

AN AMATEUR SCHOOL PRODUCTION
BY ARRANGEMENT WITH MTI EUROPE LIMITED

SOLIHULL

PRESENTS

THE MUSICAL

Made in Dagenham



20TH TO 23RD MARCH 2019
BUSHELL HALL

MUSIC BY DAVID ARNOLD, LYRICS BY RICHARD THOMAS, AND BOOK BY RICHARD BEAN

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SYNOPSIS

Made in Dagenham showcases the real life stories behind the 1968 Dagenham Ford Factory Strikes. During this time, female sewing machinists had been re-classified by Ford as 'unskilled workers'. Infuriated by this, Rita O'Grady unexpectedly becomes involved in a fight for equal pay. After American bosses retaliate by laying off 5000 factory workers, Rita risks everything and refuses to give up.

In time, Rita's courage wins the support of the union leaders and her husband, Eddie, finally recognises his wife's achievements, joining his family, friends and co-workers in celebrating what became one of the most significant steps towards equality in the twentieth century.



HISTORICAL NOTE

It was commonplace during the 1960s for women to be paid significantly less than men. In some industries during this period, the pay gap was as wide as women earning 40% less than their male counterpart. However, there was cause for optimism. The 1957 Treaty of Rome had included an Equal Pay clause, and the 1963 Equal Pay Act was passed in the United States. In 1964, Harold Wilson's Labour government was elected, promising to tackle equal pay, and was re-elected in 1966 with an increased majority.

Ultimately, equal pay for equal work in the UK was driven by the 1968 Ford Sewing Machinists Strike, at Ford's Dagenham plant in East London. Ford bosses had been reluctant to give in, fearing a precedent in all factories across the UK, although the strikes themselves ended up costing Ford export orders worth £117 million in today's money. The strike also pressured the Labour government to introduce the Equal Pay Act 1970, prohibiting any less favourable treatment between men and women in terms of pay and conditions of employment. This was after the strike inspired women trade unionists to hold an equal pay demonstration in Trafalgar Square, attended by 1000 people, in May 1969.

The principle of equal pay for equal work was entrenched when the UK joined the European Economic Community in 1973, meaning it was subject to the equal pay legislation under the Treaty of Rome. During the passage of the Equal Pay Act, Labour MP Shirley Summerskill spoke of the machinists playing a "very significant part in the history of the struggle for equal pay". To this day, Dagenham women Gwen Davis and Eileen Pullen are pushing for equal pay, including 2015 legislation which now means companies with more than 250 employees must publish their gender pay gap (a reminder there is still more to be done regarding equal pay). As Davis observed: "We're very proud of what we achieved with Dagenham, but even if we stop now at our age, others are going to have to continue."

Jack Arrowsmith



CAST

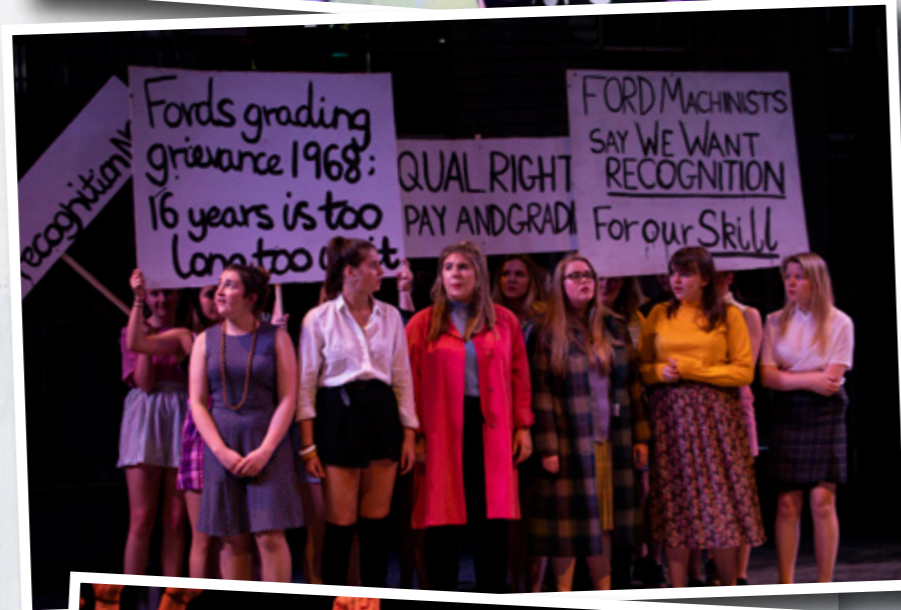
Rita O'Grady	Christina Bate
Connie Riley	Maisie Stewart
Sandra	Tabitha Botterill
Clare	Alexandra Duckworth
Beryl	Marisa Veloso
Cass	Jessica Blissitt
Eddie O'Grady	Charlie Tucki
Harold Wilson	Harrison Jones
Barbara Castle	Helena Massoud
Monty	Ewan Waddell
Mr Hopkins	Harrison Kentish
Lisa Hopkins	Aoife Mackew
Mr Tooley	Richard Loughran
Civil Servant 1/ Mr Buckton	Isaac Wright
Bill/Civil Servant 2	Thomas Daniels
Stan	Benedict Barker
Sid	Jacques Barker
Barry	Ben Lyth
Ron Macer	Freddie Truman
Gregory Hubble	Aymbujan Srijothy
Chubby Chuff/ Cortina Man	David Hass
Graham O'Grady	Jackson Masih
Sharon O'Grady	Imogen Rogerson
MC	Joshua Newby
Club Singer	Eleanor Berrow

DANCE CHORUS:

India Armstrong, Cayla Balfour, Sophie Borman, William Currie, Ben Cusack, Prudence Dixey, Rhea Deshpande, Zoe Giffen, Phoebe Harland, Georgina Hart, Olivia Hass, Courtney Holland, Eden Lupoli, Olivia Mueller, Katie Phillips, Tiegan Pound, Alice Sharpe, Niamh Smythe.

SINGING CHORUS:

Kate Baldey, Alice Bray, Abby Cartwright, Beth Currie, Sofia Cusack, Eloise Davidson, Gemma Domingo, Beth Ebbutt, Olivia Featherstone, Toby Hancock, Annabel Hill, Lauren Hobday, Abi Kaur-Bennett, Beth Miles, Sophie Toozs-Hobson.



BAND

Wind 1: Flute/Saxes	N Hogg
Wind 2: Clarinet & Saxes	M Starr
Trumpet	Bethan Bown
Electric Guitars 1	D Wilkins & T Durham
Bass Guitar	H Wood
Drum Kit	S Clarke
Percussion	S Phillips
Keyboards	H Martens, D Rice & Oliver Francis

PRODUCTION TEAM

Director	J C Hammond
Musical Director	A T Kermod
Production Manager	P Jukes
Production Designer	K Hunton
Stage Manager	L Cloke
Deputy Stage Manager	Molly Bate
Consultant Production Manager	R Bower
Head of Construction	R Bishop
Assistant Musical Director	S Phillips
Head of Sound	Cormac McLean
Wardrobe Manager	Lola-Blue Sattar-O'Dwyer
Lighting Operator	Thomas Smith
Sound Manager	Matthew Walker
Sound Operator	Oscar Huissoon
Assistant Stage Manager	Alexandra Hogg
Scenic and Props	L Bryant
	Kareena Deb
	Maisie Stewart
	Aditya Swaminathan
Set Construction	F Sampson
Follow Spot Operator	Oliver Baldey
Seamstress	Holly McClenaghan
Costume Assistants	Meg Barratt
	A Clulee
	R Jackson
	Anna Whitmarsh

THEATRE DESIGN TEAM:

Arooj Ahmed, Daisy Batchelor, Anna Broughton, Grace Henwood, Lily-Mae Hodson, Nupur Kumar, Edgar Lister, Hiba Sandhu, Hannah Scheiby, Shriya Sharma, Joshua Simia, Louiza Zaki.



THANKS:

Mounting a theatrical production in such a busy school requires the help and goodwill of a great number of people, we would like to thank: the Headmaster and the Governors for their support; Pamela Davies & Clare Bovill for their work in coaching some of the soloists in their singing lessons; Sophie Lodge for marketing the show on social media and beyond; Thomas Franks and the catering team for their food during show week and for organising interval refreshments; Adrian Donohue and the maintenance team for their help and support; Tracy Duggan for managing the box office; the cleaning staff for cleaning up after long rehearsals and finally the parents of the cast and crew for providing costumes and supporting their sons and daughters through line learning and exhausting rehearsals.

Programme design & print: Alan Hill - Hill Shorter
Photography: Liam Worth

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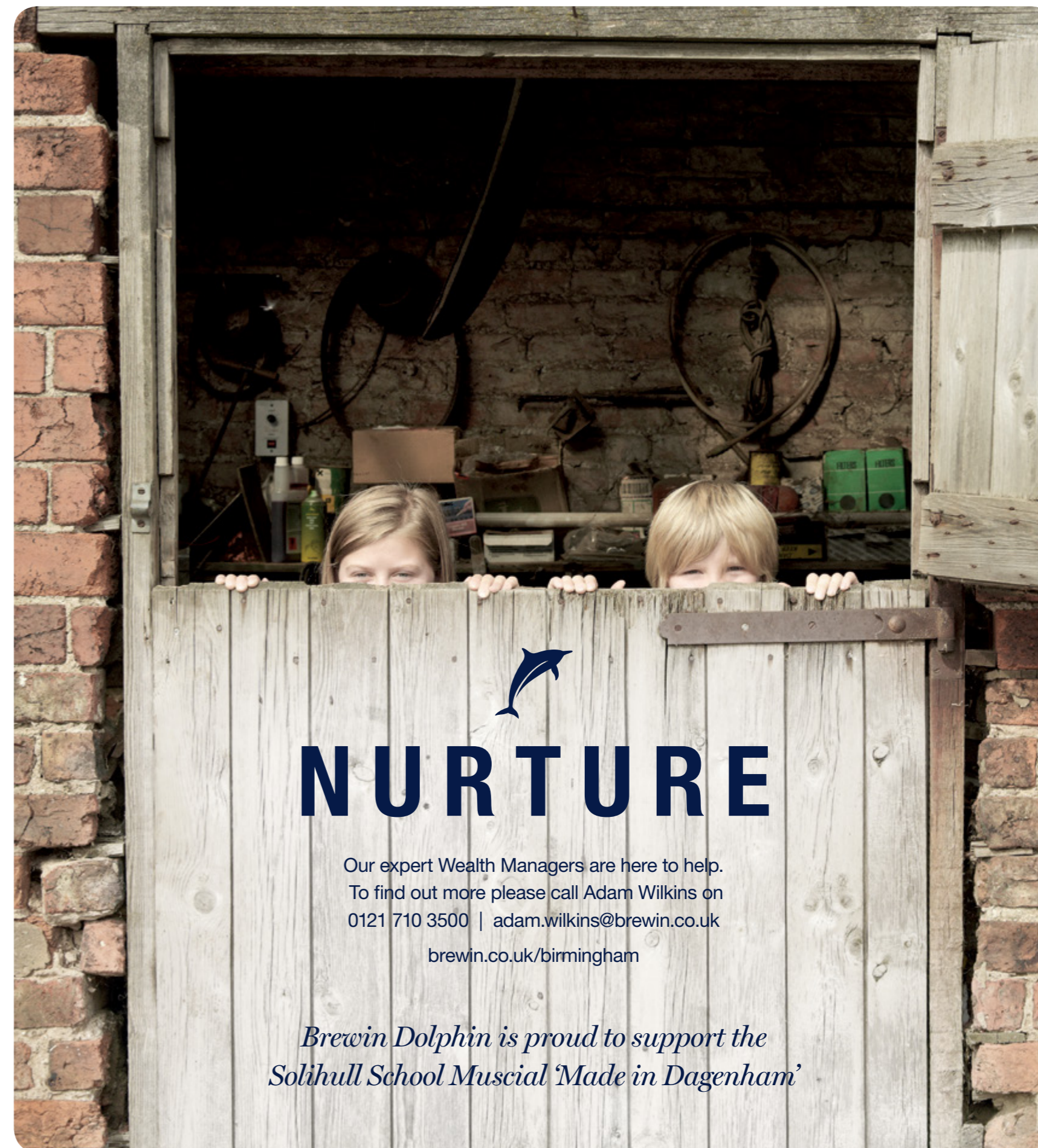
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PRINCIPLES

CHRISTINA BATE

Christina has loved sharing the stage with this fabulous cast for her final musical at Solihull School. Having been a part of almost every production available since joining the school, she is honoured to take the lead in this wonderful production of *Made in Dagenham*. She will continue her passion for performing throughout university whilst studying Drama. Rita's determination and perseverance are traits that Christina hopes to utilise in her future life. The whole process of putting this show together has created unforgettable memories and is something she feels the whole cast should be proud to be part of.

JESSICA BLISSITT

Jessica has been doing musicals since she was seven, first playing an Orphan in the production of *Oliver*. Since then she has been in some great productions such as *Les Misérables*, *The King and I* and most recently *Joseph and the Technicolor Dreamcoat*. Jessica has enjoyed rehearsing for *Made In Dagenham*, particularly as it addresses important issues about gender equality that can still be applied today.

TABITHA BOTTERILL

Tabitha has always loved being involved with the drama department throughout her school career and plans to continue her passion for performing at university next year. She is delighted to be playing the role of Sandra in her tenth and penultimate production at school alongside such a fabulous cast.



ALEXANDRA DUCKWORTH

Alexandra has been involved in drama at Solihull School for seven years. She most recently took the part of De Candia in *The Royal Hunt of the Sun*, which she enjoyed enormously. Alexandra's theatrical journey started with musical theatre, but she intends to go on to pursue a career in writing, directing and acting at university. She will, however, continue to sing and partake in musical theatre in her spare time.

HELENA MASSOUD

Helena has been a drama enthusiast from a young age, attending Stagecoach since the age of five. She has taken part in many other school productions, most notably *Joseph and the Technicolor Dreamcoat* and *Jane Eyre*. In her final year of Sixth Form, Helena couldn't wait to perform alongside such an amazing cast and she is excited to carry on her passion of drama and musical theatre at university next year.

MAISIE STEWART

Maisie is new to Solihull School this year and so she is very excited to have a role in her first school musical. She recently played the part of Juan in *The Royal Hunt of the Sun* and thoroughly enjoyed the experience. She is now hoping to continue to be a part of school drama productions over the next year. Maisie is also a music scholar, a keen violinist and part of the National Youth Orchestra of Great Britain.



CHARLIE TUCKI

As a Lower Sixth student, this will be Charlie's third consecutive year in a school musical, his first role being that of Cousin Kevin in The Who's rock opera *Tommy*, followed by the role of a Brother in *Joseph and the Amazing Technicolor Dreamcoat*. Charlie is also a music scholar at Solihull, primarily a cellist, and enjoys participating in the musical life of the school, including the school Chapel Choir.

MARISA VELOSO

Marisa has been a keen performer from a very young age and she has enthusiastically joined in with many musicals and plays. As she joined the school at Sixth Form, this is only the second musical she has been in at Solihull School. She has thoroughly enjoyed *Made in Dagenham* and has especially had fun experimenting with the cheeky and confident nature of her character, Beryl, and discovering the sophistication of the Essex accent!

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involved in tonight's performance

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DIRECTOR J C HAMMOND

It's really exciting to be directing such a powerful, meaningful and fun show for this year's musical. The Ford machinists strike in 1968 was a significant step on the journey towards equal pay, and the musical places it powerfully within the wider struggle for gender equality in general. *Made in Dagenham* is also excitingly different in the way that, with tenderness and compassion, it explores the lives of ordinary people whose stories are often neglected.

Rita O'Grady is an inspiring and important figure, she is not a natural activist, in fact she frequently claims that she's not political, but she is determined to take a stand against injustice when she encounters it.

Just over fifty years since the strike, 2019 seemed like the perfect time for Solihull to stage this joyful musical. Changes to the Equality Act in 2017 highlighted the amount of work that is still to do in closing the gender pay gap, and just a few weeks ago a report by the World Bank revealed that only six countries in the world give men and women equal legal working rights. With our dedicated and talented cast, predominantly composed of young women, it seemed important that we used our biggest stage to engage with this debate.

This musical is also enormously entertaining. Instead of aping musicals from the other side of the Atlantic, *Made in Dagenham* is unmistakably part of the British Theatrical tradition, with elements of music hall comedy and dynamic and varied characters drawn through witty dialogue.

I have really enjoyed working on this show, with an excellent cast and dedicated crew, and seeing them tell this story with such passion, verve and joy.

I hope you enjoy the show.



MUSICAL DIRECTOR A T KERMODE

The music for *Made in Dagenham* was composed by David Arnold. Multiple Grammy, Ivor Novello and BMI Award winner, he is one of Britain's leading film composers and music producers. From his early beginnings in Luton where he began making student films to Hollywood, David Arnold's film scores include *Stargate*, *Independence Day*, *Chronicles of Narnia*, *Shaft* and *Zoolander*, as well as homegrown British films such as *Hot Fuzz* and *Paul*. Perhaps most famously, Arnold took from John Barry, scoring five James Bond films: *Tomorrow Never Dies*, *The World is Not Enough*, *Die Another Day*, *Casino Royale* and *Quantum of Solace*.

Away from the film world, David Arnold has maintained a career as a successful record producer and song writer, having worked with a wide range of artists including Pulp, Chrissie Hynde, Iggy Pop, Dame Shirley Bassey, George Michael, Ed Sheeran, Damien Rice, Coldplay, Kaiser Chiefs, The Who, Queen, Bjork and Kate Bush. David Arnold was also Music Director of the 2012 London Olympic and Paralympic Closing ceremonies; curating, composing and producing the music for those two events, watched live by one billion people.

Made in Dagenham is full of catchy tunes, many of which I am sure you will be humming on the way home. The rising courage of the 'girls', the somewhat blinkered and misogynistic outlook of some of the men in the workplace and the fluctuating tensions created within families and between friends during the time of a strike are reflected in a wonderful musical score. In character the songs range from light comedy numbers, through poignant solo songs to the larger scale, rousing chorus numbers that have every chance of getting you standing up in your seat!

As always, throughout the rehearsal process I have been struck by the energy and enthusiasm of all involved in the production: the technical crew for their patience and resilience in facing their many challenges, including a very complex sound balance; the singers for embracing all that has been required of them, including some important harmony singing; and the band for their wonderful musicianship and precision. I can only hope that all have enjoyed the experience and end result as much as I have.

CHOREOGRAPHER S MABON OS

Every year I am grateful to be asked back to choreograph, and each musical is always a unique experience. This is my eleventh year, however I think it is fair to say that this has been the most different and challenging year for me. In addition to being a musical that I was unfamiliar with, I was due to give birth to my second child at the end of January. Luckily for me Mr Hammond and Mr Kermode are incredibly supportive, and I managed to teach most of the routines prior to Christmas. My daughter even joined us for a couple of rehearsals in the final few weeks (fortunately she slept through most of the rehearsals)! I am grateful for the Dance Chorus for pulling together and working on the routines while I was off for 6 weeks after Christmas. They have put in so much hard work and I hope that you enjoy the 60s inspired routines we have created.



SOUND DESIGNER R BOWER OS

Theatrical technology is a constantly evolving industry that is trying to keep pace with an audience's aspiration to have an HD experience on a live event. *Made in Dagenham* is my third musical since returning as an Old Silhillian, and we have tried to deliver through a fully mic'd band and 24 radio mics on the cast to help you hear every word that is spoken and immerse you in every note that is played. Beyond this there are sound effects that are used to help determine time of day and a character's location, from the use of an American phone ring, to the distraction techniques of a pigeon's squawk. With a working wireless radio playing songs from 1968 and a tannoy borrowed from the sports department, there's lots to keep us on our toes!



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1989 La Belle Helene
1990 The Pirates of Penzance
1991 Pink Champagne
1992 Fiddler on the Roof
1993 My Fair Lady
1994 Annie get your Gun
1995 South Pacific
1996 Kiss Me Kate
1997 Oklahoma
1998 Guys and Dolls
1999 Crazy For You
2000 West Side Story
2001 Cabaret
2003 Oliver
2004 Joseph and the Amazing
Technicolor Dreamcoat
2005 Les Misérables
2006 Barnum
2007 The Sound of Music
2008 The Scarlet Pimpernel
2009 My Fair Lady
2010 South Pacific
2011 Grease
2012 Fiddler on the Roof
2013 Phantom of the Opera
2014 Spamalot
2015 Les Misérables
2016 Carousel
2017 Tommy
2018 Joseph and the Amazing
Technicolor Dreamcoat

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Invisible / Grimm Tales

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7pm in the Bushell Hall

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