

BLOC Bailiwick

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EDITORIAL BY JACK BLACKMORE

Welcome to the BLOC Bailiwick mark 2.0! I am very pleased with how it is all coming together and I hope you like the update too – thank you to Anna Sutton for putting together this wonderful new layout. In addition, thank you to both Anna and Ewan Poole-Gleed for joining the team and helping with the compiling of articles, it has been a real weight off my shoulders for sure! We've been receiving some lovely compliments from our readers – good or bad, please feel free to write to us as we love to hear from you! As one of our readers commented, "despite me not being on stage this year, I still feel very involved and informed", which is exactly what we are going for. As always, I would like to personally thank our contributors for this issue: John Cousins, Tom Creswick, Sherrie Eugene-Hart, Nic Gibney, Richard Gourlay, Phil Hallworth, Sarah Huckle, Graham Lewis, Alice Loney, Robb Norton, Chris Parslow, Ewan Poole-Gleed, Craig Sillick, Bruce Slatton, Adele Stinch, Alison Sutton, Anna Sutton, Alex Turasiewicz, Conner Vickery, and Wendy Weaver.

But enough about us, as BLOC Productions have reached the week of the show - how time flies when you're having fun! In our next issue, we will have compiled everything to cope with the post show blues: reviews, photos, and anything else you want to send in for all of BLOC to see (it will be our last issue until December). Let's have a great week and smash it out of the park once again! Until then, I hope you enjoy your read.

BLOC MEMBERS - HAVE YOUR SAY

The choice of show is the most difficult and important decision the Committee has to make each year and as always we value the membership's opinion.

The roller-coaster experience of the last four years illustrates the complexity of the task:

- **Sister Act** looked set to make a loss until the final two weeks of incredible sales
- **Sunset Boulevard** was an artistic triumph but a box office flop
- **Fiddler on the Roof** was more to the Bristol public's taste and just about broke even
- **My Fair Lady** has sold consistently well and already guarantees that BLOC will be back at the Hippodrome in 2018

So, let us know what show you think would be good for BLOC next year. It's not quite a case of *Anything Goes* because the show has to be both available for licence and financially viable in terms of box office popularity at The Hippodrome. For example, we still can't do *Les Misérables*, *Phantom of the Opera* or *Oliver!*, but *Cats* has recently become available.

Shows obviously vary in terms of balance between singing, dancing, and acting - as do the talents within the club - so what show will suit us best? Please also remember it must be fun and rewarding for the company to rehearse and perform!

Please have a think and let the Committee have your suggestions.

SPECIAL POINTS OF INTEREST:

- Whose prep includes watching DVDs?
- Find out who first stepped on stage age 6.
- Who broke a table lap dancing?
- Who is fueled by Haribo & chocolate Hobnobs?

BUSINESS REPORT BY GRAHAM LEWIS



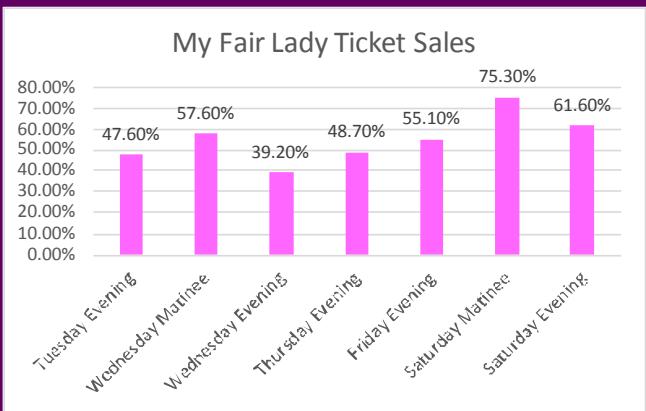
Well, it's getting close to the finishing line and, in true Ascot style, BLOC is pulling away on the outside - meaning that a good profit is in our sights.

Well done, and thanks to everyone involved in promoting the show and selling tickets. At the end of August we had sold £149,197 worth of tickets

(7469 seats). This is excellent and, as I write with three sales weeks to go, who knows what the final number might be, £170,000 / £180,000???

Despite having sold well, there are still many seats left. Currently, overall, we have sold 55% of the House.

There is still great opportunity, so keep



pushing. Let's get BLOC across that finish line in a strong finish.

SIGN OF THE TIMES
BY SHERRIE EUGENE-HART

Like anything, the more you practice, the better you become. The same is true for Sign Language Interpreters especially in Theatre Productions. The discipline here is like nothing you've ever experienced and the thrill at the end when deaf people applause with their hands in the air, is a moment to savour.

I started signing before I could talk. My sister Judy is profoundly deaf and her first language is British Sign Language. Growing up with Judy meant I soon became bi-lingual, so becoming a Sign Language Interpreter seemed a natural progression.

I qualified from Bristol University Centre for Deaf Studies in my mid 20's. By this time, I was working at HTV WEST as the News Interpreter, and, also, as a junior reporter too.

Often, I would be asked to sign theatre productions at the Bristol Old Vic from Panto to Pinter, and Shaw to Shakespeare. Preparation was usually the hardest bit.

I would always ask for a script and VHS copy of the play so I could swat like hell at home. Musicals were always the hardest because I'd have to learn the songs. Having said that, old English like Shakespeare took on a whole new stress level. To sign or not so sign? That was the question. Shakespeare plays were always a

challenge, but then I'd think why should hearing people have access to someone who is arguably the most distinguished play writer of all time and not deaf people? So, I'd accept the challenge and set to work.

These days my prep involves using a DVD, script and seeing the production as much as I can so that I get a handle on it. In privileged cases, I can get into rehearsals, talk to the cast about their characters and understand what certain words and concepts mean.

Musicals take on a different dimension because, not only are you interpreting the song, you are interpreting the meaning. Getting the timing right in BSL is not easy when you consider BSL and English are two different languages. Imagine talking two languages at the same time: one will suffer.

Last year my daughter, Shelena, auditioned for *Fiddler On The Roof* with BLOC. She was amazed to get through and was delighted to be part of a fantastic theatre company. Instantly she began rehearsing songs, dancing in the kitchen, and learning lines. Of course, I related to this.

Later I was asked if I'd like to interpret the show. By that time, I had heard Shelena singing the songs so much that I had felt more prepared

then I ever had for any show before; so, of course, I said yes.



The thing that struck me about BLOC was the family feel. Everyone was so friendly and welcoming. I was lucky enough to sit in on many rehearsals and was totally absorbed by the production. It was great that Shelena and myself could work on a project together, supporting each other all the way. I was even given a costume to wear.

Because of *Fiddler On The Roof*'s cultural and religious content, I sought help from a good Jewish friend called Eva, who is deaf. She supported me on many of the cultural aspects, like Mazeltof and the lighting of candles, for The Prayer. Where certain words or concepts have specific meaning, this has to be interpreted too.

Actors often ask me whether deaf people look at the interpreter all the time and ignore the action on stage? The answer is no. Deaf people use their peripheral vision to capture everything. Theatre should be an art form for everyone to enjoy. Some plays are easier to sign than others but I love the buzz of signing in theatre.

My next production for BLOC is *My Fair Lady*. What I have to work out now is how to interpret a London accent? Leave it with me...

MARKETING BY CONNER VICKERY



On the street where you live - BLOC competition.



I only have a few words to say: I have done everything I can do, it's all over to you now! SHARE, SELL, AND SMILE! That's all from me. Let's have a cracking show and sell as many tickets as we can!

We've been a bit lacklustre with sharing but thank you so much to everyone who got involved in the "On The Street Where You Live competition". But let's get a lot more people involved next year.

Tickets sales have been fab so I thank you for all the efforts you have put in with events and pushing the show! Let's get out there and smash it! Good luck

MY FIRST TIME
COMPILED BY ANNA SUTTON

The feeling you get when you step on the stage at the Hippodrome for the first time is different for everyone and the memories it creates will stay with you forever, I can still remember the excitement I got from seeing a real life working carousel on the stage at the age of 6. I asked some members to share their memories.

"My first time was as a child. I remember feeling like a kid at Christmas – so much excitement and awe. I couldn't believe how huge it seemed! I grew up watching professional productions at the Hippodrome so it felt quite bizarre to be the one standing on stage! I still get those same feelings of excitement and awe, I don't think those feelings will ever really diminish. It will always feel like such a privilege to perform at such a prestigious theatre with so much history!" Alice

"My first time was auditioning as a child. I felt a complete rush of

excitement when I looked out into the auditorium and felt this was the place for me to be who I wanted and to let my true personality shine. All I wanted to do was smile!" Sarah H

"I never thought I would get the chance to stand on the stage of such a renowned space such as the Hippodrome. As for show week, I had a full on cold and wanted to be in bed? But the moment I stood on stage and saw the auditorium, all the fever melted away. The feeling is so hard to describe. Your heart skips a beat, the stomach lurches and as every diva knows, it's the moment you live for." Rob

"My first show with BLOC was White Christmas,

I remember standing behind the curtain, you could read "White Christmas" in reverse ... musicians tuning their instruments, noises of the crowd filing in... it was magical." Bruce

"My first time was Sister Act and can still remember taking my first steps on the Hippodrome stage after band call. Looking out to the very large auditorium was quite daunting and I can recall how nervous I was yet very excited. It was a dream come true for me." Wendy

"My first time was for Witches of Eastwick, my dream of performing on the Hippodrome stage came true. The feeling of walking through the stage door for

"It will always feel like such a privilege to perform at such a prestigious theatre with so much history"

the first time and being called to walk the stage for the first time was so exciting. Opening night walking out onto the huge stage was overwhelming and such an honour. Over 10 years on and many BLOC shows performed I have a different feeling stepping out on stage, It feels like coming home each year and I can't wait to hear the audience each night out there waiting in anticipation for curtain up. Craig"

I first set foot on the Hippodrome stage, age 8 for Panto with Michael Barrymore. I felt a huge excitement, I felt really pleased to be sharing the stage with real life celebrities. I never felt nervous, I just couldn't wait to dance each show. Adele



FROM BLOC TO THE WEST END PART 3

BY NIC GIBNEY

Few months out of work, best take a Panto to pay my tax bill. Nurse Nelly in *Sleeping Beauty* at Millfields Arts centre in North London. I've had more fun in a Dentist chair than that job!



Shortly before starting Panto, I'd seen that Craig Revel Horwood was going to be fronting a new production of *Annie*. I rolled my eyes, like we all do when a 'celeb' gets a role, so naturally it was the next job I got! Craig was brilliant: he was in the original cast of *Miss Saigon* in London, and Dance Captain of *Crazy for You* with Ruthie Henshall in the 90's before becoming a musical theatre choreographer, which clearly people forget or didn't know. Hilarious man and a great company member. Couldn't have been further away from his on-screen persona. He always used his celebrity status anytime it was anyone's birthday to secure VIP rooms, free drinks, and champagne. I loved the scent he used for Hannigan so much, he bought me a bottle - I priced checked it at £70 (Citroen by

Millar Harris - I've run out and my birthday is next month)!

Lesley Joseph took over the orphanage whistle halfway through the tour, she was comedy gold to be around without being aware of quite why. A really fun year, despite a hernia from lifting a large kid and a torn calf muscle from an on stage pas de deux with Holly Dale-Spencer on the raked stage in Sheffield. Ah well. I'm sure I had paper cut injuries at the bank.

A slow rest of the year. Back in Bristol earning some easy money at the BRI on the switchboard until BMCC invited me to make some numbers up in *Betty Blue Eyes*. What a treat it was to be back with some of you treading the boards again.

At Christmas, I got to do a lovely production of *Cinderella* in Newport giving my ugliest of sisters. Then in January the agent calls, I was being availability checked for *Annie* in the West End. Not all of us had been asked - they chose carefully for the town transfer - a couple of bad eggs can really ruin a batter! The second availability check came and rumours of Miranda were on the cards, I just wanted the offer. "Hurry up and offer me the job!"

I was still having to go to auditions for things I didn't want, as I knew *Annie* was more than likely to happen, and who wants to do *Cats* in South Korea

anyway? South Korea? With my sense of direction? Me? In Cats? Please! No, dear.

You know what happened next. Here I am now. Dressing room 35 at the Piccadilly Theatre in the West End in *Annie* with the hilarious Miranda Hart. Bigger cast this time, so my track is greatly reduced from the tour. I only have to be a homeless man briefly for one scene and song and, then, I'm Drake - half the show, twice the dough! Thrilled! Gives me a chance to work on my covers, heaven forbid I go on for either of them. I'm about to do my cover run for Daddy Warbucks tomorrow afternoon. I'm practicing my lines now wearing a swimming cap. I can't wait to see *My Fair Lady*; I'll be there on the Tuesday night! Unless *Annie* has closed by then, in which case I'll be doing a knees up with a bin lid behind Alfred Doolittle.

Since writing this, Nic has found out that he will be performing with Patti LuPone on Broadway – perhaps we should have titled the article "From BLOC To Broadway"

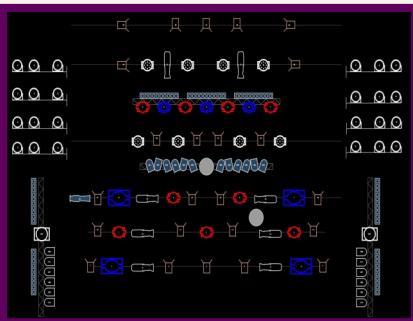


LET THERE BE LIGHT BY RICHARD GOURLAY

As with all aspects of any production, lighting is a department which has a limited amount of time to get it right.

We do not have the luxury of weeks of rehearsals and only have two days (in the theatre) to ensure it all works and looks good before the opening night!

Work on the design begins as soon as the set has been agreed. After various 'negotiations' have been had about which flying bars will have set and which will have lighting etc. - an initial plan is created. This is based on budget, time we have available to rig, the Director's requirements, and my vision for the show. Using CAD software, a plan is produced but is often tweaked right up until the week before. We try and do as much work as possible – setting up the desk etc. before we arrive at the theatre to save time.



As well as lighting, we also look after any effects that may be required for a show - such as snow or pyrotechnics.

We have various meetings prior to the production week where we will go through the show looking at each scene: where the action takes place on the stage, what mood/look we want to create, where follow-spots will be used, and when cues will happen. These are then noted in the script

in preparation for the 'plot'. I attend rehearsals, once they are at the 'Full Run' stage, to check all our notes.



As time on stage during the 'Get In' is in such high demand by everyone, the lighting department in recent years has split itself into two teams. The majority of the crew (headed up by Gary) arrive at the theatre with a truck load of kit on the Saturday night and wait patiently for the show that is in before us to finish. They then generally start about 1 or 2 am (depending how big the previous show is) and work through the night to get all the lighting rigged above stage. This means that, when the Set Crew arrive on Sunday morning, we can fly all our bars out and be clear of the stage ready for them to start building.

After all this hive of activity has occurred in the middle of the night, I then arrive fresh as a daisy on Sunday morning with the 'day time' crew hoping it's all been done!... and to carry on and finish.



Once the set has been built, Sunday evening is dedicated to 'focusing'. This is where every light we have rigged (apart from automated ones) needs to be visited via ladder or telescope (ladder on wheels) and positioned and adjusted.

On average there are about 140 lights in the rig and we use around 2,000 metres of cable. I cannot even begin to count how much Haribo we get through during the week!



Monday is spent 'plotting'. This is where we programme the lighting desk with all the scenes and cues we want in the right order. This can take time - and sometimes don't finish by the Tech Run. It can take time to build up a 'state' on stage for each cue. Moving lights need to be pointed in the right direction, have colours changed, patterns (gobos) etc. added and levels adjusted to get it to look right.

Complicated shows, like Sister Act, have had over 300 lighting cues but generally we average about half that. Chocolate Hobnobs are essential for a productive plotting session!

I look forward to seeing you all soon - I'll be the one constantly looking up...



LOOKING FORWARD TO SHOW WEEK COMPILED BY ANNA SUTTON



Nerves, Fun, Performance, Buzz, Magical, just a few words used to describe show week. Show week is a special experience, which people look forward to for numerous reasons. For me, it means it's time to bake brownies, a get-in tradition I'm not allowed to forget.

"I love the camaraderie of the troupe, the antics and banter back-stage, the pre-curtain-up frisson as the overture plays and the energy it gives me. Show week transports me to another place, takes me out of my routine, and creates wonderful

memories upon which I reflect throughout the year until next year's show!" **Bruce**

"I love show week to see it all come together. We always have lots of laughs in the dressing rooms and everyone is so friendly." **Wendy**

"I love the 'community' feel of show week. I enjoy spending lots of time with the company and having the excitement of being able to go on stage. Walking through the auditorium and seeing the set for the first time is magical as it comes to life! Nothing beats the feeling of the curtain going down on the first night and how proud we all feel!" **Sarah**

"I look forward to the upcoming show and all the hard work, stress of rehearsals melts away and you're ready. Tits and teeth girls!" **Rob**

"What I am looking forward to this year being part

of the ensemble is to enjoy show week with not too much additional pressure that you have when you have a principal role. This year we have a lot of younger members and I love the energy and fun that they bring to this production (maybe I am just getting old). The bubble of show week is incredible and makes all the hard work worthwhile. I am looking forward to dancing again in MFL with what I can only describe as wonderful choreography. I am not looking forward to the hike up many steps to the dressing rooms. (I am sure they get steeper each year)." **Craig**



DID YOU KNOW?

Pygmalion, George Bernard Shaw's original play, is named after a Greek mythical artist who sculpted an ideal woman... only to fall in love with the statue. Similarly, the male lead in Shaw's *Pygmalion*, phonetics professor Henry Higgins, tries to "sculpt" a lower class working girl into a well-spoken English lady.

In 1908, composer Oscar Straus amazed audiences with *The Chocolate Soldier*, an operetta based on Shaw's 1894 play *Arms and the Man*. But the success of this adaptation ultimately hurt the creator of its source material. During *The Chocolate Soldier's* run, few theatres were willing to produce *Arms and the Man* - and Shaw's wallet took a hit. As Shaw told Austro-Hungarian

composer Franz Lehár, "A *Pygmalion* operetta is quite out of the question... *Pygmalion* is my most steady source of income: it saved me from ruin during the war, and still brings in a substantial penny every week."

When Shaw died in 1950, producer Gabriel Pascal held the rights to *Pygmalion*. At one point, Pascal handed the assignment off to Richard

Rodgers and Oscar Hammerstein II. On paper, they looked like the perfect men for the job but despite their past successes, the challenge of *Pygmalion* proved too great. Apart from its heavy reliance on dialogue, the play, unlike most Rodgers and Hammerstein shows, didn't come with an overt love story. Before long, they abandoned the project.

BLACKMORE'S BLOG

We are already here, my penultimate blog for this year. September has been manic – not only have we been setting the last bits that needed setting, we have been picking up the little bits we needed polishing, doing run after run of the individual acts to clamp down on those tiny errors in staging, vocal, or dance, and, as I write this, a run of the full show. With show week approaching fast, I find myself in my usual position of wanting to get to the theatre. I

personally find that once I'm ready to go there is no stopping me – although I know some people get quite nervous (somebody once told me that "nerves just show that you care about what you are doing" so never be ashamed of being nervous). However, having said how ready I am: I really am not! I constantly make error after error in the dances, lose my harmony in the singing, and stand like a lemon when I'm unsure what I'm supposed to be doing –

you'd think I'd have worked on it considering I'm only in two numbers! Perhaps the adrenaline of the auditorium will be enough to bring me up to shape. Only time will tell how we do, and how I cope with my citrus-like figure... till then, on with show!



MY FAIR LADY KEY INFORMATION

Here are the all important times for show week:

Sunday - The band call is at 2pm until 5pm in the Grand Circle bar.

The cast time on stage to look at spacing is at 6pm until 7pm. Cast can access the Hippodrome during the day but **must not** come on stage until directed to at 6pm.

Monday - Anyone wearing a radio mic should be at the theatre at 5.30pm for a sound check. The Tech run will start at 7.30pm. This will be stop, start, and is for the benefit of the technical team.

Tuesday - Dress run at 2.30pm. First night 7.30pm

Wednesday - Matinee 2.30pm

Remember, all cast members must have their stage pass in order to enter the theatre every time they go in and out. They must also remember to sign themselves in and out on the board at the bottom of the stairs to the dressing rooms.



BEING THE ASSISTANT BY JOHN COUSINS



My contract says (yes, we all have contracts, that is why we can't say what we

really want to say sometimes) I must:

- Abide by the Club rules and constitution.
- Attend and supervise rehearsals (when requested by the Artistic Director) at the times and places designated by the Society with his/her agreement and ensure that the production follows the guidelines provided by the Artistic Director.
- Attend the opening performances unless previously agree and to attend and note other performances.

If only it was as simple as that! It says nothing about how to keep the Director and Choreographer down-to-earth; writing down everything; having a sympathetic ear; attending and organising numerous meetings; liaising with Scenic Production about the set; organising the costume plot and notifying any changes or alterations; writing out lots of stage directions on little bits of white paper hoping to save time; being a calming and cheerful person at all times, even if you feel rubbish, which at times can be hard; and the list goes on. At least, that is what I've had to do!

I have been fortunate that Robbie, the Director, has had the faith and trust in me to direct a few of the scenes in the show, something I would never do when I direct. I believe in setting all my own scenes and having total control.

My Fair Lady has not been easy from the beginning: there have been many setbacks and disappointments along the way. I know that Robbie's true vision for the show has not been realised as we have been limited by the set. We are using the same set used in BLOC's last production of *My Fair Lady* in 1989, where the main study set was on a large truck which could be placed anywhere on stage. Unfortunately, that truck is no longer acceptable to health and safety standards, and has caused quite a few headaches.

My experience of the Hippodrome has been invaluable to the production, and between me and Sam Davies, the Deputy Stage Manager, there have been numerous meetings, emails, and, so far, ten drafts of the flying plan... bloody Lighting Designers! There have been many hours of work, which the cast would not appreciate goes



on in the background; it wasn't until the Embassy Ball scene of the show had finally been set that we could say the show would work.



Usually, the position of Assistant Director is someone who wishes to learn the ropes with the eventual possibility to direct in the future - I have done it in reverse! Did I really just say that? When I started, back when dinosaurs roamed, I was given many opportunities and learned from my mistakes (not many); I never had a mentor to teach me the right and wrong ways to direct. We never had YouTube to access, and professional touring musicals were unheard of... Yes I'm old, but I'll only admit to being thirty five!

My position in the future is hopefully to advise, mentor, encourage, help, and be a sounding board for ideas and design.

Would I assist again? Yes: being the Assistant Director, you go home after a rehearsal, pour a large whisky (or three) and leave all the politics to the Director! After directing for many years, and directing twenty two productions for BLOC alone, I can speak from experience!

DID YOU KNOW?

At first, the show went by *Liza*, which eventually evolved into *Lady Liza*. However, Harrison didn't care for either name because he felt that they both relegated his character to second fiddle status. Finally, Loewe and Lerner

lifted the words "my fair lady" from the nursery rhyme "London Bridge is Falling Down." This three-word title satisfied Harrison, and the rest is history.

As a hardcore musical theatre buff, Seth MacFarlane has long admired Harrison—and particularly his performance in *My Fair Lady*. "In college, I had sort of worked up an impression of Rex Harrison in order to get

girls" Family Guy show creator MacFarlane once said. While developing a voice for Stewie Griffin—Family Guy's maniacal baby—he decided to go with a snobby British dialect that sounds distinctly Higgins-esque.

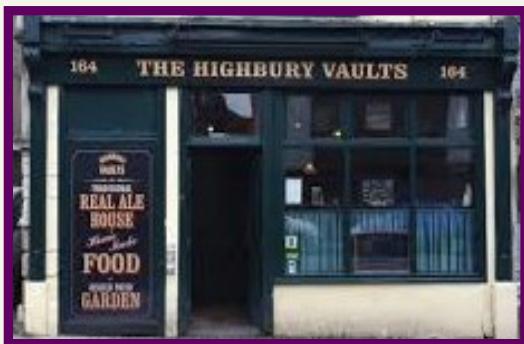


CLUB NIGHT

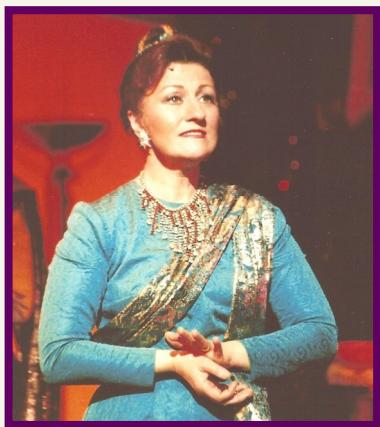
The Monday evening after, what will no doubt be a very happy and successful, show week at The Hippodrome can be very flat. So, come along and catch up with new friends, made that week, and old ones. Exchange stories, funny moments, and memories at our BLOC Club Night.

So we can be more social, we'll meet at 20.00 at The Highbury Vaults on Monday 2nd October. Please join us whether performers, non acting members, patrons, technical department, costumes, hair

and makeup, committee, life members, former members of BLOC or any other association with the club. Looking forward to seeing you there.



DESERT ISLAND SHOWS BY ALISON SUTTON



I joined BLOC in 1973; it was a case of realising that if I wanted to see more of my boyfriend, Peter, I should join his club. I was already a member of BAOS, and that was where we met when he was working backstage. I've only missed two shows, when the girls were born, and BLOC has always been a major part of our lives. I am pleased to say that both Laura and Anna have carried on the family tradition and become involved in musical theatre. Therefore, it's only right that my first show should be *Carousel* where they were both on stage for the first time as the Snow children. The second show is *Showboat* where chorus members "blacked up" – something, quite rightly, no longer allowed – and the stage crew built a Showboat in their spare time in a derelict building in Old Market.

In *The Sound of Music* I found myself as a six month pregnant nun - the voluminous habit hiding the rather large

bump (Hi Anna)! *Thanks for the Memories* was interesting as it gave a history of all the shows at the Hippodrome. I was cast as the hapless heroine, in their first production *The Sands*

O'Dee, who was tied up and left to drown (in those early days the Hippodrome really did have a large water tank!) and, then, rescued by the hero on a white charger (actually Roland Kitchen, but we did have the horse!).

I must have *The Witches of Eastwick*, mainly, because of the memorable moment when I broke a table lap-dancing with Alex T - yes, really!

My last three choices are shows in which I have played my favourite parts. First, *Beauty and the Beast* where I enjoyed tottering around the stage as a wardrobe – that was a good conversation stopper! Then, *Sister Act* - what a gem of a part the elderly, rapping nun, Sister Mary Lazarus, was! I enjoyed every minute!

Lastly, *The King and I*, which has always been a special show for me. It was the show in which I played my first part for BLOC as Princess Tuptim and then, twenty-four years later, I played Lady Thiang, for which I won the Rose Bowl Award for Best Supporting Actress in a Musical. An achievement of which I am very proud.

Thank you BLOC for a lifetime of happy memories!

If I could take only one show it would be *The King and I*. I was thrilled to get a part as a newcomer in 1974 and the experience gained through BLOC helped me to win an award twenty-four years later.

Best bit of BLOC – being part of a large company performing on the Hippodrome stage and hearing the applause at the end of a show.

Highlight of being with BLOC – company receiving standing ovations every night for *Sister Act*.

Show I'd love BLOC to do – I really would love to do *Les Miserables* whilst I still can!

Book (as well as bible and complete works of Shakespeare) – One Hundred Best Loved Poems.

Luxury – sewing machine so I can continue with my other passion, embroidery.



WHAT'S ON

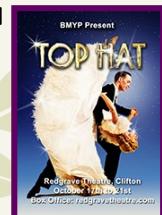
10th – 13th October – **Pussy**: An Angela Carter Musical Extravaganza Renato's Theatre Company Alma Tavern, 18-20 Alma Vale Road, Bristol Box Office: <http://www.almatavernandtheatre.co.uk/theatre/what-s-on.html> 01179 735171 Based on Perrault's age-old tale 'Puss in Boots', Carter's genius unfurls the feline raunchiness implicit in the original - the outcome, a feminist masterpiece of high comedy, targeting the male chauvinism imprisoning human sexuality. A scintillating blend of Perrault's fairy-tale, Commedia dell' arte and Mozart and Rossini's operatic Figaro. It is about sexual intrigue and seduction seen through the green-eyes of a talking, booted, dilettante cat, who can somersault holding a full

wine-glass and speak in French, the language closest to a purr.



10th – 14th October – **Legally Blonde The Musical** BAOS (Bristol Amateur Operatic Society) The Redgrave Theatre, 2 Percival Road, Bristol Box Office: <http://redgravetheatre.savosystems.co.uk> 01173 157800 College sweetheart, Elle Woods doesn't take no for an answer when her boyfriend dumps her for someone 'serious'! Hitting the books at Harvard Law, Elle proves that she is more than what people think they see in front of them! This truly uplifting, comic musical is sure to make you laugh and get your toes tapping!

17th–21st October - **BMYP (Bristol Musical Youth Productions)** Present **Top Hat** The Redgrave Theatre, 2 Percival Road, Bristol. Box Office: <http://redgravetheatre.savosystems.co.uk> 01173 157880 Winner of 3 Olivier awards including best musical, it brings the glamour of Hollywood's golden age and the glorious tap dancing image of Fred Astaire and Ginger Rogers to the stage in one of the greatest dance musicals of all time. With the timeless songs of Irving Berlin including Putting on the Ritz, Top hat white tie and tails, Lets face the music and dance and Cheek to cheek, it's an evening of sheer nostalgia.



25th – 28th October – **BMCC Presents Musical Madness: An A to Z of Musicals** BMCC (Bristol Musical Comedy Club) St. Monica Trust, Westbury-on-Trym, Bristol Box Office: www.ticketsource.co.uk/bmcctickets 07449120137 BMCC invite you to PAUSE at the St.Monica Trust for an evening of singing, dancing and comedy, featuring classic and modern musicals arranged from A to Z! SIDE A will take you from Annie Get Your Gun to Matilda, then STOP/EJECT and turn over. SIDE B includes highlights from Avenue Q, Top Hat and West Side Story... Now that's an evening of entertainment you'll want to REWIND and remember forever. So put your life on RECORD and treat yourself to an evening of live entertainment courtesy of Bristol Musical Comedy Club!

25th–28th October - **Weston-Super-Mare Operatic Society** Presents **Half A Sixpence**, The Playhouse Theatre, Box Office www.parkwoodtheatres.co.uk/Playhouse-Theatre/show/410c376d-cd55-e711-8101-8641047931c5/half-a-sixpence 01934645544 Arthur Kipps is an orphan working in a draper's shop. He and his childhood sweetheart, Ann, have two halves of a sixpence to act as a reminder of their feelings for each other. With wonderful songs such as 'Money To Burn', 'She's Too Far Above Me', 'Proper Gentleman', 'Half A Sixpence' and of course 'Flash Bang Wallop!' this all makes for a great evenings entertainment.



The Secret Cabaret Bristol Musical Theatre Cabaret Club 27th October **The Secret Cabaret** The Bristol Hippodrome Piano Bar, St Augustine's Parade, Bristol Box Office: www.ticketsource.co.uk/date/408611 Well it isn't exactly a secret anymore! Every month we bring an incredible cast of Bristol's best performers to the Bristol Hippodrome Piano bar to perform an intimate evening of show tunes from Broadway, the West End and beyond. Normally on the last Friday of each month, every show so far has sold out and had a waiting list, so book well in advance. Singers are accompanied on the grand piano and with a live cellist, giving a new edge to your favourite songs. All profits go to charity with the Secret Cabaret so far raising over £1200 for local charities.

25th November – **The Secret Cabaret presents A Night on Broadway** Hype Agency and Secret Cabaret Brunel's Old station, Passenger Shed, Bristol Box Office: www.hypeagency.co.uk A Night on Broadway will feature a full professional orchestra, our most incredible performers from throughout the year, and some exciting guest performers. The venue is themed, so expect a snowy central park, Hard Rock Cafe, cocktail bar, and of course the most splendid evening of Musical Theatre. Tickets can include a dinner or be entertainment only.



**PHOTOS FROM REHEARSALS
— CAPTION COMPETITION**

Here are a few photos from rehearsals that are just crying out for captions! Best captions in next month's issue!



FOR THOSE KEEN PUZZLERS HERE ARE THE ANSWERS TO LAST MONTH'S CROSSWORD

