

## Main Characters

### 1. Don Lockwood

- **Playing Age:** 25-35
- **Sex:** Male
- **Description:** A charming and charismatic silent film star who is transitioning into "talkies." He is confident, talented, and romantic, with a strong sense of humor. Needs strong singing, dancing (especially tap), and acting skills.
- **Audition lib:** Act 1, Scene 4 pg 13 – 15 & Act 1, Scene 9 pg 42 – 43
- **Audition dance:** Group dance & solo tap

### 2. Kathy Selden

- **Playing Age:** 20-30
- **Sex:** Female
- **Description:** An aspiring actress with a sharp wit and strong principles. She is smart, independent, and warm-hearted. Requires strong singing and dancing skills, including tap.
- **Audition lib:** Act 1, Scene 4 pg 13 – 15 & Act 1, Scene 9 pg 42 – 43
- **Audition dance:** Group dance & solo tap

### 3. Cosmo Brown

- **Playing Age:** 25-35
- **Sex:** Male
- **Description:** Don's best friend and the studio's head musician. He is funny, energetic, and inventive with a quick wit. Must be a strong dancer (especially tap), singer, and comedic actor.
- **Audition lib:** Act 1, Scene 6 pg 26 – 28
- **Audition dance:** Group dance & solo tap

### 4. Lina Lamont

- **Playing Age:** 25-35
- **Sex:** Female
- **Description:** A silent film diva with a less-than-ideal speaking and singing voice. She is self-centered, comically unaware of her lack of talent, and has a distinctive, grating voice. Strong comedic acting skills required.
- **Audition lib:** Act 1, Scene 3 pg 8 - 9 & Act 2, Scene 3 pg 77 – 78
- **Audition dance:** Group movement

## Supporting Characters

### 5. R.F. Simpson

- **Playing Age:** 40-60
- **Sex:** Male
- **Description:** The head of the film studio. He is practical, business-minded, and sometimes exasperated by his stars' antics. Requires strong acting skills.
- **Audition lib:** Act 2, Scene 1 pg 69 – 70
- **Audition dance:** Group movement

### 6. Roscoe Dexter

- **Playing Age:** 30-50
- **Sex:** Male/Female
- **Description:** The director of Don and Lina's films. He is high-strung, excitable, and often frustrated with Lina's lack of talent. Requires strong comedic acting skills.
- **Audition lib:** Act 1, Scene 6 pg 29 – 31
- **Audition dance:** Group movement

7. **Dora Bailey**

- **Playing Age:** 30-50
- **Sex:** Female
- **Description:** A glamorous and gossip-prone radio show host. She is lively, charismatic, and always in the know about Hollywood's latest. Requires strong acting and comedic skills.
- **Audition lib:** Act 1, Scene 1 pg 1 - 2

8. **Zelda Zanders**

- **Playing Age:** 25-35
- **Sex:** Female
- **Description:** A friend of Lina's and a fellow silent film star. She is stylish, gossipy, and somewhat superficial. Requires strong acting and comedic skills.
- **Audition lib:** Act 2, Scene 3 pg 77 – 78
- **Audition dance:** Group dance

**Ensemble**

- Featured solo Tenor (Beautiful Girls)

**With dialogue:**

- **Rod**
- **Policeman**
- **Pedestrian 1**
- **Pedestrian 2**
- **Sam (Butler)**
- **Party Guests**
  - **Man**
  - **Woman**
- **Workman (Make 'Em Laugh)**
- **1<sup>st</sup> Assistant**
- **2<sup>nd</sup> Assistant**
- **3<sup>rd</sup> Assistant**
- **Wardrobe Lady**
- **Cinemagoers (up to 6)**
- **Sid Phillips**
- **Teacher (Moses Supposes)**
- **Sound Engineer**

DON  
Enchanted, Miss Selden. I'm sorry I frightened you. I was getting just a little too much love from my adoring fans.

KATHY  
(Sitting beside him)  
Oh, that's what you were running away from! You can't even go out for a walk. That's terrible!

DON  
No, it's not terrible at all. We movie stars get all the glory. I guess we have to take the little heartache that goes along with it. People think we live lives of glamor and romance. The truth is, we're lonely...  
(Putting his arm around her)  
...terribly lonely.

KATHY  
(Conscious of his physical nearness, SHE assumes an overly-sweet, unaware manner)  
Uh-Mr. Lockwood--I can't tell you how sorry I was about taking you for a criminal before -- but it was understandable under the circumstances. I knew I'd seen you.

DON  
(With grand modesty)  
Oh course. Er, which of my pictures have you seen?

KATHY  
(With exaggerated puzzlement)  
I--I don't remember... I saw one once.

DON  
You saw one once!

KATHY  
Yes -- I think you were-ah -- (mimes dueling).

DON  
--Dueling!

KATHY  
Yes! And there was that girl-uh--

DON  
--Lina Lamont!

KATHY  
Right! And-oh...I don't go to the movies much. If you've seen once, you've seen them all.

DON  
(Taking his arm from around her)  
Well, thank you.

KATHY

(Very deliberately)

Oh, no offense. But you see, I'm not interested in the movies. I guess it's entertaining enough for the masses, but the personalities on the screen don't impress me. I mean, they don't act -- they just make a lot of dumb show...well, you know.

(SHE does an elaborate imitation of movie pantomime)

Like that.

DON

You mean like what I do?

KATHY

(Mock earnest)

Well, yes.

DON

Wait a minute! You mean I'm not an actor? Pantomime on the screen isn't acting?

KATHY

Of course not. Acting means great parts -- wonderful lines -- speaking those glorious words...Shakespeare, Ibsen...

DON

Well, what's your lofty mission in life that lets you sneer at my humble profession?

KATHY

(Suddenly confused)

Well-uh-I'm an actress!

DON

What!?

KATHY

-- On the stage!

DON

Oh! I'd like to see you act. What are you in right now? I could brush up on my English -- bring along an interpreter. That is, if they'd let in a movie actor.

KATHY

Well, I'm not in a play right now. But I will be -- I'm going to go to New York...and...

DON

(Crossing behind bench to left of her)

New York?--and we'll all hear of you some day, won't we? Kathy Selden as Juliet...as Lady Macbeth...as King Lear. You'll have to wear a beard for that one, of course.

(Laughs)

KATHY

(Rising)

Oh, you can laugh if you want to -- but at least the stage is a dignified, honorable profession. And what have you got to be so conceited about?

(Stepping into him)

You're nothing but a shadow on film -- you're not flesh and blood!

DON

(Comes toward her with a sexy melodramatic leer)

Oh, no?

KATHY

(Putting up her hand)

Stop!

DON

(Advancing on her)

What could I do to you? I'm just a shadow.

KATHY

(Backing up against the bench)

You keep away! Just because you're a big movie star -- wild parties -- swimming pools -- you expect every girl to fall in a dead faint at your feet.

(Sitting)

Well, don't you touch me!

DON

(In lofty Shakespearean tone)

Fear not, sweet lady. I will not molest you. Nay! I am only a shadow and you, my fair damsel, are but a figment of my imagination.

Scene 9

Deserted soundstage with lights,  
mist machine, ladder, etc.

KATHY

Don't you usually tear a pheasant at lunch with Miss Lamont?

DON

Now look, Kathy. All that stuff about Lamont and me is sheer publicity.

KATHY

Oh. It certainly seemed more than that. From what I've read in the columns -- and all those articles in the fan magazines ...

DON

(Catching her)

Oh! You read the fan magazines?

KATHY

(Trying to get out of it)

Oh. I.. uh... glance at them in the beauty parlor -- dentist's office.

(Breaking down)

Well, I only buy four or five a month.

(THEY laugh)

And... well, you do achieve a kind of intimacy in all your pictures that would lead one to believe ...

DON

(Catching her again)

All my pictures?

KATHY

I guess now that I think of it, I've seen eight or nine of them.

DON

(Quoting)

But I still insist -- "if you've seen one you've seen them all" --

(KATHY laughs, then turns to him,  
sincerely)

KATHY

I did say some awful things that night, didn't I?

DON

I deserved them. Of course, I must admit I was pretty much upset by them.

(HE looks at her)

So upset that I haven't been able to think of anything but you ever since.

KATHY

(Looking at him a little breathlessly)

I've been a little upset, too.

DON

(Very sincerely)

Kathy, I -- seeing you again... now that I've --

(Breaks off and starts again)

Kathy, I'm trying to say something to you. But I'm such a ham I, -- well, I just can't do it without the proper setting.

KATHY

What do you mean?

DON

Wait a second!

(HE runs to the light switchboard and starts pulling levers down. The stage is gradually flooded with shafts of light, creating an atmosphere of outdoors, a soft, rosy evening glow)

A beautiful sunset.

(He flicks a switch on a large drum, which releases clouds of mist)

Mist from the distant mountains.

(HE pulls more light switches and stronger beams of several colors spill around them)

Colored lights in a garden.

(HE moves a ladder downstage, leads KATHY to it, helps her climb it)

A lady is standing on her balcony in a rose-trellised bower, flooded with moonlight. We add five hundred thousand kilowatts of stardust.

(HE pulls more levers, including the switch on a wind machine)

A soft summer breeze... and ... You look lovely in the moonlight, Kathy ...

KATHY

(Almost pleadingly, half whimsical)

Now that you have the proper setting, can you say it?

DON

I'll try.

Scene 6

Stage at Monumental Pictures studio. Two WORKMEN are carrying props that will be used later in COSMO's number. Many pictures are being shot in different parts of the stage, so we see various sets and props in various arrangements for either immediate use or for storing purposes. There is a piano Downstage for COSMO to use. WORKMEN are entering and there are various crossovers of activity at the studio.

At rise: Two of the WORKMEN enter carrying props.

1ST WORKMAN

Where does this thing go, Jim?

2ND WORKMAN

New Lockwood-Lamont picture -- just starting today.

(ROD enters, talking to COSMO)

COSMO

(Looking at "Variety")

Say, did you read "Variety" today?

ROD

No, why?

COSMO

(Reading)

"First talking picture novelty -- "The Jazz Singer" -- all-time smash end of first week."

ROD

All-time flop at end of the second. Good luck on your new Lockwood-Lamont film. I'm sure it'll be another smash.

COSMO

(Standing near piano)

Aren't they all? All I do is play along.

(HE does a glissando on the piano.

DON enters)

Enter, the star!

ROD

Good luck, Mr. Lockwood.

DON

Thanks, Rod.

(ROD exits)



DON

(HE assumes a cavalier pose)

Well, new picture, new role -- Conte Pierre de Battaille,  
better known as the Dueling Cavalier!

COSMO

What's this one about?

DON

A French Revolution story.

COSMO

I've got it.

(COSMO plays French minuet music on piano)

-- you're a French aristocrat -- she's a simple girl of the  
people -- and she won't even give you a tumbril.

DON

(First doing a take)

Well, it's a living.

COSMO

(Stops playing)

Why bother to shoot this picture? Why don't you just release  
the last one under a new title? If you've seen one, you've  
seen them all.

DON

(Sharply)

Why did you say that?

COSMO

Say what?

DON

(Brooding and with some annoyance)

That's what that Kathy Selden said to me that night.

COSMO

Three weeks ago and you're still thinking about it.

DON

I can't get her out of my mind.

COSMO

How could you? She's the first dame who hasn't fallen for  
our line since you were four.

DON

She's on my conscience.

COSMO

It's not your fault whe lost her job at the Coconut Grove.

DON

I've got to find her.

COSMO

Well, you've been trying to haven't you -- short of sendin' out blood hounds and a posse.

(HE plays Western peril music)

DON

(Depressed)

I suppose so.

COSMO

(Crossing to him)

Come on now, Don. Snap out of it! You can't let a little thing like this get you down. Why you're Don Lockwood, aren't you? And Don Lockwood's an actor, isn't he?

(HE moves DON to a chair by the piano)

Well, what's the first thing an actor learns?

(HE pushes DON down on the chair)

The show must go on. Come rain, come shine, come sleet, come snow, the show must go on. So remember --

(HE plays an arpeggio and falls off the stool)

Short people have long faces. Long people have short faces. Big people have little humor and little people have no humor at all!

(HE jumps up and seats himself on top of the piano. COSMO rises and stands on the keys)

And in the words of that immortal bard, Samuel J. Snodgrass, as he was about to be led to the guillotine:

ROD

Hot dog, kids, it's a smash! Hey, Mr. Simpson?

SIMPSON

Lina, you were gorgeous.

COSMO

Yeah, Lina. You looked pretty good for a girl.

(LINA is absolutely furious and turns on them. We hear her voice for the first time. It is highpitched, nasal and anything but attractive)

LINA

F'heaven's sake, what's the idea? Can't a girl get a word in edgewise? They're my public too.

SIMPSON

Lina, the publicity department, Rod here, decided it'd be better if Don made all the speeches for the team.

LINA

Why?

ROD

(Stepping down)

Lina, you're a beautiful woman, and the audience thinks you've got a voice to match.

LINA

What's wrong with the way I talk? What's a big idea -- am I dumb or somethin'?

(The MEN exchange looks)

SIMPSON

No! It's just that Don's had so much more experience and --

LINA

Next time, write me out a speech. I could memorize it!

COSMO

Sure, why don't you go out right now and recite the Gettysburg Address?

LINA

What do I care where Gettysburg lives?

(Turns to DON)

Donny, how can you let him talk to me like that -- your fiance.  
(Pronounced fee-an-see)

DON

My fianc... Lina, you've been reading the fan magazines again. You shouldn't believe all that banana oil Dora Bailey and the columnists dish out. There's nothing between us. There has never been anything between us -- just air.

LINA

(Who has been billing, cooing, and giggling)

Oh, you don't mean that. Come on darling or we'll be late for Mr. Simpson's party.

ROD

(ROD, who has been holding LINA's fur wrap helps LINA put it on.)

Miss Lamont, we're going in separate cars -- uh, to break up the mobs.

LINA

(Buying it)

Oh

(Adjusting her wrap)

Ta, ta, Donny. See you there!

(ROD and LINA exit right)

Scene 3

Somewhere on the lot.

At rise: LINA and ZELDA enter right.

LINA

Zelda, you know, you have to see things with your own eyes to believe it. If you hadn't opened my eyes, I'd still be walkin' around in the dark.

ZELDA

That's what friends are for ...

LINA

You're a real pal.

(Puts her hand on ZELDA's shoulder.

ZELDA does the same)

This business is a jungle. It's dog-eat-dog. Vultures waiting to eat your carcass before you're dead. And how about that little snake in the grass?

ZELDA

I told ya'.

LINA

You were right. And I wasn't going to believe you.

(Lights come up on LINA's dressing room.

SHE crosses to slider)

Can you imagine what lies she must have told him about me?

Me -- his fee-an-see! The girl he's gonna' marry! You read all about it.

ZELDA

Sure. You must be broken hearted.

(Unzips LINA's dress)

LINA

Yeah, I'm crushed. But I'm not takin' this lyin' down.

Lina Lamont is no fool, you know.

(LINA starts to take off her dress)

I'm callin' my lawyer. I'm callin' my agent. I'm callin' my mother! I'm a big star!

(SHE raises her arms and her dress falls to the ground)

ZELDA

(Picking up dress; hangs it on screen)

You are, Lina. You got rights.

LINA

(As ZELDA helps her on with peignoir)

I owe my public. Just thinking of that alone makes me ill.

ZELDA

Now don't make yourself sick.

LINA

Zelda, how can you say that? Think of all those people when they find out they're using someone else's voice instead of mine -- and what's wrong with my voice anyway?!

ZELDA

Nothing. Absolutely nothing.

LINA

Yeah, ain't it the truth.

(SHE crosses to mirror)

ZELDA

Don't let it upset you, honey. I gotta' go.

(SHE starts out rights. Stops)

Now stay calm. You know how it makes you sweat.

(SHE starts out again)

And remember. Last time you got hives.

(SHE starts out again)

LINA

Zelda!

(ZELDA turns and THEY reach out to each other in a long distance version of their previous business:

LINA/ZELDA

(Reaching to each other)

Pals!

(ZELDA exits right. LINA sits down at her dressing table and looks into the mirror. MUSIC IN)

R.F SIMPSON

At rise: SIMPSON is standing behind his desk.  
COSMO and DEXTER are laying out the scheme.

SIMPSON

Why that's wonderful! That's wonderful!

(Rises)

Now look, we'll keep the whole thing a secret until we're ready to release, just in case it doesn't come off. But I'm a little worried about Lina. She doesn't like Miss Selden. There might be fireworks.

DEXTER

If she sees her, she'll kill her.

COSMO

Now, now, I guarantee you Lina won't even know she's on the lot.

SIMPSON

I'm counting on you Cosmo. Now "The Dueling Cavalier" can be saved!

(Crossing around the desk)

Let's see, "The Dueling Cavalier" with music. The title -- the title's not right. We need a musical title. Well think, everybody, think!

(THEY pace around each other)

COSMO

How about "The Dueling Mammy"?!

SIMPSON

No!

(THEY pace again)

DEXTER

How does this grab you? ... "The Dueling Sometimes Singing Cavalier"!

SIMPSON

No!

(THEY pace again)

DEXTER

(Under his breath)

Well if that's the way you feel, alright. I thought it was cute, I thought it was perky ... I am an artist.

COSMO

(Stopping)

I got! I got it! ... I don't got it!

(THEY pace)

COSMO

(Stops)

"The Dancing Cavalier"

DEXTER

(Laughing)

"The Dancing Cavalier"? Why that's the dumbest title --

SIMPSON

-- That's it!

DEXTER

-- Very good Cosmo.

SIMPSON

Cosmo, remind me to make you a script writer!

COSMO

Thanks R.F.

(Off-handedly, picks up a round container of cigars and offers them to R.F.)

Have a cigar.

SIMPSON

(Taking one)

Thanks.

(Crossing left of DEXTER)

Now you're sure Lina's not going to find out about this?

DEXTER

Don't worry. We'll record all of her songs at night --

COSMO

-- and then we'll dub them in with her dialogue when no one's around.

SIMPSON

(Crossing behind desk)

Sensational! Cosmo, remind me to give you a raise!



Scene 6

Set of "The Dueling Cavalier".  
Following "MAKE 'EM LAUGH", two STAGEHANDS carry COSMO out right as the ACTORS and CREW for the film enter with camera and props for today's shooting. The staircase is upright. There is a bench downstage just left of center where most of the action will take place. ROSCOE DEXTER, the director, enters from upleft. HE is expansive and very theatrical.

DEXTER  
Well, we're off again! Hello, everyone, hello!

1ST ASSISTANT  
(Left of DEXTER)  
Hello, Mr. Dexter.

2ND ASSISTANT  
Hello, Mr. Dexter.

3RD ASSISTANT  
Hello, Mr. Dexter.

DEXTER

(Less than enthused)

Hello...

(To no one in particular)

Hey, let's get those lights set, fellows! Hey! What are we waiting for? Hey! Where's Lina?

1ST ASSISTANT

(Yelling off left)

Miss Lina Lamont on the set, please!

2ND ASSISTANT

Miss Lina Lamont on the set, please!

3RD ASSISTANT

Miss Lina Lamont on the set, please!

(Beat)

Here comes Miss Lamont now!

2ND ASSISTANT

Here comes Miss Lamont now!

1ST ASSISTANT

(Yelling into Dexter's ear)

Here comes...

DEXTER

I know! I know!

(LINA enters from up left. SHE looks breathtakingly beautiful in her huge bouffant 18th Century skirt and bare bodice and high towering powdered wig. SHE walks carefully down to below the bench. SHE is flanked by a HAIRDRESSSSER and WARDROBE WOMAN.)

DEXTER

Here comes our lovely leading lady LINA. HEY! Let's go!

LINA

Gee, this wig weighs a ton! What dope would wear a thing like this?

DEXTER

(Patiently)

Everybody used to wear them, Lina.

LINA

Then everybody was a dope.

(LINA's head starts to tip over from the weight of the wig.)

Hey!

(WARDROBE WOMAN catches LINA and straightens her up.)

## WARDROBE WOMAN

(Long-suffering)

Honey, you look beautiful.

## DEXTER

(Reassuring)

Yes, you look great. Let's get into the set. Hey! Where's Don?

(LINA crosses right)

## 1ST ASSISTANT

Mr. Lockwood on the set, please!

## 2ND ASSISTANT

Mr. Lockwood on the set, please!

(DON enters right dressed in his 18th Century garb,  
complete with wig.)

## 3RD ASSISTANT

Mr. Lockwood on the set, Please!

## DON

Mr. Lockwood is on the set!

## DEXTER

(Turns to find DON face to face with HIM)

I know! Oh hello, Don. I'm so glad you're here!

(DEXTER crosses left to talk to his assistants)

## LINA

I looked for you the other night at Wally Ray's party. Where were you?

## DON

(D.C.)

Oh -- I've been busy --

## DEXTER

(Shouting, upstage)

HEY! Give us those lights, Clyde!!!

(The lights come up on the set)

DORA BAILEY

At the end of the Overture, there is a FANFARE. The lights bleed through the "Hollywoodland" scrim, which then flies out as we find ourselves:

Outside Graumann's Chinese Theatre, Hollywood Boulevard, Hollywood, Calif. There is a large placard reading "PREMIERE TONIGHT -- BIGGEST PICTURE OF 1927. DON LOCKWOOD & LINA LAMONT in "THE ROYAL RASCAL". The POLICE are holding back surging crowds left of center, as star after star make their entrances through the palm trees upcenter and exit stage right into the theatre.

At rise: Downstage right, standing in front of a "period" microphone on a long red carpet is DORA BAILEY, a smartly dressed, matronly woman; a leading film columnist. SHE is giving an on-the-air report of the event. PHOTOGRAPHERS are flashing pictures as each star enters.

DORA

(At microphone, highly excited in an over-ecstatic, gushy voice)

Hello, out there! This is Dora Bailey talking to you in front of Graumann's Chinese Theatre in Hollywood. Every star is here to make Monumental Pictures' premiere of "The Royal Rascal" the outstanding event of 1927.

(A "TOM MIX" type fires off two guns. The CROWDS cheer)

We are breathlessly awaiting the arrival of its two great stars, Lina Lamont and Don Lockwood.

(A shriek goes up from the CROWD as ZELDA ZANDERS enters upcenter with her escort, J. CUMBERLAND SPENDRILL III)

No, no, ladies and gentlemen, that was not them. That was the famous zip girl, the darling of the flapper set, Zelda Zanders...

(A FAN screams out to her "ZELDA!!!")

and her new red hot pash, J. Cumberland Spendrill the Third.

(THEY exit right into the theatre)

This is her ninth marriage. I know this time it's really love.

(OLGA MARA, an exotic star dressed in a spider gown, enters from upcenter with her escort. SHE sweeps downstage and poses. The CROWD reacts with a unison "OOOH")

The noise you have just heard is the arrival of that exotic star, Olga Mara.

(The CROWD boos and hisses the renowned villainess as SHE and her ESCORT exit stage right. MARY MARGARET, a Mary Pickford type enters upcenter with an old, old gentleman -- A Sugar Daddy type)

DORA (continued)

Here's the happy newlyweds, little Mary Margaret, America's darling, and her new husband.

(MARY MARGARET, having acknowledged the applause, summons her husband, who dutifully crosses to her and escorts her into the theatre)

They've been married two months already. And they said it wouldn't last.

(The CROWD roars again as we see a CHARLIE CHAPLIN type enter and exit into the theatre)

The stars keep pouring in, anticipating the arrival of tonight's glorious stars. Here come Mr. R.F. Simpson, the man who gave you all the Lockwood-Lamont pictures, and his lovely wife.

(The CROWD applauds)

They are accompanied by their famous director, Roscoe Dexter

(The CROWD applauds)

... and by Don Lockwood's closest friend and confidante, Cosmo Brown.

(COSMO poses, but the CROWD doesn't respond. HE crosses to the GROUP stage right)

R.F.! Could you come and speak to our listeners?

(R.F. kisses his WIFE "goodbye".

SHE exits. R.F. crosses to microphone)

R.F., do you have anything to say to our listeners about tonight's premiere?

SIMPSON

Dora, I want your listeners to know this is just what they've asked for. Those romantic lovers of the screen at their best.

(HE exits right)

DORA

Thank you, R.F. And now, their director, Roscoe Dexter. Would you like to say a word?

DEXTER

Hi, Dora! Say, Dora, what do you do in between premiers?

DORA

I have three children.

DEXTER

Every time?

(HE exits right)

Scene 3

Somewhere on the lot.

At rise: LINA and ZELDA enter right.

LINA

Zelda, you know, you have to see things with your own eyes to believe it. If you hadn't opened my eyes, I'd still be walkin' around in the dark.

ZELDA

That's what friends are for ...

LINA

You're a real pal.

(Puts her hand on ZELDA's shoulder.

ZELDA does the same)

This business is a jungle. It's dog-eat-dog. Vultures waiting to eat your carcass before you're dead. And how about that little snake in the grass?

ZELDA

I told ya'.

LINA

You were right. And I wasn't going to believe you.

(Lights come up on LINA's dressing room.

SHE crosses to slider)

Can you imagine what lies she must have told him about me?

Me -- his fee-an-see! The girl he's gonna' marry! You read all about it.

ZELDA  
Sure. You must be broken hearted.  
(Unzips LINA's dress)

LINA  
Yeah, I'm crushed. But I'm not takin' this lyin' down.  
Lina Lamont is no fool, you know.  
(LINA starts to take off her dress)  
I'm callin' my lawyer. I'm callin' my agent. I'm callin'  
my mother! I'm a big star!  
(SHE raises her arms and her dress  
falls to the ground)

ZELDA  
(Picking up dress; hangs it on screen)  
You are, Lina. You got rights.

LINA  
(As ZELDA helps her on with peignoir)  
I owe my public. Just thinking of that alone makes me ill.

ZELDA  
Now don't make yourself sick.

LINA  
Zelda, how can you say that? Think of all those people  
when they find out they're using someone else's voice instead  
of mine -- and what's wrong with my voice anyway?!

ZELDA  
Nothing. Absolutely nothing.

LINA  
Yeah, ain't it the truth.  
(SHE crosses to mirror)

ZELDA  
Don't let it upset you, honey. I gotta' go.  
(SHE starts out rights. Stops)  
Now stay calm. You know how it makes you sweat.  
(SHE starts out again)  
And remember. Last time you got hives.  
(SHE starts out again)

LINA  
Zelda!  
(ZELDA turns and THEY reach out to  
each other in a long distance version  
of their previous business:

LINA/ZELDA  
(Reaching to each other)  
Pals!  
(ZELDA exits right. LINA sits  
down at her dressing table and looks  
into the mirror. MUSIC IN)