



Forthcoming read-throughs, auditions & other production stuff

- 'Suddenly At Home': auditions Sunday 9 June, 2.00pm in the auditorium
- 'Perfect Nonsense': read-through 1 July, 7.30 in Hancock House'
- 'Perfect Nonsense': auditions 17 July, HH or the bar, 7.30

Remember: a read-through is not an audition!

DEADLINE FOR CONTRIBUTIONS TO THE NEXT ISSUE:

Wednesday 26 June

Other diary dates

- | | |
|---|------------------------|
| Coffee mornings | Every Sat. 10.00-12.00 |
| Newport Jazz Weekend (see p. 7) | 29 May-2 June |
| Next drama workshop (meet in the | 31 May 7.30 |
| Working party, Hancock | 7.00pm 4 June |
| Book launch: Eleanor Berry on Robert Maxwell (see | 6 June |
| 'A Bit of a Do' (theatre bar) | 7 June 7.30pm |
| Apollo Trust AGM (theatre bar) | 10 June 7.30 |
| FOH training (meet in the | 11 June 7.30pm |
| 'Bugsy Malone' (Mitre Players) (see | 30 July-3 August |

apollo

The in-house magazine of the Apollo Theatre Players, Newport, Isle of Wight

Issue no. 271

May 2019

'NATURAL CAUSES'

When I was asked to direct 'Natural Causes' I knew that there were challenges ahead. There were elements of farce that required precision and timing, and we needed a plant that would die a slow death. But perhaps the most difficult task was to put together a cast that would do justice to Eric Chappell's darkly comic play. Once that cast was decided upon, what followed was three months of hard work but also tremendous fun.

My approach to directing is to involve the cast as much



David Carr and Steve Taverner in 'Natural Causes'

as possible, on the grounds that more often than not several heads are better than one. This proved to be the case. However, it did fall to me to demonstrate how Helen (as Angie) was to seduce Steve (as Walter), thus taking my directing capabilities to new and previously unexplored heights!

One of the more tricky things that confronted us was Celia's 'death' scene. We had to decide exactly how Kathryn, as Celia, was going to be carried out after she had fallen to the floor, supposedly dead. The lifting of anyone who is meant to be lifeless, with one person taking the head and the other one the feet, can be problematical at the best of times. The decision to drag the unfortunate Celia out through the French windows on a carpet



Kathryn Ward, Helen Reading and Steve Reading in 'Natural Causes'

was the result of several heads being scratched. Well, that's what rehearsals are for!

Natural Causes, as with every Apollo show, relied upon a team of people to do it justice. My thanks must go to everyone who was involved in any capacity with this production—set builders, wardrobe, props, rehearsal prompt, technical crew, stage management, and a first class front of house team.

Please continue to support the Apollo. We have a lot to be proud of.

Martin Ward, Director

Every Christmas Story Ever Told—And Then Some!

Have you thought that it was too early to be thinking about Christmas? Well, Maggie Cardew, Peter Gale and Helen Clinton-Pacey don't think so! They form the trio of actors who will take you on a journey from the beginning of Christmas up to the beloved Christmas classics that we all know and love. Audience, front-of-house staff and backstage crew are



not only welcome but positively encouraged to dress up in your very own Christmas outfits—after all, why only wear them in December?!

Rehearsals are going very

well and we are enjoying every minute; we hope that you will enjoy the show just as much when we go up in July!

Amy Burns (Director) & Joel Leverton (Assistant Director)

**Production dates:
5-13 July 2019**

Editorial: the view from the Editor's chair

News from the Apollo Theatre Trust



Given our species' natural inclination to live as long as possible—and to take sometimes extreme steps to ensure that we do—I am always tickled by the actor's (particularly the amateur actor's) response to being given a part which requires the character to be bumped off fairly early in the production.

The late great Michael Green had a list of parts which enabled the actor to be in the pub early thanks to an early demise. If the 'death' occurred too late for that, his advice (with illustrations) was, 'Be sure to die in a comfortable position ...' The author of 'Suddenly at Home' had clearly also read this book, as the stage direction for the death of one character goes into some detail about how to ensure that the actor 'dies' facing away from the audience—specifically including the diaphragm! I should have

liked to have a conversation with the director of the NT production of Julius Caesar recently, in which Caesar was murdered sitting on a throne at the top of some steps, facing the audience, and remained there, covered in blood but sadly not a toga, for the remainder of the act. Poor man! No hiding the diaphragm for him!

I was pleased and entertained also during 'Natural Causes' to see Kathryn Ward's character not only suffer an early (and realistic—good fall, Kathryn!) 'demise' but also carefully to fall facing away from the audience. In fact the whole play revolved round who was to die and when—though sadly no-one in time to be in the pub early!

Jared Harris, son of the late great Richard, riffed on repeatedly being cast as a character who dies early on. His wife said, 'It's a prob-

lem, career-wise.' Well, it doesn't seem to have done him any harm—and perhaps he too welcomed the opportunity to be in the pub by the interval!

[And en passant—nothing to do with 'character—early death of—opportunity to be in the pub early' but nevertheless I couldn't resist telling you about it—while re-reading for the umpteenth time my increasingly battered copy of 'The Art of Coarse Acting' I came across instructions on what to do in cases of interference from the audience and I was reminded of something that made us laugh at the read-through for 'Suddenly at Home'. Di Evans regaled us with an hilarious story about an experience she had while acting in the same play some number of years ago—in Wales. At the point where her character is wavering about whether to go into a room where something unpleasant may or may not be waiting for her, a loud voice from the audience could be heard echoing in the tense silence, 'Oo, don't go in there, fah!' Collapse of stout party ...]

An electrician has finally been appointed to carry out some essential electrical work including replacement of extractor fans, improvements to the emergency lighting system and replacing of some lights with LED versions. It is hoped that disruption to theatre activities will be minimal. Spencers are scheduled to attend on 29th May to complete the fitting of a winch for the mid stage traverse (tab) track, which will make it easier and safer to fly tabs for hirings etc.. During the work, which should be completed within normal working hours, the stage will be out of bounds.

Please note that the AGM of the trust has now been rescheduled for Monday 10 June at 7.30 in the theatre bar. All Players members are welcome to attend and ask any question of the Council of Management regarding the Trust's activities. It's a work night so you could always stay on afterwards and enjoy a spot of set building – or even just sit back watch the magic happen! It's worth noting that the Trust is intended to be slightly independent of the Players in order to fulfil its governance role regarding the activities at the theatre which help us to maintain our charitable status. Over the years the composi-

tion has changed and the Trust is dominated by active members of the Players. It would be helpful if there were a few people not directly involved with the day to day running of the theatre who could provide a more objective input to Trust meetings. If anyone knows of people with an interest in theatre who might like to serve on The Trust please direct them to the Trust secretary Cynara Crump.

Paul Jennings, Chair, Apollo Theatre Trust



A note to let members know about a 'members' perk' which has recently been made available.

Doris Pinks, the Newport florist, have very

kindly offered members a 10% discount on flowers purchased from them (though not delivery).

A code will soon be decided on which you will be able to use to claim

your discount. Watch this space!!

News from your Committee

Notes from the Committee meeting [date]

BUSINESS MANAGER

The majority of the licences and scripts for the 2019-2020 season have now been obtained. I am only awaiting confirmation of the number of scripts required for 'Dad's Army' and 'Liselotte in May'; the rights for 'Liselotte' are free and we already have sufficient scripts for 'A View from the Bridge', which helps with this year's finances! The Youth Theatre bank account with Lloyds has now been closed and the balance transferred into the Players' account. Thanks to Gwen Stevens and Amanda Robertson for facilitating this (and for raising the money!). Henceforth, expenses incurred by the youth theatre will be reimbursed from the Players' account in the usual way. The Treasurer has completed the draft half-year accounts; he is investigating some anomalies but overall we are in a reasonably sound position financially and compared to last year.

MEMBERSHIP SECRETARY

We have three new members and one 'rediscovered' member—Rosie Brooks thankfully dropped into a coffee morning to find out why she hadn't been receiving Apollonius! A final communication went out to members whose subs are well overdue, resulting in my having to remove several names from the membership list. Our numbers now stand at 187. The Shakespeare evening was well attended; the next event is on 7 June hosted by Kate Fysh. I am planning another play reading of Martin Ward's latest masterpiece, 'Connor's Last Case', for the beginning of August.

HOUSE MANAGER

Rotas for Natural Causes have proved difficult to fill, particularly box office, in marked contrast to The Weir which was easily filled with spare capacity. Ticket sales for The

Weir equated to 40% capacity. Sales for Natural Causes are very strong and we should be around 80% by the time the play closes. Previously I have complained of wi-fi connectivity in the box office, but so far there have been no problems since a new system was installed and the PC hard-wired. I have advertised for a Housekeeper (see p.5). The role will involve checking that areas are clean and tidy, basic facilities like hand towels etc are sufficient, tea/coffee supplies are OK, bins are clean and member areas like Hancock House and the dressing room are maintained in a clean and hygienic state. A date has been set for FoH and box office training (see p.5), which will hopefully bring forward more volunteers. I have also set a date for a working party to clean and clear upstairs Hancock House. Prior to The July/August hiring to Mitre Theatre, the Apollo needs a thorough clean, particularly back-stage, which is not my domain but nevertheless an important advert for the Apollo. **Bar:** quite good takings for 'The Weir' and the jazz, so the bar will be able to hand over a good sum to the Players soon.

MARKETING MANAGER

Publicity for Natural Causes has gone well, with press release and intriguing photo featured in the County Press. A reporter will review the show on Tuesday, and my review has already gone online. Concerns are still being voiced about when and where posters are being placed so I will follow this up. Following the decision made at the last committee meeting, all directors have now either supplied or approved publicity text. Images, either substantive or holding, have been produced or are in the process of approval by directors and are being sent to Ginnie for the website. Thanks to all directors for their

work on this. New season leaflets will be produced using the text and images we now have, ready for the next play if not sooner, and will be distributed across the Island as before. Because Morrisons no longer display banners, I will make enquiries at St George's football ground where banners are displayed on the road. I have sent details of the first few plays of the new season for inclusion in the updated edition of 'Holiday News'.

TECHNICAL MANAGER:

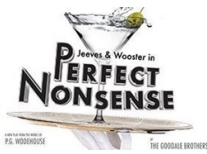
Thanks as ever to the set building, props & wardrobe teams for their work on *Natural Causes*, as well as its production team, and to Mike Whitehead for helping with the lighting. Paul Jennings has spoken to David Vince about staging for *When We are Married* and is confident that he and the team can once again transform the theatre to a traverse style stage. While, as David indicates the lighting is simple, a fair bit of work will be required to adapt the lighting rig. The sightlines should not be too adversely affected from the circle if the stage floor is raised. Positive comments have been received from technical members about the position of the lighting control box, and it has made the job of operating a production a lot easier. Work is ongoing to improve the appearance of the area from the circle.

Members of the production team have reported overflowing bins and food packaging strewn around the auditorium. Can everyone please be mindful that if they see a bin is full, they should empty it. A gentle reminder also that nobody should be using the stage after the tech rehearsal for a show without checking with the stage manager for that production.

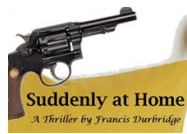
YOUR COMMITTEE

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)	Maggie Cardew (2018-19) cardewmaglet@gmail.com Di Evans (2019-20)	2 Members' Representatives (elected annually)	Tom Hilton (2018-19) thilton1@hotmail.co.uk Mike Crowe (2018-19) mike.crowe1@btopenworld.com
Business Manager (elected biannually)	Ginnie Orrey (2018-20) gginnie@googlemail.com or info@apollo-theatre.org.uk	House Manager (elected biannually)	Steve Reading (co-opted 2018-19) steverreading104@btinternet.com
Marketing Manager (elected biannually)	Maureen Sullivan (2018-20) msullivan58@me.com	Technical Manager (elected biannually)	Dan Burns (2017-19) dan@masexodus.co.uk
Players' Secretary (elected biannually)	Mike Whitehead (2018-20) michaelwhitehead@yahoo.com	LTG rep	Cynara Crump cynara.crump@virgin.net
Membership Secretary (elected biannually)	Carole Crow (2017-19) carolecrow9@gmail.com	Apollo Trust Buildings Manager (co-opted)	Roger Simpson roger.dodger45@yahoo.co.uk



CASTING CALL: Jeeves & Wooster in 'Perfect Nonsense'



A message from the director of 'Suddenly at Home'

A poem

by

Colin Ford

A message for current, future and aspiring directors, from Michael Arnell

Fiona Gwinnett, who will be directing the second play of the 19-20 season, has put out a casting call for 'Perfect Nonsense'. Some of you may be familiar with it, as it's been on in the West End recently, but if you're not, it's based on PG Wodehouse's 1938 novel 'The Code of the Woosters'. Bertie Wooster decides to stage a one-man show, only to discover on

the evening that, in typical Wooster fashion, nothing has gone according to plan. In desperation, he enlists his valet Jeeves and his butler Seppings to help him stage the production, but as you would expect, events quickly spiral out of control, prompting Jeeves to step in to make sure all ends well.

The play, by the Goodale brothers, won the 2014 Lau-

rence Olivier Award for Best New Comedy. There is a cast of three males, each playing multiple roles, so some great opportunities for actors.

The read-through will be held in Hancock House on 1 July at 7.30, and the auditions will be on Wednesday 17 July in either Hancock House or the bar at 7.30pm.

Production dates: 25 October-2 November 2019

Many thanks to all who came to the read-through for 'Suddenly at Home' on Monday 6 May. You certainly lifted it off the page!

Auditions will be on Sunday 9 June at 200pm in the auditorium. The age

range is as follows:

Maggie Howard 30-40

Helen Tenby 23-35

Ruth Belcher 20-30

Sam Blaine 30-50

Shelia Wallis 30+

Glenn Howard 35-50

Inspector Appleton 50+

Remick 30+.

Scripts available from Evelyn Hicks:

evelyn.hicks@yahoo.com

**Production dates:
6-14 September
2019**

Actors

Like bishops

Wear others' frocks

Say others' lines

Spout the wisdom

Of the Mediterranean littoral ...

Of ages

Past

Swing censers to bemuse the senses

Light scenes with coloured glass

Amplify dull thoughts with hidden micro-

phones

Collect the money on the door.

After a few recent glitches, and bearing in mind that we fortunately have quite a few fairly new directors, I consider it timely to offer this advice. It is not a criticism of any individual but a practical acceptance of the fact that we are all volunteers and a few get lumbered with doing the most. Remember, every member of a production team, led by their director, can all contribute to a successful outcome.

Speaking as an old member who has acted in or directed over 100 Apollo productions, I'd like to pass on some simple advice to directors, their assistants and teams. While there are appointed/elected officers for all technical and administrative departments, it really is your ultimate responsibility to oversee and communicate your artistic vision with each one and monitor the production's progress with

the Marketing Manager, as follows:

Set builders need accurately annotated plans with full dimensions and colour scheme;

Wardrobe need your explicit ideas and access to all cast members for measuring asap;

Lighting and sound need detailed outline of plot and required effects, with cues;

Props need detailed list of items, including exact schedule of 'refreshments';

Publicity/marketing: you need to provide artwork and details for poster, including specific strapline [*note from the webmistress: also an image, or an idea for one, for the web page 'header', and your text to include on the page*];

Programme: need a list of cast members as soon as you have it, a complete list of production team etc and 'director's copy';

Reviews: if you want them,

make sure CP etc. know the dates and that complimentary tickets are part of the invitation ... don't assume that 'they know!'

Of course, all this information will be agreed at your pre-production meeting, but it is still important to maintain contact with the various officers.

Remember: if you want anything published in the 'County Press', it is essential that you ensure that it is submitted to their office on the Friday before the Friday when you want it to appear (ie a week ahead). This gives their design team plenty of time for formatting and avoids last-minute adjustments that may mean your piece's inclusion is not possible.

Finally, it's essential that you ensure that **you** check the proof of the programme and poster **before** printing; and remember, the Arts

From your Membership Secretary: There's been lots going on over the last couple of months, and more to come! Michael's regular Drama Workshops are always well attended; the next one will be on Friday 31 May and will continue to explore how we can add extra layers of meaning to the text. The Shakespeare evening, which I unfortunately was unable to attend, was enjoyed by all and I understand there were some amazing performances throughout the evening. Thank you Maureen and team for making it a success. Kate Fysh is organising our next 'bit of a do' on Friday 7 June, as you can see below. Martin Ward has finished another of his plays and will be hosting a reading of it in August and there will be on Open Day, with an 'Auction Of Favours', also in August, so please come and enjoy these events! Welcome to new members Nigel Coley, already part of our back stage crew, Shakira, a student who is enjoying the Drama Workshops, and Shaynice White. It's great to see new members involving themselves in theatre activities. Please don't forget the Saturday morning get-togethers in the Bar between 10 -12. And following the success of our Open Day last summer, it's been agreed that we'll hold another one this year—on Saturday 24 August, the Bank Holiday weekend. I should very much appreciate offers of help on the day, so if you'd like to be part of a great event, please contact me as soon as possible.

From Kate Fysh: 'A BIT OF A DO' I asked Carole Crow if we could have another social event for members and friends at the theatre on Friday 7 June. I have a particular reason for choosing that date—it will be 20 years to the day since a consultant, having looked inside me, announced that I had a tumour, it was malignant and it was tethered, and gave me six months to two years to live. This came as something of a surprise, as my GP had eliminated cancer as a possible diagnosis some six months earlier. Thankfully, the NHS being free at the point of delivery and making no judgement about the value of my life, allocated enormous resources, financial and otherwise, to keeping me alive. I can take no credit whatsoever for the fact that I am still here, alive and well and enjoying life—the credit is entirely due to the skills of the many people involved in the NHS. I know many of you have had similar experiences, and share in the gratitude I feel. For ten of those 20 years I have lived on the Island, and for most of them been a member of the Apollo Players. The theatre has provided me with many of the most enjoyable moments I have had, and I hope that as many of you as possible will come along to the bar on 7 June, whether for a short time or longer, and join me in celebrating being alive, and our amazing NHS.

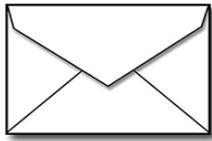
From the House Manager: I've been noticing lately that various bits of the theatre, including Hancock House, are looking increasingly grubby. With the increase in external hirings I think it's time we made a serious effort to clean it up, so there will be a working party starting on Hancock House on Tuesday 4 June at 7.00pm. It would be great if as many members as possible could come and join it—many hands etc etc. And on that note, during recent productions we've had to clear up evidence of fast food and other stuff before the auditorium could be opened. Please, if you're in the auditorium, remember—and remind any guests you may have with you—NO EATING IN THE AUDITORIUM!

SITS VAC: on that note: wanted, a Housekeeper. Someone to make sure the theatre is presentable to the paying public before and sometimes during each run or external booking by looking after the 'little things' that people notice: checking supplies like toilet rolls and hand towels, making sure bins are empty, clearing the odd bit of rubbish, a bit of polishing etc and letting the FoH Manager know what needs ordering. Keys will be provided. The role can be developed once we have a volunteer—someone who will take a pride in knowing that our theatre looks its best all the time.

TRAINING: there will be FoH and box office training on Tuesday 11 June at 7.30; meet in the foyer. All are welcome, both experienced and new.

From the Youth Theatre co-ordinator: I would like to start by apologising to everyone for the lack of communication from me; studying for my degree at Portsmouth university has taken up huge amounts of time. The youth theatre has seen a few members come and go; however, there is a core of very dedicated and talented young people. We are working towards a production which we have written ourselves; it will go on on 20 and 21 July, is called 'Sparks' and is intended for a family audience with cleverly disguised themes of racism and acceptance. The production is going well, though I feel I may be looking to you all to point me in the right direction for appropriate help. At present, we work between 10-12, break for an hour and then rehearse the show 1-3. The production needs little elves that are younger than we cater for so I am using little ones from Hubbub, which is a group I teach privately. I will be doing a lot of recruiting after Sparks, as 8-19 is a difficult age group to cater for. I would like to create a 15+ group who can work on pieces that are more appropriate for their age. I am finding it easier to work in the auditorium rather than Hancock House, so even if we can't use the stage we use the floor. I will be running some rehearsals during the spring half term holiday between 10-4 on Tuesday and Thursday, or alternative days if necessary. Please contact me if you need up-to-date details. I am hoping to attend some social events now that I have finished for the summer. I would like to say thank you to everyone for making me feel so welcome at the Apollo.

From a members' rep: At the final dress of the current production there was cable blocking the new fire door; and there were loose screws and nails on the stage floor. The message is: please keep working areas tidy and safe!



Your letters

From Rose Kelsey

When the Apollo do something well it should not be remarkable or worthy of comment; after all, we expect all our productions to reach a high standard. But it should be noted if we fall short of an acceptable level of entertainment. Controversial? Discuss!

Now, I saw a brilliant (in my view) production recently, 'The Weir'. Everything, from the scenery and direction to the actors and story was just about as good as it gets. And the Apollo did what we do best, brought the play to life and delivered a thought-provoking play that had been well written and expertly chosen for our season by the arts manager. However, more than one person has mentioned that they had not seen a write-up in the County Press. All

manner of productions from all over the Island are regularly watched by a group of local journalists, many of whom may well regard this task as having drawn the 'short straw' at work but nevertheless write a congratulatory piece saying everyone was marvellous and 'played their part well!' Sadly, I had the unfortunate experience a few years ago of being in a production that was reviewed by a reluctant critic and it would not be an exaggeration to state that it was the worst review ever written or received. He was having an 'off day' no doubt, but he insulted the entire cast and production, the play itself and then, amazingly, the audience too for having been foolish enough to watch the show. This thoughtless piece of writing left the cast demoralised and the box office down on bookings.

So my point is this: an amateur theatre critic's view of a production isn't always the last word on that production. They certainly contribute a valuable 'outsider's' view on the show, but their pieces can range in quality from insightful to uninformed.

Let's not forget, however, that readers of the local paper form a significant part of our audiences; and that a mention of our shows, whether adulatory or not, nevertheless reminds them that we exist. Even if a review isn't completely positive, many people will come to the show to make their own judgement. Absence of any review at all can only increase the number of people who say 'I didn't know you existed!'

NEXT DRAMA WORKSHOP

Friday 31 May, 2019, 7.30pm to 9.30pm

Leader: Michael Arnell

Our next session will continue to explore how we can add extra layers of meaning to text. Please wear comfortable clothes and sensible shoes. Coffee/tea/biscuits provided. Bring a non-member friend; they could become acting members too!

NOTE THE TIME: We shall meet initially in the bar as the Jazz concert doesn't finish until 7.15 pm.

Live transmissions from Cineworld

(and from other venues, notably Ventnor Arts Club, at the same times)

Theatre

5 June RSC 'Taming of the Shrew' 7.00pm

20 June 'Merry Wives of Windsor' from Shakespeare's Globe 7.20pm

27 June NT Live 'Small Island' 7.00pm

25 July NT Live 'Lehman Trilogy' 7.00pm

31 July RSC Live 'Measure for Measure' 7.00pm

Opera

30 June 'Cinderella' from Glyndebourne 5.30pm

13 July Pavarotti plus Q&A 7.00pm

14 July 'Barber of Seville' from Glyndebourne 5.30pm
4 August 'Magic Flute' from Glyndebourne 5.30pm

Ballet

11 June 'Romeo & Juliet' Royal Ballet from the ROH

25 June 'Victoria' Northern Ballet 7.30pm



I'll come no more behind your scenes, David; for the silk stockings and white bosoms of your actresses excite my amorous propensities.

Samuel Johnson to David Garrick 1759



COMING UP AT THE APOLLO

This is the 8th year of the successful IW Jazz Festival, which is organised and promoted entirely by volunteers and local jazz fans on a not-for-profit basis. It has become hugely popular over recent years, not just with local Island-based fans who get the chance to see world-class musical talent in Newport each year, but also with holidaymakers and jazz fans from the mainland. The

The youngest daughter of Michael Berry (Lord Hartwell), owner of the *Telegraph* newspapers, Eleanor first met Robert Maxwell, then owner of the *Mirror Group of Newspapers* and Labour MP, at a party at his house, Headington Hill Hall, when she was a teenager. This led to a lifelong platonic friendship and a host of amusing anecdotes and stories.

Here we meet the benevolent, unknown side of Robert Maxwell. He was a surrogate father to Eleanor on a platonic basis and saved her life by charging into an operating theatre (not scrubbed up) and shouting, "Turn that f**king machine off!" He was referring to the deadly E.C.T. (electroconvulsive therapy), which she did not need.

Maxwell was always kind and generous to Eleanor

lineup is carefully chosen to cover a wide range of styles of jazz, to include some well-known names, some new ones, some regular visitors and some very talented locals.

And of course, as part of our support of the Newport Jazz Club, six of the concerts will be held at the Apollo including a tribute to John Coltrane by the Nick Page quartet (7.30pm Thursday

although he and her father, Michael, who owned *The Daily Telegraph* and *The Sunday Telegraph*, were very jealous of each other. Eleanor is proud to have been his friend.

Eleanor campaigned on behalf of Robert Maxwell in the 1970 election, and we hear about the colourful characters she encountered in his campaign office and of the adventures she had while she was out canvassing the local voters. And what was the secret that Maxwell's daughter Ghislaine guessed about Eleanor?

The so-called 'gutter press' only informed us about Maxwell's faults, but Eleanor saw a different side to the man she likened to a 'beautiful, big black bear'. After his death Eleanor hounded the journalists who wrote unkind editorials on 'Captain Bob'. This led to an

interesting confrontation in the offices of Private Eye's editor Ian Hislop, which she will outline on the night. Eleanor has her own theories on the Mirror Pension funds scandal that ensued before his death, and will give us her thoughts on what happened to him on that fateful morning on his boat *The Lady Ghislaine* on November 5th 1991.

30 May), Georgia Mancio (5.10pm Friday 31 May), a Nat Gonella tribute from Sandy Suchodolski (1.00pm Saturday 1 June) and Zoe Francis/Jim Mullen trio (2.30pm Sunday 2 June). Check the website, www.IWJazzWeekend.co.uk, for more details.

Contact Steve Reading if you'd like to volunteer to help out—all support gratefully received!

Tickets are £5, with all of this money going to the Admiral Nurses (IW) Appeal. The interview with Eleanor will be followed by a free Champagne and canapé reception in the Apollo bar and an opportunity to meet Eleanor Berry as she signs copies of her book, **'My Unique Friendship with Robert Maxwell: The Truth at Last!'**

works. Splurge, custard pies, flour bombs ... Out of the pandemonium it emerges that Bugsy and Blousey have made it up. Peace has broken out at last.

The Mitre Players is a dramatic society for former pupils of Trinity School of John Whitgift in Croydon, though it is also open to anyone else interested in amateur dramatics. They present 4 or 5 productions a year in a wide variety of venues, including the prestigious Minack Theatre on the cliffs near Land's End and the Shaftesbury Theatre in Dawlish. We are delighted to welcome them to the Apollo.

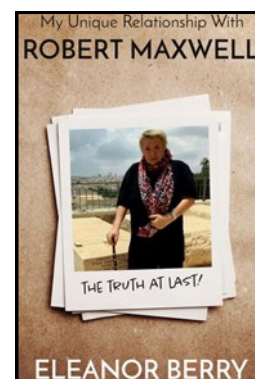
Tickets are £12 each and can be bought on the door or on the Apollo website.

The Croydon-based Mitre Players will be bringing a production of Alan Parker's classic kids' gangster musical 'Bugsy Malone' to the Apollo at the end of July - but with an adult cast!

For those unfamiliar with 'Bugsy Malone', the plot goes something like this. Dandy Dan's hoodlums terrorise the district, exterminating undesirable with their new weapon - splurge guns. His rival is Fat Sam Stacetto, but Fat Sam's gang still use old-fashioned pies. Fat Sam engages the help of Bugsy Malone, a smooth city slicker who hitherto has been more occupied in sweet-talking Blousey Brown, a would-be girl singer. With Bugsy's help, Fat Sam escapes from a frame-up but he learns

later that Dandy Dan's mob have splurged nearly all his gang. They've also destroyed his sarsaparilla and grocery rackets. There's only one hope left. Fat Sam pays Bugsy to help him out. Bugsy has promised to take Blousey to Hollywood but has to break his date with her. Meanwhile Bugsy and Leroy Smith, a guy with an awesome punch, witness a secret delivery of splurge guns at Dock 17 and help themselves from the crates. The police arrive, led by Captain Smol-sky and Lieutenant O'Dreary; Bugsy and the gang escape through a trapdoor. Finally Dandy Dan prepares for a showdown at Fat Sam's speakeasy. When his mob burst in, Bugsy and the guys let 'em have it—the

ISLE OF WIGHT
JAZZ
Weekend
29 MAY
-
2 JUNE
2019



An evening with Eleanor Berry speaking about her new book, **'My Unique Friendship with Robert Maxwell: The Truth at Last!'**

Thursday 6 June, 7.00pm

The Apollo Theatre, Pyle Street, Newport
Alan Parker's
BUGSY MALONE
THE MITRE PLAYERS
present the classic kids
gangster musical performed
by AN ADULT CAST
Tuesday 30th July to
Saturday 3rd August
at 7.30
Tickets £12: www.ticketsource.co.uk/apolloexternal
Play by Alan Parker; Words and Music by Paul Williams
By arrangement with Faber Music Ltd. on behalf of Warner Chappell Music Ltd.



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01983 527267

ticketline:
01983 210010

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

www.apollo-theatre.org.uk

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



The Apollo Players' next production



Production dates:
5-13 July 2019
(not Sunday or Monday)

Did you overdose on turkey and goodwill back in December? Did you mutter 'humbug' as you watched yet another version of 'A Christmas Carol'? Did you resolve—yet again—to leave the country for Christmas? Well, instead of adding yet more holly and snowflakes to the Christmas theatre offerings, we decided to wait until you had forgotten all about it, then remind you—but in a far from traditional way! Rather than performing 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 fast-paced romp through the festive season.

If you liked 'The Reduced Shakespeare' you'll love this!