

#1: FRANK AND JOE

(This is the opening scene of the play. A lazy Sunday afternoon: JOE Keller is on his back porch reading the newspaper, FRANK is a next-door neighbor who drops by for a chat. JOE is described as a "stolid" business man "with the imprint of the machine-shop worker." FRANK is the friendly, talkative sort who often expounds upon subjects that matter a great deal more to him than the people listening to him.)

FRANK: Hya

JOE: Hello, Frank. What's doin'?

FRANK: Nothin'. Walking off my breakfast. *(Looks up at the sky.)* That beautiful? Not a cloud.

JOE: *(looks up)* Yeah, nice.

FRANK: Every Sunday ought to be like this.

JOE: *(indicating the sections beside him)* Want the paper?

FRANK: What's the difference, it's all bad news. What's today's calamity?

JOE: I don't know, I don't read the news part anymore. It's more interesting in the want ads.

FRANK: Why, you trying to buy something?

JOE: No, I'm just interested. To see what people want, y'know? For instance, here's a guy is lookin' for two Newfoundland dogs. Now what's he want with two Newfoundland dogs?

FRANK: That is funny.

JOE: Here's another one. "Wanted: Old Dictionaries. High prices paid." Now what's a man going to do with an old dictionary?

FRANK: Why not? Probably a book collector.

JOE: You mean he'll make a living out of that?

FRANK: Sure, there's a lot of them.

JOE: All the kind of business goin' on. In my day, either you were a lawyer, or a doctor, or you worked in a shop. Now...

FRANK: Well, I was going to be a forester once.

JOE: Well, that shows you; in my day, there was no such thing. *(Scans newspaper.)* You look at a page like this, you realize how ignorant you are. Psss!

FRANK: *(noticing fallen tree in yard)* Hey, what happened to your tree?

JOE: Ain't that awful? The wind must've got it last night. You heard the wind, didn't you?

FRANK: Yeah, I got a mess in my yard, too. What a pity. What'd Kate say?

JOE: They're all asleep yet. I'm just waiting for her to see it.

FRANK: You know? It's funny.

JOE: What?

FRANK: Larry was born in August. He'd been twenty-seven this month. And his tree blows down.

JOE: I'm surprised you remember his birthday, Frank. That's nice.

FRANK: Well, I'm working on his horoscope.

JOE: Oh, Kate asked you to make a horoscope?

FRANK: Yeah, what she wants to find out is whether November twenty-fifth was a favorable day for Larry.

JOE: What is that, favorable day?

FRANK: Well, a favorable day for a person is a fortunate day, according to the stars. In other words it would be practically impossible for him to have died on his favorable day.

JOE: Well, was that his favorable day? November twenty-fifth?

FRANK: That's what I'm working on to find out. It takes time! See, the point is, if November twenty-fifth was his favorable day, then it's completely possible he's alive somewhere, because... I mean... it's possible.

#2: BERT AND JOE

(BERT is a young boy in the neighborhood who looks up to JOE as a fatherly figure and has an ongoing cops-and-robbers type game with him.)

BERT: You're finally up!

JOE: Ha! Bert's here! Where's Tommy? He's got his father's thermometer again.

BERT: He's taking a reading.

JOE: What!

BERT: But it's only oral.

JOE: Oh, well, there's no harm in oral. So what's new this morning, Bert?

BERT: Nothin'.

JOE: Then you couldn't have made a complete inspection of the block. In the beginning, when I first made you a policeman, you used to come in every morning with something new. Now, nothin's ever new.

BERT: Except some kids from Thirtieth Street. They started kicking a can down the block, and I made them go away because you were sleeping.

JOE: Now you're talkin', Bert. Now you're on the ball. First thing you know I'm liable to make you a detective.

BERT: *(secretive)* Can I see the jail now?

JOE: Seein' the jail ain't allowed, Bert. You know that.

BERT: Aw, I betcha there isn't even a jail. I don't see any bars on the cellar windows.

JOE: Bert, on my word of honor, there's a jail in the basement. I showed you my gun, didn't I?

BERT: But that's a hunting gun.

JOE: That's an arresting gun!

BERT: Then why don't you ever arrest anybody? Tommy said another dirty word to Doris yesterday, and you didn't even demote him.

JOE: Yeah, that's a dangerous character, that Tommy. What word does he say?

BERT: Oh, I can't say that.

JOE: Well, gimme an idea.

BERT: I can't. It's not a nice word.

JOE: Just whisper it in my ear. I'll close my eyes. Maybe I won't even hear it.

BERT: *(puts lips to Keller's ear, then steps back)* I can't, Mr. Keller.

JOE: Okay, Bert, I take your word. Now go out, and keep both eyes peeled.

BERT: For what?

JOE: For what! Bert, the whole neighborhood is depending on you. A policeman don't ask questions. Now peel them eyes!

BERT: Okay! *(runs off)*

#3: CHRIS AND ANN

(CHRIS KELLER is JOE's youngest son, a WWII veteran himself, who works alongside his father in the factory. CHRIS's older brother, Larry, went missing in the Pacific during the war 3 years ago, and ANN was Larry's girlfriend at the time. Now, CHRIS and ANN are in love with each other, and CHRIS is getting ready to propose, despite the fact that this is the very first time they've been alone together face-to-face since childhood.)

CHRIS: *(regarding Keller, who just left)* Isn't he a great guy?

ANN: You're the only one I know who loves his parents!

CHRIS: I know. It went out of style, didn't it?

ANN: It's all right. It's a good thing. You know? It's lovely here. The air is sweet.

CHRIS: You're not sorry you came?

ANN: Not sorry, no. But I'm... not going to stay...

CHRIS: Why?

ANN: In the first place, your mother as much as told me to go.

CHRIS: Well....

ANN: You saw that... and then you... you've been kind of...

CHRIS: What?

ANN: Well, kind of embarrassed ever since I got here.

CHRIS: The trouble is I planned on kind of sneaking up on you over a period of a week or so. But they take it for granted that we're all set.

ANN: I knew they would. Your mother anyway.

CHRIS: How did you know?

ANN: From her point of view, why else would I come?

CHRIS: Well... would you want to? I guess you know this is why I asked you to come.

ANN: I guess this is why I came.

CHRIS: Ann, I love you. I love you a great deal. *(Pause.)* I love you. *(Pause.)* I have no imagination... that's all I know to tell you. I'm embarrassing you. I didn't want to tell it to you here. I wanted some place we'd never been; a place where we'd be brand new to each other... You feel it's wrong here, don't you? This yard, this chair? I want you to be ready for me. I don't want to win you away from anything.

ANN: Oh, Chris, I've been ready for a long, long time!

CHRIS: *(regarding his brother, Larry)* Then he's gone forever. You're sure.

ANN: I almost got married two years ago.

CHRIS: Why didn't you?

ANN: You started to write to me.

CHRIS: You felt something that far back?

ANN: Every day since!

CHRIS: Ann, why didn't you let me know?

ANN: I was waiting for you, Chris. Til then you never wrote.

#4. CHRIS, ANN, and KATE

(KATE KELLER is the wife of JOE, mother of CHRIS, and mother of Larry, a pilot who disappeared in the Pacific during the war. KATE is convinced that Larry is alive and will return someday. ANN was Larry's girlfriend at the time and is now planning to marry CHRIS. ANN's father, Steve, is in prison.)

ANN: Let's eat at the shore tonight! Raise some hell around here, like we used to before Larry went!

KATE: You think of him! *(To Chris:)* You see? She thinks of him!

ANN: What do you mean, Kate?

KATE: Nothing. Just that you... remember him, he's in your thoughts.

ANN: That's a funny thing to say; how could I help remembering him?

KATE: Did you hang up your things?

ANN: Yeah... *(To Chris:)* Say, you've sure gone in for clothes. I could hardly find room in the closet.

KATE: No, don't you remember? That's Larry's room.

ANN: You mean... they're Larry's?

KATE: Didn't you recognize them?

ANN: Well, it never occurred to me that you'd... I mean, the shoes are all shined.

KATE: Yes, dear. *(Pause.)* For so long, I've been aching for a nice conversation with you, Annie. Tell me something.

ANN: What?

KATE: I don't know. Something nice.

ANN: Ask me anything you like. What do you want to know, Kate? Come on, let's gossip.

KATE: Your mother... she's not getting a divorce, eh?

ANN: No, she's calmed down about it now. I think when he gets out, they'll probably live together. In New York, of course.

KATE: That's fine. Because your father is still... I mean he's a decent man after all is said and done.

ANN: I don't care. She can take him back if she likes.

KATE: And you? You... go out much?

ANN: *(Delicately)* You mean am I still waiting for him?

KATE: Well, no, I don't expect you to wait for him but...

ANN: *(Kindly)* But that's what you mean, isn't it?

KATE: ... Well... yes.

ANN: Well, I'm not, Kate.

KATE: *(Faintly)* You're not?

ANN: Isn't it ridiculous? You don't really imagine he's...?

KATE: I know, dear, but don't say it's ridiculous, because the papers were full of it; I don't know about New York, but there was half a page about a man missing even longer than Larry, and he turned up from Burma.

CHRIS: He couldn't have wanted to come home very badly, Mom.

KATE: Don't be so smart.

CHRIS: You can have a helluva time in Burma.

ANN: So I've heard.

CHRIS: Mother, I'll bet you money that you're the only woman in the country who after three years is still...

KATE: You're sure?

CHRIS: Yes, I am.

KATE: Well if you're sure then you're sure. They don't say it on the radio but I'm sure that in the dark at night, they're still waiting for their sons.

CHRIS: Mother, you're absolutely—

KATE: Don't be so damned smart! Now stop it! There are just a few things you don't know. All of you. And I'll tell you one of them, Annie. Deep, deep in your heart you've always been waiting for him.

ANN: No, Kate.

KATE: But deep in your heart, Annie!

CHRIS: She ought to know, shouldn't she?

KATE: Don't let them tell you what to think. Listen to your heart. Only your heart.

ANN: Why does your heart tell you he's alive?

KATE: Because he has to be.

ANN: But why, Kate?

KATE: Because certain things have to be, and certain things can never be. Like the sun has to rise, it has to be. That's why there's God. Otherwise anything could happen. But there's God, so certain things can never happen. I would know, Annie—just like I knew the day he went into that terrible battle. Did he write me? Was it in the papers? No, but that morning I couldn't raise my head off the pillow. Ask Joe. Suddenly, I knew. I knew! And he was nearly killed that day. Ann, you know I'm right!

ANN: *(Pause)* No, Kate.

KATE: I have to have some tea.

#5. JOE, KATE, CHRIS and ANN

(ANN's father, Steve, and CHRIS's father JOE were business partners at a factory. They were arrested four years ago for selling defective airplane parts to the Air Force, but Steve was sent to prison and JOE was cleared of the charges and released. ANN grew up next door to the Kellers' but is back in the neighborhood for the first time in many years to visit CHRIS, and not entirely comfortable being there.)

ANN: Haven't they stopped talking about Dad?

CHRIS: Nobody talks about him anymore.

JOE: Gone and forgotten, kid.

ANN: Tell me. Because I don't want to meet anybody on the block if they're going to...

CHRIS: I don't want you to worry about it.

ANN: Do they still remember the case, Joe? Do they talk about you? I mean, the last thing I remember on this block was one word ... "Murderers!" Remember that, Kate? Mrs. Hammond standing in front of our house yelling that word? She's still around, I suppose?

KATE: They're all still around.

JOE: Don't listen to her. Every Saturday night the whole gang is playin' poker in this arbor. All the ones who yelled murderer are takin' my money now.

KATE: Don't, Joe. She's a sensitive girl, don't fool her. They still remember. It's different with Joe. He was exonerated, your father's still there. That's why I wasn't so enthusiastic about your coming. Honestly, I know how sensitive you are and I told Chris, I said...

JOE: Listen, you do like I did and you'll be all right. The day I come home, I got out of my car... but not in front of the house... on the corner. You should've been here, Annie, and you too Chris. You'd'a seen something. Everybody knew I was getting out that day. The porches were loaded. Picture it now. None of them believed I was innocent. The story was, I pulled a fast one getting myself exonerated. So I get out of my car, and I walk down the street. But very slow. And with a smile. The beast! I was the beast ... the guy who sold cracked cylinder heads to the Army Air Force ... the guy who made twenty one P-40s crash in Australia. Kid, walkin' down the street that day I was guilty as hell. Except I wasn't, and there as a court paper in my pocket to prove I wasn't, and I walked ... past ... the porches. Result? Fourteen months later I had one of the best shops in the state again, a respected man again, bigger than ever.

CHRIS: Joe McGuts.

JOE: That's the only way you lick 'em is guts! The worst thing you did was to move away from here. You made it tough for your father when he gets out. That's why I tell you, I like to see him move back right on this block.

KATE: How could they move back?

JOE: It ain't gonna end till they move back! Till people play cards with him again, and talk with him, and smile with him ... you play cards with a man, you know he can't be a murderer. And the next time you write him I like you to tell him just what I said. You hear me?

ANN: Don't you hold anything against him?

JOE: Annie, I never believed in crucifying people.

ANN: But he was your partner, he dragged you through the mud.

JOE: Well, he ain't my sweetheart, but you gotta forgive, don't you?

#6. ANN and SUE

(SUE is the Kellers' next-door neighbor, a nurse married to a doctor, JIM. SUE has been a sweet and friendly presence until this scene, when she confides in ANN what she really thinks of the Keller family.)

SUE: It's romantic... It's very unusual to me, marrying the brother of your sweetheart.

ANN: I don't know. I think it's mostly that whenever I need somebody to tell me the truth I've always thought of Chris. When he tells you something you know it's so. He relaxes me.

SUE: And he's got money. That's important, you know.

ANN: It wouldn't matter to me.

SUE: You'd be surprised. It makes all the difference. I married an intern. On my salary. And that was bad, because as soon as a woman supports a man he owes her something. You can never owe somebody without resenting them. That's true, you know.

ANN: Underneath, I think the doctor is very devoted.

SUE: Oh, certainly. But it's bad when a man always sees the bars in front of him. Jim thinks he's in jail all the time.

ANN: Oh...

SUE: That's why I've been intending to ask you a small favor, Ann. It's something very important to me.

ANN: Certainly, if I can do it.

SUE: You can. When you take up housekeeping, try to find a place away from here.

ANN: Are you fooling?

SUE: I'm very serious. My husband is unhappy with Chris around.

ANN: How is that?

SUE: Jim's a successful doctor. But he's got an idea he'd like to do medical research. Discover things. You see?

ANN: Well, isn't that good?

SUE: Research pays twenty five dollars a week minus laundering the hair shirt. You've got to give up your life to go into it.

ANN: How does Chris...

SUE: Chris makes people want to be better than it's possible to be. He does that to people.

ANN: Is that bad?

SUE: My husband has a family, dear. Every time he has a session with Chris he feels as though he's compromising by not giving up everything for research. As though Chris or anybody else isn't compromising. It happens with Jim every couple of years. He meets a man and makes a statue out of him.

ANN: Maybe he's right. I don't mean that Chris is a statue, but...

SUE: Now darling, you know he's not right.

ANN: I don't agree with you. Chris...

SUE: Let's face it, dear. Chris is working with his father, isn't he? He's taking money out of that business every week in the year.

ANN: What of it?

SUE: You ask me what of it?

ANN: I certainly do. You oughtn't cast aspersions like that, I'm surprised at you.

SUE: You're surprised at me!

ANN: He'd never take five cents out of that plant if there was anything wrong with it.

SUE: You know that.

ANN: I know it. I resent everything you've said.

SUE: You know what I resent, dear?

ANN: Please, I don't want to argue.

SUE: I resent living next to the Holy Family. It makes me look like a bum, you understand?

ANN: I can't do anything about that.

SUE: Who is he to ruin a man's life? Everybody knows Joe pulled a fast one to get out of jail.

ANN: That's not true!

SUE: Then why don't you go out and talk to people? Go on, talk to them. There's not a person on the block who doesn't know the truth.

ANN: That's a lie. People come here all the time for cards and...

SUE: So what? They give him credit for being smart. I do, too, I've got nothing against Joe. But if Chris wants people to put on the hair shirt let him take off the broadcloth. He's driving my husband crazy with that phony idealism of his and I'm at the end of my rope on it! [CHRIS enters.] Hello, darling. How's Mother?

CHRIS: I thought George came.

SUE: No, it was just us.

#7. JOE and CHRIS

(CHRIS has invited ANN DEEVER to the house so that he can propose. The main obstacle to their marriage is the fact that ANN was once engaged to Chris's brother Larry, and Chris's mother refuses to believe that Larry is dead. Here, Chris talks to his father, JOE.)

CHRIS: You know why I asked Annie here, don't you?

JOE: Why?

CHRIS: You know.

JOE: Well, I got an idea, but... What's the story?

CHRIS: I'm going to ask her to marry me.

JOE: Well, that's only your business, Chris.

CHRIS: You know it's not only my business.

JOE: What do you want me to do? You're old enough to know your own mind.

CHRIS: Then it's all right, I'll go ahead with it?

JOE: Well, you want to be sure Mother isn't going to...

CHRIS: Then it isn't just my business.

JOE: I'm just sayin' ...

CHRIS: Sometimes you infuriate me, you know that? Isn't it your business, too, if I tell this to Mother and she throws a fit about it? You have such a talent for ignoring things.

JOE: I ignore what I gotta ignore. The girl is Larry's girl.

CHRIS: She's not Larry's girl.

JOE: From Mother's point of view he is not dead and you have no right to take his girl. Now you can go on from there if you know where to go, but I'm tellin' you I don't know where to go. See? I don't know. Now what can I do for you?

CHRIS: I don't know why it is, but every time I reach out for something I want, I have to pull back because other people will suffer. My whole bloody life, time after time after time.

JOE: You're a considerate fella, there's nothing wrong in that.

CHRIS: To hell with that.

JOE: Did you ask Annie yet?

CHRIS: I wanted to get this settled first.

JOE: How do you know she'll marry you? Maybe she feels the same way Mother does?

CHRIS: Well, if she does, then that's the end of it. From her letters I think she's forgotten him. I'll find out. And then we'll thrash it out with Mother? Right? Dad, don't avoid me.

JOE: The trouble is, you don't see enough women. You never did.

CHRIS: So what? I'm not fast with women.

JOE: I don't see why it has to be Annie.

CHRIS: Because it is.

JOE: That's a good answer, but it don't answer anything. You haven't seen her since you went to war. It's five years.

CHRIS: I can't help it. I know her best. I was brought up next door to her. These years when I think of someone for my wife, I think of Annie. What do you want, a diagram?

JOE: I don't want a diagram... I...I'm... She thinks he's coming back Chris. You marry that girl and you're pronouncing him dead. Now what's going to happen to Mother? Do you know? I don't.

CHRIS: All right, then, Dad.

JOE: Give it some more thought.

CHRIS: I've given it three years of thought. I'd hoped that if I waited, Mother would forget Larry and then we'd have a regular wedding and everything happy. But if that can't happen here, then I'll have to get out.

#8 JIM and KATE

(JIM is the Kellers' next door neighbor, a good-humored doctor. This scene takes place after Joe and Chris have had a fight about Joe's involvement in the incident with the airplane parts. JIM confides in KATE that he's always suspected Joe's guilt, and he gives KATE some friendly advice.)

JIM: Any news?

KATE: No news.

JIM: You can't sit up all night, dear, why don't you go to bed?

KATE: I'm waiting for Chris. Don't worry about me, Jim, I'm perfectly all right.

JIM: But it's almost two o'clock.

KATE: I can't sleep. You had an emergency?

JIM: Somebody had a headache and thought he was dying. Half of my patients are quite mad. Nobody realizes how many people are walking loose, and they're cracked as coconuts. Money. Money-money-money-money. You say it long enough it doesn't mean anything. Oh, how I'd love to be around when that happens!

KATE: You're so childish, Jim! Sometimes you are.

JIM: Kate. What happened?

KATE: I told you. Chris had an argument with Joe. Then he got in the car and drove away.

JIM: What kind of an argument?

KATE: An argument, Joe... He was crying like a child, before.

JIM: They argued about Ann?

KATE: No, not Ann. Imagine? She hasn't come out of that room since he left. All night in that room.

JIM: What'd Joe do, tell him?

KATE: Tell him what?

JIM: Don't be afraid, Kate, I know. I've always known.

KATE: How?

JIM: It occurred to me a long time ago.

KATE: I always had the feeling that in the back of his head, Chris... almost knew. I didn't think it would be such a shock.

JIM: Chris would never know how to live with a thing like that. It takes a certain talent... for lying. You have it, and I do. But not him.

KATE: What do you mean... He's not coming back?

JIM: Oh, no, he'll come back. We all come back, Kate. These private little revolutions always die. The compromise is always made. In a peculiar way. Frank is right... every man does have a star. The star of one's honesty. And you spend your life groping for it, but once it's out it never lights again. I don't think he went very far. He probably just wanted to be alone to watch his star go out.

KATE: Just as long as he comes back.

JIM: I wish he wouldn't, Kate. One year I simply took off, went to New Orleans; for two months I lived on bananas and milk, and studied a certain disease. And then she came, and she cried. And I went back home with her. And now I live in the usual darkness; I can't find myself; it's hard sometimes to remember the kind of man I wanted to be. I'm a good husband; Chris is a good son... He'll come back.

#9 JOE, FRANK, SUE and LYDIA

[JOE Keller, FRANK, and SUE are in the Kellers' back yard when LYDIA rushes in. FRANK & LYDIA are a young couple who have lived next door to the Kellers for a long time and grew up with their children. SUE & JIM live on the opposite side.]

LYDIA: Frank, the toaster ... *[Sees Joe.]* Hi ya!

JOE: Hello!

LYDIA: *[To Frank:]* The toaster is off again.

FRANK: Well, plug it in, I just fixed it.

LYDIA: Please, dear, fix it back like it was before.

FRANK: I don't know why you can't learn to turn on a simple thing like a toaster! *[FRANK exits.]*

SUE: *[Watching him go.]* Thomas Edison.

LYDIA: He's really very handy. *[Sees fallen tree in yard. To JOE:]* Oh, did the wind get your tree?

JOE: Yeah, last night.

LYDIA: Oh, what a pity. Annie get in?

JOE: She'll be down soon. Wait'll you meet her, Sue, she's a knockout.

SUE: I should've been a man. People are always introducing me to beautiful women. Tell her to come over later: I imagine she'd like to see what we did with her house. And thanks. *[SUE exits.]*

LYDIA: Is she still unhappy, Joe?

JOE: Annie? I don't suppose she goes around dancing on her toes, but she seems to be over it.

LYDIA: She going to get married? Is there anybody ... ?

JOE: I suppose... say, it's a couple of years already. She can't mourn a boy forever.

LYDIA: It's so strange. Annie's here and not even married. And I've got three babies. I always thought it'd be the other way around.

JOE: Well, that's what a war does. I had two sons, now I got one. It changed all the tallies. In my day when you had sons it was an honor. Today, a doctor could make a million dollars if he could figure out a way to bring a boy into the world without a trigger finger.

LYDIA: You know, I was just reading...

FRANK: *[enters]* Lydia, come in here! If you want the toaster to work don't plug in the malted mixer.

LYDIA: Did I?

FRANK: And the next time I fix something don't tell me I'm crazy! Now come in here!

LYDIA: I'll never hear the end of this one.

JOE: So what's the difference? Instead of toast have a malted!

LYDIA: *[laughing as she exits]* Sh! sh!

#10. GEORGE, CHRIS and ANN

(GEORGE DEEVER is ANN's brother. Their father, Steve, is in jail because he and Joe were arrested for selling defective airplane parts to the Army, though Joe was exonerated. The Deevers grew up in the house next to the Kellers, so George, Ann, and Chris have known each other all their lives. George has come to take Ann home and here, George makes his first entrance.)

[GEORGE enters.]

CHRIS: Helluva way to do; what're you sitting out there for?

GEORGE: Doctor said your mother isn't well, I...

CHRIS: So what? She'd want to see you, wouldn't she? We've been waiting for you all afternoon.

ANN: *[goes to GEORGE]* This is filthy, didn't you bring another shirt?

CHRIS: How about some grape juice? Mother made it especially for you.

GEORGE: Good old Kate, remembered my grape juice.

CHRIS: You drank enough of it in this house. How've you been, George? ...Sit down.

GEORGE: It takes me a minute. It seems impossible.

CHRIS: What?

GEORGE: I'm back here.

CHRIS: Say, you've gotten a little nervous, haven't you?

GEORGE: Yeah, toward the end of the day. What're you, a big executive now?

CHRIS: Just kind of medium. How's the law?

GEORGE: I don't know. When I was studying in the hospital it seemed sensible, but outside there doesn't seem to be much of a law. The trees got thick, didn't they? *[sees fallen tree]* What's that?

CHRIS: Blew down last night. We had it there for Larry. You know.

GEORGE: Why, afraid you'll forget him?

CHRIS: What kind of remark is that?

ANN: *[to GEORGE]* When did you start wearing a hat?

GEORGE: Today. From now on I decided to look like a lawyer, anyway. Don't you recognize it?

ANN: Why? Where...?

GEORGE: Your father's... He asked me to wear it.

ANN: How is he?

GEORGE: He got smaller.

ANN: Smaller?

GEORGE: Yeah, little. He's a little man. That's what happens to suckers, you know. It's good I went to him in time... another year there'd be nothing left but his smell.

CHRIS: What's the matter, George, what's the trouble?

GEORGE: The trouble? The trouble is when you make suckers out of people once, you shouldn't try to do it twice.

CHRIS: What does that mean?

GEORGE: *[to ANN]* You're not married yet, are you?

ANN: George, will you sit down and stop...?

GEORGE: Are you married yet?

ANN: No, I'm not married yet.

GEORGE: You're not going to marry him.

ANN: Why am I not going to marry him?

GEORGE: Because his father destroyed your family.