MY WEEK WITH MARILYN

by

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The guests - though we don't need to identify them all are amongst the glamorous elite of the day - actors, politicians, dancers, composers, artists, writers. The whole gathering speaks of relaxed but exquisite good taste.

The gathering is hosted by KENNETH CLARK (50s) society figure and one of the world's leading fine art experts. His wife, JANE, a little younger than him, is the perfect hostess. As the camera drifts across the piano we see numerous framed photographs of the Clarks with their famous and eminent friends, ranging from Noel Coward and Margot Fonteyn to the crowned heads of Europe.

OQLIN CLARK, 23, their younger son, enters and weaves through the crowd around the piano. He is casually dressed, boyish and handsome but we sense something over-confident and callow in him. He moves with a sense of belonging, smiling a little flirtatiously here and exchanging a bantering word there.

JANE CLARK smiles at him as he takes her elbow and guides her away discreetly.

JANE Colin, darling, there you are! COLIN I'm off now, Mama.

JANE

Off..?

She gazes at him uncertainly.

COLIN My job interview, remember?.

JANE Oh, yes, of course. Can't you stay for the recital?

COLIN I don't want to be late in the morning.

CUT TO.

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EXT. SALTWOOD CASTLE. DRI VEWAY. DAY.

The sun is setting, casting a golden glow over the castle. COLIN dumps a bag in the back of his old but racy Bristol sports car. JANE, champagne glass still in hand, kisses him with affectionate vagueness.

> JANE I know your father's put in a word.

COLIN I can manage on my own. MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 3.

JANE

l'm sure you can. Be good.

COLI N

I will. Say goodbye to Pa for me.

She is already returning to her guests, pausing to smile cheerfully.

JANE

You'll be a famous film director in no time.

He grins, just cocky enough to believe her, then gets into the car and drives off with a cheerful wave. The Bristol pulls out of the drive and across the moat. In the last rays of the sun the countryside looks magical.

5 EXT. LONDON STREETS MONTAGE. EVENING

CUT TO CREDITS OVER A MONTAGE OF SCENES OF LONDON IN THE 1950'S FROM COLIN'S POINT OF VIEW. AS HE MAKES HIS WAY INTO THE CITY WE SEE THE STATUE OF EROS AGAINST THE LIGHTS OF PICCADILLY CIRCUS, CROWDS MILLING AROUND TRAFALGAR SQUARE, YOUNG PEOPLE SPILLING OUT OF CLUBS AND COFFEE BARS IN SOHO, UNTIL, WE FADE TO:

EXT. PI CCADI LLY STREETS. DAY.

A sharp contrast with the hazy beauty of the countryside. It is early morning in the heart of London's West End. The streets hum with activity as OFFICE WORKERS in hats and raincoats stream from the tube stations.

COLIN pushes his way through the early morning crowds in Piccadilly. This is his patch; he is very much at home here, negotiating the busy streets with ease. As he passes by the upmarket Burlington Arcade a TALLOR pauses in measuring a suit for a client to give him a familiar wave. COLIN waves back.

CUT TO.

EXT. 144 PI CCADI LLY. LONDON. DAY.

Checking his watch he runs the last few yards then stops outside the imposing facade of 144 Piccadilly. A plaque outside the door announces: LAURENCE OLIVIER PRODUCTIONS.

Colin fingers his carefully knotted tie to make sure everything is correctly in place, then goes to the door and rings the bell.

CUT TO.

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INT. 144 PI CCADILLY. RECEPTION AREA. DAY.

The reception area is luxurious - deep pile carpets and plush sofas. VANESSA, the beautiful secretary, sits behind her imposing desk, gazing doubtfully at COLIN.

VANESSA

You're not in Mr. Perceval's diary.

COLI N

Larry told me to come.

She pauses dubiously, then reaches for her telephone. We hear a man answer in an office down the hall, his voice carrying irritably.

PERCEVAL

Yes?^(Off)

VANESSA

I have a Mr. Colin Clark here. He says *Sir Laurence* sent him

She stresses the proper name in disapproval of Colin's familiarity.

PERCEVAL

(Off) Oh, God... not another one of Vivien's pretty boys.

VANESSA looks at COLIN with amusement. His smile falters as he feels himself coming down to earth with a bump.

CUT TO.

INT. 144 PI CCADI LLY. HUGH PERCEVAL'S OFFI CE. DAY. 9

HUGH PERCEVAL (40s) is Laurence Olivier's production executive. He is tall and gloomy, with black-rimmed spectacles and thinning dark hair. He looks at COLIN grimly as he stuffs his pipe with tobacco.

> PERCEVAL Well, what do you want?

COLIN Ajob on your Marilyn Monroe film

PERCEVAL Oh, really? What as?

COLIN Anvthina.

He smiles with as much charm as he can muster. PERCEVAL isn't impressed.

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We see the day pass as COLIN sits on the sofa – the clock ticking slowly on the wall, VANESSA busy at her desk, COLIN looking up hopefully from time to time, only to be disappointed.

CUT TO.

11

11 I NT. 144 PI CCADI LLY. RECEPTI ON AREA. DAY.

It is now nearly 6 o'clock. COLIN sits exactly as he was. PERCEVAL shares a look with VANESSA as he comes out of his office. He gazes drily at Colin.

> PERCEVAL There are no jobs.

COLIN I'll come back tomorrow morning. Just in case.

PERCEVAL It's a free country.

He sounds as though he rather regrets it.

11A EXT. 144 PI CCADI LLY. LONDON. DAY. 11A

She smiles cheekily. He grins back, sensing an opportunity.

VANESSA You can start by making me a cup of tea. White, two sugars.

CUT TO.

14 I NT. 144 PI CCADI LLY. RECEPTI ON AREA. DAY.

14

COLIN and VANESSA share a cup of tea and a plate of chocolate fingers.

VANESSA How well do you know Sir Laurence?

COLIN He's a family friend. (Pause) He's a great man. And Vivien is very nice, too.

VANESSA She's very beautiful.

COLI N

So are you.

VANESSA laughs, self-possessed but still flattered.

VANESSA You're only saying that to get round me.

COLIN It's the truth.

He smiles, locking eyes with her. She holds his gaze.

VANESSA I'm not available, you know. I have a young man. We're practically engaged.

Colin responds in the same lightly flirtatious tone.

COLIN I suppose I'll have to behave myself, then.

VANESSA Yes, you will.

There is one chocolate finger left. She snaps it in two and offers him half.

CUT TO.

15

CLOSE on the clock as it ticks around monotonously to 12.30. VANESSA puts on her gloves and collects her bag. She gives COLIN a sly look.

VANESSA You can answer the telephone while I'm at lunch, if you like.

She winks. COLIN grins. The phone rings. He picks it up.

COLIN Laurence Clivier Productions...

CALLER (On phone) Is Sir Laurence there?

COLIN He's at Notley until the end of the week. Can I take a message?

CALLER (On phone) I'll call back.

No sooner has COLIN hung up than PERCEVAL appears. He stares at COLIN.

COLIN Vanessa asked me to...

PERCEVAL Oh, did she? Why didn't you put that call through?

COLIN There didn't seem any need to bother you. But if you want me to transfer every single one...

PERCEVAL looks at him grudgingly.

PERCEVAL Use your judgement.

He hesitates and looks back.

PERCEVAL I need a number for INT. SALTWOOD CASTLE. HALL. DAY.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 9.

COLIN (On Phone) Hello, Mama.

JANE Colin, darling! How are you getting on?

CUT BACK TO.

17 144 PI CCADI LLY. RECEPTI ON AREA. DAY.

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COLIN glances towards Perceval's office and talks quickly.

COLIN (On phone) Mama, this is urgent. I need Noel Coward's London number. My life depends on it.

JANE How exciting. Let me see... it's Sloane 2965. Ask him if he's coming to Saltwood for the bank holiday.

COLIN I will. Mama, you're an angel.

CUT TO.

18

INT. 144 PI CCADI LLY. HUGH PERCEVAL'S OFFI CE. DAY. 18

PERCEVAL looks up as COLIN puts the number on his desk.

PERCEVAL That was quick.

COLIN I had a bit of luck.

PERCEVAL is grudgingly impressed.

CUT TO.

19

19 I NT. 144 PI CCADI LLY. RECEPTI ON AREA. DAY.

A new morning. COLIN perches restlessly on the sofa. Despite his modest triumph he is back where he started. The seconds pass in dull silence. He is beginning to think his campaign will fail. But then, in a heartbeat, everything changes.

He looks up in surprise as the door bursts open and SIR LAURENCE OLIVIER strides in with his wife VIVIEN LEIGH on his arm At the age of 49 SIR LAURENCE OLIVIER is at the peak of his fame. He is handsome and charismatic, and VIVIEN is scarcely less extraordinary. The Gone With The Wind star remains classically lovely, flirtatious and captivating.

Individually they are charismatic enough, but together they are electrifying, seeming to charge the air around them with the power of their personalities, galvanising anyone who comes into contact with them

VANESSA leaps to her feet and PERCEVAL hurries to greet them as COLIN stands up uncertainly. OLIVIER is all amiable bluster and bonhomie.

> OLIVIER Do you know, Hughie, it is simply impossible to get Marilyn Monroe on the telephone? The darling girl spends the entire day asleep. But great beauty has its way...

He laughs, but then notices VIVIEN's less than enthusiastic response. Seeking refuge in some distraction he notices COLIN hovering by the sofa.

> OLIVIER Hello, boy... remind me?

He smiles vaguely and glances at VIVIEN for help.

VIVIEN You remember Colin, darling. You met him at the Clarks' party.

ali vi er

(Noidea) Of course. What are you doing here?

COLIN You said there might be a job on your film

OLIVIER has no recollection of this and fumbles in his pockets to cover his confusion, bringing out a packet of cigarettes and offering them to COLIN with breezy charm

> OLIVIER Have a cigarette. Keep the pack.

He turns quickly to PERCEVAL.

OLI VI ER There won't be any film unless M ss Monroe gets her splendid posterior out of bed.

PERCEVAL

The House Committee are threatening to withhold MIIer's passport. They say he's a communist. No Arthur, no Marilyn.

OLIVIER I'll have a word with the American ambassador. I'm taking him to see Vivien in South Sea Bubble on Thursday... now, tell me, Hughie, are Terry's rewrites in?

He puts an arm around PERCEVAL's shoulders and they disappear together into Perceval's office.

VIVIEN lingers behind, smiling radiantly at COLIN who looks dumbly at the packet of cigarettes in his hand. He now sees they are called "Oliviers". VIVIEN wrinkles her nose in amusement.

VI VI EN

VI VI EN Let's elope together and have the most glorious affair. (Arch) Ch, but then, who'd look after my poor Larry?

Olivier glances over with a faint look of exasperation. VIVIEN winks at COLIN and takes her husband's arm

> VIVIEN Now, darling, you must do something for Colin. You absolutely promised.

OLIVIER looks hunted. There is no way out. He glances back at PERCEVAL as he comes in.

OLIVIER Let's try to find him something to do, Hughie.

COLIN grins in triumph. VIVIEN smiles at him

VIVIEN You will take care of my precious Larrykins, won't you?

She flirtatiously offers up her cheek for COLIN to kiss. COLIN's smile falters as he sees PERCEVAL looking at him grimly.

CUT TO.

20 I NT. 144 PI CCADI LLY. HUGH PERCEVAL' S OFFI CE. DAY. 20

COLIN stands eagerly at PERCEVAL's desk. PERCEVAL looks at him, more than usually brusque.

PERCEVAL Arthur Jacobs, M ss Monroe's publicist is flying in tomorrow. He wants to see the house she'll be staying in. Find something suitable.

CUT TO.

21 EXT. COUNTRY ROAD. DAY.

COLIN has a map spread out on the bonnet of his Bristol sports car. He finds Pinewood Studios then draws a ring around its circumference. He taps his pencil thoughtfully as he lights a cigarette - one of the branded pack that O ivier gave him He inhales deeply, thinking, then

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22 EXT. TI BBS FARM DRI VE. DAY.

COLIN pulls into the drive of Tibbs Farm, a charming English cottage.

CUT TO.

23 EXT. TI BBS FARM DAY.

COTES-PREEDY, the owner, clearly has a very high opinion of Tibbs Farm Aloof and snobbish, he stands by the front door, looking down his nose at COLIN.

> COTES-PREEDY Out of the question. I can't have a lot of awful film people tramping through the house in dirty boots.

COLIN We'd pay a hundred pounds per week for 18 weeks.

COTES-PREEDY My wife would never agree.

COLIN That's a pity. I'll have to tell M ss Monroe to look elsewhere, then.

COTES-PREEDY double takes.

COTES-PREEDY Marilyn Monroe?

COLIN (Nods) She's making a film with Sir Laurence Olivier. *The Sleeping Prince.* From the play by Terence Rattigan.

COTES-PREEDY I saw it in the West End a couple of years ago. Vivien Leigh was marvellous.

COLI N

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MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 14A.

COTES-PREEDY It's one of the best houses in the area.

JACOBS Jesus. And I thought you Brits had taste.

He glances at COLIN.

JACOBS Is this the best you can do?

COLIN It's very near Pinewood.

JACOBS All right. We'll take it. (Pause) But ditch the wallpaper. It's given me a migraine.

There is a dangerous moment when things could go either way. COLIN has gambled everything in a bid to impress them

He waits in tense silence, staring at their puzzled expressions. But then JACOBS shrugs.

JACOBS I guess MIton could use it. It's neăr the studio, near Marilyn.

OLIVIER looks at COLIN, then bursts out laughing.

OLI VI ER

Are we paying you yet, boy?

He glances at COLIN with amusement. PERCEVAL sighs grimly.

CUT TO.

29 EXT. PI NEWOOD STUDIOS. DAY.

Pinewood studios is the glamorous heart of the British film industry. COLIN drives up to the gate and smiles at the SECURITY MAN.

> COLI N Colin Clark. Sir Laurence Clivier Product i ons.

> > CUT TO.

EXT/INT. PINEWOOD STUDIOS. DAY. 30

ACTORS in full costume walk past, TECHNICIANS move lights and cameras, EXTRAS are herded to their scenes by harried ASSISTANT DIRECTORS. COLIN takes it all in with wondering eyes. To him the studio is a magical place.

CUT TO.

31 INT. PINEWOOD STUDIOS. DRESSING ROOMS. DAY.

The dressing rooms are little more than empty shells. JACOBS looks around. OLIVIER and PERCEVAL are with him while COLIN waits attentively.

> PERCEVAL The set decorators will have it all sorted out in no time.

JACOBS Marilyn hates red. And blue. (Pause) And green.

PERCEVAL What about white?

JACOBS I'd have to clear it with her.

OLIVIER glances mischievously at Colin.

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MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 17.

OLIVIER Beige, then. Beige is rarely controversial.

JACOBS considers this, unaware that Olivier is teasing him

JACOBS I guess that's okay. She's never said nothing about beige. Paula will need the room next door.

COLI N

Paul a?

JACOBS Strasberg. Marilyn's acting coach.

OLIVIER looks at him darkly. JACOBS shrugs.

JACOBS She's nuts about the Method.

OLIVIER Stanislavski and the Method are perfectly fine in the rehearsal room but they don't belong on a film set. Time is too tight. I'm sure Marilyn understands.

He turns and walks away. JACOBS frowns uncertainly.

JACOBS Who the hell is this Commie Stan Slavski?

CUT TO.

32

INT. PINEWOOD STUDIOS. PRODUCTION OFFICE. DAY.

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COLIN stands in the Production Office. DAVID ORTON (30s) the First Assistant Director, a thin, fair-haired man regards him with obvious irritation.

ORTON I don't know why Hugh Perceval sent you here. There's nothing I can do for you.

COLIN Why not?

ORTON Are you in the union?

COLI N

No...

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 18A.

ORTON

COLIN jumps as ORTON glowers at him

Colin!

ORTON Lesson Two. You don't shit on your own doorstep. Got it?

COLI N

But he sneaks a look back at LUCY as he goes.

33A EXT. PI NEWOOD STUDI OS. DAY.

Got it.

ORTON and COLIN hurry through Pinewood.

ORTON Where are you staying?

COLI N

My father's place in the Albany.

ORTON

You can forget that. Lesson Three. The Third al ways stays nearby, not in some bloody palace in London. (Pause) Book a room at the Dog And Duck down the road. It's a bit rough but you'll get used to it.

He grins, enjoying himself.

ORTON

Now make yourself useful. Marilyn needs a bodyguard. Sort something out.

CUT TO.

34 INT. PINEWOOD STUDIOS. PRODUCTION OFFICE. DAY.

34

PERCEVAL sits with COLIN and ROGER SM TH. SM TH is a dignified figure in his mid-fifties. His erect bearing speaks of a lifetime in the police.

PERCEVAL I'm sure you understand the sensitive nature of the job, Superintendant?

ROGER

No need for the title. I'm retired from the force. (Pause) Something about looking after a cinema actress?

PERCEVAL Not just any actress. Marilyn Monroe.

He gets no reaction from the stolid ex-policeman.

ROGER I've never had much time for the pictures. 33A

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PERCEVAL

Excellent. (Pause) For the next four months you never leave her side, day or night. There will be crowds.

ROGER

That doesn't bother me.

PERCEVAL pauses awkwardly.

PERCEVAL Her behaviour is reputedly a little... erratic.

ROGER She drinks?

PERCEVAL

Amongst other things.

ROGER

Pills?

PERCEVAL leaves a tactful pause.

PERCEVAL It would be useful if you could keep us informed of her... domestic situation.

ROGER You want me to spy on her?

Perceval and Roger understand each other perfectly.

PERCEVAL

Just the odd early warning if you know she's going to be late on set. That kind of thing.

Smith takes this in his stride; he seems wholly immune to the glamour of the movies.

CUT TO.

INT. PINEWOOD STUDIOS. CORRIDOR. DAY. 35

JACOBS chases after OLIVIER trying to get his attention. OLIVIER is busy studying preliminary sketches of costumes and set.

> JACOBS You need to speak to the Coca-Cola people, Larry. They're crazy to be involved with Marilyn.

PERCEVAL and COLIN meet them coming the other way.

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* * * MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 20A.

PERCEVAL Good news. The House Committee have decided Miller isn't a communist after all. JACOBS Of course he is. All those pain in the ass New York intellectuals are reds.

OLIVIER rolls his eyes behind JACOBS back. COLIN grins.

PERCEVAL It means Marilyn will be flying

38 EXT. LONDON AI RPORT. TARMAC. DAY.

 $\ensuremath{\mathsf{MARILYN}}$ and $\ensuremath{\mathsf{MLLER}}$ walks across the tarmac towards the terminal and the crowd of PRESS waiting for them

REPORTER

There she is! Marilyn!

The REPORTERS surge forward. COLIN follows their collective gaze. She looks exactly as she should. The radiant smile, the platinum blonde hair, the sexy wiggle. The most famous film star in the world, so much *herself* it is almost unreal.

Walking through the crowd MARILYN smiles easily, whereas MLLER looks stern and a little dazed by the sudden flurry of attention. Flashbulbs pop as the POLICE struggle to contain the crowd. MARILYN puts her arm around MLLER, who grins blankly. The flashbulbs burst in front of them, a solid wall of dazzling light.

> REPORTER Marilyn! Over here, Marilyn!

> > REPORTER 2

Marilyn, this way..!

ARTHUR JACOBS observes the chaotic scenes with obvious relish, grinning towards ROGER and COLIN.

JACOBS Beautiful. You're looking at tomorrow's front page, boys.

ROGER looks at COLIN.

ROGER

We have to get them to the hall.

COLIN barges his way through the scrum behind ROGER and briefly finds himself directly in front of MARILYN. For a moment he is transfixed by her beauty and charisma but she doesn't even see him as she follows the commanding ROGER obediently, tugging MIIer along behind her, leaving Colin in * her wake.

CUT TO.

39 DELETED

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MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 22A.

OLIVIER It's my genuine pleasure to introduce a woman who needs no introduction. (MORE) A great actress on her first trip to London whom I have no doubt...

REPORTER How do you like being married, Marilyn?

MARI LYN

REPORTER 3 Can you spell that?

MARI LYN

Sure. Can you?

There is laughter at the reporter's expense.

REPORTER So would you say you're an intellectual now?

MARI LYN

My husband is.

She looks adoringly at MIIer, who smiles vaguely.

REPORTER 2 What's your definition of an intellectual, Marilyn?

MARILYN I guess you could look it up in a dictionary.

This time the laughter is emphatically on MARILYN's side. One of the reporters turns to VIVIEN.

> REPORTER Vivien, you created the part of Elsie Marina on stage. Do you have any advice for Marilyn?

VI VI EN I am sure if M ss Monroe needs any advice she'll get it from her director. I hear he's terribly good.

The reporters laugh with her and OLIVIER smiles graciously. But as she smiles at him we detect just a flicker of jealous hurt in her eyes. OLIVIER intervenes quickly to continue his prepared speech of welcome.

> OLI VI ER In The Sleeping Prince we have discovered the perfect vehicle for Mss Monroe's luminous and justly celebrated talent...

He stops as a REPORTER shouts over him

REPORTER 4 Marilyn, is it true you wear The press laugh in delight. On the edge of the crowd COLIN watches her, amused and impressed.

CUT TO.

41 EXT. PARKSI DE HOUSE. GATES. DAY

A convoy of cars pass through the throng of JOURNALISTS waiting at the gate. Marilyn's "secret" hideaway is no longer much of a secret. The classical old house is elegant and luxurious.

42 EXT. PARKSI DE HOUSE. FRONT DOOR. DAY. 42

Outside the front door MARILYN, MILLER, OLIVIER and VIVIEN have their picture taken by the official PHOTOGRAPHER.

ROGER wat ches unobtrusively.

VI VI EN Are all your press conferences like that, darling?

MARILYN Well, that was quieter than some.

Vivien smiles at the wry joke. ARTHUR JACOBS watches the proceedings with an eagle eye.

JACOBS Okay, let's get a snap of the newlyweds. Smile, Arthur. It's not a firing squad.

As the group breaks up, M LTON GREENE, handsome and dark-haired, now approaches OLI VI ER and COLI N.

M LTON This is some place you found.

He glances at the house. Clivier smiles generously.

OLIVIER You have my new assistant Colin to thank for that. (Pause, he shepherds COLIN over) This is MIton Greene. You must be very nice to him He owns half of Marilyn Monroe Productions.

M LTON Forty nine per cent, Larry.

GREENE (34) offers them a tired smile.

OLIVIER produces one of his branded packets and offers a cigarette to MIton.

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MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 25A.

OLIVIER Have a cigarette.

MLTON I don't smoke.

If he notices the "Olivier" name he doesn't show it. OLIVIER looks mildly put out. OLIVIER Miton - Marilyn and rehearsals. Let's talk.

M LTON Sure. And the studio wants a new title.

OLIVIER escorts Milton away.

M LLER and MARILYN are now being photographed on their own. ROGER moves over to JACOBS and murmurs discreetly in his ear. JACOBS nods and moves in to end the session.

> JACOBS The boys at the gate are getting restless.

M LLER Let's give them two minutes and then we're done.

ROGER waves to the POLICEMEN, who open the gates. The PRESS come pouring in like a mob of revolutionaries storming the Bastille.

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CUT TO.
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43 EXT. PARKSI DE HOUSE. FRONT DOOR. DAY.

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COLIN notices Marilyn grip MIIer's hand tightly as the flashbulbs pop all around her. A moment later he is surprised to find VIVIEN at his elbow.

VIVIEN Marvellous, isn't she? I suppose you're quite smitten.

COLIN looks at her shrewdly, sensing he is being tested.

COLIN She's all right. A bit common.

VIVIEN (Laughs) Larry fell desperately in love with her in New York. He's determined to seduce her.

COLIN But she's only been married three weeks.

VIVIEN Oh, Colin, I thought you were a man of the world.

She gives him an arch smile and leans in intimately.

VI VI EN (CONT'D) Of course, Larry would never leave me. (Pause) But, if anything were to happen, you would let me know, wouldn't you?

COLI N

I'm sure he loves you very much.

There is a flash of sudden anger in her expression.

VI VI EN Ch, don't be such a *boy*!

COLIN looks shaken and she touches his hand in contrition.

VIVIEN At least you still adore me, don't you?

COLIN Of course. Everyone does.

There is a wintry bleakness in her face for a second.

VIVIEN I'm 43, darling. No one will love me for much longer. Not even you.

He goes to protest but she stills him with a finger to his lips, her smile quickly restored.

CUT TO.

44 EXT. DOG AND DUCK PUB. DAY.

The Dog and Duck is a rundown pub in an out of the way lane near the studios. It is a rough, local place utterly devoid of glamour or comfort. COLIN stands outside, staring at it grimly, his bag in his hand.

CUT TO.

45 I NT. DOG AND DUCK PUB. COLI N'S ROOM. DAY.

COLIN stands aghast. He is staying in a grimlittle room above the noisy saloon bar. The wallpaper is peeling, the furniture is ancient and the whole place reeks of damp. Dirty net curtains flutter in the window. He puts his bag on the bed and sits down. The mattress sags pitifully. He looks down and finds a stained and yellowing chamber pot under the bed. He slides it back with a look of revulsion.

CUT TO.

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INT. PINEWOOD STUDIOS. SOUND STAGE. DAY. 46

The principal cast of *The Sleeping Prince*, as it was still known at the time, assemble on the sound stage amongst the half-finished set. They chat and smoke, their scripts in their hands. OLIVIER stands in their midst, very much first amongst equals. One chair sits conspicuously unoccupied.

DAME SYBIL THORNDIKE (74), severe-looking but kindly, very much the *grand dame* of the gathering, smiles cheerfully. RICHARD WATTIS leans over to her with a cheerful grin.

WATTI S What a wonderful adventure, Dame Sybil.

SYBIL THORNDIKE Such a lark! I long to see her.

COLIN stands by the door. OLIVIER looks at his watch and shoots him a questioning glance.

CUT TO.

INT. PINEWOOD STUDIOS. CORRIDOR/DRESSING ROOM DAY. 47 47

COLIN hurries along the corridor and stops outside Marilyn's dressing room He knocks on it politely.

COLI N

Mss Monroe?

The door opens sharply and a small, bohemian looking woman in her 50s stands staring at him This is PAULA STRASBERG.

COLI N

Sir Laurence sends his compliments. He's ready for the r eadt hr ough

He glances beyond PAULA to where MARILYN sits by the mirror, her reflection framed in the lights. She wears little or no make-up. PAULA looks at him sharply.

PAULA

But Marilyn is not ready. She's preparing.

MARILYN glances up at COLIN in the mirror and smiles with unexpectĕd simplicity.

> MARI LYN Excuse the horrible face.

She finds her dark glasses on the dresser and puts them on.

CUT TO.

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She smiles kindly at MARILYN who smiles back tentatively from behind her dark glasses. He smiles with considerable charm as he makes his opening speech of welcome.

> OLI VI ER Welcome dear Marilyn, to our little fraternity. (Pause, looks around) We may seem a little strange and quaint to you at first, but I hope that in time you may come to find your method in our madness.

Pleased with his over-contrived rhetorical flourish, he gives Paula a pointed look. She glowers back, obscurely sensing that she has been insulted in some way. MARILYN also looks up in confusion at Clivier's well intentioned but clumsy joke.

Oblivious to her reaction, he opens his script with a sentimental flourish.

> OLI VI ER So. My very noble and approv'd good masters, let us now embark on our great voyage of discovery together. (Pause) With boldness and (we pray) good fortune, may we strive to create a work of art that, led by your good graces, will be cherished as long as motion pictures may be r emember ed.

He is momentarily close to tears. WATTIS rolls his eyes discreetly, earning a grin from the actor PAUL HARDWICK. There is a rustle of pages and a few coughs, a mood of eager nervousness in the air as they all prepare for the readi ng.

CUT TO.

50

* * * * *

INT. PINEWOOD STUDIOS. SOUND STAGE. DAY. 50

Page 10. PAULA turns the pages of MARILYN's script for her, as though helping a child to read. OLIVIER is in full flow, employing a heavy Mttel European accent.

OLIVIER (AS REGENT) "Were you surprised to get my invitation?"

MARILYN stares at him for a beat then reads haltingly.

MARILYN (AS ELSIE) "I'll say I was surprised. I was so surprised I couldn't hardly think you meant me."

OLIVIER (AS REGENT) "oh but of course I meant you. I had your name most carefully marked down on my programme. In matters of this kind I assure you I am most methodical. Who did you think I meant if not you?"

MARILYN drops out of character with a sweet, nervous smile.

MARILYN Gee, Mister Sir, I could listen to your accent all day.

There are private grins amongst the actors. OLIVIER smiles kindly.

OLI VI ER You are amongst friends, my darling angel. Just plain Larry will suffice. (Pause) When you're ready..?

Flustered, MARILYN looks at her script.

MARILYN (AS ELSIE) "Well, Maisie Springfield...

OLIVIER (AS REGENT) "Oh, no, no, no not Maisie Springfield, she's quite what I MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 31A.

MARILYN Ch, let's see... "Ch, and am l what you'd call new hat?" OLIVIER tries to continue but is yet again brought up short by PAULA's passionate whispering.

> PAULA Locate the experience, Marilyn. Look for the memory that helps you. Remember when you went to that party at Chaplin's house and you were the only guest? How did that make you feel?

This time OLIVIER stares at PAULA.

OLI VI ER It is only a readthrough, Paula.

PAULA Marilyn has to begin finding the char act er.

OLI VI ER The character is on the page.

PAULA The words, maybe. Not the char act er.

RICHARD WATTIS whispers to PAUL HARDWICK.

WATTI S She's half cut!

DAME SYBIL THORNDIKE frowns with regal disapproval and smiles warmly at MARILYN.

> SYBIL THORNDIKE Aren't we going to have fun?

51

INT. PINEWOOD STUDIOS. SOUND STAGE. DAY.

51

*

The readthrough over, OLIVIER rails quietly at MILTON while COLIN clears up the tea cups and plates used by the actors.

> **CLI VI ER** We can't have two fucking di r ect or s!

M LTON Marilyn wants Paula.

OLI VI ER Why? She's got me!

M LTON Paula is costing us two and half thousand bucks a week. We might as well use her. (Pause) Listen Larry, accept Marilyn on her own terms and you'll be okay. (MORE) Try to change her and she'll drive you crazy. Trust me. OLIVIER stalks away. COLIN takes a chance and follows him

OLIVIER Dear Christ, what have I got myself into?

CUT TO.

52

52 I NT. PI NEWOOD STUDI OS. WARDROBE DEPT. DAY.

COLIN follows LUCY the WARDROBE GIRL down a rack of clothes. He is charming, glib and persistent.

COLIN Come out with me tonight.

LUCY I'm working.

COLIN Tomorrownight, then.

LUCY I'm washing my hair.

COLIN Your hair's lovely.

She stops to look at him, attracted but cautious.

LUCY Look, I have two rules. One, never touch the talent...

COLIN Everyone has a lot of rules around here.

LUCY ... and two, never go out with thirds.

COLI N

Why not?

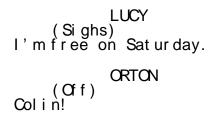
LUCY Because they're all randy little buggers who just want some fun during shooting.

COLIN I'm not like that.

She looks at him sceptically.

COLI N

Really.



COLIN ducks into a rack of clothes, making a face at Lucy. She can't help smiling back.

CUT TO.

53 EXT. PI NEWOOD STUDI OS. GATE. DAY.

First light over Pinewood Studios. Although it is August it is chilly so early in the morning. COLIN stands by the gate wearing only his thin summer jacket. He blows on his hands to keep warm A black car appears. The window winds down and DAME SYBIL THORNDIKE pops her head out.

> SYBIL THORNDIKE How kind of you to meet us. Dear me, you do look cold.

COLIN They're ready for you in make-up Dame Sybil.

SYBIL THORNDIKE How exciting! Don't you love the first day of a new production?

COLIN I don't know, Dame Sybil. I've never had one before.

DAME SYBIL gazes at him with wistful sadness.

SYBIL THORNDIKE Oh, to be young again!

She blows him a kiss and the car rolls in through the gate. Almost immediately OLIVIER's chauffeur driven Bentley appears.

> OLIVIER Marilyn here yet?

> > COLI N

Not yet.

CUT TO.

54 EXT. PI NEWOOD STUDI OS. GATE. DAY.

54

COLIN looks anxiously down the empty road. DAVID ORTON strides towards him angrily.

53

OLIVIER prowls the set smoking impatiently. COLIN is at his side with DAVID ORTON.

OLIVIER She's kept Dame Sybil Thorndike waiting in full costume for two hours. It's simply not fair. MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 37.

*

*

TREVOR

Are you a member of NATTKE?

COLI N

What?

TREVOR That chair is a prop. Props are NATTKE. If ACT members are going to do NATTKE jobs, I'm calling my men out.

Every eye is suddenly on Colin. Taking his shock for stubbornness TREVOR turns to the set and bellows.

TREVOR

Strike meeting!

Half the crew immediately down tools. COLIN looks on in horror. SYBIL THORNDIKE frowns in reproach.

SYBIL THORNDIKE

I'm sure we're all good union members here. There's no need to fall out over something so trivial.

TREVOR It might be trivial to you, Dame Sybil, but it's my livelihood. He's not in the union. (Pause, to Colin) Put the chair down.

COLIN stares at him, frozen.

TREVOR Put the chair down now!

COLIN drops it as though it was on fire. It clatters to the stage. SYBIL THORNDIKE bears down on TREVOR majestically.

SYBIL THORNDIKE I rather think you've made your point. Solidarity is the important thing here. When unions fall out, it's only management that benefits.

TREVOR pauses, not at all sure about this, but then shrugs magnanimously.

TREVOR (To Colin) If I see you doing a NATTKE job again I'll close this set down quicker than you can blink.

He turns to one of his men.

TREVOR Dave, Dame Sybil needs a chair. DAVE picks up the same chair, moves it approximately six inches and places it behind SYBIL THORNDIKE, who finally sits down, her sunny good humour instantly restored.

SYBIL THORNDIKE I was on the picket lines in 1926, you know. (MORE) MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 38.

SYB

Now that *was* a strike. We were all Bolsheviks then!

She smiles nostalgically as ORTON appears to hustle COLIN away, muttering furiously.

ORTON Didn't they teach you anything at Eton? Now fuck off and see if you can get me a bacon sandwich without starting World War III.

CUT TO.

60

INT. PINEWOOD STUDIOS. SOUND STAGE. DAY.

60

MARILYN is at last on set and ready to shoot. SYBIL THORNDIKE, as the Queen Dowager, waits behind a door. OLIVIER is in front of the camera with MARILYN, who flutters her hands nervously in an odd calming gesture. PAULA mutters a last few words in her ear, reading her lines to her from her small brown notebook.

COLIN watches intently. A bell rings and the red light goes on. The camera operator, DENYS, rolls the camera.

DENYS Camera running.

ORTON Very quiet, everyone...

DENYS

Speed.

The CLAPPER LOADER clicks the clapperboard.

CLAPPERBOY Twenty two, take one.

ORTON

Action!

OLIVIER (AS REGENT) "Now, before you meet my motherin-law I must warn you she is a little vague and can be very deaf... on occasions."

SYBIL THORNDIKE sweeps through the door right on cue, with MAUD, her lady-in-waiting, following. She is effortlessly in command of her lines.

SYBIL THORNDIKE (AS QUEEN DOWAGER) "My dear, such boredom! The decorations hideous, and the music... catastrophe! Our friend, the ex-King of Moravia drove me home. MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 39.

SYBIL THORNDIKE (AS QUEEN DOWAGER) He is now ćalled the Duke of Strelitz, he cannot of course go to the Abbey tomorrow, but he is most anxious you should invite him to the room you have taken in the Ritz for Nicky. Maud?

"Yes, Ma'am.."

SYBIL THORNDIKE (AS QUEEN DOWAGER) "On there you are my dear, I did not see you, give me a glass of that champagne I see over there. O ga Bosnia..."

OLIVIER (AS RECENT) "M ght I present M ss El si e Marina?"

SYBIL THORNDIKE (AS QUEEN DOWAGER) "Oh yes, my dear, of course I remember you well."

They all look at MARILYN... and nothing happens.

MARILYN Gee. I forgot my line. I'm sorry.

ali vi er

Cut.

SYBIL THORNDIKE smiles cheerfully.

SYBIL THORNDIKE It's so easily done, isn't it? I'm sure I went wrong somewhere there too. Shall we have another go, Larry?

CUT TO.

61 I NT. PI NEWOOD STUDIOS. SOUND STAGE. DAY.

61

The clapperboard snaps. Take Five.

SYBIL THORNDIKE (AS QUEEN DOWAGER) "Ch yes, my dear, of course I remember you well."

MARILYN (AS ELSIE) (Halting) "Ch, l'm quite sure you don't, your royal..., oh, l mean, your, uh, Imperial... your uh... serene maj esty."

It is not clear whether Marilyn's hesitance is acted or not but the others press on gamely. SYBIL THORNDIKE (AS QUEEN DOWAGER) "What does she say?"

OLI VIER (AS REGENT) "She says she is deeply flattered and compliments you on your wonderful memory."

MARILYN jumps in, shouting her line over the top of him

MARI LYN (AS ELSIE) "I'min The Coconut Girl at The Avenue."

There is a pause. SYBIL THORNDIKE hesitates.

SYBIL THORNDIKE Didn't I have a line somewhere there, dear?

oli vi er

Cut.

CUT TO.

62 I NT. PI NEWOOD STUDIOS. SOUND STAGE. DAY.

62

The clapperboard snaps shut again. Take twelve.

ORTON

Action!

SYBIL THORNDIKE (AS QUEEN DOWAGER) "Thank you, my dear. (Pause) Sweetly pretty. She should use more mascara. When one is young one should use a lot of mascara, and when one is old one should use much more. What do you do, my dear?"

MARI LYN (AS ELSIE) "I'min The Coconut Girl at The Avenue".

SYBIL THORNDIKE (AS QUEEN DOWAGER) (To Clivier) "Dear?"

OLIVIER (AS RECENT) "She says she is an actress."

MARILYN looks at him, hesitant but just about in character. OLIVIER glances at ORTON who nods.

> OLIVIER Out it there.

ORTON Check the gate. FOCUS PULLER (After a second) Gate's good.

oli vi er

Print.

There is a near-audible sigh of relief around the set. SYBIL THORNDIKE smiles. *

62A

SYBIL THORNDIKE That was perfect, Marilyn. You're Elsie to the life!

MARILYN smiles awkwardly, not really believing her but SYBIL carries on with complete conviction.

SYBIL THORNDIKE

Perhaps we could practise our lines together later? You'd be doing me such a kindness. At my great age it's just so hard to make them stick! Why don't you come for tea tomorrow?

In fact Sybil is word perfect every time, and everyone knows it. But it is a kind and tactful gesture. MARILYN's face lights up.

MARI LYN

Can I?

62A I NT. PI NEWOOD STUDI OS. SOUND STAGE. DAY.

OLIVIER looks at COLIN in dismay.

63

INT. PINEWOOD. DRESSING ROOMS/ CORRIDOR. DAY.

MARILYN and PAULA are heading for the dressing room MARILYN looks tired and disconnected. COLIN is just behind them on another errand. He can't help overhearing Paula's insistent, honeyed tones as she responds to Marilyn's uncert ai nt y.

MARI LYN

I just can't figure this movie out.

PAULA

You were wonderful. You are the most gifted actress I have ever known. You were superb, Marilyn. You were divine.

MARI LYN He was angry with me, I could tell.

PAULA You were great. You are a great, great actress. All my life I have prayed for a great actress I could help and guide.

She stops abruptly and gets down on her knees in the corridor in front of Marilyn. COLIN stops awkwardly, his path blocked.

> PAULA Like this. I prayed to God on my knees. And he has given me you. You are that great actress, Marilyn.

MARI LYN Come on, Paula, get up.

PAULA Not until you admit you were ar eat.

MARILYN smiles, her mood slowly lightening.

MARI LYN Ch, okay. I guess I was.

COLIN glances at her, seeing his chance to help.

COLI N You really were very good, Mss Monr oe.

MARILYN smiles vaguely. PAULA gives him a fierce look - COLIN moves past quickly.

CUT TO.

64 I NT. CAFE DE PARI S. LONDON. NI GHT.

The mood in the softly-lit, elegant club is intimate; rows of small tables are arranged around the stage, where a MALE SINGER performs a smooth torch song. We move away from the singer to find COLIN and LUCY sitting at a prominent table near the front. Most of the tables around them are occupied by intimate young couples. A WAITER opens a bottle of champagne for them and pours it out. COLIN raises his glass.

LUCY looks at him with amusement.

LUCY Are you sure you can afford all this?

COLIN Ch, it's all right.

LUCY looks at him. What does that mean? He smiles, a touch awkward.

COLIN My father has an account here.

LUCY smiles, a touch sardonic.

LUCY

You're not the average third, are you? Most of them would be happy with a swift half and a grope in the pub car park.

COLIN I'm not living off my parents, if that's what you mean. I want to make my own way.

LUCY By making eyes at Vivien Leigh?

COLIN Who told you that?

LUCY Word gets around.

COLIN Vivien's a friend of my father's. He knows everybody.

LUCY So there's nothing in it? You and Vivien?

He smiles mysteriously and leans in to kiss her. She avoids him coolly.

LUCY I'm not that easy. She looks at him

LUCY Do you think Marilyn is beautiful?

COLIN Not compared to you.

LUCY only laughs. COLIN looks away huffily. She softens.

LUCY

The lounge lizard act doesn't suit you. You're nicer than that. Well, you could be.

He looks sulky. She touches his hand and takes a drag from his cigarette as he refills her glass.

LUCY You know Marilyn's really still in love with Joe DiMaggio?

COLI N

So they say.

LUCY She married MIIer on the rebound. The papers are calling them "The Hourglass and the Egghead".

COLI N

Which one is which?

She bursts out laughing. Her eyes sparkle and she looks captivating in the glistening lights. He goes to kiss her and this time she doesn't stop him

CUT TO.

65 EXT. LUCY'S HOUSE. SUBURBS. NI GHT.

Colin's Bristol is drawn up in a quiet suburban road lined with pleasant semi-detached houses. Lucy's house has a neat patch of front lawn, a stolid family car in the drive and net curtains in the windows. It is very little different from any of its neighbours.

CUT TO.

65A INT. LUCY'S HOUSE. PARLOUR. NI GHT.

COLIN and LUCY are kissing in the small "best" parlour at the front of the house. It is spotlessly neat and clean.

COLIN touches Lucy's breasts and then opens the buttons of

65

65A

LUCY Wait a while, crocodile.

COLIN I really do like you, Lucy.

She looks at him shrewdly as she buttons up her shirt.

Maybe.

She hears heavy footsteps in the bedroom above.

LUCY

LUCY That's my dad.

She gives Colin a swift peck on the cheek as she tidies herself. A moment later the door opens and Lucy's father, MR. ARMSTRONG comes in, wearing his dressing gown over pyjamas. He glances at COLIN with a suspicious smile as he looks at his daughter.

> MR. ARMSTRONG Time to be thinking about bed, darling. Early start tomorrow.

LUCY Sorry, Daddy. We were just going over tomorrow's schedule.

COLIN and LUCY share a small, private smile. He takes his cue and stands up.

COLIN Yes, I should be off. Colin Clark. Pleased to meet you, Mr. Armstrong.

He offers the surprised MR. ARMSTRONG a confident handshake.

COLIN This is a very nice house you've got.

MR. ARMSTRONG Do you know this part of the world?

COLIN (Thrown) Umm.. not really. My family are more country people.

Lost for words they stare at each other for another moment before MR. ARMSTRONG smiles vaguely then goes. LUCY follows him with a smile at COLIN. He grins and whispers.

COLIN Next Saturday?

She nods. He follows her out into the hall.

CUT TO.

65B EXT. LUCY'S HOUSE. SUBURBS. NI GHT.

As he walks down the path, COLIN pauses. He looks around at the uniform semi-detached houses all around him. He is uncomfortable here, so far from the glamorous world of his parents or Pinewood studios. He has a strong sense that he and Lucy are from very different worlds, and walks to his car with an uneasy sense of relief to be getting away.

CUT TO.

66 EXT. PI NEWOOD STUDI OS. GATE. DAY.

COLIN is back on the early morning watch. A black car draws up and SYBIL THORNDIKE leans out.

SYBIL THORNDIKE Colin, dear, I thought you looked cold so I bought you this.

She hands him a bright red woollen scarf. COLIN is touched.

COLIN Thank you, ODAnEBERS9ybil.

SYBIL THORNDIKE Film sets and rehearsal rooms are the coldest places on earth.

He smiles a Tc4.09Uivmileg awaw (wraps on ten scall arouh.) Tj 100

66

OLIVIER scowls at COLIN, who gives him a cigarette. MARILYN finally emerges with PAULA at her elbow. OLIVIER advances on her, his anger simmering.

OLIVIER Marilyn, darling you are an angel, and I kiss the hem of your garment, but why can't you get here on time for the love of fuck?

MARILYN Ch... you have that word in England too?

She looks at him in surprise. She looks sedated, not quite there. PAULA leaps protectively to her defence.

PAULA Marilyn has to prepare properly. She has to find in herself all that lies under the surface. Acting isn't just a case of putting on a costume or some ludicrous false nose.

OLIVIER gives her a freezing look then takes Marilyn's hand, leading her forward like a child.

OLIVIER You must apologise to Dame Sybil.

MARILYN reddens with humiliation as he takes her arm

CUT TO.

68 I NT. PI NEWOOD STUDI OS. SOUND STAGE. DAY.

68

OLIVIER propels MARILYN towards SYBIL THORNDIKE. MARILYN reddens with humiliation.

MARILYN

l'm sorry...

SYBIL THORNDIKE (Cutting her off) My dear, you mustn't concern yourself. A great actress like you has many other things on her mind.

A radiant smile spreads slowly across Marilyn's face as the older woman's words sink in.

MARILYN You think I'm a great actress? SYBIL THORNDIKE None of the rest of us truly know how to act for the camera. But you do. It is a rare gift.

She looks sharply at OLIVIER.

SYBIL THORNDIKE This poor girl hasn't had your years of experience. She is in a strange country, acting a strange part. Now, are you helping or bullying?

OLIVIER looks aghast at being so roundly rebuked. COLIN looks on, startled.

CUT TO.

69 I NT. PI NEWOOD STUDI OS. VI EWI NG THEATRE. DAY.

69

OLIVIER, MLTON, PERCEVAL, ORTON and the editor JACK HARRIS watch rushes. COLINIUR's about unnoticed at the back. They watch one of OLIVIER's speeches (from the "The Coconut Girl" sequence we saw filming in Scenes 61 and 62). He is dry and clipped, every take precise and professional. It is an effective but theatrical performance.

MARILYN sneaks in with ARTHUR MLLER. They sit in the back row watching her performance from the same scene. She fluffs take after take, gets her words wrong and pauses, looking dazed. COLIN notices her clutching MLLER's hand tightly. But finally a good take comes up. She is charming and natural and her performance suddenly makes OLIVIER's look stiff and clumsy. MLLER smiles in relief and reassurance.

> M LLER That one's pretty damm good. You knocked it out of the park.

MARILYN glows at his praise.

MILTON When Marilyn gets it right you just don't want to look at anyone else.

OLIVIER frowns. For all his greatness as an actor he will never be a film star like the maddeningly instinctive Marilyn. And the injustice of it is like a stab through his heart.

At the back COLIN only has eyes for the screen. He watches MARILYN's image, enthralled. Until now he has taken Marilyn entirely at Olivier's valuation, but as he watches her on screen he begins to see things differently. He sneaks a look at her in real life. She is holding MLLER's hand tightly, looking tense and vulnerable as one disastrous take follows another.

CUT TO.

70 I NT. PI NEWOOD STUDI OS. CORRI DOR. DAY.

70

COLIN comes out of the viewing theatre behind OLIVIER and MILTON.

OLIVIER We've only been shooting for four days and we're already two weeks behind.

COLIN can't resist blurting out a comment.

COLIN Why not only show her the good takes? Then she might feel better about herself.

He looks self-conscious as they both turn to stare at him

M LTON The kid's right. She could use the confidence.

OLIVIER I believe it's traditional for the producer of the film to watch rushes. Besides, she's an experienced actress. She should I earn from her mistakes.

COLIN They just upset her.

OLI VI ER Not half as much as they upset me.

CUT TO.

71 I NT. PI NEWOOD STUDI OS. SOUND STAGE. DAY.

71

*

COLIN hurries across the stage, carrying a fresh carton of "Cliviers". ORTON stops him

ORTON I'll do that. You go and find Marilyn's script. She thinks she left it in her dressing room

CUT TO.

72 I NT. PI NEWOOD STUDIOS. MARILYN'S DRESSING ROOM. 72 DAY.

COLIN bursts into the dressing room without knocking. Clothes are strewn carelessly all over the floor. There are pill bottles, full and empty, on every surface, along with empty bottles of champagne and bunches of flowers. COLIN rummages around on the table, moving piles of scripts and books. No luck. He walks casually through the half-open door into the inner chamber.

And stops dead in his tracks.

MARILYN stands by a chair, a towel wrapped around her head. She is completely naked.

She looks at him in astonishment.

He stares back, equally astounded.

He sees her script, heavily covered in handwritten notes, lying on the table next to an open bottle of champagne and a bottle of pills.

Your script...

MARI LYN

I found it.

Calmly she takes the towel from her hair and wraps it around herself. She smiles quizzically.

MARI LYN

You can go now, Colin.

He hesitates a beat, surprised that she knows his name, before he fumbles for the door.

CUT TO.

73

73 I NT. PI NEWOOD STUDI OS. MARI LYN' S DRESSI NG ROOM/ CORRI DOR. DAY.

COLIN slams the door, aghast.

CUT TO.

74 I NT. PI NEWOOD STUDIOS. WARDROBE DEPT. DAY. 74

COLIN and LUCY are buried in the clothes racks kissing passionately. They surface for air.

COLIN David wants to know if you're ready for the extras in the ballroom scene. MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 51.

LUCY Tell him he can start sending them up. Women first.

They kiss again. He pulls away.

LUCY I'm looking forward to Saturday.

He looks at her uncertainly.

LUCY

Our dat e?

COLIN (Awkward) Iforgot. I can't do Saturday. Marilyn wants to go shopping.

LUCY Since when do you work for her?

COLIN Larry asked me to help out.

She smiles sardonically, teasing him, but a little hurt.

LUCY Well, of course you must do what Larry says.

COLIN Next Friday instead?

She shrugs in agreement.

COLIN I'll pick you up. Eight o'clock.

He smiles, a little too glibly, and hurries away. LUCY gazes after him He doesn't look back.

CUT TO.

75 I NT. LONDON. MARI LYN' S CAR. DAY.

COLIN sits in the front with ROGER driving. MARILYN, ARTHUR MILLER and MILTON GREENE sit in the back.

CUT TO.

76 EXT. LONDON. BOND STREET. DAY.

It is very quiet in the normally busy West End. Shops have begun shutting after lunch and the city is rapidly emptying. SHOPPERS wander past, taking little notice of MARILYN who has her hair covered in a scarf and wears dark glasses. MILLER walks at her side, holding her hand. She glances at MILTON with an awkward laugh.

75

76

MARILYN Gee, it's quiet.

COLIN It's Saturday. Early closing. But they're expecting us.

She stops to window shop. MLTON lowers his voice to COLIN.

*

*

M LTON No one's recognised her.

COLIN At least she can shop in peace.

M LTON Marilyn's a star. Stars don't even pee alone.

He looks around anxiously. But then a PASSER-BY suddenly narrows his eyes and takes a second look. His face lights up and he shouts -

> PASSER-BY It's Marilyn Monroe!

MARILYN gives him a radiant smile and within seconds is

M LTON

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 54.

oli vi er

Cut. Nearly there, but Terry did work so very hard on this and we must try to get it right for him Straight away, please.

Take three.

MARILYN (AS ELSIE) "Well, we're still the first ones, aren't we? Gee, this is... all right, isn't it?"

By now there is a panic-stricken edge to her voice.

oli vi er

Cut.

MARILYN Can't we just drop it?

oli vi er

The point is that you have already admired the downstairs hall in an earlier scene. Now you are admiring this room as well.

MARILYN Oh, sure. (Pause, she looks stricken) Paula!

OLIVIER looks startled. PAULA comes scurrying across. MARILYN appeals to her, turning away from OLIVIER.

MARILYN

I don't get it. He's such a strange man. I think she'd figure out he only invited her to sleep with her.

PAULA

(To Clivier) The reason Marilyn can't remember the line is because she doesn't believe the situation her character is in.

OLIVIER takes out all his pent-up frustration on PAULA.

OLI VI ER Then she should pretend to believe it.

PAULA bristles at this insult to her husband's work.

PAULA

Pretend? We're talking about the difference between the truth and artificial crap.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 54A.

OLIVIER We're in absolute agreement, Paula. Acting is all about sincerity. And if you can fake that, you're off to the races.

 $\ensuremath{\text{PAULA}}$ only stares at him in disgust. Thoroughly alarmed, M LTON intervenes.

M LTON Maybe we should try for another take.

PAULA Marilyn needs time to give a great performance. You should give her as long as it takes. Chaplin took eight months to make a movie.

OLIVIER Eight months of this? I'd rather kill myself.

Throughout all this MARILYN herself looks lost. COLIN watches her as she feels the crew's irritable collective gaze. Flustered, she flutters her hands in a calming gesture, then goes to the side of the set to lean on a bar MARILYN (AS ELSIE) "Well we're still the first ones, aren't we? Gee, this is all right, isn't it?"

ali vi er

Cut.

A look of near-panic creeps into Marilyn's eyes at her inability to remember the line.

CUT TO.

78 DELETED

79 I NT. PI NEWOOD STUDI OS. SOUND STAGE. DAY.

The clapperboard snaps one final time. Take twenty three.

MARILYN's smile is a grimace of terror. COLIN can hardly bear to look. Everyone holds their breath.

MARILYN (AS ELSIE) "Well we're still the first ones, aren't we? (Pause) Gee, this is all right *too*, isn't it?"

There is a stunned moment. WATTIS gapes and MARILYN looks around uncertainly. Did she say it? OLIVIER gestures frantically from behind the camera that she should carry on. She hesitates...

... there is an agonising beat...

... and then she panics and bolts for the side of the set.

78

79

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 57.

OLIVIER Elsie is all in the script

MARILYN I can't find her. She's not there.

OLIVIER But you have her precisely, you know her inside out. I'min awe of your gift. We all are.

*

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MARILYN She's not real.

OLIVIER Why not simply rely on your natural talents?

MARILYN Are you saying I don't need to act?

OLIVIER is bewildered by her inability to appreciate her own natural talent - as he sees it. He looks at her in genuine anguish.

> OLIVIER Marilyn, you are the most attractive woman in the world. I'm simply suggesting you be yourself.

> > MARILYN

(Shouts) I don't want to be myself! (Pause) I want to be an actress playing a character.

OLIVIER (Trying to be helpful) All you have to do, dear Marilyn, is be sexy. Isn't that what you do?

MARILYN flinches as though slapped. Tension ripples through the set. COLIN watches in dismay.

MARI LYN

I want Lee.

OLI VI ER You've al ready got Paula, for heaven's sake. I'm the director. Speak to me.

PAULA I am only Lee's representative. MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 57A.

OLIVIER It's five in the morning in New York.

MARILYN I VANT LEE!

COLIN looks at him tentatively.

COLIN Maybe she's scared.

OLIVIER We're all scared. It's part of being an actor.

COLIN But you have the training to deal with it.

OLIVIER turns from the mirror to survey him

OLIVIER I wouldn't buy the little girl lost act if I were you. Though heaven knows it's tempting.

He sighs wistfully.

OLIVIER And I think Marilyn knows exactly what she's doing.

COLIN isn't so sure but wisely holds his tongue.

OLIVIER You better get over to Parkside and make sure the poor girl's all right. (Pause) And Colin? Don't forget who you work for.

CUT TO.

81 EXT. PARKSI DE HOUSE. DRI VE. NI GHT.

81

82

COLIN draws up outside Marilyn's house. The place is dark and quiet.

CUT TO.

82 I NT. PARKSI DE HOUSE. DRAW NG ROOM NI GHT.

ROGER takes two bottles of beer from the well stocked drinks cabinet and hands one to COLIN, putting a coaster for him on the coffee table. COLIN looks around the opulent drawing room

> COLIN Are you sure they won't mind?

RCCER Help yourself. They can spare it. (Pause) Marilyn's okay. She's taken some pills and gone to bed.

He frowns darkly.

ROGER They like to keep her doped up. It makes her easier to control.

COLIN You mean Miller?

ROGER

(Shakes his head) The others. They're terrified their cash cow will slip away.

He smiles grimly and raises his beer bottle.

ROGER

Cheer s!

CUT TO.

83 I NT. PARKSI DE HOUSE. DRAWING ROOM. NI GHT.

83

84

COLIN wakes abruptly from a doze as his empty bottle of beer rolls to the floor. ROGER is fast asleep. COLIN glances at the clock. It is nearly midnight.

CUT TO.

84 INT. PARKSI DE HOUSE. UPSTAIRS HALL. NIGHT.

COLIN, a little drunk, creeps out of the toilet. The narrow strip of light from the door disappears, leaving the hall in darkness. COLIN inches forward uncertainly.

He stops, waiting for his eyes to adjust. The house is totally silent. Then, just as he is about to move, he hears something.

Breathing, very close by. Faint but unmistakable. Shallow breaths, like sighs.

COLIN is paralysed.

A beat, then -

A door is flung open along the hall and light floods into the corridor.

MARILYN is sitting on the carpet leaning against the wall only a few feet away from Colin. She is wrapped in a pink bed-cover and stares directly at him, her expression blank and sedated. By her side is an open spiral bound notebook, its pages closely crammed with handwriting.

> M LLER (Off) Marilyn. Come back to bed. It's not what you think.

She stares at COLIN. It is not even clear she knows he is there. COLIN gazes back at her, paralysed. MILLER's voice comes again, flat and tired.

M LLER

(Off) It's just a few ideas. Writer's stuff. (Pause) Bring back my book and let's get some sleep.

Finally MARILYN stirs and closes the notebook. Holding it to her breast and clutching the cover around her shoulders she gets up and goes into the bedroom, closing the door.

As the light snaps off COLIN breathes for the first time in what feels like minutes.

CUT TO.

OLIVIER looks at him angrily. He is close to the end of his tether.

OLIVIER (To Colin) Go and find out what the hell's going on. COLIN I'm the third assistant director. Just a gopher really. Go for this, go for that...

MARILYN You're Larry's assistant too.

He shrugs awkwardly.

MARILYN What were you doing in my house last night? Did he send you? COLIN hesitates. It seems pointless to deny it.

COLI N He was worried about you.

MARI LYN Are you spying on me?

COLI N No! Of course not. Why would anyone spy on you?

She sighs, and looks away.

COLI N Are you all right, Mss Monroe?

He waits hesitantly, but she seems to have drifted off. But then, suddenly, she turns back to him, her eyes huge.

MARI LYN Colin? Whose side are you on?

COLIN stares at her. She looks utterly beautiful and vulnerable in the shadowy light. There is only one answer anyone could give.

> COLI N Yours, Mss Monroe.

She rewards him with a brilliant smile, her whole face lighting up.

MARI LYN Call me Marilyn.

He is suddenly overwhelmed by a rush of sympathy. She looks so lost and vulnerable. Perhaps he means it. Perhaps he is on her side now.

CUT TO.

EXT. PI NEWOOD STUDIOS. DAY.

As COLIN walks down through the studio he meets RICHARD WATTIS with PAUL HARDWICK, on their way to wardrobe. WATTIS winks at him

> WATTI S Marilyn's got a new boyfriend. Larry will get jealous.

> > HARDW CK

You can say that again.

He gives a camp laugh. COLIN tries to shrug it off with a lightness he doesn't feel.

> COLI N Not hing happened.

89

*

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 63A.

WATTIS You were in there for ten minutes at least. Plenty of time for a kiss and a cuddle.

COLIN Paula was with us the whole time.

WATTIS The mind boggles, dear.

COLIN smiles but his expression freezes as he looks up to see LUCY nearby. She has heard every word of the exchange.

CUT TO:

90 I NT. PI NEWOOD STUDI OS. SOUND STAGE. DAY.

90

MARILYN is finally back on the set, filming a solo dance routine. Released from the need to remember any words she takes refuge in the physical activity, undulating sexily in her tight white dress in a performance which is gawky, mildly silly and charming all at the same time.

The dance is deliberately a little amateurish. Elsie Marina isn't meant to be any sort of superstar. But she radiates joy and innocence and sheer happiness in the dance, and MARILYN captures all this perfectly. Within the scene the actor JEREMY SPENSER, playing Nicky, watches from the doorway.

Everyone watches silently from behind the camera. No one can look away, least of all COLIN. It feels like one purely joyful moment in the agony the film has become, and Marilyn is radiant. Even OLIVIER has a reluctant half-smile on his face as he watches.

CUT TO.

91 i SOUND INSTAGED IN HELMOOD STUDIOS. SOUND STAGE. NI GHT.

OLIVIER That won't help Marilyn.

M LLER (After a moment) I can't help her. (Pause) You know what she loves to do most? Sleep. It's what she lives for. Sleep is her demon.

He pauses for a second.

M LLER

I've di sappoi nt ed her.

OLIVIER looks at him MLLER shakes his head.

M LLER She thought I could smash all her insecurities with one magical stroke. That I could make her a new person.

He pauses for a second, weighing every word carefully.

M LLER She wants me to protect her but I can't. I can't even protect myself. (Pause) She read some notes I made. They were nothing. Just a few ideas.

oli vi er

About her?

He looks up and nods slowly.

M LLER She took them the wrong way.

He leaves a long, uneasy pause.

OLI VI ER But you do I ove her? Your new bride and all that?

MLLER plays with his whisky.

M LLER I can't work. I can't think. (Pause) She's devouring me.

Forgotten in the shadows, COLIN listens attentively to every word.

CUT TO.

92 EXT. PI NEWOOD STUDI OS. GATE. DAY.

Early morning. COLIN sees Clivier's black Bentley cruising towards the gate. VIVIEN LEIGH sits in the back seat.

VIVIEN Hello, Colin darling. You look like Horatio defending the bridge. Are you going to let me in?

CUT TO.

Compared to VI VI EN she looks frumpish. VI VI EN glides towards her, hands extended.

VIVIEN Darling Marilyn!

She kisses her on both cheeks and holds her hands.

VI VI EN

Larry tells me you are quite, quite superb. I'm wild with jealousy.

MARILYN Oh, but everyone says you were a wonderful Elsie on stage.

VI VI EN

But I'm too old to play her in the film Larry was quite brutal about that. You see, the truth is all that matters to him That's why we all admire him so very much.

She glances at OLIVIER with a fluttering laugh. He smiles back with a haunted look in his eyes.

VI VI EN Now, I must let you work. I only came to wish you good luck! Goodbye, everyone!

The crew press around her. MARILYN watches, feeling more than ever the odd one out. COLIN watches her from the edge of the crowd. She cuts a lonely, vulnerable figure. He is totally preoccupied with her, so much so that when VIVIEN comes up behind him he turns guiltily as though caught out.

VIVIEN stares at him All her exuberance has vanished and she looks suddenly tired and older. It as though the facade of a beautiful building is beginning to crack. She gazes at him with bitter disappointment.

> VIVIEN Ch, Colin. Not you too.

He wants to protest but VIVIEN is already turning away.

CUT TO.

94.801 ITNTD PWNEWGOD957T.UDIOS0 2VTNEWI: NGTTHEADTRE/1PROUSECT116O2N52 h caught 8/

OLIVIER and VIVIEN stand in the shadows of the projector beam COLIN freezes in the doorway to the projection booth holding a pile of film cans. VIVIEN is crying abjectly.

> VIVIEN I didn't think she would be so beautiful. She... *shi nes* on that screen.

OLIVIER You shouldn't upset yourself. You are ten times the actress she will ever be.

VIVIEN If you could see yourself. The way you watch her...

OLIVIER There's never been anything between Marilyn and me.

She laughs hysterically.

VI VI EN Only because she didn't want you.

OLIVIER You're imagining things.

VI VI EN Do you think l'm a fool? You didn't think the little tart could resist the great Laurence Q ivier.

She looks at him venomously, a dangerous, unbal anced hat red seet hing in her expression.

VI VI EN (CONT'D) But she saw through you, didn't she darling? Take away the actor and what's left of the man? You can't even play the husband properly without a script. (slaps him hard across the face.) I hope she makes your life hell!

ali vi er

Vivien..!

She storms out. After a beat, COLIN tentatively enters. OLIVIER looks at COLIN in muted apology. OLIVIER She hasn't been well. There was a baby... she... we... lost it...

COLIN looks down awkwardly. OLIVIER sighs.

OLIVIER (After a pause) Do you have a cigarette, Colin?

COLIN hurries to offer him one of his "Diviers". OLIVIER Colin?

*

M LTON You don't leave Marilyn alone. She can't handle it. She thinks everyone's going to abandon her.

The phone rings. OLIVIER picks with a sudden burst of optimism

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OLIVIER Perhaps she's come back. (Into the MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 70A.

MARILYN (On Phone) Good. Don't tell anyone though.

She hangs up.

CUT TO PINEWCOD: COLIN replaces the phone in its cradle. M LTON and OLIVIER stare at him

*

OLIVIER Well? What did she want?

COLIN She wants to see me. He shrugs awkwardly. M LTON looks at OLIVIER in panic. M LTON He shouldn't be talking to her. He's just a kid. Supposing he says something? (PauseDr. COLI N

No.

MARILYN Good. Because I like you.

Colin doesn't know what to say. MARILYN gazes at him

MARILYN I want you to help me. Will you do that?

She looks at him, her eyes wide. COLIN feels himself sinking into her gaze.

COLIN I'm only the third. Just a messenger, really.

MARILYN But you know what's going on. You can see both sides of the situation.

He shrugs in helpless agreement.

MARILYN I want you to be honest. Tell me everything.

She indicates a chair and COLIN perches on it awkwardly.

MARILYN Relax. I thought you weren't scared of me. (Pause) Are you hungry? I'll have them send in a tray. I'm starved.

He doesn't know how to reply and Marilyn misreads his silence. Her eyes widen in dismay.

MARILYN Ch, gee, l'm sorry. Am l interrupting something? Maybe you have a Mrs. Colin waiting for you at home?

COLIN There's no Mrs. Colin.

MARILYN So we can talk as long as we like?

He nods uncertainly. She frowns.

MARILYN Why is Sir Clivier so mean? He talks to me as if he's slumming.

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COLIN hesitates then decides to throw caution to the wind.

COLI N

l'II tell you what's wrong. It's agony for him because he's a great actor who wants to be a film star, and agony for you because you're a film star who wants to be a great actress. And this film won't help either of you.

He stops, breathless, knowing he has gone to far. She stares at him wide-eyed with surprise. Horribly self-conscious he takes a too large swig of his brandy, reddens and coughs. She laughs.

MARI LYN Are you sure you can handle that? You don't look old enough to drink.

COLI N I'm 23, M ss Monroe.

MARI LYN It's Marilyn. (Pause) I'm 30. I guess that makes me an old lady to you.

COLI N Seven years is not hing.

She smiles then sits opposite him

98 INT. PINEWOOD STUDIOS. PRODUCTION OFFICE. DAY. 98 M LTON sits at his desk. He leans forward anxiously at the MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 74A.

This only sets MARILYN of f again. She how is with laughter and COLIN can't help joining her.

Ουτ το.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 75.

102 I NT. PI NEWOOD STUDIOS. PRODUCTION OFFICE. DAY. 102

MLTON stares at the phone in disbelief.

M LTON What's going on? Colin! (Shouts) Let me talk to her, damn it!

CUT BACK TO.

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104

103 I NT. PARKSI DE HOUSE. DRAW NG ROOM DAY. 103

COLIN looks at MARILYN but she shakes her head between giggles. He turns back to the phone, barely able to get the words out between snorts of laughter.

COLI N

l'msorry, Mlton. I have to go.

He hangs up quickly. They both laugh helplessly. MARILYN smiles.

MARILYN Let's walk in the garden. See if we can find any more reporters in the bushes.

She giggles. COLIN's heart contracts as she casually takes his arm

104 EXT. PARKSI DE HOUSE. GARDEN. DAY/ DUSK.

There is a golden glow on the horizon as the sun sinks. MARILYN, a cardigan around her shoulders, walks along the path. COLIN is at her side, acutely aware of her physical closeness.

> MARILYN I didn't know it was so pretty out here.

COLIN You should get out more. See the sights.

MARI LYN

I am the sights.

She giggles again, her mood lighter.

MARILYN Look at us. We're just like Elsie and the young King. What would Sir Laurence say if he could see us now?

COLIN I don't think he'd mind. MARILYN grows reflective. She takes COLIN's armin a friendly way as they walk.

MARILYN I wanted to be an artist. To grow as an actor. I was so proud to be working with the great O ivier. (Pause) Now he thinks I'm the enemy.

She looks at him innocently. COLIN hesitates.

COLIN He doesn't understand your kind of actor. He's hated the method ever since Vivien worked with Elia Kazan. It's all too new and strange. You're the future, and it frightens him

MARILYN

Every time I walk into the studio I feel this sense of doom come over me. He looks at me like he's smelling a pile of rotten fish. And the crew hate me. Paula is the only person I can trust. (Pause) Except for you now, maybe.

She looks at him, her eyes huge. COLIN feels his senses swim as he stares into them ...

... and then ROGER suddenly appears on the steps.

RCCER Phone call for you, Miss Monroe. It's Mr. Miller.

MARILYN goes back up the path towards the house, glancing back briefly at Colin.

MARILYN Goodbye, Colin. Thanks for telling me the truth.

COLIN stares after her. It is a second before he realises that ROGER is gazing at him sternly.

ROGER You'll be leaving now, I expect.

CUT TO.

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105 I NT. PI NEWOOD STUDIOS. OLI VI ER'S DRESSI NG ROOM. 105 DAY.

The next morning. COLIN walks in as OLIVIER is talking to MILTON.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 76A.

OLIVIER I don't care if he fucks her sideways. Perhaps it'll calm her down. (Pause) Ch, hello, boy.

He smiles cheerfully.

OLIVIER I hear you spent last night with Marilyn.

COLIN I didn't spend the night with her. We just had a chat.

M LTON I heard them chuckling.

OLIVIER offers COLIN a lewdly suggestive grin.

OLIVIER Perhaps if Colin is *very* diplomatic Marilyn is more likely to behave herself.

COLIN She just wants a chum, that's all.

M LTON A *chum*? Jesus Christ, what is this, Goodbye Mr. Chips? Grow up, kid.

He barges out of the room, slamming the door behind him OLIVIER checks the effect of his Grand Duke in the mirror OLIVIER An actress has to be pretty tough to get even a tenth as far as she has.

He glances up at COLIN in the mirror, shrewd and sympathetic.

OLI VIER But be careful, boy. She doesn't need to be rescued. Not really.

CUT TO.

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106 I NT. PI NEWOOD STUDIOS. SOUND STAGE. DAY. 106

Gossip is always fast to travel but on a film it goes at the speed of light. As COLIN arrives on the set he is greeted with wolf whistles and jeers by RICHARD WATTIS, PAUL HARDWICK and the crew.

> SOUNDWAN What was Marilyn like then, Col?

> > HARDW CK

WATTIS I know a Femme Fatale when I see one, love.

107 I NT. PI NEWOOD STUDI OS. SOUND STAGE. DAY. 107

A brief hiatus in filming. COLIN looks on uneasily as MARILYN, resting against her lean-to, has her costume attended to by LUCY.

> ORTON Three minutes, ladies and gents. Three minutes.

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108

It has just dawned on COLIN that he has missed his date with LUCY. Before he can react he is jerked violently behind the scenery and pushed up against the wall by an angry MLTON.

> MILTON Arthur MIIer called me. He's not happy with you.

COLIN He doesn't even know who I am

MILTON Marilyn must have said something.

COLI N

Maybe she was trying to make him jealous...

ORTON turns around frowning furiously at the voices behind the set. M LTON pushes COLIN off the set ahead of him

108 EXT. STUDI O. DAY.

M LTON turns bitterly on Colin as soon as they are outside the studio door.

M LTON Listen, kid, l've known Marilyn for seven years. I fell in love with her, just like you've done.

COLIN is about to protest but MLTON ignores him

M LTON

We had ten days together and that was it. She picked me up, she put me down. That's what she does. She breaks hearts. She'll break yours. My advice to you is to quit before you get burned.

COLI N

I don't need your advice. And I'm not in love with her.

M LTON Okay, have it your way. (Pause) You don't see Marilyn again, you don't even talk to her. She is completely off-limits to you. Got it?

CUT TO.

109 I NT. PI NEWOOD STUDI OS. CORRI DOR. DAY.

109

COLIN hurries along the corridor, looking for LUCY, who he sees pushing a rack of clothes. He stops awkwardly. She gazes at him meaningfully, hurt and puzzled.

LUCY I waited for you on Friday.

CQLIN Ch, God... I'm sorry... I forgot... I've just been so busy.

LUCY

(Sharp) So I hear.

> COLIN (Shrugs)

You know how crews gossip. There's nothing in it.

LUCY Of course there isn't. Marilyn Monroe fancying *you*? Come on.

COLIN is put out. Up to now he has never fully confronted the possibility of Marilyn wanting him, but he doesn't like the idea being dismissed so lightly.

Lucy sees it and her eyes widen in surprise and hurt. Before she can respond MARILYN herself coming towards them in her gown, her hair up in towel, surrounded by PAULA and her MAKE-UP people. She offers him a dazzling smile.

MARI LYN

Hi, Colin.

COLIN smiles, self-conscious. MARILYN stops and frowns, looking at Lucy.

MARILYN Hey, are you guys dating? That's what I heard.

She looks at him expectantly and suddenly his growing fantasy that she might actually be interested in him kicks in hard. He shrugs casually.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 81.

COLIN Of course not. You know how crews like to gossip.

His voice trails off lamely as he realises he is repeating what he has just said to Lucy. MARILYN smiles.

MARILYN Too bad. You I ook cute together.

She walks off with her retinue. There is a long pause. COLIN looks up to see LUCY staring at him in dismay. There are sudden tears in her eyes, which she wipes away angrily.

LUCY

I thought you were different.

COLIN Lucy, I really like you. We've had such fun...

LUCY And now it's time to set your sights a little higher. I get it. (Pause) Who do you think you are, Cary Grant?

She shoves the rack of clothes back towards the wardrobe department. Part of him knows he should go after her, but in the end he just stays where he is. He can't help feeling an unworthy sense of relief.

CUT TO.

110 I NT. DOG AND DUCK PUB. COLI N'S BEDROOM. NI GHT. 110

COLIN crosses to the mean little bed on its iron frame and collapses on it gratefully. The noise of the rowdy pub floats up through the floorboards. He covers his ears with his hands then folds the pillow over his head in a desperate attempt to block it out.

CUT TO.

111 EXT. PI NEWOOD STUDI OS. DAY.

The studio is quiet at the weekend. COLIN walks along, snatching a moment for a cigarette. As he reaches the doors to the editing suites a battered old Wolsey draws up beside him ROGER SMITH is at the wheel.

ROGER

Get in.

COLIN looks at him in confusion. The studio doors open and M LTON emerges. He glances darkly at COLIN and ROGER.

M LTON Any problem, Roger? 111

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. . .

ROGER Just dropped by to take Colin out to lunch.

COLIN looks surprised. M LTON notices. COLIN stubs out his cigarette and hurries to the passenger door.

M LTON You're not taking him to Marilyn? MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 83.

MARILYN No one can sack you, Colin. (Pause) Except me, of course.

She pats the seat next to her.

MARILYN I don't like being on my own in the back.

Before COLIN can respond he sees the curious MLTON running back, having spotted MARILYN in the back.

MLTON What the hell?

He peers into the back window. MARILYN screams and buries herself back under the blanket. COLIN scrambles to get over into the back seat while ROGER stamps on the accelerator and the car roars off.

M LTON

(Shouts) Colin! Get back here, you little bastard! You're fired! Do you hear me? Fired!

COLIN winces. ROGER looks at him sympathetically. MARILYN emerges from under the blanket, tousled and laughing.

MARILYN

Do you think he saw me?

COLIN can't help laughing. He finally tumbles into the back seat with MARILYN as the car speeds away. She scoots up to make room for him

MARILYN Snuggle up. This is fun.

She threads her arm through his. He gazes down at their hands meshed together.

ROGER's disapproval registers in the faintest flicker of his eyes.

In the background the defeated and frustrated MLTON watches the car speed away.

CUT TO.

112 DELETED

113 EXT. WINDSOR GREAT PARK. DAY.

COLIN and MARILYN walk barefoot in the grass of Windsor Great Park while ROGER leans on the bonnet of the parked Wolsey, holding shoes, socks, and sandals.

112

113

1.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 84.

There is no one else around. The wind sighs and the grass is pleasantly warm underfoot. MARILYN turns her face up to the sun.

> MARILYN This is how I ought to feel every day.

COLIN smiles. Impulsively MARILYN hugs him

MARILYN Let's run away together.

He turns ashen.

MARILYN

(Laughs) Just kidding.

She looks around happily. COLIN smiles at her.

COLIN We have today, anyway. One day to do whatever we like. We can go back to real life tomorrow.

MARILYN Only one day?

COLIN Well, maybe the weekend.

MARI LYN

Or a week?

He grins. She takes his hand, walking contentedly at his side.

MARILYN What shall we do?

COLIN We could go to Windsor Castle, if you like.

MARILYN's face breaks into a smile of pure delight.

CUT TO.

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114 EXT. WINDSOR CASTLE. GRAND DRIVE. DAY. 114

The car makes its stately progress down the magnificent drive towards the castle.

CUT TO.

EXT. ROGER'S CAR. WINDSOR CASTLE. DAY.

COLIN My father knows everybody.

A moment later the policeman returns, looking surprised.

POLICEMAN He says to go straight up the hill, sir. You'll be met at the door.

CUT TO.

115A INT. WINDSOR CASTLE. CORRIDORS. DAY. 115A

COLIN and MARILYN are led by a FOOTMAN down the long corridor. MARILYN looks awed by the ancient suits of armour standing regally along the way. COLIN watches her, enjoying her reaction.

CUT TO.

115B INT. WINDSOR CASTLE. GOLDEN CORRIDOR. DAY. 115B

COLIN and MARILYN are led into another corridor, this one with a beautiful gold-leaf ceiling decoration. MARILYN looks up, enchanted.

CUT TO.

116 I NT. WINDSOR CASTLE. ROYAL LIBRARY. DAY. 116

The library is a series of magnificent rooms lined from floor to ceiling with books and prints. Every surface is covered with important documents - the place is a shrine to

MORSHEAD Luckily one doesn't really have to. A lot of them just have pictures in.

He finds a portfolio on the table and opens it.

MORSHEAD These are by an artist called Holbein. MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 88.

MORSHEAD

Oh, yes. Why, she was only saying to me the other day, "what must it be like to be the most famous woman on earth"?

He shares a sly smile with COLIN. He knows exactly who Marilyn is and is enjoying every second of her company. He leads her out, with COLIN trailing in their wake.

> MORSHEAD Some of the rooms are very opulent but I think there's something you might like better than all that.

> > CUT TO.

117 DELETED

117

118

118 INT. WINDSOR CASTLE. DOLLS' ROOM DAY.

OPEN on a massive dolls' house. Everything imaginable is inside - beds, chairs, baths, basins, even small rugs and chandeliers, all perfectly to scale. MARILYN kneels in front of it, gazing from room to room with childlike joy. It is so big she can lean inside and see the detail in every room She cries out with joy.

Mari Lyn

Look, Colin.

COLIN kneels at her side.

MARILYN I sure never had a dolls' house like this when I was a kid.

She sees a perfect doll family inside, husband, wife and two children. She points at them, her eyes shining.

MARILYN This is me, that's you, and these are our kids.

She smiles wistfully and puts her hand on his arm

MARILYN Our daughter's so pretty. All little girls should be told how pretty they are. They should grow up knowing how much their mother loves them

Her eyes fill with sadness for a moment.

MARILYN We look like such a happy family, don't we? She turns to him They are only inches away from each other. COLIN's heart lurches. MORSHEAD coughs discreetly.

MORSHEAD You mustn't let me keep you. l'm sure you're longing to be on your way.

CUT TO.

119

119 EXT. WINDSOR CASTLE. COURT YARD. DAY.

COLIN and MARILYN emerge. A small crowd of POLICEMEN, SERVANTS and CASTLE WORKERS has gathered. There are cheers as they see her. COLIN looks nervously at MARILYN but she smiles and winks at him, mocking herself gently.

MARILYN Shall I be "her"?

She jumps up onto a step and strikes a pose - hip out, shoulders back, bosom thrust forward, the classic Marilyn "look". The delighted crowd bursts into cheers. COLIN stands proudly nearby, content to watch Marilyn being a star, basking in the certain knowledge that she will be leaving with him One of the spectators turns to him

> SPECTATOR Are you somebody, mate?

> > COLI N

(Smiles) I'm no one.

COLIN stares at MARILYN. She catches his eye and smiles, just for him. He feels like he's tumbling into the abyss, but no longer cares.

CUT TO.

120 EXT. ETON COLLEGE. DAY.

120

way. LYN

He tears his eyes away from her as she casually strips her clothes off. He hurries to find a bush to get changed behind. As he ducks down behind it he hears a splash and MARILYN's cry of shock as she hits the water.

> MARILYN Oh my gosh! It's freezing!

> > CUT TO.

124 EXT. THAMES. DAY.

124

*

MARILYN swims in the water, humming softly to herself. COLIN wades in, wincing at the cold. She laughs.

> MARILYN This is great.

COLIN What if a boat goes past? We could be arrested.

MARILYN Don't worry. Roger will fix it. Ch, darn it...

She holds her head and he looks at her with concern.

COLIN What's wrong?

MARILYN I have something in my eye.

He swims across to her, very aware of her naked body under the water. She holds her head up to him

COLIN I can't see anything.

MARI LYN

Get closer.

She tips her head back. He looks deep into her eyes - and suddenly she grabs him and kisses him on the lips. Before he can respond she laughs playfully and swims away.

MARILYN That's the first time l've kissed anyone younger than me. There's a lot of older guys in Hollywood.

She swims happily, totally relaxed. COLIN is much more selfconscious, keeping one nervous eye open for pleasure boats. MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 92.

MARILYN Don't be shy, Colin. It's nothing you haven't seen before.

COLIN wades awkwardly to the shore, trying to conceal his erection with his cupped hands. MARILYN giggles.

MARILYN Ch, Colin! And you an old Et onian!

He grins. She reaches for her blouse and stands shivering as she tries to dry herself. COLIN goes to take her in his arms.

COLI N

Let me warm you up.

She snuggles into him gratefully, her teeth chattering. He rubs her naked back briskly, her thin blouse the only barrier between their bodies. Slowly his embrace becomes more sensual, his hands slowing, stroking rather than rubbing, his face buried in her hair, his arms pulling her closer -

Mari Lyn

Don't spoil it.

She looks at him, her expression knowing but sweet.

MARILYN I want this to be the perfect date.

He tries to kiss her but she ducks her head away gently, her expression wistful.

MARILYN I haven't had a real date since I was 13 years old.

She suddenly looks much younger, her smile a poignant echo of a lost childhood.

He steps back politely, allowing her to put on her blouse. As she buttons it, she gazes at him, then impulsively leans forward to kiss him chastely on the lips. The kiss is as sweet and innocent as any 13 year old might wish.

The kiss lasts for a few seconds, their lips touching gently, the river shimmering magically in the sunshine behind them When they finally break apart she rewards him with a radiant smile.

> MARILYN That was nice. I don't get kissed much.

She looks wistful for a second but quickly brightens.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 93.

MARI LYN

Okay, what do we do now?

COLIN looks at her, knowing it is time to return to the real world but reluctant to face it. There is a discreet cough and ROGER appears.

ROGER

Time to go home, I think, M ss Monroe.

She smiles, a little sadly, then gets up, walking past him as she puts on the rest of her clothes. ROGER averts his eyes respectfully and waits for COLIN. The two men look at each other for a second.

> ROGER Be careful not to get in too deep, son.

COLIN knows he isn't talking about the river.

CUT TO.

125 I NT. ROGER' S CAR. DAY.

MARILYN and COLIN sit in silence in the back of the car. Her exuberance has vanished and there is a distant look in her eye. COLIN wants to say something but can't think of the right words. He puts his hand on hers and she squeezes it, but then pulls away.

CUT TO.

126 I NT/ EXT. PARKSI DE HOUSE. ROGER' S CAR. DAY. 126

A seething MLTON is waiting on the steps as ROGER parks the car. COLIN looks at him nervously. MARILYN looks at him then gets out, glancing at MIton indifferently.

> MARILYN Hi Milton.

She smiles sweetly.

MARILYN Next time I come on set, you better make sure Colin is there.

He looks at her in shock then bitterly at COLIN.

MARILYN (To Roger) Take him home. 125

She waves briefly to Colin, nothing more than a flutter of her fingers. COLIN watches her all the way up the steps until she disappears inside.

CUT TO.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 95.

COLIN But she was wonderful yesterday.

MLTON looks at him for a long moment, masking his hostility in barbed politeness.

M LTON I don't know what you did to her, kid, but she got nervous. I had to give her some pills to calm her down.

COLIN She doesn't need pills! She just needs someone to care for her.

M LTON Someone like you?

COLIN reddens. M LTON shakes his head patronisingly.

COLIN I told you, I'm not in love with her!

M LTON You kissed her.

COLIN She said that?

M LTON Spare me the bullshit. I know everything.

COLIN stares at him, feeling hopelessly out of his depth.

M LTON You messed her up, kid. Confused her.

He comes very close, his tone fierce but wounded.

M LTON I've got every penny I ever made tied up in Marilyn. She owes me. If it wasn't for me she'd still be on contracts that make slave wages look good. I gave her back her freedom, and now MILEr's turning her against me. That's what you get for trying to help Marilyn Monroe.

He goes back to the house, pausing at the door, speaking more in sorrow than anger.

M LTON If you want to play with the grown-ups, Colin, start learning the rules.

CUT TO.

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129I NT. PUB. COLI N' S BEDROOM. NI GHT.129

A gentle summer breeze lifts the net curtains. COLIN is fast asleep. There's a sharp rap at the door.

ROGER (off) Colin! (Pause) Colin!

COLIN opens his eyes, his mind drugged with sleep.

COLIN Roger? What's the matter?

RCCER (off) It's Marilyn.

A cold dread clutches at COLIN's stomach. He stumbles out

PAULA She hasn't made a sound for over an hour.

ROGER We should break down the door.

COLIN How many pills did she take?

M LTON Ch, Jesus, who knows? I wasn't counting.

COLIN knocks gently.

COLIN Marilyn?

There is no reply.

CUT TO.

132 EXT. PARKSI DE HOUSE. GARDEN. NI GHT.

132

ROGER and COLIN carry a ladder across the moonlit gravel and propit up against the wall.

RCGER That's her window.

mat 3 net window.

He points with his torch. The window is open. COLIN shins up the ladder while ROGER holds it.

COLIN I'll open the door once I'm inside.

CUT TO.

133 INT. PARKSIDE. MARILYN'S BEDROOM. NIGHT.

133

COLIN tumbles in through the window with a clattering thump.

COLI N

Marilyn?

A shaft of moonlight reveals MARILYN lying naked across the bed, her body partly covered by the sheet. Half empty pill and champagne bottles are scattered all over her dresser; there is also an old photograph in a silver frame of her mother Gladys.

COLI N

Marilyn?

For a second he fears the worst, but then suddenly she groans and sits up, looking at him blearily.

MARILYN Chhi, Colin.

COLIN Are you okay? Everyone was worried about you.

MARI LYN

Phooey.

She pats the sheets at her side and settles down sleepily on the pillow.

MARI LYN

Get in.

She is instantly back as leep. COLIN fumbles his way to the

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 99.

COLI N

I came in through the window...

He realises this doesn't sound reassuring.

COLI N

Milton thought you were sick.

She stares at him in puzzlement then breaks into a dazed smile.

MARI LYN

The window? Is there a balcony, like in Romeo And Juliet? How romantic. (Pause) But I'm not sick. What makes them think that?

She reaches instinctively for the pill container on her bedsi de table.

> COLI N Please don't take any more pills.

She frowns, clutching the pill bottle in one hand. He reaches out and prises it gently from her grasp. As he puts it back on the side he glances at the framed photograph.

COLIN (CONT'D) Who's that?

MARI LYN

My mom

Her expression softens as she looks at the picture.

MARI LYN They took her to the Sanatorium when I was a kid. I grew up in other people's homes, mostly.

Alongside her mother's photo is another framed picture, this time of Abraham Lincoln. COLIN frowns.

COLI N

Abr aham Li ncol n?

MARI LYN

I don't know who my father is so it might as well be him. Why not? I can pick any father I want.

She smiles, then looks at Colin wistfully.

MARI LYN Do you have a home, Colin? A real one?

COLI N

Yes, I do.

MARILYN And a mother and father who still live together?

COLI N

Yes.

MARILYN And do they love you?

COLIN I'm sure they do.

He nods. She smiles sadly.

MARILYN

You're lucky.

Her eyes fill with tears. She looks up at him anxiously.

MARILYN Do you love me, Colin?

He stares at her. She looks lovely but desperately vulnerable.

COLI N

Yes.

She reaches for the pills and pours three or four into her palm COLIN gently takes her hand and takes two of them away. She smiles, not objecting as he settles her back gently on the pillow.

> COLIN But you and I come from different worlds. You're like some Greek Goddess to me...

> > MARI LYN

I'm not Greek.

She smiles, teasing him He smiles back. She takes his hand, looking at him in appeal.

MARILYN I don't want to be a Goddess. I just want to be loved like an ordinary girl.

COLI N

Mr. Mller loves you.

She stares at him, her face going blank with misery.

MARILYN I found his notebook. It said I'd Iet him down.

COLIN Writers scribble all kinds of things. It doesn't mean anything.

She looks at him, her eyes full of pain.

MARI LYN

He wanted me to find it. It said he should never have married me. That I was unpredictable and a woman-child, flighty and selfcentred. He's left me, Colin. Why do the people I love always leave me?

* * *

She looks so wretched, so completely baffled, that COLIN responds with sudden passion.

COLIN I'll never leave you.

She smiles and embraces him gratefully. She sighs.

MARILYN All people ever see is Marilyn Monroe. As soon as they realise I'm not her, they run.

He lies down next to her, taking her awkwardly in his arms. She sighs sleepily.

> MARILYN Boy, there's a lot of men in this business. And they all think you've got to sleep with them

She looks across at him, their faces inches apart.

MARILYN You're not like that. That's why I like you.

COLIN stares back at her guiltily. She smiles.

MARILYN You should date that Wardrobe Iady. She's pretty.

COLIN I don't want to. (Pause) I love you, Marilyn.

She stares at him and tears gather in her eyes again. They stare intently at each other, their mood fragile, touched with both sensuality and a longing for something less And then he stops. The fantasy he has been pursuing for weeks is within his grasp but he knows that whatever it does for himit will only damage her further. He pulls away from her gently. Her eyes flicker open lazily.

MARILYN

What's the matter? Don't you want to make love?

COLIN Maybe we should just be friends.

MARILYN

Okay. Friends.

She wraps herself around him, curling up so their bodies cradle each other like spoons in a cutlery draw. As she buries her head in his neck he feels her breasts against his back. She curls against him

> MARILYN This is nice. Like spoons. I used to do this with Johnny.

COLIN Who's Johnny?

MARILYN Johnny Hyde. My agent, back in the old days. He was thin, like

INT. PARKSIDE. MARILYN'S BEDROOM/BATHROOM

OLI VIER (AS RECENT) "Revolution?"

WATTIS (AS NORTHBROOK) "No, sir, M ss Marina's aunt has been in a motor accident. The hospital is calling for her most urgently."

MARILYN (AS ELSIE) "What? (Giggles drunkenly) Ch, go away, you silly man."

WATTIS (AS NORTHBROOK) "Mss Marina, your aunt... you realise how serious her condition is?"

MARILYN (AS ELSIE) "Well, it's her own fault. She has no right being out at this time of night. She's 93!"

MARILYN is utterly adorable. The crew, COLIN, amongst them, can't take their eyes off her. OLIVIER glances at ORTON behind the camera. They have a good take and they know it.

ORTON

Cut it there!

MARILYN is as happy as we have ever seen her. She seeks out COLIN amongst the crowd and beams at him Half the crew, including OLIVIER, notice the look. COLIN blushes selfconsciously but we can feel his pride.

CUT TO.

138 I NT. PI NEWOOD STUDIOS. OLI VI ER' S DRESSI NG ROOM. 138 NI GHT.

OLIVIER takes off his make-up. COLIN stands behind him with the end of day bottle of whisky. OLIVIER is in buoyant mood. It has been a good day.

> OLIVIER Whatever it was you did to her, boy, keep doing it.

OLIVIER grins slyly and COLIN doesn't bother to protest. The phone rings. OLIVIER picks it up.

oli vi er

Hello?

His face falls as he listens to the voice at the other end of the line.

CUT TO.

INT. PARKSI DE HOUSE. HALL. NI GHT. 139

COLIN paces nervously up and down the hall. PAULA appears. She looks at him for a long, unnerving moment then speaks with sudden ferocity.

PAULA

PAULA From the first moment all I have felt is Olivier's loathing and contempt. He thinks I'm unnecessary. Me, her drama coach, surrogate mother, nursemaid. On call 24 hours a day to help her act, dole out pills, bolster her ego, keep her sober enough to work. (Pause) Me. Unnecessary. (Pause) No me, no Marilyn.

He is taken aback by her passion. She smiles bitterly then walks on. COLIN hesitates. She looks back briefly.

> PAULA You can come up now.

> > CUT TO.

INT. PARKSI DE HOUSE. MARI LYN'S BEDROOM NIGHT. 140 140

MARILYN lies in bed with MLTON possessively at her side. COLIN comes in with PAULA. MARILYN looks at him dully, her eyes clouded and unfocused. A half empty pill bottle stands on the side. COLIN sits down next to her and she takes his hand, ignoring the surprised look on MIton's face.

> MARI LYN You think I can act, don't you, Col i n?

COLI N Of course I do. You were wonderful today.

PAULA looks at M LTON, then moves between them busily.

PAULA Marilyn's tired now.

MARI LYN I want him to stay with me.

M LTON What would Arthur say if he knew Colin was here?

A flicker of terror crosses MARILYN's face. COLIN turns on them angrily.

> COLI N You heard what she said. She wants me here.

M LTON looks at him grimly but finally surrenders the field. Paula is more reluctant to give in. She sits on the bed, stroking Marilyn's hand.

PAULA

You have no idea of your position in the world, Marilyn. You are the greatest actress there's ever been. Not just actress. The greatest woman of this or any time. I love you like a daughter.

COLIN is surprised to see tears in her eyes.

PAULA It's hard now, but believe me you will survive this and go on to better things. Your life is ahead of you. You're young, just beginning.

Paula's love and sincerity are obvious. She means it. COLIN watches her in silence. MARILYN squeezes her hand and PAULA gets up with a heavy sigh, bitterly reluctant to leave. Finally she drags herself out, leaving them alone.

*

As the door closes MARILYN curls herself up in the bed.

MARI LYN I'm so tired of feeling scared. Life is so shitty. I hăte it. It hurts too much.

COLIN looks at her, his heart breaking at her anguish.

COLI N I'm here now. I'll look after you.

She gives him a wry look, teasing but thoughtful.

MARI LYN Good old Colin. Looking after me, looking after Larry, looking after Vivien. Always putting everyone before yourself.

There is an edge to this. He gazes at her, shaken, but she smiles and touches his face gently.

He gets on the bed, fully clothed, to fold her in his arms.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 107.

141 I NT. PARKSI DE HOUSE. MARI LYN'S BEDROOM. NI GHT. 141

COLIN wakes with a start as he realises that MARILYN is screaming in pain.

MARILYN It hurts! It hurts, Colin!

She is doubled up, clutching her stomach, sweating and frightened. COLIN sees a dark red stain on the sheets.

MARILYN The baby. I can't lose the baby.

COLIN looks at her aghast.

MARILYN It's a surprise. For Arthur. Don't tell anyone. Promise me.

He hurls himself off the bed and runs to the door.

CUT TO.

142 I NT. PARKSI DE HOUSE. MARI LYN'S BEDROOM/BATHROOM. 142 NI GHT.

M LTON and COLIN wait by the bathroom in Marilyn's suite. ROGER hurries in.

> ROGER The doct or's coming.

COLIN turns the handle but the bathroom door is locked.

COLIN Marilyn, unlock the door.

MARILYN

(Off) Don't let anyone in.

COLI N

I won't.

M LTON gives him a sharp look but he no longer cares about anything except Marilyn. There is a shuffling sound and the door is unlocked. At the same moment PAULA comes rushing in, hair awry, gown flapping, a wild look in her eye.

> PAULA Marilyn! Marilyn, my baby, what has Colin done to you?

COLIN I haven't done anything. She's just... got a stomach ache.

He reddens with embarrassment. ROGER coughs.

ROGER I think he means her monthlies.

PAULA What will Arthur say if she dies?

COLIN She's not dying, for Christ's sake.

The HOUSEKEEPER now appears at the door with an elderly man at her side. He nods briskly.

CONNELL I'm Dr. Connell. Is the patient in there?

PAULA Please save her... it's Marilyn Monroe. You can't let her die.

CONNELL calminy extracts himself from her grasp.

CONNELL Perhaps you'd all like to give us a little privacy?

As COLIN shepherds the others out MLTON turns on him bitterly.

M LTON Happy now, kid?

CUT TO.

143 I NT. PARKSI DE HOUSE. HALL. NI GHT.

DR. CONNELL stands in the hall outside the bedroom writing out a prescription and smoking a cigarette. He tears the prescription off the pad and looks up.

CONNELL

Who's in charge here?

M LTON, PAULA, ROGER and COLIN all step forward as one. CONNELL gives them a wry look and shrugs.

CONNELL

l've given Mrs. Miller an injection and the bleeding has stopped. She needs to stay in bed tomorrow but after that she'll be fine. I suggest someone stays with her.

PAULA leans forward and almost snatches the prescription from his hand.

PAULA She'll be safe with me.

143

She looks bitterly at Colin.

CUT TO:

144 EXT. PARKSI DE HOUSE. NI GHT.

COLIN walks CONNELL to his car, their feet crunching on the gravel.

CONNELL Well, goodnight then.

COLIN holds the door open as he gets in.

COLIN Was she really pregnant?

CONNELL I think that's a private matter between Mr and Mrs. Mller.

He looks at COLIN with cool disapproval, then closes the door and drives off. COLIN stands watching, shivering in his shirtsleeves.

CUT TO.

145 I NT. PARKSI DE HOUSE. MARI LYN'S BEDROOM. NI GHT. 145

COLIN creeps into the room and sits on the bed. MARILYN is awake. She gazes at him, hazy but lucid.

MARILYN We have to say goodbye now, Colin. Arthur's on his way back. When this film is over I'm going to settle down and be a good wife to him I'm going to learn to make Matzo ball soup as good as his dad's.

She smiles wistfully at the fantasy.

MARILYN We have to forget this ever happened.

COLIN I don't want to forget.

He struggles then suddenly bursts out passionately.

COLIN Let me protect you from all this...

She smiles sadly.

144

MARILYN What do you want to do? Marry me?

COLIN Why not? You could come and live at my parents place. You'd love it. It's a castle, like in a fairy tale. We wouldn't even have to live together. You could have your own suite of rooms...

He is close to tears, suddenly looking very young. She looks at him with a sad, sweet smile. He shakes his head stubbornly, taking her hand in passionate appeal.

> COLIN You could quit. Forget Marilyn Monroe, forget Hollywood. Let it all go.

> MARILYN This is what l've worked for my whole life. I couldn't just give it all up.

COLIN Why not, when it drives you crazy?

Her eyes widen in surprise. A flicker of nervous insecurity dulls her expression.

MARILYN You think I'm crazy?

COLIN I didn't mean that. I just meant you could be happy.

MARILYN I am happy. I got everything I ever dreamed about.

She smiles tentatively, but he sees a terrible fear in her eyes. He looks down, realising with a cruel stab of pain that Olivier was right. There is no way back. She doesn't want to be rescued.

He finally looks up, smiling despite the tears in his eyes.

COLIN Of course you're happy. (Pause) You're a star. The biggest star in the world.

She smiles, reassured. He drags himself off the bed and goes to the door, pausing for a second as he looks back.

COLIN You're right, Marilyn. We have to forget all this. (MORE) MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 111.

COLIN (cont'd) From now on l'm nobody. Just the third. You don't even know l exist. We'll never look at each other again.

She giggles with some of her old playfulness.

MARILYN

Well, maybe just a wink. Once in a while.

He smiles, looks at her just once more, and then goes out. As the door closes we see Marilyn's smile fade to be replaced by a bleak, frightened expression.

CUT TO.

146 I NT. PI NEWOOD STUDIOS. OLI VI ER'S DRESSI NG ROOM. 146 DAY.

OLIVIER sits in front of his make-up mirror in his Grand Ducal uniform, smoothing down his hair with pomade. COLIN knocks and comes in.

> COLIN They're ready for you on set, Sir Laurence.

> > oli vi er

Marilyn?

COLIN She's just arrived.

OLIVIER Only an hour late. Not bad by her standards.

He smiles, then stands up, straightening his uniform

OLIVIER Maybe we will finish this bloody film after all.

CUT TO.

147 I NT. PI NEWOOD STUDIOS. SOUND STAGE. DAY.

147

The crew are ready. The actors are on set. OLIVIER stands by the camera. COLIN is half-hidden in the shadows. There is a flurry of activity around the dressing room and MARILYN emerges, with PAULA on one side and MLTON on the other. She looks exactly as Marilyn should. With her white dress shimmering in the lights and her platinum blonde hair glowing, she has the air of a Goddess.

She sweeps past only inches away from Colin but ignores him He can't help feeling a stiletto sharp pang of regret. MARILYN turns to the assembled crew. A silence settles. She smiles around, blinking in the lights. She looks for comfort or support among the technicians but sees only blank faces or sullen hostility. She smiles nervously.

MARILYN I hope you will all forgive me. It wasn't altogether my fault. I have been ill.

This is received in silence. She smiles nervously, thinks about saying more, then shrugs and finds her mark on the set; she is quickly surrounded by hair and make-up. Finally she nods that she is ready for the shot. ORTON looks around, his voice echoing.

ORTON Very quiet, studio! Going for a take.

The big overhead lights switch on with a series of heavy cl unks.

> DENYS Camera running! Speed!

And then, in the split second before ORTON calls action, MARILYN turns her head just a fraction and winks at Colin. He grins. OLIVIER smiles indulgently.

ORTON

ACTI ON!

MARILYN looks up, in character as Elsie, her eyes glowing.

OLIVIER (AS RECENT) "My dear..."

MARI LYN (AS ELSI E) "I've got a solemn word of warning for you."

OLI VI ER (AS REGENT) "What's that, my beloved?"

MARI LYN (AS ELSI E) "You know what's going to happen? I'm going to fall in love with you, because I al ways, al ways do.

CLOSE on MARILYN as she smiles, her face radiating joy and vitality.

CUT TO.

INT. PINEWOOD STUDIOS. SOUND STAGE. DAY. 148

148

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Inch by laborious inch The Sleeping Prince moves towards the finish line. We see a montage of scenes being filmed - - HARDWICK enters as Major Domo through the main door of the oval room, carrying a silver tray bearing shaving equipment...

- WATTIS and JEREMY SPENSER crossing the drawing room to the Grand Duke's bedroom ...

- WATTIS crosses the drawing room and knocks on a door...

The process is hardly any easier but somehow the work is done, until we come to the final shot in the sequence -

OLIVIER, in character, lies back on a sofa, with MARILYN on top of him, singing the waltz that Colin first heard after his night with her. MARILYN looks kittenish and irresistible as she sings only a few inches from OLIVIER's face.

> MARILYN (AS ELSIE) "...I found a dream and lay in your arms the whole night through, I'm yours no matter what others may say or do. Be light of heart and fancy free, that's the way to start, there will be nothing to lose till you lose your heart..."

She sings with touching delicacy, nailing it perfectly. There is pin drop silence on the set as the crew watch. COLIN is amongst them It is a moment of almost unbearable poignancy for him He suddenly realises that SYBIL THORNDIKE has crept up silently behind him to watch the scene. As he turns to her she smiles with infinite wisdom and compassion, murmuring softly so that only he can hear.

> SYBIL THORNDIKE First love is such sweet despair, Colin.

She touches his cheek gently and smiles, perhaps lost in a long ago memory of her own, before retreating quietly into the darkness at the back of the set.

148A INT. PINEWOOD STUDIOS. CORRIDOR. DAY. 148A

MARILYN walks away from us, down the long corridor, alone.

149 I NT. PI NEWOOD STUDIOS. SOUND STAGE. DAY. 149

FADE UP on DAVID ORTON, who is in charge behind the camera, shooting some second unit inserts of a prop. ORTON looks at DENYS, who nods.

ORTON

Cut !

FOCUS PULLER Good gat e. Everyone on the crew looks at ORTON. He leaves them in suspense then grins broadly.

ORTON Okay boys and girls, that's a wrap!

Everyone applauds, shaking hands and clapping each other on the back like a group of hardened war veterans. ORTON offers COLIN a grudging nod - 'well done'. MLTON now comes forward, calling out above the hubbub.

> M LTON If you'd all like to step next door, you'll find something I think you'll like.

> > CUT TO.

150 INT. PINEWOOD STUDIOS. EMPTY STUDIO. DAY.

150

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The cavernous studio has a trestle table at one end, loaded with gaily wrapped parcels. MLTON ushers the crew over.

M LTON A parting gift to each of you from Marilyn. Men on the left, ladies on the right.

At first there is a buzz of excitement but then something odd happens. One of the crew simply picks up his present without looking at it and drops it in the large bin standing against the wall.

There is a moment, then a WOWAN does the same with hers. Suddenly there is a rush for the bin as almost everyone dumps their present. The bin is soon overflowing.

M LTON stares at the scene, then simply shrugs and walks out. ARTHUR JACOBS, utterly indifferent to the hostile undercurrent, grins and waves cheerfully.

> JACOBS It's been a lot of fun, kids. See you at the Academy Awards.

He goes out, grabbing a discarded bottle of booze from the dustbin as he goes.

COLIN watches all this in shocked silence. He looks at the label on his own small parcel, which reads simply "To Colin, with thanks, Marilyn".

150A INT. PINEWOOD STUDIOS. WARDROBE DEPT. DAY. 150A

The wardrobe department is empty except for LUCY, who cradles her own gift from Marilyn. COLIN comes in, looking nervous. They look at each other awkwardly.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 114A.

COLIN Aren't you going to throw yours away?

LUCY Of course not. It's from Marilyn Monroe.

He smiles. She shrugs and turns to leave.

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 115.

COLIN (After a second)

Lucy?

She turns back to look at him

COLIN I was wondering if you're doing anything this Saturday.

LUCY I'mwashing myhair.

He nods, accepting this as no more than he deserves. She goes but then stops to look back at him

LUCY Did she break your heart?

COLIN (After a second) A little.

LUCY Good. It needed breaking.

There is no malice in her response, just an awareness that he is older and wiser now, and perhaps a better man for the experience. He nods, accepting the rebuke.

LUCY

(After a second) I might be free on Wednesday.

COLIN smiles. She goes out. He looks down at Marilyn's present in his hands.

CUT TO.

151

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151 I NT. PI NEWOOD STUDIOS. HALL. DAY.

COLIN walks down the hall. He notices the red light is on outside the viewing theatre. As he goes towards it he sees ROGER coming the other way on his way out of the studio, his job done. The two men smile; an acknowl edgment of everything they've been through together. ROGER offers him a friendly salute and then goes on his way.

152 I NT. PI NEWOOD STUDIOS. VI EWING THEATRE. DAY. 152

OLIVIER sits on his own, watching an edited version of the "The Coconut Girl" sequence (Scenes 61 and 62). COLIN comes in. OLIVIER glances at him

> OLIVIER "You do look, my son, in a moved sort/As if you were dismay'd: be cheerful, sir./Our revels now are ended. (MORE)

These our actors, / As I foretold you, were all spirits and/ Are melted into air, into thin air...

COLI N

Prospero.

qli vi er

(Smiles) We are such stuff/As dreams are made on, and our little life/ls rounded with a sleep..."

COLIN sits down next to the great man. They watch in silence as another sequence is projected for them The sequence shows MARILYN improvising in the champagne and caviar scene. She serves herself food and drink before collapsing, drunk. The endless retakes and fluffs gone, what remains is a gifted comic performance by a luminous beauty.

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OLIVIER (After a second) She's quite wonderful. No training, no craft, no guile, just pure instinct. Astonishing.

He seems almost lost in awe. COLIN gazes at him in surprise.

COLIN You should tell her that.

OLI VI ER

Ch, I will. But she won't believe me. That's probably what makes her great. It's certainly what makes her so profoundly unhappy.

He smiles wryly.

OLIVIER I tried my best to change her, but she remains brilliant despite me. (Pause) Directing a movie has (Smiles) Mller made me see things differently. (Pause) You have to find new worlds to conquer, if you want to be the best. And believe me, most of the time, I really am the best.

He goes to the door and pauses.

OLIVIER You've done a good job, boy. (Pause) Welcome to the circus.

He goes out. COLIN looks back up at the projection box.

COLIN Runit again, please.

The lights go down. MARILYN's face appears on the screen, laughing and happy. It is another sequence, the one where Marilyn does her sweet, uninhibited little dance (Scene 90), a performance both sexy and yet touchingly innocent. HOLD on COLIN for a long moment, gazing at her image in the darkness, then -

FADE TO:

153

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153 EXT. WARDOUR STREET. LONDON. DAY.

COLIN walks along chatting to friends. Dressed in a neat dark suit he looks older and more confident. There is little sign left of the callow young man who paced up and down the pavement outside Sir Laurence Olivier's office. We see the caption: SIX YEARS LATER.

154 I NT. COLI N'S OFFICE. WARDOUR STREET. DAY. 154

COLIN walks into a small office. Film cans are piled up all fV4.19 jHL

SECRETARY She just asked you to call. (Pause) It is a joke, isn't it?

COLIN stares down at the paper.

COLIN Probably. (Pause) Book a call as soon as you can. Los Angeles, California. Brentwood 1890.

CUT TO:

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155 I NT. COLI N' S OFFI CE. WARDOUR STREET. NI GHT. 155

It is late. COLIN stares at the number on the scrap of paper.

The phone rings. He picks it up eagerly.

OPERATOR Your call to Los Angeles.

We hear the crackle of the international line. He waits anxiously as the ringing continues.

CUT TO.

155A EXT. LOS ANGELES. MARILYN'S HOUSE. LIVING ROOM. DAS5A

ESTABLISH the luxurious exterior of Marilyn's comfortable Brentwood house.

CUT TO.

156 I NT. LOS ANGELES. MARILYN'S HOUSE. LI VI NG ROOM. 156

MARILYN

(VO) "I found a dream and lay in your arms the whole night through, I'm yours no matter what others may say or do. Be light of heart and fancy free, that's the way to start, there will be nothing to lose till you lose your heart..."

The fragile voice hangs in the air for a second, then slowly drifts away to nothing.

FADE TO BLACK.

THE END