

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.

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...

12.

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.

13.

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?

14.

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.

15.

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.

16.

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.

17.

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.

19.

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 bread 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?

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? May be. 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 is, 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 caf, 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?

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)

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
ourselves 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
Lingk, 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 Lings' 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)

ROMA (CONT'D)

(to Lingk)

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 Lingk)

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...

77.

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...

80.

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...

81.

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.

Lingk 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 Murrroy, 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)

82.

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...

86.

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.