

MAD MEN — CABIN FEVER

Written by

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INT. STERLING COOPER BOARD ROOM - DAY

DON, KEN, ROGER and two SHIPPING EXECUTIVES are seated around the boardroom table which has a large detailed model of a ship at its center. The model has cutout sections to reveal the interior of its multiple passenger decks.

SHIPPING EXEC. 1

We've dolled up the new wharves—
thanks to the city— gussied up the
ships...

SHIPPING EXEC.2

You can thank our bankers for new
dining rooms and bigger cabins.
We're using the debt for ballast.

SHIPPING EXEC. 1

Doesn't matter a damn. Airplanes
are blowing us out of the water.
Literally.

ROGER

Don't worry. As an old navy guy,
sometimes you have to go on the
offensive. We're putting all hands
on deck.

DON

Air travel is new and quick. That's
what gets attention. But people
have been traveling on ships since
the dawn of time. They're not going
to stop. The sea is mythical.
Poetic. A powerful lure. We have
plenty to work with. Thank you,
gentlemen.

As the men get up to leave, SHIPPING EXEC. 1 looks out the window and sees snow falling.

SHIPPING EXEC. 1

Try flying in that!

INT. ART DEPARTMENT - DAY

SAL sits at his desk, his attention entirely focused on the model of the passenger ship that's now in front of him.

Across the room, pinned onto the art department layout board are sketched mock ups of a yellow kitchen set with all the latest appliances.

Standing in front the sketches, a tall attractive actress, PAMELA, is wearing a yellow floral dress while being fitted by a STAFFER. PEGGY is holding a green phone up against the yellow floral dress on PAMELA. Peggy shakes her head.

PEGGY

(To Sal)

This should be "harvest gold". It has to match everything in her kitchen.

Peggy raises her voice a notch.

PEGGY (CONT'D)

You'll have that for the shoot tomorrow? Sal?

SAL is busy playing with the model ship, removing one of the ships funnels.

SAL

What?

PEGGY

Harvest gold. The phone. Tomorrow.

SAL

(Distractedly)

Yes. Sure.

PEGGY

We're making long distance personal. We're selling the phone, Sal. There's no operator. Just the phone. It's the star. It has to be the right color. Did you read the brief?

SAL

Who did you think designed the sets?

Peggy walks over to Sal and puts the green phone on his desk, between him and the ship.

PEGGY

Well, the phone has to match your sets. And it has to be there tomorrow. Do I have to call the phone company myself to get it?

PAMELA, walks to the rear of the art department and unzips the dress and let's it fall to the floor. In her underwear, she rolls down her pantyhose and takes them off. She takes a pair of fishnet stockings and garter belt out of her handbag and puts them on before putting on her own clothes, a short skirt and striped top.

Peggy glances back to take note.

Pamela walks to front of Art Department, picks up her fur coat resting on the back of a chair.

PEGGY (CONT'D)

You can dress like that? And your warm enough?

PAMELA

You betcha. Got to be ready for the next show.

PEGGY

Makes me glad I'm not an actress.

PAMELA

I don't perform because I'm an actress, darling. I perform because I'm a woman.

INT. DON'S OFFICE - DAY

DON is sitting on his sofa smoking while looking at shipping ads in a magazine, a drink sits on the table in front of him. There is a KNOCK on his door. He looks up.

The door opens just a little. Slowly, a long, sexy leg wearing stockings with a glamorous high heeled shoe appears. The leg does a high kick. DON shakes his head and smiles.

After a beat, the door opens fully to reveal PAMELA. She enters and closes the door behind her. She strides over to the couch and throws herself on it, her back against the arm rest, her long legs across DON's lap.

DON

(Joking)

Is this your way of saying "thank you?"

PAMELA

"Thank you" is for tomorrow.

PAMELA reaches for DON's drink and takes a sip. Then giggles.

DON

What if tomorrow never comes?

DON puts his hand on PAMELA's thigh and begins to move it up her leg. PAMELA takes DON's hand off her leg and places his drink in it.

PAMELA

Good things come to those who wait.

PAMELA swings her legs onto the floor and slides over next to DON and kisses his ear. Then stands and leans over him grabbing his shoulders.

PAMELA (CONT'D)

After the shoot. My place.

PAMELA kisses DON on the mouth. She takes the drink from Don's hand, has a quick sip, hands it back, then turns and leaves. Blowing DON a kiss as she closes the door.

INT. STEAK HOUSE RESTAURANT - DAY

PETE and BEER CLIENT are dining on steaks and drinking beer from mugs.

BEER CLIENT

Our acquisition in St. Louis has opened up the Midwest. But try introducing a new brand there! You'd think they invented beer.

PETE

Regional sensitivity. Pride. Call it what you will. That's the Midwest.

BEER CLIENT

We need a big push.

PETE

I'm hearing you loud and clear. *Plain speakin'* as they say out there.

BEER CLIENT

But we can't increase the budget.

PETE

Oh?

BEER CLIENT

Not until we see sales pick up in the Midwest.

(Pauses a beat.)

Your creative is very expensive. Cut that and buy more ads.

PETE

It's in line with the results it produces.

BEER CLIENT

I need to run ads in the Midwest, without sacrificing market share in the East. You're a nice guy Pete, but if you can't figure out how to do that, I'll have to find an agency who can.

INT. ROGER'S OFFICE- DAY

DON is sits on a chair looking concerned. ROGER is leaning back behind his desk.

ROGER

I don't believe it. It can't happen that fast.

DON

It already has. Last year, there were over 100 million plane tickets sold. We can put our finger in the dyke. But we can't stop the flood.

ROGER

(Musing)

Idlewild... Sounds a lot sexier than Pier 50.

(A beat)

Well, Capt'n just work your usual magic, we'll keep 'em on board as long as we can. And I'll let Bert know to man the lifeboats.

Don gets up to leave.

ROGER (CONT'D)

So when I told them, all hands on deck. I really meant just both your hands. Let's not put all our resources on this.

INT. DON'S OFFICE - EVENING

PETE stands in front of Don's desk confronting DON who is seated with a drink. The only illumination is his desk lamp. Snow flakes falling outside occasionally reflect the light.

DON

It tells a story, Pete.

PETE

But why must it take 10 ads? Can't you say the same thing in 6?

DON

No.

PETE

Surely there's some way to cut the budget? Fewer actors? Less expensive sets?

DON

Pete, if he wants to cover more territory he has to pay us more. That's how it works. That's your job.

PETE

He says he'll find another agency.

DON

Good. Let them lose money on him. And make lousy commercials while they're at it.

Don stands, finishes his drink.

You can stay here and lose sleep over this but I have to go home.

INT. DRAPER KITCHEN - NIGHT

BETTY and DON are in mid argument. Betty sits at the dinner table in her dressing gown, smoking and drinking a glass of wine while DON paces in his shirt with his tie loosened and top button undone.

DON

(Trying to talk quietly)
It's important. They are a potentially huge client.

BETTY

It's always important. What about your kids? They only know their father's been home when they can smell your cigarette smoke and whiskey from the night before. Like a stale ghost.

DON

That's not fair, Betty. I was here all last weekend.

BETTY

Your weeks don't end. Is that how you want them to remember you? Stuck working indoors while they play in the sun?

DON

I have to stay late tomorrow night and present at a meeting first thing the following morning. If I don't, we don't win the account. If we don't win accounts. The children won't have a garden to play in.

INT. DRAPER BEDROOM - MORNING

DON and BETTY are asleep in their bed, they are far apart with their backs to each other. The shades are down, it is dark.

BOBBY and SALLY come bursting into the room.

BOBBY AND SALLY

(Excited, screaming)

Mommie! Daddy! Look! Snow day!

BOBBY pulls at the curtain, light floods in from the glaring mounds of snow outside. While SALLY clambers onto the bed.

EXT. DRAPER HOUSE - MORNING

DON is shoveling snow to clear his driveway -a Sisyphean task. He is sweaty and annoyed. Beyond his driveway the road remains unploughed.

As Don piles snow to the side of the drive, BOBBY and SALLY take it and make giant snowballs in the middle of the yard forming a snowman. BETTY is playing with the kids, she pulls a carrot out of her pocket and gives it to Bobby.

BOBBY

His nose!

Betty looks at Don.

BETTY

Why are you doing that?

Don turns to Betty and the kids, wipes his brow and surveys the hopelessness of the situation. He smacks his shovel down into the snow.

DON

You're right. I'll go in later.

INT. STUDIO BUILDING LOBBY- MORNING

A few VISITORS enter through the central revolving door. Standing adjacent, in front of a closed swinging door, the building DOORMAN is looking out at the wintry scene. The street is covered in snow. Traffic is sparse and slow. People are having difficulty navigating the sidewalks.

A taxi pulls up.

The rear door opens we see the long legs of PAMELA emerge first, she is wearing heels, not snow boots. The rest of her is swaddled in a fur, with matching hat and gloves.

The Doorman sees Pamela emerge from the taxi and opens the swinging door for her – as an other visitor passes through the adjacent revolving door unassisted.

INT. KITCHEN STUDIO SET - MORNING

The set is buzzing with activity. PRODUCTION ASSISTANTS are moving pieces of kitchen equipment into place. As a PHOTOGRAPHER's ASSISTANT sets up lighting. PEGGY stands at a kitchen counter looking at the set designs with SAL as PAMELA arrives on the scene wearing her fur and gloves.

PAMELA

Phew! Am I glad to see you. Hell getting a cab. A little snow and the city comes to a stop!

PEGGY

The subways are working fine.

SAL

Well, we all made it, despite the weather.

PAMELA
(Looking around and
rubbing her shoulders.)
It's cold as witch's tit in here.

PEGGY
You'll be warm under the lights.

PAMELA
Of course, dear. I'll wait till
they're on, then change.

Pamela turns to one of the PAs and lays on her charm.

PAMELA (CONT'D)
Hey, good-looking, is there any
coffee in this joint? What kind of
kitchen are you building? (Laughs)

The PA stops in his tracks.

PRODUCTION ASSISTANT #1
Coffee? Sure. How'd you like it?

PAMELA
Hot, sweet and fast. (Pause.) Thank
you.

Peggy watches the interaction between Pamela and the PA closely. Pamela is aware of Peggy's attention and turns to her and winks. Peggy gives a sheepish smile in return.

INT. DRAPER LIVING ROOM

DON is seated in a lounge chair, drawing the bow of ship on a note pad.

DON
(Talking to himself)
Portholes. Decks. Anchors.

Don tears the sheet of paper from the note pad. He then folds the sheet into a paper plane and hurls it across the room and watches its smooth parabolic trajectory to the doorway.

SALLY enters the room wearing one of Betty's old hats. It looks enormous on Sally's head, and it deflects the paper plane like a big shield.

SALLY
Daddy, come upstairs. It's fun!

DON
Daddy's working, honey.

SALLY
We're helping Mommy throw out old
clothes.

Sally picks up the paper plane and throws it back at Don.
Then runs away, giggling.

Don starts sketching on the pad again.

(A few beats.)

BETTY (O.S.)
Don, you've got to see this!

Don ignores Betty. He looks at his watch.

The sound of children THUMPING around upstairs and LAUGHTER
is heard. Don looks up. He shakes his head. He gets up and
goes to the liquor cabinet and pours himself a drink. He
walks to the kitchen.

INT. DRAPER KITCHEN - DAY

DON enters the kitchen, he closes the door carefully, then he
picks up the phone. He taps the hook several times. The line
is dead.

DON
Damn.

He sips his drink and looks at his watch again.

INT. STERLING COOPER OFFICE- DAY

PETE, carrying his coat, catches up with HARRY as he nears
his desk.

PETE
Is Don in?

HARRY
Doubt it.

Pete looks relieved. Harry suspects Pete is up to something.

HARRY (CONT'D)
What's the deal?

PETE

We need to adjust the ads for
Genesee.

HARRY

Adjust?

PETE

Yes. The client thinks they're too
big.

HARRY

Big?

PETE

He wants us to resize them. Run
them as half pages and quarter
pages. We can do that, right?

HARRY

Well, I suppose.

PETE

How much will that save us?

HARRY

What does Don think about this?

PETE

Don's been made aware of the issue.
Can you pull the media plan out for
me, I need to take a look at it.

Harry looks at Pete suspiciously.

PETE (CONT'D)

It is my account, you know.

INT. KITCHEN STUDIO SET - DAY

The set is complete. A number of lights on stands are placed strategically around it, surrounded by several scrims. The photographer, a jaunty and slightly raffish guy in his early thirties, SKIP TUCKER, is peering through a camera on a tripod at the set. The PHOTOGRAPHER'S ASSISTANT turns on the lights.

The photographer waves at the assistant, who then adjusts a scrim.

SKIP

We're good.

PAMELA walks onto the set in the yellow dress.

The Photographer's Assistant holds a light meter up to Pamela's dress and nods.

SAL and PEGGY are standing behind the Photographer watching the action.

PEGGY
Where's the phone?

SAL
On its way. The snow. The delivery truck couldn't get out.

PEGGY
Why didn't you tell me.

SAL
It'll get here. It's just coming from New Jersey.

PEGGY
New Jersey!

Skip turns to Peggy and Sal. When he sees Peggy he smiles, there is a flicker of attraction.

SKIP
Can we begin?

Peggy shakes her head.

SKIP (CONT'D)
Problem?

PEGGY
Yes.

Peggy and Sal continue to bicker while Skip approaches them.

PEGGY (CONT'D)
This is unacceptable. You should have received the phone in advance.

SAL
Despite what you may believe, I'm not responsible for the weather.

PEGGY
The clock is ticking. We only have the studio and the talent for a few hours.

SAL

The phone will be here before then.

PEGGY

Do you know that? Really? And we'll get everything in one shot, too, of course. Is this how you always work?

Skip reaches Peggy and Sal before Sal responds. Skip joins the conversation.

SKIP

Delays. It's always something, right?

PEGGY

I'm sorry, this isn't professional.

SKIP

I was on a shoot last week where the agency completely forgot to book the studio. We couldn't postpone. Had to shoot outdoors— in the cold! For a spring catalogue. At least we're warm here.

Skip smiles at Peggy.

SKIP (CONT'D)

Can I get you a coffee?

PEGGY

(Looking at Sal.)

I'd prefer a phone.

Peggy turns back to Skip and smiles.

PEGGY (CONT'D)

Oh, sure... hot and sweet. But not so... sweet. Thanks.

INT. DRAPER ATTIC - DAY

BETTY, SALLY, and BOBBY are pulling old clothes out of a trunk. There are piles of clothes on the floor

Sally holds up a bright blue summer dress.

SALLY

When did you wear this, Mommy?

BETTY
Before you were born.

Bobby is struggling to get into an old jacket of Don's. It's huge on him. Betty and Sally chuckle watching Bobby.

BOBBY
I'm going to pretend I'm daddy.

SALLY
I'm going to be mommy!

Sally starts to pull the blue dress over her head. Betty shakes her head, smiling, then helps Sally get dressed.

BETTY
You need some pearls.

Betty takes her necklace off and puts it on Sally.

BOBBY
Let's show daddy!

INT. STUDIO PHONE BOOTH - DAY

In a wood-paneled phone booth in a nook in the building's lobby, PAMELA completes dialing from a pay phone. The phone line RINGS.

INT. STERLING COOPER OFFICE- DAY

JANE, Don's secretary, answers the phone on her desk.

JANE
No, he hasn't made in.... (a few beats). I don't know, we think the lines are down up there.

INT. DRAPER LIVING ROOM- DAY

A jazz record PLAYS on the stereo. DON is seated at the edge of the couch, leaning over his sketch book on the coffee table. His head is in his hands, trying to concentrate but it isn't going well.

BOBBY and SALLY dressed in their oversized clothes rush into the room.

BOBBY AND SALLY
Daddy!

BETTY follows the children into the room.

BETTY
The children want to show you
something.

Don looks up, frowning.

DON
Something to do with ships?

BOBBY
I'm daddy!

DON
(Sarcastic)
I'm sinking here. Throw me a
lifeline, Mr. Draper.

SALLY
I'm mommy!

Don shrugs and acquiesces, putting his pencil behind his ear.

Betty joins Don on the couch to watch Sally and Bobby in the center of the room facing each other in semi-profile like they are on stage.

BOBBY
(To Sally)
You look very pretty today, Mommy.

SALLY
(Nods)
I'm always pretty. See my pearls!

Sally shows off her necklace, which is way too long.

BETTY
Daddy gave mommy that necklace.

BOBBY
(To his parents.)
Where do pearls come from?

DON
The bottom of the sea. Brave men
dive down deep for them.

SALLY
Did you dive for these, Daddy?

Betty and Don look at each other and share a smile.

DON
Not exactly.

BOBBY
I got them from a pirate!

SALLY
(To Bobby)
Don't be silly.

DON
Not a pirate. A shark on 5th
Avenue.

Betty chuckles a little.

The background music shifts tempo.

Bobby moves toward Sally.

BOBBY
(To Sally)
Let's dance, Mommy.

Bobby tries to put his arm around Sally. But she pushes him
away.

SALLY
You're too small.

Bobby is upset and begins to cry.

BETTY
(To Sally)
Mommy likes to dance. It's fun.

SALLY
I'll dance with him if you dance
with daddy.

Don shakes his head. Sally goes to the couch and grabs Don's
hand and tries to pull him up on his feet.

SALLY (CONT'D)
Please daddy!

Don and Betty stand and Don takes Betty in his arms but keeps
his eyes on Sally.

Sally goes to Bobby who cheers up instantly as they stiffly
hold hands in an exaggerated waltz posture.

All four shuffle around the living room. Don relaxes and
starts to hum along to the beat.

DON
Dah, di-dah, di-dah, di dah dah

Betty and the kids pick up on it. Soon they are all dancing to the rhythm and humming.

ALL
Dah, di-dah, di-dah, di dah dah

The excitement overwhelms Bobby. He stops dancing with Sally and jumps up and down.

BOBBY
I'm going to play trumpet!

Bobby puckers his lips and blows a raspberry.

BOBBY (CONT'D)
Br..ph,ph,ph!

The entire family crack up LAUGHING.

INT. STUDIO SET

The PHOTOGRAPHER'S ASSISTANT is turning off the lights and SAL, PEGGY, PAMELA and SKIP are gathered at the front of the kitchen set.

SKIP
I saw a whole set of colorful
phones the other day in the window
of the phone company. Just a few
blocks away.

PAMELA
Great, go borrow one.

PEGGY
Borrow?

SAL
We're doing them a favor.
Advertising!

SKIP
(To Peggy)
You're young. And pretty. I'd lend
you a phone.

Peggy blushes and is unsure.

PAMELA
(Pointing to her shoes)
I'd come with you but...

SAL
I'll escort you - call it gravitas.

INT. PHONE COMPANY STORE-DAY

SAL and PEGGY are surveying a display of colorful "Princess" phones. A tall, good-looking SALES CLERK is assisting them, holding a harvest gold phone.

SALES CLERK
(Shakes head)
That's not how it goes.

PEGGY
(Smiles)
Lickety split. You'll never know
it's gone. Promise.

SALES CLERK
We don't lend out phones. We're not
a library.

PEGGY
(Bats her eyelashes)
Too bad. I'd let you stamp my
library card, anytime you like.
Come on... just this once.

The sales clerk rolls his eyes.

SALES CLERK
Miss, please.

SAL
(To the Sales Clerk)
It's not just a phone. It's the
star of the show.

SALES CLERK
(Half amused)
Really?

PEGGY
Well, it transforms...

Sal cuts her off. Peggy is disconcerted.

SAL
We can you make you a star, too.

SALES CLERK
(Raises eyebrows, and
chuckles)
Just like that, hey?

Peggy is surprised by the clerk's reaction and looks at Sal, observing him.

SAL
Tall, handsome, quick-witted.

Peggy is about to say something, then thinks better of it.

Sal eyes the sales clerk up and down.

SAL (CONT'D)
You've already done the hard work.
Come along with the star, we'll get
our photographer to give you a
test.

SALES CLERK
(Checking his watch.)
It's just about my lunch. Sure,
what have I got to lose?

INT. DRAPER LIVING ROOM- DAY

The Drapers are having a rare moment of family togetherness. DON and BETTY are on the couch facing each other, SALLY sits on her knees on the floor near Don and BOBBY stands talking to his parents.

BOBBY
Can we play pirates now?

Don smiles at Bobby. Then something comes over Don and he looks serious.

DON
(Addressing the family)
We've had enough fun for the day.

SALLY
I don't think so. How much fun is
enough?

Don stands.

DON
I have to get back to work. You
guys have given me an idea.

BETTY

Do you have to take everything we
do and turn it into something else?

Don starts shooing the family away.

DON

You're my greatest inspiration. But
I need peace and quiet to create.

Betty and Sally slowly get up and along with Bobby they leave
the room.

Don picks up his sketch pad, returns to his seat and starts
to sketch rapidly.

INT. PETE'S OFFICE- DAY

The BEER CLIENT is seated. PETE is leaning back in his chair
looking relaxed and confident.

PETE

We're getting there. By trimming
the ad sizes I've saved over
\$25,000- in theory.

BEER CLIENT

Meaning?

PETE

Well, we're not going to alter the
current campaign until we've got
enough in the kitty to roll out in
the Mid West effectively.

BEER CLIENT

And how much is that?

PETE

Another 25,000. Maybe 40,000 if we
do radio, which would be a good
idea.

BEER CLIENT

Well, go find another \$25,000 from
our budget. Forget radio.

PETE

What I'm trying to say, is that
we've come half way. It isn't easy,
you know, to pull dollars once
they're committed. I'm doing
everything I can.

BEER CLIENT

Half way?

PETE

It's a two way street, Mike.

BEER CLIENT

If you're asking me for more money
it's a dead end.

INT. KITCHEN STUDIO SET- DAY

From SKIP'S POV looking through his camera we see PAMELA on set holding the harvest gold phone. The shutter CLICKS rapidly as Pamela changes poses for a few beats.

SKIP (V.O.)

Okay. We're done. It's a wrap
folks.

Skip's POV moves away from Pamela to PEGGY who is standing at the edge of the set with her attention on Pamela. Skip shoots Peggy a couple of times, without her noticing. He then lowers the camera and walks toward her.

SAL and the SALES CLERK are chatting at the side of the set. When Skip nears SAL steps to him.

SAL

Skip, would you mind snapping a
quick test of Larry here.

Sal points to the Sales Clerk.

SKIP

We're running late from the snow. I
need to get this to the lab.

SAL

We're thinking of using Larry for
another project... which could be
yours, too.

Sal tugs gently on Skip's sleeve and steers him around.

SAL (CONT'D)

It won't take a second.

Pamela approaches Peggy.

PEGGY

Nice work. You looked great.

PAMELA
Thanks. But he's got you in his
sights, honey.

PEGGY
(Blushing)
I'm sure he flirts with every
woman.

PAMELA
It's called attention. Run with it.

A beat.

PAMELA (CONT'D)
Go pick up my bag.

PAMELA nods toward the other side of the set.

PAMELA (CONT'D)
Like you don't give a damn. No
looking back at him.

Peggy nods.

PAMELA (CONT'D)
Bring it to the ladies room. We
need to talk.

As Pamela departs Peggy strolls confidently over to pick up
Pamela's bag.

Peggy walks by Skip who's taking shots of Larry. Skip pauses
to check out Peggy but she pays him no mind.

Pamela pauses at the studio door, glances back to catch
Peggy's indifference and laughs to herself.

INT. LADIES ROOM STUDIO - DAY

PEGGY tries (and fails) to not watch PAMELA change in a stall
with the door open. Pamela in sexy underwear, pulls her
clothes from a bag talking rapidly while she dresses.

PAMELA
Photographers all have massive
egos. And of course, they're
voyeurs.

Pamela puts on a skirt.

PAMELA (CONT'D)
So you need to live up to their
expectations or they get bored
quickly.

PEGGY
Right.

Pamela pulls a fluffy sweater on.

PAMELA
But that doesn't mean you should
move too fast. Get him to do the
work.

Pamela sits on the closed toilet seat lid and pulls on her
long boots.

PAMELA (CONT'D)
Just stay in control.

PEGGY
Like you did on the shoot.

PAMELA
Exactly.

Pamela stands and moves out of the stall.

PAMELA (CONT' (CONT'D)
You need to flirt. Tell him, "you
loved watching him work". But fun.
It's about the chase. The harder
they try, the more they buy.

Pamela walks out of the bathroom, turns and winks at Peggy.

PAMELA (CONT'D)
Good luck. He's cute.

Peggy turns to look at herself in the bathroom mirror. She
adopts one of Pamela's model poses from the shoot, and winks.

INT. DRAPER KITCHEN- DAY

Still in their parents old clothes, SALLY and BOBBY are
seated at the kitchen table eating peanut butter sandwiches.
While BETTY puts away the peanut butter, the phone RINGS and
she answers it.

BETTY
Draper residence, Betty speaking.

Pause a two beats.

BETTY (CONT'D)
 Gosh, I didn't even know. Time
 flies when you're having fun. Glad
 we're back on.
 (Calling out)
 Don, it's your office.

DON enters the kitchen and takes the phone.

CUT TO:

INT. STERLING COOPER OFFICE- DAY

JANE looks nervous but talks into the phone with a calm professional tone.

JANE
 You received a call from the set.

DON (V.O.)
 How is it in the city?

JANE
 Sidewalks are mostly clear. But
 they say more snow may be coming.

CUT TO:

INT. DRAPER KITCHEN - DAY

DON
 If the phones are on, the trains
 should be running, too. I'll be in
 as soon as I can.

Don hangs up.

SALLY
 Daddy, are you leaving?

BETTY
 You can't be serious?

DON
 It's just snow.

EXT. DRAPER HOUSE- DAY

Snow is falling. DON, wearing an overcoat, ear muffs, scarf, gloves and boots exits the house and trudges to the car stuck in the driveway.

Don quickly assesses there's no way he can dig it out and pushes on, out the driveway.

The wind picks up. The snow thickens. Don hunches over and keeps trudging up the street.

INT. STERLING COOPER OFFICE- DAY

PETE is the center of conversation as he, HARRY, KEN and PAUL mill about at the side of the main office.

PAUL
He's playing you like a fiddle.

KEN
Find his weakness. He's found
yours.

JOAN walks by carrying some folders and catches their conversation.

JOAN
(Nonchalantly to Pete)
You've only one weakness? That's a
pity.

Joan continues walking.

PAUL
Take him out. Get him drunk.

PETE
He's a professional drinker.

HARRY
Beer? That doesn't count.

KEN
Tell him, "no". Call his bluff.

Ken starts to walk away and the others begin to disperse, except Pete.

KEN (CONT'D)
And raise him one.

PETE
What? How?

Ken stops.

KEN
I don't know. Go over his head.

Ken shrugs and continues walking. Pete ponders his options.

INT. KITCHEN STUDIO SET- DAY

The set is broken down, PRODUCTION ASSISTANTS are carrying equipment away. PEGGY, SAL and PAMELA with their coats on are talking with SKIP who is still dressed for work. Pamela gives Skip a hug and an air kiss.

PAMELA
Great working with you.
(To all)
Gotta run folks.

As Pamela leaves Peggy sneaks a wink at her.

SAL
Thanks for doing the test.

SKIP
Nothing to it.

Sal turns and walks, leaving Skip and Peggy alone.

SKIP (CONT'D)
So, can I meet you for a drink
after I'm done at the color lab?

PEGGY
Sure. (A beat). On one condition.

SKIP
Yeah?

PEGGY
There's got to be a fireplace. With
a fire going.

SKIP
(Nodding)
So dinner, then?

PEGGY
(Smiles)
Maybe.

A beat.

PEGGY (CONT'D)
You, ah, look great behind the
camera. It's neat watching you
work.

SKIP
Thanks. You should visit my
darkroom sometime. That's where the
magic really happens.

PEGGY
Sounds fun.

Peggy turns to leave.

SKIP
I'll call you.

PEGGY
(Over her shoulder.)
Fireplace. Don't forget.

Peggy exits smiling to herself.

INT. DRAPER HOUSE — DAY

BETTY is sitting on the living room carpet with SALLY and
BOBBY playing chutes and ladders. Bobby spins the spinner.

BOBBY
Four!

As BOBBY advances his piece there is loud NOISE at the front
door.

BETTY gets up to see what the noise is.

SALLY
Ha! Ha! Bobby went down a chute,
Mom.

INT. DRAPER HOUSE FOYER — DAY

BETTY gets to the foyer in time to see DON stumble in covered
in snow.

BETTY
(Over her shoulder to
Sally)
So did his father!

Betty is mildly amused by Don's obvious failure and watches him remove his hat, scarf and gloves with the slow deliberate movement of someone who is very cold. Don clearly isn't happy as he struggles to get his coat off.

BETTY (CONT'D)
You'd better take your shoes off.

Betty returns to play with the children. Don slowly removes his shoes then flexes his fingers, they are obviously still cold.

Don walks stiffly out of the foyer.

INT. DRAPER BATHROOM - DAY

DON turns the hot water on to run a bath.

INT. DRAPER LIVING ROOM - DAY

BETTY, SALLY and BOBBY are absorbed in their board game as DON walks into the living room and pours himself a drink. He quickly takes a gulp to warm his insides. He leaves the room cradling his glass.

INT. DRAPER BATHROOM - DAY

DON is lying nude in the very hot bath. His drink within reach on the floor. He immerses himself completely in the water.

Don surfaces. He grabs a plastic bottle of shampoo from the edge of the tub and holds it up and looks at it. He drops it into the water. It floats. He nudges the bottle with his finger and he observes it drift slowly along the water's surface. He picks up his drink from the floor. Then taps the shampoo bottle again with his free hand.

INT. STERLING COOPER OFFICE- DAY

PETE faces ROGER across Roger's desk.

ROGER
Convince me it's worth it.

PETE

Expanding to the Mid West makes
them a national player.
(A beat.)
Or, it will. But right now his
pockets aren't deep enough.

ROGER

Eyes bigger than stomach. Not
unusual for a client. So?

PETE

We need to go over his head. And
get his boss to buy in.

ROGER

And how do we do that?

PETE

Show them what success looks like.
When they're willing to pay for it.
The numbers are impressive.

ROGER

And you can't do that solo.

PETE

Just some air cover. That's all.
Get his boss to come to dinner.

ROGER

Lunch. Who can drink all that beer
at night?

Pete leans back, satisfied.

INT. STERLING COOPER OFFICE- DAY

HARRY walks by Peggy's office. PEGGY is standing at the door
leaning against the door jam in a seductive pose.

PEGGY

Hey, Mr. Television.

Harry stops.

PEGGY (CONT'D)

A woman needs a change of ambience.

Harry looks bewildered.

PEGGY (CONT'D)
Help me rearrange some furniture.

HARRY
Ah, can't the building service guys
do that in the morning? Sorry, I
have to run.

Harry walks off.

Undeterred Peggy looks around the office and spies DUCK
walking toward her. She adopts her pose again.

PEGGY
Is chivalry dead, Duck?

Duck stops. He notices that something is different about
Peggy.

DUCK
No, of course not.

Peggy turns slowly and steps into her office and looks over
her shoulder.

PEGGY
Well, a lady could use a hand, now
and then.

Duck swallows nervously. And then follows Peggy.

DUCK
My pleasure to be of assistance.

Peggy sits in her chair and slowly crosses her legs.

PEGGY
I'm changing the mood in here. I'd
love it if you can just move a few
things so I can see how they look.

Peggy points to a picture on her wall and wags her finger.

PEGGY (CONT'D)
Start with that. Take it down and
put it over there.

Duck dutifully removes the picture from the wall.

INT. STERLING COOPER LADIES BATHROOM- DAY

A small Bonwit Teller shopping bag lies sideways on the shelf under the mirror, a few recently purchased makeup items spilling out of it. PEGGY is applying eye shadow in front of the mirror as JOAN walks in. Peggy makes eye contact with Joan in the mirror.

JOAN

Men. Only good for two things.
Opening jars and moving boxes... Or
paintings.

Joan moves closer and surveys the makeup and gestures toward it.

JOAN (CONT'D)

Is that why we bother with all
this?

PEGGY

I picked some things up after the
shoot.

JOAN

From what I heard, you picked up
something at the shoot, too. Good
for you.

Peggy smiles.

Joan examines Peggy's face. And shakes her head.

JOAN (CONT'D)

Honey, you can't go by what works
under the lights on a set just
because he's a photographer.

PEGGY

Well, it's about having confidence.

JOAN

Where are you meeting him?

PEGGY

At a restaurant. (A beat). With a
fireplace.

JOAN

(Takes a deep breath)
Perfect. You're a girl who glows -
not shines. Hmmm, tone it down a
notch.

Joan smiles and walks off to a stall.

Peggy looks in the mirror for a moment. She checks her profile view. And winks like Pamela. Then continues to apply more makeup.

INT. DRAPER LIVING ROOM — EVENING

DON in his dressing gown sits on the sofa sketching on pad. BETTY, SALLY and BOBBY are on the floor with sheets of paper, cardboard, coloring pencils and scissors.

Betty helps Bobby fold a paper hat.

BOBBY
I'm hungry.

BETTY
We'll have dinner in a little while.

Betty finishes the folds. Bobby puts the hat on his head.

BOBBY
(To Don)
Look I'm a pirate!

Don looks up from his pad.

DON
Really? You need more than a paper hat on your head.

Bobby is upset.

BETTY
Use your imagination, Don.

DON
I am. It's what I get paid for.

Betty gives Don a sour look.

SALLY
I want to be a mermaid.

Don puts his pad down. Sally goes over to Don and picks up his pad. On it is a drawing of large ocean liner with the headline "All At Sea".

SALLY (CONT'D)
Daddy, where's your ship going?

DON
(Sighs.) Nowhere.

SALLY
That's funny. When I'm a mermaid I
going to swim to other side of the
world.

DON
(Sitting back)
Whenever a ship crosses the
equator...

Don pauses as an idea comes to him.

DON (CONT'D)
Sally, give me that cardboard - the
big piece- and scissors.

Sally picks up a big stiff piece of cardboard and hands it to
Don along with the scissors.

DON (CONT'D)
You have a ceremony- at the court
of King Neptune.

Don slices into the cardboard with the scissors, making a
series of very deliberate cuts.

DON (CONT'D)
A seafaring tradition.

SALLY
With mermaids?

In a short time, Don holds up the trident he has cut out. He
leans forward on the sofa, in his bathrobe with the trident
he looks every bit King Neptune.

DON
Of course.

Bobby, Sally and Betty LAUGH.

BETTY
You need a beard, King Neptune.

Don feels his chin. And frowns.

DON
(In a deep voice waving
his trident.)
Who stole my beard?

Betty gets up.

BETTY

Bobby, let's find King Neptune a beard.

Betty reaches for Bobby's hand pulling him up.

BOBBY

Why can't I be a pirate?

DON

Here pirate, give me your hat.

Bobby takes his paper hat off and hands it to Don.

Don quickly draws a skull and crossbones on the hat.

DON (CONT'D)

By the power of King Neptune, you are now Buccaneer Bobby.

Don puts the hat back on Bobby's head.

DON (CONT'D)

Return my stolen beard and your purse will be filled with gold!

Bobby runs off to the kitchen followed by Betty.

INT. FIRESIDE LOUNGE - EVENING

A cozy, wood-panelled lounge with unostentatious plush furniture, a large fireplace adds warmth to subdued lighting. The classic wooden bar is busy but not packed. Patrons' coats and hats hang on hooks where the curved bar meets the wall.

SKIP is seated at the bar, a scotch on the rocks in front of him.

PEGGY enters and sashays across the lounge, her winter coat is open, projecting an insouciant air, she sidles up next to Skip.

PEGGY

Hello, handsome.

Skip smiles while quickly eyeing Peggy up and down. He stands. And takes Peggy's coat, then pulls out a bar stool and offers it to Peggy.

SKIP

Please.

After seating Peggy, Skip takes her coat and hangs it on a peg.

The BARTENDER, wearing a vest over a dark shirt and tie, approaches Peggy. As Skip returns, she orders.

PEGGY

Brandy Alexander. (She makes a sideways glance at Skip.) Heavy on the spice.

The bartender raises his eyebrows, then goes to make the drink.

PEGGY (CONT'D)

The shoot went well, despite the hiccups. Glad you were in charge.

SKIP

What's a little snow? It's the personalities that make the job difficult. (A beat) Or refreshing.

PEGGY

You must meet a lot of interesting women.

SKIP

Like you? Not as often as you'd think.

Peggy's drink arrives. It has a coating of nutmeg on top.

SKIP (CONT'D)

I see you go for, uh, sweet drinks. But tell me about yourself. What do you enjoy away from work?

Peggy leans back on her stool, and flips her hair with her hand.

PEGGY

Well. Shopping, of course. Music. I like, you know, people. Having fun. Nights on the town.

Peggy takes a large sip from her drink.

SKIP

Really? You seemed, more, um, studious, I guess.

PEGGY

Ha, no! Me?

Peggy has another sip.

PEGGY (CONT'D)

And you? Off dashing from shoot to shoot. I bet it's a glamorous life.

SKIP

It has its moments. But you can hide behind a lens, as well. At the end of the day it's a job. And really, I prefer the darkroom to the set.

PEGGY

Sounds mysterious.

Peggy shifts a little closer, leaning in.

SKIP

Yes and no. You can make or break an image there. It all comes down to chemistry.

PEGGY

(Bats her eyelids)

Indeed.

Peggy drains her glass and motions to the bartender. Skip looks at his drink and shakes his head, indicating nothing more for him, yet.

INT. DRAPER KITCHEN- EVENING

DON, SALLY and BOBBY are seated around the table while BETTY serves dinner. Bobby has on his pirate hat and Sally's cheeks are painted green and she wears the pearl necklace. Don remains in his bathrobe but now also has a flowing white beard made of gauze bandage from a first aid kit stuck to his face with Scotch tape. He bangs his cardboard trident on the table.

DON

More wine!

Betty pours some red wine into Don's glass. Don has to lift his beard up to drink it which makes the children and Betty laugh.

BETTY

You should have saved your gold,
King Neptune.

Don removes his beard, wincing a little as the Scotch tape pulls his skin.

DON
Buccaneer Bobby, if anyone steals
my beard while I'm eating, *you'll*
walk the plank.

Bobby nods severely.

Betty sits down and joins the family. Their plates are piled high.

DON (CONT'D)
Such a grand feast. Mrs... uh,
Neptune.

Betty smiles as the family tucks in.

BETTY
It's not every day we're knee deep
in snow in the morning and crossing
the equator at night.

SALLY
But we haven't gone anywhere,
Mommy.

BETTY
Really? It feels like it.

BOBBY
To the end of the sea! Arrr!

Don and Betty share a look. Don raises his glass.

DON
Time flies when you're having fun.

INT. FIRESIDE LOUNGE BAR - EVENING

Peggy's glass is nearly empty again. Skip is looking a little troubled.

SKIP
I got into photography because I
was interested in portraiture. But
the people I like to shoot aren't
your typical beauties. Good looking
people all have the same story.
Everyone else makes it easy for
them. There needs to be something
going on beneath the surface.
(MORE)

SKIP (CONT'D)
Capture that. And that's a real picture.

PEGGY
Are most people trying to hide something?

SKIP
Maybe. I don't know. I'm not trying to get at secrets.
(A beat.)
The surface of the ocean isn't intentionally hiding all the fishes from view.

PEGGY
People reveal themselves through their actions. Not looks.

Skip moves a little closer to Peggy.

SKIP
In a photograph you're freezing time. Arresting the action. That's the power.

PEGGY
(Nodding)
And you see through the moment, to...?

SKIP
Exactly. You only find out in the dark room. Funny, huh?

Skip takes a satisfying swig of his drink. He's looking more comfortable.

SKIP (CONT'D)
Wanna see some dark magic?

Skip begins to get up.

SKIP (CONT'D)
Come on over to my studio.

Peggy smiles and quickly polishes off her drink.

INT. DRAPER LIVING ROOM — EVENING

Two glasses of wine rest on the coffee table, near Don's note pad. DON and BETTY are on the sofa together. Don lies propped up against the arm and Betty is nestled against him.

BETTY

The kids had a fun snow day. Maybe we don't need to go away for the holidays.

DON

Oh?

BETTY

Just enjoy ourselves with them right here. It's comfortable and we can avoid the crowds.

Don reaches forward to grab his note pad off the coffee table, it unsettles Betty.

BETTY (CONT'D)

Don, really?

Don pauses. He carelessly tosses his pad away. Pulls Betty toward him and embraces her. They fall into a deep kiss.

INT. SKIP'S STUDIO - EVENING

Skip's studio is cold, PEGGY and SKIP keep their coats on. The place is clean and organized; lighting equipment kept neatly in a corner and supplies tidily on shelves.

Skip rinses out some glasses in the studio sink, dries them with a towel and plucks a bottle of liquor off a shelf adjacent to cannisters containing developing chemicals.

The bare white walls of the space have poster-sized portrait photographs taped to them - all beautiful women seductively posed in the latest fashions.

Peggy slowly inspects the photographs on the walls, becoming intimidated by the images.

Peggy unbuttons her coat while staring at one of the portraits and adjusts it to be more revealing.

SKIP

Come see what I'm really working on.

Carrying the glasses and bottle, Skip walks to the end of the studio and opens the door to the darkroom - a closet-like space that he's constructed.

Peggy takes her compact and lipstick out of her handbag and quickly refreshes her lips.

As she follows Skip, Peggy spies a portable record player on a shelf. She lifts its needle onto a record that's already on the turntable. It PLAYS a BOSSA NOVA song. Peggy picks up the rhythm and dances as she steps into the dark room.

INT. SKIP'S DARKROOM - EVENING

Red light bathes the darkroom. The Bossa Nova song continues in the background. The glasses rest on the edge of a short workbench covered in developing equipment. SKIP pours two shots and sets the bottle down carefully. He and PEGGY each take a sip.

Skip puts his glass down carefully. With Peggy at his shoulder SKIP places a sheet of photo paper into the first of three flat tubs filled with chemicals. He manipulates the paper with tongs.

SKIP

The mysterious part. A sacrament.

Slowly an image appears on the paper - a close up portrait of an old man playing chess in Washington Square.

PEGGY

Wow.

Peggy takes large sip.

Skip picks the photo up with the tongs and drops it into the second tub.

PEGGY (CONT'D)

So, Mr. Magic, what other tricks
can you perform?

Peggy dips her finger in Skip's glass, runs her wet finger tip around the rim and then puts her finger in her mouth.

SKIP

Wait. Peggy. I haven't finished.
I...

Peggy gently slides her arm grabs around Skip's waist.

PEGGY

You haven't brought me here to show
me a bunch of old men. Huh?

SKIP

Slow down.

Skip removes Peggy's hand.

SKIP (CONT'D)
Do you want to understand?

Peggy and Skip look at each other for a beat.

SKIP (CONT'D)
I thought you'd get this.

PEGGY
What? How to capture a moment?
That's exactly what we're doing.

Skip shakes his head and points to the developing image.

SKIP
This isn't a moment. This is my
life.

Skip removes the image with tongs and clips it to a small wire to hang and dry.

SKIP (CONT'D)
I don't work for the phone company
or fashion magazines.

Peggy quickly knocks back a shot.

PEGGY
C'mon. Lighten up.

Skip flips a light switch and a white light comes on.

SKIP
Look, I have a lot of work to do
tomorrow.

Skip opens the door of the dark room.

SKIP (CONT'D)
How about I see you to a cab.

PEGGY
Oh, no thank you, I can take care
of myself.

As Peggy leaves, her coat swings accidentally knocking the bottle over, spilling the booze into a tub of chemicals.

INT. DRAPER BEDROOM — DAY

BETTY and DON are asleep naked under messily pulled up covers. Bright light peeps in around the shades indicating that it's a clear day outside.

From outside comes the "CHUG CHUG" sound of a snowplow, growing louder.

Don's eyes open. A beat. He registers the sound.

Don gets up, goes to the window and peers through the venetian blinds out to the street. The CHUG CHUG sound reaches its loudest point as the snowplow passes, Don's head tracks its movement past the house.

The incoming light wakes Betty, she notices Don's not in bed and looks to the window.

BETTY

Don?

Don moves quickly to the dresser and starts to get dressed. Betty sits up in bed.

BETTY (CONT'D)

Don?

Don continues dressing hurriedly.

BETTY (CONT'D)

(Sleepily)

I'll make some breakfast.

DON

Not today, thanks.

INT. DRAPER LIVING ROOM — DAY

DON fully dressed and carrying his briefcase enters the living room, he looks for his notebook and spies it on the floor where he tossed it the previous evening. He hastily scoops it up, puts it in his case and hurries out.

INT. DRAPER FOYER — CONTINUOUS

DON rushes through the foyer, grabbing his hat and coat and heads out the door.

BETTY enters the foyer in her dressing gown just in time to see the door close behind Don.

We hear Don's car START.

Betty walks to the front door.

EXT. DRAPER HOUSE — CONTINUOUS

Don's car leaves the driveway, edging through the banks of snow pushed aside by the snowplow and heads down the newly cleared street.

Betty is at the door watching.

INT. STEAKHOUSE RESTAURANT — DAY

PETE and ROGER are seated at table with BEER CLIENT his boss, the BEER CHIEF. Half drunk glasses of beer rest in front of each of them as they finish up their entrees.

BEER CHIEF

Your numbers, how can I say it,
they're optimistic.

Roger raises his glass and studies it.

ROGER

Glass half full? (A beat)
Being national takes a bigger
vision. Pete?

PETE

We're assuming we'd get the same
results as your initial campaign.
Look, there's market share up for
grabs. Your competition is resting
on their laurels.

BEER CLIENT

What's to stop them upping their
ads, too. It'll become an expensive
war. And they have a limitless war
chest.

BEER CHIEF

We're not trying to poke the bear.

PETE

Moving into their territory *is*
provocation.

BEER CHIEF

Hardly. We acquired an existing operation.

BEER CLIENT

With an established footprint.

BEER CHIEF

It's long-term.

ROGER

We've shown you it can be a much shorter journey.

BEER CLIENT

We spent enough buying the plant and the distribution. We can't spend more on ads.

BEER CHIEF

Gentlemen, we appreciate your enthusiasm for our product. But you're jumping the gun.

INT. STERLING COOPER FOYER — DAY

ROGER and PETE arrive back from lunch in their winter coats.

ROGER

You can lead a horse to water but you can't make him think.

PETE

Maybe I should "poke the bear" and have a word to their competition in St. Louis about that "limitless war chest".

ROGER

And risk the account you have?

PETE

Yeah, you're right. "A bird in the hand..."

ROGER
(Interrupting)
I can't stand here discussing
fauna, Pete. All that beer, I need
to piss like an ox.

Roger rushes off.

Pete steps toward the receptionist's desk where SKIP leaning
over is showing ALLISON a large envelope.

ALLISON
(Nodding)
For the art department.

PETE
(To Skip)
I'm headed that way.

Skip, straightens up.

SKIP
Great.

Skip begins to hand the envelope to Pete. Pete looks blankly
back at him.

PETE
I'm not a delivery boy, come with
me.

INT. ART DEPARTMENT - DAY

PEGGY, SAL, SKIP and PETE look at a set of large photos from
the shoot scattered on Sal's desk alongside the envelop they
came in.

PETE
The color really pops.

SKIP
Thanks. I got the lab to boost the
yellow.

SAL
(Pointing at Pamela talking on the
phone in one image)
Queen of her kitchen. She knows
exactly what she wants. She can
summon anyone, anywhere, anytime.

PETE
(Chuckles.) I'd take her call.

PEGGY
You're reading too much into it.
She's any woman stuck in any
kitchen. The copy will tell the
story.

SKIP
Oh? What's it going to say?

(A beat.)

PEGGY
Share the moment — no matter the
distance.

Peggy and Skip look awkwardly at each other. Pete and Sal
notice the tension.

SAL
Ah, excuse me. Don needs to see me
about some boards for his
presentation.

Sal exits.

PETE
Good luck with the account.

Pete leaves.

Skip gathers up the photos.

SKIP
(To Peggy)
Look. I can't tell who you really
are.

PEGGY
Why do you want to? I don't need a
portrait.

SKIP
Getting to know someone isn't a
game, Peggy.

Skip hands Peggy the photos but he doesn't let go, for a long
moment they are both holding onto the images.

SKIP (CONT'D)
You think I'm talking about me
getting to know you. Right?

Peggy doesn't answer. She looks puzzled. Skip lets go of the images, shakes his head and leaves.

Peggy watches Skip walk across the office.

Peggy then picks up the envelope from the desk. She takes a long look at the image on the top of the stack — Pamela on the phone, looking directly into the camera. Then she slides the images into the envelope.

INT. STERLING COOPER BOARD ROOM-DAY

DON is standing in at the end of the boardroom table. An easel has been set up to show sketches.

DON

Gentlemen. We think of travel as going from A to B. Of destinations. Timetables. But sometimes, it's not about that. Travel is about getting away. Leaving the humdrum. Escape. Ships will never be as fast as planes. They don't have to be. You can't compete with tin cans in the sky. Why would you want to?

Don unveils the first sketch. It's a clock tied in a bow.

DON (CONT'D)

It's the journey itself. Being on a ship is a gift. A gift of time. It doesn't take time to go from A to B it gives you the, passenger, precious time.

Don unveils the second sketch. It's a woman in a bikini and sunglasses sunning herself in a deck chair.

DON (CONT'D)

Time to relax, time to enjoy yourself. Time to take it easy.

Don pauses a few beats.

DON (CONT'D)

It's called "cruising."

A low murmur rises and falls.

SHIPPING EXEC. 1
Fascinating. You really think
people will pay good money to go
nowhere and stay onboard?

ROGER
With the weather we've been having,
I'd pay good money to just to swab
a deck somewhere sunny and warm.

Don unveils a third sketch showing a play being staged with
actors in period costumes.

DON
Onboard entertainment.

Don unveils a fourth sketch, showing people eating a drinking
lavishly.

DON (CONT'D)
Fine dining-- A floating resort
that follows the sun.

Don unveils a fifth sketch, showing a band playing and men
and women in fancy dress dancing.

DON (CONT'D)
Rather than swab the decks.

Don gives a nod to Roger.

DON (CONT'D)
Your 'guests' will be punishing the
parquet.

Don shows the final sketch of cruise ship surrounded by palm
trees in an idyllic sunset.

Don moves away from the easel and addresses the men gathered
around the table directly.

DON (CONT'D)
Congratulations gentlemen, you're
no longer in the transportation
business. You're in show business.

ROGER
And you won't believe the margins!

We zoom into a round porthole on the sketch.

FADE TO:

INT. PAMELA'S BEDROOM — EVENING

FADE IN:

We open looking into the circular mirror on top of Pamela's dresser, reminiscent of the porthole from the previous scene. The light in the room is dim. It's unclear what we're looking at.

Gradually, in the mirror, we're aware of movement, undulation, like waves. Slowly we realize it's the covers of the bed moving up and down.

PAMELA and DON are making love in bed.

Don half dressed wearing only an unbuttoned shirt, rises up, pushing his torso off the bed.

Pamela legs sheathed in fishnet stockings wrap around Don and pull him down.

The camera lingers on the fishnets.

FADE TO BLACK.