

TODD

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EXT. DOCKED YACHT

Party scene, as everyone aboard celebrates successful shoot. WE HEAR a short clip of Jerry Vale singing "Pretend You Don't See Her." Mike is standing on deck, near the stairs, talking to Michael Wilding and Kevin, when Elizabeth rushes past them, down the stairs.

WILDING

Costume change. More casual attire,
I imagine.

Mike shows no discernible reaction. His eyes follow her movement when he seems certain no one is watching.

MIKE

Women have some interesting habits,
don't they?

WILDING

Indeed. Elizabeth wraps her
insecurities in rituals.

MIKE

Really? Why do you suppose that is?

WILDING

Elizabeth lives to bemoan the fact
she missed her childhood and grew
up in the studio. She grew up
privileged, but to hear her tell
it, she may as well have been poor.

MIKE

Well, I've often been broke, but I
ain't never been poor.

They both chuckle at that line, as Wilding saunters to the bar to mix a drink. Just as Mike lights his cigar,

He introduces his assistant Midori to Wilding soon afterward and in a whisper, WE HEAR him ask her to "play something more upbeat, like "My Fair Lady."

"On the Street Where You Live" wafts loudly from the stereo just as Elizabeth ascends the stairs.

"Oh, the towering feeling,
just to know somehow you are near..."

She is dressed somewhat provocatively in tight pink treader slacks, and a tight purple top, with a fair amount of cleavage showing. Her long black hair is loose and gently moving with the breeze.

As she gets to the top of the stairs her eyes meet Mike's gaze; he is momentarily mesmerized, then lends her a hand as she steps onto the deck, champagne glass in hand. His eyes follow her movement, as she soon joins Kevin and Mike Jr. who are watching the sunset. Midori goes out to announce that

MIDORI

Dinner will be served now, before
we return to Santa Monica.

Mike goes below deck to supervise the dinner arrangements, as the guests soon follow.

When he spots Kevin, he grabs his arm, steers him into a corner.

MIKE

What's with you and Mrs. Wilding?

Kevin opens his mouth to speak, yet says nothing, as though he knows whatever he says would be the wrong response. Mike has already turned around to attend to his guests, who are gathered in the parlor area. Elizabeth is seated on one side of a two-sided divan.

WE HEAR the soft strains of Johnny Mathis' "Too Close For Comfort."

Mike carries a bottle of champagne over to her; she holds out her glass as he fills it.

ELIZABETH

Thank-you.

He nods, and setting the bottle down, seats himself on the opposite side of her.

Mike Jr. sits next to him. Mike Sr. tries to communicate to his son with only his eyes and slight head movements that he wishes to be alone for just this moment. Jr. looks initially confused, then peeks at Elizabeth who is making momentary small talk with a guest passing before her, before he then nods his understanding. Winking, Jr. pats his dad on the knee for a moment, before he gets up and heads toward the table area.

Mike is watching the sunset, as Elizabeth follows suit momentarily. The two sit there, in silence, the corners of their eyes barely catching the other's physical presence.

"Too close, too close for comfort..."

He notes her expression translates into "message received;" she is smiling, flattered, happy. Eddie looks at his watch.

EDDIE (CONT'D)

I have to scoot.

He touches her forearm.

EDDIE (CONT'D)

I know that Debbie and I would
enjoy sharing our friend Mike with
you. Bye.

He turns to leave, she is still smiling, shaking her head.

EXT. MOVIE SET-MADE TO LOOK LIKE SMALL INDIANA TOWN

The filming of "Raintree County," as we see Elizabeth dressed as southern belle, opposite MONTGOMERY CLIFT, embracing. Suddenly we hear DIRECTOR yelling.

DIRECTOR

Cut! Break for 15!

An ASSISTANT rushes up to Elizabeth.

ASSISTANT

There is a phone call for you in
your dressing room, Miss Taylor,
and there were some items delivered
to you there.

ELIZABETH

(surprised)

Thank you.

She scurries to her trailer dressing room, and upon opening the door, is stunned to see an array of gifts, ranging from chilled bottles of champagne to flowers, and stuffed Teddy bears. She begins to laugh, then realizes Mike is presumably waiting for her on the phone.

MIKE

Elizabeth! are you there?

ELIZABETH

(still laughing)

Hi, Mike! I almost couldn't find
the phone!

MIKE
 (laughing)
 I wanted to send a pony, but MGM
 doesn't like walk ons...or, in this
 case, trot - ons!

ELIZABETH
 (laughing)
 You are a total lunatic, you know
 that?

TIME LAPSE, as Mike calls six more times that day, and
 several days after that, and each time we see more flowers,
 more champagne, and more Teddy bears filling the dressing
 room.

She shares some champagne with her friend Monty Clift. They
 laugh, then Liz confides in him.

ELIZABETH (CONT'D)
 Monty, no one can know yet, but I
 am falling in love with this man.
 He is so sweet yet so...so..

MONTY
 Manly.

ELIZABETH
 Yes! Yes! How did you know?

MONTY
 Oh, honey, your type is my type!

They burst into laughter and hug.

SUPER SPLIT SCREEN

Room is filling up as they talk and laugh on the telephone.
 Elizabeth looks radiantly happy each time he calls.

Split Screen Ends.

MIKE
 Which bears do you like?

ELIZABETH
 (squealing with little
 girl delight))
 I love them all!

MIKE
 Ask me which bears I like.

He kisses her on the lips.

MIKE (CONT'D)
 You know what we got, baby?
 Chemistry! It's an energy we
 create together.

ELIZABETH
 I've never felt so alive before
 now. And maybe--maybe I've never
 really been in love before now.

Mike kisses her everywhere.

MIKE
 Me either. Remember that bottomless
 well I talked about at Metro?

He kisses her all over, as she sinks into smiles of
 pleasure...

MONTAGE of shopping and tourist sites in New York City, as WE
 HEAR a brief clip of "Manhattan Spiritual," (Reg Owen
 Orchestra), while the two lovers laugh, hug and kiss
 frequently, culminating by sunset at Tiffany's, where Mike
 buys her a 29-carat engagement ring. They continuously kiss
 and hold hands.

MIKE (CONT'D)
 It's only 29 carats.

ELIZABETH
 (Clasps her hand to her
 mouth as she is stunned
 by the size of the stone
 in her ring.)

MIKE
 Well, I was going to get you 30,
 but that seemed a bit vulgar!

She softly places her hands on his face and kisses him. As he
 holds her, he whispers in her ear.

MIKE (CONT'D)
 I intend to spoil you like you've
 never been spoiled before.

ELIZABETH
 Darling, as beautiful as this ring
 is, all I really need is you. And
 you are quite enough, as is.

EXT-CENTRAL PARK

WE HEAR John Coltrane's instrumental "My One and Only Love." The two lovers are strolling on a beautiful sunny day. Flowers are still in bloom. Children laughingly run alongside chasing a balloon. Mike is suddenly overcome with emotion. Elizabeth places her hands on his arms. She stops to look directly at his face.

MIKE

(softly)

I'm so in love with you there are
no words deserving of this moment.

ELIZABETH

(tearing up also)

Well..While you are busy spoiling
me, I'll be busy loving you, body,
mind, and soul, like you've never
KNOWN before.

They kiss and embrace. He whispers in her ear:

MIKE

Thank God I've finally met my
match.

INT. HOME-EVENING

Dining room of Eddie Fisher, and his wife, DEBBIE REYNOLDS. Elizabeth and Mike are seated opposite the Fishers at an oval pine table, in fashionable 1950's Early American decor, matching the rest of the interior. WE HEAR the jazz piano musings of Bill Evans' "Waltz for Debbie."

The mood is jovial, Eddie and Mike both smoking cigars, laughing about something the wives are not privy to, which seems to annoy Elizabeth slightly, but does not seem to faze Debbie, who is busily circling the table, picking up empty plates. She is pregnant, thus when she stops at Mike's place setting, he non-verbally asks permission to touch her tummy. Debbie nods approval.

MIKE

I'll wager your Maserati that this
baby is a boy.

EDDIE

Well, we'll have to wager something
else because the Mas is gone.

MIKE

Whaaaaat? That beautiful shiny red convertible?

DEBBIE

Yeah, well, he lost it to Sam Cooke shooting dice backstage at the Ed Sullivan Show.

MIKE

Sam Cooke is driving The Mas?

DEBBIE

He's got the #1 song now too.
(Hums "You Send Me.")

EDDIE

(Defensively)
Yeah, well, the car had a horn problem. Kept going off.

MIKE

And you have a bigger problem. Middle class kids are notoriously bad gamblers. Street kids like I was figure out the angles early.

Mike puffs on his cigar and looks at Eddie, like a disappointed dad. Elizabeth feels sympathy for a chagrined Eddie, whom she senses is being ganged up on.

ELIZABETH

Well, you lost some horsepower, Eddie, but at least you didn't lose an entire racetrack.

The friends laugh, including Mike, but he is miffed that she brought it up.

DEBBIE

Why don't you all go into the den and have some brandy while I clean up?

Eddie helps her, much to Debbie's delight, as they walk into the den. Mike pinches Elizabeth's bottom, laughingly.

ELIZABETH

Hey!

They sit at the bar in the den, awaiting Eddie's return to pour after-dinner drinks.

ELIZABETH (CONT'D)
Well, you've made fun of it, too.

MIKE
(irritated)
Maybe those little power grabs
worked with Wilding, who never
listened to you anyway, but that
horseshit doesn't work with me,
sister.

ELIZABETH
(sarcastically)
Aren't we grouchy tonight?

MIKE
(yells)
Look, don't start with me.

ELIZABETH
(yells back)
DAMN IT, YOU TELL ME TO SPEAK MY
MIND!

MIKE
How about YOU JUST SHUT UP!

ELIZABETH
WHY DON'T YOU FUCKING MAKE ME?

Just as Eddie and Debbie enter the den, Mike lightly slaps Elizabeth on her rear end, as she smacks him hard on the face, but gets her heel caught in the chair, losing her balance and falling onto the carpeted floor. He starts to pick her up by the arm, but she punches it.

By now they are both on the floor, slapping and wrestling each other as Debbie begins to scream, thinking Mike is hurting Elizabeth, as she jumps on his back.

DEBBIE
GET OFF HER! LEAVE HER ALONE! STOP
IT!

Eddie, meanwhile, has been laughing hysterically at the scene, but is now concerned with Debbie's interference.

EDDIE
Debbie! GET UP! STOP!

MIKE
Debbie, for Crissakes, knock it
off!

Eddie manages to pull Debbie up, while Mike and Elizabeth continue to roll around the floor, suddenly laughing, and smothering each other in kisses and caresses,

MIKE (CONT'D)

Don't worry about this gal, she can take it!

ELIZABETH

So can he!

He and Elizabeth begin to laugh seemingly unable to stop. Then, just as spontaneously as they began fighting, suddenly their anger is transformed into passionate, animalistic sexuality, as they are now groping, kissing and squeezing each other, professing their love for one another, before standing up.

Elizabeth's hair is disheveled, and her dress is wrinkled; Mike's hair is also askew, and his shirt is half-unbuttoned.

They suddenly realize Debbie is standing frozen, just staring at them, a shocked look upon her face, while Eddie continues to giggle.

DEBBIE

(angrily)

YOU TWO ARE SICK!

They are still laughing, as is Eddie, and she finally responds to her very upset friend.

ELIZABETH

Oh, Debbie, don't be such a girl scout!

(She laughingly whispers something provocative to Debbie that momentarily shocks her. We only hear the words "great sex")

INT. CAR

Mike and Elizabeth, inside their car, in the Fisher's driveway, passionately kissing and fondling, giggling slightly.

MIKE

I told you after I ate that chocolate cake I was gonna eat you next! I am a man of my word!

They continue to laugh...