

MILDRED (extra)

MILDRED: (Jason guides her to the podium) Well... here goes. (To audience) I hope none of you paid to get in here.

SUMMERS: The press always gets passes.

MILDRED: Then they're getting their money's worth. Now, all I've worked out on this plot is the middle and the end. (Leans over podium to audience) By the way, I hope you'll all read my books. They're available in paperback, you know, unless, of course, you like hardcover.

SUMMERS: Miss Maxwell, please. No commercials.

MILDRED: All right, dear. Well, here's my plot. We have the usual husband who married a woman for her money. She is rich, prominent, and a bitch-- (To Jason) Oh, am I allowed to say words like that?

SUMMERS: Censorship is at a new low; however, on the show we could simply call her a bad woman.

MILDRED: All right, then, the wife is a "bad woman." She is tired of the husband and is about to divorce him. He'll be left with nothing so, naturally, this being a murder story, he decides to kill her. I realize all this is very usual so far, but Mildred Z. Maxwell always has surprises up her typewriter. This husband... Oh, dear, I can't tell stories well. I wish you could see the characters as I do.

SUMMERS: Oh, but they can, Miss Maxwell. Just use your imagination. Describe them and we shall see them.

MILDRED: I'll try. The husband plots out the murder most ingeniously. He has gotten hold of a third cousin or an old ne'er-do-well classmate or someone like that and is paying him to be an accomplice. This middle scene I have worked out is between two men. The husband, we'll call him George, should be good-looking in a way, dressed in a nice suit. Oh, I forgot. He has broken his arm. That's a most important plot point. Now for the ne'er-do-well. He is, well, ne'er-do-well looking. George is just finishing plotting his intriguing murder. He says...