

STEVE JOBS

screenplay by

Aaron Sorkin

Based on the Book by Walter Isaacson

February 6, 2014

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

Well what the hell happened?

ANDY

It's nobody's fault.

STEVE

You built the voice demo.

ANDY

Look--

JOANNA

Keep your voices down.

ANDY  
The voice demo is flaky. I've been  
telling you that--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)  
Are you kidding me?!

JOANNA  
Shh.

ANDY  
Skip over--everything else is  
working, skip over the voice demo.

STEVE  
Fix it.

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 pretty bad means.

ANDY

Pretty bad means--

JOANNA

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

STEVE

Who's Joel Pforzheimer?

JOANNA

GO, he's been spending the week  
with you, 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)

What do your guys say?

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

Two days ago we ran a Super Bowl ad that could've won the Oscar for Best Short Film. There are more people who can tell you about the ad than can tell you who won the game.

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 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

We should cut "hello."

STEVE

No.

JOANNA

The first rule of a launch is nothing can crash.

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--

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

Did you tell the fire marshal that we're in here changing the world?

ANDREA

Well--

STEVE

Did you?

ANDREA

Yes, 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.

ANDY

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.

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? 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 bad for Homo sapiens 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.

(MORE)

STEVE (CONT'D)

(beat)

What is in this box?

JOANNA

Absolutely 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--what has somebody done?

JOANNA

Somebody--

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 Dan 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 Daniel Kottke. And bozo, thy name is Michael Moritz. What should I name the person who thought it would be a good idea to hand these out?

JOANNA

I'm not telling you her name.

STEVE

So it's a woman.

JOANNA

I did that to throw you off the scent.

STEVE

Andrea Cunningham?

JOANNA

No.

STEVE

Someone from Regis McKenna though, right?

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 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)

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

This is how it got to \$2500.

STEVE

Okay--

JOANNA

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

STEVE

Who's gonna want a PC once--if I want to tell you there's a spot on your shirt I'm going to point to the spot, I'm not gonna 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 it's for them.

JOANNA

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

STEVE

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

JOANNA

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

STEVE

I don't know why we're talking about Igor Stravinsky--  
(holding up *Time*)  
--when what I care about is Dan Kottke sodomizing me in *Time* magazine.

JOANNA

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

STEVE

By talking to Moritz about it?

JOANNA

Yeah.

STEVE

I don't even know what you mean by that.

JOANNA

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

STEVE

(pause)

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

(MORE)

STEVE (CONT'D)

(beat--picking up the  
magazine)

And this story is now about how I'm denying paternity and took a blood test! 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 computer 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, she's out in the hall and she has Lisa with her.

STEVE

Is this for real?

JOANNA

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 Chrisann right now.

JOANNA

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

STEVE

(pause)

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

JOANNA

No.

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...

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 said 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  
 Systems 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? I believe it's a training facility for monsters.

CHRISANN  
"Jobs insists"--quote--

STEVE  
You're misinterp--

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 equation based on the results of the blood test which said there was a 94.1% chance that I was the father.

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

STEVE  
Believe me--believe me--I'm not trying to publicly do anything with you. And as you can see, we're pretty busy here so--

CHRISANN  
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 was designed by Andy Hertzfeld and you're not gonna die but you're gonna wish you did.

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 living through the 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--



INT. STEVE'S DRESSING ROOM - CONTINUOUS

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  
That's alright.

CHRISANN  
What are people going to do with  
it?

STEVE  
(pause)  
Lisa, how old are you now?

CHRISANN  
You know how old (she is).

STEVE  
(over)  
How old are you, Lisa?

LISA holds up five fingers.

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 do whatever you  
want.

(quietly to CHRISANN)  
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  
--are on welfare while you're worth  
441 million dollars for making  
that?

STEVE  
(pause)  
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

How 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, man.

WOZ

Big morning.

STEVE

Yeah.

WOZ  
You should see the crowd outside.  
It's like...

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. 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. That's an Initial Public Offering, it's when a company goes public. 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 effect 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 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. 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 reminders that I own your life. 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.

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. Lisa's made a painting. The kind of thing only a parent could love, but a painting.

STEVE

That.

CHRISANN

What?

STEVE

You asked me what people are going to do with it.

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 looks at Lisa's painting which he hadn't done when he turned it around for Chrisann...he's seeing it for the first time and he kind of involuntarily stops unbuttoning his shirt. Something about the painting's taken him.

LISA (CONT'D)

(pause)

It's an abstract.

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

STEVE

(pause)

You used MacPaint.

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

STEVE (CONT'D)

Push that key and the "S" at the same time.

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

STEVE (CONT'D)

Now type your name.

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

STEVE (CONT'D)

And now click on the box that says "Save." 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?

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.

STEVE  
 I do like your painting.

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

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  
 Why isn't she in school? It's a  
 school day, she needs to be in  
 school.

(beat)

(MORE)



STEVE (CONT'D)

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. 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'll bet you would be.

CHRISANN exits.

STEVE's tying his tie.

STEVE

Woz wants me to acknowledge the Apple II team. What do you think?

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. You can call this hyperbole, I don't care, five minutes from now the world is gonna shift on its axis, nigh and forever. The two most significant events of the 20th Century--the allies win World War II and *this*. This. Five minutes from now. So maybe right this particular minute isn't the very best time to scold me for not being a good father to a kid who's not my kid.

JOANNA

I don't care what the test said, I don't care about 94.1% or the insane equation 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 son on a suicide mission but we still like Him 'cause He made trees. We're gonna sell a million in the first 90 days, twenty thousand a month after that.

(beat)

Maybe you could gimme a break.

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 falls in step as the two walk down the corridor to the entrance to the stage.

WOZ

Sorry if I interrupted before.

STEVE

Don't worry about it.

WOZ

You know me.

STEVE

I do.

WOZ

So all I'm looking for--

STEVE

Look, 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'm saying I'm not going to do it  
and then I'm not going to do it.

WOZ

Jesus Steve--

STEVE

There isn't time now.

WOZ

It'll take 30 seconds.

STEVE

Now, right now, there isn't time  
for this conversation right now.

WOZ

Can I tell you something?

STEVE

Yeah, 'cause as I said I have all  
the time in the world.

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--yes, that's,  
you have it, that's right.

STEVE

That wasn't an oversight.

WOZ

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

STEVE

That's entirely within your power.

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.

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 representative of the working man, most of whom I made into millionaires? 'Cause you're not talking about them, you're talking about you.

WOZ

I'm talking about them and I gave away stock options to people whose names you can't remember. If you embarrass these people you're gonna see a brain drain at this company, my friend. Markkula took you off the Lisa, not them.

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:

INT. CORRIDOR - SAME TIME

STEVE

I gave you everything you wanted on the Apple II, there isn't a single fight you lost.

WOZ

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

STEVE

(over)

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

WOZ

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

STEVE

(over)

You're still doing it, you're talking about the slots. There's something wrong with you. This argument *started in the garage.*

QUICK CUT TO:

INT. GARAGE - NIGHT

WOZ

Why would you only want two slots?

STEVE

A printer and a modem.

WOZ

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

STEVE

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

WOZ

What's not what we're doing?

CUT BACK TO:

INT. CORRIDOR - SAME TIME

STEVE

Woz--

WOZ

The open system is what people love about--

QUICK CUT TO:

INT. GARAGE - NIGHT

STEVE

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

WOZ

That's what people want.

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

Let me explain this world to you. Serious users--

STEVE

Wait. *Which* world are you explaining?

WOZ

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

CUT BACK TO:

INT. CORRIDOR - SAME TIME

STEVE

You really love a good spreadsheet.

QUICK CUT TO:

INT. GARAGE - SAME TIME

WOZ

--improved memory cards, they want ports!

STEVE

They don't get a vote. When a songwriter writes a song you don't get to swap in your own lyrics. Plays don't stop so the author 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:

INT. CORRIDOR - SAME TIME

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

Yes they are and I want 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?

STEVE

I...actually have no idea what that means but I'm trying to save the computer from reflecting your hacker mentality that everyone gets to play. We can make a better computer than the hobbyists, that's why they're buying them from us and not the other way around. They don't get a vote.

WOZ

Do I get a vote?

CUT BACK TO:

INT. CORRIDOR - CONTINUOUS

STEVE

The Apple II was yours, Woz, I give you full credit.

WOZ

Well wouldn't that be the first goddamn time.

QUICK CUT TO:

INT. GARAGE - NIGHT

STEVE

Of course you get a vote.

WOZ

I'm glad to hear it 'cause Mike Markkula's talking like you're the inventor of the Apple II and FM radio.

STEVE

I'll talk to Markkula and make absolutely sure he knows the Apple II is yours.

WOZ  
You don't need to do that.

CUT BACK TO:

INT. CORRIDOR - CONTINUOUS

STEVE  
And the Macintosh is mine and today  
we're launching the Mac.

WOZ  
Then just acknowledge the Apple II  
team because it's the right thing  
to do. We'll know soon enough if  
you're Leonardo Da Vinci or just  
think you are but in the meantime--

QUICK CUT TO

INT. GARAGE - NIGHT

WOZ  
I don't want this to ruin our  
friendship.

STEVE  
Our friendship is more important to  
me than the number of slots on a  
computer.

CUT BACK TO:

INT. CORRIDOR - SAME TIME

WOZ  
--in the meantime--

STEVE  
--in the meantime the Apple II's  
done. Take your seat, Woz.

WOZ  
(pause)  
Alright.

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

WOZ (CONT'D)  
The Mac is Jeff Raskin's.

STEVE  
Go fuck yourself, partner.

WOZ  
(calling back)  
Alright.

ANDREA  
(whispering)  
Hey! Joel Pforzheimer's on the  
other side of that door.

STEVE  
(pause)  
Who's Joel Pforzheimer?

ANDREA  
GQ, you've spent the week with him  
and he's asking for some  
clarification on Xerox PARC so you  
need to go in there.

STEVE  
Are you kidding me?

ANDREA  
No, you want him to hear it from  
you and not someone else.

STEVE  
Right now?

ANDREA  
Yes.

STEVE  
This isn't happening.

STEVE 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--

STEVE (CONT'D)

Humans are slow animals, we don't get around very efficiently. We're not even as efficient as a condor. But a human with a bicycle is more efficient than any other living thing. Humans are tool builders. A computer is a bicycle for the mind. Bam, that's the quote you've been waiting for.

JOEL

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

STEVE

I know. PARC stands for Palo Alto Research Center--Xerox PARC. In the '70s they came up with something called "Gooney"--G-U-I--Graphical User Interface. Instead of typing unwieldy commands they used the metaphor of a desktop and roughly the same idea as a cash register at McDonald's where you'd 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--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. Go take your  
seat.

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  
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

Deception.

STEVE

I'm listening.

ANDY

It'll run on the Five-Twelve.

STEVE

You tested it?

ANDY

Yeah.

JOANNA

You're gonna demo a 128K computer on a 512?

STEVE

Nobody's gonna know.

JOANNA

Why, tell me why it is so important to you that the Mac (say hello).

STEVE

(pointing to a Mac)

Do 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 it needs to say hello. So they can see it and hear it and not just take my word for it. 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 a year. Will you absolve me of your Eastern European disapproval?

JOANNA

Only about this.

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

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 (CONT'D)

(to ANDY)

The last 3 run-throughs we've  
introduced the Mac exactly 21  
minutes into the--

ANDY

Yeah.

STEVE

The clock on the Mac needs to read  
9:21.

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.

They speak quietly--

SCULLEY  
It's a '55 Margaux.

STEVE  
It's nine in the morning.

SCULLEY  
It's a '55 Margaux.

STEVE  
Pour.

SCULLEY starts pouring two glasses--

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

STEVE  
You know I was thinking, 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  
Well he's good at his job, so...

STEVE  
Is there anyone you won't defend?

SCULLEY  
Just relax.

STEVE  
Alright.

SCULLEY  
That's what I'm here for. I'm the  
Steve Whisperer. I hear you've been  
worse than usual.

STEVE  
Please.  
(beat)  
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 rubs his eyes...

STEVE

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

SCULLEY

No you're not.

STEVE

The Board--

SCULLEY

The Board's behind you a hundred  
percent.

STEVE

The Board frightens me to death is  
what I was gonna say.

SCULLEY

You want me to push 'em out one by  
one?

STEVE

I want you to push 'em out all at  
once. Through a window if it's the  
nearest exit.

SCULLEY

(laughing a little)

The looks on their faces when we  
showed 'em the spot?

STEVE

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

SCULLEY

You'd think we'd just shown 'em  
*"Springtime for Hitler."*

STEVE

Yesterday, the day after it airs-- once--the publisher of *Ad Week* calls it the best commercial 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.

SCULLEY

Hey, 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

Not currently I don't think, but--

SCULLEY

Why?

STEVE

They had a look he wanted and he got it.

SCULLEY

Well let's keep this to ourselves 'cause it might offend some of our customers.

STEVE

Which ones?

SCULLEY

Everyone who isn't a skinhead.

STEVE

My point is 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-out-of-me.

SCULLEY

It's a good Board, they're good people.

STEVE

Their only *problem* is that they're people.

(beat)

People...the nature of people...is something to be overcome.

SCULLEY

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

STEVE

I get it.

SCULLEY

I'm just trying to make you laugh. You're not surrounded by enemies.

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

SCULLEY (CONT'D)

(pause)

We're almost there. About two more minutes of quarterly reports. I've trimmed my introduction down to a little more than three minutes.

STEVE

What'd you cut?

SCULLEY

The section where I compare you to Picasso.

STEVE nods, "funny"...

STEVE

(pause)

Chrisann came and she brought Lisa.

SCULLEY nods that he gets it. STEVE doesn't really want to talk about it.

STEVE (CONT'D)

Never mind. I'm going back and forth on the Dylan.

SCULLEY

"The Times They Are a Changin'?"

STEVE

Weigh in.

SCULLEY

You should absolutely do it, I don't even (know why you're doubting)--

STEVE

(over)

No, I'm doing it, I'm back and forth on which 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, for the times, they are a--"

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. And don't criticize what you can't understand. Your sons and your daughters are beyond your command. Your old road is rapidly aging. Get out of the new one if you can't lend a hand, for the times they are a-changin'."

SCULLEY looks at STEVE for a moment...scratches his face...

SCULLEY

That's the one you're drawn to.

STEVE

A little.

SCULLEY

(pause)

Here's what I want to do with my last 45 seconds, I want to ask you a question my whole life I've never understood. Why do people who were adopted feel like they were rejected instead of selected?

STEVE

I don't feel rejected.

SCULLEY

"Your sons and your daughters are beyond your command"--

STEVE

John--

SCULLEY

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 destruct by itself by being the past, that's what past means.

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

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

SCULLEY

You really want me to get rid of  
the Board?

STEVE

Can you?

SCULLEY

I can start replacing them with  
more Steve-friendly members.

STEVE

(pause)

It's not the rejection, it's having  
no control. You find out at a young  
age 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.

SCULLEY

(beat)

Stick with "the loser now will be  
later to win."

STEVE

Okay.

SCULLEY

I'm proud of you, Steve.

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:**

PETER JENNINGS - ABC NEWS

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 - CBS NEWS

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 - A COMPUTER EXPO

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 any outside software or hardware, is the Shakespearian flaw in a machine that had potential.

WALL STREET WEEK - PANEL DISCUSSION

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 cofounder, Steve Jobs.

EXT. SYMPHONY HALL/SAN FRANCISCO - DAY

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

**TITLE:**

1988

### Symphony Hall

Symphony Hall 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 tells us we're here for the launch of NeXT and it's first product--The Cube.



(V.O.)  
 COME WRITERS AND CRITICS  
 WHO PROPHEESIZE WITH YOUR PEN  
 AND KEEP YOUR EYES WIDE  
 THE CHANCE WON'T COME AGAIN  
 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 back 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 and over 12 million students. Stanford's annual budget is 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

On 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 single 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, George, 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

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.

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 SYMPHONY HALL - CONTINUOUS

JOANNA

It's nice that he's here.

STEVE

No more blue tents with yellow stars, no more costumes and transvestite make-up, no more animals--all it makes me think about is what they had to do to train the thing to do that--a black stage, white light, and I'll be perfectly honest I'm back and forth when it comes to 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

Steve--

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'm over Hertzfeld 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 wrong with you?

JOANNA

I don't know but I'm sure it can be  
traced back to you.

STEVE

Jo--

JOANNA

You know I'm the one who has to explain you to people. \$250,000 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 that 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

How about the number of times you had the factory repainted as if consumers are out there saying, "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)  
(MORE)

STEVE (CONT'D)

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

That's our strategy?

STEVE

Until I have better answers for the their questions. 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

How good are you at your job?

JOANNA

What is this?

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 SYMPHONY HALL 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

What are you doing here?

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--where's your mother?

LISA  
She went to find a rest room.

STEVE  
Why didn't you go to school?

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 that 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

It's a ruler.

STEVE

--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.

STEVE

I don't know why you're still here.

There's a silence for a moment...

LISA  
 (pause)  
 Why is it off?

STEVE  
 We've talked about this, 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 smaller 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)  
 Is there something you need?

LISA  
 (beat)  
 No.

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

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 in the bathroom.  
(quietly meaning LISA)  
I don't know why she's here. Would  
you watch her until--

JOANNA  
Yeah.

STEVE joins WOZ out in--

INT. SYMPHONY HALL 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  
Alright, it was good seeing you and  
I appreciate your coming back.

WOZ  
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)

And I guess--

STEVE

They were said in public.

WOZ

(beat)

Yeah.

STEVE

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

WOZ

No.

STEVE

(pointing)

Watch your step.

WOZ

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

STEVE

(no problem)

"Steve can be an insulting and hurtful guy."

WOZ

Yeah.

STEVE

(no problem)

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

WOZ

Yeah.

STEVE

(problem)

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

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

GEORGE COATES calls from out in the house--

GEORGE

Good?

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

STEVE

Good. Where do you want to pick it  
up?

GEORGE

The thesaurus.

STEVE

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

GEORGE

Hold please, they're not cued up.

STEVE

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

GEORGE

I doubt we're starting on time.

STEVE

I promise you we are.

GEORGE

We still have to get through--

STEVE

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

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

GEORGE

Go ahead.

STEVE

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

GEORGE

Hold for laugh.

STEVE

Let's look at the dictionary definitions.

(scrolling to it)

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

(scrolling down)

I think the third one is what they mean.

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

STEVE (CONT'D)

"Characterized by unpredictable changeableness of mood."

GEORGE

Hold for laugh.

STEVE

If we scroll down the thesaurus, though, we see the antonym is "saturnine." What the hell is that? 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--

INT. CATACOMBS - CONTINUOUS

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  
Yeah, some people don't mean cool  
when they use that word.

WOZ  
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 nuance and artfulness. And I asked him what exactly a conductor does that a metronome can't do. Surprisingly--

WOZ

--he didn't kick 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 don't think I--

STEVE

Did they?

WOZ

No, absolutely not.

STEVE

But they asked you to talk.

WOZ

Apple was under siege, you'd just left the company.

STEVE

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

WOZ

I begged you. The Apple II accounts for 70% of revenue. 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 can understand your wanting to say hurtful things right now.

STEVE's been strolling around the orchestra pit and comes across a piece of sheet music on a stand.

STEVE

Someone left their music, they're gonna get in trouble.

WOZ

What is it?

STEVE

"For Unto Us a Child is Born."

WOZ

Vivaldi.

STEVE

It's Handel.

WOZ

No, it's from Vivaldi's "Gloria."  
(singing)  
"Gloria, Gloria...buh-duh-duh-duh-duh-duh-dum."

STEVE

That's lovely but you were just singing "Gloria" from Vivaldi's "Gloria." This is "For Unto Us a Child is Born" from Handel's "Messiah." Christmas is coming and they're probably singing it. You know why we stand up during the Hallelujah Chorus?

WOZ

No.

STEVE

The first time it was sung, King George was so moved he stood and when the king stands everyone stands. Same thing with William Howard Taft and the 7th Inning Stretch except Taft stood 'cause his seat was too small.

WOZ

I wasn't pressured to do it.

STEVE

Woz?

WOZ

Yeah.

STEVE

What the fuck is on your wrist?

WOZ

You want to know?

STEVE

I literally can not 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 a 40-year-old technology--cold cathode tubes and they're running on 140 volts. 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)

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?

STEVE

(beat--not understanding)

I don't want to see you dragged off a plane 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?! To me?!!

STEVE

You're gonna have a stroke, l'il 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!

(beat)

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)

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

(beat)

Didn't you just answer that?

WOZ

I came here because you're gonna get killed. Your computer is going to fail.

(MORE)

WOZ (CONT'D)

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 \$3000 hard drive which people will discover isn't optional because the optical disk is too weak to do anything and the \$2500 laser printer brings the total to \$12000 and in the entire world, you are the only person who cares that it's housed in a perfect cube. You're going to get killed and I came here to stand next to you while it happens. This is going to be the single biggest failure in the history of personal computing.

STEVE

(pause)

Tell me something else I don't know.

STEVE opens the door and walks out into--

INT. CORRIDOR - CONTINUOUS

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

If it crashes it crashes, right?

JOANNA

And you'll make a joke.

STEVE

I'll make a joke.

JOANNA

If it crashes it crashes.

STEVE

That could be our slogan.



JOANNA

(quietly)

I'm not just talking about the demo. Steve? If it tanks 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

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

STEVE

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

JOANNA

Do I need to drop acid?

STEVE

It couldn't hurt.

JOANNA

(pause)

Is there a plan?

STEVE

Have I ever let you down?

JOANNA

Every single time.

STEVE

Then I'm due.

JOANNA

(insistent)

Is there a plan?

STEVE

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

JOANNA

(pause)

Alright, then 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

Question.

STEVE

Yeah.

JOANNA

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 of one of their parents being in a bad mood. They try to get you talking about something you like.

STEVE

(pause)

Do you have any training, education 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 in the building.

STEVE

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

CHRISANN

She begged me to let her stay.

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 one semester but let's have a look.

CHRISANN

I need money and I'm not gonna beg.

STEVE

I'd prefer if you did.

CHRISANN

Then you're gonna be disappointed.

STEVE

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

CHRISANN

I don't remember how much it was.

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--

STEVE

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

Steve--

STEVE  
Look at me, Chrisann.

CHRISANN  
What?

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

CHRISANN  
(pause)  
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,  
my private line is gonna ring--

CHRISANN  
That's a lie.

STEVE  
--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  
I've never--

STEVE  
I don't give a shit if you're wired  
right now, I'll press those buttons  
from a jail cell I ever find out  
you've made her frightened. 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 so much coming from someone who won't admit he is one. I give her responsibilities and one day she's going to thank me for it.

STEVE

Probably in your sleep.

CHRISANN

Fuck off.

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

Andy Cunningham isn't here.

STEVE

Then she's the one I'd like to meet with.

JOANNA

Hertzfeld'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.

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 treated me nicely and I want to keep it that way.

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--

INT. BACKSTAGE - CONTINUOUS

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

STEVE

(quietly)

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

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

STEVE  
 (quietly)  
 Yeah, but it's the coolest black  
 cube you're ever gonna see.

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

STEVE ignores this and points to ANDY--

STEVE  
 Do not share proprietary knowledge  
 with that man.

JOANNA  
 (confidentially to JOEL)  
 It's not a problem.

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

ANDY  
 I wouldn't understand it anyway.

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

ANDY  
 It's got email.

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

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

STEVE  
 Closed end to end.  
 (to AVIE)  
 I hate the new trash can.  
 (MORE)

STEVE (CONT'D)

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

AVIE

We'll go back to the other one.

STEVE

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

AVIE

How many choices do you want to give?

STEVE

One. Buy it or don't.

ANDY

(to STEVE)

Can I talk to you a second?

STEVE

Absolutely.

ANDY leads STEVE away to talk to him privately--

ANDY

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

STEVE

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

ANDY

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

STEVE

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

ANDY

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

STEVE

Fantastic burn. You need to go to your seat.

ANDY

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.

STEVE

I like Guy Kawasaki, he's funny.

JOANNA

Can we all enjoy it later?

ANDY

He wrote a parody press release about Apple buying NeXT and making you CEO. 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. I brought it as a good luck present.

STEVE

(taking the article)  
Thanks.

ANDY

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

STEVE (CONT'D)  
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  
Go get Chrisann.

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  
they're completely different.

STEVE  
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.

STEVE  
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...um--

STEVE  
(beat)  
Clouds, love and life.

LISA  
--one way but now they look at them  
another way and they've--

STEVE

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

LISA

Those are the exact words.

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

INT. BACKSTAGE - CONTINUOUS

STEVE

You have to go to school now.

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 call girlish.

STEVE

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

LISA

I want to stay and watch so bad. Please.

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?

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 don't say that--that's not what--

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

STEVE (CONT'D)

(to LISA)  
You have to be in school.



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

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

LISA nods her head...

LISA  
 Okay.

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  
 Okay, well have a good--

LISA  
 Regretful.

STEVE  
 (beat)  
 What?

LISA  
 Like...wishing you could go back  
 and do things different.

STEVE  
 You're too young to be regretful.

LISA  
 I'm talking about the person  
 singing the song.

STEVE  
 Right.

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.

JOANNA

(pause)

Four minutes. You want to see Sculley?

STEVE

No.

JOANNA

That wasn't a question.

STEVE

It sounded exactly like a question.

JOANNA

It wasn't.

STEVE

I'm getting my jacket. I'll see him after.

We FOLLOW STEVE as he walks down the corridor alone, arrives at his dressing room, opens the door and goes into--

INT. STEVE'S DRESSING ROOM - CONTINUOUS

--he stops when he sees 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 sort of deal with the devil I was never offered.

SCULLEY

You know what I've been thinking for four years?

STEVE

Well as it turns out, John, I've never known what you were thinking.

SCULLEY  
 No newborn baby has control.  
 (pause)  
 In '84, before the Mac launch, you  
 said--

STEVE  
 Yeah.

SCULLEY  
 --that being adopted meant you  
 didn't have control.

STEVE  
 (pause)  
 We're starting in a minute so--

SCULLEY  
 I need you to understand what  
 happened.

STEVE  
 It's really alright. It's 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. STEVE'S DRESSING ROOM - SAME TIME

SCULLEY  
 Is it?

STEVE  
 I'm sorry?

SCULLEY  
 All behind us?

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. STEVE'S DRESSING ROOM - SAME TIME

STEVE  
You liked the ad, right?

SCULLEY  
The ad?

STEVE  
The commercial. "1984."

QUICK CUT TO:

INT. STEVE'S LIVING ROOM - NIGHT

SCULLEY  
When are you gonna get furniture?

STEVE  
It's not an easy process.

SCULLEY  
Yes 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  
(shaking his head)  
Seriously?

STEVE  
I'd be really surprised if this is  
what you came here to talk to me  
about.

Off SCULLEY girding himself to say what he came to say we--

CUT BACK TO:

INT. STEVE'S DRESSING ROOM - SAME TIME

SCULLEY  
I loved the ad.

STEVE  
You did?

SCULLEY  
It's one of my proudest moments.

STEVE  
It was just me, you and Chiat/Day  
against everyone.

SCULLEY  
Yeah.

STEVE  
The Board went into cardiac arrest  
when we screened it for them.

SCULLEY  
Look--

STEVE  
But not you.

SCULLEY  
I don't understand what--

STEVE  
You were behind it from the first  
storyboard.

SCULLEY  
I was.

STEVE  
You tried to kill it, John. Lee  
Clow told me a year ago.

QUICK CUT TO:

INT. STEVE'S LIVING ROOM - NIGHT

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:

INT. STEVE'S DRESSING ROOM - SAME TIME

SCULLEY

Lee's wrong.

STEVE

He's lying?

SCULLEY

He's mistaken. I understood the Board's concerns about the ad but I loved it and not only didn't I try to kill it--

STEVE

You mean the Board's concern that we didn't show the product?

SCULLEY

Among other things, but what I want to (say is)--

STEVE

What other things? Honestly, I'm just asking 'cause I'm curious. 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--

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 just have, Steve.

STEVE

(pause)  
What?

CUT BACK TO:

INT. STEVE'S DRESSING ROOM - SAME TIME

SCULLEY

Of course they didn't like it, 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?

SCULLEY

Steve...what do you want the headache for? Moving money around, figuring out--invent something new. Figure out what's next and invent it. Everybody in the world wants to know what you're gonna do next, the next thing is everything, you're the master of next. 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:



INT. STEVE'S DRESSING ROOM - 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 skinheads! We used them as extras! Nobody even knows they were skinheads!*

SCULLEY

I'm saying the Board--

STEVE

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

SCULLEY

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

STEVE

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

SCULLEY

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

QUICK CUT TO:

## 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 fucking--

STEVE

(figuring it out)

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

SCULLEY

Yes.

CUT BACK TO:

## INT. STEVE'S DRESSING ROOM - SAME TIME

STEVE

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 they 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:

INT. STEVE'S LIVING ROOM - NIGHT

STEVE

I'm going to take this to the Board myself.

SCULLEY

Don't do that.

STEVE

I am doing that.

SCULLEY

You can't.

CUT BACK TO:

INT. STEVE'S DRESSING ROOM - 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?! This is *bullshit!*

STEVE  
Bullshit? *Bullshit?!*

SCULLEY  
You are fuckin' 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?

SCULLEY  
Sure.

STEVE  
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

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

STEVE  
Why?

SCULLEY  
Because they don't believe you're necessary to this company.

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

CUT BACK TO:

INT. STEVE'S DRESSING ROOM - SAME TIME

SCULLEY  
I get hate mail--terrible letters--

STEVE  
I'm sorry about that.

SCULLEY

--death threats. My kids--I'd just like the truth to be understood. By everyone. By the industry and the fans. By my colleagues, by students, *by history!* I don't have to be a hero, I don't, but I can't be a villain and wear this...perversion you've draped on my shoulders.

STEVE

(pause)

Joanna's gonna knock on the door in a second.

There's a KNOCK on the door--

JOANNA (O.S.)

Steve?

STEVE

That was unrehearsed.

SCULLEY

I'd like your help telling the real story. You can tell the real story and it won't diminish you, you won't look like anything less than-- people won't perceive you--

STEVE

You know that night in the Board room--that night it was raining so hard--

SCULLEY

I gave you your day in court. 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

And then I got on a plane to France.

QUICK CUT TO:

INT. AMERICAN AIRLINES ADMIRAL'S CLUB - NIGHT

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

CONCIERGE  
Mr. Sculley?

SCULLEY  
Yes.

CUT BACK TO:

INT. STEVE'S DRESSING ROOM - 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, John, who made the call?

SCULLEY  
You know I'm never telling you that.

QUICK CUT TO:

INT. AMERICAN AIRLINES ADMIRAL'S CLUB - 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. STEVE'S DRESSING ROOM - SAME TIME

SCULLEY

I left my bags on the plane--my  
shit's *still* somewhere at DeGaulle  
International--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. STEVE'S DRESSING ROOM - SAME TIME

STEVE

The first time, when you took me  
off the Mac, it was bad business.  
The second time it was a murder.

SCULLEY

It was a suicide. You knew your  
cards and I showed you mine and you  
called my bet anyway.

QUICK CUT TO:

INT. CHRISANN'S KITCHEN - NIGHT

CHRISANN is arguing with STEVE while nine-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.

STEVE

She's at a school for gifted kids  
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)

It's almost 10. When you finish  
with that you should get ready for  
bed, okay?

LISA

Can I live with you?

STEVE's a little 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

Wait, what?

ANDY

Sculley's getting the Board  
together.

STEVE

When?

ANDY

Right now.

STEVE

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



ANDY shakes his head "no"--

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

CHRISANN  
 Please don't instruct me.

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

STEVE and ANDY head out as we--

CUT BACK TO:

INT. STEVE'S DRESSING ROOM - SAME TIME

SCULLEY  
 What'd you *think* I was gonna do? I  
 don't mind losing but I'm not gonna  
 forfeit.

STEVE  
 I mind 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! 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, *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.

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. 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 fuckin' dare you.

CUT BACK TO:

INT. STEVE'S DRESSING ROOM - SAME TIME

SCULLEY

You did a good job charming reporters over the years. '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. You forced me to force the Board even after I told you exactly what they'd do. Which is exactly what they did. Unanimously.

STEVE

I remember that, John, 'cause that was the worst night of my life. I bled. And I don't bleed. Ever.

(pause)

But time did it's thing, John, and I haven't even thought about it in I don't know how long but I'm really glad to see you and I'm glad we talked and of course I want people to know the truth, I absolutely understand why you're upset. Of course I'm going to help you. You were like a father to me.

There's another KNOCK at the door--

JOANNA (O.S.)

It's time.

STEVE

(calling to JOANNA)

Be right there.

SCULLEY

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--

STEVE

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

JOANNA (O.S.)

Come on, Steve.

STEVE

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

STEVE exits out into--

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, which it's not, 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 and work wife. This whole time, the last three years--

STAGE MANAGER

(into headset)  
House out. Stand-by VO 1.

JOANNA

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

STEVE

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

(MORE)

STEVE (CONT'D)

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

(beat)

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

STEVE gives a nod to the STAGE MANAGER--

STAGE MANAGER

Go VO 1.

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

WOMAN

(into mic)

Ladies and gentlemen, please welcome--

HARD CUT TO:

**BLACK**

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

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

ABC NEWS - PETER JENNINGS

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...

WALL STREET WEEK - PANEL

ANALYST

And meanwhile Apple is continuing to lose market share with nothing in the pipeline except the Newton, which is a pet project of CEO John Sculley.

CNBC - PANEL

PANELIST

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

CBS - DAN RATHER

DAN RATHER

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

WALL STREET WEEK - PANEL

ANALYST

With an operating system that can't compete with Windows and nothing in the pipeline except Newton, a product no one seems excited about except John Sculley--

MONEY MATTERS - PANEL

ANALYST (CONT'D)

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...

ABC NEWS - MARTIN RATH

MARTIN RATH

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

CNBC - PANEL

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.

MONEY MATTERS

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--

CNBC - PANEL

PANELIST

Is the prodigal son returning?

PANELIST #2

Bet on it.

WALL STREET WEEK - PANEL

ANALYST

He's coming back.

CBS NEWS - DAN RATHER



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

ABC NEWS - PETER JENNINGS

PETER JENNINGS  
Steve Jobs--

CNBC - ANCHOR

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

WALL STREET WEEK - PANEL

PANELIST  
Steve Jobs is returning to Apple.

CBS NEWS - DAN RATHER

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:

EXT. FLINT AUDITORIUM - MORNING

It's the same place as the original Mac launch and a giant crowd waits outside to be let in. The place is festooned with banners with the now-famous "Think Different" campaign.

INT. FLINT AUDITORIUM - 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.

(MORE)

STEVE (O.S.) (CONT'D)  
 Ten percent of the homes in Silicon  
 Valley now have Class Five wiring  
 in them.

**TITLE:**

**1998**

**Flint Auditorium**

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)  
 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 actual mice.

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

STEVE  
 Hey Steve Wozniak is sitting out  
 there.

The APPLE employees give him a cheer and WOZ gives a courtly nod of his head.

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. Now 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."

ANDY  
(to STEVE)  
I'll give 'em to you later.

STEVE  
I'll take 'em now.

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

JOANNA

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

STAGE MANAGER

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

STEVE

(presenting again)

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

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

STEVE (CONT'D)

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

(calling out)

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

WOZ

(calling back)

Fair enough.

STEVE

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

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

STEVE (CONT'D)

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

STAGE MANAGER

Let's hold please.

STEVE

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

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

JOANNA

Yeah.

STEVE

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

JOANNA

They're all great.

STEVE

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

STEVE takes a moment for himself...

STEVE (CONT'D)

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

STAGE MANAGER

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

STEVE

We're gonna start on time.

JOANNA

We're starting on time.

STEVE

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

Everyone CHEERS--

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

ANDREA  
Which one?

STEVE  
Hertzfeld.  
(to JOANNA)  
Walk with me.

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

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  
Where?

JOANNA  
Here.

STEVE  
(pause)  
Sculley's quoted?

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

STEVE  
Sculley talked?

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.

JOANNA

He wants to be friends again.

STEVE

(pause)

Do you 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 did drop 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?

JOANNA

Real projections.

STEVE

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 275,000 units in the first six weeks, 800,000 by the end of the year.

(MORE)

JOANNA (CONT'D)

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. It'll be the fastest selling computer in Apple history, 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. Make things alright with Lisa.

STEVE

I don't like having less privacy than other people have.

JOANNA

Does being a billionaire take some of the sting off that?

STEVE

No.

JOANNA

All Lisa (did)--

STEVE

(over)

Lisa signed over the house to Chrisann. I put it in Lisa's name and she signed it over to her mother.

JOANNA

I don't care if she took a flamethrower to the house and burned it to the ground, fix it.

STEVE

Lisa fucked up and she did it--  
 (he's genuinely hurt but  
 doesn't want to deal with  
 it now)  
 --she did it knowing full well how  
 I'd react. She has a problem she  
 can talk to her mother.

And JOANNA does something unexpected--she suddenly pushes STEVE against the wall.

JOANNA

Fix it.

STEVE

What the--

JOANNA

Fix it, Steve.

STEVE

Take it easy.

JOANNA

(tears in her eyes now)

Fix it or I quit, how 'bout that? I quit and you never see me again, how 'bout that?

STEVE

What is wrong with you this morning?

JOANNA

*What's been wrong with me for 19 years?! I've been a witness, 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. Not when you're a father. When you're a father, that's what's supposed to be the best part of you and it has caused me two decades worth of agony, Steve, that it is, for you, the worst. It is a little thing, it's not a big deal, fix it.*

STEVE

(pause)

I don't happen to think it is a little deal. She signed over the--

JOANNA

Nope, doesn't matter--

STEVE

I bought the house for--

JOANNA

No. Not important.

STEVE  
What do you mean "no."

JOANNA  
I mean "no," the house isn't why  
you're angry. Can I ask you  
something?

STEVE  
Yeah.

JOANNA  
Have you ever heard the phrase  
"Reality distortion field"?

STEVE  
Yes.

JOANNA  
As it applies to you? As in  
"Steve's reality distortion field."

STEVE  
Thirty seconds ago you told me to  
enjoy (the day).

JOANNA  
(over)  
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

The problem isn't that she signed over the house, it's that you told her you weren't going to pay for Harvard. That child--that sweet, earnest, unironic kid--has never felt safe once in her life and you are the reason why.

STEVE

She told you that? That I wasn't paying her tuition?

JOANNA

Andy told me that.

STEVE

Which one?

JOANNA

Hertzfeld.

STEVE

How does Hertzfeld know?

JOANNA

He wrote Harvard a check for twenty thousand to cover the semester.

STEVE can't believe what he's just heard...

STEVE

(pause)

Are you *fucking*--

JOANNA

I assumed that's why you just asked to see him.

STEVE

No I asked to see him about--this is un--I asked to see him about another massive assault on appropriate--holy shit, Jo--

(beat)

We now have three--no *four*--I can't even--she signed over the house to Chrisann which you think is a little thing and I think is a big thing, we have me telling her I wasn't paying her tuition which you think is a big thing and I think is a little thing, we have Hertzfeld *going so far over the fuckin' line*--

JOANNA

What's the fourth thing?

STEVE

*The fourth thing is none of your  
goddamn business, Joanna!*

JOANNA

Did you tell her you weren't paying  
for college?

STEVE

Yes, because her mother, who is  
also now her landlord, can pay for  
it! I was...ranting, I was  
talking...and I was and am...very  
angry that she signed over--is she  
here yet?

JOANNA

I'm sure she is.

STEVE

Can you have someone bring her  
back? I'll talk to Hertzfeld right  
now. And that was a really mean  
thing you said back then and we'll  
deal with it later.

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)

Please find Lisa.

(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.  
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 under--

STEVE  
First of all 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

(pause)  
What?

ANDY

It's cold in Cambridge, she needed warm socks.

STEVE

You gave her socks.

ANDY

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. You don't get to act like you're her father.

ANDY

Somebody has to.

And STEVE slams over the nearest object so it crashes to the ground. This is the closest he'll ever come in his life to hitting someone.

STEVE

The fuck did you just say to me?!

ANDY

I've known her since she was born.  
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

It really wasn't for me to tell  
you.

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)

Let me explain what at the time--

STEVE

(it's over)

I'll wire the money to you.

(pause)

That's all. Thank you.

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 looks at the floor and shakes his head slightly...

ANDY  
(pause)  
I meant you literally threatened me. Right in this building, right before the Mac launch. 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  
Well...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  
Good luck out there.

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. 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

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  
 You know I've always assumed this but I've never confirmed it. The name Apple comes from when you and Dan Kottke and Chrisann lived on the orchard?

STEVE  
 No, that's not where it's from.

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

STEVE

Do you know who Alan Turing was?

JOEL

I've heard of him but I do not actually know who he was.

STEVE

That's what most people say and it's strange because he was responsible for the two most important events of the 20th Century. He was an English mathematician, one of the best in human history, and his specialty was cryptography and during World War II he broke the German Enigma Code which is what allowed us to invade Normandy. It wasn't Eisenhower, it wasn't Patton, it wasn't Churchill, it wasn't Roosevelt, Alan Turing won the war.

They open the door to the stage and 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

Then he went to Cambridge to teach and while he was there he stumbled on the idea that if you could stop an electrical impulse for a small fraction of a second on its way from Point A to Point B--

(to AVIE)

You've got 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

Thirty-eight.

STEVE

(pointing to JOEL)

We're on the record.

AVIE

This is the 39th shark.

STEVE

(it didn't seem to matter)

Okay.

AVIE

(to JOEL)

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.

STEVE takes JOEL to the side--

STEVE

He'd be imitating the way memory works. If he could stop an electrical impulse on its way from A to B. And on that basis he built a giant monstrosity he called "A Machine That Can Think" which today we call a computer. Statues should be erected of this man, his name should be on the lips of schoolchildren. The government kept harassing him--the police, MI5--because he was gay and he knew high value secrets so he was a target for blackmail.

(MORE)

STEVE (CONT'D)

So they hounded him, they questioned him, they gave him estrogen injections...His favorite movie as a kid was *Snow White* and one night he killed himself by dipping an apple in poison and taking a bite.

JOEL

(pause)

That's where--a rainbow flag apple with a bite taken out--that's where the name comes from.

STEVE

No. We picked it off a list of friendly sounding words but wouldn't it be great if that was the story behind it?

WOZ, unseen, calls over--

WOZ (O.S.)

Steve?

STEVE looks over and sees WOZ standing by one of the iMacs...

WOZ (CONT'D)

I kind of liked the last shark.

AVIE

Oh fuck you.

STEVE

Joel, I'll see you after alright?

JOEL

In the press room. Good luck.

STEVE

Thanks.

STEVE goes over to WOZ and they find a private spot...

STEVE (CONT'D)

It's nice to be back in business with you.

WOZ

I feel the same way.

STEVE

(pointing to the watch)  
Is it catching on?

WOZ

It will. It works the way our brain works. Hours then minutes. Telling time is less of a strain.

STEVE

It's just--it wasn't a strain before.

WOZ

People didn't think typing was a strain before the word processor.

STEVE

But the improvements from one to the other were self-evident while here--you know what, I love the watch.

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 myself.

STEVE

I was a hundred percent right and you were completely wrong but I still owe you a favor so name it.

WOZ

Don't lay off the Apple II engineers.

STEVE

(pause)

I feel like that was almost a joke but my head is--

WOZ

I'm serious.

STEVE

--'cause I'm trying to remember that a 300 Megahertz G3 chip is equal to a 600 Megahertz Pentium II and--

WOZ

I mean it, don't downsize those guys.

STEVE

(pause)

We don't make the Apple II anymore.

WOZ

Please, like that's the only thing they know how to make? They're great engineers. I'm not talking about everybody although that would be nice, just the top guys. The guys who've been with us since we were still running DOS and Microsoft was the only one making software for the Mac.

STEVE searches his mind a moment for the path of least resistance when he sees JOANNA come backstage--

STEVE

Excuse me. 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 scared the shit out of Andy and this time *nobody's* paying her tuition.

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.

STEVE (CONT'D)

Sorry, man. Okay. Listen.

WOZ

Just the top guys, the ones who go back.

STEVE

Woz? Last year Apple lost one billion dollars. Frankly, I don't even know how that's possible. The whole place has to be streamlined and the Apple II team seemed like a good place to start since we don't, you know, make that anymore.

WOZ

This isn't funny to me.

STEVE

It's not funny to me.

WOZ

I'm just talking about the (top guys).

STEVE

There are no top guys!

(beat)

On the Apple II team there are no top guys.

(beat--explaining this carefully)

"B" players discourage the "A" players. And I want the "A" players...here at Apple...and not someplace else.

WOZ

(pause)

They're not "B" players. They're who we started with. And you know their names.

STEVE

Woz--

WOZ

The Apple II isn't just a crucial part of this company's history, it's a crucial part of the history of personal computing--

STEVE

I know that.

WOZ

And the least you can do--

STEVE

Don't say it.

WOZ

If you're gonna put these people out on the street--

STEVE

They won't be homeless.

WOZ

Is to acknowledge--

STEVE

God--

WOZ

--the Apple II during this launch.

STEVE

I swear I talk to you and I feel like I'm starring in "Sisyphus, The Musical."

WOZ

The Apple II is dead, it's over, I get that.

STEVE

It is, and today--

WOZ

--we're introducing a whole new animal, that's what you said last time.

STEVE

It was true last time and it's true this time.

WOZ

The new animals were paid for by the Apple II. 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

You guys came up with the Newton and you, like, want people to know that?

WOZ

You shouldn't publicly trash the Newton either. Sculley was proud of it, it made him feel like an inventor and we know how that feels.

STEVE

I've got a dentist who writes songs. He's really proud of them.

WOZ

Don't make this personal. There are men and women sitting out there who worked on the Apple II--

STEVE

--and they're gonna live in the biggest houses of anyone on the unemployment line.

(MORE)



STEVE (CONT'D)

This is a product launch, it's not a luncheon, no one's getting a lifetime achievement award 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

Ringo's the cuddly one.

WOZ

I'm also 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 *this*.

STEVE

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 Palo Alto High School.

WOZ

(pause)

That's a peculiarly Jobsian habit, isn't it.

STEVE

Woz--

WOZ

Praising something by diminishing everything around it.

STEVE

Well I'm pretty sure I'm not the one who just extolled the Apple II by saying everything else was a failure.

WOZ

Then let me put it another way. I don't believe there's a man who's done more to advance the democratization that comes with personal computing than I have. And I don't understand why I'm a punch line for you. I don't understand how you can go on for hours about a Braun coffee maker but you've never had any respect for me.

STEVE

I'd at least consider the possibility that it's because you've never had any for me.

JOANNA's come backstage and motions to STEVE--

STEVE (CONT'D)

The launch is written, choreographed and programmed to within an inch of its life and you know that. I can't make any changes now bigger than swapping out sharks. As for the "top guys"? They came a half-inch from putting this company out of business now who do I see about that? You've been heard so I don't want to have this conversation with you anymore.

STEVE starts to walk toward JOANNA but turns around--

STEVE (CONT'D)

Woz? I once asked Paul McCartney what made the Beatles sound like the Beatles. You know what he said? The drumming.

WOZ

Do you believe that?

STEVE

(pause)

No, it was John.

STEVE heads over to JOANNA--

JOANNA

She's coming to your dressing room.

STEVE

It's as if five minutes before every launch everyone goes to a bar, gets drunk and tells me what they really think.

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

He wasn't.

STEVE

He obviously was.

They walk into--

INT. STEVE'S DRESSING ROOM - CONTINUOUS

JOANNA

Would you like me to demonstrate right here and now your capacity to be certain when in fact you're wrong? 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. Which  
*Time* would have had to have  
commissioned *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  
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 the *Journal*, 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)

Are you alright?

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  
1957, and IBM passes up the chance  
to buy a young company that's just  
developed a technology called  
xerography.

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.

QUICK CUT TO:

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 to 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:

INT. STEVE'S DRESSING ROOM - SAME TIME

STEVE

A lawyer couple adopted me first and then gave me back after a month.

QUICK CUT TO:

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

STEVE

But in '81, the Apple II becomes the world's most popular computer and now IBM gets into the game with the PC. 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:

INT. STEVE'S DRESSING ROOM - SAME TIME

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 apparently you can.

QUICK CUT TO:

INT. ESPRESSO ROMA CAFE - NIGHT

STEVE

So now IBM's got its guns trained on the only thing standing between them and total industry domination.

SCULLEY

Apple.

STEVE

You want Big Blue to own the information age? You want Orwell to have been right? We've got a new computer, John. After dinner I'm gonna take you to see it. It's called the Macintosh.

(beat)

It's beautiful.

JANDALI comes over and sets down some food.

STEVE (CONT'D)

(to JANDALI)

Thank you.

(pause)

This is one of those moments. Hardly anyone gets them and of that group, hardly anyone recognizes them when they do.

SCULLEY  
(pause)  
There's your campaign.

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.

QUICK CUT TO:

INT. ESPRESSO ROMA CAFE - NIGHT

STEVE  
What's that?

SCULLEY  
That's the ad. 1984 doesn't have to  
be like "1984."

STEVE  
(pause)  
Come be our CEO.

CUT BACK TO:

INT. STEVE'S DRESSING ROOM - SAME TIME

SCULLEY  
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  
Do you eat vegan as well?

SCULLEY  
No, I'll eat anything.

CUT BACK TO:

INT. STEVE'S DRESSING ROOM - SAME TIME

SCULLEY  
(pause)  
You're kidding me.

STEVE  
I know. The odds were beyond  
astronomical. Mona 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.

SCULLEY  
Don't you think you should talk to  
him?

STEVE  
No. He'd probably end up suing 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)

The fuckin' 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

Signing the house over to your mother was a hostile thing to do.

LISA

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 grandma died?

This just went to the next level--

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 walk 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

I bought her a house for seven-hundred thousand dollars, it's worth two million today, she sold it for four-hundred and fifty.

LISA

It was her house.

STEVE

She used that money to travel through Europe and you're mad at me. So I'm a little angry.

LISA

I'm sure you're upset.

JOANNA

(it's time)

Steve?

STEVE

To say nothing of 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 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*.

That stops STEVE in his tracks...

STEVE

(pause)  
What?

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 26% of American men could be my father.

STEVE

Lisa--

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's a very troubled woman. What's your excuse?

(beat)

That's why I'm not impressed with your story, dad. It's that you knew I was being raised the way I was and you didn't do anything about it and that makes you an unconscionable coward.

(beat)

And not for nothing 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 and Bob Dylan all you want, *but that thing--*

(pointing at one of the posters of the iMac)

*--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

(very upset)

Local Integrated System Architecture. I was five, why couldn't you just lie?

STEVE

I did.

(beat)

It stood for "Lisa. Colon. Invented Stupid Acronym".

(beat)

Of course it was named after you. Are you crazy? 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

I don't know.

LISA

Why did you say you weren't my father?

STEVE

I don't know.

LISA

That's a child's answer.

STEVE

(pause)

I'm poorly made.

LISA stands there a moment, then checks her watch--

LISA

You're late. It's after nine.

STEVE shrugs his shoulders, he doesn't care.

LISA (CONT'D)

I don't get it.

STEVE

I didn't want to be yoked to your mom.

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)

And 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 I swear to God  
the iMac will not be launched until  
you give me one of your essays.

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)

Don't laugh at me.

STEVE

I'm not.

She finds the essay and holds it out. All she wants is for  
her dad to be proud of her.

LISA

It hasn't been published yet, I  
just finished but it's a first  
draft and it reads like one.

JOANNA

(calling)

Guys, I'm really sorry.

STEVE takes the essay, crumpled and coffee-stained...STEVE  
sees the byline on the essay--"LISA BRENNAN-JOBS."

STEVE can't help but take in the sight of her using his name.  
He'd stare at it forever if he wasn't interrupted by--

LISA

Dad.

He looks up at her...

STEVE

Yeah, honey.

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 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 ridiculous Walkman anymore.  
You're carrying around a brick  
playing a cassette tape. We're not  
savages. 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

We're very close. 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

And 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--

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...

*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**