

Jeannette the musical electrifies the life and history of suffrage activist, Montanan, and the first woman to be elected to high office in the United States, Jeannette Rankin. With a radical idea that “women are half the people, we should be half the congress,” Jeannette convinces her family - brother Wellington, a successful lawyer; younger sister Edna, housewife and mother; and the matriarch Olive. When an East Coast Suffragist Greenwich comes to town, Jeannette discovers a shared mind and heart. After a hard campaign, Jeannette—incredibly and improbably—wins. Elected to Congress in 1916—three years before women are granted the right to vote—Jeannette finds herself to be the only female voice within the halls of power to vote on women’s suffrage. Written by America’s most produced playwright Lauren M. Gunderson and pop sensation Ari Afsar, *Jeannette* heralds one person’s radical voice in America’s ongoing journey toward equal rights for all.

One hundred years ago, Americans were battling a global pandemic and gearing up for the Presidential election of 1920. The show is more timely now than ever, and theatrically combines then and now through its music, choreography, design, and humor.

Our team seeks 14 people who are passionate about the power of voting and the power of performance to change systems and policy. We are interested in advancing the field of musical theatre as well as our society, beginning with centering and uplifting the voices of the artists creating the piece.

In the upcoming months, we will be building a living document stating our principles and values as we continue to create *Jeannette*. This will be shared on our website for complete transparency and accountability. As actors join the team, they will also help contribute to the document. In the meantime, the creative team is available for any questions folks would like to ask before they audition at jeannettemusical@gmail.com.

We invite artists to bring their whole selves to our rehearsal room. In order to guide the artists to decide if this project is a good match, in addition to the breakdown, you will find a description of the opening of Act 2, a number called *Disrupt*. We have also included the first two scenes to provide a sense of tone and world of the play.

There will be a live Q and A with creative team members through the Signature’s social media platforms. This will provide an opportunity for questions and conversation about both the musical and the process. Should you not be able to attend, questions can also be submitted before the event, and it will be documented and available for viewing at a later date.

Please submit :1 minute of a contemporary pop song and up to 1 minute of dance to a song that moves you. We are looking for authenticity, intention, and dynamism in the movement. Regardless of experience or ability, play to your strengths and have fun.

Character breakdowns

Performers of all racial and ethnic backgrounds, gender identities and expressions, and performers living with both visible and invisible disabilities are encouraged to audition. Please alert us of any accommodations you need to audition in a supported and safe space.

* Elements of this play center gendered themes and many of the roles have binary gender expressions. Our invitation to artists to self-submit for the role they feel best suited for is centered in our understanding that all gender is a performance.*

Jeannette Rankin - 30s, female/femme of center, ambitious, smart, strong, socially intelligent, queer (but not out.) She has an unstoppable energy in everything she does, hopeful, headstrong. A damned good politician. Intimacy is required for this role.

Wellington Rankin - 30's, male/masculine of center, Jeannette's younger brother, a powerful local lawyer, entitled, takes over any room he's in, the favorite son in a family of women, overconfident, ambitious, a boxer, loves his sisters but also loves being rich and influential.

Edna Rankin - 20s, female/femme of center, Jeannette's younger sister, smart, funny, keen, married, young mother, most comfortable in a domestic sphere, in many ways the opposite of Jeannette. But they share dedication and unflappable faith in family.

Greenwich Martin- 30s/40s, female/femme of center, a queer woman from New York, practical, savvy and thoughtful, emotional, a people person, a leader, a strategist, a suffragist. Intimacy is required for this role.

Olive Rankin/Febb – 60's female/femme of center, Jeannette's Mother, a stalwart strong woman with a contentious relationship with Jeannette, a worrier, powerful and refined but reserved, not easily comfortable being vulnerable or outwardly loving.

Fiorello LaGuardia - 30s, male/masculine of center, charming, boisterous New York Congressman. Emotionally open, straightforward, full of agency and feeling, but also likes to be at the center, in power and in the spotlight.

8 Company Members - all ages and gender identities, energetic movers, both in body and spirit. Eleanor, Suffragists, Anna, Anti-Suffrage, Competitor 1, Competitor 2, Page, Little Girl, Male Voices/Congressmen, Chief of Staff, Aide, Leader of the House, Congressman, Reporter, Reporter 2, Maria, Army Nurse, Harry T Burn.

On "Disrupt"

“Disrupt” is the moment in the play where the actors reveal why they wanted to tell the story of Jeannette with us. It is intended to disrupt the narrative of white history and uplift the bodies portraying it as deserving of love and deserving of their own centering in history. This number, in previous iterations, has combined historical fact and personal anecdotes from the performers, and used various mediums including film, audio, dance, and live speech. The curation of personal anecdotes is an act of emotional intimacy and has a cost to the performer, so we have taken great care in designing the process to be accessible and safe for actors who are making themselves vulnerable 8 shows a week. Dramaturg Regina Victor in collaboration with the team has curated a process for the better part of a year with different sets of actors. Consent, access, and the centering of the performer have all proved essential to its design. The arc of “Disrupt” will address the injustices in the history we tell and allow the artists to have agency in the stories they are telling.

The below texts are offerings from our creative team as an example of previous versions of Disrupt. The full number follows.

My name is Arianna Afsar and I wouldn't have the right to vote in 1920. My father is from Noakhali Bangladesh and Asian Americans did not get the right to vote until 1952.

My name is Lauren and I grew up outside of Atlanta GA but was never taught that, because of Jim Crow voter suppression tactics, the 19th Amendment was effectively only for white women. I was taught that everyone could vote. I know now how wrong that was. I grew up in GA where Stacey Abrams should be the governor, in GA where voter suppression tactics dating back to that same Jim Crow barred hundreds of thousands of Black voters in the 2018 election, in GA where they just passed anti-voter legislation called Jim Crow 2.0. I now know how important it is for me to ask why the history we inherit and the stories we tell and the power structures we live under keep getting whitewashed. The answer is because all those corrupt white folx in power know that the state and the country's leadership, art, TV shows and history would look a LOT differently if our voting and our representation was fair, just, and accurate.

DISRUPT

*(Ensemble enters in their contemporary street clothes.
These are their true stories combined with the history of voting rights in America.
The text and dialogue of this scene and song will be built collectively during Rehearsal and include “actor offerings,” which are marked with asterisks below.)*

ALL:

O000H

O000H

O000H

IT'S THE TURN OF THE CENTURY CENTURY

WE ARE HERE TO BREAK DOWN THIS STORY

I AM LIVING WITH EVERY MEMORY

WE'RE GONNA DISRUPT WE'RE GONNA DISRUPT THIS HISTORY

Z1:

I DON'T CARE WHAT THOSE WISE MEN SAID

Z6:

I'M RIGHT HERE GONNA CHANGE YOUR PERSPECTIVE

Z2:

THIS AIN'T A TALE THAT YOU'VE HEARD BEFORE

Z3:

BUT I KNOW IT WELL SO I'M OPENING DOORS

Z8:

WELL I'M NOT GONNA PLEASE THE FAINT HEARTED

Z7:

THIS SHIT AIN'T LIVING INSIDE YOUR HEAD

Z4:

AND I'M NOT HERE TO CLEAN UP THE MESS YOUR MESS

Z5:

I'M JUST HERE TO MAKE US SECOND GUESS

JEANNETTE:

As hard as Jeannette Rankin and her fellow suffrage fighters fought for a vote for women... they weren't actually fighting for me.

Z1:

Or me.

Z2:

Or me.

EDNA:

Or me.

OLIVE:
Or me.

JEANNETTE:
My name is --- and I wouldn't have had the right to vote even after the 19th Amendment passed in 1920. But she would have.

Z:
Hi, I'm --- and I would not have been stopped from voting, because the 19th Amendment expanded the right to vote to women... if you were white.

Z8:
Even after suffrage was "universal" it wasn't. Because unless you were white you were blocked by Jim Crow voter suppression tactics, My name is ----. ***(actor offering)***

Z7:
Unless you were white, you couldn't have citizenship at all much less a vote, my name is ----. ***(actor offering)***

Z1:
Unless you were white, you faced systemic racist violence that made voting all but impossible. My name is _____. ***(actor offering)***

Z2:
My name is ----- and it took until 1947 for Native Americans to legally vote in the country established on the unceded territory of their own land. ***(actor offering)***

OLIVE:
Native matriarchal societies like the Haudenosaunee, where women were empowered leaders of their communities and families, showed white women an example of equality among the sexes. Some say that's where white feminism started. My name is _____. ***(actor offering)***

Z3
My name is ----- and after the Chinese Exclusion Act of 1882 specifically prevented Chinese citizenship, it took until 1952 for Asian Americans to become US citizens and vote. ***(actor offering)***

Z4
My name is ---- and it was the Voting Rights Act of 1965 that finally protected elections for all Black Americans. ***(actor offering)***

Z5:
and also expanded voting protections for Asian Americans and non-English speakers. My name

is _____. ***(actor offering)***

Z6:

Rankin - like lots of her contemporaries - didn't include Black women in their fight in order to convince a racist Southern Leadership to vote for white women's suffrage. ***(actor offering)***

EDNA:

Susan B Anthony and Elizabeth Cady Stanton did the same in the 1860s. My name is _____.
(actor offering)

LAGUARDIA:

Fiorello Laguardia was likewise considered a great mayor and congressman from New York but after Pearl Harbor became a vocal racist against Japanese Americans. ***(actor offering)***

JEANETTE:

Our heroes aren't always heroic.

EDNA:

That's why our heroes need us.

GREENWICH:

Not the other way around.

ALL:

LIVING WITH A HERO DON'T KNOW HER NAME
WE'VE BEEN LIVING WITH A HERO WHO PLAYED ALL THE GAMES
LIVING FOR A HERO WHO OVERCAME
BUT WE'RE LIVING LIKE A HERO GO DOWN IN FLAMES
WELL I'M NOT GOING TO PLEASE THE FAINT HEARTED
THIS SHIT AIN'T LIVING INSIDE YOUR HEAD
AND I'M NOT HERE TO CLEAN UP THE MESS YOUR MESS
I'M JUST HERE TO MAKE US SECOND
IT'S THE TURN OF THE CENTURY CENTURY
WE ARE HERE TO BREAK DOWN THIS STORY
I AM LIVING WITH EVERY MEMORY
WE'RE GONNA DISRUPT WE'RE GONNA DISRUPT THIS HISTORY

Pages 1-8 of Jeannette libretto

Scene 1.

*(Out of the darkness a sound of voices.
1914. Montana plains.
Light warms the stage revealing our company.
As they enter the stage and begin singing their actual names are projected)*

00 INTRO HELL GATE

HMMMM HMMM HMMM

Z1:

HMMMM HMMM HMMM

ADD Z2:

OHHHH OHHHH OHHHH

ADD Z3:

OHHHH OHHHH OHHHH

ALL:
WAITING ON THE WORLD TO WAKE
WAITING (OHHHH OHHHH OHHHH)
WAITING ON THE WORLD TO WAKE
WAITING (OHHHH OHHHH OHHHH)
WAITING ON THE WORLD TO WAKE
WAITING (OHHHH OHHHH OHHHH)

WAITING ON THE WORLD TO WAKE
WAITING (OHHHH OHHHH OHHHH)

TRANSITION:

*(Montana plains. The people we meet are working, building, tending.
Full Opening Dance Number.)*

01 HELL GATE

ALL (no JR):

5 MILES DOWN THE CLARK FORK STEAM
BUILDING UP THIS AMERICAN DREAM
FEELS GOOD WHEN I WORK LIKE HELL
ALL RIGHT HERE IN THE 46TH PARALLEL

JEANNETTE:

I MOVED ON FROM FROM THIS HELL OF A PLACE
DON'T WANT THIS SWEAT ON MY FACE
I'M BACK, HEAR ME RINGING THE BELL
I'M SO MUCH MORE THAN THE 46TH PARALLEL

ALL (no JR):

LIVING HERE IN
HELL GATE
WHERE THE SUMMER'S SWEET
DOING IT MY WAY
THIS IS ALL I NEED
FEELING GOOD GOOD AND FULL OF PRIDE
SUN IS SHINING THROUGH MY EYES
IT'S ALL I'VE KNOWN
I'M HOME
IN HELL GATE

ALL AND JR:

BEAUTY RUNS IN THE RIVER DEEP
FULL OF HOPE IN THE BOZEMAN EAST
BLACK BUTTE FALLING TO MY KNEES
LOYALTY DID NOT COME EASY

EDNA:

ON REPEAT THAT IT'S ALL I NEED

OLIVE:

MADE IT WORK CAUSE MY LOVE IS DEEP

WELLINGTON:

ALWAYS ME THEY KEEP RUNNING TO

JEANNETTE

THINK I'VE FOUND WHAT I HAVE TO DO

ALL (besides JR):

LIVING HERE IN
HELL GATE
WHERE THE SUMMER'S SWEET
DOING IT MY WAY
THIS IS ALL I NEED
FEELING GOOD GOOD AND FULL OF PRIDE

SUN IS SHINING THROUGH MY EYES
IT'S ALL I'VE KNOWN

JEANNETTE:

I'M HOME

(The family embraces Jeannette like she's just gotten off the train and is finally home. Edna is thrilled, Wellington teases, Olive is cool. Jeannette glares at Olive.)

EDNA:

ON REPEAT THAT IT'S ALL I NEED

HOO OO
HOO OO
HOO OO
HOO OO
HOO OO
HOO OO

OLIVE:

MADE IT WORK CAUSE MY LOVE IS DEEP

WELLINGTON:

THEY KEEP RUNNING

EDNA:

ON REPEAT THAT IT'S ALL I NEED

HOO OO
HOO OO
HOO OO
HOO OO
HOO OO
HOO OO

OLIVE:

MADE IT WORK CAUSE MY LOVE IS DEEP

WELLINGTON:

THEY KEEP RUNNING

JEANNETTE:

NOW I KNOW WHAT I HAVE TO DO

ALL:

LIVING HERE IN
HELL GATE
WHERE THE SUMMER'S SWEET
CHOOSING IT EVERYDAY
THIS IS ALL WE NEED
FEELING SO SO GOOD
MY MAMA KNEW I WOULD
IT'S ALL WE'VE KNOWN
WE'RE HOME IN HELL GATE

Scene 2.

(New look. Isolated. We will return to this look with all satellite womxn. It is ultimately important we understand these are womxn scattered throughout the country, and not only in Montana.

Spotlight on one womxn, Eleanor. **She is exhausted, bruised, a young mother of five.** *This is her chance to speak but she's too scared to. She talks to us...)*

ELEANOR:

He hits me.

Me.

Out of luck comes home drunk and yells at the children what I would have given

To...Breathe.

But the pastor doesn't see me.

On repeat he keeps repeating pray for him. *Him.*

Darlin' don't leave, just repeat and pray for him. *Him.*

I'm his wife, take it in stride and pray for him. Forgive his sins.

But then his wife, the pastor's wife pulled me aside

And slides me a piece of paper...

I had no idea of this new idea written on this paper

Cause I accepted his nature, gave in to his behavior

But with a vote. *My vote.*

On my own, not his.

Maybe there's hope.

(Eleanor hands the flyer to Jeannette.)

Scene 3.

(Main room of the beautiful Rankin home. Jeannette is amped up and trying to find her coat, shoes, hat to leave the house. Edna runs in, apron on.)

EDNA:

JEANNETTE, where are you going? Wellington is on his way, Mom's cooking the roast, what's going on?

(Jeannette shows Edna the pamphlet she was just handed on HELL GATE.)

JEANNETTE:

This. Suffrage. I came back home to bring women the vote and here it is! In our town. Suffragists were all over New York City when I was there, but here? In Hell Gate? I'm walking down the street with a bag of flour and this womxn shoves a pamphlet right in my hand about a suffrage rally *tonight*. I have to go. This is it.

EDNA:

One, where's my flour.

Two, don't bring that New York stuff back home, it's not going to work here.

JEANNETTE:

It already is! Oregon women have a vote already! So do Wyoming girls, and Coloradans, and whatever you call people from Utah. So don't tell me this is impossible, because it's not.

EDNA:

You're a social worker, not an activist.

JEANNETTE:

The home is political, children and their education are political, whether to send those children off to war *is political*. Womxn deserve to be heard on these matters because you can be damn sure they matter to womxn. That's what a vote is. That's why we need it. And whoever is holding this rally agrees with me so - dammit - I'm going.

EDNA:

Jeannette.

JEANNETTE:

Goddammit I'm going.

(Olive enters also correcting her language.)

OLIVE:

Language, Jeannette.

What on earth is going on?

EDNA:

Language Jeannette.

EDNA:

She's going to a suffrage thing tonight, she's gonna miss dinner, and she still hasn't given me my flour.

JEANNETTE:

I am not!

I'm not going to miss dinner.

I said I'll be back.

OLIVE:

A suffrage what?

Absolutely not.

No no no -

EDNA:

It's a rally.

JEANNETTE:

I do love these moments when you think you can tell me what to do.

EDNA:

(about challenging their mother)

Jeannette, don't.

OLIVE:

She comes back from New York and talks like this.

JEANNETTE:

Happy not to talk to you at all. I'm going to a rally. And so will Edna.

OLIVE:

Do not drag your sister into this!

EDNA:

WHAT. Noooooo nonono.

JEANNETTE:

Come on! Come on!

OLIVE:

Why make a fuss when everything is fine... for us.

JEANNETTE:

We might be fine but we're not free.

EDNA:

Oh please. No womxn is ever free.

JEANNETTE:

No womxn is ever *told* she *can* be.

OLIVE:

I told you, since you were a little girl I told you.

JEANNETTE:

Worse to be told as a girl but not as a womxn. That's the truth.

OLIVE:

No one wants the truth before dinner.

(WELLINGTON enters, the women don't notice him.)

WELLINGTON:

Hello beautiful, family -

JEANNETTE:

Are you trying to infuriate

OLIVE:

Where is the lie?

EDNA:

Why would you say that, mom?

or just insult me?

WELLINGTON:

Is it too late to leave without being seen or am I stuck now?

(They turn to Wellington)

JEANNETTE:

Wellington! And he's here.

OLIVE:

Wellington my sweet boy!

EDNA:

Help me, you can't
leave me with them.

WELLINGTON:

WhoaWhoaWhoa. What's happening and why aren't we drinking?

JEANNETTE:

I'm just going to a Suffrage event in town.

WELLINGTON:

You just got back and you're already running off with radicals?

JEANNETTE:

I'm not running off! God, you always make everything I do about *you*.

WELLINGTON:

Because everything you do comes right back to me.

JEANNETTE:

Well then you better *duck*. Votes for women!

WELLINGTON:

I believe in suffrage, we all do, but those women are pushing too hard. If you want to get the vote, let the men give it to you and be grateful.

JEANNETTE:

We shouldn't have to be *given* a say in our own futures, and we damn sure should not have to be *grateful for it*.

WELLINGTON:

Ok look, when I ran for Congress I learned two things about politics.

JEANNETTE:

When you ran for Congress *you lost*.

EDNA:

When you ran for Congress *you lost*.

OLIVE:

(sympathy compliment)

But it was a great campaign, dear.

WELLINGTON:

I know it was and I'm gonna run again, and win, and get you your damn right to vote just so you shut up about it.

JEANNETTE:

Great, thanks, God Bless America.

02 SAME TOWN

WELLINGTON:

JEANNIE JUST LISTEN
YOU WILL BE GIVEN
ALL THE THINGS YOU WILL EVER NEED

YOU GOTTA SLOW DOWN
JUST THINK OF OUR TOWN
I WILL GET THEM UP TO SPEED

JEANNETTE:

NO LONGER PATIENT
CAUSE I'M NOT WAITING
FOR YOU TO MAKE MY "DREAMS" COME TRUE
IT'S SO MUCH BIGGER
I FINALLY PICTURE
A WORLD WHERE EDNA MATTERS TOO

WELLINGTON AND JEANNETTE:

WE GREW UP IN THE
WE GREW UP ON THE SAME STREET
YOU'RE ALWAYS SAYING MY WAY
BUT EVERY SINGLE DAY
I'M THE ONE THAT'S FIGHTING
NO I'M THE ONE THAT'S TRYING
TO SEE A BETTER FUTURE
TO MAKE IT ALL ALRIGHT

OLIVE:

No one's going to marry a "political woman," Jeannette.

JEANNETTE:

Good, I'll have more time for politics.

OLIVE:

JEANNIE I'M SORRY
THAT YOU'RE NOT HAPPY
TO FOLLOW THE LIFE THAT I HAVE MADE

(Edna holds up the pamphlet)

EDNA:

I'M READING DANGER
IN ALL THESE PAPERS

OLIVE:

YOU GOTTA LEARN HOW TO BEHAVE

JEANNETTE:

I'M SEEING MEMORIES
THAT WE'RE REPEATING
HOW CAN WE GO ON AND LIVE THIS WAY

OLIVE, WELLINGTON, EDNA:

IT'S NOT UP TO US

WELLINGTON:

NOTHING'S ENOUGH
TRUST IN ME WE'LL BE OKAY

WELLINGTON, EDNA, JEANNETTE:

WE GREW UP IN THE

ADD OLIVE:

SAME TOWN

WELLINGTON, EDNA, JEANNETTE:

WE GREW UP ON THE

ADD OLIVE:

SAME STREET
I'LL TRY TO HEAR YOU OUT
BUT YOU GOTTA BELIEVE

WELLINGTON, EDNA, JEANNETTE:

IN SPITE OF WHERE WE

ADD OLIVE:

CAME FROM

WELLINGTON, EDNA, JEANNETTE:

I'M PROUD OF WHO I'VE
BECOME
I'M GONNA DO IT MY WAY
CAUSE I KNOW WHAT YOU NEED

ADD OLIVE:

BROTHER I KNOW YOU
SHOULD I BELIEVE YOU
WHEN I CAN'T TRUST YOUR EVERY WORD
WHEN THEY CAN'T SEE YOU
I SEE YOU WHISPER TO--

JEANNETTE:

JEANNETTE, YOU GOT YOUR SECRETS TOO

OLIVE:

JEANNETTE:
(to Olive)
DON'T TRY TO ACT LIKE YOU'RE SO HOLY
YOUR GRIEVING LEFT US COMPROMISED

JEANNIE DON'T START WITH ME
IT'S NOT THE FIGHT THAT WE...

OLIVE:

RANKINS WE'LL BE ALRIGHT

EDNA:

WE GREW UP IN THE
SAME TOWN

JEANNETTE, WELLINGTON, EDNA:

WE GREW UP ON THE

ADD OLIVE:

JEANNETTE, WELLINGTON, EDNA,:

SAME STREET
I KNOW WHAT I AM MADE OF
CAUSE I GOTTA BELIEVE
IN SPITE OF WHERE WE CAME FROM
I'M PROUD OF WHO I'VE BECOME
I'M GONNA DO IT MY WAY
CAUSE I KNOW WHAT I NEED
WE GREW UP IN THE SAME TOWN
WE GREW UP IN THE SAME TOWN

ADD OLIVE:

WE GREW UP IN THE SAME TOWN

OLIVE:

For god's sake, Jeannette, you don't have to throw all this in our faces and ruin this family's reputation.

JEANNETTE:

Mother, don't.

EDNA:

Can we do this after food please?

OLIVE:

You can't have a respectable life and make a fuss with *these kinds of women*.

JEANNETTE:

I'm serious, mom, do not start with me.

OLIVE:

We've given you so much, why can't you ever just be satisfied?

JEANNETTE:

BECAUSE YOU GAVE ME THE WORLD AND THEN TOOK IT AWAY. You filled our house with books and professors, you tacked up a map of the world and said "where do you want to go, Jeannie!", and you expect me to be satisfied living my entire life in Hell Gate? You teach me everything I need to know to change the world and then tell me to "wait until the boys grow up and change it for you." You gave me this fight, this appetite, this desire to go and learn and be. And then dad died and you gave up on the world and shut us out.

OLIVE:

I was grieving, Jeannette.

JEANNETTE:

So was I. So was Edna and Wellington, and we had to do it without the only parent we had left.

WELLINGTON:

Jeannette.

EDNA:

Stop.

JEANNETTE:

Oh I will never, *ever* let her stop me because I already gave up my life for her once and I'm not doing it again.

(To Olive)

Dad died, you gave up, I came home to save this family once, putting my dreams, my education, all the things you told me were mine to have, I put them all on hold FOR YOU. I had to break away to start my life after that. I'm back now, and we can either be honest about what happened or I can go back to New York.

OLIVE:

YOU DON'T HAVE A DAMN CLUE
YOU DON'T KNOW THE TRUTH
YOUR FATHER WAS THE ONE WHO
GAVE YOU THIS NEW YORK LIFE
YOU THINK I AM SO WEAK
BUT JEANNIE WHEN I HEAR YOU SPEAK
YOU TELL ME YOU KNOW NOTHING
SPEWING A MILLION LIES

I'M NOT SORRY

JEANNETTE:

NO I'M NOT SORRY

OLIVE:

WELL I'M NOT SORRY

JEANNETTE:

I WON'T BE---

(Wellington slams on the table which stops the fight mid-note.)

WELLINGTON:

This is what the suffrage does to a household, what's it going to do to a nation?

(Olive exits. Wellington exits too.)

EDNA:

She's... just worried about you.

JEANNETTE:

She's also a jerk.

EDNA:

Well so are you. Just go. I'll handle them. Just go.

JEANNETTE:

Really? Thank you. It is truly annoying how much I love you.

EDNA:

Yeah well I'll handle them *if...*

JEANNETTE:

Oh god.

EDNA:

If you pick a date for this Friday. There are several nice men I know-

JEANNETTE:

No.

EDNA:

They like talkative women!

JEANNETTE:

Noooo.

EDNA:

Someday, Jeannette.

JEANNETTE:

But not today. I'll just borrow your kids, run 'em around, return them dirty, and call it a good day of approximate motherhood. Off to yell about the Constitution.

EDNA:

Well that's not very... Montana.

(Edna exits leaving Jeannette staring at the plains in front of her.)