

# **MAD MEN**

## **Indian summer**

Ep. #S111/P111

Written by  
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and  
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Directed by  
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## CAST

Ep. #S111/P111 White Draft  
July 18, 2007

### SERIES REGULARS

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

### GUEST CAST

COOPER  
ROBERT DRAPER  
SALLY DRAPER  
FRANCINE  
LEE GARNER JR.  
HILDY  
MARJORIE  
RACHEL MENKEN  
FRED RUMSEN  
MONA STERLING  
ROGER STERLING  
ADAM WHITMAN  
BARBARA ZAX

CLERK  
MAILROOM BOY  
BOB SHAH  
WAITER  
CARL WINTER

Non-Speaking

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SC. 17  
SUITED EXECUTIVES (2)

SC. 18  
AMBULANCE DRIVERS

## Locations

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### INTERIORS

DR. WAYNE'S OFFICE (N3)

DRAPER HOME

BEDROOM (N1, N2, D4)

DEN (N3, N4)

DINING ROOM (D2)

FRONT HALL (D2, N3)

KITCHEN (D4, N4)

LAUNDRY ROOM (D4)

STUDY (N3)

FRANCINE'S HOME

NURSERY (D3)

HOTEL BRIGHTON – TIMES SQUARE

ADAM'S ROOM (D1)

PEGGY'S APARTMENT

BEDROOM (N1, N3, N4)

POST OFFICE (D1)

RACHEL'S APARTMENT

BEDROOM (N1)

STERLING COOPER OFFICE

BACK HALLWAY (D3)

BULLPEN (D4)

CONFERENCE ROOM (D3, D4)

DON'S OFFICE (D1, D2, D4)

PEGGY'S DESK (D1, D3, D4)

PETE'S OFFICE (D3)

RECEPTION/BULLPEN (D3)

ROGER'S OFFICE (D3, D4)

THE GREAT SHANGHAI (D2)

TROMBETTA (N3)

### EXTERIORS

STERLING COOPER BUILDING

ESTABLISHING SHOT (D4)

FADE IN:

1 INT. POST OFFICE - (DAY 1) 1

ADAM WHITMAN (Ep. #S107) stands at a post office window in a fancy suit, but he's dirty and needs a shave. He hands a shirt box tied in string to a middle-aged white male CLERK.

CLERK  
Regular mail or special delivery?

ADAM  
Regular, I guess.

The Clerk weighs the package.

CLERK  
Forty-seven cents.

Adam hands the Clerk a dollar. The Clerk turns to make change. When he turns back, Adam is gone. We look down at the package, it is addressed to "Donild Draper / Sterling Cooper / 405 Madison Avenue / New York, NY 17 / Personal."

2 INT. HOTEL BRIGHTON - TIMES SQUARE - ADAM'S ROOM - (DAY 1) 2

Any kind of room. Fifteen hundred dollars goes down on the table. Some of the money is in a rubber band, some loose. Adam writes a note on the hotel paper: "Enjoy." He sticks it partly under the money. We see him go to the transom in the bathroom, take off his belt, pull over a chair. He threads his belt in a loop around his neck, ties a very tight knot with the belt on the transom. He tests it a little then kicks out the chair. There is a horrible snap with a little bit of wood creak. His body is lifeless, not even a twitch. His pants slide down a little.

3 INT. STERLING COOPER - PEGGY'S DESK - (DAY 1) 3

PEGGY'S on the phone. She picks at a muffin on her desk.

PEGGY  
(into phone)  
Mama, Mrs. Winter is a busy body.  
I remember Carl from geometry. I  
do not want to go on a date with  
him. He cheated.  
(listens, then)  
You're threatening me.  
(MORE)

PEGGY (CONT'D)

I'm glad he asks about me, but I don't want to see him. That way.

(annoyed)

I'm working a lot right now with my account. Blind dates are not a priority, Mama.

Peggy notices JOAN standing behind her with a folder.

PEGGY (CONT'D)

I have to go.

Peggy hangs up, looks at Joan.

JOAN

My mother is a thousand miles away. Thank god.

PEGGY

Were you listening to my phone call?

JOAN

I'm not chastising you for making the occasional private call, I'm just saying my mother wants grandchildren, too.

Peggy smiles. DON enters, carrying his jacket. He hands his hat to Peggy. He's a little sweaty.

PEGGY

Good morning, Mr. Draper.

DON

Can you get me some ice water, Peggy? Someone hasn't told the sun it's October. Miss Holloway.

JOAN

(offers a file)

Mr. Draper, it's the Clients' Luncheon. Mr. Cooper says you're responsible for this while Mr. Sterling is out.

DON

Wonderful. Didn't you handle most of Mr. Sterling's catering questions? Continue doing that.

JOAN

Actually, I was going to call him,  
but it seemed trivial. How is he?  
Have you visited?

DON

I have. He's less sickly.

JOAN

Well, we all sent him a card and  
some flowers. I hope he knows how  
concerned we all--

Joan stops talking. KEN, SALVATORE, HARRY, PETE, and FRED  
RUMSEN, holding a small plastic suitcase, approach. Joan,  
flustered for her, nods her head and walks out.

FRED

Morning, Chief.

SALVATORE

Don.

They follow Don into his office.

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

The group assembles around the coffee table. Don takes his  
chair.

PETE

(as they enter)  
She's been a bitch lately. Anyone  
notice that?

HARRY

Oh, absolutely.

SALVATORE

I like it.

KEN

(nudges him)  
Oh do you?

DON

Have you prepared something or is  
this the fishing expedition?

FRED

It's a tough one.

Fred opens the suitcase on the coffee table. There is a pink plastic belt (roughly the size and shape of a large woman's panties) with a small control box and electric cord.

PETE

It got kicked over from Y & R. We sent them Firestone last month because of our conflict with Goodyear. This is how they repaid the favor.

DON

What's their conflict?

PETE

Jack La Lanne.

KEN

Look at that. It looks like a modified Lionel transformer.

DON

Plug it in.

FRED

I don't want to touch it.

KEN

It's new in the box.

DON

Fine. So I never thought I'd say this, but what does the research say?

KEN

Weight loss is a very hard thing to prove.

DON

No, it isn't. It's before and after pictures. Since the dawn of time.

PETE

Mr. Martin Buckwald, it's inventor, he calls it the P.E.R., or Passive Exercise Regime.

DON

So it needs a name.

(beat)

(MORE)

DON (CONT'D)

Electrosizer, a slimmer, better  
you.

FRED

That helps a little.

PETE

Regarding slimmer, Buckwald has a  
fair amount of testimonials, but,  
unfortunately, none of them you  
could take a picture of.

HARRY

They're cleaning up with direct  
mail, right? No reason we can't  
help him increase that.

FRED

We did try to get our own  
testimonials. A few fellahs took  
it home to their wives.

DON

And?

HARRY

I know I'm lighter. When I gave it  
to Jennifer she took it the wrong  
way so I had to go out and buy her  
a huge bouquet of flowers.

FRED

Violet has it. She says the scale  
is the same, but she hasn't given  
up on it like she does with diets  
after a week. Mitch and some of  
the other guys, we had eight belts.  
Again, no weight loss yet.

KEN

They are offering us commission on  
media plus a bounty on every unit  
upside of last year's comps. If we  
play this right, we can squeeze two  
or three years. The man's a  
millionaire.

PETE

But the fake weight loss claims--  
Legal feels it might be a lightning  
rod for the government and other  
people out to kill advertising.

Peggy knocks on the door. She comes in and gives Don a glass of ice water.

DON  
Thank you.

The men watch her leave.

FRED  
(re: Peggy)  
What about her?

SALVATORE  
(nods)  
She's obviously losing some kind of battle.

KEN  
(re: belt)  
You may have to let it out a little.

A couple guys chuckle, not Don.

FRED  
Jesus, Ken.

DON  
(to Ken)  
Maybe you should put her on your regimen of sprinting out the door every day at five to five.

FRED  
All I'm saying is, she did a heck of a job with Belle Jolie. Maybe lightning will strike twice.

PETE  
I don't think Peggy's the answer. I promised Buckwald we'd go with our big guns.

DON  
I don't know if you've been paying attention, but our big guns appear to be out of ammo.

Don nods to the door. Salvatore opens it.

DON (CONT'D)  
(yells)  
Peggy!

Peggy enters.

PEGGY

Do you need more water?

DON

This device is a new product and I would like you to give us your thoughts.

PEGGY

Right now?

DON

No. It's a weight loss belt, it says. It stimulates muscles, imitating calisthenics.

FRED

You'd be perfect for it.

PEGGY

(defensive)

Why?

FRED

(shrugs)

Because you're a woman.

Don looks at the directions. He hands them to her. Peggy takes it from him, warily.

PEGGY

I'm getting another account?

DON

Another? And it's an assignment, not an account.

FRED

You need to take it home, try it.

PEGGY

Why?

DON

You have to try the product. I smoke Lucky's, Ken here ate dog food last week.

PEGGY

Of course.

FRED

We'd like to get a woman's point of view.

DON

A woman who thinks she can write.  
(points)  
Don't forget the Electrosizer.

PEGGY

(picking it up)  
Am I allowed to change the name?

No one says anything. Don smiles.

DON

Yes.

PEGGY

Thank you.

DON

That'll be all.

She walks out.

5 INT. PEGGY'S APARTMENT - BEDROOM - (NIGHT 1)

5

Peggy is in her nightgown sitting on the bed, looking through folders, a pen behind her ear. There is a knock on the door. It's MARJORIE, Peggy's roommate (Ep. #S101), drinking a bottle of Coke, also in her nightgown.

MARJORIE

I need three fifty-nine for the phone bill.

PEGGY

I told you, I never even use it.

MARJORIE

But you do use the saltines and the Velveeta and the liverwurst. I never even got any.

PEGGY

I had some people over while you were out drinking on Tuesday.

MARJORIE

Okay, well, three fifty-nine.  
That's your half of the phone. You  
should use it more.

PEGGY

I have to work.

MARJORIE

I don't know why you do that. When  
I leave that office, I'm done.

Marjorie closes the door. Peggy gets up, locks it. She opens the weight loss belt case and unwraps the cord. She looks at the instructions, shakes her head. She slides it on under nightgown, walks gingerly over and plugs it in. She pushes the papers aside and lays on the bed, picks up a pen and paper, turns the dial on the control with a click.

PEGGY

(goosed)

Oh!

She shifts around, obviously feeling something. She takes a deep breath, closes her eyes a second, then clicks it off and stands up, taking it off in a hurry. She looks at it on the floor.

6 INT. DRAPER HOME - BEDROOM - (NIGHT 1) 6

There's a fan blowing, windows open. BETTY lays in bed with a glass of iced tea. She reads a magazine, smoking. She hears a creak somewhere in the house. She turns her head, listens for a moment. It's nothing. She puts out the cigarette and turns off the light.

7 INT. RACHEL'S APARTMENT - BEDROOM - LATER (NIGHT 1) 7

Don and RACHEL MENKEN in bed, Don is on his elbow staring at her.

RACHEL

Do you have to go home?

DON

No.

RACHEL

Good, I don't want you to.

DON

I don't want to.

RACHEL

(kisses him, sighs)

This is hard for me. Mostly because I can't even imagine how hard it is for you.

DON

I don't think about it. I mean, I try not to.

RACHEL

It must be a powerful mind you have there, because I can't control mine.

(then, shy)

I keep thinking about us being together.

DON

We are together.

RACHEL

I know but...

There is a silence.

RACHEL (CONT'D)

I don't think I understand how this works yet. Where it goes. Is it a fantasy?

DON

(looks at her)

No. I just haven't figured out what to do yet.

RACHEL

(kisses him, pulls away)

My god.

DON

In a way, it's really not that complicated.

She takes his hand and puts it on her chest, closes her eyes. He kisses her.

8

INT. STERLING COOPER - DON'S OFFICE - DAY

8

CLOSE on the bottom drawer opening and a shirt coming out.  
OUT on Don as he changes his shirt. Peggy enters with a folder.

PEGGY

I'm sorry. Do you want me to wait outside?

DON

That's up to you.

Peggy smiles politely and puts the folder on his desk.

PEGGY

I, uh, I did some work on the weight loss belt. Like you asked.

DON

That was fast.

PEGGY

You asked me to.

DON

(nods)

And what is your unique point of view?

PEGGY

(re: folder)

I wrote it down.

DON

Summarize.

PEGGY

It's one day. I don't know if I lost any weight.

DON

Do you feel any different?

PEGGY

I wrote it down.

Don sits, opens the file, reads. Peggy sits as well.

DON

You're saying even less here than you are now.

He stares at Peggy. Peggy looks down.

PEGGY  
It's hard to put into words.

DON  
Then you have failed.

PEGGY  
(sighs)  
You definitely feel something...  
that I think some women... would  
like to feel.

He looks at her confused, then looks at the paper again.

DON  
(embarrassed)  
Ah.  
(then)  
Where is that here?

PEGGY  
It vibrates, and that coincides  
with how you wear it.

They both look down.

DON  
Now I see that here. A sensation.

PEGGY  
Yes. It explains its success and  
it basically made me think that  
it's probably unrelated to weight  
loss.

DON  
(shakes his head)  
This is good work. We have a  
benefit, we just need to figure out  
how to put it into words.  
(hands the folder back,  
beat)  
Have another go at it.

PEGGY  
(stands up)  
I will work on that, Mr. Draper.

DON

Peggy, think about it. Deeply.  
Then forget it and an idea will  
jump up in your face. Sherlock  
Holmes played the violin.

PEGGY

(surprised)

Thank you.

Don nods. She walks out. They are both glad the  
conversation is over.

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

9

The door bell rings. Betty comes down the steps in bare feet  
pulling her robe over her nightgown. She opens the door, and  
talks to a voice. We do not see out the door.

VOICE

Excuse me, ma'am. I hate to bother  
you.

BETTY

Excuse me, what is this regarding?

VOICE

I'm from the Frederick Air  
Conditioning Company, and I'd like  
to talk to you about an opportunity  
to get through the next two weeks  
in frozen comfort.

BETTY

I'm really not, uh... I'm not  
interested.

VOICE

I won't fight you on it. Can I  
trouble you for a glass of water?  
It's Hades out here.

She looks behind her, then back. She doesn't know what to  
say.

BETTY

I, uh, of course.

Enter BOB SHAW, 30's, handsome, jacket over his shoulder,  
briefcase at his side. He follows her to the dining room.

10 INT. DRAPER HOME - DINING ROOM - CONTINUOUS (DAY 2) 10

Betty walks through to the kitchen and comes back with a pitcher and a glass, Bob stands at the dining room table. He notices her bare feet.

BOB

If I interrupted you--

BETTY

Yes, I have to get ready. I have to pick the children up in the park.

BOB

Because it's too hot here and I know they already closed the pool.

(sips)

Thank you. We have many units in all price ranges.

Betty laughs.

BOB (CONT'D)

What?

BETTY

I'm married to a salesman. I think my husband and I can brave another week or however long this Indian Summer is going to be.

BOB

Can I come back when he's here?

He takes a measuring tape out of his pocket, measures the dining room window.

BOB (CONT'D)

One unit here or in your living room? We wouldn't have to alter your window, we could cut a hole above it. See this gap? That's where your cool air, whatever you have of it, is escaping.

She stares at him then walks over, steals a glance at him then stares at the space.

BETTY

In that little space?

BOB

Yes. There's a science to how heat patterns work. What you want is a unit here downstairs and one in the bedroom, if you have the right kind of construction.

BETTY

That would be nice.

He turns to her, they are close. The ice in the glass jingles, she looks down.

BOB

I could take down some numbers, you know, measure everything, write up an estimate. Something you could discuss with your husband, when he comes home.

BETTY

I guess that would be okay.

She walks to the stairs and starts going up. He follows behind her. We see her bare feet climbing the steps. We see her face, her breathing is short, her face glows with perspiration. Midway up the steps her feet stop. He stops as well two steps away.

BETTY (CONT'D)

You know, my husband, I think he'd rather go to Sears.

Bob looks at her. He gives a small awkward smile accepting the rejection.

BOB

If that's what you want.

BETTY

You should go.

BOB

I can guess what this costs and put it under your door for when your husband comes home.

BETTY

Please go.

He turns and walks down the steps, opens the front door, we hear it close. Betty sits on the steps.

11 INT. STERLING COOPER - DON'S OFFICE - CONTINUOUS (DAY 2) 11

Don is speaking into a dictaphone. COOPER enters.

DON  
(to dictaphone)  
Hernando, we're pleased to hear  
that cases have more than doubled.  
We still believe that most of the  
credit goes to your rum.

COOPER  
Hernando? Say hello from me.

DON  
(to dictaphone)  
Bert Cooper says it's a unique  
pleasure to work with you.

Cooper smiles. Don puts down the dictaphone.

COOPER  
I just finished trying to talk  
Lucky Strike off a ledge. Lee  
Garner Junior is coming for lunch  
tomorrow to see if Roger is still  
involved.

DON  
And they're having this lunch  
bedside, I suppose.

COOPER  
He called my bluff. I want you to  
cancel any plans you have tomorrow.  
I need you to draw focus from our  
guest of honor.

DON  
Mona's letting him come in?

COOPER  
I got the maid, spoke to him  
directly.

Cooper leaves. Don shakes his head.

12 INT. THE GREAT SHANGHAI - (DAY 2) 12

A Chinese restaurant. Rachel and BARBARA ZAX (Ep. #S105) are  
having lunch.

BARBARA

Tilden Katz was number two in his class at Columbia Law School. He works with Morgenthau. And having been captivated by him at more than one cocktail party, he is a charmer.

RACHEL

I can see he does something for you, but I don't know if this is the right time.

BARBARA

Because you're getting so much younger every day.

RACHEL

I just don't know if my heart would be in it.

BARBARA

Are you seeing that goy?

RACHEL

A little bit.

BARBARA

(open minded)

Well, I told you I wouldn't let that stop me.

Rachel speaks as she lights a cigarette.

RACHEL

What if he were married?

BARBARA

You're mumbling.

Rachel puts down the cigarette, lit.

RACHEL

What if he were married?

BARBARA

My goodness. Jesus.

RACHEL

(covers)

Nothing's happened.

BARBARA

Good.

RACHEL

But I sure have been thinking about it. The two of us together, I know there's so much power there.

(then)

He's married, but I don't think he's happy.

BARBARA

Obviously.

Unwrapped fortune cookies are put down.

RACHEL

I've been thinking about everything I could have, and I know there's one little part I'll never get. I mean, where does it go?

BARBARA

All I know is what I've seen in the movies. Eventually they start talking about him leaving his wife and then he doesn't.

(then)

I saw this one where the husband gets the woman pregnant so he kills her. You don't want to be that woman.

Rachel looks at her, says nothing. Barbara grabs a fortune cookie.

RACHEL

Go ahead.

Barbara opens it, looks at it, starts laughing.

RACHEL (CONT'D)

Oh please. Whatever it says is going to seem related to this.

BARBARA

(reads)

You are your own worst enemy.

RACHEL

(smiles)

That's yours.

13 INT. DRAPER HOME - BEDROOM - (NIGHT 2)

13

Don takes his pajama shirt off and gets into bed with Betty, who is brushing her hair just under the sheet. The blanket is pulled down.

BETTY  
You look tired.

DON  
I am.

She turns off the light, rolls over a little and strokes his chest.

BETTY  
You're working too much.

DON  
No, I'm just, maybe...

She lays back.

BETTY  
(nods)  
It's too hot in here anyway.

She lays back, tries to get comfortable. Don coughs, puts a leg out of the blanket.

BETTY (CONT'D)  
You know, we're losing a lot of our cool air through the windows in the dining room.

DON  
What?

BETTY  
Nothing. Just something the salesman said.

Don turns to her ever so slightly.

DON  
What was he doing in the dining room?

BETTY  
What are you talking about?

DON

(stern)

You let a stranger in my house?

BETTY

Don't raise your voice.

DON

I damn well will raise my voice.  
Do you have any idea what could  
have happened?

BETTY

I could have bought an air  
conditioner. It's hot.

Don rolls over.

BETTY (CONT'D)

Salesmen go into people's houses  
every day. It's like turning on  
the television set and then you  
turn it off.

(then)

Look, you didn't want to spend the  
money--

DON

Good night, Betty.

He closes his eyes. She rolls over, almost petulant.

14 INT. STERLING COOPER - RECEPTION/BULLPEN - MID-MORNING 14  
(DAY 3)

Cooper walks forward with MONA and ROGER. Mona is holding  
Roger's arm. Roger looks washed out and tired but still  
walks normally. A small crowd gathers, including Harry,  
PAUL, Ken, Salvatore, Peggy, Pete, and Joan. Cooper leads  
them in applause.

ROGER

I feel like I should make a speech.  
Get back to work.

Don appears, crosses over to him.

DON

Welcome back. You look good.

ROGER

That's it? I guess you save your best stuff for the clients.

(to Mona)

Go buy something with a plunging neckline. We both deserve it.

Mona gives him a kiss, looks at Roger and Don then walks away.

ROGER (CONT'D)

I shall be both dog and pony.

Cooper nods, Don looks at Roger sympathetically.

DON

(hand on his back)

Come on.

Don, Roger and Cooper head to Roger's office.

HARRY

(sotto to Paul)

He's white as a ghost.

PAUL

I know. His hair and his skin are the same color.

PETE

Not really.

They disperse.

15 INT. STERLING COOPER - ROGER'S OFFICE - MOMENTS LATER 15  
(DAY 3)

Roger sits on the couch, drinking a glass of water, looking at the floor.

ROGER

That's the spot. Exactly where it happened. I can still feel it.

There is a knock. Don opens the door, Joan walks in with her purse.

COOPER

Miss Holloway, we brought you here because of your discretion.

DON  
Can you help us with this? His  
color?

JOAN  
That's why you asked me to bring my  
purse?

ROGER  
Hey honey.

Don looks at Roger, surprised.

DON  
(to Joan)  
I don't need Miami beach, just do  
what you can do.

Don and Cooper cross out. Joan walks over to Roger. She  
sits.

JOAN  
Can I kiss you?

ROGER  
(smiles)  
I don't know if I can handle it.

She kisses him, pulls back. She opens her purse, takes out a  
compact, then another one, and a sponge. She starts making  
him up.

ROGER (CONT'D)  
We should have done this to Nixon  
before the debate. The arrogance  
of that campaign. It's  
infuriating. Being incumbent is  
even harder, you can't just sit on  
your ass and look presidential.

JOAN  
You probably shouldn't get so  
upset. It's not good for you.

ROGER  
I missed you. You know that,  
right?

JOAN  
I missed you too.

ROGER

Oh Joannie. Joannie. Look at that mouth.

She makes up his neck. She takes out a lipstick.

ROGER (CONT'D)

You are not doing my lips.

JOAN

I think my rouge will be too dark for you, but I have a light lipstick.

ROGER

You going to draw freckles on me too? Like Raggedy Andy.

She laughs, he does too. Her eyes well a little bit.

ROGER (CONT'D)

Look, I want to tell you something, because you're very dear to me. I hope you understand it's from the bottom of my damaged, damaged heart.

Joan takes a look at his face, inspecting it. She gives him a mirror. He takes it, closes it without looking.

ROGER (CONT'D)

You are the finest piece of ass I ever had and I don't care who knows it. I am so glad that I got to be inside you.

JOAN

(irritated)  
Stop it.

ROGER

I mean it. I've had a lot of time to think about the things I've done and been sorry about. And being with you is not one of them.

Joan looks down, emotional. She shakes her head and dabs her eyes with a Kleenex from her purse.

ROGER (CONT'D)

Oh, Red. That's not what I wanted.

She gets up, he grabs her hand. She lets go and pulls herself together.

JOAN  
You look better.

She heads out.

16 INT. FRANCINE'S HOME - NURSERY - (DAY 3) 16

A fan on the counter is blowing. We hear the kids nearby. Betty leans against the crib looking at the quiet baby. FRANCINE sits in a chair, milk soaking through her bra. Francine and Betty speak in whispers.

FRANCINE  
I should have come over.

BETTY  
That's a silly idea.

FRANCINE  
(noticing her wet blouse)  
Dammit. Pretty soon the milk stains are going to meet the sweat stains.

BETTY  
Should we get out of here and let her sleep?

FRANCINE  
I'd love to but the door is noisier than our talking. She's actually a good sleeper, thank god. Even with the heat rash.

BETTY  
Poor thing. And it actually gets hotter at night. Did you think about buying an air conditioner from that pushy door to door fellah yesterday?

FRANCINE  
Is that what he was selling? He looked like one of Carlton's squash buddies. Made me sorry I answered the door.

BETTY

He was very pushy. He came in and started measuring things. Don was not happy about it.

FRANCINE

(lights a cigarette)  
I bet. Carlton would break my arm.

BETTY

(shakes her head)  
It was foolish.

Francine nods. There is a silence.

FRANCINE

You don't have to answer this, but why would you tell him?

BETTY

It just came up. I wasn't thinking.

FRANCINE

What did Don do?

BETTY

What do you think? He lost his temper. He's very protective.

They sit there in silence.

17 INT. STERLING COOPER - CONFERENCE ROOM - (DAY 3) 17

The table is elegantly set with linen and deli sandwiches. Around it sit Pete, Cooper, LEE GARNER JUNIOR (Ep. #S101), and TWO SUITED EXECUTIVES.

PETE

Just as you requested, a little of our local color. Pastrami, cole slaw, dill pickles.

LEE JR.

Better than barbeque.

He slides the ashtray over and looks inside it, sifting through the butts with his finger. He looks at one of the other executives.

LEE JR. (CONT'D)

They're all ours.

Cooper and Pete laugh. Roger enters with energy and a big smile followed by Don.

COOPER  
Here they are now. Leave it to these two to show up just as liquor is being served.

ROGER  
We do have a reputation to uphold. How are you, Lee?

LEE JR.  
Good, Roger. Hello, Don.

They all shake hands.

DON  
Lee, Preston, Jimmy...

Roger leans over, grabs a sandwich, takes a bite.

LEE JR.  
You look good.

ROGER  
I feel good. From what I hear you boys had given me up for dead.

LEE JR.  
Why would you say something like that?

Roger pours himself a martini from the pitcher. Don looks at him. Roger takes a sip, smiles.

ROGER  
Are you worried about losing the lawsuit? There were no damages.

LEE JR.  
We still lost. They could have taken us apart if they could have proved we knew anything about cancer.

ROGER  
Look, I'm a stock holder, so I called Gary Conrad in the Surgeon General's Office. He says it will take them three years to compile a report.

LEE JR.

How much longer for legislation?

PETE

We hear another year or two beyond that. They speculate they're going to put warning signs on the packages.

DON

Still plenty of time before we have to worry about that. During which time we wait to see if share drops off before we run for the hills looking for a new campaign.

LEE JR.

(to Roger)

Is that true?

ROGER

It must be. He just said it.

Roger reaches across the table to Lee Jr.'s cigarettes. He picks up the pack, shakes one out.

ROGER (CONT'D)

Been spending a lot of time with my wife.

LEE JR.

(laughs)

I'm glad we came by. I've missed you all, you New Yorkers.

He takes a bite of his sandwich. Roger inhales his cigarette, lifts his martini.

ROGER

To New Yorkers. May they always--

Roger drops the glass on the table, clutches at his chest, moans.

ROGER (CONT'D)

Oh. Oh, Jesus.

Everyone jumps up.

COOPER

Are you okay?

DON  
Give him air.

Don starts undoing Roger's tie, Cooper fans Roger with a folder. Pete looks around dumbfounded.

18 INT. STERLING COOPER - BACK HALLWAY - LATER (DAY 3) 18

Roger is being wheeled by ambulance drivers on a gurney down the back hallway. Don walks next to him. Mona comes around a corner, leaving Joan. She watches as Mona goes over to Roger. Cooper and Lee Jr. stand off to the side. Pete is apart from them.

ROGER  
I'm okay.

DON  
Don't talk. This was stupid.

MONA  
(to ambulance drivers)  
Go.

DON  
I'll get the elevator.

MONA  
They're holding the elevator.  
(strokes Roger's hair)  
You can go.

They wheel Roger out.

DON  
I'm very sorry.

He walks past her with Roger. Mona looks at Cooper and the guys.

COOPER  
Mona, sweetheart. This was a mistake.

MONA  
I tried to talk him out of it.

LEE JR.  
Mrs. Sterling, I know you're upset.

MONA

(calmly)

It's my fault. I'm one of those people who used to think you couldn't put a value on a human life, but I never asked Bert Cooper, did I?

She walks out. They watch her leave. Cooper turns to Lee Jr.

COOPER

I don't have to tell you that Don has everything under control.

LEE JR.

I know that. My father is just old-fashioned.

COOPER

Not too old-fashioned to give credit where credit is due. Share?

LEE JR.

He likes Draper. I'd do something about that for him.

Cooper nods.

19

INT. STERLING COOPER - PEGGY'S DESK - LATER (DAY 3)

19

Don comes out of his office with his coat over his arm.

PEGGY

How is he?

DON

They say he's fine. I don't see how anyone who's had two heart attacks in a month can be fine.

PEGGY

People recover.

DON

(smiles at her)

Yes, they do.

PEGGY

Listen, I just wanted to let you know, I don't know if you'll need me, I'll be leaving right at five today.

DON

No, that'll be fine.

PEGGY

(casually)

I have a date, so--

DON

Good for you.

He leaves.

20 INT. STERLING COOPER - PETE'S OFFICE - AFTERNOON (DAY 3) 20

Pete, Paul, Salvatore, Ken and Harry are drinking, smoking. It's quiet.

HARRY

He's a dead man, you know. Even if he survives.

PAUL

What are you talking about?

HARRY

Most clients will put up with one coronary from a partner. Cost of doing business. Two? There's too much at stake.

KEN

Are we going down?

SALVATORE

I wrote, prepared, and sent out my resume this afternoon.

(raises his glass)

At company expense.

The guys laugh.

HARRY

Look, it doesn't take a genius to see what's going to happen. They'll bump Draper up to partner, everyone will fall in line.

PETE

Draper.

HARRY

It would have happened a long time ago if they weren't so greedy.

SALVATORE

Greedy? They're already paying him his weight in gold.

PAUL

Half the accounts at this agency came for Draper.

PETE

Frank Birmingham brings in a lot of accounts.

KEN

Come on. You sit in that conference room. Frank Birmingham brings them in and while they're dozing off Don goes through their wallets.

PETE

What about Mitch Sullivan in media?

HARRY

He's fat, bald and charmless.

A beat.

PAUL

You think Draper likes me? He rides me pretty hard sometimes.

HARRY

It's hard to tell with him.

PAUL

I can tell he likes you.

HARRY

I work at it.

PAUL

I work at it, too.

SALVATORE

(laughs)

But I can tell you do, I never know  
he's doing it.

PETE

There's not a man in this room  
who's not holding Don Draper on  
their shoulders so he can reach  
partner.

HARRY

He's not going to fire you.

PETE

Who said anything about that?

HARRY

No one. It's just you don't think  
he deserves it, do you?

Pete shrugs.

PAUL

Campbell, don't you know anything  
about business? Cleaning out the  
old guys? It's good for us. It  
opens up spots.

21 INT. TROMBETTA - (NIGHT 3)

21

Italian Restaurant. A romantic corner, checkered table cloth  
with a candle in a ruffino bottle. Peggy sits with CARL  
WINTER, slightly older than her, blue collar but in his best  
sport coat.

CARL

My mom, she wouldn't shut up about  
you.

PEGGY

(smiles)

Isn't that nice.

(then)

I mean obviously, my mom, well, I'm  
here of course.

Peggy takes his cigarettes off the table.

CARL

(surprised)

You smoke?

PEGGY

All the time. It's practically mandatory in our office.

He lights her cigarette. Peggy puffs but does not inhale, coughs a little.

PEGGY (CONT'D)

Thank you.

CARL

I want to give it up. I looked at my dad the other day. His fingers, he has a dark yellow stain right there.

He points between his index and middle finger. An old Italian WAITER comes over with a drink tray.

WAITER

Brandy Alexander for La Donna, and a Stroh's.

Peggy takes a sip of her drink. Squinches her face a little.

CARL

What, you don't like it? I'll send it back.

PEGGY

My friend Joan always gets them for me and they're usually sweeter.

He takes a sip of his beer from the bottle. She watches this.

PEGGY (CONT'D)

She's a scream. She lives in the city. There's a bar in Manhattan where the glasses are chilled.

CARL

(re: drink)  
What's in that?

PEGGY

I don't know.

He catches her look and pours his beer in the glass.

PEGGY (CONT'D)

So you drive a truck.

CARL

Yes, but I bought my own route.  
Wise Potato Chips?

PEGGY

Really?

CARL

Yeah, I have an area that's just mine. The route was expensive, but the hard part, believe it or not, was learning how to drive that truck. Special license. If I do okay, maybe I can get someone else to drive it. Although my dad thinks I should just keep buying more routes. He thinks he's John D. Rockefeller.

PEGGY

We have a potato chip account.  
Utz?

CARL

You get free samples? I do.

PEGGY

I don't know, I don't like potato chips.

CARL

But you live out here, right?

PEGGY

Prospect Park. I have my own apartment, well I share it with my roommate, Marjorie. She's a character.

He opens the menu and looks at it. She opens hers.

CARL

My sister's a secretary for Bulova in Flushing.

PEGGY

Well, I'm not just a secretary at Sterling Cooper. In fact, I just got a new account the other day. I already wrote copy for Belle Jolie lipsticks?

(puffs)

(MORE)

PEGGY (CONT'D)

It's going to be in a bunch of magazines.

CARL

Which ones?

PEGGY

I don't think you read them. They're about high fashion.

CARL

Advertising doesn't work on me. It's just a lot of people screaming at you from the walls and the TV.

PEGGY

If advertising is good, people never think it works.

CARL

How do they know it does? Did they ever prove that?

PEGGY

Why are you insulting what I do?

CARL

(pointed)

"So you drive a truck."

PEGGY

You do.

It's awkward. Peggy takes a sip of her drink.

CARL

I'm my own boss, you know. You get off that train every day in Grand Central and they spray you with gold? Let me tell you, you can act like you're from Manhattan, but you don't look like those girls.

Peggy stares at him. She doesn't know what to say. She looks on the floor for her purse. He grabs her arm.

CARL (CONT'D)

Hey, hold on. I don't know how that happened.

(she stands up)

Come on, I said I'm sorry.

PEGGY

(puts out her cigarette)  
Those people in Manhattan? They  
are better than us. They want  
things they haven't seen.

Peggy walks out. Carl takes a big drink from his beer.

22 INT. PEGGY'S APARTMENT - BEDROOM - LATER (NIGHT 3) 22

Peggy comes in the door ready for bed.

PEGGY

(whispers into kitchen)  
Good night.

She closes the door then falls on the bed and starts crying.

23 INT. DRAPER HOME - DEN - (NIGHT 3) 23

Don and Betty are watching TV. Betty is in her nightgown, her head is in Don's lap as they watch. Don is still dressed, hand on her head.

CUT TO:

24 INT. DRAPER HOME - FRONT HALL - LATER (NIGHT 3) 24

Don and Betty walk to the stairs.

DON

I'll be up. I want to check on  
Roger.

BETTY

(unsure)  
Okay.

She heads up the steps.

25 INT. DRAPER HOME - STUDY - MOMENTS LATER (NIGHT 3) 25

Don is on the phone with a drink in his study, door closed.

26 INT. DR. WAYNE'S OFFICE - INTERCUT (NIGHT 3) 26

Dr. Wayne in his bathrobe sits at his desk with a drink.

DR. WAYNE

Hello.

DON

Hello, it's Don Draper.

DR. WAYNE

What can I do for you?

DON

I don't know. I don't know what you do for anybody.

DR. WAYNE

Mr. Draper, that's quite hostile.

DON

Good. That was my intention. After hundreds of dollars, all you've managed to do was make her more unhappy.

DR. WAYNE

I understand this is frustrating for you.

DON

It has nothing to do with me. It's her. You took a woman with a bad case of nerves and made her weaker, not stronger.

DR. WAYNE

I am not going to try to explain this to you. All I can say is that it is a process, and time is part of it. If you want, we can put her in strict Freudian analysis, but it would mean increasing her to three, four, even five sessions a week.

DON

(laughs)

Thank you. I'll think about that.

Don hangs up.

27

EXT. STERLING COOPER BUILDING - (DAY 4)

27

Establishing shot. Heat wave.

28

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

28

Don, Fred, Pete, Ken, and Salvatore sit at one end of the table. They smoke and pour drinks. Ken takes a sip.

KEN

Why don't they have the good stuff  
in here? The clients?

SALVATORE

You do not know the difference.  
You, Ken Cosgrove, will simply  
drink whatever is most expensive.

FRED

(points at Salvatore)  
Absolutely true.

KEN

(to Fred)  
And you will drink turpentine.

There is an awkward silence. A low blow has been thrown. Just then, Peggy enters. The men are all smiling, no giggles. Pete doodles on his pad. She has a portfolio under her arm, the case in her hand. She looks for where to sit. Fred points to the end of the table.

FRED

Over there.

PEGGY

There's no chair.

She looks at them, understanding, goes over and stands at the head of the table, sets up the product and opens her portfolio.

PEGGY (CONT'D)

I really wish I could have come in  
here and prepared first.

DON

Sorry. This is the way it works.

PEGGY

Of course.

She hands out two typed onion skins with bullet points.

PEGGY (CONT'D)

I'm sorry I only have one and a carbon. That's all I had time to do. You'll have to share.

KEN

Oh come on. Just give it to one of the girls.

He looks around for laughs. Awkward beat. Don continues as if nothing was said.

DON

Ready when you are.

PEGGY

Women lose weight so they'll feel good about themselves. Healthier, more attractive. 'Rejuvenate' has a Latin root which literally means 'the return of youth.' The Rejuvenator gives you the flush and glow not only that you might have after hours of exercise, but certainly as a young girl. Isn't it nice to feel that way whenever you want. Combined with mild exercise and sensible diet, the Rejuvenator makes you feel good. I know I could do better than 'good.'

The men sit their smiling. Some head nodding.

DON

Interesting.

A beat.

FRED

Look, I'm not going to wait and see where Don lands on this, I'm going to tell you it's good. Nice end run around weight loss.

KEN

I think it's good too, but what does it do?

Peggy looks at him and then at Don. Don nods at her and then turns to them.

DON

From what I understand, it provides  
the pleasure of a man without the  
man.

FRED

(laughs)  
We've been replaced?

HARRY

(laughs)  
That's why Mitch's wife wouldn't  
take it off!  
(they laugh, then)  
I'd love to see her in that. Oh  
and she's already so hot to trot.

SALVATORE

Fourth of July. That gingham  
halter with the knot at the bottom?  
She was falling out of it.

PETE

Jayne Mansfield.

FRED

(turns to Peggy)  
Mitch's wife is very attractive.

PEGGY

Oh, I don't know her.

DON

First of all, no Latin. You sound  
like a valedictorian. And the name  
is still not right. And I'd find a  
way to use 'confident' or  
'beautiful' or even 'regal',  
because 'good' is a pretty weak  
word. Lastly, you still might need  
to give us a hint of what it does.

PEGGY

I could be more explicit, I was  
thinking of calling it stimulating.

FRED

What you need is like a code word  
that tells other girls. Like, I  
don't know, like 'refreshing.'

PEGGY

I'll think about that.

KEN  
(realizing)  
Oh my god, Freddy, doesn't your  
wife have one?

FRED  
(irritated)  
What's your point, Ken?

KEN  
My point is, didn't she say she  
loved it? That's funny.

Fred stands up and walks past Pete to Ken.

DON  
(stands up)  
Whoa. Whoa. Whoa.

Don and Harry separate the two before it gets serious.

DON (CONT'D)  
Freddy, Sal. You know what to do  
here?

SALVATORE  
I feel like I'd get arrested doing  
the lay-outs.

They are all standing to go.

DON  
Harry, fix them up with some radio.  
You know, playing in the kitchen,  
near the refrigerator. Word of  
mouth.

Don walks past Peggy.

DON (CONT'D)  
Now that wasn't so bad.

Don walks out. Salvatore and Fred walk out after him. Pete  
nods at her.

PETE  
Looks like everybody liked it.

PEGGY  
(nods)  
I can tell.

Pete nods and walks out. Harry nudges Peggy with his elbow.

HARRY  
(laughing)  
Freddy's wife does not look like  
Mitch's, you know.

Peggy nods, uncomfortable.

KEN  
Good work, Pegs.

He walks out.

29 INT. DRAPER HOME - LAUNDRY ROOM (DAY 4) 29

Betty stands pulling clothes out of the dryer. It's too hot. She shakes it and folds it gently in the basket. Suddenly the washer goes into it's spin cycle. It's jumping. She shakes her head and holds onto it, pushing herself against it to steady it. She feels the vibrations against her pelvis and holds onto the machine at its sides. Her face intense, she closes her eyes.

30 INT. DRAPER HOME - BEDROOM - **FANTASY** (DAY 4) 30

Betty walks into the bedroom with Bob walking in behind her. She stops at the dresser and expects him to walk past her, but he grabs her and kisses her very deeply. She runs her hand through the back of his head, pulling him tighter. He lifts her by the waist onto the top of the dresser. We hear the bottles clink. He pushes her legs apart with his hand, nesting between them then slides his hand up her thigh, over her garter, finally disappearing under her dress. We see her face with her eyes closed, her chin drops over his shoulder looking down his back, she moans. He starts kissing her again as he unbuckles his pants, she helps him. We hear the dresser shake as her arms wrap tightly around his shoulders and back. Her face drips with sweat.

31 INT. DRAPER HOME - LAUNDRY ROOM - **REALITY** (DAY 4) 31

Betty opens her eyes and pushes herself away from the washing machine, turning the knob to the next cycle. She's flushed and a little shaky. She walks to the kitchen.

32 INT. DRAPER HOME - KITCHEN - CONTINUOUS (DAY 4) 32

Betty stands in front of the blowing fan, cooling herself.

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

33

Don pours a drink for himself. Peggy comes to the door.

PEGGY

I don't want to seem ungrateful,  
but I could really serve Sterling  
Cooper and you better as a  
copywriter if I had my own desk.

DON

You have a desk.

PEGGY

But now I have radio spots.

DON

Peggy, the conversation of a raise  
is not inappropriate at this  
moment, but do not be timid. You  
presented like a man, now act like  
one.

PEGGY

I want five dollars a week more.

DON

What do you make?

PEGGY

Thirty-five dollars.

DON

Jesus. That's a fifteen percent  
kick.

Just then Cooper walks in.

COOPER

Don, a word?

Cooper walks out.

34 INT. STERLING COOPER - BULLPEN - CONTINUOUS (DAY 4)

34

Don walks down the bullpen following Cooper. They walk past  
HILDY's desk. Pete sticks his head out of his door, seeing  
Don and Cooper walk into Roger's office.

PETE  
(to Hildy)  
Cooper and Draper just walked into Sterling's office. Tell me when they come out of there, will you?

HILDY  
Sure. I'll just sit here and watch the door. That's all I'll do.

PETE  
Who the hell do you think you're talking to?

He turns and goes into his office, closing the door.

35 INT. STERLING COOPER -ROGER'S OFFICE -MOMENTS LATER (DAY 4)B5

Cooper goes and sits on the couch. He motions for Don to sit as well.

DON  
Is he dead?

COOPER  
No. Quite the opposite. They let him go home to convalesce.

DON  
And?

COOPER  
And I want to make you a partner.

DON  
As a symbolic gesture I think telling me that in here is in bad taste.

COOPER  
Come, come. That's the way it works. Roger knows that. I'm not adding your name to the masthead. I'm restoring faith to our clients.

DON  
I accept.

COOPER  
I want to start you at twelve percent, and let's see how both you and Roger do.

(MORE)

COOPER (CONT'D)

Of course you will remain Creative Director. And to fulfill the position of Head of Account Services, you are the only member of the blue ribbon committee.

DON

Do I hire from inside or outside?

COOPER

I'm making you partner, do I have to do everything? And don't hold me up for some ridiculously long contract.

DON

No contract.

COOPER

(smiles, shakes his head)

Of course you would say that.

(shakes his finger)

Beware the nonconformist. I'm going to introduce you to Miss Ayn Rand. I think she would salivate. Congratulations.

Cooper walks out. Don walks over to the cabinet and picks up an autographed baseball, looks around. Pete enters.

PETE

What happened, did he die?

DON

No.

PETE

So when's he coming back?

DON

(shrugs)

You know, I think this office is too big for me. I might need it if I'm going to lure in Marty Brennan as Head of Account Services.

PETE

Then it's true. Congratulations.

DON

Thank you.

PETE  
I mean it. You know I admire your  
work.

DON  
I believe you.

PETE  
I hope you do. And I don't think  
it can be denied that we make a  
very good team.

DON  
And you're a team player.

PETE  
(nods)  
Good to hear.

DON  
You know what? I do like this  
office. I think Roger would want  
me to have it. That way he'll  
always know he can have it back.

PETE  
I hope you're aware I'd love to  
throw my hat in the ring.

DON  
(smiles)  
I am now.

Don walks out.

36 INT. STERLING COOPER - PEGGY'S DESK - (DAY 4)

36

Peggy's at her desk. Don comes out of his office carrying  
his coat and briefcase.

DON  
Peggy, we have both had very good  
days.  
(looks at his watch)  
You can leave your post.

PEGGY  
It's four thirty.

DON  
I'm sorry, that's the best I can do  
at this point.

PEGGY

I have some work to do.

DON

You can have your raise--  
(fingers indicate small  
amount)  
And I'll talk to Miss Holloway  
about getting someone to hold down  
the fort occasionally while you  
attend to your assignment.

PEGGY

(smiles)  
That is very exciting.

DON

Let's go. You should go with your  
friends, celebrate. Find one of  
those bars with the icy letters in  
the window. Drink too much.

He walks off.

PEGGY

Good night, Mr. Draper.

Peggy covers her typewriter, grabs her purse and heads out.

37 INT. STERLING COOPER - BULLPEN - LATER (DAY 4) 37

We see the clock says 5:05. Pete walks out of his office,  
briefcase in one hand, drink in the other. Hildy is gone.  
He looks at his watch, irritated. He puts the glass on  
Hildy's desk. People are leaving the office, typewriters are  
covered. We can see he's a little drunk as he walks down to  
Don's office. He opens the door, goes inside.

38 INT. STERLING COOPER - DON'S OFFICE - CONTINUOUS (DAY 4) 38

He walks around, puts his briefcase down on Don's chair,  
looks around. He sits behind the desk and puts his feet up,  
bringing his heels down hard on Don's desk. Just then, a  
voice off-screen.

MAILROOM BOY (O.S.)

Mr. Draper?

Pete looks over, says nothing. The voice belongs to a  
MAILROOM BOY who brings him the box mailed from Adam and puts  
it on Don's desk.

MAILROOM BOY (CONT'D)

Good night.

He leaves. Pete sits there a moment, looks over at the box, picks it up. He sees 'Personal' on it, shakes it. He puts it down, looks at it, stands up, grabs his bag and walks toward the door, stops, then turns back and takes the box. He walks out.

39 INT. DRAPER HOME - DEN - (NIGHT 4) 39

Don walks in. Betty is in the kitchen making iced tea. ROBERT and SALLY lay on the floor watching TV.

DON  
(to kids)  
Back away from the set, you're  
going to burn your eyes out.

Robert scoots back, Sally waves, one eye on the TV.

SALLY  
Hi Daddy.

Don walks to the kitchen.

40 INT. DRAPER HOME - KITCHEN - CONTINUOUS (NIGHT 4) 40

Betty is at the counter, Don comes next to her. She opens the refrigerator and pours iced tea.

BETTY  
I would have made you dinner, but I  
called the office and there was no  
answer. Should I fix something?

DON  
No. I was supposed to have a  
meeting with a client but it got  
canceled.

BETTY  
Oh.

She hands him a glass of iced tea.

DON  
I got made partner.

BETTY  
Oh my god, Don, that's wonderful.

She moves in to kiss him, stops. They look at each other.

BETTY (CONT'D)  
Don, you were right. About letting  
people in the house. I'm so sorry.

DON  
I don't want to talk about that.

She gives him a little kiss on his lips, strokes his hair.

BETTY  
You sure you don't want something  
to eat?

DON  
I don't know. Have you eaten?

BETTY  
I forgot to.

She runs her hand down his arm and holds his hand.

BETTY (CONT'D)  
The heat is supposed to break  
tomorrow.

DON  
I heard. It'll probably be snowing  
in two weeks.

She smiles, gives his hand a little shake and walks away.

41 INT. PEGGY'S APARTMENT - BEDROOM - (NIGHT 4) 41

Peggy lays in bed reading a library copy of Claude Hopkin's book on advertising. She drinks from a tumbler, a wicker wrapped bottle of Ruffino nearby. She puts the book down, finishes the wine, and walks over to the door to turn off the light. She catches herself in profile in the mirror, stops, doesn't like what she sees. She turns off the light, locks the door. She walks over and gets into bed. Before she can settle, she looks down and sees the Rejuvenator box on the floor.

FADE OUT.

END OF SHOW