

**GLENGARRY GLEN ROSS**

by

David Mamet

**SCENE ONE**

A booth at a Chinese restaurant, Williamson and Levene are seated at the booth.

**LEVENE**

John...John...John. Okay. John.  
John. Look:

(pause)

The Glengarry Highland's leads,  
you're sending Roma out. Fine.  
He's a good man. We know what he  
is. He's fine. All I'm saying,  
you look at the board, he's  
throwing...wait, wait, wait, he's  
throwing them away, he's throwing  
the leads away. All that I'm  
saying, that you're wasting leads.  
I don't want to tell you your job.  
All that I'm saying, things get  
set, I know they do, you get a  
certain mindset... A guy gets a  
reputation. We know how this...all  
I'm saying, put a closer on the job.  
There's more than one man for the...  
Put a...wait a second, put a proven  
man out...and you watch, now wait a  
second--and you watch your dollar  
volumes...You start closing them  
for fifty 'stead of twenty-  
five...you put a closer on the...

**WILLIAMSON**

Shelly, you blew the last...

**LEVENE**

No. John. No. Let's wait, let's  
back up here, I did...will you  
please? Wait a second. Please. I  
didn't "blow" them. No. I didn't  
"blow" them. No. One kicked out,  
one I closed...

**WILLIAMSON**

...you didn't close...

**LEVENE**

...I, if you'd listen to me.

Please. I closed the cocksucker.  
His ex, John, his ex, I didn't know  
he was married...he, the judge  
invalidated the...

2.

**WILLIAMSON**

Shelly...

**LEVENE**

...and what is that, John? What?  
Bad luck. That's all it is. I  
pray in your life you will never  
find it runs in streaks. That's  
what it does, that's all it's doing.  
Streaks. I pray it misses you.  
That's all I want to say.

**WILLIAMSON**

(pause)

What about the other two?

**LEVENE**

What two?

**WILLIAMSON**

Four. You had four leads. One  
kicked out, one the judge, you say...

**LEVENE**

...you want to see the court  
records? John? Eh? You want to  
go down...

**WILLIAMSON**

...no...

**LEVENE**

...do you want to go downtown...?

**WILLIAMSON**

...no...

**LEVENE**

...then...

**WILLIAMSON**

...I only...

**LEVENE**

...then what is this "you say"  
shit, what is that?

(pause)

What is that...?

**WILLIAMSON**

All that I'm saying...

3.

**LEVENE**

What is this "you say"? A deal kicks out...I got to eat. Shit, Williamson, shit. You...Moss... Roma...look at the sheets...look at the sheets. Nineteen eighty, eighty-one...eighty-two...six months of eighty-two...who's there? Who's up there?

**WILLIAMSON**

Roma.

**LEVENE**

Under him?

**WILLIAMSON**

Moss.

**LEVENE**

Bullshit. John. Bullshit. April, September 1981. It's me. It isn't fucking Moss. Due respect, he's an order taker, John. He talks, he talks a good game, look at the board, and it's me, John, it's me...

**WILLIAMSON**

Not lately it isn't.

**LEVENE**

Lately kiss my ass lately. That isn't how you build an org...talk, talk to Murray. Talk to Mitch. When we were on Peterson, who paid for his fucking car? You talk to him. The Seville...? He came in, "You bought that for me Shelly." Out of what? Cold calling. Nothing. Sixty-five, when we were there, with Glen Ross Farms? You call 'em downtown. What was that? Luck? That was "luck"? Bullshit, John. You're burning my ass, I can't get a fucking lead...you think that was luck. My stats for those years? Bullshit...over that period of time...? Bullshit. It wasn't luck. It was skill. You want to throw that away, John...? You want to throw that away?

**WILLIAMSON**

It isn't me...

4.

**LEVENE**

...it isn't you...? Who is it?  
Who is this I'm talking to? I need  
the leads...

**WILLIAMSON**

...after the thirtieth...

**LEVENE**

Bullshit the thirtieth, I don't get  
on the board the thirtieth, they're  
going to can my ass. I need the  
leads. I need them now. Or I'm  
gone, and you're going to miss me,  
John, I swear to you.

**WILLIAMSON**

Murray...

**LEVENE**

...you talk to Murray...

**WILLIAMSON**

I have. And my job is to marshal  
those leads...

**LEVENE**

Marshal the leads...marshal the  
leads? What the fuck, what bus did  
you get off of, we're here to  
fucking sell. Fuck marshaling the  
leads. What the fuck talk is that?  
What the fuck talk is that? Where  
did you learn that? In school?

(pause)

That's "talk," my friend, that's  
"talk." Our job is to sell. I'm  
the man to sell. I'm getting  
garbage.

(pause)

You're giving it to me, and what  
I'm saying is it's fucked.

**WILLIAMSON**

You're saying that I'm fucked.

**LEVENE**

Yes.

(pause)

I am. I'm sorry to antagonize you.

**WILLIAMSON**

Let me...

5.

**LEVENE**

...and I'm going to get bounced and you're...

**WILLIAMSON**

...let me...are you listening to me...?

**LEVENE**

Yes.

**WILLIAMSON**

Let me tell you something, Shelly. I do what I'm hired to do. I'm...wait a second. I'm hired to watch the leads. I'm given...hold on, I'm given a policy. My job is to do that. What I'm told. That's it. You, wait a second, anybody falls below a certain mark I'm not permitted to give them the premium leads.

**LEVENE**

Then how do they come up above that mark? With dreck...? That's nonsense. Explain this to me. 'Cause it's a waste, and it's a stupid waste. I want to tell you something...

**WILLIAMSON**

You know what those leads cost?

**LEVENE**

The premium leads. Yes. I know what they cost. John. Because I, I generated the dollar revenue sufficient to buy them. Nineteen senny-nine, you know what I made? Senny-nine? Ninety-six thousand dollars. John? For Murray... For Mitch...look at the sheets...

**WILLIAMSON**

Murray said...

**LEVENE**

Fuck him. Fuck Murray. John? You know? You tell him I said so.

What does he fucking know? He's going to have a "sales" contest...you know what our sales contest used to be?

**(MORE)**

6.

**LEVENE (CONT'D)**

Money. A fortune. Money lying on the ground. Murray? When was the last time he went out on a sit? Sales contest? It's laughable. It's cold out there now, John. It's tight. Money is tight. This ain't sixty-five. It ain't. It just ain't. See? See? Now, I'm a good man--but I need a...

**WILLIAMSON**

Murray said...

**LEVENE**

John. John...

**WILLIAMSON**

Will you please wait a second. Shelly. Please. Murray told me: the hot leads...

**LEVENE**

...ah, fuck this...

**WILLIAMSON**

The...Shelly?

(pause)

The hot leads are assigned according to the board. During the contest. Period. Anyone who beats fifty per...

**LEVENE**

That's fucked. That's fucked. You don't look at the fucking percentage. You look at the gross.

**WILLIAMSON**

Either way. You're out.

**LEVENE**

I'm out.

**WILLIAMSON**

Yes.

**LEVENE**

I'll tell you why I'm out. I'm out, you're giving me toilet paper. John.

(MORE)

7.

**LEVENE (CONT'D)**

I've seen those leads. I saw them when I was at Homestead, we pitched those cocksuckers Rio Rancho nineteen sixty-nine they wouldn't buy. They couldn't buy a fucking toaster. They're broke, John. They're cold. They're deadbeats, you can't judge on that. Even so. Even so. Alright. Fine. Fine. Even so. I go in, FOUR FUCKING LEADS they got their money in a sock. They're fucking Polacks, John. Four leads. I close two. Two. Fifty per...

**WILLIAMSON**

...they kicked out.

**LEVENE**

They all kick out. You run in streaks, pal. Streaks. I'm... I'm...don't look at the board, look at me. Shelly Levene. Anyone. Ask them on Western. Ask Getz at Homestead. Go ask Jerry Graff. You know who I am...I NEED A SHOT. I got to get on the fucking board. Ask them. Ask them. Ask them who ever picked up a check I was flush. Moss, Jerry Graff, Mitch himself...Those guys lived on the business I brought in. They lived on it...and so did Murray, John. You were here you'd of benefited from it too. And now I'm saying this. Do I want charity? Do I want pity? I want sits. I want leads that don't come right out of a phone book. Give me a lead hotter than that, I'll go in and close it. Give me a chance. That's all I want. I'm going to get up on that fucking board and all I want is a chance. It's a streak and I'm going to turn it around.

(pause)

I need your help.

Pause.

**WILLIAMSON**

I can't do it, Shelly.

8.

Pause.

**LEVENE**

Why?

**WILLIAMSON**

The leads are assigned randomly...

**LEVENE**

Bullshit, bullshit, you assign them... What are you telling me?

**WILLIAMSON**

...apart from the top men on the contest board.

**LEVENE**

Then put me on the board.

**WILLIAMSON**

You start closing again, you'll be on the board.

**LEVENE**

I can't close these leads, John. No one can. It's a joke. John, look, just give me a hot lead. Just give me two of the premium leads. As a "test," alright? As a "test" and I promise you...

**WILLIAMSON**

I can't do it, Shel.

Pause.

**LEVENE**

I'll give you ten percent.

Pause.

**WILLIAMSON**

Of what?

**LEVENE**

And what if you don't close.

**LEVENE**

I will close.

**WILLIAMSON**

What if you don't close...?

9.

**LEVENE**

I will close.

**WILLIAMSON**

What if you don't? Then I'm fucked.  
You see...? Then it's my job.  
That's what I'm telling you.

**LEVENE**

I will close. John, John, ten  
percent. I can get hot. You know  
that...

**WILLIAMSON**

Not lately you can't...

**LEVENE**

Fuck that. That's defeatist. Fuck  
that. Fuck it...Get on my side.  
Go with me. Let's do something.  
You want to run this office, run it.

**WILLIAMSON**

Twenty percent.

Pause.

**LEVENE**

Alright.

**WILLIAMSON**

And fifty bucks a lead.

**LEVENE**

John.

(pause)

Listen. I want to talk to you.  
Permit me to do this a second. I'm  
older than you. A man acquires a  
reputation. On the street. What  
he does when he's up, what he does  
otherwise...I said "ten," you said  
"no." You said "twenty." I said  
"fine," I'm not going to fuck with  
you, how can I beat that, you tell  
me?...Okay. Okay. We'll...Okay.  
Fine. We'll...Alright, twenty  
percent, and fifty bucks a lead.  
That's fine. For now. That's fine.

A month or two we'll talk. A month from now. Next month. After the thirtieth.

(pause)

We'll talk.

10.

**WILLIAMSON**

What are we going to say?

**LEVENE**

No. You're right. That's for later. We'll talk in a month. What have you got? I want two sits. Tonight.

**WILLIAMSON**

I'm not sure I have two.

**LEVENE**

I saw the board. You've got four...

**WILLIAMSON**

(snaps)

I've got Roma. Then I've got Moss...

**LEVENE**

Bullshit. They ain't been in the office yet. Give 'em some stiff. We have a deal or not? Eh? Two sits. The Des Plaines. Both of 'em, six and ten, you can do it...six and ten...eight and eleven, I don't give a shit, you set 'em up? Alright? The two sits in Des Plaines.

**WILLIAMSON**

Alright.

**LEVENE**

Good. Now we're talking.

Pause.

**WILLIAMSON**

A hundred bucks.

Pause.

**LEVENE**

Now?

(pause)

Now?

**WILLIAMSON**

Now.

(pause)

Yes...When?

11.

**LEVENE**

Ah, shit, John.

Pause.

**WILLIAMSON**

I wish I could.

**LEVENE**

You fucking asshole.

(pause)

I haven't got it.

(pause)

I haven't got it, John.

(pause)

I'll pay you tomorrow.

(pause)

I'm coming in here with the sales,

I'll pay you tomorrow.

(pause)

I haven't got it, when I pay, the

gas...I get back the hotel, I'll

bring it in tomorrow.

**WILLIAMSON**

Can't do it.

**LEVENE**

I'll give you thirty on them now,

I'll bring the rest tomorrow. I've

got it at the hotel.

(pause)

John?

(pause)

We do that, for chrissake?

**WILLIAMSON**

No.

**LEVENE**

I'm asking you. As a favor to me?

(pause)

John.

(long pause)

John: my daughter...

**WILLIAMSON**

I can't do it, Shelly...

**LEVENE**

Well, I want to tell you something, fella, wasn't long I could pick up the phone, call Murray and I'd have your job. You know that? Not too long ago. For what? For nothing. "Mur, this new kid burns my ass." "Shelly, he's out." You're gone before I'm back from lunch. I bought him a trip to Bermuda once...

**WILLIAMSON**

I have to go...  
(gets up)

**LEVENE**

Wait. Alright. Fine.  
(starts going in pocket for money)  
The one. Give me the lead. Give me the one lead. The best one you have.

**WILLIAMSON**

I can't split them.

Pause.

**LEVENE**

Why?

**WILLIAMSON**

Because I say so.

**LEVENE**

(pause)  
Is that it? Is that it? You want to do business that way...?

Williamson gets up, leaves money on the table.

**LEVENE**

You want to do business that way...?  
Alright. Alright. Alright.  
Alright. What is there on the other list...?

**WILLIAMSON**

You want something off the B list?

**LEVENE**

Yeah. Yeah.

**WILLIAMSON**

Is that what you're saying?

**LEVENE**

That's what I'm saying. Yeah.

(pause)

I'd like something off the other list. Which, very least, that I'm entitled to. If I'm still working here, which for the moment I guess that I am.

(pause)

What? I'm sorry I spoke harshly to you.

**WILLIAMSON**

That's alright.

**LEVENE**

The deal still stands, our other thing.

Williamson shrugs. Starts out of the booth.

**LEVENE**

Good. Mmm. I, you know, I left my wallet back at the hotel.

## **SCENE TWO**

A booth at the restaurant. Moss and Aaronow seated. After the meal.

**MOSS**

Polacks and deadbeats.

**AARONOW**

...Polacks...

**MOSS**

Deadbeats all.

**AARONOW**

...they hold on to their money...

**MOSS**

All of 'em. They, hey: it happens to us all.

**AARONOW**

Where am I going to work?

**MOSS**

You have to cheer up, George, you aren't out yet.

**AARONOW**

I'm not?

**MOSS**

You missed a fucking sale. Big deal. A deadbeat Polack. Big deal. How you going to sell 'em in the first place...? Your mistake, you shoun'a took the lead.

**AARONOW**

I had to.

**MOSS**

You had to, yeah. Why?

**AARONOW**

To get on the...

**MOSS**

To get on the board. Yeah. How you goan'a get on the board sell'n a Polack? And I'll tell you, I'll tell you what else. You listening? I'll tell you what else: don't ever try to sell an Indian.

**AARONOW**

I'd never try to sell an Indian.

**MOSS**

You get those names come up, you ever get 'em, "Patel?"

**AARONOW**

Mmm...

**MOSS**

You ever get 'em?

**AARONOW**

Well, I think I had one once.

**MOSS**

You did?

**AARONOW**

I...I don't know.

**MOSS**

You had one you'd know it. Patel.  
They keep coming up. I don't know.  
They like to talk to salesmen.

(pause)

They're lonely, something.

(pause)

They like to feel superior, I don't  
know. Never bought a fucking thing.  
You're sitting down "The Rio Rancho  
this, the blah blah blah," "The  
Mountain View--" "Oh yes. My  
brother told me that..." They got a  
grapevine. Fuckin' Indians, George.  
Not my cup of tea. Speaking of  
which I want to tell you something:

(pause)

I never got a cup of tea with them.  
You see them in the restaurants. A  
supercilious race. What is this  
look on their face all the time? I  
don't know.

(pause)

I don't know. Their broads all  
look like they just got fucked with  
a dead cat, I don't know.

(pause)

I don't know. I don't like it.  
Christ...

**AARONOW**

What?

**MOSS**

The whole fuckin' thing...The  
pressure's just too great. You're  
ab...you're absolu...they're too  
important. All of them. You go in  
the door. I..."I got to close this  
fucker, or I don't eat lunch," "or  
I don't win the Cadillac..." We  
fuckin' work too hard. You work  
too hard. We all, I remember when  
we were at Platt...huh? Glen Ross  
Farms... didn't we sell a bunch of  
that..."

**AARONOW**

They came in and they, you know...

**MOSS**

Well, they fucked it up.

**AARONOW**

They did.

**MOSS**

They killed the goose.

**AARONOW**

They did.

**MOSS**

And now...

**AARONOW**

We're stuck with this...

**MOSS**

We're stuck with this fucking shit...

**AARONOW**

...this shit...

**MOSS**

It's too...

**AARONOW**

It is.

**MOSS**

Eh?

**AARONOW**

It's too...

**MOSS**

You get a bad month, all of a...

**AARONOW**

You're on this...

**MOSS**

All of, they got you on this  
"board..."

**AARONOW**

I, I...I...

**MOSS**

Some contest board...

**AARONOW**

I...

**MOSS**

It's not right.

**AARONOW**

It's not.

**MOSS**

No.

Pause.

**AARONOW**

And it's not right to the customers.

**MOSS**

I know it's not. I'll tell you, you got, you know, you got...what did I learn as a kid on Western? Don't sell a guy one car. Sell him five cars over fifteen years.

**AARONOW**

That's right?

**MOSS**

Eh...?

**AARONOW**

That's right?

**MOSS**

Goddamn right, that's right. Guys come on: "Oh, the blah blah blah, I know what I'll do: I'll go in and rob everyone blind and go to Argentina cause nobody ever thought of this before."

**AARONOW**

...that's right...

**MOSS**

Eh?

**AARONOW**

No. That's absolutely right.

**MOSS**

And so they kill the goose. I, I, I'll...and a fuckin' man, worked all his life has got to...

**AARONOW**

...that's right...

**MOSS**

...cower in his boots...

**AARONOW**

(simultaneously with "boots")  
Shoes, boots, yes...

**MOSS**

For some fuckin' "Sell ten thousand  
and you win the steak knives..."

**AARONOW**

For some sales pro...

**MOSS**

...sales promotion, "You lose, then  
we fire your..." No. It's  
medieval... it's wrong. "Or we're  
going to fire your ass." It's wrong.

**AARONOW**

Yes.

**MOSS**

Yes, it is. And you know who's  
responsible?

**AARONOW**

Who?

**MOSS**

You know who it is. It's Mitch.  
And Murray. 'Cause it doesn't have  
to be this way.

**AARONOW**

No.

**MOSS**

Look at Jerry Graff. He's clean,  
he's doing business for himself,  
he's got his, that list of his with  
the nurses...see? You see? That's  
thinking. Why take ten percent? A  
ten percent comm...why are we  
giving the rest away? What are we  
giving ninety per...for nothing.  
For some jerk sit in the office  
tell you "Get out there and close."  
"Go win the Cadillac." Graff. He  
goes out and buys. He pays top  
dollar for the... you see?

**AARONOW**

Yes.

**MOSS**

That's thinking. Now, he's got the leads, he goes in business for himself. He's...that's what I... that's thinking! "Who? Who's got a steady job, a couple bucks nobody's touched, who?"

**AARONOW**

Nurses.

**MOSS**

So Graff buys a fucking list of nurses, one grand--if he paid two I'll eat my hat--four, five thousand nurses, and he's going wild...

**AARONOW**

He is?

**MOSS**

He's doing very well.

**AARONOW**

I heard that they were running cold.

**MOSS**

The nurses?

**AARONOW**

Yes.

**MOSS**

You hear a lot of things...He's doing very well. He's doing very well.

**AARONOW**

With River Oaks?

**MOSS**

River Oaks, Brook Farms. All of that shit. Somebody told me, you know what he's clearing himself? Fourteen, fifteen grand a week.

**AARONOW**

Himself?

20.

**MOSS**

That's what I'm saying. Why? The leads. He's got the good leads... what are we, we're sitting in the shit here. Why? We have to go to

them to get them. Huh. Ninety percent our sale, we're paying to the office for the leads.

**AARONOW**

The leads, the overhead, the telephones, there's lots of things.

**MOSS**

What do you need? A telephone, some broad to say "Good morning," nothing...nothing...

**AARONOW**

No, it's not that simple, Dave...

**MOSS**

Yes. It is. It is simple, and you know what the hard part is?

**AARONOW**

What?

**MOSS**

Starting up.

**AARONOW**

What hard part?

**MOSS**

Of doing the thing. The dif...the difference. Between me and Jerry Graff. Going to business for yourself. The hard part is...you know what it is?

**AARONOW**

What?

**MOSS**

Just the act.

**AARONOW**

What act?

21.

**MOSS**

To say "I'm going on my own."  
'Cause what you do, George, let me tell you what you do: you find yourself in thrall to someone else. And we enslave ourselves. To please. To win some fucking toaster...to...to... and the guy who got there first made up those...

**AARONOW**

That's right...

**MOSS**

He made up those rules, and we're working for him.

**AARONOW**

That's the truth...

**MOSS**

That's the God's truth. And it gets me depressed. I swear that it does. At MY AGE. To see a goddamn: "Somebody wins the Cadillac this month. P.S. Two guys get fucked."

**AARONOW**

Huh.

**MOSS**

You don't ax your sales force.

**AARONOW**

No.

**MOSS**

You...

**AARONOW**

You...

**MOSS**

You build it!

**AARONOW**

That's what I...

**MOSS**

You fucking build it! Men come...

**AARONOW**

Men come work for you...

22.

**MOSS**

...you're absolutely right.

**AARONOW**

They...

**MOSS**

They have...

**AARONOW**

When they...

**MOSS**

Look look look look, when they  
build your business, then you can't  
fucking turn around, enslave them,  
treat them like children, fuck them  
up the ass, leave them to fend for  
themselves... no.

(pause)

No.

(pause)

You're absolutely right, and I want  
to tell you something.

**AARONOW**

What?

**MOSS**

I want to tell you what somebody  
should do.

**AARONOW**

What?

**MOSS**

Someone should stand up and strike  
back.

**AARONOW**

What do you mean?

**MOSS**

Somebody...

**AARONOW**

Yes...?

**MOSS**

Should do something to them.

**AARONOW**

What?

23.

**MOSS**

Something. To pay them back.

(pause)

Someone, someone should hurt them.  
Murray and Mitch.

**AARONOW**

Someone should hurt them.

**MOSS**

Yes.

**AARONOW**

(pause)

How?

**MOSS**

How? Do something to hurt them.  
Where they live.

**AARONOW**

What?

(pause)

**MOSS**

Someone should rob the office.

**AARONOW**

Huh.

**MOSS**

That's what I'm saying. We were,  
if we were that kind of guys, to  
knock it off, and trash the joint,  
it looks like robbery, and take the  
fuckin' leads out of the files...go  
to Jerry Graff.

Long pause.

**AARONOW**

What could somebody get for them?

**MOSS**

What could we get for them? I  
don't know. Buck a throw...buck-a-  
half a throw...I don't know...Hey,  
who knows what they're worth, what  
do they pay for them? All  
told...must be, I'd... three bucks  
a throw...I don't know.

24.

**AARONOW**

How many leads have we got?

**MOSS**

The Glengarry...the premium leads...?  
I'd say we got five thousand. Five.  
Five thousand leads.

**AARONOW**

And you're saying a fella could

take and sell these leads to Jerry  
Graff.

**MOSS**

Yes.

**AARONOW**

How do you know he'd buy them?

**MOSS**

Graff? Because I worked for him.

**AARONOW**

You haven't talked to him.

**MOSS**

No. What do you mean? Have I  
talked to him about this?

Pause.

**AARONOW**

Yes. I mean are you actually  
talking about this, or are we just...

**MOSS**

No, we're just...

**AARONOW**

We're just "talking" about it.

**MOSS**

We're just speaking about it.  
(pause)  
As an idea.

**AARONOW**

As an idea.

**MOSS**

Yes.

**AARONOW**

We're not actually talking about it.

25.

**MOSS**

No.

**AARONOW**

Talking about it as a...

**MOSS**

No.

**AARONOW**

As a robbery.

**MOSS**

As a "robbery"?! No.

**AARONOW**

Well. Well...

**MOSS**

Hey.

Pause.

**AARONOW**

So all this, um, you didn't,  
actually, you didn't go talk to  
Graff.

**MOSS**

Not actually, no.

Pause.

**AARONOW**

You didn't?

**MOSS**

No. Not actually.

**AARONOW**

Did you?

**MOSS**

What did you say?

**MOSS**

Yes.

(pause)

I said, "Not actually." The fuck  
you care, George? We're just  
talking...

**AARONOW**

We are?

26.

**MOSS**

Yes.

Pause.

**AARONOW**

Because, because, you know, it's a  
crime.

**MOSS**

That's right. It's a crime. It is a crime. It's also very safe.

**AARONOW**

You're actually talking about this?

**MOSS**

That's right.

Pause.

**AARONOW**

You're going to steal the leads?

**MOSS**

Have I said that?

Pause.

**AARONOW**

Are you?

Pause.

**MOSS**

Did I say that?

**AARONOW**

Did you talk to Graff?

**MOSS**

Is that what I said?

**AARONOW**

What did he say?

**MOSS**

What did he say? He'd buy them.

Pause.

**AARONOW**

You're going to steal the leads and sell the leads to him?

27.

Pause.

**MOSS**

Yes.

**AARONOW**

What will he pay?

**MOSS**

A buck a shot.

**AARONOW**

For five thousand?

**MOSS**

However they are, that's the deal.  
A buck a throw. Five thousand  
dollars. Split it half and half.

**AARONOW**

You're saying "me."

**MOSS**

Yes.

(pause)

Twenty-five hundred apiece. One  
night's work, and the job with  
Graff. Working the premium leads.

Pause.

**AARONOW**

A job with Graff.

**MOSS**

Is that what I said?

**AARONOW**

He'd give me a job.

**MOSS**

He would take you on. Yes.

Pause.

**AARONOW**

Is that the truth?

28.

**MOSS**

Yes. It is, George.

(pause)

Yes. It's a big decision.

(pause)

And it's a big reward.

(pause)

It's a big reward. For one night's  
work.

(pause)

But it's got to be tonight.

**AARONOW**

What?

**MOSS**

What? What? The leads.

**AARONOW**

You have to steal the leads tonight?

**MOSS**

That's right, the guys are moving them downtown. After the thirtieth. Murray and Mitch. After the contest.

**AARONOW**

You're, you're saying so you have to go in there tonight and...

**MOSS**

You...

**AARONOW**

I'm sorry?

**MOSS**

You.

Pause.

**AARONOW**

Me?

**MOSS**

You have to go in.

(pause)

You have to get the leads.

Pause.

**AARONOW**

I do?

29.

**MOSS**

Yes.

**AARONOW**

I...

**MOSS**

It's not something for nothing, George, I took you in on this, you have to go. That's your thing. I've made the deal with Graff. I can't go. I can't go in, I've spoken on this too much. I've got

a big mouth.

(pause)

"The fucking leads" et cetera, blah  
blah blah "...the fucking tight ass  
company..."

**AARONOW**

They'll know when you go over to  
Graff...

**MOSS**

What will they know? That I stole  
the leads? I didn't steal the  
leads, I'm going to the movies  
tonight with a friend, and then I'm  
going to the Como Inn. Why did I  
go to Graff? I got a better deal.  
Period. Let 'em prove something.  
They can't prove anything that's  
not the case.

Pause.

**AARONOW**

Dave.

**MOSS**

Yes.

**AARONOW**

You want me to break into the  
office tonight and steal the leads?

**MOSS**

Yes.

Pause.

**AARONOW**

No.

30.

**MOSS**

Oh, yes, George.

**AARONOW**

What does that mean?

**MOSS**

Listen to this. I have an alibi,  
I'm going to the Como Inn, why?  
Why? The place gets robbed,  
they're going to come looking for  
me. Why? Because I probably did  
it. Are you going to turn me in?

(pause)  
George? Are you going to turn me in?

**AARONOW**  
What if you don't get caught?

**MOSS**  
They come to you, you going to turn me in?

**AARONOW**  
Why would they come to me?

**MOSS**  
They're going to come to everyone.

**AARONOW**  
Why would I do it?

**MOSS**  
You wouldn't, George, that's why I'm talking to you. Answer me. They come to you. You going to turn me in?

**AARONOW**  
No.

**MOSS**  
Are you sure?

**AARONOW**  
Yes. I'm sure.

**MOSS**  
Then listen to this: I have to get those leads tonight. That's something I have to do. If I'm not at the movies...if I'm not eating over at the inn...If you don't do this, then I have to come in here...

31.

**AARONOW**  
...you don't have to come in...

**MOSS**  
...and rob the place...

**AARONOW**  
...I thought that we were only talking...

**MOSS**  
...they take me, then. They're

going to ask me who were my accomplices.

**AARONOW**

Me?

**MOSS**

Absolutely.

**AARONOW**

That's ridiculous.

**MOSS**

Well, to the law, you're an accessory. Before the fact.

**AARONOW**

I didn't ask to be.

**MOSS**

Then tough luck, George, because you are.

**AARONOW**

Why? Why, because you only told me about it?

**MOSS**

That's right.

**AARONOW**

Why are you doing this to me, Dave. Why are you talking this way to me? I don't understand. Why are you doing this at all...?

**MOSS**

That's none of your fucking business...

32.

**AARONOW**

Well, well, well, talk to me, we sat down to eat dinner, and here I'm a criminal...

**MOSS**

You went for it.

**AARONOW**

In the abstract...

**MOSS**

So I'm making it concrete.

**AARONOW**

Why?

**MOSS**

Why? Why you going to give me five grand?

**AARONOW**

Do you need five grand?

**MOSS**

Is that what I just said?

**AARONOW**

You need money? Is that the...

**MOSS**

Hey, hey, let's just keep it simple, what I need is not the...what do you need...?

**AARONOW**

What is the five grand?

(pause)

What is the, you said that we were going to split five...

**MOSS**

I lied.

(pause)

Alright? My end is my business. Your end's twenty-five. In or out. You tell me, you're out you take the consequences.

**AARONOW**

I do?

**MOSS**

Yes.

33.

Pause.

**AARONOW**

And why is that?

**MOSS**

Because you listened.

### **SCENE THREE**

The restaurant. Roma is seated alone at the booth. Lingk is at the booth next to him. Roma is talking to him.

**ROMA**

...all train compartments smell vaguely of shit. It gets so you don't mind it. That's the worst thing that I can confess. You know how long it took me to get there? A long time. When you die you're going to regret the things you don't do. You think you're queer...? I'm going to tell you something: we're all queer. You think that you're a thief? So what? You get befuddled by a middle-class morality...? Get shut of it. Shut it out. You cheated on your wife...? You did it, live with it.

(pause)

You fuck little girls, so be it. There's an absolute morality? Maybe. And then what? If you think there is, then be that thing. Bad people go to hell? I don't think so. If you think that, act that way. A hell exists on earth? Yes. I won't live in it. That's me. You ever take a dump made you feel you'd just slept for twelve hours...?

**LINGK**

Did I...?

**ROMA**

Yes.

**LINGK**

I don't know.

34.

**ROMA**

Or a piss...? A great meal fades in reflection. Everything else gains. You know why? 'Cause it's only food. This shit we eat, it keeps us going. But it's only food. The great fucks that you may have had. What do you remember about them?

**LINGK**

What do I...?

**ROMA**

Yes.

**LINGK**

Mmmm...

**ROMA**

I don't know. For me, I'm saying, what is it, it's probably not the orgasm. Some broads, forearms on your neck, something her eyes did. There was a sound she made...or, me, lying, in the, I'll tell you: me lying in bed; the next day she brought me café au lait. She gives me a cigarette, my balls feel like concrete. Eh? What I'm saying, what is our life?

(pause)

It's looking forward or it's looking back. And that's our life. That's it. Where is the moment?

(pause)

And what is it that we're afraid of? Loss. What else?

(pause)

The bank closes. We get sick, my wife died on a plane, the stock market collapsed...the house burnt down...what of these happen...? None on 'em. We worry anyway. What does this mean? I'm not secure. How can I be secure?

(pause)

Through amassing wealth beyond all measure? No. And what's beyond all measure? That's a sickness. That's a trap. There is no measure. Only greed. How can we act?

**(MORE)**

35.

**ROMA (CONT'D)**

The right way, we would say, to deal with this: "There is a one-in-a-million chance that so and so will happen...Fuck it, it won't happen to me..." No. We know that's not the right way I think.

(pause)

We say the correct way to deal with this is "There is a one-in-so-and-so chance this will happen...God protect me. I am powerless, let it not happen to me..." But no to that. I say. There's something else. What is it? "If it happens, AS IT MAY for that is not within our powers, I will deal with it, just

as I do today with what draws my concern today." I say this is how we must act. I do those things which seem correct to me today. I trust myself. And if security concerns me, I do that which today I think will make me secure. And every day I do that, when that day arrives that I need a reserve, [a] odds are that I have it, and [b] the true reserve that I have is the strength that I have of acting each day without fear.

(pause)

According to the dictates of my mind.

(pause)

Stocks, bonds, objects of art, real estate. Now: what are they?

(pause)

An opportunity. To what? To make money? Perhaps. To lose money? Perhaps. To "indulge" and to "learn" about ourselves? Perhaps. So fucking what? What isn't? They're an opportunity. That's all. They're an event. A guy comes up to you, you make a call, you send in a brochure, it doesn't matter, "There're these properties I'd like for you to see." What does it mean? What you want it to mean.

**(MORE)**

36.

**ROMA (CONT'D)**

(pause)

Money?

(pause)

If that's what it signifies to you. Security?

(pause)

Comfort?

(pause)

All it is is THINGS THAT HAPPEN TO **YOU.**

(pause)

That's all it is. How are they different?

(pause)

Some poor newly married guy gets run down by a cab. Some busboy wins the lottery.

(pause)

All it is, it's a carnival. What's

special...what draws us?

(pause)

We're all different.

(pause)

We're not the same.

(pause)

We are not the same.

(pause)

Hmmm.

(pause, sighs)

It's been a long day.

(pause)

What are you drinking?

**LINGK**

Gimlet.

**ROMA**

Well, let's have a couple more. My name is Richard Roma, what's yours?

**LINGK**

Lingk. James Lingk.

**ROMA**

James. I'm glad to meet you.

(they shake hands)

I'm glad to meet you, James.

(pause)

I want to show you something.

(pause)

It might mean nothing to you...and it might not.

**(MORE)**

37.

**ROMA (CONT'D)**

I don't know. I don't know anymore.

(pause. He takes out

a small map and

spreads it on a table)

What is that? Florida. Glengarry

Highlands. Florida. "Florida.

Bullshit." And maybe that's true;

and that's what I said: but look

here: what is this? This is a

piece of land. Listen to what I'm

going to tell you now:

The real estate office. Ransacked. A broken plateglass window boarded up, glass all over the floor. Aaronow and Williamson standing around, smoking.

Pause.

**AARONOW**

People used to say that there are numbers of such magnitude that multiplying them by two made no difference.

Pause.

**WILLIAMSON**

Who used to say that?

**AARONOW**

In school.

Pause. Baylen, a detective, comes out of the inner office.

**BAYLEN**

Alright...?

Roma enters from the street.

**ROMA**

Williamson...Williamson, they stole the contracts...?

**BAYLEN**

Excuse me, sir...

**ROMA**

Did they get my contracts?

**WILLIAMSON**

They got...

38.

**BAYLEN**

Excuse me, fella.

**ROMA**

...did they...

**BAYLEN**

Would you excuse us, please...?

**ROMA**

Don't fuck with me, fella. I'm talking about a fuckin' Cadillac car that you owe me...

**WILLIAMSON**

They didn't get your contract. I filed it before I left.

**ROMA**

They didn't get my contracts.

**WILLIAMSON**

They--excuse me...

He goes back into inner room with the Detective.

**ROMA**

Oh, fuck. Fuck.

(he starts kicking  
the desk)

**FUCK FUCK FUCK! WILLIAMSON!!!**

**WILLIAMSON!!!**

(goes to the door  
Williamson went into,  
tries the door; it's locked)

**OPEN THE FUCKING...WILLIAMSON...**

**BAYLEN**

(coming out)

Who are you?

Williamson comes out.

**WILLIAMSON**

They didn't get the contracts.

**ROMA**

Did they...

**WILLIAMSON**

They got, listen to me...

**ROMA**

The...

39.

**WILLIAMSON**

Listen to me: They got some of them.

**ROMA**

Some of them...

**BAYLEN**

Who told you...?

**ROMA**

Who told me wh...? You've got a  
fuckin', you've...a...who is  
this...? You've got a board-up on  
the window...Moss told me.

**BAYLEN**

(looking back toward  
the inner office)

Moss...Who told him?

**ROMA**

How the fuck do I know?  
(to Williamson)  
What...talk to me.

**WILLIAMSON**

They took some of the con...

**ROMA**

...some of the contracts...Lingk.  
James Lingk. I closed...

**WILLIAMSON**

You closed him yesterday.

**ROMA**

Yes.

**WILLIAMSON**

It went down. I filed it.

**ROMA**

You did?

**WILLIAMSON**

Yes.

**ROMA**

Then I'm over the fucking top and  
you owe me a Cadillac.

**WILLIAMSON**

I...

40.

**ROMA**

And I don't want any fucking shit  
and I don't give a shit, Lingk puts  
me over the top, you filed it,  
that's fine, any other shit kicks  
out you go back. You...you reclose  
it, 'cause I closed it and you...you  
owe me the car.

**BAYLEN**

Would you excuse us, please.

**AARONOW**

I, um, and may...maybe they're in...  
they're in...you should, John, if  
we're ins...

**WILLIAMSON**

I'm sure that we're insured,

George...  
(going back inside)

**ROMA**

Fuck insured. You owe me a car.

**BAYLEN**

(stepping back into  
the inner room)  
Please don't leave. I'm going to  
talk to you. What's your name?

**ROMA**

Are you talking to me?

Pause.

**BAYLEN**

Yes.

Pause.

**ROMA**

My name is Richard Roma.

Baylen goes back into the inner room.

**AARONOW**

I, you know, they should be insured.

**ROMA**

What do you care...?

41.

**AARONOW**

Then, you know, they wouldn't be so  
ups...

**ROMA**

Yeah. That's swell. Yes. You're  
right.

(pause)

How are you?

**AARONOW**

I'm fine. You mean the board? You  
mean the board...?

**ROMA**

I don't...yes. Okay, the board.

**AARONOW**

I'm, I'm, I'm, I'm fucked on the  
board. You. You see how...I...

(pause)  
I can't...my mind must be in other  
places. 'Cause I can't do any...

**ROMA**

What? You can't do any what?

Pause.

**AARONOW**

I can't close 'em.

**ROMA**

Well, they're old. I saw the shit  
that they were giving you.

**AARONOW**

Yes.

**ROMA**

Huh?

**AARONOW**

Yes. They are old.

**ROMA**

They're ancient.

**AARONOW**

Clear...

**ROMA**

Clear Meadows. That shit's dead.

42.

Pause.

**AARONOW**

It is dead.

**ROMA**

It's a waste of time.

**AARONOW**

Yes.

(long pause)  
I'm no fucking good.

**ROMA**

That's...

**AARONOW**

Everything I...you know...

**ROMA**

That's not...Fuck that shit, George.  
You're a, hey, you had a bad month.  
You're a good man, George.

**AARONOW**

I am?

**ROMA**

You hit a bad streak. We've all...  
look at this: fifteen units Mountain  
View, the fucking things get stole.

**AARONOW**

He said he filed...

**ROMA**

He filed half of them, he filed the  
big one. All the little ones, I  
have, I have to go back and...ah,  
fuck, I got to go out like a  
fucking schmuck hat in my hand and  
reclose the...

(pause)

I mean, talk about a bad streak.  
That would sap anyone's self  
confi... I got to go out and  
reclose all my... Where's the phones?

**AARONOW**

They stole...

**ROMA**

They stole the...

43.

**AARONOW**

What. What kind of outfit are we  
running where...where anyone...

**ROMA**

(to himself)

They stole the phones.

**AARONOW**

Where criminals can come in here...  
they take the...

**ROMA**

They stole the phones. They stole  
the leads. They're...Christ.

(pause)

What am I going to do this month?  
Oh, shit...

(starts for the door)

**AARONOW**

You think they're going to catch...  
where are you going?

**ROMA**

Down the street.

**WILLIAMSON**

(sticking his head  
out of the door)  
Where are you going?

**ROMA**

To the restaura...what do you  
fucking...?

**WILLIAMSON**

Aren't you going out today?

**ROMA**

With what?  
(pause)  
With what, John, they took the  
leads...

**WILLIAMSON**

I have the stuff from last year's...

**ROMA**

Oh. Oh. Oh, your "nostalgia"  
file, they's fine. No. Swell.  
'Cause I don't have to...

44.

**WILLIAMSON**

...you want to go out today...?

**ROMA**

'Cause I don't have to eat this  
month. No. Okay. Give 'em to  
me...  
(to himself)  
Fucking Mitch and Murray going to  
shit a br...what am I going to do  
all...

Williamson starts back into the office. He is accosted by  
Aaronow.

**AARONOW**

Were the leads...

**ROMA**

...what am I going to do all month...

**AARONOW**

Were the leads insured?

**WILLIAMSON**

I don't know, George, why?

**AARONOW**

'Cause, you know, 'cause they weren't, I know that Mitch and Murray uh...

Pause.

**WILLIAMSON**

What?

**AARONOW**

That they're going to be upset.

**WILLIAMSON**

That's right.  
(going back into his  
office. Pause. To Roma)  
You want to go out today...?

Pause. Williamson returns to his office.

**AARONOW**

He said we're all going to have to go talk to the guy.

**ROMA**

What?

45.

**AARONOW**

He said we...

**ROMA**

To the cops?

**AARONOW**

Yeah.

**ROMA**

Yeah. That's swell. Another waste of time.

**AARONOW**

A waste of time? Why?

**ROMA**

Why? 'Cause they aren't going to find the guy.

**AARONOW**

The cops?

**ROMA**

Yes. The cops. No.

**AARONOW**

They aren't?

**ROMA**

No.

**AARONOW**

Why don't you think so?

**ROMA**

Why? Because they're stupid.  
"Where were you last night..."

**AARONOW**

Where were you?

**ROMA**

Where was I?

**AARONOW**

Yes.

**ROMA**

I was at home, where were you?

**AARONOW**

At home.

46.

**ROMA**

See...? Were you the guy who broke  
in?

**AARONOW**

Was I?

**ROMA**

Yes.

**AARONOW**

No.

**ROMA**

Then don't sweat it, George, you  
know why?

**AARONOW**

No.

**ROMA**

You have nothing to hide.

**AARONOW**

(pause)

When I talk to the police, I get nervous.

**ROMA**

Yeah. You know who doesn't?

**AARONOW**

No, who?

**ROMA**

Thieves.

**AARONOW**

Why?

**ROMA**

They're inured to it.

**AARONOW**

You think so?

**ROMA**

Yes.

Pause.

**AARONOW**

But what should I tell them?

47.

**ROMA**

The truth, George. Always tell the truth. It's the easiest thing to remember.

Williamson comes out of the office with leads. Roma takes one, reads it.

**ROMA**

Patel? Ravidam Patel? How am I going to make a living on thses deadbeat wogs? Where did you get this, from the morgue?

**WILLIAMSON**

If you don't want it, give it back.

**ROMA**

I don't "want" it, if you catch my

drift.

**WILLIAMSON**

I'm giving you three leads. You...

**ROMA**

What's the fucking point in any case...? What's the point. I got to argue with you, I got to knock heads with the cops, I'm busting my balls, sell you dirt to fucking deadbeats money in the mattress, I come back you can't even manage to keep the contracts safe, I have to go back and close them again...What the fuck am I wasting my time, fuck this shit. I'm going out and reclose last week's...

**WILLIAMSON**

The word from Murray is: leave them alone. If we need a new signature he'll go out himself, he'll be the president, just come in, from out of town...

**ROMA**

Okay, okay, okay, gimme this shit. Fine.

(takes the leads)

**WILLIAMSON**

Now, I'm giving you three...

48.

**ROMA**

Three? I count two.

**WILLIAMSON**

Three.

**ROMA**

Patel? Fuck you. Fuckin' Shiva handed him a million dollars, told him "sign the deal," he wouldn't sign. And Vishnu, too. Into the bargain. Fuck that, John. You know your business, I know mine. Your business is being an asshole, and I find out whose fucking cousin you are, I'm going to go to him and figure out a way to have your ass... fuck you--I'll wait for the new leads.

Shelly Levene enters.

**LEVENE**

Get the chalk. Get the chalk...get the chalk! I closed 'em! I closed the cocksucker. Get the chalk and put me on the board. I'm going to Hawaii! Put me on the Cadillac board, Williamson! Pick up the fuckin' chalk. Eight units. Mountain View...

**ROMA**

You sold eight Mountain View?

**LEVENE**

You bet your ass. Who wants to go to lunch? Who wants to go to lunch? I'm buying.

(slaps contract down  
on Williamson's desk)

Eighty-two fucking grand. And twelve grand in commission. John.

(pause)

On fucking deadbeat magazine subscription leads.

**WILLIAMSON**

Who?

49.

**LEVENE**

(pointing to contract)  
Read it. Bruce and Harriett Nyborg.  
(looking around)  
What happened here?

**AARONOW**

Fuck. I had them on River Glen.

Levene looks around.

**LEVENE**

What happened?

**WILLIAMSON**

Somebody broke in.

**ROMA**

Eight units?

**LEVENE**

That's right.

**ROMA**

Shelly...!

**LEVENE**

Hey, big fucking deal. Broke a bad streak...

**AARONOW**

Shelly, the Machine, Levene.

**LEVENE**

You...

**AARONOW**

That's great.

**LEVENE**

Thank you, George.

Baylen sticks his head out of the room; calls in, "Aaronow."  
Aaronow goes into the side room.

**LEVENE**

Williamson, get on the phone, call Mitch...

**ROMA**

They took the phones...

**LEVENE**

They...

50.

**BAYLEN**

Aaronow...

**ROMA**

They took the typewriters, they took the leads, they took the cash, they took the contracts...

**LEVENE**

Wh...wh...Wha...?

**AARONOW**

We had a robbery.  
(goes into the inner room)

**LEVENE**

(pause)  
When?

**ROMA**

Last night, this morning.

Pause.

**LEVENE**

They took the leads?

**ROMA**

Mmm.

Moss comes out of the interrogation.

**MOSS**

Fuckin' asshole.

**ROMA**

What, they beat you with a rubber bat?

**MOSS**

Cop couldn't find his dick two hands and a map. Anyone talks to this guy's an asshole...

**ROMA**

You going to turn State's?

**MOSS**

Fuck you, Ricky. I ain't going out today. I'm going home. I'm going home because nothing's accomplished here...Anyone talks to this guy is...

51.

**ROMA**

Guess what the Machine did?

**MOSS**

Fuck the Machine.

**ROMA**

Mountain View. Eight units.

**MOSS**

Fuckin' cop's got no right talk to me that way. I didn't rob the place...

**ROMA**

You hear what I said?

**MOSS**

Yeah. He closed a deal.

**ROMA**

Eight units. Mountain View.

**MOSS**  
(to Levene)  
You did that?

**LEVENE**  
Yeah.

Pause.

**MOSS**  
Fuck you.

**ROMA**  
Guess who?

**MOSS**  
When...

**LEVENE**  
Just now.

**ROMA**  
Guess who?

**MOSS**  
You just this morning...

**ROMA**  
Harriet and blah blah Nyborg.

52.

**MOSS**  
You did that?

**LEVENE**  
Eighty-two thousand dollars.

Pause.

**MOSS**  
Those fuckin' deadbeats...

**LEVENE**  
My ass. I told 'em.  
(to Roma)  
Listen to this: I said...

**MOSS**  
Hey, I don't want to hear your  
fucking war stories...

**ROMA**  
Fuck you, Dave...

**LEVENE**

"You have to believe in yourself...  
you"--look--"alright...?"

**MOSS**

(to Williamson)  
Give me some leads. I'm going  
out... I'm getting out of...

**LEVENE**

"...you have to believe in  
yourself..."

**MOSS**

Na, fuck the leads, I'm going home.

**LEVENE**

"Bruce, Harriet...Fuck me, believe  
in yourself..."

**ROMA**

We haven't got a lead...

**MOSS**

Why not?

**ROMA**

They took 'em...

53.

**MOSS**

Hey, they're fuckin' garbage any  
case...This whole goddamn...

**LEVENE**

"...You look around, you say, 'This  
one has so-and-so, and I have  
nothing..."

**MOSS**

Shit.

**LEVENE**

"'Why? Why don't I get the  
opportunities...?"

**MOSS**

And did they steal the contracts...?

**ROMA**

Fuck you care...?

**LEVENE**

"I want to tell you something,  
Harriet..."

**MOSS**

...the fuck is that supposed to mean...?

**LEVENE**

Will you shut up, I'm telling you this...

Aaronow sticks his head out.

**AARONOW**

Can we get some coffee...?

**MOSS**

How ya doing?

Pause.

**AARONOW**

Fine.

**MOSS**

Uh-huh.

**AARONOW**

If anyone's going, I could use some coffee.

54.

**LEVENE**

"You do get the..."

(to Roma)

Huh? Huh?

**MOSS**

Fuck is that supposed to mean?

**LEVENE**

"You do get the opportunity...You get them. As I do, as anyone does..."

**MOSS**

Ricky?...That I don't care they stole the contracts?

Pause.

**LEVENE**

I got 'em in the kitchen. I'm eating her crumb cake.

**MOSS**

What does that mean?

**ROMA**

It means, Dave, you haven't closed a good one in a month, none of my business, you want to push me to answer you.

(pause)

And so you haven't got a contract to get stolen or so forth.

**MOSS**

You have a mean streak in you, Ricky, you know that...?

**LEVENE**

Rick. Let me tell you. Wait, we're in the...

**MOSS**

Shut the fuck up.

(pause)

Ricky. You have a mean streak in you...

(to Levene)

And what the fuck are you babbling about...?

**(MORE)**

55.

**MOSS (CONT'D)**

(to Roma)

Bring that shit up. Of my volume. You were on a bad one and I brought it up to you you'd harbor it.

(pause)

You'd harbor it a long long while. And you'd be right.

**ROMA**

Who said "Fuck the Machine"?

**MOSS**

"Fuck the Machine"? "Fuck the Machine"? What is this. Courtesy class...? You're fucked, Rick--are you fucking nuts? You're hot, so you think you're the ruler of this place...?! You want to...

**LEVENE**

Dave...

**MOSS**

...Shut up. Decide who should be dealt with how? Is that the thing?

I come into the fuckin' office today, I get humiliated by some jagoff cop. I get accused of...I get this shit thrown in my face by you, you geniune shit, because you're top name on the board...

**ROMA**

Is that what I did? Dave? I humiliated you? My God...I'm sorry...

**MOSS**

Sittin' on top of the world, sittin' on top of the world, everything's fucking peachfuzz...

**ROMA**

Oh, and I don't get a moment to spare for a bust-out humanitarian down on his luck lately. Fuck you, Dave, you know you got a big mouth, and you make a close the whole place stinks with your farts for a week. "How much you just ingested," what a big man you are, "Hey, let me buy you a pack of gum.

**(MORE)**

56.

**ROMA (CONT'D)**

I'll show you how to chew it." Your pal closes, all that comes out of your mouth is bile, how fucked up you are...

**MOSS**

Who's my pal...? And what are you, Ricky, huh, what are you, Bishop Sheean? Who the fuck are you, Mr. Slick...? What are you, friend to the workingman? Big deal. Fuck you, you got the memory a fuckin' fly. I never liked you.

**ROMA**

What is this, your farewell speech?

**MOSS**

I'm going home.

**ROMA**

Your farewell to the troops?

**MOSS**

I'm not going home. I'm going to Wisconsin.

**ROMA**

Have a good trip.

**MOSS**

(simultaneously with "trip")  
And fuck you. Fuck the lot of you.  
Fuck you all.

Moss exits. Pause.

**ROMA**

(to Levene)  
You were saying?  
(pause)  
Come on. Come on, you got them in the kitchen, you got the stats spread out, you're in your shirt-sleeves, you can smell it. Huh? Snap out of it, you're eating her crumb cake.

Pause.

**LEVENE**

I'm eating her crumb cake...

57.

**ROMA**

How was it...?

**LEVENE**

From the store.

**ROMA**

Fuck her...

**LEVENE**

"What we have to do is admit to ourself that we see that opportunity...and take it.  
(pause)  
And that's it." And we sit there.  
(pause)  
I got the pen out...

**ROMA**

"Always be closing..."

**LEVENE**

That's what I'm saying. The old ways. The old ways...convert the motherfucker...sell him...sell

him... make him sign the check.

(pause)

The...Bruce, Harriet...the kitchen, blah: they got their money in government bonds...I say fuck it, we're going to go the whole route. I plat it out eight units. Eighty-two grand. I tell them. "This is now. This is that thing that you've been dreaming of, you're going to find that suitcase on the train, the guy comes in the door, the bag that's full of money. This is it, Harriett..."

**ROMA**

(reflectively)

Harriett...

**LEVENE**

Bruce..."I don't want to fuck around with you. I don't want to go round this, and pussyfoot around the thing, you have to look back on this. I do, too. I came here to do good for you and me. For both of us. Why take an interim position?

**(MORE)**

58.

**LEVENE (CONT'D)**

The only arrangement I'll accept is full investment. Period. The whole eight units. I know that you're saying 'be safe,' I know what you're saying. I know if I left you to yourselves, you'd say 'come back tomorrow,' and when I walked out that door, you'd make a cup of coffee...you'd sit down...and you'd think 'let's be safe...' and not to disappoint me you'd go one unit or maybe two, because you'd become scared because you'd met possibility. But this won't do, and that's not the subject..." Listen to this, I actually said this. "That's not the subject of our evening together." Now I handed them the pen. I held it in my hand. I turned the contract, eight units eighty-two grand. "Now I want you to sign."

(pause)

I sat there. Five minutes. Then,

I sat there, Ricky, twenty-two minutes by the kitchen clock.

(pause)

Twenty-two minutes by the kitchen clock. Not a word, not a motion. What am I thinking? "My arm's getting tired?" No. I did it. I did it. Like in the old says, Ricky. Like I was taught... Like, like, like I used to do...I did it.

**ROMA**

Like you taught me...

**LEVENE**

Bullshit, you're...No. That's raw... well, if I did, then I'm glad I did. I, well. I locked on them. All on them, nothing on me. All my thoughts are on them. I'm holding the last thought that I spoke: "Now is the time."

(pause)

They signed, Ricky. It was great. It was fucking great. It was like they wilted all at once. No gesture...nothing. Like together.

**(MORE)**

59.

**LEVENE (CONT'D)**

They, I swear to God, they both kind of imperceptibly slumped. And he reaches and takes the pen and signs, he passes it to her, she signs. It was so fucking solemn. I just let it sit. I nod like this. I nod again. I grasp his hands. I shake his hands. I grasp her hands. I nod at her like this. "Bruce...Harriet..." I'm beaming at them. I'm nodding like this. I point back in the living room, back to the sideboard.

(pause)

I didn't fucking know there was a sideboard there!! He goes back, he brings us a drink. Little shot glasses. A pattern in 'em. And we toast. In silence.

Pause.

**ROMA**

That was a great sale, Shelly.

Pause.

**LEVENE**

Ah, fuck. Leads! Leads!  
Williamson!  
    (Williamson sticks  
    his head out of the office)  
Send me out! Send me out!

**WILLIAMSON**

The leads are coming.

**LEVENE**

Get 'em to me!

**WILLIAMSON**

I talked to Murray and Mitch an  
hour ago. They're coming in, you  
understand they're a bit upset over  
this morning's...

**LEVENE**

Did you tell 'em my sale?

60.

**WILLIAMSON**

How could I tell 'em your sale? Eh?  
I don't have a tel...I'll tell 'em  
your sale when they bring in the  
leads. Alright? Shelly. Alright?  
We had a little... You closed a  
deal. You made a good sale. Fine.

**LEVENE**

It's better than a good sale. It's  
a...

**WILLIAMSON**

Look: I have a lot of things on my  
mind, they're coming in, alright,  
they're very upset, I'm trying to  
make some sense...

**LEVENE**

All that I'm telling you: that one  
thing you can tell them it's a  
remarkable sale.

**WILLIAMSON**

The only thing remarkable is who  
you made it to.

**LEVENE**

What does that fucking mean?

**WILLIAMSON**

That if the sale sticks, it will be a miracle.

**LEVENE**

Why should the sale not stick? Hey, fuck you. That's what I'm saying. You have no idea of your job. A man's his job and you're fucked at yours. You hear what I'm saying to you? Your "end of month board..." You can't run an office. I don't care. You don't know what it is, you don't have the sense, you don't have the balls. You ever been on a sit? Ever? Has this cocksucker ever been...you ever sit down with a cust...

**WILLIAMSON**

I were you, I'd calm down, Shelly.

61.

**LEVENE**

Would you? Would you...? Or you're gonna what, fire me?

**WILLIAMSON**

It's not impossible.

**LEVENE**

On an eighty-thousand dollar day? And it ain't even noon.

**ROMA**

You closed 'em today?

**LEVENE**

Yes. I did. This morning.

(to Williamson)

What I'm saying to you: things can change. You see? This is where you fuck up, because this is something you don't know. You can't look down the road. And see what's coming. Might be someone else, John. It might be someone new, eh? Someone new. And you can't look back. 'Cause you don't know history. You ask them. When we were at Rio Rancho, who was top man? A month...? Two months...? Eight months in twelve for three years in a row. You know what that

means? You know what that means?  
Is that luck? Is that some, some,  
some purloined leads? That's skill.  
That's talent, that's, that's...

**ROMA**

...yes...

**LEVENE**

...and you don't remember. 'Cause  
you weren't around. That's cold  
calling. Walk up to the door. I  
don't even know their name. I'm  
selling something they don't even  
want. You talk about soft sell...  
before we had a name for it...before  
we called it anything, we did it.

**ROMA**

That's right, Shel.

62.

**LEVENE**

And, and, and, I did it. And I put  
a kid through school.  
She...and...Cold calling, fella.  
Door to door. But you don't know.  
You don't know. You never heard of  
a streak. You never heard of  
"marshaling your sales force..."  
What are you, you're a secretary,  
John. Fuck you. That's my message  
for you. Fuck you and kiss my ass.  
You don't like it, I'll go talk to  
Jerry Graff. Period. Fuck you.  
Put me on the board. And I want  
three worthwhile leads today and I  
don't want any bullshit about them  
and I want 'em close together  
'cause I'm going to hit them all  
today. That's all I have to say to  
you.

**ROMA**

He's right, Williamson.

Williamson goes into a side office. Pause.

**LEVENE**

It's not right. I'm sorry, and  
I'll tell you who's to blame is  
Mitch and Murray.

Roma sees something outside the window.

**ROMA**

(sotto)  
Oh, Christ.

**LEVENE**

The hell with him. We'll go to lunch, the leads won't be up for...

**ROMA**

You're a client. I just sold you five waterfront Glengarry Farms. I rub my head, throw me the cue "Kenilworth."

**LEVENE**

What is it?

**ROMA**

Kenilw...

Ling enters the office.

63.

**ROMA**

(to Levene)  
I own the property, my mother owns the property, I put her into it. I'm going to show you on the plats. You look when you get home A-3 through A-14 and 26 through 30. You take your time and if you still feel.

**LEVENE**

No, Mr. Roma. I don't need the time, I've made a lot of investments in the last...

**LINGK**

I've got to talk to you.

**ROMA**

(looking up)  
Jim! What are you doing here? Jim Ling, D. Ray Morton...

**LEVENE**

Glad to meet you.

**ROMA**

I just put Jim into Black Creek...are you acquainted with...

**LEVENE**

No...Black Creek. Yes. In Florida?

**ROMA**

Yes.

**LEVENE**

I wanted to speak with you about...

**ROMA**

Well, we'll do that this weekend.

**LEVENE**

My wife told me to look into...

**ROMA**

Beautiful. Beautiful rolling land.  
I was telling Jim and Jinny, Ray, I  
want to tell you something.

(to Levene)

You, Ray, you eat in a lot of  
restaurants. I know you do...

**(MORE)**

64.

**ROMA (CONT'D)**

(to Lingk)

Mr. Morton's with American Express...  
he's...

(to Levene)

I can tell Jim what you do...?

**LEVENE**

Sure.

**ROMA**

Ray is director of all European  
sales and services for American  
Ex...

(to Levene)

But I'm saying you haven't had a  
meal until you've tasted...I was at  
the Links' last...as a matter of  
fact, what was that service feature  
you were talking about...?

**LEVENE**

Which...

**ROMA**

"Home Cooking"...what did you call  
it, you said it...it was a tag  
phrase that you had,,,

**LEVENE**

Uh...

**ROMA**

Home...

**LEVENE**

Home cooking...

**ROMA**

The monthly interview...?

**LEVENE**

Oh! For the magazine...

**ROMA**

Yes. Is this something that I can talk ab...

**LEVENE**

Well, it isn't coming out until the February iss...sure. Sure, go ahead, Ricky.

65.

**ROMA**

You're sure?

**LEVENE**

(nods)

Go ahead.

**ROMA**

Well, Ray was eating at one of his company's men's home in France...the man's French, isn't he?

**LEVENE**

No, his wife is.

**ROMA**

Ah. Ah, his wife is. Ray: what time do you have...?

**LEVENE**

Twelve-fifteen.

**ROMA**

Oh! My God...I've got to get you on the plane!

**LEVENE**

Didn't I say I was taking the two o'...

**ROMA**

No. You said the one. That's why you said we couldn't talk till

Kenilworth.

**LEVENE**

Oh, my God, you're right! I'm on the one...

(getting up)

Well, let's scoot...

**LINGK**

I've got to talk to you...

**ROMA**

I've got to get Ray to O'Hare...

(to Levene)

Come on, let's hustle...

(over his shoulder)

John! Call American Express in Pittsburgh for Mr. Morton, will you, tell them he's on the one o'clock.

**(MORE)**

66.

**ROMA (CONT'D)**

(to Link)

I'll see you...Christ, I'm sorry you came all the way in...I'm running Ray over to O'Hare...You wait here, I'll...no.

(to Levene)

I'm meeting your man at the bank...

(to Link)

I wish you'd phoned...I'll tell you, wait: are you and Jinny going to be home tonight?

(rubs forehead)

**LINGK**

I...

**LEVENE**

Rick.

**ROMA**

What?

**LEVENE**

Kenilworth...?

**ROMA**

I'm sorry...?

**LEVENE**

Kenilworth.

**ROMA**

Oh, God...Oh, God...

(Roma takes Lingk  
aside, sotto)

Jim, excuse me...Ray, I told you,  
who he is is the senior vice-  
president American Express. His  
family owns 32 per...Over the past  
years I've sold him...I can't tell  
you the dollar amount, but quite a  
lot of land. I promised five weeks  
ago that I'd go to the wife's  
birthday party in Kenilworth  
tonight.

(sighs)

I have to go. You understand.  
They treat me like a member of the  
family, so I have to go.

**(MORE)**

67.

**ROMA (CONT'D)**

It's funny, you know, you get a  
picture of the Corporation-Type  
Company Man, all business...this  
man, no. We'll go out to his home  
sometime. Let's see.

(he checks his datebook)

Tomorrow. No. Tomorrow, I'm in  
L.A....Monday...I'll take you to  
lunch, where would you like to go?

**LINGK**

My wife...

Roma rubs his head.

**LEVENE**

(standing in the door)

Rick...?

**ROMA**

I'm sorry, Jim. I can't talk now.  
I'll call you tonight...I'm sorry.  
I'm coming, Ray.

(starts for the door)

**LINGK**

My wife said I have to cancel the  
deal.

**ROMA**

It's a common reaction, Jim. I'll

tell you what it is, and I know that that's why you married her. One of the reasons is prudence. It's a sizable investment. One thinks twice...it's also something women have. It's just a reaction to the size of the investment. Monday, if you'd invite me for dinner again...

(to Levene)

This woman can cook...

**LEVENE**

(simultaneously)

I'm sure she can...

68.

**ROMA**

(to Lingk)

We're going to talk. I'm going to tell you something. Because

(sotto)

there's something about your acreage I want you to know. I can't talk about it now. I really shouldn't. And, in fact, by law, I...

(shrugs, resigned)

The man next to you, he bought his lot at forty-two, he phoned to say that he'd already had an offer...

Roma rubs his head.

**LEVENE**

Rick...?

**ROMA**

I'm coming, Ray...what a day! I'll call you this evening, Jim. I'm sorry you had to come in...Monday, lunch.

**LINGK**

My wife...

**LEVENE**

Rick, we really have to go.

**LINGK**

My wife...

**ROMA**

Monday.

**LINGK**

She called the consumer...the attorney, I don't know. The attorney gen...they said we have three days...

**ROMA**

Who did she call?

**LINGK**

I don't know, the attorney gen... the...some consumer office, um...

**ROMA**

Why did she do that, Jim?

69.

**LINGK**

I don't know.  
(pause)  
They said we have three days.  
(pause)  
They said we have three days.

**ROMA**

Three days.

**LINGK**

To...you know.

Pause.

**ROMA**

No, I don't know. Tell me.

**LINGK**

To change our minds.

**ROMA**

Of course you have three days.

Pause.

**LINGK**

So we can't talk Monday.

Pause.

**ROMA**

Jim, Jim, you saw my book...I can't, you saw my book...

**LINGK**

But we have to before Monday. To get our money ba...

**ROMA**

Three business days. They mean  
three business days.

**LINGK**

Wednesday, Thursday, Friday.

**ROMA**

I don't understand.

**LINGK**

That's what they are. Three  
business...I wait till Monday, my  
time limit runs out.

70.

**ROMA**

You don't count Saturday.

**LINGK**

I'm not.

**ROMA**

No, I'm saying you don't include  
Saturday...in your three days.  
It's not a business day.

**LINGK**

But I'm not counting it.

(pause)

Wednesday. Thursday. Friday. So  
it would have elapsed.

**ROMA**

What would have elapsed?

**LINGK**

If we wait till Mon...

**ROMA**

When did you write the check?

**LINGK**

Yest...

**ROMA**

What was yesterday?

**LINGK**

Tuesday.

**ROMA**

And when was that check cashed?

**LINGK**

I don't know.

**ROMA**

What was the earliest it could have been cashed?

Pause.

**LINGK**

I don't know.

71.

**ROMA**

Today.

(pause)

Today. Which, in any case, it was not, as there were a couple of points on the agreement I wanted to go over with you in any case.

**LINGK**

The check wasn't cashed?

**ROMA**

I just called downtown, and it's on their desk.

**LEVENE**

Rick...

**ROMA**

One moment, I'll be right with you.

(to Lingk)

In fact, a...one point, which I spoke to you of which

(looks around)

I can't talk to you about here.

Detective puts his head out of the doorway.

**BAYLEN**

Levene!!!

**LINGK**

I, I...

**ROMA**

Listen to me, the statute, it's for your protection. I have no complaints with that, in fact, I was a member of the board when we drafted it, so quite the opposite. It says that you can change your mind three working days from the

time the deal is closed.

**BAYLEN**

Levene!

**ROMA**

Which, wait a second, which is not until the check is cashed.

**BAYLEN**

Levene!!

72.

Aaronow comes out of the Detective's office.

**AARONOW**

I'm through, with this fucking meshugaas. No one should talk to a man that way. How are you talking to me that...?

**BAYLEN**

Levene!

Williamson puts his head out of the office.

**AARONOW**

...how can you talk to me that... that...

**LEVENE**

(to Roma)  
Rick, I'm going to flag a cab.

**AARONOW**

I didn't rob...

Williamson sees Levene.

**WILLIAMSON**

Shelly: get in the office.

**AARONOW**

I didn't...why should I..."Where were you last..." Is anybody listening to me...? Where's Moss...? Where...?

**BAYLEN**

Levene?

(to Williamson)  
Is this Lev...

Baylen accosts Lingk.

**LEVENE**

(taking Baylen into  
the office)

Ah. Ah. Perhaps I can advise you  
on that...

(to Roma and Lingk,  
as he exits)

Excuse us, will you...?

73.

**AARONOW**

(simultaneous with  
Levene's speech above)

...Come in here...I work here, I  
don't come in here to be  
mistreated...

**WILLIAMSON**

Go to lunch, will you...

**AARONOW**

I want to work today, that's why I  
came...

**WILLIAMSON**

The leads come in, I'll let...

**AARONOW**

...that's why I came in. I thought  
I...

**WILLIAMSON**

Just go to lunch.

**AARONOW**

I don't want to go to lunch.

**WILLIAMSON**

Go to lunch, George.

**AARONOW**

Where does he get off to talk that  
way to a working man? It's not...

**WILLIAMSON**

(buttonholes him)

Will you take it outside, we have  
people trying to do business here...

**AARONOW**

That's what, that's what, that's  
what I was trying to do.

(pause)

That's why I came in...I meet  
gestapo tac...

**WILLIAMSON**

(going back into his office)  
Excuse me...

74.

**AARONOW**

I meet gestapo tactics...I meet  
gestapo tactics...That's not  
right... No man has the right  
to..."Call an attorney," that means  
you're guilt... you're under  
sus..."Co...", he says, "cooperate"  
or we'll go downtown. That's  
not...as long as I've...

**WILLIAMSON**

(bursting out of his office)  
Will you get out of here. Will you  
get out of here. Will you. I'm  
trying to run an office here. Will  
you go to lunch? Go to lunch.  
Will you go to lunch?  
(retreats into office)

**ROMA**

(to Aaronow)  
Will you excuse...

**AARONOW**

Where did Moss...? I...

**ROMA**

Will you excuse us please?

**AARONOW**

Uh, uh, did he go to the restaurant?  
(pause)  
I...I...  
(exits)

**ROMA**

I'm very sorry, Jimmy. I apologize  
to you.

**LINGK**

It's not me, it's my wife.

**ROMA**

(pause)  
What is?

**LINGK**

I told you.

**ROMA**

Tell me again.

75.

**LINGK**

What's going on here?

**ROMA**

Tell me again. Your wife.

**LINGK**

I told you.

**ROMA**

You tell me again.

**LINGK**

She wants her money back.

**ROMA**

We're going to speak to her.

**LINGK**

No. She told me "right now."

**ROMA**

We'll speak to her, Jim...

**LINGK**

She won't listen.

Detective sticks his head out.

**BAYLEN**

Roma.

**LINGK**

She told me if not, I have to call the State's attorney.

**ROMA**

No, no. That's just something she "said." We don't have to do that.

**LINGK**

She told me I have to.

**ROMA**

No, Jim.

**LINGK**

I do. If I don't get my money back...

Williamson points out Roma to Baylen.

76.

**BAYLEN**

Roma!  
(to Roma)  
I'm talking to you...

**ROMA**

I've...look.  
(generally)  
Will someone get this guy off my  
back.

**BAYLEN**

You have a problem?

**ROMA**

Yes, I have a problem. Yes, I do,  
my fr...It's not me that ripped the  
joint off, I'm doing business.  
I'll be with you in a while. You  
got it...?  
(looks back. Lingk  
is heading for the door)  
Where are you going?

**LINGK**

I'm...

**ROMA**

Where are you going...? This is  
me...This is Ricky, Jim. Jim,  
anything you want, you want it, you  
have it. You understand? This is  
me. Something upset you. Sit  
down, now sit down. You tell me  
what it is.  
(pause)  
Am I going to help you fix it?  
You're goddamned right I am. Sit  
down. Tell you something...?  
Sometimes we need someone from  
outside. It's...no, sit down...Now  
talk to me.

**LINGK**

I can't negotiate.

**ROMA**

What does that mean?

**LINGK**

That...

**ROMA**

...what, what, say it. Say it to me...

**LINGK**

I...

**ROMA**

What...?

**LINGK**

I...

**ROMA**

What...? Say the words.

**LINGK**

I don't have the power.  
(pause)  
I said it.

**ROMA**

What power?

**LINGK**

The power to negotiate.

**ROMA**

To negotiate what?  
(pause)  
To negotiate what?

**LINGK**

This.

**ROMA**

What, "this"?

Pause.

**LINGK**

The deal.

**ROMA**

The "deal," forget the deal.  
Forget the deal, you've got something on your mind, Jim, what is it?

**LINGK**

(rising)  
I can't talk to you, you met my wife, I...

Pause.

**ROMA**

What?

(pause)

What?

(pause)

What, Jim: I tell you what, let's get out of here...let's go get a drink.

**LINGK**

She told me not to talk to you.

**ROMA**

Let's...no one's going to know, let's go around the corner and we'll get a drink.

**LINGK**

She told me I had to get back the check or call the State's att...

**ROMA**

Forget the deal, Jimmy.

(pause)

Forget the deal...you know me. The deal's dead. Am I talking about the deal? That's over. Please. Let's talk about you. Come on.

(pause. Roma rises  
and starts walking  
toward the front door)

Come on.

(pause)

Come on, Jim.

(pause)

I want to tell you something. Your life is your own. You have a contract with your wife. You have certain things you do jointly, you have a bond there...and there are other things. Those things are yours. You needn't feel ashamed, you needn't feel that you're being untrue...or that she would abandon you if she knew. This is your life.

(pause)

Yes. Now I want to talk to you because you're obviously upset and that concerns me. Now let's go. Right now.

Lingk gets up and they start for the door.

79.

**BAYLEN**

(sticks his head out  
of the door)

Roma...

**LINGK**

...and...and...

Pause.

**ROMA**

What?

**LINGK**

And the check is...

**ROMA**

What did I tell you?

(pause)

What did I say about the three  
days...?

**BAYLEN**

Roma, would you, I'd like to get  
some lunch...

**ROMA**

I'm talking with Mr. Lingk. If you  
please, I'll be back in.

(checks watch)

I'll be back in a while...I told  
you, check with Mr. Williamson.

**BAYLEN**

The people downtown said...

**ROMA**

You call them again. Mr.  
Williamson...!

**WILLIAMSON**

Yes.

**ROMA**

Mr. Lingk and I are going to...

**WILLIAMSON**

Yes. Please. Please.

(to Lingk)

The police

(shrugs)

can be...

**LINGK**

What are the police doing?

**ROMA**

It's nothing.

**LINGK**

What are the police doing here...?

**WILLIAMSON**

We had a slight burglary last night.

**ROMA**

It was nothing...I was assuring Mr. Lingk...

**WILLIAMSON**

Mr. Lingk. James Lingk. Your contract went out. Nothing to...

**ROMA**

John...

**WILLIAMSON**

Your contract went out to the bank.

**LINGK**

You cashed the check?

**WILLIAMSON**

We...

**ROMA**

...Mr. Williamson...

**WILLIAMSON**

Your check as cashed yesterday afternoon. And we're completely insured, as you know, in any case.

Pause.

**LINGK**

(to Roma)

You cashed the check?

**ROMA**

Not to my knowledge, no...

**WILLIAMSON**

I'm sure we can...

**LINGK**

Oh, Christ...

(starts out the door)

Don't follow me...Oh, Christ.

(pause, to Roma)

I know I've let you down. I'm  
sorry. For...Forgive...for...I  
don't know anymore.

(pause)

Forgive me.

Linglk exits. Pause.

**ROMA**

(to Williamson)

You stupid fucking cunt. You,  
Williamson...I'm talking to you,  
shithead...You just cost me six  
thousand dollars.

(pause)

Six thousand dollars. And one  
Cadillac. That's right. What are  
you going to do about it? What are  
you goin to do about it, asshole.  
You fucking shit. Where did you  
learn your trade. You stupid  
fucking cunt. You idiot. Whoever  
told you you could work with men?

**BAYLEN**

Could I...

**ROMA**

I'm going to have your job, shithead.  
I'm going downtown and talk to  
Mitch and Murr-ray, and I'm going to  
Lemkin. I don't care whose nephew  
you are, who you know, whose dick  
you're sucking on. You're going  
out, I swear to you, you're going...

**BAYLEN**

Hey, fella, let's get this done...

**ROMA**

Anyone in this office lives on  
their wits...

(to Baylen)

I'm going to be with you in a  
second.

(to Williamson)

What you're hired for is to help  
us--does that seem clear to you?

**(MORE)**

**ROMA (CONT'D)**

To help us. Not to fuck us up...to help men who are going out there to try to earn a living. You fairy. You company man...I'll tell you something else. I hope you knocked the joint off, I can tell our friend here something might help him catch you.

(starts into the room)

You want to learn the first rule you'd know if you ever spent a day in your life...you never open your mouth till you know what the shot is.

(pause)

You fucking child...

Roma goes to the inner room.

**LEVENE**

You are a shithead, Williamson...

Pause.

**WILLIAMSON**

Mmm.

**LEVENE**

You can't think on your feet you should keep your mouth closed.

(pause)

You hear me? I'm talking to you. Do you hear me...?

**WILLIAMSON**

Yes.

(pause)

I hear you.

**LEVENE**

You can't learn that in an office. Eh? He's right. You have to learn it on the streets. You can't buy that. You have to live it.

**WILLIAMSON**

Mmm.

**LEVENE**

Yes. Mmm. Yes. Precisely. Precisely. 'Cause your partner depends on it.

(pause)

I'm talking to you, I'm trying to tell you something.

83.

**WILLIAMSON**

You are?

**LEVENE**

Yes, I am.

**WILLIAMSON**

What are you trying to tell me?

**LEVENE**

What Roma's trying to tell you. What I told you yesterday. Why you don't belong in this business.

**WILLIAMSON**

Why I don't...

**LEVENE**

You listen to me, someday you might say, "Hey..." No, fuck that, you just listen what I'm going to say: your partner depends on you. Your partner...a man who's your "partner" depends on you...you have to go with him and for him...or you're shit, you're shit, you can't exist alone...

**WILLIAMSON**

(brushing past him)

Excuse me...

**LEVENE**

...excuse me, nothing, you be as cold as you want, but you just fucked a good man out of six thousand dollars and his goddamn bonus 'cause you didn't know the shot, if you can do that and you aren't man enough that it gets you, then I don't know what, if you can't take some thing from that...

(blocking his way)

you're scum, you're fucking white-bread. You be as cold as you want. A child would know it, he's right.

(pause)

You're going to make something up, be sure it will help or keep your mouth closed.

Pause.

84.

**WILLIAMSON**

Mmm.

Levene lifts up his arm.

**LEVENE**

Now I'm done with you.

Pause.

**WILLIAMSON**

How do you know I made it up?

**LEVENE**

(pause)

What?

**WILLIAMSON**

How do you know I made it up?

**LEVENE**

What are you talking about?

**WILLIAMSON**

You said, "You don't make something up unless it's sure to help."

(pause)

How did you know that I made it up?

**LEVENE**

What are you talking about?

**WILLIAMSON**

I told the customer that his contracts had gone to the bank.

**LEVENE**

Well, hadn't it?

**WILLIAMSON**

No.

(pause)

It hadn't.

**LEVENE**

Don't fuck with me, John, don't fuck with me...what are you saying?

85.

**WILLIAMSON**

Well, I'm saying this, Shel:  
usually I take the contracts to the  
bank. Last night I didn't. How  
did you know that? One night in a  
year I left a contract on my desk.  
Nobody knew that but you. Now how  
did you know that?

(pause)

You want to talk to me, you want to  
talk to someone else...because this  
is my job. This is my job on the  
line, and you are going to talk to  
me. Now how did you know that  
contract was on my desk?

**LEVENE**

You're so full of shit.

**WILLIAMSON**

You robbed the office.

**LEVENE**

(laughs)

Sure! I robbed the office. Sure.

**WILLIAMSON**

What'd you do with the leads?

(pause, points to the  
Detective's room)

You want to go in there? I tell  
him what I know, he's going to dig  
up something...You got an alibi  
last night? You better have one.  
What did you do with the leads? If  
you tell me what you did with the  
leads, we can talk.

**LEVENE**

I don't know what you are saying.

**WILLIAMSON**

If you tell me where the leads are,  
I won't turn you in. If you don't,  
I am going to tell the cop you  
stole them, Mitch and Murray will  
see that you go to jail. Believe  
me they will. Now, what did you do  
with the leads? I'm walking in  
that door--you have five seconds to  
tell me: or you are going to jail.

**LEVENE**

I...

**WILLIAMSON**

I don't care. You understand?  
Where are the leads?  
(pause)  
Alright.

Williamson goes to open the office door.

**LEVENE**

I sold them to Jerry Graff.

**WILLIAMSON**

How much did you get for them?  
(pause)  
How much did you get for them?

**LEVENE**

Five thousand. I kept half.

**WILLIAMSON**

Who kept the other half?

Pause.

**LEVENE**

Do I have to tell you?  
(pause, Williamson  
starts to open the door)  
Moss.

**WILLIAMSON**

That was easy, wasn't it?

Pause.

**LEVENE**

It was his idea.

**WILLIAMSON**

Was it?

**LEVENE**

I...I'm sure he got more than the  
five, actually.

**WILLIAMSON**

Uh-huh?

**LEVENE**

He told me my share was twenty-five.

**WILLIAMSON**

Mmm.

**LEVENE**

Okay: I...look: I'm going to make it worth your while. I am. I turned this thing around. I closed the old stuff, I can do it again. I'm the one's going to close 'em. I am! I am! 'Cause I turned this thing a...I can do that, I can do anyth...last night. I'm going to tell you, I was ready to Do the Dutch. Moss gets me, "Do this, we'll get well..." Why not. Big fuckin' deal. I'm halfway hoping to get caught. To put me out of my...

(pause)

But it taught me something. What it taught me, that you've got to get out there. Big deal. So I wasn't cut out to be a thief. I was cut out to be a salesman. And now I'm back, and I got my balls back...and, you know, John, you have the advantage on me now: Whatever it takes to make it right, we'll make it right. We're going to make it right.

**WILLIAMSON**

I want to tell you something, Shelly. You have a big mouth.

Pause.

**LEVENE**

What?

**WILLIAMSON**

You've got a big mouth, and now I'm going to show you an even bigger one.

(starts toward the Detective's door)

**LEVENE**

Where are you going, John?...you can't do that, you don't want to do that...hold, hold on...hold on... wait...wait...wait...

**(MORE)**

88.

**LEVENE (CONT'D)**

(pulls money out of

his pockets)  
Wait...uh, look...  
(starts splitting money)  
Look, twelve, twenty, two, twen...  
twenty-five hundred, it's...take it.  
(pause)  
Take it all...  
(pause)  
Take it!

**WILLIAMSON**

No, I don't think so, Shel.

**LEVENE**

I...

**WILLIAMSON**

No, I think I don't want your money.  
I think you fucked up my office.  
And I think you're going away.

**LEVENE**

I...what? Are you, are you, that's  
why...? Are you nuts? I'm...I'm  
going to close for you, I'm going  
to...

(thrusting money at him)

Here, here, I'm going to make this  
office...I'm going to be back there  
Number One...Hey, hey, hey! This  
is only the  
beginning...List...list... listen.  
Listen. Just one moment.  
List...here's what...here's what  
we're going to do. Twenty percent.  
I'm going to give you twenty  
percent of my sales...

(pause)

Twenty percent.

(pause)

For as long as I am with the firm.

(pause)

Fifty percent.

(pause)

You're going to be my partner.

(pause)

Fifty percent. Of all my sales.

**WILLIAMSON**

What sales?

89.

**LEVENE**

What sales...? I just closed  
eighty-two grand...Are you

fuckin'...I'm back...I'm back, this  
is only the beginning.

**WILLIAMSON**

Only the beginning...

**LEVENE**

Abso...

**WILLIAMSON**

Where have you been, Shelly? Bruce  
and Harriet Nyborg. Do you want to  
see the memos...? They're nuts...  
they used to call in every week.  
When I was with Webb. And we were  
selling Arizona...they're nuts...did  
you see how they were living? How  
can you delude yours...

**LEVENE**

I've got the check...

**WILLIAMSON**

Forget it. Frame it. It's  
worthless.

Pause.

**LEVENE**

The check's no good?

**WILLIAMSON**

You stick around I'll pull the memo  
for you.

(starts for the door)

I'm busy now...

**LEVENE**

Their check's no good? They're  
nuts...?

**WILLIAMSON**

Call up the bank. I called them.

**LEVENE**

You did?

90.

**WILLIAMSON**

I called them when we had the  
lead... four months ago.

(pause)

The people are insane. They just  
like talking to salesmen.

Williamson starts for door.

**LEVENE**

Don't.

**WILLIAMSON**

I'm sorry.

**LEVENE**

Why?

**WILLIAMSON**

Because I don't like you.

**LEVENE**

John: John:...my daughter...

**WILLIAMSON**

Fuck you.

Roma comes out of the Detective's door. Williamson goes in.

**ROMA**

(to Baylen)

Asshole...

(to Levene)

Guy couldn't find his fuckin' couch  
in the living room...Ah, Christ...  
what a day, what a day...I haven't  
even had a cup of coffee...Jagoff  
John opens his mouth he blows my  
Cadillac...

(sighs)

I swear...it's not a world of men...  
it's not a world of men, Machine...  
it's a world of clock watchers,  
bureaucrats, officeholders...what  
it is, it's a fucked-up  
world...there's no adventure to it.

(pause)

Dying breed. Yes it is.

(pause)

We are the members of a dying breed.  
That's...that's...that's why we  
have to stick together. Shel: I  
want to talk to you.

**(MORE)**

91.

**ROMA (CONT'D)**

I've wanted to talk to you for some  
time. For a long time, actually.  
I said, "The Machine, there's a man  
I would work with. There's a  
man..." You know? I never said a

thing. I should have, don't know why I didn't. And that shit you were slinging on my guy today was so good...it...it was, and, excuse me, 'cause it isn't even my place to say it. It was admirable...it was the old stuff. Hey, I've been on a hot streak, so what? There's things that I could learn from you. You eat today?

**LEVENE**

Me.

**ROMA**

Yeah.

**LEVENE**

Mm.

**ROMA**

Well, you want to swing by the Chinks, watch me eat, we'll talk?

**LEVENE**

I think I'd better stay here for a while.

Baylen sticks his head out of the room:

**BAYLEN**

Mr. Levene...?

**ROMA**

You're done, come down, and let's...

**BAYLEN**

Would you come in here, please?

**ROMA**

And let's put this together. Okay? Shel? Say okay.

Pause.

**LEVENE**

(softly to himself)

Huh.

92.

**BAYLEN**

Mr. Levene, I think we have to talk.

**ROMA**

I'm going to the Chinks. You're

done, come down, we're going to  
smoke a cigarette.

**LEVENE**

I...

**BAYLEN**

(comes over)  
...Get in the room.

**ROMA**

Hey, hey, hey, easy friend. That's  
the "Machine." That is Shelly "The  
Machine" Lev...

**BAYLEN**

Get in the goddamn room.

Baylen starts manhandling Shelly into the room.

**LEVENE**

Ricky, I...

**ROMA**

Okay, okay, I'll be at the resta...

**LEVENE**

Ricky...

**BAYLEN**

"Ricky" can't help you, pal.

**LEVENE**

...I only want to...

**BAYLEN**

Yeah. What do you want? You want  
to what?

He pushes Levene into the room, closes the door behind him.  
Pause.

**ROMA**

Williamson: listen to me: when the  
leads come in...listen to me: when  
the leads come in I want my top two  
off the list. For me. My usual  
two. Anything you give Levene...

93.

**WILLIAMSON**

...I wouldn't worry about it.

**ROMA**

Well I'm going to worry about it,

and so are you, so shut up and listen.

(pause)

I GET HIS ACTION. My stuff is mine, whatever he gets for himself, I'm talking half. You put me in with him.

Aaronow enters.

**AARONOW**

Did they...?

**ROMA**

You understand?

**AARONOW**

Did they catch...?

**ROMA**

Do you understand? My stuff is mine, his stuff is ours. I'm taking half of his commissions-- now, you work it out.

**WILLIAMSON**

Mmm.

**AARONOW**

Did they find the guy who broke into the office yet?

**ROMA**

No. I don't know.

Pause.

**AARONOW**

Did the leads come in yet?

**ROMA**

No.

**AARONOW**

(settling into a desk chair)  
Oh, God, I hate this job.

**ROMA**

(simultaneous with  
"job," exiting the office)  
I'll be at the restaurant.