



# BLOC BAILIWICK

Issue 6

## Editorial by Jack Blackmore

Jingling all the way into 2018, we have our final issue for 2017 and we have made a little festive bundle for everyone. In this edition, we have tried to create a fun puzzle section at the end to get you in the holiday spirit (although, being so close to Christmas, I suspect you already are).

As always, we have a few congratulations; to begin with, a belated one that I neglected to include in the last issue, the Macdonald's have welcomed their newest member of their family; the lovely Eda arrived safely on the 28th September. I'm sure you'll

all join me in wishing John and Grace all the best. In addition, congratulations to Jaryd Evans who has been awarded Nursery Apprentice of the Year 2017 by the National NMT awards. Very deserved, well done Jaryd.

Thank you to our contributors this month: Jeremy Batt, Phil Hallworth, Vicky Hartland, Gerry Parker, Ewan Poole-Gleed and Alex Turasiewicz.

Furthermore, we have thought it might be nice to have a review section within our newsletter of all those professional shows taking place in fixed locations, so we can find out what is

worth going to see or not. So, if you are seeing any productions in London (or further afield!) anytime soon, please write a review and send it in to us. We would love to hear what your thoughts are.

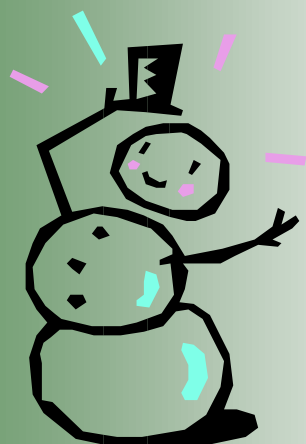
If you have any further ideas or would like to join the team, please don't hesitate to get in touch – email alexander.turasiewicz@gmail.com.

For now, Merry Christmas and we will see you in the new year.

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## New Year's Resolutions



"I loved being part of *Fiddler* so much and it 100% made me fall in love with BLOC all over again. Despite not doing *Guys and Dolls* (as I will have just given birth to my own little guy or doll) I very much look forward to coming back in 2019 but promise to cheer on BLOC from the side-lines. I therefore hope and wish for everyone that is part of the BLOC family a very

happy, joyful, successful 2018, much love." Amber Scales x

"Work from home on Mondays and Fridays so I don't have to do admin at the weekend. No emails between 8.00pm and 8.00am." Andrew Carpenter



## The Patrons' Tea Party by Alex Turasiewicz

As well as acting members, non-acting members, crew, and life members; BLOC, also, have a support group known as "Patrons". These are people who may have been involved previously with BLOC in productions, or are friends of members and wish to give their support to BLOC a little more than just buying tickets for the show. This year the Patrons were invited to see an early full run of *My Fair Lady* and gave some useful feedback. On the Friday of show week, there is a "Patrons' Reception", where they get a chance to meet the Creative Team and others involved with the production. Finally, there is an annual "Tea Party" held in December. This event, organised by Lucy Pope and her team, is an opportunity for the Patrons to meet one another, to catch up with friends, to meet the Committee, and pass on any views they have about the club. It has a Christmas theme and some of the Patrons see the afternoon as marking the beginning of the festive season. There is some entertainment provided by members of the club and this year songs were beautifully performed by Chloe Shiner, Craig Sillick, Jaryd Evans, and Jenny Bryant under the musical direction of Lauren Davies. It was a very warm and enjoyable afternoon. By becoming a Patron, it is a lovely way to be a part of the club in a non-performing role; to stay in touch with other members of the club; and be part of the BLOC family. Perhaps you know someone who might consider being a Patron? If you do, please contact Lucy Pope.

Here are some comments from our Patrons given at the Tea Party:

"As the Chair of Kelvin Players, who are trying to build our own 'Patrons List', I thought I ought to start by becoming a patron of other companies. With Jenny Foster loving being a member of BLOC, I thought what better way to start my Patronage. And, what a lovely company; so welcoming and friendly."

"A great community project - must be kept going. Worthy of support."

"The 'Patrons' Tea Party' is such a lovely traditional occasion that we can't think of any way it can be improved. It's the beginning of Christmas. Maybe another similar but seasonal event could be considered in the summer if funds allow."

"My husband and I have been involved with BLOC for more than forty years and hope to continue our link for many years to come. The standard of production has gone from strength to strength and never disappoints. We feel privileged to be part of such a wonderful company. It is always a joy to come to the December 'Patrons' Tea Party' and it would be lovely to, perhaps, have a gathering earlier in the year too. We wish BLOC productions a successful and enjoyable 2018. Thank you so much for all your care of us."

"I am a Patron to still feel part of BLOC community. Living too far away to come along regularly, it is lovely to see friends and have a lovely welcome at the Patrons' event."

"BLOC is a fantastic supportive community. A great generational group from the young to long term members. You put in as much or as little as you want."



"Sixty-six years in BLOC. How time flies. Done everything on and off stage. Loved every minute and long may it last."

"I have been a member of BLOC since 1969 and it is part of my life after so many years."

"I've been a member of BLOC since 1979 and now am too decrepit to perform anymore, but look forward to each show."

"BLOC - the only local amateur company able to perform at a professional level in a professional theatre, The Hippodrome. Long may you continue to 'break a leg'."

"I have been coming here for the last seven - eight years. I have enjoyed, very much, the performances and friendliness of everybody. May it continue."

"As a past performer, it is a joy to support the only club that still performs at The Hippodrome. BLOC has such a high standard and every show is wonderful. The overall club is warm and very friendly. It is a pleasure to be part of it in a small way."



## A Christmas Carol by Ewan Poole-Gleed

The BLOC Christmas carol service at Cotham Parish Church is an annual tradition, and serves, not just as a joyful celebration of the birth of Jesus Christ but, a way for members of the BLOC company, committee, and Patrons to catch up in between shows. This years' service was certainly one to remember, featuring some inspired readings, beautiful solos, and classic carols.



After the welcoming address by the Reverend Nick Adams, we launched in to "The First Noel", before the first reading from Cheryl Batt. Following this, Jack Blackmore performed the first solo, urging us to "Have Yourself a Merry Little Christmas". We, then, had the poem "Christmas Time" read by Gerri Gregory, and then the second carol, "Angels from the Realms of Glory", during which Chris Sterry entered the church just in time for his reading - proving that, while a star may guide you to your destination on time, a bus won't!

We then heard Anna Sutton's rendition of "Thankful", before the first of two beautiful violin solos performed by the young Flora Clapham. She played "The Holy Boy" with great panache before the third carol, "It Came Upon a Midnight Clear", followed by the Christmas address by the Reverend.

After a unifying speech from Rev. Nick Adams, the congregation sang "Hark the Herald Angels Sing" before the third reading from Sarah Huckle, and a beautiful rendition of "Oh Holy Night" from Hayley Guest. Next was a hilarious poem, "A Christmas Casting", read by Vicki Hartland before the second violin solo by Flora Clapham, "1<sup>st</sup> Movement from Sonata No. 1 for Solo Violin" composed by Bach.



"Once in Royal David's City" was the penultimate carol, with the final reading by Holly Smith, and final solo being "It's the Most Wonderful Time of the Year" from Joel Rothwell. This led us in to "Oh Come All Ye Faithful", and the song "White Christmas". Shortly before we wrapped up to

enjoy some minced pies and mulled wine, BLOC Chairperson, Sue Donovan, reminded us of the tragedy that befell the Island of Domenica in the Caribbean in September, affecting the family of Sherrie Eugene-Hart, the Sign Language Interpreter for BLOC's last two productions. Sue dedicated the final song, "Calypso Carol", to Sherrie's family, and with that the event was over for another year!







## **A Christmas Casting by Vicky Hartland**

This Christmas I want to be Mary  
In our school Nativity play.  
I've practised it lots  
And got all the right props:  
A Manger, a doll and some hay.

Last year I was cast as a shepherd  
Which didn't suit me, not a jot!  
My tea towel wouldn't stay put on my head  
And my costume was itchy and hot.

This Christmas I have to be Mary  
I've already learned all the lines!  
Of course, I shall need a good Joseph  
Someone patient and caring and kind.

I hope I'm not cast as a Wise Man  
Cos wise, well they clearly were not!  
Their gifts were absurd for a baby  
And their navigation skills not so hot!

This Christmas I hope I play Mary.  
I've dreamed of it since I was four  
But I bet I'll be cast as the Innkeeper's wife  
And say "no" when they knock at my door!

I'm not quite cut out for an Angel  
Though I do fancy wearing some wings  
That way I could scare all the shepherds  
when the heavenly host starts to sing.

This Christmas my heart's set on Mary  
There simply is no other part.  
I know I'd look great in the costume  
And I've learned all the lines off by heart.

But what if I'm put as Camel,  
A Donkey, an Ox, or a Lamb?  
I know I'd be rubbish at 'lowing'  
No, an animal's not in my plan.

This Christmas I've got to be Mary  
I really think this is my year.  
My audition was something quite special  
And reduced the headteacher to tears.

I think it was 'cos I dropped Jesus  
The doll's head broke off clean away  
And then I just couldn't stop sneezing  
From the allergy I've got to hay.

This Christmas I'm not playing Mary.  
I've got a part better by far.  
The teacher said that with my talents  
There's only one role - I'm THE STAR!





## **A BLOC Christmas Carol by Phil Hallworth**

### **O Come All Ye Thespians**

O come all ye thespians, joyful, and triumphant.  
O come ye, O come ye to the Hippodrome.  
Sid's won a Rose Bowl, Charlotte was an angel:

O come let us applaud you,  
O come let us applaud you,  
O come let us applaud you,  
Who tread the boards.

Up in the Gods, Rich provides the lighting;  
Lo, he abhors not a virgin plot.  
Very good, begotten, and creative:

O come let us applaud him,  
O come let us applaud him,  
O come let us applaud him,  
Who works the board.

Sing you ensemble, with har-mon-i-sation,  
Sing senior citizens aged sixty or above.  
Low are the tenors, sopranos sing the highest:

O come let us applaud you,  
O come let us applaud you,  
O come let us applaud you,  
Who make the chords.

Lo! Star-struck audience, principals adoring,  
Offer them frank review, behold, and show mirth.  
At *My Fair Lady*, every night ovations:

O hear how they applaud you,  
O hear how they applaud you,  
O hear how they applaud you,  
Glad they weren't bored!



## From BLOC To The West End by Jeremy Batt

It's hard to believe that it's been over fourteen years since I did my last show with BLOC; I have never forgotten how much fun I had, and what an experience it was to perform in some special shows, and on that wonderful Hippodrome stage. I feel very fortunate that I am able to perform for a living, and that has come down to my amazingly talented family. I've been especially lucky to have been taught everything I know by my Mum Susan, who is an inspirational mother and teacher with so much passion for what she does, and my Dad Bernard, who also taught me tap in the early days. I have to say, I probably owe most of my eccentric and energetic personality to him, as a lot of you probably know. Both of them, along with my brother Tim and sister Lucy, have helped shaped me as a person and a performer and their long association with amateur dramatics in Bristol, including BLOC, has helped me a lot in my career.

I had the privilege of doing a few shows with BLOC (which was the first club, outside of my Mum's school, that I did shows with) including *Fiddler on the Roof*, *Scrooge*, *Evita*, and *Music Man*. Every show was such a joy to be a part of, because you were on this incredible stage with so many people, and as a kid I was always so excited by that - it has always been my favourite theatre to perform in in Bristol, and always remember having so much fun and always loved getting a treat from the little shop in the theatre. Through the last few years I've had the pleasure of being able to pop in to see BLOC's rehearsals of their shows, most recently seeing their production of *My Fair Lady* which was brilliant. To, also, see my Dad and my Step-Mum Cheryl performing to is an extra bonus, and getting to see, my great friend, Courtney Jackson's beautiful choreography was a joy too. It's always a thrill to come back and see faces from the past, it brings a lovely feeling of nostalgia.



It seems crazy that it's been nearly ten years since I first started at The Urdang Academy and have to say it was such an exciting and daunting experience. Completely leaving home and starting a new life in London was very exciting but, also, daunting. I felt at college I really learnt that this was what I wanted to do for the rest of my life, there were, of course, ups and downs, as there are in life, but getting to live and breathe the performer's lifestyle and learning your craft is a remarkable thing.

## Memergrams

Can you find the BLOC members in these Memergrams?

- |                     |                       |
|---------------------|-----------------------|
| 1. Rim On A Charter | 5. Mid Bake Era       |
| 2. No Subtler Act   | 6. Go Gingerly Reader |
| 3. Hare Has Luck    | 7. Dye Humanly        |
| 4. Mild Air Crash   | 8. Hinging Meddler    |







## Name That Musical!

Have a look at the pictures and name the musical.







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Have a look at the pictures and name the musical.







## BLOC'S CHRISTMAS WORDSEARCH

K D T E Z M X W R O S C S S J C H C P Y  
R N S F O E O E N A H O E I S P I M I S  
O O A F S B V I L Q W N X J B S A U C M  
Y M E M H I Q Z N E Y W Z K U X D Q K A  
W S B K L C B P R A C X F M D N W I W P  
E E E O X U P B H A L G F E U S H V I T  
N D H C R A E Y S H D O T V C U I Y C R  
V A T G R R T J Q S D W N Q X L T I K E  
W M D T R T W M N N E X I D O H E T K Z  
Z R N Y E H B Y U I Z E G O O R C S B E  
O O A B T M Y O L G A S T O N N H K O N  
V N Y S U N S E T B O U L E V A R D B E  
E L T B J E R S I L L I G E O J I T W B  
I T U N H T Y J B E P W M A I D S W A E  
N I A T N A G I N N A H S S I M T I L Z  
N R E C V E L L E B L K F P O R M S L U  
A C B S Y B O W A G V A U I E N A T A K  
T Q L B Q Q L D M H G K U I N O S M C Y  
A G H O F T P D X I L O P C P H B T E N  
W A R B U C K S N B O B C R A T C H I T

ANNIE  
BEAUTY AND THE BEAST  
BELLE  
BETTY HAYNES  
BOB CRATCHIT  
BOB WALLACE  
EBENEZER  
FAGIN  
GASTON  
JOE GILLIS

LONDON  
MARIA  
MAX DETWEILER  
MISS HANNIGAN  
NEW YORK  
NORMA DESMOND  
OLIVER  
PICKWICK  
SALZBURG  
SCROOGE

SOWERBERRY  
SUNSET BOULEVARD  
THE SOUND OF MUSIC  
TWIST  
VON TRAPP  
WARBUCKS  
WHITE CHRISTMAS



## Musical Christmas Quiz by Gerry Parker

- 1) "White Christmas", one of the most popular Christmas songs ever written, has had over five hundred recordings made, selling 150,000,000 copies. When did it first appear, what was the name of the film, and who played the two leading roles?
- 2) *Peter Pan* has been a perennial Christmas favourite on stage since it first arrived at the Duke of York Theatre on December 27<sup>th</sup>, 1904. It should have been December 22<sup>nd</sup>, but they had trouble with the new-fangled equipment used to enable the actors to "fly". Who did the playwright, J.M.Barrie, give the rights of *Peter Pan* away to in 1929?
- 3) Sir Gerald du Maurier's, the actor who originated the idea of coupling the roles of Mr Darling and Captain Hook, novelist daughter, Daphne, was a favourite writer of Alfred Hitchcock who filmed three of her stories. What were they?
- 4) Staying with the du Maurier family, Sir Gerald's father George, author and Punch cartoonist, wrote a story the title of which, when adapted for the stage, gave the name to a once extremely popular man's hat. What was the name of the hat?
- 5) George du Maurier's gothic tale also inspired Gaston Leroux to write in 1910 a story which has since been used as the basis for a successful musical. What is the title of the musical?
- 6) In Charles Dickens' *A Christmas Carol*, we all know that Ebenezer Scrooge's dead partner was Jacob Marley but, who was his first employer who treated him as a son?
- 7) Anthony Newley, who was the first actor to play the title role in *Scrooge* (the musical version of *A Christmas Carol*), came into prominence playing another Dickens' character in a 1948 film. What was the name of the film and the character?
- 8) "Ar Hyd y Nos" is the Welsh title of a popular hymn which is often thought of, and used as a Christmas carol. What is the English title?
- 9) If you are looking for a good belting Christmas number with a charismatic leading character to lead the company into song, you will go a long way to find one that beats "We Need a Little Christmas". Who originally sang it on Broadway, and in what show?
- 10) Judy Garland, as Esther Smith, sang "Have Yourself a Merry Little Christmas". In which film, and who was the tearful little moppet of a younger sister to whom she was singing the number? The sister shares a surname with a race horse trainer, who this year broke the world record for the number of 'Group' races won in a calendar year.
- 11) *Billy Elliot* boast a musical number in which someone rather unusual is wished a Merry Christmas; who is it?
- 12) Which politician is believed to have coined the phrase behind the title of the song "A New Deal For Christmas", and in what show does it appear?
- 13) You probably know the catchy Christmas number "It's Beginning To Look A Lot Like Christmas", but I doubt the show *Here's Love* rings any bells. If it is now produced, it goes under the same title as the wonderfully popular 1947 film, starring Edmund Gwenn as Father Christmas, on which it is based. What is the present name of the show, and who is the composer, whose biggest hit revolves around a great many brass instruments?
- 14) Danny Kaye is best remembered for his appearance in the film *White Christmas*, and as one of those who turned down the chance to play the first Tevye in *Fiddler on the Roof*. Along with The Andrews Sisters, he once had a Christmas top ten hit with a comedy number about a child's request for a special Christmas gift. What was it called?
- 15) Which well known film star's auntie appears in a leading role in the film *White Christmas*?
- 16) What has Christmas Eve in The Latin Quarter of Paris got in common with Christmas Eve in Manhattan?





## Answers

### Memergrams

1. Carrie Northam
2. Bruce Slaton
3. Sarah Huckle
4. Liam Richards
5. Abdi Kareem
6. Geraldine Gregory
7. Ashley Mundy
8. Ingrid Mendgehl

**Name That Musical**—1, *Annie*, 2-*Mame*, 3-*Rent*, 4-*White Christmas*, 5-*Elf—The Musical*, 6-*Scrooge*, 7-Nativity! - *The Musical*, 8-*Billy Elliott the Musical*, 9-*Miracle on 34th Street*, 10-*Legally Blonde*.

### Musical Christmas Quiz

1. 1942, *Holiday Inn*, Bing Crosby and Fred Astaire.
2. Great Ormond Street Children's Hospital.
3. *Jamaica Inn* (1939), *Rebecca* (1940), *The Birds* (1963)
4. Trilby.
5. *Phantom of the Opera*.
6. Mr Fezziwig.
7. *Oliver Twist* and *The Artful Dodger*.
8. "All through the Night."
9. Angela Lansbury in the 1966 production of *Mame*.
10. *Meet Me in St Louis*, and Margaret O'Brien.
11. "Merry Christmas Maggie Thatcher".
12. President Franklin Delano Roosevelt, who won a landslide victory over Herbert Hoover in the 1932 American presidential bringing in his 'New Deal' policy. The show is *Annie*.
13. *The Miracle on 34th Street*. The composer was Meredith Wilson, whose "76 Trombones" was the hit of *The Music Man*.
14. "All I Want For Christmas is My Two Front Teeth".
15. Rosemary Clooney, who played Betty Haynes, is the aunt of George Clooney.
16. The opening scenes of scenes of Giacomo Puccini's Opera *La Boheme* and Jonathan Larson's rock musical *Rent*, which is based on Puccini's Opera, are set respectively in the Latin Quarter of Paris and Manhattan.

