

# ***LIKE MONEY IN THE BANK***

***By  
Jerry Polner***

# LIKE MONEY IN THE BANK

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LIKE MONEY IN THE BANK

*For Reva, with Love*

LIKE MONEY IN THE BANK

*Like Money in the Bank* was originally produced at the Theatre Row Studio Theatre in New York, NY in April 2016 by Radical Gags Theatrics, featuring the following cast:

Billy, Petie, Eddie.....Jack Utrata  
Lockett, Socialist, Sidney.....Andrew Sellon  
Pauline, Charlotte, Bessie.....Sarah Sirota  
Louisa.....Rachel Mewbron  
Sully.....Michael Zlabinger  
Dorothy, Suffragist, Mrs. Wisteria,  
    Smith's Mother.....Annalisa Loeffler  
McRee, Man of Peace.....Richard Vernon

Director: Shana Solomon; Stage Manager: Danielle Hernandez; Set Designer: Joe Napolitano; Lighting Designer: Chris D'Angelo; Costume Designer: Joseph Blaha; Sound Designer: Harrison Adams.

The production was co-presented by the Sidney Hillman Foundation.

Thank you to the Planet Connections Theatre Festivity for its contribution to the development of this play.

## LIKE MONEY IN THE BANK

CAST: 4 MEN, 3 WOMEN

The play can be performed by a cast of 7. Suggested doubling:

BILLY-PETIE-EDDIE

LOCKETT-SOCIALIST-SIDNEY

PAULINE-CHARLOTTE-BESSIE

LOUISA

SULLY

MCREE-MAN OF PEACE

DOROTHY-SUFFRAGIST-MRS. WISTERIA-SMITH'S MOTHER

BILLY	About 18, a bank teller in the western U.S.
LOCKETT	About 40, Billy's supervisor
PAULINE	About 16, works in the same bank
LOUISA	About 25, manages her mother's boarding house
SULLY	About 35, an Italian American mechanic
McREE	About 60, a salesman
PETIE	About 30, a baker
CHARLOTTE	About 30, a baker, Petie's wife
DOROTHY	About 30, an entrepreneur
MAN OF PEACE	Any Age
SOCIALIST	Any Age
SUFFRAGIST	Any Age
MRS. WISTERIA	About 60, a progressive committeewoman
EDDIE	About 30, a garment worker
SIDNEY HILLMAN	About 26, later the founder of the Amalgamated Clothing Workers Union and a founder of the CIO
BESSIE ABRAMOVITZ	About 24, a leader in the Chicago apparel strike
SMITH'S MOTHER	About 60, a barkeep

TIME: 1907 – 1913

PLACE: Chicago, unless otherwise noted.

## LIKE MONEY IN THE BANK

### SYNOPSIS OF SCENES:

SCENE 1 – A small bank out West, 1907

SCENE 2 – Chicago Steam Boiler Company, 1910

SCENE 3 – First National Bank of Chicago, the next day

SCENE 4 – Chicago Steam Boiler Company, later the same day

SCENE 5 – Louisa's mother's boarding house, two days later

SCENE 6 – A veterans hall, the following week

SCENE 7 – Louisa's mother's boarding house, a week later

SCENE 8 – The veterans hall, a week later

SCENE 9 – Louisa's mother's boarding house; a Chicago hotel, a week later

SCENE 10 – A makeshift union hall

SCENE 11 – Smith's Bar, 1913, a week later

SCENE 12 – An open field, Washington, D.C., 1913

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# LIKE MONEY IN THE BANK

## SCENE 1

*1907. A small bank out West. LOCKETT and BILLY are crouched behind a stack of money bags. We hear an angry crowd outside.*

**BILLY.** But I don't understand. Why did we lock the doors of the bank?

**LOCKETT.** Because we don't want anybody to come in.

**BILLY.** But those are our customers out there.

**LOCKETT.** Exactly. That's why we don't want them coming in.

**BILLY.** I don't understand.

**LOCKETT.** Then you'll just have to wait until Mr. Feathers gets back and he'll explain it to you.

**BILLY.** But Mr. Feathers said you were supposed to teach me the banking business.

**LOCKETT.** Do you hear what's going on out there? That's the banking business. *(PAULINE runs in.)*

**PAULINE.** Mr. Feathers just got off the train! He's in Denver. He's actually in Denver. That was him on the phone. I just talked to him.

**LOCKETT.** Thank you, Pauline.

**PAULINE.** He called us to say he just got off the train.

**LOCKETT.** Yes. Thank you.

**PAULINE.** First he got off the train, and then he called us.

**LOCKETT.** Did he get the money Pauline?

**PAULINE.** Was I supposed to ask him that?

**LOCKETT.** It would have been nice. Please tell the operator this is important and she needs to try to get him back on the phone.

**PAULINE.** Yes, Mr. Lockett. *(She leaves.)*

**LOCKETT.** How am I supposed to teach you people if you can't listen? I may as well go back to Chicago.

**BILLY.** Does Mr. Feathers know there's an angry crowd outside?

**LOCKETT.** Why do you think he left town?

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**BILLY.** But why are they so angry?

**LOCKETT.** Because it's a panic. They're in a panic.

**BILLY.** But why?

**LOCKETT.** Because they heard that other people were in a panic. It's already in the newspaper. The Panic of 1907.

**BILLY.** Why would they call it that?

**LOCKETT.** So they don't confuse it with the Panic of 1905. Or the Panic of 1897 or the Panic of 1893.

**BILLY.** Okay, but why are they in a panic?

**LOCKETT.** Because they're afraid that we don't have their money anymore.

**BILLY.** Why would they think that?

**LOCKETT.** Because we don't have their money anymore.

**BILLY.** Did Mr. Feathers steal all their money?

**LOCKETT.** No, of course not. Mr. Feathers went to Denver to borrow more money because we've run out of money here because of the Panic.

**BILLY.** But what about all the money in these money bags?

**LOCKETT.** Those bags are just filled with rocks and sand.

**BILLY.** They're not gold?

**LOCKETT.** What would we be doing with gold? This is a bank.

**BILLY.** Then why have money bags at all?

**LOCKETT.** To stop the bullets, obviously.

**BILLY.** You mean people are going to be shooting at us?

**LOCKETT.** No, no, no. Not until we tell them that there's no more money.

*(The sound of gunfire. Billy and Lockett hit the deck.)*

**LOCKETT.** Except for a few people who like to get started early.

**BILLY.** Why would they shoot at us?

**LOCKETT.** Because they think that us being dead will result in them getting their money.

**BILLY.** Why would they think that?

**LOCKETT.** Because they know as much about the banking business as you do.

**BILLY.** But why don't we have their money?

**LOCKETT.** Because we're a bank. We lend it out to people so they can build houses or buy seed for their farm or buy machinery. We only keep a



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small amount of it around here for people who stop by and make withdrawals. Which is all we need to have, except when there's a panic.

**BILLY.** So shouldn't we be going to the government to get some more money?

**LOCKETT.** No, Billy, the government doesn't create money. The banks create money by lending it out.

**BILLY.** Then where do we get it?

**LOCKETT.** We don't get it from anywhere. We just make it up. We change one of the ledger books so that the borrower has that money in his checking account that he didn't have there before.

**BILLY.** But why do people believe that it's really money if they can't see it or touch it?

**LOCKETT.** Because they can still use it to buy things, as long as our bank is in business. In other words, they trust us.

**BILLY.** Does everybody trust us? *(More gunfire.)*

**LOCKETT.** Practically everybody, yes. *(Pauline runs back in.)*

**PAULINE.** Good news! Good news! Mr. Feathers made it to the bank in Denver.

**LOCKETT.** And?

**PAULINE.** And they don't have any money to lend us.

**LOCKETT.** How is that good news?

**PAULINE.** Wait a minute, I'll go check. *(She runs out.)*

**BILLY.** I thought the government printed all our money.

**LOCKETT.** The government prints these national bank notes, yes, and they give them to us when we buy bonds from the government and keep them on deposit at the U.S. Treasury. But they don't become legal until Mr. Feathers signs them, which means he's standing behind this money. It's not the government's money. It's the bank's money. *(Pauline returns.)*

**PAULINE.** The good news is that the bank president in Denver knows Mr. J.P. Morgan. And they just found out that he left his gentleman's club in New York.

**LOCKETT.** What does that mean?

**PAULINE.** It means he isn't there anymore.

**BILLY.** Because he's no longer a gentleman?

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**PAULINE.** No, silly. It must mean that he went to get some money. Why else would you leave a gentleman's club. I heard they can get anything they want there.

**LOCKETT.** How can that possibly help us?

**PAULINE.** It means Billy can go out there and announce to the customers that Mr. Morgan is sending us the money.

**LOCKETT.** Yes. Yes, that's a very good idea, Pauline.

**BILLY.** How is that a good idea? I don't think that's a good idea. How do I know when the money is coming?

**LOCKETT.** Alright, alright. Call back and ask them when the money will be here.

**PAULINE.** Oh Billy, you're such a worry wart. *(Pauline leaves.)*

**BILLY.** Why do I have to go out there? Why does it have to be me?

**LOCKETT.** You want to be promoted to head teller, don't you?

**BILLY.** But I'll be dead first.

**LOCKETT.** Well no career goes perfectly. *(Pauline runs back in.)*

**PAULINE.** Mr. Morgan has gone to his haberdashers. This changes everything! *(She leaves.)*

**BILLY.** What does that mean?

**LOCKETT.** It means that Mr. Morgan wants to look good when he gives us the money.

**BILLY.** How do we know he'll give us anything? How do we know we can count on him?

**LOCKETT.** He needs us. He needs our customers. All the growth in the country is out West.

**BILLY.** But if his bank has so much money, why can't he lend it to our bank?

**LOCKETT.** Because every year, the country grows and he has to lend more. And if he gets in too deep, he's afraid the banks in Europe will cut him off.

**BILLY.** But if the government prints money, why can't they just lend us the money?

**LOCKETT.** You mean a bailout? A government bailout? No, absolutely not. Mr. Morgan will never agree to that. Mr. Morgan will never, ever ask the government for money. Don't you see we can't have that? If the government starts getting into banking, then all the decisions will be made in

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Washington. They're going to tell us who to lend to and how much to charge and when to call in our borrowers. Mr. Morgan will never accept that.

*(Pauline enters.)*

**PAULINE.** I have even more good news. Mr. Morgan has gone home.

**BILLY.** How could that possibly be good news?

**PAULINE.** It means he did what he had to do.

**LOCKETT.** Exactly. Money borrowed, money lent. No point in staying in the office. Go home and have a cocktail.

**BILLY.** We don't know he's done any such thing.

**LOCKETT.** Billy, I just got through telling you that this business is based on trust. You have to trust that everything is okay.

**BILLY.** I don't trust that everything is okay.

**PAULINE.** Well then you'll never be a banker, Billy Barker. Never, ever, ever.

**LOCKETT.** I don't think we can even keep you on as junior teller.

**PAULINE.** How can we.

**LOCKETT.** Not the way you're acting.

**PAULINE.** Mr. Lockett, I wish to apply for the position of junior teller.

**BILLY.** You can't possibly be the junior teller. You don't know the first thing about it.

**PAULINE.** I do so. Someone comes in to cash a check and you say to them, "How do you want it?" And then you give it to them.

**BILLY.** That's not right. You say, "How would you like it?"

**PAULINE.** That means the same thing.

**LOCKETT.** No, Pauline. "How would you like it" means "If I were to give you the money, what size bills would you prefer?" If I were to give you the money. Always make sure the customer knows his place.

**PAULINE.** Well I could still do it better than Billy.

**BILLY.** Pauline, will you please ask the operator to call Mr. Feathers again and ask him if he actually has the money?

**PAULINE.** I will do no such thing. I don't report to you, Billy Barker.

**BILLY.** Mr. Lockett, will you please ask Mr. Feathers if he has the money from Mr. Morgan?

**LOCKETT.** That is totally unnecessary, Billy.

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**BILLY.** Well I am not going out there to talk to all those customers holding shotguns unless I know when the money will be here.

**LOCKETT.** I don't believe what I am hearing, young man. That is rank insubordination.

**PAULINE.** You are a bad boy, Billy Barker. Bad, bad, bad.

**BILLY.** Well then I guess I just am. I don't have faith in the whole banking system, and I don't believe everything is going to be okay. And if that makes me bad, then I'm just going to have to go ahead and be a bad person because that's who I am.

**LOCKETT.** Fine. Pauline, ask the operator to call Mr. Feathers and then ask him when the money will get here.

**PAULINE.** This is so unnecessary. *(Pauline exits.)*

**LOCKETT.** You have absolutely no understanding of how the banking business works. And you have no future in this bank.

**BILLY.** Well if people are going to have faith in something, it's going to have to be something they can see and feel and understand.

**LOCKETT.** Mr. Morgan will know how to deal with this. And he isn't going to put up with any meddling from the government. No bailouts. Period. *(Pauline enters.)*

**PAULINE.** Mr. Morgan didn't go home.

**LOCKETT.** Where did he go?

**PAULINE.** Mr. Morgan went to Washington, D.C. to ask Mr. Roosevelt for money. But Mr. Feathers says we can close up early and sneak out the back way! *(They all run out as a factory whistle sounds.)*

## SCENE 2

*LOUISA and SULLY stand by a large, tall box. Louisa feels the side of the box. Sully shuts off the factory whistle.*

**LOUISA.** What if I buy one of these boiler things of yours and it blows up in my face?

**SULLY.** Why would you be worried about that?

**LOUISA.** Because I don't want to die.

**SULLY.** We're all going to die.

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**LOUISA.** And you expect to call me by my first name?

**SULLY.** With respect, yes.

**LOUISA.** And what would be the purpose of you knowing my first name?

**SULLY.** I like women who don't want to die.

**LOUISA.** Are you against women voting, Mr. Sullivan?

**SULLY.** No. I don't think so.

**LOUISA.** Then my name is Louisa. But I will continue to call you Mr. Sullivan.

**SULLY.** Very pleased to meet you. But I'm not Mr. Sullivan.

**LOUISA.** Miss Addams told me to ask for Mr. Sullivan.

**SULLY.** She was confused.

**LOUISA.** Miss Addams doesn't get confused.

**SULLY.** A natural mistake. They call me Sully. The Irish kids called me Sully because they couldn't say Solimano.

**LOUISA.** Perhaps they could, but they didn't want to. So you are an Italian-American.

**SULLY.** No, I'm an American-American. Which is the only kind there is. Certain people are averse to conducting business with me because I am of Italian ancestry. They think buying a steam boiler from me will emit radiation that will turn them into a Catholic.

**LOUISA.** And you're saying it won't?

**SULLY.** If it did, I would charge extra for it.

**LOUISA.** I've been told certain things about these stoves you're selling.

**SULLY.** It is not a stove, it is a boiler.

**LOUISA.** Fine. I've been told certain things about these boilers, and I expect you to give me a yes or no answer.

**SULLY.** With pleasure. What is your question.

**LOUISA.** Will this stove make me pregnant.

**SULLY.** It's not a stove.

**LOUISA.** Will your boiler make me pregnant?

**SULLY.** Did you already touch it? (*Louisa lets out a short yelp and pulls her hand away.*) Then it may be too late.

**LOUISA.** Can it make someone pregnant.

**SULLY.** Not directly.

**LOUISA.** What does that mean?

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**SULLY.** You see that green valve? Go ahead and turn that to the left.

**LOUISA.** What will that do?

**SULLY.** You'll never know until you try it. That's why I'm a mechanic. So I can turn things on and see what will happen. I can make switches and valves and levers that will change absolutely everything. Isn't this a great country?

**LOUISA.** Yes it is. But I'm still not going to touch that valve. *(He hands her a large wrench.)*

**SULLY.** Here, use this.

**LOUISA.** Why are you giving this to me?

**SULLY.** Because I like to look at you holding it.

**LOUISA.** No, honestly. Why are you giving this to me?

**SULLY.** This way if I do something wrong, you can hit me with it.

**LOUISA.** What are you going to do wrong?

**SULLY.** Go ahead. Open the valve.

**LOUISA.** I'm not going to open the valve.

**SULLY.** Why not.

**LOUISA.** Because I have you here to do it for me.

**SULLY.** Are you sure about that?

**LOUISA.** Of course I'm sure. Take a look at me. If I want you, I can have you.

**SULLY.** Shouldn't that be the other way around?

**LOUISA.** Alright. I can have you if I want you.

**SULLY.** Fine, that's more like it. Now let me show you what this machine can do. *(He takes the wrench and rests it on the valve. She screams.)*

**LOUISA.** Don't! *(He turns the valve. Nothing happens.)*

**SULLY.** Now. You see what that does?

**LOUISA.** It doesn't do anything.

**SULLY.** Exactly. And why is that?

**LOUISA.** Because it's not connected.

**SULLY.** Correct. You know more than you're telling me.

**LOUISA.** So it would have to be connected in order for me to get pregnant.

**SULLY.** Do you want to get pregnant?

**LOUISA.** No.

**SULLY.** Good. So let me explain how we can avoid that. We install the steam boiler in your cellar, and you burn fuel which converts water to steam.

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And we install risers which carry the steam up to every floor. And we install pipes which carry it to what are called radiators. We install a radiator in every single room, and the steam heats up those radiators and the air in the room heats up.

**LOUISA.** Yes, but you're avoiding the issue. What does this have to do with reproduction?

**SULLY.** Well, if you have a warm house, you won't be tempted to spend time with a man just because he has a warm house and you don't. This way you only have a family when you're good and ready. Isn't that the way you want it?

**LOUISA.** Yes it is. How did you know that?

**SULLY.** I'm a mechanic. We know these things.

**LOUISA.** People have told me that one of these boilers could get me pregnant.

**SULLY.** No, it would take at least two of them.

**LOUISA.** Mr. Solimano.....

**SULLY.** Some people think in a different direction. They think that in a warmer room, a man and a woman will find that they're able to do things which they couldn't do otherwise.

**LOUISA.** And is that the intention of your machine? To enable people to do those things?

**SULLY.** Wait a minute, I'll check my drawings. (*He rifles through some papers.*) And the answer is.....No! What are you, nuts? No. That is not the intention. It'll make your freezing room warm. That's all it's going to do. Do you want a warmer house or don't you?

**LOUISA.** Fine. Tell me how much this steam boiler apparatus will cost.

**SULLY.** I can't do that off the top of my head.

**LOUISA.** So you don't really know your own business.

**SULLY.** I know my own business quite well. I need to visit your house and take measurements and then I'll be able to give you a quote and a formal proposal explaining what work I will do and how long it will take.

**LOUISA.** How long it will take? I thought you just put it on a truck and bring it over and connect it. How long could that take? An hour? Two perhaps?

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**SULLY.** No, Miss Louisa. I have to place the risers, build the damper, install radiators, and run pipe. It could take a week. How many rooms are in the house?

**LOUISA.** Thirty-two.

**SULLY.** Your house has thirty-two rooms? You must be Mrs. J.P. Morgan.

**LOUISA.** Do I look that rich and arrogant to you?

**SULLY.** I'm sorry, that was a stupid thing for me to say.

**LOUISA.** That's alright. The newspaper says Mr. Morgan is quite ill. I'm sure that's what made you think of him. Does this mean we're going to have another financial panic?

**SULLY.** No. But it does mean I'm going to have to ask you to pay me in cash. What do you do with those 32 rooms?

**LOUISA.** I run my mother's boarding house on the West Side. The Theodore it's called. My mother is not well.

**SULLY.** I'm sorry. Again.

**LOUISA.** I have the responsibility of managing the house and managing her and managing to keep her from working and making herself worse.

**SULLY.** I know the Theodore. I knew people who lived there years ago. That's a big job running a place like that.

**LOUISA.** Yes, and most of my tenants are the newest of Chicago's fine working men, and they can't afford to pay me much in rent.

**SULLY.** But you rent to them anyway.

**LOUISA.** If I don't provide a decent place for them to live, who will? The flop houses that give them buggy mattresses and thin soup?

**SULLY.** Kind of hard to make money renting to immigrant workers, isn't it?

**LOUISA.** They pay on time, most of them. And if I can provide well heated, clean rooms to traveling businessmen, I can charge them more than my stockyard workers to make up the difference.

**SULLY.** I see. Charging different prices based on their ability to pay. Isn't that what they call socialism?

**LOUISA.** Oh, do you think it could be? I was really hoping for that because I'm supposed to be a socialist.

**SULLY.** I thought you were a suffragist.

**LOUISA.** Mr. Solimano, you can't have the cubs without the bears.

**SULLY.** Well I know who the Cubs are, but I never heard of....



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**LOUISA.** You need to come to one of our meetings. Chicago Families Forward. *(She gives him a pamphlet.)*

**SULLY.** What would I do at a socialist meeting?

**LOUISA.** You would help us to build support for reform legislation. End child labor. Get an eight-hour workday. Do you know how many men were killed in industrial accidents last year?

**SULLY.** I'm a businessman.

**LOUISA.** So am I. This is a movement of businessmen. And journalists, and attorneys, and teachers, and doctors. The best and the brightest.

**SULLY.** Miss Addams sent you here for a boiler or for the movement?

**LOUISA.** Mr. Solimano. This is the age of efficiency. We must learn to do two things at the same time.

**SULLY.** When I came to this city, there weren't many open doors. Miss Addams' house was one of them. Although the heat there was terrible.

**LOUISA.** If you walked through the Hull House door, then you know why we have to change this country.

**SULLY.** And did Miss Addams tell you that she wasn't able to talk me into going to these kinds of meetings?

**LOUISA.** Yes. But things change. I will expect you in my cold house at 11 o'clock tomorrow. Do you prefer coffee or tea?

**SULLY.** Coffee.

**LOUISA.** Then that's what you should bring. Please be prompt. *(She turns and leaves.)*

**SULLY.** Please be exactly as you are. And I will be a businessman. *(Sully puts on his hat and coat and waits.)*

### SCENE 3

*The First National Bank of Chicago. A row of teller windows. Sully waits. Lockett enters with a pile of window shades and drops them on the floor.*

**LOCKETT.** This is a bank. I have a pistol. You don't belong here.

**SULLY.** I know it's a bank.

**LOCKETT.** What do you want?

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**SULLY.** I'm Solimano. I have an account here.

**LOCKETT.** Congratulations.

**SULLY.** I own the Chicago Steam Boiler Company.

**LOCKETT.** I own my two front teeth. *(Lockett attempts to hang a shade from the mounting brackets behind one of the teller windows, but it keeps falling to the floor.)*

**SULLY.** I've seen you here before. You take my deposits, don't you?

**LOCKETT.** We're closed for renovations. And because I don't like you.

**SULLY.** I would like to speak to an officer of the bank.

**LOCKETT.** So would I. You know how hard it is to get a raise around here?

**SULLY.** I am requesting a loan.

**LOCKETT.** This is a bank. We don't give loans. No loans for people like you. People like you don't belong here.

**SULLY.** Aren't those windows for people like me?

**LOCKETT.** These windows don't belong here. They never should've put these damn things in here. A counting house doesn't need windows. A counting house is for people of means to walk in with their money. And then we count their money, and then we lock it up for them. Someone like you comes in, we shoot them.

**SULLY.** Who can I talk to about a loan?

**LOCKETT.** Now the men in charge have some idea in their heads that there's no more gentry, there's no more aristocracy, there's no more Christendom. And laboring men should be able to walk into a counting house and be paid attention to.

**SULLY.** I own my own business.

**LOCKETT.** You own your own business? You own your own business.

**WELL JIMMY CRACKED CORN.**

**SULLY.** I'm sorry to hear that. Who is Jimmy?

**LOCKETT.** We don't care about business. This is a bank. This is for people who already have money.

**SULLY.** But in the future.....

**LOCKETT.** We don't care about somebody who might have money in the future. I've been around a long time and I know. There is no future.

**SULLY.** This is America. Today's laborer is tomorrow's businessman. Pay the laborer well and the country grows rich.

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**LOCKETT.** If the wealthy paid the laborers well, the wealthy wouldn't be wealthy anymore, and then we would have no more money to count. You don't belong here.

**SULLY.** Where are the officers?

**LOCKETT.** They're not here. They're all on Jekyll Island with Senator Aldrich. Going fishing without any clothes on, just as if they were normal people. Hatching a secret plan to take over the United States government. Didn't you read about it? They're going to make sure the central bank is their bank, just the way Mr. Morgan wanted it.

**SULLY.** When will they be back?

**LOCKETT.** I was supposed to be an officer. Me. Sherman Lockett. I actually believed they would make me an officer. When I was 25. Go out to Denver, Lockett, and then we'll promote you. Then I was 30. Go out to Missoula and then we'll promote you. Then I was 35. Go out to Carson City, and then we'll promote you. Then I was 40. Jump off the edge of the earth, Lockett, and then we'll promote you. I thought you could be promoted into being a rich person. You think America is a country? There's no country out there. It's just a bunch of cowboys who like to eat things with melted cheese on them.

**SULLY.** When will the officers be here.

**LOCKETT.** They're waiting in the closet. They won't come out until after I tell them you're gone, so you'd better leave here now or you'll never see them. *(Succeeding in getting the first shade hung, Lockett pulls down the shade. It comes loose from the brackets and falls to the floor.)*

**SULLY.** Well, that makes perfect sense. But why can't I see them now?

**LOCKETT.** Because they don't want to talk to anyone unless they already know them. *(While Lockett is struggling to re-install the first shade, Sully works at the other end of the row of windows. He snaps a shade into place perfectly, pulls it halfway down, and then moves on to install the next shade.)*

**SULLY.** Then how can they meet any new customers?

**LOCKETT.** They don't want to meet any new customers.

**SULLY.** Why not?

**LOCKETT.** Because their mothers told them never to talk to strangers. *(Lockett sees what Sully is doing.)* What are you doing? What are you doing?

## LIKE MONEY IN THE BANK

Get away from there. I'll shoot you. I'll shoot you dead. *(Lockett pulls Sully away from the teller windows and tears down the shades he has installed.)*

**SULLY.** I was just trying to help you with those.

**LOCKETT.** You can't touch those. Those are for bankers. You stay away from those.

**SULLY.** The spindle on the right goes in first.

**LOCKETT.** I know what goes in first. You don't have to tell me what goes in first. I belong here. I belong in this place. You don't belong. You're nothing. You're absolutely nothing. You're a great big pile of nothing.

**SULLY.** So you are saying today is not a good day for you? I'll come back tomorrow. *(Sully leaves.)*

**LOCKETT.** You will never come back here. *(Lockett tears down the shades, the hardware, the teller windows, and the entire countertop.)* You will never be allowed in here. Never, ever, never! *(He drags everything off stage as we hear an electric motor start up.)*

### SCENE 4

*Alone in his shop, Sully takes off his hat and coat. The motor sound gets louder, and then a motorized cart rolls across the stage with MIKE McREE standing on top of it.*

**McREE.** Good morning! Good morning! Good morning! You got a brake on this thing? *(The cart rolls offstage and we hear a loud crash.)*

**SULLY.** It's on the right side. *(McRee re-enters, straightening his suit.)* Do I know you?

**McREE.** Most people would look for the brake on the left. You need to put it on the left.

**SULLY.** You need to tell me who you are.

**McREE.** Mike McRee, proud to be me.

**SULLY.** How did you get in here?

**McREE.** Me? Oh, I'm an old friend of Mr. George downstairs.

**SULLY.** Lefty? He doesn't have a way to get into my place.

**McREE.** Is that so? Did you know that his real name is George?

**SULLY.** What's your real name?

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**McREE.** Mike McRee, glad we agree.

**SULLY.** My door is double bolted and I installed both locks myself.

**McREE.** He has two kids, George does. Archie and Molly. Archie will eat lima beans, Molly won't.

**SULLY.** Who are you?

**McREE.** Mike McRee. Standard Oil of Ohio. *(He hands Sully a business card.)* The first card I give you is free. After that, they're five cents each. *(McRee begins to rearrange Sully's shop, moving his drafting table to center stage.)*

**SULLY.** What are you doing.

**McREE.** You always want your drawing table in the front of the shop, Sully. That way people can see that you're a designer, you're a visionary.

**SULLY.** Yuh, I'm Leonardo Da Vinci with a shave. What does Standard Oil want from me?

**McREE.** You buy oil?

**SULLY.** No, I do not.

**McREE.** So that's why I'm here. *(McRee tilts up the drafting table and pins a map onto it.)*

**SULLY.** The way you're going, you're not going to be here much longer. *(McRee points to the map.)*

**McREE.** This is Cleveland.

**SULLY.** No, this is annoying.

**McREE.** You see Cleveland is shaped like an anvil. You got the East Side, the Cuyahoga River and then the West Side. The North Side is Lake Erie. If you want a steak, you got to take the streetcar down Euclid Avenue.....

**SULLY.** Why would I care about Cleveland?

**McREE.** You ever sell any steam boilers there?

**SULLY.** No.

**McREE.** There's a big surprise. If you don't know your customers, you'll never sell them anything.

**SULLY.** If you knew me, you'd know I don't buy oil.

**McREE.** I know you make a better steam boiler than McMahan in Cleveland or Potter in St. Louis or Litchfield in Kansas City.

**SULLY.** You still haven't told me how you got in here.

**McREE.** But you know what they say about St. Louis.

## LIKE MONEY IN THE BANK

**SULLY.** What do they say about St. Louis.

**McREE.** It's no Cleveland. No sir. St. Louis is totally different.

**SULLY.** I installed those locks myself. Both of them.

**McREE.** All the houses have parlor stoves, all the commercial buildings have furnaces. You got at least fifty office buildings, at least five hundred apartment buildings, at least a hundred factories that should be buying your steam boilers.

**SULLY.** I don't have the money to put a salesman in St. Louis, not to mention a shop and a whole crew.

**McREE.** That's why you have to expand, Sully. Get your banker in here.

**SULLY.** The banks don't want me, Mr. McRee. They take my deposits sure enough, but I don't have the collateral they want, and I can't get my foot in the door. Every year the country gets bigger and the supply of money gets smaller.

**McREE.** Well, you're right about that, but what are you doing about it?

**SULLY.** I don't buy oil.

**McREE.** No, of course not. You buy this stuff. *(McRee dumps a bag of coal onto Sully's worktable.)*

**SULLY.** Are you going to clean that up?

**McREE.** You don't want free coal? You don't like coal?

**SULLY.** Not on my drawings I don't.

**McREE.** You've staked your whole business on coal.

**SULLY.** There's plenty of it, isn't there?

**McREE.** Sure there is. That's why every other day another man dies in a mine trying to dig it up. Plus you need a coal bin the size of Cincinnati just for one week of heat.

**SULLY.** So you want me to re-make my boilers to use oil.

**McREE.** Are you saying you don't know how to do it?

**SULLY.** Of course I know how to do it. I'm the best mechanic you've ever met. But what if I don't want to do business with your Mr. Rockefeller?

**McREE.** You'd rather do business with Mr. J.P. Morgan who would sooner shoot his mother than lend you money?

**SULLY.** I don't do business with Mr. Morgan. And his mother probably had it coming.

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**McREE.** Oh really. Who do you think owns the banks and the coal mines and the railroads? You think Morgan doesn't have your Mr. Taft wrapped around his little finger?

**SULLY.** He's not my Mr. Taft.

**McREE.** You think Morgan is going to let President Taft run the banking system? No sir. Morgan's idea of currency reform is for Taft to give him an elastic money supply and the full faith and credit of the federal government. And Morgan gives Taft the delusion that the president runs the country, instead of the bankers and the railroaders and the robber barons.

**SULLY.** Some of those people are my customers. They pay my rent.

**McREE.** Of course they do. And they're happy to buy a few items from you so they can keep an eye on you. But in the meantime, they keep you from selling those 357 boilers in St. Louis, or 219 in Cleveland or 461 in San Francisco.

**SULLY.** You're making those numbers up.

**McREE.** Am I? You think I would come all the way to Chicago to give you fake numbers? You think I didn't take the time to calculate how much oil your new customers in all those places would buy to the nearest barrel? You think I'd walk in here if I didn't know that number?

**SULLY.** Nobody knows all that. God almighty doesn't know all that.

**McREE.** God almighty probably doesn't. But Standard Oil of Ohio is a lot better with figures.

**SULLY.** And Standard Oil wants something that I have?

**McREE.** They do today. But tomorrow may be different. Potter and Litchfield are both bigger than you are and they're going to get this business if you don't.

**SULLY.** How do I do that if I can't get loan money from any of the banks?

**McREE.** I can help you with that, Sully. You're not alone in this. There are thousands of businessmen like you in Chicago alone. Get together and you can change the system.

**SULLY.** I'm my own man.

**McREE.** Sure you are. You're the heart and soul of this country, Sully. You're our future. That's why I want you to join us.

**SULLY.** Join us? What does that mean?

## LIKE MONEY IN THE BANK

**McREE.** I'm starting a little circle of Chicago businessmen. All self-made characters like you.

**SULLY.** All mechanics?

**McREE.** Mechanics, plumbers, cabinetmakers, all kinds of trades. All good people. Honest people. It's sort of a study group. If we put our minds to it, we can lick this whole money-banking-capitalization thing. No reason why we can't.

**SULLY.** Standard Oil of Ohio wants me to be part of their business group?

**McREE.** Sure we do. We want to make some changes. Isn't that why you came to Chicago, Sully? You wanted to make your mark.

**SULLY.** How do you know why I came to Chicago.

**McREE.** Isn't that what you said to your brother in New York? The two of you were just off the boat and the only thing you knew was that you hated each other's guts. You said to him, "You take this city. I'll take the next one."

**SULLY.** That's right. How did you know that?

**McREE.** He told me all about it.

**SULLY.** My brother? How do you know my brother?

**McREE.** This is a great country, Sully. Wonderful things are happening every day.

**SULLY.** How did you find my brother? How do you know all these things?

**McREE.** If you don't sign up for the study group, I promise I'll walk out of here and you'll never see me again. But then you'll never find out.

**SULLY.** How do you know my brother?

**McREE.** If you don't join up, you'll never find out. Tuesday night. Address is on the back of my card. This place is a mess. When are you going to clean it up. *(McRee leaves. Sully goes after him.)*

**SULLY.** You clean it up.

**McREE.** No, you clean it up.

**SULLY.** No, you clean it up. *(McRee is gone.)* Alright, I'll clean it up. *(We hear the sound of an elevated train.)*



LIKE MONEY IN THE BANK

**SCENE 5**

*The elevated train sound screeches to a halt. McRee lies on a made-up bed. Louisa stands to the side.*

**LOUISA.** No, that is not what I said. I said yes, I have a room.

**McREE.** And then I said I'll take it.

**LOUISA.** And then I said you can't take it because I haven't offered it to you yet.

**McREE.** And then I said why would you show me a room that you didn't want to rent to me?

**LOUISA.** And I said that I don't allow rhetorical questions to be asked of me in my own house.

**McREE.** Exactly. And then I said that was a peculiar rule and you should've posted a sign about it downstairs.

**LOUISA.** And that was when you laid down on my bed.

**McREE.** I took my shoes off, didn't I.

**LOUISA.** I didn't ask you to take your shoes off, that only made it worse.

**McREE.** I was under the impression that I had rented the room.

**LOUISA.** You had not rented the room at that point because the transaction had not been concluded.

**McREE.** Well I offered you money three times, didn't I?

**LOUISA.** You lay on my bed and offer me money? What kind of a man would do that?

**McREE.** A man who gets to the point. *(He gets up and turns the bed 90 degrees.)*

**LOUISA.** What do you think you're doing?

**McREE.** I always sleep by the window.

**LOUISA.** Then you'll sleep by someone else's window. You cannot live here. I don't even know who you are. *(She moves the bed back.)*

**McREE.** I told you. Mike McRee, Standard Oil of Ohio.

**LOUISA.** I should've known. Who gave you my address?

**McREE.** A certain Mr. Solimano.

## LIKE MONEY IN THE BANK

**LOUISA.** Ahh, Mr. Solimano. I'll have to remember to thank him with my foot. So how many widows and orphans did your company cheat out of their homes today, Mr. McRee.

**McREE.** Twelve. It was a slow day.

**LOUISA.** But of course you had nothing to do with that personally.

**McREE.** Sure I did. I spit into baby carriages every chance I get. I suppose you think your Mr. Roosevelt would've shut our company down if he was still president.

**LOUISA.** Mr. Taft is a huge disappointment. But if progressives unite, we can persuade Mr. Roosevelt to run again. Not that you would care. Can't Mr. Rockefeller afford to put his salesmen up at the Palmer House?

**McREE.** That's not how Mr. Rockefeller became Mr. Rockefeller. We drummers have to be a bit more economical. You charge your Lithuanian working men two dollars a week?

**LOUISA.** How did you know that?

**McREE.** That's a pretty low rent, Miss Day. You can't keep this place going for that kind of money.

**LOUISA.** I can with the help of Standard Oil. For you, it'll be six dollars a week.

**McREE.** Why quibble. Let's call it ten dollars a week and be done with it.

**LOUISA.** Why are you offering me more?

**McREE.** Because I appreciate what you're doing. The more of a break we give to these poor men, the better chance they bring their families here and build up this great nation.

**LOUISA.** And buy oil from you.

**McREE.** And buy oil from me. Here's your two weeks rent. (*He hands her a pile of coins.*) I'll be installing a telephone, by the way.

**LOUISA.** Your own telephone?

**McREE.** Company business. But you and the other residents are free to use it anytime you want.

**LOUISA.** That's very generous.

**McREE.** It'll give me a chance to get to know them better.

**LOUISA.** I suppose I should consider you to be enlightened.

**McREE.** No, that would be asking too much. I'll go get my valise.

**LOUISA.** You may move the bed to the window.

## LIKE MONEY IN THE BANK

**McREE.** That's very kind of you. Say hello to your mother for me.

**LOUISA.** How do you know my mother?

**McREE.** Just say the Parker House Ballroom. She'll know. *(McRee leaves. Louisa calls after him.)*

**LOUISA.** What happened at the Parker House Ballroom? Mr. McRee! *(We hear army music.)*

### SCENE 6

*Sully enters the Veterans Hall. PETIE and CHARLOTTE immediately stand up. The army music stops.*

**SULLY.** You're not McRee.

**PETIE.** And you're not Jesus Christ. You want to make something out of it?

**SULLY.** Where's McRee?

**PETIE.** Why should I tell you?

**CHARLOTTE.** Petie, take an aspirin. Mr. McRee is running late. I'm Charlotte. We own the bakery across the street.

**SULLY.** Solimano. Chicago Steam Boiler Company.

**CHARLOTTE.** A pleasure. My husband doesn't think I'm important enough to talk to anyone.

**PETIE.** As if I could stop you from talking.

**SULLY.** I'm Sully.

**PETIE.** Steam boilers?

**SULLY.** Steam boilers.

**PETIE.** Rye bread. *(They shake hands.)*

**SULLY.** How do you know McRee?

**PETIE.** He walks into the bakery, says we could save money if we cooked with gas.

**CHARLOTTE.** Like he knows how to bake a strudel.

**PETIE.** Like you know how to bake a strudel.

**CHARLOTTE.** Like you know how to talk to your wife. Ignoramus.

**PETIE.** So I tell him I need five more ovens to handle all the restaurant business I could get if I had five more ovens. And nobody wants to lend me the money. For the five ovens I mean.

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**CHARLOTTE.** I wouldn't lend you the money. You don't know how to subtract.

**PETIE.** So he says the whole banking system needs to be overhauled and I should join this study group.

**CHARLOTTE.** Was I not in the room? Was I a piece of furniture?

**PETIE.** Well I'm thinking who is this character? So I call Standard Oil, the number on his card, and sure enough they tell me he's head of sales for the whole Midwest.

**CHARLOTTE.** I called Standard Oil. I'm the one who did that.

**PETIE.** Can you believe a big shot like that just walks in the door?

**CHARLOTTE.** Go ahead, Charlotte, go fetch. *(Charlotte takes a roll from her bag and tosses it up in the air.)*

**PETIE.** I can't borrow a dime. I tried five different banks. You walk in there and they look at your shoes. Like you're not clean enough to walk on their floor. *(Charlotte tosses more rolls in the air, now in Petie's direction. He retrieves and brings them back to her.)*

**CHARLOTTE.** Go do the books, Charlotte.

**PETIE.** I'm giving you my account. How am I not good enough for you to make money off of?

**CHARLOTTE.** Go take care of the customers, Charlotte.

**SULLY.** I can't borrow either. Nothing since the Panic. They don't want you to be successful. They want you to go work for them.

**PETIE.** And go be a wage slave? Work in one of those cut-and-sew joints?

**CHARLOTTE.** Go sweep the floor, Charlotte.

**PETIE.** Or the stockyards if you're lucky?

**SULLY.** That's not America, those places. That's not the America I know.

**CHARLOTTE.** Get on your knees, Charlotte.

**SULLY.** How can they put all those hundreds of men in one factory where they have to sabotage the assembly line to get decent pay? *(Charlotte is now deliberately throwing rolls at Petie.)*

**PETIE.** Charlotte! We're in public now.

**CHARLOTTE.** If he doesn't like it, he can go back to where he came from.

**SULLY.** Back to where I came from?

**CHARLOTTE.** I didn't mean it that way. It's just that Europe is where all these strikes come from.

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**SULLY.** Yuh, we bring the strikes with us on the boat. I suppose Andrew Carnegie wasn't an immigrant too? You know Andrew Carnegie?

**CHARLOTTE.** Sure I know Andrew Carnegie. And Andrew Carnegie knows me. He said I was so pretty he was going to give me free steel.

**SULLY.** Good.

**CHARLOTTE.** Good.

**SULLY.** Good. *(They stop talking.)*

**PETIE.** You know how to make ovens?

**SULLY.** Sure I do.

**CHARLOTTE.** We don't have the money for new ovens. *(DOROTHY enters, wheeling in a large box.)*

**PETIE.** You brought it.

**DOROTHY.** Of course I brought it. *(She plugs in the box.)*

**PETIE.** This is Dorothy. She's in the radio business. And she's still single.

**DOROTHY.** Thanks a lot, Petie.

**SULLY.** I'm Sully. I'm a mechanic.

**DOROTHY.** How do you do. You ever hear a radio?

**CHARLOTTE.** How could he hear a radio? He's not from here.

**DOROTHY.** I know where he's from. You know why the Italians invented radio?

**SULLY.** To get to the other side.

**DOROTHY.** That's right. You must be in the business.

**PETIE.** How do you open it?

**CHARLOTTE.** You don't open it. He thinks it's an oven.

**DOROTHY.** Go ahead. Turn it on. The left hand dial. *(Petie turns it on. Charlotte screams. We hear static.)*

**SULLY.** What's the matter?

**DOROTHY.** Nothing's the matter.

**CHARLOTTE.** He broke it. I knew he would break it. Now we're going to have to pay for it, Petie.

**DOROTHY.** He didn't break it. You just have to tune it. Turn that other dial very slowly.

**SULLY.** I thought only the ships had radio.

**DOROTHY.** So far. But there's going to be a lot more. None of the newspapers would even think about hiring me, but I'm getting in on the

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ground floor of this radio thing and I'm going to own it. These boys at the university met Fessenden and they built a transmitter. But they can't find investors. How could that happen in a city like Chicago. This thing is going to be huge. *(Petie turns the dial until we hear soft classical music. Charlotte screams again.)*

**PETIE.** *(To Charlotte.)* Will you stop doing that.

**SULLY.** Shshsh. *(They listen for a moment.)*

**CHARLOTTE.** Is that the only song they know?

**PETIE.** *(To Sully.)* Excuse me. Can you please give my wife a piece of paper and a pencil?

**SULLY.** Why?

**PETIE.** Because I want her to write down the date **WHEN SHE'S GOING TO SHUT UP.**

**DOROTHY.** Why would you talk to your wife that way?

**CHARLOTTE.** And for no reason.

**SULLY.** Can't you see? They are in love.

**CHARLOTTE.** That must be it. How did you fall in love?

**PETIE.** We're married.

**DOROTHY.** I know you're married. How did you get married. How did you fall in love.

**PETIE.** It was a hundred years ago.

**SULLY.** Show us.

**CHARLOTTE.** What does that mean?

**SULLY.** Act it out. Stand up over there. Show us how you met.

**PETIE.** Why would I do that?

**SULLY.** You want a free oven?

**CHARLOTTE.** Free?

**SULLY.** Totally free.

**CHARLOTTE.** Why would you give us a free oven?

**SULLY.** To see the two of you fall in love.

**CHARLOTTE.** *(To Petie.)* You heard him. Get up there. *(Petie and Charlotte stand up and face each other.)*

**PETIE.** Okay, it was in my father's old bakery. She walks in. Out of nowhere.

**CHARLOTTE.** Like he never saw an incredibly beautiful girl before.

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**DOROTHY.** So talk. What did you say to him.

**CHARLOTTE.** *(To Petie.)* I said how much are the rolls?

**PETIE.** And I said three cents.

**CHARLOTTE.** At Freeson's, the rolls are three for a nickel.

**PETIE.** So why don't you buy them at Freeson's?

**CHARLOTTE.** They didn't have any today.

**PETIE.** So when we don't have any, they're also three for a nickel.

**DOROTHY.** Jesus F. Christ. This is pathetic. This could not be how it happened.

**PETIE.** Hey, you weren't there.

**DOROTHY.** Sit down. We'll show you how to do it. C'mon, Sully. *(She pulls Sully out of his chair.)*

**PETIE.** We're working our way into it.

**DOROTHY.** Petie, you got your oven set on seventy-five degrees. You're never going to bake anything that way. Sit down. *(Charlotte and Petie sit down.)*

**DOROTHY.** *(To Sully.)* Hey there. I'm Charlotte. Can I have a roll?

**SULLY.** You? You can have the whole bakery.

**DOROTHY.** Are you Petie?

**SULLY.** I'm not sure. What's your favorite name?

**DOROTHY.** Petie.

**SULLY.** Then I'm Petie. *(McRee enters.)*

**McREE.** That's damn good. We're going to keep doing that.

**DOROTHY.** Mr. McRee. Sorry. We were just.....

**SULLY.** Waiting for you.

**DOROTHY.** Yes. We were just waiting for you.

**McREE.** Not to worry. Let's keep the story going. You read about the pin factory like I told you?

**PETIE.** Sure we did.

**McREE.** What did Adam Smith write about the pin factory?

**PETIE.** I forgot.

**DOROTHY.** He said every worker has just one operation he does over and over and over again.

**SULLY.** And no worker knows how to make the whole pin.

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**McREE.** Exactly right. Okay, Petie, you operate the drill press. Go ahead. Drill press. *(Petie begins to mime the press.)*

**PETIE.** Like this?

**McREE.** You invented a silent drill press? I don't hear anything. *(Petie makes the drill press noise as he works.)* Sully, you're on the lathe. Charlotte, you've got the wrench that bends the wire. Dorothy, you have the saw that cuts the wire in equal pieces. *(They each do their separate tasks with the appropriate sound effects.)*

**McREE.** Well that's a pretty picture. You expect to work for me, you're going to have to work three times as fast with no lunch and no dinner. And if you lose a finger or two, you'd better get out of the way fast so someone else can take your place. Didn't I say faster? There, I said it again. Faster! And when you're done with a batch, you carry it to the next station. *(He claps his hands to quicken their rhythm. They work faster and rush their finished product to each other's workstations.)*

**PETIE.** We can't do this any faster, Mr. McRee.

**McREE.** You'll do it and you'll like it.

**CHARLOTTE.** Then we'll strike. Just like the Italians.

**PETIE.** That's right, we'll strike.

**CHARLOTTE.** Strike. Strike. Strike, strike, strike. *(The others begin to chant. Charlotte starts to leave, but McRee blocks her path.)*

**McREE.** You walk out and you'll never hold a job in Chicago again, dear lady. *(They continue chanting, but it dies out as McRee continues.)* And that's fine with me because I've got a hundred people waiting outside to take your job at half the pay. And if you try to stop them with your foolish picket lines, I've got the city police and federal troops and more Pinkertons than you've ever seen ready to shoot you down as quick as say good morning to you. Faster, damn it. *(They return to work, complaining and grumbling under their breath.)* You think your President Taft is going to change the money system so you can grow your business? He's a company lawyer and that's all he'll ever be. I said FASTER! *(They bump into each other and fall down exhausted.)* Now that's what I call a study group.

**CHARLOTTE.** I think we were better at the romantic thing.

**DOROTHY.** The romantic thing isn't going to get us out of this fix.

**SULLY.** Is this what it's coming to? This is what work is going to be like?



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**McREE.** Do you see anything stopping it?

**PETIE.** I wouldn't know the first thing about how to stop it.

**DOROTHY.** We need more people on our side. We need more people to know about this. We need to get this into the newspapers.

**SULLY.** No, I read the newspapers. The newspapers know which side to buy bread with butter on it.

**CHARLOTTE.** That's exactly right. We should sue. Hire a lawyer and sue them.

**McREE.** The banks know all about lawsuits, Charlotte. They'll just get their own lawyers who are bigger and faster than our lawyers, and they wear better suits. There's no point in trying to do something they can do better.

Remember what we said last week? If you want to beat these guys, you have to operate outside of their experience.

**SULLY.** Then we need to bring the banks more business. More business than they can handle.

**PETIE.** How is that going to help?

**SULLY.** We get 25 business owners, people like you and me, to walk into one of the big banks and we each ask to open a new account. With ten thousand pennies each.

**CHARLOTTE.** Ten thousand pennies?

**PETIE.** Sure. Why not. Walk in there with a bucket of pennies and dump them all over the counter.

**CHARLOTTE.** Can you do that?

**SULLY.** Why not. In fact, we should go to the First National Bank of Chicago. I know someone there. And he's going to be really happy to see us. We'll call it Pennies for Chicago.

**DOROTHY.** Yes. The newspapers will love that. They can photograph that.

**PETIE.** Sure, why not. I'll go for that. Just to see the look on their faces. So Mr. McRee, you can call up 25 business owners you know and get them to do this?

**McREE.** I can't do that, Petie. I'm not an independent business owner. And besides, you told me this is your group. One of you needs to step forward.

**CHARLOTTE.** Then it has to be Sully.

**SULLY.** No, no, no...

**PETIE.** We'll be right behind you all the way, Sully.

## LIKE MONEY IN THE BANK

**CHARLOTTE.** Way behind you, Sully. Way, way behind you.

**PETIE.** I know where we can get the pennies. I got a friend who owns all these bubble gum machines. *(They start to push Sully off.)*

**DOROTHY.** Yuh, but you got to walk a little faster, Sully. Faster.

**SULLY.** Why does it have to be me?

**CHARLOTTE.** *(Begins chanting.)* Sully. Sully. Sully.... *(The others join in and walk Sully out. Louisa wheels in a ladder.)*

### SCENE 7

*Louisa's boarding house. Louisa is up on a ladder near the top. The ladder is on wheels. Sully enters.*

**SULLY.** You have to come down from there.

**LOUISA.** No, I do not. This is my dining room.

**SULLY.** It's my ladder.

**LOUISA.** Yes, but it's still my dining room. Nothing has changed.

**SULLY.** What's changed is that you're up on my ladder.

**LOUISA.** Isn't this what you believe in? To put women up on a pedestal?

**SULLY.** It doesn't count if they climb up there themselves. Why are you doing this?

**LOUISA.** Why did you give me such a low price for the heating apparatus?

**SULLY.** I gave you a fair price.

**LOUISA.** No, you did not. You gave me an exceedingly low price. I have compared it with three other companies.

**SULLY.** Did you climb up on their ladders?

**LOUISA.** No, because I didn't have to. Your Mr. McRee has been spying on me. Is that why you sent him here? To find out if I was romantically achievable?

**SULLY.** Those other companies won't do as careful a job as I will.

**LOUISA.** Then you should be charging more, not less. The only reason you could have for charging less is that you expect something in return.

**SULLY.** Louisa, you're looking at this in a totally wrong way. You couldn't be more wrong about me.

## LIKE MONEY IN THE BANK

**LOUISA.** No, it's you who's all wrong. The fact is that I have absolutely nothing against Catholics.

**SULLY.** That is very encouraging.

**LOUISA.** Some of them pay their rent and some of them don't. Just like white people.

**SULLY.** Let me explain something to you. I love children.

**LOUISA.** And I love plum jelly. But that's not a good reason for me to come down off this ladder.

**SULLY.** You're not listening to me.

**LOUISA.** Some of us listen in a different way. I believe in a merciful God who shows me the way to build a more fair and just world.

**SULLY.** And I believe in a God who knows that I am a miserable, guilty bastard and I will burn in hell for it.

**LOUISA.** Well there, you see? Look at all the common ground we have. So it's obvious I have nothing against you because of your religion.

**SULLY.** But you have something against me.

**LOUISA.** I just don't understand why you people have to be drunk all the time.

**SULLY.** If you watch us carefully, you'll see that we're only drunk some of the time.

**LOUISA.** I have taken the pledge.

**SULLY.** Meaning that you have pledged not to associate with people who haven't taken the pledge.

**LOUISA.** I didn't say that. It's just that temperance is the core of everything. We organize women to fight for suffrage by using temperance. We fight for decent working conditions by working for temperance. Without temperance, we have no movement.

**SULLY.** If you won't get down from there, I will have to show you the world from where you are.

**LOUISA.** What does that mean? *(Sully turns the ladder so Louisa is facing to the right.)*

**LOUISA.** What are you.....Wait.....Stop that. What are you doing?

**SULLY.** Look to the east. What do you see?

**LOUISA.** I see a wall.

LIKE MONEY IN THE BANK

**SULLY.** Can you see my mother and my father and my sisters and brothers and cousins?

**LOUISA.** No.

**SULLY.** That's right. Because they are ten thousand miles to the east. You don't see them now. You will never see them. You can live your whole life without in-laws. You realize what that means? Do you know how many women would die for that? Your life will be your life.

**LOUISA.** I'm not asking for that. I don't care about that.

**SULLY.** Fine. Then look to the west. *(Sully turns the ladder 180 degrees.)* What's on the other side of that wall?

**LOUISA.** I did not ask you to take care of my mother. That's my job.

**SULLY.** What would be so wrong if I met your mother?

**LOUISA.** You were supposed to be installing a steam boiler.

**SULLY.** You were supposed to be standing on the floor.

**LOUISA.** I happen to know your intentions and they are misguided. I will pay you fifty percent more than your offer.

**SULLY.** Ten percent more.

**LOUISA.** Would you like me to get stubborn?

**SULLY.** Would you like me to stare up at you all day?

**LOUISA.** Twenty percent more.

**SULLY.** Fine. Twenty percent more. And since you're paying me more money, I will be spending twenty percent more of my time in your company. *(He starts to leave.)*

**LOUISA.** Get back to work. I'm keeping the ladder.

**SULLY.** It becomes you. *(Sully is gone. More army music.)*

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