EXT. DESERT, UTAH - (DAY 1)

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

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

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

INT. WAREHOUSE - LATER - (DAY 1)

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

   BRIAN
   I thought you were gonna open it up.

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

   KELLY
   What are you afraid of?

As Don goes to the cooler to get a beer,

   EVE
   (yells)
   That was fast!

   DON
   (yells back)
   Apparently not.

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

   DON
   You and your record books.
DON (CONT'D)
You’ve got to take care of that shimmy. You won’t lose control but I bet it creates drag.

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

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

DON
(smiles)
And beer and gas.

Don looks back at the car.

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

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

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

MEREDITH
(writing)
I translated your speech into Pig Latin.

ROGER
That was a joke.

Roger looks at Caroline.

ROGER (CONT’D)
And?

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

ROGER
What package?
CAROLINE
The package from Canada with all
the luggage.

ROGER
(re: Meredith)
She knows about Marie.

MEREDITH
She’s Megan’s mother.

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

ROGER
Do I have to?

CAROLINE
Yes.

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

ROGER
Sweetheart, I have some sad news.

MEREDITH
Is he dead?

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

MEREDITH
Oh.

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

MEREDITH
Well, I hope he’s in a better
place.

ROGER
He’s not dead. Stop saying that.

MEREDITH
There are a lot of better places
than here.
She stands, he does as well, shakes her head.

MEREDITH (CONT'D)
Well, I appreciate everything.

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

MEREDITH
(smiles)
I always do.

Meredith walks out.

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

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

LORRAINE
So that covers Del Monte, Roman Meal and Diamond Walnuts. Bon Appetit.
(closes folder)
That’s all the accounts, all assigned--
(tenth time)
And don’t ask me again about Esso Research and Engineering. It’s over.

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

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

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

PEGGY
Does David know they took us off?

STAN
There’s plenty to go around.
Peggy walks up to Lorraine as she gathers her things and heads for the door, being held open for her by a MAN.

PEGGY
Lorraine? Do you have a moment?

LORRAINE
Not really.

The Man holding the door senses confrontation and walks out.

PEGGY
Why are we off Chevalier?

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

PEGGY
I thought David wanted us on it.

LORRAINE
I guess he didn’t.

PEGGY
Well, does he know?

LORRAINE
(threatening)
I don’t know. Why don’t I call David and let him know you’re unhappy?

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

PEGGY
You know what, Lorraine? Call David. In fact, why don’t we go over and see him right now.
(smiles)
I’m sure he’d love to get involved.

LORRAINE
(a beat)
Fine. You want it, you can have it.

PEGGY
Thanks so much.

Lorraine walks out. Stan looks at Peggy, shakes his head. Peggy smiles, walks out.
INT. DESERT MOTEL ROOM - (NIGHT 1)

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

DON
You hung up my pants.

EVE
I like having a man to take care of.

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

She stops touching him.

EVE
What the hell does that mean?

DON
Should I go look?

She stops him.

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

DON
Did you leave me anything?

EVE
You’ve never paid for it, huh?

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

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

DON (CONT’D)
You could’ve asked me.

EVE
That’s never worked.
She takes the money.

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

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

    EVE
        (re: money)
    Thank you.

They start to make out.

INT. KEY WEST HOTEL – (DAY 1)

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

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

    JOAN
    I want them to say Key West.

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

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

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

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

    JOAN
        (shrugs, smiles)
    Okay.

He holds the packet up for her.
RICHARD
I think you’re supposed to sniff it off your fingernail.

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

RICHARD (CONT’D)
My turn.

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

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

RICHARD
You know we could live like this all the time.

JOAN
You just enjoy corrupting me.

During the following, both of them become more animated.

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

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

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

JOAN
I don’t hate her.

RICHARD
Is that all you heard? You’re cheating yourself.

(MORE)
RICHARD (CONT'D)
That tiny apartment? I don’t want to make plans, but we could get a place in the mountains. Or the country. Or the mountains and the country.

JOAN
Have you been looking for a place?

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

JOAN
(surprised)
Do you want to get married?

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

JOAN
(laughs)
Do we have to get married?

RICHARD
Hell no.

JOAN
I want you so much right now.

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

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

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

PETE
I’m sorry I got held up.

Peggy stands, comes around the desk, leans against it.
PEGGY
No, I’m sorry. Samsonite is shooting tomorrow and they changed everything. I feel horrible but I’m afraid it’s just you and Harry for lunch.

PETE
That’s my going away present?

PEGGY
(smiles)
What else did you get?

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

PEGGY
What’s that have to do with Kansas?

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

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

HARRY
Let’s go, I’m starving.

PETE
She’s not coming, she has work to do.

HARRY
(to Peggy)
Don’t do that. You know who I was supposed to have lunch with?

PEGGY
Someone important?

HARRY
(to Peggy)
Doesn’t anything mean anything to you?

Pete hands him the tin of cookies.

PETE
Here, this will hold you over. I’ll meet you by the elevator.
Harry opens the tin as he walks away.

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

Pete laughs.

PEGGY (CONT’D)
I just wanted to say that I’m very happy for you, and everyone’s going to miss you who doesn’t hate you for getting that big job.

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

PEGGY
God, that sounds like a long time.

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

Peggy is caught off-guard, looks down.

PEGGY
What am I supposed to say to that?

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

PEGGY
A thing like that.

Pete smiles, starts to walk out.

PETE
I’ll be back. That thing better be alive.

Pete leaves. ON Peggy.

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

SALLY sits on a stool by the payphone, stares off into space.
SALLY (INTO PHONE)
So, you’re in Utah?

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

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

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

SALLY
Uh huh.

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

SALLY
I’m glad you’re having fun.

DON
Sorry. I already went to high school.

SALLY
I gotta go.

DON
Hold on. What’s wrong?

SALLY
Nothing.

DON
(smiles)
Boy problems?

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

DON
What?

SALLY
Mom’s dying.
DON
Look, your mother is a hypochondriac. Don’t go off the deep end.

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

Don’s head swims.

DON
What?

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

DON
No. You did the right thing. I’m coming home.

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

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

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

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

SALLY (CONT’D)
You have to tell her that you think it’s best that they stay with Henry.

DON
No.

SALLY
Daddy, it’s going to be so hard for them already. They should at least be in the same bed and at the same school.
DON
Sally, grown-ups make these decisions.

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

A GIRL comes into frame.

SALLY (CONT’D)
I have to go.

DON
Hold on.

SALLY
Please, I can’t talk right now.

DON
Sally, wait a minute--

Sally hangs up. ON Don.

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

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

BETTY
Francis residence.

OPERATOR (OVER PHONE)
I have a person to person call for Betty Francis from Donald Draper.

BETTY
This is she. I’ll accept.
(them)
Hello, Don. Don’t you want the boys?

DON (OVER PHONE)
No.

REVEAL Don, sitting on the side of the bed, holding a beer.
DON (CONT'D)
You know I talk to Sally, don’t you?

BETTY
(upset)
Yes, of course.

DON
I’m coming home.

BETTY
(yells)
You are definitely not!

DON
I want to be there. The kids need me.

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

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

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

DON
I’m their father.

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

DON
You don’t have the right to decide.

BETTY
What am I supposed to do? This way you’ll see them exactly as much as you do now, on weekends and oh wait, Don-- When was the last time you saw them?
DON
Betty, I didn’t know.

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

Don looks down, emotional.

DON
Birdie.

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

DON
I’ll talk to you soon.

BETTY
Okay.

Betty hangs up. Don drinks his drink.

INT. RESTAURANT - (DAY 2)
KEN sits, drinking red wine. Joan arrives, dressed up, sunburned. Ken stands, kisses her on the cheek, she sits down across from him.

KEN
Let me get you a glass.

He waves and points.

KEN (CONT’D)
How was Florida?

JOAN
Compelling.

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

KEN
I assume you held onto your Rolodex when you retired?
JOAN
Can I taste the wine first?

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

KEN
You know you look great.

JOAN
(laughs)
Thank you. What do you want?

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

JOAN
How long is this film?

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

JOAN
I’m sure I have his number somewhere.

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

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

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

KEN
Great. So, how’s the family?

JOAN
Wonderful. How’s Eddie?
KEN
He’s a little weird actually. I think there might be something wrong with him.

Joan LAUGHS.

INT. DESERT MOTEL ROOM - (NIGHT 2)

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

DON
Come in!

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

BRIAN
You can’t ask him for money like this.

KELLY
(loud)
Don. You don’t have to come along but you promised to stake us.

DON
I’m coming, I’m coming.

KELLY
Should we pack you?

Don reaches over, takes the envelope off the nightstand.

DON
I’m packed.
(stands)
You can drop me in LA.

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

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

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

JOAN
(into phone)
Hello, big shot. I was hoping we could grab lunch or a drink and catch up.
INT. MCCANN-ERICKSON - PEGGY’S OFFICE - INTERCUT - (DAY 3)

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

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

JOAN
I can’t wait. Is your weekend busy?

PEGGY
(suspicious)
You really want to catch up.

JOAN
Well, I ran into Ken and--

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

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

PEGGY
I don’t have time to moonlight.

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

PEGGY
Geez. Well, anything for a friend.

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

PEGGY
Of course.

Joan hangs up. Peggy looks at her watch, folds up the newspaper, turns on her typewriter.
EXT. STEPHANIE’S HOUSE - (DAY 3)

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

    STEPHANIE
    (hugs him)
    Dick.

    DON
    Hello

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

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

INT. STEPHANIE’S HOUSE - (DAY 3)

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

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

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

    STEPHANIE
    That’s more than she did.

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

    STEPHANIE
    (re: couch)
    Sit down. I’ll make coffee.

Don goes over, sits, exhausted.

    STEPHANIE (CONT’D)
    What’s going on?
DON
Nothing much. I’m retired. I’ve been on the road. I just wanted to see how you were doing and meet the little one.

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

DON
Stephanie, no. What happened?

She stares at him a beat.

STEPHANIE
He’s not here. He lives with Ronnie’s parents. His dad.

DON
I understand.

Don takes the manila envelope out of his jacket pocket.

DON (CONT’D)
Listen, I also thought that this should be with you.

He takes out the ring, offers it to her.

DON (CONT’D)
Megan and I are, well...

STEPHANIE
(softens)
I’m sorry about that.

DON
Anna always wanted you to have it.

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

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

STEPHANIE
I appreciate you trying to help me out, but I’m pretty sure you’re the one who’s in trouble.
DON
(beat)
A lot has happened.

STEPHANIE
Well, you’re welcome to crash here. I’m going away for a few days.

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

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

DON
Okay.

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

INT. STANHOPE HOTEL – (NIGHT 3)

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

ROGER
Are you trying to kill me?

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

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

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

ROGER
(re: cigarette)
Du Maurier? They taste like le shit.

MARIE
(laughs)
I miss them.
ROGER
Too bad. You’re done with Canada.

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

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

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

ROGER
(sits up a little)
You saw Emile?

MARIE
Ach, he was such a tragic figure.

ROGER
I hope you told him it’s too late.

MARIE
Not everything is your business.

ROGER
Wait, did you sleep with him?

MARIE
Don’t raise your voice. You’re not my husband.

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

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

ROGER
You know what a low blow is?

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

MARIE (CONT'D)
Que vais-je faire quand tu disparaîtras? Je mourrai de faim. Je vais errer dans les rues de Manhattan avec ma petite valise et aucune pièce dans ma poche.

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

MARIE
You live in an hotel. Go get another room!

ROGER
What?

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

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

INT. STEPHANIE’S HOUSE - (NIGHT 3)

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

STEPHANIE
You’re coming with me.

INT. FRANCIS HOUSE - KITCHEN - (NIGHT 3)

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

SALLY
Hi, Geney.

GENE
Hi, Sally.

As she goes over and gives him a kiss,

BOBBY
I didn’t know you were coming home.

SALLY
I missed you guys. I took the train.
BOBBY
Is it going to happen now?

SALLY
Is what going to happen?

Bobby looks at Gene.

SALLY (CONT’D)
Gene, go watch TV.

GENE
No.

BOBBY
Get out of here.

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

SALLY
Where are they?

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

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

BOBBY
She’s not gonna like that.

SALLY
What happened in here? It smells like a fire.

BOBBY
I was making dinner.

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

As Bobby goes to get the frying pan, Sally throws the grilled cheeses in the trash.
INT. RETREAT - CABIN - (NIGHT 3)

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

    STEPHANIE
    There’s someone in here.

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

She hands Don a newsprint schedule.

    CLEMENTINE (CONT’D)
    Get some rest. Tomorrow’s gonna be beautiful.

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

    CLEMENTINE (CONT’D)
    You are so generous.

She leaves, Don and Stephanie start making their beds.

    DON
    (re: schedule)
    Where are we? “Psychotechnics,” “Anxiety and Tension Control,” “Divorce: A Creative Experience.”

    STEPHANIE
    Be open to this. You might feel better.

    DON
    She took my money. That’s a good sign.

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

    STEPHANIE
    Goodnight, Dick.

ON Don.
INT. JOAN’S APARTMENT - MORNING - (DAY 4)

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

ROGER
Be careful, he’s a little sticky.

Roger sets Kevin down.

KEVIN
I had pancakes.

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

ROGER
Do you have a minute?

JOAN
Of course.

Joan sits, moving papers aside, Roger joins her.

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

He points to Kevin.

JOAN
Roger.

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

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

ROGER
So he knows?

JOAN
No. He’s just a terrible person.
ROGER
What about the guy you’ve been hiding from me?

JOAN
(smiles)
Richard’s a man of the world.
Roger, this is an expensive way to mark your territory.

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

JOAN
Are you ill? Is everything okay?

ROGER
For the time being, but I’m getting married.

JOAN
(shakes her head)
Well those skirts are pretty short at McCann.

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

JOAN
(laughs)
That’s spectacular. What a mess.

ROGER
You’d be surprised. Nobody cares.

JOAN
I guess somebody finally got the timing right.

ROGER
So, you’ll accept?

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

Good.

He gets up, looks over at Kevin.

ROGER (CONT’D)

Get over here.

Kevin ignores him, Roger shrugs.

ROGER (CONT’D)

Little rich bastard.

(to Joan)

He really is, I guess.

JOAN

Thank you.

EXT. RETREAT – NEAR BLUFF – (DAY 4)

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

STEPHANIE

(re: purse)

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

DON

Be open.

STEPHANIE

Let’s go.

Don holds the door open.

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

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

VINCE

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

Don smiles at Stephanie, she shrugs.
VINCE (CONT'D)
Stop. Look at the person nearest you. What does that person make you feel?

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

VINCE (CONT'D)
Now find a way, without words, to communicate that feeling to the other person.

Two WOMEN hug.

VINCE (CONT’D)
(challenging)
Does hugging feel honest?

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

INT. RESTAURANT - (DAY 4)

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

PEGGY
I’m so happy to see you.

JOAN
Me you, as well.

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

PEGGY
That’s not the only reason I came.

A WAITER approaches as Peggy peeks at the check.

JOAN
Can we get a couple of bloody marys?

PEGGY
Holy shit.

JOAN
(re: check)
That’s the tip of the iceberg, Peggy.
PEGGY
I never know if that’s good or bad.

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

PEGGY
I already have a very demanding job.

JOAN
Do you have a contract?

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

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

PEGGY
Slow down.

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

PEGGY
Are you serious?

The drinks arrive.

JOAN
Could you give us a minute?

The Waiter walks away.

JOAN (CONT’D)
We won’t answer to anyone. It will be something of ours, with our name on it.
PEGGY
(stunned)
I’m so flattered.

JOAN
(sip)
So?

PEGGY
I don’t know.

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

PEGGY
It’s a huge decision.

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

PEGGY
Find a partner?

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

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

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

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

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

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

STEPHANIE
I feel like everyone’s judging me.

SHEILA
And how does it feel to tell us that?
Like I’m a little girl and my parents are looking at me—

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

Don watches, uncomfortable.

DANIEL
Life is full of shoulds.

There’s some nodding.

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

ANGIE
So you can be with your baby?

STEPHANIE
What? No.

(to Sheila)
See, they are judging me.

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

STEPHANIE
It makes me feel small and insignificant. Angie.

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

Stephanie starts to CRY. Don looks around.

SHEILA
(calmingly)
Stephanie, is it okay if I tell you how this is making me feel?
Stephanie gets up, walks out of the room, CRYING. Don stands, looks around, shakes his head, follows Stephanie.

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

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

DON
Don’t listen to them.

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

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

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

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

DON
I could help you. I could move to LA.

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

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

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

Don stares at her.

STEPHANIE (CONT’D)
I have to lie down. I’ll see you after dinner.

She walks away into the cabin. ON Don.
INT. MCCANN-ERICKSON - PEGGY’S OFFICE - (NIGHT 4)

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

STAN
I’m gonna split.

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

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

PEGGY
Get the door.

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

PEGGY (CONT’D)
Do you like it here?

STAN
It’s growing on me.

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

STAN
Oh.

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

STAN
That’s not a good reason.

PEGGY
You think it’ll fail?

STAN
No. You have such a rare talent, stop looking over your shoulder at what other people have.
PEGGY
You don’t think I can do it.

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

PEGGY
You have no ambition.

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

PEGGY
Spoken like a failure.

STAN
(stands)
I hope you’re really drunk. ‘Cause you’re going to need an excuse.

He starts to walk out.

PEGGY
Stan.

STAN
There’s more to life than work.

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

INT. RETREAT - CABIN - (NIGHT 4)

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

INT. JOAN’S APARTMENT - (DAY 5)

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

JOAN
Coffee!

Richard sticks his head out of the bedroom.
RICHARD
Is the coast clear?

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

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

RICHARD
I could eat a dozen eggs.

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

RICHARD
I just want you to look at a boat.

She hands him the sugar.

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

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

JOAN
It’s a business meeting.

RICHARD
(realizing)
Because you started a business.

JOAN
(smiles)
We’ll see.

RICHARD
What are you doing?

JOAN
It’s a couple of little projects.

RICHARD
Don’t you want to be with me?
JOAN
Of course. But I don’t know, this seems like it might be a chance to... build something.

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

JOAN
That’s not true.

RICHARD
It is. I did it.

JOAN
And you loved it.

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

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

The phone RINGS.

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

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

The phone RINGS again.

RICHARD
You really want to answer that, don’t you?

JOAN
No, but I probably should.

RICHARD
You act like this is happening to you, but you’re making a choice.
JOAN
I can’t just turn off that part of myself. I would never dream of making you choose.

RICHARD
When something’s wrong, it’s always wrong.

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

JOAN
(into phone)
Hello? Joan Harris speaking.

Richard stands, starts to cross to the door.

JOAN (CONT’D)
(into phone)
Could you please hold for a second?
(covers phone)
Richard? Wait. You’re being silly.

RICHARD
Good luck, Joan.

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

JOAN
Well hello, Jeff. Sorry about that.

ON Joan as she listens.

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

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

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

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

DON
Have you seen Stephanie?

DANIEL
She took off a few hours ago.
DON
Did she say where she was going?

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

Don shakes his head, goes back into the cabin.

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

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

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

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

DON
Dammit.

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

DON
People just come and go and no one says goodbye.

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

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

Peggy sits at her desk, on the phone.

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

PEGGY
This is Peggy Olson. I accept.
There’s a CLICK. Peggy stands.

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

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

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

DON
Somewhere in California.

PEGGY
Do you know how angry everyone is?

DON
(sarcastic)
Did everything fall apart without me?

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

Don sits on the stool.

DON
I don’t know. I have no idea.

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

DON
Where?

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

DON
I can’t. I can’t get out of here.

PEGGY
Don, come home.
DON
I messed everything up.
(dark)
I’m not the man you think I am.

Peggy sits on the desk, emotional.

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

DON
(almost to himself)
I broke all my vows. I scandalized my child. I took another man’s name and made nothing of it.

PEGGY
That’s not true.

Don puts his hands over his eyes.

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

PEGGY
I don’t think you should be alone right now.

Don stands up.

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

PEGGY
Wait!

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

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

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

STAN
Rizzo.
INT. MCCANN-ERICKSON - PEGGY’S OFFICE - INTERCUT - (DAY 5)

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

PEGGY
It’s me.

STAN
(irritated)
What do you want?

PEGGY
I just got off the phone with Don.

STAN
Are you kidding me? Where the hell is he?

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

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

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

PEGGY
You didn’t hear him. He wasn’t making any sense.

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

PEGGY
(beat)
I’m sorry I said those shitty things to you. I don’t believe them.

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

PEGGY
I think you were right. I mean I’m going to stay.
STAN
Good, because I didn’t want you to leave.

PEGGY
Then why didn’t you just say that?

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

PEGGY
That’s not true.

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

PEGGY
(beat)
What? What did you just say?

STAN
I want to be with you. I’m in love with you.

PEGGY
What?

STAN
I love you, Peggy.

PEGGY
Oh my God. That’s what I thought you said.

She swallows, looking around, stunned.

PEGGY (CONT’D)
I-- I don’t know what to say... I feel like I can’t breathe almost. I mean I don’t even think about you.

(MORE)
I mean I do, all the time, because you’re there.
(presses her chest)
And you’re here.
(emotional)
And you make everything okay. You always do, no matter what.
(shakes head)
I mean I must be. Because you’re always right. I can’t believe this. I think I’m in love with you too.
(smiles)
I really do.
(beat)
Stan? Are you there?

She stands, CLICKING on the receiver.

PEGGY (CONT’D)
Stan?

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

STAN
What were you saying?

PEGGY
I love you.

They walk over to each other. They kiss.

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

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

SHEILA
Are you waiting for a phone call?

Don looks up a little, still dazed.

DON
What?

SHEILA
Have you taken something?

Don shakes his head “no.”
SHEILA (CONT’D)
You know what? Why don’t you come with me to my seminar.

DON
I can’t move.

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

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

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

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

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

VINCE
How would you feel about starting with that next time?

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

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

VINCE
Do you remember what I said to Daniel about “should”?

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

(MORE)
LEONARD (CONT'D)
And I go home and I watch my wife and my kids. They don’t look up when I sit down.

VINCE
How does it feel to say that?

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

Don hears this, looks up.

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

As Leonard continues, Don becomes increasingly interested.

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

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

EXT. AIRPORT – (DAY 6)

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

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

INT. JOAN’S APARTMENT - (DAY 6)

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

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

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

JOAN
This is Joan.

INT. CAFE IN PARIS - (DAY 6)

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

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

Roger looks.

ROGER
Yeah, tomorrow.

A WAITER comes over.

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

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

Marie laughs. Roger smiles.
INT. FRANCIS HOUSE - KITCHEN - (NIGHT 6)

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

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

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

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

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

VINCE (PRELAP)
Mother sun, we greet you and are thankful for the sweetness of the earth.

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

We REVEAL Vince in linens, in the lotus position.

VINCE
The new day brings new hope,

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

VINCE (CONT’D)
Lives we’ve led, the lives we’ve yet to lead. New day. New ideas. A new you.
(beat, closes eyes)
Ommmmmmmmmm.

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

DON
(third time)
Ommmmmmmmmm.

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

WOMAN (O.S.)
I’d like to buy the world a home--
EXT. ITALIAN HILLTOP - DAY (CLIP)

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

SINGERS

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

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

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

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

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

FADE OUT.

END OF SERIES