

**SAGOT.** Anyone in tonight?

**FREDDY.** Not that you're looking for, Sagot.

**SAGOT.** I got a Matisse today, small but juicy. A little beach-scape...give me a rum... Here, take a look.

*(He pulls out a small 4" x 5" canvas and hands it to Freddy.)*

It says everything about Matisse you want to know. I bought eight drawings and got him to throw it in. The smaller it is, the harder it is to say it, no doubt about it, and that thing's got it all. This thing will hold a wall.

**EINSTEIN.** What makes it so great?

**SAGOT.** I'll tell you what makes it great. The boundaries. The edge. Otherwise anything goes. You want to see a soccer game where the players can run up into the stands with the ball and order a beer? No. They've got to stay within the boundaries to make it interesting. In the right hands, this little space is as fertile as Eden.

**EINSTEIN.** That frame is about the size of my book.

**SAGOT.** Well I hope you chose your words carefully. Ideas are like children, you have to watch over them or they might go wrong.

**FREDDY.** I know what he means.

**SAGOT.** *(To Einstein.)* I told that to Appolinaire; he squiggled and squirmed. I'm going to turn a nice profit on that Matisse, you watch.

**FREDDY.** Well, considering you got it for free, it might not be too difficult.

**EINSTEIN.** But you got it because you loved it. How can you sell it?

**SAGOT.** What do you do?

**EINSTEIN.** I'm a physicist.

**SAGOT.** Good. Then you must know how naive a question can sound. I'll tell you how it works.

*(Drinking all the time through this.)*

When I bought it, I identified it. I identified it as something worth having. I have named it a work of art. Once I've done that, I don't have to own it. It will always be mine. And I guarantee you Matisse is happy about it too. He wants his work out there, out of Paris. I've sold to Russia and I've sold to America and I've sold to

dealers in Paris who've sold everywhere. And the dealers like to buy from me because frankly they don't get it, and they want me to discern the good ones from the bad ones.

**EINSTEIN.** How did you learn to tell the difference?

**SAGOT.** I wish I knew! But I can look at two pictures that no one has ever seen before and know that one is for me

*(He points to an imaginary painting.)*

and that one

*(Points to a different place.)*

is for people whose idea of art is something ugly done by a relative. They come to the galleries with bags of money and say, "Show me what you've got, taste is no object!"

*(Finishes his drink.)*

Another, Freddy.

**FREDDY.** Finally a customer.