



# apollonius

Issue no. 256

March 2017

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

- 'Ghost Train' auditions: Sunday 2 April, 2.30 in the auditorium

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

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

Apollo Youth Theatre production 8 & 9 April, 2.30pm

Apollo Theatre Trust AGM 11 April 7.30pm

RedTie production: 'The History Boys' 13 & 14 April 7.30pm

Jazz at the Apollo 23 April

RedTie production: 'Queer Bash' 27 & 28 April 7.30pm

Jazz at the Apollo 21 May

## A brilliant start for 'Cass McGuire'

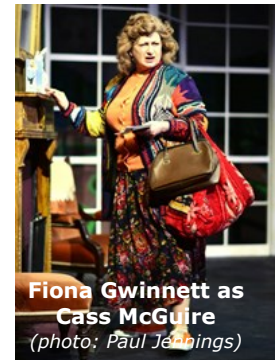
The director, Maureen Sullivan, says: 'As I write this I am basking in the glow of a wonderful first night for *The Loves of Cass McGuire*. I fully expect the rest of the run to be equally successful, and I am so proud of the amazing team of cast and crew who have worked so hard to bring the play to fruition.

It was a year or so ago when I was working with Maggie Cardew on *Little Gem* that she threw me the challenge: 'Take this play home and read it, and if you like it, I want you to direct it.' I fell in love with it on first reading, and at the time it seemed relatively safe to agree to her proposal—after all, it was a year away! Very quickly, however, I was choosing a set and auditioning cast, and this is where my luck was really in. I was delighted to be able to cast the superb Fiona Gwinnett in the lead role, and then surround her with an amazing group of supporting actors, some of whom are experienced Apollo

regulars (Graham Brown, Glenys Lloyd Williams, Cynara Crump, Carole Crow, Ginie Orrey) while others, such as David Stradling, Stuart Egan, Andrew Butcher and Ellen Lamplough, are newer to our stage but have worked with other Island groups.

The next piece of luck was to have John Sole designing the set, which has already drawn some appreciative comments from audience members—he and the set building team were totally unfazed by requests such as 'a statue of a naked kid with his hands in front of his rice krispies'. Similarly, I found Peggy and her costume team were almost psychic in their assessment of how I viewed just about every character's appearance. The props team also coped without protest with a range of requests, and having an experienced lighting technician in Dan Burns made the tech and the run itself such an easy experience for me and the cast.

The first night drew an audience of 91 (which was amaz-



Fiona Gwinnett as Cass McGuire (photo: Paul Jennings)

ing, especially as we were competing with Comic Relief Night), and those I spoke to thoroughly enjoyed the humour and appreciated the pathos of the story. One lady told me: 'It made me think: there but for the grace of God go all of us,' which was exactly the sentiment we were aiming for.

I'd like to thank everyone who contributed to the play in any way onstage, backstage or front of house—you have all made my first experience as an Apollo director a delight.'

Maureen Sullivan

## Next production: David Tristram's 'Forget-me-Knot'

David Tristram has published more than 23 plays, two films and a comedy novel, and on average, every night of the year, there are at least two Tristram plays being performed somewhere in the world in locations including South Africa, New Zealand, Europe & Mexico. His plays have parodied such pop-culture genres as soap operas and detective stories and take a farcical view of sex, alcohol, drugs, crime and theatre itself. He claims he writes only comedy because he can't take himself too seriously.

Having been involved in a number of Tristram plays with RedTIE Theatre, I'm delighted that *Forget Me Knot* will mark his debut as a playwright at the Apollo as I consider it to be one of his funniest. I particularly like his plays because they are well written, extremely funny and written in a style that remembers his roots in 'amdram', which means they can be equally effective in lavish theatres with all the technical gizmos or in a small village hall. But he does use some language which might lead to a few

'tuts' from the audience, not that he is too worried about that (me neither).

Simon Lynch is a new member of the Players and takes the key role of Monroe the detective; Robert is played by Drew Adcock, Robert's wife Julia by Helen Reading and Monroe's doctor wife Samantha by Amy Burns in this fast-paced comedy.

The show opens on **THURSDAY 11 May** and the last night will be **FRIDAY 19 May**. Details of final dress will be confirmed nearer the date.

Steve Reading, Director



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

The more eagle-eyed readers may have noticed that your Editor recently went flitting about the world in a carefree manner. Here I am back safe and sound, and having at last shaken the last of the cotton-wool from my jetlagged brain can return refreshed to the fray.

Just as Australia is a land of extremes in terms of weather, landscape and pretty well everything else (including the Melbourne rush hour and Sydney's bars on a Friday night), I also experienced two theatrical extremes. I was lucky enough to go to a performance of 'La Bohème' at Sydney Opera House; the performance was wonderful, as you'd expect, and the building itself is quite as amazing as its iconic exterior suggests, not just for the thought given to its beau-



tiful, simple interior but also for the way it fits into the remarkable environment around it.

Then in the backstreets of a little Queensland town called Port Douglas I came across a tiny wooden building, the town's former police lock-up, converted in the early 1990s into a theatre called 'The Clink'. Port Douglas has a thriving artistic community



and the genesis of The Clink had clear echoes of that of the Apollo—committed individuals determined to find the right space to bring good theatre to their local area. Even their website could be referring to us: *'beautiful auditorium, with perfect acoustics, complete with full theatre accoutrements, 120 tiered seating, back stage, dressing room, wardrobe and sets area, foyer, box office and the best little bar in town, plays host to local and travelling artists alike. It is truly one of a kind!'*

So ten thousand miles away I found more evidence, if more was needed, that whether performing in a building that cost \$108m or one that cost a miniscule fraction of that, luvvies all speak the same language wherever we are, driven by the same theatrical impulse. Rather comforting, really!

## News from the Apollo Theatre Trust



The situation in relation to quotes for the emergency exit remains more or less the same, with one quote still outstanding despite assurances that it's 'in the post'. This reluctance to provide quotes is becoming a big problem. We have a number of jobs requiring electrical and gas work (including improving the heating at the unit) and decorating which we struggle to get tradesman to come and look at; and if we do manage to get them in they often fail to provide quotes.

We have now taken delivery of the Holofcener sculpture and it has started its journey to the foundry in London where

it was cast, for cleaning and re-patination. As you will see from the article elsewhere in this issue, the presentation of this wonderful gift has been overshadowed by the death of Lawrence Holofcener at the age of 91.



Members load-up the sculpture at the start of its journey

Every year the Trust receives rates bills for The Theatre (including 124 Pyle Street) and the Unit. These amount to almost £7,000. As a registered charity we are exempt from 80% of this and every year we are

invited to apply for exemption of the balance (approximately £1,400) based on our contribution to the community. The granting of this exemption is at the discretion of the IOW Council. This year we had to re-apply for the mandatory relief as well as the discretionary element and I'm pleased to announce that both have been granted. Our justification for this is a combination of things, including the provision of performing arts to the community at reasonable prices; making the building available for community use (i.e. lettings); and our policy of accepting and supporting a wide range of members.

*Paul Jennings, Chair, Apollo Theatre Trust*

[See page 7 for news of the Trust AGM]

## Notes from the Committee meeting on 27 March

### Director's report

The theatre is working smoothly and I'm delighted to say that external hirings are going very well and the diary is getting very busy.

### House Manager's report

I am sure you are aware from all the emails that you get that filling the rotas for each play is rather difficult. I can't remember the last time the rotas were complete (if ever!). There are a merry band of people who man the box office, front of house, coffee and bar every time and I would like to thank every one of them for their support. It would be good to see a few more new faces offering to help and obviously it would make my life, and the others, easier. We all can't go on for ever and if members could share the load it would stop me sending out so many emails for a start!

Oh, and a minor point: if you purchase cleaning materials for the theatre, please could you let me know? The cupboard is starting to overflow!

### Bar Manager's report

Your bar managers, Hilary, Steve and Paul, have not been in contact for a while. We would like to thank all those that volunteer behind the bar and we hope you all enjoy yourselves. If you haven't done the bar before and would like to, please

contact Steve. The half-yearly accounts have just been done and I am pleased to say that bar takings for the period were:

Habeas Corpus £1,372.40

Selkie Wife £849.60

Wyrd Sisters £1,039.10

Lady Killers £1,279.90.

Thanks additionally to takings from outside hirings, I've been able to pass £3,000 over to the Players' account for this half-year.

### Arts Manager's report

You'll see my new season elsewhere in this issue. However, I wanted to add that I would like to have an assistant director for each play. It is a help for a new director to have someone at their side who knows the way our system works, and even an experienced director could do with an extra pair of eyes at times; it is also a good way for somebody who has never directed before to gain a certain insight.

### Technical Manager's report

Cass McGuire is going well from a technical point of view; we have a new props team member in David Barnard; we have a new phone number for the box office which means that calls can be forwarded to any other number when the box office is unstaffed (we're still working on this one); we

recently had an unexpected visit from Environmental Health and I'm pleased to say we retained our 5-star rating; a new sound desk has unfortunately become essential and I have taken a proposal to the Trust for authorisation; and new keys and locks around the theatre are being procured as a result of sets being lost.

### Marketing Manager's report

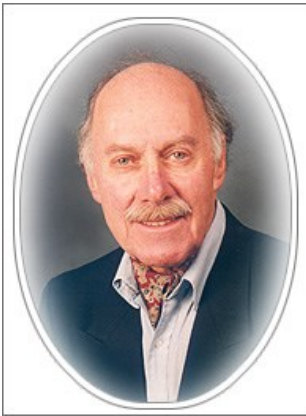
Lots of activity on the marketing front this month: new banners (including one nice visible one at Sainsbury's—thanks to Drew Adcock for arranging); Shanklin Theatre have agreed to hold our season brochures and a poster in return for us doing the same; leaflets are being distributed to Red Funnel terminals and Tourist Information Points; we are working on capturing data about where our audiences hear about us; and we are getting free advertising from Vectis Radio.

The working group set up to organise the gala night to celebrate the gift of Larry Holofcener's bas-relief sculpture has had its first meeting and the date is provisionally set for 14 September. The group members may be calling for help with various aspects of the evening.

**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>Maggie Cardew</b> (2015-16) cardewmaglet@gmail.com; <b>Cynara Crump</b> (2016-17) cynara.crump@virgin.net	<b>Technical Manager</b> (elected biannually)	<b>Dan Burns</b> (2015-17) 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) (2015-16)	<b>Helen Reading</b> redtiethatre@hotmail.co.uk; <b>Steve Reading</b> stevreading104@btinternet.com
<b>Marketing Manager</b> (elected biannually)	<b>Maureen Sullivan</b> (2016-18) msullivan58@me.com	<b>Bar Manager</b>	<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>Drew Adcock</b> (2016-18) Apollo-theatre@memberships@outlook.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) postmaster@sleeptite.force9.co.uk	<b>Apollo Trust Buildings Manager</b> (co-opted)	<b>Roger Simpson</b> roger.dodger45@yahoo.co.uk

## Lawrence Holofcener—a life well lived



It was with great sadness that we learned on 4 March of the death at 91 of Larry Holofcener—writer, artist, actor, director, songwriter, sculptor and link with the great days of Hollywood. During his long life Larry had seen and done more than most people could dream of; he achieved success in whatever field he turned his hand to, writing 'Mr Wonderful' for Sammy Davis Jnr, acting with stars including Ginger Rogers and Carol Channing, working on films with his daughter, film director Nicole Holofcener, and later

becoming a renowned sculptor.

It's in the field of sculpture, of course, that we at the Apollo have by chance a link with this remarkable man. Readers may remember from issue 255 that only recently Larry and his wife Julia donated one of his wonderful sculptures, 'Faces of Olivier', to the Apollo—one of only two casts made of the piece which was originally created to hang at Chichester Festival Theatre. The Trust voted unanimously to accept the gift, which has

been sent to the foundry where it was cast for repatination, after which it will come back to the theatre and be formally launched at a gala evening. The Committee had hoped that as part of the celebrations a Skype link could be made with Larry, who lived in America for the last few years of his life; sadly this won't now be possible, but the evening will celebrate not only the incredibly generous gift but also the life of its creator—a true 'Renaissance man'.

### A varied and interesting season for 2017-18

The Arts Manager-elect for 2017-18, Cynara Crump, has submitted her proposed season for September 2017 to July 2018 and it has been approved by the Committee (after some licensing complications). Cynara says: 'I am delighted that there was such a good response to my request for suggestions from members for plays and offers to direct. This enabled me to put a workable varied season together; it was disappointing to find that two of the plays which I had believed to be available had been withdrawn from amateur performance but I have been able to find replacements.

For the first play of the season (1-9 September) Isabel Favell will be directing **A Tamer Tamed** by John Fletcher, a contemporary of Shakespeare's, although a few years younger, who actually collaborated with our most famous playwright on several of his plays. It is described as turning *The Taming of the Shrew* upside down. Cast: 8M 5F + extras (if required).

The October production (20-28 October) will be Richard

Harris' **Going Straight**, a thriller about two ex-East End criminals, one living in Spain, the other still living in London. The latter and his wife have been invited to spend some time on holiday in the other's Spanish home. It soon appears that there is something else underlying the invitation. Director: Amy Burns. Cast: 2M 3F

In December (8th-16th) I plan to direct **The Imperial Nightingale**, Nicholas Stuart Gray's retelling of a fairy tale, set in the gardens and palace of a Chinese Emperor of more than two thousand years ago. Cast: 9M 4F +

**Don't Dress for Dinner** by Marc Canoletti is the February play (2nd-10th), a French farce about mistaken identities, misunderstandings and unfortunate coincidences. Director: Gwen Stevens Cast: 3M 3F.

Michael Arnell will direct **The Apple Cart** by G B Shaw for our March production (23rd-31st). This is a futuristic play about a king and his Prime Minister and Cabinet, their disputes, and the wiles

of a seemingly powerless individual to win his argument. Cast: 9/10M 5/6F

Next I've selected **Entertaining Angels** by Rupert Everett (11-19 May), a play about a woman learning to cope after the loss of her husband of forty years or so. It is sensitive and very funny. Director: Julie Stonestreet (Julie is new to us as a director and I would like her to have an assistant) Cast: 1M 4F

The last play of the season is **Lord Arthur Savile's Crime** by Constance Cox from a story by Oscar Wilde (29 June-7 July). No director as yet. Cast: 5M 5F.

My grateful thanks to those who offered plays, and I offer my sincere apologies to those people whose suggestions I was unable to fit in. I am very much looking forward to seeing the final selection of plays come to life on our stage. I believe it offers a variety of challenges for actors, set builders and technicians, and well-told stories for our audiences.'

Cynara Crump

## From the Membership Secretary, Drew Adcock

**ANOTHER GENTLE REMINDER ABOUT SUBS** Dear one and all, well over half the membership have now paid their subscriptions, but still there are stragglers, so some time before 3 April I will be emailing or phoning those that have still to pay. Remember—lots of members pay by standing order, which is by far the easiest way and it avoids having to have a conversation with me about it!! A standing order form can be obtained from the website or by emailing me or the business manager.

**NEW MEMBERS** We have a nice number of new members since the last Apollonius: I would like to welcome Helen Mary Vautier, Simon Lynch, Matt Osbourne, Martin and Kathryn Ward and Luke Flux to our merry band.

**MEMBERSHIP EVENINGS** This is something I would love to start up again. Cynara has kindly started the ball rolling (see below), which is brilliant; now if anyone has an idea for a members' night or activity, please let me know and we can see what we can do to get it going.

**REHEARSED READING** Cynara Crump would like to present a new play to other members as a rehearsed reading on a club night as soon as possible. The play's title is 'Despotikò', and it was written by the husband of a member of her U3A Play Reading Group. The play was inspired by a visit to a deserted Greek island which had evidence of having flourished in ancient times and is a possible (and very entertaining) explanation of how it came to be deserted.

A rehearsed reading is a good way for new members to get an experience of 'treading the boards' since you carry your script with you and don't have to learn the words, but it is necessary to have about three rehearsals to familiarise yourself with any movement and also to understand the script. The reading won't be limited to new members—all would be welcome. It has a cast of 8 and Cynara isn't too bothered about being gender-specific, preferring to let the words speak for themselves.

If you would like to find out more and to be involved, please contact Cynara either by phone on 527606 or (preferably) by email at [cynara.crump@virgin.net](mailto:cynara.crump@virgin.net).

## 'GOOD OLD DAYS' A GREAT SUCCESS!



For those of you who, like me, had the misfortune to miss Helen Clinton-Pacey's Old Tyme Music Hall show in aid of the British Heart Foundation, it was a great success. The show raised nearly £1,000 for both the theatre and the BHF in memory of our dear departed Alain Smith, who as many members will remember died of a heart attack in January 2016.

Helen had at first been concerned that she wouldn't be able to cast the show, as the turnout for the auditions

wasn't as good as she'd hoped; but as it turned out she needn't have worried. Not only did she have a lineup of interesting and unusual acts (including the Apollo Youth Theatre, Denyse Lerner & David Pratchett's Flea Circus and John Abraham's memorable 'The Boy I Love'), there is interest in the show being performed at Trinity Theatre later in the year, to give the committed cast another outing.

As Helen said, 'Some individuals from both theatres



Louis Lawrence as the Sheikh of Araby

were convinced the show would be a flop, but the cast, wardrobe and music proved them all wrong!

She went on, 'It was hard work at times, but it paid off in the end! To see audiences giving a standing ovation, singing, dancing along, and proudly waving their Union Flags to the National Anthem, was quite moving to watch, especially on the Sunday matinee, when people brought children and grandparents.'

She has nothing but praise for the cast (including Michael Arnell, whose 'prompts' became part of the show); Liz Santer, who was as always 'brimming' with ideas for costumes—from swimming costumes and farmers to chorus and 'flasher'; Sue Raybould, who organised the music despite poor health, and her



husband Steve; Gary Smith, Alain's nephew, who printed the programmes; and all the backstage and front of house crew. Now for next year, says Helen!



Alain Smith in 'The Tempest'



## GHOST TRAIN AUDITIONS: 2.30 Sunday 2 April

There was a good turnout for the read-through of the last play in the 16-17 season, 'Ghost Train', and I have to say that an unexpectedly good time was had by all. The director, Mike Whitehead, has now identified the audition pieces for Sunday 2 April (2.30pm in the auditorium). Mike says, 'There are very few long speeches in the play and nearly everyone is on stage a lot of the time so they're 'bits and pieces' I'm afraid. The play will be set in the 1920s, so polish up your period intonations and your English grammar (so I don't have to keep on reminding you!). Scripts are available beforehand from me on 884032 or 07772 926352.' The audition pieces are as follows:

**SAUL HODGKIN** (stationmaster, elderly, Cornish accent)

Page 14 from "Very well, I'll do it," to Page 16 "Ben Isaac s a-leadin' of them," (with Charles, Richard, Peggy, Miss Bourne, Elsie)

**RICHARD WINTHROP** (Managing Director) and **ELSIE** (his wife)

Page 7 "What do you think of this, Elsie?" to Page 8 "I've made up my mind."

**CHARLES MURDOCK** (junior partner in Murdock and Son) and **PEGGY** (his newly-wedded wife)

Page 2 "Good Lord, what a hole," to Page 3 "Give me a kiss and I'll smile again," (with Miss Bourne)

**CHARLES**

Page 23 " I think I'm pretty open minded..." to "...I've never seen India"

**CHARLES** and **RICHARD**

Page 8 "I say, what a game," to Page 10 "...boring you with my most intimate troubles."

**MISS BOURNE** (elderly spinster (with parrot in cage!))

Page 17 "It's really dreadfully damp ..." to Page 18 "Oh, Oh" (with Teddie)

Page 24 "RICHARD: The very thing," to Page 25 "There, just a sip" (with Richard)

**TEDDIE DEAKIN** (a dandified fop; also a Detective Inspector in disguise)

Page 4 "I say" to Page 5 "I hate facts," (with Richard, Charles, Miss Bourne)

Page 12 "Just coming, Sir," to Page 13 "Oh. Well, perhaps you're right," (with Miss Bourne, Charles)

Page 57 (As DI) "It's perfectly clear, Mrs Winthrop," to Page 58 "the faint and all," (With Peggy and Richard)

**JULIA PRICE** (youngish hysterical girl, also an American 'tough' known as Chicago Sal (!))

Page 33 "I knew it. It was Ted Holmes," to Page 34 "All right," (with Richard and Sterling)

Page 39 "I can't bear it - I can't," to Page 40 "Be warned - oh do be warned," (with Richard and Sterling)

Page 60 (as American) "Put 'em up," to Page 61 "Atta boy," (with Charles, Peggy, Teddie)

**PRICE & STERLING** (Julia's 'doctor' and 'minder')

Page 28 "Hello," to Page 33 " Come along, Julia," (with Charles, Richard, Teddie, Julia and Elsie)

**JACKSON** (detective)

"Yes Sir, I think so", "Yes Sir", "Just as you thought Sir - machine guns."

**POLICE CONSTABLE** (walk-on part only)

**Mike Whitehead**

Forthcoming  
Youth  
Theatre  
show

The youth theatre arm of the Players will be putting on a show on 8 & 9 April. Both performances will be matinees, starting at 2.30pm.

This is a plea to adult members—please come and support the youth

theatre. It was disappointing that very few, if any, members came to last year's production—some of the young members often come and watch our adult shows, so please give your support in return.

We shall be needing members to help with coffees, ice-creams and bar duties, so please let us know if you can help.

Thank you!

*Gwen Stevens, Youth Theatre co-ordinator*

## AGM of the Apollo Theatre Trust: 11 April, 7.30pm

Invitations to attend the Annual General Meeting of the Apollo Theatre Trust (Isle of Wight) Trust Limited on Tuesday 11 April at 7.30pm have now been sent out to all Guarantor Members of the Trust. All the members of the Players are automatically Associate members of the Trust and have the right to attend General Meetings, but only Guarantor Members may vote. It's easy to become a Guarantor Member if you are interested in helping the work of the Trust in looking after the fabric of our Grade 2\* listed building and its equipment, and planning for

its future. The Trust is a company by Guarantee, not of shareholders. The Guarantor Members have all signed a form saying that, in the event that the Trust may be unable to continue in existence, they guarantee to pay £5 towards the cost of its dissolution; an unlikely event, but ... you never can tell.

However, at the moment the number of Guarantor Members has been diminishing, and it is from the pool of Guarantor Members that the Governing body of the Trust is formed. The Council of Management can con-

sist of up to 15 members but must not fall below 7. Currently, the number is 11 so you can see we're not at full strength yet.

I do hope that some of you will feel sufficiently interested to come along to the AGM, albeit without voting rights, but for the future we do need more and preferably younger people to get involved with the body that carries the responsibility for our beautiful and precious building.

*Cynara Crump, Trust Secretary*

**'THE BODY  
THAT CARRIES  
THE  
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FOR OUR  
BEAUTIFUL  
AND  
PRECIOUS  
BUILDING'**

## Live streamings from Cineworld

Lots of good stuff coming up at Cineworld over the next couple of months (hands up those who saw Hedda Gabler and think it was an amazing interpretation!); here's a flavour of what we can expect.

### Theatre

12th Night: 6 April (NT Live)  
Rosencrantz & Guildenstern Are Dead: 20 April (NT Live)  
Julius Caesar: 26 April (RSC Live)

Obsession: 11 May (NT Live)  
Anthony & Cleopatra: 24 May (RSC Live)  
Peter Pan: 10 June (NT Live)  
Salome: 22 June (NT Live)  
Titus Andronicus: 9 August (RSC Live)

### Opera

Madama Butterfly: 30 March (ROH)  
Eugene Onegin: 22 April

(Met Opera)

Dream/Symphonic Variations/Marguerite & Armand: 7 June (ROH)

Otello: 28 June (ROH)

### Ballet

Jewels: 11 April (ROH Ballet)  
Coppelia: 19 April (Australian Ballet)

## Upcoming screenings



from

**Cineworld**

## How to get into the members' area of the website: a standing item

Instructions for accessing 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.

*Ginnie Orrey, webmistress*





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## The Apollo Players' next production



**The Apollo Players  
present  
David Tristram's  
fast-paced comedy,  
'Forget Me Knot'**

**NOTE CHANGED SHOW DATES:  
THURSDAY 11 MAY-FRIDAY 19 MAY (NOT SUN OR MON)**

Robert is found wandering the streets of Leicester in the early hours of the morning with a bump on his head, claiming to have amnesia. Monroe is the detective assigned to the case; his doctor wife Samantha and Robert's wife Julia add to the chaos. Will Monroe get to the bottom of this farcical situation? This fast-paced comedy will have you laughing all the way home.