

ARDENT
THEATRE COMPANY

STRIKE!



WRITTEN BY TRACY RYAN

DIRECTED BY KIRSTY PATRICK WARD

**SOUTHWARK
PLAYHOUSE**

BOROUGH

THU 13 APR - SAT 6 MAY

7.30pm (3pm - Tue & Sat Mat) | £28.50/£23 Conc (Previews £16)

southwarkplayhouse.co.uk

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**ARTS COUNCIL
ENGLAND**



COCKAYNE

Ian McKellen
Producer Grant

Photo: rollingnews.ie



INTRODUCTION

Why do you set up a theatre company in the first place? There are hundreds of brilliant theatre companies already in existence – why add another? Because we felt we needed to, we felt we had something else to offer - something that was unique. We were two artists in our own right who wanted to work together, to pool our resources and experience and contacts to create a theatre company that at its very heart would attempt to support and nurture artists from outside the privileged core and offer up opportunities to the vast array of voices and talent around the country that might otherwise have remained silent. Money is one of the biggest obstacles to first establishing and second, maintaining a career in the arts, and we aim to find ways to sidestep that obstacle and make the industry far more accessible in terms of affordability. Ardent Theatre aims to discover and highlight stories that we believe deserve a platform on which to shout loudest and be seen. And everyone must be paid accordingly.

Three years ago, like so many theatre companies before, we happened on our darkest hour and as a result we were torn over whether to carry on. There was simply no more money in the pot – we were done. We drank coffee and prayed for a miracle, despite neither of us believing in miracles, we knew that was the only thing that was going to save us. We found ourselves facing the very obstacle that we wanted to help other artists overcome. I remember walking away from Mark at that moment and thinking Ardent was not going to last until the next morning. I caught the tube home. And then the miracle happened. The time it took for the tube to get me back home, a miracle occurred. We got lucky. In that moment, we got unbelievably lucky. Some money appeared. Someone believed in us. And that was the moment that eventually led us here, Southwark Playhouse Borough, producing a play that resonates right now, the power of solidarity, teamwork and human spirit. Looking back, we couldn't be prouder.

When STRIKE! landed on our desks Mark was convinced that this story needed telling, and over the last couple of years, we have worked relentlessly to find a way to realise that. It has been an incredible journey from those early stages of script development to finally pulling together the most wonderful team of creatives who are now ready to share this next Ardent adventure with you. Thanks for coming and playing your part in what we hope is merely the beginning.

In solidarity,

Andrew and Mark



COCKAYNE



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Welcome to Strike! the story of the most dangerous shop workers in the world.

I heard about the strike while living in Ireland. I was keen to tell the story of this inspirational group of young working-class shop workers who stood up to their bosses, the Church and the Government in refusing to handle South African goods. My first point of contact was Brendan Archbold, IDATU (now Mandate) Union Organiser for the strike. Brendan was hugely generous and supportive, setting the context of the strike in a turbulent 1980s Ireland, sharing his archive material and introducing me to the Strikers.

Ireland was very different in the 1980s, still dominated by the Catholic Church, with thousands emigrating and one in ten unemployed. Dunnes was then and still is now one of Ireland's leading retailers. When Alma, Cathryn, Karen, Liz, Mary, Michelle, Sandra, Theresa, Tommy and Vonnie left Dunnes in July 1984, they never could have envisaged the road ahead. Their solidarity with others many thousands of miles away demonstrated the power of collective action, which was growing worldwide through the Anti-Apartheid Movement. Action that sought and successfully challenged the brutal system of apartheid in South Africa.

Nimrod Sejake, who was in exile in Ireland and had been active in the freedom movement in his country, would become a strong ally of the strike. This relationship, along with Brendan Archbold and others they met on the line, is at the heart of the story. Strike! focuses on the Henry Street Strikers action, but Brendan Barron would also come out in late October 1985, refusing to handle South African goods in Dunnes Stores, Crumlin, South Dublin.

Strike! was first staged in Dublin for a short run in 2010 and produced by Helen Ryan to a great response. However, the text has evolved and significantly changed over the years. When Ardent took an interest in the play in late 2015, they offered dramaturgical support with Shelley Troupe and Andrew Muir, followed by workshops and readings, which have been invaluable in developing the play to its current form. Thank you to all the actors, creatives and supporters who have been intrinsic to this moment.

Mark, Andrew and the Ardent board have remained committed to sharing the story of the Strikers, meeting the considerable fundraising goal to stage the show with a large cast and ambitious archival and educational programme.

The Director, Joan Littlewood, once said, "It is through collaboration that this knockabout art of theatre survives and kicks" So, a huge thanks to our committed and accomplished crew, cast and creatives. I am also incredibly grateful to Kirsty for her meticulous and vivid direction.

Thank you to Alma, Cathryn, Karen, Liz, Mary, Michelle, Sandra, Theresa, Tommy and Vonnie for their continued contribution and support; it is an honour to tell their story.

In closing, we dedicate our production to the memory of two great Union organisers, Brendan Archbold and Nimrod Sejake. Amandla' awethu!

OUR VISION

Ardent Theatre Company exists to make theatre a place where no one feels like an outsider.

OUR MISSION

We achieve this through the stories we choose to tell, the people we employ to tell them and the audience we engage to experience them.

We produce newly commissioned plays or an existing text with a contemporary relevance and deliver events, workshops, and online content to cater for those who feel they are excluded from the positive enrichment theatre can bring, both on stage and in the audience.

We facilitate a voice within the cultural sector on a national level to support actors and writers from deprived backgrounds and we ensure underrepresented audiences see their lived experiences reflected on stage.

We place collaboration at the heart of everything we do, working with artists, practitioners, participants, companies and venues, and partners outside the culture sector such as HE institutions, trade unions, other charities, and communities relevant to each activity.

We make the most difference when we focus on dismantling socio-economic barriers that form the shared experience many actors, writers and audiences feel of being the outsider; barriers that involve multiple factors such as perceived disability, ethnicity, sexuality, gender, age, location, and education.

We achieve this difference by:

- Supporting acting graduates from HE institutions outside of London and offering freely available resources to those who enter the industry from other routes
- Breaking down the barriers that keep London and the regions apart and enabling cultural links and connections across the country
- Removing as many financial barriers to opportunity as possible through a commitment to fair pay for creatives, participant and auditionee travel expenses, affordable ticket options for audiences and freely available online content
- Seeking opportunities to influence and change the sector to make it more inclusive and diverse for those who are excluded because of socio-economic and geographic factors.

OUR VALUES

We believe theatre should be for everyone, irrespective of their background or economic circumstances. We believe artists deserve fair pay based on industry-recognised rates. We believe theatre can be a vehicle for change, where we challenge or deepen our understanding of the world.

We believe in bringing outsiders in.

WHO WERE THE STRIKERS?

Mary Manning, Cathryn O'Reilly, Karen Gearon, Theresa Mooney, Vonnie Munroe, Sandra Griffin, Alma Russell, Michelle Gavin, Liz Deasy, Dorothy Dooley and Tommy Davis.

They were also joined by anti-apartheid activist Nimrod Sejake and later by Brendan Barron who worked in the Crumlin branch of Dunnes Stores.

THE DUNNES STORE STRIKE

On Thursday 19 July 1984 in the Dunnes Store on Dublin's Henry Street, a woman approached the cash register operated by Mary Manning. Among the items in her shopping basket were South African grapefruit, which Ms. Manning's union, the Irish Administrative and Distributive Trade Union (IADTU, now known as Mandate) had boycotted at its annual meeting earlier that year. Subsequently, a union directive ordered staff members not to handle South African products. Following union orders, Ms. Manning refused to sell the produce and was suspended by the supermarket's management. When she walked out of the store, however, she did not do so alone; she was joined by ten of her colleagues and, later, a worker from another branch of the store.

Through their experiences on the picket line, where they met anti-apartheid activists such as Nimrod Sejake and Marius Schoon, the strikers evolved from workers who were following a union directive to people concerned about the facts of apartheid and emerged as anti-apartheid activists themselves. Nimrod Sejake was a black South African union leader and anti-apartheid activist who had been incarcerated with Nelson Mandela at Robben Island. Exiled from his home country, Sejake had been living in Ireland since the late 1960s. He told the strikers the facts about the black experience in South Africa, likening the oppression of blacks to a pint of Guinness as "the white sat on top of the black".

As a direct result of the strikers' courage and grit, the Republic of Ireland became the first western country to ban the importation of South African agricultural goods on 1 January 1987. That success, though, was hard earned in the face of opposition from the government, the Catholic Church, Dunnes Stores, and, at times, the union itself.

After the strike ended on 12 April 1987, two more years passed before the fall of apartheid in South Africa. In 1989, Nimrod Sejake spoke to his family by phone for the first time since his exile in 1962. In 1991, Sejake returned to a South Africa that was, technically, free from apartheid. However, his life of activism continued as he sought justice for those whose land had been illegally seized under the apartheid regime. While there was an overwhelming amount of international press dedicated to Nelson Mandela's death in 2013, Nimrod Sejake died in relative obscurity in 2004.

By Dr Shelley Troupe, Independent Researcher



WHAT WAS APARTHEID?

WHITE SUPREMACY

Apartheid was a unique system of racial segregation and white supremacy in South Africa. For nearly three centuries Africans were dispossessed and exploited by Dutch and British colonists. In 1948 apartheid ('apartness') became official policy. The National Party, elected by an all-white electorate, extended and formalised separation and discrimination into a rigid legal system.

HOMELANDS

Most of the land was allocated to whites, and Africans were confined to barren overcrowded 'homelands'. Black workers in so-called white areas were required to carry passes at all times. They lived in townships outside the city centres and were paid below subsistence wages.

Health and education facilities were segregated and those for blacks were hugely inferior to those for whites. The system was kept in place by a battery of repressive laws, under which people could be detained indefinitely without trial.



SOUTHERN AFRICA

The apartheid government allied with the Portuguese colonial government in Angola and Mozambique and the illegal white regime in Rhodesia (Zimbabwe) to maintain white minority regimes on its northern borders. It ruled Namibia in defiance of UN rulings. After they won their independence, South Africa terrorised its northern neighbours.

FIGHTING BACK

From the beginning, South Africa's African, Indian and Coloured (mixed race) communities fought back. Despite brutal repression, they used every means of resistance – mass protest, armed struggle, strikes and boycotts – to overthrow the apartheid regime. Increasingly they looked to the outside world for support.

THE BOYCOTT OF SOUTH AFRICAN GOODS

LUTHULI'S APPEAL

The Anti-Apartheid Movement began as the Boycott Movement, set up in 1959 to persuade shoppers to boycott apartheid goods. It invoked Chief Albert Luthuli's appeal for an international boycott of South African products.

For 35 years the consumer boycott was at the heart of anti-apartheid campaigns. Hundreds of thousands of people who never attended a meeting or demonstration showed their opposition to apartheid by refusing to buy goods from South Africa. Boycotting South African fruit and other products was something that everyone could do.

'LOOK AT THE LABEL'

The first Boycott Movement leaflet listed South African fruit, sherry and Craven A cigarettes as goods to avoid. The AAM regularly updated its lists of South African brand names, asking shoppers to 'Look at the Label'. With the growth of supermarket chains like Tesco and Sainsbury's, it campaigned to stop them stocking South African products and organised days of action outside local shops.

As South Africa diversified its exports in the 1980s, the AAM focused on fashion chains like Marks and Spencer, Next and Austin Reed. Next and the Co-op Retail Society stopped selling South African goods. Between 1983 and 1986 British imports of South African textiles and clothing fell by 35%. In June 1986 an opinion poll found that 27% of people in Britain boycotted South African products.

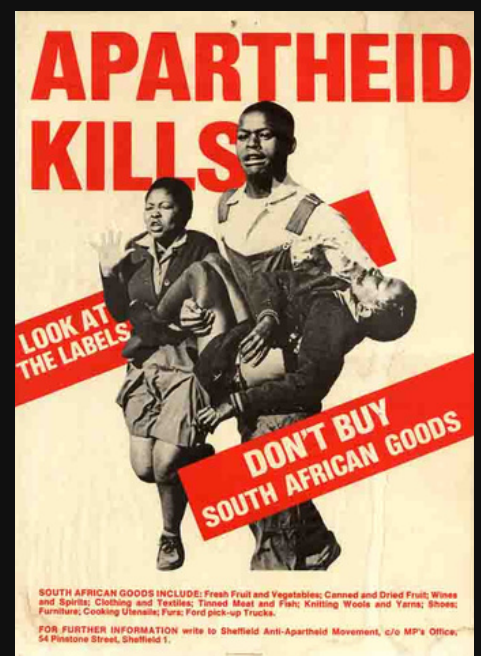
PEOPLE'S SANCTIONS

When Prime Minister Margaret Thatcher undermined international sanctions in the mid-1980s, the AAM recast the boycott campaign as a call for 'people's sanctions'. In 1989 its Boycott Bandwagon, a converted double-decker bus, took the message to cities and towns all over Britain. The campaign spread to gold, coal and tourism, and anti-apartheid activists targeted the South African and Namibian stands at the World Travel Market at Olympia.

CAMPAIGN SUCCESS

The boycott was one of the most successful of all the AAM's campaigns. It was only lifted in September 1993 after South Africa was irrevocably set on the path to democratic elections.

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CAST

Karen
Liz
Alma
Sandra
Tommy
Michelle
Vonnie
Mary
Cathryn
Theresa
Sinead
Paul/Brendan
Nimrod

In order of appearance:

Jessica Regan
Anne O'Riordan
Sheila Moynette
Aoife Boyle
Adam Isla O'Brien
Orla Scally
Doireann May White
Chloe O' Reilly
Ciara Andrea Murphy
Charlotte Duffy
Ciana Howlin
Paul Carroll
Mensah Bediako

CREATIVES

Producers
Writer
Director
Designer
Lighting Designer
Sound Designer
Movement Director
Assistant Director
Costume Supervisor
Assistant Designer
Production Manager
Stage Manager
Assistant Stage Manager
Lighting Programmer
Set construction
Carpenter

Press & PR
Marketing

Andrew Muir and Mark Sands
Tracy Ryan
Kirsty Patrick Ward
Libby Watson
Jamie Platt
Dominic Brennan
Ira Mandela Siobhan
Sofia Zaragoza
Caroline Hannam
Raphaella Philcox
Adam Burns
Harry Adu Faulkner
Chloe Brown
Ciara Moss
Mark Bamfitt, Basement 94
Sam Stuart

Clíona Roberts
Sam Mcauley

THANKS TO

Mary Manning, Cathryn O'Reilly, Karen Gearon, Theresa Mooney, Vonnie Munroe, Sandra Griffin, Alma Russell, Michelle Gavin, Liz Deasy and Tommy Davis for letting us tell their story, and the late Brendan Archbold and Nimrod Sejake.

Thank you to our trustees Rebecca Hunt (chair), Saleem Fazal, Andrea Ortiz, Jacky Hilary and Thomas Mason for their support, guidance and belief in the production.

Southwark Playhouse and all their staff, Jamie Beamish, Shelley Troupe, Trina McCann, Debbie Fitzgerald, Tamar Keane, Clara Purcell, Fiona Ryan, Eileen Manning, Fr. Brian and Jane Preston (St Barnabas Bethnal Green), Basement 94 and Mark Bamfitt, Eamonn Farrell, Christabel Gurney (Anti-Apartheid Movement Archives), Tricia Gibbons (ACTSA), Richard O'Brien, Sir Ian McKellen, Richard Darbourne, David Gibney, Geoff Shears, Catherine Whittaker and Steve Rowlatt (Unite the Union), Caroline Kamana (Anti-Apartheid Legacy), Razia Saleh (Nelson Mandela Foundation), Reynir Hutber, Alison Spittle, Tom Salinsky, Grundy le Zimbra, Tramshed Arts for the masking and script printing, Young Vic, Karrim Jalali and Tom Greenwood and Equity for rehearsal placards, Swizzels Matlow, Ltd. New Mills, High Peak for sweets, VMDUK.com for transport logistics, Ben Payne (Director EMEA Lighting at Martin Professional) for loan of moving lights, Tony Kelly, National Theatre, Henley Theatre Services, Guitar Tuition East London, Sparks Theatrical Hire Ltd, Tom Arnold (Rigger), Mitch Broomhead (Technician), Aoife Lily Nolan Bennett, Gua Astudottir (flying), Chris Ashenden, Dan Heywood, Greg, Shaz McGee for loan of pulleys.

SUPPORTED BY

Richard O'Brien

Ian McKellen Producer Grant

Arts Council England

Cockayne - Grants for the Arts

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Society for the Study of Labour History

Alan Atkins, Alan Haughton, Alison Steadman, Alison Utting, Andrea Ortiz, Andrew Murphy, Angela Sutherland, Anne-Marie Duff, Bairbre McKendrick, Bethan Dean, Brian Cox, Brid Burke, Catherine Whittaker, C Finnerty, Cecelia Morgan, Charles Glanville, Charlie Kinsella, Charlie Kiss, Chris O'Dowd, Christopher Rogers, Ciara Phelan, Ciarán Hinds, Colm O'Brien, Daniel Johnson, Danielle Laurence, David Gibney, David Harris, David and Jenny Hendon, Debra Field, Derek Jacobi, Des Fleming, Edward Sweatman, Eleanor Kaufman, Eleonora Rossotto, Emma Thompson, Fiona Harrington, Francis Matthews, Gabriel Byrne, Gabriel Vick, Gary Donaldson, Gerald Lydon, Grace Collender, Helen Ryan, Ian Hart, Jacqueline Hilary, Ide Corley, J Hedley, James McCarthy, Jane Donovan, Jeremy Todd, Joan Francis-Odutola, Joanna Lumley, Joanne Simmonds, Jo Brand, Johanna Pfaelzer, John Causebrook and Anthony Field Associates, John Riches, Jonathan Pryce, Josh O'Connor, Joyce Mahon, Juan Carlos Vieira De Gouveia, Judi Dench, Julian Ward, Karrim Jalali, Katy Smyth, Kelley Dolan, Kelly Fagan Robinson, Kerena Fussell, Lela Kogbara, Lesley Hutber, Liam Neeson, Lily Wallis, Linda Marslin, Louise Creber, Marcus Hammond, Margaret Ling, Margaret Ward, Mark Hopkinson, Matthew Rice, Matt Lucas, Melanie Hurst, Michael Flesch, Michael Sanders, Michele Winstanley, Paul Murphy, Peter Power-Hynes, Rebecca Lenkiewicz, Richard and Billy Heath, Richard Manuel, Richard Muir, Rita and Ralph Sands, Robert Lugg, Robert Newland, Rosemary Jones, Ross Myddelton, Saleem Fazal, Sally Grey, Sarah Atherton, Sarah Davies, Sarah Mead, Sheilah Muir, Simon Sapper, Sinead Howlin, Siobhan McMahan, Sonia Sudhakar, Spencer Simmons, Stephen Johnson, Stephen Rowlatt, Susan Clarke, Sylvester McCoy, Theresa Tully, Thomas Mason, Tim Kitching, Tom Stoppard, Tony Manning, Tracie Tull-Peirce, Tracy O'Flaherty, Triona Desmond, Tudor Toma.



JESSICA REGAN

Trained at Royal Academy of Dramatic Art. Theatre includes *The Sweet Science of Bruising* (Southwark Playhouse/Wilton's Music Hall), *Long Day's Journey Into Night* (Bristol Old Vic with West End and U.S. transfers), *Henry V* (Open Air Theatre, Regent's Park), *Liola*, *The Cherry Orchard*, *The Kitchen* and *Blood and Gifts* (National Theatre), *Coalition* (Pleasance London and Pleasance Edinburgh), *Stars in the Morning Sky* (Belgrade Theatre, Coventry) and *The Flags* (Royal Court Theatre, Liverpool)

Television includes *Nowhere Fast* (RTÉ), *It Should Have Been Me* (Sky), *Peep Show* and *Ladies and Gentlemen* for Channel 4, multiple shows for the BBC including *Ill Behaviour*, *Call the Midwife*, *Casualty*, *Silent Witness*, *The Wrong Door*, *Eastenders* and *Doctors* for which she won a Royal Television Society Award for Best Actress and a British Soap Award for Best Newcomer. Film includes *Ma'am* and *The Everlasting Club*, both written and directed by Joy Wilkinson.

Jessica is a prolific audio artist who has voiced multiple books and numerous computer games including *Assassin's Creed:Valhalla*, *Witcher 3: Wild Hunt* and the upcoming *Dungeons and Dragons: Baldur's Gate III*



ANNE O'RIORDAN

Anne trained at the Royal Central School of Speech and Drama, London. Television/film credits include: *Call the Midwife* (BBC), *Casualty* (BBC), *Doctors* (BBC), *The Clinic* (RTÉ), *32A* (Janey Pictures).

Theatre credits include: *Macbeth*, *King Lear* (Theatre Royal, Waterford), *Ghosting* (Irish Repertory Theatre, New York) *The Lonesome West* (Royal Court, Liverpool), *I and You* (GEST, Sweden), *The Wonderful Wizard of Oz*, *Gulliver's Travels*, *Cinderella* (Octagon Theatre), *Overshadowed* (Sunday's Child Theatre Company, Edinburgh Fringe & Irish tour), *A Midsummer Night's Dream* (Red Kettle Theatre Company).

Ghosting (co-written and performed by Anne and presented by the Irish Repertory Theatre New York in their digital season) was one of *The New York Times*' picks of 'Theatre to Stream'.



SHEILA MOYLETTE

Sheila Moylette is an actress based between her native Westport, Co. Mayo, and Dublin, Ireland. She holds a BA (hons) in Performing Arts and an MA (hons) in Drama and Theatre Studies. She is also a graduate of 'The Factory's' (now 'Bow Street') acclaimed Screen Acting Programme.

Film and TV work includes comedy-drama '*Can't Cope, Won't Cope*' (RTE), '*Hardy Bucks*' (RTE), '*Black '47*' (Fastnet Films), '*Ripper Street*' (BBC), the '*Sexton Sandwich*' MACE adverts alongside Irish rugby's Jonathan Sexton, and Curiosity Stream's upcoming docu-drama '*Scary Tales of New York*' due to be screened later this year.

STRIKE! is Sheila's London stage debut. Previous theatre work includes: '*Conversations on a Playwright – Tom Murphy*' (The Lir Academy); '*Conversations, Exhortations, Exhaustions*' and '*Which Absurd Cat Are You?*' (Theatre Lovett), '*Love Song*' (Smock Alley); '*Wish You Were Here*' (Dublin Fringe); and '*Sleep Skips My Heart*' (ISDA Fringe).

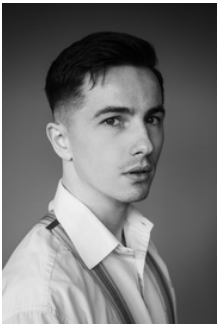


AOIFE BOYLE

Aoife trained at Rose Bruford College. Credits whilst training include Hedda Gabler, Measure for Measure, Albatross.

Theatre: Fern Hill (Golden Goose), Mosquito (Seven Dials Playhouse), The Kick Inside (The Space), Fault Lines (White Bear)

Screen: Warblade (Feature Film- 2023), Lullaby of Commands (Music Video), Starved State (Short Film)



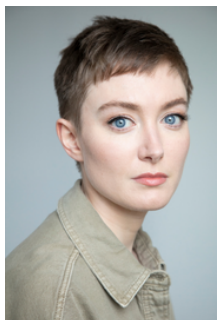
ADAM ISLA O'BRIEN

Adam has recently completed shooting a leading role in AMC's Sanctuary. Prior to this, he shot a lovely role in Moonhaven, which is now out on AMC. Adam trained at The Royal Central School of Speech and Drama and was a Spotlight prize nominee.



ORLA SCALLY

Orla graduated from LAMDA in 2021 with an MFA in Professional Acting. She has performed in Kin by Bathsheba Doran, Cockpit by Bridget Boland and Nora: A Doll's House by Stef Smith.



DOIREANN MAY WHITE

Doireann trained at RADA. Work for stage includes The Lieutenant of Inishmore (Noel Coward Theatre), Romeo and Juliet/Richard III (Shakespeare's Rose Theatre), The Sweethearts (Finborough Theatre), The Cat's Mother (Vault Festival), Crestfall (Gielgud Theatre) and The Sugar Wife, Women of Twilight, New Labour and The Rover whilst at RADA. Television work includes Harry Wild (Acorn TV), Foundation (Apple TV) and mini series Sunray. Recent Film work includes feature film Five and a Half Love Stories at an Airbnb in Vilnius and short film Ourselves Alone (Nominated Best Actress - British Short Film Awards).



CHLOE O' REILLY

Chloe O' Reilly is an Irish actress and trained at The Lir Academy, National Academy of Dramatic Art, in Dublin.

Recent theatre credits include Danti Dan (Irish National tour), The Giggler Treatment by Roddy Doyle (Ark Theatre), Letters of a Country Postman (Everyman Theatre), Guests of the Nation (Corcadorca). Previous to completing her training, Chloe has appeared in both the film and BBC 3 series of The Young Offenders.

Chloe is delighted to be making her London theatre debut with Ardent Theatre Company and thanks her family and friends for their ongoing support.



CIARA ANDREA MURPHY

Ciara is an Irish actor, singer and puppeteer and trained at Royal Central School of Speech and Drama, Bow Street, Royal Irish Academy of Music and Lambert Puppet theatre.

Recent theatre credits include The Digestive Dispute (IMNO), Strike (Liberty Hall), The Silent Hearted Princess (Axis Theatre), Jack and the Beanstalk Panto (Civic Theatre). Ciara television and film credits include Into the Badlands (AMC), The Cured (Bac Films) and is also currently appearing in 'Let's Find Out' as a presenter on RTEjr.

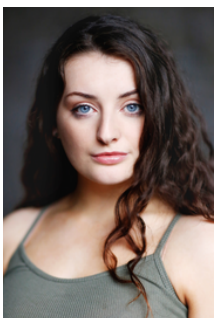
Ciara is very excited to be performing the role of Cathryn with Ardent Theatre Company. Special thanks to her partner, family and friends for the amazing support.



CHARLOTTE DUFFY

Charlotte is a graduate of the Oxford School of Drama. Her previous theatre credits include: The Comedy About A Bank Robbery (West End and UK & Irish Tour), Ironmistress (The Albany), Spent (Soho Theatre), Peep (Arcola and Smock Alley Dublin), Christopher and His Kind (The Space).

Charlotte was also a theatre maker for the innovative Dublin based company, Come As Soon As You Hear, and has toured with some of their most successful works to date: Pop and Spurt.



CIANA HOWLIN

Ciana graduated from LAMDA in 2021 and is making her professional theatre debut in Strike. Film credits include: Dance With Death (BBC), The Cubicle.



PAUL CARROLL

Theatre includes: The Beauty Queen of Leenane (Rapture Theatre/Traverse + tour) Twelfth Night (East London Shakespeare Festival); Victorian Ladies in Bed (Calder Theatre); A Skull in Connemara (Nottingham Playhouse dir: Fiona Buffini) The Non-Stop Connolly Show + Continuity (Finborough Theatre), Permanence + That Dark Place (Old Red Lion) An Incomplete History of Faces (Tristan Bates Theatre) and Way Back (Pleasance London). Paul's acclaimed solo sketch show 40 Shades of Strawberry Blond played successfully at Soho Theatre, Leicester Square Theatre and Brighton Festival. Paul hails from County Wexford, Ireland and early on toured as soloist singer in Riverdance and has also lent his vocals to original cast recordings of new musicals.



MENSAH BEDIAKO

Mensah trained at the Poor School.

Theatre credits include: Vernon Vanriel in On The Ropes (Park Theatre); Hoke Coleburn in Driving Miss Daisy (Barn Theatre); Antonio in Much Ado About Nothing (RSC); Ray Francis in Mission (Big House); Leadville in Fisherman's Friends (Hall for Cornwall); Alec in Invisible Me (Bloomsbury Festival); Laius in Oedipus (Tour); u/s Sam in Master Harold and the Boys (National Theatre); Kapenie in My One True Friend (Tristan Bates Theatre); Preacher/MC in Respect: The Aretha Franklin Songbook (Tour); Badger/Chief Magistrate in The Wind In The Willows (Sixteen Feet Productions); Sir Rex Gunn in Arming The World (Teatro Vivo/Ice and Fire); Martin Luther King in The Mountaintop (FIO Theatre Company/Tour); Prez (P.G. Washington) in The View from Nowhere (Park Theatre); Martin Luther King Jr. in The Mountaintop (Tour); Bill Devaney in The Bodyguard (UK Tour); Pastor Hovis in The Realness (Hackney Downs Studios); Ensemble/Barman & Cover Lloyd in One Man Two Guvnors (National Theatre Productions/UK Tour); Winston in Fast Cuts and Snap Shots (West Yorkshire Playhouse); Ensemble/Standby Charlie Clench/Lloyd/Gareth in One Man Two Guvnors (National Theatre/The Theatre Royal Haymarket); u/s Hoke Coleburn in Driving Miss Daisy (UK Tour); u/s Albert/Kevin in Clybourne Park (Royal Court/Wyndhams Theatre); Mailman in The Water Engine (The Old Vic Tunnels); Ton Ton Julian in Once on this Island (UK tour); u/s Lplee, Doctor & Monsieur Vaimber in Piaf (Donmar Warehouse/Vaudeville Theatre); Preacher in The Harder They Come (Barbican Theatre); Ed Bishop in Floyd Collins (Southwark Playhouse); Showboat (Royal Albert Hall); Tobias and the Angel (Young Vic); African Snow (UK Tour); On the Twentieth Century (Union Theatre); The Realness (Only Connect Theatre); Lewis Mullins in 12:30am (Intermission Theatre); Prostate (Riverside Studios).

Television credits include: Mr Harris in Romantic Getaway (Sky); Zinska in Andor (Disney +/LucasFilm); Uncle Godfearing in In The Long Run (Sprout Pictures/Green Door/Sky One); John Phillips in EastEnders (BBC); Stephen Eli in Chasing Shadows (ITV).

Film credits include: Leon in Wonder Woman: 1984 (Warner Brothers); Mr Mzuza in Mr Mzuza (Big Bright Lights); Popular Unrest; Frank in The Baseline (Dangerous Productions Ltd); Wee King of Nowhere; The Real Kathy Hayden. Various Commercials, Workshops and Corporate Events.

TRACY RYAN - WRITER

Tracy is a Writer and Director. She trained at E15 Acting School, University College Dublin (MA Theatre and Performance Studies) and the University of Sussex (PhD Practise as Research).

Recent writing work in Ireland includes book/lyrics Sisters the Musical (Ryan/VanKeith, The Mill Theatre), Rise (Áras Chrónáin & touring), and Pippi (New Theatre). Directing: Trainspotting (Olympia Theatre), Disco Pigs and Sucking Dublin (Smock Alley Theatre - winner of the Best Ensemble, The Irish Times Irish Theatre Awards 2017), Iphigenia in Splott (Irish premiere at Smock Alley Theatre), Brothers of the Brush (Verdant Productions Irish tour), Strange Days (Smock Alley Theatre), The First Irish Coffee (Laughter Lounge), Rogue (Smock Alley Theatre), Sure Thing (Bewleys Café Theatre, The Bohemian Theatre and Irish tour), The Boys (Viking Theatre & Irish tour), Revolution (Axis, Ballymun! & community tour), Strike! (Samuel Beckett Theatre and Axis, Ballymun), and Legacy (Rich Mix, London).

Ryan is a founder member of Studio 3 Arts in East London. She has worked extensively as a theatre maker with companies including freerein theatre, The Work Theatre Collective, Angels Theatre Company, Guest Artistic Director at the Ashland New Plays Festival, Oregon and received a special commendation for her work on the Arts Education Programme at the San Jose Office of Cultural Affairs, California.

KIRSTY PATRICK WARD - DIRECTOR

Kirsty is a Director and Dramaturg and took part in the National Theatre Studio Director's Course. She has been shortlisted for the JP Morgan Emerging Directors award and was a finalist for the JMK Young Directors award.

Her most recent production Manic Street Creature received glowing reviews and won a Fringe First, Stage Edinburgh award, and The Mental Health Fringe award in 2022. She also directed Chef which won a Fringe First in 2014, and was Dramaturg on Shebeen which won the 2017 Alfred Fagon Award.

She has just written and directed her first short film 'Kite Strings'.

Director: Manic Street Creature (Summerhall / Edinburgh Festival 2022); Groan Ups' (Vaudeville Theatre / UK Tour / Central Színház); One Man Two Guvnors (Royal Welsh College of Music & Drama); Moonlight & Magnolias (Nottingham Playhouse); Spiderfly (Theatre 503); The Sweet Science Of Bruising (Wilton's Music Hall / Southwark Playhouse); The Comedy About A Bank Robbery (UK Tour); Table (Liverpool Institute of Performing Arts); Exactly Like You (Festival Spirit Award, The Vaults 2017 / Edinburgh Festival 2016); Chef (Underbelly, Edinburgh Festival 2014 / Soho Theatre); NFTS Screenwriters Graduation Showcase (The National Film & Television School / Bloomsbury Theatre 2022); I'm Not That Kind Of Guy (The Vaults 2017, Paines Plough Round About); Mary Louise (The Vaults 2016); Evita (MT4Youth / Belfast); Comets (Winner Ideastap Summer Brief 2014 / Latitude/Festival no 6); People Like Us (Pleasance Theatre, London); Snow White (The Old Vic/ Educational Tour); Chavs (Lyric Hammersmith / Latitude Festival); Present Tense (Live Theatre); Life Support (York Theatre Royal); Old Vic New Voices 24 Hour Plays 2011 (The Old Vic).

LIBBY WATSON - DESIGNER

Libby trained at Bristol Old Vic Theatre School and has a 1st Class BA Hons degree in Theatre Design from Wimbledon School of Art. She has designed extensively in the UK and abroad. Libby designed the premiere of Katori Hall's *The Mountaintop* in the West End which was the winner of 2011 Olivier Award for Best Play.

Recent design credits include:

The Fellowship Hampstead Theatre Tony Blair the Rock Opera, West End and Tour Bring it On, Queen Elizabeth Hall London, Toast by Nigel Slater, West End and UK tour, Being Mr Wickham live stream and uk tour and Broadway Dr Faustus, Sam Wanamaker Theatre, Trolle and Helt Privat Kilden Theatre, Norway, The Philanthropist, Trafalgar Studios West End, A Midsummer Night's Dream directed by Sir Trevor Nunn, New Wolsey Theatre, Once, Wolsey and Uk tour Daisy Pulls it Off, Park Theatre, Peter Pan, Misi Producciones Bogota Columbia, Fences, West End and Theatre Royal Bath, One Man Two Guvnors and Guys and Dolls, Wolsey Theatre, Les Femmes Savantes, The Miser, Belgrade Theatre , Rudy's Rare Records, Birmingham Rep and Hackney Empire, Propoganda Swing Belgrade and Nottingham Playhouse, Frankie and Johnny, Chichester Festival Theatre History Boys UK tour, Play Mas Orange Tree. Feed the Beast and Hysteria Birmingham Rep. The Uk Tour of Mustapha Matura's Three Sisters. For the Kiln Theatre Gem of the Ocean, Blues for Mr Charlie, Radio Golf and The War Next Door. One Monkey Don't Stop No Show, Sheffield Crucible and uk tour. Blonde Bombshells of 1943 Hampstead Theatre and UK tour. Blest Be The Tie and What's in the Cat, Royal Court.

Film: Alexander Pope Discovering a Genius for BBC4, Tell Me you Love Me (short)

JAMIE PLATT - LIGHTING DESIGNER

Jamie trained at RWCMD and has been nominated for a Knight of Illumination Award, a BroadwayWorld Award and five Offie Awards for Best Lighting Design.

Lighting designs include: *The Last Five Years* (West End); *Jellyfish* (National Theatre); *The Barber of Seville* (Nevill Holt Opera); *Kes* (Octagon Theatre & Theatre by the Lake); *Suddenly Last Summer*, *Sister Act* (English Theatre Frankfurt); *Kinky Boots* (New Wolsey Theatre); *Something in the Air* (Jermyn Street Theatre); *RIDE*, *Mythic* (Charing Cross Theatre); *The Last Five Years*, *Beast*, *Klippies* (Southwark Playhouse); *Either*, *Paradise*, *Yous Two* (Hampstead Theatre); *Anna Karenina* (Silk St. Theatre); *SUS*, *Never Not Once*, *Gently Down The Stream*, *Alkaline* (Park Theatre); *Moonlight and Magnolias* (Nottingham Playhouse); *Le Grand Mort* (Trafalgar Studios); *Beauty and the Beast*, *Absurd Person Singular* (Watford Palace Theatre); *The Beat of our Hearts* (Northcott Theatre); *Singin' in the Rain* (The Mill at Sonning); *Sonny*, *Once On This Island* (ArtsEd); *Blood Orange*, *The Moor*, *Where Do Little Birds Go?* (Old Red Lion Theatre); *One Who Wants to Cross*, *Checkpoint Chana*, *Quaint Honour*, *P'yongyang*, *We Know Where You Live*, *Chicken Dust* (Finborough Theatre); *Head Over Heels*, *Vincent River* (Hope Mill Theatre); *Pattern Recognition* (Platform Theatre & world tour); *Reared*, *Screwed*, *Grey Man* (Theatre 503); *The Trap* (Omnibus Theatre); *Killing the Cat* (Riverside Studios); *Light Shining in Buckinghamshire*, *The Herd*, *The Wonderful World of Dissocia* (RCSSD); *Scenes from the End of the World*, *The Act* (Yard Theatre).

Associate lighting designs include:

Frozen, *SIX* (West End & International); *INK*, *The Night of the Iguana*, *The Starry Messenger*, *Bitter Wheat* (West End); *Albion*, *The Hunt*, *Three Sisters*, *Machinal* (Almeida Theatre); *Piaf* (Teatro Liceo, Buenos Aires).

DOM BRENNAN - SOUND DESIGNER

Dominic Brennan is a composer and sound designer from West London. Previous shows include: Mediocre White Male (King's Head Theatre), Spiderfly (Theatre 503), Cuckoo (Soho Theatre), We're Staying Right Here (Park Theatre), Shackleton and his Stowaway (Park Theatre) and The Universal Machine (New Diorama Theatre). In 2017 he won the Off-West End Award for Sound Design for his work on Down & Out in Paris and London (New Diorama Theatre). Other work includes music for adverts, short films and a sound installation at the Princess of Wales Conservatory in Kew Gardens.

IRA MANDELA SIOBHAN - MOVEMENT DIRECTOR

Ira trained at the Northern School of Contemporary Dance.

Theatre credits include 846 (Stratford East / Greenwich & Docklands Festival), My Brilliant Friend (National Theatre), Equus (ETT and Trafalgar Studios), The Lion The Witch & The Wardrobe (LEEDS PLAYHOUSE), My Brilliant Friend - Parts 1 & 2 (Rose Theatre Kingston), Mosquitoes (National Theatre), Imogen (Globe Theatre), Running Wild (Regent's Park Open Air Theatre), Everyman (National Theatre), Macbeth (National Theatre), The Wind in the Willows (Vaudeville Theatre), The Drowned Man: A Hollywood Fable (Punchdrunk), A Season in the Congo & Feast (Young Vic), Can We Talk About This (DV8 Physical Theatre) Lifeguard (National Theatre of Scotland), Fela! (National Theatre).

Film credits include Barbie, Mission Impossible 7, London Road, Pan, Desert Dancer & To Be Straight With You (DV8).

TV credits include The Crown (Netflix), History of a Pleasure Seeker (Disney +), The Third Day (Punchdrunk / Sky 1) Brave New World (Sky), The Last Hours of Lisa Lopes (ITV).

Movement direction credits include: Addictive Beat (Boundless Theatre), STRIKE! (Southwark Playhouse).

SOFIA ZARAGOZA - ASSISTANT DIRECTOR

Sofia Zaragoza is a storyteller, artist, and activist from San Diego, California. She moved to London to pursue an MFA in Theatre Directing at the University of East London, where she serves as the Course Representative. Sofia's research is focused on blending forms of theatre for social justice, with forms of site specific and immersive performance. Additionally, she is currently the Artistic Director of East London Theatre Collective where she is producing 4 new plays in their upcoming New Works Festival. Recent credits include Bloody Influencers by Ena Begovic and Ben Mansbridge with the Barons Court Theatre (Director), The Phase by Zoe Morris and Meg McGrady with The Vaults Festival (Assistant Director), and Deja Vu Kabaret by Alara Koroglu with East London Theatre Collective (Director). When Sofia isn't directing and producing, she can be found on stage singing, performing spoken word poetry, and dancing with light up hula hoops.

CAROLINE HANNAM - COSTUME SUPERVISOR

Caroline is a freelance Costume Supervisor and Wardrobe Mistress. She trained at The Arts Institute at Bournemouth.

Most recent Costume Supervisor credits include: Great British Bake Off Musical (West End/Cheltenham Everyman), Tony! The Tony Blair Rock Opera (West End/Park Theatre), West Side Story (Ljubljana Festival), Magic Goes Wrong (UK tour), Hairspray (UK tour) and The Mousetrap 70th Anniversary tour. Caroline has been the Costume Supervisor on the UK tour of The Mousetrap for the past nine years.

Other Costume Supervisor credits include: Once (UK tour), The Cat and the Canary (UK tour), Evita (International tour), Dreamboats and Petticoats (UK tour), The Last Tango (West End/UK tour), Sweet Charity (New Wolsey) Dance 'Til Dawn (West End/UK tour), Midnight Tango (West End/UK tour), Driving Miss Daisy (UK tour), The Rise and Fall of Little Voice (UK tour), The History Boys (UK tour), Footloose (UK tour).

Most recent Head of Wardrobe credits include: Great British Bake Off Musical (West End/Cheltenham Everyman), Saving Grace (Riverside Studios), Chicago (Ljubljana Festival), Saturday Night Fever (Peacock Theatre) and Matthew Bourne's The Midnight Bell (UK tour).

Other Head of Wardrobe credits include: Rough Crossing (UK tour), The Exorcist (West End/UK tour), Cabaret (UK tour), Hairspray (Shaftesbury Theatre), Driving Miss Daisy (Wyndham's Theatre) and Acorn Antiques the Musical! (UK tour).

Caroline would like to thank her late father for his inspiration, encouragement and support.

RAPHAELLA PHILCOX - ASSISTANT DESIGNER

Graduating from Wimbledon College of Arts in Summer 2022, Raphaella co-designed an abridged production of Yerma for the Lyric Hammersmith's Evolution Festival, as part of her final year studies. Since then, she has worked as an assistant designer on a range of projects including; PoliNations (for which she co-designed a Tuk Tuk currently touring UK festivals as part of 'Teabreak') (Trigger/Unboxed), The Borrowers (Theatre by the Lake), a Megan Thee Stallion performance for Amazon Music Live, and with Libby Watson on Strike!, and Es and Flo (Wales Millenium Centre/The Kiln). This Summer she will be working with Cherwell Theatre Company designing their third Tell Your Story Festival.

Raphaella has also worked across a range of departments from Scenic Art to Stage Management for companies such as The Young Vic, Opera Holland Park and Imagine Theatre. Discover more of Raphaella's work: linktr.ee/raphaellaphilcox

ADAM BURNS - PRODUCTION MANAGER

In Stage and Company Management since 1993, touring extensively home and abroad, and time with the circus, Adam moved into Production Management in 2006, Occasionally Stage Managing. Recent work includes Sheffield Theatres, Dictating to the Estate (in Grenfell Tower's shadow), Almeida's livestream Odyssey, Central School of Speech and Drama, Little Manfred (Polka Theatre), Theatre Peckham, Charing Cross Theatre, Unicorn Theatre and The Yard with Company Three. Specialising in site specific work, new writing, and theatre with/for young people. A dad and school governor in East London, Adam's passionate about increasing representation in offstage roles and building a parent friendly theatre industry. He helped build campaign Stage Sight (www.stagesight.org) sat on PIPA's launch panel at Young Vic and served 8 years on Equity's Council (& current Vice Chair of Equity's Stage Management Committee). A passionate trade unionist and campaigner against low pay, (and teenage AAM member) Adam's delighted to help bring this powerful story to the London stage.

HARRY ADU FAULKNER - STAGE MANAGER

Born in London and raised in Johannesburg, Harry is a stage manager, techie, actor and director. At the 2022 Naledi Theatre Awards (the South African national theatre awards), two plays that Harry worked on won in their categories. Fantastic Mr Fox, in which Harry played Bean, won "Best Children's Show," and Peeling Shadows, in which Harry designed and implemented sound, won "Best Incubator Project." Since graduating from the University of the Witwatersrand (WITS) in 2018, he has worked in corporate theatre, children's theatre and as a venue manager at the Pieter Toerien Theatre and Studio. His film debut came with his role of Gavin in "Seasons Feelings" (2021). Beyond his passion for performance and back stage work, Harry is an avid composer and budding musician.

CHLOE BROWN - ASSISTANT STAGE MANAGER

Chloe is happy to be returning to Ardent Theatre for STRIKE! as part of the stage management team, where her previous productions include Sacrifice (Soho Theatre), This Islands Mine (The Kings Head Theatre) and RETHINK (the Union Theatre). Other credits include Head Theatre Technician at Bournemouth and Poole College. She is a graduate of Arts University Bournemouth, 2019.

CREDITS

Publicity design by Sean Longmore.

Image of the strikers courtesy of www.rollingnews.ie

Image of the strikers with the police unknown. If anyone has any information regarding the copyright and/or photographer please do get in touch.

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We would love to know what you thought of STRIKE! by completing our online survey. It takes less than 10 minutes to complete and one lucky person will be chosen at random to receive:

£50 WORTH OF ETHICAL SUPERSTORE VOUCHERS!

To enter go to: tinyurl.com/strike-survey

Closing date for completing the survey is **31st May 2023**

SPECIAL MENTION



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Southwark Playhouse is all about telling stories and inspiring the next generation of storytellers and theatre makers. It aims to facilitate the work of new and emerging theatre practitioners from early in their creative lives to the start of their professional careers.

Through our schools work we aim to introduce local people at a young age to the possibilities of great drama and the benefits of using theatre skills to facilitate learning. Each year we engage with over 5,000 school pupils through free school performances and long-term in school curriculum support.

Through our participation programmes we aim to work with all members of our local community in a wide-ranging array of creative drama projects that aim to promote cohesion, build confidence and encourage a lifelong appreciation of theatre.

At the start of the year, Southwark Playhouse opened its second new theatre in Elephant & Castle. **Southwark Playhouse Elephant** houses two spaces: a reconfigurable auditorium that seats up to 310 people, and a youth and community space exclusively for the use of Southwark Playhouse's extensive community and participation work.

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