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MASTER

THE COCONUTS

Starring

THE MARX BROTHERS

PROPERTY OF



**UNIVERSAL
CITY STUDIOS**

UNIVERSAL CITY, CALIFORNIA

THE COCOANUTS

Starring

THE MARX BROTHERS

THE COCOANUTSstarring THE MARX BROTHERSOPENING ENSEMBLE ON BEACH SINGING AND DANCING"FLORIDA"INT. HOTEL DE COCOANUTS

BELLBOYS

We want to see you, Mr. Hammer.

HAMMER

What's the matter? Somebody pay their bill?

BOYS

We want our money.

HAMMER

Yes -- money -- you want your money?

BOYS

We want to get paid.

HAMMER

Oh -- you want MY money? Is that fair? Do I want your money? Suppose George Washington's soldiers had asked for money? Where would this country be today?

BOYS

But they did ask.

HAMMER

And where's Washington? No, my friends -- no -- money will never make you happy -- and happy will never make you money. That might be a wise crack, but I doubt it.

BOYS

We want our money!

HAMMER

I'll make you all a promise. If you'll all stick with me and work hard, we'll forget about money. Let's get together and we'll make a regular hotel out of this place! I'll put writing paper in the hotel and next year if you behave yourselves, we'll have envelopes. I'm

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HAMMER (Cont'd)

going to put extra blankets in all your rooms -- free. There'll be no cover charge. Think -- think of the opportunities here in Florida. Three years ago I came to Florida without a nickel in my pocket. And now I've got a nickel in my pocket.

EDDIE

That's all very well, Mr. Hammer, but we haven't been paid in two weeks and we want our wages.

HAMMER

Wages? Do you want to be wage slaves? Answer me that!

BOYS

No!

HAMMER

Of course not. Well, what makes wage slaves? Wages. I want you to be free. Remember there's nothing like Liberty, except Colliers and the Saturday Evening Post. Be free, my friends. One for all and all for me -- me for you and three for five and six for a quarter!

JAMISON

Pardon me, a couple of telegrams for you, Mr. Hammer.

HAMMER

There you see. Business is beginning to pick up already. Now if you boys will only be calm -- ha
(reads)

"We arrive this afternoon on the four-thirty. Kindly reserve two floors and three ceilings." They must be nice!

(continues reading)

"If we like your property, we will immediately buy." See that -- things are starting our way, already. Who is it from -- Western Union and they've got a lot of money too. On the four-thirty, eh? I'll take a bus down myself.

BELLBOY

Here's another one, Mr. Hammer.

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HAMMER

Say, we're going to be swamped. By tonight, we're going to turn away thousands of people.

(reads)

"If there is another hotel in Cocoanut Beach, cancel our reservations." I know it! It was too good. Wait a minute!

(continues reading)

"P.S. Aunt Fanny had an eight-pound boy. Can you come to the wedding?" You see, everything is all right, boys -- everything is all-right. You are all invited to the wedding of Aunt Fanny's eight-pound boy.

BOYS

Hooray!

HAMMER

Oh, but that won't be for a couple of years yet! In the meantime, I want you to buck up -- get down to work. Let's put this thing over with a bang and above all -- forget about money. Don't think of it! Just forget about it, because you won't get it anyway.

BOYS

(dancing)

Hooray! Hooray! Hooray!

HAMMER

See that. I keep them dancing for their money! Yeah, Jamison, I'm going down to meet the 4:15. If I never get back, you'll know I'm still waiting for the train, and in my absence, I'm relying upon you to take good care of everything.

JAMISON

You can depend upon me.

HAMMER

That's fine. And think of me.

JAMISON

You bet I will.

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CONTINUED

HAMMER

And if any guests come in -- take good care of them. And remember I'll be back some day. Keep a light burning in the window -- if you can find a window. Good-bye, Jamison.

BEACH SCENE

PENELOPE

Hello, Bobby. Why so downhearted? Bob Adams cut you out with Polly Potter?

HARVEY

I'm not worried about a hotel clerk.

PENELOPE

No, but I'll bet you're worried about the Potter millions. You generally could use money in the old days ---

HARVEY

Oh lay off that stuff.

PENELOPE

-- You know marrying Polly is the only way for you to square your debts.

HARVEY

I can take care of myself.

PENELOPE

I doubt it. Suppose I have a little plan to take care of both of us.

HARVEY

What do you mean?

PENELOPE

Have you ever seen that diamond necklace of Mrs. Potter's?

HARVEY

You bet I have. What's that got to do with us?

PENELOPE

Her room and mine are right next to each other. Hers is three-eighteen; mine three-twenty. The door between is unlocked.

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HARVEY

Well?

PENELOPE

She keeps everything in a jewel case, locked up in her dresser. The key is always in her bag. That's what you have got to get.

HARVEY

It's a large order, but maybe it can be done. Suppose I invite Mrs. Potter and Polly to take supper with me tonight?

PENELOPE

What then?

HARVEY

Some time during the evening I might be able to get the key out of her bag.

PENELOPE

Now you're talking. That sounds more like old times and now I will try and get rid of Bob Adams for you.

END OF REEL ONE

BEACH SCENE

BOB

Look, this is Cocoanut Manor. You know that hill ---?

POLLY

What a question. Do I know that cunning little hill?

BOB

It's cunning, all right. That's why there hasn't been any development here.

POLLY

Couldn't it be cut down?

BOB

No -- it's too expensive. Now, here's what happened. John W. Berryman was here to see it last month. You know Berryman practically made Palm Beach and Miami, but he said he wouldn't touch this. Now when a man like that passes a place up, no one wants it. Do you know anything about architecture?

POLLY

No, but I'd love to learn.

BOB

Well, I made a drawing of the whole place, showing it as a built up scheme, without cutting down the hill, or having it get in the way. I made the hill fit in with the architectural scheme, see? I sent Berryman a copy last week, and his secretary wrote me a nice note saying they were studying my plans.

POLLY

That's thrilling! Does Mr. Hammer know about it?

BOB

I did. But if he takes it, I will design the buildings. Say, I may be an architect yet.

POLLY

If he only does, I'm sure it will be the most beautiful place in the world.

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BOB

Well, it would be if you lived there? Look, see what I've written? Heaven for Polly and me.

POLLY

That looks great. When do I move in?

BOB

Any day now.

POLLY

It's a lovely dream, Bob. Let's make it come true.

SONG

The skies are always blue,
When my dreams come true,
And I'll be smiling thru
When my dreams come true,
That Spanish castle -- I built
in my mind
Will be a love nest -- the practical kind
And I'll be there -- with you
When my dreams come true.

BOB

Ever since I met you
All that I seem to do is dream.

POLLY

Wonderful dreams --
Heaven's before my eyes --
When will I realize my dreams --
Wonderful dreams --

The skies will all be blue
When my dreams come true,
And I'll be smiling thru,
When my dreams come true,
That Spanish castle -- I built in
my mind
Will be a love nest -- the practical kind
And I'll be there -- with you
When my dreams come true.

HARVEY

Will you look at that?

PENELOPE

I am looking.

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HARVEY

Well, it's darn cute. I wonder who it can be.

PENELOPE

Let's find out.

BOB

Then little Red Riding Hood said to the wolf -- wolf-wolf-wolf-wolf. Hello.

HARVEY

How do you do, Miss Potter.

POLLY

Hello.

HARVEY

Your mother is looking for you, Miss Potter?

POLLY

She generally is, and she generally finds me. You know Mother. Thanks a lot. It was a lovely story, Mr. Adams, I'd like to hear the rest of it sometime, good-bye.

PENELOPE

I wonder if I could hear it sometime.

BOB

With pleasure. How about you, Yates?

HARVEY

No thanks. You know what happens to bad little boys who tell stories.

BOB

Certainly, they marry the beautiful princess. So long. But I'll be there with you, when my dreams come true.

He EXITS.

PENELOPE

Nice boy. The kind who usually gets what he wants.

HARVEY

Not always. I might win out yet.

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PENELOPE

Well -- miracles do happen.

INT. HOTEL LOBBY

MOTHER

Well, Polly, you've been out again with Mr. Adams.

POLLY

But only for a little while, Mother.

MOTHER

Why a daughter of mine should fool around with a hotel clerk when she has the opportunity of marrying one of the Boston Yates -- is more than I can understand.

POLLY

Oh, who cares, about the Boston Yates? Anyway, Bob isn't a clerk; he's an architect. He's only clerking until he can get started.

MOTHER

One who clerks, Polly, is a clerk, and that settles it. And I want you to remember that no Potter has ever been involved in a single scandal.

POLLY

How about Uncle Dick?

MOTHER

Polly, it's a well known fact that your uncle was drunk at the time, and another thing, young lady, I'm quite tired of your sitting on the beach all hours of the night.

INT. LOBBY - AT DESK

HAMMER

Hey! Hey! Why don't you try something for that insomnia? You oughta cut out drinking so much coffee.

JAMISON

I'm sorry, sir, say, any luck with the 4:30?

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HAMMER

Yes, it didn't hit me, that's the only luck I had with it.

JAMISON

Mr. Hammer, I think I know what's wrong with the hotel.

HAMMER

I think I know too. You're fired. Get your hat and my coat and get out.

JAMISON

Maybe the season hasn't started yet. Maybe the hotel hasn't opened. Don't worry, Mr. Hammer, in a few weeks you'll be cleaning up.

HAMMER

Yes, and making the beds! Go on, get out -- I can handle the rush myself.

MRS. POTTER

How do you do, sir?

HAMMER

Why don't you whistle at the crossing? You're just the woman I'm looking for. And now whether you like it or not, I'm going to tell you all about Florida real estate. It is the first time it has ever been mentioned here -- today.

MRS. POTTER

I'm sorry, Mr. Hammer, but I'm afraid ---

HAMMER

Do you know that property values have increased since 1929 one thousand per cent? Do you know that this is the biggest development since Sophie Tucker? Do you know that Florida is the show spot of America and Coconut Manor the black spot of Florida?

MRS. POTTER

You told me about that yesterday.

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HAMMER

I know but I left out a comma. Look, in a little while I'm going to hold an auction sale at Cocoanut Manor, the suburb terrible or beautiful. You must come over. There's going to be entertainment, sandwiches, and the auction. If you don't like auctions, we can play contract. Here it is -- Cocoanut Manor -- 42 hours from Times Square by railroad. 1600 miles as the crow flies and 1800 miles as the horse flies. There you are -- Cocoanut Manor glorifying the American sewer and the Florida sucker. It's the most exclusive residential district in Florida. Nobody lives there. And the climate -- ask me about the climate, I dare you.

MRS. POTTER

Very well -- how is the ---

HAMMER

I'm glad you brought it up. Our motto is Cocoanut Beach, no snow, no ice, and no business. Do you know that Florida is the greatest state in the Union?

MRS. POTTER

It is?

HAMMER

Take its climate -- no, we took that -- take its fruits -- take the alligator pears -- take all the alligator pears and keep 'em -- see if I care. Do you know how alligator pears are made?

MRS. POTTER

Haven't the slightest idea ---

HAMMER

There you are. That's because you've never been an alligator, and don't let it happen again. Do you know that it sometimes requires years to bring the pear and the alligator together? They don't like each other.

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MRS. POTTER

No.

HAMMER

No. Do you know how many alligator
pears are sent out of this state
every year and told not to come back?

MRS. POTTER

I don't think I do.

HAMMER

All they can get a hold of. Florida
feeds the nation but nobody feeds
me and that's what I want to talk
to you about.

MRS. POTTER

Mr. Hammer ---

HAMMER

-- another thing, take our cattle
raising. Oh, I don't mean anything
personal. But here is the ideal
cattle raising section. We have
long horns, short horns and the
shoe horns.

MRS. POTTER

Mr. Hammer, will you let me say
something, please....

HAMMER

I hardly think so, and there's
something else I want to bring to
your mind. Where will you be when
you're sixty-five? That's only about
three months from now.

MRS. POTTER

If I were to buy, I should prefer
some place like Palm Beach.

HAMMER

Palm Beach? The Atlantic City of
yesterday? The slums of tomorrow?
Do you know that the population of
Cocoanut Beach has doubled in the
past week?

MRS. POTTER

Has it?

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HAMMER

Three bulldogs were born and we're expecting a nanny goat in the morning.

MRS. POTTER

I'm sorry, but I'm afraid I must be going.

HAMMER

Aw, now, don't go. Before you go, let me show you a sample of the sewer pipe we're going to lay. Look at it. Nobody could fool you on a sewer pipe, can they, a woman like you? Now this is an eight inch pipe. But of course, all property owners will be allowed to vote on the size of their pipe. In case of a tie, it goes to the Supreme Court, and I can give you a little inside information in advance. The chief justice is crazy about his type of sewer. Here put it in your pocket -- see you later.

MRS. POTTER

Mr. Hammer, I can't use this. I don't want it.

END OF REEL TWO

HAMMER

Hello. Yes, ice water in 318?
Is that so? Where did you get
it? Oh, you want some? Oh, that's
different. Have you got any ice?
No, I haven't. This is Cocoanut
Beach. No snow. No ice. Get some
onions, they will make your eyes
water. What? You, too.

JAMESON

Oh, Mr. Hammer. Mrs. Thompson wants
to know if you'd reserve a table for
her in a nice quiet spot.

HAMMER

Yeh. A nice quiet spot, eh? Yeh.
Tell her she can eat in the lobby.
Say, we ought to dress this place up
a bit, it looks terrible. Front.
Front. Front. Here front. Here
front. Here front. Front. Front.
Jameson, what's become of our front?
Are we all out of front? I'm going
to fire some of these people; give me
the fire bell. Hey you, stick around
here; now if any customers come in
tie 'em and brand 'em. Look at him.
He's better dressed than I am.

CHICO

Hey. Come on. Come on.

HAMMER

Gentlemen, how do you do? Come here.
Come here. What are you boys giving
me, the run around? Come over here.
Now, what do you want? What do you
want? Explain your business.

CHICO

We send you telegrams.

HAMMER

Oh, you're the boys that sent these
telegrams?

CHICO

How do you do?

HAMMER

That's a coincidence. I used to send
telegrams myself.

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GUEST

How are you?

CHICO

And how are you? That's all right.
Don't worry.

HAMMER

Say, you can stay, but you will have
to take that ground hog out of here.
Now what do you want? Explain your
business.

CHICO

Well, we want to make a reservash.

HAMMER

Reservash?

CHICO

Yes. We want a room, but no bath.

HAMMER

Oh, I see. You're just here for
the winter. Well step this way
and I'll see what I can do for you.

CHICO

All right. We stay for the summer,
too.

HAMMER

I'm sorry boys, but we got no
vacancies.

CHICO

Gota no vacancies?

HAMMER

We got plenty of rooms.

CHICO

Thatsa awright, we take a room.

HAMMER

You want a room?

CHICO

All right, we take a vacancy.

HAMMER

Boy, take the gentlemen's baggage.
Hey, hey, do you know that suitcase
is empty?

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CHICO

That's all right. We'll fill it up before we leave.

HAMMER

Oh, you will, eh? Well, you will empty it before I go out. Step right this way boys. Put on your moniker. This boy wins the gold cigar. Anybody else? Right this way. Hey, hey, hey, don't throw that. That's only for long distance. Now then what do you want? Would you like a suite on the third floor?

CHICO

No, I'll take a Polock in the basement.

HAMMER

You'll have to take that up with the Commissary Department, that's an entirely different proposition and I can't ----

HAMMER

Here you are. Let me help you here. I'm sorry. I'm sorry. The afternoon mail isn't in yet. I can use you the first of the month.

BELLBOY

Telegram for Mr. Hammer.

HAMMER

Telegram? Just tell them I'll send them the money in the morning. Now then, what do you want? What do you want? Do you want a single room?

CHICO

We'd like to double up.

HAMMER

Well, eat some green apples. What's that? You'll have to talk louder. I can't hear you. If you'll take your nose out of that receiver, it will be okay. Ha-ha-ha. Funny feller you. Hello. What's that? You want to know where you can get hold of Mrs. Potter. I don't know, she is awfully ticklish. Now I'm in a position gentlemen ----

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CONTINUED

CHICO

He's hungry.

HAMMER

Here, have one of these flowers. They're Buckwheat. Pick out a nice one, now, I don't want you to get any the worst of this. I'm so glad. Now you boys will pardon me for a few minutes. I have some very important business to attend to. As a matter of face, I'm going upstairs to get your partner a stomach pump. He needs one. And I'll be down in a few minutes. And while I'm gone, don't forget -- register.

CHICO

Hey, don't forget -- register. That's all right. Hello. Hello. No, we got no rooms. We gotta nothing. We gotta no customers. All right. All right. I send you up some. All right. Good-bye.

BELLBOY

Did you ring sir?

BELLBOY

Did you ring sir?

BELLBOY

Did you ring sir?

HARVEY

Come on. All right then, but let's be careful.

PENELOPE

I will.

HARVEY

Tell me how it is that the door between your room and Mrs. Potter's is open?

PENELOPE

Well, you see, I told her that I trusted her.

HARVEY

You trusted her?
(laughter)

PENELOPE

Hey, stop that.

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CHICO

Come on, let's dance.

HARVEY

Come on, Penelope, let's get away from this bum.

VOICES

Bum. Bum. Bum! Bum! Bum! Trala Boom, etc.

HARVEY

I could kill those tramps.

PENELOPE

Wait a minute. Don't kill them yet. I've got an idea.

HARVEY

About them?

PENELOPE

Umhuh. Listen, when the necklace is found missing someone has got to be blamed. Why not them?

HARVEY

Gee, that's not bad. But have you got anything definite?

PENELOPE

Suppose I flirt with them and they come to my room.

HARVEY

What then?

PENELOPE

I'll complain to the management. Then on the night the necklace disappeared they were seen near Mrs. Potter's room. Get it?

HARVEY

You bet. I get it. That's a grand idea.

PENELOPE

Thanks, kind sir. Well, I've got to run along now. See you later? Good-bye.

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CHICO

Hey, hey, what you do, eh? All the time you eat. That's no good. We gotta get the money. Right now, I'd do anything for money. I kill somebody for money. I-a-keel you for money. Oh, no, you're my friend. I keel you for nothing. What do you laugh for? You're in the hotel three hours and you no got something yet. What you steal? A watch? Thatsa fine, Gingersolla watch. Thatsa fine. Thats all you steal?

END OF REEL III

DETECTIVE

Hey, I think I know your face.

CHICO

I give up, whose is it?

DETECTIVE

I'll tell you in a minute. I brought some pictures from headquarters. Let me see your face. Yours too.

CHICO

All right. All right. I make my own face. This way. No pushing. Hey. Come one. Your start!

DETECTIVE

What are you guys fighting for?

CHICO

We no fight. That's my friend. We play this way.

DETECTIVE

Wat're you doing around here? What's your name? I'm pretty suspicious of you birds. Now you listen to me, I haven't anything on you yet, but I'm going to keep watching. I've got your full records right here in my pocket. There's enough to send you up the minute you start anything. Do you get me?

CHICO

Wise Guy! Wise Guy! Gotta start a fight when the detective comes around, can't wait a little, but you gotta pusha.

GIRL

Hurry along, my dear. Only a few minutes to get to the train. Can you tell me what's the next train to Philadelphia?

CHICO

There's a train once a week and sometimes twice a day.

GIRL

Thank you.

CHICO

That's all right.

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CONTINUED

CHICO

A little tight. Needs something taken out. That's -- just what I need. Thanks.

PENELOPE

Hello.

CHICO

How do you do?

PENELOPE

That's a good looking coat you have on.

CHICO

You like it, eh?

PENELOPE

Do you know, you look like the Prince of Wales.

CHICO

Better.

PENELOPE

Where did you get that coat?

CHICO

Thatsa my coat.

PENELOPE

That's your coat?

CHICO

That's my coat.

PENELOPE

Well, it doesn't fit you.

CHICO

I know I had it made to order.

PENELOPE

Tell me, what are you doing tonight?

CHICO

Maybe you gotta good idea, eh?

PENELOPE

Well, don't you dare come to. 320 at 11 o'clock.

CHICO

All right, I come half past ten.

CONTINUED

PENELOPE

(to Harpo)

Did you see a handkerchief? I thought I dropped one. Well, it really doesn't matter because what I'm really interested in is you.

Harpo toots his horn.

PENELOPE

Did anyone ever tell you that you looked like the Prince of Wales?

(nods yes)

That's funny, I thought it was an original idea of mine. Tell me, do you know who I am? Do you know my room number? Well, I'll be there at eleven o'clock tonight.

HOTEL LOBBY.

HAMMER

Did anyone ever tell you that you look like the Prince of Wales? I don't mean the present Prince of Wales; one of the old Wales, and believe me I say Wales, I mean Wales. I know a whale when I see one. Did you say your room is three eighteen? You know I am the proprietor of this hotel and I have a passkey for every room in it.

MRS. POTTER

Passkey?

HAMMER

Passkey -- that's Russian for pass -- you know they passkey down the streetskey. Won't you like down? Aw, if we could find a little bungalow -- eh? Oh, of course, I know where we could find one, but maybe the people wouldn't get out. But if we could find a nice little empty bungalow just for me and you, where we could bill and cow, no -- I meant we could bull and cow.

MRS. POTTER

Do you know what you are trying to say?

HAMMER

Yes, it is not what I'm thinking of. What I meant was, if we had a nice

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HAMMER (Cont'd)

little bungalow and you was on the inside and I was on the outside trying to get in and me inside trying to get out or, no, you're inside out and I was upside -- I'll tell you, if you don't hear from me by next Friday, the whole thing's off!

MRS. POTTER

I don't think I understand.

HAMMER

I mean -- your eyes -- your eyes, they shine like the pants of a blue serge suit.

MRS. POTTER

What? The very idea. That's an insult.

HAMMER

That's not a reflection on you -- it's on the pants. What I meant was if we had a nice bungalow and I came home from work -- and you standing by the gate -- no -- you'd come home from work -- and I was standing by the gate, and we came down the path and we went inside and the shades were drawn and the lights were low, and then -- are you sure your husband's dead?

MRS. POTTER

Why, yes.

HAMMER

There seems to be a trace of uncertainty in that "yes." You know a yes like that was once responsible for me jumping out of a window and I'm not the jumper I used to be. What I meant was, you are going to be here all winter and I'm stuck with the hotel anyhow -- why don't you grab me until you can make other arrangements?

MRS. POTTER

My dear, Mr. Hammer, I shall never get married before my daughter.

HAMMER

You did once! Oh, but I love you, I love you. Can't you see how I am pining for you.

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MRS. POTTER

What in the world is the matter with you?

HAMMER

Oh, I'm not myself tonight. I don't know who I am. One false move and I'm yours. I love you. I love you anyhow.

MRS. POTTER

I don't think you'd love me if I were poor.

HAMMER

I might, but I'd keep my mouth shut.

MRS. POTTER

I'll not stay here any longer and be insulted this way!

HAMMER

No -- don't go away and leave me here alone. You stay here and I'll go away.

MRS. POTTER

I don't know what to say.

HAMMER

Oh say, that you'll be truly mine, or truly yours, or yours truly. Don't you know what I'm ---

MRS. POTTER

Will you keep your hands to yourself.

HAMMER

Come on, I'll play you one more game. Come on the 3 of you. Oh, can you come down a little bit. Just think -- tonight, tonight when the moon is sneaking around the clouds I'll be sneaking around you. I'll meet you tonight under the moon. Oh, I can see you now -- you and the moon. You wear a neck-tie so I'll know you.

(HARP SOLO BY HARPO MARK)

END OF REEL FOUR

PENELOPE'S ROOM

PENELOPE

Send up some ice water right away.
That's right. Thank you. Thank
goodness.

HARVEY

Close the door.

PENELOPE

Did you get the key?

HARVEY

Yes, it's one of these.

PENELOPE

Oh, that's fine. Now, listen. We
can't take any chances on this job.

HARVEY

How do you mean?

PENELOPE

There's bound to be trouble when she
misses the necklace.

HARVEY

Well?

PENELOPE

We don't want it found on us.

HARVEY

I should say not.

PENELOPE

We've got to play safe and hide it
somewhere, for a while.

HARVEY

Hide it?

PENELOPE

Just for a few days.

HARVEY

Yes -- but where?

PENELOPE

Anywhere but in here.

HARVEY

Hide it? I know just the place.
A hollow tree stump about a mile
from here. Will that do?

CONTINUED

PENELOPE

Fine -- but how do I get there?

HARVEY

It's the Cocoanut Manor. You've been out there?

PENELOPE

I'm not so sure, Harvey.

HARVEY

Here, I'll show you. Now you go right out Cocoanut Road; then there's Augustine Road, like this -- but instead, you take the Granada Road. Suddenly you come to a clearing with a fringe of trees around it. That's Cocoanut Manor, where the stump is. It's about twenty feet from the edge of the clearing. That's where you put the jewels. You can't miss it. Now, you take the necklace right out there, see? I've got to go back down stairs, or Mrs. Potter will be suspicious. And be careful!

PENELOPE

I will -- Cocoanut Manor -- Granada Road --- Twenty feet from the clearing -- everything's going along swimmingly now.

CHICO

Do you remember me? The Prince of Wales?

PENELOPE

Why, yes, of course I do, but -- Mr. Hammer, how dare you come into my room?

HAMMER

See here, if there's going to be two people in this room, it will be fifty cents extra.

CHICO

Did he go?

PENELOPE

Who?

CHICO

Anybody.

CONTINUED

CONTINUED

PENELOPE

Get out. Oh, Prince -- how you
frightened me.

VOICE

Ha ha ha ha ha.

HAMMER

This hotel not only has running water;
it has running guests.

CHICO

You remember me? Prince of Wales?

PENELOPE

Who is it?

HAMMER

Me -- King of England.

CHICO

My father!

VOICE

Ha ha ha ha.

PENELOPE

Come in.

BOY

Ice water.

PENELOPE

Put it there -- thank you.

HAMMER

"Thank you?" Why didn't you give'm
a dime?

MRS. POTTER'S ROOM

MRS. POTTER

Come in.

HARPO

Lay down.

MRS. POTTER

Well -- I never! I should say not!
You get out of here! Get out! Hurry!
Hurry! My -- Come in! What is the

CONTINUED

CONTINUED

MRS. POTTER (Cont'd)
matter with that man? Mr. Hammer,
what are you doing in my room?
Don't you dare take that coat off
in this room!

HAMMER
Well -- I was on ---

MRS. POTTER
-- You get out of here as fast as
you can go!

HAMMER
I was only playing, that's all!

MRS. POTTER
I'll find out about this outfit.
Thank goodness, he's gone. Never
mind, operator! Come -- come in --
who are you?

DETECTIVE
That's all right. I'll be through
in a minute. Well, I guess there's
nobody in here.

HAMMER
You don't know where to look.

DETECTIVE
Ah -- what's that you said?

MRS. POTTER
Oh, this is awful. When you've quite
finished, let me know.

DETECTIVE
Well, everything seems to be all right
in here.

PENELOPE
I'm not so sure about that.

HAMMER
All right. I know where to go.

PENELOPE
W-h-e-w! Alone at last. Oh!

EXT. HOTEL

HAMMER

Come over here, I want to see you. Now, listen to me. I'm not going to have that red-headed fellow running around the lobby. If you want to keep him up in the room, you'll have to keep him in a trap.

CHICO

You can't catch him.

HAMMER

Who is he?

CHICO

He's my partner, but he no speak.

HAMMER

Oh, that's your silent partner. Well, anyhow you wired me about some property. I've thought it over. Now, I can let you have three lots watering the front, or I can let you have three lots fronting the water. Now, these lots cost me nine thousand dollars and I'm going to let you have them for fifteen because I like you.

CHICO

I no buy nothing. I gotta no money.

HAMMER

You got no money?

CHICO

I no gotta one cent.

HAMMER

How're you going to pay for your room?

CHICO

Thatsa your lookout.

HAMMER

Oh, you're just an idle rumor?

CHICO

Well, you see, we comma here to maka money. I reada in de paper, and it say: "Big boom in Florida." So we come. We're coupla big booms, too!

HAMMER

Well, I'll show you how you can make some REAL money. I'm going to hold an auction in a little while in Cocconut Manor. You -- you know what an auction is, eh?

CONTINUED

CONTINUED

CHICO

I come from Italy on the Atlantic-Auction.

HAMMER

Well, let's go ahead as if nothing happened. I say I'm holding an auction at Cocconut Manor. And when the crowd gathers around, I want you to mingle with them. Don't pick their pockets, just mingle with them -- and ----

CHICO

I'll find time for both.

HAMMER

Well, maybe we can cut out the auction. Here's what I mean. If somebody says a hundred dollars, you say two -- if somebody says two hundred dollars, you say three ---

CHICO

Speaka up?

HAMMER

That's right. Now, if nobody says anything, then you start it off.

CHICO

How'm I gonig to know when to no say nuthin'?

HAMMER

Well, they'll probably notify you. You fool, if they don't say anything, you'll hear 'em, won't you?

CHICO

Well, mebbe I no lissen.

HAMMER

Well, don't tell 'em. Now then, if we're successful in disposing of these lots, I'll see that you get a nice commission.

CHICO

How about some money?

CONTINUED

CONTINUED

HAMMER

Well, you can have your choice. Now, in arranging these lots, of course, we use blue prints. You know what a blue print is, huh?

CHICO

OYSTERS!

HAMMER

How is it that you never got double pneumonia?

CHICO

I go around by myself.

HAMMER

Do you know what a lot is?

CHICO

Yeah, too much.

HAMMER

I don't mean a whole lot. Just a little lot with nothing on it.

CHICO

Any time you gotta too much, you gotta whole lot. Look, I'll explain it to you. Some time you no gotta much; sometimes you gotta whole lot. You know that it's a lot. Somebody else maybe thinka its too much; it's a whole lot, too. Now, a whole lot is too much; too much is a whole lot; same thing.

HAMMER

Say, the next time I see you, remind me not to talk to you, will you? Come here, Rand McNally, and I'll explain this thing to you. Now look, this is a map and diagram of the whole cocoanut section. This whole area is within a radius of approximately three-quarters or a mile. Radius? Is there a remote possibility that you know what a radius means?

CHICO

It'sa WJZ.

CONTINUED

CONTINUED

HAMMER

Well -- I walked right into that one. It's going to be a cinch explaining the rest of this thing to you -- I can see that.

CHICO

I catcha on quick.

HAMMER

That's a rodeo you're thinking of. Look, Einstein. Here's Cocoanut Manor. No matter what you say, this is Cocoanut Manor. Here's Cocoanut Manor. Here's Cocoanut Heights. That's a swamp -- right over where the -- where the road forks, that's Cocoanut Junction.

CHICO

Where have you got Cocoanut Custard?

HAMMER

Why, that's on one of the forks. You probably eat with your knife, so you wouldn't have to worry about that. Now, here's the main road, leading out of Cocoanut Manor. That's the road I wish you were on. Now over here -- on this site we're going to build an Eye and Ear Hospital. This is going to be a sight for sore eyes. You understand? That's fine. Now, right here is the residential section.

CHICO

People live there, eh?

HAMMER

No, that's the stockyards. Now all along here -- this is the river front -- all along the river, all along the river -- those are all levees.

CHICO

Thatsa the Jewish neighborhood?

HAMMER

Well, we'll pass over that. You're a peach, boy! Now, here is a little peninsula, and here is a viaduct leading over to the mainland.

CONTINUED

CONTINUED

CHICO

Why a duck?

HAMMER

I'm all right. How are you? I say here is a little peninsula, and here's a viaduct leading over to the mainland.

CHICO

All right. Why a duck?

HAMMER

I'm not playing Ask-Me-Another. I say, that's a viaduct.

CHICO

All right. Why a duck? Why a -- why a duck? Why-a-nó-chicken?

HAMMER

I don't know why-a-no-chicken. I'm a stranger here myself. All I know is that it's a viaduct. You try to cross over there a chicken, and you'll find out why a duck. It's deep water, that's viaduct.

CHICO

Thatsa-why-a-duck?

HAMMER

Look...Suppose you were out horseback riding and you came to that stream and wanted to ford over there, you couldn't make it. Too deep.

CHICO

But what do you want with a Ford when you gotta horse?

HAMMER

Well, I'm sorry the matter ever came up. All I know is that it's a viaduct.

CHICO

Now look...all righta...I catcha on to why-a-horse, why-a-chicken, why-a-this, why-a-that. I no catch on to why-a-duck.

CONTINUED

CONTINUED

HAMMER

I was only fooling. I was only fooling. They're going to build a tunnel in the morning. Now, is that clear to you?

CHICO

Yes. Everything -- excepta why-a-duck.

HAMMER

Well, that's fine. Now I can go ahead. Now, look, I'm going to take you down and show you our cemetary. I've got a waiting list of fifty people at that cemetary just dying to get in. But I like you ---

CHICO

-- Ah -- you're-a-my friend.

HAMMER

I like you and I'm going ---

CHICO

-- I know you like-a....

HAMMER

-- To shove you in ahead of all of them. I'm going to see that you get a steady position.

CHICO

That's good.

HAMMER

And if I can arrange it, it will be horizontal.

CHICO

Yeah, I see ---

HAMMER

Now remember, when the auction starts, if anybody says one hundred dollars ---

CHICO

I-a say-a two hundred ---

HAMMER

That's grand. Now, if somebody says two hundred ---

CHICO

-- I-a say three hundred!

CONTINUED

CONTINUED

HAMMER

That's great!

HAMMER

Yes. Now, you know how to get down there?

CHICO

No, I no understand.

HAMMER

Now, look. Listen. You go down there, down to that narrow path there, until you come to the -- to that little jungle there. You see it? Where those thatched palms were?

CHICO

Yes, I see.

HAMMER

And then, there's a little clearing there, a little clearing with a wire fence around it. You see that wire fence there?

CHICO

All right. Why-a-wire-fence?

HAMMER

Oh no, we're not going to go all through that again! You come along with me, and I'll fix you up!

- END OF REEL FIVE -

CONTINUED

CHICO

All right. All right. I know what
you mean. Bid 'em up. Bid 'em up.
It's go a high. It's go a high.

HAMMER

That's it. If somebody says one --
hundred, you say two hundred.

CHICO

I bid two.

HAMMER

That's it. If we put this deal over,
you can have anything you got.

CHICO

I no -- a got anything.

HAMMER

Be alert. Be alert. That's it --
be alert.

CHICO

I be -- I don't know what it is,
but I be, all right.

HAMMER

Be alert, or papa don't go out at
all. All ye suckers who are going
to get trimmed, step this way for
the big swindle. Ladies and gentle-
men, before proceeding with the
main business of the day, which is
the selling of these lots at any
price, we're going to have a little
entertainment. Very little. I want
to present to you Miss Polly Potter,
the best paying guest in the hotel.
She will sing for you -- me too.
Miss Potter.

POLLY

("Monkey Song")

Monkeys upon a tree, never are very
blue
They never seem to be under par that
is true,
Not like the ones you see on a bar
in the zoo
Monkeys upon a tree do the monkey
doodle doo.
Oh, among the mangoes where the
monkey gang goes

CONTINUED

CONTINUED

POLLY

You can see them do the little
monkey doodle doo
Oh, a little monkey playing on his
one key,
Gives them all the cue
To do the monkey doodle doo.
Let me take you by the hand,
Over to the jungle band,
If you're too old for dancing,
Get yourself a monkey gland
And then let's go my little dearie,
There's the Darwin The'ry
Telling me and you
To do the monkey doodle doo.

HAMMER

That's Florida, folks, Florida, sing-
ing, dancing and entertainment.
After the entertainment, after the
entertainment, there'll be sand-
wiches, but remember, if there are
no lots sold, there will be no sand-
wiches.

Florida, folks -- Sunshine -- per-
petual sunshine -- all the year
around. Let's get the auction started
before we get a tornado. Right
this way. Step forward. Step for-
ward everybody. Friends, you are now
in Cocconut Maner, one of the finest
cities in Florida. Of course, we
still need a few finishing touches,
But who doesn't? This is the heart
of the residential district.

Every lot is a stone's throw from
the station. As soon as they throw
enough stones, we're going to build
a station. Eight hundred beautiful
residences will be built right here.
Why they are as good as up. Better.
You can have any kind of a home you
want to. You can even get stucco --
Oh, how you can get stucco. Now is
the time to buy while the new boom
is on. Remember that old saying,
a new boom sweeps clean? And don't
forget the guarantee -- my personal
guarantee. If these lots don't
double in value in a year, I don't
know what you can do about it.. Now
we'll take lot #20 -- twentah -- right
at the corner of DeSota Avenue. Of

CONTINUED

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HAMMER (Cont'd)

course, you all know who DeSota was? He discovered a body of water. You've heard of the water they named after him. De Sota Water. Now this lot has a 20 foot frontage, a 14 foot backage and a mighty fine garage. Now then what am I offered for lot number 20. Anything at all. Anything at all, to start it.

CHICO

Two hundred dollars.

HAMMER

Ah -- a gentleman bids two hundred dollars. Who'll bid three?

CHICO

Three hundred dollars.

HAMMER

Ha! Ha! Another gentleman says three hundred dollars. Do I hear four?

CHICO

Four hundred dollars.

HAMMER

Well, the auction is practically over. Yes, it's all over but the shooting. I'll attend to that later.

CHICO

Five hundred dollars.

HAMMER

Do I hear six hundred?

CHICO

Six hundred-dollah.

HAMMER

Sold for six hundred dollars. Wrap up that lot and put some poison ivy on it. Well, I came out even on that one. That was a great success. Yeah, one more success like that and I'll sell my body to a medical institute. Now, we'll take lot #21. There it is. There it is, over there, right where that cocoanut tree is. Now what am I offered for lot #21.

CONTINUED

CONTINUED

CHICO

Two Hundred Dollars.

HAMMER

Why, my friend, there's more than two hundred dollars worth of milk in those cocoanuts -- and WHAT milk, milk from contented cow-co-nuts. Who will say 300?

CHICO

Four hundred dollars.
Five hundred dollars.
Six hundred - seven hundred - eight hundred. What th' heck do I care?

HAMMER

What the heck do you care? But how about me? Sold to what the heck for eight hundred dollars. I hope all your teeth have cavities and don't forget abscess makes the heart grow fonder. When he said via-duck, I should have smelt a rat. I did, but I didn't know who it was. Now we will take lot number twenty-two. What am I offered for lot #22?

MAN

One hundred dollars.

CHICO

Two hundred dollars.

HAMMER

Sold for one hundred dollars! Believe me, you have to get up early if you want to get out of bed. Now, we'll take lot #23.

CHICO

Two a hundred dollah.

HAMMER

Hey! What are you going to do with all these lots? Play LOTTO? Who'll say three hundred?

CHICO

Four hundred.

HAMMER

Four hundred? Do I hear five hundred?

CONTINUED

CONTINUED

GUEST

Five hundred.
Six hundred.
Seven hundred.

HAMMER

Eight hundred. Do I hear a nine hundred?

CHICO

You hear a nine; you hear a ten.

HAMMER

If I hear a ten -- you'll hear plenty. Do I hear nine? Will the gentleman who said seven say nine? Will he say six?

CHICO

He say six, I say seven; he say seven, I say eight; he say eight, I say nine. I gotta plents of numbers left. When I start I no stop for nothing. Bid 'em up. I go higher, higher, all the time. I go higher ---

HAMMER

You'll go higher when I get hold of you. Sold to Hiawatha for eight hundred dollars. Get away from that tree before it dies. Ha! Ha! Ha! What'm I offered for lot twenty-four?

BOY

Fifty dollars.

HAMMER

Sold for fifty dollars.

CHICO

Two a hundred dollars.

HAMMER

Too late. Too late.

CHICO

Yeah -- too late!

HAMMER

Now, we'll take lot twenty-five. Right where you're standing. Will you please take your feet off that lot. You're getting it all dirty.

CONTINUED

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HAMMER (Cont'd)

Now, here's a lot, folks -- it don't look very big on top but it's all yours as far down as you want to go and it's dirt cheap. Now then, what am I offered for lot 25? Anything at all to start it off, anything at all. What became of Peter Rabbit? What'm I offered for lot #25? Come on folks, you're all allowed to bid. You know this is a free country, you're all allowed to bid. What am I offered for lot #25? What am I offered for lot #25 and a year's subscription to the Youth's Companion? Will somebody take a year's subscription to the Youth's Companion? Will somebody take a year's subscription. I'm trying to work my way thru college. Will somebody take a 6 month's subscription? I'll go to High School. Does anybody want to buy a lead pencil? I'll wrestle anybody in the crowd for five dollars. Well, unless somebody is going to do some more bidding, I might as well quit. What's the matter with you people? Can't you visualize bargains? Don't you want to make some money? I'll try one more lot, and if I don't dispose of this one, I'm going to fold up. Do you get me? Now we're going to take lot #26, the star lot of the whole proceedings, right where that tree stump is overlooking the ocean front. This is one of the finest sites in Florida and now somebody make me an offer and get hot!

BOB

Two hundred dollars.

MAN

Three hundred dollars.

HAMMER

Three hundred dollars -- who'll say four?

HARVEY

Four hundred dollars.

BOB

Five hundred dollars.

CONTINUED

CONTINUED

HAMMER

Who'll say six hundred?

HARVEY

Eight hundred dollars.

HAMMER

Now there's a gentleman with vision and a nice haircut. Who'll say a thousand?

BOB

One thousand dollars.

HAMMER

There's a gentleman with double vision and a better haircut. Who'll say eleven hundred?

HARVEY

Eleven hundred dollars.

HAMMER

There's a gentleman with stigmatism. Who'll say twelve?

BOB

Twelve hundred dollars.

HAMMER

Twel -- come on -- who'll say thirteen? Come on, thirteen. Twelve once, twelve twice, sold to Mr. Adams for twelve hundred dollars. And a mighty fine piece of property you get there, buddy.

POLLY

Bob, you've got it.

HARVEY

What's happened? I protest against that. I didn't have a chance to bid.

HAMMER

Young man, I want you to understand I don't discriminate. You had the same chance as everybody else.

Mrs. Potter ENTERS.

MRS. POTTER

Mr. Hammer -- Mr. Hammer, I've been robbed. My necklace, in your Hotel ---

CONTINUED

CONTINUED

POLLY

-- Oh, Mother ---

MRS. POTTER

-- It is worth a hundred thousand dollars.

HAMMER

Was it valuable?

MRS. POTTER

Was it valuable? I'll give a thousand dollars reward for its return!

HAMMER

Do you hear that? This little lady had lost a diamond necklace, worth a hundred thousand dollars and she offers a thousand dollars reward for its return.

CHICO

Two thousand ---

HAMMER

Sold for two thousand dollars.

DETECTIVE

Stand back everybody, I'll take charge of this!

END OF REEL VI

DETECTIVE

All you people get back and give us plenty of room and keep quiet. Cut that out!

CHICO

What-a-th-matter? Did he hurt you?

Chico and Harpo fight.

CHICO

No-a-push-boy. Come on -- come on --All-a-right-stop that.

DETECTIVE

Start a fight, will you!

MRS. POTTER

Mr. Hammer, what's the matter with him?

HAMMER

I don't know where he's from; he hasn't any license on.

MRS. POTTER

What is it? What? Yes -- that's it! That's it. You dear man. Oh, I'm so happy. I must kiss you again.

DETECTIVE

So that's it. I saw you in that room last night, grabbing off stuff for the reward, eh? Now then, you come clean. Say let go of that. How did you know the necklace was there?

HARVEY

Oh, officer, may I make a suggestion?

DETECTIVE

What is it?

HARVEY

Isn't it possible that the gentleman who just bought this lot may know something about it? Why was he so anxious to buy it?

DETECTIVE

How about it, you? Why did you buy this lot?

BOB

None of your business.

CONTINUED

CONTINUED

MRS. POTTER

He's a desperate character.

POLLY

Oh, mother, he isn't!

MRS. POTTER

Polly!

DETECTIVE

Whenever a young fellow shuts up and won't say anything, I've noticed it's generally on account of a woman. Who is she?

BOB

None of your business. I won't say a word.

DETECTIVE

You won't say anything -- this guy is letting on to be a dummy and this bird -- you can't understand when he does talk. Is there anybody here who will talk.

HAMMER

I will, but I can't think of anything.

DETECTIVE

Well, if you won't tell me about it, you'll tell somebody else.

BOB

Here -- wait a minute -- do you mean to say that ---

DETECTIVE

That's enough. Come on.

PENELOPE

Oh, no please, please don't take him ---

DETECTIVE

-- What ---

PENELOPE

-- I didn't want you to steal it, Bob. I'd no idea you'd do it. Oh, I feel awful.

BOB

What're you talking about?

CONTINUED

CONTINUED

POLLY

Bob, what does he mean?

MRS. POTTER

Polly!

DETECTIVE

So, that's it.

PENELOPE

Oh, it's all my fault. I'd no idea he'd think that I meant it. Bob, I didn't mean you to do it, really. ...I just meant if you could give me one like it.

BOB

Wait a minute! Are you accusing me of taking Mrs. Potter's necklace?

PENELOPE

Why I'm taking all the blame myself. I was joking and you took me seriously. Bob, last night when you told me you'd taken it, I just couldn't believe it.

BOB

Told you I'd taken what? Why, Polly, she's out of her mind!

MRS. POTTER

It sounds quite plausible to me.

POLLY

Mother!

PENELOPE

He didn't know what he was doing; I begged him to take it back.

BOB

Say, I'm not going to stand for any more of this. Why the whole thing is ridiculous. It's absurd. Do you people really think for one moment that -- Oh, I don't care what you think, any of you. Polly, you know it's a lie, don't you?

PENELOPE

It was just a harmless flirtation and then he lost his head ---

CONTINUED

CONTINUED

BOB

Don't you know it's a lie?

POLLY

Why, of course I do. You don't think I'd believe a story like that, do you?

MRS. POTTER

Polly!

POLLY

Mother, I don't believe it.

MRS. POTTER

Mr. Adams, I must ask you never to speak to my daughter again.

BOB

Mrs. Potter...I ---

DETECTIVE

Come on, young fellow.

POLLY

Bob, I'm going with you.

MRS. POTTER

You stay here.

BOB

Yes, Polly, you stay here. It's only for a little while. Why, the whole thing's ridiculous.

DETECTIVE

Are you ready?

BOB

Yes.

PENELOPE

Oh, I'm sorry, Bob.

BOB

Don't keep it up any longer -- all right.

DETECTIVE

I'll have a confession out of him in half an hour. Come on.

POLLY

Bob.

CONTINUED

CONTINUED

MRS. POTTER

Will you come back here?

HAMMER

Now then we'll take lot No. 27. I've been so upset in disposing of these other lots that I'm going to give a half a pound of tea with every lot I sell from now on ---

MRS. POTTER

There's only one way to wipe out this disgrace. You must make people forget that you ever knew this young man.

POLLY

Mother! What are you saying?

MRS. POTTER

You see what's come of your way. Now, I'm going to have mine. Mr. Yates ---

HARVEY

Yes, Mrs. Potter.

MRS. POTTER

My daughter has reconsidered her answer to you.

POLLY

Mother ---

MRS. POTTER

Your engagement will be announced tonight.

HARVEY

That's wonderful, Polly!

MRS. POTTER

I shall give a dinner at the hotel.

HAMMER

A dinner -- a dinner! You want the thirty or forty cent dinner?

MRS. POTTER

You may invite everyone.

HAMMER

It's fifty with jello and oh, how you can jello.

MRS. POTTER

In honor of the engagement of my daughter to Mr. Harvey Yates.

CONTINUED

CONTINUED

HAMMER

Let me be the last to congratulate you and you too. I'm sure you'll have a very beautiful wedding with this.

HARVEY

Coming Polly?

POLLY

In a minute. Please, go ahead.

HARVEY

Why, what's the matter, dear?

POLLY

Nothing. Please go.

HARVEY

All right. I'll wait for you.

CHICO

You got the key? That's a fine. Hey, wait. Wait. Look I get-a-saw. Now, you get-a-something. See, and we get-a Bob out. Hurry up. Bob! Hey, Bob! Hey, Bob! How-d-you-do? Ha. Ha. Ha.

BOB

What are you doing here? I didn't know, they allowed visitors.

CHICO

I am-a no veesetor. We come to get you out. We got-a be queek, too!

BOB

Oh, thanks very much, but you shouldn't have bothered. I might as well stay here as any other place.

CHICO

You've got-a come out. Polly, she wants you.

BOB

Polly wants me?

CHICO

She got-a have you because tonight she's going to be engaged.

CONTINUED

CONTINUED

BOB

Going to be engaged?

CHICO

Yes. Gonna be married Mrs. Potter she's going to give a big engagement dinner.

BOB

Wh -- to whom?

CHICO

To Polly -- Yates and Polly. Everybody's going to be there. You, too.

BOB

Polly's going to marry Yates?

CHICO

That's a right. That's a right.

BOB

Come on. Let me out of here. Get me out of here, quick.

CHICO

Wait. Wait. We get you out. Hurry up. Quiet. Queeck, hush. Queeck.

BOB

No thanks very much. I don't want anything to eat.

CHICO

All a right.

BOB

Not at a time like this. Come on. Get me out of here.

CHICO

What's a matter? What-a you do? Break in the lock? Come on. Unlock. Come on.

BOB

Stop fighting, boys. Stop fighting. This is no time to fight. Come on. Hurry up. Get me out of here quick. Aw -- come on. Hurry. Hurry.

CHICO

Come on, hurry up, Bob. We get you away. Come on.

END OF REEL VII

HOTEL LOBBY

HAMMER

Is that so? Well, I'll attend to that. Boy, it has been reported to me that there's a poker game going on in Room Number Four-twenty. You go up there and knock on the door, and see if you can get me a seat.

BOY

Yes, sir.

HAMMER

(phoning)

Me? I'll be right over.

CHICO

All right, Bob, the coast is clear. Nobody's around. Here boss, we got him, we got him all right.

HAMMER

Are you out on parole?

BOB

These two gentlemen helped to get me out. I'm ever so much obliged to you, Mr. Hammer. They've told me what you did and I can't begin to thank you. It was awful nice of you to get me out.

CHICO

That's all right. Maybe you'll do as much for me sometime. Well adabadache.

HAMMER

Adabadache.

(Italian)

Why that's polygamy.

BOB

Believe me. It's no fun being in jail.

HAMMER

Jail's no place for a young fellow. There's no advancement.

BOB

But seriously Mr. Hammer, you know that story of Penelope's was a lie. Don't you?

CONTINUED

CONTINUED

HAMMER

My boy, it's silly to worry, isn't it? You're gone today and here tomorrow.

BOB

But, Mr. Hammer, you know it was a lie. How am I going to prove it? What is it?

(reads)

"Silent Red wanted by the police."
What's going on here?

HAMMER

Everything seems to be dropping from on high. Well, I hope I still got my underwear on. You come here with that? I've felt kinda flimsy, Bob.

BOB

Yes sir.

HAMMER

Go upstairs and count the rooms. I think the third floor's missing. I'll put this stuff here until I get ready to go upstairs. Wait just a moment. Blackstone Hotel, Chicago, Statler Hotel, Cleveland. Those are mine. Can you imagine that? More, more papers than any man I've ever seen! Granada Road - Cocanut Road.

BOB

Gre-Granada Road. Cocoanut Ro-
Granada Road!

HAMMER

Hey, if you get it twice, you are allowed to keep it. Ha ha. Get away with that, will you? You can beat that but you can't tie it.

BOB

Granada Road.

HAMMER

Don't, don't, don't talk. He'll take the words right out of your mouth.

CONTINUED

CONTINUED

BOB

Grana -- Granada -- Cocoanut Road.
Hollow stump -- jewels. Tell me,
where did you find this?

HAMMER

That's a good guy you picked to ask.

BOB

Where did you find this? Mr. Hammer,
whoever drew this knows something
about this robbery. Look!

Ballet dancing, and Polly sings chorus of "Skies Will All
Be Blue."

MRS. POTTER

Oh, Penelope, so good of you to come.

PENELOPE

Thanks so much, Mrs. Potter. Oh,
isn't it lovely. You're a lucky
boy, Harvey. I know the party is
going to be a great success.

MRS. POTTER

I hope so.

MAN

Hello, Penelope.

PENELOPE

Oh, hello. I didn't know that
you were going to be here.

MAN

Anywhere that you are.

MRS. POTTER

How do you do?

MAN

How do you do? Has Mr. Hammer
arrived yet?

MRS. POTTER

No -- he'll be here directly.
Mr. Hammer, your costume is
wonderful.

MR. HAMMER

This costume has been condemned by
Good Housekeeping.

CONTINUED

CONTINUED

MRS. POTTER

I love the color scheme.

MR. HAMMER

That isn't a scheme, It's a conspiracy.

BOY

Senor Chico Joseph, Maria, Accunia,
Count de Elsinore.

HAMMER

On Track Twenty-five.

CHICO

Ah, Belle Signora ---
(Italian)

HAMMER

Ha ha ha. Listen, Count, as soon
as the guests leave, I want you to
take out the ashes.

CHICO

Ah -- so long.

BOY

His Excellency, the Ambassador from
San Rafael, Senor Don Jose Harapano.

HAMMER

Hey -- nix on that stuff! "Shure,
it was just a breath of culd Ireland,
I can see me old mither going down
the path. And I can see me father.
Oh, oh, oh, "Pop goes the weasel."
There goes the weasel, now.

MRS. POTTER

I'm so glad you came, Mr. Hennessy.

DETECTIVE

That's all right, Madam. At a
party like this, you've got to
have the law around. Now a nice
woman like you needs protection
and I'm here to see that you get
it. There's a couple of shady
characters around here that I'm
going to keep my eye on. What's
that you gave him?

CHICO

I no gave him nothing.

CONTINUED

CONTINUED

DETECTIVE

Gimme that. Gimme that, I tell you!

(fight ensues)

Who got my shirt? What's become of my shirt? I want my shirt.

BOY

Hey, you've lost your shirt.

DETECTIVE

Yes.

BOY

Can you describe your shirt?

DETECTIVE

What's that? Come here.

HAMMER

Now, look, this cross marks the spot where the shirt was last seen.

DETECTIVE

Cut that out!

HAMMER

Now, remain quiet, will you, please?

DETECTIVE

Just as I thought. You birds are in on this thing and you're all trying to keep me from finding my shirt.

HAMMER

That's a lie. You whelp! Whelp, whelp, whelp, whelp, whelp, whelp!

DETECTIVE

I want my shirt!

HAMMER

He wants his shirt!

DETECTIVE

I want my shirt!

HAMMER

He wants his shirt!

END OF REEL EIGHT

"Shirt Song"

I want my shirt, I want my shirt,
I can't be happy without my shirt.

He wants his shirt, he wants his shirt,
He can't be happy without his shirt.

I don't want food, I don't want drink,
Because my feelings are more than hurt.

He don't want food, he don't want drink,
He don't want anything except his shirt.

Except his shirt.

How can a man be happy without his shirt?

Without his shirt.

How, won't you tell me how
Can a fellow flirt?

Without his shirt.

How can a fellow make love to a pretty
skirt

Without his shirt?

Oh, life is not worth living without
his shirt.

Tell us about it. Tell us about it.

Listen, Ah -- ah -- won't you listen?
Ah -- aah.

To a story. It's a shirt tail. Just a
shirt tail.

It's the tail -- the tail of a shirt.

I want my shirt. He wants his shirt.

I want my shirt. He wants his shirt.

Not his hat, not his tie, not his shoes,
Covered up with dirt,

Not his coat, not his vest, not his pants,
But he wants his shirt.

He wants his shirt, he wants his shirt.

He won't be happy till he gets his shirt.

He wants his shirt. He wants his shirt.

He won't be happy till he gets his shirt.

He's got it. He's got it. He's got it.

CONTINUED

"Shirt Song" (Cont'd)

I've got my shirt,
Thank God, I've got my shirt.
I've got my shirt -- I've got my shirt.
You'll never know how deeply I was hurt.
I thought that I'd lost my shirt.
It was given me by my brother, Bert.

His brother, Bert,
That's why I love this shirt.
The beautiful shirt. My shirt,
The wonderful shirt.
The shirt -- now that I've found my shirt.

HAMMER

And now, friends, now that we have
found Hennessey's shirt, would you
all mind looking for a collar button
that I lost here, size 13 1/2?

MRS. POTTER

And now, ladies and gentlemen, if
you will all find places at the
table, we will have a short enter-
tainment before ---

HAMMER

How about you and I giving this joint
the air and indulging in some
snappy necking?

MRS. POTTER

What?...Ladies and Gentlemen, Mr.
Hammer will now act as Master of
Ceremonies. Mr. Hammer.

HAMMER

Ladies and gentlemen....

CHICO

Two hundred dollars.

HAMMER

In behalf of the Rotary Club of
Minneapolis, I want to take this
occasion of welcoming you to Waukegan
-- no, no, I mean in recognition of
my many years of service with the
railroad, you have presented me with
these ties -- and that of course re-
minds me of the story of the Irish-
man. Ha-ha-ha. That's so -- so

CONTINUED

CONTINUED

HAMMER (Cont'd)

funny -- I wish I could think of it.
"Oft in the stilly night, the
trembling of a leaf can be heard,
sighing thru the trees and the
babbling brook as it wends its way
onward, babbling and ---

Harpo EXITS.

HAMMER

Well, I got rid of one, and one like
that is worth three ordinary ones.
Now, where was I? Oh, yes, on this
chair. That's right. Western cattle
opened at fifteen and a quarter. Year-
lings and spring veal held a firm
tone. Eggs were a little better on
a full market, and a fresh shipment
of hogs were received this morning.
Well, my father and mother talked it
over and they finally moved to New
York and they took a little house
in the Bronx and it was in that little
house that Abraham Lincoln was born,
much to my father's surprise, and that,
boys and girls, was the beginning of
the Lincoln Highway. And now, friends,
in view of the fact that Polly's en-
gagement is being celebrated here
tonight, so to speak, I think that a
few words from her mother would be
revolting. I now take great pleasure
in presenting -- the well-preserved
and partially pickled Mrs. Potter.
Come on, now, give the little girl
a big hand.

ALL

Speech!! Speech!!

MRS. POTTER

My good friends, if I could only
tell you how rosy hued everything
seems to me tonight -- as I look into
your faces, they are all lit with
gay laughter and the whole world
and everything in it, is bathed in
a soft glowing luminous haze.

HAMMER

The old gal's stewed to the eyebrows.

CONTINUED

CONTINUED

MRS. POTTER

And now, I want to wish you all a most enjoyable evening. As for myself, I'm sad. I simply can't go any further.

HAMMER

I'll get off with you. Now friends, I want to take great pleasure in presenting to you the groom, Mr. Yates, Mr. Harvey Yates. Good evening radio fans, we are now back in the studio, stand by for your station announcer.

HARVEY

My dear, dear friends, I really don't know what to say....

HAMMER

Well, shut up. What a splendid suggestion!

HARVEY

I feel highly honored. But, I'm afraid I'm not much of a speech maker. Nevertheless, Mr. Hammer, it was very nice of you to call on me.

HAMMER

Oh, you must call on me sometime, and see my Flower Beds. I want you to see my pansies. I've got long pansies and short pansies. I was just thinking that next spring I want to get early bloomers. As I was just about to say, there seems to be a steady stream flying in and out over there.

HARVEY

I wouldn't dream of taking up any more of your time. I merely wanted to thank you all, and as I said before, I hadn't intended to make a speech at all.

HAMMER

Well, you have certainly succeeded. Now friends, let's proceed. Now what's the matter with him? That's Good Gulf Gas. I'm so sorry.

CONTINUED

eag REEL IX

CONTINUED

CHICO

Hey, hey, don't do this. Come on
and have some home brew.

MRS. POTTER

Mr. Hammer, Mr. Hammer, can't you
do something?

CHICO

I don't...plenty....

MRS. POTTER

But this is awful.

HAMMER

Now, ladies and gentlemen, the first
musical number that we intend to
portray will be the beginning and
the ending of a very....

END OF REEL IX

HAMMER

We're going to have music -- music -- we're going to have music. Now the first musical number on the program will be a piccolo solo, which we will skip. And the second number, Senor Pastrani, the Lithuanian pianist. The Senor for his first number will play "A Cup of Coffee, A Sandwich and You" from the opera, Aida. Senor, allow me to assist you to the di-et.

MRS. POTTER

What is the first number?

HAMMER

Number One. And now friends, I want to present to you a charming little lady...down in front...hey, sit down...the little lady who is to become Mrs. Harvey Yates -- over my dead body!

POLLY

I know I have the sincere wishes of all my friends and can only tell you how much I do appreciate it. I think I can honestly say this is about the happiest moment of my life. Look what I have here! It's a little engagement present just given me by Mr. Yates. He wrote it just now, but he wrote another yesterday when the necklace was stolen. They are both in his own handwriting. Let me read it to you -- it shows how to get to Cocconut Manor and that tree stump and says "Hollow stump -- jewels."

MRS. POTTER

I don't believe it.

POLLY

See for yourself.

HAMMER

Say, Yates has gone. I gave him a check for a hundred thousand dollars this morning. It's a good thing it was my personal check.

BOY

Oh, Mr. Hammer -- there's a man downstairs wants to see you with a black moustache.

CONTINUED

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REEL X

CONTINUED

HAMMER

Tell him I have got one.

BOB

But I should think you'd want to see him. His name is Mr. John W. Berryman. He has just accepted my architectural plans for the development of Coconut Manor.

HAMMER

Well, happy days, old boy.

BOB

Thank you, thank you. He also wants to know if you could accommodate four hundred guests over the weekend.

POLLY

Now mother, you must admit you were mistaken.

MRS. POTTER

Mr. Adams, how could you ever forgive me?

BOB

Oh, please -- Mrs. Potter.

MRS. POTTER

Ladies and gentlemen -- you are all invited to attend the wedding of my daughter. The wedding will take place exactly as planned, i.e., with the exception of a slight change. She will be married to Mr. Robert Adams.

ALL

Hooray!

And our skies will all be blue
 When my dreams come true
 And I'll be smiling thru
 When my dreams come true.
 That Spanish Castle
 I built in my mind
 Will be a love nest,
 The practical kind.
 And I'll be there with you,
 When my dreams come true.

THE END