

RITA – Don't insult me, alright? You know what we want. Are you gonna give us equal pay or not?

HOPKINS Equal pay?!

MACER This isn't about equal pay?!

MONTY Connie?

CONNIE Why isn't this about equal pay?

HOPKINS This is not an equal pay issue.

RITA It wasn't, but it is now.

CONNIE You've made it one.

HOPKINS But the grievance procedure was your idea.

CONNIE Fifteen years ago. And you've been abusing ever since.

RITA Come on, Connie, we're going. You can stuff your grievance procedure where the sun don't shine.

(RITA and CONNIE stand and make for the door.)

Good to meet you. A cup of tea would've been nice, but I guess that's skilled work.

(RITA and CONNIE exit. End of scene.)

SCENE TWELVE

Music No. 11a: SKILLED WORK

Music underscore factory rhythm. All machines off. A tense silence. RITA stands on a box.

RITA So we met the management . . .

BERYL – Bastards!

SANDRA What did you say?

BERYL Machine off everyone! Rita wants to make a speech.

RITA I said the girls at Dunton are on C grade.

ALL Yeah! / (*Supportive noises.*)

RITA I said we must be skilled, cos you test us.

ALL Yeah! / (*Supportive noises.*)

RITA I said, I've had it up to here!

ALL Yeah! / (*Supportive noises.*)

RITA I said, we're sick of talking about it, we want summat done.

ALL Yeah! / (*Supportive noises.*)

RITA So we've got to vote now.

BERYL What we voting for?

RITA A strike. Hands up, all in favour?

Music No. 12: EVERYBODY OUT

(It's almost unanimous, but CLARE is stalling.)

BERYL Clare!?

SCENE THIRTEEN

This scene segues out of Act 1 Scene 12 and is set across two weeks as a rapidly moving montage of events, the spine of which is the song "Everybody Out". Locations switch quickly here, and there is musical underscoring throughout the whole scene.

RITA
SOMETIMES IN YOUR LIFE
YOU GOTTA STAND UP FOR
WHAT YOU KNOW IS RIGHT
AND BE PREPARED TO FIGHT