

HIS GIRL FRIDAY

Written by

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1. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

**INT. ANTEROOM CLOSE SHOT SWITCHBOARD**

Two telephone operators sit at switchboard busy plugging in and out answering calls.

1ST OPERATOR

This is the Morning Post... The City Room? Just a moment, I'll connect you.

(plugs in call)

2ND OPERATOR

Morning Post... Sports Department? Just a moment --

(plugs in call)

CAMERA PULLS BACK

to disclose the rest of the anteroom. To Camera left are the elevators -- at back wall directly behind switchboard are chairs and a table for visitors. Next to switchboard are stairs leading downward to the next floor. A waist-high iron grill with a gate in it separates the switchboard from the anteroom, a similar grill separating it again from the city room which stretches on beyond switchboard. At a table in the switchboard enclosure sits an office boy, about fifteen, doing a crossword puzzle. The big clock on the back wall shows that it is nearly one o'clock.

CLOSE SHOT OFFICE BOY

as he bends over paper. We catch a glimpse of the squares of a crossword puzzle.

MED. SHOT

as a reporter comes out of the City Room, clanging gate to behind him. The office boy looks up.

OFFICE BOY

What's a seven-letter word for --?

REPORTER

Don't ask me! If I knew any seven-letter words, I'd be something better than a reporter!

He catches a glimpse of the far elevator going down.

REPORTER (cont'd)

Hey! Down! Down!

2. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

MED. SHOT ELEVATORS

as reporter runs in to the closed elevator door and pounds on it. It comes back, the door opens, and he gets in. The door closes, as elevator goes down. The near elevator comes up and discharges Hildy Johnson and Bruce Baldwin. Bruce carries an umbrella and wears a raincoat.

MED. CLOSE SHOT TABLE

office boy looking over his puzzle as Hildy and Bruce come into the scene.

HILDY  
(with a smile)  
Hello, Skinny. Remember me?

OFFICE BOY  
(looks up; then a  
glowing smile)  
Hildy Johnson!

CLOSE SHOT SWITCHBOARD

Hildy approaches the switchboard.

HILDY  
(to operator)  
Hello, Maisie.

The first operator looks up.

MAISIE  
Hello -- Hildy! You coming back?

HILDY  
No, just visiting. Tell me, is the  
lord of the universe in today?

MAISIE  
He is -- and in a very bad humor. I  
think somebody stole one of his crown  
jewels. Shall I announce you?

HILDY  
No, never mind -- I'll blow my own  
trumpet.

THREE SHOT BRUCE, HILDY AND OPERATOR

Hildy turns to Bruce.

HILDY (cont'd)  
I won't be more than ten minutes, I  
(MORE)

3. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY (cont'd)  
promise you.

BRUCE  
Even ten minutes is a long time to  
be away from you.

We hear a giggle off scene.

CLOSE SHOT OFFICE BOY

He looks towards Bruce and Hildy and giggles.

TWO SHOT BRUCE AND HILDY

HILDY  
What did you say, Bruce?

Bruce, embarrassed, looks at the office boy, then looks back at Hildy as they turn toward second gate leading into City Room.

BRUCE  
I said -- uh -- I said even ten  
minutes -- is a long time -- to be  
away from you.

HILDY  
Don't be embarrassed, Bruce. I heard  
it, but I just wanted to hear it  
again. I can stand being spoiled a  
little. The gentleman I'm going to  
have a chat with did very little  
spoiling.

BRUCE  
(grimly)  
I'd like to spoil him just once.  
Sure you don't want me to go in with  
you?

HILDY  
My job, Bruce. I started it -- and  
I'll finish it.

BRUCE  
I suppose you're right -- but if it  
gets rough, remember I'm here.

HILDY  
I'll come a-running, pardner.

She starts to push open the iron-grilled gate leading into the City Room. Bruce quickly springs forward and opens it for her. Hildy smiles.

4. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY (cont'd)

Thanks, Bruce.

She kisses his cheek and walks through. He looks after her. The office boy whistles. Bruce pays no attention, but stares after Hildy.

MEDIUM SHOT - SHOOTING DOWN LENGTH OF CITY ROOM

Hildy starts to walk through City Room.

TRUCKING SHOT - HILDY

as she walks the length of the City Room. It's a long walk, because it's a room that takes up practically the whole floor.

The scene is a busy one. But, gradually, as Hildy starts down, one after another recognize her. There are cries of: "Hildy!" "Hello, Hildy", etc., from the men as Hildy goes straight down the aisle. She never stops but waves her own greetings: "Jim!" "Hi, good-looking!" "Laura" "Hullo, Pop" "Nan!" "Eddie!" "Hello, Mac" "Pete!" "Frank" "Oscar!", and gets responses from each of them.

One man is bent over his desk reading his copy -- he is standing up. Hildy slaps him as she goes by. He turns around: "Say, who did that?" As he sees Hildy: "Hello, Hildy!" Hildy: "Hi, Jake."

She passes a middle-aged woman, almost an Edna May Oliver type, seated at a desk pounding out copy and smoking a cigarette. As Hildy comes up to her she slaps the woman on the back.

HILDY (cont'd)

Hello, Beatrice. How's "Advice to the Lovelorn"?

BEATRICE

(looking up)

Hildy! I'll be a monkey's uncle!  
What are you doing here?

HILDY

Point of information -- what does a girl say on meeting her divorced husband? OR: (What does a girl do, etc.)

BEATRICE

(illustrating)

My advice is duck and cross with your right.

5. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

Hildy moves on.

CAMERA TRUCKS WITH HER

to the end of the room where she pauses before the frosted glass partition which separates Walter Burns' office from the rest of the City Room.

**INT. BURNS' OFFICE LONG SHOT**

as she opens the door. Burns is shaving with an electric razor and Louie is holding the mirror up in front of him.

CLOSE SHOT BURNS

shaving, Louie holding the mirror.

LOUIE

A little more round the chin, Boss.

MEDIUM SHOT

There is a sound of the door closing and Burns, without looking up, says:

BURNS

What do you want?

HILDY

Why, I'm surprised, Mr. Burns. That's no way to talk to your wife -- even if she's no longer your wife.

BURNS

(grinning)

Hello, Hildy!

HILDY

Hello, Walter.

(to Louie)

Hi, Louie -- how's the slotmachine king?

LOUIE

Oh, I ain't doing that any more. I'm retired. I'm one of you fellas now -- a newspaper man.

HILDY

Editorials?

BURNS

Get going, Louie. I got company.

6. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

The door flies open and Duffy comes busting in.

DUFFY

Walter!

BURNS

I'm busy, Duffy.

DUFFY

Well, you're not too busy to know that the Governor hasn't signed that reprieve!

BURNS

What?

DUFFY

And that means Earl Williams dies tomorrow morning and makes a sucker out of us!

BURNS

You're crazy. Where's Mac?

DUFFY

He's on my phone. He just called me.

BURNS

They can't do that to me!

He grabs the phone on his desk:

BURNS (cont'd)

Give me that call on Duffy's wire!  
Hello -- Mac? Burns. Where's the  
Governor? -- What do you mean, you  
can't locate him?

(apparently pleading  
to the one man in  
the world who can  
help him)

Mac, you know what this means. We're  
the only paper in town defending  
Earl Williams and if he hangs  
tomorrow we're washed up! Find the  
Governor and when you find him tell  
him we want that reprieve!... Tell  
him I elected him and I can have him  
impeached! Sure, you can do it,  
Mac -- I know you can. I always said  
you were the greatest reporter in the  
country and now you can prove it.  
Get going! Attaboy!

7. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

He hangs up.

BURNS (cont'd)  
(to Duffy,  
sarcastically)  
The greatest reporter in the country!  
First I gotta tell him what news to  
get! Gotta tell him how to get it --  
then I gotta write it for him  
afterward! Now if you were a decent  
City Editor --

CLOSE SHOT DUFFY AND BURNS

with Louie and Hildy in the b.g.

DUFFY  
Don't blame me. I'm City Editor in  
name only. You do all the hiring  
around here.

BURNS  
Yeah! Well, I do the firing, too.  
Remember that, Duffy, and Keep a  
civil tongue in your head.

MEDIUM SHOT

HILDY  
I don't like to interfere with  
business, but would you boys pardon  
us while we have a little heart-to-  
heart talk?

DUFFY AND LOUIE  
(together)  
Well -- But I gotta --

They look at Burns.

BURNS  
Scram, you guys.

They start to go.

HILDY  
You won't miss anything. You'll  
probably be able to hear him just as  
well outside as here.

They go.

HILDY (cont'd)  
Mind if I sit down?

8. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

Hildy sits.

CLOSE SHOT DUFFY AND LOUIE

going out of the door. They cast an interested look back and linger a second. Over scene comes Burns' voice.

BURNS' VOICE

I said scram!

They close the door hurriedly.

MED. CLOSE SHOT BURNS AND HILDY

HILDY

May I have a cigarette, please?

Burns reaches into his pocket, extracts a cigarette and tosses it on the desk. Hildy reaches for it.

HILDY (cont'd)

Thanks. A match?

Burns delves into pockets again, comes up with matchbox, tosses it to Hildy, who catches it deftly, and strikes the match.

BURNS

How long is it?

Hildy finishes lighting her cigarette, takes a puff, and fans out the match.

HILDY

How long is what?

BURNS

You know what. How long since we've seen each other?

HILDY

Let's see. I was in Reno six weeks -- then Bermuda... Oh, about four months, I guess. Seems like yesterday to me.

CLOSEUP BURNS

BURNS

(slyly)

Maybe it was yesterday. Been seeing me in your dreams?

9. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

MEDIUM CLOSE SHOT THE TWO

HILDY  
(casually)  
No -- Mama doesn't dream about you  
any more, Walter. You wouldn't know  
the old girl now.

BURNS  
(with conviction)  
Oh, yes I would. I'd know you any  
time --

He grows lyrical and, rising from his seat, is about to  
start toward her, as he continues:

BURNS AND HILDY  
(together)  
-- any place, anywhere --

He sits.

HILDY  
(half-pityingly)  
You're repeating yourself! That's  
the speech you made the night you  
proposed.  
(she burlesques his  
fervor)  
"-- any time -- any place --  
anywhere!"

CLOSE SHOT HILDY AND BURNS

BURNS  
(growling)  
I notice you still remember it.

HILDY  
I'll always remember it. If I hadn't  
remembered it, I wouldn't have  
divorced you.

BURNS  
You know, Hildy, I sort of wish you  
hadn't done it.

HILDY  
Done what?

BURNS  
Divorced me. It sort of makes a  
fellow lose faith in himself.  
(MORE)

10. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS (cont'd)

It almost gives him a feeling he wasn't wanted.

HILDY

Holy mackerel! Look, Walter, that's what divorces are for.

BURNS

Nonsense. You've got the old-fashioned idea that divorces are something that last forever -- till 'death us do part'. Why, a divorce doesn't mean anything today. It's only a few words mumbled over you by a judge. We've got something between us nothing can change.

HILDY

I suppose that's true in a way. I am fond of you, Walter. I often wish you weren't such a stinker.

BURNS

Now, that's a nice thing to say.

HILDY

Well, why did you promise me you wouldn't fight the divorce and then try and gum up the whole works?

BURNS

Well, I meant to let you go -- but, you know, you never miss the water till the well runs dry.

ANOTHER ANGLE

HILDY

A fellow your age, hiring an airplane to write:

(she gestures above  
to indicate sky-  
writing)

*'Hildy: Don't be hasty -- remember my dimple. Walter.! It held things up twenty minutes while the Judge ran out to watch it.*

BURNS

Well, I don't want to brag, but I've still got the dimple -- and in the same place -- I just acted like any husband who doesn't want to see his home broken up.

11. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY

What home?

WALTER

What home? Don't you remember the home I promised you?

HILDY

Oh, yes -- we were to have it right after our honeymoon -- honeymoon!

BURNS

Was it my fault? Did I know that coal mine was going to have another cave-in? I meant to be with you on our honeymoon, Hildy -- honest I did.

HILDY

All I know is that instead of two weeks in Atlantic City with my bridegroom, I spent two weeks in a coal mine with John Kruptzky -- age sixty-three -- getting food and air out of a tube! You don't deny that. Do you?

BURNS

Deny it! I'm proud of it! We beat the whole country on that story.

HILDY

Well, suppose we did? That isn't what I got married for. What's the good of -- Look, Walter, I came up here to tell you that you'll have to stop phoning me a dozen times a day -- sending twenty telegrams -- all the rest of it, because I'm --

BURNS

Let's not fight, Hildy. Tell you what. You come back to work on the paper and if we find we can't get along in a friendly way, we'll get married again.

HILDY

What?!!

BURNS

I haven't any hard feelings.

12. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY

Walter, you're wonderful in a loathesome sort of way. Now, would you mind keeping quiet long enough for me to tell you what I came up here for?

BURNS

(rising, reaching  
for his hat)

Sure, come on. We'll have some lunch and you can tell me everything.

HILDY

(also rising)

I have a lunch date. I just want --

BURNS

You can break it, can't you?

HILDY

No, I can't.

BURNS

Sure you can. Come on.

DIFFERENT ANGLE

HILDY

Don't tell me what to do! We're divorced -- I'm a free woman. You're not my husband and you're not my boss! And what's more, you're not going to be my boss.

BURNS

What do you mean by that?

HILDY

Just what I said. That's what I --

BURNS

You mean you're not coming back to work here?

HILDY

That's the first time you've been right today. That's what I --

BURNS

(still interrupting)

You've had a better offer, eh?

13. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY

You bet I've got a better offer.

BURNS

Well, go on and take it. Work for somebody else! That's the gratitude I get for --

HILDY

I know, Walter, but I --

BURNS

(ignoring her)

What were you when you came here five years ago? A little college girl from a School of Journalism! I took a little doll-faced mugg --

HILDY

You wouldn't have taken me if I hadn't been doll-faced!

BURNS

Why should I? I thought it would be a novelty to have a face around here a man could look at without shuddering.

HILDY

Listen, Walter --

BURNS

(going right on)

I made a great reporter out of you, Hildy, but you won't be half as good on any other paper, and you know it. You need me and I need you -- and the paper needs both of us.

HILDY

Well, the paper'll have to learn to do without me. And so will you. It just didn't work out, Walter.

WIDER ANGLE

BURNS

It would have worked if you'd been satisfied with just being editor and reporter. But no! You had to marry me and spoil everything.

14. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY  
(indignantly)  
I wasn't satisfied! I suppose I  
proposed to you!

BURNS  
Well, you practically did! Making  
goo-goo eyes at me for two years  
till I broke down. And I still claim  
I was tight the night I proposed. If  
you'd been a gentleman you'd have  
forgotten all about it. But not you!

HILDY  
(speechless)  
You -- you --

She grabs something and chucks it at him. He ducks. The  
phone rings.

BURNS  
(to Hildy)  
You're losing your eye. You used to  
be able to pitch better than that.  
(he reaches for  
phone)  
Hello... Yeah... What? Sweeney? Well,  
what can I do for you?

CLOSE SHOT DUFFY

seated at his desk, talking into phone.

DUFFY  
What's the matter with you? Are you  
drunk? This is Duffy, not Sweeney!

CLOSE SHOT BURNS AND HILDY

Burns into phone:

BURNS  
Sweeney! You can't do that to me! Not  
today, of all days! Jumping  
Jehosophat! Oh, no, Sweeney... Well,  
I suppose so... All right. If you  
have to, you have to.  
(he hangs up)  
How do you like that? Everything  
happens to me -- with 365 days in  
the year -- this has to be the day.

HILDY  
What's the matter?

15. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS

Sweeney.

HILDY

Dead?

BURNS

Not yet. Might just as well be. The only man on the paper who can write -- and his wife picks this morning to have a baby!

CLOSE SHOT HILDY

HILDY

Sweeney?

(she laughs)

Well, after all, he didn't do it on purpose, did he?

CLOSE SHOT BURNS AND HILDY

BURNS

I don't care whether he did or not. He's supposed to be covering the Earl Williams case and there he is -- waiting at the hospital! Is there no sense of honor left in this country?

HILDY

(practically)

Well, haven't you got anybody else?

BURNS

There's nobody else on the paper who can write! This'll break me, unless --

(he stares at Hildy;  
then a light breaks)

Hildy!

HILDY

No!

BURNS

You've got to help me, Hildy.

HILDY

Keep away --

BURNS

It'll bring us together again, Hildy -- just the way we used to be.

16. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY

That's what I'm afraid of. "Any  
time -- any place -- anywhere!"

BURNS

Don't mock, Hildy, this is bigger  
than anything that's happened to us.  
Don't do it for me! Do it for the  
paper.

HILDY

Get away, Svengali.

BURNS

If you won't do it for love, how  
about money? Forget the other offer  
and I'll raise you twenty-five bucks  
a week.

HILDY

Listen, you bumble-headed baboon --

BURNS

All right -- thirty-five, and not a  
cent more!

HILDY

Please! Will you just --

BURNS

Great grief! What's that other paper  
going to give you?

HILDY

I'm not working for any other paper!

BURNS

Oh! In that case, the raise is off  
and you go back to your old salary  
and like it. Trying to blackjack --

HILDY

Look at this!  
(pulling her glove  
off her left hand)

CLOSEUP HILDY

She gets glove off left hand and holds up an engagement ring  
for him to see.

HILDY (cont'd)

Do you see this? Do you know what an  
engagement ring is?

17. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

CLOSEUP BURNS

He looks at ring, swallows, then:

MED. SHOT

Burns and Hildy.

HILDY (cont'd)

I tried to tell you right away but you started reminiscing. I'm getting married, Walter, and also getting as far away from the newspaper business as I can get! I'm through.

BURNS

(himself again)

Get married all you want to, Hildy, but you can't quit the newspaper business.

HILDY

You can't sell me that, Walter.

BURNS

Who says I can't? You're a newspaper man.

HILDY

That's why I'm quitting. I want to go some place where I can be a woman.

BURNS

I know you, Hildy, and I know what it would mean. It would kill you.

CLOSER SHOT

HILDY

(bitterly)

A journalist! Peeking through keyholes -- running after fire engines -- waking people up in the middle of the night to ask them if they think Hitler's going to start a war -- stealing pictures off old ladies of their daughters that got chased by apemen! I know all about reporters -- a lot of daffy buttinskies going around without a nickel in their pockets, and for what? So a million hired girls and motormen's wives will know what's going on! No, Walter, I'm through.

18. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS

Where'd you meet this man?

HILDY

Bermuda.

BURNS

Bermuda... Rich, eh?

HILDY

Not what you'd call rich. Makes about five thousand a year.

BURNS

What's his line?

HILDY

He's in the insurance business.

BURNS

(looks up)

The insurance business?

HILDY

(on the defensive)

It's a good, honest business, isn't it?

ANOTHER ANGLE

BURNS

Oh sure, it's honest. But somehow, I can't picture you with a guy who sells policies.

HILDY

Well, I can, and I love it! He forgets the office when he's with me. He doesn't treat me like an errand-boy -- he treats me like a woman.

BURNS

He does, does he? How did I treat you -- like a water buffalo?

HILDY

I don't know about water buffaloes, but I know about him. He's kind and sweet and considerate. He wants a home -- and children.

BURNS

Say, sounds more like a guy I ought to marry. What's his name?

19. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY

Well, I'll give you a hint. By tomorrow they'll be calling me Mrs. Bruce Baldwin.

BURNS

Tomorrow? Tomorrow... as quick as that?

HILDY

The quicker the better. Well -- I finally got out what I came in to tell you.

(she extends her hand)

So long, Walter, and better luck next time.

BURNS

(taking her hand)

I wish you everything I couldn't give you, Hildy.

HILDY

Thanks...

BURNS

Too bad I couldn't see this guy first. I'm pretty particular about whom my wife marries.

HILDY

(laughing)

Well, he's waiting in the anteroom for me now.

BURNS

(Say, could I meet him?)

HILDY

Oh, better not, Walter. Wouldn't do any good.

BURNS

You're not afraid, are you?

HILDY

Afraid? I should say not!

BURNS

All right then, come on and let's  
(MORE)

20. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS (cont'd)  
see this paragon.  
(gets hat)  
Is he as good as you say?

HILDY  
Better.

MED. SHOT OFFICE

Burns has his hat. They start toward the door.

BURNS  
Then what does he want with you?

HILDY  
(laughing)  
Now you got me.

BURNS  
Nothing personal. I was just asking.

At the door, Burns walks ahead, opens door and walks out.

**INT. CORRIDOR OUTSIDE BURNS' OFFICE MED. CLOSE SHOT BURNS**

BURNS  
After all --

He stops as he realizes she's not there. The door opens.  
Hildy comes out.

HILDY  
You wouldn't believe this, Walter,  
but Bruce holds the door open for  
me.

BURNS  
(incredulous)  
No kidding?

**INT. CITY ROOM FULL SHOT**

Reporters conversing. They stop as Hildy and Burns enter  
scene.

TRUCKING SHOT

as Hildy follows Burns through the City Room. This time, in  
contrast to Hildy's original walk through the room, the  
groups are silent as they watch the two.

21. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY  
(trying to keep  
pace)  
And he takes his hat off when he's  
with a lady.

BURNS  
(over his shoulder)  
What for?

HILDY  
(shouting)  
And when he walks with a lady, he  
waits for her!

BURNS  
(stops)  
Oh, I'm sorry.

Burns, at this point, has reached the switchboard. He says,  
under his breath, to Maisie:

BURNS (cont'd)  
(under his breath)  
Have Duffy call me in the restaurant  
in twenty minutes.

Hildy, a little out of breath, catches up with him. At the  
iron gate that opens into anteroom Hildy jumps ahead, opens  
the gate and holds it for Burns.

HILDY  
Allow me.

BURNS  
(walking right  
through)  
Thanks.

Hildy follows him out.

**INT. ANTEROOM MED. SHOT**

as Hildy follows Burns in. Bruce is sitting on the bench. On  
the end of a bench sits an old, grizzled Western Union  
"boy".

Ignoring Bruce, Burns strides over to the "boy", seizes his  
hand, shakes it and says:

BURNS  
I can see right away my wife picked  
(MORE)

22. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS (cont'd)  
(out the right  
husband for herself.)

CLOSE SHOT BRUCE

Hildy behind him. Bruce registers amazement at this.

CLOSE SHOT BURNS AND MESSENGER

The messenger is more amazed than Bruce as Burns keeps pumping his hand vigorously.

MESSENGER  
There must be some mistake. I'm  
already married.

BURNS  
(you never saw a  
more surprised man)  
Already married!  
(turning to Hildy  
o.s.)  
Hildy, why didn't you tell me?

CLOSEUP HILDY

She shakes her head at Burns' antics, but can't help smiling nevertheless.

MEDIUM SHOT BURNS AND MESSENGER

BURNS (cont'd)  
(again seizing  
messenger's hand)  
Congratulations again, Mr. Baldwin!

MESSENGER  
But my name --

BRUCE  
(as he enters scene)  
Mr. Burns!

Burns turns slightly but doesn't release messenger's hand.

BURNS  
Yeah? You'll have to excuse me -- I'm  
busy with Mr. Bruce Baldwin here.  
Just leave your card with the boy.

CLOSE SHOT BRUCE AND BURNS

Bruce takes hold of Burns' coat and shakes it to get his attention. Burns turns on him:

23. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS (cont'd)

I'm very sorry, but I'm busy! Look --  
(he points o.s.)  
-- there's the boy. Take your card  
and leave it with him.

He turns away again. Bruce, determinedly, takes hold of his sleeve and pulls at it.

BRUCE

Mr. Burns --

BURNS

(wheeling around)  
I've just told you I was busy with  
Mr. Bruce Baldwin!

BRUCE

I'm Bruce Baldwin!

MEDIUM SHOT

Burns, still pumping the dazed messenger's hand, stops at this, drops hand, and turns to Bruce:

BURNS

You're Bruce Baldwin?

BRUCE

Yes!

BURNS

(accusing to  
messenger)  
Then who are you?

MESSENGER

(falteringly)  
My name's Pete Davis.

BURNS

Pete Davis! Well, Mr. Davis, this is  
no concern of yours and after this  
I'll thank you to keep out of my  
affairs!

The messenger isn't quite sure what he's done but he slinks back to his seat as Burns turns to Bruce.

CLOSEUP HILDY

She is beginning to get sore, but reluctantly again she is compelled to smile at Walter's behavior.

CLOSE SHOT BURNS AND BRUCE

BURNS (cont'd)  
(reaches for Bruce's  
hand but grabs the  
umbrella and begins  
shaking the handle  
up and down)  
This is a pleasure, Mr. Baldwin, and  
I'm sorry about the mistake.

BRUCE  
(he tries to shift  
the umbrella,  
calling Burns'  
attention to it, and  
offers his hand  
instead)

BURNS  
Oh, I thought there was something  
funny... You see, Bruce, you don't  
mind if I call you Bruce, do you?  
After all, we're practically  
related --

BRUCE  
(completely unnerved  
by this time, and  
you can't quite  
blame him)  
Mr. -- well -- no -- no -- not at  
all.

BURNS  
You see, my wife -- I mean, your  
wife -- that is, I mean Hildy -- had  
led me to expect that she was  
marrying a much older man.

BRUCE  
(this is the final  
crusher)  
Oh.

BURNS  
But I see, she didn't mean old in  
years. You always carry an umbrella,  
Bruce?

BRUCE  
Well, er -- it looked a little cloudy  
this morning.

25. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS

That's right. -- Rubbers, too, I hope? A man ought to be prepared for any emergency.

Burns looks down. Bruce, in unconscious responses, helplessly lifts his foot up and we see the rubber.

BURNS (cont'd)

Attaboy!

(taking Bruce's arm  
and leading him  
toward elevator)

Come on, Bruce.

BRUCE

(going along, but  
worried)

Where are we going?

BURNS

Where are we going? I'm going to buy you two lunch -- didn't Hildy tell you?

BRUCE

(a helpless look  
back at Hildy)

No -- she didn't.

BURNS

Just wanted to surprise you, I guess.

(as the elevator is  
about to pass, he  
calls)

Down!

(practically shoving  
Bruce in)

After you, Bruce!

(as Bruce disappears  
inside he turns  
toward Hildy)

Come on, Hildy, my treat!

CLOSE SHOT BURNS NEAR OPEN ELEVATOR

We don't see the passengers. Hildy comes into scene.

HILDY

I suppose I can't call this off without creating a scene -- but remember, it's your last fling.

BURNS

(hurt)

How do you like that? Here I am being  
nice to you and your sweet-heart and  
that's the thanks I get!

He jumps into the elevator -- in a second he hops out.

BURNS (cont'd)

(very sweetly -- he  
almost sings it)

Oh -- after you, Hildy!

With a look of disgust Hildy gets in. Burns follows and the  
door slams on them.

CLOSEUP OFFICE BOY

He looks after departed elevator and whistles. Then he grins  
all over.

DISSOLVE TO:

**INT. RESTAURANT CLOSEUP - A BEAMING WAITER**

HE GRINS ALL OVER AND SAYS:

WAITER

Don't tell me it's you, Hildy!

CAMERA PULLS BACK

and discloses our three at a restaurant table. Nothing  
swanky -- a place like Jack Blake's in New York, say.

HILDY

(beaming at waiter)

Nobody else.

She extends her hand. The waiter takes it; they shake.

HILDY (cont'd)

How's everything, Gus?

GUS

I can't complain.

BURNS

(studying menu)

Well, I can. I'm hungry. Roast beef  
sandwich -- rare. And some coffee.

27. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

GUS

Shall I put a little rum in the coffee? It's a nasty day.

BURNS

Good idea. How about you, Hildy?

HILDY

(discarding menu)

Oh -- I'll take the same, I guess.  
And coffee.

GUS

Little rum in yours, too?

HILDY

I guess so.

Bruce looks at her. She hurriedly changes her mind.

HILDY (cont'd)

No -- just coffee, Gus.

GUS

(crestfallen)

Just coffee.

(to Bruce)

And you, sir?

BRUCE

(putting menu down)

Oh, I'll take the same, I guess. And a glass of milk.

GUS

(incredulous)

Milk?

BRUCE

(thinks he hasn't heard)

Yes.

GUS

(shaking his head as he writes it down)

Milk.

BURNS

And don't put any rum in it, Gus.

CLOSEUP - GUS

Gus gives him a look and goes.

ANOTHER ANGLE - THE TRIO AT TABLE

Burns surveys the others quizzically.

BURNS (cont'd)

(a sigh)

Well, so you're getting married tomorrow, eh? How does it feel, Bruce?

BRUCE

Feels awful good. Yes, sir -- we're taking the four o'clock train to Albany and tomorrow we'll be married.

BURNS

(it's the Puritan in him)

Taking the train today -- and being married tomorrow?

He whistles.

BRUCE

(rising to the bait)

Oh, it isn't like that.

HILDY

(reassuring Mrs. Grundy)

It will be perfectly all right, Walter. Mother is coming with us on the train.

BURNS

Mother? But your mother --

BRUCE

No. My mother.

BURNS

(he gets it and underlines it)

Oh. Your mother -- well, of course, that relieves my mind.

HILDY

(to Bruce)

Isn't it sweet of Walter -- still wanting to protect me? She gives Burns that too-sweet look.

29. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS

(apparently taking  
this at face value)

I know I wasn't a good husband,  
Hildy,  
but you can always count on me.

TWO SHOT - FEATURING BRUCE AND HILDY

BRUCE

(a little cookily)

I don't think she'll need you very  
much -- I aim to do most of the  
protecting myself.

He pats Hildy's arm -- she smiles at him.

THREE SHOT - HILDY, BRUCE AND BURNS

BURNS

Well, I'll tell you one thing, old  
man, she never looked at me the way  
she's looking at you.

HILDY

I might have, Walter, but you were  
never there.

BURNS

Anyway, I'm glad you two are going  
to be happy and have all the things  
I couldn't give her. You know, Hildy  
is about the best reporter in the  
country -- and that goes regardless  
of sex. But all she really ever  
wanted was a home.

BRUCE

Well, I'll try to give her one.

BURNS

I know you will, Bruce. Are you going  
to live with your mother?

BRUCE

Just for the first year.

BURNS

(sighing)

That'll be nice. A home with mother.  
A real honeymoon. In Albany, too.  
Ow!

30. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

That "ow" is sotto voce, but it's the direct result of a kick under the table from Hildy.

BRUCE

Mighty nice little town, Albany.  
They've got the State Capitol there,  
you know.

BURNS

Yes, I know...  
(he chuckles)  
Hildy, will you ever forget the night  
you brought the Governor back to your  
hotel room and found me taking a  
bath? She didn't even know I was in  
town...

His laugh stops cold and he clutches for his shin again.  
Hildy just looks. Providentially, the waiter enters the  
scene.

GUS

Well, here we are.

He begins serving them.

BURNS

(trying to pick up  
again after a  
second)  
How's business, Bruce?

BRUCE

Well, Albany's a mighty good  
insurance town. Most people there  
take it out pretty early in life.

BURNS

I don't blame them.

Gus, who has just managed to come between Hildy and Burns,  
lets out a startled "ouch".

HILDY

Oh, I'm sorry, Gus! My foot must  
have slipped.

GUS

(a pained expression  
belies his words)  
That's all right.

BURNS

I sometimes wish I'd taken out  
(MORE)

31. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS (cont'd)

insurance -- but, of course, now it doesn't matter. Still, I suppose it would have been the smart thing to do.

BRUCE

Well, I honestly feel that way. I figure I'm in one line of business that really helps people. Of course, we don't help you much when you're alive -- but afterward -- that's what counts.

BURNS

I see what you mean.

They fall to.

CLOSE SHOT - HILDY

She sips her coffee and acts surprised.

HILDY

Gus, this --

CLOSEUP - GUS

GUS

(winking)

Good coffee, isn't it?

CLOSEUP - HILDY

She smiles and winks back, and takes another sip.

GROUP SHOT AT TABLE

Gus starts to go.

BRUCE

You've forgotten my milk.

GUS

Oh. The milk. Yes.

He leaves scene, shaking his head. Burns sips his coffee. He likes it. He lifts his cup to Hildy.

BURNS

Here's luck to the bride and bridegroom.

32. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY  
(lifts cup)  
Thank you.

BRUCE  
(looking for  
something to respond  
with --  
apologetically)  
He hasn't brought my milk yet.

A bus boy comes into scene and stops before Burns.

BUS BOY  
They want you on the phone, Mr.  
Burns.

BURNS  
They would!

Boy goes, Burns rises, starts off, comes back for his cup of coffee, which he then takes off with him.

TWO SHOT - BRUCE AND HILDY

BRUCE  
(looking after him)  
You know, Hildy, he's not a bad  
fellow.

HILDY  
(looking at him  
maternally)  
You're so nice, Bruce, you think  
everybody else is.

BRUCE  
Oh, he's not the man for you. I can  
see that. But I sort of like him.  
Got a lot of charm.

HILDY  
He comes by it naturally. His  
grandfather was a snake.

BRUCE  
(shaking his head)  
If anybody had told me I'd be sitting  
at lunch with him -- but he swept me  
right off my feet.

HILDY  
That's what he did to me. Swept me  
right off my feet -- and left me  
(MORE)

33. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY (cont'd)  
lying on the floor.

**INT. PHONE BOOTH FULL SHOT**

Burns is listening, has coffee on ledge and sips it now and then.

BURNS  
Get this -- get Sweeney off that  
yarn and out of town on a two weeks'  
vacation -- and right away... All  
right, Duffy, keep your shirt on.  
Hildy's coming back... No. She  
doesn't know it yet. But she'll be  
there. I promise you, Duffy. And tell  
Louie to stick around.

He hangs up, smiles, and finishes the coffee. Then he girds himself for being crushed. He gradually begins to look sunk. He pulls out a small mirror to study his expression till he finally gets what he wants. He holds that expression as he comes out of the booth.

**INT. RESTAURANT MED. SHOT AT TABLE**

Gus is entering the scene.

GUS  
Your milk, sir.

He serves Bruce.

GUS (cont'd)  
And I brought you another cup of  
coffee, Hildy.

Gus serves her and puts still another cup in front of Burns' chair.

HILDY  
Thanks, Gus.

She takes a sip and almost chokes.

BRUCE  
Too hot?

HILDY  
(gasping for breath)  
No. It's strong.  
(quickly)  
But I like it that way.

Gus goes, smiling.

BRUCE  
(looking off)  
Say, what's happened to Burns? He  
looks sunk, doesn't he?

HILDY  
(beaming)  
He certainly -- hic -- does!  
Burns comes into scene, looking like  
a 1929 banker just before jumping off  
a roof, and sits down.

BRUCE  
Anything the matter?

BURNS  
Just Sweeney again. One of my best  
reporters.

HILDY  
What now?

BURNS  
His wife had twins and he went out  
to celebrate and got as drunk as a  
lord. They can't even find him.  
(he sips his coffee)  
I tell you, drink is the ruin of  
this nation.

HILDY  
(sipping hers)  
You said it.

BURNS  
So -- Sweeney gets twins -- and Earl  
Williams gets hanged tomorrow.

BRUCE  
Just what is the lowdown on Williams?

BURNS  
It's simple. A poor little dope who  
lost his job went berserk and shot a  
cop who was coming after him to quiet  
him down.

HILDY  
If he's nuts, why doesn't the State  
just put him away?

35. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS

Because it happened to be a colored policeman.

HILDY

(for Bruce's benefit)

The colored vote happens to be very important to the Mayor of this town.

BURNS

Especially with an election coming up in a few days.

BRUCE

Are you sure Williams is not all there?

BURNS

All you've got to do is talk to him. But the Mayor would hang his own grandmother to be re-elected.

BRUCE

But couldn't you show the man wasn't responsible?

CLOSEUP - BURNS

BURNS

(there's a sly expression on his face)

How?

HILDY'S VOICE

You could run an interview that would prove it. Remember the interview I wrote with Jimmy Wellman? That saved his life.

BURNS

(slapping hands together)

Yes, you could do it, Hildy. You could save that poor devil's life. You could -- but --

(the enthusiasm dies away)

-- you're going away. I forgot.

THREE SHOT

BRUCE

How long would the interview take?

BURNS

Oh -- an hour for the interview.  
Another hour to write it.

BRUCE

We could take the six o'clock train,  
Hildy. If it would save a man's life.

HILDY

No, Bruce, dear. Don't you see? This  
is a trick to get your sympathy. No,  
Walter, I've been waiting for  
something like this -- but I wasn't  
sure when you'd spring it. If you  
want to save Earl Williams' life,  
you can interview him yourself.  
You're  
still a good reporter. Bruce and I  
will be on that four o'clock train --  
and thanks just the same.

BURNS

I'm an editor. I know what ought to  
be written, but I can't write it the  
way you could. It needs a woman's  
heart --

HILDY

Why, Walter, you're getting poetic!

BURNS

(to Bruce)

You see what I had to put up with?  
She never trusted me! You argue with  
her -- otherwise you're going on a  
honeymoon with blood on your hands!  
Bruce gulps.

BURNS (cont'd)

How can you have any happiness after  
that? All through the years you'll  
remember that a man went to the  
gallows because you were too selfish  
to wait two hours! I tell you, Earl  
Williams' face will come between you  
on the train tonight -- and at the  
preacher's tomorrow -- and all the  
rest of your lives!

37. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY

(breaking into  
applause)

What a performance! Bravo! Don't let  
him fool you, Bruce -- it's only an  
act!

BURNS

What do you mean, only an act?  
Haven't  
you got any feeling?

HILDY

Well, it's either an act on your  
part or a miracle on Sweeney's.

BURNS

What do you mean?

HILDY

I happen to know Sweeney was married  
only three months ago. If he's got  
twins this morning, I claim it was  
done with mirrors.

BURNS

(laughs, throws up  
his hands)

All right, Hildy, I'm licked. But  
I'll make you and Bruce a business  
proposition.

HILDY

We're not interested.

BURNS

(to Bruce)

Maybe you'll be. You're a smart young  
man. You let Hildy do this story for  
me and you can write out a  
\$100,000.00 insurance policy for me.  
What do you say?

BRUCE

I don't use my wife for business  
purposes, Mr. Burns!

HILDY

Wait a minute, Bruce. What's  
commission on a \$100,000.00 policy?

BRUCE

Well, at his age, twenty payment  
life, a little over a thousand

(MORE)

38. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BRUCE (cont'd)  
dollars.

HILDY  
And what's the matter with a thousand  
dollars?

BRUCE  
But --

HILDY  
According to the budget, we laid out  
that's more than our food bill for a  
whole year. Listen, Bruce, I don't  
want Walter Burns to use me, but I'm  
perfectly willing to use him. How  
long will it take to get him  
examined?

BRUCE  
I could get a company doctor in  
twenty minutes.

BURNS  
Now you're talking!

HILDY  
(turning on Burns)  
You keep out of this. Bruce, suppose  
you examine Mr. Burns in his office.  
I'll get my bag and go over to the  
Press Room in the Criminal Courts  
Building. You phone me as soon as  
Mr. Burns has given you his check.  
Then I'll go get the interview and  
you phone Mother that we're taking  
the six o'clock train.  
(back to Burns)  
And no tricks, Walter!

BURNS  
What tricks would I pull?

HILDY  
Oh, nothing! Of course, you might  
cancel the check. Yes! Wait a minute!  
What would be his first payment on  
that policy?

BRUCE  
About twenty-five hundred dollars.

HILDY  
Better make that a certified check,  
Walter.

BURNS  
(indignantly)  
What do you think I am -- a crook?

HILDY  
Yes --- and that's putting it mildly!  
No certified check -- no story --  
Get me?

BURNS  
All right. The check will be  
certified. Want my fingerprints?

HILDY  
(rising)  
No thanks, I've still got those.  
Well, I'll step into some working  
clothes and hop over to the Press  
Room for the background on this yarn.  
It'll be kind of fun to see the boys  
again, too. Remember, Bruce, it must  
be certified.

BRUCE  
All right, dear.

HILDY  
Wait a minute, Bruce. Have you got  
that money?

BRUCE  
(feeling his pocket)  
The five hundred? Sure.

HILDY  
On second thought, would you let me  
have it? I'll get the tickets.

BRUCE  
But --

HILDY  
Believe me, Bruce, I know what I'm  
doing. He'd get you in a crap game --

BRUCE  
But I don't gamble, Hilda!

HILDY  
I know a lot of men who didn't do  
anything till they met Walter Burns.  
Please, dear.

40. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BRUCE  
(reluctantly)  
All right.  
(he pulls out his  
wallet)  
One -- two -- three -- four -- five.  
Five hundred. Be careful, honey.

HILDY  
I'll be careful, darling. You be,  
please.

She kisses him, kisses her hand and pats it to Burns' cheek.

HILDY (cont'd)  
So long, husbands.

She goes.

TRUCKING SHOT - HILDY

leaving. She weaves just a bit.

MED. CLOSE SHOT - THE TWO MEN

They look after her.

BRUCE  
(smiling a little)  
I never knew Hildy to be so  
determined  
before.

BURNS  
You haven't seen anything yet.

Bruce turns to look at Burns -- they look at each other.

FADE OUT:

**FADE IN: INT. PRESS ROOM - CRIMINAL COURTS BLDG - DAY CLOSE**

SHOT AT TELEPHONE

It is ringing. A hand comes in to take the phone.

CAMERA DRAWS BACK A LITTLE

to show Endicott taking the phone. He has an eye shade over  
his eyes and five cards in his other hand.

41. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

ENDICOTT

(into phone)

Criminal Courts Press Room... This is Endicott... No, nothing new on the Williams case yet boss. Well, you bet I'm here plugging away every minute.

(hangs up and studies his cards)

Up a dime.

CAMERA PANS SLOWLY

to reveal the other players as they speak.

Playing are reporters Murphy, Endicott, Wilson, Schwartz and McCue.

MURPHY

(dropping his cards)

By me.

WILSON

(also dropping)

Droparoo.

Schwartz knocks on table and drops cards.

MCCUE

(reluctantly)

I'll call.

ENDICOTT

Three sixes. Is that any good?

HILDY'S VOICE

It sure looks good from here.

The boys all look up toward sound of Hildy's voice.

CLOSE SHOT HILDY JOHNSON

framed in the doorway. She is carrying a bag and has changed her costume to a tailored travelling suit. She grins and comes into the room.

MED. SHOT REPORTERS

They are all talking at once as Hildy comes into the scene. There are ad libs of "Hildy!" "Where'd you come from?" "Holy Mackerel, Hildy Johnson!", etc. Hildy raises her hand for silence.

42. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY

One at a time, boys.

She enters to a desk, places her bag on top of the desk, takes her hat off and hangs it on a clothes tree in the corner, comes back to desk and opens the travelling bag. All through the above action she is talking rapidly.

HILDY (cont'd)

No, I'm not back for good. I'm just covering the Earl Williams story for Mr. Sweeney who had a sudden attack of something but will be all right by tomorrow. No, I haven't made up with Walter Burns -- far from it! As a matter of fact, I'm leaving tonight for Albany and I'll be married tomorrow morning. The lucky man is Mr. Bruce Baldwin, a gentleman in the insurance business -- and when I say gentleman, I mean gentleman! Are there any other questions?

Hildy takes notebook and pencil out of bag, looks at the stockings she is wearing, sees she has a run and takes a fresh pair out of the bag. She sits down and begins to put on the new stockings.

ENDICOTT

(grinning)

Well, that about covers everything.

HILDY

Good. Now I want to ask you fellows a couple of questions. Did Earl Williams know what he was doing when he fired that gun?

MURPHY

If you ask us, no. If you ask the state alienists, the answer is yes.

MCCUE

It's a simple story. Earl Williams works for the E.J. McClosky Manufacturing Company as a bookkeeper for fourteen years. He starts in at twenty dollars a week and gradually works his way up to twenty-two fifty. A year ago the McClosky Company goes out of business and Williams loses

(MORE)

MCCUE (cont'd)

his job.

(waving his hand  
toward Wilson)

Take it away, Fred Wilson!

WILSON

Well -- Williams goes a little balmy and begins making speeches on a plan he's got to save the world. Only he makes his speeches, usually, on a very busy street and neglects to get a license for it. Well, the cops let him alone as much as they can because he's harmless and they're kinda sorry for him. But one day he decides to hold a meeting right in the middle of a Veteran's Parade and the cops chase him. He gets scared and goes into hiding.

(gesturing toward  
Schwartz)

Come in, Dave Schwartz.

SCHWARTZ

His Honor, the Mayor, now comes out with a statement that Earl Williams is a dangerous character in the employ of two or three foreign governments and the police are going to get him dead or alive. Somebody sends out a tip that this guy is hiding in Molly Malloy's joint. And this colored policeman, Daniels, goes over to pick Williams up. Williams has read the papers, thinks the cop is going to kill him and shoots first. That is all.

HILDY

Thanks, boys. That's all I want to know.

Hildy gets up, rolls the pair of stockings she has just discarded into a ball, crosses to Bensinger's desk and puts the stockings in a drawer.

ENDICOTT

Say, that's old Prissy Bensinger's desk.

HILDY

I know, I just want to give him a thrill.

44. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

Hildy crosses back to desk and sits down.

HILDY (cont'd)  
All right, boys, now that everything  
is settled, deal me in.

Hildy glances toward clock on wall. The hands show 2:45 PM.

INSERT: CLOCK - HANDS POINTING TO 2:45 PM.

CLOSE SHOT HILDY

She picks up phone nearest her on desk and starts to dial,  
picking up cards dealt her with one hand.

HILDY (cont'd)  
(into phone)  
Hello, this is Hildy Johnson. Get me  
Walter Burns.  
(she studies her  
cards -- then, into  
phone)  
Hello, Walter. How's the old double-  
crosser?

CLOSE SHOT WALTER BURNS

Telephone at his ear.

BURNS  
Hello, my fine-feathered friend.  
Thought I might be hearing from you.  
What have you got to report?

CAMERA PULLS BACK TO MEDIUM SHOT

and we see that Burns is stripped to the waist. A doctor is  
applying a stethoscope to his chest. We HOLD the picture a  
second: Burns listening intently on the phone and the doctor  
listening intently to his chest.

BURNS (cont'd)  
(into phone)  
Going all right, eh?

DOCTOR  
(nodding)  
Fine.

Doctor suddenly realizes what he's said and looks up.

45. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS

(putting hand over  
mouthpiece of phone)

Doctor, will you please keep quiet a  
minute? How do you expect me to get  
any work done?

CAMERA PULLS BACK

to include Bruce, who has some papers in front of him at the  
desk. Bruce grins.

DOCTOR

How do you expect me to get anywhere  
if you're going to keep on that  
phone? If you'll just give me two  
minutes  
more --

BURNS

(into phone)

Well, they haven't finished with me  
yet but I'm hoping to get my shirt  
back. Oh, no. I'm in the pink of  
condition. They found two new  
dimples.

CUT TO:

**INT. PRESS ROOM - CRIMINAL COURTS BLDG**

CLOSE SHOT HILDY AT TELEPHONE

cards in her other hand.

HILDY

How about that check? All right, Mr.  
Burns, but remember, no checkee --  
no story. Well, as soon as they  
decide whether you live or not will  
you have that new man of mine call me  
up? Yes, sir.

(she hangs up)

All right, boys. Up a dime.

ENDICOTT'S VOICE

Right back at you.

MED. SHOT

MCCUE

(dropping his cards)

You fight it cut.

46. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY  
And up a dime.

ENDICOTT  
(studying a second)  
I call. What you got?

HILDY  
(displaying her  
cards)  
Three bullets! Any good?

ENDICOTT  
(throwing his cards  
away)  
Beats king up.

Hildy rakes in the money.

MCCUE  
What are you going to do with all  
that money, Hildy?

WILSON  
Yeah -- you can't spend it in Albany.

HILDY  
Oh, I'll think of something.

MED. SHOT

taking in door and including group. Bensinger, another reporter, comes in from the corridor. He stands out from the others because of his tidy appearance, and carries a book under his arm.

MURPHY  
Hello, Harvard! Got anything new on  
the hanging?

CLOSE SHOT BENSINGER

BENSINGER  
(cockily)  
Why don't you fellows get your own  
news?

CLOSE SHOT HILDY

HILDY  
Can't you say 'hello' to a fellow?

47. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

TWO SHOT FEATURING HILDY AND BENSINGER

BENSINGER

Hildy!

He comes over to shake hands.

BENSINGER (cont'd)

Are you back?

HILDY

No, just a farewell appearance,  
batting for Sweeney. I'm going into  
business for myself.

BENSINGER

What doing?

HILDY

I'm getting married tomorrow.

BENSINGER

Well, congratulations! Good luck!

THE TABLE ANOTHER ANGLE

ENDICOTT

Why don't you use him for a  
bridesmaid, Hildy?

SCHWARTZ

Come on, Hildy, your deal.

CLOSE SHOT BENSINGER AT HIS DESK

He opens a drawer, the one in which Hildy put her stockings.

BENSINGER

Say, who put these stockings in my  
desk?

(he turns to the  
group)

MCCUE'S VOICE

I don't know, but I think they got  
rats in the building.

BENSINGER

(makes a gesture of  
disgust and picks up  
telephone)

This is Bensinger. I just saw the  
Sheriff. He won't move the hanging  
up a minute... All right, I'll talk

(MORE)

48. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BENSINGER (cont'd)  
to him again, but it's no use. The  
execution is set for seven in the  
morning. Get me a rewrite man.

CLOSE SHOT ENDICOTT

dealing the cards.

ENDICOTT  
Why can't they hang that guy at a  
reasonable hour, so we can get some  
sleep?

CLOSE SHOT BENSINGER

BENSINGER  
(into phone)  
Jake, new lead on the hanging. This  
new alienist from New York -- Dr.  
Max J. Egelhoffer -- is going to  
interview Williams in about half an  
hour -- in the Sheriff's office.

MED. SHOT AT TABLE - FEATURING MURPHY

Murphy reaches for the phone. Without dropping his cards, he  
jiggles the hook.

MURPHY  
That must be the tenth alienist  
they've had on Williams. Even if he  
wasn't crazy before, he would be  
after ten of those babies got through  
psychoanalyzing him.  
(into phone)  
Gimme the desk.

ENDICOTT  
This Egelhoffer's pretty good.

MURPHY  
Yeah? What did he ever do for his  
country?

ENDICOTT  
Don't you remember? He's the guy  
went to Washington to interview the  
Brain Trust, and gave out a statement  
that they were all sane. It created  
a sensation!

CLOSE SHOT BENSINGER

He is referring to his notes as he talks:

49. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BENSINGER

(into phone)

Here's the situation on the eve of  
the hanging:

CLOSE SHOT MURPHY

He continues playing his cards:

MURPHY

(into phone)

This is Murphy. More slop on the  
hanging.

CLOSE SHOT BENSINGER

BENSINGER

(into phone)

A double guard's been thrown around  
the jail, municipal buildings,  
railroad terminals, and elevated  
stations to prepare for the expected  
general uprising of radicals at the  
hour of execution.

CLOSE SHOT MURPHY

MURPHY

(into phone)

Ready? The Sheriff's just put two  
hundred more relatives on the payroll  
to protect the city against the Red  
Army -- which is leaving Moscow in a  
couple of minutes.

(consults his hand)

Up a dime.

CLOSE SHOT BENSINGER

BENSINGER

(into phone)

The Sheriff has just received four  
more letters threatening his life,  
but he says nothing can interfere  
with his duty.

CLOSE SHOT MURPHY

MURPHY

(into phone)

And to prove to the voters that the  
Red Menace is on the level, the  
Sheriff has written himself four  
more letters, threatening his life.

(MORE)

50. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

MURPHY (cont'd)

I know he wrote 'em on account of  
the misspellings.

MED. SHOT AT TABLE FEATURING HILDY

ENDICOTT

Trouble is, when the Red Menace shows  
up the Sheriff will still be crying  
'Wolf!'

MURPHY

What have you got, Hildy?

HILDY

Kings and sixes.

MURPHY

(throwing down)  
That's good.

HILDY

(sweeping coins in)  
'Kings and sixes The pot affixes'...  
Poetry. I learned that at my  
grandma's knee.

WILSON

That's why I keep losing. My grandma  
was a modest woman -- nobody ever  
saw her knees, not even my grandpop.

INT. WALTER BURNS' OFFICE MED. SHOT

The doctor has gone. Burns is adjusting his shirt. Bruce is  
sitting at the desk.

BRUCE

I don't know. This makes me feel  
funny.

TWO SHOT

BURNS

Why shouldn't I make Hildy my  
beneficiary? I've got nobody else to  
leave it to.

BRUCE

I feel I ought to take care of her.

BURNS

Well, you'll take care of her. After  
all, if that doctor's right, I'm  
(MORE)

BURNS (cont'd)

going to live for a long time yet.  
Look, Bruce, this is a debt of honor.  
I was a very bad husband: Hildy could  
have got a lot of alimony if she'd  
wanted to, but she wouldn't take  
any. She had it coming to her, but  
she was too independent.

BRUCE

Well, I'm independent, too.

BURNS

Figure it this way: I ought to be  
good for twenty-five years. By that  
time, you'll probably have made  
enough so that the money won't mean  
anything. But suppose you haven't  
made good -- don't you think Hildy's  
entitled to a quiet old age without  
any worries?

BRUCE

Well, of course, if you put it that  
way.

BURNS

(everything he has  
on the ball)

And remember this, Bruce! I love  
her, too.

BRUCE

I'm beginning to realize that.

BURNS

And the beauty of it is she'll never  
have to know 'till I've passed on.  
Maybe she'll think kindly of me ---  
after I'm gone.

BRUCE

(a lump in his  
throat)

Gee, you almost make me feel like a  
heel -- coming between you.

BURNS

No, Bruce, you didn't come between  
us. It was all over for her before  
you came on the scene. For me --  
it'll never be over.

52. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

He turns away, wipes his eyes, and sneaks a glance to see how that goes over. It goes over big -- Bruce hurriedly wipes a tear away.

MED. SHOT

as Duffy comes into the room. He advances toward the desk.

DUFFY  
(placing check on  
desk)  
Here's that certified check, Walter.  
(sotto voce)  
I drew out my wife's savings, and if  
this isn't back by 5:30 I'm a ruined  
man!

BURNS  
(also sotto voce)  
Don't worry, Duffy, you'll have it  
back by five.  
(louder)  
Thanks, Duffy. Stick around.  
(picking up check he  
rises)

He walks over to Bruce.

BURNS (cont'd)  
Well, Bruce, here you are --  
certified and everything.

BRUCE  
(also rising)  
Certified! I'm afraid Hildy'd feel  
ashamed to think she hadn't trusted  
you.

CLOSEUP DUFFY

He reacts to this sweetly solemn thought.

BURNS AND BRUCE

CAMERA FOLLOWS THEM

as Burns walks Bruce toward door, his arm around him.

BRUCE (cont'd)  
Well, she'll know some day.

BURNS  
That's all I ask. Oh, wait a minute.

53. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

He releases Bruce, runs back and gets umbrella and brings it to him.

BURNS (cont'd)  
Don't want to forget this, you know.  
Might start to rain again.

BRUCE  
Thanks. I'll phone Hildy right away  
to get that story.

They are at the door. Burns opens the door for Bruce.

SHOT FEATURING LOUIS

Louis is sitting at a desk, apparently engrossed in a newspaper. He is all alert, however. Bruce and Burns come into the scene talking.

BURNS  
Well, anyway, I know Hildy's getting  
a good man.

BRUCE  
(embarrassed)  
Thanks a lot.

They pass Louis. He looks up.

BRUCE AND BURNS

Bruce, still embarrassed, looks down. Burns turns and signals to Louis.

CLOSE SHOT LOUIS

watching.

CLOSE SHOT BURNS

Burns points to Bruce's back.

CLOSE SHOT LOUIS

Louis nods.

BURNS  
Well, I got to get back. You can  
find your way out, can't you?

BRUCE  
Oh, sure.  
(he extends his hand)  
Well, thanks for everything.

54. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS

Don't thank me. I should thank you.  
So long.

BRUCE

So long.

He turns and goes. Burns watches him.

REVERSE ANGLE

Bruce is going out, his back toward Camera. Burns watches.  
Louis comes between Burns and Bruce and follows Bruce out as  
we see Bruce going toward outer door.

CLOSEUP BURNS

He rubs his hands in glee as he starts back for his office.

**INT. PRESS ROOM SHOT FEATURING HILDY**

She is raking in a pot.

HILDY

I don't know why you boys are so  
good to me.

MCCUE

(throwing cards  
down)

Your poker's improved a lot, Hildy.  
Lend me two bucks, will you?

HILDY

Nothing doing. I'm playing for keeps.

There is a whirr and crash from the gallows. They start.

BENSINGER AT WINDOW

BENSINGER

I wish they'd stop that practicing.

The others drift into the scene and look out of the window.

**INT. COURTYARD THE GALLOWES**

The trap is sprung by two or three earnest men.

**INT. PRESS ROOM GROUP AT WINDOW**

HILDY  
(turns away)  
Well, anyhow, I won't be covering  
stuff like this any more.

SCHWARTZ  
What's the matter? Getting yellow?

MED. SHOT

A phone rings. McCue answers it.

MCCUE  
For you, Hildy.

Hildy goes toward phone.

CLOSE SHOT HILDY AT PHONE

HILDY  
Hildy Johnson... Oh, hello, Bruce.  
Have you got it? Is it certified?

**INT. PHONE BOOTH CLOSE SHOT BRUCE**

BRUCE  
Certified and everything. Got it  
right here in my wallet... What? No,  
he's not here -- I'm in a phone  
booth.

**INT. PRESS ROOM CLOSE SHOT HILDY AT PHONE**

McCue is hovering near.

MCCUE  
Certified, eh? Who is it -- your  
milkman?

HILDY  
(in phone)  
But, Bruce, don't keep it in your  
wallet!... Well, you see --  
(she is thinking  
rapidly)  
-- there's an old newspaper  
superstition that the first big check  
you get you -- you put in the lining  
of your hat. That brings you good  
luck for ten years.

MCCUE

Say, I've been a reporter twenty years and never heard any hooey like that. Where'd you get it?

HILDY

(to McCue)

I made it up just now, and who's asking you?

(into phone)

I know it's silly, honey, but do it for me, won't you?... Yes, right now.

**INT. PHONE BOOTH CLOSE SHOT BRUCE**

BRUCE

All right. Wait a minute.

He takes check out of wallet, folds it into lining of hat.

BRUCE (cont'd)

All right. I've done it. Now, are you satisfied?

**INT. PRESS ROOM CLOSE SHOT HILDY AT PHONE**

HILDY

Fine. And here's a kiss for you.

She blows a kiss into the phone. Immediately we hear kiss sounds all over. She looks up and glares. Then back to phone:

HILDY (cont'd)

Now, darling, you go back to the hotel and pack and you and Mother pick me up here about half-past five. Goodbye, dear.

**INT. PHONE BOOTH CLOSE SHOT BRUCE**

He blows a kiss into the phone and hangs up.

**EXT. OUTSIDE RESTAURANT LOUIS**

Studying a paper, reads it for a moment. Bruce comes out of restaurant and starts out. After a second, Louis follows him.

**INT. ENTRANCE TO A CELL BLOCK OF COUNTY JAIL MED. SHOT**

Warden Cooley sits at a desk near the grilled doorway that leads to the cells. He is studying a Racing Form. Hildy's hand reaches into the shot and flicks the newspaper. He looks up.

THE CAMERA PULLS BACK

to include Hildy.

COOLEY

Hello, Hildy! What are you doing around here?

HILDY

I want to interview Earl Williams, Warden. How about a little service?

COOLEY

No more interviews. Besides, a doctor's coming over.

Hildy reaches down out of camera range -- comes up with bill.

HILDY

Say, isn't this your twenty dollars?

COOLEY

(looks at bill  
eagerly)

I think it is.

HILDY

(handing it over)

I thought so. Come on, I'm in a hurry.

Cooley pockets the twenty and reaches for his key ring.

**EXT. STREET SCENE**

There is a milling mob around a center of activity that the Camera can't find.

SHOT OF COP

as he sees this and strolls determinedly toward it.

THE CROWD

The cop comes in and breaks ranks. He pushes his way toward center and looks down.

CLOSE SHOT BRUCE

lying down, held by Louis.

MED. SHOT

COP  
What's going on?

LOUIS  
This guy stole my watch.

COP  
(lugging them both  
to feet)  
Have you got his watch?

BRUCE  
He's crazy. I haven't any watch.

LOUIS  
I saw him. He put it in his back  
pocket.

BRUCE  
I haven't got --

COP  
Wait a minute.

The cop reaches into Bruce's back pocket. Watch comes out.

COP (cont'd)  
(to Louis)  
Is this yours?

LOUIS  
Yeah! That's it!

COP  
What about it?

BRUCE  
I never saw it before.

Cop grabs Bruce. Louis grabs his other arm.

COP  
Come on!

He whistles.

COP (cont'd)  
(to mob)  
Beat it!

CLOSE SHOT THREE

as they go through crowd. The look on poor Bruce's face, muddy anyhow, is something. Suddenly, Bruce cries:

BRUCE  
My hat!

COP  
Get his hat, somebody.

CLOSEUP BRUCE'S HAT

lying top up, in a puddle. Hand reaches in and picks it up.

CLOSE SHOT THREE

as hat is passed to cop, who jams it down on Bruce's head. Another taken from Bruce.

**INT. COUNTY JAIL MED. CLOSE SHOT**

at the door of Earl Williams' cell. Hildy sits on a stool at the door, pencil and copy paper in hand. Earl Williams sits at the edge of his cot, facing Hildy. There is a bouquet of roses in a water pitcher by the cot. Our first impression of Williams is that he's a rational, well-poised citizen. It is only under Hildy's questioning that he gradually reveals himself.

WILLIAMS  
I couldn't plead insanity, because  
you see I'm just as sane as anybody  
else.

HILDY  
(puzzled and  
worried)  
You didn't mean to kill that  
policeman?

WILLIAMS  
Of course not. I couldn't kill  
anybody -- it's against everything  
I've ever stood for. They know it was  
an accident. They're not hanging me  
for that -- they're hanging me for my  
(MORE)

WILLIAMS (cont'd)  
beliefs.

HILDY  
What are your beliefs, Earl?

WILLIAMS  
They're very simple. I believe in the Golden Rule. I'm not the first man to die for preaching it. But if they would only listen to it -- we could have a fine, decent world instead of this mass of hate that makes man do such cruel things.

HILDY  
How would you go about applying the Golden Rule, Earl?

WILLIAMS  
I'd do away with the profit system and have production for use only. There's enough food and clothing and shelter for everybody if we'd use some sense.

HILDY  
(writing)  
"Production for use only." Well, maybe that's the answer.

WILLIAMS  
It's the only answer. Everything has a use and if we let it be used for its purpose, we could solve all our problems. Food was meant to be eaten, not stored away in restaurants while poor people starved; clothing was meant to be worn, not piled up in stores while people went naked. Doesn't that make sense?

CLOSEUP HILDY

HILDY  
(thoughtfully)  
Yes, that makes a lot of sense, Earl.

WILLIAM'S VOICE  
Just use things for what they were meant, that's all.

HILDY  
Sure.  
(MORE)

61. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY (cont'd)  
(she studies him a  
moment)  
What's the purpose of a gun, Earl?

CLOSEUP WILLIAMS

WILLIAMS  
A gun?  
(he thinks -- then a  
revealing smile  
breaks out)  
Why -- to shoot, of course.

MED. CLOSE TWO SHOT

HILDY  
Is that how you came to shoot the  
policeman?

WILLIAMS  
Sure. You see, I'd never had a gun  
in my hand before and I didn't know  
what to do with it. Well, when I get  
stuck, I know that there's an answer  
for everything in production for  
use. So it came to me in a flash:  
what's a gun for? To shoot! So I  
shot. Simple isn't it?

HILDY  
(writing)  
Very simple, Earl.

WILLIAMS  
There's nothing crazy about that, is  
there?

HILDY  
No, Earl, not at all.  
(she indicates the  
flowers)  
Who sent you the flowers, Earl?

WILLIAMS  
(reverently)  
Miss Mollie Malloy. She's a wonderful  
person.

HILDY  
(pointing to picture  
pinned on wall)  
Isn't that her picture?

WILLIAMS  
(turning toward it)  
Yes. Isn't she beautiful?

INSERT: PICTURE OF MOLLIE

HILDY'S VOICE  
If you should be pardoned, are you  
figuring on marrying Mollie?

EARL'S VOICE  
Oh, no, she's much too good for me.

HARTMAN'S VOICE  
How'd you get in here?

MEDIUM SHOT

Sheriff Hartman has come into the scene. Hildy turns toward him.

HILDY  
Same way you did.  
(pointing)  
Through that gate.

HARTMAN  
I gave strict orders that nobody was  
to interview Williams without my  
permission.

HILDY  
All right, then, I'll just run the  
story that Sheriff Hartman is afraid  
to let reporters interview his  
prisoner. Of course, with election  
coming, that might do you a lot of  
harm, but just as you say.

HARTMAN  
Now, wait a minute! I'm not afraid  
of anything. What were you going to  
write about Williams?

HILDY  
Oh, nothing much. Just that the state  
had proved he was sane -- and he  
admits it himself. If you don't want  
me to run it --

HARTMAN  
(beaming)  
Oh, that'll be all right, Hildy. Go  
ahead, run it. And you can say I  
(MORE)

63. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HARTMAN (cont'd)  
treated him well, too.  
(turning toward  
Williams)  
'Lo, Earl. How are you feeling?

WILLIAMS  
Fine, thanks, Sheriff.

HARTMAN  
That's good, Earl. Oh, they've got  
another alienist to see you. He ought  
to be here any minute. Don't go to  
sleep, will you?

WILLIAMS  
I won't.

HARTMAN  
(to Hildy)  
Hildy, how'd you like a couple of  
tickets for the hanging?

HILDY  
(in a low voice so  
Williams won't  
overhear)  
No, thanks Sheriff. I'm leaving town  
tonight.

HARTMAN  
(just as loud as  
ever)  
You ought to stay over. You always  
wrote a good hanging story, Hildy.

HILDY  
That's awful kind of you, Sheriff.  
I've got to get started on my  
interview. See you later.

WILLIAMS  
Don't forget about production for  
use.

HILDY  
I won't, Earl.  
(she goes)

**INT. PRESS ROOM GROUP SHOT POKER GAME - NIGHT**

The game is on. Bensinger, at his desk, is reading a book.  
The electric lights have been switched on.

MURPHY

(raking in a pot)

Well, a guy can win when Hildy ain't around.

ENDICOTT

Who's this guy she's gonna marry?

WILSON

Baldwin -- his name is.

SCHWARTZ

I give that marriage six months.

MCCUE

Why?

SCHWARTZ

Hildy won't be able to stay away from a paper any longer than that. Did you see her eyes light up when she came in here? Like an old fire horse.

MURPHY

She says she's gonna write fiction.

ENDICOTT

Well, if she's gonna write fiction, there's nothing like being a reporter.

SCHWARTZ

I'll give ten to five that marriage won't last six months. Hildy's a newspaper man. She's got headlines in her veins -- the way we all have or we'd be out of these lousy jobs.

Mollie Malloy appears in doorway. She moves slowly into the room.

MCCUE

Well, well -- Miss Mollie Malloy.

MURPHY

Hello, Mollie.

WILSON

How's tricks, Mollie?

CLOSE SHOT MOLLIE

MOLLIE

I've been lookin' for you tramps.

MED. GROUP SHOT

ENDICOTT

Kid, those were pretty roses you sent Earl. What do you want done with them tomorrow morning?

MOLLIE

(tensely)

A lot of wise guys, ain't you?

SCHWARTZ

(uncomfortably)

You're breaking up the game, Mollie. What do you want?

MOLLIE

I want to tell you what I think of you -- all of you.

Hildy appears in the doorway and comes into the room.

MURPHY

Keep your shirt on.

MOLLIE

(to Murphy)

If you was worth breaking my fingers on, I'd tear your face wide open.

Hildy goes to desk and begins typing away.

MURPHY

What are you sore about, sweetheart? Wasn't that a swell story we gave you?

MOLLIE

You crumbs have been making a fool out of me long enough!

BENSINGER

(rising and coming over)

She oughtn't be allowed in here!

CLOSEUP MOLLIE

MOLLIE

(flaring)

I never said I loved Earl Williams and was willing to marry him on the gallows! You made that up! And about my being his soul-mate and having a

(MORE)

66. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

MOLLIE (cont'd)  
love-nest with him.

CLOSE SHOT ENDICOTT

looking up at her.

ENDICOTT  
You've been sucking around that  
cuckoo ever since he's been in the  
death- house. Everybody knows you're  
his sweetheart.

CLOSEUP MOLLIE

She blows up.

MOLLIE  
That's a lie! I met Mr. Williams  
just once in my life when he was  
wandering around in the rain without  
his hat and coat on, like a sick  
dog, the day before the shooting. I  
went up to him like any human being  
would and I asked him what was the  
matter, and he told me about being  
fired after working at the same place  
for fourteen years, and I brought  
him up to my room because it was  
warm there.

CLOSE SHOT HILDY

She is typing away, stops to look over at Mollie, then  
resolutely turns away, studies her stuff, and begins typing  
again.

MURPHY'S VOICE  
Aw, put it on a phonograph!

MED. SHOT MOLLIE AND OTHERS

MOLLIE  
Just because you want to fill your  
lying paper with a lot of dirty  
scandal, you got to crucify him and  
make a stooge out of me!

ENDICOTT  
(to Mollie)  
Got a match?

MOLLIE  
(heedless)  
I tell you he just sat there talking  
(MORE)

MOLLIE (cont'd)  
to me -- all night. And never once  
laid a hand on me. In the morning he  
went away, and I never saw him again  
till that day at the trial!

The boys laugh.

CLOSEUP MOLLIE

She lashes out at them.

MOLLIE (cont'd)  
Go on, laugh! I'd like to know some  
curses bad enough for your greasy  
souls! Sure, I was his witness --  
the only one he had. Yes -- me --  
cheap little Mollie Malloy! I'm  
everything the District Attorney  
said I was. And still I was the only  
one with guts enough to stand up for  
him! I told the truth and the  
District  
Attorney knows it! That's why you're  
persecutin' me! Because Earl Williams  
treated me decent and not like an  
animal -- and I said so!

MEDIUM SHOT

MURPHY  
(finally irritated)  
Go into your dance! This is the Press  
Room. We're busy.

WILSON  
Why don't you go and see your boy-  
friend?

ENDICOTT  
(winks at the  
others)  
But you'll have to hurry up -- he  
left a call for seven A.M.

MOLLIE  
(through her teeth)  
It's a wonder a bolt of lightning  
don't come down and strike you all  
dead!

From o.s. comes sound of the gallows. Mollie gasps.

ENDICOTT  
(suddenly  
uncomfortable)  
Don't get hysterical, kid.

MOLLIE  
(begins to sob)  
Shame on you!

CLOSE SHOT MOLLIE -- TAKING IN MURPHY

MOLLIE (cont'd)  
(hysterically)  
A poor little fellow that never meant  
nobody no harm! Sitting there alone  
this minute with the Angel of Death  
beside him, and you cracking jokes!

CLOSEUP HILDY

typing away furiously, regardless of this. She ends a page.  
The sound of Mollie sobbing comes over the scene. Hildy  
inserts a fresh page.

MURPHY'S VOICE  
If you don't shut up, we'll give you  
something to cry about!

Hildy looks o.s. and rises determinedly.

MEDIUM SHOT - MOLLIE BACKING AWAY FROM MURPHY

She is still sobbing. Hildy comes into scene and puts her  
arm around Mollie.

HILDY  
(gently)  
Come on, Mollie. This is no place  
for you.  
(she leads Mollie  
toward door)

MOLLIE  
They're not human!

HILDY  
They're newspaper men, Mollie. They  
can't help themselves. The Lord made  
them that way.

MOLLIE

(one look back as  
Hildy leads her out  
door)

It wasn't the Lord! It was the devil!

Hildy and Mollie exit. There is a pause. The boys look at each other uncomfortably. The phone rings. Wilson goes to answer.

MURPHY

(picking up cards)

You guys wanna play some more poker?

ENDICOTT

What's the use? I can't win a pot.

CLOSE SHOT WILSON AT PHONE

WILSON

(into phone)

Who? Hildy Johnson? She just stepped out. She'll be back in a second. Who? Oh, Mr. Baldwin. Well, if you'll hang on a minute, she ought to be right in. All right.

(he covers  
transmitter)

MED. SHOT TAKING DOOR

WILSON (cont'd)

(to others)

Baldwin. The blushing bridegroom -- himself.

SCHWARTZ

What's he want?

WILSON

Wants Hildy -- and sounds very excited.

Hildy comes back. Looks at them and stares contemptuously.

HILDY

Gentlemen of the Press! Always picking on somebody who can't defend himself -- the littler the better.

WILSON

Phone for you, Hildy.

70. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY  
(going toward it)  
Who is it?

WILSON  
Oh, some insurance man. Are you in?

HILDY  
(grabbing phone)  
Give me that!

CLOSEUP HILDY

HILDY (cont'd)  
(into phone)  
Hello! Hello! Bruce?... what?...  
Where are you?... You're where?...  
How did that happen?...  
(she listens  
unbelievably a  
second)  
I'll be right over!

MED. SHOT

as Hildy hangs up and darts out of room. The others watch in amazement.

MURPHY  
Boy, did you see her go?

ENDICOTT  
Lioness Rushes to Defense of Cub.

WILSON  
I told you Baldwin was in trouble.

MCCUE  
Probably went out without his hankie  
and wants Mamma to wipe his nose.

SCHWARTZ  
I still give that marriage six  
months.

DISSOLVE TO:

CLOSE SHOT BENSINGER

at phone.

BENSINGER  
Hello, baby, get me the Sheriff's  
offico, will you... Hello, Sheriff  
(MORE)

BENSINGER (cont'd)

Hartman?... This is Bensinger. How about that favor? You know what: once and for all, will you hang this guy at five A.M. instead of seven? It won't hurt you and we can make the City Edition.

**INT. SHERIFF'S OFFICE CLOSE SHOT SHERIFF HARTMAN**

at phone.

HARTMAN

(indignantly)

Once and for all, I'm not going to hang anybody except at the legal hour... What? Don't threaten me, Bensinger! I'm not afraid of any newspapers. Yeah?... Oh, shut up!

(he hangs up; an  
afterthought -- he  
calls up operator)

And, operator, I told you not to disturb me! I don't care who calls -- I don't want to be disturbed again till I tell you!

(he hangs up --  
turns to somebody  
o.s. and speaks)

How do you like that, Dr. Egelhoffer? Want me to hang Williams at their convenience!

CAMERA PULLS BACK TO A MED. GROUP SHOT,

showing Williams, Sheriff Hartman and Dr. Egelhoffer. They are the only occupants of room. Williams is seated facing a large standing searchlight.

EGELHOFFER

The newspapers! Sheriff, they're the scum of modern civilization.

HARTMAN

You said it!

EGELHOFFER

They're always after me for interviews.

HARTMAN

Me, too.

EGELHOFFER

(fencing)

Of course, I sort of promised them I would give out a statement when I got through here. You don't mind?

HARTMAN

(not liking it)

Well, I don't know if that's ethical. You see, all statements are supposed to come from me.

EGELHOFFER

(he'll bargain)

We'll have to satisfy them. What would you say to giving them a joint interview? I could give them some of the psychological aspects of the case and you could give them the legal aspects.

HARTMAN

(he buys)

A joint interview, eh? That might be all right. We could have our pictures taken together, Doctor.

EGELHOFFER

Yes, shaking hands. I don't take a very good picture, though.

HARTMAN

It doesn't matter. The publicity's the main thing.

EGELHOFFER

Yes, I suppose so. It all helps.

WILLIAMS

(just a spectator up  
to now)

Are you gentlemen all through with me?

EGELHOFFER

Oh, I'm sorry. I forgot you were here. No, Mr. Williams, we still have some questions for you. Sheriff, will you kindly extinguish the lights?

The Sheriff puts out the lights and the Doctor switches on the searchlight, which shines in Williams' face.

EGELHOFFER (cont'd)

You know you are to be executed, Mr. Williams. Who do you feel is responsible for that?

WILLIAMS

The system. But I'm not afraid to die, Doctor. I'm dying for what I believe.

EGELHOFFER

I see. You realize, however, that you committed a crime?

CLOSEUP WILLIAMS

WILLIAMS

In a legal sense, yes. But not actually. Actually, I'm innocent. I didn't do anything.

DISSOLVE TO:

**INT. POLICE CELL CLOSEUP BRUCE**

BRUCE

I'm innocent. I didn't do anything. I never stole a watch in my life.

CAMERA PULLS BACK to show us Bruce in police cell. Hildy outside. A police lieutenant with her in b.g.

HILDY

I know you didn't, Bruce.

She whirls on lieutenant.

HILDY (cont'd)

(to lieutenant)

Let him out of here, Lieutenant.

LIEUTENANT

(conciliatingly)

But, Hildy, I can't. He's accused of stealing a watch. And they found the watch on him.

HILDY

And who accused him? Diamond Louis! One of the worst crooks in town! Why don't you arrest Louis instead of innocent people that he frames?

LIEUTENANT

Now, Hildy --

HILDY

Don't Hildy me! Are you going to let him out?

LIEUTENANT

I can't.

HILDY

All right. You can't. But tomorrow the Post will run the story of that roulette game on 43rd Street that your brother-in-law runs. And we'll print that you get five hundred a month for forgetting about it!

LIEUTENANT

Now, Hildy, don't be hasty! I can't let him out.

HILDY

You can let him out on bail, can't you?

LIEUTENANT

Five hundred dollars.

HILDY

You'll take fifty and like it!

LIEUTENANT

(wavers)

Well, all right. But I'm liable to get into a jam.

He starts to open cell door.

HILDY

You'll get into a worse one if you don't.

DISSOLVE TO:

**INT. TAXI (PROCESS SHOT)**

Hildy is combing Bruce's hair. He begins to look presentable.

He fumbles in his breast pocket.

HILDY  
What's the matter?

BRUCE  
I lost my wallet.

HILDY  
(stops)  
The check, Bruce!

Bruce picks up his hat and gets check out of lining.

BRUCE  
That's right here. Gee, it was lucky  
your telling me about that old  
newspaper superstition.

HILDY  
(taking check and  
putting it away)  
Yes, wasn't it?

BRUCE  
I can't imagine who did it. I can't  
think of any enemies I have.

HILDY  
(looking at him  
fondly)  
I'm sure you haven't any.

BRUCE  
For a minute, I thought maybe Walter  
Burns was at the back of it. But  
then I realized he couldn't have  
been.

HILDY  
Oh, no. How could you ever think of  
such a thing?

BRUCE  
Oh, I realized right away. He's  
really a very nice fellow, Hildy -- I  
found that out.

HILDY  
Yes, he is... Look, Bruce, we're  
taking that next train -- and when I  
say next train, this time I mean it!

BRUCE  
Did you finish the interview?

76. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY  
(to driver)  
The Criminal Courts Building.

The driver nods.

HILDY (cont'd)  
(to Bruce)  
No -- but I'm sure it'll be all right  
with Walter.

BRUCE  
But, gee, Hildy -- he gave us that  
insurance business -- and you  
promised --

HILDY  
Well, the story's practically  
finished. I'll just go upstairs and  
send it over with a messenger.

The cab stops. Hildy gets out and Bruce starts to follow.

Hildy turns and pushes him back in the cab.

**EXT. STREET MED. SHOT HILDY**

at door of cab. Bruce in cab.

HILDY  
No, you stay here. I'm not taking  
any more chances. I'll be down in  
three minutes -- and don't you dare  
move!

Hildy turns and starts for stairs of Criminal Courts  
Building.

DISSOLVE TO:

**INT. PRESS ROOM MED. SHOT AT HILDY'S DESK**

Schwartz is reading Hildy's interview to the other boys, who  
are grouped around. Bensinger is at his desk, a book open,  
but listening.

SCHWARTZ  
(reading)  
*"But the State has a production for  
use plan, too. It has a gallows and  
at seven A.M., unless a miracle  
occurs, that gallows will be used to*  
(MORE)

SCHWARTZ (cont'd)

*separate the soul of Earl Williams  
from his body. And out of Molly  
Malloy's life will go the one kindly  
soul she ever knew --"*

(he stops)

That's as far as Hildy got. But, I  
ask you, can that girl write an  
interview?

BENSINGER

I don't think it's very ethical  
reading other people's stuff.

ENDICOTT

Don't give us that ethics stuff.  
You'll be the only one who'll swipe  
any of it.

SCHWARTZ

I still say anybody that writes like  
that ain't going to give it up  
permanently to sew sox for a guy in  
the insurance business. Now I give  
that marriage three months and I'm  
laying three to one. Any takers?

HILDY'S VOICE

I'll take that bet.

They turn. Hildy comes into the scene.

HILDY

(going to her phone)

It's getting so a girl can't step  
out of the room without being  
discussed by a bunch of old ladies.

(into phone; her

voice assumes a

silken quality)

Hello, Post... Mr. Walter Burns,  
please.

CLOSE SHOT SCHWARTZ

SCHWARTZ

(embarrassed)

Well, Hildy, we were only saying  
that a swell reporter like you  
wouldn't give this up so easily.

MED. SHOT FEATURING HILDY

HILDY

(into phone)

This is Hildy Johnson...

(to Schwartz)

Oh, I can give it up all right.

Without a single quiver. I'm going to live like a human being -- not like you rats.

(into phone)

Oh, is that you, Walter dear? Oh, I didn't mean "dear." That was just habit, I guess. Oh, be yourself, Walter. I've got some news for you... Yes, I got the interview, but I've got some news that's more important. The others are listening, suspecting a scoop.

HILDY (cont'd)

Better get a pencil out and write it down. All ready?

(then with a sudden change of pace)

Get this, you double-crossing chimpanzee, there ain't gonna be any interview and there ain't gonna be any story... Huh? That certified check of yours is leaving with me in twenty minutes. And if I ever see you again, it's going to be just too bad... Eh?... Oh, you don't know what I'm angry about, do you? If you come over I'll be very glad to tell you the story of Louie's watch. I dare you to come over, you -- you -- skunk in sheep's clothing! And bring that bodyguard of yours, too -- you'll need him.

QUICK CUTS OF REACTION FROM OTHERS

CLOSEUP HILDY

HILDY (cont'd)

...And I just want you to listen to one more thing.

She gets her story out of typewriter, applies it to transmitter and tears it up.

HILDY (cont'd)

Hear that? That's the interview I wrote... Yes, I know we made a bargain. I just said I'd write it -- I didn't say I wouldn't tear it up. Yes, it's all in little pieces now, Walter, and I hope to do the same for you some time!

She hangs up.

MED. SHOT FEATURING HILDY

She reaches under her desk, pulls up bag, talking all the time. The others are too startled to do anything but listen.

HILDY (cont'd)

And that's my farewell to the newspaper game. I'm going to live a normal life and have a home.

She reaches into the drawer of desk and gets some stuff which she puts into bag.

HILDY (cont'd)

I'm going to be a woman, not a newsgetting machine. I'm going to have babies and nurse them and love them and give 'em cod liver oil and worry about their new teeth -- and the minute I catch one of them even looking at a newspaper, I'm going to brain him! Where's my hat?

Someone points to her hat. She rises and goes toward it. Her bag is still open. Her phone rings. Schwartz answers it.

SCHWARTZ

(subdued tones)

Hello, Mr. Burns. Yes, she's still here.

HILDY

(stopping midway to her hat)

I'll take it.

(she comes over to phone)

What's the matter, Mr. Burns -- don't you understand English? -- Why, your language is shocking, Mr. Burns -- positively shocking! I don't mind because I was married to you and know what to expect, but suppose

(MORE)

HILDY (cont'd)  
Central is listening in... Oh, did you hear that, Central? We ought to report him, don't you think?... Oh, fooley on you!

She pulls the phone out of the wall, walks toward window and tosses it out of the window. She waits for the crash, turns back and says:

HILDY (cont'd)  
Now where was that hat? Oh, yes.

She starts toward it.

**INT. SHERIFF HARTMAN'S OFFICE MED. SHOT**

WILLIAMS  
I hope you're pretty nearly through with me, Doctor, I'm getting a little fatigued.

HARTMAN  
Yeah, you don't want to tire him out, Doctor.

EGELHOFFER  
Just one thing more. I'd like to reenact the crime, Mr. Williams. May I have your gun, please, Sheriff?

Hartman starts to take gun out, hesitates.

HARTMAN  
I don't know --

EGELHOFFER  
(insistently)  
Come, come, Sheriff, lightning doesn't strike in the same place twice. Nothing's going to happen.

Hartman hands him the gun.

EGELHOFFER (cont'd)  
Now, the Sheriff will be Mollie Malloy, in whose room you were. You will be Earl Williams. And I will be the policeman. Follow me, Mr. Williams?

WILLIAMS  
Yes, sir.

Egelhoffer hands the gun to Williams and then backs up a few paces.

EGELHOFFER

So -- now I say to you: 'Earl Williams, you are under arrest!' and you point your gun at me.

WILLIAMS

(hesitantly)  
Well, it wasn't exactly that way --

EGELHOFFER

(insistently)  
Point the gun at me!

Williams does so.

EGELHOFFER (cont'd)

Then what did you do?

Williams hesitates for a moment and then pulls the trigger.

Hartman promptly dives under the desk as Egelhoffer topples over.

WILLIAMS

(pathetically)  
Now can I go, please?

There is a loud banging on the door and a voice calling:

VOICE

Hey, Sheriff! Open up! What happened?

Williams, alarmed by voice, turns and starts toward window.

**INT. PRESS ROOM MED. GROUP SHOT**

Hildy is now wearing her hat and gloves. She picks up her bag and starts for the door.

ENDICOTT

Goodbye, Yonson.

MCCUE

So long, Hildy.

MURPHY

Send us a postcard, kid.

SCHWARTZ

Who'll keep the lamp in the window  
(MORE)

SCHWARTZ (cont'd)  
for you.

BENSINGER

Goodbye, Hildy.

Hildy has crossed to doorway, the CAMERA TRUCKING WITH HER.  
She turns and faces the room to make a last bravura speech.

HILDY  
Well, goodbye, you wage-slaves. When  
you're crawling up fire escapes,  
getting kicked out of front doors,  
and eating Christmas dinners in one-  
armed joints, don't forget your pal,  
Hildy Johnson! And, remember, my  
husband sells insurance!

She turns and starts on a bit of verse:

HILDY (cont'd)  
*"It takes a heap o' livin' to make a  
house a home."*

She is interrupted by a terrific fusillade of shots in the  
courtyard. A roar of excited voices comes up. For a tense  
second, everyone is motionless. There is another volley of  
shots. Wilson, Endicott and Murphy jump for the window.

CLOSE SHOT AT WINDOW

VOICES FROM COURTYARD  
Get the riot guns! Spread out, you  
fellows! Etc.

WILSON  
There's a jail-break!

MURPHY  
(at window,  
simultaneously)  
Cooley! What's the matter What's  
happened?

VOICES FROM YARD  
Watch the gate! He's probably trying  
the gate!

Outside, a siren begins to wail.

ENDICOTT  
(out the window)  
Who got away? Who was it?

83. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

VOICE OUTSIDE

Earl... Williams!!!

THE REPORTERS

Who? Who'd he say? Earl Williams! It was Earl Williams! He got away! Etc.

SHOT AT DESK

MCCUE

Holy ---! Gimme that telephone!

(works hook  
frantically)

Hurry! Hurry up! This is important!

MED. SHOT TAKING IN DOOR

Searchlights hit the windows, sweeping from direction of the jail. Hildy stands paralyzed, her bundle in her hand. There is another rifle volley. Two windowpanes crash into the room.

Some plaster falls. Gongs sound above the siren. The boys are jumping for their telephones. Another windowpane goes.

MCCUE (cont'd)

(screaming)

Look out!

CLOSE SHOT AT WINDOW

MURPHY

(out the window)

Look out where you're aiming, will you?

A QUICK MONTAGE

of reporters at their various phones follows: "Gimme the desk!" "Flash!" "Earl Williams just escaped!" "Don't know yet -- call you back.", etc., are shouted into the phones by Schwartz, Wilson, McCue, Endicott, Bensinger and Murphy.

After each man communicates with his paper, he dashes for the door.

MEDIUM SHOT

The last of the reporters is gone.

CLOSE SHOT - HILDY

Her bag, almost unnoticed, falls to the floor.

84. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

CAMERA TRUCKS WITH HER

as she moves back into the room, absently grabbing and trailing a chair.

ANOTHER ANGLE

HILDY

Ahhh --

She lets go of the chair and takes one of the telephones.

HILDY (cont'd)

Morning Post?... Get me Walter Burns -- quick! Hildy Johnson calling.

Very calmly she sits on the long table, her back against the wall and waits.

CLOSEUP - HILDY

HILDY (cont'd)

Walter?... Hildy. Earl Williams just escaped from the County Jail. Yep... yep... yep... don't worry! I'm on the job!

She hangs up.

MEDIUM SHOT

There is another volley outside. Hildy sails her hat and starts peeling off her gloves as she jumps for the door.

**EXT. COURTYARD - DAY MEDIUM SHOT - AT THE GATE**

There are the reporters joining armed guards who are leaping into squad cars ready for the chase. Cooley is beside the gate. As the reporters and guards pile into the cars, the gate opens and out they go.

MEDIUM SHOT AT DOOR LEADING FROM BUILDING TO COURTYARD

Hildy comes on a run from this door, hesitates a moment, then sees something o.s. and runs for it.

MED. SHOT - SQUAD CAR

as it comes careening across courtyard toward gate. Hildy tears into scene, jumps for and makes the running-board, and hangs there as the car swerves up to the gate.

MED. SHOT - AT GATE

Hildy notices Cooley as the car, gathering speed, goes by him. She leaps from the running-board and lands clump on Cooley.

CLOSE SHOT - HILDY AND COOLEY

Cooley has been knocked to the ground by the impact of Hildy's leap. She is sitting on him.

HILDY

Cooley, I want to talk to you.

COOLEY

(trying to get up)

Hildy -- I can't. I'm busy -- I --  
Let me up, Hildy. Earl Williams has  
escaped --

He struggles.

HILDY

There's money in it, Cooley.

COOLEY

I can't Hildy. It means my job! It  
means --

HILDY

(interrupting him)

A lot of money.

(she opens her bag)

Four hundred and fifty dollars --

She fingers the bills.

COOLEY

How much?

HILDY

Four hundred and fifty dollars. Is  
it a deal?

COOLEY

It's a deal. Let me up.

Cooley gets up and dusts himself off.

COOLEY (cont'd)

Let's see the money.

86. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY  
(money still in her  
hand)  
First we talk. How did Earl Williams  
get that gun?

Cooley looks around quickly.

COOLEY  
Come on, and I'll tell you.

He jerks his head, indicating to Hildy to follow him.

MEDIUM SHOT

They move off as the gates are closed.

DISSOLVE TO:

**INT. PRESS ROOM - CRIMINAL COURTS BUILDING - DAY FULL SHOT**

The room is empty. All the telephones are ringing crazily.

Endicott enters hurriedly, crosses to his phone.

ENDICOTT  
(into phone)  
Endicott talking.

CLOSE SHOT ENDICOTT - AT PHONE

ENDICOTT (cont'd)  
(into phone)  
No -- nobody knows where he got the  
gun, but I think Mollie Malloy  
smuggled it in to him. He ran up the  
fire-escape, and went back in the  
infirmary window. Then he got out  
through the skylight. He must have  
slid down the rain-pipe to the  
street.

MURPHY'S VOICE  
Gimme the Desk.

MED. TWO SHOT

including Murphy and Endicott at separate phones.

ENDICOTT  
No, I tell you! Nobody knows where  
he got it.

MURPHY

The Crime Commission has offered a reward of ten thousand dollars for Williams' capture.

ENDICOTT

Call you back.

He hangs up swiftly and goes out.

MURPHY

No clue yet as to Earl Williams' whereabouts. Here's a little feature though: There's been an accident about a tear bomb --

Wilson enters and picks up his phone.

WILSON

(into phone)

Wilson talking.

MURPHY

Yeah -- tear bomb. Criminals cry for it.

MEDIUM SHOT

including Murphy, Wilson and doorway. The Sheriff enters, turning as he enters. As he turns back to someone in corridor:

HARTMAN

If the Mayor wants me, he knows where I am.

MURPHY

(into phone)

This tear bomb went off unexpectedly in the hands of Sheriff Hartman's Bombing Squad.

HARTMAN

What went off?

MURPHY

(into phone)

Four of Mr. Hartman's Deputy Sheriffs were rushed to the hospital --

HARTMAN

A fine fair-weather friend you are!

MURPHY

(remorselessly, into  
phone)

The names are Merwyn D. Mayor, who  
is the Mayor's brother-in-law --

HARTMAN

After all I've done for you --

MURPHY

(continuing)

Howard Shenken, the Sheriff's uncle  
on his mother's side --

WILSON

(into phone)

Hello, Jim? Sidelights on Sheriff  
Hartman's manhunt.

The Sheriff spins around -- another enemy. At this moment  
Hildy enters the room and crosses casually to her telephone  
where she stands waiting.

MURPHY

(into phone)

William Lungren, who is the Sheriff's  
landlord, and Lester Bartow who  
married the Sheriff's niece. You  
remember, the very homely dame. Call  
you back.

He hangs up.

WILSON

(into phone)

Mrs. William Tausig, age fifty-five,  
scrub lady, while at work scrubbing  
the eighth floor of the Commerce  
Building, was shot in the left leg  
by one of Sheriff Hartman's deputies.

Hartman groans. There is a sound of machine-gun firing in  
the courtyard.

HILDY

There goes another scrub lady.

WILSON

(into phone)

I'll go right after it.  
He hangs up and exits.

89. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

MURPHY

(to Hildy)

Any dope yet on how he got out?

HILDY

From all I can get the Sheriff let him out so's he could vote for him.

HARTMAN

I'm very disappointed in you, Hildy Johnson.

He turns and exits.

CLOSE SHOT AT TABLE NEAR HILDY'S PHONE

taking in Hildy and Murphy.

MURPHY

How do you suppose Williams got that gun?

As Hildy shrugs, there is another flurry of machine-gun fire.

Murphy leaves precipitately. Hildy, alone at last, picks up the phone.

HILDY

(into phone)

Give me Walter Burns -- quick --

She lays down the telephone receiver and crosses to the door which she closes, then returns to the phone.

HILDY (cont'd)

(picking up phone)

Walter, listen. I've got the inside story on how Williams got the gun and escaped.

**INT. WALTER BURNS' OFFICE - DAY CLOSE SHOT - BURNS**

at his desk, telephone to his ear.

BURNS

Exclusive? That's great.

**INT. PRESS ROOM - DAY CLOSE SHOT - HILDY**

HILDY

It cost me four hundred and fifty  
(MORE)

90. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY (cont'd)  
bucks to tear it out of Cooley.

**INT. BURNS' OFFICE CLOSE SHOT - BURNS**

BURNS  
Never mind that. What's the story?

**INT. PRESS ROOM CLOSE SHOT - HILDY**

HILDY  
Never mind it? That's not my money!  
That's Bruce's money!

**INT. BURNS' OFFICE CLOSE SHOT - BURNS**

BURNS  
You'll get it. Now what's the story?  
(he raises his hand)  
I'll have the paper send the money  
right down to you. I swear it on my  
mother's grave.

**INT. PRESS ROOM CLOSE SHOT - HILDY**

HILDY  
Wait a minute. Your mother's alive.

**INT. BURNS' OFFICE CLOSE SHOT - BURNS**

BURNS  
I meant on my grandmother's grave.  
Don't be so technical, Hildy. What's  
the story?!

**INT. PRESS ROOM CLOSE SHOT - HILDY**

HILDY  
Well, this expert Dr. Egelhoffer,  
from New York, decides to make  
Williams re-enact the crime --

She starts to giggle at the thought.

HILDY (cont'd)  
Well, I'm coming to it. It seems the  
Professor had to have a gun to re-  
enact the crime with -- and who do  
you suppose supplied it? Nobody else  
(MORE)

91. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HILDY (cont'd)  
but that great thinker, Sheriff  
Hartman!

**INT. BURNS' OFFICE CLOSE SHOT - BURNS**

BURNS  
(laughing)  
No kidding, Hildy.  
(suspiciously)  
Say, this isn't a rib?

**INT. PRESS ROOM CLOSE SHOT - HILDY**

HILDY  
No, this is on the level, Walter.  
I'm not good enough to make this one  
up. The Sheriff gave his gun to the  
Professor, the Professor gave it to  
Earl, and Earl gave it right back to  
the Professor -- right in the  
stomach! Who? No, Egelhoffer wasn't  
hurt badly. They took him to the  
County Hospital where they're afraid  
he'll recover.

**INT. BURNS' OFFICE CLOSE SHOT - BURNS**

BURNS  
That's great work, Hildy... Huh? Oh,  
will you stop worrying about the  
money? I'll see you get it in fifteen  
minutes.

**INT. PRESS ROOM CLOSE SHOT - HILDY**

HILDY  
It better be fifteen minutes, because  
Bruce is waiting downstairs in a  
taxicab and that meter's clicking  
away to beat the band.

**INT. BURNS' OFFICE CLOSE SHOT BURNS**

BURNS  
Hold on a minute.

CAMERA PULLS BACK

disclosing Louis and a blonde sitting on a

divan in Walter's office. Burns' beckons the blonde:

BURNS (cont'd)  
(his hand carefully  
over receiver of  
phone)

Come here. There's a guy waiting in  
a taxi in front of the Criminal  
Courts  
building. His name is Bruce Baldwin.  
Can you do your stuff?

BLONDE  
I've never flopped on you, have I?

BURNS  
Then scram! You've got about two  
minutes.

She exits.

BURNS (cont'd)  
(into phone)  
Sorry to keep you waiting. How much  
was it again? Four hundred and fifty  
dollars? Hang on a second.

He puts his hand over the phone again and beckons to Louis.

BURNS (cont'd)  
(to Louis)  
I need four hundred and fifty dollars  
in counterfeit money. You know where  
I can get it?

LOUIS  
It's awful funny -- I happen to have  
some on me.

BURNS  
(into phone)  
It's coming right over. I'm sending  
it over with Louis. Thanks for the  
story and good luck on your  
honeymoon.

**INT. PRESS ROOM MED. SHOT HILDY AT TELEPHONE**

HILDY  
Keep the thanks, but just see that  
the money gets here!

93. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

She hangs up. The door opens and McCue enters and crosses to his phone.

MCCUE

Hello, Hildy. I thought you were gone.

HILDY

I thought so, too.

Hildy takes a look at the clock, rises and begins to pace up and down, pounding her hands together.

CLOSE SHOT MCCUE AT PHONE

MCCUE

(into phone)

McCue speaking. Mrs. Phoebe DeWolfe, eight-sixty-one and a half South State Street, colored, gave birth to a pickaninny in a patrol wagon with Sheriff Hartman's special Rifle Squad acting as nurses. Well -- Phoebe was walking along the street when all of a sudden she began -- that's right. So the police coaxed her into the patrol wagon and they started a race with the stork. When the pickaninny was born the Rifle Squad examined him carefully to see if it was Earl Williams who they knew was hiding somewhere.

MED. SHOT

Hildy is still pacing. McCue laughs at his own joke.

MCCUE (cont'd)

(to Hildy)

Did you get that, Hildy?

HILDY

No -- what?

Hildy's phone rings. She answers.

CLOSE SHOT HILDY AT PHONE

HILDY (cont'd)

Hello -- Bruce! I thought you were downstairs in a -- What? Arrested again! What for this time, Bruce? Mashing! Oh, Bruce, can't I leave you alone for three minutes even?

(MORE)

HILDY (cont'd)  
Well, where are you? The 27th  
Precinct? All right, I'll be right  
over --  
(she breaks off and  
looks down at her  
bag on the desk)  
I'll be over in twenty minutes,  
Bruce.  
(she hangs up)  
If I ever see Walter Burns --  
(she picks up phone  
and dials viciously)  
Get me Walter Burns... Hildy Johnson!  
Well, he was there just a minute  
ago! Have him call me back!

She hangs up.

MEDIUM SHOT

HILDY (cont'd)  
(to McCue)  
If Walter Burns calls, hold the wire  
for me, will you? I'll be right back.  
(she goes out)

MCCUE  
Okay, Hildy.  
(into phone)  
Well, we can't get any official  
statement --

MEDIUM SHOT ANOTHER ANGLE

The door opens and the Mayor enters.

MCCUE (cont'd)  
(into phone)  
Oh, wait a minute -- here's the  
Mayor. Maybe he'll give us one.

CLOSEUP THE MAYOR

turning away with a wave of his hand.

MAYOR  
Don't pester me now, please. I got a  
lot on my mind.

CLOSEUP MCCUE

MCCUE  
(into phone)  
His Honor won't say anything.  
(MORE)

95. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

MCCUE (cont'd)

He hangs up and exits out of scene.

MED. CLOSE SHOT MAYOR TAKING IN DOOR

McCue comes in to him. Murphy and Endicott come in.

MAYOR

(to McCue)

Have you seen Sheriff Hartman?

MCCUE

It's hard to say, Your Honor. The place is so full of cockroaches.

MURPHY

Say, Your Honor, what effect's this jail-break going to have on the colored voters?

CLOSEUP THE MAYOR

MAYOR

Not an iota. In what way can an unavoidable misfortune of this sort influence the duty of every citizen, colored or otherwise?

MED. SHOT INCLUDING GROUP

ENDICOTT

Your Honor, is there a Red Menace or ain't there?

The Sheriff comes scooting in.

MAYOR

(to the Sheriff)

Hartman, I've been looking for you!

He closes in on the Sheriff, followed by the reporters.

MURPHY

So have we!

ENDICOTT

What's the dope, Sheriff?

MURPHY

Who engineered this getaway?

CLOSE SHOT

HARTMAN

Just a minute! We've got him located.

ENDICOTT

Williams?

MURPHY

Where is he?

HARTMAN

Where he used to live. You can catch  
the Riot Squad -- it's just going  
out.

The boys beat it, fast.

MAYOR

Pete, I want to talk to you!

HARTMAN

I ain't got time, Fred, honest. I'll  
see you after.

MAYOR

Did you actually give Williams that  
gun?

HARTMAN

(a wail)

The professor asked me for it -- I  
thought it was for something  
scientific!

MAYOR

Pete, I've got a mighty unpleasant  
task to perf --

The Sheriff suddenly nudges him for quiet, and the Mayor,  
turning, sees:

ANOTHER ANGLE FEATURING SCHWARTZ

coming in and going to the phone. He is whistling.

SCHWARTZ

Hiya, Your Honor.  
(into phone)  
Schwartz calling.

(to the Mayor)

How about it, Your Honor? Any  
statement on the Red uprising  
tomorrow?

MAYOR

What Red uprising?

HARTMAN

There'll be no Red uprising!

SCHWARTZ

(into phone)

Gimme rewrite --

(to the Mayor)

The Governor says the situation calls for the militia.

MAYOR

You can quote me as saying that anything the Governor says is a tissue of lies.

SCHWARTZ

(into phone)

Hello, Jake. Here's a red-hot statement from the Governor. He claims that the Mayor and the Sheriff have shown themselves to be a couple of eight-year-olds playing with fire.

CLOSEUP SHERIFF AND MAYOR

SCHWARTZ' VOICE

Quote him as follows: *"It is a lucky thing for the city that next Tuesday is Election Day, as the citizens will thus be saved the expense of impeaching the Mayor and the Sheriff."* That's all -- call you back.

MED. SHOT SCHWARTZ

He hangs up and starts out.

SCHWARTZ

Nice to have seen you, Mayor.

He exits, whistling.

MAYOR

We've got to go somewhere private, Pete. I've got to talk to you straight from the shoulder.

They start out.

MED. SHOT SHERIFF AND MAYOR

As they start for the door it opens. As they exit Hildy enters, almost crossing them but not quite noticing them as she starts pounding her hands together and pacing up and down Press Room.

MED. SHOT MAYOR AND SHERIFF

as they start down the hall,

CAMERA TRUCKING WITH THEM.

HARTMAN

(beside himself)

Now, listen, Fred. Just give me a few hours before you make any decisions. I'll get results. I'm doing everything humanly possible. I've just sworn in four hundred deputies.

MAYOR

Four hundred! Do you want to bankrupt this administration?

HARTMAN

(pleadingly)

I'm getting them for twelve dollars a night.

MAYOR

Twelve dollars! -- For those rheumatic uncles of yours?

(gesturing)

Out shooting everybody they see for the fun of it?

HARTMAN

(with dignity)

If you're talking about my brother-in-law, he's worked for the city fifteen years.

They come to the door of the Sheriff's office. Hartman opens door and the Mayor enters, Hartman following.

**INT. SHERIFF'S OFFICE MED. CLOSE SHOT**

Hartman closes door and turns to Mayor, who faces him portentously.

MAYOR

Pete, you're through!

HARTMAN

(stunned)

What do you mean -- through?

MAYOR

I mean I'm scratching your name off the ticket Tuesday and running Czernecki in your place. It's nothing personal. And, Pete -- it's the only way out. It's a sacrifice we all ought to be glad to make.

HARTMAN

(David to Jonathan)

Fred!

(MAYOR)

Now, Pete! Please don't appeal to my Sentimental side.

HARTMAN (cont'd)

Fred, I don't know what to say. A thing like this almost destroys a man's faith in human nature.

MAYOR

I wish you wouldn't talk like that, Pete.

HARTMAN

Our families, Fred. I've always looked on Bessie as my own sister.

MAYOR

(wavering and  
desperate)

If there was any way out...

As a phone rings:

HARTMAN

There is a way out. I've got Williams surrounded, haven't I? What more do you want?

(INTO PHONE)

Hello... Yes... Hello!

(wildly)

Four hundred suppers! Nothing doing! This is a man-hunt -- not a banquet!... The twelve dollars includes everything!!

He hangs up.

HARTMAN

That gives you an idea of what I'm  
up against!

MAYOR

(hotly)

We're up against a lot more than  
that with that nutty slogan you  
invented: 'Reform the Reds With a  
Rope'.

Sheriff winces.

MAYOR (cont'd)

Williams ain't a Red, and you know  
it!

HARTMAN

Well, there's a lot of Communistic  
sympathizers around --

MAYOR (cont'd)

I know it! But they've got nothing  
to do with this case! Do you realize  
there are two hundred thousand votes  
at stake and unless we hang Earl  
Williams we're going to lose 'em?

HARTMAN

But we're going to hang him, Fred.  
He can't get away.

A knock on the door.

MAYOR

What do you mean he can't get away?!  
He got away, didn't he?

Knocking louder.

MAYOR (cont'd)

Who's out there?

VOICE OUTSIDE (PINKUS)

Is Sheriff Hartman in there?

Sheriff starts for door.

HARTMAN

(relieved)

Ah! For me!

MED. SHOT TAKING IN DOOR

Sheriff opens the door. A small, very colorless and ineffectual man named Pinkus is there.

HARTMAN  
(as he opens door,  
disclosing Pinkus)  
I'm Sheriff Hartman. You want me?

PINKUS  
(coming in)  
You're certainly a hard fellow to  
find, Sheriff.

MAYOR  
(annoyed)  
What do you want?

PINKUS  
(taking a document  
from his pocket and  
proffering it to  
Sheriff)  
I'm a messenger at the State House.  
This is from the Governor.

MAYOR  
What's from the Governor?

PINKUS  
The reprieve for Earl Williams.

HARTMAN  
(stunned)  
For who?

PINKUS  
(amiably)  
Earl Williams. The reprieve.

MAYOR  
W-wait a minute.

Getting his bearings.

HARTMAN  
  
(BURSTING FORTH)  
The Governor gave me his word of  
honor he wouldn't interfere. Two  
days ago!

MAYOR

And you fell for it, Pete. It frightens me what I'd like to do to you.

(to Pinkus)

Who else knows about this?

The Sheriff, with shaking hands, opens and begins to read the thing.

PINKUS

They were all standing around when he wrote it. It was after they got back from fishing.

MAYOR

(to Sheriff)

Get the Governor on the phone!

PINKUS

(helpfully)

You can't get him on the phone. He's out duckshooting now.

MAYOR

Fishing! Duckshooting! How do you like that. A guy does nothing more strenuous for forty years than play pinochle -- he gets elected Governor and right away he thinks he's Tarzan!

HARTMAN

(thrusting the document at the Mayor)

Read it! Insane, he says.

(shaking a finger in Pinkus' face)

He knows very well that Williams ain't insane!

PINKUS

Yeah. But I --

MAYOR

(interrupting)

Pure politics!

HARTMAN

An attempt to ruin us!

The phone rings. Hartman starts for it.

MAYOR  
(reading)  
Dementia praecox Oh-h-h!

HARTMAN  
We got to think fast before those  
lying reporters get hold of this.  
What'll we tell 'em?

MAYOR  
Tell 'em the party is through in  
this State on account of you.

HARTMAN  
Ah, Fred --  
(into phone)  
Hello... this is Hartman --

MAYOR  
(apoplectic)  
And you can tell 'em as an  
afterthought that I want your  
resignation now!

HARTMAN  
(from the phone)  
Sssh. Wait, Fred.  
(excitedly, into  
phone)  
What?... Where?... Where? Holy Moses!

MAYOR  
What is it?

HARTMAN  
They got him!  
(back to phone)  
Wait a minute -- hold the wire.  
(to the Mayor)  
They got Earl Williams surrounded --  
the Riot Squad has -- in his house.

MAYOR  
Tell 'em to hold the wire.

HARTMAN  
I did.

(INTO PHONE)  
Hold the wire.

MAYOR  
Cover up that transmitter!  
Sheriff does so. Mayor faces Cooney.

MAYOR (cont'd)

Now, listen! You never arrived here  
with this -- reprieve. Get it?

PINKUS

(blinking)

Yes, I did, just now. Don't you  
remember?

MAYOR

How much do you make a week?

PINKUS

Huh?

MAYOR

(impatiently)

How much do you make a week? What's  
your salary?

PINKUS

(reluctantly)

Forty dollars.

HARTMAN

(into phone)

No -- don't out me off.

MAYOR

How would you like to have a job for  
three hundred and fifty dollars a  
month. That's almost a hundred  
dollars  
a week!

PINKUS

Who? Me?

MAYOR

(exasperated)

Who do you think!

Pinkus is a little startled; the Mayor hastens to adopt a  
milder manner.

MAYOR (cont'd)

Now, listen. There's a fine opening  
for a fellow like you in the City  
Sealer's office.

PINKUS

The what?

MAYOR

The City Sealer's office!

PINKUS

You mean here in the city?

MAYOR

(foaming)

Yes, yes!

HARTMAN

(at phone)

Well, wait a minute, will you? I'm  
in conference.

PINKUS

(a very deliberate  
intellect)

No, I couldn't do that.

MAYOR

Why not?

PINKUS

I couldn't work in the city. You  
see, I've got my family in the  
country.

MAYOR

(desperate)

But you could bring 'em in here!  
We'll pay all your expenses.

PINKUS

(with vast thought)

No, I don't think so.

MAYOR

For heaven's sake, why not?

PINKUS

I got two kids going to school there,  
and if I changed them from one town  
to another, they'd lose a grade.

MAYOR

No, they wouldn't -- they'd gain  
one! And I guarantee that they'll  
graduate with highest honors!

PINKUS

(lured)

Yeah?

HARTMAN

(into phone)

Hold your horses -- will you, Olsen?  
Hurry up, Fred!

MAYOR

Now what do you say?

PINKUS

This puts me in a peculiar hole.

MAYOR

No, it doesn't.

(hands him the reprieve)

Now, remember: you never delivered  
this.

(rushing him to the  
door)

You got caught in the traffic, or  
something.

(opening door)

Now, get out of here and don't let  
anybody see you.

PINKUS

But how do I know...?

MAYOR

Come in and see me in my office  
tomorrow. What's your name?

PINKUS

Pinkus.

MAYOR

(taking out his  
wallet)

All right, Mr. Pinkus, all you've  
got to do is lay low and keep your  
mouth shut. Here!

(he hands him a  
card)

Go to this address. It's a nice,  
homey little place, and they'll take  
care of you for the night. Just tell  
'em Fred sent you. And here's fifty  
dollars on account.

He pushes money into Pinkus's hand and pushes him through  
the door. Pinkus goes.

HARTMAN  
(into phone,  
desperately)  
Will you wait, Olsen? I'll tell you  
in a minute!

The door opens again and Pinkus comes back in.

PINKUS  
You forgot to tell me what a City  
Sealer has to do.

MAYOR  
(turning hastily  
toward Pinkus)  
I'll explain it tomorrow!

PINKUS  
Is it hard?

MAYOR  
No! It's easy -- it's very easy!

HARTMAN  
(pleadingly, into  
phone)  
Just one second --

PINKUS  
That's good, because my health ain't  
what it used to be.

MAYOR  
(pushing him out the  
door)  
We'll fix that, too.  
(he closes the door  
after him)

HARTMAN  
(into phone -- one  
more plea)  
Just -- one -- second!

He turns to the Mayor with a gesture of appeal. The Mayor  
closes the door and turns to Hartman.

MAYOR  
(huskily)  
All right. Tell 'em to shoot to kill.

HARTMAN  
What?

MAYOR

Shoot to kill, I said.

HARTMAN

I don't know, Fred. There's that  
reprieve if they ever find out.

MAYOR

Nobody reprieved that policeman he  
murdered. Now, do as I tell you.

HARTMAN

(into phone)

Hello, Olsen... Listen...

(his voice is weak)

Shoot to kill... That's the orders  
pass the word along... No! We don't  
want him! And listen, Olsen, five-  
hundred bucks for the guy that does  
the job... Yes, I'll be right out  
there.

(hangs up)

Well, I hope that's the right thing  
to do.

MAYOR

Now take that guilty look off your  
face, Pete -- and stop trembling  
like a horse.

HARTMAN

(mopping his brow)

If we didn't have election Tuesday  
I'd have this on my conscience.

**INT. CORRIDOR OUTSIDE PRESS ROOM MED. SHOT**

Louie comes from the direction of the stairs and crosses  
toward door to Press Room.

He pauses a moment, puts his hand in his pocket, pulls out  
some bills, counts them and opens the door.

**INT. PRESS ROOM MED. SHOT**

Hildy is still pacing, pounding her hands together and  
glancing every so often at the clock on the wall.

Suddenly she crosses to her phone, picks up transmitter --

HILDY  
(into phone)  
Will you try --

LOUIE'S VOICE  
Hildy.

HILDY  
(wheeling towards  
door)  
Louie!

She drops the phone and hurries towards him.

HILDY (cont'd)  
Have you got my dough?

LOUIS  
Oh, sure. The boss sent me over with  
it. Four hundred dollars, wasn't it?

HILDY  
Four hundred and fifty and I'll cut  
your throat if you try any tricks!

LOUIS  
All right, all right. You can't blame  
a guy for tryin', can you?

HILDY  
Come on with that money!

LOUIS  
First you got to sign a receipt.  
(he pulls out a  
receipt)

HILDY  
Where's the money?

LOUIS  
Keep your shirt on. I got it -- right  
here.  
(he picks out money  
and counts)  
One hundred -- two hundred -- three  
hundred -- four hundred -- and fifty.  
Now sign.

HILDY  
(grabs money and  
signs)  
Here!

LOUIS  
Thanks. So long, Hildy!

HILDY  
(grabbing him)  
So long, nothing! Where's Bruce  
Baldwin's wallet?

LOUIS  
Huh?

HILDY  
None of that innocent stuff, you  
double-crossing hyena! You stuck  
Bruce Baldwin in jail this afternoon  
on a phony charge that he swiped  
your watch, and you frisked his  
wallet! Now, give me that wallet or  
I'll stick you in jail and it won't  
be on any phony charge either! It'll  
be for life!

LOUIS  
Now don't get excited, Hildy! I don't  
know what you're talking about --  
but is this Mr. Baldwin's wallet?

He takes Bruce's wallet out.

HILDY  
(grabbing it)  
You know it is!

LOUIS  
I didn't frisk him. He must have  
dropped it in Burns' office. I didn't  
know whose it was.

HILDY  
No -- and you don't know that your  
cheap boss has had Mr. Baldwin  
arrested again -- do you?

LOUIS  
(surprised)  
What -- already? Why, the dame left  
only a minute before I did!

He suddenly realizes what he's said and sprints for the  
door.

Hildy chucks something at him. It just misses as he ducks  
out of the door.

MED. SHOT ANOTHER ANGLE

Hildy casts a savage look after the departed Louie, takes another look at the clock and grabs a phone and starts to dial.

HILDY  
(into phone)  
27th Precinct Station House?

Hildy stops short, arrested by a sound from the open window.

She turns and sees Earl Williams, looking more inoffensive and exhausted than ever, indeed on the verge of collapse. He carries a large revolver. The search-lights that have been playing in the courtyard strike into the windows again.

WILLIAMS  
(pointing gun at  
her)  
Drop that phone --

Hildy drops the phone back on the hook.

WILLIAMS (cont'd)  
(supporting himself  
by holding on to  
edge of desk)  
You're not going to phone anybody  
where I am.

HILDY  
(bracing herself)  
Put down that gun, Earl.

He advances steadily toward Hildy, the gun aimed at her.

HILDY (cont'd)  
You're not going to shoot me, Earl.  
I'm your friend, remember? I've got  
to write that story about your  
*"Production for Use"*.

WILLIAMS  
Yes -- that's right. Production for  
use.

Hildy starts walking toward him, slowly.

HILDY  
Earl, you don't want to hurt your  
friends, do you?

WILLIAMS

Don't move!

Hildy stops.

WILLIAMS (cont'd)

Maybe you're my friend and maybe you're not -- but don't come any nearer. You can't trust anybody in this crazy world. Say, I'll bet I could shoot you from here.

HILDY

Sure you could, Earl -- but you wouldn't want to do that, would you? You wouldn't want to kill anybody.

WILLIAMS

No, no, you're right. I don't want to kill anybody. All I want to do is be let alone.

Hildy sneaks another step forward.

HILDY

Earl, there's just one thing I ought to clear up for the interview.

WILLIAMS

What's that? Only -- you're getting too near. I don't trust anybody.

HILDY

I don't blame you, Earl.  
(another step  
forward)

If I were in your place I wouldn't trust anybody, either.

WILLIAMS

(suddenly)

Keep away!

He points the gun at Hildy, pulls the trigger and we hear faint "click!"

WILLIAMS (cont'd)

(weakly)

I guess I used all the shells.

CLOSE TWO SHOT

He drops the gun and clutches at the edge of the desk for support.

Hildy lurches forward and she grabs the other side of the desk for support. And at this moment she looks more tired than he does. She looks at Earl and breathes heavily.

HILDY

Earl, you must never do that again.

WILLIAMS

Oh, I'm awful tired. I couldn't go through another day like this.

HILDY

(more her old self  
now)

Well, maybe you think I could!

CAMERA FOLLOWS HER

as she retrieves the gun and jams it in her purse, jumps to the windows, pulls down the shades.

EARL'S VOICE

I'm not afraid to die. I was tellin' the fella that when he handed me the gun.

Hildy crosses swiftly to the door, locks it and puts out the lights, so that they are visible only faintly in the light from the areaway.

HILDY

Don't talk too loud.

WILLIAMS

(babbling on as she  
moves about)

Wakin' me up in the middle of the night -- talkin' to me about things they don't understand. Callin' me a Bolshevik. I'm an anarchist. It's got nothin' to do with bombs. It's the philosophy that guarantees every man freedom. You see that, don't you?

HILDY

Sure I do, Earl.

Hildy is looking around for a hiding place for him.

WILLIAMS

I wish they'd take me back and hang me. I done my best.

He abruptly crumples and falls to the floor. Hildy stands for a second, desperate. Then she picks him up and half carries, half drags him over toward a chair and places him in it. Then she makes a quick dash for her phone.

HILDY  
(into phone)  
Hello... Gimme Walter Burns -- quick!

Another phone there rings. Hildy answers it, propping the receiver of her own phone between ear and shoulder.

CLOSEUP HILDY AT PHONE

HILDY (cont'd)  
(into second phone)  
Hello -- hel -- Oh, hello, Bruce...  
Oh, Bruce, please -- I know I said  
I'd be down in fifteen minutes, but  
something terrific's happened! Hang  
on, Bruce --  
(into first phone)  
Walter?... Hildy. Come over here --  
right away!... Wait!  
(into second phone)  
Bruce, just a second, Bruce -- I'll  
explain everything.  
(into first phone)  
Walter! Get this: I've got Earl  
Williams... Yes! Here in the Press  
Room... Honest! On the level.  
Hurry --  
I need you.

She hangs up and turns into second phone.

HILDY (cont'd)  
Bruce, this is the biggest thing  
that ever happened...  
(lowers voice)  
I just captured Earl Williams -- you  
know -- the murderer --

There is a knocking on the door, but she doesn't hear it.

HILDY (cont'd)  
Bruce, I'll be down -- Well, Bruce,  
the minute I turn him over to the  
paper I'll be right down. Bruce,  
don't you -- Bruce, I can't now -- I  
can't, don't you realize?

There is a click from the phone. He has hung up. Hildy dejectedly hangs up the phone. There is the sound of knocking on the door. She springs up.

MED. SHOT

taking in door. Hildy glares apprehensively, then crosses to it.

HILDY (cont'd)

(CAUTIOUSLY)

Who's there?

MOLLIE'S VOICE

It's me, Mollie Malloy! Let me in.

Hildy carefully unlocks the door. Mollie bounds in like a wildcat and seizes her.

MOLLIE

Where are they gone? You know where they are?

HILDY

Wait a minute, Mollie.

She manages to relock the door, then turns, leaning against it, facing Mollie.

CLOSE SHOT HILDY AND MOLLIE

MOLLIE

They got him surrounded some place -- gonna shoot him like a dog!

HILDY

Mollie, they haven't got him. You gotta help me, Mollie! We've got to do something!

MOLLIE

What do you mean?

There is a sound -- a groan -- as Williams starts to come to.

MOLLIE

(spinning around)

What's that?

HILDY

Quiet, Mollie!

MOLLIE

There's somethin' funny going on  
around here.

MED. SHOT

Mollie crosses to wall and switches on the lights. She sees  
Williams, sobs and rushes over to him.

CLOSEUP EARL AND MOLLIE

Mollie gets down on her knees and begins ministering to  
Earl.

He opens his eyes.

WILLIAMS

Hello, Mollie.

Mollie begins to sob.

WIDER ANGLE SHOT

Hildy comes over and says:

HILDY

Quiet, Mollie, quiet!

WILLIAMS

(putting out hand to  
stroke her hair)

Don't cry, Mollie, there's nothing  
to cry about.

HILDY

How'd you get here, Earl?

WILLIAMS

Down the drainpipe. I didn't mean to  
shoot him. You believe me, don't  
you, Mollie?

MOLLIE

(coming up)

Of course I believe you.

WILLIAMS

I forgot to thank you for those  
roses. hey were beautiful.

MOLLIE

That's all right, Mr. Williams...  
(to Hildy)

You're a woman. You got to help us.

(MORE)

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MOLLIE (cont'd)

You got to get him out of here, some place where I can take care of him.

HILDY

Stop screaming, Mollie or we're sunk. I'm trying to think of something before those reporters get back.

WILLIAMS

Let 'em take me. It's better that way.

MOLLIE

No -- I'll never let 'em!

The door is tried outside.

MOLLIE (cont'd)

They'll get him! They'll get him!

HILDY

Ssh!

**INT. CORRIDOR OUTSIDE PRESS ROOM DOOR CLOSE SHOT**

Endicott at door is trying to get in.

ENDICOTT

Who locked the door?

**INT. PRESS ROOM BACK TO HILDY**

HILDY

(calling)

Just a second, Mike ---

(whispering to  
Mollie)

Mollie, I got it!

**MED. CLOSE SHOT AT DESK**

Hildy jumps in to the desk and opens it, turning to cry in a tense whisper to Earl:

HILDY (cont'd)

Can you get in this desk?

**INT. CORRIDOR CLOSE SHOT**

Wilson is there too, now, and he and Endicott are pounding on the door.

WILSON

What's going on in there?

**INT. PRESS ROOM HILDY, MOLLIE AND EARL**

Mollie and Earl are with Hildy in front of desk now. They are speaking in whispers.

WILLIAMS

What good'll it do?

HILDY

We'll get you out in ten minutes.

**INT. CORRIDOR OUTSIDE DOOR**

ENDICOTT

Open up there, will you!

**INT. PRESS ROOM HILDY, MOLLIE AND EARL**

HILDY

(crying)

All right -- all right!

MOLLIE

(to Earl)

Go on!

(shoving him to  
desk)

Please!

WILLIAMS

They'll find me anyhow.

There is further and louder pounding on the door. Earl gets in the desk. Hildy and Mollie pull the roll-top down over him.

HILDY

(calling)

I'm coming!

(to Earl)

Keep dead quiet. Don't even breathe.

MOLLIE

(to Earl)

I'll be right here. I won't leave you.

**INT. CORRIDOR OUTSIDE DOOR**

ENDICOTT  
(giving door a  
terrific kick)  
Hey!

**INT. PRESS ROOM CLOSE SHOT HILDY AND MOLLIE**

HILDY  
(to Mollie)  
Mollie, drop down here! You've  
fainted!

MOLLIE  
What's the idea?

HILDY  
Never mind! Just play dead.

Hildy rapidly unbuttons Mollie's waist and throws it back.

The kicking at the door continues.

**MED. SHOT**

Hildy rushes over to windows and pulls up the shades. Mollie is lying quietly on the floor with her eyes closed. Hildy rushes over to water cooler and gets a paper cup full of water. She throws the water in Mollie's face.

MOLLIE  
(spluttering)  
Hey --

HILDY  
(fiercely)  
Shut up, you!

Hildy crosses swiftly to the door.

**INT. CORRIDOR OUTSIDE DOOR**

The door opens in Endicott's face and there is Miss Johnson, quite cool.

ENDICOTT  
Kind of exclusive, ain't you? We got  
calls to make, you know.

HILDY  
Run down and get some smelling salts,  
(MORE)

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HILDY (cont'd)  
will you?

WILSON  
Smelling salts! What's going on here?

They catch sight of Mollie, stretched out on the floor.

ENDICOTT  
Mollie Malloy -- what happened to  
her?

HILDY  
(as Endicott and  
Wilson enter room)  
Came up here -- had hysterics and  
passed out. I've been trying to get  
her to come to.

**INT. PRESS ROOM MED. SHOT**

Mollie is shaking her head.

ENDICOTT  
She looks as though she's going to  
come to.

HILDY  
Give me a hand with her, will you?

ENDICOTT  
Okay.  
(lifting Mollie)  
Up you go, Mollie.

Hildy and Endicott lift Mollie and seat her in a chair.  
Wilson crosses to his phone.

**CLOSE SHOT WILSON AT PHONE**

WILSON  
(into Phone)  
City Desk.

**MED. CLOSE SHOT**

Taking in Hildy, Wilson and Mollie and Endicott.

ENDICOTT  
She'll be all right.  
(crosses to his  
phone)  
The Desk.

WILSON

(into phone)

Well, they surrounded the house, all right, only they forgot to tell Williams, and he wasn't there.

MED. LONG SHOT TAKING IN DOOR

Murphy comes in.

MURPHY

(seeing Hildy, who has been fastening Mollie's blouse)

Hildy, I thought you were gone --

HILDY

Well -- I was going, but Mollie fainted away and I thought I ought to do what I could.

MURPHY

Some Hallowe'en goin' on outside. The whole police force standing on it's ear.

Murphy crosses to his phone. McCue comes in.

MCCUE

(panting)

What a chase!

ENDICOTT

(into phone)

No luck on Williams, yet -- call you back.

He hangs up.

WILSON

(into phone)

Okay, later.

He hangs up.

MURPHY

(into phone)

Murphy talking.

Schwartz comes in.

HILDY

Any news?

122. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

SCHWARTZ

Yeah. I was never so tired in my life.

He picks up his phone.

MCCUE

(into phone)

Where? Harrison Street Station? All right, connect me.

SCHWARTZ

(into phone)

Schwartz calling... Out with Hartman's deputies. I'm in a drugstore. You can't call me back because I'm going right on with them.

He hangs up -- puts his feet on the desk.

CLOSE SHOT HILDY AND MOLLIE

HILDY

Are you all right, now?

MOLLIE

Yeah, I'm feelin' fine.

MED. SHOT GROUP

MURPHY

Sure, Mollie, you never looked better in your life.

MCCUE

(turning from phone)

Yeah, hold the line. Hey, this looks good. An old lady just called the detective bureau and claims Williams is hiding in her cellar. Well - we've looked every other place. Want to go out on it?

ENDICOTT

Aw, nuts with chasing around any more. I spent a dollar-forty on taxis already.

SCHWARTZ

I say we don't go out any more. Let Earl Williams come to us.

CLOSEUP HILDY

HILDY

A fine bunch of reporters. Biggest story in two years and they're too lazy to go after it.

MED. SHOT GROUP

ENDICOTT

It's easy for you to talk. You're retired. We're still working.

MCCUE

Okay.

(into phone)

Forget it.

(he hangs up)

HILDY

What's the matter with you boys? Afraid it might rain? If you want to go, I'll cover this end.

MURPHY

Say, Hildy, if I know you, you sound pretty anxious to get rid of us. Are you trying to scoop us or something?

ENDICOTT

Something smells around here. If you ask me Mollie gave her the story on how Williams got that gun.

(turning on Mollie)

Did you smuggle that gun into Williams, Mollie?

MOLLIE

I didn't do nothin'.

MCCUE

(crossing to Mollie)

Come clean, Mollie.

Wilson, Endicott and Murphy follow McCue toward Hildy.

ENDICOTT

Better let us in on it, Mollie.

HILDY

Aw, why don't you let her alone? She's ill!

MURPHY

Oh, you two are pals now -- I think you're right, Endicott. Mollie did give her some kind of story.

ENDICOTT

I tell you, it's a screwy set-up. We better hold onto 'em both.

At this point Mrs. Baldwin appears in the doorway. Hildy gasps and starts for her.

MED. SHOT AT DOOR

Mrs. Baldwin is in a very righteous mood.

MRS. BALDWIN

Well?

CLOSE SHOT HILDY

as she comes in to her.

HILDY

Mother!

MRS. BALDWIN

Don't you mother me! Playing cat-and-mouse with my poor boy! Keeping him looked up -- making us miss two trains -- and supposed to be married tomorrow!

HILDY

Mother, I can explain everything. I'll go with you in five minutes and --

MRS. BALDWIN

You don't have to go with me at all! Just give me my son's money and you can stay here forever as far as I'm concerned. Stay with that murderer you caught!

CLOSE SHOT REPORTERS

as they get this. Reactions as they glance at one another.

MRS. BALDWIN'S VOICE

(continuing)

Which one of these men is it? They all look like murderers to me!

125. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

MURPHY

Where does she get that stuff?

SCHWARTZ

Shall we tell her what she looks like?

ENDICOTT

Wait a minute! What murderer did you catch, Hildy?

MED. SHOT GROUP

The reporters are looking intently at Hildy and Mrs. Baldwin.

HILDY

I don't know what she's talking about. I never said any such thing.

MRS. BALDWIN

I'm quoting my son, and he has never lied to me.

The reporters move toward Hildy and Mrs. Baldwin speaking simultaneously.

REPORTERS

I knew something stunk around here -- Who says she caught him --? What do you mean she caught a murderer --? etc.

HILDY

(desperately)

But I never said anything like that!

MRS. BALDWIN

Yes, you did!

CLOSEUP MOLLIE

MOLLIE

She never told her that!

MED. CLOSE SHOT GROUP

HILDY

I said I was trying to catch one.  
(to Mrs. Baldwin)  
You got it balled up, Mother.

CLOSE SHOT

taking in Mollie, with Murphy coming into scene to her.

MURPHY

What do you know about it? How do  
you know she didn't?

He grabs her cruelly by an arm.

MOLLIE

Let go!

Endicott comes into scene.

ENDICOTT

Hold on to her, Jimmy -- she's in  
with Hildy on this.

CLOSE SHOT HILDY AND MRS. BALDWIN

Hildy tense with anxiety, her eyes on Mollie, off. Murphy  
comes viciously into scene to her and jerks Hildy by an arm.

MURPHY

Who you holding out on? Come clean,  
or we'll make you wish you had --

MED. SHOT

as the rest of the reporters surround Hildy menacingly.

ENDICOTT

(to Hildy)

Hildy, are you gonna cross us for  
Walter Burns after the way you told  
him off?

WILSON

Give in, Hildy -- you can't get away  
with it.

CLOSEUP MOLLIE AS SHE CRIES WILDLY:

MOLLIE

Wait! You stool-pigeons! She don't  
know where Williams is. I'm the one  
that knows.

SHOT OF REPORTERS

as they turn on Mollie.

ENDICOTT

What do you mean, you know?

They start for Mollie.

MED. SHOT

Mollie begins backing slowly around the table, away from them, toward the window.

MOLLIE

Go find out, you heels! You don't think I'm gonna tell!

CLOSEUP HILDY

who has remained riveted at desk.

HILDY

Let her alone! She's goofy!

MOLLIE AND REPORTERS

Hemmed in by the massed reporters, she makes a sudden lunge for the door.

REPORTERS

Look out! Close that door! etc., etc.

They split, some of them heading her off at door, others from opposite side of table, so that she runs back between window and table.

MCCUE

You ain't gettin' out o' here!

ENDICOTT

Now, where is he?

WILSON

Where you hidin' him?

MOLLIE

I ain't gonna squeal! I ain't goin' to!

MURPHY

(leaning across  
table)

Come on, you! Before we slap you down.

ENDICOTT

Do you want us to call the cops and  
have them give you the boots?

MURPHY

Where is he, before we beat it out  
of you?

MOLLIE

(backing)

Don't you come near me, you kidney  
foot!

Murphy continues to advance on her. The reporters start for  
her from the other side.

Mollie snatches up a chair and swings it at the advancing  
circle of men.

MOLLIE (cont'd)

(wild and  
blubbering)

Let me alone or I'll knock your heads  
off!

ENDICOTT

Put down that chair!

SCHWARTZ

Get around -- get on the side of  
her.

MOLLIE

(still backing)

No, you don't!

(a scream)

Keep away!

WILSON

Grab her!

With a last, wild look at her encircling foes.

MOLLIE

You'll never get it out of me!

(hurls chair at  
them)

I'll never tell! Never!

She makes a desperate leap for the open window and  
disappears out. Her scream of terror is heard as she drops.

THEN RUSH  
FORWARD TO:

CLOSE SHOT AT WINDOW

as the reporters rush in and look out, an assortment of awed and astonished exclamations rising from them.

CLOSE SHOT MRS. BALDWIN

She turns away from the window and hides her face in her hands.

MRS. BALDWIN

Take me out of here! Take me --

(a moan)

Oh-h --

She collapses to a chair.

SHOT AT WINDOW

MCCUE

(turning)

Get the cops, somebody.

MURPHY

(turning)

Come on, fellas.

They start in a rush for the door.

MED. SHOT AT DOOR AND DESK

as the reporters rush out, and Hildy crosses, dazed to the window.

HILDY

Gee! The poor kid... the poor kid.

Reaching the window, she looks out.

**EXT. PAVEMENT SHOOTING DOWN FROM HILDY'S ANGLE**

The form of Mollie on the pavement below moves slightly in the moonlight, as guards rush into scene to her.

VOICES

(of guards rushing  
in)

Get a doctor! Take her to the  
infirmary! She ain't killed -- she's  
moving!

**INT. PRESS ROOM SHOOTING INTO ROOM FROM WINDOW**

Hildy turns, shaken, back into the room from the window and sees advancing to her across the room Walter Burns.

Diamond Louie has entered with the Boss and stands leaning by the door. Mrs. Baldwin's face is still hidden by her hands.

Hildy starts for Burns.

HILDY  
Walter! D-did you see --  
(gesturing back to  
window)  
-- that?

CLOSE SHOT BURNS

BURNS  
Yes. Where is he?

HILDY  
(comes in to him)  
She jumped out of the window.

BURNS  
I know. Where is he, I said.

[MISSING PAGE]

CLOSE SHOT MRS. BALDWIN

looking up at them, off.

MRS. BALDWIN  
What are you doing?

BURNS' VOICE  
Shut up!

MRS. BALDWIN  
I won't shut up! That girl killed  
herself. Oh-h, you're doing something  
wrong. What's in that desk?

CLOSE AT DESK - TAKING IN LOUIE AT THE DOOR

Burns slams closed the desk and steps to Louie.

CLOSE SHOT

BURNS  
Louie, take this lady over to Polack  
(MORE)

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BURNS (cont'd)

Mike's and lock her up. See that she  
doesn't take to anyone on the way.

CLOSEUP MRS. BALDWIN

MRS. BALDWIN

What's that -- what's that?

CLOSE SHOT GROUP

as Louie comes in to Mrs. Baldwin.

HILDY

Wait a minute, Walter. You can't do  
that!

LOUIE

(extending his hand  
as if to shake hands  
with Mrs. Baldwin)

My name is Louis Peluso.

Unluckily for her she responds, only to find herself jerked  
to her feet and spun around so that one of Louie's arms is  
about her waist and the other hand over her mouth. Louie  
starts her to door.

BURNS

Tell 'em it's a case of delirium  
tremens.

TRUCKING SHOT

with them -- Hildy catching up.

HILDY

Now, let go of her, Louie. Listen,  
Walter, this'll get me in a terrible  
jam with my fiancée and I don't stand  
so well with him now. Don't worry,  
Mother, this is only temporary.

At the door, Louie gets Mrs. Baldwin out and disappears with  
her. Hildy starts after them, when Burns' arm comes into  
scene, catching her.

CLOSE SHOT BURNS AND HILDY

BURNS

Where do you think you're going?

HILDY

Let go o' me! I've got to get Bruce  
out of jail! Oh, Walter, why did you  
(MORE)

HILDY (cont'd)  
have to do this to me?

BURNS  
(scornfully)  
Get Bruce out of jail! How can you worry about a man who's resting comfortably in a quiet police station while this is going on? Hildy, this is war! You can't desert now!

HILDY  
Oh, get off that trapeze!  
(indicating desk,  
off)  
There's your story! Smear it all over the front page -- Earl Williams caught by the Morning Post! And take all the credit -- I covered your story for you and I got myself in a fine mess doing it -- and now I'm getting out! I know I told you that twice before today -- but this time I mean it!

BURNS  
You drooling idiot! What do you mean, you're getting out! There are three hundred and sixty-five days in the year one can get married -- but how many times have you got a murderer locked up in a desk? -- Once in a lifetime! Hildy, you've got the whole city by the seat of the pants!

HILDY  
I know, but --

BURNS  
(interrupting)  
You know! You've got the brain of a pancake! That wasn't just a story you covered -- it was a revolution! Hildy! This is the greatest yarn in journalism since Livingstone discovered Stanley for the New York Herald!  
(quickly closes the  
door)

HILDY  
(slightly  
bewildered)  
Wait a minute -- wasn't it Stanley who discovered Livingstone?

BURNS

Don't get technical at a time like this! Do you realize what you've done? You've taken a city that's been graft-ridden for forty years under the same old gang and with this yarn you're kicking 'em out and giving us a chance to have the same kind of government that New York's having under La Guardia! We'll make such monkeys out of these ward-heelers next Tuesday that nobody'll vote for them -- not even their wives!

HILDY

(the fire upon her)  
I'd like to think.

BURNS

Well, think it then, because it's true! We'll crucify that mob. We're going to keep Williams under cover till morning so the Post can break the story exclusive. Then we'll let the Governor in on the capture -- share the glory with him.

HILDY

(excited)  
I get it!

BURNS

You've kicked over the whole City Hall like an apple-cart. You've got the Mayor and Hartman backed against a wall. You've put one administration out and another in. This isn't a newspaper story -- it's a career! And you stand there belly-aching about whether you catch an eight o'clock train or a nine o'clock train! Still a doll-faced mugg! That's all you are.

HILDY

Let me get at that typewriter and I'll show you how a doll-faced mugg can write!

BURNS

Attagirl! Why, they'll be naming streets after you -- Hildy Johnson Street! There'll be statues of you  
(MORE)

BURNS (cont'd)  
in the parks, Hildy. The radio'll be  
after you -- the movies!  
(slapping his fist  
against his open  
palm)  
By tomorrow morning I'll betcha  
there's a Hildy Johnson cigar! I can  
see the billboards now. Light up  
with Hildy Johnson!

HILDY  
Whoa -- wait a minute. We can't leave  
Williams here. One of the other  
fellows'll --

BURNS  
We're going to take him over to my  
private office.  
(turning)  
Where's our phone?

HILDY  
That one -- how you gonna take him?  
They'll see him.

SHOT AT TABLE

as Burns gets phone and jiggles the hook.

BURNS  
Not if he's inside the desk. We'll  
carry the desk over.  
(into phone)  
Give me Duffy!

HILDY  
You can't take that desk out. It's  
crawling with cops outside.

BURNS  
We'll lower it out of the window  
with pulleys. Quit stallin'.

As Hildy seems abstracted:

BURNS (cont'd)  
Hildy!

HILDY  
(coming to)  
Huh!

BURNS  
Get the lead out of your typewriter  
(MORE)

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BURNS (cont'd)  
and start pounding out a load, will  
you? Snap into it!

HILDY  
How much do you want on it?

BURNS  
All the words you've got.

HILDY  
(turning)  
Where's some paper?

Goes out of scene.

BURNS  
(into phone)  
Hello...! Hello!

SHOT AT DESK

As Hildy comes in, going to desk, she turns to call back:

HILDY  
Can I call the Mayor a bird of prey  
--or is that libelous?

CLOSEUP BURNS AT PHONE

BURNS  
Call him a love-child, if you want  
to.  
(into phone)  
Duffy!

CLOSE SHOT HILDY

Having opened the drawers of Bensinger's desk, she is  
tossing play manuscripts, syringes, patent medicines and old  
socks into the air, in a frantic search for paper.

HILDY  
(calling to Burns)  
How about the time he had his house  
painted by the Fire Department?

CLOSE SHOT BURNS

BURNS  
Give him the works.  
(into phone)  
Hello, Duffy, get set! We've got the  
biggest story in the world. Earl  
(MORE)

BURNS (cont'd)  
Williams caught by the Morning  
Post -- exclusive!

TWO SHOT HILDY AND BURNS

Hildy has unearthed a package of Bensinger's private  
stationary. She rises with it.

BURNS (cont'd)  
(to Hildy)  
Fine!  
(into phone)  
Now, listen, Duffy -- I want you to  
tear out the whole front page...  
That's what I said -- the whole front  
page! Never mind the European war!  
We've got something a whole lot  
bigger  
than that. Hildy Johnson's writing  
the lead and I'll phone it over to  
you as soon as she's finished.  
(he starts to hang  
up, then thinks of  
something else)  
Oh, Duffy! Get hold of Butch O'Connor  
and tell him I want him to come up  
here with half a dozen other  
wrestlers -- right away! Tell him  
we'll run his picture on the sport  
page for two weeks straight. What?  
I've got a desk I want moved. Never  
mind what desk!

DISSOLVE TO:

**EXT. STREET NIGHT MED. LONG SHOT**

as the taxi darts through traffic, narrowly avoiding cars,  
trucks, etc., it comes almost head-on to an oncoming car.

**INT. TAXICAB - NIGHT - PROCESS CLOSE SHOT**

Louie, worried, ducks unconsciously. Mrs. Baldwin faints  
across his lap.

**EXT. STREET MED. LONG SHOT**

The taxi swerves just in time to duck the oncoming car. As  
it starts forward again a truck comes toward the cab, head  
on.

**INT. TAXICAB - PROCESS CLOSE SHOT**

Diamond Louie pushes Mrs. Baldwin into an upright position, takes a look through the windshield, sees the truck and gives a big "takem" and faints across Mrs. Baldwin.

**EXT. STREET MED. SHOT**

The truck and taxicab crash and the screen blacks out.

DISSOLVE TO:

**INT. PRESS ROOM - NIGHT CLOSE SHOT HILDY**

at typewriter, smoke rising from her cigarette.

CAMERA ANGLE WIDENS

we see a fairly disheveled Hildy typing away furiously.

BURNS' VOICE

(Into phone)

"The Blackest cesspool in American city life!" Hold on Duffy, I'll see if she's got any more.

Burns comes into the scene, tears a page out of Hildy's typewriter. She inserts another one without noticing.

MED. SHOT

Burns goes back to the phone as Hildy continues to type furiously.

BURNS

(into phone)

Duffy -- Duffy!

(clicking the phone furiously)

Operator! Operator! Get me Duffy back. Somebody cut us off!

ANOTHER ANGLE FAVORING DOOR

as Bruce Baldwin enters.

BRUCE

Hildy!

BURNS

What the devil do you want? Listen, Bruce, you can't come in here now!

(MORE)

BURNS (cont'd)

We're busy!  
(suddenly, into  
phone)  
Where you been, Duffy? Stick around!  
What? What Chinese earthquake? The  
deuce with it... what's that?

CLOSE SHOT HILDY

typing away madly. Bruce comes into the scene.

BRUCE

Hildy!

HILDY

(looking up, very  
casually)  
Hello, Bruce...

She resumes her typing, then suddenly realizes the situation and jumps up.

HILDY (cont'd)

BRUCE!! How'd you get out?

BRUCE

(the hands-off  
attitude)  
Not through any help of yours, Hildy.

HILDY

Bruce, I know, but I was in the  
biggest jam --

BURNS' VOICE

Hildy!

MED. SHOT

As Hildy turns toward his voice, Burns, still with the phone in his hand, keeps talking to her.

BURNS

For Pete's sake, Hildy, they're  
waiting for the rest of that story!

HILDY  
(resignedly)  
Okay, Walter.  
(sits down at her  
typewriter again)

CLOSE TWO SHOT BRUCE AND HILDY

Hildy begins typing again.

BRUCE  
I waited and waited and then I had  
an idea and wired Albany to send me  
a hundred dollars so I could get out  
on bail...  
(desperately)  
I don't know what they'll think --  
they sent it to the police station!

HILDY  
(she barely stops  
typing)  
We'll explain the whole thing to  
them.  
(resumes typing)

BRUCE  
I know I got you into this, Hildy,  
but it does seem to me that you can't  
care much for me if you're willing  
to let me stay locked up for two  
hours.

HILDY  
Bruce, you know I'm mad about you  
and stop talking like that.  
(calling o.s. to  
Walter)  
Walter!

CLOSE SHOT BURNS

BURNS  
(into phone)  
Take the President's speech and run  
it on the funny page...  
(turns to Hildy, o.s.)  
What is it, Hildy?

HILDY'S VOICE  
What was the name of the Mayor's  
first wife?

BURNS

You mean the one who drank so much?  
Tillie!

CLOSE SHOT HILDY AND BRUCE

HILDY

Thanks.  
(she types  
furiously)

CLOSE SHOT THE DESK

Its top opens slowly and Williams' head sticks out.

CLOSEUP BURNS INCLUDING DESK IN B.G

BURNS

(screaming)  
Get back in there, you mock turtle!

The desk-top falls, the fugitive disappearing within.

CLOSEUP BRUCE

turning around toward Burns.

BRUCE

Did you say anything, Mister Burns?

CLOSEUP BURNS

covering up, fast.

BURNS

No -- I was just talking to one of  
the guys at the office.  
(indicating phone in  
his hand)

MED. CLOSE SHOT BRUCE AND HILDY

BRUCE

(to Burns)

Oh.

(turns to Hildy)

I wonder what's keeping mother? She  
was supposed to come down and get  
you.

HILDY

Oh, she was here.

BRUCE  
Where'd she go?

HILDY  
Out some place.

She types away. Bruce grabs her and stops her.

BRUCE  
Hildy! Where's mother?

HILDY  
Oh -- mother -- she -- I don't know  
where she went.

BRUCE  
Did you give her the money?

HILDY  
No, I was going to give it to her --  
but she left hurriedly.

BRUCE  
Then suppose you give me the money.  
Four hundred and fifty dollars.

HILDY  
Oh, yes. Here it is.

She gets the wallet. Burns comes into the scene and pulls  
another page out of her machine.

HILDY (cont'd)  
Here it is, Bruce. One -- two --  
three -- four hundred -- and fifty  
dollars.

BRUCE  
(drily)  
Thank you.

CLOSEUP BURNS

watching this with a grin.

MED. SHOT

Featuring the threesome.

BRUCE (cont'd)  
(to Hildy)  
And I'll take that certified check,  
too. I've decided I can handle things  
around here...

BURNS

Come on, Hildy, we've got to keep going! Sorry, Bruce, but --

HILDY

Just a second, Walter. Here, Bruce, here's the check... And, oh, Bruce, here's your wallet. I got it back.

BRUCE

(taking it and surveying it coldly)  
You got it back, eh? There's something funny going on around here.

BURNS

Hildy!

HILDY

All right, Walter.

She sits down and begins to type.

BRUCE

I'm taking the nine o'clock train, Hildy. And you can meet us at the station.

HILDY

Fine.

She types away.

BURNS

(coming over to Bruce)  
I'll see she's there, Bruce, I promise you.

BRUCE

(dramatically)  
If she's not there, mother and I are leaving anyhow!

But Hildy continues typing and doesn't even get it.

CAMERA TRUCKS WITH BURNS

as he leads Bruce away toward door.

BURNS

I know how you feel, Bruce, but you've got to forgive her. She's only a woman, after all.

BRUCE

Suppose she is -- I have feelings, too! Do you know where I've been for the last couple of hours? Locked up in a police station and she didn't move to do anything about it.

BURNS

Ts! Ts! Ts!

BRUCE

And now I don't know where my mother is. She may be lost.

BURNS

I'll find her, Bruce, if I have to put every detective in the city on the job. Tell you what -- go over to the Missing Persons Bureau and describe your mother. What does she look like?

BRUCE

She's -- well, she's very motherly. That's about the best description I know.

BURNS

(nodding)

That's the kind of stuff they want! They go out the door.

**INT. CORRIDOR OUTSIDE DOOR MED. CLOSE SHOT**

as they come out.

BURNS

Oh, Bruce, let me see that money Hildy gave you.

BRUCE

The money? Why?

BURNS

There's a lot of counterfeit big bills going around.

BRUCE

(worried)

Gee! Take a look, will you?

He hands the money to Burns. Burns looks at it carefully and hands it back.

BURNS

Oh, this is all right, Bruce. I just wanted to be sure.

BRUCE

Say, I want to be sure, too!

**INT. PRESS ROOM MED. SHOT**

Hildy is typing furiously. Burns enters, grinning, locks the door behind him and goes to phone and picks it up.

BURNS

(into phone)

Duffy. Good. Stick close.

He turns and crosses quickly to look out the window.

AT WINDOW

Burns coming in to window.

BURNS (cont'd)

(despairingly)

Now the moon's out!

He turns away, crossing to the desk, the CAMERA TRUCKING with him. At the desk he taps three times, being answered by three taps from within.

BURNS (cont'd)

Fine. Three taps is me. Don't forget!  
You're sitting pretty, now. Got  
enough air?

He raises top an inch or two and fans air in to Williams.

BURNS (cont'd)

Is that better? Now breathe deep!

We hear an intake of breath from inside the desk.

BURNS (cont'd)

Attaboy!

He closes the desk and turns back to the table. As he passes Hildy, who is still typing rapidly:

BURNS (cont'd)

(looking over her  
shoulder)

That's the stuff! Lam it into 'em,  
Hildy.

145. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

He jerks the sheet from Hildy's machine, crosses to his desk and picks up the phone.

BURNS (cont'd)  
(into phone)  
Hello! Duffy, ready? Here we go!

CLOSEUP BURNS

reading from the page he has taken from Hildy's typewriter.

BURNS (cont'd)  
(into phone)  
*"In the darkest hour of the city's  
history --"*

**INT. MAIN FLOOR CRIMINAL COURTS BUILDING LONG SHOT**

At the end of the hall are glass doors through which can be seen a turmoil of activity in the street outside -- newsboys, a crowd, and a mounted policeman or two. Bruce comes down the hall, his face set and angry. As he goes, he sees a sign set over a doorway in the hall.

It reads: MISSING PERSONS BUREAU.

He stops and enters.

**INT. PRESS ROOM - NIGHT CLOSEUP BURNS AT PHONE**

BURNS  
(into phone)  
Listen, did you impress it on Butch that I want him and his gang here right away? You did? Every minute counts. All right.  
(puts receiver down  
on table)  
Duffy's getting old!

CLOSE SHOT HILDY

HILDY  
Where's Butch?

BURNS' VOICE  
He's on the way.

HILDY  
(over her typing)  
He'd better hurry. The boys'll be coming back to phone.

BURNS  
(coming into shot to  
peer over her  
shoulder)  
Well, keep going! We want an extra  
out on the streets before it's too  
late!

HILDY  
(looking up  
suddenly)  
Where's Bruce?

BURNS  
Bruce? Oh -- er -- he went out to  
get the tickets.

HILDY  
What tickets?

BURNS  
Railroad tickets.

HILDY  
Is he coming back here?

BURNS  
Didn't you hear him? Of course he's  
coming back here. Keep going, will  
you?

MED. SHOT

as Burns leaves Hildy and goes over to desk and picks up his  
phone again.

BURNS (cont'd)  
(into phone)  
Duffy!

**EXT. CORRIDOR OUTSIDE DOOR - NIGHT CLOSE SHOT BENSINGER**

Finding the door locked, he knocks.

**INT. PRESS ROOM - NIGHT MED. CLOSE SHOT BURNS AND HILDY**

as another knock comes, they take it big.

HILDY  
(calling)  
Who is it?

**EXT. CORRIDOR OUTSIDE DOOR - NIGHT CLOSE SHOT BENSINGER**

BENSINGER  
What's the idea of locking this?

**INT. PRESS ROOM - NIGHT CLOSE SHOT BURNS AND HILDY**

HILDY  
That's Bensinger. That's his desk.

BURNS  
(whispering)  
What's his name?

The door knob is rattled violently.

HILDY  
Bensinger -- of the Tribune.

**EXT. CORRIDOR OUTSIDE DOOR - NIGHT CLOSE SHOT BENSINGER**

BENSINGER  
Open this door!

**INT. PRESS ROOM CLOSE SHOT BURNS**

He starts for the door.

BURNS  
I'll handle him.

CAMERA TRUCKS WITH HIM

to the door.

BURNS (cont'd)  
The Tribune, eh? Watch me!

He opens the door.

AT DOOR

BENSINGER  
(as he comes in)  
Ain't you got any more sense than  
to --  
(sees Burns and is  
overcome)  
Oh, h-hello, Mr. Burns. Why, quite  
an honor having you come over here.

BURNS  
(casually)  
Hello, Bensinger.

BENSINGER  
Excuse me, I just want to --

He starts for the desk. Hildy's typing goes on, coming in over the scene.

BURNS  
(starting for the  
desk, suddenly  
blocking his path)  
Quite a coincidence, my running into  
you tonight. Isn't it, Hildy?

HILDY'S VOICE  
Yeh.

BENSINGER  
How do you mean?

CLOSEUP BURNS AND BENSINGER

BURNS  
I was having a little chat about you  
just this afternoon -- with our  
Mister Duffy.

BENSINGER  
(essaying a  
pleasantry)  
Nothing -- ah -- detrimental, I hope.

BURNS  
I should say not! That was one swell  
story you had in the paper this  
morning.

BENSINGER  
(deeply moved)  
Oh, did you -- care for the poem,  
Mr. Burns?

BURNS  
(startled)  
The poem?... The poem was great!

BENSINGER

(blinking at these  
words)

Remember the ending?

(and he recites)

" -- and all is well, outside his  
cell, But in his heart he hears the  
hangman Calling and the gallows  
falling And his white-haired mother's  
tears..."

BURNS

(overcome)

Heartbreaking! How would you like to  
work for me?

BENSINGER

What?

MEDIUM SHOT

taking in table, Hildy typing there.

BURNS

(to Bensinger)

We need somebody like you. All we've  
got now are a lot of low-brows. Like  
Johnson here.

He starts shoving Bensinger away from the desk, toward the  
table.

BENSINGER

Seriously, Mr. Burns?

Clinging to him, Burns takes him to the phone.

BURNS

(into phone)

Duffy! I'm sending Bensinger over to  
see you.

(looking up at  
Bensinger)

Mervyn, isn't it?

BENSINGER

No. Roy. Roy V.

BURNS

(with a little laugh  
at his own  
forgetfulness)

Of course!

(into phone)

Roy Bensinger, the poet. Of course  
you wouldn't know! You probably never  
heard of Shakespeare, either! Put  
Mr. Bensinger right on the staff.

(to Bensinger)

How much are you getting on the  
Tribune, Roy?

BENSINGER

Seventy-five.

BURNS

I'll give you a hundred and a by-  
line.

ANOTHER ANGLE

as Burns continues.

BURNS (cont'd)

(into phone)

Let him have everything he wants.

(puts down the  
receiver; turns to  
Bensinger)

Now hustle and write me a story from  
the point of view of the escaped  
man.

(acting it out)

He hides, cowering... Afraid of every  
light, of every sound... hears  
footsteps... his heart going like  
that... And all the time they're  
closing in... Get the sense of an  
animal at bay!

BENSINGER

Sort of a Jack London style?

TRUCKING SHOT

BURNS

Exactly!

Leads him hurriedly to the door.

BENSINGER

I got my rhyming dictionary in --  
(MORE)

BENSINGER (cont'd)  
(indicating desk)

BURNS  
(getting him to  
door)  
It doesn't have to rhyme!

CLOSE SHOT - AT DOOR

as Bensinger turns there.

BENSINGER  
Gee, I'm terribly grateful, Mister  
Burns. Do you suppose there might be  
an opening some time as foreign  
correspondent? I parley a little  
French, you know.

Burns shakes hands with him and opens the door with the  
other hand.

BURNS  
I'll keep you in mind.

BENSINGER  
(going)  
Au revoir, mon capitaine.

BURNS  
(never at a loss in  
any language)  
Bon jour!

Continuing his French, he gets the door closed and relocked  
and turns for the table, singing as he does so:

BURNS (cont'd)  
Mademoiselle from Armontieres,  
parlay --

MED. SHOT

Burns returns alertly to table, not noticing that Hildy has  
stopped typing, and sits staring moodily before her.

BURNS (cont'd)  
(into phono)  
Duffy! Got this!

CLOSEUP BURNS - AT PHONE

BURNS (cont'd)  
A rat from the Tribune is coming  
over to get a job -- Bensinger, the  
(MORE)

BURNS (cont'd)  
guy I told you about. Handle him  
with kid gloves. Tell him to get  
busy writing poetry... No, we don't  
want him. Stall him along until the  
extra comes out. Then tell him his  
poetry stinks and kick him  
downstairs.

He lays down receiver.

WIDER ANGLE

taking in Hildy. She looks up at him.

HILDY  
(to Burns)  
Double-crossing swine!

BURNS  
You said it! But this'll teach him a  
lesson. He won't quit his paper  
without giving notice after this.

Hildy doesn't bother to reply. She rests her chin on her  
hands and stares moodily ahead.

BURNS (cont'd)  
Tear into it, will you? Don't sit  
there like a frozen robin!

HILDY  
I'm finished.

BURNS  
Finished!

He grabs the last sheet of paper out of her typewriter,  
kisses her and rushes over to the telephone.

CLOSEUP BURNS

at phone.

BURNS (cont'd)  
(into phone)  
Duffy! All right -- here we go! And  
got it out as soon as you can. I  
want this paper out on the streets  
in half an hour!  
(reading Hildy's copy)  
"So once more the Morning Post --"

**EXT. CRIMINAL COURTS BLDG. - NIGHT MED. SHOT**

Diamond Louie, bearing evidence of a mishap, his hat crushed, his face bruised and his clothes torn, comes running down the sidewalk and up the steps into the buildings.

**INT. PRESS ROOM - NIGHT MED. SHOT**

Hildy is up now, pacing.

HILDY

Bruce ought to be back by now.  
Walter, you're not trying anything  
again, are you?

BURNS

(coming over to her)  
Hildy, you think I could? After this  
story?  
(taking a flask from  
his pocket)  
Here! You're just nervous.

Hildy takes the flask and takes a drink. There is a knock on the door. Burns takes the flask from her, restores it to his pocket and goes to the door.

BURNS (cont'd)

Who is it?

LOUIE'S VOICE

It's me, Boss -- Louie.

BURNS

(opening the door)  
It's Louie!

Louie slips in and Burns relocks the door.

BURNS (cont'd)

(seeing Louie's  
disarray)  
What's the matter?

Hildy crosses to Louie.

HILDY

(frantically)  
Where's Mrs. Baldwin?

BURNS

What did you do with her?

HILDY  
(almost afraid to  
speak)  
What happened?

CLOSE SHOT - THE THREE

BURNS  
You been in a fight?

LOUIE  
(still out of  
breath)  
Down Western Avenue. We were going  
sixty-five miles an hour. You know  
what I mean?

BURNS  
Take that mush out of your mouth!

HILDY  
Where's the old lady?

LOUIE  
I'm telling you!

CLOSEUP - LOUIE

as he gets breath and blurts:

LOUIE (cont'd)  
We run smack into a police patrol.  
You know what I mean? We broke it in  
half!

BACK TO GROUP

HILDY  
(moaning)  
Oh-h-h... was she hurt?

BURNS  
Where is she? Tell me!

HILDY  
Louie!

LOUIE  
I'm telling you. Can you imagine  
bumping into a load of cops?! They  
come rollin' out like oranges!

HILDY  
(seizing him)  
What did you do with her?

LOUIE  
Search me! When I come to I was  
running down Thirty-fifth Street.

HILDY  
-- You were with her. You were in  
the cab, weren't you?

LOUIE  
(exposing his  
bruised scalp)  
Was I? The driver got knocked cold.

BURNS  
Butter-fingers! I give you an old  
lady to take somewhere, and you hand  
her over to the cops!

LOUIE  
What do you mean, I handed her? The  
patrol wagon was on the wrong side  
of the street.

BURNS  
Now everything's fine. She's probably  
squawking her head off in some police  
station.

CLOSEUP - LOUIE

LOUIE  
I don't think she's talking much...  
You know what I mean?

He winks reassuringly.

BACK TO GROUP

HILDY  
(paralyzed)  
Don't tell me -- was she killed?

BURNS  
(hopefully)  
Was she? Did you notice?

LOUIE  
Say, me with a gun on my hip and a  
kidnapped old lady on my hands, I  
should stick around asking questions  
(MORE)

LOUIE (cont'd)  
from a lot of cops! You know what I  
mean?

Hildy sinks into a chair.

CLOSE SHOT HILDY IN THE CHAIR

HILDY  
Dead... dead! That's the end!

Burns comes into scene to her.

BURNS  
It's Fate, Hildy. What will be, will  
be.

HILDY  
(wildly)  
What am I going to say to Bruce?  
What'll I tell him?

BURNS  
If he really loves you, you won't  
have to tell him anything.  
(whacking her on the  
shoulder)  
Snap out of it! Would you rather  
have had the old dame dragging the  
whole police force in here?

HILDY  
I killed her. I'm responsible. Oh-  
h... what can I do now? How can I  
ever face him? Oh, I hope he never  
comes back!

She buries her face in her hands.

BURNS  
Look at me, Hildy --

HILDY  
(springing up)  
I'm looking at you -- you murderer!

BURNS  
If it was my own mother, I'd carry  
on! You know I would. For the paper!

HILDY  
(calling off to  
Louie)  
Louie, where'd it happen? I'm going  
out!

MED. SHOT GROUP

The Post phone rings.

BURNS  
(grabbing Hildy)  
You stay here. I'll find out  
everything.

LOUIE  
(to Hildy)  
Western an' Thirty-fourth.

Hildy jumps for the outside phone on the desk.

TWO SHOT INCLUDING BURNS AT PHONE AND HILDY AT PHONE

BURNS  
(into phone)  
Hello -- hello...

HILDY  
(into phone)  
Gimme Western four-five-five-seven.

BURNS  
(guarded)  
Who?  
(wildly)  
Hello, Butch! Where are you?

HILDY  
(into phone)  
Mission Hospital? Gimme the Receiving  
Room.

BURNS  
(into phone)  
What are you doing there? Haven't  
you even started?

HILDY  
(into phone)  
Hello -- Eddie? Hildy Johnson. Was  
there an old lady brought in from an  
auto smashup?

BURNS  
(into phone)  
Oh, for --  
(yelling)  
H. Sebastian -- Butch! Listen, it's  
a matter of life and death! Listen!

HILDY  
(into phone)  
Nobody?  
(jiggles hook)  
Morningside three-one-two-four.

BURNS  
(into phone)  
I can't hear... You got who? Speak  
up! A what?... You can't stop for a  
dame now!

HILDY  
(into phone)  
Is this the Community Hospital?

BURNS  
(howling into phone)  
I don't care if you've been after  
her for six years! Butch, our whole  
lives are at stake! Are you going to  
let a woman come between us after  
all we've been through?

HILDY  
(into phone)  
Hello, Max, Hildy Johnson. Was there  
an old lady --?

BURNS  
(into phone,  
drowning out Hildy)  
Butch! I'd put my arm in fire for  
you -- up to here!  
(indicates up to  
where)  
Now, you can't double-cross me!...  
She does? All right -- put her on.  
I'll talk to her... Hello! Oh, hello,  
Madam... Now listen, you ten-cent  
glamour girl, you can't keep Butch  
away from his duty... What's that?  
You say that again and I'll come  
over there and knock your eye out!  
Hello?

(turning, as he  
hangs up)  
I'll kill 'em! I'll kill both of  
'em!  
(into Post phone)  
Duffy!  
(to the universe)  
Mousing around with some big blonde  
(MORE)

BURNS (cont'd)  
Annie on my time! That's co-  
operation!  
(screaming into  
phone)  
Duffy!!

HILDY  
Shut up, will you?  
(into phone)  
You sure? Nobody?

BURNS  
(into phone)  
Duffy!!!!  
(listening into  
phone)  
Duffy!!!!  
(listening)  
Well, where is Duffy?  
(throwing receiver  
to desk)  
Diabetes! I ought to know better  
than to hire anybody with a disease.  
(turning)  
Louie.

MED. SHOT GROUP

BURNS (cont'd)  
(to Louie)  
It's up to you.

LOUIE  
(loyally)  
Anything you want, Boss.

BURNS  
Beat it out and get hold of some  
guys.

LOUIE  
Who do you want?

BURNS  
(starting for the  
door, followed by  
Louie)  
Anybody with hair on his chest. Get  
'em off the street -- anywhere. Offer  
them anything -- only get them.  
(confidentially)  
We've got to get this desk out of  
here.

He unlocks the door.

                  LOUIE  
You know me. The shirt off my back.

                  BURNS  
You got plenty of money?

                  LOUIE  
Sure, boss.

                  BURNS  
I mean real money -- not counterfeit!

                  LOUIE  
I always have both.

He goes out.

                  BURNS  
                  (callling after him)  
And don't bump into anything.

He relocks the door.

                  HILDY  
Lafayette two-one-hundred.

                  BURNS  
                  (turning from door)  
That dumb immigrant'll flop on me. I  
know it.  
                  (bitterly)  
Can you imagine Butch doing this to  
me -- at a time like this?

CLOSE SHOT HILDY AT PHONE, TAKING IN DESK

Burns steps into scene.

                  BURNS (cont'd)  
                  (confidentially)  
If Louie doesn't come back in five  
minutes we'll get it out alone.  
There's millions of ways. We can  
start a fire and get the firemen to  
carry it out in the confusion.

He crosses to the desk and inspects it.

                  HILDY  
                  (into phone)  
Ring that number, will you?

BURNS  
(to Hildy, oblivious  
of her telephoning)  
Come here. See if we can move it.

HILDY  
(into phone)  
Hello -- hello! Is this the Lying --  
In Hospital? Did you have an auto  
accident in the last --

BURNS  
(interrupting)  
Will you come here?

HILDY  
(into phone)  
Oh, I see. I beg your pardon.

BURNS  
When I'm surrounded, with my back  
against the wall, you're not going  
to lay down on me, are you --

HILDY  
Yes.

She jiggles the phone hook.

BURNS  
(going to her)  
Hildy, you just can't leave me out  
on a limb now. It -- it wouldn't be  
cricket!

HILDY  
I don't care what you say. I'm going  
to find Bruce's mother.  
(she jiggles the  
hook madly)  
Oh-h...  
(she hangs up)  
I'm going out and find her!

Grabbing her hat and purse, she starts for the door.

MED. SHOT OF HILDY, TAKING IN DOOR

There is a loud knocking on the door.

BURNS  
(coming into scene  
after Hildy)  
Don't open that!

HILDY  
(at the door)  
Who says so? I'm going to the  
morgue --  
to look --

She unlocks the door.

CLOSE SHOT AT DOOR

as Hildy flings the door open, only to find the Sheriff,  
accompanied by two deputies -- Carl and Frank -- and  
surrounded by McCue, Murphy, Schwartz, Wilson and Endicott.

MURPHY  
There she is!

MCCUE  
Say, Hildy...

Hildy makes a decision and tries to push through them, but  
the Sheriff grabs her and pushes her back.

HARTMAN  
Just a minute, Johnson!

HILDY  
Let go o' me. What's the idea?

MCCUE  
What's your hurry?

MURPHY  
We want to see you.

The deputies seize her.

HILDY  
Take your paws off me!

HARTMAN  
Hold her, boys!

Burns comes into scene.

BURNS  
(to Sheriff)  
Who do you think you are, breaking  
in here like this?

HARTMAN  
You can't bluff me, Burns. I don't  
care who you are or what paper you're  
editor of.

HILDY  
(struggling)  
Let me go!  
(hysterically)  
Fellows, something's happened to my  
mother-in-law.

HARTMAN  
Hang onto her! Keep her in here!

MED. SHOT

as Hildy breaks loose and retreats back into the room before  
Hartman and the deputies.

MCCUE  
We know what you're up to.

ENDICOTT  
Probably goin' out to get Williams.

SCHWARTZ  
The door was locked.

WILSON  
She and Mollie were talking.

HILDY  
I don't know anything, I tell you.  
There's been an accident.

HARTMAN  
Johnson, there's something very  
peculiar going on.

HILDY  
You can send somebody with me if you  
don't believe me!

HARTMAN  
I wasn't born yesterday. Now the  
boys tell me you and this Mollie  
Malloy --

HILDY  
Nobody's trying to put anything over  
on you. I'm getting out of here and  
you can't stop me!

MURPHY  
(comes into scene)  
You're not going anywhere.  
(to the Sheriff)  
She's got the story sewed up, Pete.  
(MORE)

MURPHY (cont'd)  
(indicating Burns)  
That's why Burns is here.

SCHWARTZ  
We're on to you, Hildy. Let us in on  
it.

TWO SHOT - SHERIFF AND BURNS

BURNS  
(purring)  
If you've any accusations to make,  
Hartman, make them in the proper  
manner. Otherwise, I'll have to ask  
you to get out.

HARTMAN  
(pop-eyed;  
stammering)  
You'll ask me to what?

BURNS  
Get out!

HARTMAN  
(to deputies, off)  
Close that door. Don't let anybody  
in or out.

MED. SHOT - THE GROUP

MURPHY  
Come on, Pinky! Give 'em a little  
third degree.

ENDICOTT  
Make them talk and you got Williams,  
Pinky!

HARTMAN  
Johnson, I'm going to the bottom of  
this. What do you know about  
Williams? Are you going to talk or  
aren't you?

HILDY  
What do I know about Williams?

HARTMAN  
All right, boys. Take her along. I  
got ways of making her talk.

The deputies seize Hildy. She struggles.

HILDY  
Look out, you --

MCCUE  
(nervously)  
What's the use of fighting, Hildy?

Hildy manages to get in a few resounding smacks on the deputies' faces. The reporters swarm around the struggling trio. There are shouts of: "I got her!" "No, you don't!" "Aw, Hildy...", etc. In the struggle, Hildy suddenly drops her purse. It lands with a clank and comes open. A gun is revealed on the floor. Hildy picks it up.

DEPUTIES  
Hey, she's got a gun! Look out, she's got a gun!

The deputies and reporters start to close in on her cautiously.

HILDY  
(trying to face in  
all directions)  
No, you don't! Walter!

BURNS  
What is it? Here!

She tosses the gun to Walter, but one of the deputies intercepts the throw.

HARTMAN  
Gimme that.

He takes the gun from the deputy.

CLOSER SHOT

The Sheriff stands frozen, staring at the gun.

HARTMAN (cont'd)  
(to Hildy)  
Where'd you get this?

HILDY  
I've got a right to carry a gun if I want to.

HARTMAN  
Not this gun!

Burns comes into scene.

BURNS

(easily)

I can explain that, Hartman. When Hildy told me she wanted to interview Earl Williams I thought it might be dangerous and I gave her a gun to defend herself.

HARTMAN

Oh, you did! Well, that's very, very interesting. This happens to be the gun that Earl Williams shot his way out with!

REPORTERS AD LIB

What? What's that? Etc...

BURNS

(advancing on  
Sheriff)

Are you trying to make me out a liar?

MURPHY

(bitterly at Hildy)

It's the last time I ever trust a woman, Hildy.

SCHWARTZ

Maybe Williams was gonna be her best man.

WILSON

That's pretty rotten, Hildy. Crossing your own pals.

HARTMAN

(shoving up to  
Hildy; trembling)

Where is Earl Williams? Where you got him?

BURNS

(sympathetically)

You're barking up the wrong tree, Hartman.

HARTMAN

I'll give you three minutes to tell me where he is.

HILDY

He went over to the hospital to call on Professor Egelhoffer.

HARTMAN  
(outraged)  
What?

HILDY  
With a bag of marshmallows.

The Sheriff stands silent -- then hastily turns.

MED. SHOT GROUP AROUND HILDY

REPORTERS AD LIB  
Come on, Hildy. Where is he?... This  
is a sweet trick, Hildy... I thought  
we were friends... Etc.  
(to Sheriff)  
Look here, Pete! What about Mister  
Burns?... Ask the Master Mind! What's  
he doing over here?

HARTMAN  
(grabbing Burns'  
arm)  
Speak up! What do you know about  
this.

BURNS  
(gently but firmly  
disengaging his  
hand)  
My dear Hartman!

He moves casually to a post before the desk and maintains  
it.

MURPHY  
Can that! Where is he?

BURNS  
(to Sheriff)  
The Morning Post is not obstructing  
justice or hiding criminals. You  
ought to know that.

HARTMAN  
No? Well --  
(turning to Hildy)  
Johnson, you're under arrest.  
(turning to Burns)  
You, too, Burns.

BURNS

(calmly)

Who's under arrest? You pimple-headed, square-toed spy -- do you realize what you're doing?

HARTMAN

I'll show you what I'm doing. Burns, you're guilty of obstructing justice and so is the Morning Post. I'm going to see that the Post is fined ten thousand dollars for this.

BURNS

You'll see nothing of the kind, Sheriff.

HARTMAN

We'll just start by impounding the Post property.

(pointing to  
Bensinger's desk,  
addressing Hildy)

Is that your desk?

HILDY

(jumping)

No!

BURNS

(almost  
simultaneously)

Yes! What are you afraid of Hildy? I dare him to move that desk out of here.

HARTMAN

Oh, you do, eh?

(to deputies)

All right, boys. Confiscate that desk.

Several of the deputies start toward the desk.

BURNS

(trying to intercept  
deputies)

Hartman, if you take this desk out of this building, I'll put you behind bars.

HARTMAN

You will, eh? Well, we'll see about that.

(MORE)

HARTMAN (cont'd)  
(to deputies)  
All right, boys. Take it.

BURNS  
I'm warning you -- it'll be a Federal  
offense.  
(to deputy nearest  
him)  
And you'll be an accessory!

HARTMAN  
We'll take a chance on that, Burns.  
(to deputies)  
Go ahead, boys.  
(the deputies  
continue toward the  
desk)

**INT. CORRIDOR OUTSIDE PRESS ROOM - NIGHT MED. SHOT**

Flanked by two policemen, Mrs. Baldwin, dishevelled, with her hat over one ear, is marching toward the Press Room, bound for vengeance. Bruce, considerably upset, is with her. As they reach the door to the Press Room, Mrs. Baldwin stops.

MRS. BALDWIN  
You wait outside, Bruce.

BRUCE  
But, mother --

MRS. BALDWIN  
(firmly)  
No! You'll weaken when you see that  
little Jezebel! I'm going to tell  
her what I think of her!

She plumps her hat down more firmly on her head and marches into the Press Room followed by the two policemen. Bruce remains outside the door.

**INT. PRESS ROOM**

Taking in door as it opens and Mrs. Baldwin, followed by the policemen, comes in.

HILDY  
(leaping forward)  
Mother!

MRS. BALDWIN  
(pointing out Burns  
to the officers)  
That man there!

HILDY  
(hugging Mrs.  
Baldwin)  
Mother! Oh, I'm so glad to see you!  
Are you all right? Tell me.

Mrs. Baldwin indignantly shakes her off.

HARTMAN  
What's the idea here?

POLICEMAN  
This lady claims she was kidnapped.

HARTMAN  
What?

MRS. BALDWIN  
They dragged me all the way down the  
stairs --

HARTMAN  
Just a minute. Did -- did --  
(points to Burns)  
-- this man have anything to do with  
it?

MRS. BALDWIN  
He was the one in charge of  
everything! He told them to kidnap  
me!

BURNS  
(amazed)  
Are you referring to me, Madam?

MRS. BALDWIN  
You know you did!

HARTMAN  
What about this, Burns? Kidnapping,  
eh?

BURNS  
(round-eyed)  
Oh, trying to frame me, eh! I never  
saw this woman before in my life!

MRS. BALDWIN

Oh, what a thing to say! I was standing right here - after the girl jumped out of the window.

HARTMAN

Did you get the Mayor?

DEPUTY

He's coming over.

BURNS

(to Mrs. Baldwin)

Now, Madam -- be honest. If you were out joy-riding, drunk, and got into some scrape, why don't you admit it, instead of accusing innocent people?

MRS. BALDWIN

(beginning to doubt  
her senses)

You ruffian! How dare you say a thing like that?

HILDA

Please, Mother, he's just crazy!

MRS. BALDWIN

(to Sheriff)

I'll tell you something more. I'll tell you why they did it!

BURNS

(fidgeting)

Come on, Sheriff. We've got to get bail.

MRS. BALDWIN

(continuing  
crescendo)

I was in here -- and they had some kind of murderer in with them. They were hiding him!

This is a bombshell. The room is electrified.

HARTMAN

Hiding him? In here?

Murphy, followed by the reporters, comes into scene.

MURPHY

Hiding him where?

HILDY

Mother!

REPORTERS

Where was he?... Where'd they have  
him?... Etc.

CLOSE SHOT BURNS

at the desk.

BURNS

(with superb  
indignation)

Madam, you're a cockeyed liar! And  
you know it!

To emphasize his righteousness, he pounds on the desk three  
times, forgetting that that is his signal to Williams. Then,  
realizing what he has done, he gasps.

MED. SHOT

Burns advances from desk, the others retreating before him.

BURNS (cont'd)

(anxiously)

Come on, Sheriff, we've got to get  
bail.

Three answering knocks come from the desk.

GROUP SHOT WITH DOORWAY IN B.G

They jump around to face the desk.

HARTMAN

(whispering)

What was that?

REPORTERS AD LIB

He's in the desk! -- For the love  
of -- He's in there! Etc.

HARTMAN

Aha! I thought so! Stand back,  
everybody!

DEPUTY

Look out, Sheriff. He may shoot!

HARTMAN

Get your guns out!

The policemen and deputies get out their guns.

HILDY  
He's harmless.

HARTMAN  
Don't take any chances. Shoot through  
the desk.

HILDY  
He can't hurt anybody. You've got  
his gun.

MRS. BALDWIN  
(panic-stricken)  
Oh, dear! Oh, dear!

BURNS  
You grey-haired old Judas!

MRS. BALDWIN  
Let me out! Let me out of here!

She streaks for the door, flings it open and goes. The  
reporters tear out of scene to their telephones.

HARTMAN  
(to policeman)  
You stand there!

MURPHY'S VOICE  
City Desk! Quick!

SCHWARTZ' VOICE  
Gimme the Desk!

HARTMAN  
(to another  
policeman)  
You there!

ENDICOTT'S VOICE  
City Desk! Hurry!

MCCUE'S VOICE  
Gimme Emil...

HARTMAN  
(to a Deputy,  
pointing with his  
gun toward the  
window)  
You cover the window.

MURPHY'S VOICE

Look out where you're pointing that  
gun!

The Sheriff draws his men in around the desk, their guns  
drawn on it.

WILSON'S VOICE

Lemme have the Desk! Quick!

MURPHY'S VOICE

Hold the wire! I've got a flash for  
you!

BURNS

(to Hildy)

Call Duffy!

HARTMAN

No, you don't!

BURNS

(to Sheriff,  
furiously)

Do you want to get us scooped?

MCCUE'S VOICE

Emil? Hang on for a second.

HARTMAN

Now then, everybody aim at the  
center. And when I say three --

HILDY

That's murder!

HARTMAN

(changing his mind)

All right! Carl! Frank! One of you  
get on each side of the desk. Take  
hold of the cover.

They do.

HARTMAN (cont'd)

Now then! We got you covered,  
Williams. Don't try to move. Now!  
Everybody quiet and ready for an  
emergency. I'm going to count three.

SCHWARTZ

Hold it! Something coming up.

175. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

HARTMAN

One!

ENDICOTT

Hold the phone!

MURPHY

(into the phone)

I'll have it in a minute.

HARTMAN

Two!

WILSON

(into phone)

Right away now!

HARTMAN

(turning back to  
desk)

Everybody ready? All right. Now then,  
up with it.

Two deputies raise the cover. Williams is revealed, cowering in the desk, his hands over his face. The Sheriff rushes on him, jabbing his gun into him.

CLOSE SHOT SHERIFF AND WILLIAMS

HARTMAN (cont'd)

Got you, Williams!

WILLIAMS

(a wail)

Go on -- shoot me!

MEDIUM SHOT

as the police and deputies come in to assist the Sheriff.

The reporters are telephoning in, the police shouting -- all the voices mixing in, in incredible confusion, as the Sheriff rushes Williams to the door and takes him out.

MURPHY'S VOICE

Earl Williams was just captured in  
the Press Room of the Criminal Courts  
Building, hiding in a desk.

OFFICERS AD LIB

(all talking at  
once)

Grab him! That's him! Don't let him  
shoot! Stick 'em up! -- Etc.

CLOSEUP MCCUE AT PHONE

MCCUE  
(into phone)  
...Williams in a rolltop --

CLOSEUP WILSON AT PHONE

WILSON  
(into phone)  
-- nabbed Williams hiding --

ENDICOTT'S VOICE  
-- found Williams' hiding place.

SCHWARTZ' VOICE  
He offered no resistance.

CLOSEUP MCCUE AT PHONE

MCCUE  
(into phone)  
Williams put up a desperate struggle  
but the police overpowered --

CLOSEUP MURPHY AT PHONE

MURPHY  
(into phone)  
-- tried to shoot it out with the  
cops but his gun wouldn't work, so --

WILSON'S VOICE  
-- trying to break through the cordon  
of police --

CLOSEUP ENDICOTT AT PHONE

ENDICOTT  
(into phone)  
Williams was unconscious when they  
opened the desk --

CLOSEUP BURNS

grabbing the Post phone.

BURNS  
(into phone)  
Duffy! The Morning Post just turned  
Earl Williams over to the Sheriff.

CLOSE SHOT THE SHERIFF

coming in the door with two policemen and leaping to get the phone away from Burns.

MED. SHOT BURNS AT PHONE, HILDY BESIDE HIM

BURN  
(into phone)  
Duffy!

The Sheriff and police come into scene.

HARTMAN  
(indicating Burns  
and Hildy)  
Put the cuffs on those two!

The police handcuff Hildy and Burns.

ENDICOTT  
An anonymous note received by the  
Sheriff led to Williams' capture.  
More later.

He hangs up.

CLOSEUP MURPHY AT PHONE

MURPHY  
(into phone)  
An old sweetheart of Williams'  
doublecrossed him. Call you back.

He hangs up.

MED. SHOT TAKING IN DOOR

REPORTERS  
Where's that old lady? Hey, Madam!  
Where'd she go? Where's the old dame?  
Etc., etc.

They run out after Mrs. Baldwin, the Mayor entering just after they go. Burns and Hildy, handcuffed together, stand near the Sheriff.

HARTMAN  
(into phone)  
Hello, girlie -- gimme Cooley. Quick!

BURNS  
Hartwell, you're going to wish you'd  
never been born!

The Mayor comes into scene.

MAYOR

Fine work, Pete! You certainly delivered the goods. I'm proud of you.

HARTMAN

(holding the phone)  
Look kind o' natural, don't they, Fred?

MAYOR

(happily)  
A sight for sore eyes!

HARTMAN

(rolling in catnip)  
Aiding an escaped criminal! And a little charge of kidnapping I'm looking into.

(into phone;  
suddenly)  
But that's the jail! There must be somebody there!

MAYOR

Well! Looks like about ten years apiece for you birds!

BURNS

Does it? You forget the power that always watches over the Morning Post.

MAYOR

Your luck's not with you now!

HARTMAN

(into phone)  
Cooley?... I caught Williams single-handed -- we're going to proceed with the hanging per schedule!

He wiggles the hook for another call.

BURNS

(to Mayor)  
You're going to be in office for exactly two days more and then we're pulling your nose out of the feed bag.

HARTMAN

(into phone)

Give me the District Attorney's office.

(to Burns)

I'll tell you what you'll be doing -- making brooms in the State penitentiary.

(into phone)

Hello, D'Arrasty! This is Hartwell. Come over to my office, will you? I've just arrested a couple of important birds and I want to take their confessions.

He hangs up. Burns makes a sudden lunge for the Morning Post phone and cries into it.

BURNS

(into phone)

Duffy! Get Liebowitz!

MAYOR

All the lawyers in the world aren't going to help you!

BURNS

This is the Morning Post you're talking to!

MAYOR

(enjoying himself)

The power of the press, huh!

He laughs. Pinkus, the Governor's messenger, plentifully stewed, reels in the door. He approaches the Mayor and Sheriff who have their backs to him.

BURNS

(at the Mayor)

Bigger men than you have found out what the power of the press is... President!... Yes -- and Kings!

PINKUS

(woozy; handing

Sheriff the reprieve  
over his shoulder)

Here's your reprieve.

The Mayor and Sheriff spin around.

MAYOR  
(in a panic)  
Get out of here!

PINKUS  
You can't bribe me!

BURNS  
What's this?

HARTMAN  
Get out of here, you!

PINKUS  
I won't. Here's your reprieve.

HILDY  
What?

PINKUS  
I don't want to be City Sealer. I  
don't like seals anyhow. They smell.

MAYOR  
Who is this man?

HARTMAN  
(to an officer)  
Throw him out, Frank.

HILDY  
(seizing Pinkus with  
her free hand)  
Who was bribing you?

Burns also seizes Pinkus who is being pulled out of shape.

PINKUS  
They wouldn't take it.

MAYOR  
You're insane!

BURNS  
(triumphant)  
What did I tell you? An unseen power!  
(to Pinkus)  
What's your name?

PINKUS  
Silas F. Pinkus.

MAYOR  
You drunken idiot! Arrest him! The  
(MORE)

MAYOR (cont'd)  
idea of coming here with a cock-and-  
bull story like that!

HARTMAN  
It's a frame-up! Some imposter!

HILDY  
Wait a minute!  
(to the officers)  
Let go there!

BURNS  
(to Sheriff and  
Mayor)  
Murder, uh?

HILDY  
Hanging an innocent man to win an  
election!

HARTMAN  
That's a lie!!

MAYOR  
I never saw him before!

BURNS  
(to Pinkus)  
When did you deliver this first?

HILDY  
Who did you talk to?

PINKUS  
They started right in bribing me!

HILDY  
Who's 'they'?

PINKUS  
(indicating the  
Mayor and Sheriff)  
Them!

MAYOR  
That's absurd on the face of it, Mr.  
Burns! He's talking like a child.

BURNS  
Out of the mouths of babes.

MAYOR  
He's insane or drunk or something.  
Why, if this unfortunate man,  
(MORE)

MAYOR (cont'd)

Williams, has really been reprieved,  
I personally am tickled to death.  
Aren't you, Pete?

HILDY

Go on, you'd kill your mother to get  
elected!

MAYOR

That's a horrible thing to say, Miss  
Johnson, about anybody!

(to Burns)

Now, look here, Walter, you're an  
intelligent man --

BURNS

(interrupting)

Just a minute.

(to Pinkus)

All right, Mr. Pinkus. Let's have  
your story.

PINKUS

Well, I been married for ten years  
and --

BURNS

(interrupting)

Skip all that.

MAYOR

(loudly)

Take those handcuffs off our friends,  
Pete. That wasn't at all necessary.

HARTMAN

(springing to obey)

I was just going to!

He gets the key from the officer.

MAYOR

Walter, I can't tell you how badly I  
feel about this. There was no excuse  
for Hartwell to fly off the handle.

HARTMAN

(unlocking the  
handcuffs)

I was only doing my duty. Nothing  
personal in it.

They are set free.

HILDY

You guys better quit politics and  
take in washing.

MAYOR

(looking over the  
reprieve)

Sheriff, this document is authentic!  
Earl Williams has been reprieved,  
this Commonwealth has been spared  
the painful necessity of shedding  
blood.

BURNS

Save that for the Tribune.

MAYOR

(to Pinkus)

What did you say your name was --  
Pinkus?

PINKUS

That's right.

He shows the Mayor a locket.

PINKUS (cont'd)

Here's the picture of my wife.

MAYOR

A very fine-looking women.

PINKUS

(mysteriously  
angered)

She's good enough for me! And if I  
was to go home and tell my wife --

MAYOR

I understand perfectly, Mr. Pinkus,  
and as long as I am Mayor --

BURNS

Which ought to be about three hours  
more, I'd say.

HILDY

Just until we can get out a special  
edition asking for your impeachment.

BURNS

And your arrest. You'll each get  
about ten years, I think.

MAYOR

Don't make any hasty decisions, Mr. Burns, you might run into a thumping big libel suit.

HILDY

You're going to run into the Governor.

MAYOR

(trying to brush it off)

Now, my old friend the Governor and I understand each other perfectly.

HARTMAN

(eagerly)

And so do I!

MAYOR

(with superb contempt)

So do you what, you hoodoo!  
(to Pinkus, suavely)

And now, Mr. Pinkus, if you'll come with us, we'll take you over to the Warden's office and deliver this reprieve.

The Sheriff, Pinkus and the Mayor go out of scene.

BURNS

(dreamily)

Wait till those two future jailbirds read the Morning Post tomorrow.

Walter turns to Hildy and they suddenly smile at each other.

HILDY

How was that for a tight squeeze?

BURNS

Don't tell me you were worried!

HILDY

Worried! I was petrified. Weren't you?

BURNS

Uh-uh. As long as we were in there together pitching -- they couldn't lick us. Well, it's been a lot of fun.

HILDY

In a way.

BURNS

(laughs)

I mean -- working together. Just like the old days. The things we've been through, Hildy.

HILDY

We've certainly been in some swell jams.

BURNS

Remember the time we broke into the D.A.'s office, and copied Fifi Randell's diary?

HILDY

Yeah. What about the time we hid the missing heiress in the sauerkraut factory? Six scoop interviews!

BURNS

Yeah - but that time we stole Old Lady Haggerty's stomach off the Coroner's physician. We proved she was poisoned though, didn't we?

HILDY

(laughing)

We sure did, but we had to go in hiding for a week.

BURNS

In the Shoreland Hotel. And our only chaperon was the poor old lady's stomach.

HILDY

Don't remind me. That's how we happened to --

She breaks off. There is a moment's pause.

BURNS

Sorry, Hildy. I didn't mean to be making love to another man's fiancée.

HILDY

That's all right, Walter. It's as much my fault as yours.

BURNS

(glancing at the  
clock)

Bruce is making the nine o'clock train. I told him you'd be on it -- unless you want to write this story yourself.

HILDY

Well, if it's my last story, I'd like it to be a good one. But -- I guess I can't, Walter.

BURNS

Suit yourself, kid. This isn't for me to decide. Of course, you could make a later train and still be in Albany tomorrow morning.

HILDY

Yeah. I suppose I could. But, Walter --

BURNS

He's going to have you the rest of his life, Hildy. Can't you give me another hour?

HILDY

I don't know what to do, Walter.

BURNS

Flip a coin.

HILDY

All right.

(takes coin from her  
bag)

Heads I go -- tails I stay to write the story. Ready?

CLOSEUP BURNS

gazing nervously at the hand holding the coin.

BURNS

Ready.

CLOSE SHOT BURNS AND HILDY

She flips and catches the coin. She holds it tightly clasped in her hand, afraid to look. They stare at each other a second.

187. HIS GIRL FRIDAY (SHOOTING DRAFT) by CHARLES LEDERER

BURNS (cont'd)  
(nervously)  
Well -- what is it?

HILDY  
(almost breaking)  
What's the difference? I'm going to  
write that story -- and you know it!

She puts the coin away without looking at it. Burns rushes to her, tries to take her in his arms.

BURNS  
Hildy!

HILDY  
(furiously)  
Don't touch me! I'm not doing it for  
you!

BURNS  
(softly)  
Then why are you doing it?

HILDY  
Because I'm a newspaper woman, Heaven  
help me!

DISSOLVE TO:

MONTAGE SHOTS

**INT. CITY ROOM**

Hildy typing away furiously. Copy Boy tearing sheets from her typewriter as she writes.

Burns coming in and tearing sheets from typewriter. Linetype machines.

Presses going.

Headline: *THE POST SAVES EARL WILLIAMS!*

DISSOLVE TO:

**INT. BURNS' OFFICE**

Headline: *POST SAVES EARL WILLIAMS!*

Over this sound of newsboys calling "Extra! Extra!"

CAMERA DRAWS BACK

to rest of story:

*"Impeachment Proceedings Launched Against Mayor For Attempting to Conceal Governor's Reprieve!"*

CAMERA DRAWS BACK FURTHER

to the by-line --

*By Hildegarde Johnson.*

CAMERA DRAWS BACK STILL FURTHER

to disclose Burns and Hildy looking at paper on Burns' desk.

BURNS

(enthusiastically)

The greatest yarn ever written by anybody. My hat's off to you, Hildy!

HILDY

(grimly)

Thanks.

BURNS

And what a way to quit. While you're still champion! That's the way to leave, Hildy!

HILDY

Yeah. Only -- only I'm not leaving, Walter.

BURNS

What do you mean? Bruce'll be waiting for you in Albany.

HILDY

No, he won't. I wired him that I wasn't coming.

CLOSEUP BURNS

BURNS

Where'd you wire him?

HILDY

On the nine o'clock train. That's the one he took, isn't it?

BURNS

Sure.

MED. SHOT

HILDY

It's awfully clear now. Bruce needs a wife who can give him a home -- and affection -- and peace. I couldn't do that for him, Walter. I'm what you made me -- a cheap reporter who'd give up her soul for a story!... Is that job still open?

BURNS

Both jobs are open, Hildy. The paper -- and being Mrs. Walter Burns.

HILDY

Thanks, Walter, but it's no good. We tried it.

BURNS

Sure, it was good -- it was wonderful! Only you expected it to be like other marriages. It can't be like other marriages -- we're different! We're a different world. Look at what we went through today. I wouldn't trade that for any honeymoon in the world. I bet you wouldn't, either.

HILDY

A fine honeymoon, with a murderer right in the boudoir! And that other honeymoon in a coal mine!

BURNS

That's what makes it romantic. Every other married couple goes away on a honeymoon and for two weeks the bride knows just where the groom is, and vice versa. But us -- you never know where I am and I'm not sure where you are. That's Romance!

HILDY

Well, maybe I'd like to know just once!

BURNS

Hildy, if that's what you want, all right. We'll even go to -- how about Niagara Falls?

HILDY  
(jumping)  
Niagara Falls! Walter, you don't  
mean that?

BURNS  
Sure I do. And I'll tell you  
something else -- I'd like a baby.

HILDY  
Walter!

BURNS  
Sure, I can't last forever. I want a  
son I can train to take my place on  
this paper.

HILDY  
What would you do if it was a  
daughter?

BURNS  
Well, if she looked like you -- Say!  
My brains and your looks -- that  
mightn't be such a bad combination.

HILDY  
What's the matter with my brains?

BURNS  
What's the good of arguing about  
something that probably doesn't  
exist? Look, Hildy, I'm proposing to  
you. What do you say?

HILDY  
Well, I'd like to be lady-like and  
think it over.

BURNS  
I don't want to rush you. Take a  
couple of seconds.

MED. SHOT AT DOOR

Louie marches in with a judge, half-dressed. Louie has the  
judge in a tight grip.

MED. CLOSE SHOT

BURNS (cont'd)  
Hello, Judge!

JUDGE

This is an outrage, Mr. Burns!  
Sending a gunman to kidnap me!

BURNS

Now, wait a minute, Judge. This isn't  
a kidnapping. You've got the legal  
power to perform a marriage ceremony,  
haven't you?

HILDY

What!

BURNS

Now don't argue, Hildy.  
(to Judge)  
How about it, Judge?

JUDGE

Yes, but --

BURNS

Then go ahead. Come on, Hildy.

HILDY

Nobody's going to rush me into  
anything!  
(as Louie sticks a  
gun in her ribs)  
You keep away from me!  
(but she's scared)

LOUIE

All right, Judge.

**INT. CITY ROOM MED. SHOT**

Reporters are standing on desks to watch through the glass  
partition of Burns' office.

1ST REPORTER

I'll be doggoned! A shotgun marriage!

2ND REPORTER

Don't they usually keep the gun on  
the man?

**INT. BURNS' OFFICE CLOSE SHOT JUDGE**

reading the marriage ceremony.

JUDGE

(continuing)

" -- so long as you both do live?"

BURNS

I will.

GROUP SHOT

HILDY

That's what he said the last time.  
Don't believe him, Judge.

BURNS

Hildy, from this time on no tricks,  
no double-crossing -- everything on  
the level!

HILDY

You're not fooling anybody.

JUDGE

(continuing)

*"Hildegarde Johnson, will you have  
this man as your wedded husband, to  
live together in the ordinances and  
estate of Matrimony?"*

HILDY

What would you do with a gun in your  
back?

LOUIE

(poking her)

Quiet!

JUDGE

*"Will you love him, comfort him,  
honor and keep him in sickness or in  
health; --*

HILDY

If I know where he is.

JUDGE

*" -- and, forsaking all others, keep  
thee only unto him, so long as you  
both do live?"*

HILDY

I will -- if he will.

JUDGE  
(to Burns)  
Have you got a ring?

Burns starts searching his pockets, then, to Hildy:

BURNS  
(he takes ring off)  
How about Bruce's?

HILDY  
Walter, you can't do that!

BURNS  
Sure, I can. Look at the policy I  
gave him!  
(placing Bruce's  
ring on Hildy's  
finger)  
*"With this ring I thee wed and with  
all my worldly goods I thee endow:  
And thereto I plight thee my troth."*

**INT. CITY ROOM CLOSE SHOT**

REPORTER  
Say, I'm surprised she got the ring  
back!

**INT. BURNS' OFFICE CLOSE SHOT GROUP**

JUDGE  
*" -- pronounce you Man and Wife."*

Burns throws his arms around Hildy and kisses her.

BURNS  
Hildy, darling!

HILDY  
Yes -- '*Hildy, darling*'. I'm just a  
fool. That's what I am. I know what  
it's going to be like.

BURNS  
It'll be Heaven!

HILDY  
Sure, Heaven! You've probably thought  
up another coal mine to send me down  
in -- to get a new story for your  
paper!

Hildy turns over copy of the extra lying on Burns' desk.

CLOSEUP HILDY

She stops cold.

HILDY (cont'd)

Walter!

INSERT: NEWSPAPER --

"COUNTERFEIT PASSER CAUGHT!"

*"Attempting to pass five hundred dollars worth of counterfeit money at the Union station, a man giving his name as Bruce Baldwin of Albany, New York, was arrested last night -- "*

TWO SHOT BURNS AND HILDY

HILDY (cont'd)

Counterfeit money! That's the money you sent me, Walter! You -- you --

WALTER

(starting to run)

But, Hildy, listen --

MED. FULL SHOT

Burns retreats from Hildy, she runs after him. He dashes through glass-paned door into adjoining office. Hildy throws her bag at him and it smashes the glass pane in the door.

**INT. ADJOINING OFFICE CLOSE SHOT BURNS AND HILDY**

She is pursuing him around table similar to one in Burns' office.

BURNS

But, Hildy -- I can explain --

HILDY

You -- you!!

**INT. BURNS' OFFICE CLOSE SHOT JUDGE AND LOUIE**

LOUIE

I think it's going to work out all right this time.

FADE OUT: