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LIKE MONEY IN THE BANK

By Jerry Polner

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## CHARACTERS

BILLY, 18, a bank teller in the western U.S. in 1907

LOCKETT, Billy's supervisor, about 20 years older

PAULINE, 16, works in the same bank

LOUISA, 25, manages her mother's boarding house in 1911 Chicago

SULLY, 35, an Italian-American, owns the Chicago Steam Boiler Company

McREE, in his 60s. We don't exactly know where he comes from.

PETIE, about 30, a baker in Chicago

CHARLOTTE, about 30, a baker in Chicago, Petie's wife

DOROTHY, about 30

MAN OF PEACE

SOCIALIST

SUFFRAGIST

MRS. WISTERIA, about 60

EDDIE, a garment worker, about 30

SIDNEY HILLMAN, about 26, later the founder of the Amalgamated Clothing Workers Union and one of the founders of the CIO

BESSIE ABRAMOVITZ, about 24, a leader in the Chicago apparel strike

SMITH'S MOTHER, about 60

The play can be comfortably 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

## 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, 1910 - 1913

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

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

SCENE 1

(1907. A small bank out West. MR. 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?

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 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.



What does that mean?  
LOCKETT

It means he isn't there anymore.  
PAULINE

Because he's no longer a gentleman?  
BILLY

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.  
PAULINE

How can that possibly help us?  
LOCKETT

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

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

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

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

Oh Billy, you're such a worry wart.  
PAULINE

(Pauline leaves.)

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

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

But I'll be dead first.  
BILLY

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 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

(Entering.)

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.

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  
(Entering.)

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.

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?

Did you already touch it? SULLY

(LOUISA lets out a short yelp and pulls her hand away.)

Then it may be too late.

Can it make someone pregnant. LOUISA

Not directly. SULLY

What does that mean? LOUISA

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

What will that do? LOUISA

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? SULLY

Yes it is. But I'm still not going to touch that valve. LOUISA

(He hands her a large wrench.)

Here, use this. SULLY

Why are you giving this to me? LOUISA

Because I like to look at you holding it. SULLY

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



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. 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?

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 the 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....

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?

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.

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.)

LOCKETT

What are you doing? What are you doing? 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.)

LOCKETT

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 rolling cart wheels across the stage with MIKE McREE, about 60, 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.)

SULLY

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?

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.)

MCREE

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 McMahon 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.

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 work table.)

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.

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?

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, "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.)

SULLY

Alright, I'll clean it up.

(We hear the sound of an elevated train.)

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.

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.)

MCREE

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.

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 Veteran's 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.

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 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.

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 don't talk.)

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.

Of course I brought it.

DOROTHY

(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 ground floor of this radio thing and I'm going to own it. These boys at the university met Fessendon 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.

DOROTHY  
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?

To see the two of you fall in love.

SULLY

You heard him. Get up there.

CHARLOTTE  
(To Petie.)

(Petie and Charlotte stand up and  
face each other.)

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

PETIE

Like he never saw an incredibly beautiful girl before.

CHARLOTTE

So talk. What did you say to him.

DOROTHY

I said How much are the rolls?

CHARLOTTE  
(To Petie.)

And I said three cents.

PETIE

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

CHARLOTTE

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

PETIE

They didn't have any today.

CHARLOTTE

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

PETIE

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

DOROTHY

Hey, you weren't there.

PETIE

Sit down. We'll show you how to do it. C'mon, Sully.

DOROTHY

(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 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.

(MR. 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.

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.)

MCREE

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 work stations.)

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.)

MCREE

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.)

MCREE

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.)

MCREE

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?

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 law suits, 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.

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.

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.

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.)

SULLY

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 50 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.)

SCENE 8

(DOROTHY alone in the veteran's hall. There are five typewriters set up on tables with paper in them. SULLY enters.)

Dorothy! Where is everybody?

SULLY

They're not here.

DOROTHY

(Dorothy tosses a newspaper at him.)

They don't exist. And according to the Daily Telegraph, neither do I.

DOROTHY

What are you talking about? Didn't you see this article? We're famous.

SULLY

You're famous. I couldn't get arrested if I ate the mayor's dog on Christmas.

DOROTHY

You were exactly right about the newspapers. They loved it. My phone has been ringing all day.

SULLY

I'm glad somebody's phone is.

DOROTHY

We had over 30 people there. Did you see the look on Mr. Lockett's face? We buried them in pennies. Look at this write-up. Did I do something wrong?

SULLY

You're supposed to be the leader. You're not supposed to be the whole show.

DOROTHY

I'm not the whole show.

SULLY

Where is Charlotte and Petie in here? Where is my name, Sully?

DOROTHY

SULLY

I gave them your name and everybody else's name. I even told them about your radio business. They just didn't print it. You can't control that with a newspaper. You know that. They write what they want to write. At least they got the name of the organization right.

DOROTHY

Chicago Businessman's Association? There's a red hot sounding name. Can't wait to join that one. They must have wild parties every night. Who came up with that name, Sully?

SULLY

I didn't ask to be the boss. You made me the boss.

DOROTHY

I don't like to lose.

SULLY

You didn't lose. You won. This is a win. When you get a win, you have to act like it. Even when you're not happy, you have to look happy.

DOROTHY

I'm happy.

SULLY

You don't look happy.

DOROTHY

I'm walking on air. Stop looking at me.

SULLY

Where is everybody? Why are these typewriters here?

DOROTHY

Mr. McRee had them delivered here. He left these beserk messages. I don't even know what they mean.

(SULLY reads the paper in one of the typewriters.)

SULLY

It says "Stop arguing with each other and get to work."

DOROTHY

Well he's got his nerve.

SULLY

This one says "I'll be 10 minutes late. Power concedes nothing without a demand."

DOROTHY

What does that have to do with him being late?

SULLY

This one says "The other note has nothing to do with me being late. I'm just late, okay?"

DOROTHY

If there's no coffee, I'm not staying.

(PETIE and CHARLOTTE enter with a coffee urn and boxes.)

PETIE

Coffee!

CHARLOTTE

Coffee and sinkers!

DOROTHY

Took you long enough.

(Dorothy grabs a cup and immediately starts drinking coffee.)

PETIE

Did you see this newspaper?

DOROTHY

Oh yeah, show him the newspaper.

SULLY

I did see the newspaper.

PETIE

We did it, Sully.

CHARLOTTE

Now they have to pay attention.

SULLY

That's right. Now they have to pay attention.

(Charlotte and Petie unpack the boxes and spread platters of donuts everywhere.)

Coffee? Anybody want coffee?  
PETIE

(He sees that Dorothy is already on her second cup.)

Anybody else want coffee?  
PETIE

Have a sinker. They go good with the coffee.  
CHARLOTTE

Can I pour anyone coffee?  
PETIE

What are you saving it for?  
DOROTHY

(Dorothy takes more coffee from Petie.)

Okay, Sully. What do we do now?  
CHARLOTTE

Yuh, Sully. You're in charge. What do we do now?  
DOROTHY

I'm not the one in charge.  
SULLY

Should we do it again? Should we go to a different bank?  
PETIE

We should do it every week.  
CHARLOTTE

I don't know about that. If we do the same thing every week, it means we haven't moved forward. We have to do something bigger.  
SULLY

(MCREE enters with a huge stack of newspapers.)

MCREE

Sure you do. But what is that something bigger?

DOROTHY

We don't know.

MCREE

Look around you. Look in this room. What you should be doing is right here in this room.

CHARLOTTE

I don't get it.

MCREE

What you should be doing is eating the donuts. No wonder you're not coming up with anything. Here Charlotte and Petie go to all this trouble and you don't even know how to open your mouths. You people.

(McRee grabs donuts and begins eating aggressively and tearing clippings out of his newspapers.)

MCREE

This is going to be a long, hard fight. Someone offers you a donut, you eat it.

(The others start to eat donuts and drink coffee.)

DOROTHY

Well I don't like donuts.

MCREE

And I don't like soreheads. Now you fellas all need financing to grow your businesses and be independent, is that right?

PETIE

Sure, that's what we're here for.

MCREE

Well, years ago, the farmers had the same problem. Every year they needed to borrow money from local furnishing merchants to plant their new crop. The country was growing but the supply of money wasn't. So every year, crop prices would go down and they'd fall further and further behind.

DOROTHY

That's what we don't understand. Why isn't there enough money?

MCREE

Because there's only so much gold, no matter how many tomatoes you grow. Or how many radios you make, for that matter. So when people worried there wasn't enough money to go around, they start pulling their money out of the banks like it was judgment day.

(Dorothy begins to chain-drink coffee, taking cup after cup. She starts compulsively doing floor exercises, unable to stand still.)

SULLY

Just like in '07.

MCREE

Just like in '07, that's right. They panicked. But the farmers at that time had a solution. They said let the government print money, just like they did to pay for the Civil War. Let the farmers bring their crops to federal storehouses and borrow money from the government and use their crops for collateral.

CHARLOTTE

And that would help?

MCREE

Sure it would. That way the farmers could wait until prices were better. And in the meantime, there would be more money on the street. Well, the newspapers at the time called it phony money. But the farmers called it democratic money, with a small d. They said this is our country and there's no reason why the bankers should be running it.

PETIE

Yuh, okay. But the farmers lost.

MCREE

They sure did. But that's no reason why we can't make it work.

CHARLOTTE

Yuh, but we can't put our donuts in storage, Mr. McRee. It's not the same.



MCREE

Maybe not. But you should be able to use your plant and equipment as collateral. And once you pay back your loan, you should own a share of the government bank. So everybody who works for himself owns a share. One man, one vote. That's America.

PETIE

Yeah, but the bankers will never buy it.

MCREE

That's right, Petie, they won't. But the bankers are running out of cards to play. When this last panic hit, it was too much for even Mr. Morgan to handle. So now the bankers all know there has to be a new system. But it sure isn't democratic money they're talking about. They're all sitting around a table in secret, figuring out how to use Uncle Sam's money to start a big central bank that only they can control.

SULLY

So how do we get a seat at this table?

DOROTHY

We don't want a seat at the table. Screw your seat at the table. We want to own the God damn furniture store.

(Cheers of agreement. Dorothy is the new hero. "That's right," "Now you're talking," etc. Dorothy begins helping McRee tear clippings, working twice as fast as he is.)

SULLY

(To Dorothy.)

How much coffee have you had?

DOROTHY

How much coffee? Are you saying I've had too much coffee Sully? Is that what you're saying?

SULLY

I am only asking.....

DOROTHY

Coffee's good. Coffee's fine. Nothing wrong with drinking coffee. Feel fine, feel good. Nothing wrong with drinking coffee. And why is that clock moving so slowly. My God I feel good.

MCREE

Sure you do. That's the stuff. And I guess you folks know that I've started more than one of these study groups around the country.

DOROTHY

Like two groups? Like three groups?

MCREE

Like forty-seven groups. I got the membership list right here. Names and addresses. And some of them are even further along than you folks are. But they need to know they have fellow travelers all over this country. They need to know that we have a plan.

SULLY

But why can't Standard Oil do all this?

MCREE

Who do you think paid for the typewriters?

PETIE

Yuh, what are those for?

MCREE

These machines are the future of the world. Look at what this technology can do for you. In the space of the next three hours, the four of you are going to type personal letters to these 275 people and you're going to enclose your beautiful little newspaper article.

CHARLOTTE

We are?

MCREE

Yes, you are. And then the U.S. mail system will deliver a national movement for democratic money that cannot be defeated by the banks, that cannot be defeated by the robber barons, that cannot be defeated by anyone.

(McRee hands parts of the list to Sully, Petie, and Charlotte.)

DOROTHY

Robber barons my behind. That's what I say. Gimme those.

(Dorothy grabs the rest of the list and begins eating donuts and typing.)

MCREE

Now you're talking. Everybody ready to type letters? Ready. Set. Go.

(Except for Dorothy, no one types.)

MCREE

Okay, everybody look for the D on the keyboard. Everybody see the D? And see the shift key in the lower left hand corner?

CHARLOTTE

Mine doesn't have one. Mine doesn't have one!

PETIE

Your finger is covering it!

CHARLOTTE

Oh.

MCREE

Hold down the shift key with one finger and with your other finger, hit the D key very hard. Bang down on it.

CHARLOTTE

Oww! Damn it.

PETIE

I did it.

MCREE

That's it. So that's the first letter in Dear. Now what's the next letter?

(Sully begins typing for real. Seeing him getting started, Dorothy begins typing feverishly, banging down on the keys and then moving on to her next letter.)

MCREE

What's the next letter in "Dear?" C'mon, people. Got to have those typewriters back in the store by midnight.

(Petie and Charlotte begin to pick up speed. McRee starts to roll their table offstage.)

DOROTHY

What are you waiting for, Petie? Turn on the oven.

PETIE

I'm getting it.

DOROTHY

Then get it faster. We're going to have democratic money by next week!

(They all roll off, as Louisa comes on  
and primps herself to go out.)

SCENE 9

(LOUISA's house. SULLY rolls in a large bed directly in front of Louisa. Her path is blocked.)

What is this? LOUISA

It's a gift. SULLY

Why does it look like a bed? LOUISA

Because it is a bed. I made it myself. SULLY

I didn't ask for this. LOUISA

Of course you didn't ask for it. What woman would ask for a bed? It isn't done. SULLY

That's exactly right. It isn't done. LOUISA

This way you don't have to ask for it because I already gave it to you. SULLY

Sully, this entire romantic project has to stop. LOUISA

It's not romantic at all. It's stainless steel. Do you realize how easy this is to keep clean? SULLY

This is wrong. It's all wrong. LOUISA

You wanted a different color? SULLY

I'm your customer. I am not your betrothed. LOUISA

SULLY

In some countries, it's practically the same thing.

LOUISA

I can't talk to you now. I have to leave.

SULLY

I understand. You're going to the Progressive Party convention.

LOUISA

How did you know that?

SULLY

I'm going too. We can go together.

LOUISA

Who told you that you could go? You don't have credentials.

SULLY

I don't need credentials. I'm coming with you.

LOUISA

You can't come with me just because you tried to give me a bed.

SULLY

That's not true. I did give you a bed.

LOUISA

No, you did not. You have to move this out of the way so I can get to my hat and coat.

SULLY

We need Democratic Money to be part of the progressive platform. I have to be there. A delegation from my organization will be attending.

LOUISA

Since when do you have an organization? And what are all these springs down here for?

(Louisa crouches down, sticking her head underneath the bed.)

SULLY

That's the best feature. The tension is adjustable. Let me show you.

(Sully crawls underneath the bed.  
Louisa jumps up, rolls onto the bed and  
then out of the house.)

SULLY

Wait, no.....You were supposed to let me hold your hand. Louisa!

(He leaves. DOROTHY bangs on a  
closed door.)

DOROTHY

Is this the Peace Caucus?

MAN OF PEACE

Who wants to know?

DOROTHY

We're the Organization for Democratic Money. We have chapters in 23 states  
and we're working to break the money trust so we don't get talked into fighting  
all of Europe's wars just so the rich bankers can get richer.

MAN OF PEACE

Are you for Peace?

DOROTHY

Peace who.

MAN OF PEACE

Are you for Peace? Are you with us on Peace?

DOROTHY

Sure we are. Absolutely. A hundred percent.

MAN OF PEACE

Okay, we'll get back to you next week.

(He slams the door in Dorothy's face.)

DOROTHY

Wait! We need to talk to you now.

(Dorothy leaves. As SULLY looks on,  
LOUISA attempts to distribute hand bills  
to passers-by we don't see.)

LOUISA

Panel discussion at 11:30. Women on Fire. Women on Fire at 11:30.

SULLY

What are you doing?

LOUISA

Get out of the way. Women Committing Unnatural Acts. Right after the first plenary session. Women Committing Unnatural Acts. 11:30.

SULLY

Is this the way it's normally done?

LOUISA

If we all did everything the way it's normally done, I would still be churning butter. I have three brilliant panelists who know more about the changing role of women in post-agricultural America than anyone in history. I can't have them speaking to an empty room. Women in Revolt. Free admission.

SULLY

You can't just sell women like that.

LOUISA

Oh, but it's fine when a man does it. Panel discussion. Women Challenging Authority. One time only. Women on Fire. No waiting.

SULLY

They're not going to stop if you keep calling it Women on Fire.

LOUISA

They're not stopping because you're standing here. Why are you standing here?

SULLY

We have to get Democratic Money on the progressive platform. That's why I need your help.

LOUISA

Women Operating Heavy Machinery. Don't miss it.

SULLY

We need to get in to talk to all the caucuses here. The suffragists, the socialists, the trade unions, the peace movement. We need them all working for Democratic Money.

LOUISA

No one cares about the money issue anymore, Sully. You're 20 years late.



SULLY

They have to care about it. As long as Mr. Morgan and the money trust controls investment, the working man doesn't stand a chance. He can't start his own business, he can't own his own farm, he can't build his own house. He'll be a wage slave forever. America can't be America unless the people are controlling the money supply.

LOUISA

Yes, yes, it all sounds fine, Sully, but I don't trust your Mr. McRee.

SULLY

He's paying his rent isn't he?

LOUISA

Why would his Mr. Rockefeller be interested in breaking up the money trust? It doesn't make sense.

SULLY

Rockefeller and Morgan are practically competitors. They each want to run the railroads. We can use that to our advantage. Mr. McRee is a brilliant organizer. He got us all together. Chapters in 23 states.

LOUISA

If Rockefeller wanted the banks to work differently, he could just buy them. There has to be something about Mr. McRee that we don't know.

SULLY

What I don't know is how to get inside these meetings. We need your help. Why can't you get me introductions to these people?

LOUISA

Because I can't.

SULLY

Because you don't think I'm serious?

LOUISA

I know you're serious. I know you have a good heart.

SULLY

I do have a good heart. It's partly broken, but it's still good. Really. You should try it sometime.

LOUISA

Why do I have to reject you romantically every single day? Why can't I just do it once and have it taken care of?

SULLY

I wasn't asking for that. I just want you to get us into the caucuses. We can make this work, Louisa. People all over the country want to know what's keeping them down. And we can tell them. We can make this platform do a dance. We can win. All I need from you is an introduction.

LOUISA

I can't. I just can't.

SULLY

But you won't tell me why. Why can't you let me in.

LOUISA

Because they won't let me in.

SULLY

I thought you were.....

LOUISA

I'm not in the inner circle. I'm not in the leadership. I'm the rabble. I'm the refuse.

SULLY

Well which one is it? I have to learn two new words in one day?

LOUISA

I'm not on the inside. They don't trust me.

SULLY

But you volunteer so much time. You work so hard.

LOUISA

It doesn't matter. I'm from the wrong family. Or I didn't go to the right schools. Or my hat tilts to the left and it's supposed to tilt to the right.

SULLY

You speak as well as any of them.

LOUISA

They won't take me seriously. You know how much I had to fight with them to get this one panel discussion? And now they're deliberately telling everyone not to attend so it'll be a failure and they can justify keeping me off the steering committee. Mrs. Wisteria from the Women's Rights Association refuses to answer my letters. She would not so much as throw a glass of water in my face because it would be like admitting that I exist.

SULLY

How many people do you need for your meeting to be called a success?

LOUISA

I don't know. Fifty, I suppose. The room only holds 75.

SULLY

That's all I need to know. This meeting is not going to fail and you're not going to fail. That's why you have to have dinner with me tonight.

(She looks at him.)

SULLY

Alright, fine, tomorrow night. What about tomorrow night?

(Louisa walks out. Sully follows her.  
PETIE knocks on a door.)

PETIE

Votes for Women! Votes for Women! Let me in.

(The SUFFRAGIST answers the door.)

SUFFRAGIST

Votes for Women?

PETIE

Votes for Women. Come to the Women in the Workplace Panel at 11:30.

(He hands the Suffragist a flyer.)

SUFFRAGIST

Who sent you?

PETIE

Mrs. Wisteria.

SUFFRAGIST

Mrs. Wisteria?

PETIE

Yes, Mrs. Wisteria.

SUFFRAGIST

Oh, Mrs. Wisteria. That's alright then. No wait. What do you really want.

PETIE

I need to talk to the Suffrage Caucus about Democratic Money. We're a national organization with chapters in 23 states fighting to nationalize money and banking. Women will never be able to support their families until we bust the money trust once and for all.

SUFFRAGIST

No, we don't want to talk about that.

(She slams the door in Petie's face.  
CHARLOTTE knocks on a different door.)

CHARLOTTE

Let me in. I'm a socialist too.

(SOCIALIST answers.)

SOCIALIST

How do I know you're a socialist?

CHARLOTTE

We're for Democratic Money.

SOCIALIST

Say what.

CHARLOTTE

No, really. And Mrs. Wisteria wants you to come to the Women in the Workplace Panel discussion at 11:30.

SOCIALIST

Say what.

CHARLOTTE

That's what we're called. Democratic Money.

SOCIALIST

What the bloody hell is that.

CHARLOTTE

We want to break up the big banks. Let the government print enough money so everybody can start a business and be their own boss.

SOCIALIST

You want to own your own business?

CHARLOTTE

Did I say that? No. Absolutely not. We don't believe in business at all.

SOCIALIST

Bollocks.

CHARLOTTE

No really. I swear. Property is theft.

SOCIALIST

No it ain't. What are you, nuts?

(He slams the door in Charlotte's face. We hear mad cheering and applause.)

LOUISA

Where's our grape juice! Grape juice for everyone!

PETIE

You're too generous.

LOUISA

You're all my heroes.

SULLY

You're the hero. You packed them in.

LOUISA

We did it. We had over a hundred people.

CHARLOTTE

A hundred and seventeen. They were standing. Standing on their feet for 90 minutes of people talking about women's rights in the workplace.

LOUISA

Weren't the speakers wonderful?

PETIE

They were brilliant. I even understood some of it.

SULLY

I told you that you could do it. It doesn't matter what they let you do. What matters is what you let you do.

CHARLOTTE

What matters is that we got 118 people.

LOUISA

You said 117.

CHARLOTTE

I saw one lady go out to have a cigarette and then she came back in with the guy who gave her a light.

(MRS. WISTERIA enters and proceeds to walk past them all.)

LOUISA

Mrs. Wisteria! Mrs. Wisteria!

(Louisa blocks MRS. W's path.)

MRS. W

Excuse me.

LOUISA

Mrs. Wisteria, we had an appointment for three o'clock.

MRS. W

Now dear, I've told you twice that there is no opening on the executive committee. I will not be pestered to create a position just for you.

LOUISA

I never asked you to do that.

MRS. W

And I don't appreciate you and your associates spreading the patently false rumor that I would be attending your silly little meeting on women in the workplace. I already know everything there is to know about women in the work place, thank you very much.

LOUISA

My silly little meeting drew one hundred and....and seventeen people. That's more than twice as many as any of the panel discussions presented by the executive committee.

MRS. W

Well then you don't have any further need of my executive committee, do you.

LOUISA

I'm not here to talk about that. These are my friends from the Democratic Money movement. They have 23 chapters nationwide with thousands of members. They're working to bust the money trust and give the American people the chance to work for themselves.

MRS. W

And are they all credentialed members of the Party with convention admittance privileges?

LOUISA

Well no, but that shouldn't be a reason to keep us from.....

CHARLOTTE

They wouldn't let me register because I wasn't wearing a hat.

MRS. W

And properly so. Decent people do not show off their hair at nine o'clock in the morning. This isn't your bedroom.

SULLY

But Louisa has been working night and day to bring new members into the Party, Mrs. W.

CHARLOTTE

What's wrong with my hair?

MRS. W

I don't believe we have met.

LOUISA

This is Mr. Solimano. He's the national secretary for Democratic Money.

MRS. W

I said I don't believe we have met.

PETIE

C'mon, we don't want to be where we're not wanted.

CHARLOTTE

What's wrong with my hair.

PETIE

Not a sneezing thing. Her hat's on too tight and she's got a girdle to go with it.

(Petie and Charlotte leave.)

MRS. W

Kindly ask the rest of your compatriots to stay out of our convention.

LOUISA

But they want to be part of the Progressive Party. Think about all those votes for Mr. Roosevelt. Think about all those volunteers to help us win. All they're asking for is to have credentials to the convention. Let them meet with the caucuses and state their case.

MRS. W

This is exactly the sort of thing you do, Louisa. You have no understanding of what is proper. You are nothing but a self-important dilettante. And I have no further time for you.

LOUISA

Very well. Then we are done with the Progressive Party and we are done with you.

SULLY

Louisa, you don't mean that.

LOUISA

Mrs. Wisteria, this is goodbye. We are joining the labor movement. The Progressives be damned. We are walking out.

MRS. W

No, I am walking out.

LOUISA

No, I am walking out on you.



MRS. W

No, you cannot walk out on me because I am walking out on you.

(They bump heads trying to get past each other in order to walk out, finally leaving in opposite directions. Sully is left alone as we hear the elevated train again.)

SCENE 10

(EDDIE brings in BESSIE to see SULLY.)

EDDIE

Here he is. This is him, Bessie. He's here.

BESSIE

Yes, Eddie, I can see he's here.

EDDIE

This is him right here.

BESSIE

Thank you very much.

EDDIE

You're welcome, Bessie. I saw him here and I saw you over there. So I figured I would bring you here to see him.

BESSIE

Thank you, Eddie.

EDDIE

See if you were out here, you would've seen him, but you were back there, so I figured....

BESSIE

I GET THE PICTURE!

EDDIE

Okay, good.

(Eddie leaves.)

SULLY

May I wait here?

BESSIE

Where else would you wait?

SULLY

Outside.

It's eleven degrees outside.

BESSIE

Yes I know.

SULLY

You're waiting for spring?

BESSIE

I didn't want to impose.

SULLY

You want to see Mr. Hillman?

BESSIE

Yes. As soon as my partner gets here.

SULLY

Why is the Women's Trade Union League sending a man?

BESSIE

They're sending my partner, Louisa Day. She'll be here in a minute. We are also representing an organization called Democratic Money.

SULLY

What's democratic about it?

BESSIE

Nothing. That's the problem.

SULLY

We have forty-one thousand workers on strike. We have enough problems. Why are you bringing me another problem?

BESSIE

The reason you have to work for somebody else is because the banks won't lend you the money so you can start your own business..

SULLY

Why would I want to do that?

BESSIE

To be your own boss. To run your own life.

SULLY

BESSIE

Do I look like a capitalist to you?

SULLY

The labor movement began in this country with the Knights of Labor. They weren't just concerned with wages and hours. They were famous for wanting working people to own the means of production, to own their own businesses.

BESSIE

You know what else the Knights of Labor were famous for?

SULLY

What.

BESSIE

Losing. Losing this strike and then losing that strike and then losing another strike. We can't afford to do that. We're here to win. We're here to assert our rights as laborers. We have no business trying to start businesses. What kind of business is that?

SULLY

You're not just a laborer. You have a mind of your own. If you didn't, you wouldn't have followed the strikers.

BESSIE

Bessie Abramovitz did not follow the strikers. The strikers followed Bessie Abramovitz.

SULLY

I thought it was the union that went on strike.

BESSIE

You were misinformed.

SULLY

How could you have a strike without a union? That's impossible.

BESSIE

Yes. We have upset the great chain of being. The needle workers have been taken advantage of for years. They hire 12-year old girls they can push around. They hire foreladies and pay them half what they pay the men they replaced. Ten hour days and then being told you had to work more hours off the clock. Then Hart Schaffner and Marx cut our pay for seaming pants from four cents to three and three quarter cents and that was when I walked out.

SULLY

It wasn't the union that went on strike?

BESSIE

No, Mr. Sully. We went on strike. The Garment Workers Union isn't happy with us because they can't control us. But after enough workers walked out, they had no choice. After 18,000 walked out, they woke up and finally decided to call an industry-wide strike.

SULLY

I didn't know that.

BESSIE

You know two plus two?

SULLY

Yes.

BESSIE

That's good. That's a good start.

(LOUISA enters.)

LOUISA

Sully!

BESSIE

Hello.

LOUISA

Yes, good evening. I'm so sorry, did you want me to wait outside?

BESSIE

You like the cold also? That's good. It's good there are people who like the cold. I'll get Mr. Hillman.

(Bessie leaves.)

LOUISA

When did they call you?

SULLY

An hour ago. Did this all just happen?

LOUISA

They asked for us, Sully. We're the ones they chose. As soon as the Civic Committee met, Miss Addams immediately suggested us. This is exactly what we wanted.

SULLY

I know, I know. This couldn't be more perfect.

LOUISA

This means we can be on the ground floor of the new labor movement. Mr. Hillman is brilliant. All the committees are raving about him. He's exactly who we should be working with.

SULLY

Yes, but stay away from this woman Bessie. She thinks I'm either a devil or a moron.

LOUISA

What did you say to her?

SULLY

I just talked to her about why we're here.

LOUISA

About Democratic Money?

SULLY

Of course.

LOUISA

Sully, they drafted us to help.

SULLY

We are helping. We're helping them to transform the American economy. This is why we're here.

LOUISA

That is not why we're here. We can talk to them about money and banking after we have their confidence. But we can only get that by helping. There are forty-one thousand workers and their families fighting for their lives out there. We have to organize benefits for the striking workers.

SULLY

We don't have time for that. I promised Mr. McRee we would do it his way.

LOUISA

Mr. McRee doesn't understand what's going on here. We volunteered to help out and we're going to help out.

SULLY

This isn't just between them and the manufacturers. It's the whole system. We have to change the whole system.

LOUISA

And what does Mr. McRee want us to do, plant bombs in the city square?

SULLY

No. We need to march on Washington. Get all the local groups around the country to take our fight to the Capitol.

LOUISA

The fight is here, Sully. Chicago. This is where the bosses are. This is where people are standing up for their rights.

SULLY

We can't win if it stays in Chicago. This is the year they're going to be launching a central bank. This is our time to get the people's voice heard.

LOUISA

Where is Mr. McRee now when we need him here? What do you really know about this man?

SULLY

The two of us have to start visiting our chapters all over the country.

LOUISA

No, Sully, we have to stay here. We promised the Women's Trade Union League and Miss Addams and everyone else that we would support the workers here. You can get the other people to do the march if that's really what you want to do. Charlotte and Petie and Dorothy. Let them do it.

SULLY

They can't. They can raise their voices and sing the right songs, but they don't know how to organize a mass rally like the one we need.

LOUISA

Then we'll teach them.

SULLY

They don't have time. They have businesses to run.

So do you. LOUISA

Yes I do. I've been thinking about that. SULLY

(Bessie brings in SIDNEY.)

This is Mr. Hillman. BESSIE

Sidney. SIDNEY

Sully. This is Louisa from the Women's Trade Union League. And we both represent Democratic Money. It's a new organization, but we have chapters in 23 states. SULLY

We have no chapters in any states. BESSIE

That's very impressive. What are you going to do with them all? SIDNEY

We're planning a march on Washington. A hundred thousand people. SULLY

Why would you want to march on Washington? SIDNEY

He thinks it's warmer there. BESSIE

That's where everything is happening. They're planning to build a central bank, a huge government bank that will determine where everybody's money gets invested and how new jobs will be created. This is the biggest thing that's happened in a hundred years. And if we're not there to push it in the right direction, the rights of workers will be trampled on and there's going to be no way to undo the damage. SULLY

What are we supposed to do about the damage here? Did you look outside? BESSIE



LOUISA

That's why we're here. We already have over a hundred volunteers signed up to provide support to the garment workers.

SIDNEY

We're very grateful to Miss Addams. So many of our people have been helped by Hull House, and we're honored that she would be sending such fine people to us.

SULLY

If we could just have a few minutes at your next union meeting to talk about Democratic Money.

LOUISA

That's not exactly what we're here for tonight, Sully.

SIDNEY

You'll have to ask the union permission for that.

SULLY

I thought you were the union.

BESSIE

Two plus two, Mr. Sully. You remember two plus two?

SIDNEY

The United Garment Workers is our reluctant partner. It has a small office representing the so-called skilled workers. We, the so-called unskilled workers, are a pain in its glorious behind.

BESSIE

He didn't ask you about their behind.

SIDNEY

So I made up my own question.

BESSIE

Why would you ask a question you already know the answer to?

SIDNEY

Because forty-one thousand people want to hear the answer and EXCUSE ME FOR LIVING.

BESSIE

We have to go downstairs.

SIDNEY

We're going downstairs. These people came all the way over here to help us.

SULLY

How could you be unskilled if you know how to make clothing?

SIDNEY

We are not unskilled. But if you want to force a group of poor women and children to accept a pay-cut, then you have to call them unskilled.

SULLY

If there were a fair money system, you would have the capital to start your own businesses and you wouldn't be treated this way.

LOUISA

Sully.....

SIDNEY

Excuse me, but the working people of America have been sewing the one seam or the one button for so long that we don't know how to make the whole suit anymore.

SULLY

Yes, yes, that's what the system does to us. That's why we have to fight back.

SIDNEY

I believe that's what we're doing. What movie are you watching?

(Eddie runs in.)

EDDIE

Mr. Hillman, Mr. Hillman. The women on the picket line saw Pinkertons at the gate. They were flashing guns.

BESSIE

Why wouldn't they be? Why should our strike be any different from any of the other strikes?

LOUISA

This isn't a steel mill. There are children on that picket line.

SIDNEY

Are they sure that's what they saw?

EDDIE

Yes, and they were wearing suits.

SIDNEY

And they had guns? The women said they had guns?

EDDIE

No, the women didn't have guns. Should the women get guns?

SIDNEY

No, Eddie. Did the men in the suits have guns?

EDDIE

No. But the men who had guns were wearing suits.

SULLY

How can they do this? We have to call the police.

BESSIE

What country are you living in? The police know all about it. They're across the street watching it all.

LOUISA

We can't picket like this. What if there's an accident?

BESSIE

If someone is hurt, it won't be an accident. We do not run from men in suits.

LOUISA

It isn't safe.

SIDNEY

We will make it as safe as we can make it. Eddie, tell them to stick to the rules. No abusive language, no shouting, keep walking, and don't block any entrances.

EDDIE

Yes Mr. Hillman.

SIDNEY

Tell them we'll be right down.

EDDIE

Yes Mr. Hillman.

(Eddie leaves.)

SULLY

How can they do this? This is a free country. People have a right to bargain for their own labor.

BESSIE

Yes, we're going to get that embroidered on a tablecloth.

SULLY

They can't do this.

BESSIE

They're already doing it. The question is What are you going to do.

SULLY

We didn't exactly realize this is what was happening.

LOUISA

We have volunteers to help, Sidney. We can work on getting you newspaper articles, we can have you talk to some of our women's groups. They want to hear from you. We'll work with your strike committee. These people need to be fed. We already have a strikers benefit committee and we're going to be putting together food baskets.

SIDNEY

Yes. Thank you. We need that. We need all of that.

SULLY

That isn't going to help if they.....

LOUISA

It will help.

SIDNEY

Yes, it will help.

(Eddie runs back in.)

EDDIE

It's over. The strike is over.

SIDNEY

What are you talking about.

BESSIE

Who told you this?

EDDIE

They sent around copies of the agreement. The union.

(He gives Sidney a piece of paper.)

BESSIE

What agreement. What does it say.

SIDNEY

(Reading.)

Agreement Signed by the President of the United Garment Workers of America and the firm of Hart, Schaffner, and Marx. The International President of the United Garment Workers agrees to recommend the return of all former employees upon the understanding between himself and the heads of the firm that one person shall be selected by the firm and one by the United Garment Workers of America.

BESSIE

We do not accept the recommendation.

SIDNEY

These two to select a third, and these three to take up the alleged grievances of the former employees of the firm and to devise methods, both as to redress and the avoidance of like difficulties in the future.

BESSIE

That's garbage. Throw it away. You're stinking up the whole place with that. Throw it away.

SIDNEY

(Continuing to read.)

This instrument shall not be considered as a recognition of the union nor shall the question of union or open shop organization be submitted to or passed upon by the committee appointed herein; nor shall the question of open shop be considered as a grievance on the part of the former employees of Hart, Schaffner, and Marx.

BESSIE

Who signed? Who signed this?

SIDNEY

Mr. Rickert.

BESSIE

Mr. Rickert didn't walk out. I walked out.

(She grabs the paper.)

BESSIE

Where does it say Bessie Abramovitz agrees? Does it say that? It doesn't say that.

SULLY

But he's the head of the union.

LOUISA

He has authority to negotiate, correct?

BESSIE

He has authority to negotiate. He doesn't have authority to end the strike. We don't agree so we're voting it down.

SULLY

But wouldn't it end the strike?

LOUISA

That agreement won't give the workers anything, Sully.

SIDNEY

There's no pay increase, there's no recognition of the union, there's no closed shop. So now we're not just fighting Hart Schaffner and Marx, we're fighting the union too.

SULLY

But if it will end the strike...

BESSIE

We didn't start the strike to end the strike. We struck to make things better.

SULLY

What if people vote for it?

SIDNEY

They won't vote for it. It just means we're going to have to work much harder because the union thinks we're just troublemakers. Eddie, tell them we have to vote on the agreement.

EDDIE

Yes, Mr. Hillman.

(Eddie leaves.)

Who says we have to vote?  
BESSIE

We asked the UGW to negotiate, which means if they initial an agreement, we will vote on it. That was our commitment.  
SIDNEY

Who says.  
BESSIE

Bessie, it's what we agreed to.  
SIDNEY

How do we explain to all your women's organizations that the workers turned down an agreement?  
SULLY

We'll explain it to them. It's a terrible deal.  
LOUISA

It's not a deal at all.  
BESSIE

Mr. Hillman, we're going to do everything we possibly can to help. We're going to work even harder because of this.  
LOUISA

I appreciate that.  
SIDNEY

(Eddie runs back in.)  
EDDIE

He was shot. He was shot by one of the Pinkertons.  
BESSIE

Who?  
EDDIE

Charles Lasinskas.  
SIDNEY

What was he.....  
(He kicks over a chair.)

Who is he? Who is that?  
LOUISA

One of our committee people.  
BESSIE

Let's go. Downstairs.  
SIDNEY  
(Eddie and Bessie rush off.)

I'm very sorry, we have to get to our meeting, we have to find out what happened. We'll be in touch.  
SIDNEY  
(Sidney leaves.)

How does this happen?  
SULLY

That's who we're dealing with, Sully. That's America now.. It isn't just theories about money.  
LOUISA

We have to stay with them. We have to work with them.  
SULLY

Yes, of course we do.  
LOUISA

You were right. We have to work even harder than we were going to work before. We have to get more people into this. We have to get their side of the story out.  
SULLY

Yes, Sully. That's what we will do.  
LOUISA

I'm quitting my business.  
SULLY

No, you don't mean that.  
LOUISA

I can't just be on the sidelines. I can't just let this go on.  
SULLY



Where are you going?

LOUISA

(Sully is gone. We hear the singing  
of "They Called Her Frivolous Sal.")

SCENE 11

(MCREE is mopping the floor in a bar. SMITH'S MOTHER looks on. SULLY enters.)

SMITH'S MOTHER

You'll get a new mop when you've earned it.

SULLY

Mr. McRee?

SMITH'S MOTHER

Who let you in?

MCREE

He's a friend of mine and it's no business of yours.

SULLY

Louisa told me you moved out. What's going on, Mr. McRee.

SMITH'S MOTHER

You call that clean?

MCREE

You're not the one who decides whether it's clean or not.

SMITH'S MOTHER

I believe I am.

MCREE

I don't report to you. I report to Smith. It's Smith who owns the bar.

SMITH'S MOTHER

Well I'm Smith's Mother.

MCREE

Mothers don't count.

SMITH'S MOTHER

The hell we don't. I am going to call Smith immediately and tell him that you are a stain on humankind.

(Smith's Mother leaves.)

MCREE

That'll be the day, when Smith spends the money for a telephone. You've been doing great work, Sully. Getting the mineworkers and the steelworkers into this thing. There's no way they can ignore your organization now. Everybody knows the bankers' plan is dead.

SULLY

That doesn't mean we've won.

MCREE

No sir, not by a long shot. And don't fall for this "Woodrow Wilson is my savior" nonsense.

SULLY

They say he's a progressive.

MCREE

William Jennings Bryant ran three times speaking up for farmers and laborers, and he lost every time. Wilson knows he can't talk like that. He's got to go along to get along. You can't trust Wilson across the street. That's why you're going to march right in there with a plan for a central bank that'll be the people's bank and the whole Capitol is going to open up for you.

SULLY

Mr. McRee, you were supposed to be with us at the union hall. What are you doing here.

MCREE

I had to tighten my belt, Sully. That's why I moved out of Louisa's. The company is cutting back, you see. No place at Standard Oil for an old goat like me.

SULLY

I've been reading about Standard Oil, Mr. McRee. All the railroad kickbacks. All the monopoly tricks. They're squeezing the country dry left and right.

MCREE

You read that woman Ida Tarbell's book? She's a real firecracker, that one. Good for her.

SULLY

And you expect me to believe that Standard Oil was putting up cash to fund Democratic Money?

MCREE

I never said any such thing. I was moonlighting was all. The company got wind of it and I was out.

SULLY

What about all the travel money you gave me? The money for postage and typewriters and phone calls and hall rentals.

MCREE

You never asked me about all that money before.

SULLY

Because I never saw you with a mop in your hands before.

MCREE

It was my money, plain and simple. And I wish I had more of it, but I don't.

SULLY

So where did you get it.

MCREE

I told you it was mine. I got no family. Who else am I going to spend it on?

SULLY

Is that right. Well I think it was company money. Rockefeller has spies all over the place to snuff out the competition and you were just one of them. You're an informant. You snookered us into this so you could bring down the whole progressive movement.

MCREE

Oh stop fooling with me, Sully, you don't believe that. You know I never worked a day in my life for Standard Oil. You knew it all along.

SULLY

I didn't know it all along.

MCREE

Then you didn't want to know.

SULLY

Who are you? How did you come to me?

MCREE

About time you asked me. I came to you from 1877.

SULLY

No, you're not that old.

MCREE

Sure I am. I was an old man even then. I came to you from the Farmer's Alliance of Texas. And the Agricultural Wheel. And the Knights of Labor. I came to you from the Cleburne demands and the Omaha Platform of 1892. I came to you from the People's Party of the United States. I'm a Populist, Sully.

SULLY

Those people are all dead now. You told me so yourself.

MCREE

Yuh, I also told you I worked for Standard Oil.

SULLY

So what are you saying?

MCREE

We made this country draw its breath and ask itself who we really are, who we really want to be. That was me. I did that.

SULLY

Why did you lie to me? Why did you lie to all of us?

MCREE

Because if I said I was some old geezer living in the past, that's just how you would've treated me. You wouldn't have gone along with it. You wouldn't have built this great movement, Sully.

SULLY

It still doesn't make sense. How do you know so much? How do you know everything about every city in this country? How could you have been in all those places at the same time? How could you have known who I was or where to find me? How could you have known my brother?

MCREE

I've been around a long time, Sully. You learn how to find out things. You tell someone a few lies, they tell you the truth. You told the people at Hull House quite a few things about how you got to this country. I gave them a little donation and they were happy to talk to me. But you wouldn't want a liar like me around, so I'll be on my way.

SULLY

No, Mr. McRee. We built the movement because you were showing us the way. I gave up my business to do this because I knew I had you standing there with me. Not mopping up a barroom floor. We can't do this without you.

MCREE

No, you mean you can't do it with me. If I stay, the movement dies. This is yours now, Sully.

SMITH'S MOTHER

(Entering.)

I just talked to Smith and he says you're fired.

MCREE

Well I just talked to Smith and he says you're ugly.

SMITH'S MOTHER

You keep talking to me that way and you're fired.

MCREE

You already fired me. You can't fire me again unless you hire me back.

SMITH'S MOTHER

Well I disagree. What do you think of that?

MCREE

Are you going to hire me back so you can fire me or not?

SMITH'S MOTHER

You bet I am. I'm hiring you back.

MCREE

Oh yeah? Then I quit.

(McRee leaves.)

SULLY

Mr. McRee! Mike!

(McRee is gone.)

SMITH'S MOTHER

(To Sully.)

You need a job? I don't hire just anyone, you know.

(Sully leaves. We hear a hammer driving nails.)

SMITH'S MOTHER

Alright, you can take the rest of the day off. But you be here tomorrow at 6 AM sharp, you understand?

SCENE 12

(LOUISA is hammering nails into wood to form a platform. CHARLOTTE bandages SULLY's hand.)

CHARLOTTE

Hold still. Louisa, what did you do to him?

SULLY

She didn't do anything. She was just using a small piece of lumber to express an opinion.

LOUISA

That is not what happened. I said Go get Robert Henry. And then you said No, I will not get Robert Henry.

CHARLOTTE

Who's Robert Henry?

LOUISA

And then I said Yes you will. And then you said No, I will not.

SULLY

And then you threw a 2 by 4 at me.

LOUISA

I was trying to make a point.

SULLY

And it was a very good point. But we didn't come to Washington for Robert Henry's benefit. The rally starts in two hours and I have to stay here and build the stage.

(Sully joins Louisa in fastening the boards together.)

CHARLOTTE

Who is Robert Henry and why are you both punishing me for not being smart enough?

SULLY

I waited for Robert Henry all day yesterday. His secretary said that he will come to speak if he possibly can.



That isn't good enough.

LOUISA

I HAVE FEELINGS.

CHARLOTTE

(They both look at Charlotte.)

LOUISA  
Robert Henry is the Congressman from Texas who's leading the opposition to the Federal Reserve Act. If he speaks at our rally then all our members will know that we are united, South and North, farmers and laborers, old and young together. The Senate and the President will have to pay attention to us.

LOUISA

We don't know that for sure.

SULLY

LOUISA  
We know for sure that we have more than a thousand members from all over the country participating in the march and coming here for the rally. We counted them last night.

LOUISA

Why isn't Dorothy here helping us?

CHARLOTTE

Dorothy is leading the march.

LOUISA

Why is it always Dorothy? Why couldn't I lead the march?

CHARLOTTE

We have to have something to show them when they get here.

LOUISA

Why don't you ever ask for my opinion?

CHARLOTTE

You could've stayed with Petie.

SULLY

Petie is sitting in a park drinking. You wanted me to help him drink?

CHARLOTTE

He has to drink. It's cold outside.

SULLY

LOUISA

Petie is camped out with our legislative committee outside the Senate. As soon as there's news, he'll bring it to us and then we can decide what to do.

CHARLOTTE

Why couldn't I lead the march?

LOUISA

We need you here.

CHARLOTTE

To do what?

LOUISA

You have a very important function.

CHARLOTTE

Which is what?

LOUISA

I already told you. Bring me six pieces of wood.

CHARLOTTE

How come you get six pieces of wood and I don't get any?

PETIE

(From offstage.)

Sully!

(Petie drags in, clutching a blanket.)

SULLY

What did you do, get lost? You're supposed to be at the Senate. What are you doing here?

PETIE

Freezing my Republican caucus off. What does it look like I'm doing? Senator Owen is going to let the interest rates be set by the regional bankers.

LOUISA

Not by the president?

PETIE

Not by the president.

SULLY

If the bankers set the interest rates, they'll control everything.

PETIE

They say it has the votes to pass.

CHARLOTTE

No. Absolutely not. That is unacceptable.

(They all look at Charlotte.)

LOUISA

Yes. Charlotte is quite right. Find Dorothy and tell her to bring the march to the Senate. We have to surround the Capitol building.

SULLY

We don't have enough people for that.

CHARLOTTE

Well we can't just do nothing.

PETIE

What do you expect us to do, Charlotte?

SULLY

Owen is from Oklahoma. Find Dorothy, pull our Oklahoma people out of the march, and bring them to Senator Owen's office. Demand to speak to Senator Owen.

PETIE

How am I supposed to find Dorothy?

LOUISA

They should be at the Archives building by now. Take the map.

PETIE

Why can't we just.....

SULLY

Go. Do it.

CHARLOTTE

I'll come with you.

PETIE

You don't want to come with me. It's freezing by the river.

LOUISA

We need Charlotte here. We need you to stay here.

SULLY

Petie, you have to go.

PETIE

Next time we have a rally, it's going to be in a saloon.

(Petie drags himself off alone.)

CHARLOTTE

You need me here for what?

SULLY

We need you to stay here, Charlotte. We both need you to stay.

CHARLOTTE

Why.

LOUISA

Because. That's why. Just because.

CHARLOTTE

Because the two of you are afraid to be alone together.

SULLY

That's not true.

LOUISA

There is absolutely no reason to draw that conclusion.

CHARLOTTE

Okay, fine.

LOUISA

Charlotte, we want you to introduce the speakers.

CHARLOTTE

Really?

SULLY

Yes. That's exactly what we want.

Like a master of ceremonies? CHARLOTTE

Exactly, yes. SULLY

Why. CHARLOTTE

Because you have a good strong voice. Because we need more women leaders like you. LOUISA

You really want me to? CHARLOTTE

Will you? For us? SULLY

What is Dorothy doing here. CHARLOTTE

Sully! DOROTHY  
(From offstage.)

(DOROTHY runs in.)

Hello, Dorothy. CHARLOTTE

What are you doing here? SULLY

We just sent Petie to find you. LOUISA

I'm going to be the master of ceremonies. Dorothy. CHARLOTTE

You have to come with me to the Courier, the Standard, and the Gazette. DOROTHY  
(To Sully.)

SULLY

You're supposed to be leading the march.

DOROTHY

Mike and Roy are leading the march. They have 10 marshals. They don't need me. We have to get to the newspaper offices. Get them to interview you.

SULLY

There isn't time.

LOUISA

Yes there is time, Sully. We need the press. This is exactly what we wanted.

SULLY

They should be covering the march.

DOROTHY

They're not going to cover the march. They think it's a mob. They keep saying they won't report on mobs.

LOUISA

We are the progressive movement. We are not a bunch of hoodlums.

DOROTHY

They want a responsible spokesman. That means you, Sully. You have to do it.

SULLY

Everything has to happen on time. The marchers have to get here at 12:30, the rally has to start at one. The rally has to end at three. We can't change everything just because of the press. This isn't for the press.

DOROTHY

No, it's for all the people who pay attention to the press.

CHARLOTTE

Well those are stupid people. I'm not going to live my life for stupid people.

DOROTHY

That's our America, Charlotte. And it's the only America we have. Do you want it to be better? Are you going to try to make it better or are you just going to sit around and complain about how stupid people are?

(Petie runs in.)

PETIE  
(To Dorothy.)

Where were you?

DOROTHY

I had to come here to get Sully.

LOUISA

We told you to get the Oklahoma people.

PETIE

I don't know how to find the Oklahoma people. And it doesn't matter because the Senate wants the Federal Reserve's money to be private. They want it to be a private bank.

SULLY

They can't do that.

CHARLOTTE

God damned Senate. God damned Senate. God damned Mother of God Senate would bring back slavery if they thought they could get a free cigar out of it. What country do they think they're working for?

LOUISA

President Wilson will never go along with that.

PETE

You don't know that.

LOUISA

He has principals. He's from New Jersey.

PETIE

The Senate wants it this way, and Wilson is inclined to go along. That's what our people told me.

SULLY

We have to use the rally to explain that if the money is private, the people will never have control. It'll be like JP Morgan times a hundred.

DOROTHY

Yes. That's why you have to meet with the newspapers.

SULLY

The rally is here, not at the newspapers.

(Louisa, Sully, Dorothy, and Petie break into argument: "I told you this wouldn't work," "We have to make it work," etc.)

CHARLOTTE

Everybody shut up!

(They all stop.)

CHARLOTTE

We have the people. We're in charge. I'll go find Mike and Roy, we'll bring the march to the Senate. We'll buttonhole the Senators one by one as they come out. We'll surprise them. They're not expecting it. They still think nobody cares about this.

LOUISA

Ordinary people don't accost United States Senators. It isn't done.

CHARLOTTE

Yes. That's why we have to do it. We have to operate outside of their experience. Like Mr. McRee showed us.

SULLY

We don't have time.

CHARLOTTE

It'll only take an hour, Sully. Then we'll march back here so the rally can start by one. Petie, you go back to the legislative committee and tell them the new plan. Are we all agreed?

(Sully and Louisa look at each other.)

SULLY

(To Charlotte.)

How did you think this up?

CHARLOTTE

Let's go, Petie.

PETIE

It's going to be so cold out there.

CHARLOTTE

You're always cold. You want to live your life with your head in the oven?

(Petie and Charlotte are gone.)



SULLY

I know what you're going to say. The stage is done. I should go get Robert Henry.

DOROTHY

Robert Henry? Don't bother. I already talked to Robert Henry.

SULLY

How?

LOUISA

How did you get to talk to Robert Henry?

DOROTHY

I followed him home.

LOUISA

You can't do that. He's a married man. You can't just follow him to his hotel.

DOROTHY

Oh Louisa, do you want to start the twentieth century or don't you?

SULLY

Never mind that. What did he say.

DOROTHY

He's in. He's coming. He'll speak at the rally.

LOUISA

Yes! I knew he would. I knew it. We just had to ask him the right way. This changes everything, Sully. We're a legitimate movement now. People will respect us. People will remember us.

DOROTHY

Only if it gets covered. That's why Sully has to come with me to the newspapers.

PETIE

Dorothy!

(Petie runs in.)

PETIE

You don't have to go to the news offices. They're here. The reporters are right outside the gates.

DOROTHY

Then bring them in. Sully is right here.

PETIE

They're not asking for Sully. They want you. They want to interview you.

DOROTHY

Me?

PETIE

Yes, you. You're the one they want.

DOROTHY

Sully?

SULLY

Go. Do it. Get your name in the paper, Dorothy. This is what we wanted. Stand up. Tell the truth.

(Dorothy runs off.)

PETIE

Hey Sully? I'm sorry, it's over. The press doesn't know it yet. But our people inside watched the vote.

LOUISA

The vote?

PETIE

The Senate passed the Federal Reserve Act.

LOUISA

With all the terrible amendments we were fighting?

PETIE

Most of them. And the House is voting now. Wilson expects to sign it this afternoon. It's all over. I'm sorry, Sully.

SULLY

Don't be sorry. It's what we were expecting.

LOUISA

It's a long race, Sully. A very long race. Before you started this, we didn't even have the will to fight. But now we do.

PETIE

Does that mean you still want to do the rally?

SULLY

Our people didn't leave?

PETIE

I didn't tell them anything. Charlotte has them outside the gates. They want to hear from you.

LOUISA

Then bring them in. The rally goes on.

SULLY

Yes. On schedule. Petie, let me give you something before I forget.

PETIE

What are those.

(Sully hands a set of keys to Petie.)

SULLY

One ninety-nine South Wabash. Your five new ovens are in there.

PETIE

Five ovens? I can't pay you for five ovens.

SULLY

That's right. You can't pay me for them. Because they're yours. You're going to have the best damn bakery in all of Chicago.

PETIE

You built five ovens for me?

SULLY

For you and Charlotte.

PETIE

I don't know what to say.

SULLY

You know in the old country, the bakeries used to make this flatbread and put a nice thick red sauce on it with mozzarella cheese on top.

PETIE

With cheese? Nah, people in Chicago would never eat that.

Well, you're the baker.

SULLY

Thank you. I mean it, thank you.

PETIE

Go get 'em, Petie.

LOUISA

(Petie leaves.)

SULLY

That finishes that off. No more business for Sully. No job. No place to live. And no money, democratic or otherwise.

LOUISA

It's a long race.

SULLY

What am I going to do now?

LOUISA

You know exactly what you're going to do. You're going to do what you were always meant to do. You're going to marry me.

(Blackout. End of play.)

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