



Forthcoming read-throughs, auditions & other production stuff

- 'Liselotte in May': read-through 4 February (time and venue tbc)
- 'Liselotte in May': auditions 23 February (time and venue tbc)

Remember: a read-through is not an audition!

DEADLINE FOR CONTRIBUTIONS TO THE NEXT ISSUE:

Wednesday 5 February 2020

Other diary dates (more info on the website)

Coffee mornings	Every Saturday, 10.00-12.00
Directors' meeting	Hancock House, 3 March, 7.00pm

apollonius

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

Issue no. 275

December 2019

DAD'S ARMY

Who would have thought that a childhood TV and radio experience would be performed on our stage—a show that many of us grew up with, that has filled thousands of homes over the years with laughter? Thanks to Di for allowing us the challenge of putting this production on in her season.

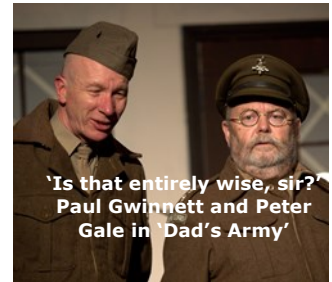
When we started out, the extensive cast and fabulous characters seemed a huge task, but thanks to the amazing Apollo members, we were able to cast all the parts. We never tried to do 'carbon copies' of the actors, but rather tried to allow the



characters on the pages to entertain and tell

the stories, and the cast have all taken their characters in their stride. During our holiday in September we went to Tetford and saw where the filming took place. In one of the museums we found the back-stories of the characters and decided to give them to the cast members as an insight into who they were playing: not just a name and a few lines on a page but a fully rounded person.

So many people have been involved in this production and we thank EACH and EVERY ONE of them for their hard work. Some of the armoury—a particularly difficult area—was Apollo stock, and the bayonets, grenades and fabulous Lewis gun were made by Di, her son Martin and grandson Sam. David, Teresa and Chloe sourced the rest of the props and again we are grateful. In wardrobe Peggy and her team have been fantastic, finding, making and hiring the platoon's uniforms and finding appropriate outfits for all the women in wartime



'Is that entirely wise, sir?'
Paul Gwinnett and Peter Gale in 'Dad's Army'

Walmington. The set-building crew have again been fantastic: we gave them a plan with revolving flats and multiple sides and they gave us an authentic slice of Walmington-on-Sea.

Thank you, too, the crew who have manned backstage to keep the show running every night, and all the people who have taken a duty and helped front of house. Without your help the cast and crew would have no audience to perform to! And if you are lucky enough to a ticket to watch the show, I hope you enjoy it and it brings back happy memories of those Sunday afternoons.

Amy & Dan Burns, Directors

'The Thrill of Love'

After well-attended read-through and auditions, Chris Hicks, director of the first production of 2020, Amanda Whittington's 'The Thrill of Love', is very pleased to announce that he has been able to assemble his cast. As he put it, 'Thank you to everyone who turned up for the audition. It was good to have a choice of actors, though it meant I had to turn down some very capable performers. Rehearsals are coming along well and we are already starting to run whole acts. The use of music, sound effects and lighting are integral to this play,

so I'm pleased to report that Tris is working hard to support the cast. Now all I really want for Christmas is an audience. The show is due to go up on Valentine's Day (!) but it's never too early to start selling tickets. The team are making an extra effort to publicise this show, so I would ask the membership to support them by getting posters and leaflets into public places early in the new year. We are particularly keen to saturate the Newport area with publicity, as Maureen tells me that there is reason to believe our audiences tend to be fairly local



(but please spread the net wider if you get the chance). Since her accident Carole Crow has had to step down as Publicity Liaison Assistant but I'm pleased to say that Di Evans has volunteered to work with Maureen on the project. Thank you both for your continued support..'

The cast is as follows:

Ruth :	Holly Squires
Jack Gale :	Martin Ward
Sylvia :	Kathryn Ward
Vickie :	Abbi Leverton
Doris :	Susan Simpson

Editorial: the view from the Editor's chair

So
Farewell then
Jonathan Miller
Neurologist, comedian, TV
presenter, satirist, theatre
and opera director, man of
medicine, thinker and icono-
clast
Who looked like a 'kinaes-
thetic Anglepoise lamp'
And could imitate the sound
of a sofa being sat on
You were of another genera-
tion
When being a polymath
Was rarer
And more valued
We are unlikely to see your
like again for some consid-
erable time.

*(sincerest apologies to EJ
Thribb (17½))*

It must be rare in any gen-
eration to find so many
skills, abilities, interests and
sheer intellectual ability in
one person—and not least

when he was one of that
blessed Beyond the Fringe
group of whom the other
members were Alan Ben-
nett, Peter Cook and Dudley
Moore. Shall we really ever
see their like again (Stephen
Fry honourably excepted—
and I would have said the
inestimable Clive James as
well, were it not that the
Protector of All Small Beasts
had seen fit to fulfil a Vast
Eternal Plan by taking him
at the same time)?

It is, of course, as a theatri-
cal director that Miller
speaks most clearly to us
thesps. He was particularly
noted for a production of
Eugene O'Neill's 'A Long
Day's Journey Into Night' in
which the actors were di-
rected to overlap their dia-
logue—the way people in
normal life do, interrupting
each other, talking over

each other and generally not
doing the thing that so
many amateur (and some-
times not so amateur)
groups do—wait for some-
one to finish speaking be-
fore saying their line, even
when they're supposed to
be interrupting. In many
cases the line should be said
either snappily as the first
actor finishes, or even over-
lapping the first. There can
be nothing worse than the
(seemingly) long pause be-
tween one speech and an-
other, because that's not
what people do.

So farewell then, Jonathan
Miller; who once said,
'Looking back, you think,
what was all that about?'
He was all about making the
world a better, more in-
formed and much funnier
place, and we are all the
better for it. RIP.

News from the Apollo Theatre Trust



Martin Ward and his team
are continuing their work of
rationalising the storage of
furniture at the unit. It's
always going to be a difficult
task as someone always has
a reason why any particular
item is worth saving but we
must realise we have far too
many items of assorted furni-
ture mostly from early in
the last century and we
should not be paying to
store it when we have other
demands on space. It's
worth noting that when we
had to find furniture for a
more modern production we
had to look elsewhere. The
good news is that we initi-
ated a relationship with the
British Heart Foundation
whose shop is just down the
road from the Theatre.
They are happy to lend us
furniture in return for a
small donation.

Those who attended the
Players AGM will be aware

that the Trust along with the
Players are looking at the
need for the two organisa-
tions to continue to exist as
separate entities. The trust
was originally created partly
to obtain charitable status
and thus avoid paying tax
on any profits. It also exists
to provide independent
oversight of the work of the
Players in adhering to the
Theatre's objectives. As
previously reported the
Trust now totally comprises
members of the Players
including a number of the
senior officers which reduc-
es the likelihood of the Trust
challenging the Players. In
addition I have to admit the
Trust has not been very
effective at developing the
theatre buildings. It is tak-
ing far too long to get things
done. We have been trying
to get Building Control ap-
proval for the work to join
the theatre to No 124 for

over two years now. When
you consider that this work
is largely to provide ade-
quate safety egress from
the balcony such a delay
cannot be regarded as ac-
ceptable. Hence we are to
form a working party to look
at the possibilities of com-
bining the two organisations
into one legal entity. The
new organisation would still
need to be a charitable trust
registered as a limited com-
pany but incorporating the
activities of the Players.
The working party will look
at the legal and financial
implications of such a move
and recommend the way
forward including any
changes to the management
structure necessary to oper-
ate the theatre successfully.
It is hoped proposals will be
published in April.

*Paul Jennings, Chair, Apollo
Theatre Trust*

'LISELOTTE IN MAY'

A call from
Joel Leverton

Dad's Army is up and run-
ning, and rehearsals for
'The Thrill of Love' and
'When We Are Married' are
in full swing. So naturally
the time has come for me
to prod the creative interest
of the theatre and call out
for the keen and willing, as
'Liselotte in May' will soon
enough be upon us.

For those who would like to
find out more about this
lovely (if unusual) play, the
read-through of the script
will be taking place on 4
February, auditions on the
23rd (times and venues
TBC). If you are able to get
along, it would be great for
me as a director to hear
how different people inter-

pret the script. Keep in
mind, this is not an audition
but an opportunity to hear
how the play sounds and
for you to get an idea of
what it's about.

I hope to see you there.

Joel Leverton

News from your Committee

Notes from the AGM (30 November 2019)

Given the multiple pressures of Christmas and Dad's Army, the committee meeting which would have been held on Monday 16 December has been postponed to Monday 6 January. In place of the reports from that meeting, here are some (for reasons of space) of the reports given at the AGM. If you'd like to read them all, they will be on the website.

SECRETARY

A number of posts on the Players' Committee came up for re-election this year, with the following outcomes:

Theatre Director: Amy Burns (re-elected unopposed);

Membership Secretary: Carole Crow (re-elected unopposed);

House Manager: Steve Reading (stood unopposed);

Members' Reps: Kate Fysh & Nigel Coley;

Technical Manager: Dan Burns (re-elected unopposed, following a Committee meeting where it was agreed that he might stand for one term longer than permitted by the Constitution);

Arts Manager: Di Evans (2020-21).

HOUSE MANAGER

House Manager is a far from easy role but can be enjoyable when it receives the full support of the membership. For the last year I have filled the post as a co-optee. I've learned a lot, made new friends, made some mistakes and got stressed out when I felt support from the membership was not forthcoming.

I would like to personally thank the regular few who

have stood behind me on so many occasions and made the role worthwhile. Without these members' support there would be fewer productions at this theatre. We have seen new faces behind the bar—remember, they don't necessarily know who all the members are, so make yourself known to them and grow the friendship (and receive member prices!). I was very heartened when Mitre Theatre Players visited us in the summer.

An entourage of nearly 60! How wonderful. We can do the same if everyone takes a turn.

We now have a new payment system on the box office which is better and quicker than the old system, and have introduced card payments in the bar. I have promoted cheaper ticket prices for students, and pushed for better bar pricing for members following our recent price rise. I'm working hard for the membership, to make this theatre something to be proud of. I can only continue with your help and I look forward to working with many members in the coming year. Please be prepared to support me over the next 2 years when I appeal for help. It's your theatre, after all.

BUSINESS MANAGER

Once again the Players have had a pretty smooth year from a business perspective. In contrast with 2017-18 we were able to put on a full season of seven shows, ranging in popularity from 'The Vicar of Dibley', with approximately 90% houses, to 'The Weir' and 'Every Christmas Story Ever Told', at approximately 30%

and 28% respectively. However, as we always say, our 'mission' at the Apollo is to balance 'bums on seats' with less 'popular' but more 'interesting' productions.

Our Treasurer, Alan, began the year with a period of ill-health, but we are delighted that he returned to the fray unscathed and, as always, produced our accounts in a professional manner and continues to give me the support which is so essential for an organisation the size of ours. I am deeply grateful for his help. We always think of ourselves as a very small business, but given that we rely almost entirely on volunteer labour a turnover in the region of £50,000 is something to be very proud of. We have been able to donate significant sums to the Trust. However, we must all continue to be mindful of how we use the theatre's resources and to be constantly alert to opportunities to reduce costs and to increase our income through raising awareness of our existence and promoting our productions.

Alan has drawn our attention to some details in relation to the accounts:

- the gross profit percentage on the Bar for the second half-year increased substantially to 53% but the overall percentage for the year

was 47% so hopefully this will increase for the 2020 full year. I have incorporated Bar and Coffee into one heading for Income and Expenditure and the result is a 51% gross profit which is very satisfactory;

- utility costs are up substantially this year, and I will obtain a definitive opinion from our accountants on whether we should be paying Standard Rate VAT on the Hancock House bills. It may be that the planned physical linking up of HH to the theatre will change this in due course;

- cleaning costs are up due to late invoices for 2018 from All Round Cleaners;

- telephone costs are up but the actual increase is only around £100.

I am very pleased that during the year the profile of the Youth Theatre has risen. The separate Youth Theatre bank account was closed and the balance transferred into the Players' account, and going forward, the Youth Theatre will be treated as any other part of the Players. Our sincere thanks to Gwen Stevens, Pete Harris and Amanda Robertson for their hard work with the Youth Theatre over the years, and welcome to Mish Whitmore who has stepped into their shoes.

YOUR COMMITTEE

Theatre Director & Chair of management committee (elected 3-yearly): **Amy Burns** (2019-22) amy@masexodus.co.uk

Arts Manager (elected annually in Nov for season beginning following Sept)	Di Evans (2019-20 & 2020-21) diandclem@hotmail.com	2 Members' Representatives (elected annually)	Nigel Coley (2019-20) ncretro@icloud.com Kate Fysh (2019-20) katefysh@gmail.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 2019-21) steverreading104@btinternet.com
Marketing Manager (elected biannually)	Maureen Sullivan (2018-20) msullivan58@me.com	Technical Manager (elected biannually)	Dan Burns (2019-21) 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 (2019-21) carolecrow9@gmail.com	Apollo Trust Buildings Manager (co-opted)	Roger Simpson roger.dodger45@yahoo.co.uk

News from the Unit

Earlier this year I rashly volunteered my services in the cause of sorting out the unit, the Apollo Theatre's storage facility that houses a considerable number of furniture and set-related items that have been built up over the years.

For those readers not familiar with the Unit, I will give you a little background. It is situated at 11 Dodnor Park, next door to Isle of Wight Radio. It was acquired by the Apollo in 2012 and was intended to be used in three ways. It is a suitable place to store furniture and other set-related items, it can be used as a space to build scenery and there is sufficient floor space to rehearse. At this time of year it can be a little chilly inside but that is alleviated by the installation of a huge electric heater that can be pre-

programmed to come on and off.

Having visited the Unit in pursuit of suitable furniture for 'Natural Causes', I was aware of the scale of the problem. A team of people was needed to begin the process of assessing each item. Paul Jennings, Di Evans and I formed the "first wave" to try and sort the good from the bad. It soon became clear that we needed space to work in and that no space existed because everywhere was occupied by chairs, tables, sofas and scenery. For a while we were simply moving things around in order to make some elbow room. More people joined the team: David Barnard, Ginnie Orrey, Steve and Helen Reading and Michael Arnell. Steve provided a van and we were finally able to start

removing some of the rubbish out of the Unit and away to the dump. We are finally making progress but there is a long way to go. I would like to record my thanks to all of the aforementioned members for giving up their time and energy in the cause of helping to restore the Unit to its previously intended use.

There remains a considerable quantity of items at the Unit. Apart from the retained furniture there is technical equipment, material for blinds, set building materials, suitcases and various props from previous sets. Decisions on these will be made in the fullness of time. Work to tidy the Unit will continue. The hard part will be keeping it tidy.

Martin Ward

VOLUNTEERS

A call to arms
from
Mike Crowe

'Welcome to the 48th Annual General Meeting of the Apollo Players'. That was how the Theatre Director, Amy Burns, opened the 2019 AGM. 48 years!! During her presentation she thanked the volunteers for all the work carried out in the various departments, but later in his presentation, the Technical Manager Dan Burns pointed out that due to outside commitments in the future, he could continue in this post for a further term of office, 2 years, but must then stand down.

However, for 48 years volunteers have been coming forward; will one come forward from the existing membership as a prospective Technical Manager? And what about the other positions which keep being filled by the same people because nobody comes forward to volunteer? New faces are welcome throughout the Theatre—**your theatre**—but *'will one come forward from the existing membership?'* Maybe, maybe not. How about doubling the membership? Will that give us a better chance? I know from experience that along with the Saturday

morning coffee mornings and a bit of help from the membership, it can be done. Will you help? No I don't want you to 'door-knock' looking for a new Technical Manager, but close! Let me explain how it works (and it **does** work).

Percy Whiting in his book 'The Five Great Rules of Selling' lists **ATTENTION** as rule number 1, so we have to seek the attention of as many people as possible. We start at the 'grass roots', their home. Not door-knocking but delivering an envelope which will get their attention. Why? Because it will be blazoned '*Saturday Morning at the Apollo*' and that's where Percy Whiting's Rule 2 cuts in: **INTEREST**. To start with, a lot of people do not know where the Apollo is. However, if you received a one-off letter that wasn't delivered with the rest of the junk mail with such a message on it, could you ignore it? So what is inside this special envelope? A number of possibilities: a letter from the membership secretary, briefly outlining the various positions the members could help in, and of course an explanation of

what the '*Saturday Morning at the Apollo*' is; the season leaflet or a flyer for the next show; a membership application form; and an explanation of where the Apollo is, ie '*In Pyle Street, Newport, next to the 'County Press' offices.'*

So if you are able and willing to tread the streets, maybe once or twice a year, list which roads and how many letter-boxes there are and let me know. For example, in my area, Heath Road, Lake, has about 20 letter-boxes, Heath Gardens about 20, Cross Road 4, Stag Road about 16 and Denness Road about 40. That's about 100; perhaps no Technical Manager, but 100 houses where the Apollo Theatre has been brought to their attention either as active members, backstage or FOH crew, or just to see our productions.

Would you like to take part and help? Email me at mike.crowe1@btinternet.com with your area and numbers, anywhere on the Island, and let's see if it works!

Mike Crowe (members' rep 2018-19)

From your membership secretary

I am very happy to be continuing as your Membership Secretary for a further two years. My aim, of course, is to boost the membership numbers, but more importantly to engage with you all to ensure you have the level of involvement in the Theatre that you expect and want. The Saturday 'Coffee 'n Chat' offers the ideal opportunity to meet up with other members and keep up to date with what help is needed backstage and front of

house.

It's that time of year again when I must remind you that on 1 January your subscription is due for renewal and those paying by direct debit will have it automatically transferred from their account. The subscription remains the same.

Due to my being incapacitated for the last six weeks my plans for a New Members' evening and other social events have been put on hold but not forgotten!

Once I am back on my feet I will be putting a plan together and

sending information out by e mail.

We have lots of new members, so please welcome Garry Smith, Heather Coysh, Francis Gill, Christine Smith, Gareth Jones, Mike Anderson, Inge Holder, Sally Sears, Holly Squires, Kevin Scouler, Tilly Winford, Caroline and Geoff Read and returning member Paul Gwinnett.

Wishing you all a Very Happy Christmas and more importantly a Healthy New Year!!

Carole Crow

A reminder from the Buildings Manager about the gas heaters

We have for many years kept the pilot lights of the gas heaters in the backstage corridor and the Jubilee Room (dressing-room) permanently lit. Recently, however, the Jubilee Room heaters were turned completely off. We were unable to relight them and a gas engineer had to be called out. The cost to attend was £178 (including one new thermocouple), so it would be very much appreciated if members could leave them on. They do use a little gas, but it helps purge the system. Just for information, the props room heater does not have a pilot.

**DRAMA WORKSHOPS
THE ART OF GOING FROM PAGE TO STAGE**

Dramatic art, as far as Apollo Players' practice is concerned, is basically telling professional playwrights' stories. To do that successfully, the story tellers need basic skills—stage craft. I have always strongly believed that these need to be learnt and practised REGULARLY. Like any amateur sports' team player, you practise/train REGULARLY. You then may be selected to join the match team.

I have always believed that the Apollo Players should hold REGULAR drama workshops to learn and practise stage-craft skills. A play director does not have the time to teach these during the rehearsal period.

It was agreed at the AGM that Drama Workshops can be held REGULARLY. I suggest that they should be held on the Friday after each play. To avoid clashing with Theatre hirings they can be held at the Unit which is in the process of being 'cleared for action'.

I will wait for responses from the membership before I arrange the dates of a programme of Drama Workshops for 2020. Contact me, Michael Arnell, on 296388.

Updated access details**Members' area of the 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 a drop-down box will appear 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; if you can't find it check with the Membership Secretary;
- once you've done that, you should get straight into the members' area. If not, there's a problem and you need to let Ginnie Orrey (webmistress) know, but try these steps first.

Theatre wifi

UniFi (WiFi Administration system) Dan Burns, Amy Burns, Steve Reading All members are able to access the apollo_public network without use of a password. The password protected 'apollo_theatre' network is now for devices owned/used by the Apollo such as the box office PCs, Bar payment tablet and technical equipment. This is to ensure the security of data held on them as required by GDPR.

Apollo Diary Admin Rights granted to: Dan Burns, Amy Burns, Carole Crow, Mike Whitehead All members have access to add and edit their OWN entries. The above can over-ride and delete other users' entries and reset passwords.



Your letters

THANK YOU!

Dear fellow members,
What a lovely lot you are!
How you have cheered me up with your messages, cards, flowers and visits. Just a few weeks ago my independence was snatched away from me in the blink of an eye when I tumbled over something very solid in complete darkness. Since then I have been well looked after at St Mary's and am now rehabilitating at Highfield Care Home in Ryde. I'm not quite sure when you'll see me around the Theatre again, but it won't be a moment too soon, believe me! Meanwhile I feel very blessed to be part of the Apollo family. Thank you for caring.



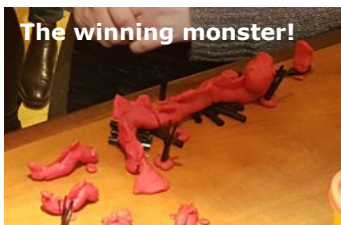
Carole Crow

The other news from the AGM



by Steve Reading,
House Manager

For those who couldn't manage to get to our AGM, you missed a treat. As it was St Andrew's Night, we thought we'd spice things up with a Scottish theme. And yes, there was a kilt on display! There were also two quizzes about Scotland on the go and a competition for the best model of the Loch Ness



2020-2021 SEASON

First I would like to thank all those who voted me in as Arts Manager for another season.

As before, I would like to include in the season as many plays as possible that people really want to direct. So if there is a script you are burning to realise on our stage, please leave a copy for me in the theatre as soon as possible and let me know it is there.

Naturally there are plays that I already have in mind and there are all the usual balance considerations of genre, cast size, costume and technical requirements that will probably mean that I won't be able to include all the plays I am given.

I will need to have the season ready for the Committee Meeting on 17 Feb and have booked Hancock House for a directors' meeting on Tuesday 3 March at 7:00 pm.

Nadolig llawen a blwyddyn newydd dda to you all!

Di Evans

WRITERS' GROUP LOOKING FOR NEW MEMBERS

I belong to a small experimental writers' group that meets at Carisbrooke and we're interested in enlisting new members. We write all sorts, with an emphasis on creativity and self-realisation. It is a fairly modest affair but has proved very worthwhile.

We meet once a month (on a weekday morning, at a member's house in Carisbrooke) and share our latest ideas/writing. We also set a brief for the next meeting.

The atmosphere is relaxed, informal and non-judgmental. If anyone is interested in joining us, all they need is commitment and a love of writing. For more details please email me.

Chris Hicks

pearsonhicks@hotmail.com

Monster made from surplus plastic straws and Play Doh, and a mini Highland Games that caught the intrigue of one or two members! It was good to see so many members enjoying themselves and the bar was well used, as you can imagine. Events like this are so important for the wellbeing of the membership—it's good to have gatherings that don't involve just acting. The model-making skills of the membership were interesting to say the least, as you can see from the photos. Thanks to everyone who supported the evening.



Some runners-up



What a treat it was recently to watch two completely diverse but stunning productions at the local cine complex courtesy of NT Live. Anyone involved or even vaguely interested in Theatre performance should avail themselves of this facility if only to gasp in awe at the mastery of professional technique.

The first of these, a two handed drama with the intriguing title of 'Hansard' (oh no, not more politics!) was literally a kitchen sink affair between a couple, he an MP and she a highly intelligent frustrated and, we learn later,

grieving second wife. The artistry of the story telling and the slow build to the final realisation could have been hard going set amongst the kitchen detritus, but it mixed humour and emotion and pathos and despair without once dragging its heels. Pace was the key, as was the portrayal of totally believable characterisation. Stunning and ultimately very sad.

What can I say about Noel Coward's 'Present Laughter'? But OMG I've never seen anything quite so wonderful! Words almost fail me (almost!). The play

had been slightly tinkered with, a couple of gender reversals and we have an up-to-date completely relevant play about the pitfalls of fame. Without altering the integrity of Coward's play, it just played fast, furious and fantastically from farcical first to final curtain. It just goes to show that a delicate and intelligent updating of some tired scripts can bring a whole new audience to the thrill of live theatre. I'm still glowing with the thrill of it all!

Rose Kelsey

Rambling Rose



On a recent visit from my ex-son-in-law (we are fortunately on good terms) he brought with him his cousin Peter, a Canadian from Calgary. Naturally cups of tea were produced, and by way of conversation, I remarked that we had done a play from Canada, a UK premiere. We had set the play in the UK, but could not match the Canadian setting, which had to be a very long way from the beach. 'Oh,' he said, 'was that the one about the seals?' Five jaws dropped simultaneously as he identified the play (correctly) as 'The Selkie Wife' by Kelly-Jo Burke. It

turned out that this chap, although not an actor, was a backstage amateur drama enthusiast, and had actually worked on this play. We discussed the fun and difficulties of performing, particularly the need to shock the audience with the raunchiest school dance ever (for those who didn't manage to see this play, the girl's father is so appalled he chases after the sex-crazed couple to prevent congress!). 'Of course', said Peter, 'In that neck of the woods you have to leave room for Jesus.' Five faces betrayed complete bafflement. Apparently, couples who are not mar-

ried would be obliged to dance so far apart that there would be room for another person to stand between them, hence 'leaving room for Jesus'.

Kelly-Jo could not afford to come to the Island to see our production, but gave permission for the show to be videoed, so we did that and sent off a copy of the DVD. Kelly-Jo was very pleased with our efforts, but I wonder if she dares to show the DVD to her friends and relations in Saskatoon. If she does then the Isle of Wight will get a reputation as a den of iniquity!

'The Selkie Wife' remembered

by Ian Moth



To everyone who expressed an interest in my forthcoming production of JB Priestley's play 'When We Are Married', this is to formally thank you for auditioning and to notify you of the cast list. I was delighted at the level of interest in the play and I'm sorry that it has taken a couple of weeks, but difficult decisions had to be made. However, as you can see, there are still two male roles to be filled.

The cast as presently decided is as follows:

Ruby Birtle	Ruby Dalloz
Gerald Forbes	Patrik Tarin
Mrs. Northrop	Marylyn Ford
Nancy Holmes	Tia Jackson
Fred Dyson	TBC
Henry Ormonroyd	Michael Arnell
Joe Helliwell	Paul Stevens
Maria Helliwell	Caroline Read
Albert Parker	David Carr
Annie Parker	Gwen Stevens
Herbert Soppitt	Steve Taverner
Clara Soppitt	Fiona Gwinnett
Lottie Grady	Ellen Weeks
Reverend Mercer	TBC

Director David Vince
Assistant Director Julie Ham
Prompter/Continuity TBC

If anyone is interested in being part of our production team please contact me.

'When We

Are

Married':

an update from

David Vince



The Apollo Theatre Players
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ticketline:
01983 210010

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To book tickets or find
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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



**Friday 14
February 2020–
Saturday 22
February 2020**

'The Thrill of Love', by award-winning playwright Amanda Whittington, sheds new light on the life of Ruth Ellis, who was hanged for shooting her lover in 1955—the last woman to be hanged in England.

A divorcee with a young child to care for, Ruth Ellis works in the kind of night-clubs where there's more than just a drink on offer. The girls work hard, play hard and dream of a movie-star life. Then she meets the wealthy, womanising David, a racing driver with whom she becomes obsessed. Fame comes – but not in the way she imagines. Why does their relationship end in murder? Why does she plead not guilty but offer no defence? Why does she show no remorse? And who is she trying to protect?

Using the language of film noir and the distinctive voice of Billie Holiday, Whittington creates a haunting and beautiful piece of theatre which, despite the inevitable outcome, maintains dramatic tension to the last.

Inside Story Headline



Caption describing picture or graphic.

Inside Story Headline

“To catch the reader's attention, place an interesting sentence or quote from the story here.”

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Inside Story Headline



Caption describing picture or graphic.

Inside Story Headline