



THE MUSICAL

Made in Dagenham



Wilde Theatre

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Tuesday 14th to
Saturday 18th March 2017



CMP 2017

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CROWTHORNE MUSICAL PLAYERS

presents

made in Dagenham

THE MUSICAL



Book by
RICHARD BEAN

Music by
DAVID ARNOLD

Lyrics by
RICHARD THOMAS

Based on the Woolley/Karlsen/Number 9 Motion Picture

Financed by the BBC, BMS Film Finance, BFI and Lip Sync Productions. Directed by Nigel Cole.

Screenplay by William Ivory

This amateur production is presented by arrangement with Music Theatre International (Europe)

All authorised performance materials are also supplied by MTI Europe

www.mtishows.co.uk

Director: Mark Conolly

Musical Director: Mark Webb

Choreography: Erin Hope Pharo

Lighting Designer: Michael Brenkley

Sound Designer: Tom Horrox

Set Designer: Victoria Spearing

noda

Be inspired by amateur theatre

Crowthorne Musical Players are members of the National Operatic and Dramatic Association

Crowthorne Musical Players

Crowthorne Musical Players were formed in 1950 by members of the Parish Church. Since that time, CMP have performed many musical shows at various venues. Our first production here at the Wilde Theatre was in 1989.

Main Shows

1950-1957	Concerts & Revues	1987	The Sorcerer
1958	Babes In The Wood	1988	Kiss Me, Kate
1959	Dick Whittington	1989	Showboat
1960	Rhapsody In Blue	1990	Ruddigore
1961	The Sleeping Beauty	1991	Calamity Jane
1962	Rock The Clock	1992	The Merry Widow
1963	Princess Ju Ju	1993	Oklahoma!
1964	Dick Whittington	1994	Half a Sixpence
1965	Bells of Bruge	1995	Carousel
1966	Paris in Spring	1996	Fiddler on the Roof
1967	The Geisha	1997	Pirates of Penzance
1968	Gipsy Love	1998	My Fair Lady
1969	Sweethearts	1999	Calamity Jane
1970	Valley of Song	2000	Anything Goes
1971	No No Nanette	2001	Kiss Me, Kate
1972	Pantomime	2002	Die Fledermaus
1973	The Quaker Girl	2003	Me and My Girl
1974	The Merry Widow	2004	The Boyfriend
1975	The Arcadians	2005	South Pacific
1976	The Gipsy Baron & Viva Mexico!	2006	Annie Get Your Gun
1977	Me And My Girl & The Sound of Music	2007	Singin' In The Rain
1978	Orpheus in the Underworld	2008	Oklahoma!
1979	White Horse Inn & My Fair Lady	2009	Pirates of Penzance
1980	Camelot	2010	Carousel
1981	Sweeney Todd	2011	Guys & Dolls
1982	Fiddler On The Roof	2012	Hello, Dolly!
1983	The Mikado	2013	Fiddler on the Roof
1984	Salad Days	2014	The Witches of Eastwick
1985	Pajama Game	2015	The Addams Family
1986	Viva Mexico!	2016	Calamity Jane

CMP Officers

Chairman	Secretary	Treasurer
Janet Winn	Becky Adams	Nyck Moore

Life Members

Nick Austin, Chris Evans, Eileen Goode, Carol Hardy, Carole & Tony Kershaw, Claire Pinder, Reg & Sybil Priest, Maggie Uttley

We meet for rehearsals on Thursday nights, plus Monday nights as required at Crowthorne Parish Hall on Heath Hill Road, and we gratefully acknowledge the facilities and financial support provided by Crowthorne Parish Council.

For information about how to become involved with CMP, please contact us via our website, or just come along to any rehearsal - we guarantee you a warm welcome.

www.cmp-berks.org.uk

Chairman's Welcome

How quickly the year has passed since I last welcomed everyone on behalf of Crowthorne Musical Players to The Wilde Theatre, South Hill Park.

Last year saw us return to a much loved traditional musical, *Calamity Jane*. This year once again we dare to venture into the realms of something new and exciting for CMP, *Made in Dagenham* the Musical.

Our fantastically strong, talented cast, including many new faces, have sung and danced their way through the last six months to bring you these performances, and I know you will be thoroughly entertained by them all.

No show ever gets to the stage without a lot of hard work from so many and this all begins long before the rehearsals get underway in September. I would like to take this opportunity to mention the Production Team, Future Shows Committee and CMP Committee and the many people who undertake to do so many things on our behalf with little recognition. It is very much appreciated - Thank You.

I would like to thank the Management and Staff at South Hill Park, and say a very special thank you to Victoria Spearing for her innovative set design, which, as always, gives us the perfect backdrop to our show.

Crowthorne Musical Players have a full calendar of events over the coming year and I look forward to welcoming you to them all, and not least next year's production at South Hill Park of *'Dirty Rotten Scoundrels'*.

Enjoy!

Janet Winn – Chairman

**Crowthorne
Musical
Players**

DIRTY ROTTEN SCOUNDRELS

THE MUSICAL

**South Hill Park Arts Centre, Bracknell
March 2018**



Production Team

Director	Mark Conolly
Musical Director	Mark Webb
Choreographer	Erin Hope Pharo
Stage Manager	Ian Robertson
Deputy Stage Manager	Beccy Wire
Lighting Design	Michael Brenkley
Lighting Operator	Steve Davies
Sound Designer	Tom Horrox
Sound Operator	Chris Nicholson
Production Manager	Janet Winn
Properties	Peter Winn
Stage Design	Victoria Spearing
Costume Design and Wardrobe	Janet Winn
Makeup	Linda Peacock
Show Week Props Assistant	Maxine Robinson
Stage Crew	Andy Springford, Bob Swann
Chaperones	Lucy Seymour, Anne Hemingway
Front of House Organiser	Janet Winn
Flyer, Poster and Banner Design	John Caley
Publicity	Nyck Moore, Alison Trice, Simon Light, Janet Winn
Photography	Tim Bastock, Simon Light
Programme	Simon Light
Administration/Bookings	Becky Adams

The CMP cast and committee would also like to thank Syngenta, EBOS (academic robes), Bronwyn Hodgkins (bowler hats), Felicity Guy, Alison Coombes and the Staff at SHP, front of house volunteers, Andy Springford (car parts) and The Methodist Church (Crowthorne).

A special thank you to Rob Archer for the use of his beautiful classic Ford Cortina MkII.

And everyone who has not been included because it was too late for the publishing deadline.

Orchestra

Reed 1	Charlotte Whitfield
Reed 2	Caitlin Jeffery
Trumpet	Paul Sutton
Keyboard 1	Mark Webb
Keyboard 2	Paul Darrah
Keyboard 3	Patrick Rufey
Guitar	Nick Hill
Drums	Steve Fawbert
Percussion	Ben Hartley
Bass	Doug Granell



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Synopsis

Based on the 2010 film of the same name, *Made in Dagenham* is drawn from the real-life 1968 sewing machinists' strike at the Ford factory in Dagenham, Essex. This strike was influential in the passing of the Equal Pay Act of 1970.

The musical focuses on the leader of the strike, Rita O'Grady, as she encourages the women of the Ford factory to walk out after they are re-classified as unskilled workers, while their male counterparts see their wages increase. After Rita is patronised and snubbed by the factory at a union meeting, the women's grievances over their worker status turn into a fight for equal pay. Determined not to be treated like the poor relation, the women vote unanimously to strike ("Everybody Out") and encourage the women at the Liverpool factory to strike also.

However, when the American bosses fly in and lay off 5,000 men as a result, including Rita's husband Eddie, cracks begin to show in the women's solidarity. Risking her marriage and friendships, Rita continues her efforts for equality and gives a rousing speech at a televised Trade Union Conference ("Stand Up"), leading to the passing of equal pay within the union. As Eddie finally recognises his wife's achievements, the women celebrate their life-changing success.



The Magic of Musicals

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The Morgan Centre, Crowthorne

Be our Guest.... And step into 'The Magic of Musicals', Crowthorne Musical Players next Autumn show.

We will take you on a magical journey through the wonderful world of musicals. Singing and dancing our way through favourite songs from old and new musicals and everything between.

If you would like to join us, rehearsals begin on 6th April at 8:00pm in The Parish Hall, Crowthorne. Or make a date in your diary for September, and we would love to see you there.

For further information, go to
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People, Places and Events (Fact, Fiction and Artistic License!)

A show based on historical events makes for a starting point for telling a story. Many a musical has been based on historical figures and events. Examples include *Annie Get Your Gun*, *Evita*, *Funny Girl* and *The Sound of Music*. *Made in Dagenham* is another to be added to the list, and is a lot closer to home.

Although having the historic event as the backcloth for the show, changes are often made in the creation of the story. Names of the characters are often changed, timelines of events changed, and a certain amount of glossing over or embellishment of the facts. So, for those who were not around in the late 60's (or can't remember events of that time), here is a bit of background to the true story of the 1968 Ford Machinists' strike.

Many of the scenes in the show are set in and around Dagenham. Construction of the Dagenham plant started in 1929, and production started in 1931, when manufacturing moved from Trafford Park in Manchester. Dagenham was seen as being a "Detroit in Miniature".

Dagenham was such a big part in the history of Ford, that Ford made its 250 millionth vehicle there in 1996. However, within six years, car manufacture at Dagenham had stopped. Dagenham is still an important part of Ford production, with diesel engines for the Fiesta, Focus, B-Max, C-Max and Transit being made there. At its peak in the mid-1950s, there were 40,000 workers at Dagenham. Today, there are fewer than 2,000.

Other Ford locations mentioned in the show are Liverpool, Dunton and Warley. Ford in Liverpool will be better known to some as Halewood, and opened in 1963. Vehicle design and interior styling is done at the Dunton Technical Centre, which opened in 1967, and is about 18 miles from Dagenham, along the A13. Warley is a suburb of Brentwood and is the location of the British Headquarters of Ford Motor Company. These offices opened in 1968, so would have therefore been very new around the time of the Ford strike.



The storyline also features many references to the Ford Cortina Mk2 1600E. The Mk2 Cortina was originally launched in October 1966, and the 1600E launched at the Paris Motor show in October 1967. Compared to the Mk1 Cortina, it was ¼ inch shorter but 2½ inches wider, meaning there was more interior space, something that is referenced in the song "Cortina".

Other references in the script include the introduction of seatbelts. A requirement for anchorage points was introduced in 1965, followed by the requirement in 1968 to fit three-point belts in the front outboard positions on all new cars and all existing cars back to 1965. Successive UK Governments proposed, but failed to deliver, seat belt legislation throughout the 1970s. Front seat belts were compulsory equipment on all new cars registered in the UK from 1972, although it did not become compulsory for them to be worn until 1983.

Focussing on the storyline, there was no Rita O'Grady amongst the strikers. The character is a fictitious amalgam of the real-life protagonists including Rose Boland, who was described as something of a militant. Barbara Castle described her as a formidable ringleader.

Other leaders of the strike were Vera Sime, Gwen Davis, Sheila Douglass and Eileen Pullen. Eileen was known as "Effing Eileen" because of her "habit" of swearing, which is very like how people might view Beryl in the show.

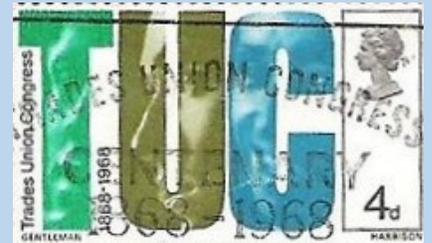
Not all the trade union representatives at Dagenham were initially supportive. Women's shop steward Lil O'Callaghan had to strongly persuade convenor Bernie Passingham into supporting the cause, a storyline reflected in the relationship between Connie and Monty in the story. After the 1968 strike, women would

get 8% less than the male unskilled grade. A court of inquiry was set up to consider the regrading, though it failed to find in their favour. The women were only regraded back to C grade following a further six-week strike in 1984. That followed an ACAS ruling, where the women's case would be represented again by Bernie Passingham.

Another character in the show is Sandra Beaumont, who yearns to be a model. That character could well have been based on Sandie Shaw, who was herself a Dagenham girl, and had worked at Ford in the early 60's, and did some part time modelling before going on and having a singing career including winning the Eurovision Song Contest in 1967. Sandie Shaw also sang the theme to the 2010 film "Made in Dagenham". Other famous people from Dagenham include Dudley Moore. He didn't work at Ford, but left to go to University with a music scholarship before going on to be famous, something referenced in the song "Made in Dagenham".

Returning to other events happening around the world in 1968, some of the biggest stories that would have filled the press were the assassinations of Martin Luther King in April 1968, and Bobby Kennedy in June 1968. Indeed, Bobby Kennedy was assassinated just two days before the strike started.

The 1968 TUC conference was actually held in Blackpool, not Eastbourne. It was the 100th TUC event, something that even warranted a special postage stamp being issued.



Left to right in nose order: Andy Camichel, Damian Thomas, Erin Hope Pharo, Tahlia, Chrissy Pask, Justin Ferrington, Janet Winn, Tony Collins, Rebecca Slocombe, Nyck Moore, Sue Dyer, Rodney Dell, Caroline Smee, Sue McAteer, Catherine Hazell, Dave Bennett, Eddie Spencer, Amanda Whewell, Ellen Kilvington, Tasha Eden, Helen Nicholson, Laura Thain, Lisa Bennett, Simon Light, Peter Winn, Christine Charlton, Chris Wood, Dave Collier, Caroline Webb, Malcolm Winslade, Alison Trice, Mark Webb, Claire Barber, Phil Jones, Matt Thompson, Mark Conolly, Tom Horrox, Amy Williams, Samantha Holding, Denise Pooler, Lizzy Hendy, Jenny Green, Kirstin Pettet, Debbie Mann, Mike Hills

(not in picture: Angie Chitty, Emma Carver, Grace Winn, Andrew Hills, Eloise Barber, John Caley, Sharne Goulding, Ken Kinghorn)

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Scenes and Musical Numbers

ACT 1

Scene 1

The O'Grady's House

"Busy Woman"

(Rita, Sharon, Graham, Eddie, Women)

Scene 2

The Ford Factory, Dagenham

"Made in Dagenham"

(Factory Workers)

"This is What We Want"

(Sandra, Beryl, Rita, Cass, Clare, Connie, Machinists)

Scene 3

The Union Convenor's Office, Dagenham

"Union Song"

(Men)

Scene 4

The Ford Factory

"Wosname"

(Clare, Machinists)

Scene 5

Harold Wilson's Office

"Always a Problem"

(Harold Wilson, Civil Servants)

"Busy Woman (Barbara Castle)"

(Barbara Castle)

Scene 6

Ford Social Club

"Pay Day"

(Ensemble)

"Club Music"

(Club Singer)

Outside the Social Club

"I'm Sorry I Love You"

(Eddie, Rita, Men)

Scene 7

The Hopkins House

Scene 8

The School

"School Song"

(Men, Graham)

Scene 9

Harold Wilson's Office

Scene 10

The Berni Inn

"Same Old Story"

(Connie)

Scene 11

The Management Office at Ford, Warley

"Union Song (reprise)"

(Ensemble)

Scene 12

The Factory, Dagenham and various locations

"Everybody Out"

(Rita, Factory Workers)



ACT 2

Scene 1

Ford Dagenham
"This is America"
(Tooley, Ensemble)

Scene 2

The O'Grady's House

Scene 3

Outside the Factory/Hopkin's Office/
The O'Grady's House/The Hopkin's House/
Wilson's Office
"Storm Clouds"
(Lisa, Tooley, Harold Wilson, Barbara Castle,
Factory Men & Women)

Scene 4

The Hospital

Scene 5

A Ford Dealership Showroom in Redbridge
"Cortina!"
(Cortina Man, Girls)

Scene 6

The O'Grady's House
"The Letter"
(Eddie)

Scene 7

Outside the Houses of Parliament

Scene 8

Barbara Castle's Office
"Ideal World"
(Barbara Castle)

Scene 9

The Hospital

Scene 10

A Park
"Nearly Had It All"
(Rita, Eddie)

Scene 11

Eastbourne
"Viva Eastbourne"
(Beryl, Cass, Sandra, Men and Women)

Scene 12

Backstage at the TUC Conference

Scene 13

The Auditorium at the TUC Conference
"Stand Up"
(Rita, Eddie, Barbara Castle, Ensemble)



Rita O'Grady – Laura Thain



Laura returns to the CMP fold after a short breather following her role as the gun toting wildcat, Calamity Jane this time last year. Since the last show, Laura has returned to the workplace and spends most days writing endless 'to do' lists whilst spinning plates and dropping a few!

Barely managing to meet the daily demands of life as mother to an energetic 3-year-old whilst working full time, Laura feels she is well experienced however not so well rested to play the multitasking Rita this week.

This year Laura dedicates her performance to her son Louis who is her biggest fan after her Mum who fiercely holds on to top spot for yet another year. This one's for you little man!

Musical Credits include: With CMP: Calamity Jane (*Calamity Jane*); Sgt. Sarah Browne (*Guys and Dolls*); Sally Smith (*Me and My Girl*); Polly Browne (*The Boyfriend*); Nellie Forbush (*South Pacific*); Annie Oakley (*Annie Get Your Gun*) and Laurey Williams (*Oklahoma!*). With local group EBOS: Laurey Williams (*Oklahoma!*); Mrs Lovett (*Sweeney Todd*); Charity (*Sweet Charity*); Ulla (*The Producers*); Millie Dill Mount (*Thoroughly Modern Millie*); Lola (*Copacabana*); Tuptim (*The King and I*); Eliza Doolittle (*My Fair Lady*); Young Viv (*Spend Spend Spend*); and Fiona McKeith (*Brigadoon*).

Eddie Spencer is delighted to be joining the talented cast of CMP's latest production of *Made in Dagenham*. Originally from Derbyshire, he is now based in Surrey, serving as the Head of English Language at TASIS The American School in England. After graduating from Exeter University's Drama Department in 2003, Eddie abandoned the stage in favour of pursuing a career in education, but took on the roles of Anatoly Sergievsky in *Chess* (SWMTC) at the Theatre Royal Windsor in 2015, for which he received a NODA nomination for the Best Male Character in a Musical, and David in the 2016 production of Sondheim's *Company* (EBOS) here at the Wilde Theatre, South Hill Park. Some of his previous musical theatre credits include *Fiddler on the Roof*, musical adaptations of Shakespeare's *Twelfth Night* and *The Tempest* (Edinburgh Fringe), as well as concert performances of *Les Misérables*, *Phantom of the Opera*, and *Miss Saigon*. In his spare time, Eddie enjoys home cooking, entertaining his irrepressibly adorable baby daughter Luana, and all things Doctor Who!

Eddie O'Grady – Eddie Spencer



Connie & Monty (Angie Chitty and Mike Hills)



Angie plays the part of Connie, the shop steward. She's a bit of a tough cookie, but also has a "soft" side. Angie has been in several shows for CMP, including playing Aunt Eller in *Oklahoma* and Yente in *Fiddler on the Roof*, also recently took part in *Improbable Fiction* for EBOS and will be directing the next play for Crowthorne Amateur Theatrical Society, *Prepare to meet thy Tomb* in June. Angie loves the great atmosphere being in this show!

Mike is making his debut with CMP in this production, and thoroughly enjoying the experience. An avid Fulham fan and teacher, (both of which cause him equal joy and pain) he is looking forward to returning to musical theatre after a few years of serious drama.

Beryl & Cass (Lisa Bennett and Caroline Webb)



Lisa has been performing in amateur theatre for 16 years but *Made in Dagenham* marks her first appearance for CMP.

She is delighted to be playing the loud, funny and foul mouthed Beryl - a role her friends and family say she has been rehearsing for 30 years!

Caroline is happy to be returning to the stage with CMP after a year of being a new mum. Cass sees Caroline using her native Scouse accent after several American appearances including Ariel (*Footloose*), Minnie Fay (*Hello, Dolly!*) and dance roles in many past productions.

Clare & Sandra (Catherine Hazell and Emma Carver)



Catherine was thrilled to get the part of the intellectually-challenged Clare as she felt she could really bring something of herself to the role! Also, her Grandad used to work at the Ford factory in Dagenham, and apparently, he was very supportive of the women's struggle. Go Grandad!

Emma trained at Drama Studio London and performs both locally and nationally on the stage and as part of an acoustic duo. Local stage highlights include Dorothy (*Thoroughly Modern Millie*), Titania (*A Midsummer Night's Dream*), Phyllis (*Follies*), Lottie (*Mack & Mabel*) and Miss Mona (*The Best Little Whorehouse in Texas*). She recently made her debut at the Edinburgh Festival in a production of *Assassins* and is delighted to have joined CMP for this fantastic show.

Harold Wilson & Barbara Castle (Andy Camichel and Jenny Green)



Andy trained at LAMDA and Royal Holloway University of London. He ran his own Theatre Troupe for several years performing cabarets and shows in the South – East. He is currently Head of Drama of a secondary school as well as being an associate artist for Gatecrash Theatre Company. This is his first show with CMP and hopes you enjoy it.

Jenny is excited to be taking on the role of Barbara Castle after seeing the character in the West End production only last year. It follows her appearance as Morticia in *The Addams Family Musical* with CMP in 2015. Previous roles with CMP include: Adelaide (*Guys & Dolls*), Carrie Pipperridge (*Carousel*) and Kathy Seldon (*Singing in the Rain*)

Jeremy & Lisa Hopkins (Dave Bennett and Ellen Kilvington)



Dave has been performing with CMP on and off for 17 years now! Dave hopes you enjoy watching the show as much as he's enjoyed playing an English toff!

Ellen joined CMP as a Can-Can dancer in *Calamity Jane* in 2016. Playing Lisa Hopkins has been considerably less energetic, but no less challenging and enjoyable. Ellen is delighted to be sharing the stage with so many talented performers, among them friends old and new. Previous shows with EBOS include: *Oklahoma!*, *Follies*, *Little Shop of Horrors* (at The Wilde Theatre) and *Kindertransport* (at Pinewood Theatre).

Sharon & Graham O'Grady (Grace Winn, Andrew Hills and Eloise Barber)



Grace sings her way through life! She also loves to dance, studying ballet and tap at Lynnette Stephenson's Academy of Dance but her heart belongs to her guinea pig, Hairy!

Andrew is a football mad 11-year-old who also enjoys a bit of acting on the side. A Fulham fan (like Dad) he plays for Mytchett Athletic between his drama.

Eloise is a Harry Potter obsessed 9-year-old. She attends Owlsmoor Primary School and goes to YEM theatre group at weekends. In her 'spare' time she enjoys harassing her cats...

Mr Buckton & Tooley (Simon Light & Matt Thompson)



This is Simon's seventh show with CMP. He has thoroughly enjoyed being part of such a talented cast, but can't help wonder why he was especially chosen to play the part of a condescending school master, a sexist civil servant and an in-your face photographer.

This is Matt's second show with CMP after reigniting his love for the theatre with last year's production of *Calamity Jane*. Matt hopes you enjoy this production of *Made in Dagenham* as much as he has enjoyed rehearsing for it.

Chubby Chuff & Cortina Man (John Caley and Damian Thomas)



John has reached the stage of his amdram career where he is asked to make cameo 'character' appearances, in this case a fat sexist Northern comic. He has no idea why the Director selected him for this role.

This is Damian's seventh production with CMP with roles including Francis Fryer (*Calamity Jane*), Barnaby (*Hello, Dolly!*). Other roles include: Young Buddy (*Follies*), Jon (*Tick, Tick... BOOM*), and Mark (*Rent*). Damian has loved rehearsing with such an incredible cast and hopes you enjoy the show.

Management (Hubble & Macer) and Union (Bill & Sid) (Chris Wood, Tony Collins, Peter Winn & Dave Collier)



Chris has been performing with CMP for c. 15 years and is delighted to be in the cast of *Made in Dagenham*. It takes him back to his roots as both his father and uncle worked at Ford Dagenham in the 60's.

Tony has been treading the boards for many years, over 60! This is Tony's 5th production with CMP. He has previously performed Shakespeare, pantomimes, farces, and in many musicals – some in the West End. He once appeared with Arthur Askey in *Aladdin* at the Chiswick Empire - that shows you how old he is!

Peter is pleased to be able to attempt a more local accent than of late. After years of American and other more esoteric ones – e.g., Russian and German – Essex is a bonus. He eagerly looks forward to this, his fourteenth musical with CMP.

Made in Dagenham is Dave's 5th show with CMP, starting with *Guys and Dolls* in 2011. Professionally, Dave is a software engineer and agile scrum master, which is not as energetic as it sounds!

Dancers



Back Row

**Debbie Mann, Amanda Whewell,
Samantha Holding**

Front Row

**Tasha Eden, Amy Williams,
Denise Pooler**

Ensemble

Claire Barber



Christine Charlton



Sue Dyer



Sharne Goulding



Lizzy Hendy



Sue McAteer



Nyck Moore



Helen Nicholson



Chrissy Pask



Kirstin Pettet



Rebecca Slocombe



Caroline Smee



Alison Trice



Janet Winn



Rodney Dell



Justin Ferrington



Tom Horrox



Phil Jones



Ken Kinghorn



Malcolm Winslade



Tahlia



You won't see Tahlia on stage in this show, but she has been to most rehearsals, helping her mummy choreograph the show, both before and after her birth in January!

**Stage Manager
Ian Robertson**



**Deputy Stage Manager
Beccy Wire**



**Make-up
Linda Peacock**



Director: Mark Conolly



Mark was a huge fan of the film 'Made In Dagenham' and has become an equally huge fan of the musical on which it is based. He feigns only a vague memory of the actual strike, claiming to have been but a babe in arms in 1968. We, however, hold documentary evidence proving that he was 12.

There have been numerous links in Mark's life to that area of Essex. His late father was made in Dagenham, being raised at 57, Walnut Tree Road; an address scorched into Mark's memory because of the bi-monthly treks to Dagenham from Paddington to Visit Grandma. Could he take his football? No, he couldn't. "Wash your hands and face and stop whinging."

Mark's wife-to-be (now past tense) lived in Ingatestone and had several friends and relatives who worked at the Dagenham plant, or at Ford's office HQ at Warley, near Brentwood. As a result, he spent one best-forgotten Saturday night at the Ford workers' Social Club – location of the 'Pay Day' scene in the show. His wedding car was a Ford Granada Ghia, loaned by an 'executive' at Warley.

Dagenham is in his blood... and several drops of his blood are in Dagenham!

Musical Director: Mark Webb



This will be Mark's second show at South Hill Park with CMP having previously been MD for *The Addams Family* in 2015. He has recently finished a production of *Spamalot* in Henley and jumped straight into rehearsals for *Made In Dagenham*. The music has been very challenging and there is plenty of harmony singing, which has kept him busy. He has enjoyed working with the cast and production team and hopes you enjoy the show as much as he has enjoyed rehearsing it.

Choreographer: Erin Hope Pharo



Erin started dancing when she was 6 years old at Jayne A Coleman's Academy of Dance. When she left dance school Erin needed an outlet for her energy and so joined 2 local Am Dram groups - EBOS and CMP!

With EBOS Erin has performed in 17 shows including *Sweet Charity* as a dance hall hostess, *Sweeney Todd* as the young Lucy Barker, Taddy Jo in *The Best Little Whorehouse in Texas*, representing Greece in *Eurobeat*, and Patsy in *Crazy for You*.

After taking part in 2 shows with CMP, Erin was asked to choreograph her first full musical which was *Guys and Dolls*. 7 shows later (including *Hello, Dolly!*, *The Witches of Eastwick* and the award winning *The Addams Family*), she is still here! This was a slightly different experience for Erin as she choreographed most of the show whilst pregnant and the rest with a new born baby girl!

Dance Captain: Amy Williams



This is Amy's 4th show with CMP and her first show as 'official' Dance Captain for Erin. This will be the first time that she's taken an active role in teaching/polishing dance routines during the rehearsal period and she's very grateful to Erin for giving her the opportunity – even though a certain new arrival didn't give her much choice in the matter! Amy has thoroughly enjoyed her stint as dance captain and would like to thank the cast and production team for being very supportive and patient!

Sound Designer: Tom Horrox



Tom started in theatre aged 15, helping backstage with CMP's "Pirates of Penzance" in 1997. This led to him working for lots of local companies in the years to come. He moved into sound in 2004 and went on to work professionally on touring shows and pantomimes over the next decade.

In 2012, Tom co-founded Mayan Productions, a production company geared towards performing different and original shows. He has since co-directed 4 shows and is currently working on a project for TV and Radio.

Tom couldn't resist the lure of going back on stage and "Made in Dagenham" was the perfect show to make a return. Although he wasn't prepared to let go of sound completely, so he is handing over the reins for Sound Operation to a talented and trusted friend. Tom knows you will not be disappointed by this talented and hilarious cast and crew.

Lighting Designer: Michael Brenkley



Michael's recent work as lighting designer includes: *Chess*, *Little Shop of Horrors*, *Crazy for You*, *Follies* and *Oklahoma* (EBOS), *Pirate Queen*, *Loserville*, *Sweeney Todd*, *The Addams Family Musical* and *West Side Story* (Ocean Youth Theatre), *Calamity Jane*, *The Witches of Eastwick* and *The Addams Family Musical* (CMP), *Much ado about Nothing* (Reading between the lines Tour) and was the programmer for the Reading date.

Michael also works with local theatres and dance schools.



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Fun and Games at Rehearsals



COSTUME AND WARDROBE DESIGN & PROPS

Welcome to the 1960's, well 1968 to be precise, a wonderful time for all, especially in the world of fashion. So much was going on in the world, technology was developing at a fantastic rate, men were going into space, who would have thought we would see a man on the moon. With the birth of BBC Radio 1 in 1967, playing Flowers in the Rain by The Move as their first record, everything was turning to colour and this had an amazing effect on what we were all wearing.

Shapes, patterns, styles were so diverse, minis, midis, flares, skinny legged trousers, vinyl, leather, Crimplene, flat shoes, Mary Janes, desert boots, canvas shoes, loafers, vinyl boots, long hair, beehives, elfin hair, Twiggy, Mary Quant, Biba, Jeff Banks, Kings Road, Carnaby Street, Beatles, Rolling Stones. So many influences, so many images filling your mind, a Costume Design and Wardrobe Mistresses idea of heaven.

This year has been fun, from researching the period to tracking down dress patterns and making costumes. Trawling through eBay, finding authentic clothing and a real Gannex raincoat for 'Harold' enabling me to put my vision onto the stage.

As a teenager at the time the show was set, I remember so many of the events that took place then and the impact it had, history in the making. I hope those of you who were also part of that generation will appreciate the images the costumes portray and those who are much too young, just enjoy the spectacle.

Janet Winn – Costume Design and Wardrobe

This show has been a pleasant change from some recent ones, with no need for a Voodoo doll (*The Witches of Eastwick*), a shot duck (*The Addams Family*), or revolvers (*Calamity Jane*). Luckily also, our Director decided against having a real car in the show. I say luckily, as a quick trawl through eBay showed the very first car on the list to be £19,950 – a little beyond the limits of my budget for the show. Probably the biggest difficulty I actually had, was sourcing suitable satchels for the children in the show. They seem to be too popular now and consequently difficult to source at sensible prices. Nevertheless, I eventually found one which was eminently realistic, even down to the furry lump of petrified chewing gum stuck in the bottom of one of the compartments! The sewing machines in the factory are now starting to clock up the miles as they have been ferried up and down the M25 from their source at Green Room Productions in Potters Bar – this is the second time they have been in this area in the last few months. Most other items were not so difficult to produce from images readily available on Google, thus, simulated Press cards, bus passes etc. were readily prepared. Now I only need to find some wheels, tyres, a fan-belt and exhaust, and we are good to go.

Peter Winn – Props

WILDE THEATRE: IMPORTANT NOTICE

- NO SMOKING IN THE AUDITORIUM
- PHOTOGRAPHY AND RECORDING OF PERFORMANCES ARE FORBIDDEN
- PLEASE SWITCH OFF ALL MOBILE PHONES AND WATCH ALARMS

The public may leave at the end of the performance by all exit doors and all the doors at the time must be open. All gangways, corridors and external passageways intended for exit must be kept entirely free from obstruction whether permanent or temporary. Persons shall not be permitted to stand or sit in any gangways intersecting the seating, or to sit in any of the other gangways, other than those designated for standing room.

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