



**Forthcoming read-throughs, auditions & other production stuff**

None at present; the current season is almost sorted and the new one not yet under way. Watch this space!!

**Remember: a read-through is not an audition!**

**DEADLINE FOR CONTRIBUTIONS TO THE NEXT ISSUE:**

Wednesday 9 May

Other diary dates (more info on the website)

Next coffee 31 mornings March, (see Let- 14 & 28 ters, p. 6) April, 12 & 26 May

Jazz at the Apollo: 15 April Edana Minghella

Newport Jazz Week- 31 May- 3 June end

# apollonius

Issue no. 263

March 2018

## UPSETTING THE APPLE CART, BY GEORGE!

Michael Arnell, the director of the current play, George Bernard Shaw's 'The Apple Cart', has as usual put his own inimitable stamp on a potentially 'difficult' play.

As he says, 'I've often wondered what our Queen is really thinking when she is obliged, by constitutional convention, to outline what 'my government' will be doing during the upcoming Parliamentary session. It was this, and the unbelievable state of present national and international politics, that made me choose 'The Apple Cart' when Cynara asked me to direct a GB Shaw play.

The trouble with dear George Bernard, as anyone who's watched one of his filmed interviews will know, is that he just didn't know how to

be succinct, verbally or on the page. Because of this, some modern theatregoers are reluctant to watch one of his plays.

When it came to directing 'The Apple Cart', however, I was blessed with more power than the protagonists in the play. As the leader of a determined team, I could make all the radical decisions I deemed necessary to produce a play relevant to our audiences. Absolute power is wonderful!!

Apart from some judicious and necessary editing and updating of the script, the greatest challenge for us was trying to introduce some business into staging what is virtually a 'talking heads'. Kate Fysh, my assistant ,



**Ian Moth, Joel Leverton and Kathryn Ward in 'The Apple Cart'**

remarked that she's never known me micro-direct a play so much!

I can only congratulate and admire the cast for working so hard on this production. My sincere thanks also to the rest of the production crew; set builders, wardrobe, lighting, etc. A typical example of Apollo teamwork.

**'The Apple Cart' runs from 23-24 and 27-31 March.**

## *'Entertaining Angels'*

We are delighted to welcome a new director to the ranks of those who take on that often challenging but always rewarding role. Julie Stone-street is also a new Apollo member, so she's very much finding her feet; however, things are going well and she's very pleased to have found an excellent cast for 'Entertaining Angels', even though the auditions and read-through were sadly not well attended.

Julie says, 'Rehearsals are going very well and scripts are already being put down. All the cast have a good un-

derstanding of their character and are enjoying the many lovely moments the play provides. It is extremely funny, and rather unusually perhaps, all the characters have more than a few funny lines. This is a play which combines hilarity with pathos and revelations and the blends are seamless. It reminds me of that iconic scene in the lift in 'Only Fools and Horses'! 'Never a dull moment' is a phrase which aptly describes 'Entertaining Angels'. I feel I am very lucky to have landed this one to direct and we are all very



much looking forward to getting on to the stage.'

The cast is as follows:  
Grace: Di Evans  
Ruth: Helen Clinton-Pacey  
Jo: Amy Burns  
Bardy: Danny Carmichael  
Sarah: Sue Edwards

**'Entertaining Angels' runs from 11-12 and 15-19 May.**

## News from the Apollo Theatre

### Trust



**THE APOLLO  
THEATRE (ISLE  
OF WIGHT)  
TRUST  
LIMITED  
(COMPANY  
LIMITED BY  
GUARANTEE)  
TRUSTEES  
(COUNCIL OF  
MANAGEMENT)  
ANNUAL  
REPORT  
YEAR ENDED  
31 DECEMBER  
2016**

As a charity governed by charity law, the Apollo Theatre Trust is obliged to submit an annual report to the Charities Commission. For your interest, here's the 2016 report, drawn up by the Trust Secretary, Cynara Crump. If you have any questions about it, Cynara will be glad to help.

#### STRUCTURE, GOVERNANCE & MANAGEMENT

The charity (the Trust) is constituted as a company limited by guarantee not having a share capital. The objects for which the Trust is established are the promotion and encouragement of education in the arts among the public. This includes the administration and maintenance of the Apollo Theatre situated in Pyle Street, Newport, Isle of Wight. Constructed in 1804 as a Methodist Chapel, the building was Listed as an Historic Asset Grade II\* in 1953 by the then Department of the Environment.

The Trust was originally the major shareholder in a separate company which owned the Apollo Theatre. In 2002, the Trust by gift and purchase acquired the remainder of the shares and, on winding that company up, took direct ownership of the Theatre buildings. This acquisition is recognised in the Trust accounts as a permanent endowment fund stated at the original book cost expended by the former subsidiary company.

The Trust is managed by the Council of Management which consists of between seven and fifteen members of the Trust elected at Annual General Meetings. Additionally, the Director of the Apollo Players may be co-opted and from time to time another, such as a Project Manager, may be co-opted.

#### OBJECTIVES & ACTIVITIES

The Players operate the Theatre in a professional manner. They provide an annual season usually of seven drama productions drawing on all theatrical sources and styles. This helps fulfill the objects stated above, not only by promoting performances to the public but in educating all who take part in the different skills involved on-stage, backstage and front of house. No participant is paid for his/her services. There is also an active young members' group which provides opportunities for and instruction in dramatic art; they perform in suitable main stage productions and also stage their own devised work. Workshops are held on a regular basis on various aspects of theatre. Productions by other groups staging productions, frequently for the benefit of various charities, are hosted. The stage and

theatre facilities are increasingly used by other local groups and by local schools for their drama exams at times when the theatre and stage are not required for in-house productions. The Newport Jazz Club hires the theatre on a monthly basis. A U3A play-reading group also meets on the premises once a month. An art exhibition is mounted during each production. All materials used in sets and costumes and all other theatre-related running costs are paid for by the Players out of box office receipts. The Trust pays for major building overheads such as insurance, maintenance and improvements to the theatre's equipment and facilities which come under the heading of capital expenditure.

In planning our activities for the year, we keep in mind the Charity Commission's guidance on public benefit at our Trustee meetings. The focus of our activities remains the maintenance and development of the Apollo Theatre building and equipment. This benefits the community of the Isle of Wight by the provision of cultural activities, adding to its education in the arts. During 2006, a grant-making policy for the Trust was finalised, offering financial assistance to Apollo member students occupied in full-time study in any aspect of theatre work. The grants are limited to the amount of interest that the Trust may earn on its funds. No grants from this scheme were made during 2016.

#### ACHIEVEMENTS & PERFORMANCE

During 2016 the façade of the theatre and its companion building were repaired and repainted, with many of the timber window frames requiring extensive repairs. The alterations to the bar were completed. Despite the increasing demand on the theatre's facilities from outside bodies the company's own season of productions continued without interruption. The Unit at Dodnor Industrial Park, purchased in 2012, is helpful in this respect, but its lack of adequate heating is not conducive to its use during very cold weather.

During 2017 the new emergency exit on the west side of the auditorium was constructed. This necessitated not only purchasing a ramp for the use of disabled members of the audience, but also, in conjunction with the acquisition of the Holcener sculpture, has brought about a close look at tightening up our security measures. Heating in the Unit has been improved making it more comfortable for use in cold weather.

#### FINANCIAL REVIEW

Our major source of funding continues to be the donation from the Players of their surplus

funds. The loan repayments are paid directly from the Players' funds. The accounts reflect the permanent endowment fund representing the original book cost on acquisition plus additional works on the theatre by the Trust together with the additional costs incurred by the purchase of the Unit.

The cash funds of the Trust are held with the Charities Aid Foundation on current and deposit accounts, which carry slightly better interest than can be obtained from high street banks. A small account is maintained with Lloyds TSB handling the receipt of fund-raising activities.

#### PLANS FOR FUTURE PERIODS

A policy to manage the use of the theatre by other bodies without presenting difficulties to in-house productions has been put into place, and is kept under constant review.

On 19 August 2016 the IW Council Planning Department approved our application for an emergency exit from the auditorium on the west side, and Building Control approved our plans on 5 October 2016.

There are currently some problems with the flat roof over the dressing-room. Plans are being developed in hopes of solving the problem and at the same time creating more space for a larger workroom for the wardrobe department by building an additional room over the dressing-room. There is a possible need for professional upgrading of the theatre's electrical installation.

#### RESPONSIBILITIES OF THE TRUSTEES

The trustees are responsible for preparing the Trustees (Council of Management) Annual Report and the financial statements in accordance with applicable law and United Kingdom Generally Accepted Accounting Practice.

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the surplus or deficit of the charity for that period.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

Cynara Crump

# News from your Committee

Notes from the Committee meeting on 26 March 2018

## ARTS MANAGER 2017-18

Sadly I haven't managed to get to any of Michael's rehearsals, but when I have met with cast members they have seemed happy and enthusiastic which I take as a good sign. I look forward to seeing it in the usual way some time during the week. 'Entertaining Angels' appears to be settling in well and I shall do my best to see it when they have use of the stage.

## ARTS MANAGER 2018-19

The Directors' Meeting has taken place and I'm glad to say I have directors for all next season's plays except Peter Shaffer's 'The Private Ear' and 'The Public Eye'. Please, if you'd like to direct this great production, contact me as soon as possible.

## TECHNICAL MANAGER

There's not much to report this time—Tristram Stack has set the lights for Apple Cart, with Tom Hilton, Eileen Connolley, Abbi Leverton, Teresa Milford and David Barnard forming the backstage team for the production. The production meeting for 'Entertaining Angels' has been held, and technically it's progressing well. I will be asking next season's directors for a brief idea of their set concepts, together with production dates and deadlines for their productions to allow all backstage departments to have an idea of how much support each production will need and assist with budgeting for the season. The inspection and certification of all lifting equipment overstage will be happening on 8-12 April—we are using a local company (Spencer Rigging) who have quite high standards and will be carrying out a complete inspection as opposed to the cursory

glance that our previous inspection company used to carry out. They will be carrying out some works at the same time, though by the time they have finished, most of the changes will not be noticeable. I have prepared some notes on the new GDPR regulations after attending a recent workshop on the topic—though we should not see too much change, there are a few things to consider.

## MARKETING MANAGER

Publicity for 'The Apple Cart' has gone well—thanks to Dan Burns for his assistance and to Ian Johnston for providing a photograph for the County Press to use as once again their photographer was unable to attend any of the dress rehearsals. They have apologised and will be reviewing the play on Wednesday. The new season leaflet has gone to RVL D who will be distributing them throughout tourist outlets on the Island from this month. My next task is to ask next season's directors to start thinking about their artwork so that we can collate all show images digitally before the start of the season to aid poster and programme production and website advertising.

## BAR MANAGER

Not much to report. During the run of Don't Dress for Dinner we took £1,209.80. Various other hires resulted in a total of £1,847.20. Many thanks to Amy and Hilary for the stocktake. Once the mid-year audit has taken place we should be able to hand approximately £3,000 over to the Players.

## HOUSE MANAGER

The rotas for the current play are problematical. As I stated in my last report I am unable to

help as I did during the run of 'Don't Dress for Dinner'. We have no Front of House Manager for the Tuesday night and I really don't like leaving the people on their own in the box office Wednesday and Thursday. Hopefully the bar staff will be able to help with coffee on Wednesday and Saturday. The front of house folk on Saturday had to deal with the situation of no programmes to sell. If the production of the programmes is a problem I am happy to offer my support. The attendance for 'Don't Dress for Dinner' was 87%, with full houses on the last three nights.

## YOUTH COORDINATOR

The youth theatre has a healthy membership of 25 at the moment. We are still waiting to have a date suggestion of when the stage can be almost empty and we can put on a show; we are hoping for a Saturday and Sunday afternoon.

## BUSINESS MANAGER

Not much to report this month. A current concern is that, because of rising prices, our ice-cream sales are barely breaking even. A decision was made that with effect from the next production ice-creams will be charged at £2; cast & crew will be asked to pay £1.20.

## MEMBERSHIP SECRETARY

Our membership currently stands at 165 fully paid-up and honorary members, plus 43 who haven't paid their subscriptions this year; I am now asking them whether or not they wish to remain members, as if I don't hear from them sadly their names will have to be removed from the membership list.

Theatre Director & Chair of management committee (elected 3-yearly): **Amy Burns** (2016-19) amy@masexodus.co.uk

<b>Arts Manager</b> (elected annually in Nov for season beginning following Sept)	<b>Cynara Crump</b> (2017-18) cynara.crump@virgin.net Maggie Cardew (2018-19) cardewmaglet@gmail.com	<b>Technical Manager</b> (elected biannually)	<b>Dan Burns</b> (2017-19) dan@masexodus.co.uk
<b>Business Manager</b> (elected biannually)	<b>Ginnie Orrey</b> (2016-18) gginnie@googlemail.com or info@apollo-theatre.org.uk	<b>2 Members' Representatives</b> (elected annually) (2016-17)	<b>Mark Duffus</b>
<b>Marketing Manager</b> (elected biannually)	<b>Maureen Sullivan</b> (2016-18) msullivan58@me.com	<b>Bar Manager</b> (co-opted)	<b>Paul Stevens</b> postmaster@ sleeptite.force9.co.uk
<b>Players' Secretary</b> (elected biannually)	<b>Mike Whitehead</b> (2016-18) michaelwhitehead@yahoo.com	<b>Wardrobe Manager</b> (co-opted)	<b>Peggy Harcourt</b> peggy.harcourt@ creekside.plus.com
<b>Membership Secretary</b> (elected biannually)	<b>Carole Crow</b> (2017-19) carolecrow9@gmail.com	<b>Apollo Trust secretary</b> (co-opted)	<b>Cynara Crump</b> cynara.crump@virgin.net
<b>House Manager</b> (elected biannually)	<b>Paul Stevens</b> (2016-18) post- master@sleeptite.force9.co.uk	<b>Apollo Trust Buildings Manager</b> (co-opted)	<b>Roger Simpson</b> roger.dodger45@ yahoo.co.uk



## LTG NATIONAL CONFERENCE 2018

As most of you will know, the Apollo is part of the Little Theatre Guild—the national organisation representing amateur theatre groups who own their own premises. We were very gratified indeed when the Chair of the LTG, Mike Smith, was able to attend our Gala Night last November to celebrate the bequest of Larry Holofcener's sculpture, 'Faces of Olivier'.

In fact, not only did Mike attend the evening, he also wrote a very nice piece about us in this edition of the LTG Newsletter. This is what he said: '*One of the most enjoyable parts of being Chairman is to visit our Theatres. I recently visited The Apollo theatre at Newport on the Isle of Wight for a Gala Night. This was*

*for the unveiling of a casting of 'Faces of Olivier'. This second casting had laid in storage until it was donated to the Apollo Theatre Players by Lawrence and Julia Holofcener in recognition of their connection with The Players. It was an impressive gift and a tremendous evening.'* How nice to be noticed!

Every year the LTG holds an annual conference, hosted by one of the member theatres in turn, to bring members together and share knowledge and expertise. This year's AGM is being hosted by the People's Theatre in Newcastle-on-Tyne over the weekend of 20-22 April. They have chosen as their theme 'Keeping ahead of the Game' and will be offering workshops including

'Running a Youth Theatre', 'The implications of new Data Protection legislation', 'Fundraising in a time of austerity' and 'Hair & Wigs, Transforming Characters', plus there will be a performance by the Youth Theatre of 'The Blue Electric Wind'. On the Saturday evening there will be a performance of 'Train-spotting', adapted by Harry Gibson from the Irvine Welsh novel.

If you'd like to go, or you're interested in the LTG generally, do get in touch with our LTG rep, Cynara Crump. We also receive copies of the LTG newsletter which can be found around the theatre, so do take the opportunity to have a read.

## Directors for next season (2018-19)

You may remember from the last issue that Maggie Cardew, Arts Manager for 2018-19, has confirmed her plays for next season, but the directors were still to be finalised.

She is now able to confirm the directors for all the plays bar one, as follows:

### ***It Could Be Any One Of Us***

(Alan Ayckbourn), 31/08/18-08/09/18: Mike Batcheler/John Abraham

***The Private Ear*** and ***The Public Eye*** (Peter Shaffer), 19/10/18-27/10/18:

**NO DIRECTOR CURRENTLY APPOINTED. PLEASE CONTACT MAGGIE IF YOU'D LIKE TO DIRECT THIS PLAY**

***The Vicar of Dibley*** (Ian Gower & Paul Carpenter), 7/12/2018-15/12/18: Dan Burns/Abbi Leverton

***Bronte*** (Polly Teale), 8/2/2019-16/2/19: Di Evans

***The Weir*** (Conor McPherson), 29/3/2019-6/4/19: Marylyn Ford

***Natural Causes*** (Eric Chappell), 17/5/2019 - 25/5/19: Martin Ward/Maureen Sullivan

***Every Christmas Story Ever Told—And Then Some*** (Carleton, Fitzgerald & Alcaraz), 5/7/2019-13/7/19: Amy Burns/Joel Leverton

All directors will already be thinking ahead about their productions, so if you would like to be involved—whether on stage or backstage—they would be delighted to hear from you. As soon as the scripts have been purchased the directors will be happy to lend out copies ahead of the read-throughs and auditions—dates as always announced in *Apollonius*.

## From your Membership Secretary

I am pleased to report that our newer members are already making a name for themselves in the theatre! In our latest production, 'The Apple Cart', Kathryn Ward makes her Apollo debut portraying the Queen and Chris Hicks plays a Cabinet Minister. Martin Ward and Mike Batcheler will be directing productions in the coming season, Martha James had no hesitation coming forward to volunteer for Front of House duties and Arlindo Jadim popped into a rehearsal to get the

feel of things!

I'm pleased to say that we now have two more backstage crew. In 'The Apple Cart' Abbi Leverton stepped out of the limelight into the lighting box and Eileen Connolly swapped her acting and directing hat for that of ASM. Is there anyone else who would like to take a turn backstage and shadow one of our experienced crew in the next production? It's great fun and there is usually cake!

Please don't keep those talents hidden. We need people with practical skills, so whether you're handy with a needle, a hammer or a paint brush there's a team ready to welcome you!

There will be a New Members' evening on Tuesday 22 May and I will be sending out invitations to everyone who has joined in the last year, and an Open Day on 4 August. I look forward to putting faces to names!

*Carole Crow:* carolecrow@gmail.com

membership matters

### Newport Jazz Weekend—help wanted

Once again the Apollo has the honour of hosting some of the events at the increasingly prestigious Newport Jazz Weekend, organized by our friends the Newport Jazz Club. Amy Burns is calling for help to staff the rotas; while the NJC do help with staffing, she would like to see the areas that particularly benefit the theatre covered by members and help would be welcome. Amy needs ushers, help on the bar, coffee assistants and technical help; please contact her if you can offer your services. The events are on Thursday 31 May and Friday-Sunday 1-3 June at various times of day.

### CHAIRS FOR SALE, BY GEORGE!

Because we did not have ten posh matching chairs for the set of 'The Apple Cart' in our furniture store, some had to be purchased from charity shops. It is unlikely that such a number will be required in the near future and we have been asked not to add to the present stock. We are therefore offering them for sale at bargain prices. They all have sturdy black metal frames and wicker seats: 2 sets of 4 chairs, one set in very good order (£40 or £10 each) and one in pretty good order (£20 or £5 each). Contact Michael Arnell on 296388.

### Time to help the props team

The props team find themselves badly in need of a clock for the props room to help them keep tabs on the progress of the show (which is sort of important for props!!). Can anyone help? It just needs to be big—ie wall-clock size—readable and working. Please contact Teresa Milford on teresamilford111@googlemail.com if you can help.



The awards cabinet in the Underwood Bar is now finished. If you have an Isle of Wight Theatre Award tucked in a cupboard or gathering dust and you would like it displayed, do please bring it to the theatre; if you have a programme or poster to go with it that would be fab! Contact Amy for more information.

**The director of 'Entertaining Angels', Julie Stonestreet, has put out a plea for a piece of set dressing. If anyone can lay their hands on a stone angel or similar, please could you contact Julie? She can be contacted by email on [juallin@yahoo.co.uk](mailto:juallin@yahoo.co.uk).**

A message from Abbi Leverton: there will be a Quiz Night at The New Holmwood Hotel, Cowes Parade, on Friday 27 April. Entry is £5 per head; all proceeds go to Apex Church's Bulgaria project. Contact Abbi for more information.

### ANOTHER SUCCESSFUL SOCIAL EVENING

A few hardy members and friends braved the Beast from the East (v 0.1) for our Welsh-themed social evening featuring Pointless. We managed to build 3 sizeable teams, all of whom enjoyed the fun and banter of ob-

scure Pointless subjects. With a few Welsh flags and regalia on display and a professionally made leek adorning the bar, the winner of the best-dressed person was Bill Wills. Who would have thought he was Welsh,

eh? And his team won Pointless too!!

Another super evening with plenty of food on the snack table. Next social evening to be announced soon. Don't miss it!

*Steve Reading*



## Your letters

*From Michael Arnell*

This letter has been prompted by a recent discussion about the value of our regular coffee mornings (every other Saturday, in case any new members aren't aware) which made it clear that their purpose is misunderstood. There is much present comment on the value of 'social events' and how 'we all miss them' and our new Membership Secretary has confirmed that now she is regularly attending the coffee mornings she realises how valuable they are – something with which I wholly agree (quite apart from the bonus of adding about £250 yearly to Apollo coffers!). While there may be some members who think them unnecessary and unimportant, I really feel that many members do not necessarily prefer a late-evening booze-up but still like to get together regularly for the genuine reason of society.

This isn't to devalue the social events recently organised by Steve Reading; just to say that there are other ways for members to get together too. I initiated coffee mornings many years ago to replace the monthly (and now abandoned) 'forecourt sales' run by Pat Hancock. My original idea was to provide a regular venue at a convenient time, 10am to noon, for members to meet and socialise. To me, the meagre jumble sales just seemed to devalue what the Apollo was all about: we needed to welcome the public into the theatre at a time when the public were in Newport. I'd already organised two 'Plays -In-A-Day' and though great fun, they didn't really hit the target audience; so I thought this might help. It

is a good opportunity to attract members of the public to enjoy a tour of the theatre to see 'how the magic is made', and it has resulted in many new members of the theatre enrolling. Many of those new members have become really active; like Pete Harris who supports Gwen Stevens in running our very successful weekly Youth Theatre, as well as regularly appearing in our productions; and more recently I escorted a young couple, the Levertons, who joined and have involved themselves in several recent plays.

Maybe I should enlarge the rather modest little notice that advertises this event! Anyway, that's the reason for this letter. Any views from other members would be very interesting and welcome.

*From Joel Leverton*

### Hail the Costuming Heroes Come!

It is the morning after the night before, and everything before my eyes seems now to be so bland and plain in comparison.

The reason for this is that the first dress run for 'The Apple Cart' took place last night, and such was the impression left by the costumes that I felt compelled to write about it.

Having come from a very (very) modest theatre society up north, where the extent of costume went as far as an asymmetrical wig and an Aussie hat with corks dangling down, we come to the Apollo and find ourselves amazed at the labyrinthine room of clothes upstairs. One must wonder to one's self how many costumers have been lost to the snares of the skirts section, the trappings of the

trouser aisle, or the jaws of the jacket rails.

As we gallant few stand on the stage preparing to begin act one, we observe the costumes that have been hand-picked, individualised, re-shaped, re-sized, pressed and are even now being scrupulously and meticulously looked over for faults and blemishes. We all look amazing, we all embody these characters we've been portraying for weeks and it's as if these clothes are the decorative icing on a long-baked cake.

What I think has intrigued me most about it is how the director and the costume department have managed to succinctly balance the relationship between costumes and the characters, as well as the personality of the actors playing them.

I should think that a play such as this is the reason the wardrobe team do what they do—never mind the stress, the work, the actor who put on a stone in a month and now doesn't fit into their trousers, the over-enthusiastic leading lady who puts on her ball gown then spills hot chocolate all over it—when they look on what they've done when the curtain goes up I feel confident a swell of pride comes over them because they have transformed the ripped jeans and stained blouses into a veritable feast for the eyes.

I shan't mention names, because I shall no doubt miss someone vital out, but I take off my hat (provided by the aforementioned department) to the people involved in devising and arranging costumes—a task that can be all too easily taken for granted.

Longer-standing members may remember a former member, Yvonne Wills, who has suddenly and unexpectedly died at the age of 63.



Yvonne appeared in our productions of 'The Darling Buds of May' and 'Little Women', as well as in school pantos during the 80s and 90s. She also worked with the Apollo wardrobe department a few years ago. Her husband, Brian, has notified as many people as possible but as he was not sure of the contact details for the Apollo he has asked us to let the membership know. As those who knew her will

remember, Yvonne was a lovely lady and a wonderful mother and grandmother and will be much missed.

As Yvonne's death was so sudden there has to be a coroner's report, so the date of her funeral can't be set yet. Members who would like to know when it is should email Helen Reading on [redtietheatre@hotmail.co.uk](mailto:redtietheatre@hotmail.co.uk) and she will be happy to pass on any information.

**YVONNE  
WILLS**



Our lovely theatre kindly hosted two performances of 'The Vagina Monologues' last month, which raised funds for Wight-DASH projects, including 'Women On Wight' (WOW), the women's centre in St James Street.

The show was very well received by the audiences: at times the auditorium was filled with raucous laughter, and there were a few moments when the reality of some women's situations were presented so poignantly that silence

was broken only by the tears. The conversations before and after the show, provoked by the issues raised, were a testament to the power of 'The Vagina Monologues' and one of the reasons it continues to be staged all over the world.

I would very much like to thank the ladies who shared the stage with me – Fiona Gwinnett, Carole Crowe, Abbie Leverton, Lucy Benton and Sue Edwards – as well as all the Apollo members who supported us by working front

of house, in the bar, backstage and so on or by coming along to watch.

Conversation of the show, on our all-female Friday night: 'We do have two men in the building, but that's ok as they're in boxes'... 'You mean they have no trousers on???' ... 'I said BOXES – not boxers ...' Thanks Dan and Tom—for shutting yourselves away in the lighting and ASM boxes. You can come out now ...

*Maureen Sullivan*

**The  
Vagina  
Monologues  
at the  
Apollo**

Ever fancied hearing yourself on the radio? Vectis Radio are looking for actors to help record some radio advertisements. If you're interested, please let Amy know and she will put you in touch. Amy can be contacted on [Amy@masexodus.co.uk](mailto:Amy@masexodus.co.uk) or 07886 389 561.

#### **How to access the members' area of the Apollo Theatre website**

- Go on to the website and hover over 'membership' and the 'members' area' tab should drop down;
- click on that and you'll get the message 'We're sorry, the content you are trying to reach is restricted to members only';
- click on 'member login' and you'll get the drop-down box containing the

two areas 'username' and 'password';

- in the top area enter your 'username', which is 'firstname.secondname' (remember the dot between the words), and in the bottom box enter your 'password', which is your membership number. Your membership card has your number on it, but if you can't find it check with the Membership Secretary or me;
- once you've done that,

you should get straight into the members' area. If not, there's a problem and you need to let me know, but try these steps first.

#### **How to access the Apollo Theatre wifi**

When you want to access the wifi, you'll see on the list of networks one called either 'Apollo backstage' or simply 'Apollo theatre'. The password is 'apollotheatre'.

*Ginnie Orrey, webmistress*

#### **DIGITAL MATTERS**





The Apollo Theatre Players  
Apollo Theatre  
Pyle Street  
NEWPORT  
Isle of Wight PO30 1JT

tel:  
01983 527267

**ticketline:**  
**01983 210010**

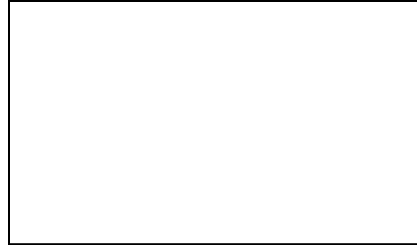
email:  
info@apollo-theatre.org.uk

To book tickets or find  
out more about our  
productions, go to:

[www.apollo-theatre.org.uk](http://www.apollo-theatre.org.uk)

**Any unsigned  
copy in this publi-  
cation is the work  
of the Editor,  
Ginnie Orrey, and  
expresses her  
opinions.  
Contributed copy  
must be signed.**

Bringing good theatre to the Isle of Wight for more than 40 years



## The Apollo Players' next production



### 'Entertaining Angels'

A 'deceptively profound'  
comic play

**11-12 & 15-19 May 2018**

As a clergy wife, Grace has spent a lifetime on her best behaviour. Now, following the death of her husband Bardolph, she is enjoying the new-found freedom to do and say exactly as she pleases, usually to the new vicar, Sarah. The return of Grace's eccentric missionary sister Ruth prompts some disturbing revelations, which force her to confront Bardolph's ghost and the truth of their marriage.

*Entertaining Angels* asks whether God can be trusted to do anything right at all, 'Or is the whole thing a divine exercise in trial and error?'