

18 *(RITA)*

It's a long time com-ing and-a we ain't turn - ing back. Ev - ry-bo - dy out!

ALL WOMEN:

Ev - 'ry-bo - dy out!

C#m7 B(add2) A(add2) F#m7/B B(add2) A/B E

22 *ALL WOMEN:*

Get out on the street and on-to that pick - et line. Ev - 'ry-bo - dy out!

A(add2) B11 B(add2) A/B E

f

26 *CLARE:*

Let's make it clear we're here to send a sign. Ev - 'ry-bo - dy out! If they get an -

A B11 B(add2) A/B C#m7

31

- gry, well I tell ya we'll get mean.

F#7/A# F#m7 B11 B7

34 **ALL WOMEN:**

We'll chain our - selves to our sew - ing ma - chines Ev - 'ry - bo - dy out!

C#m7 F#7/A# F#m7 A/B F#5

38

ff G

BILL: Look at this! Your girls have gone mad.

MONTY: What Is it?

SID: Drugs.

BILL: What are you gonna do about it, Monty? They're your flock.

SID: Yeah, what the flock are you gonna do about it?

MONTY:

(Monty moves to the tannoy.) Your union does not support unofficial industrial action!

42

mp F Ab

46

G Bb

50 **WOMEN:**

There's no more talk - ing, no con - ver - sa - tion... no con - ver - sa - tion

(w.Brass)

f Dm7 C(add2) Bb(add2) Gm7/C C(add2) Gm7/C C(add2)

54 **MEZ:**

Don't treat us girls— like a poor re - la - tion, Ev - ry - bo - dy out!

SOP: (your)

ALT: (your)

Don't treat us girls— like a poor re - la - tion, Ev - 'ry - bo - dy out!

Dm7 C(add2) Bb(add2) Gm7/C C(add2) Bb/C F

58

mp

Ab V75

62

Ab V75

HOPKINS: (to Lisa) Hey! What time is it in America?

LISA: I'm not the speaking clock!

(Lisa walks off in a huff.)

SID: Sidney.

HOPKINS: Is this a strike?

SID: All the classic signs. There's a brazier, a picket line, and a barricade. If we had an orchestra, it could be a musical. (phone down)

66

Musical score for measures 66-71. The vocal line consists of rests. The piano accompaniment features chords Dm, Bb, Dm, Bb, Dm, Bb and dynamic markings *mp*.

72

SAFETY

WOMEN:

It's al-ways been this way; now it's got to stop

Musical score for measures 72-76. The vocal line includes the lyrics "It's al-ways been this way; now it's got to stop". The piano accompaniment features chords Bb/C, C, Bb/C, F, F, Bb(add2), C¹¹, C(add2) and dynamic markings *f*.

77

Ev -'ry - bo - dy out! You starve those at the bot - tom to feed those at the top.

Musical score for measures 77-80. The vocal line includes the lyrics "Ev -'ry - bo - dy out! You starve those at the bot - tom to feed those at the top.". The piano accompaniment features chords Bb/C, F, Bb/F, C¹¹, C(add2).

81

Ev -'ry - bo - dy out! We're the can of worms— That you bet-ter rea - lise...

Musical score for measures 81-84. The vocal line includes the lyrics "Ev -'ry - bo - dy out! We're the can of worms— That you bet-ter rea - lise...". The piano accompaniment features chords Bb/C, Dm⁷, G⁷/B, Gm⁷.

85

These worms are turn - ing in - to but - ter - flies!_ Ev-'ry-bo - dy out!

C¹¹ C⁷ Dm⁷ G⁷/B Gm⁷ B^b/C F⁵

CUE to CONT:

BARBARA: They make the seats for the cars!

VAMP - out any bar

90

WILSON:and we can all drive standing up! Do I have to think of everything?

94 (8)

EDDIE: On strike?! We need the money!

97 **WOMEN:**

La- dies, if your fel - la starts to whinge_ or starts to moan

F[#]m⁷

EDDIE: How long do you cook an egg for?

101

Tell him that you'll take the strike right back in - to your home.

F#m7

STAN: Twenty-seven minutes.

105

Let him do the cook - ing, Let him try to make the meals. And

Bm7

STAN: Better safe than sorry.

109

make him do it all day long in a pair of five inch heels.

F#m7

113

TUTTI: *SOP+MEZ/ALT* *SOP/MEZ/ALT* *F6/SOP/MEZ/ALT*

Ev - 'ry - bo - dy out Ev - 'ry - bo - dy out Ev - 'ry - bo - dy out Ev - 'ry - bo - dy out

C#7

117 **MEN:**

Girls you done the right thing, we're behind you all the way.

Gm⁷

121

Make your point then back to work before bank holiday. We're

Gm⁷

125

proud of you and what it is that you all got to say but

Cm⁷

129

make it quick-get on with it 'cos we'll struggle on strikers pay.

Gm⁷

133 **TUTTI:** **SOP+MEZ/ALT** **SOP/MEZ/ALT** **F6/SOP/MEZ/ALT**

Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out

VAMP - OUT ANY BAR

CUE to CONT:

137 **JOURNALIST:** Ladies, is it your intention to halt production on the new Ford Cortina?

subp
G A/G G A/G

141

Em7 A/E Em7 A/E

VAMP - OUT ANY BAR

145

A B/A A B/A

SANDRA: What can we do then?

CONNIE: We need some working class solidarity.

BERYL: 'kinnel!

CONNIE: We need the girls in Liverpool to strike.

149

F#m7 B F#m7 B

153 **TUTTI:** *SOP+MEZ/ALT* *SOP/MEZ/ALT* *F6/SOP/MEZ/ALT*

Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out

E E7

157

A/E D(sus4)/G D/F# A/E D(sus4)/G D/F#

mf

161

Bb/F Eb(sus4)/Ab Eb/G Bb07 B07 C07 C#07

mp

165

RITA: Hello Liverpool!
ALL: Hiya queen!

RITA: We're

D07 Eb07 E07 F07 F#07 G07 G#07 A07 N.C. Ab5

f

169

here to ask a fa - vour, And we need you all a - board. We

Bb Eb(SUS4)/Bb Eb/Bb Bb Eb(SUS4)/Bb Eb/Bb

173

want to shove a rock - et up the arse of Hen-ry Ford. If

Bb Eb(SUS4)/Bb Eb/Bb Bb Eb(SUS4)/Bb Eb/Bb

177

you stop mak-ing seats then you stop our pro-duc-tion line. But

Eb Ab(SUS4)/Eb Ab/Eb Eb Ab(SUS4)/Eb Ab/Eb

181

if you car-ry on the strike is just a waste of time.

Bb Eb(SUS4)/Bb Eb/Bb Bb Eb(SUS4)/Bb Eb/Bb

185 **RITA+SANDRA+F2,F3,F5:** **RITA+F3+F5**

Ain't a-bout the mo - ney. It's all a-bout res - pect. — Wo-men al - ways come

SANDRA+F2:
Wo-men al - ways come

Ab Bb Ab Bb Ab Bb

190 **TUTTI WOMEN:**

- in' sec - ond; That's what we re - ject. — Dag - en - ham and Liv

- in' sec - ond; That's what we re - ject. —

Ab Bb Eb Db

194

- er - pool; to - geth - er we got clout. — La - dies, let me hear

Cm Bbm Fm7 F7/A

198

— you say, — "Ev - 'ry - bo - dy out!"

Bb Eb(sus2)/Bb Eb/Bb

202 **TUTTI:** **SOP+MEZ/ALT** **SOP/MEZ/ALT** **F6/SOP/MEZ/ALT**

Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out

F F7

VAMP - OUT ANY BAR

HOPKINS: Housewife and working mother.

TOOLEY: My God! They're the worst!

OK, I'm coming over, put the kettle on.

206

mp

(4)

210

(4)

214 **ON CUE**
TUTTI: *SOP+MEZ/ALT* *SOP/MEZ/ALT* *F6/SOP/MEZ/ALT*

Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out Ev - 'ry-bo - dy out

Bb Bb7

EDDIE: *I fed the kids.*

(Eddie turns a romantic low lighting lamp on, and the main light off, he then swivels the pinny round to the back, getting ready for business.)

EDDIE: *They're in bed, asleep.*

RITA: *What did you cook for them?*

KIDS: *Chips on toast.*

RITA: *Eddie, chips on toast! Why?*

EDDIE: *Cos I can cook chips and I can cook toast. We're alright, you do what you have to do, love.*

218

E F#/E C#m7 F#/C# E F#/E

224 **TUTTI:**
sotto voce *SOP+MEZ/ALT*

Ev - 'ry-bo - dy out... Ev - 'ry-bo - dy out...

B *cresc. poco a poco*

228

SOP/MEZ/ALT

F6/SOP/MEZ/ALT

Ev - 'ry-bo - dy out... Ev - 'ry-bo - dy out. Ev - 'ry-bo - dy out!

B7 F#m/B F

232

[STARBURST]

Get out on the street and on-to that pick - et line. Ev - 'ry-bo - dy out!

A/E B11 B(add2) A/B F

236

Let's make it clear we're here to send a sign. Ev - 'ry-bo - dy out!

A/E B11 B(add2) A/B C#m7

240

MEN:

We won't be dis-missed And we won't be ig-nored.

F#7/A# F#m7 B11 B7

V.S.

244 **WOMEN:**
We'll throw our - selves un - der the lat - est mod - el Ford!_

MEN:
Ev - 'ry - bo - dy out!

C#m7 F#7/A# F#m7 A/B F5

248 **SOLO GIRL:**
Ev - 'ry - bo - dy out! Ev - 'ry - bo - dy Ev - 'ry - bo - dy out!

TUTTI:
Ev - 'ry - bo - dy out! Ev - 'ry - bo - dy

G F5

253 solo adlib
Ev - 'ry - bo - dy Ev - 'ry - bo - dy out!

Ev - 'ry - bo - dy out! Ev - 'ry - bo - dy Ev - 'ry - bo - dy out!

G F5

258

Musical score for measures 258-261. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Ev - 'ry - bo - dy" and "Ev - 'ry - bo - dy out!". The piano accompaniment includes a grand staff with treble and bass clefs, and a guitar part with a G chord and a 5th fret barre. The key signature has three sharps (F#, C#, G#).

262

Musical score for measures 262-265. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Ev - 'ry - bo - dy" and "out!". The piano accompaniment includes a grand staff with treble and bass clefs, and a guitar part with a G chord. The key signature has three sharps (F#, C#, G#). A rehearsal mark "F.1&M.1/F.2&M.2/F.3/M.3:" is present above the piano part in measure 265.

FAST SEGUE