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:

INT. AUDITORIUM - MORNING/CONTINUOUS

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)
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.
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--

INT. BACKSTAGE - CONTINUOUS

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--

INT. STEVE’S DRESSING ROOM - CONTINUOUS

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.
“Rite of Spring” happens to be the most revolutionary and provocative symphony of the last century.

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

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.

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

By talking to Moritz about it?

Yeah.

What does that mean?

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.

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.
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--

INT. HALLWAY - CONTINUOUS

--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.
STEVE
Okay. It’s a safe hallway,
but...anyway--

They walk back into--

INT. STEVE’S DRESSING ROOM – CONTINUOUS

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--

INT. HALLWAY - CONTINUOUS

--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--
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.
STEVE
(to CHRISANN)
Hang on.

STEVE goes out into--

INT. HALLWAY - CONTINUOUS

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--

INT. STEVE’S DRESSING ROOM – CONTINUOUS

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)
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)
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.


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)
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--

INT. CORRIDOR - CONTINUOUS

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--

All EXTERIOR - CONTINUOUS

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?
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--

GET THERE.

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)
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:

INT. GARAGE - NIGHT (1976)

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:

EXT. LAWN - SAME TIME

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

(MORE)
You don’t ask for a lot? There wasn’t a single fight you lost.

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

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

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

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

(over)
The slots--

This argument started in the garage!

Why would you only want two slots?

A printer and a modem.

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

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

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.
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:

EXT. LAWN - SAME TIME

WOZ
And it’s why there are 3000 people here today.

QUICK CUT TO:

INT. GARAGE - SAME TIME

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:
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:

INT. GARAGE - SAME TIME

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:

EXT. LAWN - SAME TIME

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--

INT. CORRIDOR - CONTINUOUS

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)
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.
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--

INT. VIP ROOM - CONTINUOUS

--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--

INT. CORRIDOR - CONTINUOUS

--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--

INT. BACKSTAGE - CONTINUOUS

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.”
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)
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:
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.

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.

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

PETER JENNINGS - ABC NEWS

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.”

DAN RATHER - CBS NEWS

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 co-founder, Steve Jobs.

EXT. OPERA HOUSE/SAN FRANCISCO - DAY

“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)
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:

INT. AUDITORIUM - DAY

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.
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--

INT. CATACOMBS OF OPERA HOUSE – CONTINUOUS

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--

INT. STEVE’S OPERA HOUSE DRESSING ROOM - CONTINUOUS

--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.
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--

INT. OPERA HOUSE CATACOMBS - CONTINUOUS

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

Yeah.

“--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--

Good?

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

Good. Where do you want to pick it up?

The thesaurus.

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

Hold please, they’re not cued up.

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

I doubt we’re starting on time.

I promise you we are.

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

WOZ
(to LISA)
I did.

STEVE opens the door to --

INT. STEVE’S DRESSING ROOM - CONTINUOUS
--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--

INT. ORCHESTRA PIT - CONTINUOUS
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)
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--
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--

INT. HIS DRESSING ROOM - CONTINUOUS
--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--

INT. CORRIDOR - CONTINUOUS
--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--
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.
Email’s not just for tech specialists anymore. Well it is, but it won’t be.

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

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.

We’ll go back to the other one.

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

How many options do you want to give?

Two. Buy it or don’t.

(to STEVE)
Can I talk to you a second?

Absofruitly.

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

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...
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--

INT. CATWALK - CONTINUOUS
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?
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--

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--

INT. CORRIDOR - CONTINUOUS

--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)
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.

INT. BALCONY DAY

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:

INT. STEVE’S LIVING ROOM – NIGHT

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:
INT. BALCONY LOBBY - SAME TIME

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:

STEVE’S FOYER - NIGHT

STEVE opens the door and SCULLEY is standing there.

SCULLEY
Sorry to come by unannounced.

CUT BACK TO:

INT. BALCONY LOBBY - SAME TIME

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)
The commercial. “1984.” You liked it?

QUICK CUT TO:

INT. STEVE’S LIVING ROOM - NIGHT

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.

QUICK CUT TO:

INT. BALCONY LOBBY - SAME TIME

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.
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:

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:

INT. STEVE’S LIVING ROOM – NIGHT

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.
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:

INT. BALCONY LOBBY - SAME TIME

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:

INT. STEVE’S LIVING ROOM - NIGHT

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:

57 INT. BALCONY LOBBY - SAME TIME

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, 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:

58 INT. STEVE’S LIVING ROOM - NIGHT

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:

INT. BALCONY LOBBY - SAME TIME

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

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

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!
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:

INT. STEVE’S LIVING ROOM - NIGHT

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:

INT. BALCONY LOBBY - SAME TIME

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:

INT. CATHAY PACIFIC AIRLINES FIRST CLASS LOUNGE – NIGHT

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

CONCIERGE
Mr. Sculley?

CUT BACK TO:

INT. BALCONY LOBBY – SAME TIME

SCULLEY
Or I almost got on but I got a call in the lounge.
STEVE
Who made that call?

SCULLEY
It doesn’t matter.

STEVE
It matters to me. Who made the call?

QUICK CUT TO:

INT. CATHAY PACIFIC AIRLINES FIRST CLASS LOUNGE - NIGHT

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:

INT. BALCONY LOBBY - SAME TIME

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:

INT. SCULLEY’S OFFICE - NIGHT

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:
INT. BALCONY LOBBY - SAME TIME

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:

INT. CHRISANN’S KITCHEN - NIGHT

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)
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 HERTZFELD.

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.
STEVE and ANDY head out as we--

CUT BACK TO:

INT. BALCONY LOBBY - SAME TIME

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:

INT. APPLE BOARD ROOM - NIGHT

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:
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)

JOANNA (O.S.)
Come on, Steve.

STEVE
That’s what men do. I can’t start late.

STEVE exits out into--

INT. CORRIDOR - CONTINUOUS
--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--

INT. BACKSTAGE - CONTINUOUS
--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)
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.
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...

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.

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

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

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--
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...

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

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.

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--

PANELIST
Is the prodigal son returning?

PANELIST #2
Bet on it.
ANALYST
He’s coming back.

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

PETER JENNINGS
Steve Jobs--

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

PANELIST
Steve Jobs is returning to Apple.

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:

A giant crowd waits outside to be let in. The place is festooned with banners with the now-famous “Think Different” campaign.
INT. SYMPHONY HALL - SAME TIME

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            JOANNA
We’re gonna start on time.    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--

INT. BACKSTAGE - CONTINUOUS

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--

INT. CORRIDOR - CONTINUOUS

--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--

INT. STEVE’S DRESSING ROOM - CONTINUOUS

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)
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
I’m enjoying it.
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)
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)
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--

INT. CORRIDOR - CONTINUOUS

--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.
STEVE
Thank you.

He goes back into--

INT. STEVE’S DRESSING ROOM - CONTINUOUS

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--
INT. CORRIDOR - CONTINUOUS

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--

INT. BACKSTAGE AREA - CONTINUOUS

--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.
They head out into--

INT. CORRIDOR - CONTINUOUS

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--

INT. STEVE’S DRESSING ROOM - CONTINUOUS

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.
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:

INT. ESPRESSO ROMA CAFE - NIGHT (1983)

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:

INT. STEVE’S DRESSING ROOM - DAY

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

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

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

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:

INT. STEVE’S DRESSING ROOM - SAME TIME

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:

INT. ESPRESSO ROMA CAFE - NIGHT

SCULLEY
In ‘81 the Apple II becomes the world’s most popular computer and now IBM gets into the game with the PC.
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:

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:

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.
SCULLEY
(pause)
Yeah okay.

STEVE and SCULLEY look at each other...the beginning of a
great adventure.

CUT BACK TO:

INT. STEVE’S DRESSING ROOM - SAME TIME

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:

INT. ESPRESSO ROMA CAFE - NIGHT

And we see an earlier moment all over again--

JANDALI
Mr. Steve Jobs.

STEVE
Jandali, say hello to John Sculley.

CUT BACK TO:

INT. STEVE’S DRESSING ROOM - SAME TIME

SCULLEY’s gone white...

SCULLEY
(long pause)
You’re kidding me.
I know. The odds were beyond astronomical.

QUICK CUT TO:

INT. ESPRESSO ROMA CAFE - NIGHT

JANDALI
Do you eat vegan as well?

CUT BACK TO:

INT. STEVE’S DRESSING ROOM - SAME TIME

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:

INT. ESPRESSO ROMA CAFE - NIGHT

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:
INT. STEVE’S DRESSING ROOM - SAME TIME

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--

INT. CORRIDOR - CONTINUOUS

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)
--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:

EXT. PARKING LOT - SAME TIME

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
(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 BRENAN-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”? 
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--

INT. CORRIDOR - CONTINUOUS

--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--

INT. BACKSTAGE - CONTINUOUS

--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