

CHELMSFORD  
THEATRE  
WORKSHOP

[ctw.org.uk](http://ctw.org.uk)

The Meadows Shopping Centre

4<sup>th</sup> - 8<sup>th</sup> July 2023 7:45pm

Partnered with

CHELMSFORD  
FESTIVAL  
10th JUNE - 4th JULY 2023  
30 days of fun!



*Not Such  
Stuff  
By  
Chris Wind*



Meadows

[www.notsuchstuff.co.uk](http://www.notsuchstuff.co.uk)

# Directors Note

Welcome to CTW @ The Meadows!

This is a very exciting project for Chelmsford Theatre Workshop. Not only are we (out?) performing in The Meadows Shopping Centre (where we have been fully supported by Sue Patel and her wonderful team) for the first time but we have also been brought under the umbrella of The Chelmsford Festival by Tony Morrison. We are delighted to be here.

For our first foray into the above we have brought a little known piece that looks at Shakespeare's female characters through a feminist lens. The playwright, Chris Wind, is a Canadian academic who first created these soliloquies as study aids to encourage and widen her students' character analysis, without restrictions of the male quill. She has given them humour, grief, trauma, lust, frustration and passion, but most importantly she has given them all a voice. Are we listening?

For this innovative take on ten of Shakespeare's heroines I have placed them all in purgatory, reliving pivotal moments of their (sometimes far too brief) lives, seeking to unburden themselves of things over which they had no control and to eventually reach peace with Mother. Which of them will make that final journey tonight?

This has been an intensive, interesting process full of tears (see Sarah Bell's bio) and laughter, but most of all incredibly hard work and superb camaraderie.

We have been fortunate to have choreographer and movement director, Mary Davies join us for a couple of rehearsals to offer tips on movement and I cannot thank her enough for her generous input.

The magnificent chairs of Lady Macbeth, Portia and Isabella have been loaned to us by Shanie and Steve King from The Old Dairy Antiques in Terling, and will be available to purchase from them shortly after the production has ended.



Ria Milton - Director

# Cast

<b>Lady Macbeth</b>	Tracey Hammond
<b>Juliet</b>	Sarah Bell
<b>Desdemona</b>	Roxanne Carney
<b>Kate</b>	Corinne Woodgate
<b>Portia</b>	Pippa Searle
<b>Regan</b>	Rachel Curren
<b>Isabella</b>	Joanna Gent
<b>Ophelia</b>	Jennifer Burchett
<b>Marina</b>	Ella Eastwood
<b>Miranda</b>	Nikita Eve
<b>Mother</b>	Clare Woodward

# Creatives

<b>Director</b>	Ria Milton
<b>Assistant director</b>	Amanda Craddock
<b>Production Manager &amp; Sound</b>	Keith Newman
<b>Production Assistant</b>	Carloline Froy
<b>Production Support</b>	Bob Lambert
<b>Lights</b>	Phil Wright
<b>Acapella Arrangment &amp; Coaching</b>	Nikita Eve
<b>Costume &amp; Set Design</b>	Iain Holding-Sutton
<b>Green room, Bar &amp; Set Construction</b>	Keith Newman, Colin Smith & Bob Lambert
<b>Front of House Manager</b>	Caroline Froy
<b>Crew</b>	Ian Ransom
<b>Video Recording</b>	Peter Curtis
<b>Rehearsal Prompt</b>	Harriet Leone
<b>Photography</b>	Nikita Eve Photography & Barry Taylor

The whole cast, crew and creatives would like to thank all of the volunteers who have signed up for this new venture, and the CTW committee -James Christie and Danny Segeth in particular - for making this actually happen. It's been a crazy ride but very worth it. Huge nod to Handleys for the gorgeous ribbons. Ria has decided not to do her usual individual thank yous because she always forgets someone (Iain Holding- Sutton) so sends floods of love and gratitude to you all.



## Tracey Hammond (Lady Macbeth)

Madonna was 'Vogue'ing and the B52's were in their Love Shack when I joined CTW in 1990. I was lucky to play all sorts of roles and if I look hard enough, I can find posters from some of the productions on the wall of the CTW foyer. I've been away too long and am so happy to be back.



## Sarah Bell (Juliet)

Having known the director for many years, I felt the need to test our friendship to see if we really are genuine friends. I devised a three part test covering philanthropy, trust and forgiveness. The first test Ria passed easily giving me a part in her play. The next test; trust, was a bit of a mixed bag. She gave me the part of Juliet. I saw myself as one of the others. However, the actor playing that role is rather fabulous. So are the others, "they also speak". You'll get it if you pay attention during the play. Realising that my Juliet was much more to my liking than Will's original and I don't want to slap this one at all! In fact, she is rather interesting to play now I've got to grips with her. We'll give Ria a pass for that. Rehearsals were going smoothly so I felt it was time for the final test; Forgiveness (an important part of friendship), so I pushed Ria out of her wheelchair breaking her ankle. I am pleased to say Ria passed the test with flying colours (and expletives). Conclusion: I am very good at choosing friends, however, if I fluff my lines, Ria will disown me forever.



## Roxanne Carney (Desdemona)

It's been a very long time since I last got on stage and I've really missed it. Seeing recent CTW productions, working on brilliant shows, watching my LAMDA students perform each week and being inspired by touring artists has actually made me quite jealous. I started to get an itch I couldn't scratch so I searched for opportunities to get me back into being a performer. I wanted to challenge myself but have fun with the rehearsal process.

I'm interested in experimental theatre, finding arts where you wouldn't normally, flipping narratives on their heads and telling stories... Not Such Stuff seems to be the perfect combination.



## Corinne Woodgate (Kate)

After a busy year of acting and directing last year, I was ready to take a break for a while. The problem is, CTW members keep putting forward excellent plays and I get sucked back in again! In January this year, I was over the moon to be cast as Mary Oliver in the first stage production of 'Marriage Bureau'. I fell in love with her feistiness, grit and, no-nonsense attitude. I took another punt by auditioning for 'Not Such Stuff' and was thrilled when Ria cast me as Kate from 'The Taming of the Shrew'. As someone who wouldn't say boo to a goose, spending the last few months wrapped up in the worlds of two gutsy females, I have certainly learned a thing or two! Perhaps one day I will earn my 'shrew' badge.



## Pippa Searle (Portia)

Though originally from Essex and spending much of my teenagehood in Chelmsford, this will be my first CTW production, and my first step back onto the stage in about a decade! Anyone who knows me knows that my love for the Bard runs deep, and the opportunity to explore his female characters through this interesting and empowering text could not be further up my street. The cherry on top of this theatrical cake has to be getting to return to one of my favourite roles of Portia who I previously has the pleasure portraying in our KEGS sixth form production. With 12 years and an English degree under my belt, I can't wait to see what more this awesome character has to offer, and share that with an audience!



## Rachel Curren (Regan)

I am fortunate not to be the one in every six, but the rehearsal process with Ria has made it easier to get into the thoughts and feelings of the character who is. Working so closely on the words, the meanings, the influences, the back story (that stuff Will wrote) has been a fascinating and satisfying experience. As we approach performance dates, I am excited to be putting the play on its feet in the performance space - as always in these last few weeks, so much more will be discovered about these women and I can't wait!



## Joanna Gent (Isabella)

I have been involved in amateur theatre for longer than I care to remember, although this is only my second production at CTW. I have been on stage, off stage, backstage and nearly fallen off stage and have relished every moment. My most recent projects have included directing 'Joseph K' by Tom Basden and 'Jeeves and Wooster' by the Goodall brothers.

I am excited to be a part of this entertaining and thought provoking piece of live theatre, telling these well known characters' stories through a different lens.



## Jennifer Burchett (Ophelia)

I have long been a big fan of the written word, and while this did little for my popularity at school, I like to think my appreciation for Shakespeare is finally paying off. It might also be wearing slightly thin since I discovered just how few lines he gave to many of his female characters (would 'Hamlet' pass the Bechdel test?). That said, we have been given a wonderful opportunity, in Chris Wind's script, to respond to those limitations and play with characters and expectations that have been around for over 400 years. I have also been given a wonderful opportunity to rewrite my memories of The Meadows, where I once worked an extremely boring job for 4 months in 2011; this time round, the shopping centre has been nothing but a joy! PS (nobody asked for a book recommendation, but you're getting one anyway) - for anyone wanting to view Shakespeare from a female lens, I would highly recommend Maggie O'Farrell's 'Hamnet', which is devastating and beautiful.



## Ella Eastwood (Marina)

Being involved in 'Not Such Stuff' has been the most incredible experience. I've loved every minute of it and couldn't have asked for a better cast and crew to work with. Marina has become so close to my heart. I feel very lucky to play her and to have been able to explore her character with Ria. Being led and taught by Ria's wonderful expertise has been amazing and has helped create a wonderful play!



## Nikita Eve (Miranda)

This is my seventh show with CTW. I have had the pleasure of playing many Shakespearean women over the years with different companies around Essex, however, this is my first time playing a liberated version of Miranda from 'The Tempest'.

"Alas, look again, for I am a person, and not such stuff as dreams are made on"



## Clare Woodward (Mother)

Do you find yourself wondering what women in Shakespeare's plays would say if you asked them? I always have - so this is a fantastic play to be involved with. Maybe it will give you a new perspective on the plays themselves!

# Nikita Eve

## Photography

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*Portraits - Maternity Shoots - NewBorn - Animal - Interiors - Products*

A photograph of the interior of 'The Old Dairy Antiques' shop. The room is filled with antique furniture, including a large leather tufted sofa, a wooden desk with a chair, and bookshelves. A bust of a man's head sits on a pedestal. A large clock is visible on the wall. The shop is located in a converted dairy building, as indicated by the wooden paneling and the antlers in the logo.

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# Mary Davies

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