

Duck Soup (1933)

Screenplay by

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The story begins with an opening shot on the exterior of the executive mansion. It is a gala day. Soldiers are lined up in front of the entrance; expensive cars and carriages are arriving and depositing distinguished notables from the adjoining countries. Two trumpeters at the head of the stairs announce the arrival of each notable.

In the large reception hall, Mrs. Teasdale, wife of the late president, is greeting the newcomers. The room is filled with distinguished guests. At the moment we see Mrs. Teasdale, she is talking with a notable. In the near background is a group of distinguished men, members of her own cabinet. Her words to the notable are not lost on them, and as she begins to praise the new dictator, there is the exchange of disapproving glances.

MRS. TEASDALE

It is so good of you to come.

NOTABLE

An honor, Mrs. Teasdale... You must indeed have great faith in your new dictator to give him such a magnificent reception.

MRS. TEASDALE

I feel that Rufus T. Firefly is the only logical successor to my dear departed husband. He has the statesmanship of Gladstone, the humility of Lincoln, and the wisdom of Pericles.

The notable kisses her hand once more and leaves the scene. As he does, the background group moves into Mrs. Teasdale. Their spokesman addresses Mrs. Teasdale.

FIRST CABINET MEMBER

(Protestingly)

Mrs. Teasdale, as members of Freedonia's cabinet, we do not approve of your choice. Who is this Rufus T. Firefly?

SECOND CABINET MEMBER

(Waving aloft a paper)

A stranger in our midst, an agent for the Eureka Ammunition Company. Think of it, Gentlemen, an ammunition

salesman dictating the policies of our peace-loving country.

THIRD CABINET MEMBER

Reconsider, Mrs. Teasdale, before it is too late. The citizens of Freedonia want a President!

MRS. TEASDALE

As the widow of your last president, I have the right to choose -- and, Gentlemen, I refuse to discuss the matter any further.

Mrs Teasdale turns her back on them, leaving them to mumble among themselves.

From off scene comes a servant's voice, announcing:

SERVANT

His Excellency, Ambassador Verdi Trentino of Amnesia!

Cut... to the archway. We see Trentino enter with a beautiful brunette at his side. He is followed by two or three of his fellowmen. He moves across the reception hall to Mrs. Teasdale, bows most graciously and presses his lips to the back of her hand, then introduces his companion.

TRENTINO

Mrs. Teasdale... my niece, Vera.

Mrs. Teasdale shakes the girl's hand warmly.

MRS. TEASDALE

(To niece)

Your uncle has been such a friend to us in every crisis. Without his country's financial aid --

TRENTINO

(Lightly)

What is money?

(Tenderly)

Mrs. Teasdale, for you -- I would do anything.

MRS. TEASDALE

(Flustered)

Ambassador!

(Attempting to change the subject)

I am so anxious for you to meet our new dictator.

TRENTINO

(Persistent in his

flattery)
Mrs. Teasdale -- no matter who rules
Freedonia, to me you will always be
the first lady of the land.

Trentino attempts to take her hand. The latter is a bit
confused, much to the amusement of Vera, who laughingly says:

VERA

Mrs. Teasdale, my uncle's hopeless --
you've been the only topic of
conversation ever since we left
Amnesia.

Mrs. Teasdale's confusion is happily interrupted by the
announcement of a servant, off scene.

SERVANT

The Honorable Mohamed Pandooh of
Mufhtan!

MRS. TEASDALE

(Hastily)
Oh, I must greet His Honor.

Mrs. Teasdale exits from the scene quickly. Vera and Trentino
look after her, then Vera laughs softly, as their eyes meet.

VERA

So that's the one you want to marry.

TRENTINO

With Mrs. Teasdale as my wife and
Freedonia under my control --
(He rubs his hands
significantly)

VERA

Maybe it's not going to be so easy.
From what I've heard, Mrs. Teasdale
is rather sweet on this Rufus T.
Firefly.

TRENTINO

That's where you come in. I'll leave
him in your hands, and don't forget
you're supposed to be my niece.

Vera winks agreeingly.

Mrs. Teasdale enters the scene with Bob Firefly (ZEPP0).

She introduces him.

MRS. TEASDALE

I want you to meet the son of His
Excellency -- Bob Firefly...

Ambassador Trentino... his niece, Vera, After the formalities of introducing, Trentino says:

TRENTINO

Isn't it about time for the ceremony to begin, Mrs. Teasdale?

(Mockingly)

I do hope His Excellency won't be late.

BOB

(Defensively)

My father makes it a point to always be on time. As long as I've known him, he's never been late for an appointment.

TRENTINO

But it's two minutes of ten now.

BOB

(As music begins)

His Excellency is due To take his station. Beginning his new Administration... He'll make his appearance when The clock on the wall strikes ten.

MRS. TEASDALE

(singing)

When the clock on the wall strikes ten All you loyal ladies and you patriotic men Let's sing the national anthem when... The clock on the wall strikes ten.

The clock begins to strike the hour... one... two... three... four...

ALL

(singing)

Hail, hail, Freedonia... Mightiest of mighty nations! Hail, hail, Freedonia Land of the brave and free.

This finishes on an operatic note with everybody with outstretched hands turned toward the main door that connects the reception hall with the outer hall.

Groucho doesn't appear and once more they all sing.

ALL

(singing)

Hail, hail, Freedonia... Land of the brave and free.

Again Groucho fails to appear and they all sing once more.

ALL

Hail, hail, Freedonia... Land of the
brave and free.

Mrs. Teasdale exchanges an apprehensive glance with Bob.
Vera and Trentino smile.

MRS. TEASDALE

(Nervously)

I hope nothing has happened.

BOB

Mrs. Teasdale, I assure you there is
nothing to worry about. Father is
probably taking extra care in getting
into his robes of state. I'll call
him.

Bob goes over to a corner of the room and pulls a tapestried
bell cord. This rings a fire bell in Groucho's room -- and
Groucho is disclosed asleep in his canopied bed under a
mosquito netting. He has an unlighted cigar in his mouth.
The continued jangling of the fire bell awakens him from his
slumber and he rises quickly. The cigar begins to emit smoke
when he starts puffing. He hurries over to one corner of
the room where his clothes are arranged in fireman fashion,
gets into them, and then sides down a fireman's pole into
the reception hall.

The guests are singing the last two lines of the national
anthem when he arrives.

ALL

Hail, hail, Freedonia... Land of the
brave and free.

Groucho starts across the hall in the direction of Mrs.
Teasdale. He passes several notables, one of whom is wearing
an impressive looking medal. Groucho deprives him of it
without stopping his forward movement, and pins it on himself.
He pauses only when he is facing the principal group.

MRS. TEASDALE

(Beaming as she
addresses Groucho)

As chairwoman of the reception
committee, I welcome you and extend
the good wishes of every man, woman
and child of Freedonia. I deem it
an honor on this momentous occasion...

GROUCHO

(Interrupting)

Never mind that stuff...

He takes a pack of cards from his pocket and extends them to Mrs. Teasdale.

GROUCHO

Take a card.

The bewildered Mrs. Teasdale complies.

Groucho puts the other fifty-one cards in his pocket.

MRS. TEASDALE

What'll I do with this card?

GROUCHO

You can keep it -- I've got a whole pack... Now what were you saying?

MRS. TEASDALE

As chairwoman of the reception committee, I welcome you with open arms.

GROUCHO

How late do you stay open?

MRS. TEASDALE

In choosing you, I feel that I serve my country well. I heartily endorse everything you stand for.

GROUCHO

Well, I won't stand for much. And I won't stand for you if you don't show some improvement soon. Look at your report card last month -- "D" in spelling... six in behavior. Now who were the six? A fine state of affairs -- no wonder you can't matriculate, now what were you saying?

MRS. TEASDALE

The future of Freedonia rests upon you. Promise me you will follow in my husband's footsteps.

GROUCHO

(To CAMERA)

I haven't been on the job five minutes and already she's making advances to me.

(To Mrs. Teasdale)

Not that I care -- but where is your husband?

MRS. TEASDALE

(Slightly embarrassed)

Why - er -- my husband passed away...

(reverently)
I was with him to the very end.

GROUCHO

No wonder he passed away. I'd like to be with you to the very end. Can't you see what I'm trying to tell you -- I love you.

MRS. TEASDALE

(Very warmly)
Your Excellency!

GROUCHO

You're not so bad yourself, Mrs. Teasdale, when I look at you I can see that we're facing a crisis. We've got to balance the budget -- we've got to cut down everything including, you.

Ambassador Trentino enters the scene.

MRS. TEASDALE

Oh... Your Excellency... I would like to present to you... Ambassador Verdi Trentino Of Amnesia... Having him with us today is indeed a great honor.

TRENTINO

(To Mrs. Teasdale,
smiling appreciatively)
Thanks... but I can't stay very long.

GROUCHO

That's even a greater honor.

TRENTINO

I bring you the greetings of my President and the good will of my people.

GROUCHO

I'll keep the greetings -- but you can send back the good will... what we need right now is twenty million dollars.

TRENTINO

Twenty million dollars is a considerable sum... I'll have to discuss that with my Minister of Finance.

GROUCHO

Well, in the meantime, could you let

me have \$50 personally?

TRENTINO

(Surprised)

\$50?

GROUCHO

I'll tell you what I'll do. I'll give you Mrs. Teasdale as security.

(Throwing a glance at

Mrs. Teasdale)

or my jackknife. If you want my advice, you'll take the jackknife... I've a better proposition... Make it \$25 and I'll give you a first mortgage on my son and I hope you foreclose.

TRENTINO

(With a puzzled look

at Groucho)

Your Excellency, haven't we met before?

GROUCHO

(Looking at Trentino)

Why yes. I met you at the dog races -- say, you could have won that race if you tried a little harder.

Vera Trentino enters scene.

TRENTINO

Excellency, may I present my niece.

GROUCHO

Go ahead.

TRENTINO

You don't understand. This is my niece Vera.

GROUCHO

(Throwing her a glance)

And Vera niece, too.

VERA

Your Excellency, please don't think me silly, but I'd love to have a picture of you. I want to hang it in my bedroom.

GROUCHO

You couldn't hang me in your bedroom -- I'll make a note of it. Where's my secretary?

(Looking around)

Bob (ZEPPPO) enters scene.

BOB

Here I am, Father.

GROUCHO

(To Bob)

Take a letter.

BOB

(Taking out a
stenographer's pad
and pencil)

Who to?

GROUCHO

The President of the United States.

Bob writes as Groucho dictates

GROUCHO

My dear President... read it back...

BOB

(Reading from pad)

"My dear President"...

GROUCHO

That doesn't sound right... take
out "President"... now read it.

BOB

(Reading)

"My dear"...

GROUCHO

That's not right yet... put back
"President" and take out "dear"...
How does it read now?

BOB

(Reading)

"My President"...

GROUCHO

There's still something wrong with
it... take out "President" ...now
what've you got?

BOB

(Reading)

"My"...

GROUCHO

Now we're on the right track... Put
back "dear"... How does it read?

BOB

(Reading)

"My dear"...

GROUCHO

You can't say that to the President...
Put back "President"... Now let's
hear how sounds.

BOB

(Reading)

"My dear President"...

GROUCHO

That's what I wanted in the first
place. Tear it up and send it
airmail.

BOB

Is that all?

GROUCHO

Take another letter... to my tailor.

Bob takes dictation again.

GROUCHO

Dear Sir... enclosed find check for
\$100. Yours very truly... Send
that immediately.

BOB

I'll have to enclose the check first.

GROUCHO

You do and I'll fire you.

Groucho glares over his shoulder at Bob to emphasize his
remark as the latter exits from the scene. Mrs. Teasdale
enters to Groucho.

MRS. TEASDALE

(To Groucho)

Your Excellency, the eyes of the
world are upon you. Notables from
every land are gathered here in your
honor --

(Indicating the guests
with a wave of her
hand)

This is a gala day for us.

GROUCHO

Well, a gal a day is enough for me.
I couldn't handle any more.

MRS. TEASDALE

If it's not asking too much --
(Recitative)

For our information just for
illustration

(Begins tune)

Tell us how you intend to run the
nation.

GROUCHO

(Singing)

These are the laws of my
administration: No one's allowed to
smoke or tell a dirty joke -- And
whistling is forbidden...

ENSEMBLE

(Singing)

We're not allowed to tell a dirty
joke HAIL, HAIL, FREEDONIA

GROUCHO

(Singing)

If chewing gum is chewed, The chewer
is pursued And in the hoosegow
hidden...

ENSEMBLE

(Singing)

If we should choose to chew, we'll
be pursued -

GROUCHO

If any form of pleasure is exhibited
Report to me and it will be
prohibited. I'll put my foot down;
So shall it be - This is the land of
the free. The last man nearly ruined
this place He didn't know what to do
with it. If you think this country's
bad off now Just wait 'till I get
through with it.

(Does sailor's hornpipe)

The treasury is low on dough; The
last man went and flew with it. If
you think we're short of money now
Just wait 'till I get through with
it.

(Does Highland fling)

The country's taxes must be fixed -
And I know what to do with it, If
you think you're paying too much
now, Just wait 'till I get through
with it.

(Takes flute from
inside pocket and
plays strain of Dixie)

DIGNITARY

(Singing)

In our midst you stand The ruler of
this land A man who'll govern with
an iron hand.

GROUCHO

(Singing)

If anyone gets fresh with me, I'll
show him who's the boss; I'll stand
upon my dignity, And toss him for a
loss. And this will be the penalty
For those who doublecross - We'll
stand 'em up against the wall, and
Pop goes the Weasel

ENSEMBLE

(Singing)

If you should make him cross, He'll
toss you for a loss. If anyone gets
fresh with him, He'll show him who's
the boss.

Groucho does minuet with girls as above is sung

GROUCHO

(Singing)

I will not stand for anything that's
crooked or unfair; I'm strictly on
the up and up, So everyone beware.
If anyone's caught taking graft And
I don't get my share, we'll stand
'em up against the wall - and pop
goes the weasel!

ENSEMBLE

(Singing)

So everyone beware Who's crooked or
unfair; No one must take a bit of
graft Unless he gets his share.

(Groucho dances as
above is sung)

GROUCHO

(Singing)

If any man should come between A
husband and his bride, We find out
which one she prefers By letting her
decide. If she prefers the other
man, The husband steps outside; We
stand him up against the wall And
Pop goes the Weasel!

ENSEMBLE

(Singing)

The husband steps outside;

Relinquishes his bride; We stand him
up against the wall And take him for
a ride.

(Groucho dances as
above is sung)

GROUCHO

The population must increase With
great rapidity. We give a couple
seven years To raise a family. If,
by that time, there is no branch
Upon the family tree, we stand 'em
up against the wall - and Pop goes
the Weasel.

Groucho does a dance with Mrs. Teasdale who joins him
reluctantly and registers embarrassment as dance continues.
He might finish dance in her arms, looking tenderly at her
as she beams down at him.

MRS. TEASDALE

(As she beams on him)
You've made a wonderful impression.
Your views are liberal... It is easy
to see you have an open mind.

GROUCHO

That's what I get for dressing in a
hurry.

MRS. TEASDALE

Your Excellency, you mustn't forget
your appointment at the House of
Representatives... Have you got your
speech ready?

GROUCHO

I wrote a speech last night that'll
knock them off their seats...

(He takes a paper
from inside pocket
as he says above...
then reads from paper)

Four score and seven years ago, our
fathers brought forth on this
continent a new nation --

MRS. TEASDALE

Why, that's the speech that Lincoln
made at Gettysburg...

GROUCHO

(With a look of great
surprise)
He did?... I told my son not to leave
it laying around... Where is son?

Bob enters

BOB

Here I am, Father...

GROUCHO

Send for my car...

BOB

(Calling to servant
off scene)

His Excellency's car!

This is repeated by a servant's voice off scene...

A servant enters to Groucho, bearing his high silk hat.

He bows low as he hands it to Groucho... Groucho takes hat, removes a white rabbit, hands it back to servant, dons his hat and with a swanky gesture exits... again we hear a servant's voice calling: "His Excellency's car"...

We see the trumpeters at the top of the steps of the mansion, outside, standing at attention... their trumpets at their sides...

From inside comes the voice of a servant calling "His Excellency's car"...

The trumpeters click their heels, draw themselves erect, put the trumpets to their mouths and blow a fanfare to summon the car...

We cut to the Exterior of the Dictator's garage. This is a pretentious affair. In central foreground a wall, in the center of which is a large wrought-iron double gate. On each side of the gate is a crest or design in relief. Also two liveried guards stand erect before the gate. A trumpeter on the wall above. Through the gate we see the patio and suggestions of the garage. Two or three high-class cars in background identify the garage.

At the beginning of the scene, we hear finish of trumpeter's call. Instantly the two guards move to the center of the gates and call through the bars -

GUARDS

(In unison)

His Excellency's car!

Almost instantly there is a terrific roar of motors on the other side of the wall. The two guards open gates moving in military manner. Immediately the gates are wide open, Harpo appears on his motorcycle, that carries a side car.

The motorcycle is decorated... perhaps a crest in relief on the side of the car... a thin staff, about four or five

feet high is fastened to the handle bars... As Harpo rides along, he hoists the Freedonian flag to the staff. Further along the road he hits a man... he looks behind to see what damage he's done, but continues riding... A CUT BACK to the man shows that he is lying prostrate on the ground.

We CUT BACK to Harpo, who is just getting off motorcycle... he takes another look back at the man, lowers the flag to half-mast, takes bugle, which is hanging on his car and blows a few bars of taps... he mounts motorcycle again and starts off...

CUT TO top of mansion steps as Groucho comes from mansion... the two guards standing stiffly erect, form a seat by crossing hands... Groucho sits on the seat made by their hands, puts his arms around their shoulders and they carry him down stairs... as fast as they can.

CUT TO Harpo arriving in front of mansion just as Groucho, carried by the men, moves into the scene. Groucho gets into the side-car... and in Napoleonic manner says to Harpo:

GROUCHO

To the House of Representatives...
ride like fury... Don't stop for any
signals and don't wait for a corner
to make a turn... see if you can
break a record...

Harpo takes a phonograph record and smashes it on the ground... there is a roar of the motor -- the motorcycle starts off but leaves the side-car.

Groucho gets out of side-car... starts back to steps, stops and says:

GROUCHO

A fine thing -- leaving the head of
the nation at the foot of the
stairs...

As he dashes up the stairs, we CUT TO Harpo... riding along...

A very attractive girl is coming along in the opposite direction. As she approaches Harpo, he toots his horn to attract her attention, she throws him a indignant look and continues on down the street. Harpo turns his motorcycle around and starts after her. She looks around, sees Harpo

pursuing and breaks into a run... CUT BACK to Harpo following her, putting on speed... he lowers the Freedonian flag and simultaneously raises a pirate flag -- with skull and cross-bones on it, displayed prominently. A motorcycle cop is parked on the corner waiting for prospective violators... he sees Harpo chasing the girl and quickly starts his motor and follows in pursuit...

The girl, as she reaches the executive mansion, rushes up the stairs in an effort to escape. Harpo comes into the scene and rides up the stairs after her... As Harpo gets about half way up the stairs the motorcycle cop is seen approaching the mansion.

CUT TO reception room of mansion as the girl is running madly through the room... a moment later we see Harpo on his bike following... there is panic among the guests. Then we see the girl tearing up the stairs leading to the circular balcony...

CUT BACK to Harpo. He looks behind him as he rides and sees the motorcycle cop following on his bike. On the balcony above, the girl is running, with an occasional glance over her shoulder as she runs out of scene... Harpo rides into scene. This time he is bent over his handle-bars in the manner of a six day bicycle rider... following closely behind him rides the motorcycle cop. They circle the mezzanine... Harpo in the lead, looking back now and then over his shoulder at his pursuer... this is done in imitation of a six day bicycle race... The motorcycle cop is closing in on Harpo... the latter approaching a large open door, rides through the opening, but the cop continues on around the balcony... as he gets to the opposite side of the circular balcony he passes another open doorway. Harpo comes riding out of it and is now in pursuit of the cop...

CUT down stairs to Groucho... One hand is upraised holding a gun. As he looks at a wrist watch, he fires gun, then addresses guests looking into CAMERA.

GROUCHO

That concludes the nine o'clock sprints... Next Saturday night the winner of the six day bicycle race will receive ten thousand dollars in gold... the following morning we go off the gold standard...

CUT BACK to balcony... Harpo is passing the cop... He holds up his hand for the cop to stop... they both come to a halt... Harpo gets off his motorcycle, walks over angrily to cop, takes out his book, writes out a summons and hands it to the cop as we FADE OUT...

END OF SEQUENCE "A"

SEQUENCE "B"

FADE IN on interior of Freedomian House of Representatives. This interior although not a replica of our own House of Representatives, should be close enough technically to sell the idea... Each seat is occupied by an officious-looking dignitary. On the platform are a few desks... perhaps a pulpit which Groucho uses when he arrives... The one to the right is the court stenographer's desk, occupied by Bob

Firefly. He takes notes as the meeting progresses.

Throughout the House runs a ripple of excitement, which is stopped by the rapping of the gavel by the Speaker of the House.

SPEAKER

Gentlemen, gentlemen, remember for forty-six years we have enjoyed the friendship of Amnesia, so ably represented by Ambassador Trentino.

(Indicating the
Ambassador who is
present)

We owe it to ourselves to listen to what he has to say...

Trentino takes the floor

TRENTINO

Gentlemen, while I admit it is unusual for a representative of one country to advise the legislative body of another, I assure you that I have the interest of Freedonia at heart

...

(Deferential applause)

We have lent you money in the past -- we are willing to lend you money again -- but, we cannot do it if your leader is allowed by you, to carry out his ridiculous proposals... In self-protection it is my --

Bob rises to interrupt

BOB

I object!... we have no right to discuss this matter in the absence of my father.

SPEAKER

(To House)

We have been meeting every morning for eight days and not once has His Excellency been on time...

TRENTINO

(Looking at his watch)

Gentlemen, I cannot wait much longer...

SPEAKER

(To Bob)

Would you mind calling your father again?

Bob presses a button, either on desk or wall...

CUT TO - the corner of Groucho's bedroom, showing fireman's pole. The sound of the clanging bell is heard over scene.

Groucho hurries into scene, fully clad but for his coat which he has on his arm... without waiting to don his coat he slides down the pole. We pick him up finishing the slide down the pole into the House of Representatives. As he arrives the members are on their feet singing the last four bars of the national anthem.

MEMBERS

(Singing)

HAIL, HAIL, FREEDONIA Land of the
brave and free...

Groucho hurries toward Speaker's desk, putting on his coat as he goes... Just as he reaches the desk the singing subsides. Groucho turns to the body of men and looks off in the direction of one of the representatives.

GROUCHO

(Pointing toward the
individual off scene)

The Secretary of Agriculture was a
little flat...

(He takes a match and
scratches it across
the top of the desk
to light his cigar...
takes a few puffs,
then raps the gavel.)

I move we open the morning session...
Has anybody got a cork screw?

(Looking out and around
at members)

[page missing]

GROUCHO

What's to stop you from digging one...
And after you dig a river, how're ya
gonna cross it without a bridge...?
We've got to have a bridge to stop
people from going places -- then
we've gotta stop them from coming
back. If you're worried about the
expense we can have a bridge with
only one end -- and if that's a
success we can do away with it
altogether. I'm telling you that
what this country needs is --

Off scene we hear Chico's voice singing "P-E-A-N-U-T-S"...
this is followed by the piping of a whistle playing the first
strain of the PEANUT VENDOR...

Groucho listens, annoyed and then continues

GROUCHO

If there's one thing we don't need right now -- it's peanuts -- gentlemen, what good is a bridge if you haven't got ammunition to blow it up... ammunition was never cheaper... Right now, you can get two cannons for the price of one and shoot twice as far for half the money... With every five thousand dollar purchase we throw in a Big Bertha... If you don't like her, you can throw her right out again. I tell you no country can protect itself without --

Again Chico's voice comes over scene singing "P-E-A-N-U-T-S"... The whistling of the first strain of song - the PEANUT VENDOR is heard again

SPEAKER

I'm sorry your Excellency, it is that infernal peanut vendor Chicolini... How can we accomplish anything with that constant annoyance?

TRENTINO

Your Excellency - are we or are we not going to discuss this problem - my time is valuable - I'm a man of few words -

GROUCHO

I'm a man of one word... SCRAM!!!

Trentino exits resentfully

GROUCHO

(To Bob - aroused)

Go out and chase that peanut vendor away from the building -- Get rid of him if you have to use violence - if necessary call out the militia and if he isn't looking get me a bag of peanuts.

BOB

I've tried to chase him but it's no use - he won't go -

GROUCHO

He won't eh? - We'll see about that - send for your father immediately.

BOB

But you're my father -

GROUCHO

Never mind then, I'll get in touch
with him myself -

CUT OUTSIDE to Chico standing by his peanut stand which has
a whistle on it conspicuously displayed -

CHICO

(Singing loudly)

"P-E-A-N-U-T-S"

CLOSE UP of whistle piping tune of "PEANUT VENDOR" - Trentino
enters to Chico -

CHICO

(To Trentino)

How'm I doing, boss?

TRENTINO

Fine - keep on yelling - Do everything
you can to disturb Firefly - Now
what about your cousin?

CHICO

He's working very hard - I got him a
job driving Firefly's car - He's-a
driving him crazy and I'm driving
him nuts - P-E-A-N-U-T-S

Singing even louder than before - Trentino smirks approvingly
and exits - the whistling of the tune following as we CUT
inside to Groucho - and the well-known vamp of the "Peanut
Vendor" is heard coming over scene with orchestra
accompaniment...

GROUCHO

(Glaring angrily at
window)

I'll get rid of that pest - watch me --

He walks determinedly in direction of window and breaks into
a rhumba - with hands on hips - dipping to ground a la Spanish
dancer... as he reaches window we CUT outside. Groucho is
seen in the window - which is on the ground floor - Chico is
by his peanut stand.

GROUCHO

(To Chico - angrily)

Hey you!!

CHICO

All right -

Chico takes bag of peanuts from stand - throws it to Groucho -

The latter catches bag and throws Chico a dime - then starts to eat the peanuts.

GROUCHO

Have you got a license?

CHICO

No, but my dog he's a got millions of them --

GROUCHO

(Munching peanuts as
Chico walks over and
stands under window)
What kind of a dog is he?

CHICO

He used to be a bloodhound but he's anemic --

GROUCHO

Well - what is he now?

CHICO

He's half poodle and half watch dog -

GROUCHO

Half watch dog?

CHICO

Yeh, he's only got one eye.

GROUCHO

I don't know much about dogs but you ought to be on the end of a leash - a ninety-nine year leash -

(Gives him a look of
disgust)

Look - what do you call your dog?

CHICO

I don't call him, I whistle.

GROUCHO

What do you whistle?

CHICO

Yankee Poodle.

GROUCHO

I've got just the place for a man like you but I'm too busy right now to do any digging. What do you call your dog when you want him?

CHICO

I don't want him.

GROUCHO

Well, if you don't want your dog why don't you put him in a pound?

CHICO

He only weighs ten ounces --

GROUCHO

I can use you in the House of Representatives. We need a man who understands dogs -- and that's where this country is going to. Step inside.

Groucho turns and disappears from the window - CUT INSIDE of House of Representatives

GROUCHO

(To Bob)

In case of fire, how long will it take to empty this place?

BOB

(After a moment's thought)

About - thirty-four seconds.

GROUCHO

We'll start a fire --
(Indicating representatives)
-- and get rid of these microbes.

Groucho exits towards door leading into his private office. CUT to inside of private office which has another door leading to a hallway, and among other articles of furniture, there is an impressive-looking desk on which is a telephone. Just as Groucho comes through the door into his office, Chico enters through the other door. He is wearing gauntlets, reaching half way up his arms. As they walk toward each other the telephone rings and the two men make a mad dash for the telephone on the desk. Chico beats Groucho to the phone, picks up the receiver.

CHICO

(At telephone)

Hello!... Yes... Yes... He's not in...

Chico hangs up receiver and turns to Groucho who is waiting impatiently

CHICO

That was for you.

GROUCHO

I'm sorry I'm not in. I wanted to have a long talk with you... Now look here, my good man, you've got to stop yelling "peanuts" in front of the House of Representatives.

CHICO

Oh no, I can't do it.

GROUCHO

You don't want to be a public nuisance, do you?

CHICO

Sure. How much does the job pay?
(or)
Sure, if there's a chance for advancement.

GROUCHO

You wouldn't consider going over Niagara Falls without a barrel?

CHICO

'At's-a no good. I went to Niagara Falls once.

GROUCHO

Did you shoot the rapids?

CHICO

No, but I shot some ducks.

GROUCHO

If there was an open season for fellows like you, I'd get myself a hunting license. Anyway, I'm going to make you a sporting proposition. You give up the peanut stand and I'll make you vice-president of the country.

CHICO

Oh, no -- nothing doing. I had a brother who was a vice-president once and that's the last we ever heard of him.

GROUCHO

Well, maybe he's still the vice-president. Now if I were to offer you --

Telephone bell rings. The two men turn and run for the telephone. Again Chico gets there first. Groucho stands by exasperated while Chico talks to the party on the other end of the line

CHICO

(To telephone)
Hello... Yes... No, not yet... All right... Goodbye.

(Hangs up receiver -
then says to Groucho)
That was for you again. He wants you to call him up as soon as you get back.

GROUCHO

I don't know what's keeping me. I should've been here a long time ago. Now how about my proposition?

CHICO

What other job you got?

GROUCHO

Let's see -- What've I got in my cabinet besides mice --
(Stops to think -
then very
enthusiastically)
I've got it -- how would you like to be Secretary of the Interior?

CHICO

That's no good. I like to work on the outside. I must have something easy.

GROUCHO

Then you don't wanna work hard?

CHICO

I don't wanna work at all.

GROUCHO

In that case you'll have to take a civil service examination -- if you pass I'll put you in the post-office -- stick out your tongue.

CHICO

I don't wanna stick out my tongue.

GROUCHO

Well, if you wanna work in the post-office you'll have to stick out your tongue.

CHICO

Look, I'm a very nervous man. I gotta have a job where I come to work at eleven -- go to lunch at

twelve -- and quit at one. And twice a year I gotta have a six month vacation.

GROUCHO

I've got just the job for you -- Secretary of War.

CHICO

'At's-a fine.

Telephone bell rings. They both make a dash for the telephone, but Harpo rushes in through hallway door and reaches the phone first. Harpo picks up through telephone receiver, listens to conversation on the other end with an occasional nod and shake of the head. As he listens, he scribbles message on a piece of paper. He holds the written message up to the telephone receiver for a moment, then writes a few more words on the paper. During this, Chico and Groucho stand by, terribly worried. Finally Harpo hangs up the receiver and exits, tearing up the paper

GROUCHO

(After a moment's glance at Harpo)

You know, I'd be lost without a telephone. Now - where were we? Oh, yes - I just made you Secretary of War. The first thing you do is buy ammunition -- you buy it from me and I get 10% commission.

CHICO

What do I get?

GROUCHO

You get half mine and I get half yours.

CHICO

I don't want to buy ammunition -- we no gotta war.

GROUCHO

Then we've gotta start one. Do you know how to start a war?

CHICO

Sure, that's easy. You gotta insult somebody.

Groucho suddenly slaps Chico across the face with his gloves, then as quickly brings to light a card which he presents to Chico in the professional manner of an experienced duelist

GROUCHO

My card.

CHICO

(Laughing)

That's a-no good. You gotta insult somebody from another country. Look --

(Puts his large gloves on the desk)

I come from one country. You come from another country. I say something you don't like. You say something I don't like - and I'm insulted.

GROUCHO

Why wasn't I insulted?

CHICO

You was insulted, but you don't know it.

GROUCHO

(Indignantly)

Then I demand an apology!

CHICO

That's a-no good. If I apologize we no got a war. Look -- I send you a scrap of paper. You send me a scrap of paper -- and we have a scrap.

GROUCHO

You've got a brain after all - and how you get along without it is amazing to me -- Now, who can I insult?... Who do we owe money to?...

(Enthusiastically)

AMBASSADOR TRENTINO! How about him?

CHICO

He's-a very easy to insult -- I say something to his niece once, and he slapped my face.

GROUCHO

Why didn't his niece slap your face?

CHICO

She did.

GROUCHO

What did you say to her?

Chico whispers in Groucho's ear -- Groucho gives him an indignant look

GROUCHO

You're lucky I don't slap your face -- you oughtta be ashamed of yourself.

Where did you hear that story?

CHICO

You told it to me.

GROUCHO

(Puzzled for a moment)

Oh, yes, I remember -- and I should have slapped Mrs. Teasdale's face when she told it to me... I'm going right out and find Trentino. You go right out and get yourself an army.

Chico turns to go - Groucho stops him

GROUCHO

Wait a minute. What kind of an army do you think we oughtta have?

CHICO

I think we oughtta have a standing army, so we can save money on chairs.

At this point Chico is at the door and exits - Groucho slams the door right in his face - then he walks over to the desk and sees the larger gauntlets. He takes a swing with his own gloves, then takes a hefty swing with the gauntlet. He leaves his own gloves on the desk and exits with the gauntlets in his hand.

CUT outside. Harpo is just pulling up to the curb in front of the House of Representatives, in his motorcycle and side car. Groucho comes from the building wearing gauntlets, gets into the side car and with a dignified wave of his hand, says:

GROUCHO

To Mrs. Teasdale's residence!

The motorcycle speeds out of the scene, leaving the side car behind.

GROUCHO

This is the fifth trip I've made today and I haven't been anywhere yet.

And, as he gets out of the side car and starts to go back into the building, the scene

FADES OUT

END OF SEQUENCE "B"

SEQUENCE "C"

FADE IN to garden party. This is an afternoon tea in the

garden of the Teasdale estate. Spotted in the set-up are innumerable colorful umbrellas, under which are tea tables.

The guests include the notables we saw in the mansion in the first sequence. The only two people absent are Ambassador Trentino and Mrs. Teasdale. Vera Trentino is seated at one of the tables and her presence is established there in the opening shot. Music is heard over the scene and should be continued through the scene as if being played by an orchestra on the premises. Suddenly the chatter ceases as the following announcement is heard coming over scene.

GUARD'S VOICE

(From off scene)

His Excellency, Rufus T. Firefly!

All eyes turn toward those off scene and everyone rises to sing the last four bars of the national anthem.

Cut to the gateway leading into the garden... a servant on each side of the gate, as Groucho jauntily strides through the gate, swinging the unusually large gauntlets...

GUESTS

(Singing)

HAIL, HAIL, FREEDONIA Land of the
brave and free...

Groucho hands his high silk hat to one of the guards and starts down the walk among the guests. From his attitude it is evident that he is intent on finding Ambassador Trentino. Suddenly he stops, having seen something of interest off scene. The following dialogue comes over the scene.

TRENTINO'S VOICE

Can't you see, Gloria, our marriage
would not only unite two great
families...

CUT TO Trentino and Mrs. Teasdale in a quiet corner of the garden -- both are at a tea table. This shot leaves Groucho out.

TRENTINO

(Continuing)

...but would further cement the
relations of our countries.

MRS. TEASDALE

(Fluttering with
excitement)

Ambassador Trentino, I am indeed
honored...

(Falteringly)

But you see - well - I --

TRENTINO

(Repressing his anger -
coldly)
Oh. Then there his somebody else?

MRS. TEASDALE

Well no -- not exactly -- but --

TRENTINO

(Impatiently)
Gloria -- I've waited for years. I
won't be put off! I love you! I
want you!
(Taking her hand
pleadingly)
Can't you see that I'm at your feet?

Groucho enters the scene.

GROUCHO

(To Trentino)
When you get through with her feet,
you can start on mine. I haven't
been to a chiropodist in two years...
(To CAMERA)
If that's not an insult, I don't
know what is.
(Turns to Gloria)
Gloria, I love you. I --

TRENTINO

(Furious, to Gloria)
Can't we go some place where we can
be alone?

GROUCHO

(To Mrs. Teasdale)
What can this mug offer you? Wealth
and family. I can't give you
wealth...
(Archly lifting his
eyebrow)
...but we can have a little family
of our own.

MRS. TEASDALE

(Coyly)
Oh, Rufus!

GROUCHO

All I can offer you is a Rufus over
your head.

MRS. TEASDALE

(Happily confused)
Oh, Your Excellency, I don't know
what to say.

GROUCHO

I wouldn't know what to say either
if I was in your place.

(Turning to Trentino)

Maybe you can suggest something.

TRENTINO

(Hotly)

This has gone far enough! This
interruption is humiliating, to say
the least...

GROUCHO

Well, why not say the least and get
it over with?

MRS. TEASDALE

(Fearful)

Gentlemen! Gentlemen!

TRENTINO

(Half addressing Mrs.
Teasdale)

I didn't come here to be insulted.

GROUCHO

That's what you think.

TRENTINO

(Furiously)

You swine!

GROUCHO

Give me that again!

TRENTINO

You worm!

GROUCHO

Once more!

(Holds his gauntlets
in his hand, ready
at any moment to
strike)

TRENTINO

You upstart!

GROUCHO

That's it! No man lives who can
call a Firefly an upstart.

Without further ado, Groucho strikes Trentino across the
face with his gauntlets. Then he quickly flashes his card
and extends it to Trentino in the manner of a duelist.

GROUCHO

(As he offers the
card)
Touché.

A sudden ripple of excitement as the guests, attracted by the rumpus begin to move into the scene. Prominent among these is Vera Trentino. Trentino refuses Groucho's card, white with rage.

TRENTINO

(Coldly)
I shall report this indignity to my
President.

(To Mrs. Teasdale -
polite but firm)
Mrs. Teasdale, I feel this
regrettable occurrence will plunge
our countries into war.

MRS. TEASDALE

(Half crying)
This is terrible!

VERA

Uncle, you can't do this!

TRENTINO

(Politely)
My dear niece -- I must ask you not
to interfere. War is not a woman's
problem.

VERA

(Rising angrily)
It is every woman's problem. Who
supplies the sons? -- the brothers? --
the husbands? Who...

GROUCHO

(To Vera --
interrupting)
You keep that up and you'll crab the
whole war.

VERA

Carry out this tragic folly if you
will -- But I for one will not be a
part of it.

(She winks at Trentino)
I will stay here in Freedonia.

TRENTINO

(As a faint smile of
understanding vanishes
from his face)
Very well then, if that's how you
feel about it --

(suggestive shrug of
his shoulders)
My country has spoken.

He turns on his heel as if about to leave. Groucho stops
him

GROUCHO
Then it's war?

TRENTINO
(Stiffly)
Yes.

GROUCHO
How're ya fixed for ammunition?

TRENTINO
Bah!!
(Waves Groucho aside
and exits)

GROUCHO
(Dramatically)
THEN IT'S WAR!

SOUND of trumpet - Ta - ta - ta-ta

GROUCHO
THEN IT'S WAR!

SOUND of trumpet - Ta - ta - ta-ta

GROUCHO
GATHER THE FORCES!

SOUND of trumpet - Ta - ta - ta - ta

GROUCHO
HARNESS THE HORSES!

SOUND of trumpet - Ta - ta - ta - ta

GROUCHO
THEN IT'S WAR!

The above lies are spoken in meter and each line is punctuated
by the staccato notes of the trumpet. Groucho makes a
military exit from scene in time to the music, which goes
into a military march. As Groucho reaches the gate, the
guard hands him his high silk hat. Groucho takes the hat --
removes a white rabbit from it -- hands it to the guard --
as he exits through gate.

DISSOLVE.

END OF SEQUENCE "C"

SEQUENCE "D"

INSERT of newspaper. The newspaper moves up to CAMERA from background -- as it stops we read the following headlines:

"ARMIES MOBILIZE AS WAR CLOUDS GATHER!"

Through this insert we get the vague impression of war activity. We see the movement of soldiers' feet. From the background the second insert moves up to CAMERA...

The first insert moves past CAMERA and the second insert comes from the background. The headline reads:

"AMNESIA HASTENS PREPARATIONS!"

Through this insert we see the heavy wheels of army wagons moving along. This is replaced by the the insert coming from the background. The headlines read -

"FREEDONIA'S LEADER MAINTAINS ATTITUDE OF DIGNIFIED SILENCE!"

Bombing planes move through this insert. The front page of the paper is turned and followed by a few other pages until we come to the classified ad section of the paper. We see the following advertisement:

WANTED: - A female spy.

Must be young and attractive Apply to Office of Secretary of War.

Above this ad we just see a few lines of another ad --

WANTED: -- A Chauffeur Below the war nurse ad we see part of another ad in which a cook is wanted.

DISSOLVE TO

A SHOT (in movement) of a row of shapely legs, obviously those of very pretty girls. The CAMERA moves upward disclosing the faces of the girls, who are sitting in a row in the ante-room of the Secretary of War's office. On the door leading to the Secretary's private office, we see the lettering: PRIVATE. The CAMERA discloses only four or five of these girls, but we know there are more in the room. Bob appears in the doorway leading to the Secretary's office and addresses the first girl - nearest the door.

BOB

The Secretary of War will see you next, Miss.

This girl is very pretty and has a very attractive form.

She smiles at Bob, rises and exits into the Secretary's

office. Bob closes the door behind her. The CAMERA now moves along the row of girls and the sixth or seventh girl in the row is Harpo, dressed as a girl. On the other side of him are more girls. A girl to the right of him turns to the girl beside her.

GIRL

(To the girl at her right)

Did you hear the one about the woman taking a bath?... Well, she forgot to lock the door... A man came in and said, "I'm a doctor"... The woman said, "I'm not sick"... and the man said, "that's all right. I'm not a doctor."

All of the girls laugh heartily at at this remark.

Harpo is laughing also. He slaps the story-teller on the leg.

Her laughter ceases instantly. She slaps him back, and gets another slap on the leg in return. A little squeal of pain from her and she raises her dress disclosing a bruise on her leg just above the knee.

GIRL

(To Harpo)

Look!

Harpo does so, then pulls up his own dress and points to his leg for her to look. On his leg is tattooed a picture of two hearts entwined with an arrow running through both. She gives Harpo dirty look and rises

CUT TO

Private office of Secretary of War. The office is cluttered with war implements, maps, etc. The examination of the girl is in progress. She is turning around in the manner of a clothes model. Chico is looking her over.

CHICO

(To girl)

You look pretty good to me - but very still need a spy - Have you got any credentials?

The girl nods and pulls her dress up above her knees revealing an attractive leg. She reaches into her stocking for a paper.

CHICO

(Taking a very good look)

You got credentials all right.

The girl drops her skirt and hands the paper to Chico. Chico looks at the paper

CHICO

This is fine. Put it back.

Hands the girl the paper. She lifts her dress above her knees again and puts the paper back in her stocking, while Chico looks on. She drops her skirt.

CHICO

I think I better take another look at that paper...

She lifts the skirt again to get the paper, while Chico steals another glance. The girl drops her skirt and hands him the paper.

CHICO

(Looking at the paper)

I look this over later -- now I look you over. If you want to be a spy, you gotta be in good condition. I better examine you.

He takes stethoscope from his pocket, applies it to her heart and listens.

CHICO

(Listening to girl's heart beat)

There's something wrong -- I think I'm getting Whiteman's band.

Puts stethoscope back in his pocket and takes watch from vest pocket. He feels her pulse while looking at the watch.

CHICO

According to my watch it's four o'clock.

(Puts watch back in his pocket)

Now look -- a woman spy is a-gotta make love to men. Come on -- let's see you make love...

She walks over to him and lovingly strokes his hair, puts both arms around him, then suddenly becomes very amorous, bends him over and kisses him madly. She lets go after a little while and Chico comes up for air. He staggers around in a daze. Then he takes the watch from his vest pocket, hands it to her, extends his wrist and says:

CHICO

Now you feel my pulse.

Suddenly the screaming of girls is heard coming from the

anteroom, and we cut to the anteroom in the midst of confusion. The girls are running helter-skelter, one or two of them are standing on chairs with their skirts lifted above their knees. There is a little white mouse running about the room.

Harpo is sitting innocently on the bench. The girl just interviewed by Chico comes from the office, sees the mouse, screams and joins in the general confusion. Groucho enters as the girls are running about - zig-zags among them and continues through the room into the private office of Chico - closing door behind him. The girls clear out of anteroom and Harpo is left all alone. He takes a small mouse trap from his large pocketbook, puts it on the floor, crouches down and whistles to the mouse in the manner of a man trying to call a dog. The mouse in answer to the whistle runs into the trap.

CUT TO

The Secretary of War's office. Chico at the phone.

CHICO

(To phone)

Send in the next girl.

(He hangs receiver up)

GROUCHO

By the way, are you sure we need a spy?

CHICO

Sure, we gotta have a spy. If we no got a spy who's gonna tell the other side what we're doing?

At this point, Harpo makes his entrance through the door, carrying his unusually large pocketbook which is about the size of a carpetbag. He walks past Groucho in a seductive manner, swinging his bag and rolling his eyes flirtatiously. Groucho is delighted with this action and returns the ogling.

CHICO

(To Harpo)

Have you got any credentials?

Harpo lifts his dress and shows them the tattoo on his leg of the two hearts. Groucho examines it closely.

GROUCHO

I don't go in much for modern art. Have you got anything by one of the old masters?

Harpo lifts his dress above the other leg and shows a picture of Gainsborough's "Blue Boy". Chico and Groucho arise from the examination.

GROUCHO

I'm glad I didn't ask you for
"Washington Crossing the Delaware".

CHICO

(To Harpo)

We've gotta have somebody who knows
how to get secrets from men. You
know how to make love?

Harpo walks over to Chico, throws his arms around him and starts to give him a big hug. He squeezes him very hard. In the midst of this there is a loud report.

A startled look from Groucho and Chico. We see that Harpo is minus one breast. He tries to affect an innocent look when suddenly there is a second loud report and his breasts are now as flat as a billiard table.

Just as he turns to hide the sight from Chico and Groucho, a hissing sound is heard -- the air is leaking out of his bustle and the bustle is becoming deflated.)

GROUCHO

(To Harpo)

You ought to carry a spare.

Harpo goes to a corner of the room and keeps his back to CAMERA. He takes a tube out of his dress front and begins to blow. Chico and Groucho wear a puzzled look as they watch him - the bustle starts to expand.

This inflation continues to gigantic proportions as they look on.

GROUCHO

(Looking at Harpo)

We're certainly living in a marvelous
age.

There is a terrific explosion and all of Harpo's clothes are blown off him - leaving him in nothing but running pants and ladies' silk stockings. His body is literally covered with tattoos.

CHICO

(Laughing)

That's very funny... he certainly
fooled me. He'll make a good spy.

Winks significantly at Harpo. Harpo returns the wink.

GROUCHO

(Examining tattoos)

If we can't use him as a spy, we can
have him framed.

He and Chico continue further examination of the tattooed designs on Harpo's body.

CHICO

Say, that's a nice collection. You oughta have a catalogue.

Harpo pulls a catalogue from under the belt of his trunks and hands it to Chico. Groucho and Chico look at the catalogue.

GROUCHO

Let's take a look at number eighteen.

Harpo reveals more of his back and shows a superb tattooed job of a beautiful girl's head.

CHICO

(Referring to picture of girl)

Say, she's all right. You got-a her phone number?

Harpo raises one arm and shows the phone number tattooed right under the arm pit. He holds this a moment, then turns and discloses a portion of the tattooing on his chest. Groucho and Chico's eyes shift from the telephone number to the tattooed picture on his chest. Harpo completes move and discloses the entire picture. It is a country back-house with a crescent over the door. Chico laughs uproariously.

CHICO

(Laughing)

That's a funny one!

He slaps Harpo on the back good-naturedly.

TRICK SHOT on HARPO'S CHEST. The door in the outhouse flies open. The head of a real man appears in the opening. He looks off in the direction of Chico and mumbles incoherencies under his breath.

He is terribly angry at being interrupted. He draws in his head, closing the door behind him.

CHICO

(To Harpo)

I think we can use you. Here's a spy glass... go ahead and do some spying...

Harpo takes the glasses and goes directly toward the window. As he looks across street through binoculars, he is grinning all over and wiggling around like a happy kid.

ROOM ACROSS THE STREET

Looking into the open window of a bedroom as Harpo would see it through the binoculars. A beautiful girl is undressing, preparing to retire. After a moment of this shot CUT BACK to Harpo looking through the binoculars. Chico takes the binoculars from Harpo and pushes him out of the scene, proceeds to look himself. He registers the same satisfaction as Harpo and hands the binoculars to Groucho. As Groucho looks through the binoculars at the beautiful girl, Chico says:

CHICO

He's going to make a good spy...
that's not bad for the first day.

GROUCHO

(Turning and looking
at Chico)
That's not bad for any day.

Groucho takes a second look through the binoculars at the beautiful girl. This time he sees Harpo chasing the girl around the room. This is shot through the binoculars as before. Groucho registers amazement as he looks through binoculars; perhaps squints his eyes once or twice and takes second look.

GROUCHO

(To Chico)
Maybe my eyes are bad - you take a
look.

Chico takes the binoculars and looks at the room across the street. Binocular shot as before. The girl is in her underwear, tearing out of the room into the hall, pursued by Harpo. Chico is still looking through the binoculars.

GROUCHO

You're right about that guy -- I
think we've got something.

CHICO

I don't know about us, but I know
he's-a got something...

CUT TO the front of the building occupied by the beautiful girl. She comes dashing madly out of the door and starts down the street, clad only in her underwear. Harpo appears in doorway, riding his motorcycle and starts down the street after her.

FADE OUT

END OF SEQUENCE "D"

SEQUENCE "E"

FADE IN to living room of Mrs. Teasdale's home... It is a smartly appointed room. Its main feature for our purposes is a winding stairway leading to bedrooms above.

In the absence of Mrs. Teasdale, Vera is seated by fireplace while Ambassador Trentino is excitedly pacing up and down...

TRENTINO

This is all Firefly's fault -- that idiot, that fool...

VERA

I thought everything was working out fine.

TRENTINO

Fine nothing! I didn't want war... My plan was to marry Mrs. Teasdale and overthrow Firefly.

VERA

Maybe you can still win the old dame over -- why not try to --

At this point Trentino sees Mrs. Teasdale coming downstairs and hushes Vera with a nudge.

MRS. TEASDALE

(As she descends stairs)

I'm so sorry I've kept you waiting...

Trentino walks over to meet her.

TRENTINO

(Taking her hand)

Mrs. Teasdale...

(Kisses her hand)

I deeply regret the unfortunate affair with his Excellency, but his attitude left me no alternative...

MRS. TEASDALE

(Emotionally)

To think that this should happen after all these years of friendship.

VERA

Maybe the war can still be averted...

MRS. TEASDALE

(Hopefully)

Oh, if only it could...

TRENTINO

Mrs. Teasdale, I'm willing to pocket my pride and do anything I can to make up with his Excellency.

MRS. TEASDALE

(Solicitously)
Oh, would you...?

TRENTINO

For you, I would do anything...
(Bowing graciously)

VERA

If only we can get his Excellency to
listen to reason...

TRENTINO

(To Mrs. Teasdale)
Perhaps he will listen to you...

MRS. TEASDALE

Perhaps... I'll call him...

She goes the phone... as she starts to dial the number there
is a quick CUT to Trentino and Vera who are exchanging
significant looks...

CUT BACK to Mrs. Teasdale at phone...

MRS. TEASDALE

(Talking into phone)
Hello, your Excellency?... I hate
to disturb you -- I know you're a
very busy man, but I must see you at
once.

CUT TO Groucho at other end of telephone... He is lying in
bed, in his flannel nightgown, eating crackers... the bed
is strewn with cracker boxes and crackers...

GROUCHO

(Into phone)
Why not come over here? -- You can
come in the back way and no one'll
see you...

CUT BACK to Mrs. Teasdale at phone.

MRS. TEASDALE

(Into phone)
But your Excellency, you must -- oh
thank you -- please hurry...
(She hangs up phone...
and walks over to
her guests)
He'll be right over...

CUT TO corner of room (Mrs. Teasdale's living room),
disclosing for the first time the fireman's pole... Groucho
comes sliding down the pole in his nightgown, with a long

box of crackers under his arm... stops about three feet from the floor, looks around the room and sees Trentino.

GROUCHO

(Hanging on to pole --
addressing Trentino)
If I knew you were here I would've
brought some cheese...

He shoots right up the pole again out of sight. Hold CAMERA on this shot for an instant... Groucho comes sliding down again... this time he is fully dressed, including his high hat and the cigar in s mouth... He walks over to Trentino belligerently, and deposits his hat on table on the way.

GROUCHO

(To Trentino)
So -- you've come to ask for clemency!
I'll give the enemy no quarter --
not a dime...

MRS. TEASDALE

But Your Excellency -- the Ambassador
is here on a friendly visit... He
came to ask you to patch up the
breach.

GROUCHO

Let him patch up his own breeches...

TRENTINO

(To Groucho -- ignoring
Groucho's remark)
I'm sorry we lost our tempers...
I'm willing to forget if you are.

GROUCHO

Forget?
(Like an injured woman)
You ask me to forget... Why, my
ancestors would rise from their
graves... and I'd only have to bury
them again... A Firefly never
forgets...

TRENTINO

I am willing to apologize... I'm
willing to do anything to prevent
this war.

GROUCHO

Nothing doing!! I've taken a lease
on the battlefield. I'd lose my
deposit, besides, I've already ordered
the ammunition...

VERA

(Putting her arms
around Groucho)
Oh, Your Excellency, isn't there
something I can do?

GROUCHO

Yes, but I'll talk to you about that
when we're alone...

MRS. TEASDALE

(Coming to Groucho)
Oh, won't you reconsider...

GROUCHO

(Relenting)
Well, maybe I am a little
headstrong... But, you know, it's
awfully hard to forget what he called
me.

(Indicating Trentino)

TRENTINO

What I called you... Why, what did
I call you?

GROUCHO

I don't remember.

TRENTINO

(With a little chuckle)
Oh -- you mean... worm?

GROUCHO

(Smiling coyly)
No, that wasn't it...

TRENTINO

Was it -- swine?

GROUCHO

(Same attitude as
above)
No... it was a seven letter word.

TRENTINO

(Thinking, then with
a broad smile)
Oh yes! -- UPSTART!

GROUCHO

That's it...

Takes gloves from Trentino's breast pocket and socks him
across the face... and puts them in his own breast pocket.
Trentino becomes apoplectic

TRENTINO

(Spluttering and
stuttering)
Why - er - Mrs. Teasdale - this is
an outrage! This man is impossible...
My course is clear... this means
war...
(Turns to go and turns
and yells to Groucho)
You RUNT!

GROUCHO

I still like UPSTART the best.

Trentino exits in a rage. Vera pretends that she is overcome
by the scene

VERA

(Putting her hand to
her brow)
Oh, this is dreadful! If you'll
excuse me I'll go to my room...

She exits toward stairway

MRS. TEASDALE

(Excited - almost
hysterical)
Yes, it's awful!
(To Groucho)
Are you sure you did the right thing?

GROUCHO

Of course. Who ever heard of calling
off a war after ordering all the
ammunition?

By this time Vera has descended the stairs and exited from
scene. Groucho looks around the room furtively to make sure
he is not being observed and takes a large envelope from his
inside pocket.

GROUCHO

The plans of war are in this envelope.
I want you to take care of them --
no one will ever suspect you.

He hands papers to her

CUT TO Vera lingering on stairs looking down on the scene
below. Having heard the conversation, she exits from scene,
and we CUT down stairs to Groucho and Mrs. Teasdale.

GROUCHO

Guard them with your life... don't
leave them out of your sight... If
the enemy gets those papers we're
lost. If they don't get them, we're

lost. Can't you see what I'm trying to tell you? I love you... Mrs. Teasdale, you're the salt of the earth. They don't come any better than you...

MRS. TEASDALE

(Modestly, with a bashful lowering of her eyes)

Now -- er --

GROUCHO

Well -- they might come better but they don't come any bigger... and the bigger the better. The bigger the betta you've got on a horse, the more you lose, and speaking about horses, why don't you marry me. Come, come -- say yes and you'll never see me again. I'll go 'way if it means your happiness...

MRS. TEASDALE

Oh, your Excellency, you take me off my feet.

Groucho puts his arms around her and tries unsuccessfully to lift her off her feet.

GROUCHO

(Angrily)

Swell chance I've got taking you off your feet...

Mrs. Teasdale sinks down into a chair; without hesitation, Groucho slides into her lap and continues his passionate love making.

GROUCHO

Gloria -- may I call you Gloria?

MRS. TEASDALE

Why -- why -- of course.

GROUCHO

You can call me Gloria too. Gloria -- what a beautiful name. When I was born my mother named me Gloria -- two minutes later she found out her mistake...

CUT TO door as Bob enters. He moves in the direction of Groucho and Mrs. Teasdale.

BOB

(Coming into scene)

Father...

GROUCHO

(Looks up and sees
Bob... without being
a bit disturbed...
remains on her lap)
Take a letter...

Bob takes out pad and pencil.

BOB

Who to?

GROUCHO

None of your business... Take another
letter.

Groucho rises to his feet and paces the floor in the manner
of a studious business man with his hands behind his back...
then starts to dictate as Bob writes on his pad.

GROUCHO

Eureka Ammunition Company -- Gentlemen --
Your shipment of sailor hats arrived
this morning by freight --
(Turns to Mrs. Teasdale)
Gloria, I could go for you in a big
way --
(turns to Bob)
However, the rifles you sent were a
little rusty --
(Then to Mrs. Teasdale)
-- and I don't say that to everybody --
(Now to Bob)
Have not received last month's drawing
account. How come?
(To Mrs. Teasdale)
Your neck is like a swan... Yours
very truly. Now read it back.
(Dashes back to Mrs.
Teasdale's lap)

BOB

(Reading from pad)
Eureka Ammunition Company, Gentlemen.
Your shipment of sailor hats arrived
this morning by freight. Gloria, I
could go for you in a big way.
However, the rifles you sent were a
little rusty and I don't say that to
everybody. Have not received last
month's drawing account; how come
your neck is like a swan. Yours
very truly...

GROUCHO

(Rising to his feet)
They'll know I mean business then
they get that letter... see that
that gets out immediately and that
goes for you too.

BOB

Yes, sir.
(Exits from scene)

GROUCHO

(Turning to Mrs.
Teasdale)
Gloria, much as I hate to leave, I'd
be crazy to stay here.

MRS. TEASDALE

Well, if you must go --

She picks up Groucho's hat and hands it to him. He removes
a white rabbit from hat and gives it to her. He is about to
put the hat on his head when something in the hat attracts
his attention. He empties six baby rabbits out of the hat
onto the table; puts his hat on and exits.

CUT TO outside of house just as Harpo is pulling up to the
curb in his motorcycle and sidecar. Groucho comes out of
house and walks directly to motorcycle.

GROUCHO

(To Harpo)
I'm not taking any more chances.
You sit in the sidecar...

Harpo gets off seat and sits in sidecar. Groucho sits on
driver's seat. The sound of the motor is heard and Harpo
drives off in the sidecar, leaving Groucho on the motorcycle.

FADE OUT

END OF SEQUENCE "E"

SEQUENCE "F"

FADE INTO

Insert of program

GEMS FROM THE OPERAS

PREMIER DANSEUSE

VERA TRENTINO

DISSOLVE - Through program to stage of opera house - company
singing aria from some well-known opera. CUT TO orchestra
box nearest proscenium arch. Harpo and Chico are there fast

asleep leaning on each other. They are dressed in Inverness capes - wearing their high hats. Chico has a red band across his shirt-front on which is embossed "Secretary of War" in gold letters. An usher enters box with two people in the background.

USHER

(To Chico and Harpo)
I'm sorry gentlemen - but you have
the wrong seats.

CHICO

(Awakening)
That's all right. We're not enjoying
ourselves anyway.

USHER

You belong in that box over there -
(Pointing to vacant
box on opposite side
of house - orchestra
box)

CHICO

(To Harpo)
Come on --

They both step out of box, onto stage and stroll casually across as singing is going on. Part of the way across, Harpo and Chico react to the singing of a very high note -- it's practically in Harpo's ear. He stops -- makes a terrible face -- takes out ear-muffs, puts them on his ears and he and Chico continue toward the box --

CUT TO other box -- the one that Chico and Harpo are headed for. Mrs. Teasdale and guests are being ushered in...

Chico and Harpo come into scene, arriving at box. Chico steps into box from stage. Harpo is about to follow when he spies a pretty girl in box above. He starts climbing up the proscenium arch to upper box -- the girl sees him, screams and dashes out of box. Harpo completes climb into box -- at this point the singing has just finished and applause breaks out.

Harpo acknowledges the applause as if it was in appreciation of his climb -- after a few quick bows he starts out of the box after the girl. As he is running out of box into the foyer he bumps into Ambassador Trentino.

TRENTINO

(Stopping him)
Wait a minute... Mrs. Teasdale is in
the box below. The plans of war are
in her purse -- you've got to get
them -- I don't care how, but get
them -- and when you do, bring them

to 492 North Myrtle Road -- you'd better write that down.

Harpo takes out a pencil with heavy lead and writes the address on the white and purple-edged silk band which is across Trentino's shirt bosom. Then he pushes Trentino's coat aside and from under his vest pulls the ribbon in the manner of a ticker tape -- tears it off -- and starts back to box.

CUT TO

LOWER BOX

MRS. TEASDALE

I wonder what's keeping His Excellency?

CHICO

Never mind His Excellency -- you gotta your pocketbook?

MRS. TEASDALE

Yes -- why?

CHICO

I wanna powder my nose...

Mrs. Teasdale laughs good-naturedly and puts the purse behind her between her back and the back of the chair... as we go to stage where the shooting of the apple in "William Tell" is being enacted. William Tell is just placing the apple on his son's head -- he turns his back on his son and walks toward opposite side of stage with bow and arrow.

CUT TO

UPPER BOX

Harpo takes a look at apple on the boy's head -- reaches down in box and comes up with a bow and arrow. He takes a good aim and lets the arrow fly... It hits its mark and the apple falls to the ground. William Tell, having arrived at spot from which he's going to shoot, turns to take aim and sees that the apple is gone. He picks up another, at the base of an apple tree and starts in direction of his son.

CUT TO Harpo, who is watching William Tell. He reaches down into box and brings up another arrow -- takes aim and lets arrow fly. Again it hits its mark and the apple falls to ground. William Tell, reaching his place, turns to take aim and is bewildered at the sight of the second missing apple. The tree is bare and there are no more apples around.

A whistle is heard coming over scene. William Tell turns in direction of the whistle and we CUT TO Harpo whistling with his fingers in his mouth. Reaching down into the box, he

brings up a bag of apples and dumps all the apples onto the stage. CUT TO: Lower box.

MRS. TEASDALE

(Anxiously)

If his Excellency doesn't get here soon, he'll miss the whole performance.

CHICO

He's-a not missing anything. He's in the dressing room with Vera Trentino.

(Winks at her)

MRS. TEASDALE

(Jealously)

In her dressing room? Why, what could he be doing there?

CHICO

He could be playing solitaire, but I don't think so.

She jumps as if she's been goosed, and gives Chico an indignant look as he withdraws his hand from her back.

MRS. TEASDALE

What's the matter with you?

CHICO

What's the matter with you?

MRS. TEASDALE

You haven't been still a moment since you've been here. You act as if you had neurosis --

CHICO

I no gotta new-rosis. My uncle he's-a got a flower shop -- he's-a gotta new-rosis.

Mrs. Teasdale looks at him disdainfully, turns to look at stage, and jumps again. She and Chico turn to look at each other. She, of course, is indignant, while Chico smiles -- his hand is coming from behind her. She takes the purse from its hiding place and places it on the ledge of the box out of Chico's reach. CUT TO:

Ballet dancers' dressing room. The CAMERA PANS along, showing several of the ballet dancers limbered up by other dancers.

This is done as follows: - a girl stands against the wall on one leg while another girl raises the other leg up and down.

The CAMERA passes three or four of the girls and comes to a

stop on Vera and Groucho -- the latter is stretching her leg in the same manner.

VERA

(With exaggerated
romance)
I shall dance for you tonight as
I've never danced before.

GROUCHO

This is a fine thing to be doing at
my age.

VERA

Are you getting tired?

GROUCHO

(Still working leg)
Not at all. When I was a boy back
on the farm I used to pump my own
water.

CUT TO shot taking in the stage and Harpo. Harpo is in the foreground. On the stage is our hero and his valet.

VALET

(Singing to hero)
Your love is waiting for you, my
lord...

HERO

Fetch my hat - my hat - my hat --

Harpo tosses him a large hat - possibly a fireman's hat.

HERO

(Continuing singing)
Fetch my boots --
(Harpo throws boots
on stage Hero
continues)
Bring me my sword --
(Harpo throws a sword
on stage --)

Hero continues his song while Harpo litters the stage with various articles - a saddle - a chair, etc...

CUT TO box below - Chico is trying to reach for pocketbook on ledge but can't get it. He whistles up to Harpo. Harpo looks down and Chico pantomimes to him to get the pocketbook, pointing to it. The singing stops and applause follows -- the orchestra starts a selection -- which continues through following routine without any singing.

CUT TO box above. Harpo takes out a fishing pole with a reel on it -- he unwinds reel and the line descends

near box below and lands in a man's hair -- the man occupies an aisle seat in the orchestra -- near Teasdale box.

CUT TO Harpo reeling in. CUT TO man on aisle seat -- The hook has caught onto his toupe and its being pulled off his head. CUT TO Harpo reeling in with great satisfaction in the belief that he has the purse -- on the end of the line comes the toupe. Harpo, astonished, looks down on the victim who, minus the toupe, now displays a shiny bald pate.

Harpo takes out his fountain pen and releases gadget. The ink pours down on the bald spot of the man below and spreads into the form of a toupe parted in the middle. CUT BACK to Harpo - he places the toupe on the bare back side of a figure of Cupid carved on the arch. He is now suddenly attracted by something on the stage -- it is a pool with a practical fountain in its center. Harpo digs into a decorative flower box set in a groove in the proscenium arch.

He brings out a real live worm and baits his hook -- stands up and casts... the line swishes through the air and the hook lands in the pool on the stage. The line instantly tightens and a large carp fish is yanked out of the pool... as the line is drawn in the fish nearly hits Mrs. Teasdale.

She covers her face with her hands. Chico takes advantage of her action, grabs the line, removes the fish, and puts hook on handle of purse... then signals Harpo with a whistle and in the manner of a construction foreman, motions to him to start "hoisting". The line becomes taut and the purse is yanked out of view. Mrs. Teasdale uncovers her face and discovers that the purse is missing.

MRS. TEASDALE

(Hysterically)

My purse -- my purse is gone!

There is a buzz of excitement among the rest of the guests as they help Mrs. Teasdale look for the purse.

Chico joins in the search. He grabs an elderly dignified man in the party, throws back his coat and starts to frisk him.

CHICO

He no got it ---

As he turns to frisk another man, Mrs. Teasdale says

MRS. TEASDALE

This is dreadful -- I must see His
Excellency at once ---

(She exits from box)

CUT TO ballet dancers' dressing room, where we find Groucho still pumping away on Vera Trentino's leg ---

VERA

Are you sure you're not tired?

GROUCHO

Tired! I'd like to stretch this
into a week -

Mrs. Teasdale enters the scene. The sight shocks her but she recovers herself sufficiently to hide the embarrassment.

MRS. TEASDALE

I hope I'm not interrupting.

GROUCHO

(Still pumping -
looks over his
shoulder at Mrs.
Teasdale)

Take a seat -- you're next.
(He lets go of Vera's
leg - and she exits)

MRS. TEASDALE

Your Excellency, something terrible
has just happened.

GROUCHO

That's all right. I'll fix you right
up.

Grabs her ankle and starts to lift her leg - she gets away from him.

MRS. TEASDALE

My purse has been stolen -- the plans
of war are in it.

GROUCHO

(Shouts)

WHAT ?

Walks up and down puffing furiously on his cigar

MRS. TEASDALE

I -- I may be wrong, but I suspect
the Secretary of War.

GROUCHO

(Still pacing wildly)
Don't bother me - I'm thinking --
What was that?

MRS. TEASDALE

I said - I suspect the Secretary of
War.

GROUCHO

(Stopping dead in his tracks)

THIS IS TREASON!!

(Strikes a pose - raising his clenched hands; then to Mrs. Teasdale scornfully)

What a fool I was to listen to your siren song and fall a helpless victim under the insidious spell of your irresistible charms --

MRS. TEASDALE

But -

GROUCHO

(Paying no attention)

You satisfied your selfish whims, while nations tottered, dynasties rocked and the world plunged headlong into a chasm of chaos and oblivion --

(Throws her an arch look)

Not bad, eh?

Starts for door

CUT TO - Stage showing about eight bars of Vera Trentino's solo dance. PAN to lower box - Mrs. Teasdale's guests are gone but Chico and Harpo are there -- Chico is examining plans of war.

CHICO

This is-a fine - you do a good job - you make-a no trouble and you waste-a no time. Come on, we take-a the plans to the Ambassador. You gotta the address?

Harpo opens coat and across his shirt front is the ribbon with "462 North Myrtle Road" on it -- the door of the box flies open and Groucho bounds in

GROUCHO

Hands up!

Harpo and Chico throw their hands up and wheel around

CHICO

(Smiling)

You no gotta no gun.

GROUCHO

Who said I had a gun... Gimme those plans, you paper snatchers --

He makes a grab at Chico -- Chico passes the plans to Harpo - Groucho goes after Harpo - the latter leans away over ledge of box and holds the plans out over the stage. As Groucho is trying to reach for the plans, Vera dances into scene, makes a graceful pirouette and with her outstretched hands takes the plans from Harpo. As she dances away she deposits the plans in her bodice...

Vera's male dancing partner enters from the wings, walks out about four feet - stops and strikes a pose with uplifted hand. Vera is dancing on the opposite side with her back turned. CUT TO Groucho back stage - he sees the dancing partner - pulls a lever on switchboard marked "TRAP DOOR" - CUT TO stage as the dancer disappears through floor. CUT TO shot of Vera - preparing to turn to join her partner - she reacts as she sees -- CUT TO Groucho standing on her partner's former spot holding the same pose ...

CUT TO full stage shot. Groucho and Vera are dancing together. During the dance Groucho tries to get the paper.

He bends her way over in an effort to make the paper drop out of her bodice. Harpo and Chico, watching the struggle, quickly tear off their capes and coats and leap from the box on to stage in their shirts.

This develops into a four-cornered adagio dance.

She hands the papers to Harpo over Groucho's shoulder as she dances with him... Groucho rushes to Harpo and they do a twirl together. Harpo hands the paper to Chico over Groucho's shoulder. Groucho rushes at Chico and twirls with him - Chico in trying to pass the papers to Vera drops them on the floor. They all make a dive for them. Groucho gets the papers and dashes with them to the lower box just as Mrs. Teasdale enters same.

The following is a close shot of Groucho and Mrs. Teasdale. The latter standing on stage right by the box.

GROUCHO

(Handing paper to
Mrs. Teasdale)
Here -- put these plans where no one
will ever find them - sleep on them.

CUT TO - Dressing room just as Vera, Chico and Harpo enter.

VERA

(Apologetically)
I'm sorry boys -- I did my best --
it's all my fault.

CHICO

It's not-a your fault. It's-a his
fault --
(Indicating Harpo;

then to Harpo
accusingly)
I fix it for you to getta the plans --
you getta the plans -- then you losa-
a the plans -- now we no gotta the
plans of war...

Harpo lifts up his shirt and tattooed upon him is the
reproduction of the war plans...

FADE OUT

END OF SEQUENCE "F"

SEQUENCE "G"

FADE IN - Mrs. Teasdale's living room. Night. Subdued light.
We begin with an EXTREME CLOSE CLOSE SHOT of a hand depositing
the plans of war in a vault. This vault is about the height
of a man, the door flush with wall. The CAMERA TRUCKS back
and discloses that the one depositing the papers is Mrs.
Teasdale -- she is in negligee. She closes the vault door,
pulls a cord, closing a pair of drapes which hide the vault.
The CAMERA PANS to the balcony above where Vera Trentino,
also in negligee, is watching the action in the living room
below. She tiptoes quietly from the scene.

Downstairs, Mrs. Teasdale turns out the center table light
and moves toward the stairway.

CUT TO Vera Trentino's bedroom. Vera comes toward window,
raises it quietly and waves a handkerchief, evidently
signalling somebody below.

CUT TO EXTERIOR of house. Chico and Harpo are waving back
to signify that they have caught the signal. The boys try
to raise the window which is located next to the main
entrance, but it is locked and they can't budge it.

CHICO

(Peeved)

It's all your fault. Now we gotta
steal the plans again -- You had 'em
on you... you take a bath... and now
we no gotta plans of war.

They try the window again and find it hopeless

CHICO

(To Harpo)

You wait here -- I'll let you in.

Chico walks right in through the door, closes it behind him
and then appears at the window. He raises it from the inside
and Harpo climbs in through the window and joins Chico.

CUT TO INSIDE. They are walking cautiously across the room

when they hear the following coming over scene -- "Psst... Psst..." They stop and look around, trying to locate the source of the sound. We CUT TO the balcony and see Vera Trentino, still dressed in her negligee. Once more she tries to attract them.

VERA

Psst...

The boys look up and see her.

VERA

(In a half whisper -
mysteriously)

In the safe -- behind the drapes --
(Pointing in the
direction of the
safe)

CHICO

(Also in a half whisper)
All right -- I'll meet you behind
the drapes.

VERA

(In a half whisper)
No, no -- I mean the plans are in
the safe.
(Pointing to safe
again)

Harpo hasn't taken his eyes off of Vera during all this, makes a sudden dash for her, as she turns to her room.

Chico stops him on the second or third step of the stairs.

CHICO

Come on, we gotta no time for that.

Chico goes over to the safe and draws the curtains, disclosing safe. Harpo follows and takes from his back pocket a rather large electrical drill with a cord and plug attached to it. Chico takes the cord and plugs it into the wall socket.

Harpo starts to drill the safe door, making a terrific noise - the usual reaping whir-r-r of an electric drill. Chico grabs his hand and stops him from drilling.

CHICO

Wait a minute... we make too much
noise... Turn on the radio so they
can't hear what we're doing.

Harpo goes over to radio and turns it on... a dance tune comes over the air. Harpo grabs Chico and whirls him around as if he were dancing with a dame...

CHICO

(Jerking himself away
from Harpo)
What's-a matter, you crazy... ?

Chico goes to radio and adjusts dial to another station...
the following comes over the air...

RADIO POLICE ANNOUNCER

Calling car 125... car 125... go to
vacant lot at Tenth and Elm... a
woman walking around in her nightgown ---

Harpo drops the drill and makes a wild dash for door obviously
to go to the woman... Chico stops him.

CHICO

Come on, we gotta finish the job...

RADIO POLICE ANNOUNCER

Calling car 67-W... car 67-W... go
to Mrs. Teasdale's residence...
burglars are attempting to break in.

Chico rushes to phone... and dials... This shot excludes
Harpo.

CHICO

(Into phone -- after
slight pause)
Hello -- Police department... ?
That fellow's crazy... we're in
the house already...

Chico turns to listen to the next announcement - hanging
onto receiver.

RADIO ANNOUNCER

The Teasdale residence is located at
232 Poloma Drive...

CHICO

(Into phone)
You'll never find us, you gotta the
wrong address... we're at 235 Poloma
Drive... not 232... Look, it's a
white house with a shingle roof --
shingle -- shingle --
(and sings to
illustrate)
Shingle bells, shingle bells, shingle
all the way...
(Stops singing)
That's it, you got it... Hurry up,
if no get-a here soon, we can't
wait...

Hangs up... looks around for Harpo, who is not there...

CHICO

Hey, Skippy...
(Puts his fingers to
mouth and whistles.)

CUT TO Vera's bedroom. It is a CLOSE SHOT showing Vera in bed, shot from side of bed. She is under the bedcovers desperately trying to keep them from being pulled off her... TRUCK back disclosing Harpo on the other end of the bedcovers, trying to pull them off her... for a moment following, a tug of war goes on, Harpo pulling the covers about a foot his way and Vera pulling them back... The sound of Chico's second whistle coming over scene attracts Harpo, who lets go of the covers and runs out of the room.

We pick him up outside of the room on balcony. Without hesitation he slides down the bannisters to join Chico who is waiting at foot of stairs.

CHICO

(Exasperated)
Hey, you never get the safe open
that way.
(Looking up at Vera's
room)
We gotta try the combination... You
gotta the combination?

Harpo nods and takes from under his coat a woman's silk combination... winks and looks back in the direction of Vera's room... Chico snatches it out of his hand and throws it away.

During above Mrs. Teasdale has come out on balcony, sees the boys but can't distinguish them in the room which is practically in darkness except for a few splotches of moonlight. She runs back into her room...

CUT TO Mrs. Teasdale's room... she is at telephone dialing a number...

MRS. TEASDALE

(After a slight nervous
pause)
Hello? Your Excellency? There are
burglars in the house... I want you
to come right over.

CUT TO Groucho's bedroom. He is at the other end of the phone in bed.

GROUCHO

(Into phone)
You come over here. There are no

burglars in my house.

CUT BACK to Mrs. Teasdale at phone.

MRS. TEASDALE

(Into phone)

But Your Excellency, you must -- I
tell you there are burglars here...
Oh, thank you... Please hurry...

CUT TO Chico and Harpo in living room below at safe.

Harpo has just finished putting a stick of dynamite in the
door of safe...

CHICO

Light it... Now we blow him up...

Harpo strikes a match, but Chico stops him from lighting it.

CHICO

Wait a minute... we gotta fix it so
it don't make-a so much noise...
What-a we do?

Harpo takes out a large wad of cotton, tears it, hands two
pieces to Chico... they both stuff their ears with large
pieces.

CHICO

That's fine... Now, nobody hear the
noise.

Harpo lights fuse... each stands on either side of safe door
waiting for the explosion... after a slight pause, there is
a terrific blast of sound... and the screen is masked with
smoke. The smoke clears away and the safe door falls to the
floor. Groucho walks out of the safe putting the plans of
war in his inside pocket...

After a few steps he stops and addresses the boys...

GROUCHO

That woman is crazy... there are no
burglars around here...

FADE OUT

END OF SEQUENCE "G"

SEQUENCE "H"

FADE IN - to insert of newspaper which comes from background
to CAMERA. A screaming headline reads:

WAR DECLARED!!

This insert goes past the CAMERA as another newspaper comes from the background. The headline reads: -

"ENEMY APPROACHING CAPITOL"

DISSOLVE to Groucho's office. Groucho is standing in front of his desk reading a newspaper, which is spread over his desk.

The headline is the same as in the second insert -

"ENEMY APPROACHING CAPITOL"

Harpo is standing at the other side of the desk.

GROUCHO

(Pounding his desk)

They're coming...

(He recites the following command to Harpo)

Ride through every village and town
wake every citizen up hill and down
tell them the enemy comes from afar
with a hey-nonny-nonny and a ha-cha-
char

CAMERA TRUCKS back disclosing a real horse beside Harpo.

GROUCHO

There'll be two lamps in the steeple
if they're coming by land and one
lamp if they're coming by sea.

He and Harpo go to the window and look out.

CUT TO SHOT of a steeple with three lighted lamps -

CUT BACK to Groucho and Harpo

GROUCHO

They double-crossed me... they're
coming by land and sea -- Be off, my
lad!

With a grand gesture, Groucho exits out of scene.

Harpo grips pommel of the saddle with both hands and in his attempt to make a flying mount, vaults clear over the horse landing on the other side. He lets down a rope ladder from under the saddle, climbs the ladder, mounts the horse and starts off.

DISSOLVE to CLOSE UP of Harpo riding at breakneck speed. As he looks grimly ahead he reaches down out of scene and brings up a three-cornered colonial hat and puts it on his head.

DISSOLVE to a Moving Insert - Harpo bringing the horse to a stop in front of a farm house. He blows a blast on a regular army bugle... immediately a few old men rush out of the house in their nightgowns, carrying guns, and into the scene from all directions rush other men, answering the call, similarly attired. Harpo starts his horse and we DISSOLVE to him pulling up to another farm house.

This house has a single door on the extreme end of it and a very large French window covering almost the rest of the house. Harpo stops and sounds the bugle call. This time there is no answer to his call. He waits a second, then turns his horse in the direction of the house and rides through the single door. After a short pause, the doors of the French window fly open and the horse runs out pulling a double bed which is on wheels. Harpo is standing at the foot of the bed, braced against the bedpost, holding the reins. There is an old couple, man and woman, fast asleep in the bed - (This couple might be the blase gentleman and young wife used by Peter Arno in his cartoons.) After riding a few feet Harpo leaps from the bed onto the horse's back and rides off leaving the bed and its occupants on the road.

DISSOLVE to Harpo pulling up to another farm house.

He stops, sounds his bugle. A very pretty young girl, in her night clothes pokes her head out of the second story window. Harpo takes a good look at her, leaps off his horse and dashes into the house. A moment later he comes out of the house with a feed bag and puts it on the horse's head... then he dashes back into the house again. Almost instantly he comes tearing out of the house, followed by an old geezer in his nightgown, who is chasing him, with rifle in hand...

He fires a few shots -

DISSOLVE:

END OF SEQUENCE "H"

SEQUENCE "J"

DISSOLVE through the shooting of previous scene to STOCK SHOT of artillery fire on battle field - a profile SHOT with all the activity of an actual battle, but without an indication of falling men. DISSOLVE from this to interior of Groucho's headquarters behind the front - a wooden shack. The sound of a distant booming of guns is heard over this scene. On the wall is a large war map with colored thumb tacks indicating the positions of Groucho's men and the enemy.

Groucho, in the uniform of a Confederate General, (a Robert E. Lee make-up), is studying the war map with a few of his Generals.

GROUCHO

(Looking at a tack in

a distant sector)
Either there's a fly in the room or
we've got a soldier in Africa.

The door flies open and Bob, in a snappy uniform, enters excitedly and breathlessly. He faces Groucho with a quick salute and a click of the heels.

BOB

(Taking a dispatch
from under his belt)
A dispatch from the front, sir.

Groucho snatches the dispatch from Bob's hand, tears it open -
reads it quickly -- claps his hand to his brow and staggers.
The generals crowd about him.

A GENERAL

(Solicitously)
Bad news, sir?

GROUCHO

Bad news -- its disastrous!

A FEW GENERALS

(Simultaneously)
What is it?

GROUCHO

(Reading from dispatch)
Private Moscovitz quits!
(Groucho rushes to
radio operator)

GROUCHO

Clear all wires...
(The operator works
key)

GROUCHO

The enemy has taken Hill 25, throwing
twelve Hill-billies out of work...
Our front is exposed to the enemy --
we'll have to bring up the rear...
(Turning away, then
turning back to
Generals and
continuing)
P.S. Have misplaced flag of truce...
look in upper lefthand drawer of my
bureau...

The whining of an approaching shell is heard and a shell about three feet long comes sailing through the open window, speeds through the room and tears through the opposite wall, leaving a clean-cut hole. Groucho rushes to window and closes

it.

CUT TO:

SHOT of No Man's Land, with shells exploding in all directions. We see a head slowly appearing over the edge of shell-hole, looking through spy-glasses. It is Harpo...

CUT TO:

Inside of shell hole...

Harpo registers that he has seen something of startling interest. He drops the glasses, scrambles out of shell-hole and runs out of scene. He rushes to his waiting motorcycle (without the side-car).

The staff with the flag flying from it is attached to the handle-bars. He leaps onto the motorcycle seat and starts off.

CUT TO:

A war nurse, attracted by the roar of the motorcycle.

She looks back, sees Harpo approaching and breaks into a run.

As he closes in on her, she jumps into a trench to escape him. Harpo rides on a little further to the entrance of the trench and turns in, to continue his pursuit. A TRUCKING SHOT shows only the flag and staff, tearing along above the surface, with the accompanying roar of the motorcycle which is hidden from view. As it speeds along, soldiers are leaping up out of the trenches on every side to avoid being run down. This continues doing a zig-zag with abrupt turns...

CUT BACK TO:

Groucho's headquarters. Groucho is discovered there alone, stropping his sword on a razor strap attached to his desk. Chico enters... goes to time-clock on wall, puts his workman's card in it and punches it. Groucho, attracted by the bell of the time-clock, stops stropping and walks over to Chico, with sword in hand.

GROUCHO

Late again, eh? You haven't been on time once since this war started...

(Puts sword in sheath)

Get out there and fight...

(Pointing commandingly
in direction of battle
field)

CHICO

I can't do it...

GROUCHO

(Surprised)

Why not? You're the Secretary of War, aren't you?

CHICO

Yes, but I'm not working for you any more. I'm on the other side.

GROUCHO

(Like a surprised child)

Is that so? I used to think you were two-faced - but you can't be - or you wouldn't be wearing that one. Now - let's talk this thing over.

Groucho sits down at desk and Chico pulls up another chair and sits at opposite side of desk facing Groucho

GROUCHO

(Blowing out a puff of smoke)

Now -- how many men you got in your army?

CHICO

Well, we gotta one hundred thousand men.

GROUCHO

That's not fair -- we've only got fifty thousand.

CHICO

That's all right. We let you have twenty-five thousand men -- and we both start even.

GROUCHO

(Enthusiastically)

That's the spirit -- fifty-fifty.

CHICO

No. Seventy-five -- seventy-five.

GROUCHO

Well, we'll let that one go. Now -- how many battalions you got?

CHICO

We gotta two battalions and one Frenchman.

GROUCHO

I wish you were still working for

me, so I could ask you to resign.
How're ya fixed for cavalry?

CHICO

I've gotta five thousand men but no horses.

GROUCHO

That's funny, we've got five thousand horses but no men.

CHICO

That's all right -- our men can ride your horses.

GROUCHO

Not a bad idea. If our horses get tired they can ride your men for a change.

(Chico nods agreeingly)

Now, I don't mind letting you have our horses, but you must promise to put them through their maneuvers.

CHICO

Oh, sure. We have horse maneuvers every morning.

At this point, an unusually large shell comes crashing from above, imbedding itself, point down, in the floor without exploding. Groucho and Chico rush over to look at it.

GROUCHO

(Looking at shell)

Acme Ammunition Company, eh? How do you expect to win the war with shells that don't go off? Now, if you were buying your stuff from me, you wouldn't have that trouble. Eureka Ammunition is guaranteed to explode -- or your money back. Let me show you some samples.

Groucho opens door and yells to some one outside

GROUCHO

Bring in No. 47, line 8.

Harpo enters, bent forward, tugging at a rope which tightens over his shoulder, in the manner of a Volga Boatman... at the end of the rope is a cannon, on two wheels

GROUCHO

(Pointing to gun)

That's our latest number... our sixteen-inch Horowitz gun.

(To Harpo)

Load it up.

Harpo pours a great quantity of powder into the cannon, then to make sure he has enough, he lights a match and looks into the hole. Groucho takes the lighted match from Harpo. He lights his own cigar, hands the match back to Harpo. Harpo pours in a little more powder, makes sure he has enough, then proceeds to ram the powder in the barrel with his horn. He rises and moves to wall toward which the cannon is pointed. He draws a target on the wall with a piece of chalk -- goes back to cannon. He picks up the firing string, and faces the target toward which the cannon is pointing. Chico puts his fingers into his ears. Groucho picks up a pencil from desk - taps it on desk - then raises both hands, in the manner of an orchestra leader. He holds this pose for a second - and on the down beat, Harpo jerks the string and there is a terrific explosion. The cannon fires out the back end instead of the front and blows a hole through the back wall. The two stare off in the direction of the hole. Groucho turns to Chico.

GROUCHO

With a gun like that you can kill
some of your own men.

CHICO

That's-a pretty good. I'll take a
dozen of them.

GROUCHO

Anything else?
(Writing order on pad)

CHICO

(Mentally figuring)
Yes, one gross of bullets, two dozen
hand-grenades, three kegs of powder --
and throw in some matches.

GROUCHO

(Writing)
Fine. We'll throw in the matches
before we make the delivery. By the
way, how're you fixed for spys?

CHICO

Fine. We gotta him.
(He indicates Harpo)

GROUCHO

So! -- He's on your side, too.

CHICO

Sure.

GROUCHO

Well, with you two fellows on the

other side, this country should have
no trouble keeping the wolf from the
door.

Harpo opens the door and discloses a dozen or more snarling
wolves at the door.

CUT TO - INTERIOR enemy headquarters. The booming of distant
guns comes over the scene. Trentino is there with a Sylvania
general.

GENERAL

Something must be done immediately.
The soldiers are getting discouraged.

TRENTINO

There's only one thing to do... we
must capture Firefly.

GENERAL

But how? It's a very dangerous
undertaking.

TRENTINO

(Standing near widow)
Ask for volunteers. Some one must
make the sacrifice -- someone --
(Stops to gaze out of
window attracted by
off scene roar of
motor)
Here comes Chicolini. Maybe he'll
do it.
(Walks away from window)
Unless we can make Firefly our
prisoner, we're lost.

Chico enters. Trentino rushes over to him

TRENTINO

Chicolini, you've come just in time.
We need a man who's fearless, brave.
A man who's willing to die, if
necessary.

CHICO

All right -- I'll go out and find
one.

TRENTINO

Firefly must be captured at any cost.

CHICO

That's easy, I'll get him for you
wholesale.

TRENTINO

It must be done right away.

CHICO

I can't do it right away.

GENERAL

Why not?

CHICO

I got a date with a General's wife.

GENERAL

Isn't that a little dangerous?

CHICO

(To General)

Not unless you find it out.

CUT TO:

Interior of Groucho's headquarters. Groucho is on his feet addressing five or six generals, who are seated. Zeppo is at the desk writing the minutes of the meeting.

GROUCHO

Boys, I hate to do this, but if you
generals want this war to continue
you'll have to take a cut --

Bursting of a shell is heard right outside of shack.

Groucho rushes to the window, opens it, fires a shot from his revolver through the window, hurriedly shuts it, then rushes back to Generals

GROUCHO

We can't afford to pay the money
we've been paying. Now I don't want
to lay anybody off. My motto in
this war is: - "Live and let live".

The bursting of another shell is heard right outside of shack. Groucho rushes to the window, opens it, turns his back to window, takes out a pocket mirror, holds it up in front of him and shoots over his shoulder out of window, taking his aim from the reflection in the mirror, like a trick marksman. As Groucho walks away from window, he hears another explosion outside. He rushes back to the window, takes a package of small firecrackers out of his pocket, detaches one of the firecrackers, lights it from his cigar and throws it out of the window. A very small explosion is heard. Groucho hurriedly shuts the window and rushes back to the generals, as we - CUT TO:

THE OUTSIDE - A LONG SHOT of a dirigible (miniature) --

then we go to a CLOSE UP of the dirigible. On the bag, in

large letters, is printed --

SYLVANIA

G-62

The CAMERA PANS DOWN to the cabin of the dirigible.

Chico and Harpo are standing at the open door looking down.

CHICO

Look! That's-a Firefly's
headquarters.

(Pointing down)

We catch him right now.

Harpo reaches back into the cabin, picks up an enormous hook
and throws it out. The rope that is attached to the hook
starts playing out rapidly.

CUT TO --

LONG SHOT miniature of dirigible and rope dangling from it...

Then CUT TO - SHOT of rope and hook as it approaches Groucho's
headquarters. It hooks onto the roof of the shack and raises
it off the ground. CUT TO -

LONG SHOT - miniature of dirigible carrying the shack through
the air.

CUT TO - inside of headquarters.

GROUCHO

(To generals)

Gentlemen, the overhead is killing
us. Everything is going up. If we
don't watch ourselves, we'll come
down with a crash. Now -- all those
in favor of taking a cut say "aye"...

ONE GENERAL

(Protesting)

But Your Excellency!

GROUCHO

Carried unanimously.

CUT TO - SHOT of dirigible carrying the shack.

The shack just clears a steeple by a few inches.

CUT TO - INSIDE of headquarters.

GROUCHO

Now go right out there and fight.

(To one general)

You go out there and relieve General
Beauregard, and while you're at it,
see what General Motors is doing.

The general, without saluting, exits out of door and closes
door behind him.

GROUCHO

(To another general)
Call him back -- he didn't salute
me.

The second general exits out of door without saluting, closing
door behind him.

ZEPPO

Father, he didn't salute you either.

GROUCHO

(Angrily)
Attention!

The remaining generals jump to their feet, stand at attention
and salute.

GROUCHO

Go out there -- all of you -- and
bring those generals back -- dead or
alive.

All of the generals exit through to door; the last one closing
door behind him.

GROUCHO

Why don't those generals come back?

ZEPPO

I'll call them.

GROUCHO

Never mind, I'll go after them myself.

Groucho goes to door, pulls it open, starts out --

CUT TO - EXTERIOR OF SHACK (against sky backing).

Groucho is seen in the open doorway. He comes out and walks
down the steps (there are three steps attached to entrance
of door, with railing on each side. Groucho is about to
step off into space. He grabs the railing and hangs by his
hands.)

GROUCHO

Hey, Junior!

Zeppo rushes to door and pulls him up by the hands.

CUT TO - Inside as Zeppo finishes pulling Groucho in. Groucho scrambles to his feet, rushes to window, leans out of window backwards and looks up.

CUT TO -- SHOT of dirigible as seen by Groucho.

CUT BACK inside of shack as Groucho pulls in his head.

GROUCHO

Get my rifle.

Zeppo runs for rifle...

GROUCHO

I'll get rid of them.

Zeppo returns and hands rifle to Groucho. Groucho leans out of the window backwards and shoots up into the air... CUT TO - dirigible (miniature) as the bag explodes. The smoke fills the screen. As the smoke clears away we see Groucho and Zeppo descending side by side in two parachutes against sky background.

GROUCHO

(To Zeppo)

Take a letter.

Zeppo takes out pad and pencil

ZEPPO

To whom?

GROUCHO

To whom it may concern... Dear Gloria: The air has done me a world of good. I am five thousand feet above sea level speeding home to you. Can you arrange to meet me at twenty-five hundred feet? -- which is only asking you to meet me half way. Don't be surprised if I drop in on you any minute... Your fun-loving Dictator.

Groucho and Zeppo descend out of scene, as Harpo and Chico come into scene from above, both suspended from the ropes of their parachutes... They are in a sitting position, with a board across their knees, playing cards...

FADE OUT

END OF SEQUENCE "J"

SEQUENCE "K"

FADE IN - to a group of notables standing around a large table. Among them are Mrs. Teasdale and Zeppo. Groucho is

the guest of honor, very gaily attired for the occasion.

As we FADE INTO this scene, they are singing -

ALL

(Singing)

Hail, hail, Freedonia... Land of
the brave and free!

ZEPPO

My dad is much too great for his
position without a question. I'd
like to offer this with your
permission as a suggestion: I really
think he should be king!

ALL

We really think he should be king!

ZEPPO

I really think he should be king!

ALL

He should be king!

SOLO

And wear a crown and everything.

ALL

And everything.

SOLO

I really think he should be king!

ALL

He should be king!

GROUCHO

From what I have been gathering, I
think they think I should be king: I
think they think I should be king!

ALL

He should be king!

GROUCHO

And wear a crown and everything.

ALL

And everything. He should be king!

Then follows a musical interlude during which Groucho says: -

GROUCHO

(Speaking to audience)

You know I think they think I should
be king.

(Then turning to the
guests - singing)
Although it would please me to govern
the throng, suppose I were king and
then everything went wrong.

MRS. TEASDALE

The king can do no wrong!

ALL

The king can do no wrong! The king
can do no wrong!

They all sit

GROUCHO

Of course you're All aware a king
must have an heir some one to pass
the family name along will some one
tell me where I'd ever get an heir
if a king can do no wrong

ALL

(Standing up)
The king can do no wrong!
(They all sit down)

GROUCHO

Suppose a pretty dame Into my castle
came - And let us say that I was
going strong. She might be stuck on
me, but what good would it be, if
the king can do no wrong.

ALL

(Standing up)
The king can do to wrong!
(Sitting down)

GROUCHO

King Solomon was game he gave each
Girl his name to number them would
make a list that long I'll bet his
thousand wives led miserable lives
if the king can do no wrong.

ALL

(Remaining seated)
We really think he should be king
and wear a crown and everything.

GROUCHO

They think I should - They think I
should - They think I should - They
think I should be king.

(APPLAUSE)

Mrs. Teasdale rises.

MRS. TEASDALE

My dear friends, in time of peace we should forgive those who fought against us, and so, I have invited our former enemies.

(Applause)

CUT TO door, as it is being opened by two pages.

Trentino and Vera enter. They both stop and bow in acknowledgment of the applause coming over scene.

As they walk toward table and out of scene, Chico and Harpo enter. The latter is carrying a carpet runner, rolled up under his arm. He flips the carpet runner away from him on the floor, holding onto one end. It rolls out and Harpo strides majestically down its length toward the table with Chico following. Harpo pauses, brings to light a cuspidor from under his coat, puts it on the carpet and spits into it, and continues on, following Chico, who is now ahead of him. Harpo breaks into a run and he and Chico dash madly to the table. They take seats on either side of Groucho and without hesitating, start to eat the food in front of them. The guests are standing. Trentino and Vera arrive at their places and everyone sits down.

Harpo reaches for a large service plate with a pretty picture on it, pushes his plate away, breaks the service plate with a knife... it breaks into little pieces like a jig-saw puzzle. He mixes the pieces up, and then starts to put them together again ... Groucho watches him... then helps him...

GROUCHO

(Stopping Harpo as he tries to fit a piece)

No, no, this is the one...

(Picking up a piece and placing it...)

A waiter places a dish of tasty food in front of Groucho... he is just about to dig into it with his knife and fork when Harpo turns the table toward himself. This brings Groucho's food to Harpo, and Chico's empty plate to Groucho...

GROUCHO

That was awfully good, I think I'll have a second helping... waiter...

Snapping his finger to waiter off scene. The waiter immediately appears placing a second dish in front of Groucho. He starts to dig his knife and fork into it again when Chico turns the table toward himself... This brings his food to Chico... Harpo lifts his plate up and puts it down again when the table stops turning... this time Groucho has nothing in front of him...

GROUCHO

If I don't stop eating I'll get indigestion...

A WOMAN GUEST

(To the left of
Chico... to Chico)
Would you mind passing the salt?

CHICO

(Yelling to Harpo)
Hey, she wants some salt...

Harpo takes salt shaker from man to his right, places it in front of himself and gives the table a quick turn toward the woman next to Chico...

Groucho is still without food. He rises and looks about table... Sees a dish of food in front of Trentino, who is seated at opposite side of table... Trentino is eating.

GROUCHO

(Yelling to Trentino)
Ambassador, how's the food?

AMBASSADOR TRENTINO

(Looking up and turning
in direction of
Groucho)
It's delicious, Your Excellency.

GROUCHO

That's all I wanted to know.

He gives the table a quick turn and Trentino's plate disappears as it spins around toward Groucho...

Just as it gets to Harpo, he lifts up the plate... the table goes on a few feet more and when it stops, Harpo puts down his plate and starts to eat... again Groucho has nothing... Groucho picks up his napkin and wipes his mouth.

GROUCHO

I couldn't eat another thing.
(He stands up)
Ladies and gentlemen, I want to introduce to you a man who is a prince of good fellows, generous to a fault, his own worst enemy and a devil in his own hometown...

Applause... Groucho steps up on the table

GROUCHO

Thanks, I didn't expect to be called upon... However, in conclusion I

want to tell you that I promised
Mrs. Teasdale I'd marry her if we
won the war.... Well, we won the war
and I'm stuck... to the victor belongs
the spoils...

The table starts to turn slowly... Groucho starts to walk
in opposite direction... staying in same place.

GROUCHO

In union there is strength...

The table moves a little faster... Groucho increases his
pace accordingly... CUT TO Harpo and Chico now seated beside
each other turning the table... CUT BACK to Groucho...

GROUCHO

I feel that we are taking a step in
the right direction, and that's what
I call balling the Jack...

Speed of table turning increases. Groucho keeping pace
against it in tread-mill fashion...

GROUCHO

Now is not the time for political
temporizing, all interests must be
sacrificed for the common weal...

CUT TO Harpo and Chico turning table... faster and faster...
We CUT BACK to Groucho who is now galloping to keep his spot
but he's not going any place

GROUCHO

All those who want to place their
money on the wheel, step inside,
faint heart never won fair lady...
Money won't grow in your pocket like
the hair on your head and now is the
time for all good men to come to the
aid of their party.

This FADES OUT on a shot with Groucho running madly, and
gesticulating, taking in Harpo and Chico turning the table...

END OF SEQUENCE "K"

THE END