

Make Believe Town, Hollywood

"A Very Important Appointment"

Program # 2, Originally aired Aug 8, 1948

Transcribed by Ben Dooley for "Those Thrilling Days of Yesteryear" old time radio recreations. www.ttdyradio.com

CAST: 4 men/ 8 women?

Stage Manager
Announcer
Stage Hand
Miss Robinson
Evelyn
Young Eva Deutsch
Her Mother
Anita
Charlotte
Richard
Cab Driver
Lee
Miss Mason
Anna Mae

SFX:

Bell ring
Buzzer
Scene clap
Door open & close
Footsteps on gravel and wood (shoes & heels)
Traffic
Taxi cab start, stop, idle
Taxi door open and close
Butcher shop sounds
Beach sounds and surf
Screen door open & close
Writing
Carnival sounds

(SFX: ring)

STAGE MANAGER: Quiet please, we're rolling.

(SFX: buzzer)

STAGE MANAGER: Speed. Camera. Action.

(MUSIC)

ANNOUNCER: It's Make Believe Town, Hollywood.

(MUSIC)

ANNOUNCER: Welcome to Make Believe Town, Hollywood, and another romantic story of the people to whom all the world's but a silver screen. Here to introduce Act one of today's story is one of Movie land's loveliest, most talented stars, Virginia Bruce.

(MUSIC ENDS)

VIRGINIA: Hello, everyone, and thanks for being with us again in Make Believe Town. Well, today marks the beginning of the second week of this new dramatic series, and I think I can promise you some unusual and exciting stories during the coming days. Stories about the people, to whom—as Johnny Jacobs, our Announcer puts it—all the world is a silver screen. With apologies to Shakespeare, I think that pretty well explains the kind of stories we dramatize on this program. Like the one

about Evelyn Dennett. That's not her real name, but you know her well, through having seen her so often in pictures. Her private life, her struggles, her career, have been written up in every movie magazine. In fact, there isn't very much about Evelyn Dennet that everyone doesn't know. Except, possibly, something that happened a long time ago—ten years ago—before she became a famous star. It seemed a little thing at the time, one of those silly dates that young people sometimes make, far in the future. But as it happened, that date turned out to be A Very Important Appointment.

(MUSIC)

The scene is a Hollywood soundstage. It's the end of the day's shooting, just one more scene and the lights will dim, the camera's will stop rolling until tomorrow. But right now, Richard Evans, the director, is shooting that last scene with Evelyn Dennet, the star.

(SFX: buzzer)

STAGE HAND: This is Scene 390. Take 4.

(SFX: scene clap)

EVELYN: (dramatically) Don't be a fool I'm sick of being a cop's wife. I'm sick of scraping and bargaining and doing without. I'm sick of waiting night after night for you to come home, praying that you haven't stopped a bullet or got your throat slit in an alley. (breaking down) I'm... I'm sick of it, Ren.

DIRECTOR: Cut! Print it!

(cast and crew commotion, striking set.)

RICHARD: That was a good shot, Evelyn.

EVELYN: Thanks, Richard. Um, we're not working anymore tonight, are we? I've got an appointment at 7:00.

RICHARD: No, no, I think that last take did it. Um, Evelyn, are you in a great rush? I did want to speak to you for a minute.

EVELYN: Oh, I think I can spare a minute. Come in to my dressing room. I've got to take my make-up off and you can talk to me while I'm doing it.

(SFX: door close)

(SFX: footsteps)

EVELYN: Now, what's on your mind?

RICHARD: How would you like to play the lead in "Dark Alibi"? The studio's assigned it to me and I'd like to suggest you for the part.

EVELYN: (disappointed) Oh. That's very kind of you, Richard.

RICHARD: Well, I think you're a darn good actress, Evelyn.

EVELYN: (hacking sound) I've been in Hollywood for six years and I've played the same part in every picture—the wistful kid who gets involved in a murder. I need a change of pace. I'm typed. I want to play comedy. I want to play vital, lusty women.

RICHARD: Yeah. Mm-hm. Like, uh, Catherine in, "Taming of the Shrew," for example. Hm?

EVELYN: Oh, you heard about that.

RICHARD: Yeah. Yeah, I met Sam McGrath in the commissary, yesterday. Evelyn, you'd be crazy to do it. The public wouldn't accept you in comedy or in Shakespeare. The combination of both might kill you at the box office.

EVELYN: It might. But, on the other hand, it might make me.

RICHARD: But, is it worth the gamble, Evelyn? Now you've worked hard. You've built yourself a career. But you know the situation in Hollywood, now. Nobody's throwing money around. All you need is one real flop and they'll all be too scared to take another chance on you. You'll be finished.

EVELYN: That's true. Oh, Richard, I wish you hadn't spoken to me about this tonight. I'm supposed to see Sam McGrath for lunch tomorrow and was going to talk over the script. I don't know what to do.

RICHARD: Why don't you call him right now and tell him it's off. Do, "Dark Alabi" with me, Evelyn. It's a sure thing.

EVELYN: No, I want to think it over. Besides, I haven't time, I... I've got a date at 7.

RICHARD: Oh. Someone... special?

EVELYN: Someone very special. The main reason I have worked so hard, Richard. Everything worthwhile I've ever done has been for him—for our appointment tonight—so I could say, "See, I haven't forgotten." I promised I'd come back, and I did.

RICHARD: Well, he'll be very proud when he meets you.

EVELYN: No, he won't. He won't be there, Richard.

RICHARD: Won't be there? I don't understand. Why not, Evelyn?

EVELYN: Would you remember a date you made with a little girl ten years ago?

(MUSIC)

(SFX: traffic)

EVELYN: Richard, you did tell my Secretary to bring the car around to the side entrance, didn't you?

RICHARD: Relax, Evelyn. You'll wear yourself out. There's your car.

EVELYN: Where's Miss Robinson?

RICHARD: She's around the other side, looking under the hood. There something wrong with the car, Miss Robinson?

MISS ROBINSON: Nothing. Except that it won't start, Mr. Evans.

EVELYN: I've got an appointment I must keep.

MISS ROBINSON: I'm afraid you're going to have to take a cab, Miss Dennet.

EVELYN: I certainly can't wait around until the car is fixed. Oh, there's a taxi at the end of the alley. (calling) Taxi! Taxi!

(SFX: taxi squealing to a stop and idles.)

(SFX: Door opens)

MISS ROBINSON: Now don't worry about the car, Miss Dennet. I'll get it towed home.

(SFX: car door close)

RICHARD: Uh, Evelyn. You'll be all right, won't you? You don't need an escort?

EVELYN: No. No, I've got to go alone, Richard. Thanks.

RICHARD: Well. OK, Evelyn. Say, look, I'll go to your house with Miss Robinson and stick around till you come back. Good luck, kid.

EVELYN: Thanks, Richard. All right, driver.

(SFX: taxi departs)

CAB DRIVER: Where to, Miss?

EVELYN: I want to go out to Venice. There's an amusement park facing the ocean.

CAB DRIVER: That park's been closed up for years, Miss.

EVELYN: Yes, I know. But there's a cottage across the street from the Ferris Wheel.

CAB DRIVER: That section's kind of run down. You sure you want to go there?

EVELYN: (snapping) Yes! Must I explain it to you, too! (collecting herself) I've got an appointment.

(DREAM MUSIC)

EVELYN: (thinking) An appointment. Why kid yourself. He was just being nice to you, then. Because you were 14 and scrawny and always alone. Because you Eva Deutsch and your mother ran a Venice butcher shop ten years ago. Ten years.

(SFX: butcher shop sounds)

(SFX: footsteps)

YOUNG EVA: Hello, ma. Hello, Charlotte. Hello Anita.

HER MOTHER: (approaching. With European accent) I put those rib cops on the bill. Anita?

ANITA: Hi, Eva.

EVELYN: Hi. You want me to make any deliveries, Mama?

HER MOTHER: When I finish with my customers. Have patience, please. (sighs, then to Charlotte) Here's your change for the chopped meat, Charlotte.

CHARLOTTE: Thanks, Mrs. Deutsch. Come on, Anita.

HER MOTHER: Tell me. You three girls are in the same class, no?

ANITA: That's right, Mrs. Deutsch.

HER MOTHER: Yes, I wonder you don't see more of each other.

CHARLOTTE: Yes, well, we live a few blocks away and, you know, it makes a difference.

ANITA: And Eva's got your cottage to take care of. And she doesn't have much time for us.

HER MOTHER: But in a month will be vacation. Do me a favor. Come over and take her nose out of that book once in a while, eh?

YOUNG EVA: Mama, please, the girls are right. I don't have much time.

(SFX: Footsteps leaving)

CHARLOTTE: Well, goodbye.

ANITA: Bye, Mrs. Deutsch. See you in school tomorrow, Eva.

HER MOTHER: Goodbye, girls. Come again.

(SFX: door open & close)

YOUNG EVA: Mama, what's the matter with you?

HER MOTHER: Well, what did I do now?

YOUNG EVA: Trying to force me on those girls. Can't you see they just don't like me?

HER MOTHER: Well, maybe if you tried acting nicer to them, they would act nicer to you.

YOUNG EVA: Oh, they don't have a brain in their heads. All they think about is boys.

HER MOTHER: All you think about is books. One extreme as bad as the other.

YOUNG EVA: They're not just any books, Ma. They're plays. Shakespeare and Eugene O'Neil. If I'm going to be an actress, I've got to study them, don't I?

HER MOTHER: Your eyes are bad *now*.

YOUNG EVA: Oh, Mama. If you'll give me the deliveries, I may be able to get in a swim before dark.

HER MOTHER: And this going to the beach so late. Three O'clock in the afternoon is the time for that, not six.

YOUNG EVA: Oh, ma, this is the only time I like the beach. At sundown when it's empty. When the gulls come back, and the water gets purple and the sun looks like a torch.

HER MOTHER: (scoffing) Ah. My daughter, the poet.

YOUNG EVA: Now, please, give me the deliveries. And if you want me, I'll be at the beach.

(MUSIC)

(SFX: beach and surf)

YOUNG EVA: (trying to be dramatic while paddling in the water) Out, damned spot! Out, I say!-- One; two; why, then 'tis time to do't ; Hell is murky!--Fie, my lord, fie! a soldier? See?

LEE: Well. Lady Macbeth in the middle of the pacific. As I live and breathe.

YOUNG EVA: This isn't the middle of the pacific. It's the edge.

LEE: I stand corrected. And besides, you're right. I should have minded my own business.

YOUNG EVA: Oh, I'm sorry. Don't go away. I ought to be used to it.

LEE: Huh? To what?

YOUNG EVA: Being laughed at.

LEE: Oh? Look. Mind if I float alongside you?

YOUNG EVA: No, of course not. Isn't it queer how the sea and the gulls
and the bell buoy sound like... silence?

LEE: That why you always swim here alone? Without your friends?
Because they'd... disturb the silence?

YOUNG EVA: Well, no. I don't have any friends.

LEE: Oh, I see.

YOUNG EVA: All the kids my age are babies. Or else their boy crazy.
They never read anything that's not required at school.

LEE: I bet you read a lot.

YOUNG EVA: Yes, I do. I have to wear glasses.

LEE: You bring home good report cards all the time.

YOUNG EVA: Oh, sure.

LEE: And the boys... don't like you terribly.

YOUNG EVA: No. (slightly defensive) Not that I care. I don't have any
time for them anyway.

LEE: Ah, of course you don't. Hey, look, youngster. If you ever find that,
just by chance, you have got a few extra minutes, come and talk
to me, huh? I'll either be here or in that first cottage there off
the beach. You see, I get lonely, too, sometimes.

(MUSIC)

YOUNG EVA: Hello?

LEE: Wha?.., Well, hello there.

(SFX: footsteps)

(AFX: screen door opens)

LEE: Come on in.

(SFX: footsteps)

(SFX: screen door close)

YOUNG EVA: I, um... I stepped on a nail in the sand and figured maybe
you had some iodine I could put on it.

LEE: Oh. Oh, sure.

(SFX: footsteps)

LEE: Course, for a moment I flattered myself that you wanted to talk to me.

YOUNG EVA: (laughing slightly embarrassed) Oh, I did. But I wasn't sure you'd care to waste your time with a... with... a child.

LEE: Now hold still. I told you I'd be glad to see you, didn't I?

YOUNG EVA: Yes. Maybe you were just being kind.

LEE: Now, what makes you think that?

YOUNG EVA: Well... Nobody's ever really wanted me around before.

LEE: I see.

YOUNG EVA: And I thought, if I hurt my foot somehow, I'd have a real excuse to stop in. And if you didn't want me here, I'd feel it and go away.

LEE: So you waited till you hurt your foot.

YOUNG EVA: No, I didn't wait. You know, you'd be surprised how hard it is to step on even a little nail deliberately.

LEE: Wh... Why you crazy kid.

YOUNG EVA: It was worth it. Now I'm sure you like me. I can't understand why. But I guess you don't questions miracles.

LEE: Look, Funny Face. I like you because... (laughs) I don't know exactly. Maybe because I was so much like you when I was a kid. Lonely and defiant and living within myself. Maybe I want to get you out of it before it hurts you too much.

YOUNG EVA: You mean people didn't care for you either?

LEE: I thought they didn't. I never went halfway to find out.

YOUNG EVA: But how could they help... You're so nice. And you've got those long eyelashes.

LEE: (laughs)

YOUNG EVA: I don't have anything to recommend me.

LEE: No. No, nothing but a good brain and a... and a cute, little pixie face.

YOUNG EVA: But I wear glasses.

LEE: If you weren't so conscious of it, no one else would be.

YOUNG EVA: You think not?

LEE: Look, try forgetting you've got them on and see. Nah, you've got lot's of assets, youngster. Wait till you grow up. You'll knock the boys silly.

YOUNG EVA: Oh. You're just kidding me, are you?

LEE: No. I mean every word of it.

YOUNG EVA: Maybe I'll even get to be an actress. Did you ever want to do something very, very much but nobody believed you could do?

LEE: I guess I'm still going through that stage. Huh. See this book?

YOUNG EVA: "The Mechanics of Flight."

LEE: Learning all I can about aviation. I got a friend at the Burbank airport. I go down there about twice a week and watch him take those ships apart. Someday I'll get in to one of those babies and play tag with the seagulls right over your head, Funny Face.

YOUNG EVA: You're gonna be a pilot?

LEE: I want to be one.

YOUNG EVA: But your family doesn't believe in you, huh?

LEE: (sighs) I guess that's about it.

YOUNG EVA: Never mind. (getting excited) Someday you're gonna be a great flyer, and I'll be a great actress.

LEE: And we'll come back ten years from today and see how each other's doing.

YOUNG EVA: (excited) Why that's a wonderful idea.

LEE: (chuckling) What?

YOUNG EVA: Why not? It'll give us both more incentive to work. Because we'll have had to have accomplished something by a definite date.

LEE: (laughs)

YOUNG EVA: Don't you see? Oh, please, let's make a pact. No matter what happens, we'll meet here, June 1, 1949.

LEE: (laughs) Well, all right. Will, uh... will pencil do? Let's see... (writing) "I, Lee Lawrence, promise to meet... Hey, I don't know your name.

YOUNG EVA: Eva Deutsch.

LEE: ... you, Eva... uh, how do you spell it?

YOUNG EVA: (quickly, almost out of breath) D-E-U-T-S-C-H.

LEE: ... S-C-H at five, South Venice Boulevard, on June 1, 1949, at 7pm. (finishes writing) OK. Now you sign it, and it's a deal.

(SFX: writing)

YOUNG EVA: (Overwhelmed) There.

LEE: Shall I make a copy for you?

YOUNG EVA: (everything's perfect) I don't need it. I couldn't forget.

LEE: (laughs) A lot can happen in ten years, Eva.

YOUNG EVA: (resolved) Doesn't matter. I'll be back. I promise.

(MUSIC)

ANNOUNCER: We'll return to Make Believe Hollywood, and Virginia Bruce in just a moment.

(BREAK)

(SFX: Taxi driving)

VIRGINIA: (lost dialogue) ... who had been responsible for her success.¹

EVERLYN: Turn down this street, driver. I'd like to go along Venice Boulevard.

CAB DRIVER: It's further down Washington, miss.

EVERLYN: Yes, I know, but I want to see if the trolley cars are still rattling and old fashioned.

CAB DRIVER: There hasn't been a change in them since 1887, Miss.

EVERLYN: I haven't been back in years. Everything looks smaller.

CAB DRIVER: That's just because you grew up.

EVERLYN: I suppose. (cheerful) There's my old school.

(DREAM MUSIC)

EVERLYN: (thinking) I wonder if Miss Mason's still there. Good old Miss Mason. I went to see her the very next day after Lee and I made our pact.

MISS MASON: Yes, Eva. What did you want to see me about?

EVERLYN: Well, Miss Mason... I know all the big parts for the class play have been filled, but, um... if you've got any little ones, I'm available.

MISS MASON: You like acting, Eva?

EVERLYN: Oh yes.

MISS MASON: But you, you never joined the Dramatics Society.

¹ Since this dialogue was lost, we didn't include it in our production and picked it up from the next line.

EVELYN: I went down there in my freshman year, but they couldn't find any role they thought would fit me.

MISS MASON: Oh. So you never went back.

EVELYN: No, Ma'am. I figured maybe they just didn't want me.

MISS MASON: Oh, Eva. You are a foolish little girl. Even if that were so, why let it stop you?

YOUNG EVA: What could I have done?

MISS MASON: Tried out in every single production until they got so tired of seeing you they gave you a role. You need more than talent in this world, you know. You've got to have lots of strength to plug. Well, now, let me see, Eva. Suppose you do Eleanora's sister.

YOUNG EVA: (breathless and overjoyed) Oh thanks, Miss Mason.

MISS MASON: Oh, and Eva. You might understudy Eleanora, too. Maybe something will happen to keep Doris Warner from playing the lead. One never knows, does one?

(MUSIC)

(SFX: Carnival sounds)

LEE: Oh, Hello, Funny Face. You been waiting long?

YOUNG EVA: No. About five minutes.

LEE: Well, I've got the tickets. So, come along.

CHARLOTTE and ANITA: (call from distance) Eva! Oh Eva!

LEE: You know those two girls, Funny Face? They're calling you, I think.

ANITA: We want to speak to you, Eva.

YOUNG EVA: (to Lee) They're in my class. I told you about them. Why are they so friendly all of a sudden?

CHARLOTTE: Why didn't you mention you were coming here tonight, Eva?

ANITA: Yes, we're awfully pleased to see you.

CHARLOTTE: Uh-huh.

YOUNG EVA: Um... Charlotte Adams, Anita Wagner, this is a friend of mine, Lee Lawrence.

LEE: (charming) How do you do, ladies?

CHARLOTTE: (swooning) Hello.

ANITA: (swooning) Hello, Lee. Why don't you two join us and make a foursome?

LEE: Well, of course that's up to Eva.

ANITA: He's so gallant.

CHARLOTTE: Oh, I'm sure Eva wouldn't mind. We've always been such chums.

YOUNG EVA: (stunned) We have?

ANITA: Well, *we've* tried to be but you're so busy all the time.

CHARLOTTE: Now I can understand why. Oh, say, the crowd's giving a beach party next Thursday, Eva. Would you... uh... both like to come?

YOUNG EVA: (stunned and excited) The crowd? Me!

LEE: Why, we'd love to.

ANITA: (swooning) Oh, it's wonderful of you to accept, Lee.

LEE: Of course, uh, I may not be able to get away from... my, uh... stocks and bonds, but I can assure you Eva will be there. And now may I treat all you lovely women to a rousing ride on the carousel?

(MUSIC)

YOUNG EVA: (approaching) Lee!

LEE: Huh?

YOUNG EVA: Lee!

(SFX: running towards)

YOUNG EVA: (excited) Oh, gosh, I was down at the beach party.

LEE: It was so cold and cloudy, I didn't think you'd be down there. What's biting you, Funny Face?

YOUNG EVA: (about to explode) You'll never guess, you'll never guess! Doris Warner's parents have to go to Connecticut and there's no one to look after Doris, so they asked Miss Mason if they could take her out of school a week ahead of time and she said YES!

LEE: (getting it) Which makes you?

YOUNG EVA: (exploding) Which makes me Eleanora, the lead in the play!

LEE: Well.

YOUNG EVA: Charlotte and Anita are almost as excited as I am. They're gonna tell the whole crowd about it. "Our whole crowd," they said, meaning with me included.

LEE: (chuckles delightedly)

YOUNG EVA: (starting to run out of breath) They wanted me to come along... but I told them I had a date with you. (pause) It wasn't really a lie, was it?

LEE: (still chuckling) Why of course not. After all, you are my "steady girl," aren't you?

YOUNG EVA: (blushing) Oh.

LEE: Hey. Are you blushing?

YOUNG EVA: Well... you... never put your arm around me before.

LEE: (chuckling and playfully) Why, Eva, I didn't know you cared.

YOUNG EVA: Oh please don't laugh at me.

LEE: Oh, I'm sorry, youngster. There's just... well, that's what you are to me, you know. A youngster.

YOUNG EVA: I won't be fourteen all my life.

LEE: And I won't be twenty-three.

YOUNG EVA: Lee. I know it's a big difference now. but... remember that pact we made? In ten years I'll be a grown up woman and... you won't even be in the prime of life yet.

LEE: And if you don't stop twisting that button on my jacket, it's going to come off.

YOUNG EVA: Please don't interrupt. I'll never get it said if I don't say it now. I love you. I'll never love anyone like I love you. Wait for me to grow up. Please, Lee. Ten years isn't so long. And I'll try awfully hard to become pretty for you. You wouldn't regret waiting. I promise.

(DREAM MUSIC begins)

Oh, please, Lee. Please?

(SCENE CHANGE)

(SFX: car arrive)

CAB DRIVER: Well, here we are lady. Venice.

EVELYN: Oh.

(SFX: Taxi door opens)

Oh, thank you, driver.

CAB DRIVER: Doesn't look as if anyone's around.

EVELYN: He might be in the cottage. You don't see the windows from here, the hedges are too high.

(SFX: Taxi door closes)

(SFX: Walking on gravel)

EVELYN: Funny, that's the only change. The hedges are thick. I wonder if he's in there.

CAB DRIVER: Why don't you just go in and get it over with?

EVELYN: I look all right, don't I?

CAB DRIVER: You look... beautiful. Want me to go with ya?

EVELYN: No. I'll go by myself.

(SFX: Footsteps up to cottage.)

EVELYN: (thinking) Please. I've waited so long to show you what you did for me. To thank you. Please, be here.

(SFX: knocking on door)

EVELYN: (aloud) Please.

(SFX: banging on the door)

EVELYN: Please!

(SFX: rattling the handle)

(SFX: Walking back on gravel to taxi)

CAB DRIVER: Maybe... maybe he's just late.

EVELYN: No. No, he forgot. I knew he'd forget.

(SFX: Open taxi door)

CAB DRIVER: You want me to take you home now?

EVELYN: (crushed) Yes, I think so. I live at 10 Stone Canyon Drive in Bel Air.,

(SFX: Taxi door closes)

(SFX: Car starts and drives off)

(DREAM MUSIC)

EVELYN: (thinking. angry) How could you expect anything else. Don't take it so hard, you fool. You were a nice kid to him, that's all. Remember the last day of school? Remember what happened

after the class play? You still never let yourself forgive him, do you? Do you?

(SCENE CHANGE)

YOUNG EVA: Was I really good, Lee?

LEE: Bernhardt would have paled by comparison.

YOUNG EVA: Miss Mason looked kind of funny afterwards, didn't she? I mean...

LEE: (overlapping) Eva.

YOUNG EVA: she was very happy.

LEE: The light's on in my cottage. Wonder who's there.

(SFX: footsteps approach)

EVELYN: (running after him) Oh, hey, wait for me, Lee.

(SFX: door opens.)

LEE: Anna Mae.

ANNA MAE: (approaching) Hello, Lee.

(SFX: heels walking towards)

Did you miss me?

LEE: Oh, honey.

ANNA MAE: I wasn't ever gonna come back to you. Honest. You and your notions of flying. But the doc says that... the air is good for a baby.

LEE: Oh, Anna Mae. (realizing.) Oh. Oh, honey, I want you to meet my best little girlfriend. Eva, this is my wife.

ANNA MAE: How do you do?

YOUNG EVA: (heartbroken) Oh, no. Oh no! You never told me. And you promised you'd wait. We had a pact. You didn't mean to come back at all, did you?

LEE: Yes, I did, Eva. I still do. But I know you'll be over me by then and my being married won't matter.

YOUNG EVA: Don't touch me. Let me go.

(SFX: she steps back and runs away.)

LEE: Eva.

YOUNG EVA: (sobbing)

(SFX: door opens)

(SFX: footsteps run off)

(DREAM MUSIC)

LEE: Eva!

(SCENE CHANGE)

(SFX: taxi running)

CAB DRIVER: We're nearly to your home, Miss. Better fix your face.

EVELYN: (collecting herself) My face? Oh. I didn't realize... that I was crying.

CAB DRIVER: Guy that would stand you up, he's not worth crying about.

EVELYN: He didn't stand me up. He forgot.

CAB DRIVER: Maybe he didn't forget either. Maybe he just didn't want you to see what became of him.

EVELYN: No, he wouldn't _____

CAB DRIVER: Can't tell. Sometimes a guy starts off with big ideals, he wants to do something he knows he can do, then... maybe he gets scared to take the chance, so he takes the sure thing instead and for the rest of his life he feels cheated. And he did it, he... he can't blame anyone else. Couldn't come back if he was a failure. Not with you a famous movie star.

EVELYN: But he wouldn't know that.

(SFX: Taxi slows down and stops)

CAB DRIVER: Maybe he saw your pictures. Maybe he recognized you. Kid doesn't change so much in ten years.

EVELYN: (pause) How did you know it was ten years? How did you know it was ten years!

CAB DRIVER: (changing the subject) Look... there's your house.

EVELYN: HOW DID YOU KNOW!

(SFX: taxi door opens)

CAB DRIVER: (getting defensive) That's where you wanted to go, isn't it? Why don't you get out?

EVELYN: Look at me! Don't turn your head like that, now look at me!

CAB DRIVER: (struggling to keep his control and not break down) Will you quit holding on to my door? I gotta pick up another fare. I got a wife and two kids to support. I got no time to waste standing here. (softening) Oh please? Please go away?

EVELYN: (barely) Oh. (then clearly) I haven't paid you.

CAB DRIVER: (voice lightens to LEE) Forget it. You don't owe me anything. Just... go away.

EVELYN: I owe you a lot. And I *won't* forget. Ever. Goodbye.

CAB DRIVER: Goodbye. Funny face.

(SFX: cab door closes)

(SFX: Taxi drives off)

RICHARD: Evelyn!

EVELYN: (trying to compose herself) Yes.

RICHARD: Oh, Evelyn, you are all right, aren't you? Your secretary just told me the truth. That cabbie cajoled her into saying your car was out of order and he told Miss Robinson that he simply wanted to drive you around, that he was a fan of yours.

EVELYN: A fan.

RICHARD: Well, I was afraid something might have happened to you.

EVELYN: Something did happen to me. Richard, I've made up my mind. I'm doing "The Taming of the Shrew."

RICHARD: Oh, it'll be a mistake, Evelyn.

EVELYN: No, it won't. Cause I'm going to be good. They're gonna like me. I know it.

RICHARD: What's come over you? You weren't so positive an hour ago. You were ready to forget the whole thing when you stepped into that cab.

EVELYN: That was before I talked to him. He's right, Richard, I would feel cheated, if I didn't take the chance.

RICHARD: He? The cab driver? Oh no. No, of course not. Your guy. He met you.

EVELYN: Yes. Yes, he met me.

RICHARD: Tell me. Has he... changed much?

EVELYN: He's tired now. And his dreams are all gone. But he had the compassion to remember, and the courage to return. No, Richard, he hasn't changed. He hasn't changed.

(MUSIC)

VIRGINIA: Well that's the story of an appointment and how it affected Evelyn's life. I'm looking forward to seeing her in Shakespeare

and I have a hunch that she'll be very, very good. Our story tomorrow is a "boy meets girl" story, but it's quite different from the usual thing. Generally, in Hollywood at least, when boy meets girl, girl wants to become a picture star and boy either helps her in her career or marries her and prevents it. But in tomorrow's story, it's the girl who helps the boy in his picture career, and strangely enough, the boy doesn't want a picture career. He has very little to say about it, though, because the girl happens to be his wife. I hope you'll be listening tomorrow at this same time to, "Halloran is Home." Another dramatic story about our town, and the people who work in pictures. Until then, this is Virginia Bruce reminding you that there are as many exciting stories behind the scene as those that find their way to the screen, in Make-Believe Town, Hollywood. The Glamour Capitol of the World.

(MUSIC)

ANNOUNCER: Today's story featured Lurene Tuttle as Evelyn and Howard Culver as Lee. Music was by Ivan Ditmars. The script, by Betty Uelius, was produced and directed by Ralph Rose. This is John Jacobs speaking, and inviting you to be with us once again tomorrow at this same time, when Virginia Bruce will return to introduce another story from Make-Believe Town, Hollywood.

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