

MAD MEN

Episode 104: New Amsterdam

Written by Lisa Albert and Matthew Weiner

FADE IN:

1	OMITTED	1
2	OMITTED	2

3

INT. STERLING COOPER - BULLPEN - (DAY 1)

3

Business as usual. We hear live laughter from a nightclub.
It's "The Buttoned Down Mind of Bob Newhart".

BOB NEWHART (O.S.)
(on record)
...and how fast were you going when
Mr. Adams jumped from the car?

4 INT. STERLING COOPER - PETE'S OFFICE - CONTINUOUS (DAY 1) 4

KEN, HARRY, and PAUL are leaning around Pete's office. Pete
at the desk, laughing as Bob Newhart continues.

PAUL
It's not Lenny Bruce, but it's
good.

HARRY
This is better. It's funny.

KEN
(holding album)
This guy used to be an accountant.
Did you know that?

PETE
Really?

PAUL
(condescending to them)
But he isn't anymore, is he?

There's a KNOCK at the door. Hildy sticks her head in.

HILDY
Your wife is here, Mr. Campbell.

PETE
(confused)
Thank you, Hildy.

Hildy exits.

HARRY
Lunch date? Good idea.

PAUL
You married folks. Must be nice to
spend some time together.

5 INT. STERLING COOPER - OUTSIDE PETE'S OFFICE - (DAY 1) 5

TRUDY CAMPBELL, 24, fresh from a sorority and well cared for,
stands at HILDY's desk. Pete comes out, gives Trudy a little
kiss on the cheek. The guys follow.

PETE

Hello, Lovely.

KEN

You can do better than that.

PETE

Trudy, you know the fellahs. Ken, Paul, and Harry, of course.

HARRY

(kisses her cheek)

You'll notice, only men coming out of there.

TRUDY

I know you all work so hard. How's Jennifer?

HARRY

Good. Swell actually, considering she's still at the phone company. Nothing I can do.

TRUDY

(laughs)

That's not true, you could give her a baby.

Pete looks at her, pulls her a little away.

HARRY

(laughs)

You're all in on it together.

The guys move off.

TRUDY

Nice to see you all again.

PETE

(to Trudy)

Do we have a lunch date? Because Hildy, uh, she can show you the book.

TRUDY

No, but I am taking you away.

PETE

Trudy, I don't think taking you to lunch is part of my job.

TRUDY

Do you have something today?

PETE

No.

TRUDY

(hurt and defensive)

I thought you'd be happy to see me.
I called Hildy and asked if you
were free. It'll only take a
minute, I promise.

PETE

I'm sorry. It's great. Where are
we going?

TRUDY

It's a surprise.

Hildy gives Pete his coat. He and Trudy head out and
encounter Don and Peggy heading towards them.

PETE

Don. I'd like you to meet my wife,
Trudy Campbell.

DON

(hand out)

Don Draper. Nice to meet you.
Congratulations. You're a very
lucky girl.

Don and Trudy shake hands.

TRUDY

I know. Most of my friends can't
find a good man.

She waves at Peggy, who nods and peels off.

PETE

Believe me, I'm the lucky one.

Don gives Trudy a generous smile.

DON

Yes, you are.

(Trudy smiles back)

He's essential to the process
around here. I think we're almost
as happy to have him as you are.

TRUDY

Oh, I don't think that's possible.

DON

Well, maybe you're right. Nice to meet you.

Smiles. Don heads off. Pete doesn't know how to take it.

TRUDY

(genuine)

He's so nice. Not at all like what I imagined.

6 EXT. PARK AVENUE APARTMENT BUILDING - AFTERNOON (DAY 1) 6

Establishing shot of a post-war, doorman building.

7 INT. APARTMENT - CONTINUOUS (DAY 1) 7

Pete and Trudy are standing in an empty living room with hardwood floors. We see a terrace. They seem happy.

TRUDY

Fifteen hundred square feet, two nice bedrooms. I don't know if that includes that maid's room.

PETE

Have to be a pretty small maid.

TRUDY

It's on the market for thirty-two. But Elaine, the realtor, says we can get it for thirty.

PETE

(beat)

Lovely, you know I want to give you everything.

TRUDY

We don't have to pay for the whole thing at once. We can get a mortgage.

PETE

Trudy, I make seventy-five dollars a week. Now, I know you're not good at math, but that's thirty-five hundred dollars a year.

TRUDY

You'll make more.

PETE

Eventually. But if we put down ten percent, that's an entire year's salary.

TRUDY

Sweetheart. We're not in this alone. We're a young couple that needs a little help.

He nods. She threads an arm through his and tugs him towards the hallway leading to the rest of the apartment.

TRUDY (CONT'D)

Did you see the sink in the master bathroom? It's the same one they have in The Pierre.

Pete is dragged deeper into the apartment.

8

INT. STERLING COOPER - BACK HALLWAY - AFTERNOON (DAY 1) 8

Don comes out of a door labelled "Projection Room" with Harry, Ken, and TWO OTHER GUYS. RACHEL MENKEN comes down the hallway with Paul. Don and Rachel regard each other. As Don talks to Rachel, the guys (except Paul), realizing that he's occupied, sneak off.

DON

Hello.

RACHEL

Hello, Mr. Draper.
(smoke flows out the door)
Some kind of spa in there?

DON

Screening a television commercial.
It'll probably look better when
it's breaking up "Bonanza".

RACHEL

(re: Paul)
His work is wonderful. He's
perfect for Menken's.

DON

So he keeps telling me.

A beat.

EP#104 2nd Yellow Draft "New Amsterdam" 9/26/2007 8A.

PAUL

Well, I'll let you see Miss Menken
out.

Don nods, dismissing Paul.

DON
How are you?

RACHEL
I'm fine. My family's fine. The weather's been spectacular.

DON
Rachel, listen--

RACHEL
(irritated)
What are you doing?

DON
I don't know.
(quietly)
I don't want it to be like this.

RACHEL
(putting on her gloves)
Yes, well, we both know how we'd like it to be.

A beat. Don looks away, frustrated.

DON
Can we at least have lunch sometime?

RACHEL
I can't really see a reason for that.

She walks away toward reception.

9 INT. DRAPER HOME - CHILDREN'S BEDROOM - EVENING (DAY 1) 9

BETTY is stretched out, reading "The Wild Swans" by Hans Christian Andersen, with ROBERT curled up next to her, already asleep. SALLY is in her bed, listening intently.

BETTY
"...Church bells rang out, and the air was filled with flying birds. What a joyous parade it was back at the palace. No king could command anything finer."

She closes the book, switches off the table lamp.

The end.

SALLY

The end.

BETTY

SALLY

Again?

BETTY

(kissing Sally's forehead)

Daddy will see you in the morning.

Sally dutifully closes her eyes. Betty exits.

10

EXT. HIAWATHA ROAD - EVENING (DAY 1)

10

Betty holds the leash as their dog Polly (ep. 3) pulls ahead. The street is mostly quiet - cars in driveways, one lone tricycle on a lawn. We hear televisions in the distance. On the sidewalk, Betty approaches Helen's house. There is a man standing out front, DAN BISHOP, late 30's, handsome, banging on the door.

DAN

Helen! Come on! I know you're in there.

Betty freezes, watching him. He pounds on the door.

DAN (CONT'D)

Dammit, Helen! Open the door!

He rings the bell a few times. Polly barks, Betty starts walking again.

DAN (CONT'D)

(to Betty)

Excuse me? Miss?

Betty keeps on, he starts to come down the steps, closer.

DAN (CONT'D)

I know you can hear me. Miss!

Betty stops.

DAN (CONT'D)

Look, can I use your phone? I'm her husband. I'm supposed to see my kids. I know she's in there, I just called from the gas station.

BETTY

No, I'm sorry.

Betty starts to move off.

DAN

Are you serious?

BETTY

I'm sure you are who you say you are, but I don't let strange men in my home.

Betty walks off, dragging Polly.

11 INT. DRAPER HOME - VESTIBULE/FRONT HALL - (NIGHT 1) 11

A KNOCK at the door. Betty comes to the door in her nightgown and slippers, looks through the side window, opens the door. It's HELEN BISHOP.

HELEN
Can I come in?

BETTY
Of course.

Helen comes in. Betty closes the door.

HELEN
I'm really sorry. I'm so embarrassed.

BETTY
I don't know what you're talking about.

HELEN
Yes, you do. I was in the window.

BETTY
(beat)
Did you let him in?

HELEN
(tired)
Yes.

BETTY
Do you want some coffee?

12 INT. DRAPER HOME - LIVING ROOM - LATER (NIGHT 1) 12

Betty, still in her nightgown and slippers, pulls a cigarette out of a tabletop box. Helen sits back sipping a cordial glass.

HELEN
It's a joke, really. Dan hardly saw the kids at all when we were married. He works in Manhattan, life insurance. Now, all of a sudden, he can't live without them.
(smiles)
Of course, if he does die, I'm set.
(then)
I'm joking.

BETTY

What happened?

HELEN

I'll tell you exactly. He had a lot of friends in the city. There was poker and tennis, drinks at The River Club. Turned out none of them were men.

Betty tenses - a little taken aback by Helen's directness.

BETTY

Oh, I'm sorry. I really just meant tonight, what happened.

HELEN

Please, I figure I might as well say it, it's what you've all been guessing anyway, right?

BETTY

We hadn't all been doing anything.

HELEN

Okay.

(smiles at Betty, relaxes)

The strangest part of it is that I think he's angrier at me than I am at him. Of course, my father got a lawyer, an army buddy who just hammered the hell out of him.

BETTY

I've always loved that house.

The front door opens and Don enters. He makes eye contact with his wife, registers a tiny bit of surprise at the sight of Helen.

DON

Hello.

They both wave, Don heads up the stairs. A beat.

BETTY

(to Helen)

He has to go right upstairs and have complete quiet for a while. He works so hard.

Helen stands.

HELEN

I should get back, my kids are
asleep.

13 INT. ANDREW CAMPBELL APARTMENT - LIVING ROOM - (NIGHT 1) 13

The dimly lit living room is prepared for the summer, the furniture draped with white bed sheets. Pete is on a couch, drink in hand, while his father, ANDREW CAMPBELL, 50's, in a sport coat and shorts, top siders with no socks, sits in a wing chair with the sheet pulled up. There is a silence.

ANDREW

Boat's in the water.

Pete nods. Good to know.

ANDREW (CONT'D)

Your cousin Sara had a baby, named
it after your Uncle Skip, I think
that's nice.

Pete's mother, DOROTHY "DOT" CAMPBELL, enters, pulling on a Christmas cardigan.

DOT

Everything's already in the trunks.
(then)
We do hope you and Trudy will be
making it out to the house this
summer.

PETE

We'll try. But I'm not sure I'll
be able to take the time off from
work.

ANDREW

Work. I still don't understand
what you do.

DOT

I'd hate for you to miss the
blackberries.

ANDREW

I run into you at the club, you're
working. At a restaurant, you're
working. Taking people to dinner,
wining and whoring? That's not a
job for a white man.

DOT

She's made such a nice addition to the table, so nice and appreciative.

PETE

(to Andrew)

There's a lot more to it than that.

ANDREW

Advertising, really. See if someone were to say there's a lot more to the law, I'd believe them.

PETE

I can't explain how business works to you.

(then)

Trudy found an apartment that she likes.

DOT

Did she? Whereabouts?

PETE

83rd and Park. Very nice.

ANDREW

Are you sure you want to be that far uptown?

PETE

It's not that far, Dad.

ANDREW

But things fall off after 79th.

DOT

No, darling, they fall off after 86th. It's a very nice area.

PETE

It is. And, well, it's actually kind of expensive, so we're going to need help with the down payment.

ANDREW

Really.

PETE

Yes.

ANDREW

(thinks)

No, I don't think that's a good idea.

PETE

And why is that?

ANDREW

I just don't think it's a good idea.

PETE

You thought it was a good idea to help Bud when he hit that girl on her bike in Montauk last summer. What did that cost?

Dot looks at Pete, gets up, walks out.

ANDREW

I assume that it's your profession that's responsible for this lapse in manners.

PETE

I'll pay you back.

ANDREW

It's not about the money, Peter. You know that.

PETE

(drains his drink, stands)

Why is it so hard for you people to give me anything?

ANDREW

We gave you everything. We gave you your name. And what have you done with it?

14 INT. PETE'S BEDROOM - (NIGHT 1)

14

Pete is undressing at the night stand. Trudy enters in her babydoll nightgown.

TRUDY

Did you have a nice visit?

PETE

They're very keen on us coming out to Fisher's Island this summer.

Trudy lays on the bed, coquettishly.

TRUDY

Can they help with the apartment?

PETE

I didn't bring it up. My dad's having some health problems.

TRUDY

Oh, sweetheart. What's wrong with him?

PETE

Nobody knows.

Pete sits on the edge of the bed, takes his shoes off. Trudy comes behind him and kisses his ear.

15

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

15

Don and SALVATORE stand as Pete and WALTER VEITH, late 50's, enter the room. There is artwork on easels, blank side up.

DON

Walter, how's the golf game?

WALTER

Never have much luck, unless I'm playing against Campbell, here.

DON

He's known for losing gracefully.

PETE

(unamused)

You know our Art Director - Salvatore Romano.

Salvatore and Walter shake hands. They sit.

DON

Did you enjoy yourself in the city last night?

WALTER

When I come into town I like to just do my business and go home.

DON

Unwind with the psalms.

WALTER

No man should have to live out of a
suitcase.

(then)

So. What have you fellahs got for
me?

Walter looks to the group - let the games begin.

DON

Well... We take for granted the
things we need the most.

(MORE)

DON (CONT'D)

Water, oil, electricity, steel.
(indicates Walter)

I thought about the last time you
were here, looking out this window
at this incredible city, and saying
"it's all steel."

Don flips the mock-up on the first easel. It's a picture of
the Manhattan skyline.

DON (CONT'D)

"New York City - brought to you by
Bethlehem Steel."

He puts up the next mock-up - a picture of Lakeshore Drive.

DON (CONT'D)

"The city of Pittsburgh - brought
to you by Bethlehem Steel."

(flipping them over)

"The city of Chicago," "St. Louis,"
"Detroit" - full page ads in
targeted markets; newspapers, trade
publications, throw in a few
billboards so your employees can
brag to their girlfriends.

The group looks to Walter for a reaction. He scans the mock-
ups. Crosses his arms over his chest.

WALTER

They're kind of plain, aren't they?
Reminds me of those WPA ads before
the war.

DON

Walt, you've been doing this long
enough, you know we can throw the
artwork away in a minute.

(Salvatore coughs)

But the sentiment, the thought?
It's so basic you think you already
know it, you just haven't thought
of it lately.

WALTER

(considering)

Cities are made of steel.

PETE

Bethlehem Steel.

WALTER

(beat)

I might be wrong, but these feel like ads for cities. You're making our company look like a middleman for another product.

DON

Would you prefer an I-beam on a plate with a pat of butter on it?

Walter looks at Don.

PETE

No need to get cute, Don.

DON

(stares at Pete, calm)

I'm just trying to make a point. Steel is not something you buy at the supermarket.

WALTER

But it is a commodity.

DON

I'm surprised, Walter. I believe this is fairly close to what we had talked about.

PETE

We talked about a national strategy that would involve the virtues of this essential... commodity.

DON

I believe it was more specific.

PETE

Don, Walter has expressed himself. Now, Walter, if this does not meet your expectations, I'm sure Don can find something that does. Right, Don?

Don cocks his head toward Pete, almost mystified.

WALTER

I hate to be a pain in the ass, but if they didn't just lay there so flat. I don't know, maybe it's because I'm not from a city. They bother me.

PETE

Look, if we can persuade you to stay in town for another twenty-four hours, back at the St. Regis, of course, it will give us a chance to come up with something with more impact.

(selling)

Get you tickets to a Broadway show...? There's a new one: 'Bye Bye Birdie.'

WALTER

(apologetic)

I don't like birds either.

PETE

Something else, then.

Pete opens the door, motions Walter out.

DON

Pete, I think Sal can show Mr. Veith out.

WALTER

(to Salvatore)

Sorry about that. They are good drawings.

SALVATORE

No, the WPA was a very respected style.

(you dick)

Twenty years ago.

They exit. Don pushes the door closed before Pete can leave.

DON

What the hell was that?

PETE

Come on, Don. That's not the first time someone's been unhappy. Give it a haircut. He's a second time guy, anyway. I could feel that.

DON

And I could feel I was sentences away. I'm that kind of guy.

PETE

He didn't like the idea.

EP#104 2nd Yellow Draft "New Amsterdam" 9/26/2007 19A.

DON

Someone hadn't prepared him to like
the idea.

(MORE)

DON (CONT'D)

An idea he was extremely enthusiastic about just three months ago.

PETE

I'm sorry I didn't lower his expectations enough.

DON

You do your job: take him sailing, get him into a bathing suit. Leave the ideas to me.

PETE

I have ideas.

DON

I'm sure you do. Sterling Cooper has more failed artists and intellectuals than the Third Reich.

PETE

(smiles)

You know what? I have good ideas. In fact, I used to carry around a notebook and a pen, just to keep track. Direct marketing? I thought of that. It turned out it already existed, but I arrived at it independently. And then I come to this place, and you people tell me that I'm good with people, which is strange, because I'd never heard that before.

Pete walks out. Don smiles, shakes his head.

16 INT. DRAPER HOME - KITCHEN - EVENING (NIGHT 2) 16

Betty, oven mitt on one hand, drains pasta in the sink. The PHONE rings. Betty reaches for the wall phone.

BETTY

Draper residence.

17 INT. HELEN'S HOUSE - KITCHEN - INTERCUT (NIGHT 2) 17

Helen - in a slip and big hair rollers - empties Carnation powdered milk into a pitcher as she talks.

HELEN

Betty? Helen Bishop. Are you busy?

BETTY

Well. No. I'm just finishing up dinner.

HELEN

Of course. Listen, this may be truly rude, but, I was wondering-- I'm supposed to be stuffing envelopes at Kennedy headquarters tonight and my sitter just cancelled and I hate to back out, because, well, you know, New York State is so important.

BETTY

I didn't know that.

HELEN

Well anyway, is it at all possible you might be able to come over and watch the kids for a few hours?

BETTY

Right now?

Long beat.

HELEN

You know what? I shouldn't have asked.

BETTY

Well, let me just get dinner on the table. I guess Don can watch the kids.

HELEN

Really? Gosh, that would be wonderful. Take your time.

Betty looks into the den.

ANGLE ON:

Don laying on the couch in the den with the Bethlehem Steel mock-ups in front of him. He seems entirely unaware of the kids watching "Little Rascals" on TV.

18 EXT. HELEN'S HOUSE - LATER (NIGHT 2) 18

Betty stands at the front door. Helen - hair done, make-up on - opens it, clipping on an earring. The piano is playing.

HELEN

You're a lifesaver. Truly.
(heads into living room)
I can't tell you how much I
appreciate this.

19 INT. HELEN'S HOUSE - LIVING ROOM - CONTINUOUS (NIGHT 2) 19

Betty enters and closes the door behind her. It's a messy room: newspapers, mail, a sewing kit on the coffee table, a chair filled with laundry, and an ironing board are out. GLEN is playing Borodin's "Polovtsian Dance".

HELEN

(re: room)
Hiroshima. I know. Cleaning lady
and babysitter are one.

BETTY

Stop. It's charming.
(then)
That's beautiful Glen.

HELEN

Except he can wake the baby. Glen.
Stop that now.

He does. Betty watches as Helen marches around looking for the mate to the flat shoe she has on one foot.

HELEN (CONT'D)

You remember Mrs. Draper?

Glen sits at the piano, slumped. Helen gets down on her knees to check under the couch.

HELEN (CONT'D)

She's going to watch you while I'm
gone. And no ironing tonight.

BETTY

Ironing?

HELEN

I give him five cents a piece. He
loves doing it.

(reaching under the couch)

There you are!

She retrieves her shoe from under the couch and slips it on.

HELEN (CONT'D)

I swear to god, I am so exhausted
when I get home from the jewelry
store that I just kick these off
and I never know where they end up.

Betty smiles - trying to look like she can relate. Helen
reaches for her purse.

HELEN (CONT'D)

You, Glen Bishop - in bed after
'The Real McCoys.' No discussions.

She gives Glen a kiss on the top of his head, then pulls out
a compact. She gives her face the once-over, poofs her hair.

BETTY

You look very nice.

HELEN

I keep the place poorly lit.

As they move towards the front door:

BETTY

I guess there'll be a lot of nice
men there.

HELEN

Well, yes, I guess so. Although
it's mostly women. Have you seen
the candidate?

BETTY

On the news. He's handsome.

(then)

But I'm not sure who we're voting
for.

HELEN

I'll bring you back some
literature.

(MORE)

HELEN (CONT'D)

I'll be back before ten I promise.
Glen?

Glen waves. She flashes a smile and exits. Betty locks the door.

20

INT. RESTAURANT - (NIGHT 2)

20

An upscale place. Pete and Trudy are seated at a table with Trudy's parents: JEANNIE VOGEL - late 40's, with a helmet of sprayed hair and TOM VOGEL - overfed, ruddy, in jacket and Rep tie. They are eating their appetizers. Tom's is a salad, dripping in bleu cheese dressing.

TOM

...you've got to get that Lux Soap campaign over to Sterling Cooper. Janet Leigh, Natalie Wood - there's a day at the office.

(irritated, re: salad)

Is that an orange?

(then)

I'm telling you. You boys have it made: martini lunches, gorgeous women parading through - in my next life, I'm coming back as an ad man.

PETE

Well, there's slightly more to it than that.

TOM

I'd keep that to yourself.

TRUDY

I met his boss yesterday. You should have heard the nice things he said.

PETE

He's not my boss.

JEANNIE

Well, isn't that nice? To be appreciated for what you do?

TRUDY

We have some great news.

JEANNIE

Already?!

TRUDY

Honestly, you two! It's not that.
We found an apartment.

JEANNIE

Well, that's exciting too.

PETE

(looks at Trudy)
Yes, well, unfortunately, it's a
bit out of our price range right
now.

TRUDY

I've been looking in the
neighborhood, and it seems very
well-priced to me.

TOM

What's it going for?

Pete shoots another look at Trudy.

TRUDY

Thirty two. But the realtor says
we can get it for thirty.

JEANNIE

Around here?

PETE

83rd, but--

TOM

How many rooms?

TRUDY

Five. Two bedrooms, two baths. A
terrace.

TOM

I don't know... I'd have to take a
look at it first.

He smiles. Trudy beams, then looks at Pete.

PETE

Sir.

TOM

I'll take Tom or Dad. Got me?

PETE

Tom. It's very generous for you to even consider it, but I think we'd rather wait.

TOM

For what? Start your life already. You're gonna be a rich bastard on your own some day. Waiting is a bunch of bullshit.

JEANNIE

Tomcat.

TOM

It is.

PETE

Your confidence is really, well it's swell, but, honestly I'm not sure if it's a good idea.

TOM

I am. Pete, this is an investment for me. In you. And my Jellybean over there of course.

Trudy looks pleadingly at Pete. He relents, smiles. She gets up and wraps her arms around her father's neck.

TRUDY

Oh, thank you. You're going to love it. We'll be so happy there.

Pete smiles. Starts eating his salad.

21 INT. CAB - LATER (NIGHT 2)

21

An old Checker. Pete has his feet up on the fold-out seat in front of him. Trudy is curled up next to him.

TRUDY

(proud of herself)
I knew they'd help us.

PETE

I know you did.

TRUDY

Oh, come on. You can't possibly be angry with me.

PETE

I'm just not sure taking that kind of money is a good idea.

TRUDY

He's not paying for the whole thing.

PETE

It's still a lot of money. And I'm not sure what it means.

TRUDY

It means we get the apartment.

PETE

Do they get to tell us where to put the furniture?

TRUDY

They're not like that.

(then)

You would have taken money from your parents.

PETE

That's different.

TRUDY

Why?

PETE

Because. That's my money. I'll get it eventually.

TRUDY

So, this is my money.

(then)

Sweetheart - he wants to help. It makes him feel good.

PETE

Well, what about me?

TRUDY

What about me?

PETE

(beat)

You always get what you want, don't you?

TRUDY

I got you. That's all I really wanted.

She threads her fingers through his. He just shakes his head. She leans forward to the driver.

TRUDY (CONT'D)

Excuse me? Can we turn up Park?

PETE

I have to meet a client downtown.

TRUDY

Oh, hush. It'll only take a sec.
(then, looking)

The armory. When are they going to tear that dinosaur down?

22 INT. HELEN'S HOUSE - LIVING ROOM - LATER (NIGHT 2) 22

"Gang of Outlaws" is on the TV. Glen, in his PJs, sits far down the couch from Betty, eating an apple. She stubs out a cigarette.

BETTY

I'll be right back.

Glen just watches TV.

23 INT. HELEN'S HOUSE - BATHROOM - MOMENTS LATER (NIGHT 2) 23

Betty enters, flips on the light, closes the door. She looks at the counter. A hairbrush sits among the knick knacks, covered in a blob of hair. She thinks a moment, opens a drawer. Inside is a pack of cigarettes, some match books, junk. She sees the pink case of a diaphragm. She closes the drawer and goes to the toilet, lifting up her dress. She sits and is startled by the sound of the door opening.

BETTY

I'm in here.

The door swings open to reveal Glen, standing in the doorway - staring at Betty. Flustered, she pulls her dress down over her knees.

BETTY (CONT'D)

Glen! I said get out.

He just stares. She gets up, minces towards him, one hand holding on to her panties through her dress.

BETTY (CONT'D)
(grabbing him by the arm)
Young man. What is wrong with you?
This room is occupied.

She manhandles Glen out the bathroom, closes the door and locks it angrily. Lets out a tense breath. Shakes her head.

24 INT. HELEN'S HOME - LIVING ROOM - MOMENTS LATER (NIGHT 2) 24

Glen sits on the couch, the TV is still on. Betty snaps off the TV and turns to him.

BETTY
What do you have to say for yourself?

Glen hunches in on himself. He looks like a kid who's used to being yelled at.

BETTY (CONT'D)
Glen. Look at me.
(turning him to face her)
That was very bad.

Glen's eyes puddle with tears. Betty softens.

BETTY (CONT'D)
Oh, come on, now.

He looks down. Betty sits down next to him.

BETTY (CONT'D)
You know better than to walk in on someone like that. That room is private. Extremely private.

Glen nods, trying not to cry. He does know that.

BETTY (CONT'D)
Well, that's all I'm trying to say. Now, look at me. Don't you think you owe me an apology?

Nods again.

BETTY (CONT'D)
Well...?

GLEN
I'm sorry.

BETTY

Well. Good. That's not the way to
behave. Okay?

Betty puts her arm around his back. He leans in and hugs
her. She's surprised, but then reciprocates.

BETTY (CONT'D)

Oh, now. It's alright. I'm not
angry anymore.

She holds him for a beat. He tries to pull himself together.

BETTY (CONT'D)

Are you okay?

Glen nods. She smiles at him. He wipes his face with his
sleeve. He stares at her.

GLEN

You're pretty.

BETTY

Um. Well, thank you dear.

GLEN

Really pretty.

BETTY

That's sweet of you to say.

GLEN

(beat)

How old are you?

BETTY

Well... I'm the same age as your
mother.

(beat)

How old is your mother?

GLEN

She's thirty-two.

BETTY

I'm twenty-eight.

He stares up at her again.

GLEN
Your hair is so beautiful. You
look like a princess.

BETTY
I don't know about that.

GLEN
Can I have some?

BETTY
What?

GLEN
Can I have some of your hair?

BETTY
(confused)
Glen. No.

GLEN
Just a little piece?

BETTY
Glen.

GLEN
You won't even miss it.

Betty looks at him. He looks so dear and so needy. She spots the scissors sticking out of the sewing basket on the coffee table. He watches as she reaches for them and snips a tiny lock of hair from behind her ear. She puts it in his hand. He looks at it. Betty watches him with curiosity. He looks up at her, expressionless. She smiles like nothing's happened.

BETTY
Now, off to bed with you.

He nods and gets up-- focused on the hair in his hand like a butterfly has landed. She listens as he climbs the stairs.

BETTY (CONT'D)
And no radio.

On Betty -- what was that?

25 INT. OLD KING COLE HOTEL BAR - (NIGHT 2)

25

Music, smoke, sounds of clinking glass, lots of people. Ken and Walter Veith are seated at table, drinking and smoking.

Pete enters, spotting two attractive women - A BLONDE and A BRUNETTE in their mid-to-late 20's - sitting at the bar. He gives them a quick nod and they slide off their barstools and follow him to Walter and Ken at the booth.

PETE
Evening, gentlemen.

Walter and Ken rise for the women.

PETE (CONT'D)
Walter, I'd like you to meet my
cousins: Charlotte and Wendy.

WALTER
Ladies. It's a pleasure.

Handshakes and smiles.

CHARLOTTE
We were hoping you were Pete's
friends.

WENDY
(big smile)
You must be the man of steel.

WALTER
(re: Wendy)
Will you look at that? You could
lose a nickel in those dimples.

As the women scootch into the booth (sandwiching themselves between Walter and Ken):

WALTER (CONT'D)
I thought your cousin Wendy was a
redhead.

PETE
No. That's my cousin Doris. She
wasn't available this evening.

WALTER
Well, I think we can make do with
this branch of the family.

The men take their seats.

PETE
Glad you decided to stay over.

WALTER
(re: the women)
So am I.

EP#104 2nd Yellow Draft "New Amsterdam" 9/26/2007 32A.

Walter slides an arm along the back of the booth, behind Wendy. Pete flags down a WAITER.

PETE

A bottle of champagne for the
table. And--
(re: Walter and Harry)
another round of these. Plus one.

The Waiter moves off. Pete turns to Walter.

PETE (CONT'D)

You know, I had some thoughts about
your campaign today.

WALTER

(distracted smile)
Did you?

PETE

Well, I was trying to find a way to
express the essential-ness of
steel. And I thought: "Bethlehem
Steel: the backbone of America."
What do you think?

WALTER

(amused)
Unbelievable. Did Draper tell you
to try and sneak that one by me?

PETE

No. I was just--

WALTER

Campbell. Get off the clock. We
have two lovely ladies here. The
only backbone I'm interested in now
is -
(running his finger down
Wendy's spine)
- right here.

Wendy wriggles. Walter tosses Pete a look. Got it? Then:

WALTER (CONT'D)

So, tell me, Wendy - what do you
do? When you're not lighting up
rooms with your smile.

WENDY

Oh, I'm an actress. And I also
take some classes at Hunter.

WALTER

Do you? I would have thought you
slept all day and bathed in milk.

The Waiter arrives with the champagne.

26 INT. HELEN'S HOUSE - LIVING ROOM - (NIGHT 2) 26

Betty is on the couch, flipping through a coffee table book about Italy. Helen enters. Betty slips into her shoes. Gets ready to leave.

HELEN
(whispering)
How was it?

BETTY
It was nice. Very quiet.

The women head for the door. As they do, Helen hands a brochure to Betty - a smiling Jack Kennedy and the words "A New Leader for the 60's."

HELEN
In case you're interested.

BETTY
Oh? Thank you. I'll be sure to look at it.

Helen opens the door for her.

HELEN
I can't thank you enough. I hope I can return the favor sometime.

BETTY
Please. Don't even think about it.

Betty heads for the door.

27 INT. DRAPER HOME - BEDROOM - LATER (NIGHT 2) 27

Don is sleeping with a legal pad on his chest. Betty comes in from the bathroom, takes the pad from his chest and crawls into bed beside him.

CLOSE ON: a mock-up for the steel campaign. We see the Manhattan skyline and underneath it, the words: "Oh little Town of Bethlehem." PULL BACK to reveal we are:

28 INT. STERLING COOPER - CONFERENCE ROOM - (DAY 3) 28

Don, Pete, and Salvatore look to Walter, who is eyeing the mock-ups.

WALTER

Looks pretty familiar.

DON

Well, I wanted to maintain our original strategy. But I think the wordplay achieves what you were looking for.

(off Walter's look)

The idea that from the acorn that is Bethlehem Steel comes America's great cities.

WALTER

(big smile)

I know this isn't the idea you want to sell me, so don't sell it so damned well.

DON

Excuse me?

WALTER

The "backbone" idea. Campbell pitched it to me last night. I like it.

SALVATORE

What "backbone" idea?

WALTER

"Bethlehem Steel - the backbone of America." Wasn't that it?

All eyes on Pete. He nods. That's it.

DON

Ah. Right.

WALTER

It's concise. Strong. And frankly, I like that you were so excited about it, you couldn't wait to tell me.

Pete smiles.

29

INT. S.C. - OUTSIDE CONFERENCE ROOM - MOMENTS LATER(DAY 3) 29

Don and Salvatore stand by the table. In the doorway Pete shakes hands with Walter. A SECRETARY waits silently. Salvatore looks at Don, shrugs. Don doesn't react.

EP#104 2nd Yellow Draft "New Amsterdam" 9/26/2007 35A.

WALTER

Thanks again boys.

DON
Pleasure to make you happy, Walt.

PETE
Hope your visit to New York was
productive.

WALTER
I'm warming to the place.

Walter is led off by the Secretary.

29A INT. STERLING COOPER CONFERENCE ROOM - CONTINUOUS (DAY 3) 29A

Pete re-enters the conference room - happy.

DON
Nice work.

PETE
I told you I had ideas.

DON
Yes, you did. Good one. Enjoy it.

Don gives Pete an icy once-over.

PETE
You know what I think? I think I
did something good and you got a
compliment for it.

Salvatore winces. Don looks around the room.

DON
(casually)
Listen, Pete. I need you to go and
get a cardboard box. Then put your
things in it. Okay?

Don exits. Salvatore and Pete watch him go.

SALVATORE
You picked the wrong time to buy an
apartment.

On Pete, looking confused and worried.

30 INT. STERLING COOPER - BULLPEN - MOMENTS LATER (DAY 3) 30

Pete heads for his office, trying not to hyperventilate.

31 INT. STERLING COOPER - PETE'S OFFICE - CONTINUOUS (DAY 3) 31

Pete enters to find Ken and Harry, lounging around listening to another cut from the Bob Newhart album.

PETE
Everybody out. Now.

The guys do a double take. What's his problem?

PETE (CONT'D)
Now.

Ken and Harry hustle out of the office. Pete looks around.

32 INT. S.C. - OUTSIDE PETE'S OFFICE - CONTINUOUS (DAY 3) 32

We see the Bob Newhart record and sleeve being tossed into the hallway. It flies by Hildy, at her desk.

33 INT. STERLING COOPER - ROGER'S OFFICE - SAME TIME (DAY 3) 33

Don enters. ROGER is at his desk.

DON
Remember Pete Campbell's last day?
(off Roger's confused
look)
It's today.

ROGER
What happened?

DON
While I was breaking my neck trying to fix the hash he made yesterday, he was at the St. Regis pitching copy. His copy.

ROGER
Little shit.

34 INT. STERLING COOPER - PETE'S OFFICE - SAME TIME (DAY 3) 34

Pete fills a tumbler with scotch. Sits on the couch on the verge of tears.

35 INT. DOCTOR WAYNE'S OFFICE - (DAY 3)

35

Betty lies back. DR. WAYNE sits behind her with his pad.

BETTY

It was hard to see her. All alone, like that. Supporting herself with that sad little job at the jewelry store. Frozen food? I mean, I know she gets some kind of help. But still. She looks so exhausted. She tries to put on a brave face.

He jots down notes. She turns a bit. He stares at her. She turns back, chastened. Lights a cigarette as she continues.

BETTY (CONT'D)

Honestly, I think she's jealous of me. I've seen it before. I was in a sorority.

She takes a drag and blows it out.

BETTY (CONT'D)

I mean, seeing happy families all around. But I don't really know what I can do. I mean, I can't just disappear. I live there. Of course, my real concern is those children. The baby won't know the difference, I guess. But, that poor little boy.

(thinks)

The person taking care of him isn't giving him what he needs.

(beat)

You know?

She shakes her head.

36 INT. S.C. - OUTSIDE COOPER'S OFFICE - AFTERNOON (DAY 3)

36

Don and Roger are standing in front of the closed door to Cooper's office. His SECRETARY - an older woman in her 60's - sits at her desk behind them. Before they enter, they pull off their shoes. Roger shrinks an inch. Don notices. Roger doesn't look at him as they enter.

37 INT. STERLING COOPER - COOPER'S OFFICE - CONTINUOUS (DAY 3) 37

Don and Roger enter the room. It's vast and Japanese.

COOPER
Gentlemen. Please.

The group sits. Roger finds himself facing a group of framed photographs on the credenza behind COOPER. One of them is of a 30 year old Cooper with a nine year old boy sitting on his knee.

ROGER
(re: photograph)
You really love that thing.

COOPER
You were cute back then.

Don takes in the picture. Why, it's little Roger Sterling.

COOPER (CONT'D)
Pete Campbell.

ROGER
On his way out.

COOPER
Sorry to hear that.

ROGER
It can't be avoided, I'm afraid.

COOPER
I wish I could agree with that.

ROGER
He's a Junior Account Executive who brought his own idea to a client. In a bar. There are rules.

COOPER
There are other rules.

DON
What's the problem?

COOPER
New York City is a marvelous machine, filled with a mesh of levers and gears and springs. Like a fine watch. Wound tight and always ticking.

DON
Sounds more like a bomb.

EP#104 2nd Yellow Draft "New Amsterdam" 9/26/2007 39A.

COOPER

(to Don)

How much do you know about Pete's
family?

DON

Nothing. Except they put out a mediocre product.

COOPER

His mother is Dorothy Dykeman Campbell.

(off Don's look)

The Dykemans owned pretty much everything north of 125th Street. Which, I don't know how good your geography is, but, that's a fair chunk of the island.

DON

So they're rich. So what?

COOPER

(laughs)

No, his grandfather dropped it all in '29. Panicked. Some people have no confidence in this country.

DON

What's your concern then?

COOPER

Well, I don't want Dorothy Dykeman Campbell standing on the dock in Fisher's Island this summer talking about how badly Sterling Cooper treated her son.

ROGER

I don't think any of us want that.

Don shakes his head. This is bullshit.

COOPER

We lose him, we lose our entree to Trinity, Deke, The Maidstone Club, the Century Club, Dartmouth, Gracie Mansion sometimes-- It's a marquee issue for us. See my point?

DON

Absolutely. He's more valuable to the agency than I am.

COOPER

Don't fool yourself - there's a Pete Campbell at every agency out there.

DON

Well, let's get one of the other ones then.

COOPER

You're going to need a stronger stomach if you're going to be back in the kitchen seeing how the sausage is made.

DON

I thought it was a big watch.

COOPER

(laughs)

You handle the words. You know how much we want you here with us.

ROGER

No doubt about that. Don's a big boy, Bert. Aren't you Don?

Roger looks at Don, scrutinizing. Don relents.

DON

Well, thank you, sir.

COOPER

There you go. I'm glad we're all better now.

Cooper starts whistling "This Old Man" and takes out a nail scissor. It's over. Roger gets up. Don follows.

38

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

38

Pete lays on his couch, half filled box on the floor. Roger and Don march in. Pete sits up, stands.

ROGER

What you did is totally unacceptable.

PETE

I realize that.

ROGER

I want you to be very clear on this: you were fired. I wanted you out of here. Cooper wanted you out of here. And you would be - if it weren't for this man.

(re: Don)

(MORE)

ROGER (CONT'D)

He thought you deserved a another chance.

Don looks as surprised by this revelation as Pete does.

ROGER (CONT'D)

That's right. He fought for you.

PETE

I don't know what to say.

ROGER

(off Don's silence)

Say nothing. You are here because of Don Draper's largesse.

PETE

Thank you. Thank you so much.

Don still says nothing.

ROGER

I know your generation never served, so I'll illuminate you. This man is your commanding officer. You live and die in his shadow. Understood?

Pete nods. A beat. Roger looks satisfied, turns to go.

PETE

I won't let you down, Don.

ROGER

Aw, Jesus, Campbell. Don't ever say that.

39 INT: STERLING COOPER - DON'S OFFICE - EVENING (NIGHT 3) 39

Roger is seated on the couch, a leg up, nursing a drink. Don stands at his bar cart, fixing himself another.

ROGER

I bet daily friendship with that bottle attracts more people to advertising than any salary you could dream of.

DON

It's why I got in.

Don takes a long sip without turning around.

ROGER

So enjoy it.

DON

I'm doing my best here.

ROGER

No. You're not. You don't know how to drink. Your whole generation. You drink for the wrong reasons.

(as Don sits)

Now, my generation? We drink because it's good. Because it feels better than unbuttoning your collar. Because we deserve it. We drink because it's what men do.

DON

What about shaky hands? I've seen a lot of that too with you boys.

ROGER

No joke. Your kind, with your gloomy thoughts? Your worries. You're all busy licking some imaginary wound.

DON
Not all imaginary.

ROGER
Boo-hoo.

DON
Maybe I'm not as comfortable with
being powerless as you are.

ROGER
(taken aback)
Pardon?

They stare at each other. Roger takes a sip.

ROGER (CONT'D)
You know, you shouldn't compete
with Pete Campbell.

DON
I'm not.

ROGER
You are. Not on a personal level,
but for the world.

Don laughs.

ROGER (CONT'D)

I don't know-- Maybe every generation thinks the next one is the end of it all. I bet people in the Bible were walking around complaining about "kids today".

DON

Kids today. They have no one to look up to. Because they're looking up to us.

Roger looks at Don, nods. Don shrugs. Roger holds his glass up for more.

40

INT. APARTMENT - EVENING (NIGHT 3)

40

Pete, Trudy and ELAINE - the real estate agent - are walking into the living room from the back of the apartment.

ELAINE

...of course if you're not going to have live-in help, that back room can be used for any number of things.

TRUDY

Oh, I don't think we'll be having live-in help just yet.
(to Pete)
Do you, sweetheart?

PETE

(scanning the room)
No. I think we'll be managing on our own for now.

The DOORBELL rings.

The front door (unlocked) opens to reveal the Vogels and MRS. LYMAN, mid-50's, wool dress, pearls. As they enter:

ELAINE

(to Mrs. Lyman)

Oh, I'm so glad you could come.

(to Pete and Trudy)

I'd like you to meet Mrs. Clifford Lyman. She'll be one of your new neighbors. And she's on the co-op board.

(re: Vogels)

And of course, you know these two.

TOM

(big grin)

Where's the nursery at?

Pete shakes hands, gives a little kiss to Jeannie.

PETE

Thank you, Tom.

TOM

I don't want to hear that again.

TRUDY

Mrs. Lyman. Trudy Campbell. So nice to meet you.

MRS. LYMAN

Well, aren't you darling, the two of you.

PETE

(shaking her hand)

Pleasure.

MRS. LYMAN

Now, I know I shouldn't ask, but I have to: your mother-in-law was just telling me that your great, great grandfather was a farmer with Isaac Roosevelt. Is that right?

Pete looks at her, a little surprised.

PETE

Um. Yes, that's true.

JEANNIE

That would be Nicholas Dykeman, right? On his mother's side.

TRUDY

Can you imagine? Orchards? On
204th street? He was buried at the
Church of the Intercession.

MRS. LYMAN

Oh my goodness! Wait till I tell
my husband we're going to have a
Dykeman living in the building.
He'll be so thrilled.

TRUDY

Sweetheart, tell Mrs. Lyman the
story about your great, great aunt
getting into that fight with the
British soldier and the Hessian.

Pete looks at Trudy, his in-laws, then Mrs. Lyman.

PETE

You tell her, dear. You tell it so
much better than I do.

Pete moves off toward the terrace. He looks out at the view
as the fawning conversation continues behind him.

TRUDY (O.S.)

Well, I think it was his great,
great aunt. Or great, great, great
- I'm not sure. But it was before
the Revolutionary War. And the
Dykemans owned a large tract of
land just north of Central Park.
Of course, it wasn't called Central
Park back then, but...

On Pete standing quite separate from them all, we

FADE OUT.

END OF SHOW