword. On his desk is a portable typewriter, case open. He looks up at them. \*

JOAN  
Vic Manny, I'd like you to meet  
Peggy Olsen. She'll be taking Mr.  
Steuben's desk. \*

VICTOR  
Nice to meet you. David and I had  
a deal. No meetings in here, okay?  
And no music. \*

Victor puts the crossword aside, starts typing on his typewriter. Peggy grimaces, trying to hide a shooting pain in her abdomen.

PEGGY  
(distracted)  
I don't feel so swell.

JOAN  
Probably the beginning of an ulcer.

PEGGY  
No, I think I should go home. I  
have to stop eating off the cart.

JOAN  
If you're trying to find a way to  
go out and celebrate, you should  
ask your secretary to cover for  
you.

VICTOR  
Very funny.

JOAN  
Happy Thanksgiving. \*

PEGGY  
You too, Joan. \*

Joan leaves. Peggy winces, puts the box on the vacant desk, takes her coat and purse.

PEGGY (CONT'D)  
Nice to meet you, Victor. See you  
on Monday. \*

Peggy walks out.

35

INT. HOSPITAL - EMERGENCY ROOM - (DAY 4)

35

Peggy sits on the edge of a bed, clutching her stomach in pain. DR. OLIVER, 40's, enters followed by a nurse, JANET, 30.

DR. OLIVER  
What can we do for you today?

PEGGY  
(unable to breathe)  
My stomach hurts really bad. I  
think I had a bad sandwich.

DR. OLIVER  
Let's take a look.

Janet sticks a thermometer in her mouth, starts taking her pulse. Dr. Oliver starts palpating her stomach.

PEGGY  
Oh my god.

The thermometer drops out of her mouth and shatters on the floor.

DR. OLIVER  
Honey, you're going to be a mother.

PEGGY  
What?

JANET  
Do you want us to call your  
husband?  
(delicately)  
Or your boyfriend?

PEGGY  
What are you talking about?

Dr. Oliver and Janet share a look.

DR. OLIVER  
Now listen. We're going to get you  
up to maternity.

PEGGY  
No. That's not possible.

Peggy starts to get up. Grabbing her things. She doubles  
over in pain.

\*

\*

\*

\*

\*

\*

\*

\*

PEGGY  
(breathless)  
Oh my god. It hurts.

\*  
\*  
\*

The nurse holds her as the doctor looks in her eyes.

\*

DR. OLIVER  
It's going to be okay honey. I  
want you to calm down.

\*  
\*  
\*

Janet helps Peggy up.

PEGGY  
I don't understand.

JANET  
(yells)  
We need a wheelchair!

An orderly brings a wheelchair to the door. Janet sits her  
down.

PEGGY  
(winces)  
Oh my god. I don't understand,  
it's impossible.

JANET  
(to orderly)  
Take her to maternity. Tell them  
she's two minutes apart.

As the orderly wheels Peggy away.

DR. OLIVER  
(to Janet)  
I want you to call Dr. Wilson for a  
psychiatric consult.

\*

37 INT. PETE'S APARTMENT - LIVING ROOM - (NIGHT 4) 37 \*

Trudy, Tom and Jeannie are looking at the paint samples on the wall. Pete enters. He's drunk. \*

PETE  
Oh. Hello all. \*

TRUDY  
Hello, darling. \*

Trudy goes to kiss him, he does, somewhat glancingly. She looks at him. She can smell his breath and he's weaving a little. \*

TRUDY (CONT'D)  
(covering)  
Oh, were they having a party at the office? \*

PETE  
Yes, there was a proper celebration. \*

TOM  
Just to be clear, we did not drop in. We were supposed to squeeze some bridge in at the Getzinger's, but apparently, we've picked a color for the wall. \*

PETE  
Oh. I think I should lie down. \*

JEANNIE  
(sweet)  
That's a good idea. \*

TOM  
Sure, rest up. Make sure you're awake later. \*

TRUDY  
(angry)  
Daddy! \*

Pete smiles politely, then walks to the bedroom, taking off his coat and dropping it on the floor behind him. On their embarrassed reactions. \*

38 INT. HOSPITAL - WOMEN'S WARD - (NIGHT 4) 38 \*

Peggy lies in her hospital bed, looking a little drugged, but unable to sleep. NURSE WILSON, late 40's, enters, walks over to Peggy with a swaddled baby in her arms. Peggy stares at her.

NURSE WILSON  
Would you like to try to feed him  
or we can give him more formula?

Peggy says nothing.

NURSE WILSON (CONT'D)  
Don't you want to hold him,  
sweetheart?

Peggy turns her head away. The nurse stands there a moment,  
then walks out. \*

39 OMITTED 39 \*

40 INT. TRAIN - (NIGHT 4) 40 \*

Don sits on a crowded train. Next to him, a passenger holds a gift basket of oranges, pears and apples wrapped in gold cellophane with a ribbon. It's loud, smoky and boisterous. Don smokes. \*

41 INT. DRAPER HOME - VESTIBULE/FRONT HALL - (NIGHT 4) 41 \*

Don enters, puts his briefcase down, takes his hat off and holds it in front of him in his hands as he steps into the front hall, stops. \*

DON  
Hello? \*

BETTY (O.S.)  
Don? \*

Don puts his hat on the banister, follows her voice into the kitchen. \*

42 INT. DRAPER HOME - KITCHEN/DEN - CONTINUOUS - (NIGHT 4) 42 \*

Don walks in. Betty is in the kitchen with suitcases. She fills a net bag with produce. SALLY and ROBERT are already in their coats watching TV in the den. \*

DON  
Hello.

BETTY  
What are you doing here?

SALLY  
Daddy, are you coming with us?

BETTY  
No, he's not. Daddy has to work.  
(to Don)  
But you can drive us to the  
station, I haven't called a taxi  
yet.

He walks over to Betty and looks at her.

DON  
I'm coming with you.

She looks at him, confused, but not angry.

BETTY  
Really? You are?

DON  
Yes. I want to. I'll pack the  
car.  
(looks at his watch)  
We'll get there before midnight.

Don leans in and kisses her. She seems surprised, smiles,  
strokes the back of his head. Don goes over to the kids.

DON (CONT'D)  
Daddy's coming with you.

The kids jump up, he picks them both up. As he buries his  
face between them, Betty looks on, emotional.



43

INT. DRAPER HOME - FRONT HALL (NIGHT 4)

43

\*

Don stands at the foot of the steps, exactly as before, hat  
in his hands.

\*  
\*

DON

\*

Hello?

\*

(a long beat)

\*

Hello.

\*

There's no one home. He walks over to the staircase, hat  
hand and sits down on the steps. We pull back through the  
dining room, leaving him alone on the steps in the dark and  
empty house.

\*  
\*  
\*  
\*

FADE OUT.

END OF SHOW