

STEVE JOBS

screenplay by

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Based on the Book by Walter Isaacson

Shooting Script 03/19/15

From a BLACK SCREEN

--we're in the middle of a confidential conversation.

ANDY (V.O.)
The screen says it's an
unimplemented trap but the dialogue
box is wrong, it's a system error.

JOANNA (V.O.)
When did it happen?

ANDY (V.O.)
About 10 minutes ago, we've been
working it.

JOANNA (V.O.)
An unimplemented trap?

ANDY (V.O.)
It's a system error.

FADE IN:

1

INT. AUDITORIUM - MORNING/CONTINUOUS

1

We'll get our bearings in a moment but right now we're in the middle of a conversation taking place on a stage between STEVE JOBS, JOANNA HOFFMAN and ANDY HERTZFELD--all late-20's/early 30's.

JOANNA
So what's the upshot?

ANDY
It's not gonna say "Hello."

STEVE
It absolutely *is* gonna say "Hello."

ANDY
It's nobody's fault, (it's a system error).

STEVE
(over)
You built the voice demo.

ANDY
Look--

JOANNA

Keep your voices down.

ANDY

The voice demo is flaky. I've been telling you that for--this thing is overbuilt.

TITLE:

1984

Flint Auditorium

DeAnza Community College

STEVE

It worked last night, it worked the night before that, it worked three hours ago.

ANDY

It's not working now so just skip (over the)--

STEVE

(over)
Fuck you.

JOANNA

Shh.

ANDY

Skip over--everything else is working. Skip over the voice demo.

STEVE

We need it to say "Hello."

ANDY

You're not hearing me, it's (not gonna)--

STEVE

(over)
Fix it.

ANDY

Fix it?

STEVE

Yeah.

ANDY
(are you serious?)
In 40 minutes.

STEVE
Fix it.

ANDY
I can't.

STEVE
Who's the person who can?

ANDY
I'm the person who can and I can't.

STEVE
How bad are you saying?

ANDY
It's pretty bad.

STEVE
I don't know what that means.

ANDY
It means (the demo is more than
likely gonna crash).

JOANNA
(over)
You have to keep your voices down,
Joel Pforzheimer is sitting out in
the house.

STEVE
I don't care if--who's Joel
Pforzheimer?

JOANNA
GQ. He's been shadowing you for a
week, did you notice?

STEVE
Alright.

JOANNA
Just look like everything's fine,
he's sitting out in the house.

We reveal the 2,600 seat house which in 40 minutes will be
filled to capacity. We're at the launch of the Mac.

There are hundreds of seats with "Reserved For" signs on them for the various Apple teams--"Macintosh", "Apple II", "Lisa"--as well as hundreds of members of the press--"New York Times", "Newsweek", "Wall Street Journal", "Financial Times of London", "Le Monde", etc. JOEL PFORZHEIMER is out there, credentials around his neck, and he gives a small wave to Steve and so are 50 or 60 ENGINEERS, DESIGNERS and MARKETERS who are observing the rehearsal from various vantage points.

Way in the back is CHRISANN BRENNAN, 31, and her daughter, LISA BRENNAN, 5, who's tucked in a big coat.

STEVE, JOANNA and ANDY are standing in front of a giant screen showing a slide of the Mac. JOANNA is a beautiful, brilliant, dryly-funny Polish immigrant who speaks with a slight trace of an accent. ANDY is a sweet, cherubic young guy--if you put a bow and arrow in his hands he'd look like Cupid. Nobody has slept for days.

STEVE

(to ANDY)

Alright, what are your guys saying?

ANDY

Some kind of race condition but we haven't been able to track it down yet.

STEVE

Is the synthesizer sampling fast enough?

ANDY

No, so the rates are off and it keeps crashing.

JOANNA

(to STEVE)

It's 20 seconds out of a two-hour launch, why not just cut it?

STEVE

We can't cut it.

JOANNA

Yeah, you just (cut it).

STEVE

(over)

Two days ago we ran a Super Bowl ad that could've won the Oscar for Best Short Film.

(MORE)

1

CONTINUED:

1

STEVE (CONT'D)

There are more people who can tell you about the ad than can tell you who won the game.

JOANNA

I understand, but the ad said the Mac was gonna save the world, it didn't say it was gonna say hello.

ANDREA CUNNINGHAM, a 26-year-old publicist for Apple, calls from the back--

ANDREA

We're gonna open the house in five.

STEVE

(calling back to ANDREA)
Don't open the house.
(to the house)
We're taking a quick break.

ANDY

Part of the problem is--

STEVE

--what?

ANDY

We can recompile but if it's a hardware problem we can't get into the back.

JOANNA

Why not?

ANDY

(to STEVE)
You want to tell her or should I?

STEVE

(to ANDY)
Don't start with me, man.

JOANNA

Why can't he get into the machine?

ANDY

(to JOANNA)
You need special tools.

JOANNA

What kind of special tools, just take a screwdriver.

ANDY

He didn't want users to be able to
open it, you need special tools.

JOANNA

(to STEVE)

Is this for real?

STEVE

There are a hundred engineers
walking around here, none of them
have the tools?

ANDY

In fairness, not many of them were
issued the tools.

STEVE

What about you?

ANDY shrugs--

ANDY

I left them at the office, it was
3 A.M and--

JOANNA

Oh Jesus Christ--cut "hello."

STEVE

No.

JOANNA

What's the first rule of a launch?

STEVE

It's not gonna crash.

ANDY

It just did.

STEVE

(calling out to the house)

Andy!

ANDY

Which one?

STEVE

The other Andy, you're right there,
why would I (be calling out into--)

JOANNA

He needs to talk to you.

ANDREA CUNNINGHAM, the 26-year-old publicist, calls back--

ANDREA

Yeah.

STEVE

(to ANDREA)

The exit signs have to be off or we're not gonna get a full blackout.

ANDREA

We've spoken to the building manager and the fire marshal.

STEVE

And?

ANDREA

There's absolutely no way they're letting us turn the exit signs off.

STEVE

I'll pay whatever the fine is.

ANDREA

The fine is they're gonna come in and tell everyone to leave.

STEVE

You explained to the fire marshal that we're in here changing the world?

ANDREA

I did, but unless we can also change the properties of fire he doesn't care.

JOANNA

Steve--

STEVE

If a fire causes a stampede to the unmarked exits it will have been well worth it for those who survive. For those who don't, less so but still pretty good.

1 CONTINUED:

1

ANDREA

Listen--

STEVE

(still to ANDREA)

I need it to go to black, real
black, get rid of the exit signs
and don't let me know how you did
it.

(to ANDY)

Fix the voice demo.

STEVE leaves the stage, followed by JOANNA and heads--

2 INT. BACKSTAGE - CONTINUOUS

2

JOANNA

You need special tools to open the
Mac?

STEVE

You knew it was a closed system.

JOANNA

I didn't know literally, Jesus.

JOANNA opens a door marked "STEVE JOBS" and gives STEVE a
push into--

3 INT. STEVE'S DRESSING ROOM - CONTINUOUS

3

The room's been set aside as a place for Steve to chill, be
alone and prepare during rehearsals and before the big
presentation.

There's a Mac (the original Mac) on a small table.

There's also a large, unopened carton that was recently
delivered.

JOANNA

And if you keep alienating people
for no reason there's gonna be no
one left for it to say hello to.

STEVE

It's not for no reason. We blow
this and IBM will own the next 50
years like a Batman villain.
Remember the phone company?

(MORE)

STEVE (CONT'D)

That's what Bell was called, the phone company. IBM will be the computer company and in 10 years they'll be the information company and that's very bad for the human race so we don't have time to be polite or realistic 'cause if we are, this company's next product launch will be held in front of 26 people and a stringer from the *Alameda County Shopper's Guide*.

JOANNA

We--listen--we haven't advertised the voice software. We could pull it out of the demo and no one would be disappointed. Do you want to try being reasonable just, you know, to see what it feels like?

STEVE

Okay, pull the voice demo.

JOANNA

Thank you.

STEVE

And then cancel the launch.

JOANNA

I see, you just (tricked me a little).

STEVE

(over)

You can tell me how unimportant it is but if the computer doesn't say hello then neither will John Sculley who, I promise you, agrees with me.

JOANNA

Sculley's not gonna cancel the launch 'cause he's not insane.

STEVE

He's also not a hack and when it comes to the Macintosh he's gonna do what I ask him to do. What is in this box?

JOANNA

Nothing you need to worry about,
don't even open it.

STEVE opens the flaps on the box and pulls out an issue of *Time* magazine. "Machine of the Year" is on the cover with a picture of a computer. It's a carton full of copies of *Time*.

STEVE

(pause)

What the fuck is--why is there a
carton of--who did this?

JOANNA

Somebody thought--

STEVE

Who?

JOANNA

--doesn't matter--thought it would
be a good idea to have copies of
that *Time* cover available at
everyone's seat. It was nipped in
the bud and all the copies are
being taken out of the building--
they're probably *already* out of the
building so...problem solved.

STEVE

This isn't a Macintosh.

JOANNA

I understand.

STEVE

Somebody thought it would be a good
idea to, like, enthusiastically
hand over copies of *Time* with a not-
a-Macintosh on the cover at the
launch of the Macintosh? What are
they handing out at Hewlett-
Packard, a bushel of apples with my
face on them?

JOANNA

I'm sure the thinking was--

STEVE

Yeah?

JOANNA

--that since the computer is Man of the Year that that's good for our business but like I said I'm having them removed from the building.

STEVE

What I'd like you to do with them is to take them, all 2600 copies, and stack them on Kottke's desk and tell him Steve says, "Happy New Year to you."

JOANNA

Okay.

STEVE

I gave Michael Moritz full access, the whole campus. Bandley, Apple II, Lisa, I gave him Sculley, Markkula, I gave him Woz, I gave him everybody. Betrayal, thy name is Michael Moritz and Bozo, thy name is Daniel Kottke. What should I call the person who thought it would be a good idea to hand these out?

JOANNA

I'm not telling you who it was, it was done without malice, it's been taken care of, you have a half-hour and we have things to talk about.

STEVE

Like what?

JOANNA

Like a million in the first 90 days--

STEVE

Joanna--

JOANNA

Twenty thousand a month after that.

STEVE

Look--

JOANNA

I'm begging you--

STEVE

Those are the forecasts.

JOANNA

--because this is my field. I am begging you to manage expectations out there.

STEVE

I'm fanning (expectations).

JOANNA

(over)

We're not gonna sell a million in the first 90 days.

STEVE

Everyone, everyone, everyone. Everyone is waiting for the Mac.

JOANNA

Maybe, but what happens when they find out that for twenty-four ninety-five there's nothing you can do with it?

STEVE stares at her...

JOANNA (CONT'D)

(pause)

We were competitive at 1500 but once you replaced the Motorola 6809 with the 68000--

STEVE

--which is what supports menus, windows, point and click, high res graphics--

JOANNA

Yeah, 'cause everyone needs rectangles with rounded corners.

STEVE

Coach lands on the runway at the exact same time as first class.

JOANNA

(beat)

I don't have the first fucking idea what that means but this is how it got to \$2500.

STEVE

Okay--

JOANNA

Which is the price point on the PC which can do a lot more.

STEVE

Who's gonna want a PC once--what *idiot* is gonna want--if I need to tell you there's a spot on your shirt I point to the spot, I don't say there's a spot 14 centimeters down from the collar and 3 centimeters to the right of the second button while I try to remember what the command is for club soda, that's not how a person's mind works.

JOANNA

If the goal was ease of use, maybe you should've given it some memory.

STEVE

You can complain about memory or you can complain about price but you can't do both at the same time. Memory is what costs money. And I'm glad you're telling me your feelings about the Mac now because we have a half-hour left, we can redesign it.

JOANNA

I'm just asking you to (manage expectations).

STEVE

(over)

Look at their faces when they see what it is. They won't know what they're looking at or why they like it but they'll know they want it.

JOANNA

Not instantly. When people heard "*Rite of Spring*" they tore the chairs out of the theater, they didn't buy the record.

STEVE

"*Rite of Spring*" happens to be the most revolutionary and provocative symphony of the last century.

JOANNA

Yes, exactly, but Igor Stravinsky didn't say he was gonna sell 20,000 units a month.

STEVE

It was 1913, there weren't--I don't know why we're talking about Stravinsky when--

(holding up *Time*)

--I've been properly sodomized by Dan Kottke in *Time* magazine.

JOANNA

Look, obviously--let me say this-- obviously Daniel didn't think he was doing anything wrong.

STEVE

By talking to Moritz about it?

JOANNA

Yeah.

STEVE

What does that mean?

JOANNA

You said--when you told me the story, you said, "Dan, did Michael Moritz ask you if I had a daughter named Lisa?" and Dan said, "Yeah" and you said, "What did you tell him?" and Dan said, "Yes." My point was that he answered you simply and honestly because he didn't think he'd done anything wrong.

STEVE

(pause)

Except, Joanna, except--*I don't have a daughter named Lisa!*

(beat--picking up the magazine)

And this story is now about how I'm denying paternity and took a blood test!

(MORE)

STEVE (CONT'D)

And that's why there's a picture of a--I don't know what the fuck that is--that's why there's a picture of a PC on the cover instead of a picture of me and the Mac.

(beat)

I don't know what to tell you. I was supposed to be *Time* magazine's Man of the Year and then Dan Kottke was born.

JOANNA

(beat)

Well...

STEVE

What.

JOANNA

She's waiting for you.

STEVE

Who?

JOANNA

Chrisann.

STEVE

Brennan?

JOANNA

They're out in the hall. They've been sitting in the back of the auditorium since seven this morning, she wants to talk to you.

STEVE

How did she get in?

JOANNA

Who was gonna stop her?

STEVE

I'm not having a session with her right now.

JOANNA

We issued 335 press credentials for the launch, Steve, you piss off Chrisann and she's gonna stand in the lobby and give 335 interviews and you, pal, will be longing for the halcyon days of Dan Kottke.

3

CONTINUED:

3

STEVE

(pause)

Lemme get this over with. But don't
leave, you're gonna stay here.

JOANNA

I'm not.

STEVE

No, there's less chance of a scene
if you stay here, she'll be cool.

JOANNA

I find this all excruciatingly
personal and I'm not staying.

STEVE

I don't want to be in a room alone
with Chrisann. Come on, this is me
and you.

JOANNA

Fine.

STEVE goes to the door, opens it and steps out into--

4

INT. HALLWAY - CONTINUOUS

4

--where CHRISANN BRENNAN and LISA are waiting.

STEVE

Hey.

CHRISANN

Steve.

STEVE

This is a surprise, why don't you
come on in.

CHRISANN

Thank you.

CHRISANN takes LISA's hand to lead her--

STEVE

(to LISA)

You coming too?

CHRISANN

Yes, I'm not going to leave her in
the hallway.

4 CONTINUED:

4

STEVE

Okay. It's a safe hallway,
but...anyway--

They walk back into--

5 INT. STEVE'S DRESSING ROOM - CONTINUOUS

5

STEVE

--you remember Joanna Hoffman,
she's the head of marketing for the
Mac.

CHRISANN

Good to see you.

JOANNA

Nice to see you. Hello, Lisa. We've
met before and you told me you
liked the way I talked and that was
my favorite thing anyone's ever
said to me.

LISA

You're from Poland.

JOANNA

Yes I am. Do you know where that
is?

LISA

(pointing to the top of an
imaginary globe)
The top of the Earth.

JOANNA

I think you're thinking of the
North Pole.

STEVE

Well we're a little pressed for
time, so--

JOANNA

(heading for the door)
I'll leave you guys alone.

STEVE

Why?...do you want to leave when
(you just said)--

JOANNA

(over)

I'm going to check in with
Hertzfeld.

(to LISA)

We're trying to get a computer to
say hello but right now it's being
very shy. Would you come help me?

(to CHRISANN)

Is it okay?

CHRISANN

Sure.

STEVE

(to JOANNA)

Thank you.

LISA

(to JOANNA)

My dad named a computer after me.

STEVE

I'm not your--

STEVE stops himself and sees the looks coming from both
CHRISANN and JOANNA.

STEVE (CONT'D)

(pause)

That, actually--do you know what a
coincidence is, Lisa? Like if you
met someone, if you made a new
friend and her name was Lisa too,
that would be a coincidence. Lisa
stands for "Local Integrated System
Architecture". L-I-S-A. It's a
coincidence.

JOANNA

(pause)

You about done?

STEVE

Yeah.

JOANNA

(to LISA)

Come. Let's make that computer say
hi.

LISA's still absorbing the "Lisa" information...

CHRISANN

Go ahead, Lisa.

LISA

So it was the other way around--I was named after the computer?

STEVE

Nothing was named after anybody, it's a coincidence.

JOANNA

Come on, hon.

JOANNA and LISA exit.

CHRISANN

What's the matter with you?!

STEVE

What's the matter with you?! Why are you telling her these things? Why are you still telling her I'm her father?

CHRISANN

A judge told her you're her father--

STEVE

No he didn't.

CHRISANN

--and where the hell do you get off telling *Time* magazine that I've slept with 28% of the men in America.

STEVE

That's not remote--

CHRISANN

Where do you get off?!

STEVE

That's not remotely what I said.

CHRISANN

(picking up the magazine)
It's right here.

STEVE

First of all, can I tell you something about *Time* magazine?

(MORE)

STEVE (CONT'D)

I believe it's a training facility
for paid assassins.

CHRISANN

"Jobs insists"--I'm quoting--

STEVE

I didn't invent math.

CHRISANN

"'28% of the male population of the
United States could be the
father.'"

STEVE

I wasn't saying you've slept with
28% of American men, I was using an
algorithm based on the blood test
which said there was a 94.1% chance
that I'm the father.

CHRISANN

You're trying to publicly paint me
as a slut and a whore.

STEVE

Believe me, I'm not trying to
publicly do anything with you.

CHRISANN

Two-million people read *Time*, how
am (I supposed to--)

STEVE

(over)

It would've been more if they'd put
me on the cover but Dan Kottke
(decided to kidney punch me and--)

CHRISANN

(over--stopping him)

I applied for welfare yesterday.

STEVE

I'm sorry?

CHRISANN

I said I applied for welfare
yesterday. The *Time* article said
your Apple stock is worth 441
million dollars. And I wanted to
ask you how you felt about that.

STEVE

Well...I feel like Apple stock is being dramatically undervalued. This would be a good time to get in.

CHRISANN

Your daughter and her mother are on welfare.

STEVE

Chrisann--

CHRISANN

We're living in a hovel in Menlo Park. We can't pay the heating bills, she sleeps in a parka. Your daughter is (living in a neighborhood)--

STEVE

She's not my daughter.

CHRISANN

Because as reported by *Time* magazine I've slept with 28% of the men in America--

STEVE

No.

CHRISANN

--all of them exactly nine months before Lisa was born.

There's a KNOCK at the door and JOANNA opens it--

JOANNA

I've got Andy here.

STEVE

(to CHRISANN)

Excuse me.

STEVE steps out into--

--where ANDY HERTZFELD is waiting along with some members of his team. LISA slips into the dressing room from the hallway without STEVE much noticing.

STEVE

We're there?

ANDY

(calling into the dressing
room)

Hey Chris.

CHRISANN

Hey Andy.

ANDY

How're you doin'?

CHRISANN

Terrible.

STEVE

You guys caught up now?

CHRISANN

Excuse me for saying hello to my
friend who thinks you're a dick.

ANDY

(to STEVE)

I don't think you're a--

STEVE

We're there?

ANDY

No. It's got a one in six chance of
working.

STEVE

Goddammit!

It should be noted there are a number of people--YOUNG
ENGINEERS--standing around and witnessing Steve beat up Andy.

ANDY

We're not a pit crew at Daytona,
this can't be fixed in seconds.

STEVE

You didn't have seconds, you had
three weeks. The universe was
created in a third of that time.

ANDY

Well someday you'll have to tell us
how you did it.

JOANNA can't help a smile and small laugh. STEVE looks at her...

STEVE

Here's what I'm going to do. I'm going to announce the names of everyone who designed the launch demo--I'm gonna introduce everyone and ask them to stand up. The bag was designed by Susan Kare, the Macintosh font that's scrolling across the screen was designed by Steve Capps, the starry night and the skywriting was Bruce Horn, MacPaint, MacWrite, Alice, down to the calculator and then I'm going to say the voice demo that didn't work was designed by Andy Hertzfeld.

ANDY laughs a little for a moment but STEVE stares at him and ANDY realizes he's serious. The others are looking down and trying to make themselves look busy but there's no saving Andy here.

ANDY

Steve--

STEVE

Five in six is your chance of surviving first round of Russian roulette and you've reversed those odds so unless you want to be disgraced in front of your friends, family, colleagues, stockholders and the press, I wouldn't stand here arguing, I'd go try to get some more bullets out of the gun.

(beat)

Do it, Andy.

ANDY nods to his team that they should come with him and get back to work. As the team starts to walk away, STEVE sees one of the engineers take a diskette out of his shirt pocket and a light bulb goes off in his head.

STEVE (CONT'D)

Stop. You. What size shirt do you wear?

ENGINEER

Me?

STEVE

What size--does anyone know what size shirt he wears? Does anyone know what size shirt I wear?

JOANNA

Does anyone know where the closest psychiatrist is?

STEVE

The disk fits in your pocket--I need a shirt with a breast pocket, I can take it out on stage.

ENGINEER

A shirt?

STEVE

The disk!

(to JOANNA)

I need a white shirt in my size with a breast pocket.

JOANNA

Yes. Which one of the no stores that are open at 8:45 do you want me to have someone run to and return from in 15 minutes?

STEVE

Go out in the lobby, find someone my size who's wearing a white shirt and tell them I'll trade them for a free computer and they get to keep my shirt.

JOANNA

Does it have to be a white shirt, is blue okay?

STEVE

No, the Mac is beige, I'm beige, the disk is blue and the shirt has to be white. Andy?

STEVE looks at ANDY and mimes rolling the cartridge of a revolver and sticking it to his own head along with sound effects. ANDY and his team take off as STEVE heads back into--

7

INT. STEVE'S DRESSING ROOM - CONTINUOUS

7

LISA
I tried to get it to say hello but
it's shy.

STEVE didn't even notice she was there. He takes a breath and
smiles...

STEVE
Yeah.

CHRISANN points to the Mac that's sitting on a table--

CHRISANN
So that's it?

STEVE
That's it.

CHRISANN
(pause)
I don't get it.

STEVE
I know.

CHRISANN
What are people going to do with
it?

STEVE
(for Chrisann's benefit)
Lisa, how old are you now?

CHRISANN
You know how old (she is).

STEVE
(over)
How old are you, Lisa?

LISA
Five.

STEVE
Come sit here for a minute. You
know what this is?

LISA sits at the table in front of the Mac--

LISA
It's a computer.

STEVE

It's a computer. Can I borrow your hand for a second?

STEVE puts his hand on top of LISA's and demonstrates the mouse.

STEVE (CONT'D)

Point that arrow...and click. You don't have to but if you want you can play with it. Nothing you can do will break it so just do whatever you want with it.

CHRISANN

What are you doing?

While STEVE and CHRISANN continue, LISA becomes engaged with the computer. She can hear her parents of course, but the computer and what she's doing with it become a welcome distraction.

STEVE

I'm paying you exactly what the court ordered me to pay you.

CHRISANN

\$385 a month.

STEVE

I'm not the one who decided on that amount.

CHRISANN

And I'm asking you how you feel--if you feel alright, if it feels alright to you--that your daughter and her mother--

STEVE

She's not--

CHRISANN

--your daughter, who's sitting right there--and her mother are on welfare while you're worth 441 million dollars for making *that*?

STEVE

(pause)

I'm proud to say that Apple donates free computers to underfunded schools and we'll be doing more of--

CHRISANN

What?

STEVE

Apple donates millions of dollars worth of computers to schools.

CHRISANN

What does that (have to do with--)

STEVE

(over)

Imagine an underprivileged kid who has their favorite teacher with them 24 hours. We're minutes away from being able to do that.

CHRISANN

In your head was that an answer to my question?

STEVE

Tell me the question again.

CHRISANN

I wasn't the one who sued you for child support, San Mateo County sued you.

STEVE

No let me explain what happened, 'cause I have plenty of time right now.

There's a knock on the door and ANDREA opens it--

ANDREA

Excuse me, you have a visitor.

STEVE (WOZ) WOZNIAK sticks his head in the door. WOZ is amiable. He's not looking for trouble and while he's an undisputed genius, he doesn't have Steve's anger or Steve's polish.

WOZ

I just wanted to say good luck. Hey Chrisann.

CHRISANN

Hello.

7 CONTINUED:

7

STEVE
(to CHRISANN)
Hang on.

STEVE goes out into--

8 INT. HALLWAY - CONTINUOUS

8

WOZ
I just wanted to say good luck.

STEVE
Thanks--you too.

WOZ
Big morning.

STEVE
Yeah.

WOZ
You should see the crowd outside.
It's like...the crowd is like, you
know...

STEVE waits patiently until he can't anymore--

STEVE
(pause)
I can't really wait for you to come
up with the metaphor, man.

WOZ
Yeah so listen, I wanted to ask you
a favor.

STEVE
Yeah.

WOZ
Can you acknowledge the Apple II
team in your remarks?

STEVE
(pause)
I can not.

WOZ
Just an acknowledgement, have them
stand up.

STEVE

We're launching the Mac.

WOZ

It'd be a morale booster. Just a mention so they can get a round of applause.

STEVE

Woz--

WOZ

Just a mention.

STEVE

Can we stick a pin in this for a minute--

WOZ

Sure, yeah.

STEVE

Thanks.

WOZ

I'm just talking about an acknowledgement for the team.

STEVE

I've got Chrisann in there, I'll see you in just a second.

WOZ

Sure.

STEVE goes back into--

STEVE

(to CHRISANN)

I didn't take the DNA test voluntarily, I took it because the board was worried you were going to sue me.

CHRISANN

What are you talking about?

STEVE

The board. Was worried you were going to sue me before the IPO.

(MORE)

STEVE (CONT'D)

The members of the board, individually, believe that you're deranged, Chris. They were worried that you were going to sue me before the IPO and endanger the stock price. Fourteen of the greatest minds in business were literally weighing the possibility that you could affect the economy. So I took a blood test, which I obviously wouldn't have done if I didn't think it would prove conclusively and for all time that I am not--

(he mouths--"her father".)
--and frankly I think telling her otherwise is child abuse.

CHRISANN

You skipped over the part where the test proved (that you're the)--

STEVE

(over)
The test didn't prove (anything).

CHRISANN

(over)
A 94.1% chance that--

STEVE

Would you like to be put in a casket and buried if there's a 94.1% chance that you're dead?

CHRISANN

(pause--smiles)
Steve, let's not be ridiculous. And if I wanted to embarrass you, if I wanted to embarrass Apple and if I wanted to extort money from you it's not like I'd have to invent anything. Humiliate me all you want but you don't need to look far to see living reminders that I'm in your life and you're in mine and neither of us is disappearing.

(MORE)

CHRISANN (CONT'D)

Check out who isn't on the cover of *Time* because one reporter--one-- found out a fraction of one thing, a small fraction of one symptom of your progressing Narcissistic Personality Disorder. The board's right to be scared of me.

STEVE, without looking at it, takes the Mac that Lisa's been working on by the handle and turns it around so Chrisann can see the screen and puts it forcefully back on the table. Lisa's made a painting. The kind of thing only a parent could love, but a painting.

STEVE

(without having to look at it)

That.

CHRISANN

What?

STEVE

You asked me what people are going to do with it. They're gonna do that.

There's a KNOCK on the door and JOANNA enters with a white shirt.

JOANNA

One of the engineers.

STEVE

Thank you.

STEVE starts to take off his shirt...

LISA

Do you like it?

STEVE

Sorry?

Then STEVE looks at Lisa's painting which he hadn't seen when he turned it around for Chrisann...he's seeing it for the first time and he almost involuntarily stops unbuttoning his shirt.

LISA

(pause)

It's an abstract.

STEVE can't help but let out a laugh and smile at that. There's an emotion happening inside of him he doesn't quite understand...

STEVE
(pause)
You used MacPaint.

STEVE keeps looking at the screen, then glancing at Lisa...

STEVE (CONT'D)
Push that key and the "S" at the
same time.

LISA does as she's told as the "SAVE" box comes up.

STEVE (CONT'D)
Now type your name.

She does. "L-I-S-A B-R-E-N-N-A-N."

STEVE (CONT'D)
Do you know which box says "Save"?

LISA points to the right box.

STEVE (CONT'D)
Right. Go ahead and click on it.

She does.

After a moment, STEVE continues changing his shirt...

STEVE (CONT'D)
(pause--then to CHRISANN)
I'll put some money in your
account. And I'll buy you a new
house, someplace near a decent
school.

CHRISANN
Thank you.

JOANNA
(to STEVE)
Woz wants a minute.

STEVE
I know.

JOANNA
And Sculley's asking for you.

STEVE
(to CHRISANN)
We're done?

LISA
Can you teach me more things?

This hits STEVE and CHRISANN in two different ways but it hits them both.

LISA (CONT'D)
(pause)
On the computer?

CHRISANN
Lisa, wait for me in the hall
please.

LISA starts to put on her coat, which is a little bulky and tough for a kid--

CHRISANN (CONT'D)
You can put on your coat in the
hall.

STEVE
Bye, Lisa.

LISA
Bye.

CHRISANN
In the hall, Lisa, now.

STEVE
I do like your painting.

But LISA didn't hear him--she's already out the door.

STEVE (CONT'D)
(calling after her)
Lisa?

CHRISANN
I just want to know, when you say
you're going to put money in my
account, how much we're talking
about?
(to JOANNA)
You don't mind if we discuss this
in front of you?

JOANNA

I'm deeply uncomfortable.

STEVE

It's a school day. She needs to be in school.

(beat)

I'm gonna give you whatever you need.

CHRISANN

(to JOANNA)

It was good to see you again. I'm sorry, I don't remember your name.

JOANNA

Joanna Hoffman.

CHRISANN

Are you and Steve together now?

STEVE

Chris--

JOANNA

As Steve said, I run marketing for the Macintosh team.

CHRISANN

You seem like a very capable woman.

JOANNA

Thank you.

CHRISANN

You're well educated?

JOANNA

No, I went to MIT.

CHRISANN

And you have a good sense of humor. Why do you choose to work for an asshole?

JOANNA

The health and dental.

CHRISANN doesn't laugh.

JOANNA (CONT'D)

(pause--smiles)

He's not so bad.

(MORE)

JOANNA (CONT'D)

And if I spent every hour of every day with people who were dumber than I am I bet I'd be an asshole too.

CHRISANN nods...

CHRISANN

Yeah, I guess you would be.

CHRISANN exits.

JOANNA

You two are so good together, I don't know why you couldn't make it work.

STEVE's tying his tie.

STEVE

Woz wants me to acknowledge the Apple II team.

JOANNA

(pause)

You must be able to see that she looks like you.

STEVE

I don't want to insult Woz, I just think it's backward-looking at exactly the wrong moment.

JOANNA

I know you heard (what I said).

STEVE

(over--he means this)

I heard what you said, Joanna. We're about to do this thing--at 9:41 the planet's gonna shift on its axis, nigh and forever. The two most significant events of the 20th Century--the Allies win the War and *this*. This. So maybe right now isn't the very best time to scold me for not being a better father to a kid who's not my kid. The test--

JOANNA

I don't care what the test said--

STEVE

The test--

JOANNA

I don't care about 94.1% or the insane algorithm you used to get to 28% of American men--

STEVE

I'm buying her a new house, I'm (giving her money).

JOANNA

(over)

There's a small girl who believes you're her father, that's all, that's all the math there is. *She* believes it. What are you going to do about that?

STEVE's done with his tie. He puts a disk in his shirt pocket and tries taking it in and out. Then he grabs his jacket--

STEVE

God sent His only son on a suicide mission but we like Him anyway 'cause He made trees. We're gonna sell a million units in the first 90 days, twenty thousand a month after that, so maybe you could gimme a break, Ms. Hoffman.

They look at each a moment before STEVE exits out into--

On the other side of the wall is a full auditorium--2,600 people--and the energy is like a rock concert about to start. Staff and well-wishers (everybody's young) line the hallway. WOZ is waiting and STEVE motions to walk with him--

STEVE

Woz.

WOZ

Hey.

STEVE

There's nothing in that vending machine that won't kill you.

WOZ

I was just browsing.

STEVE

Let's take a walk. I haven't been outside since Friday.

WOZ

It's pretty cold out there.

STEVE

Nah.

WOZ

I don't think I ask for a lot.

They head out the doors and onto--

A11

EXT. LAWN - CONTINUOUS

A11

STEVE

I agree.

WOZ

So all I'm looking for--

STEVE

I know and I could say I'm gonna do it and then just not do it but I don't wanna lie to you.

WOZ

Right, and I appreciate that, but you could also say you're gonna do it and then do it, couldn't you?

STEVE

I think the best thing would be for me to say I'm not gonna do it and then not do it, you good with that?

WOZ

Can I tell you something?

STEVE

I have nothing but free time right now.

WOZ

After the meeting in Maui the Apple II team was upset and angry and down and you know why?

A11 CONTINUED:

A11

STEVE

Because the Apple II wasn't mentioned even *once*.

WOZ

The Apple II wasn't mentioned even-- yes, that's, you have it, that's right.

STEVE

It wasn't an oversight.

WOZ

They know that, they know it wasn't. Look, I don't want to make a big deal out of this--

STEVE

That's entirely within your power.

WOZ

The Apple II--

STEVE

The Apple II is what was, my friend.

WOZ

The Apple II is what pays the bills around here and has for seven years and when you disrespect these people you are doing something wrong. It's bad business but it's also, you know, it's just, it's you know--

STEVE

Get there.

WOZ

--wrong.

STEVE

Okay, first, if we're gonna talk about this, *this*, in the last remaining minutes before the launch which by itself is blowing my *fuckin'* mind--if we're gonna talk about this could you not frame yourself as a friend of the working man, most of whom I made into millionaires? '

(MORE)

A11 CONTINUED:

A11

STEVE (CONT'D)

Cause you're not talking about them, you're talking about you.

WOZ

I've never, Steve, I've never cared about--I take issue with that. I've never cared about credit and you know it. I'm talking about them and I gave away stock options to people whose names you can't remember.

STEVE

They need to *make* me remember their names.

WOZ

If you embarrass these people you're gonna see a brain drain at this company, my brother. Markkula took you off the Lisa, not them and not me, so (don't take it out on--)

STEVE

Markkula took me off the Lisa because of his strong religious objection to making it good.

QUICK CUT TO:

11 INT. GARAGE - NIGHT (1976)

11

It's *the* garage. It's completely tricked out with all the crude but cool-looking things a group of young geniuses would have while inventing a new computer. The only light is coming from a couple of tensor lamps on a workbench.

A younger STEVE and WOZ are standing in front of a huge diagram showing several parts of the Apple II from different angles.

WOZ

What are you talking about?

CUT BACK TO:

12 EXT. LAWN - SAME TIME

12

STEVE

Now I gave you everything you wanted on the Apple II.

(MORE)

STEVE (CONT'D)

You don't ask for a lot? There wasn't a single fight you lost.

WOZ

Do you concede that the slots (are the reason for the success of)--

STEVE

(over)

We can't possibly still be talking about the slots, man, it's been seven years and--

WOZ

I have a point. The eight slots on (the Apple II are what)--

STEVE

(over)

You're still doing it, you're talking about the slots, there's something *wrong* (with you).

WOZ

(over)

The slots--

STEVE

This argument started in the garage!

QUICK CUT TO:

WOZ

Why would you only want two slots?

STEVE

A printer and a modem.

WOZ

With eight slots you can--this is a huge deal that we were able to put in eight slots.

STEVE

I appreciate the engineering but it's not what we're doing.

CUT BACK TO:

14 EXT. LAWN - SAME TIME

14

WOZ

And thank God I won that argument
'cause--

STEVE

Woz--

WOZ

--the open system is what people
love about the machine and it's why
it sold and still sells.

QUICK CUT TO:

15 INT. GARAGE - NIGHT

15

STEVE

An open system, we're not doing an
open system.

WOZ

Of course we are. That's what
people want and the breakthrough on
the Apple II is--

STEVE

People don't know what they want
until you show it to them. Edison
didn't do market research on the
light bulb versus the candle.

WOZ

I think it went without saying that
people would rather flip a switch
than, you know, burn whale oil. Let
me explain this world to you.
Serious users--

STEVE

Which world are you explaining?

WOZ

My world.

STEVE

You live on the Planet Wozniak.

15 CONTINUED:

15

WOZ

Serious users want to customize and modify, they want to jack it up, they want hardware engineers like me to expand its capabilities, okay? Keyboards for music, better sound boards, better display boards--

CUT BACK TO:

16 EXT. LAWN - SAME TIME

16

WOZ

And it's why there are 3000 people here today.

QUICK CUT TO:

17 INT. GARAGE - SAME TIME

17

WOZ

--improved memory cards, *they want ports!*

STEVE

They don't get a vote. When Dylan wrote "Shelter From the Storm" he didn't ask people to contribute to the lyrics. Plays don't stop so the playwright can ask the audience what scene they'd like to see next. A painter--

WOZ

Hobbyists--

STEVE

We are on the verge of a tectonic-- *hobbyists?!--* a printer and a modem, two slots.

CUT BACK TO:

18 EXT. LAWN - SAME TIME

18

WOZ

The slots are what allowed the Apple II to run, for just one example, VisiCalc, which my guess single-handedly sold between two and three-hundred thousand machines.

STEVE

The Apple II team has my affection but I'm not loving up a seven year old product at the Mac launch.

QUICK CUT TO:

19 INT. GARAGE - SAME TIME

19

WOZ

Computers aren't paintings.

STEVE

Fuck you. I'm gonna say fuck you every time you say that until you either die or stop. Try it.

WOZ

Steve--

STEVE

Say it.

WOZ

Computers aren't (paintings).

STEVE

(over)

Fuck you. Yes they are and what I want is a closed system. End to end control. Completely incompatible with anything.

WOZ

Computers aren't supposed to have human flaws. Why would we want to incept this one with yours?

The two friends look at each other silently...

STEVE

(pause)

This shouldn't ruin our friendship.

WOZ

Nothing's gonna ruin our friendship
but if something did it wouldn't
be the number of slots on a
machine, right?

CUT BACK TO:

Some stragglers are making their way into the building and
one of them spots the two Steves--

STRAGGLER

(shouting)

Hey! Steve and Steve!

They give a wave--

STEVE

The Apple II is yours, I give you
full credit.

WOZ

Thank you. But *they* need credit on
this occasion and it'll take 30
seconds, two minutes tops--

They head back through the doors and into--

STEVE

Today is about the Macintosh and
the Mac is mine.

WOZ

I give you that.

STEVE

Thank you.

WOZ

I give you that. Just publicly
acknowledge the Apple II team
because it's the right thing to do.

(MORE)

A21 CONTINUED:

A21

WOZ (CONT'D)

We'll know soon enough if you're
Leonardo Da Vinci or just think you
are but in the meantime--

STEVE

--in the meantime the Apple II's
done. 7 years. It was a great run.
You should go out in the house and
take your seat.

WOZ

(pause)

Alright.

WOZ heads back up the hallway and calls over his shoulder--

WOZ (CONT'D)

The Mac is Jeff Raskin's.

STEVE looks at WOZ...

STEVE

(pause)

Say it for me.

WOZ

A computer's not a (painting).

STEVE

(over)

Fuck you.

WOZ

(laughing a little)

Alright.

WOZ takes off as ANDREA CUNNINGHAM comes up to STEVE--

ANDREA

(whispering)

Hey! Joel Pforzheimer's on the
other side of that door.

They both keep their voices down.

STEVE

(pause)

GQ?

ANDREA

(over)

GQ. Steve, he's asking for some
clarification on Xerox PARC.

A21 CONTINUED:

A21

STEVE

He's asking about PARC?

ANDREA

You need to go in there. I want him to hear it from you (and not someone else.)

STEVE

(over)

How does he know about (PARC)?

ANDREA

(over)

I don't know but he does. Is there something I need to know?

STEVE shakes his head "no," opens the door to a VIP room and walks into--

21 INT. VIP ROOM - CONTINUOUS

21

--where the dozen or so people give STEVE a round of applause.

STEVE

Thanks guys. We're gonna start, why don't you go take your seats. Joel, stick around a second?

The VIP's file out, shaking STEVE's hand or patting his shoulder or giving him a hug--"Good luck," "Knock 'em dead," "Here we go," etc.

As soon as the room is empty--

JOEL

I've been trying to get an answer on--

STEVE

PARC stands for Palo Alto Research Center--Xerox PARC. In the '70s they came up with something called "Gooey"--G-U-I--Graphical User Interface. Instead of typing commands they used the metaphor of a desktop and roughly the same idea as a McDonald's cash register. You press a button with a picture of a cheeseburger.

JOEL

And you were shown the technology.

STEVE

Yes.

JOEL

And used it in the Macintosh.

STEVE

You can draw a line from Xerox PARC to the Mac.

JOEL

What would you say--Steve, I'm not saying this but what would you say to someone who said you stole the Macintosh from Xerox?

STEVE

Do you know who invented the piano?

JOEL

No.

STEVE

Do you know who wrote "Moonlight Sonata"?

JOEL

Beethoven.

STEVE

That's what I'd say. I'll see you after.

STEVE heads out of the room and back into--

--where ANDY HERTZFELD and JOANNA are waiting for him.

ANDY

I need more time.

STEVE

You can't have it.

They begin walking toward the door that leads to the stage--

ANDY

Twenty minutes.

STEVE

It's 8:58.

ANDY

We can start late.

STEVE

Hear me, we're a computer company,
we can't start late.

ANDY

Then I have another idea.

They walk through a door and are--

They're behind the giant screen on which the whole presentation will be projected. Several Macs and their operators are at tables. We can hear the audience's energy. And we can see an ENGINEER with a small crowbar trying to find a spot to open the back of another Mac while a couple of other ENGINEERS stand around it with screwdrivers.

STEVE

What?

ANDY

It's deceptive and borderline unethical.

STEVE

I'm listening.

ANDY

It'll run on the Five-Twelve.

STEVE

You tested it?

ANDY

Yeah.

JOANNA

Wait, you're gonna demo a 128
computer on a 512?

STEVE

Nobody's gonna know.

JOANNA

(to ANDY)

And you think that's *borderline*
unethical?

ANDY

Name my other choices please.

JOANNA

Please--you have to tell me why
it's so important for it to say
hello.

STEVE

Hollywood. They made computers
scary things.

(pointing to a Mac)

You see how this reminds you of a
friendly face? That the disk slot
is a goofy grin? It's warm and it's
playful and inviting and it needs
to say hello. It needs to say hello
because it *can*.

We hear a few dozen members of the audience--seated up in the
balcony--start to stamp their feet and clap their hands in
rhythm, rock concert style. The few dozen turn into a few
hundred.

STEVE, JOANNA and ANDY silently take it in...

STEVE (CONT'D)

We're not committing fraud. The 512
is gonna ship in under a year. Will
you absolve me of your Eastern
European disapproval?

JOANNA

(pause--resigned)

The computer in *2001* said hello all
the time and it still scared the
shit out of--

STEVE

Absolve me.

JOANNA

Just for this. And just for now.

The house lights go out and we hear the audience break into
THUNDEROUS APPLAUSE.

We hear a WOMAN's voice over the PA system and see her speaking into a mic backstage--

WOMAN (VO)

Ladies and gentlemen, please
welcome founding board member, Mike
Markkula.

We see the silhouette of MARKKULA walking to the podium and we'll be able to hear his opening remarks without paying much attention to them.

JOANNA

Alright. Okay. Go make a dent in
the universe, Steven.

STEVE

See you in a couple of hours.

JOANNA heads off and disappears as MARKKULA's opening remarks continue. STEVE waits...

STEVE (CONT'D)

(to ANDY)

The last three run-throughs we've
introduced the Mac exactly 41
minutes into the--

ANDY

Yeah.

STEVE

The clock on the Mac needs to read
9:41.

ANDY

The clock's gonna read whatever the
time is, it's a clock.

STEVE takes a moment, nods, and turns to go head to where he's supposed to wait backstage.

He sees a welcoming sight--the first one of the day. It's JOHN SCULLEY. SCULLEY's a handsome and easygoing man about 20 years older than Steve. He's got a bottle of wine and two glasses. STEVE smiles and walks over to him as the opening remarks continue in the background.

STEVE hugs SCULLEY and they speak quietly--

STEVE

Thank merciful God, the cavalry's
shown up.

SCULLEY

'Cause I hear you've been worse than usual this morning and I didn't think that was possible. So I've been dispatched to be the Steve Whisperer. This is a '55 Margaux.

STEVE

It's nine in the morning.

SCULLEY

This is a '55 Margaux.

SCULLEY starts pouring two glasses--

SCULLEY (CONT'D)

Is it my imagination or have you started to dress like me?

STEVE

It was a bad idea to have Markkula open with quarterly reports. Instead of having Markkula open we could have just dropped water on the audience.

SCULLEY laughs a little--

STEVE (CONT'D)

You know, just big 10,000 gallon tanks of cold water dropped from the ceiling, save Mike some money on index cards.

SCULLEY

Just relax.

STEVE

Why?

SCULLEY

(pause)

I don't know, no one's ever asked that question.

STEVE laughs a little.

SCULLEY (CONT'D)

There you go.

STEVE

You're the only person who sees the world the same way I do.

SCULLEY

No one sees the world the same way you do.

STEVE

I'm like Julius Caesar, John, I'm surrounded by enemies.

SCULLEY

You're not.

STEVE

The board--

SCULLEY

The board's behind you.

STEVE

Only because you see to it they are.

SCULLEY

I think it's a good board but if you want me to push 'em out one by one we can talk about that.

STEVE

I want you to push 'em out all at once. Through a window if it's the nearest exit. The looks on their faces when we showed 'em the spot?

SCULLEY

I couldn't see their faces 'cause they were banging their heads on the table.

STEVE

Some of them were frozen like they'd just seen "*Springtime for Hitler*."

SCULLEY

My highlight was the silence that was broken by, "It's supposed to be a play on the Orwell book, right?" Yeah, the spot's called "1984."

STEVE

Yesterday, the day after it airs--
once--the publisher of *Ad Week*
calls it the best commercial of all
time. Of all time. And it is and if
anyone ever does one better it's
gonna be Chiat/Day who the board
wanted to replace and it's gonna be
Lee Clow who the board thought was
out of his mind. Now listen to
this, you ready?

The "1984" ad starts playing on the screen--we're seeing it
from behind--and as soon as it starts the CROWD ROARS.

SCULLEY

Yeah speaking of the ad--

STEVE

They wanted to fire Lee Clow.

SCULLEY

Did we use skinheads as extras? A
couple of people have told me that.

STEVE

Yeah.

SCULLEY

We paid skinheads? I have skinheads
on my payroll?

STEVE

(beat)

Not currently I don't think, but--

SCULLEY

Why?

STEVE

They had a look he wanted.

SCULLEY

The skinheads.

STEVE

Yeah.

SCULLEY

'Kay let's keep that to ourselves
'cause it might offend some of our
customers.

STEVE

Which ones?

SCULLEY

All the ones who aren't skinheads.

STEVE

My point is they didn't get it.

SCULLEY

They did not.

STEVE

They didn't get it, they didn't like it, they tried to pull it, they were wrong, we were right and that boardroom is a big bowl of scares-the-living-shit-outta-me.

SCULLEY

I'm running your pass blocking on the board. Who else knows?

STEVE

Who else knows what?

SCULLEY

That we paid terrorists to be in our TV commercial.

STEVE

John--

SCULLEY

They were wrong about the ad but it's a good board, they're good people.

STEVE

Their only problem, their *problem* is that they're people. People...the nature of people...is something to be overcome.

SCULLEY

(pause)

When I was running Pepsi we had a lot of success focusing on 18-to-55 year olds who aren't members of violent hate (groups).

STEVE

(over)
I get it.

SCULLEY

You're not surrounded by enemies.
(beat)
We're almost there. About two more
minutes of quarterly reports.

They listen to Markkula's remarks a moment...

STEVE

(pause)
Chrisann came and she brought Lisa.

SCULLEY

I had a hunch.

STEVE

I'm going back and forth on the
Dylan. I might quote a different
verse.

SCULLEY

What are the choices?

STEVE

"For the loser now will be later to
win," which is what we have now.

SCULLEY

Or?

STEVE

"It'll soon shake your windows and
rattle your walls".

SCULLEY

No.

STEVE

Why?

SCULLEY

We're leading a geek revolution and
not the French Revolution, what
else?

STEVE

"Come mothers and fathers
throughout the land.

(MORE)

STEVE (CONT'D)

And don't criticize what you can't understand. Your sons and your daughters--"

SCULLEY

"--are beyond your command", I just lost a hundred bucks to Andy Hertzfeld. He said you'd change it to that verse. We've got 45 seconds left and I want to use it to ask you a question. Why do people who were adopted feel like they were rejected instead of selected?

STEVE

That came out of nowhere.

SCULLEY

"Your sons and your daughters are beyond your command. Your old road is rapidly aging. So go fuck yourself 'cause my name is Steve Jobs and the times, they are a-changin'".

STEVE

I don't feel rejected.

SCULLEY

You sure?

STEVE

Very sure.

SCULLEY

'Cause it's not like the baby is born and the parents look and say, "Nah, we're not interested in this one." On the other hand, someone did choose you.

STEVE

It's a song about progress.

SCULLEY

It's about destroying the past.

STEVE

As long as clocks work the past will destroy itself by being the past.

SCULLEY

No, you have to consciously get rid of it or the past will be the present as well.

And STEVE's so happy that someone's articulated this--

STEVE

Yes! Yes! I was (testing you)--

SCULLEY

(over)

Yeah.

STEVE

That's exactly--see?--that's exactly what--you're the only one-- God--that's what I meant. You're the only one who sees the world the way I do.

(beat)

What inspired Hertzfeld to make that bet?

SCULLEY

He was warning me that being your father figure could be dangerous. I can start replacing the board with more Steve-friendly members.

STEVE

(pause)

It's having no control.

SCULLEY

You're the company, you have control.

STEVE

I wasn't talking about the company.

(beat)

You find out that you were out of the loop when the most crucial events in your life were set in motion. As long as you have control...I don't understand people who give it up.

(beat)

He said being a father figure to me was dangerous?

SCULLEY

He didn't mean anything by it.

STEVE

Keep your hundred bucks, I'm sticking with the first verse.

SCULLEY

Good.

STEVE

What the hell did he (mean by that?)

SCULLEY

(over)

Nothing.

(beat)

I'm proud of you.

He doesn't get weepy but that always means a lot to STEVE.

STEVE

Thank you, boss.

MARKKULA (O.S.)

It's my pleasure to introduce my friend and the CEO of Apple, John Sculley.

STEVE

John?

SCULLEY

(turning back)

Yeah.

STEVE

Lisa made a painting on the Mac.

HARD CUT TO:

BLACK

--and "The Times They Are a-Changin'" crashes in.

But this isn't Bob Dylan's version--it's a woman singing and instead of an acoustic guitar it's a slightly fuller and slightly more up-tempo arrangement. It's not a Vietnam-era protest song but a more contemporary and literal statement.

We listen to the beginning of the song with the screen in black before we--

FADE IN:

24 PETER JENNINGS - ABC NEWS 24

As the song continues--

PETER JENNINGS

We turn to "Money Matters" and Barry Peterson.

BARRY PETERSON

The Macintosh, Apple's near-mythological home computer, has gotten off to a rocky start in its battle with industry-titan IBM. With sales originally projected to be a million in the first quarter, Apple has sold only 35,000 of the user-friendly machines in the month since it's been available to consumers.

25 DAN RATHER - CBS NEWS 25

DAN RATHER

Apple Computers closed two of its factories today in the wake of disappointing sales for what was to be its new flagship computer, the Macintosh.

26 LOCAL NEWS - A COMPUTER EXPO 26

LOCAL NEWS REPORTER

Industry experts sight the lack of available software for the Mac as a reason for its failure to catch on with the public.

BILL TAHILL (INDUSTRY EXPERT)

The insistence by Steve Jobs that it have what's called end to end control, which is a way of saying that it's not compatible with most outside software or hardware, is the Shakespearian flaw in a machine that had potential.

27 WALL STREET WEEK - PANEL DISCUSSION 27

TECH EXPERT

You know how many Macs were sold last month? Five hundred.

28 PETER JENNINGS - ABC NEWS 28

PETER JENNINGS

Apple announced today that it will close down another one of its factories, this one in Dallas. For more on that we go to Barry Peterson and "Money Matters."

29 DAN RATHER - CBS NEWS 29

DAN RATHER

In a move that surprised some but not all on Wall Street and in the high tech corridors of Northern California, the board of directors of Apple Computer voted today to fire its cofounder, Steve Jobs.

30 EXT. OPERA HOUSE/SAN FRANCISCO - DAY 30

"The Times They Are a-Changin'" continues--

TITLE:

1988

San Francisco Opera House

The Opera House holds twice as many people as the Flint Auditorium did and the crowd to get in this morning seems three times as large as for the Mac launch. There are local news vans parked in front, photographers and press with credentials around their necks and of course the giant crowd waiting to get into the lobby, which is already jammed.

Huge banners hung from flagpoles tell us we're here for the launch of NeXT and it's first product--The Cube.

(V.O.)

*COME WRITERS AND CRITICS
WHO PROPHESIZE WITH YOUR PEN
AND KEEP YOUR EYES WIDE
THE CHANCE WON'T COME AGAIN*

(MORE)

30 CONTINUED:

30

(V.O.) (CONT'D)
AND DON'T SPEAK TOO SOON
FOR THE WHEEL'S STILL IN SPIN
AND THERE'S NO TELLIN' WHO
THAT IT'S NAMIN'
FOR THE LOSER NOW WILL BE LATER TO
WIN
FOR THE TIMES THEY ARE A-CHANGIN'

CUT TO:

31 INT. AUDITORIUM - DAY

31

STEVE's alone on stage in a pool of light. His hair's a little shorter now and his haircuts cost a few hundred bucks. But the real difference is a lighthearted air--an easy sense of humor.

On a beautifully lit table sits a black cube shrouded in a black cloth and next to it sits a vase of flowers. Slides change on the screen in back of Steve to accompany what he's saying.

STEVE

Three thousand colleges and universities in the United States alone. Over 45 thousand departments, over 600 thousand faculty members, over 12 million students. Stanford's annual budget's 750 million dollars and growing. The University of Michigan--over a billion dollars and growing. Ohio State, Cal, Colorado, UCLA, Georgia Tech--these are Fortune 500 companies disguised as George?

STEVE's calling out to GEORGE COATES, the creative director of the presentation.

GEORGE

(calling)
Yeah!

STEVE

The focus seems kind of sharp.

GEORGE

On the slide?

STEVE

The floor, the pin spot.

GEORGE

I think we want sharp focus.

STEVE

It looks like I'm Steve the Magnificent.

GEORGE

You can't see it from your angle.

STEVE

I've seen it from every seat in the building and from too many of them does it look like I'm about to produce a silk scarf. Don't take it personally, I'm just not a fan of the circus aesthetic.

GEORGE

(calling out)

Alright, let's hold here.

(to STEVE)

We're gonna have to go up and re-focus the instruments.

STEVE

(pointing up)

Just one--the 30's fine.

JOANNA's walked on stage and is, of course, four years older.

JOANNA

While we're holding there are well-wishers in the VIP room.

They start heading off stage--

STEVE

I like the circus, I love the circus, but why does it still look like that?

JOANNA

And Woz is here.

STEVE

Those performers are unbelievable. They have mastered incredibly hard albeit not very useful skills--I don't know *what* the hell goes on in the Ukraine--and it should be presented in a more--I'm gonna revolutionize the circus.

31 CONTINUED:

31

JOANNA

Why are you in a good mood?

STEVE

I'm always in a good mood.

JOANNA

John Sculley's here too.

STEVE doesn't like hearing that and he takes his frustration out on the door as he pushes it open and they walk into--

32 INT. CATACOMBS OF OPERA HOUSE - CONTINUOUS

32

JOANNA

It's nice that he's here.

STEVE

No more blue tents with yellow stars, no more costumes and transvestite make-up--a black stage, white light, and I'll be perfectly honest I'm back and forth on clowns, you know why?

JOANNA

And Andy Hertzfeld. You have to see them, they want to pay their respects.

STEVE

Not one of them has ever made me laugh.

JOANNA

You have to see them anyway.

STEVE

I was talking about clowns, you unassimilated commie.

JOANNA

Look--

STEVE

If they really wished me well they'd keep it to themselves.

JOANNA

Can I tell you something?

STEVE

I don't think they do wish me well but I'm alright with that. I'm over Apple. I got over the Mac and Woz and Sculley the same way you get over your high school sweetheart. Build a new one.

JOANNA

Can I tell you something?

STEVE

Yes.

JOANNA

You said you wouldn't compete with them and you designed a computer specifically for the education market which they putatively own so I think it's cool they're here.

STEVE

They're suing me.

JOANNA

Still it was nice they came.

STEVE

They're not being magnanimous, they want it to look like an amicable divorce. History doesn't remember Joe DiMaggio kindly for dumping Marilyn.

JOANNA makes a suppressed but loud sound while shutting her eyes and shaking her fists at God.

STEVE (CONT'D)

What's your problem?

JOANNA

I don't know but I'm sure it can be traced back to you. You know I'm the one who has to explain you to people. \$100,000 to Paul Rand for a corporate logo when we didn't even know what our company *made*. A \$650,000 mold for the Cube because God forbid the angles are 90.1 instead of 90.

STEVE

I forbid the angles be 90.1 instead of 90. That box could be on display at the Guggenheim and you're forgetting about the number of coats of paint.

JOANNA

On the Cube or the factory? As if customers are out there thinking, "You know I'd buy that thing except I'm not sure I like the color of the walls at their plant in Fort Worth."

STEVE

You're very funny for someone with no imagination.

JOANNA

Don't give them a reason to say to the press you have a chip on your shoulder, will you do that for me?

STEVE

I don't have a chip on my shoulder.

JOANNA

(trying not to laugh)
Okay, but don't give them a reason to say you do.

STEVE

I don't.

JOANNA

That's the right attitude.

STEVE

It's not an att--
(beat)
They're gonna call me back in a minute to look at the light.

JOANNA

Get one out of the way.

STEVE

Fine.

JOANNA

Yeah?

STEVE
One more thing.

JOANNA
Sure.

STEVE
No questions from the press after.

JOANNA
No--why?

STEVE
Until I have better answers. No
press avail. Somebody asks where I
am, you just saw me and I'll be
right back.

JOANNA
How long do you think that's going
to work?

STEVE
I don't know, how good are you at
your job?

JOANNA
Tell me what I don't know. I mean
it, tell me.

STEVE
Trust me.

JOANNA's starting to try to figure something out...

JOANNA
(pause)
Okay. Who do you want first?

STEVE
Bring me the face of Steve Wozniak.

STEVE walks into--

--where he walks to a small refrigerator and takes out a
bottle of water. He turns around and--

STEVE
Aagh!

--reacts to the sight of LISA, now nine years old, who he clearly didn't know was in the room.

LISA is studiously measuring the sides of the NeXT Computer, the black cube, with a plastic ruler. She has a Sony Walkman on her waist with the headphones around her neck.

LISA

Hang on.

STEVE

I thought you went to school?

LISA

Hang on.

STEVE

You were supposed to go to school an hour ago, I thought you left.

LISA

I didn't wake up my mom on time this morning. It's happened before too. I wake up with the alarm and then I get dressed and eat breakfast but then sometimes I forget to see what time it is after that.

STEVE

(pause)

Why doesn't your mom just set her own alarm clock?

LISA

It's one of my chores.

STEVE hates hearing this but doesn't want to get into it.

STEVE

(pause)

Well I don't understand what that has to do with why you're still-- where's your mother?

LISA

She went to find a pay phone.

STEVE

An hour ago she said--

LISA raises her hand.

STEVE (CONT'D)

You don't have to raise your hand.

LISA

You said it was off by a little.

STEVE

It is.

LISA

I just measured it.

STEVE looks at her a second and then goes to the door and pops his head out, looking for help--

STEVE

(calling)

Joanna!

LISA

Exactly a foot on all four sides.

STEVE

There are six sides but you're not supposed to be here right now.

LISA

We know if four sides are equal to each other the other two are equal as well.

STEVE

What grade are you in?

LISA

Fourth.

STEVE

You're nowhere near taking geometry.

LISA

It's just logic.

STEVE

The top, bottom, right and left are about a millimeter shorter than the front and back.

LISA

They're not, I measured them.

STEVE

Lisa, I'm kind of an expert in design and that's a 20 cent ruler, you think there's a chance it could be off?

LISA thinks about it a moment...

LISA

(pause)

If I had another ruler I could measure the ruler but I really doubt (it's off).

STEVE

When your mother--

LISA

'Cause it's a ruler.

STEVE

(beat)

--comes back, you have to go to school.

LISA

Why is it off?

STEVE

Did you hear what I just said?

LISA

Yes.

STEVE

'Cause sometimes it seems like you just keep saying what you want without listening.

LISA

I'm listening.

There's a silence for a moment...

STEVE

Is there something you need?

LISA

No.

Another uncomfortable silence...

LISA (CONT'D)

(pause)

Why isn't it a perfect cube?

STEVE

You've asked me before.

LISA

I forgot what it is.

STEVE

It's an optical anomaly. To the human eye a perfect cube doesn't look like a cube so we made it roughly a millimeter shorter than a foot on two sides.

LISA

What's an anomaly?

STEVE

You've asked me that before too, I don't know why you do that.

LISA doesn't really know what to say...because she's nine.

STEVE (CONT'D)

(pause)

It's an exception, something that doesn't fit a pattern.

There's a knock on the door--

STEVE (CONT'D)

You have to go to school.

(calling)

Come in.

JOANNA opens the door and she and WOZ enter--

JOANNA

I think you two have met.

STEVE

Hey man.

WOZ

Hello old friend.

STEVE

You look well.

WOZ

So do you, so do you.

JOANNA

And they're telling me George is ready for you to look at the focus.

STEVE

(to WOZ)

Take a walk with me.

WOZ

Is this Lisa?

STEVE

Yeah.

WOZ

This can't be Lisa.

STEVE

It is.

WOZ

(indicating small)

Lisa's this big.

STEVE

They get taller. Come on.

WOZ

Do you remember me?

STEVE

She doesn't.

WOZ

I'm your dad's friend, Steve Wozniak.

LISA

I apologize, I don't remember you.

WOZ

(pause)

You're very polite.

STEVE

Woz?

WOZ

Yeah.

33

CONTINUED:

33

WOZ heads out the door--

STEVE
(to JOANNA)
Chrisann's at a pay phone.
(quietly meaning LISA)
Would you watch Lisa until--

JOANNA
Yeah.

STEVE joins WOZ out in--

34

INT. OPERA HOUSE CATACOMBS - CONTINUOUS

34

--where they make their way to the stage.

WOZ
It's a madhouse out there.

STEVE
Good turnout.

WOZ
Great turnout.

STEVE
Yeah.

WOZ
"Insanely great."

STEVE
Insanely great.

WOZ
You know this is the first time
ever we haven't played for the same
team. It's like you're releasing
your first solo album. I appreciate
your inviting me to the launch.

STEVE
I just want to wipe the slate
clean.

WOZ
That's exactly what I want. That's
why I came backstage. I want you to
know I'll be out there *with* you.

STEVE

Any chance I could get you to go out there instead of me?

WOZ

I love you, Steve.

STEVE

I love you too, Woz.

WOZ

You know--some things were said--

STEVE

They were.

WOZ

They were.

(pause)

I'm clumsy at this. I guess--

STEVE

They were said in public.

WOZ

(beat)

Yeah.

STEVE

They were published. You knew you were talking to a reporter from *Fortune*, right? You weren't tricked?

WOZ

No.

STEVE

(pointing)

Watch your step.

WOZ

Look, I don't even remember exactly what I said. I know it was--

STEVE

(no problem)

"Steve can be an insulting and hurtful guy."

WOZ

Yeah.

STEVE

(no problem)

"I look forward to a great product
and I wish him success--

WOZ

Yeah.

STEVE

(problem)

"--but his integrity I cannot
trust." Wait here a second.

They're backstage now and STEVE walks onto the stage where there's a new pool of light waiting for him. We stay on WOZ backstage for a moment, who now understands that Steve's version of wiping the slate clean and his are two different things.

GEORGE COATES calls from out in the house--

GEORGE

Good?

STEVE looks at the floor, at the edges of the pool of light--

STEVE

Good. Where do you want to pick it
up?

GEORGE

The thesaurus.

STEVE

A word that's sometimes used to
describe me--

GEORGE

Hold please, they're not cued up.

STEVE

We've got about 10 minutes before
we have to clear the house.

GEORGE

I doubt we're starting on time.

STEVE

I promise you we are.

GEORGE

We still have to get through--

STEVE

We make computers, we're--I've had this conversation before--we're starting on time.

The giant screen behind Steve is showing the NeXT desktop as STEVE demonstrates the thesaurus feature.

GEORGE

Go ahead.

STEVE

A word that's sometimes used to describe me is "mercurial."

GEORGE

Hold for laugh.

STEVE

Let's look at the dictionary definitions.

(scrolling to it)

"Of or relating to or born under the planet Mercury."

(scrolling down)

I think the third one is what they mean.

STEVE glances offstage where he sees that LISA is now watching a few feet from WOZ.

STEVE (CONT'D)

"Characterized by unpredictable changeableness of mood."

GEORGE

Hold for laugh.

STEVE

If we scroll down the thesaurus, though, we see the antonym is "saturnine." By simply double-clicking on it we immediately look that up in the dictionary and here it is: "Cold and steady in moods. Slow to act or change. Of a gloomy or surly disposition."

GEORGE

Hold for laugh.

STEVE

So I don't think "mercurial" is so bad after all.

GEORGE

Let's jump to 141.

STEVE

Gimme just a second.

STEVE walks to the wings--

STEVE (CONT'D)

(to LISA)

It's against the law for you not to be in school.

LISA

My mom said I could watch.

STEVE

Where is she?

STEVE leads LISA and WOZ back into--

LISA

Why did mercurial end up not being a bad word?

STEVE

Do you remember asking me that the night before last when you were having dinner at my house?

LISA

I forgot the answer.

STEVE

The word that was the opposite of mercurial was bad, which meant mercurial was good.

LISA

I don't get it.

STEVE

I think you do get it.

LISA

I don't.

STEVE

'Cause we also talked about it when you came to the rehearsal last week.

LISA

Why aren't the angles straight?

STEVE

The angles?

LISA

On the Cube.

STEVE

The angles *are* straight.

LISA

I meant why aren't they straight on other things?

STEVE

Why does it feel like you're working me?

LISA

I'm not.

STEVE

Woz? Why aren't the angles straight on other things?

WOZ

(to LISA)

When the manufacturers make things with 90 degree angles, they cheat the angle a little bit--89, 91--so that it's easier to get the object out of the mold. Like getting a cake out of a pan. But on your dad's new computer he insisted the angles be exactly 90 degrees.

LISA

Why?

WOZ

He's a perfectionist.

LISA

Cool.

35 CONTINUED:

35

STEVE
Some people don't mean cool when
they use that word.

WOZ
(to LISA)
I did.

STEVE opens the door to --

36 INT. STEVE'S DRESSING ROOM - CONTINUOUS

36

--where CHRISANN is waiting.

STEVE
I thought you guys left an hour
ago.

CHRISANN
She wants to watch her father's
presentation.

STEVE
(to LISA)
Wait in here, I'll be right back.

LISA
(to CHRISANN)
I saw the thesaurus.

STEVE closes the door behind her and stands alone in the hall
with WOZ--

STEVE
Were you pressured to do it?

WOZ
(pause)
What do you mean?

STEVE looks around...then WOZ follows him through a double-
door marked "Authorized Personnel Only" and into--

37 INT. ORCHESTRA PIT - CONTINUOUS

37

Empty chairs and empty music stands are arranged in a semi-
circle facing an empty conductor's podium.

STEVE looks around at it for a moment...WOZ doesn't really
know what they're doing there. STEVE begins walking around
slowly...

STEVE

Check it out. It's the orchestra pit for the San Francisco Opera.

WOZ

Was I pressured to do it?

STEVE

I once met Seiji Ozawa at Tanglewood. Thunderous conductor. Ungodly artfulness and nuance. And I asked him what exactly a conductor does that a metronome can't do. Surprisingly--

WOZ

--he didn't beat the shit out of you?

STEVE

(laughing at Woz's joke)
That's right. No, he said, "The musicians play their instruments. I play the orchestra."

WOZ

That feels like something that sounds good but doesn't mean anything.

STEVE

Markkula, Sculley, did they ask you to slag me off in the press?

WOZ

I had reason (to be angry).

STEVE

(over)
Did they?

WOZ

Absolutely not.

STEVE

But they asked you to talk.

WOZ

Apple was under siege, you'd just left the company, somebody had to talk to the press.

STEVE

(old time producer)

I'm right here, Woz, the company left me.

WOZ

I begged you, I *begged* you. The Apple II accounted for 70% of revenue, what'd you *think* was gonna happen? You didn't care enough about the Apple II or the Lisa.

STEVE

Let's be really clear, I didn't care at *all* about the Apple II or the Lisa.

WOZ

I wasn't pressured to do it. What I said to the press was an honest if tempered reflection of what I believed.

STEVE

Woz?

WOZ

Yeah.

STEVE

What the fuck is on your wrist?

WOZ

You want to know?

STEVE

I literally can't wait.

WOZ

Everyone's going to be wearing this in 10 years. It's a Nixie Watch made using Nixie tubes.

WOZ is showing STEVE his watch. It's a chunky thing that gives a large digital read-out of the time. The thing is that the numbers look exactly like the kind of numbers that are on a time-bomb when it counts down in the movies.

WOZ (CONT'D)

This is actually 40-year-old technology--cold cathode tubes and they're running on 140 volts.

(MORE)

WOZ (CONT'D)

I tilt my wrist 45 degrees and it's right there--hours and minutes--the way our minds work.

STEVE

Do me a favor--set the watch ahead like you're on a plane and changed time zones.

WOZ

Not a problem.

WOZ unscrews the face of the watch, the MacGyver-bomb numbers look even worse as WOZ starts to press tiny buttons with the tip of his pen.

STEVE

Excuse me, flight attendant? The man next to me would appear to be detonating a bomb.

WOZ stops...

WOZ

(pause)

You think it looks like a bomb?

STEVE

Even right now I'm not a hundred percent sure it isn't.

WOZ

(pause)

Maybe once people get used to--

STEVE

Nope.

They sit in silence a moment...

WOZ

(pause)

I was angry. You were saying things about the Apple II and the way you were treating the (team)--

STEVE

(over)

Woz--you get a free pass for life, okay?

(beat--standing)

(MORE)

STEVE (CONT'D)

I've gotta get back onstage, we've got like two minutes of rehearsal time left.

STEVE heads for the door but he's stopped by--

WOZ

Do you understand how condescending that just was? Maybe you (don't, maybe)--

STEVE

(over)

I don't want to see you dragged off an airplane in plastic handcuffs, how is that--

WOZ

I get a free pass for life? From you? You're the one who gives out the passes?! You give 'em to me?!!

STEVE

You're gonna have a stroke, li'l buddy.

WOZ

What did you do?! What did you do?! Why has Lisa not heard of me?

STEVE

Shit, man, how many fourth-graders have heard of you?

WOZ

You can't write code. You're not an engineer, you're not a designer, you can't put a hammer to a nail. I built the circuit board, the graphical interface was stolen from Xerox PARC, Jeff Raskin was the leader of the Mac team before you threw him off his own project... *everything!* Somebody else designed the box! So how come 10 times in a day I read Steve Jobs is a genius? What do you do?

STEVE

I play the orchestra. And you're a good musician.

(pointing)

(MORE)

STEVE (CONT'D)

You sit right there. You're the best in your row.

WOZ

I came here to clear the air. You know why I came here?

STEVE

Didn't you just (answer that?)

WOZ

(over)

I came here 'cause you're gonna get killed. Your computer is going to fail. You had a college and university advisory board telling you they need a powerful workstation for 2 to 3 thousand, you've priced NeXT at 6500, which doesn't include the optional three thousand-dollar hard drive which people will discover isn't optional because the optical disk is too weak to do anything and the twenty five hundred dollar laser printer brings the total to twelve-thousand dollars and in the entire world, you are the only person who cares that it's housed in a perfect cube. You're gonna get killed and I came here to stand next to you while that happens because that's what friends do, that's what men do, *I don't need your pass*. We go back so don't talk to me like I'm other people. I'm the only one who knows that this guy here is someone you invented. I'm standing by you 'cause that perfect cube that does nothing is about to be the single biggest failure in the history of personal computing.

STEVE wants to tear into WOZ and he considers it for a quick moment but instead of doing that he says this...

STEVE

(pause)

Tell me something else I don't know.

STEVE opens the door and walks out into--

38 INT. CORRIDOR - CONTINUOUS

38

JOANNA's waiting.

STEVE
Back on stage?

JOANNA
We're out of time. They've got to mop the stage and open the house.

STEVE looks at her...

STEVE
(pause)
If it crashes it crashes, right?

JOANNA
You'll make a joke.

STEVE
I'll make a joke.

JOANNA
If it crashes it crashes.

STEVE
It's a good slogan. "NeXT: If it Crashes it Crashes."

JOANNA
(quietly)
I'm not just talking about the demo. Steve? If it tanks we don't swallow cyanide, we go back to the drawing board.

STEVE
No more drawing boards. You invent the Edsel twice and you don't get anymore drawing boards. So let's not--

JOANNA
Tell me what the plan is. You have to tell me the plan because I don't know. You're walking around like you've got can't-lose cards.

STEVE
The plan will reveal itself to you when you're ready to see it.

JOANNA

Will I have to drop acid?

STEVE

Couldn't hurt.

JOANNA

Is there a plan?

STEVE

Have I ever let you down?

JOANNA

Every single goddamn time.

STEVE

Then I'm due.

JOANNA

Is there?

STEVE

Joanna, there is a plan. But I don't want to put you in a position where you're lying to people.

JOANNA considers this a moment...

JOANNA

(pause)

Start 15 minutes late so Avie (can recompile and try to give us a fighting)--

STEVE

Jesus Christ, how many times--

JOANNA

Fine.

STEVE

--are we gonna have this con--we're not starting late. Ever. We're not ever starting late.

JOANNA

But where do you come down on starting late?

STEVE takes a moment...

STEVE

Lisa's been doing this thing where she asks me about stuff I've already told her. She asks me questions and I know she already knows the answers. What's that about?

JOANNA

Kids do that when they're scared one of their parents is in a bad mood. They try to get you talking about something you like. It's very common and can be treated by talking to her about things *she* likes.

STEVE

(pause)

Do have any training or experience in this field?

JOANNA

No.

STEVE

Tell 'em to open the house.

STEVE heads down the hall a little, opens the door and walks into--

--where CHRISANN is waiting.

STEVE

Where's Lisa?

CHRISANN

She's around.

STEVE

What does that mean?

CHRISANN

She's running around the building.

STEVE

An hour ago you said you were taking her to school.

CHRISANN

She begged me to let her stay. There are fathers who would so love--

STEVE

It is wrong, okay? It is morally wrong, it is parentally wrong, it is wrong for you to use Lisa as a way of getting money from me. She will know if she doesn't already that that is your primary use for her and (she will hate you for it for the rest of your life).

CHRISANN

(over)

She will see, if she doesn't already, that her mother is a woman who stands up to men.

STEVE

By living off of them.

CHRISANN

By not letting myself be imprisoned and degraded by them.

STEVE

Imprisoned? I can't get rid of you!

CHRISANN

I need a doctor and I need a dentist.

STEVE

I dropped out of college after a semester but okay, let's have a look.

CHRISANN

You will support your daughter and her mother.

STEVE

Did you pay someone fifteen hundred dollars to bless your house?

CHRISANN

Did you hear what I said?

STEVE

Did you?

CHRISANN

I don't remember how much it was,
Steve.

STEVE

It was fifteen hundred dollars.

CHRISANN

They don't do it for free.

STEVE

They don't, they charge fifteen-
hundred dollars.

CHRISANN

How I spend--fuck, you know, I'm
(not even gonna--)

STEVE

(over)

Were you about to say, "How I spend
my money is none of your business?"

CHRISANN

I have a sinus infection and I need
to see a dentist too.

STEVE

So you can see how your blessing
budget could have been better
spent.

CHRISANN

Like on a perfect cube?

STEVE

Look at me, Chrisann.

CHRISANN

What?

STEVE

Look at me. You know who I am,
right?

CHRISANN

Yes.

STEVE

And you know I know people.

CHRISANN

What are you talking about?

STEVE

Look at me. And you know the people
I know, they know people.

CHRISANN

What is this?

STEVE

If I ever hear again that you've
thrown a cereal bowl at Lisa's head--

CHRISANN

What?!

STEVE

--my private line is gonna ring
and a voice on the other end is
gonna say, "We're all set."
And that's how I'll learn that
you're dead.

CHRISANN

Are you cra--*I threw the bowl on
the floor!* I didn't throw it at her
head, she wasn't even in the room!
*She was nowhere near--I threw it on
the floor!*

STEVE

She's a little girl, you're scaring
her. I'm a grown man, you're
scaring *me*. Taking out the garbage
is a chore, clearing the table is a
chore, waking you up in the morning
is just fuckin' creepy.

CHRISANN

Please teach me more about being a
parent. It means--

STEVE

We're done here, Chris.

CHRISANN

It means so much coming from
someone who won't admit he is one.

STEVE

We're all set. Stop screaming at
Lisa.

CHRISANN

I give her responsibilities--

STEVE

Got it.

CHRISANN

--and one day she's going to thank me for it.

STEVE

Probably in your sleep.

CHRISANN

Fuck off.

STEVE

Okay.

CHRISANN

I never threw anything at her head. I never--I never would.

(broken)

Things don't become so because you say so.

STEVE

There'll be more money in your account by the end of business.

STEVE opens the door and walks out into--

--where JOANNA's still waiting.

JOANNA

Are you being nice?

STEVE

Oh yeah.

JOANNA

Andy's next.

STEVE

Hertzfeld or Cunningham?

JOANNA

Hertzfeld. He's playing with Avie Tevanian and the computer backstage.

JOEL PFORZHEIMER, the reporter we met briefly in the first act, runs and catches up with STEVE and JOANNA.

JOEL

Steve?!

STEVE turns to see him coming but keeps walking with JOANNA--

JOANNA

Can he do it later, Joel, we go in 8 minutes.

JOEL

Can I just get a quick reaction to the press this morning?

STEVE

What about it?

JOEL

The size of it, the volume.

JOANNA

I'll tell you on background--

JOEL

I was hoping for a quote from Steve.

JOANNA

I'll tell you on background that I've never seen anything like it in the tech industry. I called the *Wall Street Journal* to take out a full page ad for today and you know what their sales guy said? "Why bother? It'd be like notifying Macy's that tomorrow is Christmas."

JOEL

You saw the Stewart Alsop newsletter?

JOANNA

I did.

JOEL

I'm sorry, Joanna, I need to get Steve on the record.

JOANNA

The headline was "Dear NeXT: When Can I Get My Machine?"

JOEL

When can he?

JOANNA

We'll announce the ship date in the next 8-10 weeks.

JOEL

Alsop's not talking about the ship date, he wants to know when he can get one to play with.

JOANNA

We have a lot of respect for Stewart Alsop and we want to get a machine into his hands so he can tell his subscribers about it.

JOEL

And when will that be?

JOANNA

Very soon.

JOEL

A couple of days, a week? Off the record.

JOANNA

Off the record?

JOEL

Completely.

JOANNA

We think--

STEVE

He'll get it when it's finished.

JOEL stops walking. STEVE and JOANNA stop too.

JOEL

(pause)

It's not finished?

STEVE

It's almost finished.

JOEL

I've been watching you rehearse the demo for three weeks.

STEVE

Yes.

JOEL

What's left?

STEVE

A little thing.

JOEL

What?

JOANNA

I think that's enough.

STEVE

We're off the record and Joel's always been good at understanding nuance.

JOEL

What's left to finish?

STEVE

I guess in layman's terms you'd have to say we don't have an OS.

JOEL

(pause)

An operating system.

STEVE

Yeah.

JOEL

What do you mean?

STEVE

Well the OS is what runs the computer. In fact it sort of *is* the computer.

JOEL

How has it been running, how is it gonna run this morning? What do you mean you don't have an OS?

They walk into--

ANDY HERTZFELD is huddled over the shoulder of AVIE TEVANIAN and some ENGINEERS who are busy with last minute checks.

STEVE

(quietly)

Avie Tevanian is our chief software designer and he wrote a demo program. It's like this, we built a great car, we haven't built the engine, so we put a golf cart battery in there to make it go for a little bit. All this computer knows how to do right now is demonstrate itself.

JOEL

(quietly)

You're telling me the only thing you've built is a black cube?

STEVE

(pause)

Yes.

(beat)

Yeah, but isn't it the coolest black cube you've ever seen?

JOEL

Is this--we're off the record--is this a strategy or a problem because if it's a problem--

STEVE interrupts this and points to ANDY--

STEVE

Do not share proprietary knowledge with that man.

JOANNA

(confidentially to JOEL)

It's not a problem.

STEVE's walking over to ANDY and AVIE, who are busy on the computer.

ANDY

I wouldn't understand it anyway.

STEVE

I don't understand it either and my name's on the patents.

ANDY

It's got email.

STEVE

Email's not just for tech specialists anymore. Well it is, but it won't be.

ANDY

And I assume an email sent on a NeXT computer can only be received by a NeXT computer?

STEVE

Closed end to end.

(to AVIE)

The new trash can is wrong. I want to tell you I appreciate all the hours you put into it but I can't because of how terrible it is.

AVIE

We'll go back to the other one.

STEVE

And why are we still giving three options on the clock?

AVIE

How many options do you want to give?

STEVE

Two. Buy it or don't.

ANDY

(to STEVE)

Can I talk to you a second?

STEVE

Absofruitly.

ANDY leads STEVE away to talk to him privately--

ANDY

Look, man, Avie's been recompiling but he says there may be some glitches this morning.

STEVE

If all there are are some glitches it'll be a triumph of a miraculous magnitude. Why are you translating for Avie?

ANDY

I didn't want him to find out the hard way your position on glitches in a demo but it sounds like you've mellowed.

STEVE

I've been growing, Andy, I've been learning to love myself.

ANDY

I wouldn't have ever dreamed that was a problem.

STEVE

Fantastic burn. You need to go to your seat.

ANDY

And how 'bout Lisa? Getting into a school for gifted kids?

STEVE

Yeah, she was tested and it turns out she can fly.

ANDY wants STEVE to treat this like it's a big deal.

ANDY

Seriously, it's a big deal.

STEVE

I know it's a big deal. That's why I built the school a building.

ANDY

I'm sure that's not why she got in.

STEVE

Really?

ANDY

Can I show you something funny from MacWorld?

STEVE

I can't think of anything I have to do right now.

ANDY

It'll make you feel good.

(calling)

Joanna, look at this.

JOANNA comes over--ANDY's taken a folded-up page from a magazine out of his pocket.

JOANNA

Andy, he's only got a few minutes.

ANDY

It's Guy Kawasaki writing in MacWorld, you're gonna like this.

JOANNA

Can we all enjoy it later?

ANDY

He wrote a parody press release about Apple buying NeXT for your OS. He imagines a near-future where Apple needs your OS and has to buy NeXT and you come back as CEO. He has Gates saying there would now be more innovations from Jobs that Microsoft could copy. You can read it later.

STEVE

(taking the article)

Thanks.

ANDY

She would have gotten in without you donating a building.

(beat)

She's a very bright girl, Steve.

STEVE

(beat)

Still, it was something to talk about in the interview.

ANDY

Alright, good luck.

ANDY exits backstage to head out into the house...

JOANNA

Give it to me, I'll throw it out for you.

STEVE

I'm gonna hang on to it.

STEVE folds the article and puts it in his pocket. JOANNA stares at him, trying to puzzle through what's happening...

41 CONTINUED:

41

STEVE (CONT'D)

What?

(beat)

What?

JOANNA

You ready for Sculley?

STEVE

Mm-hm.

But STEVE'S seen something up in the lighting grid. She's sitting in her coat and scarf and listening to music on her Walkman.

STEVE (CONT'D)

Excuse me.

(calling)

Lisa?

JOANNA

You can't shout.

STEVE heads up the metal stairs and onto--

42 INT. CATWALK - CONTINUOUS

42

LISA sees her father and smiles as he walks toward her.

STEVE

You have to go.

She either can't hear him or is pretending she can't.

STEVE (CONT'D)

It's dangerous up here, that's why
I make other people do it.

LISA points to her headphones. STEVE kneels down and pushes the headphones down around her neck.

STEVE (CONT'D)

Who are you hiding from, me or your
mom?

LISA

I'm not hiding.

STEVE

Let's go.

LISA gets up and follows her father to the stairs--

STEVE (CONT'D)

What were you listening to?

LISA

I'm listening to two versions of the same song. And then when I get to the end I rewind and listen to them again. It's the same song but the versions are different.

STEVE holds a moment...then sees an opening.

STEVE

(pause)

What's the song?

LISA

Okay, so it's a really old song and it's called "Both Sides Now."

STEVE

"Both Sides Now."

LISA

Yeah.

That went alright so STEVE tries it again.

STEVE

(beat)

What's it about?

LISA

(thinks)

It's about--there are three verses. Clouds, love and life. And the person singing is singing that they used to think of, that they used to think about, you know--

STEVE

--clouds, love and life.

LISA

--right, one way, yeah, but now they look at them another way and now they're, you know, they've...

STEVE

(beat)

--they've come to the conclusion that they really don't know clouds, love or life at all?

42 CONTINUED:

42

LISA

Those are the exact words.

STEVE

Yeah Joni Mitchell, 'cause it's not a really old song unless I'm a really old guy. You have to go to school now.

They've come down the metal stairs and land--

43 INT. BACKSTAGE - CONTINUOUS

43

LISA

You want me to tell you the difference between the two versions?

STEVE

Right now.

LISA

The first version is the kind of thing you'd call girlish.

STEVE

I didn't mean that I want to know the difference right now, I meant you have to go to school right now.

LISA

I can stay and watch.

STEVE

You are truant, you're committing a crime.

LISA

I'm not gonna miss anything important.

STEVE

How do you know?

LISA

I read ahead. The Pilgrims make it to the New World.

JOANNA opens the door and steps into the backstage area from the corridor--

JOANNA

Steve?

LISA

Then the Declaration of
Independence.

STEVE

(paying attention to
JOANNA now instead)
Yeah you skipped over a couple of
centuries.

JOANNA

Chrisann's out here.

STEVE and LISA are quiet for a moment...we HEAR the sound of
the giant sold-out house.

STEVE

(pause)
Let's go.

LISA

Can I make my case for staying?

STEVE

No.

STEVE walks LISA out into--

--where CHRISANN is waiting.

STEVE

She was with me.

CHRISANN

Come on. Your dad doesn't want us
to stay.

STEVE

Hey that's not true, that's not--

STEVE gives CHRISANN a look that says "What the hell?"--

STEVE (CONT'D)

(to LISA)
You have to be in school is all.

LISA
(to CHRISANN)
I'm committing a crime right now, I
don't want to get in trouble.

STEVE
You're not in trouble, I was
kidding.

LISA
(nodding)
Okay.

STEVE's feeling the pull of not really wanting her to go.

STEVE
(pause)
Hey what was the second version?
You said the first version was
girlish, what was the second
version?

LISA
(pause--thinks)
I can't really think of the word.

STEVE
(beat)
Okay, well have a good day at
(school).

LISA
(over "school")
Regretful.

STEVE
What?

LISA
Like wishing you could go back and
do things over again.

STEVE
(pause)
You're too young to be regretful.

LISA
Not me, the person singing the
song.

STEVE
(beat--nods)
Got it. Regretful.
(MORE)

STEVE (CONT'D)

(beat)

That makes sense because of--

She puts her arms around her father's waist and hugs him--

LISA

Good luck.

CHRISANN and LISA head off as STEVE stands there with JOANNA looking on. STEVE turns and looks at JOANNA and she looks at a spot on the floor and shakes her head.

STEVE's thinking about a lot of things but all that comes out of his mouth is--

STEVE

Clouds.

JOANNA

(pause)

Six minutes. You want to see Sculley?

STEVE

No.

JOANNA

That wasn't a question.

STEVE

It sounded exactly like a question to me. I'll see him after.

Steve walks down the corridor alone.

Steve surveys the crowd for a moment then walks out into--

--Steve stops when he hears the voice of John Sculley

SCULLEY

You know all those times I told you you needed security? Here's why.

STEVE's looking at SCULLEY. SCULLEY's a sworn enemy now but STEVE's not going to show him that. He has bigger plans.

STEVE

(pause)

I don't know how it is I've gotten older and you haven't. Some deal with the devil I was never offered.

SCULLEY

So you know what I've been thinking for the last four years?

STEVE

As it turns out I've never known what you were thinking.

SCULLEY

No newborn baby has control, do you know what I'm talking about? In '84, before the Mac launch, you said--

STEVE

Yeah.

SCULLEY

You said that being adopted meant you didn't have control.

STEVE

(pause)

We're starting in a minute so--

SCULLEY

Why do people think I fired you?

STEVE

It's fine, John, it's all behind us.

QUICK CUT TO:

It's a beautiful house but it's almost entirely unfurnished. There's a very nice floor lamp, a framed photograph of Einstein on the wall...and that's about it. Except for a Mac that sits in the middle of the floor.

The DOORBELL RINGS--STEVE looks at the door--

CUT BACK TO:

47 INT. BALCONY LOBBY - SAME TIME 47

SCULLEY

Is it?

STEVE

Hm?

SCULLEY

Don't play stupid, you can't pull
it off.

STEVE

You came here to ask me--

QUICK CUT TO:

48 STEVE'S FOYER - NIGHT 48

STEVE opens the door and SCULLEY is standing there.

SCULLEY

Sorry to come by unannounced.

CUT BACK TO:

49 INT. BALCONY LOBBY - SAME TIME 49

STEVE

--why people think you fired me?

SCULLEY

Yeah.

STEVE

Seriously?

SCULLEY

Yeah.

STEVE

I haven't seen or spoken to you in
three years.

SCULLEY

Why do people think I fired you?

STEVE

(pause)

Just confirm something for me,
okay? You liked the ad, right?

(MORE)

49 CONTINUED:

49

STEVE (CONT'D)
The commercial. "1984." You liked
it?

QUICK CUT TO:

50 INT. STEVE'S LIVING ROOM - NIGHT

50

SCULLEY
When are you gonna get furniture?

STEVE
It's not an easy process.

SCULLEY
It is, you buy a couch and take it
from there.

STEVE
I've been thinking a lot about
couches. What do we use them for?

SCULLEY
Steve--

STEVE
I'd be really surprised if you came
here to talk about interior
decorating.

CUT BACK TO:

51 INT. BALCONY LOBBY - SAME TIME

51

SCULLEY
I liked the ad very much.

STEVE
You did.

SCULLEY
You know I did, now please answer
my question.

STEVE
You're lying, son of a bitch, you
tried to kill it.

QUICK CUT TO:

52 INT. STEVE'S LIVING ROOM - NIGHT

52

SCULLEY

It's time to take a hard look at the Mac.

STEVE

It's past time. It's overpriced, we need to drop it to nineteen ninety-five. We need to double the marketing budget, put more bodies on an internal hard drive and invest in FileServer.

SCULLEY

Where would that money come from?

STEVE

It would come from finally getting rid of the Apple II.

CUT BACK TO:

53 INT. BALCONY LOBBY - SAME TIME

53

SCULLEY

Where the hell did you get the idea I tried (to kill the ad?)

STEVE

Lee Clow.

SCULLEY

Lee's wrong.

STEVE

He's lying?

SCULLEY

He's mistaken.

STEVE

You agreed with the board.

SCULLEY

I understood the board's concerns but I certainly did not (try to kill--)

STEVE

The board's concern that we didn't show the product.

SCULLEY

Among other things, but my
(question was--)

STEVE

(over)

What other things? You said among
other things.

QUICK CUT TO:

SCULLEY

The Apple II is the only thing
making money.

STEVE

That's because we keep selling it.

SCULLEY

(pause--this is awkward
and hard)

I can't diagram that logic but--

STEVE

We keep making it so people keep--
the Mac needs to sell for \$1995.

SCULLEY

There is no market research telling
us the Mac is failing because it's
overpriced. It's telling us that
people don't like it because they
think it doesn't DO anything, it's
closed end to end. We didn't know
it wasn't what people wanted but it
isn't, they want slots, they want
choices, they want options. The way
we buy stereos, mix and match
components.

STEVE

John, listen to me. Whoever said
the customer is always right was, I
promise you, a customer.

SCULLEY

My job is to make a recommendation
to the board.

54 CONTINUED:

54

STEVE
Recommend that we drop the price,
double the marketing--

SCULLEY
I can't.

STEVE
Well what are you gonna do,
recommend that we kill the Mac?

SCULLEY
I already have, Steve.

STEVE
(pause)
What?

CUT BACK TO:

55 INT. BALCONY LOBBY - SAME TIME

55

SCULLEY
Among other things, it was set in a
dystopian galaxy, it took place on
a planet where we don't live, it
was dark and the opposite of our
brand. *And* we didn't show the
product. People talked about the ad
but most of them didn't know what
we were selling.

QUICK CUT TO:

56 INT. STEVE'S LIVING ROOM - NIGHT

56

STEVE
When?

SCULLEY
Just now. An hour ago. I'm coming
from Markkula's house.

STEVE
And what did he say?
(beat)
What did he say?

SCULLEY

What do you want the headache for?
Moving money around, figuring out
what--invent something new. I'll
give you a team, you can sit in
Maui, the resorts come with
couches.

STEVE

(beat)

Wait a minute--are you saying you
recommended terminating the Mac or
you recommended taking me off the
Mac team?

SCULLEY

(pause)

Figure out what's next.

CUT BACK TO:

STEVE

You thought it was dark?

SCULLEY

(beat)

They thought it was--it had
skinheads in it but that's (not the
point).

STEVE

(over)

She was liberating them.

SCULLEY

Liberating the skinheads.

STEVE

*The ad didn't have anything to do
with fucking skinheads! We used
them as fucking extras! Nobody even
knows they were skinheads!*

SCULLEY

I'm saying the board--

STEVE

You invented lifestyle advertising
and "our brand" was my brand.

SCULLEY

We showed a lot of happy people drinking Pepsi, we didn't say the world was gonna come to an end if you bought a Dr. Pepper. *And we showed the product!* We showed it being opened, we showed it being poured, being consumed--

STEVE

You think the secret to your success was not assuming people knew what they were supposed to do with a can of soda?

SCULLEY

I didn't kill the ad, Steve! I'm the only reason it made it on the air!

QUICK CUT TO:

STEVE

If we drop the price and (double the budget)--

SCULLEY

Steve! You can't drop the price and double a budget! The only way to do that is to take money out of the Apple II and--

STEVE

The Apple II should embarrass you. It embarrasses me. If you had any pride at all--

SCULLEY

It doesn't embarrass the shareholders, Steve, (the share)--

STEVE

(over)

I don't give a shit about--the shareholders are *your* problem, that's why I hired you, so I don't ever have to hear about--

SCULLEY

The shareholders are my problem and the board represents the shareholders. That's how it works.

STEVE

(figuring it out)

You're doing both. You're moving me off the Mac *and* phasing it out.

SCULLEY

Yes.

CUT BACK TO:

STEVE

Woz and I offered to put up our own money and you're the only reason the ad was on the air?

SCULLEY

Yes.

STEVE

How do you figure?

SCULLEY

We'd bought three spots in the Super Bowl--two 30's and a 60--for six-hundred thousand and after we screened it the board wanted that money back and they asked me to sell off the spots. Chiat/Day sold off the two 30's but not the 60 and I let it be known to Lee Clow that if he didn't try very hard to sell the last spot I wouldn't be unhappy. And that's how the ad got on the air. Maybe remember that the next time someone tells you you were brilliant to only run the ad once.

QUICK CUT TO:

60 INT. STEVE'S LIVING ROOM - NIGHT

60

STEVE
You're really talking about killing
the Mac.

SCULLEY
I'm euthanizing the Mac, it's a
mercy killing.

STEVE
I'm gonna take this to the board
myself.

SCULLEY
Don't do that.

STEVE
I am doing that.

SCULLEY
You can't.

CUT BACK TO:

61 INT. BALCONY LOBBY - SAME TIME

61

STEVE
You sure it wasn't Lee Clow who
dragged his feet selling the 60?

SCULLEY
At my direction, Steve, you think
he would have done that on his
own?! Taken it on himself?!

STEVE
Yes, I think he would have done
what it took to save it from you!

SCULLEY
I was the only thing protecting it!

STEVE
*You didn't want the ad because you
were trying to kill the Mac two
months before it launched!*

SCULLEY
You are fucking delusional!

61 CONTINUED:

61

And now it's like two boxers unclench after a furious series of punches, move apart and take a breath...

STEVE

Can I mention something to you? I have no earthly idea why you're here.

SCULLEY

The story...of why and how you left Apple...which is quickly becoming mythologized...isn't true.

QUICK CUT TO:

62 INT. STEVE'S LIVING ROOM - NIGHT

62

STEVE

I'm going to the board.

SCULLEY

Don't press it with the board, Steve. I'm imploring you.

STEVE

Why?

SCULLEY

They believe you're no longer necessary to this company.

We stay with STEVE being silent for a long moment before we--

CUT BACK TO:

63 INT. BALCONY LOBBY - SAME TIME

63

STEVE

I'm not your publicist.

SCULLEY

I get hate mail. Death threats.

STEVE

And I'm not your employee.

SCULLEY

I get death threats. My kids get taunted. Why do people think I fired you?

STEVE

(pause)

Joanna's gonna call my name in a second.

JOANNA (O.S.)

Steve?

STEVE

That was unrehearsed.

(calling out)

Yeah, I'll be just a second.

SCULLEY

I gave you your day in court.

STEVE

You gave me--

SCULLEY

I gave the board a clear choice. I said do you want to invest in the Apple II or the Mac and they chose the Apple II--

STEVE

The same people who wanted to dump the Super Bowl spot--

SCULLEY

(rides over STEVE)

--and then I got on a plane to China.

QUICK CUT TO:

64 INT. CATHAY PACIFIC AIRLINES FIRST CLASS LOUNGE - NIGHT 64

RAIN BEATS AGAINST THE WINDOW as we see SCULLEY sitting at the bar. A CONCIERGE steps up--

CONCIERGE

Mr. Sculley?

CUT BACK TO:

65 INT. BALCONY LOBBY - SAME TIME 65

SCULLEY

Or I almost got on but I got a call in the lounge.

65 CONTINUED:

65

STEVE
Who made that call?

SCULLEY
It doesn't matter.

STEVE
It matters to me. Who made the
call?

QUICK CUT TO:

66 INT. CATHAY PACIFIC AIRLINES FIRST CLASS LOUNGE - NIGHT 66

SCULLEY is on the phone at the desk, listening to the voice
at the other end.

MALE VOICE (V.O.)
If you get on that plane you'll
have lost your job by the time you
land. He's starting a civil war.

CUT BACK TO:

67 INT. BALCONY LOBBY - SAME TIME 67

SCULLEY
I left my bags on the plane--my
shit's *still* somewhere in Beijing--
I took a car back to Cupertino in
the middle of the fucking--

QUICK CUT TO:

68 INT. SCULLEY'S OFFICE - NIGHT 68

RAIN BEATS AGAINST THE OFFICE WINDOWS as SCULLEY speaks on
the phone--

SCULLEY
I know what time it is, I need a
quorum here in one hour. And I want
Steve here too.

CUT BACK TO:

69 INT. BALCONY LOBBY - SAME TIME

69

STEVE

You took me off the Mac and it was bad business. The quorum call was a homicide.

SCULLEY

Right there is the part that's bullshit, my friend, it was a suicide, because you knew your cards and I showed you mine, I *showed* you mine and you did it anyway.

QUICK CUT TO:

70 INT. CHRISANN'S KITCHEN - NIGHT

70

CHRISANN is arguing with STEVE while six-year-old LISA has her face buried in her homework at the kitchen table. Rain is beating against the windows.

CHRISANN

Everything's about her all of a sudden. All the time. All she does is come home and do homework and study and ask to see you. Everything's about her. Everything's about you. And I'm the maid.

STEVE

I don't think you're the maid and I guarantee you're the only parent in America who's complaining about her kid spending too much time studying.

The DOORBELL RINGS--

STEVE (CONT'D)

Who comes over to your house this late?

CHRISANN exits the kitchen to get the door. STEVE looks at LISA...

STEVE (CONT'D)

(quietly--confidentially)
It's almost 10.
(MORE)

STEVE (CONT'D)

When you finish with that you
should get ready for bed, okay?

LISA

Can I live with you?

What? STEVE's stunned by the question that was
heartbreakingly sincere and simple and came out of nowhere...

He's about to say something--anything--when CHRISANN comes
back in with ANDY HERTZFIELD.

ANDY

I tried your house first. Sculley's
called an emergency meeting of the
board.

STEVE's still thinking about what LISA just asked--

STEVE

(pause)
Wait, what?

ANDY

Sculley's getting the board
together.

STEVE

When?

ANDY

Right now.

STEVE

He's supposed to be on his way to
China.

ANDY shakes his head "no"--

STEVE (CONT'D)

Somebody told him.
(to CHRISANN)
I have to go to--she should get
ready for bed when she's done with
this.

CHRISANN

Good tip.

STEVE

(to LISA)
I'm sorry. Lees?...I have to go.

70

CONTINUED:

70

STEVE and ANDY head out as we--

CUT BACK TO:

71

INT. BALCONY LOBBY - SAME TIME

71

SCULLEY

What'd you *think* I was gonna do?
I'm okay losing but I'm not gonna
forfeit.

STEVE

I'm not okay losing.

QUICK CUT TO:

72

INT. APPLE BOARD ROOM - NIGHT

72

Rain is beating against the windows. BOARD MEMBERS are there
in various different dress--some from an evening out. STEVE
stands to the side while SCULLEY addresses the board --

SCULLEY

We're losing market share and the
Mac is losing money. Our only hope
is the Apple II which is stagnating
because of it's soon-to-be-obsolete
DOS. Users are already rigging
their machines to run with the CP/M
operating system that's been built
to run on Intel. I can't put it
more simply than this--we need to
put our resources into updating the
Apple II.

STEVE

By taking resources from the Mac.

SCULLEY

It's failing, that's a fact.

STEVE

It's overpriced.

SCULLEY

There is no evidence--

STEVE

*I'm the evidence! I am the world's
leading expert on the Mac, John,
what's your resume?!*

SCULLEY

You're issuing contradictory instructions, you're insubordinate, you make people miserable, our top engineers are fleeing to Sun, Dell, HP--Wall Street doesn't know who's driving the bus, we've lost hundreds of millions in value and I'm the CEO of Apple, Steve, *that's* my resume!

STEVE

But before that you sold carbonated sugar water, right? I sat in a fuckin' garage with Wozniak and invented the future because artists lead and hacks ask for a show of hands.

The board is tense...even a little bit scared...except SCULLEY, who just takes a breath, takes a beat and says--

SCULLEY

(pause)

Alright, well...this guy's outta control. I'm perfectly willing to hand in my resignation tonight. But if you want me to stay you can't have Steve. He'll have to sever any connection to Apple. Settle him out. He can keep a share of stock so he gets our newsletter.

(pause)

I'm dead serious, I'd like the secretary to call for a vote.

The BOARD MEMBERS look at STEVE, who leans against the wall...

STEVE

(pause--then evenly to the board)

I fucking dare you.

CUT BACK TO:

73

INT. BALCONY LOBBY - SAME TIME

73

SCULLEY

You've done an outstanding job over the years of cultivating the press and by that I mean manipulating it 'cause none of them, and none of their editors, and none of the editors' publishers, to this day, have any idea that you forced it. That you forced the board even after I told you exactly what they'd do. Which is exactly what they did. Unanimously.

STEVE

I don't have any trouble remembering that, John, because of it being the worst night of my life and I forced a vote because I believed I was right, I still believe I'm right...and I'm right. I bled that night and I don't bleed. But time's done its thing and I really haven't thought about it in a while. I absolutely understand why you're upset and I want people to know the truth too.

SCULLEY looks at STEVE...he's lying.

JOANNA (O.S.)

It's time.

STEVE

(calling to JOANNA)

Got it.

SCULLEY

(pause)

You're gonna end me, aren't you.

STEVE smiles...

STEVE

(smiles--almost laughs)

You're being ridiculous. I'm gonna sit center court and watch you do it yourself. Then I'm gonna order a nice meal with a '55 Margaux and sign some autographs.

SCULLEY

Jesus (Christ).

STEVE

(over)

You want my help, Pepsi Generation?
Don't send Woz out to slap me
around in the press. Anybody else.
You, Markkula, Arthur Rock, anyone
but Rainman. Don't manipulate him
like that. Whatever you may think
I'm always gonna protect him.

JOANNA (O.S.)

Come on, Steve.

STEVE

That's what men do. I can't start
late.

STEVE exits out into--

--where JOANNA's waiting. They walk down the corridor in
silence for a few moments before--

STEVE

I don't think there was any way to
detect a chip on my shoulder.

JOANNA

Did you know back at Bandley, the
Mac team gave an award every year
to the person who could stand up to
you?

STEVE

No.

JOANNA

I won three years in a row.

STEVE

Cool.

They walk through a door and are--

--where JOANNA pushes STEVE up against the closest wall.

STEVE

What the hell--

JOANNA reaches into his pocket and pulls out the folded MacWorld article.

JOANNA

This--Guy Kawasaki in MacWorld--he accidentally got it right, didn't he? You've been dragging your feet on the NeXT OS until you can figure out what Apple's gonna need.

Again we can HEAR the rock concert energy of the audience waiting for Steve...

STEVE

Even if that were true it doesn't sound diabolical to me.

STEVE nods to the STAGE MANAGER--

STAGE MANAGER

(into headset)

House to half.

We HEAR the audience CHEER.

We also HEAR a synthesizer introduction to a piece of music that will crash in in just a moment--

JOANNA

I'm your closest confidant, your best friend, your thing--what do you call it--work wife. This whole time, the last three years--

STAGE MANAGER

(into headset)

House out. Stand-by VO 1.

JOANNA

--when did you change your mind and start building the Steve Jobs Revenge Machine?

STEVE

(pause)

You remember Skylab? It was an unmanned satellite NASA sent up in the early '70s on an eight year data gathering mission.

(MORE)

STEVE (CONT'D)

The thing is, when they sent it up they didn't know yet how they were gonna get it back but they felt like they were close enough that in the eight years it was gonna be up there they'd figure it out. They didn't. So after eight years it lost its orbit and came crashing down in a thousand-mile swath across the Indian Ocean. Little to the left, little to the right and somebody coulda gotten hurt.

(beat)

I really wanted to build a computer for colleges. The technology just didn't catch up as fast as I needed it to. And you know we're outta money. But then Apple stopped innovating and I saw something better. Joanna, I know schools aren't gonna buy a \$13,000 dictionary with good speakers, you know I know that. But Apple will 'cause Avie Tevanian is gonna build exactly the OS they need. And they're gonna have to buy me too. For half a billion dollars in stock and end-to-end control on every product.

STEVE gives a nod to the STAGE MANAGER--

STAGE MANAGER

Go VO 1.

A WOMAN with a script open on a music stand speaks into a microphone--

WOMAN

(into mic)

Ladies and gentlemen, please welcome--

HARD CUT TO:

BLACK

--and the synthesizer intro becomes "For Unto Us a Child is Born," the beautiful choral piece from Handel's "Messiah," only it's a contemporary version being sung semi-acappella by The Roches.

With "For Unto Us a Child is Born" as the score we go through a series of scenes.

76 ABC NEWS - PETER JENNINGS 76

PETER JENNINGS

More than a year after it was first unveiled to industry insiders, the NeXT Computer is now available in retail stores. For more we go to ABC News Senior Technology Correspondent Martin Rath.

The song continues...

77 WALL STREET WEEK - PANEL 77

ANALYST

And meanwhile Apple is continuing to lose market share with no new innovations in the pipeline except the Newton, which is a pet project of CEO John Sculley.

78 CNBC - PANEL 78

PANELIST

So much for the black cube. NeXT just sold its factory to Canon and laid off half its employees.

79 CBS - DAN RATHER 79

DAN RATHER

The former tech giant, Apple, and for more on that--

80 WALL STREET WEEK - PANEL 80

ANALYST

With an operating system that can't compete with Windows and no new innovations in the pipeline except Newton, a product no one seems excited about except John Sculley--

81 MONEY MATTERS - PANEL 81

ANALYST

Apple stock's fallen from \$70 a share when Steve Jobs was the heartbeat of the company to \$14 today and no one thinks the Newton is gonna turn it around.

The song continues...

82 ABC NEWS - MARTIN RATH 82

MARTIN RATH

Gil Amelio, formerly of National Semiconductor was installed as the new CEO of Apple today and he's inherited a sinking ship.

83 CNBC - PANEL 83

PANELIST

Gil Amelio's gonna discover that Copland's a bust. When that happens he'll have to mollify Wall Street and publicly promise to find an alternative.

84 MONEY MATTERS 84

MARTIN RATH

Under the direction of Steve Jobs, NeXT's chief software designer, Avie Tevanian, has developed an object-oriented, UNIX-like operating system that's caught the attention of big players in Silicon Valley--

85 CNBC - PANEL 85

PANELIST

Is the prodigal son returning?

PANELIST #2

Bet on it.

86 WALL STREET WEEK - PANEL 86

ANALYST
He's coming back.

87 CBS NEWS - DAN RATHER 87

DAN RATHER
With a buzz reserved for rock
stars, Steve Jobs--

88 ABC NEWS - PETER JENNINGS 88

PETER JENNINGS
Steve Jobs--

89 CNBC - ANCHOR 89

ANCHOR
Buy Apple stock. Buy it now. Sell
the kids, buy the stock.

90 WALL STREET WEEK - PANEL 90

PANELIST
Steve Jobs is returning to Apple.

91 CBS NEWS - DAN RATHER 91

DAN RATHER
Take the "interim" off his title,
Steve Jobs is now the CEO of the
company he founded in his garage
and fans of Apple are counting the
days until his first new product.

"For Unto Us a Child is Born" continues as we--

CUT TO:

92 EXT. SYMPHONY HALL - MORNING 92

A giant crowd waits outside to be let in. The place is
festooned with banners with the now-famous "Think Different"
campaign.

93 INT. SYMPHONY HALL - SAME TIME

93

In the audience we see some familiar faces among the dozens of APPLE STAFFERS working the rehearsal. JOANNA, WOZ, ANDY HERTZFELD and the reporter JOEL PFORZHEIMER is there too.

Everyone is 10 years older than the last time we saw them.

STEVE (O.S.)

This thing has 100MB Ethernet as standard, and why? Because we're seeing these high speed networks in homes now. Ten percent of the homes in Silicon Valley now have Class Five wiring in them.

TITLE:

1998

Davies Symphony Hall

STEVE's on stage in front of a giant screen showing changing slides that reflect whatever he's mentioning at the moment. He's dressed in dark jeans, a white shirt buttoned up to the neck and a black sport jacket. On a small table, which is in the dark at the moment, sits a computer under a dark silk sheet.

STEVE's loose and having a good time with the hundred or so employees in the audience who are revved up for the big morning.

STEVE (CONT'D)

A fast modem and also a 4MB IrDA built in. You wanna beam your digital photographs from your digital camera? It's built in to every product.

(to his employees)

Check it out--no notes, no note cards--ready?

(back to it and faster now
to play with the
employees in the house)

We're going to the new generation of IO--12Mb USB, two ports--we're leaving the old Apple IO behind. Stereo Surround Sound built in to every product, a great keyboard and the coolest mouse you've ever seen. This time we used real mice.

JOANNA

(calling to the stage)
We're opening the house in 10
minutes, Steven, you want to stop
horsing around?

STEVE

Bless my eyes, that's Steve Wozniak
sitting out there.

The APPLE employees give him a cheer and WOZ gives a sheepish
wave.

STEVE (CONT'D)

Give yourselves a treat and ask Woz
if he happens to have the correct
time.

JOANNA

I have the correct time and we're
running out of it. "A great
keyboard."

STEVE

A great keyboard and the coolest
mouse you've ever seen. This is
what those things look like today.

On the screen flashes a picture of a bulky PC. Some people in
the rehearsal audience who are seeing the full production for
the first time laugh.

STEVE (CONT'D)

And now I'd like to show you what
they're going to look like
tomorrow. This is the iMac.

STEVE yanks the dark silk sheet off an iMac as a pool of
perfect light comes up on the table.

CHEERS and APPLAUSE from the APPLE EMPLOYEES.

STEVE clicks the mouse and the screen shows a lightning fast
succession of applications complete with a heart-racing
percussion score--

--after which the screen fills with the words "Hello
(again)."

The hundred or so people sitting and standing around out in
the house CLAP AND CHEER.

STEVE (CONT'D)

(pause)

That was cool. Why did I like that better than I usually do?

JOANNA

I don't know.

STEVE

Something was different.

ANDREA CUNNINGHAM, the publicist from the Mac launch, is standing at the foot of the stage--

ANDREA

Hey stupid.

STEVE looks at her--

STEVE

(pause)

I think she's talking to one of you guys.

ANDREA

Did you notice a difference?

STEVE

That's what I'm--*the exit signs were off!*

ANDREA

Full blackout.

STEVE

You did it.

ANDREA

We wired all the exit lights to our board, they go out for seven seconds with the cue and come back on again in theory.

STEVE

We think that's legal?

ANDREA

No, we're very certain it's not. You want to see some quotes?

JOANNA

Let's hold off on those.

ANDREA

He'll like 'em.

JOANNA shakes her head "no."

ANDREA (CONT'D)

(to STEVE)

I'll give 'em to you later.

STEVE

I'll take 'em now.

STEVE takes a couple of stapled pieces of paper from ANDREA and as ANDREA turns around she mouths "I'm sorry" to JOANNA while JOANNA says--

JOANNA

Pick it up from there please, we only have a couple of minutes so let's just do the 360.

STAGE MANAGER

It's Cue 84, right where we are, you're bringing out the camera.

STEVE

(presenting again)

We're gonna bring out a wireless camera we stole from Panasonic and show you what this looks like.

A CAMERA OPERATOR with a camera on his shoulder comes out from the wings and circles the iMac, showing a 360 degree picture on the big screen as STEVE describes and points to what we're looking at.

STEVE (CONT'D)

The whole thing is translucent, you can see into it.

(calling out)

How's that for a compromise, Woz? You still can't get into it but you can see into it.

WOZ

(calling back)

Fair enough.

STEVE

We've put stereo speakers in front,
infra red right up here, CD-ROM
drive right in the middle, dual
stereo headphone jacks and all the
connectors are inside one beautiful
little door here--Ethernet, USB.

The Apple employees CHEER. Obviously they're not seeing the
computer for the first time but it's a proud and exciting
day.

STEVE (CONT'D)

Even though this is a full-blooded
Macintosh, we're targeting it for
the number one use that consumers
tell us they want a computer for,
which is--

STAGE MANAGER

Let's hold please.

STEVE

The answer was "The Internet."
(motioning her over)
Joanna?

JOANNA comes down to meet him at the edge of the stage.

JOANNA

Yeah.

STEVE

(quietly)
Just stand in front of me. I want
to look at these quotes but I don't
want Joel to know.

JOANNA

They're all great.

STEVE

(reading)
"A piece of hardware that blends
sci-fi shimmer with the kitsch
whimsy of a cocktail umbrella,"
says Steven Levy in *Newsweek*. "It
is not only the coolest looking
computer introduced in years, but a
chest-thumping statement that
Silicon Valley's original dream
company is no longer somnambulant."

STEVE takes a moment for himself...

STEVE (CONT'D)
 (pause--then to JOANNA)
 It's a word, it means sleepwalking.

STAGE MANAGER
 Steve, I'm sorry, we have to clear
 the house if we're gonna start on
 time.

STEVE
 We're gonna start on time.

JOANNA
 We're starting on time.

STEVE
 (handing JOANNA the
 quotes)
 Take this.
 (calling out)
 Everybody, that's it. They've got
 to mop the stage, reset and open
 the house. I love you guys.

Everyone CHEERS--

STEVE (CONT'D)
 Andy, come on back a minute?

ANDREA
 Which one?

STEVE
 Hertzfeld.
 (to JOANNA)
 Walk with me.

JOANNA walks up the step unit to the stage just as the step
 unit is being taken away. STEVE takes the paper from her as
 they head--

STEVE
 Alright.

JOANNA hands back the quotes--

STEVE (CONT'D)
Forbes calls it "...an industry-
 altering success."

JOANNA
(pointing)
Look here.

STEVE
Why haven't we ever slept together?

JOANNA
We're not in love. Look here.

STEVE
Where?

JOANNA
Here.

STEVE
(pause--STEVE's surprised
but keeps even)
Sculley.

JOANNA
Nobody's heard from him in five
years but he did this.

STEVE
Sculley talked to *Forbes*...

JOANNA
Look what he said.

STEVE
"He has implemented the same simple
strategy that made Apple so
successful 15 years ago: make hit
products and promote them with
terrific marketing."
(pause--nods)
That was nice of him.

JOANNA
It was.

STEVE
I meant it.

JOANNA
Sightings of J.D. Salinger are more
common than John Sculley.

STEVE
I wasn't being sarcastic, it was
nice of him.

STEVE (CONT'D)

(pause)

Do you ever talk to him?

JOANNA

No.

STEVE

You haven't talked to him since '88?

JOANNA

I'd have told you if I did.

STEVE

(pause)

It doesn't matter, I don't want people thinking that they can cross me and then boom 15 years later I'm okay with it.

(beat)

I was *kidding*, what's wrong with you this morning?

JOANNA

Let's get off the stage.

STEVE and JOANNA open the heavy door that leads out into--

--where they start heading down toward Steve's dressing room. We can HEAR the crowd in the lobby around the corner.

JOANNA

You see how this door looks like *this* door? If you go through this door you're backstage, if you go through this door you're in a parking lot.

STEVE

(looking at the pages of quotes)

Oh man, look at this.

JOANNA

Did you hear what I just said?

STEVE

I'm not worried I'm gonna
accidentally walk into a parking
lot.

JOANNA

I want to talk to you.

STEVE

"The only thing Apple's providing
now is leadership in colors."

JOANNA

Don't worry about it.

STEVE

What does Bill Gates have against
me?

JOANNA

I don't know, you're both out of
your minds. Listen to me--

STEVE

He dropped out of a better school
than I dropped out of--

They walk into--

STEVE

--but he is a tool bag and I'll
tell you why.

JOANNA

Make everything alright with Lisa.

STEVE

You know--Joanna--boundaries.

JOANNA

You've come to my apartment at 1AM
and cleaned it so tell me where the
boundary is.

STEVE

There, let's say it's there.

JOANNA

If I give you some real projections
will you promise not to repeat them
from the stage?

STEVE

What do you mean real projections,
what have you been giving me?

JOANNA

Conservative projections.

STEVE

Marketing's been lying to me?

JOANNA

We've been managing expectations so
that you don't *not*.

STEVE

What are the real projections?

JOANNA

We're going to sell a million
units in the first 90 days, 20,000
a month after that.

STEVE looks at her for a moment and then smiles...

STEVE

(pause)
Ho-ly--

JOANNA

Yeah.

STEVE

See? You wait long enough and--

JOANNA

What's more, 32% of the sales are
going to go to people buying a
computer for the first time and 12%
are going to people using some kind
of Windows machine--*that's* what
Bill Gates has against you--and
it'll be the fastest selling
computer in history.

(MORE)

JOANNA (CONT'D)

You brought the company back from life support after going through the misery of laying off 3,000 people and cutting 70% of the product line so Steven...it's over...you're going to win. It would be criminal not to enjoy this moment.

STEVE

I'm enjoying it.

JOANNA

Make things alright with Lisa.

STEVE

You know--

JOANNA

Come on.

STEVE

--I don't like having less privacy than other people have.

JOANNA

Does being a multi-billionaire take some of the sting off that?

STEVE

No.

JOANNA

All Lisa (did)--

STEVE

(over)

All Lisa did was give her blessing. Chrisann sold the house and--

JOANNA

And Lisa could have done what? File a complaint with the Department of Housing and Urban Development? How's Lisa supposed to stop her mother from selling her own house?

STEVE

That I bought for the two of them.

JOANNA

How's she (supposed to stop her--)

STEVE

(over)

Voicing an objection would have been a step in the right direction.

JOANNA

You don't think you're having a bizarre overreaction to a 19-year old girl allowing her mother to list her own house?

STEVE

She could have tried.

JOANNA

You're saying this is really because--how's she supposed to stop her mother--that particular mother--from (living wherever--)

STEVE

(over)

She gave Chrisann her blessing to sell the house and she did it to spite me.

JOANNA

I don't care if she put a pipe bomb in the water heater, you're gonna fix it now.

STEVE

She's been acting weird for months. She's turned on me.

And JOANNA shoves STEVE--

JOANNA

Fix it.

STEVE

What the--

JOANNA

Fix it, Steve.

STEVE

Take it easy.

JOANNA

Fix it or I quit, how 'bout that? I quit and you never see me again, how 'bout that?

STEVE

This is me, tell me what's wrong with you this morning.

JOANNA

What's been wrong with me for 19 years?! I've been a witness and I tell you I've been complicit. I love you, Steven, you know how much. I love that you don't care how much money a person makes, you care what they make. But what you make isn't supposed to be the best part of you. When you're a father, that's what's supposed to be the best part of you and it's caused me two decades of agony, Steve, that it is, for you, the worst. It is a little thing, a very small thing, it's not a big deal, fix it, fix it now or you can contact me at my new job working anywhere I want.

STEVE

(pause)

I don't happen to think it is a little deal. She knew--

JOANNA

No.

STEVE

I bought the house for--

JOANNA

No.

STEVE

What do you mean "no."

JOANNA

I mean "no," the house has nothing to do with why you're angry at Lisa.

STEVE

I assure you, the house has everything to do with (why I'm--)

JOANNA

(over)

Have you ever heard the phrase "Reality distortion field"?

STEVE

Comes home from school, puts her bags down, goes straight to her friends'.

JOANNA

Have you?

STEVE

Yes.

JOANNA

As it applies to you? As in "Steve's reality distortion field"?

STEVE

You're getting a little prosecutorial and you're crossing some lines.

JOANNA

I'll cross whatever I please. You've heard it?

STEVE

I've heard it, I've read it, it's been sung to me by Joan Baez. What you call a reality distortion field-- and I'm pretty sure you're the one who coined the phrase--is the reason we're here.

JOANNA

I know that.

STEVE

If I traded in my bank account for a dollar on every time someone told me something was impossible I'd come out ahead.

JOANNA

I know that too.

STEVE

What's the problem?

JOANNA

My problem? It sure isn't the house.

STEVE

Jo--

JOANNA

It's that you told her you weren't going to pay for Harvard. That child--that earnest, unironic kid--

STEVE

She told you I wasn't paying her tuition?

JOANNA

I should have hit you with something heavy a long time ago.

STEVE

Lisa told you I wasn't paying her tuition?

JOANNA

Andy told me that.

STEVE

Which one?

JOANNA

Hertzfeld.

STEVE

(pause)

How would Hertzfeld know?

JOANNA

He wrote Harvard a check for twenty-five thousand to cover the semester. Isn't that why--

STEVE

Are you fucking--

(pause)

He paid her tuition?

JOANNA

Isn't that why you just asked to see him?

STEVE

No I asked to see him about--this is un--

JOANNA

Did you tell her you weren't paying for college?

STEVE

Yes, because--

JOANNA

How could you (do that?)

STEVE

(over)

--because her mother, who was also her landlord--Hertzfeld--I was ranting! I was, you know, I was just talking! You think I would--*I was pissed off because Lisa was trying to piss me off, Joanna! That was her intent!* I don't know how I ended up the bad--

JOANNA

You obviously scared the (hell out of her).

STEVE

Hertzfeld wrote a check to Har--to pay for--is she here yet?

JOANNA

I'm sure she is.

STEVE's gotten himself together.

STEVE

Can you have someone bring her back?

JOANNA

Yes. Thank you.

(beat)

You know, my grandmother used to--

STEVE

I don't give a shit, Yentl!

JOANNA

I'll have someone get Lisa.

STEVE

Thank you. And if you see Hertzfeld--

There's a KNOCK at the door--

STEVE (CONT'D)
(quietly)
Speak of the devil's chief
engineer.

ANDY (O.S.)
It's Andy.

STEVE
(to JOANNA)
Go.
(calling)
Come on in.

ANDY comes in as JOANNA's leaving--

ANDY
(to JOANNA)
You look great today.

JOANNA
Thank you.

ANDY
(to STEVE)
Doesn't she?

STEVE
She looks fantastic, always does.
(to JOANNA)
Get out.

JOANNA exits and closes the door behind her.

ANDY
I think I know why I'm here.

STEVE
Do ya?

ANDY
Steve--

STEVE
Did you send the check yet?

ANDY
Yes.

STEVE
So Harvard got a tuition check from
Andy Hertzfeld to pay for Lisa?

ANDY

I don't think they look that carefully, I don't think they'd notice the check didn't come from you.

STEVE

Close one. This was almost embarrassing for me.

ANDY

I understand how--

STEVE

I'll wire you the money today.

ANDY

I understand how you feel and I do apologize, I do, but let me tell you my thinking.

STEVE

I can't even think of an appropriate analogy to describe (what you did).

ANDY

I knew you guys would fix things, you always do, but in the meantime if the money wasn't there she'd miss a semester of school.

STEVE

Yeah.

ANDY

And she'd have to tell her friends why. And she needed things, she needed socks.

STEVE

(beat)
What?

ANDY

It's cold in Cambridge, she needed warm socks.

STEVE

You gave her socks.

ANDY

Well I gave her money for socks.

STEVE

You don't get to deputize yourself
as her interim--

(beat)

--you don't get to override my
decisions. Do you understand? You
don't get to act like you're her
father.

ANDY

Somebody had to.

STEVE

The *fuck* did you just say to me?!

ANDY

I've known her since she was six. I
also consider--Chrisann's a friend
outside of what you and I--outside
of our (relationship).

STEVE

So you're like a family advisor.

ANDY

I'm a family friend.

STEVE

Then you probably know Lisa's been
seeing a therapist.

ANDY

Yeah.

STEVE

For many years.

ANDY

Yeah.

STEVE

Without my knowledge.

ANDY

That really wasn't my business.

STEVE

I'm fascinated by what you think is
and isn't your business.

ANDY

Lisa's been going to a therapist and she likes it and would love for you and Chrisann to go with her.

STEVE

And the reason you know that is that you're the one who recommended the therapist.

ANDY

I know a guy, he specializes in--

STEVE

No, I mean, you're the one who recommended that she see a therapist.

ANDY

I--you know what, it was a while ago and I don't remember how the whole--who said what to--

STEVE

You told Chrisann that Lisa should see a therapist.

ANDY

Steve, you're stigmatizing--it's not--my thing was how can it hurt?

STEVE

Let's find out.

ANDY

Chrisann is my friend.

STEVE

What was the reason you gave?

ANDY

(pause)

You mean--

STEVE

What was the reason you gave Chrisann why Lisa should see a therapist?

ANDY

I don't remember. We were talking and I said--it was pretty much what I just said, that it certainly couldn't hurt.

STEVE

You didn't say Lisa needed a strong male role model?

ANDY

(pause)

I did.

(pause)

I think it's a miracle she's not robbing banks with the Symbionese Liberation Army. There is no reason in the world why she should be nice. But she is. So I helped. Because somebody had to.

STEVE

(pause)

I'll wire the money to you this afternoon.

ANDY gets up and heads to the door...

ANDY

You threatened me a long time ago.

STEVE

I'm sorry?

ANDY

A long time ago. You threatened me once.

STEVE

People are attracted to people with talent and people without it find that threatening. Maybe you should see a therapist. It certainly couldn't hurt.

ANDY

(pause)

I meant you literally threatened me. At Flint, right before the Mac launch.

(MORE)

ANDY (CONT'D)

I was recompiling, I was trying to debug the voice demo and you said if I couldn't find a solution you'd call me out in front of the audience.

STEVE

Did it say "Hello"?

ANDY

It did.

STEVE

No need to thank me.

ANDY

(beat)

Why do you want people to dislike you?

STEVE

I don't want people to dislike me. I'm indifferent to whether they dislike me.

ANDY

Well...since it doesn't matter? I always have.

STEVE

(pause)

Really? I've always liked you a lot. That's too bad.

ANDY

Knock 'em dead.

STEVE

Thank you.

ANDY exits.

STEVE stands there a moment...then launches into a practice run of a section of the presentation so he can wipe away what just happened.

STEVE (CONT'D)

What is remarkable, what's hard to fathom but true is that for a given clock rate a power PC chip is twice as fast as a Pentium II chip.

(MORE)

STEVE (CONT'D)

In other words a 266 Megahertz G3 is twice as fast as a 266 Megahertz Pentium II or a 266 G3 is equal to about 500 Megahertz. Take a look at *BYTE Magazine's* BYTE Marks, the gold standard for--

There's a KNOCK at the door--

STEVE (CONT'D)

Come in.

JOANNA enters.

JOANNA

I sent someone into the lobby. They found her and--

STEVE

Where is she?

JOANNA

She said she'd rather not come back.

STEVE

Why?

JOANNA

That was it.

STEVE

(heading for the door)
I'm going out there myself.

JOANNA

You can't. You can't, you can't.
It'll be a scene out of *Hard Day's Night*.

STEVE

(pause)
Will you--

JOEL PFORZHEIMER knocks on the open door--

JOEL

Excuse me.

STEVE

Hey Joel.

JOEL

Andy said it was okay to come back.

STEVE

Which one?

JOEL

Andy Cunningham.

STEVE

(to JOANNA)

I need one of them to change their name, I can't do this forever.

JOANNA

You call Andy Cunningham Andrea.

STEVE

It doesn't matter what *I* call them. I know who I'm talking about when I'm talking. I need everyone *else* to call them different names.

(to JOEL)

Gimme one second.

STEVE takes JOANNA out into--

--and out of hearing distance where he speaks quietly.

STEVE

(whispering)

Go get her for me please. I just talked to Andy...Hertzfeld...and I'm just trying to scrub this out of my brain with Drano but I do want to talk to Lisa.

JOANNA

(whispering)

Yeah, just stay cool.

JOANNA heads down the corridor and STEVE watches her go. Without turning around, JOANNA points to the two doors as she passes them--

JOANNA (CONT'D)

(pointing)

Stage. Parking lot.

97 CONTINUED:

97

STEVE

Thank you.

He goes back into--

98 INT. STEVE'S DRESSING ROOM - CONTINUOUS

98

JOEL

How are you feeling?

STEVE

I'm feeling good, Joel, how about you?

JOEL

I don't think I could be in your business. It changes too quickly.

STEVE

Well I'd hang on 'cause yours is about to start changing pretty quickly too.

JOEL

This is the third time in 14 years I'm writing about you.

STEVE

(pause)

What do you think so far?

ANDREA CUNNINGHAM sticks her head in the door--

ANDREA

Excuse me. Avie's asking for you, he has a new shark slide.

STEVE

Okay.

(to JOEL)

You want to come backstage for a second?

JOEL

Sure.

They head out into--

99 INT. CORRIDOR - CONTINUOUS

99

The hall is lined with blown up photographs of Ghandi, John Lennon, Louis Armstrong, etc.--all from the "Think Different" campaign.

JOEL
(pointing to a photo)
Who's this one?

STEVE
Alan Turing. He single handedly won World War II and for an encore invented the computer but he won't be part of the campaign.

JOEL
Why not?

STEVE
'Cause you just had to ask me who he was.

STEVE opens the door and they walk into--

100 INT. BACKSTAGE AREA - CONTINUOUS

100

--where AVIE and his ENGINEERS are doing last minute runs and adjustments on the iMacs that'll be running the demo in a few minutes.

And we can HEAR the CROWD out in the house...

STEVE
(to AVIE)
Can I see a new shark?

AVIE hits a key and the screen fills with a picture of a PowerBook G3 Laptop and a great white shark with its teeth bared.

STEVE (CONT'D)
I like it better than the old shark.

AVIE
Sharks.

STEVE
Sharks.

JOEL

How many sharks did you go through?

STEVE

A couple.

AVIE

This is the 39th.

STEVE

(pointing to JOEL)

We're on the record.

AVIE

39 sharks.

STEVE

Okay.

AVIE

You know what's special about this shark?

JOEL

What?

AVIE

No, I'm really asking 'cause it looks exactly like the other 38 sharks to me.

STEVE

Let me see it with the cue. From the profile.

STAGE MANAGER

This is Cue 92B.

STEVE

(reciting)

This is a side profile here. And this is what it looks like from the back. And one more thing: It eats Pentium notebooks as a light snack.

(good)

This is the shark, I really like it. Nobody gets it right the first time but I should have been shown this shark 15, 20 fish ago.

AVIE

You probably were.

STEVE

Lock it in.

STAGE MANAGER

Ten minutes.

JOEL

He killed himself by taking a bite of a poison Apple. Alan Turing.

STEVE

Yeah. There should be statues of that man. His name should be on the lips of schoolchildren.

JOEL

The rainbow flag Apple with a bite taken out, that's where it came from?

STEVE

No, we picked it off a list of friendly sounding words. But wouldn't it be great if that had been the story behind it?

(beat)

Anyway, I can't use him in the campaign.

WOZ, sitting out in the house, calls up to the stage--

WOZ

(calling)

Steve.

STEVE looks out...

WOZ (CONT'D)

I kind of liked the last shark.

AVIE

(without looking up)

Fuck you.

WOZ

I wanted to ask you a favor.

STEVE

My friend, a long time ago you asked me a favor before a product launch and I said no. You wanted me to acknowledge the Apple II and I--

WOZ

Hang on. If you're about to say you were wrong I want to prepare this reporter.

STEVE

I was one hundred percent right and you were spectacularly wrong but I still owe you a favor so name it.

WOZ

Steve?

STEVE

But it can't be about acknowledging the Apple II team.

WOZ

Acknowledge the Apple II team.

STEVE

(pause)

How about in private?

WOZ

No.

STEVE

Is this a prank ('cause)--

WOZ

(over)

No.

STEVE

--I'm trying to remember that a 300 Megahertz G3 chip is equal to a (600 Megahertz Pentium II and)--

WOZ

(over)

Just the top guys.

STEVE searches his mind a moment for the path of least resistance when he sees JOANNA come backstage--

STEVE

Excuse me. Okay?

WOZ

Yeah.

STEVE

One second.

STEVE goes over to JOANNA--

JOANNA

(quietly)

She said she'd rather not.

STEVE

What do you mean?

JOANNA

She's sitting with her friends and she said she'd rather not come back.

STEVE

Okay, tell her--take her aside, I don't want to embarrass her in front of her friends, but tell her I just scared the shit out of Andy and this time *nobody's* paying her fuckin'--

JOANNA gives him a look--

STEVE (CONT'D)

Alright, don't say that. But do your thing where you sound old and wise because of the broad, tragic European canvas of your life.

JOANNA

You know I wasn't born in a 19th Century shtetl, right?

STEVE

Please tell her it's important.

STEVE goes back to WOZ as JOANNA heads out the door.

JOEL

Everything alright?

STEVE

Yeah.

STEVE continues to WOZ--

STEVE (CONT'D)

There are people around (here, man, including--)

WOZ

(over)

I know.

STEVE

A member of (the press)

WOZ

(over)

I see him.

STEVE

Woz--

WOZ

Just the top guys. The ones who are getting laid off.

STEVE

Listen. Okay? Last year Apple lost one billion dollars. I don't even know how that's possible. You were less than 90 days from being insolvent. I had three different accountants try to explain it to me. The whole place has to be streamlined.

WOZ

Start with two of the accountants.

STEVE

I started--

ANDREA

Joel, come with me, we're gonna--

STEVE

Leave him right there.

(back to WOZ)

I started with the Apple II team, because we don't, you know, make that anymore.

WOZ

Just acknowledge the top guys.

STEVE

Have a mimosa and (relax).

WOZ

You will not blow me off right now!
The top (guys--)

STEVE

(over)

There are no top guys! On the Apple II team there are no top guys. They're B Players and B Players discourage the A Players and I want the A Players at Apple and not Dell.

WOZ

They're not B Players and I'm a better judge of (that than you are).

STEVE

(over)

Less than 90 days to insolvency. In part because somebody thought the Newton wasn't a box of garbage.

ANDREA

Joel--

STEVE

Leave him!

WOZ

I'm talking about--

STEVE

You guys designed and shipped a little box of garbage while I was gone.

WOZ

--I'm talking about the Apple II which isn't just a crucial part of this company's history, it's a crucial part of the history of personal computing--

STEVE

For a time.

WOZ

--and the least you can do if you're gonna downsize these people--

STEVE

They're gonna live in the biggest houses of anyone on the unemployment line.

WOZ

--is to acknowledge them, just
acknowledge them and the--

STEVE

There is no God.

WOZ

--and the Apple II during this
launch.

STEVE

(resolute)

This is a new animal.

WOZ

This whole place was built by the
Apple II. You were built by the
Apple II.

STEVE

As a matter of fact I was destroyed
by the Apple II and its open system
so that hackers and hobbyists could
build ham radios or something and
then it nearly destroyed Apple when
you spent all your money on it and
developed a grand total of no new
products.

WOZ

The (Newton).

STEVE

(over)

The little box of garbage? You guys
came up with the Newton and you,
like, want people to know that?
This is a product launch, it's not
a luncheon, and the last thing I
want to do is connect the iMac--

WOZ

--to the only successful product
this company's ever made? I'm sorry
to be blunt it happens to be the
truth. The Lisa was a failure. The
Macintosh was a failure. I don't
like talking like this but I'm
tired of being Ringo when I know I
was John.

STEVE

Everybody loves Ringo!

WOZ

And I'm tired of being patronized
by you.

STEVE

You think John became John by
winning a raffle, Woz? You think he
tricked somebody or hit George
Harrison over the head? He was John
because he was John.

WOZ

He was John because he wrote
"Ticket to Ride" and I wrote the
Apple II.

ANDREA

(calling out)

Everybody, I want to clear the--

STEVE

Nobody moves! You made a beautiful
board which, by the way, you were
willing to give out for free so
don't tell me how you built Apple.
If it weren't for me you'd be the
easiest "A" at Homestead High
School.

WOZ

These people live and die by your
praise and here's your chance.
Acknowledge that something good
happened that you weren't in the
room for.

STEVE

(pause)

No.

WOZ

Steve, do it. It's right. It's
just...it's right.

STEVE

Sorry but no.

WOZ

(pause)

Then let me put it another way.

(MORE)

WOZ (CONT'D)

I don't believe there's a man who's done more to advance the democratization that comes with personal computing than I have but you've never had any respect for me, now why is that?

STEVE

I'd at least consider the possibility that it's because you've never had any for me.

JOANNA's come out in the house and sees what's happening--

JOANNA

What the hell is going on?

WOZ

Nothing. Thanks for your time.

JOANNA

(to STEVE)

It's done. She's coming back.

STEVE nods...then turns back to WOZ--

STEVE

(to WOZ)

You came a half-inch from putting this company out of business, now who do I see about that? I'm letting you keep your job. You get a pass.

WOZ

When people used to ask me what the difference was between me and Steve Jobs I'd say Steve was the big picture guy and I liked a solid workbench. When people ask me what the difference is now I just say Steve's an asshole. The things you make are better than you are, brother.

STEVE

That's the idea, brother. And knowing that?...*That's* the difference.

WOZ

(the end of this
friendship)

(MORE)

WOZ (CONT'D)

It's not binary. You can be decent
and gifted at the same time.

STEVE starts to walk away from WOZ but then turns around--

STEVE

Woz.

(beat)

I once asked Paul McCartney what
made the Beatles sound like the
Beatles and you know what he said?
The drumming.

WOZ

Do you believe that?

STEVE

(pause)

No, it was John.

WOZ has waited years to say this and for all those years he
hoped he wouldn't have to.

WOZ

Maybe one day you'll make something
and know for sure. 'Cause the
little box of garbage? Was one
little box of garbage more than
you've ever made in your life.

STEVE holds a moment, nods and heads over to JOANNA, who's
clocked this whole last exchange.

JOANNA

He didn't mean it.

STEVE

Yeah he did.

JOANNA

He's a temperamental guy.

STEVE

No he's not.

(pause)

It's like 5 minutes before every
launch everyone goes to a bar, gets
drunk and tells me what they really
think.

JOANNA

(pause)

She's coming to your dressing room.

100 CONTINUED:

100

They head out into--

101 INT. CORRIDOR - CONTINUOUS

101

JOANNA

I told you to make up with Lisa, I didn't say you had to settle every blood feud you have. Who lives that long?

STEVE

The last time blood feuds weren't settled I lost the cover of *Time*. Though for the life of me I still don't know what the hell Dan Kottke was mad at me about.

JOANNA

Kottke didn't lose you the cover of *Time*.

STEVE

Of course he did.

JOANNA

Would you like me to demonstrate your capacity to be wrong when you're certain you're right?

STEVE

Dan Kottke told Michael Moritz that I was denying--

They walk into--

102 INT. STEVE'S DRESSING ROOM - CONTINUOUS

102

JOANNA

Do you remember the cover?

STEVE

Of *Time*?

JOANNA

Yes.

STEVE

Yes.

JOANNA

What was it?

STEVE

What are you talking about?

JOANNA

What was on the cover?

STEVE

A computer.

JOANNA

No, it was a sculpture of a computer. It was a sculpture. *Time* would have had to have commissioned it *months* in advance.

(beat)

You were never in the conversation for Man of the Year. Nobody lost you anything. So what else are you sure about?

STEVE

(pause)

I don't know how I could have missed that.

JOANNA

Reality distortion.

STEVE takes this in...it's really rocked his world...

STEVE

(pause)

No seriously.

JOANNA

Seriously.

STEVE's a little shaken up...

STEVE

(pause)

I don't know how I could have missed that.

JOANNA looks at STEVE silently. She's not going to help him this time. Then--

JOANNA

Don't try to win an argument with Lisa. Just say you were wrong. A kid should hear their dad say, "I was wrong" once in a while.

There's a KNOCK on the door...

STEVE
(pause--then calling)
Come on in, honey.

The door opens a little and SCULLEY sticks his head in--

SCULLEY
It's not honey.

There's a moment of shock as STEVE and SCULLEY take in the sight of each other. Sculley's always been a handsome man--a healthy, well-scrubbed, Connecticut guy--but he was sent to Florida much too young. And he's been living a secluded life as the guy who traded Babe Ruth. STEVE can see that.

JOANNA
(pause)
John, get in, get out of the hall.

SCULLEY
I was taken in a side entrance.
I'll go out the same way, no one'll
see me.
(beat)
How are you, Joanna?

JOANNA
I'm good, John. I'm just surprised
to see you.

SCULLEY
I know. You look well.

JOANNA
I looked better 20 hours ago.

SCULLEY
We all did.

JOANNA
Everyone here really appreciates
the quote you gave *Forbes*, you
didn't have to do that.

SCULLEY
My pleasure.

JOANNA
If you want I can slip you in the
back once the house lights go out.

SCULLEY

I'm just here to say good luck.

JOANNA

Okay.

(to STEVE)

You've just got a couple of minutes.

STEVE

Would you try to find--

JOANNA

Yeah.

JOANNA gives SCULLEY a kiss on the cheek, then wipes off any lipstick marks. She loves that he came.

JOANNA (CONT'D)

You're a good man, John.

She exits.

SCULLEY

So I brought you a present.

SCULLEY hands STEVE a box...STEVE smiles...

STEVE

A Newton.

SCULLEY

Don't take it out of the box.
You'll be able to sell it. Which is more than I can say.

(pause)

Everything alright there?

STEVE

(beat)

What? Yeah. No, it's just something Joanna pointed out to me. I missed something so obvious about--it doesn't matter.

SCULLEY

(pause)

Look, Wall Street's gonna sit back and wait to see how you do as CEO, don't let any fluctuation bother you for the first 12 months. Day traders are gonna respond to every-- I don't need to school you.

102 CONTINUED:

102

STEVE
(meaning the Newton)
Is this your way of telling me I
shouldn't have killed the Newton?

SCULLEY
Well you shouldn't have killed it
for spite. That's bad business,
don't do that.

QUICK CUT TO:

103 INT. ESPRESSO ROMA CAFE - NIGHT (1983)

103

An unimpressive-looking Mediterranean restaurant in Berkeley.
STEVE and SCULLEY sit at a booth.

STEVE
Alright 1957, and IBM passes up the
chance to buy a young company
that's just developed a technology
called xerography.

SCULLEY
Yes.

CUT BACK TO:

104 INT. STEVE'S DRESSING ROOM - DAY

104

STEVE
(pause)
I was given back.

SCULLEY
I'm sorry?

STEVE
I don't know why you've always been
interested in my adoption history
but you said it's not like someone
looked at me and gave me back but
that is what happened.

SCULLEY
(pause)
Yeah?

QUICK CUT TO:

105 INT. ESPRESSO ROMA CAFE - NIGHT

105

STEVE

Then 10 years later, DEC invents the mini-computer and IBM dismisses it as too small to do serious computing.

SCULLEY

They weren't close enough to the future to see it by then?

STEVE

DEC becomes a billion dollar corporation and IBM decides they should maybe get into the computer business.

The owner of the restaurant, a balding Syrian-American named JANDALI comes over to the table.

JANDALI

Mr. Steve Jobs.

STEVE

Jandali, say hello to John Sculley. Jandali owns this place and John's the CEO of Pepsi but I'm trying to get him to move to Cupertino and put a dent in the universe.

CUT BACK TO:

106 INT. STEVE'S DRESSING ROOM - SAME TIME

106

SCULLEY

You never told me that.

STEVE

A lawyer couple adopted me first and then gave me back after a month. They changed their mind.

QUICK CUT TO:

107 INT. ESPRESSO ROMA CAFE - NIGHT

107

JANDALI

(to SCULLEY)

Do you eat vegan as well?

SCULLEY

No, I'll eat anything.

STEVE

Why don't you start us off with a Mediterranean lettuce salad with purslane, mint, cucumbers--

JANDALI

And the sumac-lemon vinaigrette?

STEVE

Thanks.

JANDALI heads away as STEVE continues--

STEVE (CONT'D)

Ten years later, 1977, and another young company called Apple invents the first personal computer--

SCULLEY

--and IBM dismisses it as unimportant to their business.

CUT BACK TO:

STEVE

Then my parents adopted me. My biological mother had stipulated that whoever took me had to be college educated, wealthy and Catholic. Paul and Clara Jobs were none of those things so my biological mother wouldn't sign the adoption papers.

QUICK CUT TO:

SCULLEY

In '81 the Apple II becomes the world's most popular computer and now IBM gets into the game with the PC.

109 CONTINUED:

109

STEVE

Apple and IBM each invest upwards of 50 million in R&D and another 50 million in advertising.

SCULLEY

It's a shake down. They want to get rid of the weaker companies.

STEVE

The weaker companies are going bankrupt. IBM wants it all.

CUT BACK TO:

110 INT. STEVE'S DRESSING ROOM - SAME TIME

110

SCULLEY

What happened?

STEVE

There was a legal battle that went on for a while and my mother said she refused to love me for the first year, you know in case they had to give me back.

SCULLEY

You can't refuse to love someone, Steve.

STEVE

Yeah it turns out you can.

QUICK CUT TO:

111 INT. ESPRESSO ROMA CAFE - NIGHT

111

SCULLEY

And now IBM's got its guns trained on you.

STEVE

Apple is the only thing standing between Blue and industry domination.

SCULLEY

You said you were going to tell me what you have in the testing stage.

STEVE

The most efficient animal on the planet is a condor. The most inefficient animals on the planet are humans. But a human with a bicycle becomes the *most* efficient animal. And the right computer--a friendly, easy computer that isn't an eyesore but rather sits on your desk with the beauty of a tensor lamp--the right computer will be a bicycle for the *mind*. A beautiful object--perfect geometry, perfect finish, something you want to look at and have in your home. Flawless. And then a personal computer becomes an *interpersonal* computer. And what if instead of it being in the right hands, it was in everyone's hands? Everyone in the world.

SCULLEY

(pause)

We'd be talking about the most tectonic shift in the status quo since--

STEVE

Ever.

SCULLEY

(pause)

And you're telling me you have the right computer?

STEVE

It's called the Macintosh. You and I can see to it that IBM doesn't control the information age. We can see to it that Orwell was wrong.

JANDALI comes over and sets down some food.

SCULLEY

There's the spot. "1984 doesn't have to be like '1984.'"

STEVE

Come be our CEO.

111 CONTINUED:

111

SCULLEY

(pause)

Yeah okay.

STEVE and SCULLEY look at each other...the beginning of a great adventure.

CUT BACK TO:

112 INT. STEVE'S DRESSING ROOM - SAME TIME

112

STEVE

(pause)

What the hell can a one month old do that's so bad his parents give him back?

SCULLEY

Nothing. There's nothing a one month old can do.

(beat)

Have you ever thought about trying to find your biological father?

STEVE

I've met my biological father. For that matter, so have you.

QUICK CUT TO:

113 INT. ESPRESSO ROMA CAFE - NIGHT

113

And we see an earlier moment all over again--

JANDALI

Mr. Steve Jobs.

STEVE

Jandali, say hello to John Sculley.

CUT BACK TO:

114 INT. STEVE'S DRESSING ROOM - SAME TIME

114

SCULLEY's gone white...

SCULLEY

(long pause)

You're kidding me.

114 CONTINUED:

114

STEVE
I know. The odds were beyond
astronomical.

QUICK CUT TO:

115 INT. ESPRESSO ROMA CAFE - NIGHT

115

JANDALI
Do you eat vegan as well?

CUT BACK TO:

116 INT. STEVE'S DRESSING ROOM - SAME TIME

116

STEVE
My sister found him.

SCULLEY
Does he know?

STEVE
No. In fact he bragged to Mona that
Steve Jobs comes in the restaurant
all the time.

SCULLEY
(pause)
You don't want to--

STEVE
No.

SCULLEY
Do you go to his rest--

STEVE
No. Terrible food.

QUICK CUT TO:

117 INT. ESPRESSO ROMA CAFE - NIGHT

117

STEVE and a group of guests are having a boisterous
conversation with STEVE joyfully eating something off someone
else's plate--loving the food.

CUT BACK TO:

118 INT. STEVE'S DRESSING ROOM - SAME TIME

118

SCULLEY

Don't you think you should talk to him?

STEVE

He'd probably find a reason to sue me.

SCULLEY sees STEVE clearly...maybe for the first time.

SCULLEY

Ah...Steve.

STEVE

(beat)

John, if you're here about your legacy you need to form a line behind Wozniak.

SCULLEY

Woz is gonna be fine. I'm the guy who fired Steve Jobs.

(beat)

Rich, college-educated and Catholic.

There's a KNOCK at the door--

JOANNA (O.S.)

Steve? It's time.

STEVE

I've gotta go.

STEVE stops at the door--

STEVE (CONT'D)

(pause)

Did I do this? Screw it up?

SCULLEY takes a moment and then says something he's not sure he means--

SCULLEY

Let's let it go now. It has to be time.

STEVE

(pause)

It was the stylus, John.

SCULLEY

What?

STEVE

I killed the Newton because of the stylus. If you're holding a stylus you can't use the other five that are attached to your wrist.

(pause)

The things we could have done together.

SCULLEY

(pause)

God, the things we could have done.

STEVE opens the door and walks out into--

The hallway's a little crowded now with Apple employees lining the walls including JOANNA. They'll serve as an escort backstage but right now, coming down the hall toward STEVE--

--is LISA. At 19 she's a beautiful young woman with a striking resemblance to her father. She's wearing a coat and has the same headphones around her neck that we saw her in when she was nine. She's nothing like a stereotypical teenager--she's without affect and only uses irony in very small doses. We're aware that she's ill at ease and self-protective and uncomfortable.

She walks down the hallway which is lined with "Think Different" posters that have a picture of the iMac.

STEVE watches her walk toward him--he's too worn out now to have a real confrontation with her but he'll be slowly forced into it. He takes his arm to move her to the side of the corridor and he does his best to speak privately while almost surrounded by people.

STEVE

(speaking quietly in
Lisa's ear)

I'm paying your tuition. Are you crazy? Of course I'm paying your tuition.

LISA

(quietly in his ear)

I must have misunderstood when you said you weren't paying my tuition.

STEVE

You and your mom selling the house was a hostile thing to do and you (knew it).

LISA

(over)
She needed the money.

STEVE

She always needs the money.

LISA

She needs a doctor, she has a sinus infection.

STEVE

She's had the same sinus infection since 1988.

LISA

I'm gonna take care of my mother, I'm sorry if that angers you.

STEVE

It does anger me 'cause you're a kid and it's not your job to take care of your mother.

LISA

Is that how yours died?

This just went to the next level and JOANNA's just seen that...

JOANNA

Guys step away please and give them some room.

Everyone creates a little more space but total privacy is really impossible right now.

STEVE

(pause)

When your mom is 90 and can't feed herself you can take care of her. But right now she's 45, perfectly healthy and can't feed herself. You're supposed to work hard in school and be 19 and that's it. I'll take care of your mother.

LISA

Keep up the good work.

STEVE

What the hell do you want from me?

LISA

I was sent for.

STEVE

Look, I bought her a house for seven-hundred thousand dollars, it's worth twice that much today and she sold it for two magic rocks and a bowl of soup!

LISA

It was her house.

STEVE

She used that money to travel through Europe--

LISA

It was her money which you make her beg for.

JOANNA

(it's time)

Steve?

STEVE

Oh don't talk to me about--going to Andy and asking him for the money. That was so off-the-charts over (the line, I can't even)--

LISA

(over--calmly)

I did not do that. Andy came to me.

STEVE looks around at the dozen or so people that are too nearby for comfort--

STEVE

Everybody have an opinion on this?

JOANNA

I'm sorry guys--

(to STEVE)

--in 30 seconds you're going to be late.

STEVE

I'm callous 'cause I'm not sending
a Gulf Stream to the Pasteur
Institute to fetch the finest sinus
specialists in all the land?!

LISA

Did I call you callous?

STEVE

She spends the money on antiques.
And then sells them for a fraction
of what she paid. And she does it
with money I gave to her for you--

JOANNA

Steve?

STEVE

You came to me hysterical when you
were (13, asking if you could live
with me)--

LISA

(over--calmly)
I wasn't hysterical.

STEVE

--because your mom was irrationally--
-

LISA

Thirteen was the *second* time I
asked you.

STEVE

--screaming at you every day or not
speaking to you for weeks at a time--
the stress of her life as a
spiritual healer--

LISA

I don't believe I said you're a bad
guy but if I did I'm sorry.

STEVE

Something happened to you at school.
Some first semester core class that
all freshman are required to take,
some--

LISA

I read *Time*.

STEVE

What?

This has stopped STEVE in his tracks...

LISA

I have internet access at school, I read an old copy of *Time* and I asked my mom some questions about my family history.

STEVE is frozen for a moment...

STEVE

(pause)

That was...*Time* wrote a mangled piece of journal--you were never supposed to read that--

LISA

I had two different Harvard statisticians try to reverse engineer the equation you came up with to prove that 28% of American men could be my father.

STEVE

Honey--

LISA can't help but raise her voice a little. She's not someone who likes dramatics but she's upset now. There's no way the others are going to be able to avoid hearing this.

LISA

My mother may be a troubled woman but what's your excuse?

(beat)

That's why I'm not impressed with your story, dad. It's that you knew and you didn't do anything about it and that makes you an unconscionable coward. And not for nothin' but "Think" is a verb making "Different" an adverb. You're asking people to "Think DifferentLY". And you can talk about the Bauhaus movement and Braun and simplicity is sophistication and Issey Miyake uniforms and Bob Dylan lyrics all you want, *but that thing--*

(pointing at one of the posters of the iMac)

(MORE)

119 CONTINUED:

119

LISA (CONT'D)
--looks like Judy Jetson's Easy
Bake Oven!

LISA walks away and out the side door that goes to the parking lot.

There's a frozen silence for a moment before--

STEVE
(pause)
There is no way in the world that's
not my kid.

STEVE looks at JOANNA who looks kindly back. After a moment, ANDREA interrupts with--

ANDREA
(beat)
Alright, here we go.

Everyone begins to head to the door leading to the stage. We see STEVE's hand grab the door handle and turn it as we--

CUT TO:

120 EXT. PARKING LOT - SAME TIME

120

STEVE's walked out the parking lot door to go after Lisa. We can see JOANNA and ANDREA CUNNINGHAM and the others. We're on the side of the auditorium and while the lot is filled there are no people except LISA who's making her way to her car.

STEVE watches her go and then makes a decision--

STEVE
(shouting)
Hey!

LISA turns around.

LISA
(calling back)
You're gonna start late!

STEVE
You know what Lisa stood for?

LISA
What?

STEVE

The computer, the Lisa, you know
what it stood for?

LISA

I'm sorry I said that about the
iMac, it's not what I really think.

STEVE

Behind my back, at the office, you
know what it stood for?

LISA

Local Integrated System
Architecture. I was five, why
couldn't you just lie?

STEVE

I did. It stood for "Lisa. Colon.
Invented Stupid Acronym."

(beat)

Of course it was named after you,
are you *daffy*! Local Integrated
System Architecture doesn't even
mean anything, of course it was
named after you.

LISA

(pause)

Why did you say it wasn't all those
years?

STEVE

(totally upfront and
without hesitation)

I don't know.

LISA

Why did you say you weren't my
father?

STEVE

(not backing off it)

Honey...I honestly don't know.

LISA

That's a child's answer.

STEVE

(owning it)

I'm poorly made.

LISA stands there a moment, then checks her watch--

LISA

You can't start late. It's after nine.

STEVE

Yeah I don't care.

LISA

I don't get it.

STEVE

I know I didn't want to be yoked to your mom but--

LISA

That's just lame.

STEVE

I know.

LISA

And you can belittle my mother all you want but she always made dinner for me and she always took me to school.

STEVE

Feeding you and taking you to school is kind of the baseline of parenting, Lisa, it's actually a legal obligation. Don't devalue yourself like that, don't do that.

(beat--finally)

But you're right, she did. And I didn't.

(pause)

I'm using "Different" as a noun, smartass. Like "Think Victory." Or "Vote Freedom."

LISA

Vote Freedom?

STEVE

I don't know.

(pause)

You're writing for the Crimson?

LISA

What?

STEVE

The Apple chapter of the Harvard Alumni Association tells me you're writing for the Crimson.

LISA

Yeah, a little bit. Essays.

STEVE

I'd like to read one.

LISA

Sure.

STEVE

No, I mean now, I'd like to read one of your essays now.

LISA

That's--c'mon, you've got to go on stage.

STEVE

Suit yourself but the iMac will not be launched until you give me one of your essays so the world is waiting for you.

LISA

(pause)

It's not like I have one on me.

STEVE

Somewhere in that backpack is one of your essays. Dump the contents on the ground and if I'm wrong I'll buy you a Cabriolet.

LISA looks at him, not believing this...she unzips one of the pockets of her backpack and things start falling out and as she tries to collect them more things start falling out until everything's on the ground.

STEVE watches as LISA, unhurriedly, collects her things and puts them back. It's going to take a while.

STEVE just watches this, smiles and shakes his head...

LISA

(without looking up)

I just spilled some...don't laugh at me.

STEVE

I'm not.

She finds the essay and holds it out. All she wants is for her dad to be proud of her.

LISA

It hasn't been published yet, I just finished but it's a first draft and it reads like one.

JOANNA

(calling)

Guys, I'm really sorry.

STEVE takes the essay, crumpled and coffee-stained...STEVE sees the byline on the essay--"LISA BRENNAN-JOBS."

STEVE can't help but take in the sight of her using his name. He'd stare at it forever if he wasn't interrupted by--

LISA

Dad.

He looks up at her...

STEVE

Yeah.

LISA

Why don't you just read it after. You can give it your full attention.

STEVE

Okay. But you should know that the Bay Area is strewn with the broken spirits of people who couldn't handle my full attention.

And this makes LISA crack up. She really has a good laugh and that makes her father smile. She picks up her backpack--

LISA

Good luck.

STEVE

Okay.

LISA starts to walk off--

STEVE (CONT'D)
(calling out)
I'm gonna put music in your pocket.

LISA turns around--

LISA
What?

STEVE
A hundred songs. A thousand songs.
Five hundred songs. Somewhere
between five hundred and a thousand
songs. Right in your pocket.
Because I can't stand looking at
that inexplicable Walkman anymore.
You're carrying around a brick
playing a cassette tape. We're not
savages. So I'm gonna put a
thousand songs in your pocket.

And now we HEAR the musical intro to "*Both Sides Now*," but it's not the version we're used to. This is the one Lisa was describing when she was nine. It's a beautiful male/female duet with heartbreaking harmonies, more mature, wiser and haunted.

LISA
You can do that?

STEVE
Mm-hm. All I have to do really is
wipe out the record business as we
know it and we'll be all set.
(pause)
You want to watch from backstage?

LISA
Yeah.

LISA joins her father and the two of them walk to the side entrance of the building.

STEVE
This is the last semester you get
to take dumb classes.

LISA
I don't take dumb classes.

STEVE
"History of Food"?

120 CONTINUED:

120

LISA
(laughing)
I don't take "History of Food." And
you gave me my Walkman, I like it.

STEVE
Well cherish it 'cause it's not
gonna be around much longer.

They walk into--

121 INT. CORRIDOR - CONTINUOUS

121

--where everyone's waiting. We can HEAR the rock concert-like
stomping and clapping from the audience. "*Both Sides Now*"
continues--

JOANNA
You ready?

STEVE
Yeah.

JOANNA walks STEVE and LISA--

122 INT. BACKSTAGE - CONTINUOUS

122

--where the energy of the audience is louder. The STAGE
MANAGER is waiting as is the WOMAN at the PA microphone.

STEVE and LISA stand there a moment...

STAGE MANAGER
On your cue, Steve.

LISA
Are you nervous?

STEVE shakes his head "no." He takes a moment and then nods a
little to the STAGE MANAGER--"I'm ready, let's go."

STAGE MANAGER
House to half, go.

The AUDIENCE begins CLAPPING in anticipation--

STAGE MANAGER (CONT'D)
House out, go.

The theater goes dark and the CLAPPING gets louder--

STAGE MANAGER (CONT'D)

Go Cue 1.

On the giant screen the "Think Different" commercial starts playing to THUNDEROUS CHEERS from the AUDIENCE. We'll HEAR it but NEVER SEE IT.

We HEAR the audio as "*Both Sides Now*" continues. The famous audio only serves as background. What we're watching is everyone--everyone but STEVE--taken by the ad. STEVE's taken by other things he's remembering. One of them's Lisa.

VOICE OVER

Here's to the crazy ones. The misfits. The rebels. The troublemakers.

STEVE's standing in the dark next to LISA listening to these words. We MOVE IN SLOWLY on his face as he prepares to go on.

VOICE OVER (CONT'D)

The round pegs in the square holes. The ones who see things differently.

And we start to INTERCUT with various people out in the house, which is packed with 2,600 eager people--ANDY HERTZFELD...WOZ taking his seat...

VOICE OVER (CONT'D)

They're not fond of rules. And they have no respect for the status quo. You can quote them, disagree with them, glorify or vilify them.

AVIE TEVANIAN...ANDREA CUNNINGHAM...

VOICE OVER (CONT'D)

About the only thing you can't do is ignore them. Because they change things. They push the human race forward.

JOANNA slips in the back...with SCULLEY...

VOICE OVER (CONT'D)

And while some may see them as the crazy ones, we see genius.

And we're backstage on STEVE and LISA again as "*Both Sides Now*" continues over. Is the song regretful like Lisa said, or does Steve still have a chance to fix himself?

VOICE OVER (CONT'D)

*Because the people who think
they're crazy enough to change the
world are the ones who do.*

STEVE

(whispering to LISA)

You remember that painting you did
here on the original Mac?

LISA thinks...and then shakes her head "no."

STEVE (CONT'D)

(whispering)

I do.

And LISA hears this and then wipes a tear from her eye with
her sleeve.

The AUDIENCE goes crazy as the PA WOMAN says into the
microphone--

PA WOMAN

Ladies and gentlemen, Steve Jobs.

HARD CUT TO:

BLACK