



Forthcoming read-throughs, auditions & other production stuff

- 'The Apple Cart' auditions: Sunday 17 December, 2.00pm in the auditorium
- Directors' meeting: Monday 8 January, 7.30 in Hancock House. Please come if you're interested in directing in the 2018-19 season; plays may not be allocated on the day but it will go a long way to informing the next season.

Remember: a read-through is not an audition!

Other diary dates (more info on the website)

Next coffee mornings
 9 December
 23 December
 6 January 2018
 20 January
 3 February

12th Night party
 Saturday 6 January,
 7.30pm in the Theatre Bar

Directors' meeting
 Monday 8 January, 7.30 in Hancock House

Jazz at the Apollo 2018
 Sunday 21 January
 Sunday 11 February

Stuck for that last-minute Christmas present? Our cotton bags are a wonderful gift—and at £2.50 each excellent value too! Ask at the bar or email info@apollo-theatre.org.uk to get yours.

apollo

Issue no. 261

December 2017

'The Boadicea of Britannia Street'

The current play, 'The Boadicea of Britannia Street', is a relatively new piece (2014) by Ade Morris, an author who turns out to have a pretty long back catalogue of well-received plays. It has been described as 'an absolute gem of a play' and 'Calendar Girls meets Dead Poets' Society', and when Eileen Connolly was offered the opportunity to direct it she liked the script immediately. Eileen didn't choose the play herself, but she knew that one hurdle was surmounted before she started: she already had a cast. You may remember that 'The Imperial Nightingale' was to have been the December play, but Cynara Crump couldn't find the actors she needed for the large cast, so very sensibly she decided to choose a play which would fit those who auditioned, and to hand the directorship over so that she could step back as Arts Manager.

Eileen describes the play as 'funny, delightful, witty and touching', with the added advantage that it has a relatively simple set with no complex set changes and so was fairly easy to stage. Given that she hasn't directed for a while, this made her return to directing easier than it might have been!

The small cast, including relative newcomers and 'old hands', loved their parts and put a lot into it. When asked what she felt their biggest challenge had been, Eileen thought for a moment and then said, 'It's not easy being a pantomime cow!' More seriously, she felt that their job was made easier for them by the strong writing and characterisation; her main challenge was the limitations of the minimal staging, making it as simple as possible so that the cast could carry out the set changes. This made the job not too taxing for the set-

builders, and Eileen had nothing but praise for their helpfulness and cooperation.

Similarly, the show didn't make too many demands on Wardrobe—the cast used mainly their own clothes, which are words Wardrobe love to hear—but sincerest thanks to them for helping to make Fran's costume fit her character, and for their help with the really quick changes!

The last word must go to Eileen. 'I have really enjoyed the experience. The thing I remember most is the pantomime cow, but also the 'it all came together' thing—the way the actors and the characters came together was a great joy. Thank you all for working so hard.'



Helen Clinton-Pacey in 'The Boadicea of Britannia Street'



'Don't Dress for Dinner'

Gwen Stevens, the director of the February play, Marc Camoletti's farce 'Don't Dress for Dinner', is delighted to be able to report that she has been able to cast this hilarious play from attendees at the auditions on 12 November. In her own words, 'We had a wonderful turn-out and I was spoilt for choice but I

think I chose the best people for the parts, and I tried to pair people up to make believable matches.'

It's good news that auditions and read-throughs are getting better attended; there must have been a dozen people at the read-through, and as she says, at the auditions Gwen had the luxury of choice. The cast list is as follows:

Robert Bernard Pete Harris
 Steve Taverner

George Jacqueline John Abraham
 Suzette Chris Turvey
 Suzanne Rose Kelsey
 Ness Law

Do take the opportunity to sign up to the support rota for the play when it comes out; Paul Stevens is always in need of members to help with front of house, bar and box office duties.

'Don't Dress for Dinner' performance dates are 2-10 February 2018

Editorial: a letter to the Editor



News from the Apollo Theatre Trust



**12th NIGHT
PARTY
Saturday 6 Jan
2018, 7.30pm**

I am pleased to report that I've recently received a letter for publication. As I'm sure you know, I've wanted to introduce a letters page for some time, so in a departure from my usual practice, I'm replacing my editorial with a letter from Steve Reading on a matter he feels very strongly about. If any member wants to respond in these pages, or indeed write about something else, please do.

'It's time we started a 'Letters to the Editor' slot in this membership publication. In previous years it has published some contentious issues and they have been debated in this forum. The theatre was thriving

We are very pleased to hear that Paul Jennings, chair of the Apollo Theatre Trust, is recovering well from his recent operation and by all accounts is itching to get back to his photographic duties! We look forward very much to seeing him around the theatre again very soon.

In the meantime, Roger Simpson, Buildings Manager for the Trust, has given us an update on the various projects under way at the theatre at present.

'Fire safety issues: the new fire exit has now been completed with a break glass fire alarm, signage and door alarm (if it's set off this will be deafening, so only exit through the doors in an emergency!). Devices to hold the fire doors open have been fitted; they are designed to hold open doors to allow access on work nights or during a run and

An invitation from Amy Burns, Theatre Director: 'An invitation to all, whether new, old or non-members: please come along to a Cheese & Wine do with a difference in the Underwood Bar at 7.30pm on Saturday 6 January to

with an active, if argumentative at times, membership of well over 300. It is our responsibility as members to openly challenge how our theatre is run and to question what happens here. Here's my starter. Why is it that a life-long member both on and off the stage didn't know about the Gala Night until she read about it in the paper? Why do coffee personnel have to check for out-of-date milks in front of customers? It's not their responsibility so whose is it? Why were there no programmes for opening night of Boadicea? Why was there no advert in the CP? How come the wrong advert was placed? Why were public stood outside the theatre moaning that couldn't book

*will close automatically in the case of a fire. 6 have been fitted so far with one to go. They all should be closed (and locked if lockable) when the theatre is unmanned. Please **read** the signage and use the release button to close the doors.*

The Unit: following complaints that it was 'far too hot at the unit' [really?? Ed.], the Trust agreed to spend the necessary money to install a hot air heating system. This can be programmed or operated on demand; please read the operating instructions before attempting to use it or make any changes.

Security issues: 4 drill/drivers and chargers recently went missing from the workshop at the theatre. These tools are valuable items for the maintenance of the building, so if you borrowed them towards the end of the run of the last

celebrate the end of the Christmas festivities. The bar will provide wine from around the world (in 50ml measures), plus bread and crackers; your job will be to bring interesting cheeses to pair with the wines. Dress code: Last Night of the

tickets and no one was returning their calls? Why are we struggling to attract members to do front of house roles? Why are we struggling to attract actors to auditions? I could go on. As Members' Rep on the committee last year not one issue was raised with me yet we have all these issues facing us.

I believe that it's our responsibility as members to challenge the status quo and hold our elected members to account. It is by challenging that we improve and with improvement comes success. I would be delighted to hear other members' views; let's work together to share the load.
Steve Reading.'

play, could you please let me know and bring them back straight away?

*Additional security measures have been put in place, including an alarm. Please ensure that when you are in the theatre the door-bell is switched on; ideally, rehearsal access should be via the side gate and side doors. When you are rehearsing or working in the theatre, the front door top latch should be released or the alarm switched on. It seems to have become common practice to unlock the doors and switch off the alarm and disappear to stage, backstage or wardrobe. **Be aware and be vigilant!***

Another project was fixing Lawrence Holofcener's bronze sculpture to the wall in the auditorium. With 14 bolts it should stay in place, thanks to Paul, Paul and Dan.'

Proms (optional—but we all like a chance to dress up, and there will be a prize for the Most Glamorous). There will be a quiz, with prizes for the winning team. Everyone is welcome—please come and have a good time.'

News from your Committee

Notes from the Committee meeting on 11 December 2017

At the meeting on Monday 11 December the Committee welcomed three new members: Carole Crow, Membership Secretary, Mark Duffus, Members' Rep and Pam Underwood, co-opted Members' Rep, who agreed to stand to fill the second Members' Rep vacancy. We're very grateful to her for stepping into the breach.

DIRECTOR

The various problems experienced recently have only served to re-emphasise the importance of working as a united Committee. Short-term blaming and shaming is unproductive; we as a Committee are jointly responsible for what we do, and our job is to push the theatre forward and to strive towards achieving 'diamond standard' in everything the theatre does and stands for.

ARTS MANAGER

I was disappointed at the very small audience for the first night of 'The Boadicea of Britannia Street' ('BOBS'). However, I was proud of the cast, who demonstrated enthusiasm and commitment despite the empty seats. It was unfortunate that there were no fewer than 7 other productions on the Island that night, some of which were only on that weekend—audiences may well have decided to see them and save BOBS for another night. We don't have the luxury of flexibility to move our performances about according to what else is going on, as our season is set so far in advance. I have also been very disappointed at the low turnout at auditions, which in this case informed my choice of

BOBS as the play to replace the Imperial Nightingale. I hope other directors will have better luck.

From next year's Arts Manager, Maggie Cardew: there will be a Directors' Meeting at 7.30pm on Monday 8 January in Hancock House.

YOUTH THEATRE CO-ORDINATOR

Sincerest thanks to those who have helped with workshops etc when Gwen and Pete have been unable to be there. The youth theatre is planning to put on a production after March next year: date to be confirmed.

BUSINESS MANAGER

The unfortunate cancellation of The Tamer Tamed has inevitably meant that the Players' account is at a lower level than at this time last year. We're not by any means on our uppers, but it will behove us all to ensure that we think carefully about our expenditure going forward. As a result, I shall be thinking about budgets for future plays, based on figures for past seasons.

We still have plenty of our Apollo Theatre cotton bags in stock—could all members please do their best to encourage people to buy them, whether for themselves or as gifts? They're good quality, excellent value at £2.50 and absolutely plastic-free!

HOUSE/BAR MANAGER

The rotas for the current play haven't been too difficult to fill apart from the last Saturday (perhaps the final of Strictly is more of a draw!). Checking the outside gate is open by the FOH manager has been added to their list of duties and no problems have been reported so far. Bar

takings have held up well and I have been able to pass over a decent sum to the Players.

TECHNICAL MANAGER

A Google account is being set up for Committee members so that they will all have an email address which can be switched between individuals as postholders change. This will be much more efficient and secure and avoid messages falling into 'black holes'.

MARKETING MANAGER

I am taking action to ensure that the problems which have beset the current production will not recur and I will be taking back some tasks which have been delegated. The Gala Night went well, though we may have missed some marketing opportunities; we got a good write-up in the County Press. The #LoveTheatre Day went well (see report on page 7).

MEMBERSHIP SECRETARY

We have at least one new member since the AGM, plus another in the pipeline. I shall be working with the Business Manager to be quite clear about our membership numbers, and I have lots of ideas for activities for current members and encouraging new ones. Watch this space!

BUILDINGS MANAGER

There is still much electrical work to be done around the theatre, including the last of 6 'holdfasts' on the stage left auditorium door and the installation of a smoke detector and emergency light in the bar (essential because of the number of electrical items).

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 Maggie Cardew (2018-19) cardewmaglet@gmail.com	Technical Manager (elected biannually)	Dan Burns (2017-19) 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) (2016-17)	Mark Duffus
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)	Carole Crow (2017-19) carolecrow9@gmail.com	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

Gala Night



Julia Holofcener with the 'Faces of Olivier' sculpture

Well, what can we say? One of the most prestigious events in the history of the Apollo went like a dream.

For any of you unaware of the background, in summary an American called Lawrence Holofcener, lyricist, playwright, actor, sculptor and all-round good egg (main claim to fame: he wrote 'Mr Wonderful' for Sammy Davis Jr!). He and his wife Julia have a long connection with the Apollo and visited regularly right up to Lawrence's death in March this year at the age of 91. Before he died they had offered us a casting of his famous sculpture, 'Faces of Olivier'. The original was commissioned by Chichester Festival Theatre (of which Olivier was a Founding Director) and it hung in the foyer there from 1985. In 2015 CFT redesigned the foyer and the sculpture was returned to Lawrence. When it was first made, a second copy was cast but never hung, and that copy stayed in storage until Lawrence and Julia offered it to the Apollo a year or so ago. Between then and now we have been devising and organising a



Amy Burns comping the evening

Gala Night to celebrate the gift, and on 1 November it took place, with Julia Holofcener as the guest of honour.

We invited lots of the 'great and good' of the Island—

partly in recognition of the significance of this amazing act of generosity, and partly to get the Apollo a bit more on the map. All of us will have experience of talking to people who say, 'O, I never knew you were here,' and isn't it annoying? Anyway, one of the Deputy Lord Lieutenants came, along with the current High Sheriff, Ben Rouse,



Ben Rouse admires the sculpture, aided by Marylyn Ford

and the next HS, Gioia Minghella; the MP sent his representative, and the national Chair of the Little Theatre Guild, Mike Smith, took the trouble to come down and was very impressed by us and the theatre. Most importantly, though, lots of our members came; people who have supported the Apollo in all sorts of ways and without whom we couldn't continue to thrive.

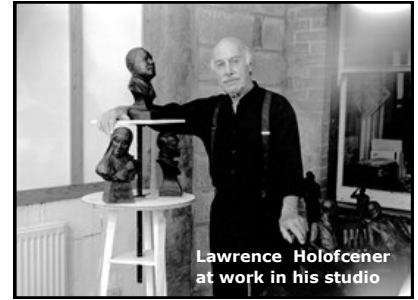


The evening started with drinks and nibbles on arrival (our sincerest thanks to Sarah Willis, of Shindig Solutions, for her

delicious catering and for her tireless work throughout the evening to make sure everyone was well fed) and then members of the Players showcased an hour of short



'And how is Hamlet?'



Lawrence Holofcener at work in his studio

pieces which referenced both Laurence Olivier and Lawrence Holofcener (aka the Two Larrys!). The Phoenix Jazz Trio provided live music throughout the evening, with Anthea Weekes singing two of Lawrence's best-known songs, 'Too Close for Comfort' and 'Mr Wonderful' to close the show.



Hanna Nixon & Matt Osborne in 'The Sleeping Prince'



The theatre was looking its best (more heartfelt thanks to Doris Pinks for creating the beautiful flower arrangements, including a wonderful bouquet for Julia) and we received many compliments on the production and the evening generally.

Julia kindly wrote to us after the Gala Night, and here is what she said:

'What a very special evening! Thank you, thank you for all the Apollo Theatre volunteers did to make the occasion so memorable—and the flowers are magnificent! I was deeply touched by it all! Lots of love and hugs, Julia.'

Next time you're in the theatre, do take a moment to look at our amazing new acquisition—it's a beautiful piece and we're very lucky to have it.

Before I hand over the mantle of Membership Secretary to my successor, I'll take the opportunity to give a big **WELCOME** to new members this month: Chris Hicks, Sarah & Nigel Talbot, John Coombes, Pam Crowson, Steve Taverner, Ness Law and Geoff Keep have all joined us recently. We are delighted to have them join the Players and we look forward to seeing them around the theatre soon (though Steve and Ness are already visible in the cast of 'Don't Dress for Dinner', and Chris came to the read-through for the same play; Sarah and Nigel are Dave Talbot's parents and we're very pleased that they've come to join him).

The big news this month comes from the **AGM OF THE APOLLO THEATRE PLAYERS**, which was held at the theatre on Saturday 25 November. Around 35 members came to the meeting, which was good; though from a membership of around 230 it would be good to see a few more faces next time! The important thing, though, is that the online voting system once again worked well—give or take a couple of hitches in relation to a small number of individuals which the Technical Manager was thankfully able to resolve—and 80 members voted, which is around double the number who voted last year. Once again, it would be great to see some more members exercising their democratic rights; more Committee posts will be coming vacant at the next AGM so do please take the opportunity to make your views heard.

At the meeting the Committee members presented their reports on the year past; you should all have received the ones which were sent out beforehand (ie the Director, Secretary, House/Bar Manager, Technical Manager, Business Manager (incorporating the accounts) and Wardrobe Manager) so I won't waste time and paper repeating them; however, for various reasons the reports from the Marketing Manager, Membership Secretary, Youth Theatre Co-ordinator and Arts Manager 2016-17 weren't circulated, so here's a summary of what they said.

Marketing Manager (Maureen Sullivan): It has been a busy year, with lots of progress marketing the Apollo. Sincere thanks to directors for early production of artwork. Extra publicity has been gained: banners at the theatre and Sainsburys; an agreement with Shanklin Theatre to display each other's publicity material; season leaflets distributed at Red Funnel terminals and other tourist outlets across the Island; inclusion in this year's IW Holiday Guide and promotion on Island websites and radio stations, plus social media coverage and posters on council sites and by many loyal members and supporters—sincere thanks to every one. We are now taking advertising in our programmes as an additional source of income. Two recent events have given the Apollo more publicity: the well-attended unveiling of 'The Faces of Olivier', and the first #LoveTheatreDay to be celebrated on the Island (see page 7 for more info).

Membership Secretary (Ginnie Orrey, interim): there has been a series of unfortunate events in relation to membership issues: the sad loss of Pam Cranefield, and then three successive interim Secretaries, meaning that some new members have not been welcomed in the way we would hope. However, we are now in a position to make that good and to apologise most sincerely to any members who have—quite rightly—felt badly treated.

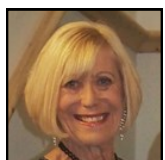
Youth Theatre Co-ordinator (Gwen Stevens): the youth theatre currently has 24 members. Pete and I meet weekly with them for stagecraft workshops. Michael Arnell often stands in if one of us is away and other people come to the workshops from time to time. Amanda Robertson is still doing the finances for us. We would welcome anyone else who would like to do a workshop with them or think they have something to offer the group. We hope to do a show later in the year and I will be discussing the best dates for that very soon.

Arts Manager (Maggie Cardew 2016-17): Maggie reported on the plays from the 2016-17 season; her report can be found on page 7.

The outcome of the **ELECTIONS** was announced. Five posts were up for election, and the results were as follows:

- Members' Rep: **Mark Duffus** (only one candidate for the two posts);
- Technical Manager: **Dan Burns** (one candidate);
- Arts Manager 2018-19: **Maggie Cardew**;
- Membership Secretary 2017-19: **Carole Crow**.

A message from the new Membership Secretary. Hello! I'm Carole Crow. I've been an active Apollo member for three years but there are lots of you I have still to meet so please introduce yourselves when you see me. I am very happy to be given the chance to contribute to the running of our lovely theatre and to ensure its future with a continuing stream of enthusiastic new members.



My first task is 'renewals'. Yes, it's that time of year again and your subs are due on 1 January. The good news is that the annual subscription remains the same—£20 for single membership and £30 for couples. I am pleased to see from the files that many members are paying by standing order, and I'd like to encourage as many of you as possible to follow suit. For standing orders or money transfers the details are: Apollo Theatre Players. Sort code: 40-34-26. Account No: 01715186. The reference is your name and/or membership number. Please contact me if you have any queries: carolecrow9@gmail.com.

'The Apple Cart' auditions, 2.00pm 17 December

Michael Arnell, director of George Bernard Shaw's political satire 'The Apple Cart', will be holding auditions on Sunday 17 December at 2.00pm in the theatre. The audition piece, rather than being a section of the script, consists of a 'news item', to be read as clearly and intelligibly as possible. The piece is set out below; if you would like to audition for one of the parts, please if possible bring it with you (though there will of course be copies available at the theatre).

Production dates: 23-31 March.

PALACE AND NUMBER TEN AT LOGGERHEADS

It has become increasingly clear to this particular political commentator that all is not well within our Prime Minister's cabinet.

Sources close to Downing Street have assured this news agency that there are definite and, so far, unreconciled tensions between His Majesty's Government and His Majesty.

Of course, no-one in Westminster, or indeed the Shires, can be unaware of the barely disguised friction between the Prime Minister and the King.

It is a recorded fact that His Majesty enjoys enormous national popularity and international celebrity; a blessing sadly not shared by his First Minister.

How galling it must be for that elected head of Government, who has the ultimate responsibility for the policies resulting in the general prosperity we all enjoy, that media response is almost universally negative.

This is in stark contrast to the unfailingly positive reporting of the King, who, to be kind, only has to fulfil a diary, wear appropriate outfits and say words, all of which have been organised and provided by an unseen army of Palace staff.

It is true that His Majesty possesses natural charm and elegant sure-footedness, unlike the Prime Minister's uncanny knack of putting his foot in it!

Ultimately we must sadly conclude that public celebrity trumps public service. How else can one explain the nauseating interest shown in so many vain nobodies who possess little talent, contribute nothing, have the brain cells of cardboard, but after brief media exposure still acquire some shoddy prestige?

NORA CROUCH

It was with great sadness that we learned recently of the death on 13 November of Nora Crouch, a much-loved and longstanding member of the Apollo Players. Nora was last seen on the Apollo stage in 2004, playing Madge in John Godber's 'Fly Me to the Moon' (see photo left).

Born in Llanelli in 1930, Nora moved to Southampton to train as a teacher and took up a post at St

Saviour's RC Primary School in Totland in 1951, the first of a number of schools on the Island where she taught (sometimes three generations of the same family!). She married John in 1955 and lived in Cowes until her death.

Nora had a hugely active life, doing stuff with St Thomas' Church, the TG, WI and the Welsh Society as well as singing, country

dancing, travelling and Scrabble; however, amateur theatre was her great love and she appeared with COADS as well as the Apollo (with John working backstage).

Nora was a delight to be with and we shall miss her. Her son is passing on all her scrapbooks and theatre mementos, which could easily be made available if you would like to look through them.

On Wednesday 15 November, theatres across the UK shared a 'sneak peek' behind the scenes as part of annual Twitter celebration #LoveTheatreDay.

The event began in 2014, and offers those involved in professional and amateur theatre, as well as audiences, the chance to shout about the brilliance of theatre and why they love it.

For the first time this year, the Island had its very own

Twitter hashtag, '#ILOVEWTheatre'. The day was co-ordinated by our friends at IW Theatre, who encouraged all local theatres to get involved: many including the Apollo shared images and tweets about past productions, current shows and other events throughout the day and we received lots of retweets, likes and comments.

As part of the event, there

was also the first IW 'Love Theatre Day' meet-up, which we were asked to host in the Apollo Bar. It was a relatively small, but fun and sociable, gathering this year and IW Theatre intends to make this an annual opportunity for anyone interested in theatre on the Island to come along and meet fellow thespians. So if we didn't see you for LoveTheatreDay this year, we hope to in 2018!
Maureen Sullivan



Having spent most of the season in and out of hospital getting my two new hips I was absent from the theatre for a large portion of it. However, I didn't worry too much because I KNEW that it was a well-balanced season and I had the best directors for the plays.

Amy very kindly jumped into the breach when we had a problem with *Ladykillers* going on at the beginning of the season, so we swapped, despite the fact that she had finished a very exhausting run of *Little Gem* only the night before, and *Habeus Corpus* opened the season with a bang. Alan Bennett is always popular and the audience seemed to enjoy the romp even though, by today's standards, it could not be regarded as PC in any sense of the word. Well done, Amy.

We followed with a UK premiere: *The Selkie Wife*, a completely different kettle of fish, pardon the pun, but thought-provoking for the audience and completely unseen by any of them ... ever! Such a treat to be able to give an audience a totally new experience. Thanks, Ginnie.

Christmas on its way and *Wyrld Sisters*, nothing to think about, just enjoy. The thing that impressed me the most about the audience was that on the night I managed to see it the bar and auditorium held many new faces I had never seen inside the theatre, Terry Pratchett fans who had never set foot in the Apollo before but hopefully will come back for other things. Thanks, Eve and Dan, for a very cult result.

What better way to spend a winter's evening than watching our fantastic production of *Ladykillers*, definitely worth the wait and whether you had seen the film or not you couldn't help but be impressed by this very English black comedy. Well done, Di.

I love Bryan Friel and would have given anything to direct *Cass McGuire*, but I knew I wasn't fit enough so I looked around for a suitable Director. Maureen read and loved the play and the rest, as they say, is history. I wish I had been able to make an evening to come and watch but sadly it was not to be. Thanks Maureen,

for stepping into the breach.

Forget-me-Knot was a play that Steve Reading gave me to read so when I decided we should do it he was the obvious choice as director. What a fantastic comedy, a lot of work for four actors but so worth the effort. Thanks Steve.

If you didn't get to see the grand finale you missed a rare treat. I have always wanted us to stage a production of *The Ghost Train* and Michael Whitehead had always been keen to direct it; it was beautifully put together, great to see some new faces on the stage and such simple but scary special effects. Thanks, Michael.

And that is the end of the news, except to say a huge thanks to everybody in this theatre who worked hard to make these productions so well received. There are too many of you to name individually but you know who you are and if you worked even ONE night on a production that production would not have been the success it was without you. Give yourselves a hearty pat on the back.

Maggie Cardew

Arts Manager's report on the 2016-17 season:

'A well-balanced season with the best directors'

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

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





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

tel:
01983 527267

ticketline:
01983 210010

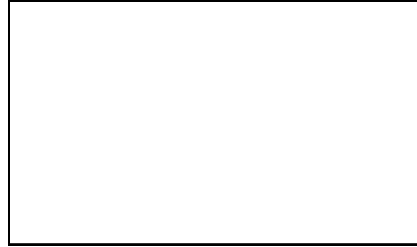
email:
info@apollo-theatre.org.uk

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

www.apollo-theatre.org.uk

**Any unsigned
copy in this publi-
cation is the work
of the Editor,
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

'Don't Dress for Dinner'

an hilarious farce by

Marc Camoletti

2-10 February 2018



Bernard plans to send his wife Jacqueline off to her mother's for the weekend while he entertains his mistress. He has invited his best friend Robert as an alibi—but Robert has his own secret liaison. When Jacqueline cancels her visit, claiming her mother has the flu, the whole weekend is thrown into turmoil.

Add a Cordon Bleu chef whom Robert introduces as his girlfriend—or is she his niece?—a Chanel coat and a few bottles of wine, and you have the recipe for an hilarious farce with plenty of confusion thrown in.