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Operatic & Dramatic Association  
and Kent Drama Association

# Codswallop!

February 2015



## The Cranbrook Operatic & Dramatic Society Newsletter

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### **Codswallop has changed!**

If you receive Codswallop via email you can navigate through the newsletter simply by clicking. For instance, clicking 'Chairman's Notes' above will take you directly to that article. Clicking our contact details below will open your default email program or the CODS Facebook page etc., clicking at the top of any page will bring you back here. Please let me know what you think, or if you have any ideas for Codswallop! Lee



[CODS Facebook Group](#)

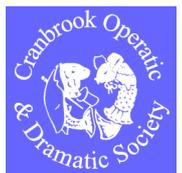
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**"There is nothing - absolutely nothing - half so much worth doing as simply messing about in boats." - The Wind in the Willows, Kenneth Grahame**

## Notes From Your Chairman

Dear fellow members, A somewhat belated Happy New Year to you all! Naturally I hope you are well and looking forward to the many and varied theatrical activities within the Society throughout the coming year.

But before looking forward, let us look back to our most recent production of Beauty and the Beast, which was probably our most critically acclaimed Pantomime to date! Once again we were treated to some great acting, singing and dancing, with Nigel once again designing fantastic scenery and a dazzling display of lighting effects from David during the challenging transformation scene. My thanks to Vicki and Jo for directing this superb production, it certainly ended the year on a very good note for the Society, as well as generating £1500 to be donated to our selected Charities.

Our Pantomime also denoted two other occasions; "Uncle" Kevin's 25th consecutive Pantomime in Cranbrook, as well as Rita's final production in her capacity as Wardrobe Mistress. Our Wardrobe responsibilities will now be handled by different people per production until a new Wardrobe representative can be found.

Rehearsals for our Spring Play of Wind In The Willows have now commenced and a busy time is being had by all involved. The Box Office is now open via Ticketsource and from my own participation in this play several years ago, this will be a wonderful production for everyone involved, as well as our audiences. We have four performances on this occasion, so please encourage your friends and families to support this excellent production.

Sadly these will be my last Notes to you all, as I shall be stepping down as Chairman at the AGM. The past two years have been a rewarding experience for me; the Society has been very busy, with considerable success and attainment, and I would like to record my substantial appreciation to all members who have helped in any capacity to achieve this. As the Society heads towards its 100th Anniversary, I am confident that with good teamwork and dedication, the Society will continue to flourish for many more years. My final thanks go to the current Committee for their enthusiasm and patience; naturally I hope James will enjoy his forthcoming stint as Chairman as much as I have.

My thanks to you all once again. See you at the AGM.

Andrew Tel 01424 718328 E Mail [supertr@mp7902.wanadoo.co.uk](mailto:supertr@mp7902.wanadoo.co.uk)

## Congratulations Kevin!



**Congratulations to "Uncle" Kevin Deacon, for playing for Showtimers and CODS at all of the pantomimes in Cranbrook during the past 25 years !**

## Wind in the Willows

Rehearsals for Wind in the Willows are well under way. We have a fabulous cast who are great fun to work with. They are have all taken to the play like ducks to water (or rather "ducks a dabbling". They are a dab hand at transforming in chameleon like fashion from rabbits, to weasels to ticket clerks.

One chilly January day Mole, Rat, Badger and Toad donned some thermals and wellies to have their photographs taken by Ollie from Legend Photography. Ollie literally waded into the river bank and contorted himself into all sorts of shapes in order to take some fantastic photographs. We managed to find a house with a river bank, willow tree, boat and even a topiary toad!



## Wind in the Willows

The Flishinghurst Gang have been busy beavering away at creating a really exciting set designed by our very own talented Dennis. The set is based on a revolving stage which spins round to reveal different scenes and is extremely clever. Some members have braved arctic conditions in the snow to paint scenery on Fridays and Saturdays. We are very grateful to anyone who has helped with this. However we have a mammoth task ahead and still need more help please.



Flishinghurst- set painting for Wind in the Willow and a railway signal beautifully made by Jack Dale.

We have fabulous costume; make up, backstage and technical teams who are working hard behind the scenes.

As you can see we are having great fun creating this wonderful production. We just need a huge audience to fill Queens Hall. The show is from 16<sup>th</sup>-18<sup>th</sup> April. The KDA Adjudication night is Friday. Please come and support us. Tickets are now on sale from [cods.ticketsource.co.uk](http://cods.ticketsource.co.uk)

If anyone can help with publicizing the show please get in touch.

Alison Withey-Harrison (Director of WITW)

**AGM**

As a member of Cranbrook  
Operatic and Dramatic Society  
you are warmly invited to

**THE AGM**

**Tuesday 17<sup>th</sup> March 2015.**

**7.30pm**

**At the Lecture Theatre,  
Cranbrook School.**

**Please come along and  
have your say.**

**CRANBROOK OPERATIC & DRAMATIC SOCIETY  
ANNUAL GENERAL MEETING**

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To be held in The Lecture Theatre, Cranbrook School.

**Tuesday 17th March 2015 at 7.30pm**

**AGENDA**

**Apologies for absence**

**Minutes of the last Annual General Meeting**

**Matters arising**

**Treasurer's Report**

**Chairman's Report**

**Election of President, Vice-Presidents and Honorary Members**

**Election of Officers and Executive Committee**

**Election of Independent Examiner**

**Fix membership subscriptions for the year 2014/15**

**Changes to the Rules and Constitution- Presentation by Maurice Wilkins**

**Any other business**

Any Full Member who is unable to attend is welcome to contact the Honorary Secretary after the AGM for a copy of the Minutes & Accounts. Please let the Honorary Secretary have your apologies if you are unable to attend. Junior Members are welcome to attend, but cannot vote or be elected onto the Committee.

In accordance with the Society's Constitution, nominations for election to the Executive Committee must be made by members of the Society in writing and must be in the hands of the Honorary Secretary before the Annual General Meeting, therefore, if you wish to do so, please submit the form below by

**Sunday 8<sup>th</sup> March 2015**

"....."

**NOMINATIONS for new EXECUTIVE COMMITTEE**

**Offices to be filled: Chairman, Vice-Chairman, Secretary, Treasurer, Business Manager, Social Secretary, Show Selection Chairman, 5 Committee Members**

**Name of Nominee:** \_\_\_\_\_

**Office:** \_\_\_\_\_

**Proposer:** \_\_\_\_\_

**Seconder:** \_\_\_\_\_

**Signature of Nominee:** \_\_\_\_\_

*Please return to Alison Withey-Harrison, Horns Cottage, Delmonden Lane, Hawkhurst - [awh@thompsons.co.uk](mailto:awh@thompsons.co.uk)*

## Roy Eade

Roy Eade was an active member of CODS and Showtimers for many years in many differing guises. He enjoyed 'treading the boards and regularly took roles in productions.

In the early days of Cranbrook's late night shopping events, Roy would be seen and heard as town crier. Indeed, his skills in this field took him to other towns too as the article below explains.



**Something to shout about**

OYEZ, OYEZ, yelled town crier Roy Eade when he urged Swale Mayor Ann McLean to snip a ribbon declaring a Sittingbourne charity shop officially open.

Mr Eade came from Tenterden to ring his bell and yell for custom at the British Heart Foundation's bright new shop at 120 Sittingbourne High Street.

The BHF's previous shop, in West Street, was one of nine pilot shops set up 14 years ago.

Fourteen volunteers started then and they're all still at the new shop - a record for the charity. They were presented with long service awards at the opening.

● The shop opening hours are 9.30am-5pm Monday to Saturday.

Town crier Roy Eade tells everyone about the new shop

Roy participated in Cranbrook's very first Pantomime back in 1988 and continued being involved in the years to follow, both on and off stage. As well as his acting talents, he was a very skilled props maker; Joan's pantry was often filled with items in the process of construction in the weeks leading up to Christmas!

Sadly, Roy died peacefully shortly before Christmas, leaving his wife Joan (who is in her 31st year of being a CODS member) and daughters Janet and Sally.

CODS remember him fondly.

## Roy Eade



**Roy in Dick Whittington - 1989**



**Remembering Roy Eade  
May 1929 – December 2014**

## Notices

### **Wind in the Willows**

I am still desperately in need of painters every Friday and/or Saturday morning at Flishinghurst from 9.30am onwards. All artistic work done for you, Just fill in between the lines with paint! With grateful thanks, **Dennis.**

### **Jenna Constable**

Members who's memory goes back a little bit will remember Jenna Constable. The Constable family were heavily involved in the running of CODS, dad Stuart was a patron, mum Gillian looked after tickets and publicity, sister Tara had a magnificent soprano voice, granddad Doug was our Hall Manager and I believe an aunt was also a great singer. Here is the news of Jenna's recent activities as told to me via Gillian's usual Christmas Card.

If you think you spotted Jenna on TV you probably did! She's been in episodes of "Moving On" and "From Here to There" with Phillip Glenister. Also loads of "Hollyoaks" and adverts. She was in the Christmas Iceland advert with Peter Andre. It's the one with the deserts – she's in the top left hand corner. She also did the close up of hands holding shopping bags! The Abba tribute band is going very well. If you'd like to see a little bit it's on YouTube under "Bjorn to Live" showreel. Jenna is singing with the blonde girl. She is the dark haired Frieda. You can spot her by her long legs! A radio station up north wants to sponsor them and they hope to do a full show in Blackpool early in the New Year. **Maurice.**

### **We need more Front of House Managers and Stewards - please can YOU help ?**

It is with some concern that we need to alert you to the diminishing number of members willing to be Front of House Managers or Stewards for our performances. These roles are extremely important to the Society, as they are the initial point of contact for the Society for each member of our audience, and in turn ensure that our audiences are made welcome and seated comfortably prior to each performance. Without any Front of House Managers and Stewards, we would not be able to perform !

The reduction in numbers of such Managers and Stewards has now reached a

## Notices

level where several long-standing volunteers are seriously considering stepping down from such roles within the very near future. Should this happen, the number of our performances will reduce, as we will not have enough Managers and Stewards to sustain our average - sized audiences.

The Committee are therefore appealing to all members to seriously consider helping with Front of House activities, when such members are not involved either performing or helping backstage on any of its productions. Anyone helping with Front of House duties will be entitled to watch the performance free of charge, and be entitled to a complimentary drink of their choice.

Anyone interested in helping with this essential activity should contact Marian in the first instance, telephone 01580 715580. We look forward to hearing from you.

### **Wind in the Willows HELP NEEDED**

Help Needed on Friday 3rd April (Good Friday) from 10.00am. Please meet at Flishinghurst from 10.00am. Help will also be needed during the week and possibly again a week later.

We have a very exciting set but it is going to be quite a feat to move it from Flishinghurst to Queens Hall. We need an enormous amount of help, particularly as most of the regular Flishinghurst Gang are in their 80's and 90's!

If you know anyone with muscles like these, please bring them along or ask if they can help. There will also be plenty to do for non muscular types too.



We will also need help once at Queens Hall that day and probably during the week. Then we have to take it all back again on Sunday 19th April!

Flishinghurst is in Chalk Lane, Cranbrook. Look out for the Roundel Design signs. Postcode TN17 2QB

Many Thanks,

Alison Withey-Harrison (Director of WITW)

awh@thompsons.co.uk

## Rules and Constitution

It would appear that I am one of the few and maybe the only person in the society who has a copy of our Rules and Constitution. I was given these copies when I first joined the society way back in 1997 and thanks to my organised life style I filed them away so they could be referred to in the future, but it did strike me recently that I cannot remember any rule changes or updates being recorded over my 18 years of membership. Could this be true? I therefore brought this to the notice of the committee and as a result I was mandated to look into the possible updating.

A sub committee was formed and from this a few recommendations were made which were reported back to the executive committee. There wasn't too much to change, but it was the executive committee's decision that I should write this brief article first to allow the membership to familiarise themselves with the broad proposals, then give a short presentation to the AGM before letting the membership loose on discussing and voting on these recommendations.

Although there were a few comments regarding the Constitution, the committee decided that as we had to obtain the consent of the Charity Commission to make any changes it was, perhaps, more simple to leave well alone, because these clauses were totally irrelevant to our current operations and as we ignored them anyway, they made absolutely no difference to the way we operated.

The Rules, however, are a slightly different kettle of fish. Firstly, other than a majority vote at the AGM, we don't have to obtain anybody's consent to make any changes and secondly, because these are the day to day guidelines that we operate within, we need to change the rules as circumstances change around us.

As a result of our discussions the following recommendations have been made. These will, of course, be fully discussed at the AGM:-

Rule 2: Currently:- The objects of the society shall be the presentation and rendering of the higher forms of dramatic art and literature and, as incidental thereto, the promotion of entertainment of a social nature.

To be rewritten:- The objects of the society shall be to encourage the performance of all forms of amateur theatre, musical, drama and comedy for public entertainment.

Rule 3: Currently:- Application for membership shall be made to the membership secretary or any member of the executive committee. Any person wishing to become a member must be approved by the executive committee. Members under the age of 16 shall be regarded as Juniors and may pay a reduced subscription, the amount to be decided as laid down in rule 4. A show fee is also payable by each member appearing

## Rules and Constitution

in a major show.

To be rewritten:- Application for membership shall be made to the membership secretary. All applications must be approved by the executive committee. Members under the age of 16 shall be regarded as Juveniles, members between the ages of 16 and 18 shall be regarded as juniors and both shall pay a reduced subscription, the amount to be decided in accordance with rule 4. Students and non wage earners shall pay the same subscription as ages 16 to 18.

Rule 4: Currently:- The annual subscription for the following year shall be decided at each annual general meeting and shall be due on 1st April. The executive committee shall have power to grant concessions in respect of subscriptions. Any subscribing member of the society who arranges to pay the subscription by Bankers Order shall be guaranteed an unchanged rate for three years from its commencement.

To be rewritten:- The annual subscription for the following year shall be decided at each Annual General Meeting and shall be due on 1st April. The executive committee shall have power to grant concessions in respect of subscriptions. Any member joining between 1st January and 1st April shall have membership up to the following 31st March.

Rule 5: Refers to members' privilege of advance booking. Delete.

New Rule 15: Auditions shall be open to both current paid up members and non members. Any non member offered and accepting a part must pay the full subscription prior to the commencement of rehearsals.

New Rule 16: Only fully paid up members may take part in any production.

New Rule 17: All cast members shall pay a show fee as determined from time to time by the executive committee.

Existing rules 15 to 23 to be renumbered accordingly

All current members should be provided with a full copy of the amended rules for future reference and new members should be provided with a copy when they join.

If anybody wishes to discuss these recommendations before the AGM or would like to see a copy of the original rules please feel free to give me a call on 01580 713887.

From additional discussions there are obviously further matters which need clarification and these will be brought forward as and when they are discussed by the membership or in committee, but at least this is a start to tidy up an aspect of our administration that seems to have been sadly neglected over recent years.

Maurice Wilkins

## Summer Event 2015 at Smallhythe Place - Barn Shorts



### The CODS summer show at The Ellen Terry Barn Theatre

#### Overview

This show will be an extension of CODS' successful series of short plays, sketches, musical performances and dance run at various venues in Cranbrook under the banner of "Cranbrook Shorts" and "War Shorts".

Produced by James Hanaway, this is a fantastic opportunity for CODS members to perform at The Ellen Terry Barn Theatre and to take part in some different and exciting shows.

The production will consist of two one-act plays to be performed back to back on the Barn's stage, interjected with a series of four smaller performances within the grounds of theatre. Audiences would be seated for the two one-act plays and then follow a guide to view the other four performances in a standing position.

It's planned to have a string quartet to greet the audience, accompany performers during the four short shows and provide introduction music for each of the one-act plays.

The theme across the production that will tie the individual performances together will be a Letter that will pass hand to hand to players in each performance.

The performances will be as follows:

#### One-act plays:

##### 1. The Dumb Waiter – Harold Pinter.

CAST: 2M – Gus and Ben

**Gus** - Gus is a submissive junior hit man who is constantly bossed around by Ben. Both Gus and Ben are protagonists of the play, but the audience, also limited in knowledge, sees the play from Gus's point-of-view, and empathizes more with him. Gus is more sensitive, has a conscience about his job, and is bored by the stale routine of his lower-class life. He also questions the inner workings of their job more, especially with regards to the mysterious Wilson.

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**Ben** - Ben is the senior hit man, the dominant foil to his submissive partner Gus. He runs their outfit, but pays strict attention to the demands of Wilson, their boss. He often broods silently, reads the newspaper, doesn't question their job, and evades Gus's probing questions.

**PLOT:**

Two hit-men, Gus and Ben, are waiting in a basement room for their assignment. As the play begins, Ben, the senior member of the team, is reading a newspaper, and Gus, is tying his shoes. Gus asks Ben many questions as he gets ready for their job and tries to make tea. They argue over the semantics of "light the kettle" and "put on the kettle". Ben continues reading his paper for most of the time, occasionally reading excerpts of it to Gus. Ben gets increasingly animated, and Gus's questions become more pointed, at times nearly nonsensical.

In the back of the room is a dumb waiter, which delivers occasional food orders. This is mysterious and both characters seem to be puzzled why these orders keep coming. At one point they send up some snack food that Gus had brought along. Ben has to explain to the people above via the dumbwaiter's "speaking tube" that there is no food. This whole sequence is rather odd because the basement is clearly not outfitted for fulfilment of the orders.

Gus leaves the room to get a drink of water in the bathroom, and the dumbwaiter's speaking tube whistles (a sign that there is a person on the other end who wishes to communicate). Ben listens carefully—we gather from his replies that their victim has arrived and is on his way to the room. Ben shouts for Gus, who is still out of the room. The door that the target is supposed to enter from flies open, Ben rounds on it with his gun, and Gus enters, stripped of his jacket, waistcoat, tie and gun. There is a long silence as the two stare at each other before the curtain comes down (the implication is that Gus is the person that Ben has been employed to kill).

## 2. The Actor's Nightmare - Christopher Durang

CAST: Min: 3F, 2M Max 3F, 4M

George - A man who finds himself backstage under mysterious circumstances. He appears to be an accountant and seems to be the understudy of a man named Edwin, although he can't actually remember attending any rehearsals or being a part of the production. In *Private Lives* he plays Elyot. In *Hamlet* he plays Prince Hamlet. In *Checkmate* he plays Willie (who seems to be based on Nagg in *Endgame*). In *A Man for All Seasons* he plays Sir Thomas Moore.

## Summer Event 2015 at Smallhythe Place - Barn Shorts

Meg - The stage manager. A capable worker. When it becomes apparent that George does not know many of his lines, she pretends to be a maid in the production and whispers some to him. In the scene from *A Man for all Seasons*, she plays the part of Sir Thomas Moore's daughter and during the execution she bids him goodbye as "George".

Sarah - A grand actress. In *Private Lives*, she plays Amanda. In *Hamlet*, she plays Queen Gertrude. In *A Man for all Seasons*, she plays Sir Thomas Moore's wife (she also quotes *Hamlet* in that scene, when trying to convince George to accept the execution and bids him goodbye as "Hamlet"). Name taken from Sarah Siddons.

Ellen - Another actress, but not as grand as Sarah. For some reason, she calls George "Stanley" before the production. In *Private Lives* she plays Sybil. In *Checkmate*, her character is unnamed, but she appears to be a cross between Winnie (from *Happy Days*) and Nell (from *Endgame*). She remains in this character throughout the *A Man for all Seasons* scene and bids George goodbye as "Willie". Name taken from Dame Ellen Terry.

Henry - A grand actor. In *Hamlet*, he plays the part of Horatio. According to the script, Henry is also able to play the part of the executioner. If this is the case, he bids George goodbye as "Sir Thomas". Name taken from Henry Irving.

The Executioner - He makes an appearance only in *The Man for all Seasons*. If it is desired, the part can be played by the same actor as Henry. He bids George goodbye as "Sir Thomas".

The Announcer - A voice over the loudspeaker who announces the cast for the performances and instructs the audience not to use flash photography (a warning which is ignored). When Ellen's character hears the announcer in the *Checkmate* scene, she comments "Oh listen Willie a voice! Maybe there is a God!"

A man finds himself inexplicably backstage one day. When he is confronted by the stage manager, Meg, it becomes apparent that he is the understudy for an actor named Edwin (Edwin Booth) and as "Eddie" apparently broke both his legs, the man must perform in his stead. The man is referred to as "George" throughout the play, despite him feeling that it is not his real name (another actress refers to him as Stanley at one point as well) and cannot remember attending any rehearsals or being an actor at all (he instead believes that he is

## Summer Event 2015 at Smallhythe Place - Barn Shorts

an accountant). To make matters worse, he is unable to get a straight answer as to what the play is. An actress named Sarah tells him that it is a Noël Coward play (*Private Lives*) and the other actress Ellen tells him that it is a Samuel Beckett play called *Checkmate* (which seems to have elements of the plays *Endgame*, *Happy Days*, and *Waiting for Godot*). Literally forced on stage, George attempts to improvise his lines; however, the play inconsistently shifts between scenes from *Private Lives*, *Hamlet*, *Checkmate*, and *A Man for All Seasons*. When forced to improvise a soliloquy in the *Hamlet* scene, George tells the audience that he was raised in a Catholic school and was interested in joining a monastery but they told him to wait until he was older. When he was older, however, he lost faith (as he put it "I don't know many Catholic adults"). In the final part of the play (*A Man for all Seasons*), George is alarmed to learn that he is to play the part of Sir Thomas More - and the execution seems a bit too real for his liking. While attempting to convince himself that he is merely in a dream, George ends up theorizing that one can't dream of his own death and therefore he will wake up just before he is beheaded. He accepts the execution, but appears to really be dead during curtain call, much to the cast's confusion.

### Short Performances:

#### 1. "I almost had a weakness" – Elvis Costello and The Brodsky Quartet – Song

CAST: 1F - Spinster

PLOT: A Spinster laments her family's attempts to win her favour and get written into her will, but will she weaken...?

<https://www.youtube.com/watch?v=IQGWiM0JVdk>

#### 2. Salieri Monologue – An extract from Peter Schaffer's *Amadeus*

CAST: 1F, 1M – Contanze – Mozart's wife, Salieri – the court composer

PLOT: Mozart's wife brings his sheet music to Mozart's nemesis, Salieri, who experiences an epiphany...

[https://www.youtube.com/watch?v=l2WALies\\_84](https://www.youtube.com/watch?v=l2WALies_84)

## Summer Event 2015 at Smallhythe Place - Barn Shorts

### 3. Julia's Monologue from Two Gentleman of Verona – Shakespeare

CAST: 2F – Julia and Lucetta

PLOT: Julia's Maid, Lucetta, clumsily delivers a love letter from Proteus to her mistress. Julia tears the letter up but as Lucetta leaves she regrets this enormously and rushes to read each piece of devotion, now strewn across the ground.

[http://shakespeare.mit.edu/two\\_gentlemen/two\\_gentlemen.1.2.html](http://shakespeare.mit.edu/two_gentlemen/two_gentlemen.1.2.html)

### 4. "[This Offer Is Unrepeatable](#)" – Elvis Costello & Brodsky Quartet - Song

CAST: 1M – The Devil?...

PLOT: The ultimate piece of Junk Mail that speaks of an offer that Faust would snap up in an instant!

<https://www.youtube.com/watch?v=rBLkuo6oX1s>

### Backstage Team

Dumb Waiter will be directed by Louisa Nelson-Chambers, Actors Nightmare will be directed by Rachel Croft-Golding, Musical director Ruth Roberts, Vocal coaching by Annie Chesters, Assistant producer, make-up and wardrobe Debbie Knight, Gavin Hogben leading on Sound and Light and Lee Hatcher for props.

### Performance dates

Three performances to take place in late June 2015 over a Wednesday, Thursday, & Sunday Night.

24<sup>th</sup> 25<sup>th</sup> and 28<sup>th</sup> June

### Auditions

Auditions, dates and venues are to be confirmed.

**Anyone interested in auditioning should contact James Hanaway on 07825 393306 or [jameshanaway@hotmail.com](mailto:jameshanaway@hotmail.com) for details or for any questions about the production.**

## Charlie Knight

I sat down to write this about Charlie and have struggled to start so many times, wondering what to say. Some may think 'he was just a dog' but he was so much more than that. As well as being Debbie's pet, he was her friend for so many years, and he was my pretty much MY best mate for the last few years of his life.

I knew Charlie for nearly 10 years actually. Debs introduced me to him all those years ago, and I ended up living with him, he was always following me around for some morsel of food, or to play, or just to be in the same room sometimes.

He also had a marvellous career on stage with CODS. I came to see him in many productions, the salty sea dog in 'South Pacific', a vicious police dog in 'Aladdin' and his starring role as Toto in 'The Wizard of Oz'. He loved being on stage, mostly he was oblivious to what was going on, I think, but thrived on the attention and the sausages available!

When he wasn't on stage I often brought him along to watch rehearsals, I think it may have been a (pleasant?) distraction to the cast to see Charlie sitting up on my lap watching proceedings from the cheap seats. But no one seemed to mind too much.

I will miss him loads, and I know that I am far from the only member who will do so.

Lee Hatcher



A message from Debbie.

My Boy, like Hatch has summed up, was an amazing little dog. I really felt him more human than dog and I think that was the quality I loved best about him. He was always so sociable, following round relative strangers for an introduction and most importantly a treat if he was lucky enough!!!!

I cannot thank CODS enough for letting me bring my boy along and become part of what is a wonderful society with some great people. His life was certainly enriched through everyone he met and the productions he was in. Rest In Peace my Charlie you were the most amazing dog and best friend anyone could have.

## The Back Page

Any questions about what you have read? Please contact your  
Codswallop Editor Lee Hatcher: tel: 07539 460571  
or email: [leedavehatcher@gmail.com](mailto:leedavehatcher@gmail.com)

If you have any news, views, or ideas as to what YOU want to see in  
Codswallop, let me know!

### Wind in the Willows - Props

If anyone has the following; Staffordshire flat back type figures, which would pass as Queen Victoria and Garibaldi, two round blue cushions, pair of swimming goggles, water wings, carriage yoke for a pony, riding crop, jam strainer, old fashioned yoyos and skipping ropes - please contact Annie on [annie.chesters33@gmail.com](mailto:annie.chesters33@gmail.com) or 01580 388716

### The Executive Editor Ponders....

Let me give you some words of wisdom laddie. I know you think I'm a silly old codger but I've been around and I DO know things. Listen, one of these days it might be the last opportunity you have to be in the presence of greatness!

Let me tell you what's worthwhile my lad about what we do, what you do, in 'show business'. It's about stepping out of yourself, your usual life and being part of something. Challenging yourself and your idea of yourself. Having fun and making friends, probably lifelong friends who may as well be your family.

You will spend hours of your time, rehearsing, talking, planning and, yes, arguing; but isn't that the same with any family? You will achieve something, whatever part you take on or off stage. You can be proud of yourself and your 'family'.

You may well have to give a lot of yourself, but you will receive so much more.

And, my boy, there will always be the chance of bacon!

**Charlie Knight (Sir) B.A. DO.g. Ar.F. g.RR.**

