



# apollonius

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

- "Little Gem" auditions: Sunday 21 February, 2.30pm in the theatre
- Directors' meeting for the 2016-17 season: Monday 29 February, 7.30 at the theatre
- 'Allo 'Allo' read-through: Monday 14 March, 7.30 pm in the theatre
- 'Allo 'Allo' auditions: Sunday 10 April, 2.30pm in the theatre

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

Other diary dates  
(more info on the [website](#))

Jazz at the Apollo with Andy Urquhart	3.00 21 Feb
Jazz at the Apollo with the Derek Nash Quartet	3.00 20 March
Jazz at the Apollo: Tricostism with Sandy Sucho-dolski	3.00 10 April
Red Tie production	14-16 April
St George's Day social event (see p4)	23 April
Apollo Juniors production	23-24 April
Blues at the Apollo	7.30 29 April

Issue no. 248

February 2016

## A 'TIME PLAY' - AND A DETECTIVE STORY!

Reading a Guardian article recently I was reminded irresistibly of Di Evans, who is directing the Players' next production, 'Dangerous Corner'. The article quoted Michael Billington, the Guardian's theatre critic, on 'director's theatre': '*I believe that the director is there to realise the author's intentions with the best performers available*'. That almost sums up Di's own comments on the production. She is famously disinclined to talk about her productions, but her emphasis is on her 'fantastic' cast; in her own modest words, she 'just had to tie it all together'. Anyone who has been in a production directed by Di will know that she does a great deal more than that! She went on to talk about the challenge of making JB

Priestley's rather melodramatic 1930s play relevant to modern audiences. However, as she said, the play is exceptionally well constructed; Priestley's skill is demonstrated in the pace of the 'reveals' as layers are one by one peeled away to reveal the truth. Each of the characters suffers genuine pain, so the skill of the actors and the director lies in enabling the audience to get past the rather mannered dialogue and feel the reality of the characters and their emotions.

The other challenge faced by Di was finding an essential prop, a musical cigarette-box. A box was found on eBay but the music it played couldn't be identified, so in the end Angel



Radio were enlisted to help. Ian Moth went to their studios in Cowes where they played the music on air; listeners were asked to call in if they knew the tune and within ten seconds the phone rang with a correct identification - a 1920s piece called 'I Kiss Your Hand, Madame'. The plot depends on one of the characters knowing this tune ... and there's still time to come and see the play to find out why!

**'Dangerous Corner' runs from 12-20 February.**

## The Birthday Party: 1-2 & 5-9 April

The auditions for the April show, Harold Pinter's 'The Birthday Party', took place on 13 December, and the director, Marylyn Ford, was delighted with the turnout. As she said, 'it's always good for a director to hear different voices and I've been quite spoilt for choice'. She was able to cast the play without difficulty and the cast is as follows:

Meg: Sue Edwards  
 Petey: Rod Jones  
 Stanley: Joe Plumb  
 Lulu: Ellie Warren  
 Goldberg: Michael Arnell  
 McCann: Colin Ford  
 'The Birthday Party' is one of Pinter's earliest plays and caused huge controversy when it was first performed in April 1958. From the perspective of the intervening

decades it can be seen as part of the wave of change engulfing British theatre at that time; it was a commercial and mostly critical failure, generating 'bewildered hysteria' in London and closing after only eight performances. Fortunately, the critic Harold Hobson gave it a belated rave review and it went on to become one of the classics of the British stage.

## Editorial: the view from the Editor's chair

### Honouring our volunteers

By the time you read this, my second issue of Apollo-nius, the New Year and its jollity and good intentions will be a fading memory. However, it made me think about something very relevant to us as a theatre which holds good all year round. We're all familiar with the New Year's Honours list; and whatever we think of the realities behind it, the principle of rewarding those who have done something special in the year past is a good one. This year the Guardian newspaper broke with tradition and printed its own list, recognising those who have done real good in the world, usually outside the

'establishment'. The first item on their list began 'this was the year of the volunteer' and honoured volunteers the world over: 'the unseen army of anonymous people who emerge at moments of crisis and dire need ... They have given their time, their sweat and their kindness. They have done it for no reward – just to answer the call of those in desperate trouble.' This made me think about how we at the Apollo rely entirely on the commitment of volunteers: granted, our volunteers aren't answering the call of those in desperate trouble, but nevertheless without the countless

hours they give to the theatre, staffing the box office, selling programmes and ice-creams, staffing (and rebuilding!) the bar, managing the finances, creating costumes, working tirelessly night after night to provide backstage support to a show, and of course appearing on the stage, our theatre – and amateur theatre the world over – would not be able to exist or function. So in the same way as the Guardian honoured 'those who brought light ... at the end of a dark year', we too honour our volunteers. Thank you all.

The Editor



Boy (Jamie Mallon) and the Frog (Jamie Carruthers) in 'The Witches'

### Directing 'The Witches' : a 'thank you' from Amy and Dan Burns

Firstly, we would like to say a big 'thank you' to Maggie Cardew, Arts Manager, for putting the play into the Apollo season and allowing us the opportunity of bringing Roald Dahl's magic to the stage. It was great fun putting on this production.

Thanks of course go to all of the cast, who were dedicated from day one and listened to all our crazy ideas and put them to work. It was lovely to

have such a wide range of actors in the production; we hope that those that were new will appear again soon on our stage, and those that returned after a break away won't leave it so long.

It was fabulous working with Peggy and her wardrobe team, who understood the image that we had for the Grand High Witch and brought her to life via the costume. Thank you also to

the hard-working crew who helped with the performances and got the actors organised into the right scenes at the right time.

A huge thanks goes to all the front of house staff who helped run all the performances—we really appreciate how hard it was with so many of the regular team on stage.

Amy & Dan



All ages catered for at coffee mornings!

### Coffee mornings at the theatre

As many of you will know, there's a coffee morning every other Saturday from 10.00-12.00 at the theatre. Members gather to chat and drink coffee and tea and have a cake and it's a nice way to catch up with like-minded friends. However, it's also a chance for new and potential members to come and see our theatre, maybe have a tour and meet some members and be encouraged to join us. So please – invite your friends along, particularly if they've expressed an interest in the Players – they will be made very welcome. The dates of the coffee mornings for 2016 are on the website in the 'Membership' and 'What's On' areas, but here they are as well as a reminder:

January	9, 23	April	2, 16, 30	July	9, 23	October	1, 15, 29
February	6, 20	May	14, 28	August	6, 20	November	12, 26
March	5, 29	June	11, 25	September	3, 17	December	10

Notes from the Committee meeting 15 February 2016

News from your Committee

**THE PLAYERS' NEXT SEASON: 2016-17**

And now—the news you've all been waiting for! At the Committee meeting on 15 February the plays for the 2016-17 season were proposed by the Arts Manager, Maggie Cardew, and agreed by the Committee along with their dates. So here they are:

1. **The Ladykillers** (Graham Linehan): 2-10 Sept 2016
2. **The Selkie Wife** (Kelly Burke): 21-29 Oct 2016
3. **The Wyrd Sisters** (Stephen Briggs/Terry Pratchett): 9-17 Dec 2016
4. **Habeas Corpus** (Alan Bennett): 3-11 Feb 2017
5. **The Loves of Cass McGuire** (Brian Friel): 24 Mar-1 April 2017
6. **Forget-me-Knot** (David Tristram): 12-20 May 2017
7. **Ghost Train** (Arnold Ridley): 30 June-8 July 2017

So—some familiar plays, some not so familiar, but all with lots of potential and roles for lots of members both male and female. The Arts Manager will be happy to discuss the plays if you'd like to know more; come to the Directors meeting on 29 Feb if you're interested in directing a play next season.

**FROM THE TECHNICAL MANAGER**

A short report from me this time: Dangerous Corner is going well from a technical point of view - thanks to Paul Jennings for overseeing the set construction and Tris Stack for lighting and sound.

**FROM THE MEMBERS' REPS, DREW ADCOCK & MARYLYN FORD**

New members' nights—coming soon from a galaxy far, far away! Watch this space—and contact me for more information!

*Drew Adcock*

If you have a concern, would like something raised or even praise passed on to the Committee, do get in touch. I'm rehearsing *The Birthday Party* so shall be rather busy over the next few months, but always open to new ideas.

*Marylyn Ford*

**COMMITTEE MEMBERS**

I was reminded after the last issue that not all members may know the names and contact details of the Players' Management Committee or when it meets. Committee meetings are always held on the Monday between the first and second weeks of a show, so there are seven meetings a year plus the AGM. Officers are elected for a one-, two- or three-year term of office; the current committee members and their contact details are at the bottom of the page (this info is on the website too).

**FROM THE MEMBERSHIP SECRETARY**

We welcome Stephen Parkes, Conor Duffy-Coates, Jack Tutt and Mark Duffus to the Apollo and hope that they will feel part of the team as they begin helping out in different areas.

Thank you to all those who have paid their memberships subs already. Out of 201 members who have either been carried over from last year or have joined since December, I am pleased to say

that **114** had rejoined by the end of January and more are coming in every day. If you have not sent in your subs, please do so **before March 10<sup>th</sup>** so that you remain on our mailing list.

The best way to pay is by Standing Order, payable annually on 1 January. Our bank details are:

HSBC Bank  
Sort code 40-34-26  
a/c no. 01715186

or please send a cheque to me at the theatre or my home address:

Montecello  
Maples Drive  
Bonchurch  
PO38 1NR

Please remember: if you are cast in a play, you must pay your subs!!

**FROM THE BUSINESS MANAGER**

**ACCOUNTS:** The Players' accounts for 2014-15 are now completed and approved and can be found on the website in the members' area.

**GIFT AID:** you should have received a Gift Aid declaration along with this copy of Apollo-nius. We are starting from scratch on GA so even if you've done a form before, please do complete it and let me have it back as soon as possible, either by post or by scanning and emailing it to me on [info@apollo-theatre.org.uk](mailto:info@apollo-theatre.org.uk). This will enable the Players to earn an additional 25% on your subscription and any other donation you make to the theatre. This only applies if you pay UK income tax, so if you're in doubt, please contact me.

<b>Theatre Director</b> & Chair of management committee (elected 3-yearly): <b>Amy Burns</b> (2013-16) <a href="mailto:amy@masexodus.co.uk">amy@masexodus.co.uk</a>			
<b>Arts Manager</b> (elected annually in Nov for season beginning following Sept)	<b>Maggie Cardew</b> (2015-16 & 2016-17) <a href="mailto:cardewmaglet@gmail.com">cardewmaglet@gmail.com</a>	<b>Technical Manager</b> (elected biannually)	<b>Dan Burns</b> (2015-17) <a href="mailto:dan@masexodus.co.uk">dan@masexodus.co.uk</a>
<b>Business Manager</b> (elected biannually)	<b>Ginnie Orrey</b> (2014-16) <a href="mailto:gginnie@googlemail.com">gginnie@googlemail.com</a> or <a href="mailto:info@apollo-theatre.org.uk">info@apollo-theatre.org.uk</a>	<b>2 Members' Representatives</b> (elected annually) (2015-16)	<b>Drew Adcock</b> <a href="mailto:drew@orange.net">drew@orange.net</a> <b>Marylyn Ford</b> <a href="mailto:marylyn.ford795@btinternet.com">marylyn.ford795@btinternet.com</a>
<b>Marketing Manager</b> (elected biannually)	<b>Kate Fysh</b> (2014-16) <a href="mailto:katefysh@gmail.com">katefysh@gmail.com</a>	<b>Bar Manager</b> (co-opted)	<b>Paul Stevens</b> <a href="mailto:postmaster@sleeptite.force9.co.uk">postmaster@sleeptite.force9.co.uk</a>
<b>Players' Secretary</b> (elected biannually)	<b>Mike Whitehead</b> (2014-16) <a href="mailto:michaelwhitehead@yahoo.com">michaelwhitehead@yahoo.com</a>	<b>Wardrobe Manager</b> (co-opted)	<b>Peggy Harcourt</b> <a href="mailto:peggy.harcourt@creekside.plus.com">peggy.harcourt@creekside.plus.com</a>
<b>Membership Secretary</b> (elected biannually)	<b>Pam Cranefield</b> (2014-16) <a href="mailto:pcranefield989@hotmail.com">pcranefield989@hotmail.com</a>	<b>Apollo Trust secretary</b> (co-opted)	<b>Cynara Crump</b> <a href="mailto:cynara.crump@virgin.net">cynara.crump@virgin.net</a>
<b>House Manager</b> (elected biannually)	<b>Paul Stevens</b> (2014-16) <a href="mailto:postmaster@sleeptite.force9.co.uk">postmaster@sleeptite.force9.co.uk</a>	<b>Apollo Trust Buildings Manager</b> (co-opted)	<b>Roger Simpson</b> <a href="mailto:roger.dodger45@yahoo.co.uk">roger.dodger45@yahoo.co.uk</a>



**St George's  
Day event:  
from Steve  
Reading**

Saturday April 23<sup>rd</sup> is St George's Day, and as he's the patron saint of England we thought it would be nice to celebrate in style. It's a good excuse to hold a social event, so here's the plan:

Saturday 23<sup>rd</sup>: we'll be holding an event in the theatre to celebrate our 'Englishness'. We hope that members will come dressed as their favourite/most inspirational English person; there will be quizzes and an 'English supper' where members will be invited to bring along something edible that represents England. On stage we hope to have poems, spoken

word, maybe a song or two (?) and perhaps a short scene from a quintessentially English play—but not Shakespeare!! It may be his death day (and there is no proof that it's his birthday) but it's about England, not Bill S.

Also we'd like to invite everyone who has a John Underwood painting to bring it along for an impromptu exhibition in the bar.

And there's more. On Sunday 24<sup>th</sup> we are planning an Apollo walk. At present it's meet at the theatre, walk the cycle track to Arreton, enjoy a meal together then walk back (possibly over St

George's Down!) to the theatre for cream teas in the bar at about 4pm. You can do all three activities or just join us for lunch or cream tea.

This is an opportunity to get some social activity going, so I hope you will try and support these events in some way.

We will need to book lunch spaces in advance, so do confirm with me if you are interested. We are also looking for volunteers to help with the organising. Contact me on [steveread104@btinternet.com](mailto:steveread104@btinternet.com) or on 07817 69389.

**SOCIAL  
SECRETARY  
WANTED!**

Must be enthusiastic and committed to re-energising the theatre's social scene, with ideas and the ability to put them in place

This 'advert' has come about following a long discussion at the Committee meeting in December about the theatre's social scene. In summary, the Apollo is a theatre and its members join for various reasons; not all come to act, but all by definition probably want to meet people and do social things as well as doing something theatrical. The social side has fallen sadly by the wayside over recent years and whatever the reason – probably partly because it's no-one's specific

job – people are drifting away. We need a good social organiser who will have ideas about social events; liaising with the diary and directors of the main season plays to ensure they don't clash, and thinking not only about the usual sort of social event – quizzes, parties and so on – but also such things as studio nights, outings and other 'theatrical' events outside the main season. We have the best facilities of any amateur theatre on the Island; there's no excuse for

not making the best use of them. There are lots of ideas out there – are you the person to make a difference?

Email any of the Committee direct, or via [info@apollo-theatre.org.uk](mailto:info@apollo-theatre.org.uk), if you would like to help. If you're online, check out a paper about this at <http://www.apollo-theatre.org.uk/membership/members-area/>.



Standing room only at the Twelfth Night party

**TWELFTH NIGHT PARTY**

The Twelfth Night party at the theatre on 9 January was a great success. The bar was packed, and Maggie Cardew – to whom many thanks – created a fiendish wall game involving working out the names and au-

thors of plays put on by the Players in years past. Paul Jennings, unbeknown to Maggie, had separately created a pictorial quiz composed of photos from past plays featuring members of the Cardew family – some

occasionally unrecognisable! There was food and drink and lots of chat and a really good atmosphere – something for our future social secretary to work on!



**ALAIN SMITH  
1942-2016**

Members of the Island’s theatrical community have been expressing their shock and distress at the sudden and unexpected death of Alain Smith on 11 January, aged 73 (though he was characteristically modest about his age during his lifetime).



Alain as Count Dracula (above) and Mark Meddle (right)



Alain was very active in productions for a number of Island groups following his move to the Island in 2005. He joined AdLib Theatre Company in early 2006 for their summer production of *Nightwatch* (Colon/Joss Gappy/ Capt Wrangle) at Apuldurcombe, and later appeared in *Murdered To Death* (Colonel Charles Craddock), *Journey’s End* (The Colonel) and *The Canterbury Tales* (John & Astronomer), *directing Chorus Of Approval* in 2008. He joined Bembridge Little Theatre Group to direct *Out Of Sight* in April 2007, then followed this with *So What Shall We Do About Henry* in 2010 and *The Boyfriend* in 2011 as well as finding time to get involved with South Wight Youth Theatre, bringing his special touch to shows including *Half a Sixpence*. At the same time, he made his debut in *Wildest Dreams* for the Apollo Theatre Players in 2010 and subsequently appeared in various character roles for the Players including Count Dracula, Mark Meddle in *London Assurance* and Antonio in *The Tempest* (right). However, Alain’s main skills unquestionably lay in direction, dance and choreography,



as he demonstrated in shows at the Apollo such as *Gypsy*, *Six Dance Lessons in Six Weeks* and most recently *The Shakespeare Revue* in July 2015. He had seemingly endless energy, continuing to travel to work in Southsea until only four months before his death. He set high standards and was a highly respected director, with seemingly endless patience.

The youngest of five siblings, Alain’s artistic abilities were evident from a very early age. His dancing career began when as a child he used to pass a dance school on his way to 'ordinary' school each day; his family could not afford to send him there but one of the teachers saw him dancing in a school show and offered him a free place. He studied at the Dance Centre and the London Contemporary Dance School, as well as studying drama, costume and scene design with City LIT. He subsequently became much in demand: during his lifetime he worked not only in the UK, directing and choreographing some 140 productions (some award-winning)





such as *Showboat*, *Fiddler on the Roof*, *Camelot* and *La Cage aux Folles* for the Churchill Theatre, Bromley, but also in Europe. From 1984 he lived in Rome, where he ran the very successful Enriques English Theatre company in Ostia Lido, putting on productions such as *Cats* (left; 2000); the students adored Alain and thanks to his ability to inspire them, many of the talented young dancers and actors went on to make very successful careers in the performing arts. Alain even has credits on IMDb for appearances in two long-forgotten movies, *Ghosthouse* (1988) and *Interzone* (1987), along with an uncredited appearance in *Daybreak* alongside Sylvester Stallone.

Alain was an extremely private person in his personal life; he never married and lived alone in Ryde, but made friends throughout the theatrical community because of his skills and commitment and enthusiasm for what he did so well. He was that rarity in theatrical circles – one who was universally respected for his remarkable skills and loved for his character, patience and tolerance of those less physically co-ordinated than himself. His sometimes waspish humour entertained without offending and he had a legendary ability to bring the best out of the material he had to hand without making even the least able feel inadequate (I speak as one who was



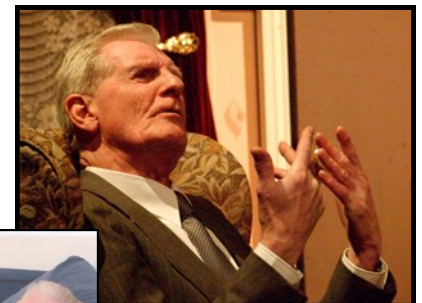
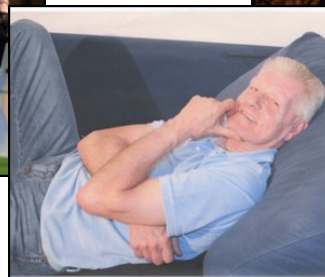
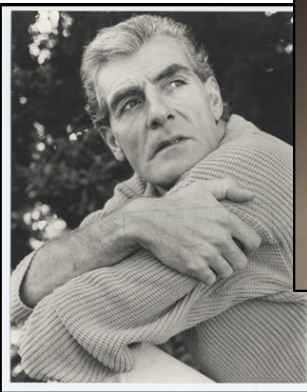
constitutionally unable to keep in step in *The Shakespeare Revue* (right)!). One of his characteristic comments, 'I'm only polite to people I don't like', was typical of the dry wit and wicked sense of humour which endeared him to all who worked with him. All spoke of his generosity with his time and experience and their sense of loss at his passing— 'inspirational' was how one member put it. He had been ill from time to time over recent years but no-one had any idea that his time would be so short. As another member put it, his death in the same week as David Bowie and Alan Rickman means that he will be in great company.



As he said in the programme notes for *Out of Sight*, 'I've done it all: professional and amateur, dancer, actor, director and choreographer.' We were very fortunate on the Island that we were able to share in his ability to 'do it all'.

His funeral will be at 1.30pm on Friday 19 February at the IW Crematorium, followed by a gathering at the Apollo. All are welcome.

Rest in peace, Alain.





Many members will remember John Underwood, who along with his wife Pam was one of the longest-standing founder members of the Apollo Players. John sadly died in 2014 after a long illness, and it was decided that when the bar refurbishment

## DEDICATION OF THE NEW BAR

was completed it would be named the 'John Underwood bar' in recognition of John's long and devoted service to the Players. Accordingly, before the Twelfth Night party a brief ceremony of dedication

was held and Pam Underwood unveiled the name plaque outside the bar in front of a small group of members. Amy Simpson, theatre director, made a brief speech outlining John's contribution to the development of the theatre, and presented a bouquet to Pam. Some members of their family were also present.



Pam with her bouquet

## MEMORIES OF JOHN—BY PAM UNDERWOOD

I was truly touched and honoured to open the new bar on behalf of John, who spent so much of his life working for the Theatre; from being John Hancock's 'tower of strength' in the beginning, for about 40 years until illness forced him to give up. I think there are members who never met him so I'd like to tell you a bit about him.

1953: John was 23 when he came to the Island from Southsea to work for Saunders Roe—they offered a house with the job, which was the deciding factor! I joined Vectis TG drama group and John was dragged in to make a balustrade—little did he know where that would lead!

John joined the Island Folk Club and taught himself guitar and banjo and played for the Bogtrotters country dancing group. When the Isle of Wight Morris group was formed he was one of the first to learn those special steps and became one of their best dancers. In his 70s he had to give up dancing but learned to play the melodeon so that he could still be useful to them.

In 1964 I joined the Newport Rep dramatic society and John was 'recruited' again, learning about amateur productions from, in particular, Robert Taylor, who was in charge of lighting (Robert later became an important part of the Apollo Trust committee). John learned to paint in watercolour, and when Robert retired from the Apollo, the committee presented him with one of John's paintings. Sadly, Robert has since died, but his wife Ann kindly donated the painting to the Apollo, where it hangs in the bar.

In 1967 John and Patricia Hancock joined the Newport Rep. John encouraged us all to raise the money to buy the Methodist chapel in Pyle Street, and (my) John was hugely enthusiastic and became JH's right-hand man. Anyone and everyone was invited to drop in and help with the conversion—bring your own tools! For the rest of his life John was hooked. He really loved set-building and stage management, and props and effects that didn't quite work to plan provid-

ed him with numerous hilarious anecdotes—including the piano that played when the pianist stopped, and the exploding safe that worked a bit too well!

After the acquisition of the theatre, the house next door (now Hancock House) was bought and the decision was made to create a bar downstairs. John instigated and took on an application for Lottery funding, with help from Cynara on the financial side. It involved a huge amount of paperwork and telephone calls, and the Lottery kept moving the goalposts so that in the end it was impossible to meet all their requirements. John then turned to the Rural Development Council who offered us £50,000, which with the money we already had in hand was enough to build the theatre bar. He designed and managed the project, and Roger has now transformed the original into the bar we have now.

I was delighted to unveil the plaque in memory of John, and Phil, Lesley, Cathy and Geoff were very

proud to be there for their Dad. He was always helpful and hard-working, modest and full of fun, and deserves to be remembered. Sincere appreciation and thanks go to Roger and his team, the family and everyone involved in making this a very special occasion for all of us.

THANK YOU EVERYONE!

Pam Underwood

PS: the juxtaposition of the plaque and the 'toilets' sign would have made John laugh out loud!

### A 'THANK YOU' FROM DI EVANS



Helen Reading, Steve Reading, Maria Wilkinson and Jack Tutt in 'Dangerous Corner'

Time to say 'thank you' to everyone involved in bringing **Dangerous Corner** to the stage.

Especially the technical team who manage to create a set, light it and costume the actors perfectly from my very vague ideas. It is always

their careful questions that enable me to decide exactly what I want.

I know you all do it for fun (and in some cases cake!) but your skill, knowledge and commitment always impress me.

I have told the cast

how wonderful I think they are ... but really all they have to do is learn the words and not bump into the furniture!

Love you all

*Di*



### JOY WATNEY

Some of you may remember Joy Watney, a longstanding Apollo member, who sadly died, aged 91, on the evening of Boxing Day 2015, at the Limes Residential Home in Bembridge, where she and her husband Neil both lived until Neil died eight years ago. Joy was an enthusiastic supporter and backstage worker at the Apollo, taking on the duties of assistant Stage Manager, dresser and Box Office helper, as well as very

occasional appearances on the stage (the photo shows her in 1982 with her friend Barbara Finch in 'The Milk Train Doesn't Stop Here Anymore' – Joy is on the right). Joy enjoyed light music – Perry Como was a favourite – and she was a clever needlewoman, creating tapestries and making soft toys. She was a fine and faithful friend and will be missed by her many friends and acquaintances.



*Thanks to Barbara Finch for this obituary*

Joy's funeral was held on 19 January at the IW Crematorium.

### NEWS IN BRIEF

#### AN OLD FRIEND

Maggie Pearman-Taylor, a former member of the Players (seen below in 'The Crucible') who has moved to the mainland, is keen to keep in touch with friends at the Apollo and has given us her new address. It's not appropriate to publish it here but anyone who would like to contact Maggie can get it from Pam Cranefield.



from Pam Cranefield.

#### PROP WANTED FOR THE BIRTHDAY PARTY'

A shoebox, robust enough to sit on, to contain shoe cleaning kit, is needed—an item of furniture more common in the days when shiny shoes were a mark of respectability. We'll take great care of it!

If you can help, please contact Marylyn Ford, director of 'The Birthday Party', tel: 811591

#### PARKING PERMITS

An update on parking on the forecourt. A permit has now been put in the members' area on the website; print it out, fill in your name and put it on the dashboard whenever you're in the theatre and any unpleasantness will be avoided. If you don't have access to the website, please let any Committee member know and a permit will be sent to you.

#### BOX OFFICE STAFF WANTED

New members to work in the Box Office are always needed. If you'd like to join the team, please contact the House Manager, Paul Stevens, and he will arrange training for you. Working in Box Office is fun—and you get to come to the final dress rehearsals too!

## Backstage practice—the first steps

As mentioned in the last issue, a meeting was held in January to discuss and agree ways to address the increasing untidiness and disarray in the backstage areas. Michael Arnell led the discussion, which initially focused on the workshop area. The following principles and actions were agreed:

1. The workshop must have enough safe working space for the forming of materials. All tools and equipment must be readily

available. The Props/Crew Room must have sufficient space for storage and organisation/making of props and provide enough social room for the backstage teams.

- All tools/equipment must be returned to clearly identified places after use and all waste cleared and cleaned after task. Polite code of practice to be published.
- All timber storage must be rationalised/

relocated and present stock reduced.

**To make a start on this work, a weekend thorough blitz on the backstage areas will be held on Saturday and Sunday, 5<sup>th</sup> and 6<sup>th</sup> March, from 10am to 4pm. All members who would like to take part will be very welcome. Tea/coffee and cake will be provided—you bring Marigolds, apron and enthusiasm!**

Michael Arnell



**WEEKEND BLITZ  
ON BACKSTAGE  
AREAS:  
5/6 MARCH  
10.00-4.00**

After the last issue I received feedback (hoora! Someone reads Apollonius!) that the listing of live streamings from Cineworld was a useful reminder that we can still see good theatre and other cultural events from the comfort of our own Island. So if you would find it useful here are a few of the things we can expect in coming months (check the Cineworld website for info):

**A Winter's Tale** (Encore performance): 9 February

**As You Like It** (NT Live): 25 February

**Manon Lescaut** (Met Opera): 5 March

**Madama Butterfly** (Met Opera): 2 April

**Roberto Devereux** (Met Opera): 16 April

**Hamlet** from the RSC: 8 June

**The Barber of Seville** (Glyndebourne): 21 June

**Romeo & Juliet** (Branagh Theatre): 1 July

**Die Meistersinger von Nurnberg** from Glyndebourne: 12 July

Which leads me to ask whether there would be any interest in getting a group together from the Players to attend these screenings. Whenever I go I see plenty of fellow thespians in the auditorium (weren't *A Winter's Tale*, *The Pearl Fishers* and *Les Liaisons* good?), so why not make a social event out of it—perhaps supper beforehand and a drink afterwards? Perhaps someone would like to take this up as a challenge!

**LIVE  
STREAMINGS  
FROM  
CINEWORLD**

'Reflections'  
by Pam Cranefield



## Art in the Bar

The next Art in the Bar exhibition showcases paintings by our membership secretary, Pam Cranefield. Pam specialises in pastels, focusing mainly on wildlife or domestic animals, and carries out commissions as well as painting for pleasure. The example on the right, the bobcat, is one of her favourites (she says it's not as complicated as some of her other work, but it

looks pretty complicated to me!). Pam says, 'I love painting felines of all sorts - their eyes are so expressive and their little furry mouths just amaze me!'

Any proceeds from the sale of Pam's paintings are donated to either the Isle of Wight Zoo, the Isle of Wight Cat Protection Society or the Isle of Wight Donkey Sanctuary.



'Bobcat' by Pam Cranefield



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productions, go to:

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

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

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## The Apollo Players' next production



**Harold PINTER's  
'THE BIRTHDAY  
PARTY'  
1-2 and 5-9 April  
2016**

Harold Pinter's comedy of menace. Who are Goldberg & McCann, and why have they appeared on Stanley's birthday? Pinter's classic has lost none of its power to shock since it first appeared in 1958.