

**Dieser Script darf ausschließlich als Nachschlagwerk benutzt  
werden!**

# **Glengarry Glen Ross**

**Original Script (englisch)**

**Drehbuch:** David Mamet

**Regie:** James Foley

**Darsteller:** Jack Lemmon Shelley Levene  
Al Pacino Rickey Roma  
Ed Harris Dave Moss  
Alan Arkin George Aaronow  
Kevin Spacey John Williamson  
Alec Baldwin Blake  
Jonathan Pryce James Lingk

**Produktion:**

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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 sit. 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 revenues 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 fiftyper...

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  
Ranch on 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 instreaks, 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 whoever 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, tenpercent. I can  
get hot. You knowthat...

WILLIAMSON

Not lately you can't...

LEVENE

Fuck that. That's defeatist. Fuckthat. 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'molder than you. A man  
acquires areputation. On the street. Whathe  
does when he's up, what he doesotherwise...I  
said "ten," you said"no." You said "twenty." I  
said"fine," I'm not going to fuck withyou, how  
can I beat that, you tellme?...Okay. Okay.  
We'll...Okay.Fine. We'll...Alright,  
twentypercent, and fifty bucks a lead.That's  
fine. For now. That's fine.A month or two  
we'll talk. A monthfrom now. Next month.  
After thethirtieth.

(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. 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 happensto 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. Bigdeal. A deadbeat Polack. Big deal.How you going to sell 'em in thefirst place...? Your mistake, youshoun'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. Howyou goan'a get on the board sell'na Polack? And I'll tell you, I'lltell you what else. You listening?I'll tell you what else: don't evertry to sell an Indian.

AARONOW

I'd never try to sell an Indian.

MOSS

You get those names come up, youever 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'tknow. 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 a... 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...whatdid 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...

18.

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 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. Toplease. 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, toknock it off, and trash the joint, it looks like robbery, and take thefuckin' leads out of the files...goto 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, whatdo

they pay for them? Alltold...must be, I'd...  
three bucksa 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 couldtake and sell  
these leads to JerryGraff.

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 Italked to him  
about this?

Pause.

AARONOW

Yes. I mean are you actuallytalking 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. Onenight'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, blahblah 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 movie 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 fivegrand?  
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. Lingkis 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 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 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  
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. Myname 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...andit might not.  
(MORE)

37.  
ROMA (CONT'D)

I don't know. I don't know anymore.  
(pause. He takes outa small map andspreads it  
on a table)

What is that? Florida. GlengarryHighlands.  
Florida. "Florida.Bullshit." And maybe that's  
true;and that's what I said: but lookhere: what  
is this? This is apiece of land. Listen to  
what I'mgoing to tell you now:

The real estate office. Ransacked. A broken  
plateglasswindow boarded up, glass all over the  
floor. Aaronow andWilliamson standing around,  
smoking.

Pause.  
AARONOW

People used to say that there arennumbers of such  
magnitude thatmultiplying them by two made  
nodifference.

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 soups...  
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 MountainView, the fucking things  
get stole.  
AARONOW

He said he filed...  
ROMA

He filed half of them, he filed thebig one. All the little ones, I have, I have to go back and...ah,fuck, I got to go out like afucking schmuck hat in my hand andreclose the...  
(pause)

I mean, talk about a bad streak.That would sap anyone's selfconfi... I got to go out andreclose all my... Where's the phones?  
AARONOW

They stole...  
ROMA

They stole the...

43.  
AARONOW

What. What kind of outfit are werunning 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 stolethe 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 headout of the door)

Where are you going?  
ROMA

To the restaura...what do youfucking...?  
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 some...  
(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 these 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 gotta 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' Shivahanded him a million dollars, toldhim "sign the deal," he wouldn'tsign. And Vishnu, too. Into thebargain. Fuck that, John. Youknow your business, I know mine.Your business is being an asshole,and I find out whose fucking cousinyou are, I'm going to go to him andfigure out a way to have your ass...fuck you--I'll wait for the newleads.

Shelly Levene enters.

LEVENE

Get the chalk. Get the chalk...getthe chalk! I closed 'em! I closedthe cocksucker. Get the chalk andput me on the board. I'm going toHawaii! Put me on the Cadillacboard, Williamson! Pick up thefuckin' chalk. Eight units.Mountain View...

ROMA

You sold eight Mountain View?

LEVENE

You bet your ass. Who wants to goto lunch? Who wants to go to lunch?I'm buying.  
(slaps contract downon Williamson's desk)

Eighty-two fucking grand. Andtwelve grand in commission. John.

(pause)

On fucking deadbeat magazinesubscription 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 badstreak...  
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 rubberbat?  
MOSS

Cop couldn't find his dick twohands 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 yourfucking 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 anyway...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 genuine 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 humanitariandown on his luck lately. Fuck  
you, Dave, you know you got a big mouth, and you  
make a close the wholeplace 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." Yourpal 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 statsspread 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 meet 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 unit 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 shotglasses. 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 topman? A month...? Two months...?Eight months in twelve for threeyears in a row. You know what thatmeans? 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. 'Causeyou weren't around. That's coldcalling. Walk up to the door. I don't even know their name. I'mselling something they don't evenwant. You talk about soft sell...before we had a name for it...beforewe called it anything, we did it.

ROMA

That's right, Shel.

62.

LEVENE

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

ROMA

He's right, Williamson.

Williamson goes into a side office. Pause.

LEVENE

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

Roma sees something outside the window.

ROMA(sotto)

Oh, Christ.

LEVENE

The hell with him. We'll go tolunch, 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...

Lingk 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 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...  
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 Lingk)

I'll see you...Christ, I'm sorryyou came all the way in...I'mrunning Ray over to O'Hare...Youwait here, I'll...no.

(to Levene)

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

(to Lingk)

I wish you'd phoned...I'll tellyou, wait: are you and Jinny goingto 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 Lingkaside, sotto)

Jim, excuse me...Ray, I told you,who he is is the senior vice-president American Express. Hisfamily owns 32 per...Over the pastyears I've sold him...I can't tellyou the dollar amount, but quite alot of land. I promised five weeksago that I'd go to the wife'sbirthday party in Kenilworthtonight.

(sighs)

I have to go. You understand.They treat me like a member of thefamily, 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. Toget 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. Soit 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 havebeen cashed?

Pause.

LINGK

I don't know.

71.

ROMA

Today.

(pause)

Today. Which, in any case, it wasnot, as there were a couple ofpoints on the agreement I wanted togo over with you in any case.

LINGK

The check wasn't cashed?

ROMA

I just called downtown, and it's ontheir 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..."Wherewere you last..." Is anybodylistening to me...? Where'sMoss...? Where...?

BAYLEN

Levene?

(to Williamson)

Is this Lev...

Baylen accosts Lingk.

LEVENE(taking Baylen intothe office)

Ah. Ah. Perhaps I can advise youon that...

(to Roma and Lingk,as he exits)

Excuse us, will you...?

73.

AARONOW(simultaneous withLevene's speech above)

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

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 tactics...

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 guilty... you're under suspicion... "Cooperate," 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 moneyback...

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 myback.  
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. Lingki 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 me something...? Sometimes we need someone from outside. It's...no, sit down...Now talk to me.  
LINGK

I can't renegotiate.  
ROMA

What does that mean?  
LINGK

That...

77.  
ROMA

...what, what, say it. Say it tome...  
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 mywife, I...

78.

Pause.  
ROMA

What?  
(pause)

What?  
(pause)

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

LINGK

She told me not to talk to you.  
ROMA

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

LINGK

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

ROMA

Forget the deal, Jimmy.  
(pause)

Forget the deal...you know me. Thedeal's dead. Am I talking aboutthe deal? That's over. Please.Let's talk about you. Come on.  
(pause. Roma risesand starts walkingtoward the front door)

Come on.  
(pause)

Come on, Jim.  
(pause)

I want to tell you something. Yourlife is your own. You have acontract with your wife. You havecertain things you do jointly, youhave a bond there...and there areother things. Those things areyours. You needn't feel ashamed,you needn't feel that you're beinguntrue...or that she would abandonyou if she knew. This is your life.  
(pause)

Yes. Now I want to talk to youbecause you're obviously upset andthat 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 going to do about it, asshole. You fucking  
shit. Where did you learn your trade. You  
stupid fucking cunt. You idiot. Who ever 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)

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.

87.  
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...JagoffJohn 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 sometime. 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 awhile.

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 "TheMachine" 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.

THE END