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SF PERUSALS

DANGEROUS DAUGHTERS

Book by Nick Stimson

Music and lyrics by
Annemarie Lewis Thomas

SAMUEL FRENCH

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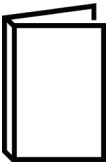
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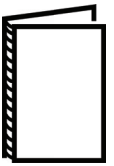
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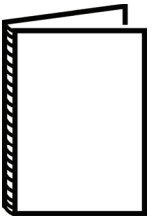
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ABOUT THE COMPOSER AND LYRICIST

ANNEMARIE LEWIS THOMAS

Annemarie Lewis Thomas is a composer, lyricist and an accomplished musical director and arranger.

Full-length musicals include: in collaboration with Phil Willmott, Annemarie wrote the music to *Around the World in 80 Days, Uncle Ebenezer* and *The Wolf Boys*. In collaboration with Gerry Flanagan, Annemarie wrote the music and lyrics to *Great Expectations* and *Fool's Gold*. Other shows with Nick Stimson include *The Sunshine Gang*, *The Ballad of Kitty Jay*, *Just the Ticket*, *Celebs Anon* and *The Venus Factor*.

In collaboration with Daniel O'Brien she has written the original songs for seven pantomimes, three of which were commissioned for the Theatre Royal, Bury St Edmunds.

As the MD for the award-winning Steam Industry, Annemarie worked on all of the critically acclaimed BAC Christmas musicals. Other credits include: *Rent* (Olympia Theatre, Dublin), *Annie* (UK No 1 Tour), UK premieres *Victor/Victoria, Reefer Madness* (Bridewell), *Naked Boys Singing* (Madam JoJos), *Martin Charnin's 9 and a Half Quid Revue 9* (The King's Head).

In 2009 Annemarie opened The MTA (The Musical Theatre Academy) running the UK's first accelerated learning programme for performers. It was named as the School of the Year in The Stage 100 Awards in 2012 and 2017.

ABOUT THE AUTHOR

NICK STIMSON

Nick Stimson is a freelance playwright, theatre director and poet. He is also Associate Director of The Theatre Royal, Plymouth. Productions include: writer and director of *A Winter's Tale* (with the composer Howard Goodall) at The Sage, Gateshead and The Yvonne Arnaud Theatre, Guildford and Landor Theatre, London, (winner of Best Off West musical at the Offies 2014); *Sailors and Sweethearts*, a play about the artist Beryl Cook, at the Drum Theatre, Plymouth; writer and director of *NHS The Musical* (with music by Jimmy Jewell) at the Drum Theatre, Plymouth and the The Venue, Leicester Square, London; writer of *Hello Mister Capello* for the Palace Theatre, Watford; co-writer of *Promised Land* (written with Anthony Clavane) for Red Ladder Theatre, The Carriage Works, Leeds; writer of *Who Ate All The Pies?* (with music by Jimmy Jewell) at the Tristan Bates Theatre, London; writer of *The Venus Factor* and *The Sunshine Gang* (with music and lyrics by Annemarie Lewis Thomas) for the MTA at the Bridewell Theatre, London; writer and director of *Korczak* (with music by Chris Williams) at Theatre Royal, Plymouth, YMTUK at The Rose Theatre, London and Bialystok Opera Poland (international tour); writer and director of *The Day We Played Brazil* (with music by Chris Williams) for the Northcott Theatre, Exeter; writer of *Inventing Utopia*, a play about Dorothy and Leonard Elmhirst, for production at Dartington; co-writer (with Anthony Clavane) of *Leeds Lads* for Red Ladder Theatre at the Carriage Works, Leeds.

AUTHOR'S NOTE

Dangerous Daughters is the story of the radical suffragette movement, whose figurehead was Emmeline Pankhurst, told through the lives and actions of the three remarkable Pankhurst daughters: Christabel, Sylvia and Adela. It is a unique, extraordinary, passionate and in the end tragic tale; an important story that demanded to be told.

Behind the public facade, the Pankhursts were a family divided, a family at war. Christabel, the oldest of the three daughters, dedicated her life to the cause and let nothing, not even the pursuit of love and happiness, stand in the way of women's emancipation. Sylvia was an artist and the lover of Keir Hardie, the leader of the fledging Labour Party. By the end of the First World War Sylvia was estranged from the suffragettes, her own mother and Christabel, and Adela, the youngest, had been banished by Christabel to Australia.

The musical tells the story of their lives, loves, triumphs and tragedies set against the great events of the time. The rise of the suffragettes, originally seen as nothing more than a minor inconvenience by the male establishment, was marked by increasing militancy, violence, imprisonment, forced feeding and the death of Emily Wilding Davison under the hooves on the King's horse at the 1913 Derby. During the First World War, some suffragettes handed out white feathers of cowardice to supposed 'shirkers' in order to win what they saw as the greater battle – the emancipation of women. The musical culminates with the victory of the suffragettes and the disintegration of the Pankhurst family.

Nick Stimson and Annemarie Lewis Thomas
January 2018

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CHARACTERS

EMMELINE PANKHURST – forties/fifties. A woman who has discovered her potential later in life. Strong. Brave. Dedicated. At times ruthless. Widowed.

CHRISTABEL PANKHURST – twenties/thirties. Eldest daughter and Emmeline's favoured child. Appears to be a strong, born leader but hides a fragile and conflicted inner self.

SYLVIA PANKHURST – twenties/thirties. Second daughter. An artist. A compassionate socialist. Lover of a much older man. True to herself and her beliefs.

ADELA PANKHURST – twenties. Youngest daughter. A fragile idealist often overlooked by her mother and sisters.

PANSY TUKE – twenties/forties. Leading member of the WSPU whose health was broken by the struggle.

GRACE ROE – twenties/forties. Leading member of the WSPU. Daughter of a wealthy family.

EMILY WILDING-DAVIDSON – twenties/thirties. Radical and driven member of the WSPU who threw herself under the king's horse in the 1913 Derby.

ANNIE KENNEY – twenties/thirties. Working class ex-mill girl and early member of the WSPU. Mercurial, enchanting and at times cruel. In love with Christabel.

FLORA DRUMMOND – thirties/fifties. Leading member of the WSPU. Organiser and disciplinarian known as the 'General'.

HELEN CRAGGS – twenties/thirties. School teacher who joined the WSPU. Romantically involved with Harry Pankhurst. A woman of compassion.

PRINCESSE DE POLIGNAC – thirties/forties. American heiress. Rich, decadent and lover of Christabel.

HARRY PANKHURST – twenties. Emmeline's often forgotten only son lost in a house of powerful women. A romantic.

Other characters:

SUPERINDENDENT WATSON

INSPECTOR MATHER

SIR EDWARD GREY

CHAIRMAN

JUDGE

POLICEMAN

PRISON WARDER
PRISON DOCTOR
OTHER MEMBERS OF THE WSPU
MEN AND WOMEN

Nick and Annemarie would like to thank Racky Plews, and the students of The MTA who helped develop the show.

The original *Dangerous Daughters* company of 2010:

Stef Booth, Erica Birtles, David Moss, Sam Hallion, Lauren Austin, Lydia Clarkson, Kay Victoria Hindmarsh, Laura B Mortemore, Ziggie Sky Ward, Karina Toolan, Bethan Forsey, Samantha Hull and Sarah Kappeler.

The *Dangerous Daughters* company of 2017:

Aiden Doyle, Alex Mellors, Anna Acevedo, Daniella Boyd, Ella Shipley, Emily Lyons, Erica Posadas, Lydia Gardiner, Georgina Young, Katy Southgate, Robbie Noonan, Laura Kent, Paris Hoxton, Amelia Williams, Tilly Beck, Hannah Stokes, Eva Solange Bortalis, Taylah Schofield and Mikulas Urbanek.

Annemarie would like to dedicate Dangerous Daughters to the memory of the ultimate woman – her mum. This is for CJ. This is also for Angie, Adrian and Alfie.

Heather, this one's for you. Nick.

ACT I

Scene One

MUSIC 1: OVERTURE/PROLOGUE/THREE SISTERS

1903. A street in Leeds. **EMMELINE PANKHURST** *is addressing a belligerent crowd.* **CHRISTABEL, SYLVIA, ADELA** *and* **HARRY** *stand behind her.*

EMMELINE For the sake of all British women… For the sake of my daughters… In the name of sanity and sense women demand the right to vote!

SOLO

WHO'S THE FOOL? NOT US MY DEAR
OUR PURPOSE HERE IS VERY CLEAR

SOLO

TAKE CARE OF HOME

SOLO

TO NURTURE ALL

ALL

LOOK POLITICS IS NOT OUR CALL

SOLO

OUR FAMILIES TAKE ALL OUR TIME

SOLO

WE PROCREATE WHILST IN OUR PRIME

SOLO

WE COOK

SOLO
WE CLEAN

SOLO
TAKE CARE OF ALL

ALL
YES POLITICS IS NOT OUR CALL

EMMELINE
YOU MAKE THE POINT I'M TRYING TO MAKE
YOU SEW, YOU CLEAN, YOU EVEN BAKE
YOUR DAUGHTERS ALL SHOULD HAVE A CHOICE
TO HAVE A SAY,
TO HAVE A VOICE

The crowd heckle.

THIS IS OUR COUNTRY,
IT'S OUR DAY
WE MAKE A CROSS, WE HAVE OUR SAY

SOLO
WE'RE BUSY HERE

SOLO
PLEASE MOVE ALONG

SOLO
WE'RE FAR TOO WEAK

SOLO
OUR MIND'S NOT STRONG

MEN
YOU SILLY GIRL, PIPE DOWN (HOW QUAINT)
IT'S NINETEEN THREE, SHOW SOME RESTRAINT

EMMELINE *(to her daughters)* You must be unafraid and fight this battle.

To the crowd.

MY DAUGHTERS HEAR WHAT'S SAID IN FEAR

To daughters.

WE NEED A STRATEGY THAT'S CLEAR

To the crowd.

THE BATTLE CRY IS IN THEIR NAME

To daughters.

WE'LL WORK TOGETHER VOTES TO...

CHRISTABEL

CHRISTABEL

SYLVIA

SYLVIA

ADELA

ADELA

ALL THREE

PANKHURST THROUGH AND THROUGH
THREE DAUGHTERS BORN TO GREATNESS – TO STAGE A SOCIAL COUP
OUR FIGHT WILL BE RECORDED FOR ALL THE WORLD TO SEE
HOW WE, "THE PANKHURST SISTERS" EARNED OUR PLACE IN HISTORY

YET LEADERS ARE CREATED BY EVENTS THAT JUST UNFOLD
ARE THE PEOPLE LOST WITHIN THAT WHEN THEIR STORY GETS RETOLD?

CHRISTABEL

AS OFTEN WITH THE FIRST BORN I WAS THE FAVOURED CHILD
I LIVED THE LIFE MY MOTHER YEARNED – TO ALL INTENTS BEGUILED
BUT LIVING AS THE 'FAVOURED' ONE ADDS PRESSURE TO EACH DAY
I FOUND SALVATION TWICE A WEEK IN CLASSES OF BALLET

ARABESQUES AND PIROUETTES TRANSPORT ME TO AN AGE
WHEN A YOUNG GIRL LIVED THE FANTASY OF A LIFE UPON THE STAGE

MY BODY WAS THE VESSEL AS MUSIC COURSED MY VEINS
OH TO BE TRANSPORTED BACK – AS A YOUNG GIRL
ENTERTAINS.

SYLVIA

MY FATHER WAS MY HERO – A PROUD AND UPRIGHT MAN
I LOVED TO HEAR HIS STORIES AS HE HATCHED EACH
MASTER PLAN
MY MOTHER HAD MY SISTER – AS CONFIDANT AND FRIEND
I FOUND WITHIN MY PAINTINGS, A NEW WORLD I COULD
TRANSCEND

BY LIVING IN THE SHADOWS I ADMIRED ALL THE SHADES
THE COLOURS OF MY PALETTE, MY ESCAPE FROM THE
CRUSADE
AS ART IS ALL SUBJECTIVE – NOTHING'S EVER BLACK OR
WHITE
TO LIVE WITHIN MY SKETCHBOOK LETTING FANTASY TAKE
FLIGHT

ADELA

YOU WOULD THINK THAT AS THE YOUNGEST I WOULD LIVE A
LIFE OF CHARM
DOTING PARENTS FUSSING ROUND, SIBLINGS PROTECTING ME
FROM HARM
YET EACH PARENT HAD A DAUGHTER WHO FULFILLED
PARENTAL NEED
AND EACH SISTER HAD A TALENT AND DESIRE TO SUCCEED

NOT SEEN OR HEARD I SKULKED AROUND UNTIL THE PENNY
DROPPED
EMPOWERING GENERATIONS MEANT INJUSTICE COULD BE
STOPPED
SO I BECAME A TEACHER
EVERY CHILD WOULD HAVE THE CHOICE
EDUCATION IS A POWERFUL TOOL TO UNLOCK THE
YOUNGEST VOICE

ADELA *teaching in a school.*

PUPIL

BUT MISS WHAT IS THE ANSWER?

ADELA

IT'S MY QUESTIONING YOU'LL LEARN
THE ANSWER LIES WITHIN YOURSELF – NOW LET THOSE
BRAIN COGS TURN

PUPIL

MISS PANKHURST!

ADELA

ALWAYS NEEDED
ADULT VOICE SO CLEAR AND STRONG
IT'S ONLY IN THE CLASSROOM THAT I FEEL LIKE I BELONG

The **THREE SISTERS** *and* **EMMELINE** *come together, with ensemble backing.*

CHRISTABEL, SYLVIA, ADELA *and* **EMMELINE**

JUST AN EVERYDAY DESCRIPTION OF A FAMILY AT WAR
WE NEVER COULD HAVE GUESSED JUST WHAT THE FUTURE
HELD IN STORE
FAMILIAL SCRIPT IS WRITTEN BY THE CHOICES WE ALL MADE
BUT A CHAPTER WAS STILL HIDDEN – THE BEST PLANS CAN
GET WAYLAID.

Music 1 out.

Scene Two

1903. The parlour of **EMMELINE PANKHURST***'s middle class home in Leeds. The* **PANKHURSTS** *prepare for a meeting.*

ADELA I am so excited!

EMMELINE Contain your excitement a little longer Adela and make sure the teapot is properly warmed.

ADELA Yes, Mother.

ADELA *exits to warm the teapot.*

EMMELINE Sylvia dear, would you be so good as to bring in the milk jug?

HARRY I'll get it.

EMMELINE Thank you, Harry.

CHRISTABEL My piano teacher says that giving women the vote will lead to anarchy and chaos.

EMMELINE That is because he is a man. *(Suddenly remembers)* We've forgotten the rich teas.

ADELA *(entering)* Teapot's warming.

HARRY *(entering with milk jug)* Milk.

SYLVIA There's some garibaldis in the cupboard.

EMMELINE Thank goodness.

CHRISTABEL Do you really think it possible that one day women will get the vote?

EMMELINE It is up to us to persuade the nation.

SYLVIA Just us...the Pankhursts?

EMMELINE From small acorns, dear. Shall we make a start?

They sit. There is no chair for **HARRY**.

HARRY I'll get a chair.

EMMELINE No, Harry. This meeting is for women only.

HARRY No chaps allowed? That's a bit rum.

EMMELINE I'm sorry, dear.

ADELA Surely our Harry doesn't count as a chap.

EMMELINE Run along, dear.

HARRY Righty oh. Fella knows when he's not wanted. Toodle pip. Chin chin, what!

HARRY *exits.*

EMMELINE I call this meeting to order. Sylvia, would you please take the minutes?

SYLVIA Of course, Mother.

EMMELINE Present... Emmeline Pankhurst, Christabel Pankhurst, Sylvia Pankhurst and... Adela Pankhurst.

SYLVIA *(writing)* 10th October 1903.

EMMELINE Let the City of Leeds become the birthplace of the first truly independent women's movement.

ADELA The day women changed the world!

EMMELINE Hush Adela, let us not get ahead of ourselves.

ADELA Sorry, Mother.

EMMELINE Who will take the chair?

ADELA You, of course, Mother. Who else?

EMMELINE No. Christabel will chair this meeting. She is the eldest. Come Christabel...the head of the table.

CHRISTABEL I don't know how to chair a meeting.

EMMELINE A girl of your abilities will soon learn.

CHRISTABEL *and* **EMMELINE** *change places.* **CHRISTABEL** *sits in the chair at the head of the meeting.*

SYLVIA That's where Father always sat.

EMMELINE This is what your father would have wanted…his wife and daughters rallying to a cause.

CHRISTABEL I call the meeting to order.

EMMELINE We have but one aim…the emancipation of British women.

CHRISTABEL The right to vote.

ADELA Hear, hear!

EMMELINE To be treated as equals.

ADELA Hear, hear!

EMMELINE Women's suffrage.

The…

CHRISTABEL Thank you, Mother. I think we all understand.

EMMELINE Yes, of course.

SYLVIA The Labour Party shares our beliefs. We must work with them.

EMMELINE It is a party run by men.

SYLVIA Good men, like Kier Hardie.

ADELA Not all men are against us. Tommy from down the road listened very attentively to my ideas.

CHRISTABEL Another of your infatuations?

ADELA *giggles.*

EMMELINE If we are to become a proper organisation then we need a name…

ADELA The Union of Right-Minded Women…

SYLVIA The Confederation of Women for Political Change…

ADELA Free Female Spirits Unite…

CHRISTABEL The Women's Social and Political Union.

EMMELINE Perfect!

CHRISTABEL The WSPU. Women demand the right to equality.

ADELA The unbreakable bond of sisterhood. Mother will be the first ever woman prime minister! You will be home secretary, Sylvia!

CHRISTABEL The rights of women.

SYLVIA Political change.

ADELA A dream come true.

CHRISTABEL The WSPU.

EMMELINE All agreed say aye...

ALL AYE.

MUSIC 2: "THE WSPU"

The **PANKHURSTS** *walk out into the world.*

CHRISTABEL

A PLAN IS FORMED WE MOVE ALONG
GOT PUT IN CHARGE, I MUST STAY STRONG
ALTHOUGH I'M SCARED, I CAN'T BE WEAK
TO FIND MY VOICE AND THEN TO SPEAK

MY MOTHER'S PUT HER FAITH IN ME
EACH FIGHT BEGINS WITH INTEGRITY

PANKHURSTS

THE PANKHURSTS STAND TOGETHER
THE PANKHURSTS STANDING STRONG
WE CAN'T IGNORE OUR PURPOSE
FATHER'S GONE
OUR FIGHT GOES ON
INJUSTICE IS OUR ENEMY
EQUALITY'S THE AIM
AND WHEN WE CHANGE THE LAW THEY WILL CELEBRATE THE NAME

1ST MAN Get back where you belong!

2ND MAN In the bloody kitchen! *(Both men laugh)*

SYLVIA

EQUALITY IS WORTH THE FIGHT
STAND UP AND SHOUT FOR WHAT IS RIGHT
KNOW THINGS CAN CHANGE AS LINES GET BLURRED
WE START TODAY CAN'T BE DETERRED

Music 2 under.

1ST MAN What was that all about?

2ND MAN God knows!

Music 2 up.

ADELA

I STAND BESIDE MY SISTERS SHOUT EQUALITY FOR ALL
WHERE GENDER'S JUST A WORD
NOT THE SWORD ON WHICH WE FALL
UTOPIAN IS MY VISION – FIGHTING FOR A BETTER DAY
A MOVEMENT'S JUST THE START
BUT AT LEAST WE'RE ON OUR WAY

1ST MAN

Perverse!

2ND MAN

Unnatural!

Over the song if needs be.

PANKHURSTS

THE PANKHURSTS STAND TOGETHER
THE PANKHURSTS STANDING STRONG
WE CAN'T IGNORE OUR PURPOSE
FATHER'S GONE
OUR FIGHT GOES ON

Music 2 under.

FLORA Flora Drummond. Who's in charge here?

EMMELINE A new recruit, Christabel.

CHRISTABEL *(welcoming* **FLORA***)* I am Christabel Pankhurst. Welcome, Flora.

Music 2 up.

ALL WOMEN

WHO PUT THE MEN IN CHARGE?
SOME MOTHER SHOULD HAVE PUT THEM RIGHT
REFERRED TO AS THE MASTER RACE – WELL NOW
IT'S TIME TO FIGHT
NO LONGER JUST ACCESSORIES TO HUMOUR AND TO WOO
IT'S TIME TO NAME THE BATTLE
YOU JUST TRY TO TAME THIS SHREW

Music under. **PANSY TUKE** *and* **GRACE ROE** *enter.*

PANSY Pansy Tuke.

GRACE Grace Roe.

EMMELINE You will be ridiculed and abused by men. Are you prepared?

BOTH *(in rhythm)* YES.

Music 2 up.

ALL WOMEN

THE BATTLE LINES ARE DRAWN OUT – LET A SISTERHOOD DECIDE
IT IS TIME FOR FEMALE VOICES TIME TO BRIDGE THE GREAT DIVIDE
SO WOMEN STAND TOGETHER LET OUR MEMBERSHIP NOW SWELL
WE'VE HAD ENOUGH OF LIVING IN THIS MASCULINE-LED HELL

Music under. **EMILY WILDING DAVISON** *enters.*

EMILY I am Emily Wilding Davison.

Music up.

ALL WOMEN

THE RIGHTEOUS CAUSE CAN'T FAIL TO WIN – SO VICT'RY IS IN SIGHT
OUR MENFOLK MUST NOW RUE THE DAY WE ALL CHOSE TO UNITE
OUR STRENGTH LIES IN OUR NUMBERS
OUR ONLY OPTION IS TO WIN
I STAND AMONGST MY SISTERS EACH OF US A HEROINE

Music 2 continues under. **ANNIE KENNEY** *enters.*

CHRISTABEL Who are you?

ANNIE Annie Keeney. From Saddleworth. Used to be a mill girl.

FLORA How delightful! A proper working class girl.

SYLVIA You are very welcome Annie.

ANNIE *(to* **CHRISTABEL***)* Heard you address a meeting. You inspired me.

CHRISTABEL Thank you.

ANNIE *(still addressing* **CHRISTABEL***)* I'm afraid of no man and I want to change the world.

CHRISTABEL *(going to her)* And that, my dear Annie, is exactly what we are going to do. *(Beat)* Now to plan. *(Beat)* London is where the world turns, not Leeds, or Manchester. London. *(beat)* Sylvia, you will go on ahead and set up the London Headquarters of the WSPU.

SYLVIA What about my course at the Royal College of Art?

EMMELINE Now is not the time for selfish ambition. A great duty calls.

SYLVIA You expect me to give up my painting?

ANNIE I've given up my home and family to be here. What's daubin' a bit of paint on some canvas matter?

SYLVIA It matters to me.

ADELA What shall I do?

EMMELINE *(ignoring* **ADELA***. To* **SYLVIA***)* As soon as humanly possible, Christabel and I will join you and take control of the organisation.

ADELA What about me? Shall I go to London with Sylvia?

EMMELINE All in good time Adela.

ADELA I could write pamphlets.

CHRISTABEL You heard what Mother said.

More women join them.

Are we ready? Forward!

Music up.

ALL

SO WOMEN STAND TOGETHER
SIDE BY SIDE WE'LL STAY SO STRONG
IT'S TIME TO CHANGE THE SYSTEM – AND TO RIGHT THIS AWFUL WRONG
A SIMPLE CROSS OUR MISSION
WITH THE BALLOT BOX OUR GOAL
THE WSPU ARRIVES TO PLAY A VITAL ROLE

Music 2 out.

MUSIC 2A: "THE WSPU" *– Playout.*

Scene Three

Free Trade Hall, Manchester, 1904. One **PLAINCLOTHES POLICEMAN, SUPERINTENDENT WATSON,** *stand watching the crowd.*

CHAIRMAN *(to the audience)* Ladies and gentlemen…it is a great honour to introduce to you a leading light of the Liberal Party, Sir Edward Grey.

CHAIRMAN *applauds as* **SIR EDWARD GREY** *stands to address the meeting.*

SIR EDWARD GREY Thank you. *(Beat)* Gentlemen, when the Liberal Party wins the forthcoming election, as it most surely will given the abject failure of the present Unionist government… *(***CHRISTABEL** *and* **ANNIE** *enter quietly and demurely)* You are most welcome, ladies. *(***CHRISTABEL** *and* **ANNIE** *take their seats)* As I was saying…when the Liberal Party wins the election and Mr Asquith forms his government, we pledge to immediately undertake sweeping reforms that are long overdue.

ANNIE Will the next Liberal Government give women the vote?

Uproar.

CHAIRMAN Order! Order!

Uproar subsides.

SIR EDWARD GREY As I was saying…we will bring into law sweeping reforms…

CHRISTABEL When will women be given the vote?

MUSIC 3: CHANGE THE LAW

Music starts.

ANNIE Answer us!

CHRISTABEL When will women be given the vote?

Uproar.

CHAIRMAN *(to the* **POLICEMAN***)* Remove these women immediately!

ANNIE

WHY ARE WE A THREAT TO YOU?
WHY NOT SUPPORT OUR CAUSE

CHRISTABEL

JUST ONE REQUEST WELL OVERDUE

BOTH

IT'S TIME TO CHANGE THE LAWS

ANNIE

HALF THE POPULATION HAS A VOICE AS YET UNHEARD

CHRISTABEL

THE SITUATION BLATANTLY IS WELL

BOTH

SOMEWHAT ABSURD
THE RIGHT TO VOTE

WATSON

NOW COME ON GIRLS JUST MOVE ALONG

BOTH

WHAT ARE YOU SO FRIGHTENED OF PLEASE TELL?

WATSON

THE FEMALE VOICE JUST ISN'T STRONG

CHRISTABEL

NAIVE AND FOOLISH

ANNIE

GO TO HELL

CHAIRMAN

IT'S POLITICS – BEYOND YOUR REACH
YOU'VE EXERCISED ENOUGH FREE SPEECH

CHRISTABEL
YOU PATRONISING LITTLE MAN

EDWARD GREY
JUST MOVE THEM OUT, ENFORCE A BAN

CHAIRMAN
UNBALANCED! SEE! THE FEMALE MIND

BOTH WOMEN
OO STICKS AND STONES, YOU'RE SO UNKIND

WATSON
GO DARN A SOCK, GO BAKE A PIE – THERE'S LOTS THAT YOU COULD DO

ANNIE *(simultaneously)*
WHAT ARE YOU SO SCARED ABOUT?
THE ALPHA MALE REVEALS SELF DOUBT

CHAIRMAN
BUT POLITICS NEEDS THINKING MEN, THAT'S RIGHT
THAT'S MEN – NOT YOU

Music 3 under.

The **OFFICER** *seizes* **ANNIE.** *She struggles violently.*

WATSON That's enough…

ANNIE Take your filthy hands off me!

CHRISTABEL *(with authority)* Let her go! I said let her go!

The **POLICEMAN** *lets go of* **ANNIE.**

WATSON I am an officer of the law and you are inciting a riot.

ANNIE We're not inciting any bloody riot.

GREY If you leave quietly, no charges will be brought against you. *(Beat)* Do you understand? *(No answer)* I said do you understand?

CHRISTABEL *steps forward and in a deliberate and controlled manner spits in* **WATSON***'s face. She turns to the* **CHAIRMAN** *and spits in his face too. She then returns to* **WATSON** *and strikes him on the mouth.*

WATSON Filthy creature

CHAIRMAN Arrest them both! Take them away!

WATSON *begins to hustle* **ANNIE** *and* **CHRISTABEL** *out of the meeting.*

Music 3 up.

CHRISTABEL

THE LAW IS MADE BY MEN, FOR MEN, NO WOMAN HAS INFORMED IT

GREY

REMOVE THEM ELSE THEY'LL START AGAIN

BOTH WOMEN

SHUT US DOWN? CHANGE THE LAW

CHRISTABEL

LOCK US UP AND YOU WILL SEE MORE WOMEN STANDING SIDE BY SIDE

ANNIE

YOU'VE KEPT US MUTE FOR FAR TOO LONG

BOTH

EQUAL RIGHTS IS JUSTIFIED

Music 3 out. The **WSPU** *exit.*

Scene Four

CHRISTABEL *and* **ANNIE** *in separate cells waiting to be called into court for their trial.*

CHRISTABEL *(calling out)* Annie? Annie, can you hear me?

ANNIE I'm here Christabel…just the other side of the wall. *(Beat)* What will happen to us?

CHRISTABEL I don't know. *(Short silence)* This place…it smells of misery and despair.

ANNIE Stinks more like…stinks of sweat and poverty. Could do with a good scrub down with carbolic. *(Silence, then* **CHRISTABEL** *begins to sob)* We'll come through, Christabel… together we'll come through.

CHRISTABEL I'm frightened, Annie.

ANNIE What's there to be frightened of? They're only a bunch of self-important men. We'll bloody show 'em.

CHRISTABEL Never thought I'd find myself in a police cell. *(Beat)* I'm cold.

ANNIE I'm here, Christabel. I won't ever desert you.

CHRISTABEL Are you disappointed in me, Annie? Did you think I was a modern day Boadicea…a Joan of Arc? Did you think I'd burn at the stake and show no fear?

ANNIE No one's without fear. If they are they're mad.

CHRISTABEL You see Annie, I've always known it would be me who Mother would choose. I was the anointed one. *(Beat)* My mother…my sisters…they all think I'm strong…think I'm one who can bear the burden for all women. *(Beat)* But it's like a suit of armour I put on. The me that's inside is only flesh and blood.

ANNIE *(reaching out to touch the cell wall)* I'm here, Christabel. Can you feel me reaching out to you? I'm here.

CHRISTABEL Why must I always be the strong one?

ANNIE I want to hold you.

CHRISTABEL Did God ordain that Christabel Harriette Pankhurst should be the martyr? *(Beat)* My mother thinks that God might be a woman, but I know he's a man.

ANNIE *(softly)* I love you, Christabel.

CHRISTABEL What did you say?

ANNIE Nothing. *(Beat)* I'm shaking.

CHRISTABEL It's the cold.

ANNIE Yes. Yes of course it is.

Music 4.

MUSIC 4: HOLD MY HAND

CHRISTABEL

MY STRENGTH IS AN ILLUSION,
SMOKE AND MIRRORS, A DISGUISE
DESIGNED TO CATCH THE ENEMY OFF GUARD
THE MOVEMENT'S GROWN SO QUICKLY AND THE WOMEN LOOK TO ME
I HAVE NO CHOICE BUT TO INHABIT THIS CHARADE

I NEED TO FIND AN INNER STRENGTH TO GUIDE ME
A CORE OF STEEL IS NEEDED AT THIS TIME
IT'S GOOD TO HAVE A FRIEND LIKE YOU BESIDE ME

ANNIE

WE'LL STAND TOGETHER GUILTY OF THE CRIME
HOLD MY HAND
FEEL MY HEART

THE CONSTANT BEAT MADE STRONGER IN YOUR PRESENCE
EACH BREATH I TAKE IS DEEPER COS YOU'RE NEAR
I'M SMITTEN BY YOUR CHARMS, I HAVE NO DEFENCE
UNTIL YOU FEEL THE SAME I'LL PERSEVERE

WHEN YOU NEED SUPPORT YOU'LL FIND ME RIGHT BESIDE YOU
WHEN YOU NEED A FRIEND MY DOOR IS OPEN WIDE

WAIT, THERE'S MORE!

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