

**Group: Staines Musical Theatre Group**  
**Show: Made in Dagenham**  
**Venue: Magna Carta Arts Centre**  
**Date: Friday 10<sup>th</sup> March 2017**  
**Stage Director: Lynne James**  
**Musical Director: John Whelan**  
**Choreographer: Annelly James**



**Made In Dagenham** The musical is based on the 2010 film *Made in Dagenham*, which in turn centred on the true-life events of the Ford sewing machinists strike of 1968. The show principally follows the main character of Rita O'Grady, who acts as the spokesperson for a group of female workers at Ford's Dagenham plant, who go on strike to fight the inequality that becomes apparent when women workers were to be paid less as they were classed as unskilled. In contrast, their male colleagues were classed as skilled and ultimately received more pay. These actions led to the creation of the Equal Pay Act 1970. This very poignant musical gave this society the opportunity to shine in so many ways and shine they did.

**Front of House:** A most gracious welcome from everyone – the facilities front of house are uniquely very well organised.

**Theatre Ambience:** This theatre has tiered seating and every seat has a good view of the stage.

**The Programme:** The content of the programme is presented in a clear unfussy way which makes it easy to read. The information contained within is informative, succinct and very interesting. The pen pictures reveal the commitment by so many to the society over many years. NODA logo and strapline on the front cover.

**Scenery/Set/Properties:** The sets were many and varied. From the details in the O'Grady household to the simplicity of the Factory each and every one enabled the cast to maximise the space and develop the scene. The props were well selected and in period.

**Lighting & Sound:** All the lighting and sound was absolutely appropriate for the show.

**Make Up/Hair/Costume:** The costumes had been well researched and executed although it should be remembered that handbags normally contain all sorts of things and don't look empty. The hair and make-up were equally spot on and complemented the costumes well.

**Music/Orchestra:** The band was particularly well balanced. The two keyboards, very well played, contributed all the colour needed to support the very able brass and guitar players. All were directed by a most able musical director who drew so much out of everybody particularly during the part-singing.

#### **Comments on Principals:**

Lucy Curtis was very good in the role of Rita O'Grady, the unassuming housewife and mother who reluctantly became the leader of the sewing room ladies, she was confident and sang with lots of passion. I did like Dan Curtis was ideal as the loveable husband Eddie O'Grady who did his best to keep the family together whilst Rita was busy with the unions, there was tenderness between them when they sang together 'I'm Sorry I Love You' and 'We Nearly Had It All'. Eddie's song 'The Letter' was delivered with a great deal of pathos. Playing Harold Wilson complete with a Ganex raincoat and pipe was Ray Tregoning who worked hard in the role, as did Sue Tregoning in the formidable role of Barbara Castle whose interpretation of 'Ideal World' was excellent.

**The Production:** Wow what an evening! Nostalgia, emotion, talent, song, dance, clarity, energy all rolled into one fabulous package. Each and every member of the cast played their role to the utmost. The casting was so well balanced with absolutely no weak links. The evening sped by in a whirl of reminiscence – I was thrilled to be part of it. Congratulations to all involved in the production – you truly captured the emotions of the time.

Kay Rowan  
**NODA South-East Councillor**