

MAD MEN

Nixon vs. Kennedy

Ep. #S112/P112

Written by

Lisa Albert

and

Andre Jacquemetton & Maria Jacquemetton

Directed by

Alan Taylor

Pre-Production Draft – MW

White Production Draft – MW

Blue Production Draft - MW

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CAST

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SERIES REGULARS

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

GUEST CAST

ABIGAIL
ALLISON
COOPER
SALLY DRAPER
HILDY
MARGE
RACHEL MENKEN
TRUDY
UNCLE MACK
ADAM WHITMAN

COLONEL
DOCTOR
LIEUTENANT
MAE
ARMY CHAPLAIN LIEUTENANT MICHELL (USED TO BE WARRANT OFFICER
MITCHELL)

HERMAN 'DUCK' PHILLIPS
SERGEANT

OFF SCREEN

RACHEL'S SECRETARY
CONDUCTOR

OMITTED

ROBERT DRAPER
HOLLIS
ISAAC
SECURITY GUARD

Non-Speaking

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SC. 6
EXTRAS

SC. 11
GIGGLING SECRETARIES

SC. 12
EXTRA
SECRETARY

SC. 15
EXTRA

SC. 24
MASSEURE

SC. 31
(OMITTED SECRETARIES)

SC. 41
ARMY MEN (3) (ADDED)
COLONEL'S ASSISTANT (A LIEUTENANT) (ADDED)

SC. 43 & 45
UNDERTAKER

Locations

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INTERIORS

COMMUTER TRAIN (N2)

DRAPER HOME

DEN (N1)

KITCHEN/DEN (N2)

MENKEN'S DEPARTMENT STORE

RACHEL'S OFFICE (D2)

MILITARY HOSPITAL WARD – KOREA, 1950 (FLASHBACK - D3)

PETE'S APARTMENT

LIVING ROOM (N1)

STERLING COOPER OFFICE

BACK HALLWAY (D2) (USED TO BE N1)

BREAKROOM (N1, D2)

BULLPEN (D1, N1, D2)

BULLPEN/PEGGY'S DESK (D2)

COOPER'S OFFICE (D1, D2)

DON'S OFFICE (D1, D2)

ELEVATOR LOBBY (D2)

HARRY'S OFFICE (N1, D2)

HILDY'S DESK (D2)

OUTSIDE COOPER'S OFFICE (D1)

PEGGY'S DESK (D1, N1, D2)

PETE'S OFFICE (D2)

SUPPLY TENT – KOREA, 1950 (FLASHBACK - N1) (USED TO BE SUPPLY SHED)

TENT – KOREA, 1950 (FLASHBACK - N1)

TRAIN – DICK'S PASSENGER CAR, 1950 (FLASHBACK – D4)

EXTERIORS

CAMP – KOREA, 1950 (FLASHBACK – D2)

DIRT ROAD – KOREA, 1950 (FLASHBACK – N1)

TRAIN – RURAL PENNSYLVANIA, 1950 (FLASHBACK – D4)

FADE IN:

Over ARCHIVAL FOOTAGE of voters handing their ballots to a man who puts them in a ballot box, we hear:

NARRATOR (V.O.)

America is still going to the polls at four o'clock. With some precincts opening as early as 12:00 this morning, voters across the country are deciding who will hold the most important--

CLICK.

1 INT. STERLING COOPER - COOPER'S OFFICE - AFTERNOON (DAY 1) 1

COOPER turns off the TV, a Japanese newspaper under his arm. Stacks of other papers from all over the world are on his desk, some pink, some beige. DON enters with HERMAN 'DUCK' PHILLIPS, early 40's, trim.

DON

Herman Phillips, Bert Cooper.

DUCK

(shakes hands)

Actually, Herman goes on my checks.
People call me Duck.

*

DON

My research says I was not to call you Duck. You should have told me that.

*

*

*

DUCK

I don't know, I like when you say Herman.

*

COOPER

People like a lot of things the way Don says them. If we get people in that board room, Don usually delivers them unto us.

*

*

*

*

DON *
"Herman", has been in London for *
Y&R. *

COOPER
Isn't this a step down?

DUCK *
I don't know. Moving back to the *
power center of the universe, New *
York City. And the chance to put *
on some weight. English food. I *
actually ate a kidney. Why would *
anyone do that? *

DON *
(smiles) *
He landed American Airlines.

COOPER
You can make something like that
happen here.

DUCK *
Well, you have to spend money to *
make money. *

COOPER
So you're not promising anything.

DUCK
Why would I do that?

COOPER
(to Don)
My goodness. He wants this job.
(to Duck)
I hope you play your cards closer
to the vest with clients.

DUCK *
I will keep that in mind. Although *
I was always under the impression a *
man should be solicitous when *
soliciting. *

COOPER *
Perhaps. Here's a test. Who did *
you vote for? *

DUCK *
If I say Nixon, you'll think I'm *
buttering you. *
(MORE)

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DUCK (CONT'D)

If I say Kennedy, you'll want to
reform me. So, I will say Nixon.

*

COOPER

(laughs)

That's nice to see.

*

*

*

Cooper nods his head. Don and Duck exit.

*

2 INT. STERLING COOPER - OUTSIDE COOPER'S OFFICE - CONTINUOUS 2
(DAY 1)

Don and Duck are putting their shoes back on.

DUCK
He is a lunatic, isn't he?

DON
Why do you think I asked you if
you'd ever met him before?

DUCK
Well, you hear about him.

DON
Meanwhile, he can tell you the cost
of every point in Anaheim,
California. And he'll tell you how
to lowball them.

DUCK
He certainly likes you.

Don smiles, realizing this may be true.

3 INT. STERLING COOPER - BULLPEN - SAME TIME (DAY 1) 3

PETE, PAUL, HARRY and KEN stand by the round table between
reception and Roger's office area.

KEN
Cooper has a smoker at the Waldorf
at six o'clock. Marge told me.

HARRY
Twenty-three skiddoo.

PAUL
At six fifteen we turn on the
returns and send for some ice.

He looks to Pete.

PETE
Party at the in-laws.

KEN
Another ending to a perfect day.

Pete takes this, not happy.

HARRY

(shrugs)

Jennifer and I were going to get tickets to "Can Can." It's empty, you know. But she says apparently the phone company is a war zone on election night.

*

PAUL

That's what I'm hoping for around here. Although you better hope she's sitting at her switchboard and not doing what we're doing.

*

*

*

HARRY

That's my wife. Besides, what if
Nixon loses? Won't that put a
damper on things around here?

*
*
*

KEN

Who cares? They didn't want our
help. Let 'em rot.

PETE

You should care.

*

PAUL

Fine. It matters for the nation
and for Sterling Co. But tonight,
either way we win.

*
*
*

(to Ken)

If Nixon wins, we win. If Nixon
loses, let me console you.

*

Ken laughs, pulling up his pants. Don and Duck descend the
stairs, talking out of earshot. The guys sit up straight.
Don and Duck walk towards reception, the guys continue.
During this Don walks back to his office, ignoring them.

*
*

KEN

That's him. Duck Phillips. I know
his name.

*

PETE

Because it's 'Duck.' I grew up
with a 'Tuck.' At least that has
an air of dignity.

*
*
*

PAUL

Don took him to Cooper. That's a
first.

*
*

KEN

I heard he disintegrated in London.
Got involved with some woman he met
at the British Museum.

PAUL

(British accent)

Her name was Rosetta. Rosetta
Stone.

*
*

KEN

He's divorced. Lives in a hotel.

PETE

So what's this, his last stop?

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HARRY

No, he's a killer, but he's damaged
goods. They're bargain hunting.

KEN

He's the best one Draper's taken to
Cooper. Let's see if Cooper is
smart enough to know that.

*

Pete watches Don walk away.

*

4 INT. STERLING COOPER - PEGGY'S DESK - LATER (DAY 1) 4

PEGGY is at her desk. Pete walks past her to the door.

PEGGY

Can I help you?

*

Pete stops and looks at her.

*

PETE

What?

*

PEGGY

Can I help you?

*

*

PETE

Oh thee of little power.

*

*

Peggy stares at him.

*

PEGGY

(to intercom)

Mr. Campbell would like to see you.

*

DON (O.S.)

(through the intercom)

Send him in.

PETE

Thank you, sweetheart.

He smiles and enters Don's office.

5 INT. STERLING COOPER - DON'S OFFICE - CONTINUOUS (DAY 1) 5

Pete enters. Don sits at his desk, lights a cigarette as
Pete talks. He does not smile at any point in this scene.

PETE

So, that Duck fellow. I heard he
fell apart in London.

DON

American Airlines. Seven million
dollars in billings.

PETE

He's not going to bring that with him. Listen, Don. I don't feel you've taken me seriously as a candidate.

DON

A candidate for what?

PETE

Head of Account Services. We may have had our differences, but Roger knows I've done everything I could to emulate him.

*
*
*

DON

Roger's not involved in this. Anything else?

*

PETE

I have the loyalty of our most important clients. Calvin Highland, Lee Garner. These men trust me. They invite me to their grandchildren's christenings. When Walter Veith needed a urologist, he called me for a recommendation.

*

DON

(looks at him)

You're good at your job. Cooper loves you. What's the hurry?

*

PETE

It's been two and half years. I could have jumped ship a hundred times.

DON

Is that supposed to persuade me?

PETE

I have tremendous value to this company, I'm aware of that. But I don't think you are.

*
*
*
*

DON

I am. I just hope that you realize that the way things stand, there will continue to be someone senior to you.

*
*
*
*
*

PETE

Why? What can they offer?

*
*

PETE (CONT'D)

All I ask is that you think about
it. There are men younger than me
with this job at bigger firms.

(beat)

(MORE)

*
*
*
*
*

PETE (CONT'D)
Cooper signed off on whatever his
name, Duck?

*

DON
I'll keep you posted.

*

Pete nods, walks out.

6 INT. STERLING COOPER - BULLPEN - LATER (NIGHT 1) 6

Don, coat on, hat and briefcase in hand, passes Paul, Harry,
Ken, MARGE, HILDY, ALLISON, and extras. There are various
"Good night, Mr. Draper." Harry starts walking with Don to
the door.

*

HARRY
(to Don)
He's got a big lead. I'll see you
at the victory party in the
morning.

DON
Absolutely.

HARRY
Well, good night, Don.

Don goes out the door. Harry stands at the glass door
looking toward the unseen elevator lobby. We hear the BING
of the elevator. Harry turns around.

HARRY (CONT'D)
He's gone.

KEN
Olly olly oxen free!

There is a big peal of laughter. A TV set is wheeled out. A
bunch of bottles go on the round table by the steps.

ANGLE ON: the TV. Over A PANNING SHOT of an RCA COMPUTER to
MEN AT DESKS:

ANCHOR MAN (V.O.)
With early returns just coming in,
our NBC computer is putting Senator
Kennedy's odds for victory at a
grim-sounding twenty-two to one.

Applause and glass raising.

7 INT. STERLING COOPER - BULLPEN - LATER (NIGHT 1) 7

Paul empties a bottle of scotch into Hildy's cup. He turns to Harry, Ken and SALVATORE. Allison is nearby.

PAUL
This is not good.

HARRY
And liquor stores are closed tonight.

KEN
Draper has plenty of booze.

They look towards Don's office, see Peggy hard at work at her desk.

KEN (CONT'D)
We could ask her to join us. That might soften her up.

JOAN comes over with Marge and Hildy.

PAUL
I have a bottle of absinthe in my office.

HILDY
Isn't that illegal?

PAUL
It's marvelous. I become incantatory.

MARGE
And what does that mean?

JOAN
It means he starts making up words.
(holds up her cup)
Can someone freshen this?

PAUL
We're not going to make it.

JOAN
Really?

KEN
If only there was a place to find some liquor.

*
*
*

JOAN
If I let you into that supply
closet, it's not going to be the
sack of Rome.

KEN
What do we have too much of?

JOAN
(thinks)
Rum. Creme de Menthe. Dog
biscuits...

*
*
*
*
*
*
*
*
*
*

9 INT. STERLING COOPER - BREAK ROOM - MOMENTS LATER (NIGHT 1) 9 *

Paul and Ken are placing the water cooler bottle in its holder. It's filled with a fizzy, light green mixture. People start helping themselves to punch. Some using paper cone cups. Harry and Hildy are near each other in line.

KEN
(holding up a glass)
May the best man win.

PAUL
In matters national and--
(eyeing a secretary)
--local.

Everyone drinks.

10

INT. DRAPER HOME - DEN - LATER (NIGHT 1)

10

BETTY is on the couch, drinking a glass of wine, flipping through a magazine. SALLY is switching the channels on the television. *

BETTY
(to Sally)
Stop that. You're going to break it.

SALLY
(settling on a channel)
Look, they're doing math. What do the numbers say? *

BETTY
Who the president is going to be.

Don walks in.

DON
Hello.

SALLY
Daddy! Hi!

Sally throws her arms around her father. He picks her up.

BETTY
I wasn't expecting you. I thought you were going to be watching returns at the office.

DON
(to Sally)
And what are you doing up?

SALLY
Mommy said it was okay. I'm watching the news.

Don laughs.

BETTY
Nixon definitely won our precinct. You should have seen the line.

SALLY
(to Don)
Mommy said to ask you what's the--

BETTY
Electoral College.

DON
I don't think that's a conversation
that's appropriate for children.

BETTY
(holding her arms out to
Sally)
Come on.

Don passes Sally to her mother. *

BETTY (CONT'D) *
Do you want something to eat? *

DON *
I'm going to fix a drink. You? *

BETTY *
I'm set. *

Don exits. Betty and Sally head out. On the TV, over
footage of the tally board: *

ANCHOR MAN (V.O.)
Senator Kennedy seems to be closing
the gap on the Vice President's
early lead. State by state--
Michigan, South Carolina, Ohio are
all dead even...

11 INT. STERLING COOPER - BULLPEN - LATER (NIGHT 1)

11

The TV is turned down. Cha cha music comes from a record
player. The same group as before is standing, drinking, TV
on behind them. Paul, Ken, Salvatore, Harry, Joan, Hildy and
a few giggling secretaries are standing by the round table.
Allison walks by. Peggy and Marge are at Peggy's desk.

KEN
(to Allison)
Come here.

ALLISON
(smiles)
What?

He walks up to her quickly. She turns.

KEN
You better run.

She runs, laughing towards Peggy's desk with Ken chasing her
at half speed. As some of the others start to laugh and
clap:

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SALVATORE
Go Allison!

PAUL
White!

HARRY
Pink!

12 INT. STERLING COOPER - PEGGY'S DESK - CONTINUOUS (NIGHT 1) 12

Peggy and Marge are talking as Ken chases. *

MARGE
You don't expect Clark Gable to
have a heart attack. *

PEGGY
I'm glad it didn't happen when he
picked up Scarlet O'Hara. *

MARGE
(laughs) *

Those eyes. *

Ken comes into frame, puts his arms around Allison and brings
her to the ground. *

KEN
You can tell me or I can find out.
What color panties are you wearing?

ALLISON
(laughs)
What? My goodness.

She turns away from him. He pushes her skirt up on her side,
over her girdle. He yells down the bullpen.

KEN
Peach! Who had peach?

She slaps his hand as the men and women crack up. She
stands, adjusting herself. Allison smiles at Ken.

KEN (CONT'D)
Can I walk you home?

He holds out his arm like a gentleman. She links her arm in
his, they walk back. Just then, an extra starts chasing
another secretary. He lands her closer to the crowd. Joan,
Paul, Salvatore, Harry and Hildy are all there. As the
laughter continues, we look at Peggy and Marge who have been
standing there, expressionless.

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MARGE

I used to think I'd find a husband
here.

PEGGY

(finishes her drink)
I think I'm going to go home.

MARGE

Oh, don't leave. It's going to be
fun.

Peggy smiles and crosses out.

13 INT. PETE'S APARTMENT - LIVING ROOM - LATER (NIGHT 1) 13

It's dark. Pete, in his pajamas, is sitting on the couch, looking through Adam Whitman's shoe box. We see into the box: there are dog tags, photographs, and a sheaf of letters addressed to Adam Whitman. The top letter is from Fort Sill, with an army censor's stamp. A picture of a 20 year old Don (Dick Whitman) in a t-shirt and work pants, standing in front of a 1940's sedan. There is a picture of Mack and Abigail sitting on a picnic bench. He looks at a picture of Don riding with Adam on a miniature train. Pete flips the photo over, "Dick and Adam, 1944," is written on the back. Pete stares at it.

*
*

TRUDY (O.S.)
What are you doing?

Pete looks up. TRUDY is standing in the doorway in her nightgown watching him. She's quite awake. Pete drops the picture in the box, but it's too late to hide it all.

PETE
Why aren't you asleep?

TRUDY
What is that?

PETE
Nothing.

She comes in and stands across from him.

TRUDY
Myrna found it in the top of the closet and I didn't want to look at it. My father has a box like that and I looked at it when I was a little girl and it was a mistake.

PETE
So you didn't open it.

He closes the box.

TRUDY
Peter, I don't want secrets.

PETE
I can't sleep.

TRUDY
I know. I've seen it the last few weeks.

(MORE)

TRUDY (CONT'D)

You're not very quiet, and every
time I see the closet door is open
and that box is gone, I know you're
out here. *

PETE

(pointed) *

And you've never looked in the box.

Trudy looks down, almost embarrassed.

TRUDY

It's not yours. What are you doing
with that?

PETE

I got it by mistake.

TRUDY

So give it back. It's peculiar.
It's not yours.

Pete nods.

TRUDY (CONT'D)

Come to bed.

CLOSE ON the TV: over footage of Nixon headquarters.

ANCHOR MAN (V.O.)

Vice President Nixon seems to have
carried predominantly Catholic
Hudson County, New Jersey...

PULL BACK to reveal we are:

14 INT. STERLING COOPER - BULLPEN - LATER (NIGHT 1)

14

Ken comes out of Paul's office with his arm around Allison,
holding a sheaf of papers. Joan, Salvatore, Harry, Hildy,
and Marge are all in the bullpen.

KEN

Kinsey. You're a liar. I couldn't
find any absinthe.

PAUL

Who said you could go in my office? *

Allison giggles.

KEN

We were exploring. But all we found was a large collection of Mad Magazines and this fascinating dramatic piece.

(reading)

"Death is My Client - A Play in One Act by Paul Kinsey."

Paul goes towards Ken who keeps the papers away from him.

PAUL

Give it to me.

Ken holds it up out of reach.

KEN

(laughs)

Peter Tolefson. "An animal in the board room and the bed room."

Everyone laughs. Paul tries to get it.

PAUL

(threatening)

I said give it to me, Kenny.

CUT TO:

15 INT. STERLING COOPER - BULLPEN - LATER (NIGHT 1)

15

Paul, pipe in hand, is positioning his "actors." Joan who is holding the script is center, Salvatore and an extra are on different steps, Hildy is sitting in a chair. Allison and Marge watch.

PAUL

(to Salvatore)

Now, remember: he's angry.

SALVATORE

Why do I have to be Tolefson? I wanted to be Galt.

PAUL

Tolefson is the hero. He thinks.

He backs away to look at the scene.

PAUL (CONT'D)

(almost to himself)

Galt is a thug. Born on the wrong side of the tracks. You don't want to be Galt.

(MORE)

PAUL (CONT'D)
(to Hildy)
Go ahead.

HILDY
I'm sorry. I don't have the pages.

Joan leans over and shows Hildy her line.

HILDY (CONT'D)
"I worked with Tolefson for four
years. I shared everything, but I
never knew him."

Paul nods. Then looks to Joan and Salvatore who now share
the script.

JOAN
"I thought I knew him. He used to
talk to me."

SALVATORE
"I can't control my genius. I'm
not some boorish natural like that
hack Cosgrove."

Harry slaps his leg, laughing.

KEN
That's cracker jack, Kinsey.

JOAN
"Your genius be damned."

SALVATORE
"Perhaps."

JOAN
"You can make anyone buy anything.
Anyone but me."

Joan and Salvatore eye each other dramatically. Salvatore
checks the pages. And pulls Joan in for a passionate kiss.
The audience hoots. We go CLOSE ON Joan and Salvatore as
they break from the kiss. Joan looks at him, strangely.
That didn't feel right. Salvatore looks away, smiles.

16 INT. STERLING COOPER - BREAK ROOM - LATER (NIGHT 1) 16

We see the water cooler almost emptied of punch.

17 INT. STERLING COOPER - BULLPEN - CONTINUOUS (NIGHT 1) 17

Everyone is dancing, including Joan, Salvatore, Allison, and Marge.

KEN

Turn the music down!

He turns up the TV.

ANNOUNCER (V.O.)

We now have confirmation... that the state of Ohio has indeed gone to Vice President Nixon with its twenty-five electoral votes will go in Mr. Nixon's purse.

Ken and Paul turn to each other.

PAUL

He took Ohio! That's it! That's it!

KEN

We won! We won! Nixon's gonna win!

People go crazy. It's New Year's Eve. Harry jumps in the air, grabs Hildy who is next to him and kisses her deeply. Hildy throws her arms around him. They break, still holding on to each other. She leans in and kisses him again. A real one. Harry pulls away.

HILDY

(lets go)
I'm really tipsy.

Harry nods, embarrassed, heads for his office.

18 INT. STERLING COOPER - HARRY'S OFFICE - MOMENTS LATER 18
(NIGHT 1)

It's dark. Harry's a little wobbly on his feet as he looks for his things. He looks up to find Hildy standing in the doorway.

HILDY

I feel awful.

HARRY

No, no. It was me.
(taking off his glasses)
I'm drunk. I'm happy. I didn't think. I'm not myself.

HILDY
(stepping closer)
I've never really seen your eyes
before.

HARRY
There they are. Just the two of
them.

A beat. They fall into each other, kissing deeply. She
closes the door.

19 INT. STERLING COOPER - BULLPEN - LATER (NIGHT 1) 19

On the TV: Nixon stands at a podium with Pat behind him.

NIXON
May I say again, my thanks to you.
Having had only two hours of sleep
last night and two hours sleep the
night before, I'm now going to bed
and hope you do too.

The CAMERA PANS the room. Some people, including Salvatore
and Marge, are asleep, some are sitting. Paul sits on the
steps. Joan stands near the television.

JOAN
He's going to bed? What's going
on? *

PAUL
You'll see. It'll be alright in
the morning. He'll win in
California. Just turn it off. *

Paul watches as Joan snaps off the set. Takes off her heels.

PAUL (CONT'D)
Sit down.

JOAN
(stands her ground)
No. *

PAUL
(teasing)
You can't sit down in that dress. *

Joan carefully sits down next to him. Then:

JOAN
You look so different when you're
drunk.

PAUL
You're not going to call me Orson
Welles again?

JOAN
You loved that.

PAUL
Who wouldn't like that?

A beat.

PAUL (CONT'D)
What did I do wrong?

JOAN
You have a big mouth.

PAUL
Joan, I never said--

JOAN
You have a big mouth.

PAUL
(sad)
I do. I'm not proud of it.
(then)
Did you like the play?

JOAN
No.

PAUL
The meaner you are the more I like
you.

JOAN
I know.

Paul stands and extends his hand for Joan to take.

JOAN (CONT'D)
Just like that?

PAUL
I thought we could dance.

Joan stands, arms hanging at her side. Paul slips his hands
around her waist, pulls her in. There is no music.

PAUL (CONT'D)
One, two, cha cha cha.

20 INT. STERLING COOPER - HARRY'S OFFICE - DAWN (DAY 2) 20

Harry and Hildy are stretched out on Harry's couch, legs tangled. His jacket is covering Hildy, in half slip and no bra.

HARRY
(whispering/jostling her)
Hildy. Wake up.

She stirs. She realizes she's naked.

HILDY
It's cold in here.

HARRY
It is. You have to get dressed.

Hildy covers herself with his coat and looks for her bra. Harry pats the couch.

HARRY (CONT'D)
I can't find my glasses.

Still holding his coat to her chest, she spots them on the floor, picks them up. They are in two pieces, snapped off at the temple.

HILDY
(handing them to him)
That's too bad.

HARRY
Tremendous.

Hildy pulls on her clothes. Harry is looking shell-shocked.

HILDY
Harry.

HARRY
Yes?

HILDY
(closes her eyes)
I... I hope I didn't step on them.

HARRY
(angry, scotch tapes his
glasses)
Dammit.

He looks away as she gets dressed.

HILDY

There's an optometrist on
Lexington.

HARRY

Right. Of course.

HILDY

I don't want you to be worried. It
didn't mean anything. Okay?

Harry nods, tries to smile. Hildy continues to dress. *

21 INT. STERLING COOPER - BACK HALLWAY -MOMENTS LATER (DAY 2) 21 *

Hildy exits Harry's office. After a beat, Allison pokes her
head out the office next door, starts walking across the
bullpen, shoes in her hand. *

22 INT. STERLING COOPER - BULLPEN/PEGGY'S DESK - MORNING 22
(DAY 2)

The clock reads 8:45. Peggy walks through the bullpen. It's
quite messy. The TV has been knocked over. There are cups
and full ashtrays and people wearing last night's clothes
walking around with black coffee. She approaches her desk,
reacts to the smell and takes out her garbage pail. We see
it's filled with vomit. *

23 INT. STERLING COOPER - BREAK ROOM - SAME TIME (DAY 2) 23

Ken downs a glass of something red in one gulp. Paul and
Salvatore grimace as they drink theirs.

KEN

You're not drinking for taste.
Don't be such babies.

Paul and Salvatore down theirs. Peggy comes in, holding her
garbage pail. She puts it by the sink.

PAUL

(waving away the smell)
Oh, god.

SALVATORE

It's definitely not helping.

PEGGY

I'm sorry. Does it offend you?

She turns, sees that several of the lockers have been opened and rifled. She goes to one.

PEGGY (CONT'D)
My shirt. And my mad money.
(turning to the group)
Who did this?

SALVATORE
I stole your blouse. *

PEGGY
(holding a pair of shoes
and an empty change
purse)
I'm not joking. I had three
dollars in here.

PAUL
If I give you three dollars will
you keep your voice down?

The guys crack up.

PEGGY
You're animals. I'm reporting it
to building security.

Peggy leaves. - Paul, Salvatore and Ken exchange looks.

PAUL
Striking resemblance to Broderick
Crawford.

KEN
Peggy Olsen, Highway Patrol.

24 INT. STERLING COOPER - COOPER'S OFFICE - (DAY 2)

24

Cooper is laying on a massage table, towel at his waist. A big burly MASSEURE works on his back. His tuxedo is on a wooden valet. Don enters.

DON
I got three different newspapers
with three different results. I'm
sure you know something I don't. *

COOPER
Well, I spent the night literally
in a smoke filled room at the
Waldorf with every Republican
luminary, save MacArthur and Jesus.
There's been widespread fraud. *

DON
It's an election.

COOPER
Daley gave Joe Kennedy every corpse
in Cook County. Otherwise, Nixon
wins.

DON
It shouldn't have been that close.

COOPER
But it is. It always is. Those
jingles. When they got Frank
Sinatra I knew they would close the
gap.

DON
So what does he do? Walk away?
Concede?

COOPER
If he fights it, a recount in
Illinois alone means thirty days
without a president. You don't
want to win like that.

DON
Really? -

COOPER
It's bad sportsmanship. He got
fifty percent of the vote, maybe
more. This way he can live to see
another day.

DON
But will he ever be this close
again?

COOPER
Neil from P&G said if Kennedy is
willing to win an election like
this, he's probably willing to play
ball with us. *

DON
Ah, the optimism of the American
corporation. *

COOPER
It's a football game to them. *

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DON
That doesn't seem fair.

*
*

COOPER
Fair. Very good.

*
*

Don nods and starts to head out.

25 INT. STERLING COOPER - PEGGY'S DESK - (DAY 2) 25

Pete approaches the desk with the box. We see that it has been rewrapped and has new string. Peggy stands as Pete approaches.

PEGGY
Where do you think you're going?

PETE
If I were you, I would be very very careful from now on about the way you speak to me.

26 INT. STERLING COOPER - DON'S OFFICE - CONTINUOUS (DAY 2) 26

Don sits at his desk with his coat off, looking at a stack of newspapers as Pete walks in.

DON
Can I help you?

Pete puts the box on Don's desk.

DON (CONT'D)
What's that?

PETE
It's yours. It came to me by mistake.

DON
Well thank you.

He looks at the box, doesn't touch it.

PETE
Have you reconsidered my qualifications for the Head of Account Services?

DON
Would it disappoint you if I told you it hadn't crossed my mind? *

Pete nods, closes the door. Don watches him.

PETE
I feel strange having to talk to you in this way.

DON
Spit it out, Campbell. *

PETE
(in a frank manner)
I know that your name is not Don
Draper. It's Dick Whitman.

*
*
*

DON
What?

*

PETE
I don't know who Donald Draper is,
but according to my friend Chip at
the Department of Defense, Dick
Whitman died in Korea in 1950. And
Donald Draper dropped off the map
although he's forty-three years
old. In which case you look
remarkably good.

Don sits there calmly, says nothing.

DON
That's kind of elaborate.

PETE
Really? I wish I knew more. I bet
a lot of people do.

DON
Pete, get out. You're making a
fool of yourself.

PETE
You can deny it, but I know it's
true. I can see from your face.

Pete looks at the box. Don looks at it as well.

DON
You should leave.

PETE
Don. You should think about how
Bert Cooper will react to this
information.

DON
What information?

*

PETE
You're not who you say you are and
there's obviously a reason.

*
*
*

DON
Come on.

PETE

(almost shy)

I would like you to reconsider my
qualifications.

*

Don nods his head, stands up, walks toward Pete. Pete fights
the urge to back up.

DON

You said everything except 'or else.' Assuming this information is true, which it isn't, it sounds to me like you are blackmailing me.

PETE

I'm not. I'm hoping you'll realize that this all can be forgotten. It's not like you're a deserter, is it?

DON

When you threaten someone in this manner, you should think about the fact that if your information is powerful enough to make them do what you want, what else can it make them do?

*
*
*

Pete stares at Don, Don looks at him, icy.

PETE

It's very simple. And it's not a threat. It's just a job. Think about it.

- Pete opens the door and walks out. Don watches him go, closes the door, rips open the box. Inside it he sees the pictures, letters, and dog tags. He leans against the desk, covers his eyes with his hand.

27 EXT. DIRT ROAD - KOREA, 1950 - (FLASHBACK - NIGHT 1) 27

A covered army truck lumbers along the terrain and squeals to a sudden stop. A SERGEANT, 30, gets out of the truck's passenger seat, walks around the back and opens the back.

SERGEANT

Whitman!

The Sergeant waits near the LIEUTENANT, mid-thirties, in rain gear but no rain. DICK WHITMAN, 23, (Jon Hamm) jumps out of the back of the truck with his M-1 rifle and pack.

DICK

Yes, Sergeant.

LIEUTENANT

What is this?

SERGEANT

This is it.

LIEUTENANT

One? One? I'm supposed to have
twenty. This is going to take a
month. It should take forty-eight
hours.

SERGEANT

You're whining to the wrong guy.

The Sergeant gets back in the truck, drives away. The Lieutenant walks away, Dick follows. There are two tents, a supply tent and a sleeping tent. Dick follows the Lieutenant inside.

28 INT. TENT - KOREA, 1950 - CONTINUOUS -(FLASHBACK -NIGHT 1) 28

The Lieutenant takes off his helmet, throws it, sits on a cot. A book, "Winesburg, Ohio," sits open next to him. Harsh light, a generator works outside.

LIEUTENANT

Dammit. There's so much work to do.

DICK

Should I stand guard?

LIEUTENANT

(shakes his head)

We'll see. At ease. This is for officers, you can bunk next door. Get yourself a cot. There's twenty of them. I'd introduce you to the men, but you're looking at the complete company. Robinson Crusoe, US Army Corps of Engineers.

Dick holds his helmet under his arm.

DICK

(salutes)

Lieutenant Crusoe, Private First Class Dick Whitman.

LIEUTENANT

(laughs)

Lieutenant Don Draper.

DICK

Where is everybody?

LIEUTENANT

They were gone when I got here. I'm an engineer. They're in some action five miles over that mountain. You want to go?

(beat)

The answer is no. The locals stopped showing up three days ago, which by the way is not good. You're going to be doing all the digging.

DICK
Digging what?

LIEUTENANT
This unit, that's you, will be
establishing a field hospital. But
first, we're going to be digging
fighting positions. On four sides.
That make you feel good? What are
you doing here, are you poor?

DICK
I volunteered.

LIEUTENANT
(laughs)
You're kidding me. Well, they got
me with college, but I'm three
years, six months. Nearly a
civilian. I'm supposed to be
building swimming pools, not
latrines. You any good with that
rifle? I wouldn't want you to
mistake me for Chinese.

DICK
As much practice as I've had, yes.

LIEUTENANT
What misconception travelled down
the road and made you want to be
here? A movie?

DICK
No. I just wanted to leave.

LIEUTENANT
I bet you're reconsidering if this
was a step up. Kill the genny.
It's lights out.

29 INT. SUPPLY TENT - KOREA, 1950 - (FLASHBACK - NIGHT 1) 29

We see the lights power down. Dick is alone in the supply
tent, rifle on his chest. He stands up, a little panicked.

30 INT. STERLING COOPER - DON'S OFFICE - **PRESENT** (DAY 2) 30 *

Don puts the lid on the box, opens his bottom drawer and sticks it in there on top of the purple heart. He stands up, seems panicked. He lights a cigarette, reaches for the phone then thinks better of it. He wipes his brow, grabs his coat and hat, exits.

31 OMITTED 31 *

32 INT. MENKEN'S DEPARTMENT STORE - RACHEL'S OFFICE (DAY 2) 32 *

The intercom on RACHEL'S desk buzzes. She hits the button.

RACHEL'S SECRETARY (O.S.)
(through intercom)
Miss Menken, Mr. Draper is here to
see you.

RACHEL
(to intercom)
Please hold my calls.

Don walks in. He's a little sweaty. He walks up to her and
kisses her. She pulls away. *

RACHEL (CONT'D) *
Did you run over? You're flushed.

She kisses him again. He stays close, his eyes closed.

DON
Let's go away.

RACHEL
Really? Where?

DON
Anywhere.

RACHEL
(smiles)
Warmer weather?

DON
Sure. How about Los Angeles?
Mexico? I have money.

RACHEL
I have money, but I have a store to
run.

DON
Forget the store.

RACHEL *
No, I will not. *

She smiles at Don, he doesn't. *

RACHEL (CONT'D) *
Don, are you well? *

DON *
No, I'm not. *

RACHEL *
(touches his arm) *
Did something else happen to Roger? *

DON
No. Something happened, and I want
to go, and I want you to come with
me, and I don't want to come back.

RACHEL
What happened?

DON
What does it matter? Isn't this
what you want?

*
*
*
*
*
*
*
*

RACHEL

Of course I've thought about it.
My god, we've talked about it. I
just didn't think it would happen.
Especially this way.

*
*

DON

I don't want to be without you, and
I don't want to be here anymore.

She strokes his face, laughs.

RACHEL

I can't just leave. Maybe next
weekend.

*
*

Rachel lights a cigarette.

*

RACHEL (CONT'D)

(to herself)

No, this isn't the way I thought it
would be.

*

DON

What is the difference? We'll
start over somewhere else like Adam
and Eve.

*
*
*

There is a long pause.

RACHEL

And leave everything.

*

DON

Yes.

RACHEL

What are you, fifteen years old?
My father-- Can't we be together
here?

*
*

DON

There's nothing here.

*

RACHEL

(emotional)

What about your children?

*

DON

I'll provide for them.

RACHEL

And live in Los Angeles? My god,
you haven't thought this through.
(holds her stomach)
I feel sick.

She puts out her cigarette. *

DON *

You're wrong. I know exactly what
I want. *

RACHEL *

You want your children to go on
without a father? You know how
that felt. *

DON *

Are you having an attack of
conscience after all this? *

RACHEL *

No, I'm watching you talk because I
feel I don't know you. *

DON *

You know more about me than anyone. *

RACHEL *

You won't even tell me what
happened. *

Don looks down, shakes his head. *

RACHEL (CONT'D) *

(tears up)

Why are you doing this to me? What
kind of man are you? Go away?
Drop everything? Leave your life? *

DON

People do it every day.

RACHEL

This was a dalliance. A cheap affair.

DON

Rachel, don't.

RACHEL

You don't want to run away with me,
you just want to run away. You're
a coward.

*
*

Don is stunned. He looks at her like he doesn't know her.

RACHEL (CONT'D)

Please go now.

(then)

Get out!

*
*
*

Don turns and walks away, closing the door. She starts sobbing.

*

33 INT. STERLING COOPER - ELEVATOR LOBBY - (DAY 2) 33

The elevator doors open. Don steps off. He walks through the office, the office chatter fading in the distance.

34 INT. STERLING COOPER - DON'S OFFICE - (DAY 2) 34

Don walks into his office. Peggy sits on the couch, a wad of kleenex in her hand. She's startled and stands.

DON

Peggy, this is my office! Does this door mean nothing?!

*

PEGGY

I'm sorry, Mr. Draper. I didn't know you were coming back. I just-- I just--

She starts crying again.

DON

Calm down.

*
*

He goes to the bar and pours two drinks. She sits in a chair, sniffing.

*
*

DON (CONT'D)

Stop it. I didn't mean to yell at you. There's just got to be some semblance of privacy left here.

*
*

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PEGGY

I had to get away from them all for
a minute.

*

Don hands her a drink. Drinks his.

DON
Drink this.

She does. *

PEGGY
Hollis. And some janitor, I don't
know his name. They got fired.

DON
That's why you're crying.

PEGGY
It was my fault.

DON
Peggy, I need to be alone right
now.

PEGGY
I know, I know.
(she stands) *
I don't understand. I try to do my *
job. I follow the rules and people
hate me. Innocent people get hurt,
and, and other people, people who
are not good, get to walk around
doing anything they want. It's not
fair. *

DON *
Finish it.

She finishes her drink, he hands her his glass. She walks
out. Don stares at the doorway. *

35 INT. STERLING COOPER - HILDY'S DESK (DAY 2) 35

Hildy is not there. Don walks into Pete's office.

36 INT. STERLING COOPER - PETE'S OFFICE - CONTINUOUS (DAY 2) 36

Pete is sitting on the couch, coat on, holding a drink. Don *
walks in, not closing the door. Pete stands.

DON
I thought about what you said.

PETE
I'm glad to hear it.

DON

And then I thought about you, and what a deep lack of character you have.

Pete closes the door. Don looks at him. *

PETE

I can understand your frustration, Don. Believe me, I'm not enjoying this anymore than you are.

DON

I'm hiring Duck Phillips.

PETE

Don. Don't make me go to Cooper.

DON

I'm not making you do anything. You haven't thought this through.

PETE

I have.

DON

Really. You're just going to go up to the office and tell Bert Cooper.

PETE

If I have to. I don't want to.

DON

Let me ask you. How do you think he'll react when you tell him this story of yours? Do you expect him to promote you?

(Pete shrugs)

After you've behaved this way?

PETE

I think he'll appreciate the loyalty. *

DON

You haven't thought this through.

PETE

(shakes his head)

I don't know. But I'm pretty sure you won't be working here anymore.

It's tense. Don opens the door, abruptly exits. Pete chases after him.

37

INT. STERLING COOPER - BULLPEN - CONTINUOUS (DAY 2)

37

Pete chases after Don, catching his arm, stopping him by Hildy's empty desk. Don stares at Pete's hand on his arm. Pete drops it.

PETE

(nervous)

What are you doing? Where are you going?

DON

I'm taking care of this right now.

PETE

Is this some sort of thing like in the movies where I have a gun and you don't think I'm gonna shoot you? I will shoot you--

Don looks at him.

DON

I won't let you hang this over my head.

PETE

So you'd rather blow yourself up than make me Head of Accounts.

Don walks. Pete chases. They pass the TV monitor which now shows Kennedy's face on the news coverage. Frustrated, Pete steps in front of Don, stopping him.

PETE (CONT'D)

Why can't you give me what I want?! I've earned this job. I deserve it.

DON

Why? Because your parents are rich? Because you went to prep-school and have a five dollar haircut? You've been given everything. You've never worked for anything in your life.

PETE

For goshsakes, don't you realize you're going to lose everything? I'm giving you a way out. Would it be so bad? Why is this so hard for you?

Don walks away. Pete hesitates, goes after him. They reach Cooper's office door, take off their shoes.

PETE (CONT'D)
You're really going to do this.

38 INT. STERLING COOPER - COOPER'S OFFICE - CONTINUOUS 38

Don and Pete walk in. Cooper is now in his tweeds, having steak, fried eggs and tomato juice. He doesn't look up. *

COOPER
More bad news? If you've come to drown your sorrows, I'm not really much of a drinker.

DON
No, I just wanted to say I'm pulling the trigger on Duck Phillips as the new Head of Account Services.

COOPER
Good. Well done.

Pete looks at Don. Don looks at Pete. Cooper looks over in the silence.

COOPER (CONT'D) -
What.

PETE
(steels himself) *
I have to bring this up to you. *

Don looks at him. He's actually going to do it. Pete continues. As he begins to speak Don reveals nothing. *

PETE (CONT'D)
Only because I believe that if I keep it from you, in the end it will be damaging to Sterling Cooper. *
(beat) *
But it has come to my attention, completely by accident, that Don Draper here, is not who he says he is. *

Cooper looks at Don, Pete continues.

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PETE (CONT'D)

His real name is Dick Whitman. But
Dick Whitman died in Korea ten
years ago.

(MORE)

*

PETE (CONT'D)

It stands to reason he is a
deserter at the very least. And
who knows what else.

*
*
*

Cooper looks at Don and Pete.

COOPER

(to Pete)

It must have been hard for you to
come in here and tell me this. If
it's true.

*

PETE

It was and it is.

*

Cooper looks at Don. Don stares at him, puts a cigarette in
his mouth, lights it. Cooper walks over towards Pete.

*
*

COOPER

Mr. Campbell. Who cares?

*

Don is surprised.

*

PETE

What?

*
*

COOPER

Who cares? I'm not interested.

*
*

PETE

(errupts)

Mr. Cooper, he's a fraud and a
liar. A criminal, even.

*

*

COOPER

Even if this were true, who cares?
This country was built and run by
men with worse stories than
whatever you've imagined here.

PETE

I'm not imagining anything.

COOPER

(steely)

The Japanese have a saying. "A man
is whatever room he's in." And
right now, Donald Draper is in this
room.

Don looks at Cooper, shakes his head. Pete stares at both of
them.

COOPER (CONT'D)

I assure you, there is more profit
in forgetting this.

(MORE)

COOPER (CONT'D)

I'd put your energy into bringing
in accounts.

*
*

Pete looks down, looks at Don, walks out. Don stands there
in silence, then realizes he should go, starts out.

*
*

COOPER (CONT'D)

Don. Fire him if you want, but I'd
keep an eye on him. One never
knows how loyalty is born.

*
*
*
*

Don nods. As he turns to go we

CUT TO:

39

EXT. CAMP - KOREA, 1950 - (FLASHBACK - DAY 2)

39

Dick is knee deep in a trench, his rifle nearby (how would it
be standing?), leaning on his shovel handle in the hot sun.
He wears his helmet, no shirt. He picks up a canteen from
the ground and drinks from it. Distant explosions fill the
morning air.

*
*

The Lieutenant, helmet, no shirt, storms out of the tent, his
rifle in hand, sidearm out.

*
*

DICK

What is that? Thunder?

LIEUTENANT

It's the Chinese.

*

Another mortar explodes. This one nearby on the hillside.

*

LIEUTENANT (CONT'D)

Shit!

*
*

Dick falls to his knees, shaken. He clutches his rifle to
his chest.

*

DICK

Lieutenant, what do we do?

*

They are both on the ground.

*

LIEUTENANT

Keep your head! Don't shoot at
anything unless it shoots at you.

Another nearby BOOM! Gunfire rattles from the hills.

DICK
What? Where?!

LIEUTENANT
Shut up!

There is more gunfire as the Lieutenant scrambles into the hole. *

LIEUTENANT (CONT'D) *
Get over here! *

Dick follows. The gunfire is now louder, closer, PINGS and blasts as stray bullets whiz and strike around them. *

DICK *
Don't they know this is a hospital?

LIEUTENANT
(closes his eyes)
We're nothing. They know that.

More mortar sounds and gunfire. Dick and the Lieutenant cower against the dirt mound, terrified. Bullets rip into the tent. As quickly as it started, silence overtakes the camp. Ashes float through the air. Dick tries to calm his breathing.

DICK
Is it over?

LIEUTENANT
(irritated)
I don't know.

There's a beat. We hear wildlife.

LIEUTENANT (CONT'D) *
There we go. *

Dick exhales. The Lieutenant shakes his head, laughs, reaches in his pocket and takes out his cigarettes. Dick does the same. The Lieutenant lights his cigarette, Dick lights his own, coughs.

LIEUTENANT (CONT'D) *
You see how glorious it is?

DICK
Think they'll be back?

LIEUTENANT
I don't know. We didn't shoot
back, that helps.

Dick takes a drag of his cigarette. His hands are shaking. *
The Lieutenant looks down at a stream of liquid running right *
under Dick.

LIEUTENANT (CONT'D) *
You pissed yourself.

DICK
Did I?

Dick brushes at his pants, dropping his cigarette. It hits
the stream which turns out to be gasoline.

LIEUTENANT *
(mouths silently) *
Fuck! *

His pants do not catch fire, but the flame travels quickly to
the generator and the gas cans around it. The Lieutenant *
starts running, trying to stamp out the flames. Dick starts *
to run the other way. There is an EXPLOSION and a fireball,
he is dropped to the dirt.

40 EXT. CAMP - KOREA, 1950 -MOMENTS LATER (FLASHBACK - DAY 2) 40

Dick lies on his face, disoriented. He groggily turns over
and looks towards the tent, which is now flapping from one
pole, it's contents spread over the site. Dick stumbles
towards it, as he gets up, his arm and ribs are broken,
otherwise just minor scrapes, a cut over his eye. He stops
suddenly, looking down at whatever is left of the Lieutenant,
who's as burnt as a leg of lamb, gut open, intestines hooked
around a toilet seat that is a foot next to his body. Dick
shudders, drops to his knees, weak and sickened. He looks at
the toilet seat, looks away. With an involuntary belch, a
mouthful of blood drips down out of his mouth. He spots the
Lieutenant's dog tags wedged in his flesh, looks around.
Grimacing in pain, Dick summons the strength to rip his own
dog tags off, throws them near the Lieutenant. He pulls the
Lieutenant's dog tags off over his head, the flesh noisily
giving way, his broken arm painfully employed. With one hand
he loops the dog tags over his own head. His eyes roll back,
he passes out, falling to the ground.

41 INT. MILITARY HOSPITAL WARD -KOREA, 1950-(FLASHBACK-DAY 3) 41

The corner of a room, a white cloth screen. Dick is in a bed, a patch over his eyebrow, his torso bandaged, his arm in a sling. He looks as 3 army men come, DOCTOR, 40's, and a COLONEL, 50's, and the Colonel's assistant, a lieutenant, carrying a tray of purple hearts. *

DOCTOR

How we doing, Lieutenant Draper? *

Dick looks down, quiet. The Colonel turns to his Assistant, who searches through the boxes. He takes one. *

COLONEL

On behalf of the President of the United States and the citizens of the United States of America, I present you with this Purple Heart Medal. *

The Colonel pins the medal on Dick. *

DOCTOR

The concussion was minor. You'll feel like yourself in a week. The Colonel here has some good news for you. *

COLONEL

We're releasing you to the reserves for your last eighty days. You're going home.

Dick nods.

DOCTOR

That's good news.
(Dick nods)
You're going to be okay.

COLONEL

Lieutenant Draper, one more thing. Private Whitman? It'll be on your way. We'd like you to take him home. He was a volunteer. I think it would mean something. *

DICK

Yes sir.

There is an awkward silence. They turn and walk to the next bed. *

42 INT. TRAIN - DICK'S PASSENGER CAR, 1950-(FLASHBACK -DAY 4) 42

We're close on Dick's healed face as we hear the train screech to a stop.

CONDUCTOR (O.S.)
Sunbury.

Dick lurches forward a little bit as it stops. He is in uniform with a metal pin that reads 'Draper' on his shirt. Another soldier, ARMY CHAPLAIN LIEUTENANT MITCHELL, sits with him, pulling a folded flag in a black triangular canvas case out of a boxy legal briefcase. *
*

Dick looks around. An attractive young woman, MAE, looks at him from her seat in front of him. She smiles at him. Mitchell stands up and turns to Dick.

MITCHELL

This is us, Lieutenant.

He starts down the aisle towards the door. Dick looks out the window.

43 EXT. TRAIN - RURAL PENNSYLVANIA, 1950 - DICK'S POV - 43
(FLASHBACK - DAY 4)

Fifteen yards down the track. UNCLE MACK, ABIGAIL and young ADAM, 10, in their Sunday best stand with an UNDERTAKER and a wheeled wooden bier on the platform. There are a few onlookers and a few people getting on the train.

44 INT. TRAIN - DICK'S PASSENGER CAR, 1950-(FLASHBACK -DAY 4) 44

Dick sits there, looking out the window at his family. Mitchell turns back from the aisle. *

MITCHELL

Lieutenant Draper?

DICK

Just go.

Mitchell stares at him.

DICK (CONT'D)

I can't.

MITCHELL

(a beat)

Yes sir.

Mitchell walks to the door and gets off the train. Mae stares at Dick.

MAE

It must be hard for you. Did you know him?

DICK

A little.

45 EXT. TRAIN - RURAL PENNSYLVANIA, 1950 - DICK'S POV - 45
(FLASHBACK - DAY 4)

There is the sound of a train door opening as the casket is taken out by railroad men and placed on the bier. Dick watches as Mitchell approaches Abigail and Mack, starts speaking with them. The Undertaker signs for the casket. At that moment, Adam turns, still some distance away, and sees Dick. Adam points. Dick sees him a moment then summons his strength and leans back out of view.

ADAM
There he is! I see him!

UNCLE MACK
Who?

ADAM
Dick. He's on the train. I see him.

Mack puts his arm around him, turns him around.

UNCLE MACK
(points to casket)
He's right here.

ADAM
But I saw him. I saw him in the window over there.

Abigail shakes her head.

ABIGAIL
Stop it. No more of that.

We hear the train door close.

CONDUCTOR (O.S.)
'Board!

46 INT. TRAIN - DICK'S PASSENGER CAR, 1950-(FLASHBACK -DAY 4) 46

Dick sneaks another look out the window. He sees Adam being comforted by Mack as he continues to look and point. Adam breaks free and runs toward the train. Dick leans back and looks at Mae. He starts to get up, she grabs his hand.

MAE
You got your whole life ahead of you. Forget that boy in the box.

He looks down. She strokes his hair, looks at him intensely. *
We hear the hiss of the brakes releasing. He looks down.

She pulls towards him. We hear the train start to move. She *
looks around, takes his hand. *

MAE (CONT'D)

Look at you. Let me buy a soldier *
a drink. *

She stands up, lets go of his hand and leads him down the *
aisle towards the next car. He looks back over his shoulder *
for a second then follows her, leaving his hat on his seat.
A moment later, Mitchell comes down the aisle from the
entryway. He sees Dick's hat on the seat, sits down.

DISSOLVE TO:

47 INT. COMMUTER TRAIN - **PRESENT** (NIGHT 2) 47

Don's hat is on the seat. There is a squeal of brakes as the
train comes to a stop. Commuters stand. Don stands, puts
his hat on, grabs his briefcase and gets in the moving line
with the others to get off the train.

48 INT. DRAPER HOME - KITCHEN/DEN - (NIGHT 2) 48

Don comes in the back door. We hear Nixon's voice giving his
concession speech on the TV. He puts his hat, coat, and
briefcase down on the table and walks into the darkened den.
Betty is asleep on the couch, in front of the television. On
TV, a replay of Nixon giving his concession speech. Don
watches, expressionless.

FADE OUT.

END OF SHOW