THE COCOANUTS

Starring
THE MARX BROTHERS

PROPERTY OF
UNIVERSAL CITY STUDIOS
UNIVERSAL CITY, CALIFORNIA
THE COCOANUTS

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OPENING ENSEMBLE ON BEACH SINGING AND DANCING
"FLORIDA"

INT. HOTEL DE COCOANUTS

BELLBOYS
We want to see you, Mr. Hammer.

HAMMER
What's the matter? Somebody pay their bill?

BOYS
We want our money.

HAMMER
Yes -- money -- you want your money?

BOYS
We want to get paid.

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

BOYS
But they did ask.

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

BOYS
We want our money!

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

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

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

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

BOYS
No!

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

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

HAMMER
There you see. Business is beginning to pick up already. Now if you boys will only be calm -- ha (reads)
"We arrive this afternoon on the four-thirty. Kindly reserve two floors and three ceilings." They must be mice!
(continues reading)
"If we like your property, we will immediately buy." See that -- things are starting our way, already. Who is it from -- Western Union and they've got a lot of money too. On the four-thirty, eh? I'll take a bus down myself.

BELLBOY
Here's another one, Mr. Hammer.
HAMMER
Say, we're going to be swamped. By
tonight, we're going to turn away
thousands of people.

(reads)
"If there is another hotel in
Cocoanut Beach, cancel our re-
servations." I know it! It was
too good. Wait a minute!

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

BOYS
Hooray!

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

BOYS
(dancing)
Hooray! Horray! Hooray!

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

JAMISON
You can depend upon me.

HAMMER
That's fine. And think of me.

JAMISON
You bet I will.

CONTINUED
CONTINUED

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

BEACH SCENE

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

HARVEY
I'm not worried about a hotel clerk.

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

HARVEY
Oh lay off that stuff.

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

HARVEY
I can take care of myself.

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

HARVEY
What do you mean?

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

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

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

CONTINUED
Well?

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

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

Penelope
What then?

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

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

End of Reel One
BEACH SCENE

BOB
Look, this is Cooconut Manor. You know that hill ——?

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

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

POLLY
Couldn't it be cut down?

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

POLLY
No, but I'd love to learn.

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

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

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

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

CONTINUED
CONTINUED

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

POLLY
That looks great. When do I move in?

BOB
Any day now.

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

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

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

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

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

HARVEY
Will you look at that?

PENELOPE
I am looking.
CONTINUED

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

PENELOPE
Let's find out.

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

HARVEY
How do you do, Miss Potter.

Hello.

POLLY
Your mother is looking for you, Miss Potter?

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

PENELOPE
I wonder if I could hear it some-
time.

BOB
With pleasure. How about you, Yates?

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

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

He EXITS.

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

HARVEY
Not always. I might win out yet.

CONTINUED
CONTINUED

PENELope
Well -- miracles do happen.

INT. HOTEL LOBBY

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

POLLY
But only for a little while, Mother.

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

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

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

POLLY
How about Uncle Dick?

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

INT. LOBBY - AT DESK

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

JAMISON
I'm sorry, sir, say, any luck with the 4:30?
HAMMER
Yes, it didn't hit me, that's the only luck I had with it.

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

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

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

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

MRS. POTTER
How do you do, sir?

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

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

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

MRS. POTTER
You told me about that yesterday.
CONTINUED

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

MRS. POTTER
Very well -- how is the ---

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

MRS. POTTER
It is?

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

MRS. POTTER
Haven't the slightest idea ---

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

CONTINUED
CONTINUED

MRS. POTTER

No.

HAMMER

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

MRS. POTTER

I don't think I do.

HAMMER

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

MRS. POTTER

Mr. Hammer ——

HAMMER

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

MRS. POTTER

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

HAMMER

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

MRS. POTTER

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

HAMMER

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

MRS. POTTER

Has it?

CONTINUED
CONTINUED

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

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

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

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

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

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

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

CHICO
Hey. Come on. Come on.

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

CHICO
We send you telegrams.

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

CHICO
How do you do?

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

CONTINUED
CONTINUED

GUEST

How are you?

CHICO

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

HAMMER

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

CHICO

Well, we want to make a reservash.

HAMMER

Reservash?

CHICO

Yes. We want a room, but no bath.

HAMMER

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

CHICO

All right. We stay for the summer,
too.

HAMMER

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

CHICO

Gota no vacancies?

HAMMER

We got plenty of rooms.

CHICO

That's a alright, we take a room.

HAMMER

You want a room?

CHICO

All right, we take a vacancy.

HAMMER

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

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

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

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

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

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

BELLBOY
Telegram for Mr. Hammer.

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

CHICO
We'd like to double up.

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

CONTINUED
CONTINUED

CHICO

He's hungry.

HAMMER

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

CHICO

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

BELLBOY

Did you ring sir?

BELLBOY

Did you ring sir?

BELLBOY

Did you ring sir?

HARVEY

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

PENELOPE

I will.

HARVEY

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

PENELOPE

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

HARVEY

You trusted her?

(laughter)

PENELOPE

Hey, stop that.
CONTINUED

CHICO
Come on, let's dance.

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

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

HARVEY
I could kill those tramps.

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

About them?

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

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

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

What then?

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

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

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

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

END OF REEL III
DETECTIVE
Hey, I think I know your face.

CHICO
I give up, whose is it?

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

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

DETECTIVE
What are you guys fighting for?

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

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

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

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

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

GIRL
Thank you.

CHICO
That's all right.

CONTINUED
CONTINUED

CHICO

PENELOPE
Hello.

CHICO
How do you do?

PENELOPE
That's a good looking coat you have on.

CHICO
You like it, eh?

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

CHICO
Better.

PENELOPE
Where did you get that coat?

CHICO
That's my coat.

PENELOPE
That's your coat?

CHICO
That's my coat.

PENELOPE
Well, it doesn't fit you.

CHICO
I know I had it made to order.

PENELOPE
Tell me, what are you doing tonight?

CHICO
Maybe you gotta good idea, eh?

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

CHICO
All right, I come half past ten.

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

Harpo toots his horn.

PENELlope
Did anyone ever tell you that you
looked like the Prince of Wales?
(nods yes)
That's funny, I thought it was an
original idea of mine. Tell me,
do you know who I am? Do you know
my room number? Well, I'll be there
at eleven o'clock tonight.

HOTEL LOBBY.

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

MRS. POTTER
Passkey?

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

MRS. POTTER
Do you know what you are trying to say?

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

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

MRS. POTTER
I don't think I understand.

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

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

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

MRS. POTTER
Why, yes.

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

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

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

CONTINUED
CONTINUED

MRS. POTTER
What in the world is the matter with you?

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

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

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

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

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

MRS. POTTER
I don't know what to say.

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

MRS. POTTER
Will you keep your hands to yourself.

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

(HARP SOLO BY HARPO MARX)

END OF REEL FOUR
PENELOPE'S ROOM

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

HARVEY
Close the door.

PENELOPE
Did you get the key?

HARVEY
Yes, it's one of these.

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

HARVEY
How do you mean?

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

HARVEY
Well?

PENELOPE
We don't want it found on us.

HARVEY
I should say not.

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

HARVEY
Hide it?

PENELOPE
Just for a few days.

HARVEY
Yes -- but where?

PENELOPE
Anywhere but in here.

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

PENELOPE
Fine -- but how do I get there?

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

PENELOPE
I'm not so sure, Harvey.

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

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

CHICO
Do you remember me? The Prince of Wales?

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

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

Did he go?

CHICO
Who?

PENELOPE
Anybody.

CHICO
CONTINUED
CONTINUED

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

VOICE
Ha ha ha ha ha.

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

CHICO
You remember me? Prince of Wales?

Who is it?

HAMMER
Me -- King of England.

My father!

CHICO

VOICE
Ha ha ha ha.

Come in.

PENELlope
Ice water.

BOY
Put it there -- thank you.

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

MRS. POTTER'S ROOM

MRS. POTTER
Come in.

HARPO
Lay down.

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

CONTINUED
CONTINUED

MRS. POTTER (Cont'd)

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

HAMMER

Well -- I was on ---

MRS. POTTER

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

HAMMER

I was only playing, that's all!

MRS. POTTER

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

DETECTIVE

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

HAMMER

You don't know where to look.

DETECTIVE

Ah -- what's that you said?

MRS. POTTER

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

DETECTIVE

Well, everything seems to be all right in here.

PENELlope

I'm not so sure about that.

HAMMER

All right. I know where to go.

PENELlope

W-h-e-w! Alone at last. Oh!
EXT. HOTEL

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

CHICO
You can't catch him.

HAMMER
Who is he?

CHICO
He's my partner, but he no speak.

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

CHICO
I no buy nothing. I gotta no money.

HAMMER
You got no money?

CHICO
I no gotta one cent.

HAMMER
How're you going to pay for your room?

CHICO
Thatsa your lookout.

HAMMER
Oh, you're just an idle rumor?

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

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

CONTINUED
CONTINUED

CHICO
I come from Italy on the Atlantic-Auction.

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

CHICO
I'll find time for both.

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

CHICO
Speak up?

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

CHICO
How'm I goning to know when to no say nuthin'?

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

CHICO
Well, mebbe I no lissen.

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

CHICO
How about some money?

CONTINUED
CONTINUED

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

CHICO
OYSTERS!

HAMMER
How is it that you never got double pneumonia?

CHICO
I go around by myself.

HAMMER
Do you know what a lot is?

CHICO
Yeah, too much.

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

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

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

CHICO
It'sa WJZ.

CONTINUED
CONTINUED

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

CHICO
I catcha on quick.

HAMMER

CHICO
Where have you got Cocoanut Custard?

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

CHICO
People live there, eh?

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

CHICO
Thatsa the Jewish neighborhood?

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

CONTINUED
CONTINUED

CHICO

Why a duck?

HAMMER

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

CHICO

All right. Why a duck?

HAMMER

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

CHICO

All right. Why a duck? Why a -- why a duck? Why-a-no-chicken?

HAMMER

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

CHICO

That's a-why-a-duck?

HAMMER

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

CHICO

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

HAMMER

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

CHICO

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

CONTINUED
CONTINUED

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

CHICO
Yes. Everything -- except a why-a-duck.

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

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

HAMMER
I like you and I'm going ---

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

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

CHICO
That's good.

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

CHICO
Yeah, I see ---

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

CHICO
I-a say-a two hundred ---

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

CHICO
-- I-a say three hundred!

CONTINUED
CONTINUED

HAMMER

That's great!

HAMMER

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

CHICO

No, I no understand.

HAMMER

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

CHICO

Yes, I see.

HAMMER

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

CHICO

All right. Why-a-wire-fence?

HAMMER

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

- END OF REEL FIVE -
CONTINUED

CHICK

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

HAMMER

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

I bid two.

CHICO

HAMMER

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

I no -- a got anything.

CHICO

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

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

HAMMER

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

POLLY

("Monkey Song")

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

CONTINUED
CONTINUED

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

HAMMER
That's Florida, folks, Florida, singing, dancing and entertainment. After the entertainment, after the entertainment, there'll be sandwiches, but remember, if there are no lots sold, there will be no sandwiches.

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

Every lot is a stone's throw from the station. As soon as they throw enough stones, we're going to build a station. Eight hundred beautiful residences will be built right here. Why they are as good as up. Better. You can have any kind of a home you want to. You can even get stucco -- Oh, how you can get stucco. Now is the time to buy while the new boom is on. Remember that old saying, a new boom sweeps clean? And don't forget the guarantee -- my personal guarantee. If these lots don't double in value in a year, I don't know what you can do about it. Now we'll take lot #20 -- twentah -- right at the corner of DeSota Avenue. Of
HAMMER (Cont'd)
course, you all know who DeSota
was? He discovered a body of water.
You've heard of the water they named
after him. De Sota Water. Now this
lot has a 20 foot frontage, a 14
foot backage and a mighty fine garage.
Now then what am I offered for lot
number 20. Anything at all. Any-
thing at all, to start it.

CHICO
Two hundred dollars.

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

CHICO
Three hundred dollars.

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

CHICO
Four hundred dollars.

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

CHICO
Five hundred dollars.

HAMMER
Do I hear six hundred?

CHICO
Six hundred-dollah.

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

CONTINUED
CONTINUED

CHICO
Two hundred dollars.

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

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

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

MAN
One hundred dollars.

CHICO
Two hundred dollars.

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

CHICO
Two a hundred dollah.

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

CHICO
Four hundred.

HAMMER
Four hundred? Do I hear five hundred?

CONTINUED
CONTINUED

GUEST

Five hundred.
Six hundred.
Seven hundred.

HAMMER

Eight hundred. Do I hear a nine hundred?

CHICO

You hear a nine; you hear a ten.

HAMMER

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

CHICO

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

HAMMER

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

BOY

Fifty dollars.

HAMMER

Sold for fifty dollars.

CHICO

Two a hundred dollars.

HAMMER

Too late. Too late.

CHICO

Yeah -- too late!

HAMMER

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

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

BOB
Two hundred dollars.

MAN
Three hundred dollars.

HAMMER
Three hundred dollars -- who'll say four?

HARVEY
Four hundred dollars.

BOB
Five hundred dollars.

CONTINUED
CONTINUED

HAMMER
Who'll say six hundred?

HARVEY
Eight hundred dollars.

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

BOB
One thousand dollars.

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

HARVEY
Eleven hundred dollars.

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

BOB
Twelve hundred dollars.

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

POLLY
Bob, you've got it.

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

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

Mrs. Potter ENTERS.

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

CONTINUED
CONTINUED

POLLY
-- Oh, Mother ---

MRS. POTTER
-- It is worth a hundred thousand dollars.

HAMMER
Was it valuable?

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

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

CHICO
Two thousand ---

HAMMER
Sold for two thousand dollars.

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

END OF REEL VI
DETECTIVE
All you people get back and give us plenty of room and keep quiet. Cut that out!

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

Chico and Harpo fight.

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

DETECTIVE
Start a fight, will you!

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

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

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

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

HARVEY
Oh, officer, may I make a suggestion?

DETECTIVE
What is it?

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

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

BOB
None of your business.

CONTINUED
CONTINUED

MRS. POTTER
He's a desperate character.

POLLY
Oh, mother, he isn't!

MRS. POTTER
Polly!

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

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

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

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

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

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

DETECTIVE
That's enough. Come on.

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

-- What ---

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

BOB
What're you talking about?

CONTINUED
CONTINUED

POLLY
Bob, what does he mean?

MRS. POTTER
Polly!

DETECTIVE
So, that's it.

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

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

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

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

MRS. POTTER
It sounds quite plausible to me.

POLLY
Mother!

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

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

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

CONTINUED
CONTINUED

BOB
Don't you know it's a lie?

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

MRS. POTTER
Polly!

POLLY
Mother, I don't believe it.

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

BOB
Mrs. Potter...I ---

DETECTIVE
Come on, young fellow.

POLLY
Bob, I'm going with you.

MRS. POTTER
You stay here.

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

DETECTIVE
Are you ready?

BOB
Yes.

PENELLOPE
Oh, I'm sorry, Bob.

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

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

POLLY
Bob.

CONTINUED
CONTINUED

MRS. POTTER
Will you come back here?

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

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

POLLY
Mother! What are you saying?

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

HARVEY
Yes, Mrs. Potter.

MRS. POTTER
My daughter has reconsidered her answer to you.

POLLY
Mother ---

MRS. POTTER
Your engagement will be announced tonight.

HARVEY
That's wonderful, Polly!

MRS. POTTER
I shall give a dinner at the hotel.

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

MRS. POTTER
You may invite everyone.

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

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

CONTINUED
CONTINUED

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

HARVEY
Coming Polly?

POLLY
In a minute. Please, go ahead.

HARVEY
Why, what's the matter, dear?

POLLY
Nothing. Please go.

HARVEY
All right. I'll wait for you.

******

CHICO

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

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

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

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

BOB
Polly wants me?

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

BOB
Going to be engaged?

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

BOB
Wh -- to whom?

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

BOB
Polly's going to marry Yates?

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

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

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

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

CHICO
All a right.

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

CHICO

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

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

END OF REEL VII
HOTEL LOBBY

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

BOY

Yes, sir.

HAMMER
(phoneing)
Me? I'll be right over.

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

HAMMER
Are you cut on parole?

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

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

HAMMER
Adabadache.
(Italian)
Why that's polygamy.

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

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

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

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

BOB
But, Mr. Hammer, you know it was a lie. How am I going to prove it? What is it?
(reads)
"Silent Red wanted by the police."
What's going on here?

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

BOB
Yes sir.

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

BOB
Gre-Granada Road. Cocoanut Ro-
Granada Road!

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

BOB
Granada Road.

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

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

HAMMER
That's a good guy you picked to ask.

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

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

MRS. POTTER
Oh, Penelope, so good of you to come.

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

I hope so.

MAN
Hello, Penelope.

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

MAN
Anywhere that you are.

MRS. POTTER
How do you do?

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

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

MR. HAMMER
This costume has been condemned by Good Housekeeping.

CONTINUED
MRS. POTTER
I love the color scheme.

MR. HAMMER
That isn't a scheme, it's a conspiracy.

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

HAMMER
On Track Twenty-five.

CHICO
Ah, Belle Signora --
(Italian)

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

CHICO
Ah -- so long.

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

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

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

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

CHICO
I no gave him nothing.
CONTINUED

DETECTIVE
Gimme that. Gimme that, I tell you!

(fight ensues)

BOY
Hey, you've lost your shirt.

DETECTIVE
Yes.

BOY
Can you describe your shirt?

DETECTIVE
What's that? Come here.

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

DETECTIVE
Cut that out!

HAMMER
Now, remain quiet, will you, please?

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

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

DETECTIVE
I want my shirt!

HAMMER
He wants his shirt!

DETECTIVE
I want my shirt!

HAMMER
He wants his shirt!

END OF REEL EIGHT
"Shirt Song"

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

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

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

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

Except his shirt.

How can a man be happy without his shirt?

Without his shirt.

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

Without his shirt.

How can a fellow make love to a pretty skirt

Without his shirt?

Oh, life is not worth living without his shirt.

Tell us about it. Tell us about it.

Listen, Ah -- ah -- won't you listen?
   Ah -- aah.
To a story. It's a shirt tail. Just a shirt tail.
It's the tail -- the tail of a shirt.
I want my shirt. He wants his shirt.
I want my shirt. He wants his shirt.
Not his hat, not his tie, not his shoes,
Covered up with dirt,
Not his coat, not his vest, not his pants,
But he wants his shirt.

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

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

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

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

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

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

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

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

HAMMER
Ladies and gentlemen....

CHICO
Two hundred dollars.

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

CONTINUED
CONTINUED

HAMMER (Cont'd)

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

Harpo EXITS.

HAMMER

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

ALL
Speech!! Speech!!

MRS. POTTER

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

HAMMER

The old gal's stewed to the eyebrows.

CONTINUED
CONTINUED

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

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

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

HAMMER
Well, shut up. What a splendid
suggestion!

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

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

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

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

CONTINUED
CONTINUED

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

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

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

MRS. POTTER
But this is awful.

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

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

MRS. POTTER
What is the first number?

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

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

MRS. POTTER
I don't believe it.

POLLY
See for yourself.

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

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

CONTINUED
CONTINUED

HAMMER
Tell him I have got one.

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

HAMMER
Well, happy days, old boy.

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

POLLY
Now mother, you must admit you were mistaken.

MRS. POTTER
Mr. Adams, how could you ever forgive me?

BOB
Oh, please -- Mrs. Potter.

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

ALL
Hooray!

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

THE END