

KIT KAT KO

NIGHTLIGHT/SWEET LEGACIES

SCENE ONE:

Workers enter one by one.. They put factory clothes on as they enter.

ALL: Bubbles. Sunshine. Windows. Take. Push. Stir. Fill. Brush. Shine.

*The group comes together, chatting about their day as they do.
They link arms.*

WORKER: Together,

WORKER: We Move.

WORKER: Together,

WORKER: We build.

WORKER: Together,

WORKER: We stop.

WORKER: Together,

The group takes a unified breath.

WORKER: We breathe.

RING.

The group jumps into action, lifting objects from the back of the stage and bringing them forward. They say their lines as they put their object down.

WORKER: It was the swinging sixties.

WORKER: The factory was always busy.

WORKER: Sounds of pushing.

WORKER: Brushing.

WORKER: Stirring.

WORKER: Bubbles!

WORKER: The radio was on for half an hour .

WORKER: And twice a day -

RING!

WORKER: A 10 minute toilet break.

The group form a line for the toilet.

WORKER: You got used to holding it after a while.

WORKER: You could tell a newbie from a mile off.

One worker does a desperate toilet dance.

WORKER: 12,000 people waiting for the loo.

WORKER: There was more than one loo.

ALL: Not enough!

WORKER: They didn't wait for you to get back to your places.

WORKER: One charge-hand would shout out -

ALL: 'Right! 10 minutes no longer!' -

WORKER: Then start the conveyor back up.

They pass a box down the line.

WORKER: And if you were late back to the line -

A worker runs from one end of the line to the other, but doesn't quite reach it in time before the box falls down.

Everyone stares at the worker, they sheepishly pick up the box.

Workers start arguing, another breaks them up.

WORKER: We worked on never-ending conveyor belts

WORKER: Pushing.

WORKER: Brushing.

WORKER: Stirring.

ALL: Bubbles!

WORKER: And at the end of the day you went home and all you could see was chocolate.

WORKER: But we liked coming to work.

WORKER: It was a happy factory.

WORKER: Would've been perfect...

WORKER: If not for...

Worker lifts a hat out of a box, they all push it to each other - not wanting to wear it. One worker takes it, sighs and becomes...

MR WALKER: Walker. Mr Walker.

Walker begins pacing back and forth along the line. Workers whisper as soon as they are out of eye shot of Mr Walker.

WORKER: He was a terror.

WORKER: A horror.

WORKER: I was terrified of him.

WORKER: Walker would walk back and forth, up and down the line.

WORKER: Watching over everything.

One worker starts chuckling to themselves.

WORKER: Walker walking, hah!

The other workers ignore them.

WORKER: But there was none so scary as Mr Walker's lackeys.

The Workers look between each other, and end up pushing two workers forward to become...

MISS SANDERSON: Miss Sanderson!

MISS PRICE: And Miss Price.

The three bosses pose together like Charlie's Angels.

WORKER: Miss Sanderson was very tall, and very straight laced. She hated mistakes, one thin mint in a box too many and -

Miss Sanderson pulls a terrifying face to the audience.

WORKER: Miss Price was shorter, and much stricter -

Miss Price pulls a shocked face.

WORKER: Together, they ruled over the factory with an iron fist.

Dramatic pause.

WORKER: Out of work they were alright actually.

WORKER: Yeah, Price and Sanderson lived in a house together just round the corner - they must've been really great friends...

Everyone gives that Worker a look.

WORKER: But to be honest, it kept us entertained.

WORKER: Gave us a bit of drama.

ALL: We *love* a bit of drama.

WORKER: And at the factory, there was plenty of it.

They pass the boxes along, adding one more to the growing tower each time. Until it reaches the last Worker, who sways back and forth with them, before putting them down to one side.

Everyone stares at them.

WORKER: What?

ALL: Wrong side.

They grumble.

SCENE TWO:

NARRATOR: There was always something going on, always someone getting in trouble. And more often than not, it was poor Pauline.

The stage becomes an office. One Worker sits behind a desk. The others enter. One is in a right tizzy, The other very calm.

PAULINE: Before anyone says anything - I just got to say that this is unacceptable. I am a good worker - I don't deserve this, I don't deserve one bit of this!

MARK: Alright, Miss Mary?

MANAGER: Alright Mark.

PAULINE: I am a LOYAL worker, I've been here all of three months and THIS is the disrespect I get!? Look, did I put the boxes in the "wrong" place - maybe. Do I think that that place should be the "right" place - ABSOLUTELY.

MANAGER: Pauline...

PAULINE: No, I've not even been told where to put them! He says 'boxes should be there, no boxes should be there, boxes everywhere' - I'm sick of it! And I have been left to assume where the best place -

MARK: - you know what happens when you assume.

Worker starts arguing at the both of them.

MANAGER: Enough! You - put the boxes where you're told. If I hear any different you'll be back in here, and I'll be writin' you up another warning'.

Pauline looks gobsmacked.

MANAGER: See you down the pub later, yeah Mark?

MARK: I would never miss Karaoke night, Mary.

Pauline leaves furiously.

SCENE THREE:

NARRATOR: Apart from what went on in Miss Mary's office, most of the drama happened outside of the factory...

ALBERT: My name is Albert Pratt, it says on my locker - A. Pratt. Been at Rowntrees man and boy, 35 years. I'm distinguished from some of the others here, in my shirt and tie - wear it everyday. But since my wife died, that shirt and tie has gotten me a lot of unwanted attention...

ALBERT: Evening, Ladies.

CHANTELLE: Hi!

DEBORAH: Hi!

CHANTELLE: Hi. You're looking good today.

ALBERT: Wish I could say the same.

CHANTELLE: Maybe it's your glasses -

Albert takes off his glasses.

ALBERT: Oh aye, that's better.

DEBORAH: We're goin' down the pub, wanna join us?

CHANTELLE: Yeah, we're going' dancing!

ALBERT: Well, I never miss karaoke night but I'm drivin'... Got space for one of you if you want a lift.

CHANTELLE: Yes, me!

DEBORAH: No - me!

They follow Albert off, arguing.

SCENE FOUR:

NARRATOR: Rowntrees was a place most of us loved working at, not only for the job, but for the perks that came with it.

WORKER: They've always been big on t'social side.

NARRATOR: Rowntrees would take us all on little outings, or offer after-work clubs, like woodworking, or theatre. But one of my favourites? Swimming.

The stage becomes a swimming pool.

NARRATOR: The open air pool was part of Rowntree's Park, which was built to prevent Terry's from using the land to build a wharf, even though it was marketed as a gift for the community. Rowntrees already had their own wharf on the Foss, which is just at the back of the Shambles car park. The open air pool was built to olympic size, and even had a water slide and a diving board. It was closed in the 1980s due to new legislation, but while it was about it was well loved.

The group performs a gorgeous display of synchronized swimming.

WORKER: What are we doing!? We're gonna be late for karaoke!

Everyone jumps into action, chatting about what songs they're gonna sing.

SCENE FIVE:

The pub. Two people sing a duet. Albert dances awkwardly with Deborah and Chantelle. Miss Sanderson and Miss Price sit chatting. Pauline sits sadly to one side, Mark notices Pauline and makes his way across the pub.

PAULINE: Here to snitch on me again?

MARK: No... Where would be best for you to put the boxes?

PAULINE: Really!?

Mark nods and Pauline is delighted.

NARRATOR: It was a happy factory, not because of the job itself, but because of the people. Each and every day, we were together, and life was as sweet as can be.

The group comes together, chatting about their day as they do. They link arms.

WORKER: Together,

WORKER: We Move.

WORKER: Together,

WORKER: We build.

WORKER: Together,

WORKER: We stop.

WORKER: Together...

The group takes a unified breath.

WORKER: We breathe.

THE END.