CAST

Ep. #S112/P112 Blue Draft
August 1, 2007

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.

INT. STERLING COOPER - COOPER'S OFFICE - AFTERNOON (DAY 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)
Duck (CONT'D)
If I say Kennedy, you'll want to reform me. So, I will say Nixon.

Cooper nods his head. Don and Duck exit.
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.

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

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 Coo. 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?
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.

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

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.

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

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)

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

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

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

(holding her arms out to Sally)

Come on.

Don passes Sally to her mother.

Do you want something to eat?

I'm going to fix a drink. You?

I'm set.

Don exits. Betty and Sally head out.

On the TV, over footage of the tally board:

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...

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.

Come here.

(smiles)

He walks up to her quickly. She turns.

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!
INT. STERLING COOPER - PEGGY'S DESK - CONTINUOUS (NIGHT) 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.
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.
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:

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

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:

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

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.

INT. STERLING COOPER – BREAK ROOM – LATER (NIGHT 1)

We see the water cooler almost emptied of punch.
INT. STERLING COOPER - BULLPEN - CONTINUOUS (NIGHT 1)

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.

INT. STERLING COOPER - HARRY’S OFFICE - MOMENTS LATER

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.

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

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.
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.

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

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.

INT. STERLING COOPER - BULLPEN/PEGGY’S DESK - MORNING

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.

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

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.

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

Cooper is laying on a massage table, towel at his waist. A big burly MASSEUR 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.
DON
That doesn't seem fair.

COOPER
Fair. Very good.

Don nods and starts to head out.
INT. STERLING COOPER – PEGGY’S DESK – (DAY 2)

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.

INT. STERLING COOPER – DON’S OFFICE – CONTINUOUS (DAY 2)

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)
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.

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


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.

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

We see the lights power down. Dick is alone in the supply tent, rifle on his chest. He stands up, a little panicked.
INT. STERLING COOPER - DON'S OFFICE - PRESENT (DAY 2)  

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.
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.

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

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

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

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.
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.

INT. STERLING COOPER - HILDY'S DESK (DAY 2) 35
Hildy is not there. Don walks into Pete's office.

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

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 gosh sakes, 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

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.
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:

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

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.

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.
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.
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.

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.

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.
EXT. TRAIN - RURAL PENNSYLVANIA, 1950 - DICK’S POV -
(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!

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

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:**

INT. COMMUTER TRAIN - PRESENT (NIGHT 2)

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.

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

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