

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.