



Forthcoming read-throughs, auditions & other production stuff

- 'Don't Dress For Dinner' read-through: 7.30 Monday 6 November in the bar
- 'Don't Dress For Dinner' auditions: 2.30 Sunday 12 November in either auditorium or dressing-room
- 'The Apple Cart' auditions: Sunday 17 December, 2.00pm in the auditorium

Remember: a read-through is not an audition!

Other diary dates (more info on the website)

Gala Night: unveiling of the Holofcener sculpture Wednesday 1 November

Stagecraft workshop Wednesday 8 Nov, 7pm

Jazz at the Apollo Sunday 19 November

Apollo Players' AGM Saturday 25 Nov 7.30pm

Next coffee mornings 28 Oct, 11 Nov, 25 Nov, 9 Dec

RedTie Theatre production: 'A Bunch of Amateurs' 2-4 November, Apollo Theatre, 7.30pm

apollo

Issue no. 260

October 2017

'GOING STRAIGHT' - ON THE HOME RUN!

By the time you get this, 'Going Straight' will have hit the Apollo stage and be in its second week of performances. Director Amy Burns says, 'I love directing; I get a real buzz out of the time on stage and the part when all the other departments starting bringing in their own contributions to the show.'

The set construction went well: Paul Jennings helped me work on the set and the flats were all refurbished and painted before they were put into position, which meant the set was up and complete on the same night—must be a record! The props team, David, Carole and Teresa, then came along and found all the little bits and pieces that the actors use to help them tell the story. Peggy and her amazing wardrobe team helped put together the costumes that the cast found comfortable to wear as their characters. The production crew was completed by Amy and Joel Leverton, who worked on stage

management and have been great backstage (see Joel's views on working 'behind the scenes' on page 6).

This show was unusual, if not unique, for the Apollo, because we had the added fun of filming elements of the production. This meant that the set, costume, lighting, lines and movement had to be as close 'to show' as they are when you see it, and everyone did an amazing job of making this happen. Tosin, of Tajayi Media (who sponsored the show—thank you very much, Tosin!), did the filming and made a great job of putting all the pieces together, so for the first time in 46 years we saw our actors acting in locations that were not in the Apollo. Because of this element of the production, Dan and Tom on lighting and sound moved their desk to the end of the Circle on a temporary basis to allow for all the equipment required: 2 vision mixers/switchers each with a screen,



Sue Edwards, Reuben Loake & Fiona Gwinnett in 'Going Straight'

the sound playback PC and screen, lighting desk and screen, house light controls, sound desk and backup laptops—as well as two operators for all the kit! This has also been a much more appropriate area for them, enabling them to watch and be spot-on with the timings of cues.

My thanks go to my amazing cast, along with everyone who has helped, whether on stage, front of house or behind the scenes, to make a success of this production. Thanks also to all of you who have come to watch the show: I hope you have enjoyed it as much as I have!

ANOTHER CHANGE OF PLAY!

It's a bit of a changeable season this time—though that's not in itself a bad thing, showing that we as a theatre are flexible enough to make changes where we have to. In this case, you may remember that the December play was to have been 'The Imperial Nightingale', by Nicholas Stuart Gray. Unfortunately, the director, Cynara Crump, wasn't able to put together a cast, so the play has been

changed to 'The Boadicea of Britannia Street', a funny and touching play by Ade Morris about female friendship. Four women plan to write and perform a play about Boadicea, ancient East Anglian Queen and feminist icon. Over the course of several weeks home truths are shared along with tea and vodka, and soon Fran, Janet, Penny and Annie find themselves needing to draw on

heroic reserves of their own. The play will be directed by Eileen Connolly, supported by Helen Reading. It has been cast largely from the actors who came to the original auditions, so the cast is as follows:

Fran Glenys Lloyd Williams
Penny Abi Leverton
Annie Helen Clinton-Pacey
Janet Carol Crow

Performance dates will be 8-16 December.

Editorial: the view from the Editor's chair



This month we mourned the death at 86 of Sir Peter Hall, that 'colossus' of British theatre. It's hard to comprehend that one individual could not only found the RSC but also run the National Theatre and move it to its new home on the South Bank. Truly a unique and driven man, who it seems sacrificed most things in pursuit of his vision.

I guess the only thing for which I'd criticise him—and indeed most national theatre figures, with perhaps the honourable exception of Alan Ayckbourn—is a lack of focus on theatre outside London. The other week-

end I noticed an article in the Observer about a new memoir by Henry Woolf, including his life growing up in the East End with Harold Pinter and others of the 'Hackney Gang', one of whom had written a play about it. There was to be a rehearsed reading of the play at the British Library, preceded by a 'conversation' between Henry and Michael Billington, who as some of you may remember came to the Literary Festival at Northwood House last year and was kind enough to be interested in our production of 'The Selkie Wife'. I know Henry moderately well so I decided on a whim to go up to London to see the event and make contact with him.

One thing I found interesting and entertaining about the evening—quite apart from seeing Henry still in full possession of his intellectual faculties at 87—was that the auditorium at the British Library was pretty

full—probably at least 100 people—and they all seemed to know each other in just the same way as a group of people on the Island who were interested in the arts would do. Just goes to prove that London is indeed composed of 'villages'!

I don't regret my 'whim' for a moment (though frankly I doubt the play will take the world by storm), but by the time I'd paid for a return to London (RedJet and train), ticket to the event and an overnight stay in a cheap hotel I didn't have much change out of £130.

Wouldn't it be nice if someone were to hold a theatrical event of national interest somewhere other than London? Mind you, all credit to Andrew Marr, who took the trouble to rush from interviewing Hillary Clinton to speak at this year's LitFest and then rush back again. Perhaps our Gala Night will break the mould ... ?

News from the Apollo Theatre Trust



You may have noticed that the gates illegally erected by Olivo which threatened to block our new emergency exit have been left unlocked for the past couple of months. This after the owner of Olivo, one Alireza Sorrayapour, received a solicitor's letter from the owner of the right-hand side of the drive requesting that that the gates be removed. We have heard no more about the matter since that letter was sent and it remains to be seen whether further pressure will be applied to actually remove the gates or at least the one on our side which remains an eyesore.

The work to install new heating at the Unit is scheduled to be completed by the end of October. We are still looking for someone to carry out a number of improvements to our fairly complex electrical system. Thanks to those who have supplied the names of potential contractors.

A condition of our insurance is that the winches for the over-stage lighting bars are routinely inspected. We have discovered that these inspections have at best been cursory and we have now engaged some specialists in this area who have pointed out that some of the rigging is not up to standard and we are awaiting quotes for improvements.

As previously reported we have plans for some major projects including replacing the roof of the dressing rooms and joining the theatre to Hancock House at first floor level. We have sufficient funds to start on the projects but we need someone with building experience to complete the detailed plans to the satisfaction of the planning authorities and listed building control and then project-manage them to completion. If anyone is willing to take on this role or knows someone who might be interested in the chal-

lenge please contact Paul Jennings.

Paul Jennings, Chair, Apollo Theatre Trust

From the Trust secretary:

The Apollo Trust (Isle of Wight) Limited, to give its formal name, is a charity which owns the buildings and equipment of the theatre, a Grade 2* Heritage building—a considerable responsibility. The Trust is able to claim relief on tax and rates, but costs of upkeep rise all the time and so we are tremendously grateful to those members of the public and our members who support the 100 Club.

As its name suggests, the 100 Club consists of up to 100 members, each paying in £5 per month; there is a monthly prize draw for £50, £250 or £500, with the annual surplus being paid to the Trust. If you would like to join, there are usually forms in the theatre foyer (see p.7 for more info).

Notes from the Committee meeting on 23 October

News from your Committee!

ARTS MANAGER

'Going Straight' is now in performance mode and I hope that members will make a real effort to come and see it. Amy and her cast have been working very hard and the play has an interesting and surprising tale to tell.

Moving on, when four people only (all women) came to audition for 'The Imperial Nightingale', I did seriously consider turning it into an all-female cast, but I still needed nine more, so I decided to find a play just for those four, and I found one, 'The Boadicea of Britannia Street' (see page 1).

I find it difficult to understand how people who join an amateur dramatic society can then not turn up to the read-through of a play in order to find out what it's all about before making up their minds. Everybody is welcome at readings, whether or not you're interested in taking part in the play. I hope that Gwen Stevens will find a really positive response at her read-through of 'Don't Dress for Dinner', a fast-moving French farce of mistaken identities and confusions which will be in performance from 2-10 February.

MARKETING MANAGER

Publicity for 'Going Straight' – went straight! Posters for 'Boadicea' were delayed by a few days due to change of show and resulting shortage of production time but will be in the theatre for rest of the run of 'Going Straight', as will the new season leaflet. Would as many members as possible please take a poster and display it?

There is some advertising in the programme for 'Going Straight' (thanks to Amy and

Dan for this); I am currently following up further advertising opportunities.

November 15th is global #LoveTheatreDay, when theatre lovers across the world will be taking to social media to tell everyone what they love about theatre, and we will be getting involved, participating with the hashtag:

♥ #IWTheatre. Throughout the day we will be posting on Facebook, Twitter and Instagram and we invite members who use social media to join in, sending us your thoughts about theatre on the Island. In the evening of 15th November from about 7pm The Apollo Theatre will be hosting the Love Theatre Day Tweet-up – a gathering of all Island theatre-lovers, to which you are warmly invited: come along, have a drink and chat to like-minded people from across the Island – and, if you want, tweet about it!

BUSINESS MANAGER

The draft accounts for 2016-17 are now available and when the Committee has approved them they will be posted on the website for members to see. Heartfelt thanks, as always, to Alan Rodway for his professional expertise in putting the accounts together.

TECHNICAL MANAGER

The production team for Going Straight includes two new members, Abbi & Joel Leverton. We welcome them to the team.

Technically, this is one of the more demanding productions of the season—as well as the usual requirements for lighting and sound, there are two screens on stage which each

have their own independent video feeds. The control position for this production has temporarily been moved to the stage left end of the circle to allow for all the equipment required, but soon the interim control position will be at the other end of the balcony.

I have taken something of a leap of faith this production and am trialling a new piece of software to manage the playback of the various cues as the previous software had some limitations. Together with the new sound desk, the new system has been well and truly put through its paces with the sound effects and all the video cues for the show. Incidentally, the licence covers us for sound designers to have a copy on their home computer so that they can prepare cues before they load them onto the theatre PC. Training for this will be arranged after Christmas, and I will put a notice in the next edition of Apollonius about this.

The re-flooring of the stage has now been completed, although it turned out to be a bigger job than planned as several floorboards needed replacement and the whole floor levelling. 2 new access traps have been installed giving access for maintenance of heating, plumbing and electrics. My thanks to Roger and Mike W for their help leading this and keeping stapler manufacturers in business! The work night team have also continued recanvassing our stock of flats and the fruits of their labour can be seen on the current set.

I will soon be approaching various people to lead workshops tied to the script. There will be a range of skills on offer across the year. Details of the first few workshops should be available in Apollonius in December.

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

Arts Manager (elected annually in Nov for season beginning following Sept)	Cynara Crump (2017-18) cynara.crump@virgin.net	Technical Manager (elected biannually)	Dan Burns (2015-17) dan@masexodus.co.uk
Business Manager (elected biannually)	Ginnie Orrey (2016-18) gginnie@googlemail.com or info@apollo-theatre.org.uk	2 Members' Representatives (elected annually) (2015-16)	Helen Reading redtiethatre@hotmail.co.uk; Steve Reading steveready104@btinternet.com
Marketing Manager (elected biannually)	Maureen Sullivan (2016-18) msullivan58@me.com	Bar Manager (co-opted)	Paul Stevens postmaster@sleeptite.force9.co.uk
Players' Secretary (elected biannually)	Mike Whitehead (2016-18) michaelwhitehead@yahoo.com	Wardrobe Manager (co-opted)	Peggy Harcourt peggy.harcourt@creekside.plus.com
Membership Secretary (elected biannually)	Ginnie Orrey (INTERIM) gginnie@googlemail.com or info@apollo-theatre.org.uk	Apollo Trust secretary (co-opted)	Cynara Crump cynara.crump@virgin.net
House Manager (elected biannually)	Paul Stevens (2016-18) postmaster@sleeptite.force9.co.uk	Apollo Trust Buildings Manager (co-opted)	Roger Simpson roger.dodger45@yahoo.co.uk



CASTING CALL: 'THE APPLE CART'

AUDITION DATE: Sunday 17 December, 2.00p.m.

Director: Michael Arnell, 296388.

Assistant Director: Kate Fysh.

G.B. Shaw's comedy is set in the near future when our King is having difficulty functioning as a purely constitutional monarch and thus provokes a crisis meeting and the focus of the play. The King is also conscious of U.S. cultural imperialism and the global power of big business.

THE CAST

THE PALACE		GOVERNMENT MINISTERS	
King Magnus	mature, urbane	Prime Minister	hot-tempered
Queen Jemina	wise	Culture & Media	outgoing
Orintha, King's mistress	vain	Business & Energy	earnest
Princess Alice	plain speaking	Trade & Industry	red republican
Two King's Aides		Foreign Secretary	suave
American Ambassador	naïve Yank!	Commonwealth	devious
		Chancellor Exch.	excitable
		Home Secretary	hypocrite

Apart from the first four Palace characters, the remaining eleven may be of either gender. Please note that I have cut the whole play so that it will run for under two hours ... hoorah!

Contact me, Michael Arnell, if you would like a copy of the audition piece **or** to let me know if you wish to arrange an alternative audition date.

Please note: I will not be 'ringing round' to get a cast together.

Performance dates for 'The Apple Cart': 23-31 March 2018

STAGECRAFT WORKSHOP, WEDNESDAY 8 NOVEMBER, 7.00p.m.

Leader: Michael Arnell

Focus: Making every word count!

In a practical session we will study a script, discuss possible interpretations, perform and evaluate results. Coffee, tea and biscuits provided.

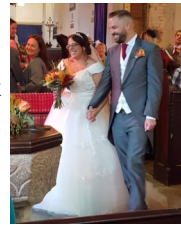
For further details, ring Michael on 296388.

I'm delighted to welcome some new members since the last issue of Apollonius; not to mention the ones who joined and fell into the Black Hole! You've all been very patient and kind while I've sorted out my lists (short pause for burst of song: 'I've got a little list; I've got a little list ...'), but I think I know where we are now. So a very big **WELCOME** to Gail Blue, Marco Meloni, Nicola Pritchett, Martyn & Kathryn Ward and Megan Turner, as well as to longer-standing but still 'new' members including Abbi & Joel Leverson, Matt Osborne, Bob & Maxine White and Yvonne Wright; plus some very new members including Sarah & Nigel Talbot, John Coombes and Christopher Hicks. If I've missed anyone out, please forgive me! Now that the former Memb Sec has officially resigned we shall be looking for a successor at the AGM (see below).

Michael Arnell and Ginnie Orrey delivered a training session to a group of managers and team members from the **ELLEN MACARTHUR FOUNDATION** recently—the second one they've asked for, which is a compliment to the theatre. They enjoyed the day very much and a few expressed an interest in becoming members, which would be fabulous.

Our **VERY BEST WISHES** to Paul Jennings, who has recently undergone a rather serious operation; he is now recovering nicely and we look forward to seeing him again as soon as possible.

ANOTHER WEDDING! Our heartfelt congratulations to two members, Rosie Baker and Darren Brook, who married on 30 September. May their future be blissful (and judging by their faces, I think it will be!).



And remember: the **GALA NIGHT** to celebrate the unveiling of Lawrence and Julia Holofcener's incredibly generous gift of the sculpture 'Faces of Olivier' is approaching fast. The date is 1 November; there are a few seats left, so if you'd like your name to go in the hat for them, or if you'd like to help out on the night, time is getting short! Please email Maureen Sullivan (email address on page 3) as soon as possible to let her know. We very much hope that as many members as possible will come and also help out; we shall be welcoming some quite prestigious Islanders, plus people involved with Island theatre, and we know you'll enjoy it—there will be refreshments and some entertainment, and the opportunity to see a bit of Apollo history being made!

AGM OF THE APOLLO PLAYERS: 25 NOVEMBER

Would you like to be a part of the Apollo Players' Committee? Now's your chance!

We are coming to an important time in the yearly cycle of the Apollo Theatre Players: the AGM, when the achievements and activities of the past year are reported on, and any vacancies on the Players' Committee are filled by a process of election.

All posts on the committee have a limited term of office—one, two or three years—and five posts will be vacant this year:

Arts Manager 2018-19

2 x Members' Reps 2017-18

Technical Manager 2017-19

Membership Secretary 2017-18 (normally a 2-year post, but we need someone to take over for the final year of the current term until the post comes up for 'proper' election next year)

The job descriptions for all the posts are attached to this issue, and I'm sure the current postholders (listed on page 3) would be happy to have a chat about what the role involves.

If decide to stand for election, you must first of all be nominated and the nomination paper must be sent to the Secretary, Mike Whitehead, along with

your 'manifesto', explaining why you want to stand and what you'll bring to the post. All the manifestos (with photos, please) will be sent out to all members, so that they can make an informed decision before they vote. Voting is done online, and instructions for that will also be sent out (if you don't have access to a computer you'll receive a paper ballot slip). Deadline dates for all these things are on the Notice which you will have received along with this issue.



Casting call: 'Don't Dress for Dinner'

The first play of 2018 will be Marc Camoletti's farce, 'Don't Dress for Dinner', directed by Gwen Stevens. Bernard is planning a romantic weekend with his chic Parisian mistress in his charming converted French farmhouse while his wife, Jacqueline, is away. He has arranged for a cordon bleu cook to prepare gourmet delights, and has invited his best friend, Robert, along too to provide the alibi. It's fool-proof; what could possibly

go wrong? Well ... suppose Robert turns up not realising quite why he has been invited. Suppose Robert and Jacqueline are secret lovers, and consequently determined that Jacqueline will NOT leave for the weekend. Suppose the cook has to pretend to be the mistress and the mistress is unable to cook. Suppose everyone's alibi gets confused with everyone else's. An evening of hilarious complication ensues as Bernard and

Robert improvise at break-neck speed.

Cast: 3M 3F

**Production dates:
2-10 February 2018**

There will be a read-through on Monday 6 November at 7.30pm in the theatre bar, and the auditions will be on Sunday 12 November at 2.30pm in either the auditorium or dressing room.

Please phone Gwen Stevens on 525655 if you'd like more information.

Front To Back: The Tale of Hidden Gems and Unsung Heroes

A new member's take on his first experience of stage management

I would be lying if I said I were a proficient individual in the art of working backstage on a theatre production. In fact, it is by mere awareness of such in myself that, when I agreed to work backstage for the upcoming production 'Going Straight', I made a point of attending rehearsals earlier than expected in the process just so I knew what on earth I was doing.

I have only ever worked in lighting boxes when doing backstage stuff, and even then, the work has been done for me – I just need to press a button and illuminate the stage or cloak the actors in darkness. Generally speaking I'm always treading the boards, and the lights just do what they need to do when the script says so.

So I figured I'd step into a stage manager role, but I hadn't banked on the enormity of it – I read the script, thought "Ah, I'll open the curtains, then close them again ... job done," and signed up. But it's a posi-

tion that holds more than that. In fact, in some measure, it holds the whole production together.

Handling guns, carrying dirty dishes, manning telephones (the ringing of them at least), cleaning and setting stage, herding cast and crew to relevant places, losing them and then finding them again before coaxing (or bribing) them back to their starting position on or off stage, among the other small jobs that most people take for granted.

I see the backstage crew as being a sort of Mum to the people onstage. I know as an actor that my props will be where I need them to be, that scenery will do what it needs to do, that the phone will ring on cue, that the train will whistle by when expected, that the chandelier will fall with precision timing and accuracy and that I – the actor – will respond in character, unaware of the poor blighter running around backstage, not five feet from me.

At the time of writing this, I am an hour away from the first dress rehearsal for 'Going Straight' and it feels weird to not have been waist deep in involvement from the start – I'm almost catching up with everyone else. But now of course is the time when the whole thing has come together, from the roots prior to rehearsals through line runs, through set building, through tech runs – now it's come to the final stage before being put to an audience and my role is to ensure that no one needs to worry about anything while they're doing what they do best, because we're here to enjoy the experience.

So, my thoughts so far? I reckon I now understand that with every curtain call I've ever taken in my acting life, there's been someone dressed all in black behind the scenery, sweat dripping down their face and out of breath, taking a little bow of their own.

Joel Leverton

THE 100 CLUB: AN UPDATE

The 100 Club is a fund-raising scheme which began a number of years ago when The Apollo Trust was quite heavily involved in raising funds for our Lottery bid; this, we hoped, would enable us to do in one fell swoop works which would modernise the building and make best use of the space that we had. However the Lottery changed the goalposts and our bid came to nothing. Since then we have made a lot of progress in getting through most of what had been planned with the help

of a great deal of hard work from the Apollo Players' contributions and those from the 100 Club, together with some much appreciated donations.

In November last year the draw for the usual £50 was won by Mrs M James and in December the winner was Susie Chilton. In January 2017 the winner was Jill Farrell, February is when the prize of £250 is drawn and the winner was Kate Hancock, daughter of John and Patricia (it's good to know that we still have

a living link), back to £50 for March and the winner was Gill Kennerley, in April Steve Reading, in May Tony Crowson, a new member Yvonne Wright won the draw for June, George King in July, Mrs M James won the £500 prize in August, and David Barnard (back to £50) was the winner in September. I hope they all managed to put their winnings to good effect.

Remember: if you're not in it, you won't win!!

Cynara Crump, Trust Secretary

Upcoming live screenings from Cineworld

Theatre

16 November:
'Follies' (NT Live)

28 November:
'A Woman of No Importance' (Vaudeville Theatre)

7 December: 'Young Marx' (NT Live)

Opera

18 November: The Exterminating Angel (MET Opera)

Ballet

3 December: 'The Nutcracker' (Bolshoi Ballet)

5 December: 'The Nutcracker' (Royal Ballet)



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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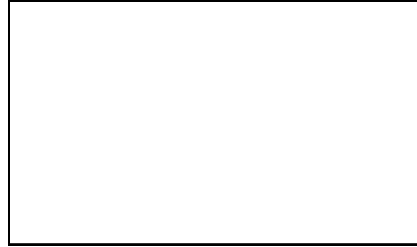
email:
info@apollo-theatre.org.uk

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

www.apollo-theatre.org.uk

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Ginnie Orrey, and
expresses her
opinions. Con-
tributed copy
must be signed.**

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



The Apollo Players' next production



**'The Boadicea of
Britannia Street':
8-16 December
2017**

This is a funny and touching play by Ade Morris about female friendship. Four women plan to write and perform a play about Boadicea, ancient East Anglian Queen and feminist icon. Over the course of several weeks home truths are shared along with tea and vodka, and soon Fran, Janet, Penny and Annie find themselves needing to draw on heroic reserves of their own.