



BLOCNotes

April 2017

Editor: Dennis Elslander

The BLOCNotes Archive is also on-line, see
<http://www.bloc-brussels.com>

BLOC cannot accept responsibility for non-receipt of BLOCNotes by e-mail due to technical problems

A word from our Chairman, Diana Morton-Hooper

Dear BLOCNotes Reader,

On the dreaded Article 50 letter day heralding the dreaded Brexit, we held our BLOC Annual General Meeting. About 38 souls appeared in the Grote zaal and we had a good evening talking about what BLOC has achieved during the year and what it plans for the future and generally boosted each other's morale with some socialising in Koen's bar before and afterwards....As AGMs go it was a pretty OK evening!



Your old Committee is your new Committee - from left to right in the picture: Dennis, Marie, me, Meera, Tonia, Emanuelle, Alex. Nobody seemed to object and we all get along really well as a team, involved in some way in each production. We have some big plans ahead. We made a very respectable profit in 2016 which means we would like to give some money to charity. If you have a particular good cause you would like the committee to consider, please email me at blocchairman@gmail.com and we shall put it on the agenda for discussion. When we have had a few suggestions, the Committee will decide which to choose and will inform the membership.

And if you weren't at the AGM or don't read Facebook, you may only have heard a whisper about the November 2017 show. I can now shout from the rooftops to you that it will be Gershwin's "CRAZY FOR YOU". It's a fabulous show set in the 1930s with wonderful classic tunes. Stage director is Rachael Bateman and Musical Director Vivienne MacKay. Producers are Lawrence Kelly & Dennis Elslander. There's a brief synopsis in these BLOCNotes which we hope will encourage you to go to YouTube to look up the songs. It's a great, lively show for all ages and dancers and singers alike - lots for everybody. Intro evening will be after HMSP wraps, on Tuesday 13th June, and Rachael & her team will announce soon the practice dates, audition pieces and dates. Watch the BLOC website for details. But before we go crazy for Crazy for You (and we shall), we are full steam ahead with our first show of the year....

Rehearsals are going well for June's H.M.S. Pinafore with a couple of cast changes due to busy life schedules and we are now into the plus-Sunday afternoons mode. (Cakebaking begins now folks!). Colourful costumes are beginning to appear and set construction at the American School has begun. Props now need to be used in rehearsal as blocking progresses. The intricacies of Gilbertian sentences are delighting aficionados and challenging new converts. The BLOC chorus in full flow with Sullivan's music is yet again something to delight in. Marie has written a progress report to read in these BLOCNotes...

Hope you have booked your ticket on the new ticketing system.
Dont wait to buy your tickets

See you at De Kam!

Diana x

**DEADLINE NEXT BLOCNotes:
05th May 2017**

BLOC DIARY			Updated: 13-04-2017
Dates	Time	Event	Location
25-04-2017 till 23-05-2017	Tuesday 20:00	Dance lessons by Jeannette Marino	De Kam
1/4-06-2017	20:00 & 14:30	H.M.S. Pinafore	De Bosuil
13-06-2017	20:00	Introduction to “Crazy For You”	De Kam
20+25-06-2017	20:00 & 14:00	Crazy For You AUDITIONS	De Kam
10-09-2017	12:30	Annual BBQ	De Kam
23/26-11-2017	20:00 & 14:30	Crazy For You	CC Auderghem
February 2018	TBC	25th Anniversary De Kam	De Kam

BLOC's Membership Fee 2017

As a performing member the fee for each person is 40 Euros for the current calendar year. In your payment please mention your name and 2017.

If you are a non-performing member the fee is 20 Euros for the current calendar year.

The account is BLOC and the account number to pay to is: BE54 3101 7807 3797.

The fee is for every member of 16 years and older.

BLOC's Annual General Meeting (A.G.M.) 2017

Wednesday 29th March 2017 at 20:00

The draft minutes will be sent to the BLOC members during May 2017.

The Committee has unanimously been re-elected.

BLOC Committee: bullet points Meeting 15-03-2017

- **H.M.S. Pinafore:** rehearsals have reached the BLOC-ing stage; every Sunday afternoon we have the traditional BLOC Tea Party with the cast & crew; set building is starting shortly.
New Ticketing system is being tested and will be made public shortly. If this works fine then it will be used by BLOC for future shows.
- **Autumn Show 2017:** 2 shows were presented: “Oklahoma” and “The Music Man”; it was not known if BLOC would get the performing rights for these shows, no decision could be taken; this has to be known first; Committee decided to choose before the upcoming A.G.M. On 29-03-2017.
- **A.G.M. 29-03-2017:** preparations are ongoing: mailing is ready and will go out in the next couple of days.
- **Dance workshops:** they will start on 25-04-2017 till 23-05-2017 (more details in this BLOCNotes); all rooms have been booked; an event on our Facebook pages will be created.



Brussels Light Opera Company
proudly presents:

H.M.S. Pinafore

✦ *The Lass that Loved a Sailor* ✦

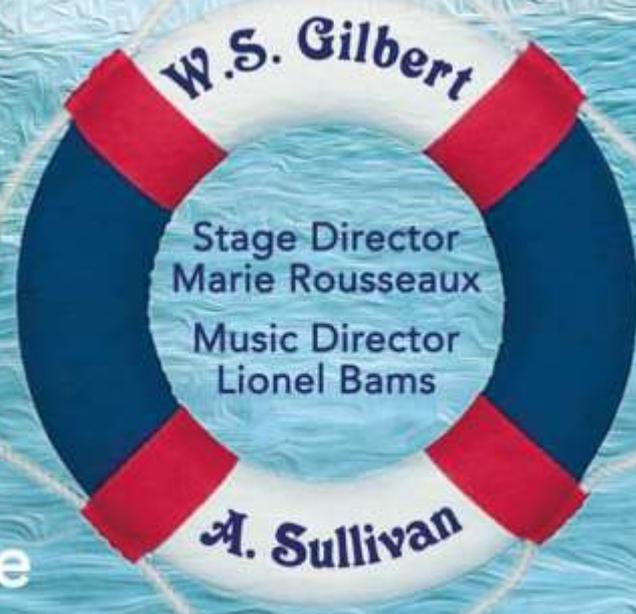
Box Office is OPEN!

Don't wait to buy your tickets

1st - 4th June 2017

De Bosuil Cultural Centre

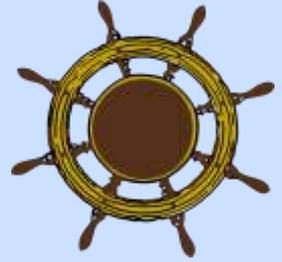
www.bloc-brussels.com



H.M.S. Pinafore

Captain's log, 14th April 2017.

Report from the bridge:



Please note the following change of crew member: We have finally found our Ralph! We are now delighted that Henri van Meines has agreed to play the role of Ralph. A huge thank you to Peter for standing in for Ralph when it was necessary but fear not, he *will* still be singing among the sailors. .

- Things are getting really seriousRehearsals have moved from twice a week to three times – so Sundays, Mondays and Tuesdays.
- The set building team, led by Philip Deeks, has now laid down the protective floor on the racquets court at the American School, the work-table is re-installed, wood is bought, the structure has been brought from its Machelen storage facility and with tight construction scheduling, work has started and already we're talking about painting!
- The Jolly Sisterhood of costume designers is busy making sure everyone on stage will look at their best – sailors trousers are made, ladies of chorus are already getting used to their crinoline hoops.
- The Props Sourcing Team, under Andrea Edwards' expertise, continues its quest to find the treasure needed and if it can't be found then it will be made by some very talented BLOC member(s). The Props manageress, Isabel, will shortly join us for rehearsals so that the cast can get used to handling props in rehearsal.

What a great team and what a great crew!

Captain Marie

DANCE WORKSHOP

Where? Paarse Zaal, De Kam Cultural Centre

When? 20,00 to 22,00 hrs every Tuesday starting on 25 April 2017 till 23 May 2017

Who? Any BLOC member who wants to learn a few dance steps and have lots of fun !

Jeanette Marino is going to run a dance course for BLOC Members after Easter in order to teach basic dance steps in different styles.

It doesn't matter if you think you can't dance or have no rhythm – come along and have a go. We will start off on the first week with basic musical theatre dance steps and learn a simple routine.

Each week will be a different style or genre of dance. Please wear comfortable and suitable clothes to move in! Ladies – it will be better if you wear a full skirt (knee length) but you can wear leggings underneath. Also re : shoes – any type of gym shoe is fine.

For more information about the course or any other questions, please contact : Jeanette Marino on Jeanettemm7@gmail.com

Crazy for You - 23 -26 November 2017 @ Auderghem CC

Stage Director: Rachel Bateman. Musical Director: Vivienne MacKay. Producers: Lawrence Kelly & Dennis Elslander

Crazy for You is a romantic comedy musical with a book by Ken Ludwig, lyrics by Ira Gershwin, and music by George Gershwin. Billed as "The New Gershwin Musical Comedy", it is largely based on the songwriting team's 1930 musical, Girl Crazy, but incorporates songs from several other productions as well. Crazy for You won the 1992 Tony Award for Best Musical. In 2011, Regent's Park Open Air Theatre did a revival of Crazy for You as part of the 2011 Summer Season. The show charts the troubled love story of Bobby, son of a wealthy New York banking family and frustrated Broadway hooper, and Polly, daughter of the proprietor of a failing theatre in Deadrock, Nevada. Sent to close the theatre down, Bobby falls for Polly and, in the guise of Zangler, a Hungarian impresario, decides to save the theatre by putting on a show. Mistaken identities, heartbreak, happiness and a wealth of memorable tunes, including I Got Rhythm, They Can't Take That Away From Me, Nice Work If You Can Get It and Embraceable You all feature in this exhilarating celebration of the great Broadway musicals.

CHARACTERS

Polly Baker — postmistress in Deadrock, Nevada; "All American Girl"

Irene Roth — New York society debutante

Patricia Fodor — Eugene's sister

Bobby Child — young man from New York in love with musical theatre

Bela Zangler — an established NY theatrical producer

Eugene Fodor — an English tourist

Everett Baker — Polly's father

Lank Hawkins — saloon proprietor in Deadrock, Nevada

Mother (Mrs. Lottie Child) — Bobby's business-oriented and controlling parent

Perkins — Mother's business assistant

Chauffeur — for Mother's limousine

Tess — dance director; Zangler's favorite

Patsy — showgirl with high speaking voice

Mitzi — a principal dancer

Elaine/Louise/Susie/Betsy/Margie/Sheila/Vera — follies girls

Moose — member of Cowboy Trio

Mingo — member of Cowboy Trio and of Male Quartet

Sam — member of Cowboy Trio

Harry — member of Male Quartet; Bartender

Junior — member of Male Quartet; card player

Wyatt — member of Male Quartet; card player

Billy — card player

Pete

Custus — (doubles as Perkins)

Jimmy

Stage Manager of New York theatre

Stage Hands

4 Show Girls

2 Lackeys for Zangler

3 Mother's Directors

MUSICAL NUMBERS:

"K-ra-zy for You" (from *Treasure Girl*) – Bobby

"I Can't Be Bothered Now" (from *A Damsel in Distress*) – Bobby, Follies Girls

"Bidin' My Time" (from *Girl Crazy*) – Cowboy Trio and Cowboys

"Things Are Looking Up" (from *A Damsel in Distress*) – Bobby

• "Could You Use Me" (from *Girl Crazy*) – Bobby and Polly

"Shall We Dance?" (from *Shall We Dance*) – Bobby

• "Entrance to Nevada" – Follies Girls and Cowboys
"Someone to Watch Over Me" (from *Oh, Kay!*) – Polly

"Slap That Bass" (from *Shall We Dance*) – Bobby, Pete, Patsy, Tess, and Chorus

"Embraceable You" (from *Girl Crazy*) – Polly and Bobby

• "Tonight's the Night" ≠ – Chorus

"I Got Rhythm" (from *Girl Crazy*) – Polly and Chorus

• Entr'acte

"The Real American Folk Song is a Rag" (from *Ladies First*) – Cowboy Trio and Chorus

• "What Causes That?" (from *Treasure Girl*) – Bobby and Zangler

• "Naughty Baby" ≠ – Irene, Lank, Cowboy Quartet

"Stiff Upper Lip" (from *A Damsel in Distress*) – Eugene, Patricia, Bobby, Polly, and Chorus

"They Can't Take That Away from Me" (from *Shall We Dance*) – Bobby

"But Not for Me" (from *Girl Crazy*) – Polly

• "But Not for Me" (Reprise) – Polly
New York Interlude (*Concerto in F*)

"Nice Work If You Can Get It" (from *A Damsel in Distress*) – Follies Girls, and Bobby

• "Bidin' My Time" (French Reprise) – Cowboy Trio

• "Things Are Looking Up" (Reprise) – Everett

• Finale – Chorus

SYNOPSIS OF CRAZY FOR YOU

Act 1

Backstage at the Zangler Theatre in New York in the 1930s, the last performance of the Zangler Follies is wrapping up for the season and **Tess**, the Dance Director, is dodging the advances of the married Bela Zangler. **Bobby Child**, the rich son of a banking family, is backstage hoping for an audition with **Mr. Zangler**. Bobby performs "*K-ra-zy for You*," but fails to impress Zangler after landing on Zangler's foot during the final flourish of his dance routine. Dejected, Bobby heads outside where he's met by **Irene**, the wealthy woman to whom he has been engaged for five years, and then by his **mother** who demands that Bobby carry out a piece of banking business for her: to go to Deadrock, Nevada, to foreclose on a rundown theatre. As the women argue over him, Bobby imagines himself dancing with the Follies Girls and joins them in a rousing rendition of "*I Can't Be Bothered Now*." Brought back to reality, Bobby decides to escape to Nevada. When he arrives in Deadrock, it's clear that the gold-mining town has seen better days. The men, who are cowboys, sing "*Bidin' My Time*" in a long, slow drawl. **Everett Baker** receives a letter from New York warning of the bank foreclosing on the Gaiety Theatre. The only woman left in this forlorn town is Everett's daughter, the spunky **Polly Baker**, who vows to get even with Bobby Child if she ever meets him. **Lank Hawkins**, proprietor of the town's Saloon, argues with Everett, trying to convince him to let him buy the theatre before the bank takes it but the stubborn old man refuses to give up the theatre on the memory of Polly's mother being the star of all the theatre's old shows. Bobby enters the town almost dying of thirst, and falls in love with Polly at first sight, not realizing who she is, and expresses his excitement in "*Things Are Looking Up*." Lank isn't pleased to see a rival for Polly's affections. Bobby finds himself in quite a bind: if he forecloses on the theatre he will lose the girl of his dreams. Inspired, he comes up with the idea of putting on a show to pay off the mortgage. Polly agrees to this plan until she finds out who he is and suspects a trick. Bobby and Polly are both heartbroken, but Bobby decides to put on the show anyway... disguised as Mr. Zangler. Polly, deeply hurt, expressed her loneliness in "*Someone to Watch Over Me*." A few days later, ten Follies Girls on vacation from The Zangler Follies appear like a mirage in the desert. Bobby has asked them to help stage a spectacular show in Deadrock. When the men of Deadrock see the girls, the sleepy town becomes very lively. Lank Hawkins continues to express extreme dislike for the show, threatening to shoot Bobby. Rehearsals for the show aren't going well and the Cowboys in particular are terrible dancers (!!). Bobby changes all that in the course of one rehearsal with the song "*Slap That Bass*". Meanwhile, to Bobby's dismay, Irene arrives, threatening to expose Bobby's charade. Polly has fallen in love with Bobby's impersonation of Zangler and expresses her love for him with the song "*Embraceable You*." Opening night arrives, with everyone in high hopes ("*Tonight's the Night!*"). Sadly, everyone is disappointed to find that the only people to arrive are Eugene and Patricia Fodor, British tourists writing a guidebook on the American West. What starts out as a disappointment changes into the realization that the show has galvanized the once-sleepy town, making it lively and spirited. They celebrate with a spirited rendition of "*I Got Rhythm*" while the real Zangler stumbles unnoticed into the town, almost dehydrated and collapses, just as the scene ends.

Act 2

In Lank's saloon Bobby is professing his love to Polly. Unfortunately, she is still in love with the man who she thinks is Zangler. Bobby is about to convince Polly that he has been impersonating "Zangler" when the real Zangler stumbles into the saloon looking for Tess. Zangler finds Tess, but refuses her request to produce the show. Tess storms off, Zangler, now drunk after being disgusted by the town, bemoans his fate. Bobby, dressed like Zangler, reels in to drown his sorrow over losing Polly. Drunk and depressed, the two men act as mirror images of each other, and lament their lost loves in "*What Causes That*." The next morning, Polly sees the two Zanglers and realizes what has happened. She slaps Bobby and leaves in a huff, while the townsfolk prepare for a meeting at the theatre to discuss what to do with the show. Irene comes to Bobby in one final attempt to make him go back to New York with her, but Bobby rejects her, and states his love for Polly. Immensely frustrated with Bobby, Irene seduces Lank in "*Naughty Baby*". The townsfolk are all now gathered at the theatre. Bobby is all for trying the show again, while Polly disagrees. The Fodors counsel the dejected townspeople to keep a "*Stiff Upper Lip*," which includes a parody of the barricade scene from *Les Misérables* but by the end of the song, only Polly, Everett, Bobby, and Tess still think the show should continue. Everyone but Bobby and Polly leave the theatre; Bobby prepares to leave for New York, professing that his memories of Polly will never fade in "*They Can't Take That Away from Me*." Polly realizes, too late, that she does love Bobby, and after he leaves, laments her loss in "*But Not For Me*." Meanwhile, Bela Zangler decides to put on the show as a favour to Tess; the two seem to be in love once more. Although he had been planning to cast Bobby as the lead, he makes Polly the star of the show after learning that Bobby has left for New York. Six weeks later, Bobby is still thinking of Deadrock as he works for his mother's bank. For his birthday, Mrs. Child gives him the Zangler theatre (Zangler has used all his money on the show in Deadrock). While initially ecstatic, Bobby realizes that his love for Polly is worth more in "*Nice Work if You Can Get It*," and leaves for Deadrock with Mrs. Child to pursue her. Meanwhile, Polly has decided to leave for New York to look for Bobby, who enters Deadrock just after she leaves. After learning that Polly has left to find him, he leaves the stage to "wash up" before driving back to New York to catch her. Bobby's mother and Irene (who is now married to Lank) notice each other, and start an argument. Everett notices Mrs. Child, and falls head-over-heels in love with her, as shown in a reprise of "*Things Are Looking Up*." His affections are reciprocated, and immediately afterwards, Polly re-enters with Custus, one of the cowboys. Custus is trying to give Polly a ride to the station, but his car has run out of gas, and she has missed the train to New York. Together the townspeople concoct a plan, and Polly and Bobby are finally reunited in the "Finale."



Enjoying "H. M. S. Pinafore"?
Then come along and sing through some more
of Gilbert and Sullivan's wonderful comic operettas.



Sing G&S in Brussels

invites you to celebrate

Global Gilbert and Sullivan Day

on **Saturday, 6th May 2017 (14:30 to 18:00)**

at the De Bosuil Cultural Centre, Jezus Eik,

1 Witherendreef, 3090 Overijse

(First floor. Doors open at 14:00)



A host of rousing chorus songs from a selection
of the most popular G&S operettas, plenty of solo rôles available ...
and lots of tasty tea-time treats!

If you'd like to come along, please drop us a line at singgasbru@gmail.com

Music provided on the day.

Participation: 5 euros



Mozart & Co - Second edition

L'Orchestre du XXIème Siècle is pleased to invite you for the second year running to its Mozart & Co concert which will take place in **Église Saint Géry in Rebecq** on Sunday 21 May at 16:00. On the programme: Mozart and John Rutter's "Magnificat" presented by the Brussels International Singers (BIS). The orchestra will also present a work by the young Belgian composer **Gwenaël Grisi**, written especially for this concert.

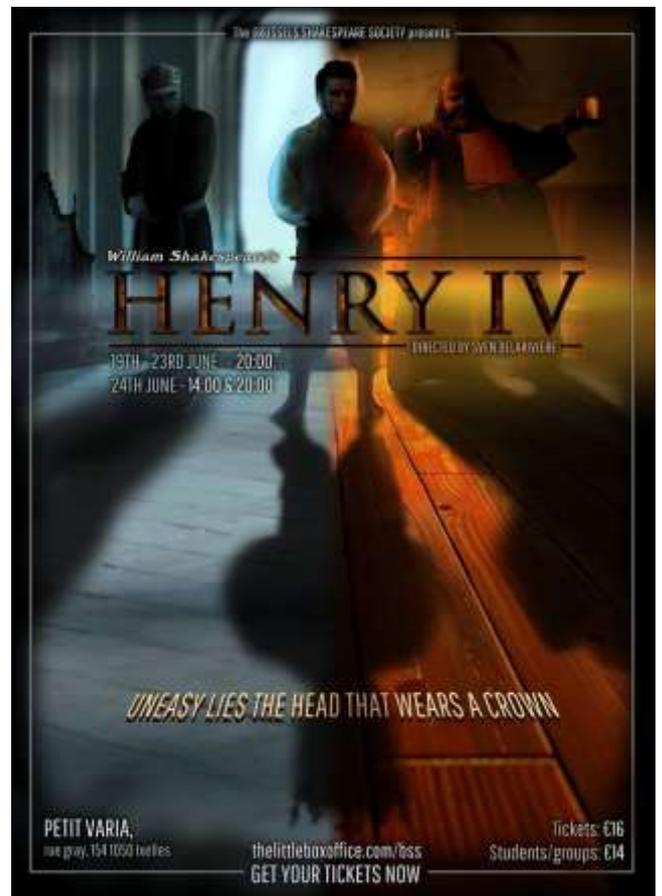
The programme has been drawn up with the aim of promoting traditional classical music, but also contemporary music and young talents. Often little known, the contemporary repertoire regrettably tends to put people off. We have chosen easily accessible works to allow you to discover and appreciate this repertoire which deserves to be known. Tickets can be obtained from Annika Norström.

MOZART **& Co**
Orchestre du XXIème Siècle

sous la direction de Philippe Lambert
Manon Donzé - soprano
Simon Drachman - percussions
Le Brussels International Singers

21/05/2017
16h00
Eglise Saint Géry
Rue de la Cure, 2 à 1430 Rebecq
P.A.F. 22€

Mozart
Rutter
Grisi



Staging Post De Kam

announces

Next show on Sat 24th June, 8pm.

GC De Kam, 172 Beekstraat, Wezembeek-Oppem.

www.TheStagingPost.net

Featuring

Selected short-acts

And starring the popular, Dutch group

"Babes In The Grass"

followed by a

Free podium in the bar 'till late

All proceeds above costs to go to charity. Come and give your support.

Doors open 19:30 . Come early to be sure of a table.

Entry 15eu per person



de kam

Nigel Williams

Stand-Up
English en Nederlands

Thursday 27-04-2018 at 20:00

De Kam

Beekstraat 172

1970 Wezembeek-Oppem

Tickets: www.dekam.be

Pre-sale € 14.00



Nigel Williams is an authentic 'stand-up comedian'. No characters, acts, special settings or attributes. Just Nigel and a microphone. The British Fleming is one of the top talents in Flanders. He dares to criticise and laughs at anything that looks like misplaced authority, feelings of superiority or hypocrisy.

He brought his stage show to the Kam community centre two years ago. This season he is returning with Anglo-Dutch stand-up comedy. A guarantee of lively interaction with the audience and uppercuts on moments you don't expect. Nigel at his best: quick but sharp gags in close contact with the public, a critical look at society, unpredictable, confrontational. Performed in his mother tongue, his adopted language.

If Dutch is not your mother tongue and it is really hard for you to understand the language, this comedy show is perfect for improving your knowledge of Dutch.

If you do not understand a word of Dutch, just sit back and enjoy the English part of the show!

The Brussels Bookswappers Club

Special Bookswap with workshops
for children & adults focusing
on Japanese culture

Wednesday 26th April 2016
From 19:30 till 21:30

Le Chapelier Fou
190, chaussée de La Hulpe
1170 Watermael-Boitsfort

What? Books (fiction, non-fiction, children's
books, comic strips, ...),
DVDs & CDs ... in all languages welcome

STIB –MIVB: Bus 17 and Tram 94
Info: brusselsbookswappersclub@gmail.com



In the past our society has performed several times together with THALIA from Amsterdam thanks to our Founder Peter Barker-Jones.

Theater Zuider Amstel Kanaal

F. Roeskestraat 84
1076 ED Amsterdam

Deze mooie zaal heeft goede stoelen en vanuit iedere plaats een prima zicht op het toneel. Voor bezoekers die slecht ter been zijn, is er een personenlift naar de zaal.

Openbaar vervoer

Tram lijn 16 en 24 (halte Usbaanpad)
Sneltram/Metro lijn 51 (halte VU)
Bus lijn 170,172 en 272 (halte Usbaanpad)

Auto

Vanaf A4 en A10: afslag Zuid 5 108.
Ruime parkeergelegenheid; op zaterdag betalen tot 21.00 uur, op zondag vrij parkeren.



"Kobold, gnom en trof, al wat in de nacht euvel doet,
o boos gebroed, loon mij je helse macht.
Heks, harpij en kol, neem je vlucht naar mij.
Aven ook, en schim en spook: o hoor, en sta mij bij.
Paddegedrocht in crypt en krocht, ik roep je toe: verschijn.
Slang, o gevreesd arglistig beest, kom hier en spuw venijn.
Nu op, vampier, bloedborstig dier, verlaat je duist'ge grot.
Jemoren, kom in dichte dram, belover deze pat."

Voor tovenarij met succes
is Wellington Wells uw adres

Toegangsprijzen

Normaal € 23,00
65+, CIP, Stads- of
Studentenpas € 16,50;
Jongeren t/m 18 jaar € 11,50;
Groepen groter dan 14 personen € 16,50.

Reserveren

0299-660254
thaliakaartverkoop@kpnmail.nl
www.thalia-amsterdam.nl

Deze voorstelling wordt mede
mogelijk gemaakt door

Vrienden van Thalia
Amsterdams Fonds voor de Kunst



Afrekenen aan de kassa
kan bij Thalia alleen contact

Thalia



THE SORCERER

de tovenaer | light opera
Gilbert & Sullivan



Nederlandse vertaling
Gerard Knoppers

23 april 2017 | 14.00 uur
29 april 2017 | 20.00 uur
30 april 2017 | 14.00 uur

Theater Zuider Amstel Kanaal Amsterdam

Kaarten

0299-660254 | thaliakaartverkoop@kpnmail.nl

www.thalia-amsterdam.nl

The Sorcerer (De Toverenaar)

Waar voorgaande producties realistische zaken als piraten en rovers als thema hadden, krijgt deze nieuwe productie een magischer tintje. The Sorcerer is een typisch werk van het componisten- en schrijversduo Gilbert en Sullivan. Klassieke zang, meeslepende muziek en humoristisch theaterspel staan centraal. We komen terecht in een dorp waarin vele inwoners gevoelens van liefde en genegenheid, al dan niet verborgen, hebben voor een ander.

Het verhaal

Een jonge idealist, Arthur, denkt alle narigheid in de wereld te beëindigen door zoveel mogelijk mensen met elkaar te laten trouwen. Hij bestelt bij een handelaar in toverartikelen een liefdesdrank. Alle dorpsbewoners zijn op de thee genodigd om de verloving van Arthur en zijn geliefde Aline te vieren. Arthur laat de liefdesdrank in de thee gieten. Gevolg is dat iedereen in slaap valt en bij het ontwaken onmiddellijk in liefde ontbrandt voor de eerste de beste persoon die hij of zij tegenkomt. Dit zorgt natuurlijk voor bijzondere ontwikkelingen en een prachtig verhaal.

Met medewerking van

Thalia Begeleidings Ensemble
Directie: Jan-Paul van Spaendonck
Regie: Edwin van Gelder

Rolverdeling

Sir Marmaduke: Peter Lusse
Arthur zijn zoon: Walther Deubel
Dominee Daisy: Robert Boer
John Wellington Wells: Stijn Hofstede
Lady Sangazure: Joke Prak
Aline, haar dochter: Ellen Hink
Mw. Partlet, werkster Sir Marmaduke: Hilde Wuijten
Constance, haar dochter: Marrit Zelstra
Notaris: Gerard Schiering
Volk en gasten op high-tea: Thaliakoor (zesstemmig)



Gilbert & Sullivan

Gilbert en Sullivan was het samenwerkingsverband tussen de librettist William S. Gilbert (1836-1911) en de componist Arthur Sullivan (1842-1900). Samen schreven ze in de jaren 1871-1896 veertien komische opera's. De meest succesvolle daarvan zijn HMS Pinafore, The Pirates of Penzance en The Mikado.

In de jaren 1890-1891 waren de partners gebrouilleerd. Hun theaterproducent Richard D'Oyly Carte probeerde de kosten van een nieuwe mat in het Savoy Theatre op hen te verhalen. Sullivan ging akkoord, maar Gilbert weigerde. Het kwam zelfs tot een rechtszaak, die Gilbert won.

Op het eind van 1891 wist Tom Chappell, de uitgever van de bladmuziek van Gilbert en Sullivan, de twee weer te verzoenen, maar de twee laatste opera's die ze samen schreven, Utopia, Limited en The Grand Duke, waren lang niet zo succesvol als hun vroegere producties. In 1898 braken de twee definitief met elkaar.

1. 2016 was an exceptional year – we weathered Brexit, we were flabberghasted at the results of the US presidential elections (I expect somebody somewhere is already writing Trump the Musical for the Edinburgh Fringe) and BLOC produced three shows for Brussels audiences needing something to take their minds off it all. It was exhausting!

2. The job of chairman is many layered. I see it as just being there as a force for good, sorting out crises, cajoling and enthusing throughout productions, knowing when to lead and when to take a step back, making sure everything gets done when it should, and ensuring that BLOC is a friendly, welcoming, artistically sound club to belong to. I don't get it right all the time but I am surrounded by some very talented, hard-working people who help me and I want to pay tribute to them first of all in my report.

3. We had some major changes on the committee at the end of last year and the new committee has, I can honestly say, got on like a house on fire. We have worked throughout the year in harmony and all been involved in some way in just about everything BLOC has been doing throughout the year. And we're a nice balance of nationalities too.

· **Honorary Secretary** – Dutchman, Dennis Elslander, took over from Paul Manterfield as HonSec and he works tirelessly for the club. He keeps committee records, sends flowers to BLOC members in times of joy or crisis, liaises with theatres for performances, rehearsals, parties, organises the annual BBQ and he edits and produces BLOCNOTES. He is mostly in his comfort zone performing but this year took himself out of his comfort zone to direct an excerpt from Cabaret, one of the segments of our spring show – but more of that later. He battled on our behalf with the Moniteur Belge during the interminable back & forth of trying to get our new club statutes published. If the bureaucracy had not been so irritating it would have almost been funny. Except it wasn't. Funny, I mean. But Dennis never gave up. For now, thank you Dennis for all you do on behalf of BLOC.

· **Honorary Treasurer** –

Irishman Brian Flynn stepped away from the club at the end of last year and after six years as treasurer was replaced by Austrian, Alex Just. Alex works hard for the club and embodies one of our Jack-of-all-Trades roles: he is a hardworking treasurer, coming up with ideas on how to make a show budget work, how to publicise and generate enthusiasm for a show, a performer and he is a good sport – his inventive auditioning technique is hilarious and invariably pays off

· **Meera Laurijssen** – Sri-Lankan Meera was, like, Alex, new to the committee and brings a flavour of the exotic – taking charge of the box office with her daughter at BLOC shows in a range of gor-

geous stunning saris. She is currently membership secretary and has, with Martin Blackwell successfully produced two of 2016's shows. Thank you Meera.

- **Tonia Jolly**, a Brit, is currently BLOC Wardrobe Mistress and I randomly called her team The Jolly Sisterhood – the name has stuck. It's what our costume designing/making and millinery team is. She has gathered together and managed a talented group of ladies (though men would not be excluded) who go from production to production creating some stunning looks for our actor-singers. Tonia is one of life's do-ers, never shirks from a task and she brings her own brand of Northern sense to many a situation.
- **Marie Rousseaux**, Vietnamese Belgian, joined the committee as our Technical Liaison Chief – although she likes to sing, these days she mostly builds sets and directs plays – she is our current stage director for the spring show having successfully cut her BLOC directing teeth on an excerpt from Into the Woods in the spring last year.
- **Emanuelle Vergier** – is our token twenty-something on the committee and American. Starring as Dorothy in Wizard of Oz, she directed an excerpt from Urinetown for our spring 2016 show and proved her Lack of Diva by joining the chorus of our November show. She is our Social Media coordinator and keeps us all in the loop as to what is hot and what is not.

So my heartfelt thanks to all of you on the executive committee for your loyal support, enthusiasm and hard work. However, there are some others I would like to mention:

- **Peter DeSchepper** still fills the Resident DJ spot for BLOC and sets up his equipment at all BLOC parties. Thank you.
- Thank you to **Steve Stabler** for continuing to house a large portion of the BLOC Wardrobe in his attic. Thank you too to **Tonia Jolly** for housing the other portion of the BLOC Wardrobe. And **Marie Rousseaux**. We are still, but without much success, trying to find a way of keeping all our costumes in one spot but for now we're really grateful to these people for looking after our store.
- Thank you to **Lawrence Kelly** for overseeing our properties store which we keep at Shurgard in Machelin. Everything is itemised and shipshape, so easily located. Thank you too to **Andrea Edwards** who is a wonder at sourcing props. If I mention a keeper and a sourcer, I should also mention some of our talented props makers – **Peter Mountain** can be relied on at a moment's notice to come up with a crutch, a leg brace, a machine, a hanging street light, etc. which just fits the bill. **Appo van der Wiel** is another

talented props maker and his clocks, gravestones, swords and so on are also made to a high standard. **Sari Sarenpaa** is another good props maker – she and partner **Peter** designed the extraordinary light-filled headdress for the Ghost of Xmas Present in A Christmas Carol and **Dr. Philippa Ferraz** lent her lovely daughters to the November show, made spectacular Santa Lucia-type lighted headdresses for the graveyard scene (as well as being in charge of teatime at Sunday afternoon rehearsals and our go-to Medical Officer during our shows). Thank you to all of you for the hours you put in making props.

- Thank you to **Philip Deeks** and **Marie Rousseaux** who, along with **Janet Gray**, have created beautiful professional sets for the three BLOC shows of 2016 – Philip & Marie doing the construction and Janet bringing the various bits of wood to life – the fantasy of Wizard of Oz, the simplicity of the three spring show segments, the amazing Victorian houses and shops of A Christmas Carol. They are also in charge of set storage. Thanks those who help them – the **O'Reillys**, **John Kenrick**, **John Hiley** to name just four of the many.
- Thank you to **Barbara Bauer** who keeps charge of the BLOC Archives – a very necessary job which we really appreciate.
- Thank you to **Paul Manterfield** who until now has looked after box office and the BLOC website.
- And also, with archives of BLOC in mind, thank you to our photographers and film makers. **Jacques Beukenhoudt** takes photos and his daughter **Alisia**, goes from strength to strength in her film-making – these days no production is complete without her fly-on-the-wall peaks at rehearsals and backstage. We are also lucky to have the highly talented **Eva Konrad**, Mrs. Alex Just, who takes rehearsal photographs, creates our programmes and the much coveted photobook of each production.
- Perhaps here I can mention our great relationship with De Kam and all who run it, with particular thanks to the friendly and accommodating **Koen** in the bar – in spite of occasionally knocking the guttering or staying too long merrymaking after rehearsals.

4. So let's run through what has happened to BLOC since our last AGM. Unable to perform The Wizard of Oz in November 2015 due to the Code 4 state of emergency that reigned throughout Belgium in November, it was with relief that we were able to postpone until mid-February 2016. As I said in my report for the 2015 AGM, I have nothing but praise for BLOC's determination and team spirit. We all watched the press conferences, members of the committee met with police and commune, sent each other endless e

mails, text messages, made phone calls, called special committee meetings, liaised with the Crisis Centre. They were stressful days. The financial implications of postponing or even cancelling a show for which 2950 seats had already been sold were huge but it was peanuts in relation to ensuring the safety and wellbeing for those 2950 people along with the 100 on stage or backstage. For some the idea of giving in to the menace of terror goes against the grain but the responsibility for lives is no small thing so it was with heavy heart we made a unanimous decision to postpone until February. The theatre had just one week available so we took it.

5. From the American School, back in November in total lockdown, the intrepid set builders somehow found a way to get hold of the Wizard of Oz set with Lisa Armetta-Mountain's help, and go ahead with building, spiking and flying, even as we met in emergency session on the day of the dress. They never gave up hope but although emotionally and physically exhausted, when we asked them to support the dress rehearsal they never flinched. It seemed important to stage director Bridget Peirson Davis, musical director Vivienne MacKay and the committee to let everybody on stage and backstage at least run through the show and leave the theatre (locked that night to outsiders) knowing we could do it in February. It raised morale and the wonderful impromptu self-funding party we held for everybody at De Bosuil on the Saturday was testament to BLOC team spirit and boosted morale.

6. So 2016 began with continued Wizard of Oz rehearsals. We lost a couple of cast members along the way but gained a couple for the postponed February show. Pulling out all the stops to ensure enthusiasm of cast and crew, Bridget & Vivienne along with producers Meera and Martin, ensured that we still had a fabulous show for our audiences. The complications of reimbursing tickets and selling new tickets meant that we didn't have a sell-out production any more but we got close to good houses. The theatre didn't charge us for the new date. Tams-Whitmark allowed us to retain the scores and librettos and didn't charge us again for the rights to perform. Only the body mikes were costly and had to be paid for twice. On the whole we managed pretty well. The colourful and imaginative set and costumes were a delight and complimented the wonderful classic tunes of the show. After each performance Dorothy and her three friends, the Lion, Scarecrow and Tinman, went to the foyer and mesmerised enthusiastic children who had their photos taken with these iconic characters. Thanks to the team of Bridget & Vivienne, Meera & Martin together with the huge cast and crew for ensuring that the show must go on, and go on with panache, pizzazz and sheer determination.

7. I never tire of saying that the purpose of BLOC is to have a jolly good time with like-minded friends, sharing our love of music and theatre, enjoying the camaraderie of working

towards performance with so many different nationalities and ages. Our choices of show seem to have worked and for our members there was enthusiasm for 2016's choices. The November show usually has a huge cast and the spring show is expected to be smaller and simpler. That's the theory but with the postponement from November to February of Wizard of Oz, there was the fear that people would be less likely to go straight into another production.

8. There was, however, a really good turnout at auditions for Blocbusters. We chose to take four extracts: from Into the Woods, Cabaret, Urinetown and Yeomen of the Guard. In the event there was not enough interest in auditioning for Yeomen of the Guard so we decided to stick to three segments directed by Marie Rousseaux, Dennis Elslander and Emanuelle Vergier. We enjoyed meeting and working with a new piano accompanist, Lionel Bams, with our beloved Steven De Mesmaecker as musical director. Each segment was different and had a cast of around 15 to 20 – it gave a lot of people some new challenges: the directors were all known in different BLOC disguises so Marie, Dennis and Emanuelle were directing for BLOC for the first time and many actor-singers were given chances to blossom with many roles for first time BLOC soloists. However, ticket sales were not good and we pondered on why:

9. *Was it because of the reluctance of potential audiences to commit to a public event with the terrorist activity in the world?* De Bosuil admitted ticket sales were way down on most of their events, as did other Brussels theatre groups.

Was it because we chose segments that people were not interested in? The title 'Urinetown' may have put people off although it has been a huge hit wherever it has played – a vibrant, young, exciting piece of musical theatre which participants and audience loved as it turned out and which we are really tempted to do as a full show.

Had we given a show title that didn't mean much at first sight? 'BLOCBusters' was supposed to be a play on words. It was my idea so maybe I got it wrong

We chose from the YES list – titles we thought would work for BLOC but should we have done an entire show rather than a series of segments?

10. Whatever it was, the production was a lot of fun to participate in as well as to watch even if we had to make some tough decisions. With sales only moderate a fortnight before opening night, we decided not to use the tribune configuration of De Bosuil but to make a café theatre style audience area. We put out tables, Meera raided her cellar for her white lace wedding tablecloths, her garden for greenery and we decorated this with loads of Ikea

night lights. The effect was a warm cosy welcoming auditorium. It was a huge effort to add or remove tables and chairs each performance so that small audiences would not look lost in the room – however, eventually we seemed to be bursting at the seams and only a couple of unkind people complained. Thank you to all the young BLOC members who helped Meera and me configure the room. Thank you to the new directors and to all those who brought Into the Woods, Cabaret and Urinetown to life for enthusiastic audiences.

11. With no lack of effort to sell tickets, the spring 2016 production did not make a profit. I'm sorry about that. However, I do feel that this should not be our *only* raison d'être. Of course, we should not project and expect losses, we should try to break even and to make profits so that future productions are protected and can go ahead with money in the bank. However, a production has to work on so many levels – I say this over and over: we must endeavour to put good musical theatre before audiences with the best ingredients – voices, acting, set, props, costumes etc. – but BLOC is also there for us to make friends and renew friendships with the same passion for theatre and music, to learn, to share skills, talents and challenges, and to encourage shy talent to emerge and blossom. Which it did.

12. Talking of challenges, it had been decided to change our statutes but for a number of reasons it was not until the current committee took over at the end of 2015 that the update was begun. We held two Extraordinary General Meetings, one on 13th April and the second on 27th April. Twenty three members attended the first EGM with 12 proxies, and twelve members attended the second EGM with 8 proxies. We are very grateful to Jacques Beukenhoudt for his legal expertise and all the hours he devoted to getting the statutes ready and for the translation into French.

13. The most significant outcome of the update is the change to the BLOC year which now runs January to December. From now on our Annual General Meeting will always be held in March. Trying to get these statutes published in the Moniteur Belge has been a challenging task to say the least (a downright pain actually) and is a testament to Belgian bureaucracy in the time it has taken but also a testament to the tenacity of the committee that we never gave up trying to get it sorted out. If you want a copy of the statutes, speak to our HonSec Dennis.

14. The committee thought long and hard about what would be best for the club for a November production. Initially the plan had been for me to direct a Gilbert and Sullivan full stage, full orchestra production but with the poor interest in doing a segment of it in the spring, Yeomen of the Guard didn't seem to be the right choice. We decided instead to do Alan Menken's A Christmas Carol – the musical, with me as stage director, Steven De Mesmaecker as musical director. Lionel Bams agreed to be rehearsal pianist and Meera Laurijs-

sen & Martin Blackwell took on the task of joint producers. Jeanette Marino as choreographer and Marie Rousseaux as stage manager made up the team. We felt we had picked the right show – however odd it seemed to rehearse Christmassy songs in early and late summer. With 93 auditionees, just over 70 people were cast but by September and the start of official rehearsals we were at 65 which was still a lot but with organisation, more manageable. A beautiful London scene stunningly painted by Janet Gray and built by Philip & Marie was the perfect backdrop for colourfully costumed actors who made the show memorable both in standard of acting and singing along with a first class 20-odd piece orchestra. We played to virtually full houses for 5 performances and managed to make the highest revenue in BLOC history. Modesty prevents me from saying any more other than that I was very proud of the production and audiences were appreciative. It was a happy and fulfilling BLOC episode.

15. I suppose now is as good a time as any to put minds and hearts at rest and reveal the choice of our November 2017 show which is (drum roll) George & Ira Gershwin's Crazy For You. Stage director is Rachael Bateman and Musical Director is Viv MacKay. But back to 2016.

16. In July the Brussels United Theatre Technicians Awards ceremony, commonly known as the Butties, took place in Martin Blackwell's garden. BLOC won three awards, Best Sound, Best Producers and Best Show – all for The Wizard of Oz. Congratulations to Jeremy Thomas and his team for sound, Meera and Martin for producing and Bridget & Vivienne for directing.

17. On 11th September we experienced rain for the first time in years on a BLOC BBQ Day. Undaunted we laid everything out in the Grote zaal instead of the courtyard and it was a very enjoyable event with a very good turnout. The BBQ food was as ever, excellent, and many people brought many many desserts and puddings to put kilos on our hips and smiles on our faces. Again, thank you Dennis.

18. Without a December AGM and the chance to wish each other well for the festive season with mince pies and mulled wine, we held a Christmas party in December instead which was well attended. There were interminable party pieces, loads to eat, birthdays to celebrate and dancing. It rounded off a happy year nicely in good spirits.

19. Storage of BLOC set and properties continues to be a Shurgard storage facility in Machelin and we are still building our sets at the American School on a racquets court we hire for two or three monthly sessions. Costumes continue to be stored as I mentioned earlier,

chez Stabler and Jolly. By this time next year I hope that everything will be housed in one place but this is an ongoing project and seemingly endless dream.

20. We don't hire out much these days – certainly our pianos stay put and are just for BLOC use. We did hire out for a ridiculously small sum our famous structure to Green Parrot Productions for Joseph which proved - with what set builder Liam O'Rheilly devised - how versatile and useful it is, and Philip & Marie exhausted themselves doing the Joseph Get Out for free and almost single handed. Bravo them. BLOC is a loyal member of ACTS and endeavours to cooperate with our other theatre friends in Brussels.

21. We are currently in rehearsal for HMS Pinafore – a long-awaited and promised Gilbert & Sullivan operetta. Marie Rousseaux is directing and Lionel Bams is our musical director, bringing his musical brilliance and sense of humour to rehearsals, with some new layers for G&S enthusiasts and new converts to explore. And thanks to Alex Just's endeavours, we now have a new ticketing system which, if it works well for Pinafore we shall continue with in the autumn.

22. Because the formula worked before, and because only a percentage of the membership are involved in the spring show, we are doing another parallel project. After Easter Jeanette Marino will hold a series of dance workshops. Although she is not personally choreographing the November show, it may stand those who are interested in conquering their two left feet in good stead for the dance routines Crazy for You will offer later this year.

23. As I seem to say each year, the club constantly evolves and we who run it try to make it a fun, challenging and rewarding experience for everybody who seeks us out to become a member. We always welcome new faces, love to add to the many different nationalities and ages in the current membership and, I hope, appreciate those who loyally continue to be associated with us. Why do we do it? Well they say that music soothes a troubled soul and helps the heart to beat firmly. For the performers who put themselves through the stress of learning lines & remembering them, learning moves, even dance steps and remembering them, for those who put themselves through the stress of helping those people to look and sound good before hundreds of people, **there IS no business like show business.** I repeat myself but I'll say it again: ***it's a curiously frightening, stomach-churning, terrifying but ultimately amazing feeling. You always vow that you'll never put yourself through it again, but you do – you can't help yourself.*** That's theatre passion. And long may it last.

So, thank you BLOC and in the immortal words of Dickens' character, Tiny Tim:

“God Bless Us, Everyone!”

**BLOC Chairman,
DIANA MORTON-HOOPER
March 2017**

Treasurer's Report 10/2015 – 12/2016

I would like to thank Brian Flynn for handing over all books in good order and having provided me with a smooth transition period. I would also like to thank Jacques Buekenhoudt for giving me an insight into the Belgium legislation which applies to our non-profit society. And last, but not least I would like to thank all producers for their close cooperation: Martin Blackwell, Meera Laurijssen and Diana Morton-Hooper and my fellow Committee Members for their support.

Preamble

The financial period 2015/2016 had certain specialities:

- the **period covers 15 months** which is exceptional due to the change of the financial year by the revised statutes. We changed from using the school year to the calendar year as time reference. Hence, this report covers, exceptionally, the period 1.10.2015 to 31.12.2016.
- The Committee wanted to have a closer relationship with its members. So instead of just voting on a financial report from the past – which cannot be changed anymore – we shall from now on present a **future perspective of the budget** for the running year. This was another change which is now covered by the new statutes.
- Due to the **security crises** in Brussels last year, our show "The Wizard of Oz" was cancelled by the request of the Belgium authorities. Although we finally secured the show by postponing it to February – thanks to the efforts of the previous Committee, the Producers and the Directors – we suddenly felt how important it is to have some money set aside for such a case - which could have ended in the show's total financial loss. Please keep in mind that most of the expenditure is firstly spend out by members and contracts/obligations are signed by individuals and not directly by the society (which we have changed in the meantime). It is therefore indispensable that our society can back all members who are involved in the preparation of such a show which can easily be in the region of € 50.000-70.000.

Attached are the BLOC financial accounts for the year ending 31st December 2016:

General Accounts

During the financial year **membership** payments were received from 89 people, 10% less compared to the previous year. Nevertheless, the increase in membership fees was € 416 which was caused by having more performing members in our society than in the period 2014/15. The membership list is available upon request by any member from the Membership Secretary, Meera Laurijssen.

The **Bank interest** dropped by 50% due to the continuing decline in interest rates. Income was generated by selling some **costumes** to reduce stock which was communicated publicly to all members via BLOCnotes. Many thanks to Sheila Hewitt for administrating these events.

Our **general administration** expenses per month have decreased compared to 2014/15:

It was reduced from € 464,81 for 2014/15 (12 months)
down to € 445,39 for 2015/16 (15 months).

We changed the society's **insurance** which will save 60% in the future. If we hadn't made this change, the budget line 'insurance' would have cost € 3.338,06 as the insurance policy required payment each October. The new contract through BLOC's membership of the Flemish chorus association "Koor en Stem" costs € 207,50 and covers a liability insurance and an accident insurance for all members (top-up system). Thanks to Appo van der Wiel for informing me about this opportunity.

The budget line '**Social Events**' covers our successful BBQ and other smaller coming-together events to improve communication between our members.

Performance Accounts

We performed three successful shows during the financial period:

- The Wizard of Oz
- BLOC-Busters' with excerpts from 'Into the Woods', 'Cabaret' and 'Urinetown' and
- A Christmas Carol (financial details are on page 4 of the accounts).

The Wizard of Oz was financially shadowed by the security alert as mentioned in the preamble. Although the performing rights ended in November 2015 and the minimum royalties could have been charged, the producers successfully negotiated an extension of the contract. The same went for theatre hire: Dennis Elslander negotiated with the Auderghem Cultural Centre that we would not have to pay for the unused but fully contracted hall. However, the rented sound equipment BLOC had to pay for twice. As a consequence, we have changed the provider for the next show. Keeping in mind that the alternative date in February was the carnival holiday in Belgium we received a good result. The whole show could have ended in a complete financial loss but it did not.

BLOC-Busters was an innovative project in which we bundled three shows together. The show resulted in a medium loss like most of our spring projects in which we are more experimental-friendly. Starting with this show we negotiated better sponsoring contracts which are fully visible and transparent in the final budget result. We also invested more time and resources in producing

a thicker programme for which our clients are more likely to pay a reasonable price which can be counted as income towards the budget. On the other side we were able to reduce the printing costs by better negotiations with our contractors. We also reduced our ecological footprint by using recycled paper.

A Christmas Carol resulted in the highest revenue in BLOC history: Experienced director, producers and an experienced team delivered a show which was remarkable as you have already heard in the Chairman's report.

Overall situation

We had a general account deficit of	€ 1.830,40 (prior year: € 1.083,01)
and a performance account surplus of	€ 16.537,81 (prior year: € 11.849,13)
resulting in a surplus of income over expenditure of	€ 14.704,41
The cash held by the society as of 31 st December 2016 was	€ 109.839,28

Outlook for 2017:

The Committee would like to invest the surplus for the following projects according to the philosophy of our society. This should be voted as part of the budget plan 2017:

- € 5000 **Charity**: The Committee will ask all members to submit proposals for which kind of project this amount should be spent which the Committee will then take a vote on. The procedure will be announced in one of the next BLOCnotes.
- € 4000 **Storage**: The Committee would like to rent a bigger storage facility which can host all costumes, properties and set components together. Currently our belongings are dislocated in different places and the storage facility has a price adjustment clause which is becoming unfavourable to BLOC.
- € 1000 **Digitalisation of BLOC's history**: BLOC has some treasures from previous shows hidden in an analogy archive in the form of programmes and some tapes. We would like to digitalise all programmes and posters and put them publicly on our home page providing 'disability access' to the public.
- € 1.500 **Homepage**: Due to digitalisation we need a new layout for our homepage.
- € 2.000 **Ticket System**: You might have already discovered our new ticket system which we are using for the first time for HMS Pinafore. It provides real-time seating plans and instant payment through credit/bank cards. If the system proves to be stable we would like to continue using it also for future shows. Besides the fees we would like to invest in a new lap top

and a printer for online access for the Box Office at front door/entry to the auditorium of a show.

Inspections of the accounts:

As a non-profit registered association BLOC is not required to have a formal audit of its accounts.

Michael Berrisford who is a qualified chartered accountant carried out the inspection of the 2015/2016 accounts. He has carried this out with great effectiveness and has made a number of additional recommendations which are fully reflected in the current final version.

The Committee would like to warmly thank Michael for his excellent work.

Alexander Just
Treasurer
March 2017