

CODSWALLOP!

OCTOBER 2023

MADE IN
DAGENHAM

CHRISTMAS
PANTO

ANGRY
TWELVE

DENNIS
RUSSELL

ADDAMS FAMILY
MUSICAL

CHAIR'S
NOTES

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Contact details for the committee are available via :

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CHAIR'S NOTES

It's that time again! We're ramping up to our October Musical and *Made in Dagenham* rehearsals are in full swing. Cast members have been practicing their sign waving, brushing up on their sewing skills and have all passed their projected car driving licence. You won't want to miss this rip roaring dive into the sixties so get your overalls out for the end of the month. Shows are 25th to 28th October at 7:30pm in our beloved Queen's Hall, we'll see you there.



If you are available to help backstage during the production of *Made in Dagenham*, we would love to hear from you. We're looking for volunteers to help with set building and dressing, moving of scenes during the performances, front of house roles such as tending the bar and raffle etc. and of course any help with the clearing up on the 29th. If you can get involved, please get in contact with Mark Jeffery, or the committee at cods.secretary@gmail.com

Post our trip to the East End, we are heading to shores slightly further flung. Our usual pantomime hasn't been able to go ahead this year but to ensure CODS still gets it's dose of Christmas tradition, the touring company **Chaplins** are bringing their production of *Treasure Island!* There will be two shows on December 30th, with the exact timings being announced soon so watch this space!

As *Treasure Island* takes us into the New Year, we look forward to 2024 and the shows it brings. Our spring play is *The Angry 12*, a non gender specific version of 12 Angry Men, meaning all our members can come along to get involved. Key dates are as follows:

Information evening: Monday 20th November, 7:30pm at the PAC

Auditions: Sunday 26th November, 10:00am - 12:30pm at the PAC and Monday 27th November 7:30pm - 9:00pm at the Queens Hall.

These are open auditions, so anybody is welcome to come along, but please note you must be a fully paid up member to take part in a show. Performances will be on the 4th - 6th April 2024.

This will be directed by Louisa Nelson Chambers, our former chair of CODS who has previously directed *Vicar of Dibley* and we're excited to welcome her back again.

As the nights draw in, we will move into our spooktacular Autumn musical which will be the *Addams Family*. Annie Hatcher will be bringing this musical to life (or as close to life as an Addams gets!) and key dates will follow early next year; I hope you're prepared for a spooky Halloween!

Last, but certainly not least, thank you once again to all those who came to assist at the Flishinghurst day. A big dent was made in the to-do list but there is definitely more to go, and another Flishinghurst jobs day will be arranged. I also must extend a large thank you to all those who have helped sand, build, paint, repair and definitely not bodge the set together for *Made in Dagenham*. I will not attempt to name everyone for fear of missing one or two! Your efforts do not go unnoticed.

As always, thank you for reading and your continued support. It's fantastic to see so many of you both on, off, and behind stage.

For now, here's to the new Ford Cortina....

Little James

MADE IN DAGENHAM

made in THE MUSICAL Dagenham

All of our cast have been very busy rehearsing the fabulous Made in Dagenham the Musical and having immense fun! Here are just a few of them enjoying themselves!



MADE IN DAGENHAM

Many of them have also been out and about promoting the show. They will be donning mini-skirts, overalls and boiler suits again this weekend at the Cranbrook Apple Fair but thought you might all like to see what everyone got up to last month when they found an authentic 1968 Ford Cortina at Running Retros held at Headcorn Aerodrome.



MADE IN DAGENHAM

Based on the 2010 film of the same name, *Made in Dagenham* is drawn from the real-life 1968 sewing machinists strike at the Ford factory in Dagenham, Essex which was influential in the passing of the Equal Pay Act of 1970. Funny, touching and timeless, *Made in Dagenham* shows how ordinary people can do extraordinary things when they stand together.

Don't leave it to the last minute to book your seats, tickets are selling fast!

Queens Hall Theatre Cranbrook Wednesday 25th – Saturday 28th October 2023 at 7.30pm

Tickets £15 adults /£12 children from ticketsource.co.uk/cods

Parental Advisory - explicit language!

BSL signed performance on Opening Night Wednesday 25th October

Cranbrook Operatic and Dramatic Society Proudly Presents



Queen's Hall Theatre Cranbrook

Wednesday 25th – Saturday 28th October 2023, 7.30pm

Tickets: £15 adults / £12 children from ticketsource.co.uk/cods

Book by RICHARD BEAN Music by DAVID ARNOLD Lyrics by RICHARD THOMAS
Based on the Woolley/Karlsen/Number 9 Motion Picture www.mtishows.co.uk

This amateur production is presented by arrangement with Music Theatre International (Europe). All authorised performance materials also supplied by MTI



FLISHINGHURST CLEAR UP - THANK YOU

A big thank you to the happy few who came along to help with the Flishinghurst clear up in September. There is still more to do so, if you didn't make it this time, don't worry - there will be more opportunities. Special mention to Sarah Hutchings who took on the huge task of starting to organise the CODS archives - Well done Sarah!



THE ANGRY TWELVE

Director Louisa Nelson Chambers



AUDITION PANEL: Louisa, Annie Hatcher and Penny Tobin

THE ANGRY TWELVE IS AN ADAPTATION FROM REGINALD ROSE'S ORIGINAL TV PRODUCTION 12 ANGRY MEN

Reginald Rose then adapted his script into the famous 1957 film starring Henry Fonda **Juror 8**, Lee J Cobb **Juror 3**, Ed Begley **Juror 10**, Martin Balsam **Foreman**, Jack Klugman **Juror 5**, Joseph Sweeney **Juror 9**, Jack Warden **Juror 7**, EG Marshall **Juror 4**, John Fiedler **Juror 2**, Edward Binns **Juror 6**, Robert Webber **Juror 12** and George Voskovec **Juror 11**

12 Angry Men is a landmark case study in justice, innocence v. guilt and the class system. The play follows 12 jurors all assigned to a case in which a teenage boy is being charged with the murder of his abusive father. While the guilty verdict seems clear given the evidence presented during the trial, one juror seeks to dig up the truth and, in doing so, manages to change the minds of all those on the jury.

Women weren't included in the original film because at the time the play was written, women weren't allowed to serve on a jury. Women were only allowed to sit on federal juries in 1963 (Hard to believe, but true!)

THE ANGRY TWELVE

The play is as relevant today as it was back then! And the issues and observations shown are not restricted to the USA. Because the play is based on the human condition. It is relevant to all, in any place and at any time. Just as Shakespeare looks at the human condition so this play does. Our production will have fluid casting. There are several characters I have attributed a fixed gender to, but the others will be based on who wants the role and what they bring to it in the audition. Below is a list of character attributes

This is an ensemble piece where the entire cast is on stage for the duration of the production. I have indicated who the protagonist characters are and how their roles fit into the play. But every character is essential and all are supporting roles. This will be a funny, frustrating, emotional roller-coaster for the actors and audiences. If you want to be part of a gritty entertaining piece of theatre come and join us!

JUROR 1 (M) FOREPERSON - Young Man - Late 20's -30's

Assistant high school football coach. A 'petty man who is at first wary of, and then impressed with the authority he has as the Foreman. Handles himself quite formally. Not overly bright, but has a dogged approach.

JUROR 2 (W) Woman – Sheepish - Bank clerk.

A meek, hesitant woman who finds it difficult to maintain any opinions of her own. Easily swayed and usually adopts the opinion of the last person to whom she has spoken to.

JUROR 3 (M) Man Pivotal Role - 40 – 50's. Head of a Courier Service.

A very strong forceful and extremely opinionated man within whom, a streak of sadism can be detected. A humourless man who is intolerant of opinions other than his own. He's accustomed to forcing his wishes and views upon others. An unapologetic bully who has fixed expectations of the nuclear family. He sees everything as a personal challenge. The owner of a messenger service and a father who is estranged from his 20-year-old son. The 3RD Juror is fully convinced of the defendant's guilt from the outset. He's easily frustrated and quick to anger, and he resists the efforts of the 8th Juror and others to take time with the process. He's staunchly convinced that he is right, as feelings about his own son colour his judgement. He is the last juror to vote "not guilty."

JUROR 4 (W) - Woman - Older - A Broker.

A woman of wealth and position. A practised confident speaker who presents herself well at all times. She has the privileged confidence and arrogance of her class which may set her apart from the rest of the jurors. She's logical and persuaded by reason. At the same time, she harbours classist views of the defendant, and she believes the boy more likely to be guilty because he is poor. Eventually, she is persuaded by facts to vote for an acquittal. She is appalled with the behaviour of some of the others. Constantly preening herself, combing her hair, applying lipstick and powder/perfume etc. It must **not** be a forced confidence or a sneering arrogance, but is innate.

JUROR 5 (E) Male/Female - Youngest Member - Supporting Role

Nervous naive apprentice. With the insecurity of youth. They take their obligations seriously but finds it difficult to speak up when the elders have the floor. A certain sensitivity/offence is felt when others speak of the 'slums' as they come from similar background to the Defendant.

JUROR 6 (M) - Man - Supporting Role

An honest man who is convinced that the Defendant is guilty from the start and remains convinced for much of the deliberation. He's focused primarily on the motive for the murder. He finds it difficult to create a positive opinion. He's very protective of the elderly Juror 9 and stands up when 9 is disrespected.

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JUROR 7 [Male/Female](#) (Has to have a comic touch)

Disinterested in proceedings. A loud, flashy, Sales type who has more important things to do than sit on a jury. They are quick to show temper and quick to form opinions on things they know nothing about! A bully, and of course, a coward.

JUROR 8 Pivotal Role (Davis) Woman

A moral compass – an inquisitive & fair person. A thoughtful, person who sees many sides to every question and constantly seeks the truth. A person of strength tempered with compassion. Above all someone who wants justice to be done, and will fight to see that it is. The 8th Juror argues that the jury should take their time in coming to a verdict. Slowly and painstakingly Juror 8 examines the evidence and testimony to decide if there are grounds for a conviction. The 8th Juror is patient and compassionate, and often humanizes the defendant in the face of others' rash, biased judgements. The 8th Juror serves as the play's **protagonist**, and is the first and most consistent voice of reason and compassion in the jury room. At the start of the play, the 8th Juror is the lone dissenter when all the other jurors vote to convict the boy of murder. Though the 8th Juror doesn't necessarily think that the boy is innocent, she struggles with significant doubt and is incredibly sceptical of the prosecution's case because she believes that they have created a version of events that is too certain. This doesn't mesh with her view of the world as she believes that life is often filled with doubt and uncertainties. While many of the other jurors were swayed by the prosecution's version of events and express certainty that the boy is guilty, the 8th Juror alone believes the case deserves some careful, meticulous reexamination indicative of the job which the jury was given.

Over the course of the play's two acts, the 8th Juror is able to convince every other juror that there's reasonable doubt in the case and that the boy should be acquitted. To achieve this, the 8th Juror illuminates the other jurors' own personal biases and personal issues that may stand in the way of clear reasoning and assessment. For example, she struggles intensely against the **3RD Juror**, who shares a history with his son which could be similar to the accused boy's background. He has strong beliefs about race and masculinity. The **8th Juror helps the 3RD Juror** see that his personal issues are interfering with his ability to accurately assess the case. Seeing that the **10th Juror** is fixated on the boy's race to the detriment of the juror's ability to be impartial, the 8th Juror consistently points out the errors in the **10th Juror's** logic until he is so thoroughly outsmarted that he has no choice but to concede. In this sense, the 8th Juror serves as the voice of American democracy itself by upholding the ideal that every person has the right to a fair trial regardless of race or class.

JUROR 9 (E) (McCardle) [Male/Female](#) – Elderly

What the others see, is not necessarily what's going on in the retired person's mind. They are elderly, meek and have long since been defeated by life, and now merely waiting to die. A person who recognizes themselves for what they are and mourns the days when it would have been possible to be courageous, without shielding themselves behind old age. Whenever excited it is obvious they have a heart condition. Despite preconceived notions about their cognitive abilities, Juror 9 was able to suss out details that the other jurors missed.

JUROR 10 (M) - Man - Pivotal Role

Middle aged Garage owner. An angry, bitter man who antagonises almost at sight. A bigot who places no values on any human life save his own. A man who has been nowhere and is going nowhere and knows it deep within him. He has a bad cold and continually blows his nose, sniffs and uses Bensedrine inhaler, etc. He must be as instantly dislikeable as the actor can muster without saying anything. The 10th Juror doesn't care about due process or the law and is on a single-minded mission to convict the boy because of his race. Angry, self-righteous, and unyielding, he sees his job as protecting America from immigrants. The 10th Juror is an antagonist and espouses virulent and hateful racist ideology throughout the play. From the beginning, the 10th Juror speaks about the defendant almost exclusively in offensive racial stereotypes. He assigns a series of derogatory traits to the boy, and because of his

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deeply entrenched racism, he considers it an open-and-shut case. The other jurors push back, such as when the **9th Juror** tells him that he is ignorant. This emphasizes that the 10th Juror is unfit to assess the case as he has a dogmatic worldview which makes him incapable of processing nuance or listening to reason. As the deliberations progress, the 10th Juror becomes more and more frustrated and increasingly vocal and intense about his beliefs until he erupts in a racist rant at the play's climax. He reveals the fearful underbelly of his ideology and a terror about people of the boy's race taking over America and displacing people like himself. He admits that he has no interest in due process or in the legality of what he's talking about. He merely sees the proceedings as an opportunity to put a member of the boy's race to death. After he makes this impassioned speech, he soon relents and votes for acquittal, seeing that he is outnumbered and outsmarted. Thus, the 10th Juror represents the ignorance of racism and how racist beliefs can hamper and corrupt the American legal system.

JUROR 11 (E) [Male/Female](#)

A refugee from Europe who has come to this country for safety & to create a new life. A person who speaks with an accent and who is ashamed, and is almost subservient to the people around him, but a person who will honestly seek justice because they have suffered through so much injustice (This character represents the idea of the "American Dream". the European immigrant showed his tremendous respect for the supposed American values while debating with the other jurors.)

JUROR 12 (E) [Male/Female](#) - Young

Works in Advertising. A slick, bright person who thinks of human beings in terms of percentages, graphs and polls, and has no real understanding of people. A superficial snob, but trying to be a good person. Throughout the the case they doodles on a scratch pad. The ad-executive is affable enough, but their distracted nature represents just how little the average US citizen cared about justice.

PIVOTAL ROLES: 3, 7, 8 &10

All characters are on stage for the duration of the play

Guard - SM/backstage crew - small cameo



CRANBROOK PANTO - TREASURE ISLAND

The Children's Christmas Show! CODS presents *Chaplin's* Mini Pantos

The Adventures of
TREASURE ISLAND

AHOY Me Hearties!

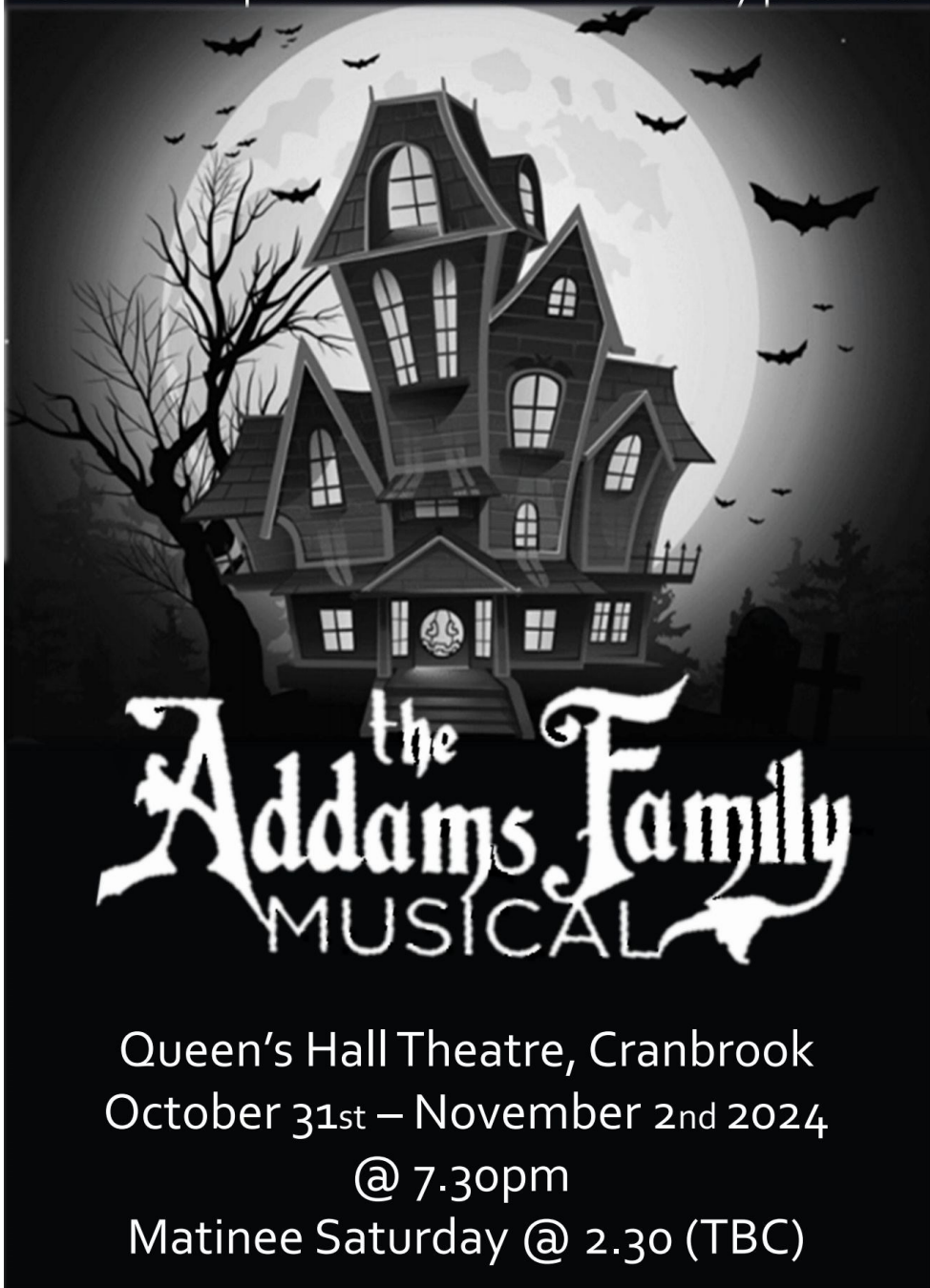
30th December
Queen's Hall Theatre, Cranbrook
Tickets coming soon!

ADDAMS FAMILY MUSICAL

Save the Dates for this modern, fun musical
with lots of roles for all ages.

Auditions Spring 2024

Cranbrook Operatic and Dramatic Society presents:



Annie - annie.hatch33@gmail.com

RITA AND MAURICE

It isn't often that a couple celebrate their 60th wedding anniversary, but it is our greatest pleasure to wish Happy Anniversary to Rita and Maurice, our Presidents, on this special occasion.

Fellow members of CODS, may have had the pleasure of working with them both, on our many productions. Long standing members will recall the dedication that they both displayed to our society and to them we send our heartfelt thanks and appreciation, and many best wishes for many more years together.

Some of you may know that Maurice is receiving help for his care, if you wish to visit him or send a message, please contact cods.secretary@gmail.com and we can give you further information.

Happy 60th Wedding Anniversary



DENNIS RUSSELL LEGACY

Many of you will remember Dennis Russell who was a member of the CODS for over 60 years. He never appeared on stage but was a vital part of the back-stage crew, designing and building sets for a number of productions. He will be missed.

However, in his Will he left some of his Estate to the CODS (all his money went to Charities, he had no close family). Our share has amounted to **a very large sum**, which we have received and are placing on Deposit pending decisions about what to do with it. This Legacy comes with no strings attached and can be used for any purpose consistent with aims and objectives of the Society.

We will be investing some of the money to provide income to cover some of our regular outgoings, but this will leave a significant residual amount. However, under Charity Law it has to be used, and not just salted away for a rainy day! This presents quite a challenge to the Society - a number of ideas and proposals have already been discussed by your Trustees including:

- Repairs to Flushingurst Farm especially safety work
- Replacing the heavy wooden trestles stage extensions with more practical platform elements that can be stored in Queens Hall
- Replacing/upgrading our microphones to support future requirement
- Set up a Bursary scheme to help train **future actors, singers, musicians**, even Directors
- Enable us to pay Directors or other production staff, but this may present problems with others who have done these roles without remuneration previously
- Support Cranbrook School with donations of equipment to their Drama or Music departments
- Possible help for other local Societies

The trustees would like to hear any comments or ideas from Members of the Society, which can be given to any Trustee, or member of the Executive Committee.

All will be taken into consideration and then a process devised and explained for making decisions on this important but very welcome opportunity.

We are grateful to Dennis, and hope that his Legacy will make a real difference to our Society.

On behalf of the Trustees
John Tapper (Chairman)

NOTICES

GRAY ROOM

THANK YOU TO PENNY, REBECCA AND SAMANTHA FOR HELPING ME TO ORGANISE THE GRAY ROOM. THIS HAS TAKEN US MOST FRIDAYS FROM THE SUMMER INTO THE AUTUMN!

SOME ITEMS HAVE BEEN DONATED TO CHARITY SHOPS AND SOME WILL BE SOLD ON VINTED.

THE STORE IS NOW LOVELY, SO PLEASE LOOK AFTER IT!

THERE IS STILL A LITTLE BIT MORE TO DO TO MAKE SURE WE'RE USING THE AVAILABLE SPACE AT THE QUEENS HALL IN THE BEST WAY

ANNIE

annie.hatch33@gmail.com

07876 501760

CODS STILL NEEDS AN ARCHIVIST

We would love someone to take over the organisation of CODS' archives. We have 100 years of information, most of which has already been filed in plastic boxes. Posters and photographs of shows from the past few years however are waiting to be added, and we need someone who can continue to keep our records up to date. If you are interested in helping with this please get in touch. It would be lovely to have a society member getting involved.

Contact: cods.secretary@gmail.com

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Any questions about what you have read?
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If you have any news, views, or ideas for what YOU
want to see in CODSWALLOP, let me know!



MADE IN DAGENHAM TICKETS ON SALE 1ST SEPTEMBER - [TICKETSOURCE.CO.UK/CODS](https://ticketsource.co.uk/cods)

Cranbrook Operatic and Dramatic Society Proudly Presents

made in Dagenham

THE MUSICAL



Queen's Hall Theatre Cranbrook

Wednesday 25th – Saturday 28th October 2023, 7.30pm

Tickets: £15 adults / £12 children from ticketsource.co.uk/cods

Book by RICHARD BEAN Music by DAVID ARNOLD Lyrics by RICHARD THOMAS
Based on the Woolley/Kartsen/Number 9 Motion Picture www.mtishows.co.uk

This amateur production is presented by arrangement with Music Theatre
International (Europe). All authorised performance materials also supplied by MTI



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