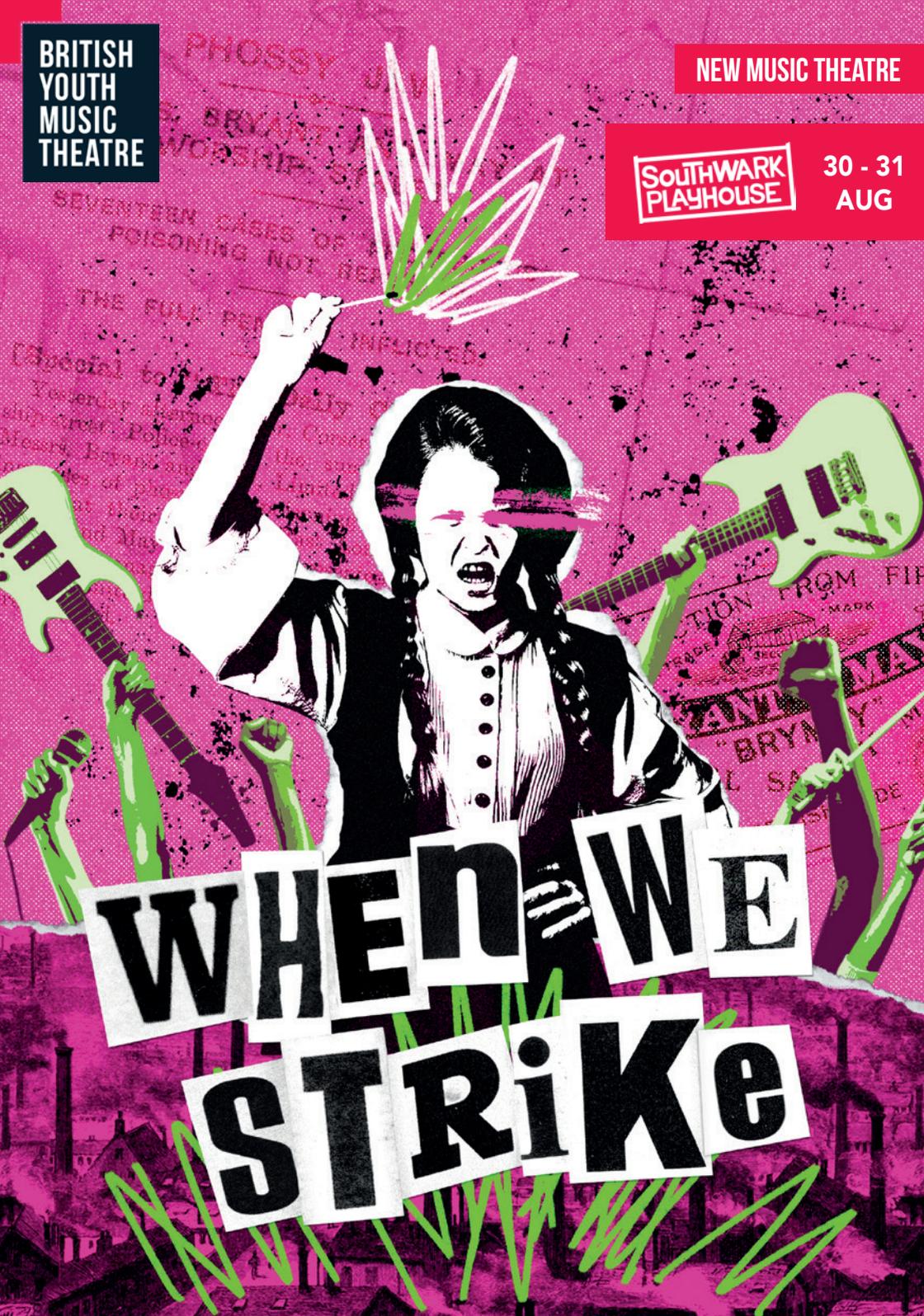


BRITISH
YOUTH
MUSIC
THEATRE

NEW MUSIC THEATRE

SOUTHWARK
PLAYHOUSE

30 - 31
AUG



WHEN WE STRIKE

WELCOME

Welcome to BYMT's 20th Anniversary Summer Season. We are delighted to be performing at Southwark Playhouse for the first time, with a brand new musical conjured up over the past two weeks by a dedicated team of professional adults and a fabulous cast of young people. When Amir and Caitlyn mentioned the seed of an idea about the 1880s Match Girls in an angry punk musical, we talked about it with our Young Company Panel and they immediately grasped the brilliance of the concept and wanted to know more. The Panel choose the shows we are going to develop and put on and they were specifically excited by the historical truth of this story, its relevance to the strikes of today and the characters at the heart of it being teenage girls.

We had the opportunity to develop the show with a group of BA and MA students at Leeds Conservatoire in February 2024; would like to thank the students involved, as their interpretations of the characters, unbound enthusiasm for the content matter and inspirational energy gave the writers momentum to complete the show and try it out in schools workshops in London with more excited girls and non-binary young people. Everywhere we take this story, young people and adults alike want to know more about the match girls and to celebrate their achievements against the adults and against the odds.

At BYMT, we commission more new musicals a year than any other company in the UK and we regularly give new writing teams the opportunity to stage their first musical; we are thrilled to be showcasing the work of Caitlyn Burt and Amir Shoenfeld. We couldn't make the work we do without our brilliant Pastoral and Technical staff supporting the Creative team and young people. We thank the parents, carers, schools and supporters of the Young Company, who enable these performers and musicians to learn and grow their creative flair, theatrical understanding and social development through BYMT projects. Thank you to the venue and to everyone who has helped to make this show possible, and to those who have supported the Company through its 20 years. We hope to be making new musicals for many more decades and to continue seeing our young people inspiring the way ahead for music theatre.

Emily Gray & BYMT Staff Team

A NOTE FROM CAITLYN BURT & AMIR SHOENFELD

The advent of New Unionism and subsequent advances in workers' rights are often traced back to the Great Dock Strike of 1889 - a momentous achievement for the docker boys of London. Less familiar to most is the strike of the Bryant & May Match Girls which took place the previous year. These young, poverty-stricken girls, subsisting at the bottom of society's food-chain, made a stand that paved the way for workers thereafter, but have barely been acknowledged for doing so.

We often disregard the voices of others for the wrong reasons. We unconsciously allow superficial characteristics like accent, gender, age, class, disability or race to cloud our judgement and repress our empathy. But history has proven time and again that, when we offer under-represented voices a seat at the table and truly listen to what they have to say, society benefits as a whole. Our aim is that WHEN WE STRIKE can speak of the past as a rallying cry for the future. One which not only elevates the voices of young women, but reminds us that our society is made richer when a diversity of voices are heeded.

The fact that BYMT is the leading commissioner of new musicals in the UK is a testament to their intentionality in elevating unheard voices. We are eternally grateful to Emily and BYMT team for the gift they have given us in allowing us to tell this story. We are inspired by their endless passion for the young people in their care and for the shows that they are putting out into the world. We want to thank Leeds Conservatoire and the students who contributed so generously to our show's development; the young people of our cast who have given so much of themselves in bringing this piece to life; and the creative team and crew who have showered us with such kind encouragement and have generously gifted us with their world-class talents. And finally, thank YOU for listening - "All them what ain't same as you, give 'em a shot - they need respectin' too".

Caitlyn Burt & Amir Shoenfeld

ABOUT BRITISH YOUTH MUSIC THEATRE

British Youth Music Theatre (BYMT) is a national performing arts education charity and the largest commissioner of new musicals in the UK. Every year we engage around 2000 11-21 year olds in our auditions, workshops, Young Company and projects; BYMT helps young people and developing artists to navigate and further their training and careers in the arts. As an Arts Council England National Portfolio Organisation and National Youth Music Organisation, we ensure that youth voice is at the heart of everything we do. BYMT's mission is to create opportunities for young people and early career creatives from all backgrounds to develop theatre skills and enhance wellbeing, through the collaborative and inclusive process of making original music theatre.

THANK YOU TO OUR SUPPORTERS

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ENGLAND**

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The Teachers' Union

A long-time sponsor of BYMT, the union supports our work to engage young people in schools and give them opportunities beyond the classroom, with both funding and use of their fantastic Hillscourt conference centre in Birmingham. BYMT and NASUWT share a passion for supporting teachers and ensuring creativity in the curriculum.

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Helen Dayananda

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Jeff Stratford

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Tim Sawers

Sarah Double

Fern Stoner

Linda Nightingale

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Bridget Kalloushi (Finance)

Rachel Victor-Sampson (Inclusivity)

BOARD

Jimmy Jewell

Alastair Roberts

Aniela Shuckburgh

Lucy Stocks

Phillip Siddle

Francesca Unsworth

Roger Jones

Simon Millson (Chair)

We would like to thank the following for their contribution to our work:

Southwark Playhouse Theatre Staff

Nancy Poole

ArtTouchesArt

Artwork by Jess Jenkins

Photography by Greta Zabulyte

Our Creative Work Placements: Emeli

Mumford, Miranda Cattermole, Helena

Sim

Thomas Gray

ENJOYED THE SHOW? BECOME A FRIEND OF BYMT

For just £25 per month, your contribution will help support enthusiastic and underrepresented young performers and musicians through our bursary scheme, the commissioning of new music theatre and the training of emerging theatre artists. Plus, all our FRIENDS receive free admission* to one of our shows every year! To sign up please visit our website for more information:

www.britishyouthmusictheatre.org/support-us/become-friend

*free admission for up to 4 people

CREATIVES

CAITLYN BURT - LIBRETTIST & LYRICIST / AMIR SHOENFELD - COMPOSER, LYRICIST & ORCHESTRATOR

Caitlyn and Amir were the first writing team to be selected for the Cameron Mackintosh Composer Residency, hosted by Theatr Clwyd (2022). They are the creators of new musical in development, *Otto Weidt's Brush And Broom Workshop For The Blind*, and their very Australian audio musical, *Sheila The Tiny Turtle*, is featured on the podcast, *Bite-Sized Broadway* (IndieWorks Theatre, 2020). Their song, 'Looking at the Moon', was selected by Tony winner, Jason Robert Brown, as the winner of the Song For Our Time initiative (Tarento Productions, 2020). Caitlyn and Amir were commissioned to write the themed dance programme, *Clubhouse* (International Dance Technique, 2023). Individually, Amir has written several scores for the disabled-led theatre-dance company, Second Hand Dance, and Caitlyn has written the musical *Lucy's Search For Starz* for International Dance Technique (Australasia tour, 2019). Caitlyn and Amir are *Stoked* to be working with the wonderful BYMT young people on *When We Strike!*

GEORGIE RANKCOM - DIRECTOR

TRAINING: Guildford School of Acting. Georgie is a theatre director specialising in new Musicals. She is the Artistic Director of *The Grey Area Theatre Company* where her credits include *Before After*, *How to Succeed in Business Without Really Trying*, *You Are Here*, *WhatsOnStage* Finalist *Anyone Can Whistle* (Southwark Playhouse) and *Help! We Are Still Alive!* (Seven Dials Playhouse). Other credits: *Flora*, *The Red Menace* (RWCMD), *Pippin* (Italia Conti), *Just So* (PPA). As Associate Director: *The Sex Party* (Menier Chocolate Factory), *Salad Days* (UK Tour). This is her third project with BYMT having helmed a Summer Workshop in 2022 and the 20th Anniversary Concert at The Other Palace earlier this year.

JESSICA DIVES - MUSICAL DIRECTOR

Jessica Dives is a North-West Based, Essex-Born Musical Director and Actor. Jessica trained at the Royal Central School of Speech and Drama

and has a BA from Royal Holloway, University of London. Jessica is fortunate to have had a varied and rich decade-long career as a Musician, an MD, a Composer and Actor. Theatre credits include: Composer for Liverpool Commissioned piece *Banshee*, created and devised alongside creative practitioner Grace Goulding; MD for Trafalgar Studios Youth production of *Bugsy Malone* at Crewe Lyceum; MD/Arranger for hit show *Vernon's Girls* at The Royal Court, Liverpool; MD/Arranger for Shakespeare North's inaugural in-house production, *A Christmas Carol*; Associate MD for National tour *The Ballad of Maria Marten* and the Composer for the touring production of new writing piece, *Twice Nightly*. Jessica has a longstanding relationship with Storyhouse, Chester - previous credits include MD for *Merry Wives of Windsor*, *A Comedy of Errors* and *A Midsummer Night's Dream*. Jessica has a passion for working with the younger generations and passionately believes in offering young performers a positive music experience with their first steps in the industry. As a Sound Designer, Jessica has worked repeatedly with renowned names such as Sony, Raymond Gubbay Ltd, Chester Zoo and The National Trust. They have most recently created the Sound Design for all female project *The business of Love*, written by Amy Nic and commissioned by Warrington Council. As a Singer-Songwriter, she is currently working on a debut Folk EP of self-penned songs, and has recently released her first single, to be found on all streaming platforms.

JANE MCMURTRIE - CHOREOGRAPHER

TRAINING: Dance School of Scotland and Laine Theatre Arts. **THEATRE:** CHOREOGRAPHER: *With Courage*, *The Fountain of you* (Edinburgh Fringe), *A Little Night Music* (Edinburgh Fringe), *Showtime* (Qatar Foundation), *To Wong Foo*, (The Hopemill), *Bridesmaids of Britain* (UK Tour) *Our Girls Our Game*, *The Good Life* (UK Tour), *Indecent Proposal* (Southwark Playhouse), *Abba Life Story & Pop and Soul Shows* (Marella Cruises), *Guy Fawkes the Musical*, *Spring Awakening*, *Cinderella*, *Peter Pan*, *The Wedding Singer*, *Violet*, *Carrie*, *Our House*, *Ghost*. CO

CHOREOGRAPHER: *Roman Holiday* (Theatre Royal Bath). ASSOCIATE CHOREOGRAPHER: *The Bakers Wife* (Menier Chocolate Factory), *Here and Now* (Steps Musical World Premiere) *Newsies* (Troubedour Wembley Theatre), *Identical* (Nottingham Playhouse), *Fiddler On The Roof* (Menier & Playhouse London), *Oklahoma!* (Chichester Festival Theatre), *The Producers, Legally Blonde* (Sydney) *Pure Imagination* (The Other Palace). ASSISTANT CHOREOGRAPHER: *Bodyguard The Musical* (South Korea, Vienna & Germany). RESIDENT CHOREOGRAPHER: *Groundhog Day* (The Old Vic). RESIDENT CHOREOGRAPHER/CHILDREN'S DIRECTOR: *Gypsy* (Savoy Theatre). DIRECTOR & CHOREOGRAPHER: *MyFaceMyBody, 9 to 5 the Musical, Sweet Smell of Success*. WORKSHOPS: *Identical, Frozen, Groundhog Day, Bridget Jones The Musical and Vampirette*. TELEVISION: Choreographer *Project Iron* (BBC), Associate Choreographer *Tracey Ullman Show* (BBC), Assistant Choreographer *The Voice* (BBC1). PERFORMER: Jane has appeared in: *Gypsy, Charlie & The Chocolate Factory, Legally Blonde, Carousel, The Wedding Singer, Mary Poppins, Footloose, Annie Get Your Gun, The English National Opera's On the Town, Grease, Oh! What a Night, Tonight's the Night*. CAST RECORDINGS: *Charlie & The Chocolate Factory, Tonight's The Night* and *Legally Blonde*.

RUTH BADILA - DESIGNER

Ruth Trained at University of the Arts, Wimbledon, graduating in 2020. She was a Linbury Prize for Design Finalist in 2021 and landed the role of Associate Assistant Designer at the Kiln Theatre, working and learning from range of amazing creatives, mentored by Tom Piper. She hopes to contribute and respond innovatively to the rapid change of the industry, whilst also thinking of ways theatre can become much more accessible and representative. She has recently finished her year long role at the National theatre as an Assistant Designer.

RUTH HARVEY - LIGHTING DESIGNER

Ruth is a lighting designer and programmer based in London, originally from Swansea.

She's delighted to be working with BYMT again, following the success of *Our Girls Our Game* at the Birmingham Hippodrome last year. Recent lighting design credits include: *Rachel* (The Space, The White Bear, and The Hope Theatre); *The Tiger Lillies: Lessons in Nihilism* (Wilton's Music Hall); *Red Pill* (The Lion and Unicorn); *Under Milk Wood* (The Cockpit); *La Voison and Dark Matter* (VAULT Festival); and *Macbeth* (The Cockpit). Ruth is currently programming the lighting for the Summer Season at *Glyndebourne Opera: Die Zauberflöte; Giulio Cesare; Tristan und Isolde*; and the upcoming *La Traviata*.

A&M PRODUCTIONS - SOUND DESIGN

A&M are an independent equipment rental and production company based in Northamptonshire. Although we offer a wide range in services such as Audio, Lighting, Sales, Installation & Power our speciality is with live theatre audio. A&M prides itself in providing industry standard - latest equipment prepared to the highest level, so that our customers and clients have nothing to worry about when hiring from us. Along side our equipment hire we are able to supply design and staffing for theatrical productions utilising staff and freelancers that work on many west end and regional touring professional productions, giving your performance that west end quality feel. A&M and their freelance Sound Designer, Harry Greateorex, are thrilled to be working on *When We Strike* at Southwark Playhouse Elephant.

SARAH WORKMAN - PROFESSIONAL MUSICIAN

Sarah is an actor musician and multi-instrumentalist based in Rugby, Warwickshire. Sarah plays drums, guitar and bass for all-female vintage Rock n' Roll band the *Daisy Chains*, and rhythm guitar for Ska band *Ruder Than U*. She is also an occasional songwriter and learnt how to record and produce music from home during the pandemic. She has played drums on multiple actor musician productions across the country over her 10-year career including *Sugar Coat* at Southwark Playhouse Borough last year. She will soon be revisiting her role as Sylvia in *Girls Don't Play Guitars* at the Liverpool Royal Court.

YOUNG COMPANY

Elodie Anns
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Scarlet Davies
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Frida Douek
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Beatrice Ferguson
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Jasmine Fung
.....
Louisa Garner
.....
Madison Goodwin
.....
Charlotte Gray
.....
Caitlin Hope
.....
Poppy Houghton
.....
Ellie Hunter
.....
Michelle Jjumba
.....
Eva Johnson
.....
Angelou Karpusheff
.....
Lucy Keenan
.....
Lucy Kate Martin
.....
Hana McDowell
.....
Sophie McQuaid
.....
Blaize Middleton
.....
Kara Mitchell
.....
Kitty Molloy
.....
Lillie Morris-sanders
.....
Isabella Parker
.....
Priya Piracha-Postill
.....
Jamie Plews
.....
Eleanor Scholes
.....
Eleanor Sullivan
.....
Lilly Mae Tearne
.....
Maisie Thomson
.....
Emma Thornton
.....
Emma Willson
.....
Natasha Woodham
.....

YOUNG INSTRUMENTALISTS

Lizzie Beesley Guitar
Rosie Bristow Bass Guitar
Rachel Mapp Keys

CREATIVE TEAM

Librettist & Lyricist **Caitlyn Burt**
Composer, Lyricist & Orchestrator **Amir Shoenfeld**
Director **Georgie Rankcom**
Musical Director **Jessica Dives**
Choreographer **Jane McMurtrie**
Designer **Ruth Badila**
Production Manager **Rose Oldershaw**
Stage Manager **Joshua Anthony-Jones**
Deputy Stage Manager **Lizzie Bond**
Lighting Designer **Ruth Harvey**
..... **Harry Greatorex (A&M Productions)**
Sound Design **Emeli Mumford**
Assistant Choreographer **Miranda Cattermole**
Assistant Designer **Helena Sim**
Assistant Stage Manager **Helena Sim**
Professional Musician **Sarah Workman**
Language Consultant **Susannah Pearse**
Scenic Painter **Sophia Constance**

PASTORAL TEAM

Pastoral Lead **Olivia Winterflood**
Pastoral Team Member **Emmeline Taylor**
Pastoral Team Member **Flo Lunnon**
Pastoral Team Member **Georgina Rose Hanson**

OFFICE STAFF

Chief Executive & Creative Director **Emily Gray**
Development Director **Alex Mastihi**
Producer **Milly Summer**
Finance Director **Clare Russell**
Casting & Young Company Manager **Cerys Jones**
Welfare & Outreach Manager **Rosa Higgs**
Marketing Manager **Megan Gibbons**
Marketing Assistant **Rhiannon Dunn**
Production Coordinator **Heather MacInnes**
Production & Office Assistant **Hope Kagutha**
Music Coordinator **Anna Wood**
Social Media Assistant **Olivia Nielsen**

PATRONS

James Bourne, Jean Diamond, Peter Duncan, Grace Mouat, Ed Sheeran MBE, Zoë Wanamaker CBE

THE BRYANT AND MAY MATCH STICK FACTORY

It's 1888, Queen Victoria has been reigning for half a century and Bryant & May are the largest supplier of matches in the UK. Practically unregulated, the factory employed girls as young as ten years old who would stand in silence for 12-14 hours a day, for 5 shillings a week (approx. £40 today). This amount was rarely taken home, as foremen were allowed to punish the girls as they saw fit, and they would issue fines for dropping a match, using the bathroom, or having dirty shoes. The girls would pay for their own materials, carry heavy boxes on their heads, and worst of all, work with toxic phosphorus. Though it was known to cause a deadly condition called 'Phossy Jaw', the bosses preferred it to the more expensive alternative.

THE GIRLS

A world away from "respectable" London, the Match Girls lived around overcrowded and impoverished Whitechapel, and were known for their camaraderie and spirit. They formed 'Feather clubs' (pooling money to afford a feather for a hat between them), sung popular songs down the streets, and attended local Music Halls where they were often admitted for free by adoring doormen. The local police were also fond of the girls, allowing them to settle their own disputes through boxing matches. The girls were known for giving what little they had to whoever needed it most and for the pride they held towards their East London family.

THE STRIKE

When it was revealed that Bryant & May shareholders were receiving an unconscionable 23% dividend, Annie Besant - a prominent socialist and journalist - sought out the Match Girls to investigate the company's inner workings. Though initially reluctant, the girls were persuaded to share their mistreatment with Annie who published a scathing report in her magazine, *The Link*, entitled 'White Slavery in London'. The article led to widespread outrage, confounding the hitherto respected Bryant & May. Threatening the girls, the employers demanded they sign a statement denouncing the article, but they refused. Workers were subsequently fired, causing over 1,400 girls to walk out of the factory in protest. Charging up Fleet Street, the assembly marched on Westminster, where a deputation of 12, including Sarah Chapman, met with MPs.

The London Trades Council and Strike Committee met with the Bryant & May Directors on 17th of July. All the girls' demands were met, including abolishing fines, regulating penalties, and materials no longer to be supplied by the girls themselves. It was agreed that a union would be formed, that barrows would be provided to carry heavy boxes, and that Bryant & May would provide a break room away from the phosphorus-covered work rooms.

WHAT THEN?

The Match Girls formed the largest women's union in the country. With the girls' assistance, the Great Dock Strike took place the following year. The two strikes ignited a wave of working-class strikes, sparking the beginning of New Unionism, and resulting in the formation of the Labor Party.

References: [The Match Girls Memorial](#)

Striking A Light - Louise Raw

Thank you to The Match Girls Memorial for their assistance in researching and their ongoing work in honouring the Match Girls.



2025 SEASON OF BYMT



BREAKING NEWS

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