



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

- 'It Could Be Any One Of Us': read-through 21 May NOTE NEW DATE
- 'It Could Be Any One Of Us': auditions 4 June NOTE NEW DATE

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

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

Wednesday 27 June

Other diary dates (more info on the website)

Next coffee mornings	26 May, 9 & 23 June, 7 & 21 July
Next Jazz at the Apollo concert: Dave Jones Quartet	Sunday 20 May 3.00pm

# apollonius

Issue no. 264

May 2018

## 'Entertaining Angels'

One of our new members, Julie Stonestreet, has stepped into the director's shoes for the next play in the season, 'Entertaining Angels'. As we all know, taking on that role is one which can make strong people quail, but Julie is clearly taking it all in her stride. This is what she says:

'Entertaining Angels' is a wonderful play. Originally I was attracted by the title but on reading it, the intelligent humour, combined with the drama of family relationships, sealed the deal. As a new and unknown director, I feel I was very lucky to have been offered this opportunity, and I thank the Committee for their leap of faith.

Though it's not purely a comedy, I have thoroughly enjoyed rehearsing a play with so many funny lines. I still chuckle at Grace's 'By the way, who are you going to invoice for this?' and Bardy's 'He wasn't known as the parish organist for nothing!' After the laughter has died

down, the cast get down to the serious business of character development and line interpretation. And the thread which holds it all together is Di Evans as Grace, whose ability to remember hundreds of lines (combined with a great deal of hard work) is enviable indeed!

I have also been very lucky to have found a cast who so perfectly fit their characters – or is that just brilliant acting?! Thank you too for the energy and enthusiasm you have brought to your roles. Oh, and the cake. One of the challenges was the need for a stream onstage (the original production had a real one, and real grass!). This was finally solved with Dan's special lighting, which created a beautiful effect. Combine this with the sound of a stream and birds twittering, and you can almost imagine you are out there sitting next to the real thing. The entire set is indeed a work of art. As a director in many other places, I have never before



Di Evans as Grace in 'Entertaining Angels'

had the luxury of the quite incredible support team found here at the Apollo. Normally I would be charging around charity shops searching for that 'odd' item, organising costumes, painting sets, writing the whole programme, taking photos and, on one memorable occasion, banging a stage together on the day of a dress rehearsal! The Apollo is a director's dream, so to all those who give their time, a heartfelt 'THANK YOU!'. Many thanks also to those attendees of the dress rehearsals who laughed along appreciatively (Peggy and Pam deserve a special mention!). See you there!

**'Entertaining Angels' is on from 11-19 May.**

## LORD ARTHUR SAVILE'S CRIME

Rehearsals are well under way for the last show in the season, Constance Cox's dramatisation of an Oscar Wilde short story, 'Lord Arthur Savile's Crime'. I must say that when I first read the script I thought, 'What a load of tosh,' but actually, now that we're getting into it, I think it's going to be a popular choice with audiences.

Certainly the cast are having a ball already! The director, Maggie Cardew, is pleased to have been able to cast it from those attending the auditions. The cast is as follows:  
Lord Arthur Savile: Chris Hicks  
Baines: Martyn Ward  
Sybil Merton: Rose Kelsey  
Lady Julia Merton: Ginnie Orrey

Lady Windermere: Kathryn Ward  
Lady Clementina Beauchamp: Carole Crow  
The Dean of Paddington: Mark Duffus  
Mr Podgers: John Sole  
Herr Winkelkopf: Simon Cardew  
Nellie: Helen Reading  
**'Lord Arthur Savile's Crime' is on from 29 June-7 July.**

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

## News from the Apollo Theatre Trust

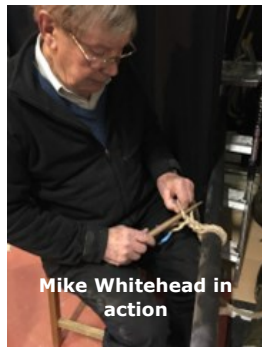


Spare a thought this month for Mike Batcheler. Mike, a new member, has stepped up to the mark to direct the first play of next season, Ayckbourn's 'It Could Be Any One Of Us' (see page 4 for more information about the play). You may remember from the recent members' email that he set the read-through date for 26 April; sadly only two people turned up so it has had to be rescheduled to 21 May (see the diary dates on the front page). Now, we all know that turnout for a read-through has little or

no bearing on the turnout for auditions, and it may be that the auditorium is packed out on 4 June—let's hope so, for the sake of Mike's sanity—but it does shine a light on the difficulties experienced by (probably) all amateur groups with a limited membership. This is in marked contrast to an article I and other readers of the Guardian among you read in that august organ recently. The article focused on that often overlooked individual in the professional theatre, the casting director.

The process of casting is summed up as 'turning the abstract into something living and breathing'; and a further comment from the article sort of sums it all up: 'Directing is 90% casting, right?' Now, lucky the director in the amateur theatre who has the luxury of choice—though with our fairly extensive membership that is sometimes the case—but I think we can feel justly proud that even when only a tiny number of actors comes to an audition the outcome can be theatrical gold, as Julie has discovered with 'Entertaining Angels'.

The rigging over the stage has now been brought up to standard partly by a local contractor re-making the joints in the steel cables which hold the lighting bars and curtains and partly by



Mike Whitehead in action

Mike Whitehead applying his splicing skills to many of the rope joints. The need for this work was highlighted when we realised that we had been paying an insurance company to inspect our rigging which they weren't in fact doing adequately. We have now received a rebate of £600 from them!

This year as an experiment we invited all Apollo Players to the Trust AGM. Although the AGM is by nature a very routine matter it would have given Players the opportunity to question The Trust and

make recommendations for future Trust activities such as development of the theatre. The invitation to attend included the opportunity to attend a dress rehearsal of 'Entertaining Angels' after the AGM. Sadly only two Players responded to the invite and one of those was in 'Entertaining Angels'! We will discuss with the players committee whether or not to schedule the AGM on the same day as a dress rehearsal next year. It is worth noting that all Players are entitled to attend any Trust meeting (though they would not have a vote).

At the AGM the Trust accounts were approved and the accountants/auditors re-appointed. Three of the four guarantor members retiring by rotation from the Council of Management (Mr D Burns, Mr M Crump, Mrs G Kennerley) were re-elected and Tom Hilton was elected to join the council. It was good to see a new member, Martin Ward, join as a Guarantor Member.

Questions were asked about the small amount of interest received on our balance in the CAF bank. The treasurer Mrs Crump explained that there were advantages of

staying with CAF as it itself is a charity and offered other benefits to charities like the Trust. However the Council regularly reviewed the state of our bank accounts to ensure they were managed to our best advantage.

We have once again been awarded the full 100% relief on our business rates. Although 80% should be granted automatically to us as a charity the additional 20% has to be formally applied for every year and we satisfy the requirements by delivering performing arts at an affordable price and providing facilities for our diverse membership. A further key contribution is from the way we make the theatre available to other organisations.

Roger Simpson brought us up to date with the latest plans for developing the theatre which are nearing the final stages of planning approval. Once approved we can obtain budgetary quotes and start fund raising—see Cynara's report on her recent visit to an LTG conference.

*Paul Jennings  
Chair, Apollo Theatre Trust*

# News from your Committee

Notes from the Committee meeting on 14 May 2018

## ARTS MANAGER

My report consists mainly of congratulations to Julie for an excellent production of 'Entertaining Angels'; her set design gives a picture of a 'gardener's garden' and yet works to create the various areas required by the script. Her cast are obviously comfortable in their various roles, and I found the whole play coming to life at Tuesday's dress rehearsal. I can't enumerate all the people, set designer(s), builders, technical and back-stage crew who have contributed; my sincerest thanks go to all of you. I just hope that none of the hiccups that have beset us over the past months will show up again. The last play, 'Lord Arthur Savile's Crime' is cast and in rehearsal, and I look forward to coming along occasionally once it is using the stage.

## MARKETING MANAGER

Publicity for 'Entertaining Angels' has gone well – thanks to Dan Burns as always for his assistance especially as I have been tied up with other stuff recently. Julie Stonestreet has also been very prompt and efficient in providing text for the programme. The bad news is that James and Judith Vaux, who have been great at publicising our shows on their Vectis radio show—including asking us in

for interviews—are leaving the Island. The good news is that they will be passing our name to Caroline Diamond, who is taking over their show, as one of their regular contributors, and I very much hope she will be as helpful and supportive as they have been.

I have asked all directors of next season's shows to let me have their artwork as soon as possible—and I am awaiting the deluge that I am sure will come in before long ...

## MEMBERSHIP SECRETARY

There has been very little movement on memberships over the last month, though application forms are disappearing so there has been interest. We have a new Student Member, Emily Thomson, who dropped into a coffee morning. Invitations have been sent out for the New Members' Evening and everyone who is usually around on a Tuesday night has been informed including Props and Front of House. David Barnard will be on hand to demonstrate the computer booking system and Michael Arnell has offered to give a brief demonstration of his Stagecraft Workshops in the dressing-room. I need to confirm that the Bar will be open and Committee Members will be on hand. Peggy has suggested that we all wear

name tags. Are there any other suggestions? I will be sending another invitation out after the meeting.

The next event will be the Open Day on 4 August, which will need some planning. I have had some offers of help and two new scripts, one written by Martin Ward and the other by a friend of Cynara's; I think we can use both, or excerpts from both in some way. Maybe the best way to start is with a timetable! Ideas please!

## TECHNICAL MANAGER

Lately, much of my time has been taken up researching the implications of and making representations against the proposed 'Ecodesign' regulations currently under consultation and due to come into force in 2020. See page 7 for the full story.

Theatre Director & Chair of management committee (elected 3-yearly): <b>Amy Burns</b> (2016-19) amy@masexodus.co.uk			
<b>Arts Manager</b> (elected annually in Nov for season beginning following Sept)	<b>Cynara Crump</b> (2017-18) cynara.crump@virgin.net Maggie Cardew (2018-19) cardewmaglet@gmail.com	<b>Technical Manager</b> (elected biannually)	<b>Dan Burns</b> (2017-19) dan@masexodus.co.uk
<b>Business Manager</b> (elected biannually)	<b>Ginnie Orrey</b> (2016-18) gginnie@googlemail.com or info@apollo-theatre.org.uk	<b>2 Members' Representatives</b> (elected annually) (2016-17)	<b>Mark Duffus</b>
<b>Marketing Manager</b> (elected biannually)	<b>Maureen Sullivan</b> (2016-18) msullivan58@me.com	<b>Bar Manager</b> (co-opted)	<b>Paul Stevens</b> postmaster@sleeptite.force9.co.uk
<b>Players' Secretary</b> (elected biannually)	<b>Mike Whitehead</b> (2016-18) michaelwhitehead@yahoo.com	<b>Wardrobe Manager</b> (co-opted)	<b>Peggy Harcourt</b> peggy.harcourt@creekside.plus.com
<b>Membership Secretary</b> (elected biannually)	<b>Carole Crow</b> (2017-19) carolecrow9@gmail.com	<b>Apollo Trust secretary</b> (co-opted)	<b>Cynara Crump</b> cynara.crump@virgin.net
<b>House Manager</b> (elected biannually)	<b>Paul Stevens</b> (2016-18) postmaster@sleeptite.force9.co.uk	<b>Apollo Trust Buildings Manager</b> (co-opted)	<b>Roger Simpson</b> roger.dodger45@yahoo.co.uk

## CASTING CALL FOR THE FIRST SHOW OF NEXT SEASON:

### ALAN AYCKBOURN'S 'IT COULD BE ANY ONE OF US'

As a new recruit to the Apollo 'family', I was delighted to be invited to direct the first play of next season, 'It Could Be Any One Of Us', by Alan Ayckbourn. I was delighted for two reasons: firstly, to be trusted with such an important role, without an Apollo 'track record', and secondly, to be offered this particular play! I will be ably assisted by an 'old hand', John Abraham, as my AD. The play is an enjoyable challenge for all who take part: the set, while traditional, is challenging in its layout and style; the lighting and sound effects are challenging; the costumes are important to reflect the characters' personalities; and the success of the whole play depends on the characterisation. While Ayckbourn, as usual, provides some humour in the dialogue, the main source of the play's enjoyment is the characters and their interaction. They will all need to be played rather larger than life, so if you have ever wanted to be accused of being 'over the top' and of 'showing off', this is the play for you!

The play is a 'murder mystery', set in a faded Victorian folly, occupied by the dysfunctional and dependent Chalke family. Mortimer is head of the family; sister Jocelyn a failed crime writer, brother Brin-

ton, a failed artist with arrested development, and niece Amy a teenager whose main talent is eating. They live a quarrelsome life together with Jocelyn's partner, a would-be private detective called Norris. The cat is put among the pigeons when Mortimer announces that he is changing his Will to leave the family estate to a girl, Wendy Windwood, who came to him for piano lessons 20 years ago, and she is coming to spend the weekend. After near-misses with crashing cars and wardrobes, the murder is delayed until very late in the play, and the thrills come from wondering which of two possible victims will cop it, from which of five suspects. Ayckbourn has also written three potential endings, which will allow for different guilty parties on different nights. Who it will be can be decided by the cast, but perhaps we will let the audience decide!

The characters are:

**Mortimer Chalke**, a composer; red-faced, rather fiery. Eccentric, domineering, cantankerous, vengeful and nasty.

**Jocelyn Polegate**, his sister, a writer; rather wispy, 'hand-knitted'; displays an unexpected strength of personality, particularly when you least expect it.

**Brinton Chalke**, his brother, a painter; pale, lean, nervous and rather restless. Inclined to veer between fits of childlike passion and middle-aged gloom.

**Amy Polegate**: Jocelyn's teenage daughter. Her normal expression is one of bored, blank resentment, the sort of resentment that only a teenager with problems could harbour. She is dumpy and overweight, and while not altogether unattractive, gives the unfortunate impression of having made only half an effort.

**Norris Honeywell**, a detective, sad-eyed, mournful. Highly frustrated with life and convinced that his lack of success is not of his making but simply a lack of opportunity.

**Wendy Windwood**, a middle-aged mum; cosy, pleasant, rather shy. Her smile is her main protection against strangers and becomes a more or less permanent fixture whenever she is in company.

The read-through for this charming and enjoyable play will be held on **21 May 2018** and the auditions on **4 June**. The run itself begins on **31 August**. If you'd like a script to read beforehand please let me know. I look forward to seeing you!

*Mike Batcheler*



Jason Harris as  
Benedick and Maria  
Wilkinson as Beatrice

## Shakespeare at the Castle

'Much Ado About Nothing', Shakespeare's hilarious comedy of two very different couples, comes to Carisbrooke Castle this Saturday and Sunday (19th and 20th May) at 7.30pm.

The cast features several Apollo members and you are invited to support them by coming along to this open air production.

Bring a picnic if you wish, and meet lovey-dovey Hero and Claudio and sparring Beatrice and Benedick. Will they finally marry? Can the inept police foil evil Don John's dastardly plot?

There are boo-hiss moments and laughs aplenty in a delightful historic setting: tickets, £8 per adult and £6 per child,

plus concessions and family deals, are available on the door or from the Castle reception.

*Maureen Sullivan, Director*

## From your Membership Secretary: New Members' Evening

Plans are in place for the New Members' Evening at 7.30pm on Tuesday 22 May as an introduction to the workings of the Theatre from backstage to front of house. It will be a busy evening striking the set of 'Entertaining Angels' and clearing away all the props and costumes as well as starting to prepare for the

next production. Don't worry—no one will be asked to roll their sleeves up, so just soak up the atmosphere!

Michael Arnell will be giving a short demonstration of one of his Stagecraft Workshops in the dressing-room and there will be an opportunity to see how the Box Office computer

works.

Although this is primarily for newer members, everyone is of course welcome and the bar will be open!

We have one new member this month—so a big welcome to Emily Thomson who has joined us as a Student Member.

*Carole Crow*

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

- Go on to the website and hover over 'membership' and the 'members' area' tab should drop down;
- click on that and you'll get the message 'We're sorry, the content you are trying to reach is restricted to members only';
- click on 'member login' and you'll get the drop-down box containing the two areas 'username' and 'password';
- in the top area enter your 'username', which is 'firstname.secondname' (remember the dot between the words), and in the bottom box enter your 'password', which is your membership number. Your membership card has your number on it, but if you can't find it check with the Membership Secretary or me;
- once you've done that, you should get straight into the members' area. If not, there's a problem and you need to let me know, but try these steps first.

*Ginnie Orrey, webmistress*

### How to access the online diary

To check the diary, go to <http://diary.apollo->

[backstage.org.uk](http://backstage.org.uk) (note there's no 'www' at the beginning, and it's not the normal Apollo website). To just see what is booked in, you do not need to log in - you can use the options on screen to select a view that will either show you a day, week or month for a particular area. Use the mini calendars at the top to choose which day/week/month you wish to view. The **day view** will show you all of the areas together, whereas **weekly** and **monthly views** will show a single room at a time - click on the title of the room at the top left to change the room you are looking at bookings for. To view more information about the booking, including who made the booking, click on the title of the booking which will then take you to the details page.

To make bookings (or change your own - it will not allow you to delete or change other people's bookings), you will first need to log in by clicking on the login button at the top right of the page. This will open the log-in page, which needs you to use the same details as the members' area of the website. If you can't log in, double check your details, and if you still can't log in, drop me an email ([dan@apollo-backstage.org.uk](mailto:dan@apollo-backstage.org.uk))

**To make a booking**, check to see if the time is free. If

it isn't, the diary won't allow you to make a booking.

Click the time you wish to start your booking - the page will change to the bookings page, where you need to fill in the details - brief description, room, start/finish times and type are the minimum, although you can provide other information. Remember that if you're booking the **stage**, you'll also need to book the **auditorium**. You can hold down the CTRL button on your keyboard to select more than one room under the same booking.

Once you have entered the details, there is a 'save' button at the bottom of the page with two green ticks to the right. This will save your booking on the diary.

If you go to click 'save' and see a red cross instead of a green tick, this means that your booking conflicts with another. You'll need to double-check the date/times have been entered correctly. If you need to over-ride a regular booking such as work-nights, you will have to contact Dan Burns, Technical Manager, to do this.

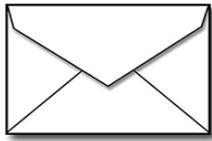
### How to access the Apollo Theatre wifi

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

Membership  
matters

## DIGITAL MATTERS





## Your letters

From Mike Crowe

### Michael Arnell and the 'Coffee Mornings'

Following his letter in the last issue of 'Apollonius', I feel sure that Michael will appreciate a few words.

When 'The Friends of Shanklin Theatre' was formed some 11 or 12 years ago to save the Theatre from demolition, all we could do was shout and write to the newspaper, but once we had the key 10 years ago, recruiting members, especially 'active' ones who would wield a hammer, screwdriver, brush or just to

part with their money was suddenly very important. I cast my memory back to my Apollo days and remembered the Coffee Mornings. I was Membership Secretary and at a Committee meeting I suggested that we should have a 'Coffee, Cake and Chat', or 'CC'n'C', morning.

'Won't work.'

'Why not? It does at the Apollo.'

'Different sort of theatre.'

'It will work,' I insisted and pressed the matter. One hold-up was getting a water supply to the Bar which is where I wanted the CC'n'C

to be, but eventually it was OK to steam ahead. Notice in the Village Talk of the County Press. Notice on an 'A' board outside the Theatre ... Instant success. Even the MP dropped in to see us!! Instant success thanks to the Apollo Theatre. Not my idea, I only introduced it—and now it's the main method of recruiting new members. I had a banner produced which goes up outside on the first Saturday of the month. Committee members, ordinary members, new members—more of a social now.

Thank you, Apollo!



YOUR YOUTH THEATRE NEEDS

# YOU!

## Youth Theatre Leader Wanted!

After a lot of thought, Pete (Harris) and I have, with great regret, decided to step back from running the weekly (during term-time) youth theatre. We've decided we need our Saturday mornings back, so we're looking for someone (or two) to step into our shoes. I feel that, after twenty or more years of doing it (!), I can no longer make the commitment every Saturday; and Pete feels the same as he only came in to help when his daughter Abbi was taking part and she's at university now!

So, if you're interested, you may well ask what's involved. In summary, the sessions take place every Saturday during term-time; we meet from

10.00-12.00 and work on devising and improvisation, mime, script reading and all sorts of things that help young people learn theatre skills and stagecraft, and we try to do a show once a year if the theatre can fit us in. We have a merry bunch of youngsters who are very diverse in character but they are all lovely and welcoming – and it's great to watch them grow and develop and in many cases join the adult theatre.

I have a folder of things that would help with ideas for workshop games etc. to start any future group leader off; I would be happy to come in once a month to do a workshop and give whoever takes over a break, or to cover at any time they are unavailable, and there are other people

who come in and do the odd session while we are otherwise engaged. However, we need a regular band of committed people.

There are of course, child protection regulations that mean whoever does it will need a DBS check (replacing the old CRB check) and some chaperone training once a year, but overall the main qualification is a keenness to work with the young people who are the future members of the theatre.

So if you think you would be interested in running the youth theatre, or if you would like to help out some weeks to get a feel for what's involved, do please let me or Pete know. I can be contacted on 525655.

Gwen Stevens

## Dan Burns explains the implications for theatres of the proposed new Ecodesign regulations for stage lighting

While the regulations aren't retrospective, they will effectively outlaw theatre lighting as we know it. Tungsten lamps (which form all of our dimmable stage lights) are 'not efficient enough' and will be banned from production/import in 2020. Existing stocks that are still in warehouses will be able to be sold, but very soon after this date (a conservative estimate I have seen is 2022 at the latest) they will be impossible to obtain. Effectively, this means that our current stock of stage lighting will have to be disposed of as they will be obsolete with no supply of lamps. Supposedly, every theatre sending their lanterns to landfill is somewhat more economical than the current lamps used in them ...

Another complication is that all current LED fixtures will not meet the new require-

ments either – in addition, it has been declared by all manufacturers of lighting equipment that it will be impossible to produce a lighting fixture that will comply with the new regulations in the time frame available (if at all!)

To give an idea of the scale of the problem, it would cost us somewhere in the region of £22,500 to replace our current stock of lights with LED equivalents available today. In addition to the capital cost of new fixtures, the electrical distribution system to all lighting positions would have to be changed, as well as DMX data (the way lighting desks 'talk' to the lights) infrastructure being installed. As well as these changes, a new lighting desk would also be required that can handle a large number of fixtures. We could be looking at a

bill in excess of £30,000 just to effectively stay where we are in terms of lighting.

What is making this more difficult to plan for is that the regulations are still under consultation, although the 2020 deadline is still approaching fast. It is impossible to know what changes we will need to make until the final decision has been made. Currently, a range of organisations are lobbying for an exemption to be made for theatre use, so there is some hope that we may be able to continue as we are for a little while longer. If you would like to support the campaign, go to the Save Stage Lighting petition and sign up. Here's the link: <https://tinyurl.com/StageLightPetition>

*Dan Burns, Technical Manager*

I hesitated for a while before deciding that I really had to go to this conference; it's a very long way to travel, but two of the four workshops sounded useful in our current situation at the Apollo. Roger has been working on a project to complete the work to link the Theatre and Hancock House together by an external stair from the canopied section to the first floor of Hancock House at Circle level of the Theatre with a short bridge across. This would give audience in the balcony an alternative escape route in need, but it will require significant funding to make it possible.

The weekend began with tours around the People's Theatre in Newcastle. It was a burned-out cinema when the company bought it

in 1963 and started on the conversion, which was funded by a previous fundraising campaign; there are still areas which have not yet been attended to and the company now need the same amount of money to equip it fully.

The two workshops I attended were interesting and useful: fundraising, led by a professional fundraiser, who has already managed to raise approximately £100,000 for the People's Theatre, and marketing, which also connects in many ways with the fundraising aspect.

The afternoon session began with the AGM, during which the current Chair, Mike Smith, whom some of you may remember meeting when he came to visit us on the Gala Evening of the un-

veiling of the Holofcener sculpture, handed over to Jo Matthews, who was for a time an active member of the Apollo (it's a very small world in amateur theatre!).

In the evening we saw their production of 'Trainspotting', which was brilliantly acted, and the following morning we saw their Youth Group perform an extract from something called 'The Blue Electric Wind' (I never discovered whether it was a professional script or one written by themselves).

All in all, an interesting and informative weekend. If any member would like to attend next year's conference, do please get in touch with me.

*Cynara Crump, LTG rep*

'These regulations will effectively outlaw theatre lighting as we know it'



LITTLE THEATRE GUILD

**A report on the LTG National Conference & AGM at The People's Theatre, Newcastle on 20-22 April 2018**



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## The Apollo Players' next production



### **LORD ARTHUR SAVILE'S CRIME**

**29-30 JUNE & 3-7 JULY**

Lord Arthur Savile is rich, charming and not terribly bright, and in love with Sybil Merton. The wedding is only days away—despite the views of her termagant mother—but when Lord Arthur's palm is read he finds that his future may not be as bright as he had thought.

He does his best to fulfil a terrible prophecy but is (thankfully) thwarted at every turn, in this comic dramatisation of an Oscar Wilde short story.