

Script No. \_\_\_\_\_

Pages 23Date August 16, 1944TITLE PERFECT ENDINGWRITER RYERSON & CLEMENTSPRODUCER Frank HarrisBROADCAST October 26, 1944 TIME \_\_\_\_\_TITLES #1

OPENING SHOT

#2

LONG SHOT

DOLLY IN

#3

CLOSE-UP  
FINCH

2 DOLLY IN

#2

#3

#3

1. SCENE: AN APARTMENT IN HOLLYWOOD.  
HELEN FINCH WHO IS SEATED BELOW TABLE-HER BACK TO
2. AUDIENCE--IN SUCH A WAY THAT IT IS IMPOSSIBLE
3. TO SEE WHAT SHE IS DOING. LUCIA ADDRESSING HER
4. IN DRAMATIC TONES AND WITH SWEEPING GESTURES.

LUCIA:

5. There is nothing more to be said, Mrs. Bromfield. I
6. love your husband. He says he loves me. So far as I
7. am concerned, that ends the matter. You see I
8. don't believe that a marriage gives a woman the
9. right to own a man body and soul--to make his
10. life a hell on earth. (SHE BREAKS OFF) No, that
11. won't do. Cross it out. What was that last scene number?
- 12.

MISS  
FINCH:

13. (IN A FLAT VOICE) Two hundred and forty. A close-up
14. at the door, where Zora enters and faces Mrs.
15. Bromfield.
- 16.

LUCIA:

17. (SHAKING HER HEAD AND HALF SPEAKING TO HERSELF)
18. Um-no. Cut out the close-up and make it a two-shot
19. with a moving camera.

FINCH:

20. (WRITING) Two-shot-- moving camera.
- 21.

LUCIA:

22. (GLOOMILY) It's heavy as lead. And dull as ditchwater.
23. Better try the smart sophistication gag. That's
24. going over pretty well just now. So we meet at last,
25. Mrs. Bromfield. You've come to ask me to give you



1. back your husband-return him like a pound of  
2. borrowed butter. Sounds like a conundrum, doesn't  
3. it? "Why is a husband like a pound of butter?"

MISS FINCH: 4. I don't know Miss Lee. Is there an answer?

LUCIA: 6. The answer is: It's rotten.

MISS FINCH: 7. The answer is: It's ro----- Hadn't I better say  
8. "rancid" MissLee?

LUCIA: 10. No, no, no. I mean the scene. Cut tit all out.

MISS FINCH: 12. (BRIGHTLY) Yes, Miss Lee.

LUCIA: 14. Why can't I write it? Why can't I? Don't I  
15. look reasonably intelligent? ←

MISS FINCH: 16. Beg pardon Miss Lee, are you asking or dictating?

LUCIA: 18. I'm doing a jeremaid. I'M job with all his boils.

MISS FINCH: 20. (STARTLED) Oh.

LUCIA: 22. I've worked on that scene for three days and  
23. three nights. You're the fourth secretary I've  
24. worn out. And still I can't get it.

MISS FINCH: 26. Perhaps if you took a nice little nap.

LUCIA: 28. Nap. With the studio howling like a pack of wolves?  
29. Listen Miss Finch, they're planning to shoot this  
30. scene in the morning. They're paying a star five

#2

3 ON FINCH  
C.D.

> #3

#2

3 ON BOTH

#3

2 MEDIUM



1/ thousand a week just to mouth my words. If I don't  
2/ get this done, my lifeless body will be found at  
3/ the spot marked "X" in the photograph.  
4/

#2  
3 READY  
CU FINCH

MISS FINCH: 5/ (HELPLESSLY) What photograph?  
6/

LUCIA: 7/ NEVER mind, just forget I said it.  
8/

MISS FINCH: 9/ (BRIGHTLY) It sounds very nice to me the way the scene is  
10/ dictated now.

LUCIA: 11/ Nice? Nice? That's what it is--too damned nice. You  
12/ can't put that stuff over any more, not with the  
13/ modern audience. It's got to have a new twist.  
14/ Something unexpected. Something that will leave'em  
15/ gasping. (DESPAIRINGLY) And they certainly won't  
16/ gasp at this situation. It's been done too often.  
17/ Wife visits other woman. Says, "I've come for my  
18/ husband, won't you give him up?" Other woman  
19/ answers,--well what does she answer? For the love of  
20/ Lulu, what can she answer that's new?  
21/

#3  
FOLLOW FINCH

2 ON BOTH

MISS FINCH: 22/ (INSPIRED) I know. Suppose she isn't going to give  
23/ him up, just the way you have it here. She's going  
24/ to hang on to him. The wife is leaving with a  
25/ broken heart when a little boy runs in. No. Her  
26/ little girl. She says "Mother" when is dear Daddy  
27/ coming home"?  
28/

LUCIA: 29/ Don't. Just don't. I can't bear it.

#2

3 ON PHONE



READY PHONE

MISS FINCH: 1. Sorry. I thought it would be nice.

2.

LUCIA: 3. (DANGEROUSLY) Miss Finch, do you mind not using  
4. that word "nice". Not until we get through with  
5. this picture? I'm a little overwrought.

6.

MISS FINCH: 7. Yes--yes, of course. Wouldn't you like me to fix  
8. you a nice cup of coffee?

9.

LUCIA: 10. OH.

11. PHONE RINGS)

PHONE RINGS

2 FOLLOW FINCH

3 DOLLY IN

MISS FINCH: 12. ( ANSWERS PHONE) Hello--Yes. Yes, this is Miss Lee's  
13. apartment. Just a minute, I'll see. It's the studio  
14. calling. A Mr. Benson.

15.

LUCIA: 16. That's my director. Tell him I'm sick--got smallpox.  
17. Tell him I've gone to China.

SOUND CUE

18.

# 3

MISS FINCH: 19. Miss Lee says she's got smallpox and gone to China.

20. I-I beg your pardon. I----Oh-h-h.

SOUND INSERT

SOUND

LUCIA: 21. Well, what did he say?

22.

MISS FINCH: 23. I-I really can't repeat it.

24.

# 2

LUCIA: 25. Here, give that thing to me. ---And so are you.

3 DOLLY BACK  
ON BOTH

26. Hello, Jack. Well----If you'd really like to know  
27. what I've done--I've torn up the last forty pages. Yes,  
28. the end, where the wife comes to Zora. No, I haven't  
29. anything to give you. All I've got is a pain in the



1 head. (SARCASTICALLY) Yes, I'm aware you intend to  
2 shoot it first thing in the morning. Listen if you  
3 try to come up here, I'll sick the dog on you.  
4 No, that won't do. Sure it's good--but it has been  
5 done too often. This one's got to be new. It's  
6 got to be different. Not the same old tripe. Well  
7 what would your wife say if she saw you out with that  
8 dizzy blond? Oh she did? Well what did she say?  
9 Huh? I can't use that. You know I can't-- the censors  
10 won't let me. Yes, I'll keep right on. If I don't  
11 get it you can take me up off the pavement in the  
12 morning with a blotting paper. What? All right,  
13 come around and we'll step off the roof together.  
14 Bye-bye. (HANGS UP)

15 Miss Finch try taking in washing. Try running a  
16 mangle. But, take my advice: whatever you do, don't  
17 try writing picture scenarios for a living.

18

MISS FINCH: 19 (SERIOUSLY) Oh I wouldn't mind. They say some get paid  
20 as much as a thousand dollars a week.

21

LUCIA: 22 Um--one hundred for what we do and nine hundred for  
23 what we put up with. (HER VOICE ALTERS TO A PLEADING  
24 TONE) Don't ask me to give him up. Don't I can't  
25 bear it.

26

MISS FINCH: 27 Are you dictating now?

28

#3

2 DOLLY  
BACH INCLIN  
FINCH

#2

1 FALSE  
3 ON DOOR

2 FOLLOW  
LUCIA



LUCIA:

Go on, take it.<sup>-6-</sup> I can't give him up. I can't.

READY  
DOOR BELL

1. You're his wife, but what have you done for him?

2. Nothing. Nothing. You've taken with both hands.

3. But I, I have given him everything. I have asked

4. for nothing. Good Lord, what rot.

5. (STALKS FURIOUSLY AROUND ROOM)

6. Where'd we leave off?

MISS FINCH: 7. Good Lord what rot.

LUCIA: 8. No. Noooo (DOOR BELL) Wait, wait a minute. (RINGS AGAIN) 2

10. Don't go.

[INSERT DOOR STILL]

RINGS

MISS FINCH: 11. But, Miss Lee--

LUCIA: 12. Sh-h-h (DOORBELL RINGS AGAIN) He's gone. (SHE CATCHES

13. MISS FINCH'S EYE) Not a bill collector just a man

14. I don't want to see.

MISS FINCH: 15. The director?

LUCIA: 16. No, another man.

MISS FINCH: 17. (ELOQUENTLY KNOWING) Oh.

LUCIA: 18. No, he's not. He'd just like to be.

19. What did I dictate last.

MISS FINCH: 20. I can't give him up. I can't. You're his wife but  
21. what have you done for him. Nothing. Nothing. You've  
22. taken with both hands. But I have given him

# 3

# 2

# 3

# 2

(3 ON

FINCH)

# 3

2 ON BOTH



2 # 2

1. everything. I have asked for nothing.  
2.  
3. Did I honestly say that?  
4.  
5. Yes Miss Lee.  
6.  
7. You wouldn't lie to me, would you?  
8. Then it's got me. I knew it would.  
9.  
10. What? What's got you where?  
11.  
12. Softening of the brain.  
13. ( RAP ON THE WINDOW PANE )  
14.  
15. Wh--what's that?  
16.  
17. Waldo. He's climbed up the fire-escape--the nit-wit.  
18. Go away, I don't want to talk to you. I wrote you  
19. I wouldn't. (SHE LISTENS) No, Get down this minute  
20. or you'll break your neck--and I hope you do.  
21. But not under my window.  
22. Wait a minute--I've got something of yours.  
23. ( GETS ROBE, PAJAMAS AND SLIPPERS )  
24. I want you to take these right out of here.  
25. He's gone. The raving lunatic. Imagine, he brought  
26. these up the other night with him. The insect.  
27. If he dosen't stay away from here I'll get a Flit  
28. gun. I'll tell his wife.

READY TAP  
ON WINDOW

3 BACK TO  
INCLUDE BOTH

Follow  
LUCIA



Miss FINCH: 1. Is he married?

LUCIA: 2.  
3. All little popinjays with retreating chine and thin. # 3  
4. hair are married. Somebody always loves 'em. ON BOTH  
5. Waldo writes poetry and plays. We had to do a  
6. picture together, and just because I was decent to  
7. him he thought-- Oh, well let's forget it. Where  
8. did I leave off?  
9.

MISS FINCH: 10. Don't ask me to give him up.

LUCIA: 11.  
12. Cut it. Wear it out. Oh Lord, for something new.  
13. Something new. Ma-amy (JOHNSON BLEAT)

MISS FINCH: 14.  
15. Are you dictating now? # 2

LUCIA: 16.  
17. No I can't dictate until I have an idea. and I  
18. never expect to have another. Not if I live to be  
19. a hundred. (SHE IS SHOUTING)

MISS FINCH: 20. But--

LUCIA: 21.  
22. Sorry. It's not your fault. Tell you what. You've  
23. been working hard. May have to work all night. Better  
24. go into my room and try to get a little rest. I'll  
25. blockk out those speeches on the typewriter, of  
26. the dictaphone.  
27.

MISS FINCH: 28. But really Miss Lee,



# 3

LUCIA:

1. Oh run along--run along and lie down. Wait. It's  
2. cold in there. Better put on this bathrobe.

MISS FINCH:

3.  
4. Oh but I couldn't----

READY

DOOR BELL

LUCIA:

5. (WITH MOCK SEVERITY) Do-- as--I --say.

3 FOLLOW

LUCIA

MISS FINCH:

7. But really---

LUCIA:

9. Now off with you, I'll call you when I need you.

MISS FINCH:

11. All right.

DOLLY IN

LUCIA:

13. (INTO MOUTHPIECE OF DICTAPHONE) Scene number two hundred  
14. and forty. Sequence number 6 Two-shot--Zora and Mrs.  
15. Bromfield. Zora--slowly and sadly--So you have come  
16. at last, Mrs. Bromfield? I've been waiting for the day  
17. when we two should meet--only, I didn't think it  
18. would be like this--two mourners at the grave of a  
19. dead love.-----Oh good grief

2 ON DOOR

DOOR BELL

21. DOORBELL RINGS AND SELINA ENTERS

SELINA:

23. Miss Lee I can to--

# 2

3 ON BOTH

LUCIA:

25. You go right back to the studio and tell them it's no use  
26. bothering me, when I'm anything ready I'll send it down.

27.

28.



SELINA: 1. But I'm not from the studio, I'm Waldo's wife. # 3  
2.  
LUCIA: 3. His wife?  
4.  
SELINA: 5. Yes.  
6.  
LUCIA: 7. Oh--a--sit down won't you? # 2  
8.  
SELINA: 9. Thank you. 3 CO SELINA  
10.  
LUCIA: 11. Will you have a cigarette?  
12.  
SELINA: 13. Don't smoke. Thank you just the same.  
14.  
LUCIA: 15. Wine? Coffee?  
16.  
SELINA: 17. (SHAKING HER HEAD) Don't drink either. Not even coffee.  
18. Keeps me awake. Besides, I don't agree with my  
19. stomach.  
20.  
LUCIA: 21. (DISCOVERS AND TRIES TO CONCEAL PAJAMAS) What a shame.  
22. You don't mind if I---  
23.  
SELINA: 24. No I don't mind. I've got real broadminded since I  
25. came here to Hollywood. This place kind of loosens a  
26. woman up.  
27.  
LUCIA: 28. (KICKS SLIPPERS UNDER CHAIR) Yes I've noticed that.



SELINA: 1. I suppose you're wondering why I can heretoneight.

LUCIA: 3. No. To tell you the truth I was just wondering what  
4. you were going to say first. # 3

SELINA: 6. Well. Miss Lee, I don't know what to say. It's kind of 2 DOLLY  
7. difficult to know how a wife ought to talk when she-- IN  
8. well-- under the circumstances. BOTH # 2

LUCIA: 10. Are you telling me. Never mind, just a little joke I  
11. have with the director of my next picture. 3 ON  
LUCIA

SELINA: 13. Waldo says you're full of jokes. He thinks you have a  
14. wonderful sense of humor. It justs seems like I  
15. haven't got any. I never can see the point of his jokes  
16. and laugh the way he says you do.

LUCIA: 17. Well you see I'd met them so many times before.

SELINA: 19. Met what?

LUCIA: 21. Walfo's jokes.

SELINA: 23. oh ( REMINISCENTLY) We used to have a joke-bbok once,  
24. but we left it back in Greenapple.

LUCIA: 26. Did you say " Greenapple"?

SELINA: 28. (NODDING) Greenapple, Vermont.



SELINA: 1. Up in the northwest corner. 'Tisn't marked on most  
2. maps. Didn't Waldo tell you?

LUCIA: 4. No, he didn't mention Greenapple. He said you came from  
5. New York.

SELINA: 7. Well--we came via New York. We stopped off so's  
8. Waldo could see his play. I mean the one that got  
9. produced, "Lust in the Lichens". It's a kind of  
10. poetical play. He wrote it after he saw that kind of  
11. a poetical play where a boy strangles his grandmother  
12. because he's in love with her.

LUCIA: 14. Peculiar way of showing it.

SELINA: 16. I always felt that way too. Waldo says it's terribly  
17. advanced. So's his play. It's been playing a long  
18. time in New York. Perhaps you saw it?

LUCIA: 19. No, but I heard about it.

SELINA: 21. Just seems like I've never heard about anything else.  
22. But lots of people want to see it. That's how we  
23. happened to come to Hollywood. (GLANCES AT TYPEWRITER)  
24. Am I keeping you from your work?

LUCIA: 26. No--no. Matter of fact I was hoping I'd get some help  
27. from you.

SELINA: 28. I don't believe I'd be any help.  
29.

2  
DOLLY IN  
ON SELINA

#3

#2

DOLLY  
BACK

3 ON  
SELINA

#3

#3



1. Aldo won't ever let me help him--except bringing him  
2. coffee, looking up words in the dictionary, and  
3. thinking up rhymes. Things like that. When he wants  
4. real inspiration he goes outside. \_\_\_\_\_ # 2

LUCIA: LUCIAL believe he mentioned that.

SELINA: 7. Probably he would. He thought you were awfully  
8. inspiring. Lots more than the others. \_\_\_\_\_  
9. \_\_\_\_\_

LUCIA: 10. (TRUMPHANTLY) Ah-ha, so that's the tack  
11. going to take. \_\_\_\_\_

SELINA: 12. Tack?  
13. \_\_\_\_\_

LUCIA: 14. Your line. Your method. You're going to break my  
15. heart by telling me that other women have inspired Aldo.  
16. \_\_\_\_\_

SELINA: 17. But of course, lots of 'em have. One of 'em inspired  
18. him right straight through a five-act play-in blank  
19. verse too. Then there was that blond choir singer  
20. in Greenapple. And the youngest Plimpton girl.

21. And that little actress in New York who wanted a part — PHONE  
22. in his play, and----

23. ( TELEPHONE RINGS )

LUCIAL 24. 'Scuse me. ( SWEDISH ACCENT ) 'Ullo. Yass. Dis bane Miss BOLLIN  
25. Lee's apartment. Ay TSink not. She iss oud. She hass  
26. gone to Kamchatka. Yass Kamchatka. (VOICE CHANGES) \_\_\_\_\_ # 3

27. Oh, hello Jack. Can't you leave a fellow alone five

28. \_\_\_\_\_

READY PHONE

3 ON PHONE

2 FOLLOW

LUCIA

2 READY  
ON SELINA



1. minutes? No-no- it's not ready yet. I thought I had  
2. a lead-but it petered out. Same old stuff we did in  
3. "Reno Reckless". You know wife comes-tells girl  
4. about husband's other affairs. Yeah, pretty stale.  
5. If anything breaks I'll let you know. (TURNS BACK TO  
6. SELINA) As you were saying--

# 2

SELINA: 7. I was just telling you how Waldo had been inspired by  
8. lots of women, here and there.

3 ON  
LUCIA

LUCIA: 9.  
10. And did you get rid of them by using the same brilliant  
11. method you're using on me?

SELINA: 12.  
13. Oh, I haven't used any method on you-yet.

LUCIA: 14.  
15. UM?

SELINA: 16.  
17. Mostly I don't have to do anything. aldo does it  
18. himself. 'Cepting that youngest Plimpton girl. She was  
19. a sticker. I had to kind of help him with that.

LUCIA: 20.  
21. I'll bet you did.

SELINA: 22.  
23. I suppose you're wondering why I hang on.

# 3

LUCIA: 24. NO. I think I can tell you. Because of your child.  
25. Because of the little golden-haired cherub that toddles  
26. into the room in her nightie and asks: "When is Daddy  
27. coming home?"  
28.

2 ON BOTH



SELINA: 1 Oh, did Waldo tell you about her?

2

LUCIA: 3 No, I must have dreamed it.

4

SELINA: 5 He doesn't usually say anything about Angelica, he thinks  
6 children aren't romantic. Anyhow, that isn't why I go on  
7 putting up with him.

8

LUCIA: 9 No?

10

SELINA: 11 No. It's because Pa has sixteen cows.

12

LUCIA: 13 (STARTLED) What?

14

SELINA: 15 Sixteen cows-and you have to get up at four to milk them.  
16 Winters it's awfully cold in Vermont. I'd rather put  
17 up with Waldo.

18

LUCIA: 19 (TO HERSELF) Lovely? Lovely.

20

SELINA: 21 Huh?

22

LUCIA: 23 It's perfect. But I can't use it. Never mind.

24

Haven't you any other reason for hanging on to your  
husband?

25

SELINA: 26 Well of course I kinda like him. When he comes back  
27 from being inspired he's real sweet.

28

LUCIA: 29 (SOFTLY) Yes.

30

3 DOLLY BACK  
TO INCLUDE  
BOTH

#2  
3 C.V.  
Lucia



SELINA:

1. It don't take him more'n two or three weeks to get  
2. sick and tired, then he's all right for three-four  
3. months again. He don't drink, and he don't smoke,  
4. and he don't swear-'cept when he's writing one of  
5. those new-fangled plays. I guess my cross isn't  
6. any harder to bear than most women's.

2 DOLLY  
IN ON  
SELINA

#3

LUCIA:

7.  
8. look here, my dear. I'm sorry. It dosen't matter what  
9. I'm sorry about. You wouldn't understand. But it's  
10. time I told you-- you're all wrong. I haven't been  
11. playing around with your husband. I don't give a  
12. damn about him. For more than a week I've been  
13. refusing to so much as talk to him.

2 DOLLY  
BACK ON  
BOTH

#2

SELINA:

14. (LUGUBRIOUSLY) I know. That's what I came to see you  
15. about. I been waiting six weeks for him to get sick  
16. of being inspired. When your letter came yesterday  
17. I opened it, and saw what the trouble was. You won't  
18. have anything to do with him--so he don't have a  
19. chance to get tired of you. He don't sleep, and  
20. he don't eat, and he can't get ahead with his writing.  
21. I've got to do something about it.

3 DOLLY  
BACK ON  
BOTH

LUCIA:

22.  
23. (BREATHLESSLY) You--you mean--you actually came up here  
24. to protest because I won't fall in love with your  
25. husband?

SELINA:

26.  
27. Well--if you want to put it that way, yes.  
28.



LUCIA: 1. (GIVES A SHOUT OF JOY) Gorgeous, gorgeous. I'd never  
2. have thought of it.

SELINA: 4. Mind, I'm not saying I blame you. I guess there's lots of  
5. women Waldo wouldn't appeal to. 'Specially if they  
6. don't like peetry 'n' tenor singing.

LUCIA: 8. (MAKING NOTES) Go on--oh, do go on.

SELINA: 10. And being with him every day at the studio, I can see  
11. you might have got pretty tired of hearing about his  
12. asthma and his play--

LUCIA: 13. Don't stop.

SELINA: 15. (OPENING HER BAG) I'm not a mite bätter. And I want you  
16. to understand there isn't any malice about what I'm  
17. going to do. \_\_\_\_\_ #3

LUCIA 19. (CHEERFULLY) What is it you're going to do? 2  
READY ON  
BOTH

SELINA: 21. (BRINGS PISTOL FROM BAG) Shoot you.

LUCIA: 23. (GIVES A MUFFLED SCREAM) You--you mean you're going to  
24. kill me?

SELINA: 25. (DEEPLY INJURED) Oh no Miss Lee. I wouldn't think of  
26. such a thing. I'm just going to shoot you a little.

LUCIA: 28. (GULPING) Where?



SELINA: 1. (POINTING GUN AWKWARDLY) Where would you rather?

2.

LUCIA: 3. Huh?

4.

SELINA: 5. Where would you rather? It doesn't make a particle of  
6. difference to me--but I think the shoulder's best.  
7. It would kind of look as though I was aiming at your  
8. heart. And it won't show unless you wear low-necked dresses.

LUCIA: 9.  
10. Bu-but--if you know I don't care anything about your  
11. husband, why do you want to shoot me? \_\_\_\_\_ #2

3 DOLLY BACK  
ON BOTH

SELINA: 12. So's he'll get cured of you. Waldo's kind of romantic.  
13. There's bound to be lots of headlines in the papers.  
14. "Wife Shoots Scenario Writer." "Duel Over Post's Love".  
15. things like that. It'll make you look kind of  
16. ridiculous and Waldo'll feel awfully important. He  
17. always does. Why, when I get through one of these  
18. shooting spells he stays home nights sometimes six  
19. months at a stretch.

LUCIA: 20.  
21. You mean you've done it before?

22.

SELINA: 23. Oh, lots of times. I told you about the youngest  
24. Plimpton girl. I only meant to hit her in the arm. But  
25. she was the squirmiest thing. If she hadn't tried to  
26. wriggle away she wouldn't have come so near to getting  
27. killed.  
28.



Lucia; 1. But, really--- #3  
2.  
SELINA: 3. That's better--if you stand square on like that I think I  
4. can aim at the second button on the right side. Let me  
5. see, which is your right side? Oh, it's there.  
6. That's where I made my mistake with the youngest  
7. Plimpton girl--I aimed left when I meant right. Besides  
8. I was excited and my hand got shakey. It's kind of shaky  
9. now.  
LUCIA: 10. For heaven's sake---  
11.  
SELINA: 12. Not much, just a little.  
13.  
LUCIA: 14. Wait!  
15.  
SELINA: 16. Now don't you get nervous--I'll rest it on something.  
17. Stay right where you are. (KNEELS ON CHAIR) NO, this  
18. isn't quite high enough.  
19.  
LUCIA: 20. (AGONIZED) Listen I'll do anything, anything--  
21.  
SELINA: 22. All you got to do is to keep still. (LIFTS CUSHION  
23. FROM CHAIR AND DISCOVERS PAJAMAS)  
24.  
LUCIA: 25. Oh----  
26.  
SELINA: 27. What's this? Why! (HOLDS THEM UP) They're Waldo's.  
28.



LUCIA: 1 (WAVERINGLY) Ye--es.

SELINA: 3 What are they doing here?

LUCIA: 5 He left them the last time---

SELINA: 7 You mean I've been mistaken about you and Aldo?

LUCIA: 9 (SUDDENLY SEEING A OUT) Yes. Absolutely. He-he comes to  
10 see me constantly. He 's here practically all of the time.  
11 Night and day.

SELINA: 12 Why didn't you tell me? Seems funny--perhaps it's only  
13 a trick. (GAINSE TOWARD DOOR AND SPEAKS IN A BARKING TONE) INCLUDE  
14 Don't you move. (LOOKS IN BEDROOM) He's there all  
15 right. Lying on your bed. I recognize the bathrobe.  
16

LUCIA: 17 Now you know.  
18

SELINA: 19 You ought ot have told me right out, Miss Lee. I'd hate to have  
20 wasted that shooting. Can't do it too often without its  
21 getting commonplace.  
22

LUCIA: 23 I can see that.  
24

SELINA: 25 (TUCKS PISTOL IN BAG) It won't be long now. I'll just go  
26 on home and leave you.  
27

LUCIA: 28 Thanks for not shooting me.

3 Follow  
SELINA  
2 DOLLY  
BACK TO  
INCLUDE  
ALL 3



SELINA: 1. (STRAIGHTENING HER HAT) You're welcome. Sure there's  
2. no hard feeling? \_\_\_\_\_ #2

3 READY ON  
C.V. FINCH

LUCIA: 4. Not a bit. Quite the contrary. (SELINA PREPARES TO LEAVE)

MAGGIE READY WITH  
END SLIDE

SELINA: 5. If I'd only know Waldo was in there--  
6.

7. (MISS FINCH COMES IN WEARING THE BATHROBE)  
8.

MISS FINCH: 9. Miss Lee, that crazy man you wouldn't talk to earlier  
10. this evening is throwing pabbles at the window.

11. ( SEES SELINA AND STARTS TO BACK OUT.)

12. I-I beg your pardon. I wouldn't have said anything----

LUCIA: 13. (DESPAIRINGLY) Never mind, never mind, you've said it.  
14.

SELINA: 15. (AS LIGHT DAWNS) You mean that wasn't Waldo?  
16.

17. ( HAND GOES TOWARD HER HANDBAG)

LUCIA: 18. Look out, She has a gun in that bag. \_\_\_\_\_ #3

I READY ON DOOR

LUCIA: 20. I got it away from her.

21. Miss Finch.-----Miss Finch-----Miss Finch---Please #2  
22. come back. It's all right. 3READY  
ON DOOR

MISS FINCH: 23. ( OFF STAGE) No.  
24.

I FOLLOW  
LUCIA

LUCIA: 25. But I need you. I've got that last scene. I want to  
26. dictate it.  
27.  
28.



MISS FINCH: 1 (FAR AWAY) No. NO.

LUCIA: 3 Please, I'll pay you double. I've got to get that scene  
4 down on paper. \_\_\_\_\_ #3

5  
6 (SELINA REAPPEARS AND TAKES UP THE STENOGRAPHER'S  
7 PAD AND PENCIL? THEN GOES TO CHAIR)

#3

#2

#3

READY

Phone

8 SELINA: ( IN A CRISP BUSINESSLIKE VOICE) I'll take it down Miss Lee.

9 LUCIA: OH.

10  
11 SELINA: I'd really like the job. You see, I live next door--  
12 can't help hearing through the walls. I thought perhaps  
13 if I gave you a good scene you'd give me the job. — #2

3 on BOTH

14  
15 LUCIA: You--you aren't Waldo's wife?

16  
17 SELINA: No; but I typed for him for two days--God help me.

18 The scene was Two Hundred and Forty. A two shot. Where  
19 the wife enters and is faced by Zora.

20  
21 LUCIA: (REALIZING THE TRUTH) You darling, You angel. \_\_\_\_\_ #3  
22 (DICTATING) The wife enters. She is a meek, repressed  
23 creature.

24  
25 SELINA: \*\* Withmouse-colored hair and a nasal voice.

26  
27 LUCIA: She wears a dowdy hat and carries a handbag. (TELEPHONE  
28 RINGS) Hello, Hello Jack. Yes. Yes. I've got it. #2

PHONE RINGS

I FOLLOW  
HER - DOLLY

3 DOLLY IN



1. I've got it. The most gorgeous- the most perfect ending.  
2. Listen. The wife comes in. She hasn't come to shoot  
3. Zora because she's having an affair with the husband.  
4. She's coming to shoot her because she won't. Get that?  
5. Because she won't. What, what? (SLOWLY) You say the  
6. women in the audience won't stand for it? Of course they will  
7. they'll love it. Well look here--wait a minute.

8. ( SHE PUTS DOWN RECEIVER AND SPEAKS TO THE  
9. WOMEN IN THE AUDIENCE)

10. What do you think about it? And you? And you? #3

11.

END

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

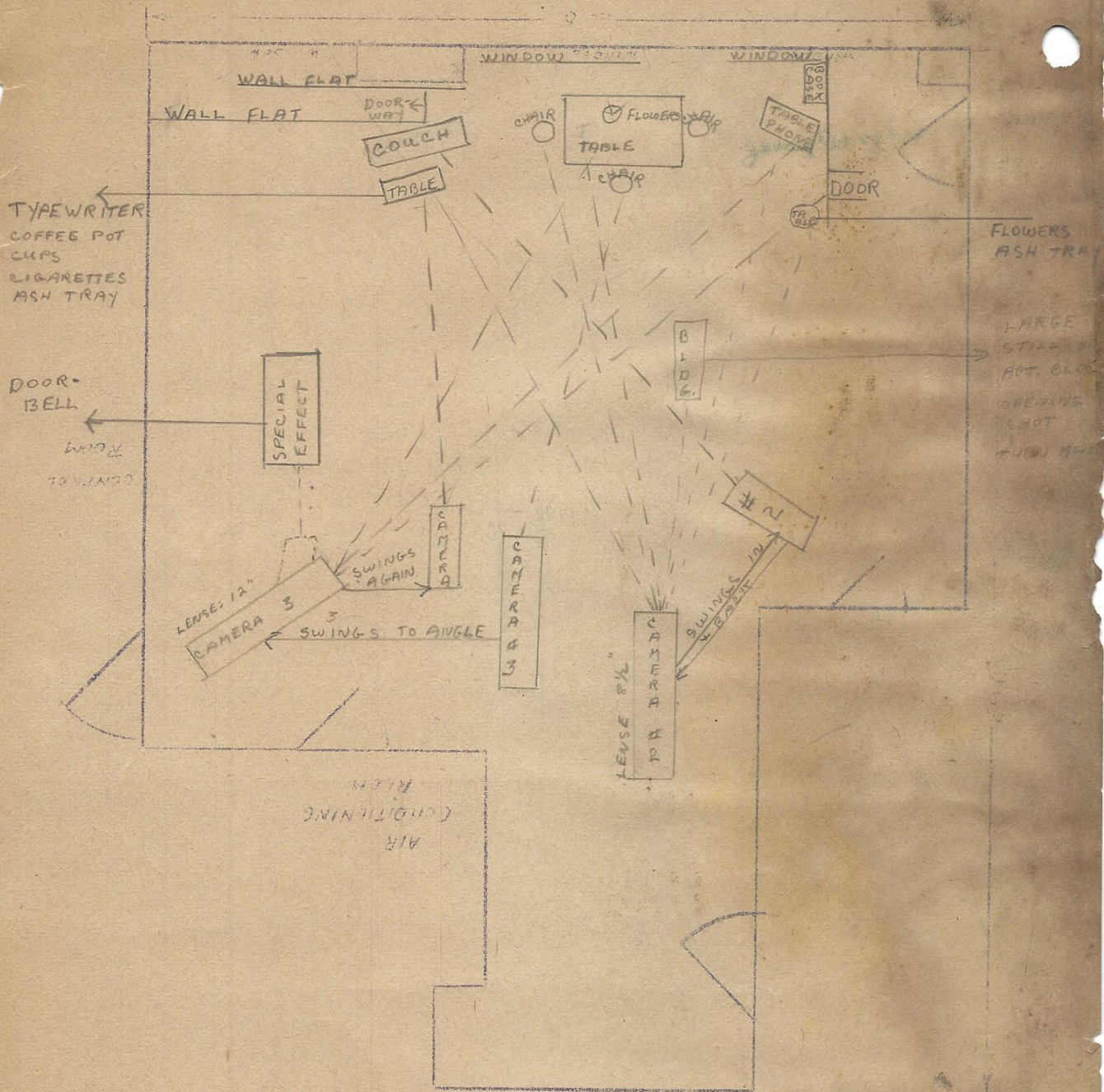
APPLAUSE

#1 -

MUSIC UP



1 = 2 9/1025



Title: "Perfect Ending"

Dir: Fran Harris

Date: Oct. 26, 1944