



Forthcoming read-throughs, auditions & other production stuff

- 'The Private Ear' and 'The Public Eye': Auditions Sunday 8 July, 2.30pm in the auditorium
- 'The Vicar of Dibley': read-through 14 August, 7.30 in Hancock House
- 'The Vicar of Dibley': auditions 9 September, 2.30pm in the auditorium

Remember: a read-through is not an audition!

DEADLINE FOR CONTRIBUTIONS TO THE NEXT ISSUE:

Wednesday 29 August

Other diary dates (more info on the website)

Next coffee mornings	7, 21 July 18 August 1, 15, 29 September
IW Pride at the Apollo	17-20 July
Jazz at the Apollo: 'Jazz	29 July 3.00pm
Apollo Open Day	4 August 10.00-4.00
Jazz at the Apollo: Digby Fair-weather	19 August 3.00pm

apollo

Issue no. 265

July 2018

LORD ARTHUR SAVILE'S CRIME



Chris Hicks, Simon Cardew, Martyn Ward, Rose Kelsey and Ginnie Orrey in 'Lord Arthur Savile's Crime'

By the time you read this Lord Arthur Savile's Crime may well be well and truly over.

When Cynara first asked me if I would direct this play I hesitated for a moment, did I want to do something period? A play with more than four people in the cast and a box set to boot! Oscar Wilde wrote good stories and Constance Cox faithful adaptations so I thought 'why not?' As audition time grew closer I started to panic a bit, wondering who, if anybody, would turn up. If you have

seen our production you will know by now that not only did people turn up, they were the right people (phew!).

I have enjoyed being involved in this production beyond my wildest dreams; the cast worked their socks off and I hope you will agree that the resulting effect was very pleasing indeed and the charm of the set and brilliance of the costumes pulled the whole thing together. So, aside from people getting water up their noses, losing hats, keeping a firm hold on the

box of sweets, umbrellas not opening and the incessant knocking and bell-ringing I am glad to say that a good time was had by all. Thank you to every one who has been involved.

Maggie Cardew, Director



Kathryn Ward looking suitably aristocratic in one of Wardrobe's creations for Lord Arthur Savile's Crime'

IT COULD BE ANY ONE OF US

The director of the first show of the 2018-19 season, Mike Batcheler, was slightly anxious about directing Alan Ayckbourn's comic whodunnit 'It Could Be Any One Of Us' when he had to postpone the read-through because only two people turned up. However, as he says, 'I was less anxious when a few came to the rescheduled event, and my anxiety disappeared completely when 12 people attended the auditions on 4 June! How won-

derful to have a choice! An embarrassment of riches, and a testament to the depth of talent at the Apollo—though the downside, of course, was having to disappoint people who were more than capable. The very strong cast we have assembled for this production are: **Michael Arnell:** Mortimer Chalke, 'eccentric, cantankerous and nasty' **Chris Turvey:** Jocelyn Polegate, 'rather wispy, hand-knitted'

John Abraham: Brinton Chalke, 'failed and emotionally unstable'

Nick Turvey: Norris Honeywell, 'frustrated and failed'

Maria Wilkinson: Wendy Windwood, 'pleasant, rather shy'

Ellen Lamplough: Amy Polegate, 'bored, stropic and resentful'.

If the rehearsals are anything like the audition, this will be a highly enjoyable and entertaining production. 'It Could Be Any One Of Us' is on from **31 August-8 September.**

Editorial: the view from the Editor's chair

Writing an 'opinion piece' is always an interesting process. Sometimes I want to ~~not~~ comment on something that's happened, either nationally or within our selective diaspora; sometimes something that's happened to us sparks a thought that I want to share with you; and this month I came across a chance remark in a review of the biography of the actor Nicol Williamson which made me think. Williamson, who was apparently erratic, famously alcohol-fuelled and one of the most brilliant actors of

his generation, was outspoken in his contempt for most of his fellow thespians, calling them 'a hateful breed'.

Now, I'm sure I wouldn't be the first, or the last, to remind us all that not everything is always sweetness and light in the Apollo world. However, when the chips are down, I think that we all pull together—and after all, what is a cast but a group of people pulling together, digging each other out of holes, covering madly when something goes wrong and generally supporting each other?

I'm always reminded of the wonderful incident—possibly apocryphal, but none the worse for that—when Seyton rushes on in Act 5 of the Scottish play and announces to the actor playing the king, 'The queen, my lord, is not dead.' Get yourself out of that one! Now that truly would be an example of Nicol Williamson's 'hateful breed'!

But on the whole, when push comes to shove, actors are no less hateful than the rest of humanity and in many cases much less so—thank goodness!

A reminder of the 2018-19 season

<i>It Could Be Any One Of Us</i> (Alan Ayckbourn) Dir: Mike Batcheler/John Abraham	31 August-8 September 18	A thunderstorm. A windswept country house. A family of failures all wrangling over a bequest. These are the prime ingredients for a murder mystery thriller in the traditional mould. But this is an Ayckbourn thriller which contains many twists and turns, leavened by his characteristic humour and slyly ironic comment.
<i>The Private Ear and The Public Eye</i> (Peter Shaffer) Dir: Maggie Cardew	19-27 October 18	In this 1962 double bill, the first of the two plays deals with a disastrous date: the shy, introverted Bob meets Doreen at a classical concert, invites her for dinner at his flat and gets his cocksure office chum, Ted, to come and do the cooking. Chaos ensues. In the second play, a suspicious accountant has set a private eye to follow his young wife only to discover that she craves a life filled with fantasy and adventure. Clever, interesting and bittersweet – classic Shaffer country.
<i>The Vicar of Dibley</i> (Ian Gower & Paul Carpenter) Dir: Dan Burns/Abbi Leverton	7-15 December 18	For those unfamiliar with the TV series (your Editor among them!), when their elderly vicar passes away, congregation members in Dibley find that a woman has been assigned to their parish. Geraldine Granger is outgoing, vivacious and fun-loving, as well as caring and committed to her flock. However, her ebullient ways do not initially endear her to the head of the Parish Council, an old-fashioned gentleman farmer not a fan of change. Hilarity ensues as Geraldine tries to win over the stodgy council members while staying true to herself and her pastorate.
<i>Bronte</i> (Polly Teale) Dir: Di Evans	8-16 February 19	The year is 1845 and the once prodigal son, Branwell Brontë, returns home in disgrace, dismissed from his job and plagued by alcohol and drug addiction. Meanwhile his sisters endure their restricted and isolated existence by channelling their intellect, frustrations and buried desires into the creative furnace of their writing, in an ingenious and gripping interpretation of the Brontë family legend.
<i>The Weir</i> (Conor McPherson) Dir: Marylyn Ford	29 March- 6 April 19	In Conor McPherson's haunting drama, set in a remote pub in rural Ireland, the locals avoid the solitude of their homes by clinging to each other's tales of local legends, fairies and men who stalk graves at night. Under the macho bluster each character reveals their loneliness; the stories grow darker with drink, and newcomer Valerie becomes the last to open up.
<i>Natural Causes</i> (Eric Chappell) Dir: Martin Ward/Maureen Sullivan	17-25 May 19	Walter Bryce lives in a Georgian country house with a lovely garden and a trout stream. Vincent is from Exodus, a group that assists people to commit suicide. When he is invited to Walter's house to assist in the disposal of Walter's wife, Celia, he senses something is wrong. Why are the suicide notes unsigned? What is the role of Walter's attractive secretary? Will any of them die, willingly or unwillingly, from natural causes? Eric Chappell is one of the top writers of comedy in Britain today.
<i>Every Christmas Story Ever Told—And Then Some</i> (Carleton, Fitzgerald & Alcaraz) Dir: Amy Burns/Joel Leverton	5-13 July 19	Instead of performing Charles Dickens' beloved holiday classic for the umpteenth time, three actors decide to perform every Christmas story ever told—plus Christmas traditions from around the world, seasonal icons from ancient times to topical pop-culture, and every carol ever sung. A madcap romp through the holiday season. If you liked 'The Reduced Shakespeare' you'll love this!

News from your Committee

Notes from the Committee meeting 2 July 2018

DIRECTOR'S REPORT

All is going well at this stage in the season. I am making progress with identifying sponsors for future productions—if any member knows of a person or business that might like to sponsor a show, please let me know. And one final plea: if you have ever had a set of theatre keys, please could you have a good look round at home to make sure you haven't still got it, perhaps lurking at the back of a drawer?

HOUSE MANAGER

Bar takings have been holding up well, and we have been able to hand £3,000 over to the Players. I believe filling the rotas has been rather problematic recently.

BAR MANAGER

The rotas for Lord Arthur Saville's Crime have also been rather difficult. If you would like to learn one of the FOH roles, do please contact me. One other thing—the keys to the paper towel dispensers in the toilets in the bar have disappeared. Can anyone help?

TECHNICAL MANAGER

I'm pleased to report that the final production of the season is going with a bang (well, two and some smoke!) and we will have two new members in next week shadowing lighting and sound. I had replied to a third member who expressed an interest and invited her in last week, although have not heard back from her—I will keep her details and invite her in for the September production. Work to continue re-covering flats is happening

whenever Paul Jennings and his team can find time to carry it out—I think most of our stock is now almost finished! I would like to take this opportunity to thank everyone who has contributed backstage towards our productions this season—there have been a few challenging moments, but they have been overcome! We have seen new faces in set building, wardrobe, props and lighting/sound—but if anyone knows of anyone else interested please let me know.

An important message for all members

Following recent events, please can I remind all that any accident (no matter how small) must be reported using the accident books which are available in the Box Office, ASM box and at Dodnor. If you see an accident, or are made aware of one, please complete the accident form and notify me. I would rather receive 8 different accident reports for the same incident than none.

BUSINESS MANAGER

As members may be aware, our Treasurer, Alan Rodway, puts together interim accounts for the Players as at the end of February, so that we can see how we're progressing. Unfortunately he recently had a rather serious operation and is presently recuperating at home; he's recovering well, I'm glad to say, and has also taken the time and trouble to give us the half-year accounts (to 28 February 2018) along with a commentary, as follows:

'Although we only mounted three shows in the period compared with four in the 2016-17 year, the remaining sources of income have held up well and both Subscriptions and Theatre Hire have increased. Expenses are broadly in line with the February 2017 half-year so the end result (a drop in profits of around 48%) is purely down to Productions.

The Apollo cotton bags are taking a long time to shift and members should make an effort to sell more as any future sales will be all profit.'

MEMBERSHIP SECRETARY

We have three new members who are already involving themselves in backstage activities. Over the last few weeks I have put out calls for wardrobe and lighting help and have had a good response. I was very sorry not to have been able to attend the New Members' Evening but I understand it was a success; thank you all for covering for me. I have had an Open Day Planning meeting; it will be a long day so there will have to be a rota to spread the load and hopefully all committee members will be able to spare a couple of hours.

YOUTH THEATRE

As reported in the last issue, Gwen Stevens and Pete Harris have decided to step down after their long stint running the Youth Theatre. We are very grateful for their commitment and unflagging enthusiasm, and we are pleased to note that a possible successor has come forward. More news as we receive it.

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@ sleepтите.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) post- master@sleepтите.force9.co.uk	Apollo Trust Buildings Manager (co-opted)	Roger Simpson roger.dodger45@ yahoo.co.uk

Rambling Rose



I'm not often given to writing, and indeed nor do I have the time or inclination but something happened recently that made me stop and think. I was lucky enough to take advantage of the recent live screening of a professional West End production, not going to say which play it was but a very popular author with a much performed play and famous well-seasoned cast. Well I was looking forward to this as you can imagine, I always find these screenings stimulating and fascinating, watching good actors and well produced plays. However not long into this one my mind had begun to wander, and I was not concen-

trating. What was wrong? Had I imbibed too much pre-performance wine and dinner? No more than usual!! Then the answer came to me. It looked all wrong. The cast were all giving stonking good performances, the clothes were magnificent, the set design superb, lighting and sound faultless BUT it seemed to my eye to be cast wrong, hence the performances became unbelievable and distracting. It would have worked well on radio, but here we were watching theatre at its best; what should have been a completely rounded experience and one element had been seriously overlooked. The relation-

ships portrayed could not be authentic or believable because the physical appearances of some of the actors detracted from their performance. It just goes to prove the old adage, that a great performance and successful production needs to start with getting the casting right—as the Editor noted in the 'from the Editor's Chair' article in the last issue. Surely with a West End production they would have had a myriad of hopeful actors from which to chose? Unlike ourselves, who still mainly manage to cast plays well, despite some poor turnouts for auditions.

Rose Kelsey

APOLLO OPEN DAY: SATURDAY 4 AUGUST

We want to show off our very special Theatre and attract new members so we're throwing open the doors to all visitors on Saturday 4 August. Members will also be most welcome to come along and enjoy the fun! The theatre will be open from 10am-4pm and will be showcasing all that goes together to make up a thriving theatre: as well as short performances throughout the day, visitors will be able to learn about costuming a show, our youth thea-

tre, front of house roles, set design and construction and much more. There will be opportunities to talk to theatre volunteers and members of the committee about the history of this lovely building and how the theatre operates today. In the evening from 6pm there will be a social gathering and BBQ, again for visitors and members. The Bar will be open throughout the day for drinks, tea and coffee, all available at the usual ridiculously low

Apollo prices!

There will be lots to do on the day so if you would like to help out in any way please contact me on the email address below or call David Barnard on 521938.

Let's make this a day to remember!

Carole Crow, Membership Secretary
carolecrow9@gmail.com

CASTING CALL

'The Private Ear' and 'The Public Eye':
two one-act plays by Peter Shaffer

Characters

(2 roles each for 3 actors)

Bob/Julian

Ted/ Charles

Doreen/Belinda

Both plays are set in London in 1962. Full of retro props and costumes, these two plays are a real nostalgic trip in time. Before the days of mobile phones, CDs and home computers was life simpler? Not necessarily!

THE PRIVATE EAR

Bob has invited Doreen round to his bedsit for a meal. Lacking any experience in such matters he also invites his friend Ted for both moral and practical support. A recipe for disaster? Things do not go as expected!

THE PUBLIC EYE

Charles is a busy person who suspects his wife is having an affair, so he hires Julian to tail her and find

out what is going on. The outcome is, once more, not as expected.

Calling all Actors!

An opportunity to play two different roles in one evening's entertainment. Do come along and audition.

AUDITIONS

Sunday 8 July, 2.30pm in the theatre

Maggie Cardew
Arts Manager

From your Membership Secretary

A warm welcome to new members Linda and Colin Caldicott and Carolyn Lymn. They have only recently joined the Apollo family but are already involving themselves in the latest production: Colin answered my call for help with lighting and Carolyn immediately joined the wardrobe team together with Helen Goddard who

became a member only a few months ago. Your involvement is very much appreciated!

A very big 'thank you' also to those who attended the New Members' Evening in May; unfortunately I was unexpectedly detained in St Mary's so missed all the fun but I am so grateful to Michael Arnell and all those

who stepped in and covered for me and made the evening such a success.

The next big event is Open Day on 4 August—please come along and support it. See page 4 for more information.

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' ar-

ea. 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> (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 e-mail (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.

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'.



Your letters

From Sue Edwards

Having been involved in several productions over the past few years I felt that I had something quite important to say—and perhaps other members may have a view about it too.

It is such a privilege to be given a part in a play: to act on stage and to be on that side of the curtain, the bit that the public see.

However, I feel that it's equally important to give something back by taking a turn in a backstage role. Without the production team, the shows wouldn't be possible.

As in many small(ish) dramatic groups, there is only a relatively small handful of members who actually act—however, not all of them take part in backstage rota duties. Obviously rehearsing and running a play takes a lot of time, but when not cast, they could perhaps find the time to take backstage roles. Many, of course, do a turn in the Bar or on Box

Office—all, of course, vitally important—but may feel that it's more difficult to do a backstage role for a whole run.

I don't quite know what the answer is: perhaps when a play is cast, the Director could ask what duty/ies the actors plan to cover for the subsequent play?

Just a thought!

From Kathryn Ward

Hi, friends,

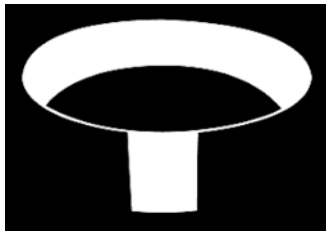
I thought I would share some musings on the subject of AMDRAM, what it is and why we do it.

To some, AMDRAM is an anagram of Mad Ram; to those north of the border it's the first whisky of the day; but to us thespians it is amateur dramatics, with an emphasis on 'dramatics'. Someone once said that the difference between amateurs and professionals is that professionals get paid. But we amateurs get paid in

other ways. We get friendship within the theatre group, the applause of our friends, family and even total strangers when taking to the stage and above all we acquire an endless collection of stories to tell. Stories of misbehaving props, hats deciding to leave heads, bustles emigrating to hips and sweets glueing teeth together just before your next line. And these were just during the last production.

So why do we do it? Simply because we love it! It's an escape, it's therapy, it's fun! So a huge 'thank you' to those who make it possible: the wardrobe, props, technical and backstage departments, the directors (who can be identified by their grey hair, if they haven't already torn it out), the writers (some of whom are turning in their graves), but most of all the audience, without whom we couldn't continue. Long may we all work together!

Casting call: The Vicar of Dibley



Able assisted by Abbi Leverton, I will be directing 'The Vicar of Dibley' this Christmas. Based on several of the TV episodes and adapted for stage, there are plenty of familiar moments during the show.

The cast will be recognisable to most people straight away, but please don't worry if you don't think you look (or sound) like the TV characters – with the right cast this won't be a problem!

Copies of the script are available by contacting

either me or Abbi—details for both of us are below.

Cast

Geraldine Granger
David Horton
Hugo Horton
Alice Tinker
Letitia Cropley
Jim Trott
Frank Pickle
Owen Newitt
Woman
5 x children (who could be played by children and/or "young" adults)

Dates

Read-through: 14 August at 7:30pm in Hancock

House

Auditions: 9 September at 2:30pm in the theatre

Run: 7–15 December

If you are interested in working backstage for this production, please contact me. If you are unable to make the audition, or want more information, or a copy of the script, Abbi can be contacted on 07814 963 721 and my contact details are 07401 306 577 or dan@masexodus.co.uk

Dan Burns, Director

For some time now I've been planning a series of articles highlighting the amazing and often unsung work done by our backstage teams, and I thought the production of 'Lord Arthur Savile's Crime' was an excellent opportunity to start the series by focusing on our remarkable **WARDROBE** team under the management of Peggy Harcourt.

Peggy has a long career in fashion: she was trained at Portsmouth College of Art and on graduating spent time in London as a designer/pattern cutter. Her experience took into a lectureship in Further Education and Head of Department of Fashion and Creative Studies. After taking early retirement she came home to the Island and joined the Apollo in 2001 and took charge of our Wardrobe team. In addition to Peggy the team consists of three or four skilled seamstresses, who are essential contributors to the professional 'look' of Apollo productions: Liz Santer, Mary Cody and Pam Crowson are the current team and one of them will always be in the dressing-room on every night of a run, pinning us together when we come apart, fixing shoes when the soles come off, making sure everything fits as it should and generally being completely indispensable.

The team can usually be found at Cineworld whenever a particularly splendid production is live-streamed, so it was no surprise to see them all in a row at the recent showing of 'An Ideal Husband'. Watching the production and marvelling at the costumes produced by the RSC team, I thought, well, not even the Apollo wardrobe team could match that! How wrong can you be? This production has given me an opportunity to show you how a full-on period costume drama can be dressed from scratch—something which can show the wardrobe team's skills to their best advantage.

Before anything else happens, the costume team read the script and meet the Director to share their vision for the 'look' and colours on stage. The cast is then measured (Wardrobe keep a comprehensive database of the measurements of every Apollo actor ever dressed, so it's rare that it's necessary). The team then check the racks to see whether they already have something suitable, or something that can be tweaked. If not, Peggy starts by creating a 'toile' - a bodice made of plain cotton to the actor's exact measurements, which she can use to create their costumes.



Peggy working on a toile

The next step is choosing an appropriate fabric. There is a large stock of rolls already in Wardrobe—some bought when the price was right, some donated by members—but much hunting round the fabric shops has to take place. Even that has its own challenges: as Peggy said in relation to Lady Julia's frock for Lord Arthur, *'Fresh fabrics are difficult to source nowadays, with fewer fabric shops and with ready-made curtains even furnishing fabric—a useful resource for costumes—rarely available off the roll. I have found a lime silk curtain fabric for Lady Julia's evening dress and a furnishing fabric from our shelves for her day dress, which on one side is a rather loud blue and maroon print but on the other is a wonderful subtle silvery blue-grey, almost lace-effect design which will match the blue feathered hat from stock that I know you fell for.'*

The next step, of course, is



The garment under construction

to make the dress fit the actor. Once the 'toile' has been made and the pattern created from that sizing, the fabric is cut and pinned on the actor's body.

And when you see it on stage, the dress will have had all the finishing touches that make it a wonderful piece of art in its own right, as well as a remarkably skilled piece of work. The team will put together all the additional bits and pieces to finish the costume—hats, gloves, shoes, bags, jewellery—and remember, they're doing this for the whole cast, some of whom will have at least two outfits.

The stock held in Wardrobe is also remarkable, and those of you who haven't visited the attic really should do so (perhaps at one of the fortnightly coffee mornings, or at the Open Day in August)—you will be amazed at not only the quantity, range and quality of costumes hanging on racks suspended from the massive roof beams, but also at the fact that the Wardrobe team seem to hold information about every garment in their heads.

At the end of the run the team's job isn't over: they have to sort the costumes for washing or dry-cleaning and then restore them to their catalogued position in the attic, ready for use another time. And they do this seven times a year!

I said at the beginning, and I say it again, we are hugely fortunate to have such a skilled, committed and enthusiastic Wardrobe team.



BACK-STAGE STARS!



Peggy, Pam, Mary and Liz enjoying a well-deserved cup of tea



The Apollo Theatre Players
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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

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of the Editor,
Ginnie Orrey, and
expresses her
opinions.
Contributed copy
must be signed.**

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



The Apollo Players' next production



**'IT COULD
BE ANY
ONE OF US'**

Friday 31 August-
Saturday 8
September

A thunderstorm. A windswept country house. A family of failures all wrangling over a bequest. These are the prime ingredients for a thriller in the traditional mould. But this is an Ayckbourn comedy murder mystery which contains many twists and turns, leavened by his characteristic humour and slyly ironic comment.