



# apollo

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

Issue no. 276

February 2020

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

- 'Liselotte in May': auditions Sunday 23 February, 2.00pm in the auditorium
- Directors' meeting: 3 March, 7.30pm in Hancock House

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

## DEADLINE FOR CONTRIBUTIONS TO THE NEXT ISSUE:

Wednesday 1 April

## Other diary dates (more info on the website)

Coffee mornings	Every Saturday, 10.00-12.00
'3 bands: one concert': gig in aid of Sunshine Radio	Saturday 28 February, 7.30pm
Apollo Youth Theatre workshop	Saturday 29 February 11.00am
New members' evening	Saturday 14 March, 7.30pm

## 'The Thrill of Love'

In her introduction to 'The Thrill of Love', Amanda Whittington suggests that staging should be 'fluid and filmic, with the changing locations imaginatively revealed.' She also calls for a multitude of light and sound effects which are integral to the action (there are 14 separate cues on the first page alone). Added to this are a range of instructions which are not always easy to interpret. How, for example, does someone 'peer through the static', 'come into focus' or enact a 'Hollywood dream'? So I'm sure you'll realise that staging this play hasn't always been straightforward; however, I am lucky to have had the backing of a really first-class team, every one of whom has helped to shape the final result.

To start with, my long-suffering cast have been receptive to new ideas, and willing to experiment during the early rehearsal period. They've also been able to accommodate changes, when ideas that looked good on paper weren't achieving the desired effect. This has had a very positive influence on the final outcome, although I'm not sure it's done much for their mental health!

I'd also like to say a special thank you to Tris Stack for all his work on the lighting & sound. Without his involvement, this play could not have been staged. His sensible advice and flexible approach to the creative process have made it a real pleasure to work with him. Also high on my list of heroes are Teresa and David in the props department. They, like Tris, have attended numerous rehearsals, working closely with the cast to ensure the action of this play runs smoothly. I can't tell you what a relief it was when I could finally stop leaping up on stage to move furniture between scenes! Wardrobe has come up trumps again. They have had some tricky practicalities to deal with, many of which won't be apparent from the audience. In particular, I'm indebted to Mary for producing an extra costume from scratch at very short notice. Thank you also to Paul and his team for providing us with a good sturdy set, in record time. It may not be the most elaborate construction they've had to produce, but it's exactly what I wanted and suits this play very well.

There are so many other people I'd like to mention, but



Holly Squires in 'The Thrill of Love'

I'm rapidly running out of space, so I'll have to keep it short and sweet ... Thanks to: John, for setting the dance sequence between Ruth and Vickie; Kate, who, apart from being an ever reliable prompt, is always a positive influence at rehearsal; Amy, Conor and Tom for calmly stage-managing the show; and Maureen for her efforts with publicity. Finally, I'd like to thank Di Evans for giving so much advice and encouragement throughout the planning and rehearsal phases of this production. Despite health problems which meant she was often unable to attend in person, she was always available for email consultations, contributing much to the final outcome.

The rest of the 'thrill seekers' wish her a speedy and complete recovery.

**Chris Hicks, Director**

## 'When We Are Married'

Some of you will know by now that the Director of the next play, 'When We Are Married', David Vince, is sadly rather unwell and has had to withdraw from the production. We are very sorry indeed and send him all our very best wishes and positive vibes for a speedy recovery; he is being supported by his partner, Julie,

and I know she is caring for him devotedly.

In the meantime, Ginnie Orrey will be taking on the Director's role. She has a great play and a fantastic cast with lots of experience and enthusiasm, so she is very excited at the opportunity to bring David and Julie's vision for the play to life.



**The production dates are 3-11 April**, so if you are able to sign up for a duty Steve Reading would love to hear from you!

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

### News from the Apollo Theatre Trust



## NEWS FROM THE YOUTH THEATRE

As so often, I begin by mentioning a remarkable production I (and I think a few other members as well) was lucky enough to see in the West End recently: 'Uncle Vanya', at the Pinter Theatre, in a translation by none other than Conor McPherson, author of 'The Weir'. Every time I see a professional production on the West End stage I'm reminded of the differences and yet the similarities between what

we do and what they do. The differences: of course, they have the most remarkable resources to call on (see my remarks about 'Rutherford and Son' last year); of course, their actors are the best there is; and they can rely on full houses as a matter of course. But I guess we must never forget that our whole purpose is the same as theirs—to tell the story in the best way we can. Yes, it's about lighting and

sound, about a well-dressed stage (and well-dressed actors!) and all those practical things; but also about imaginative direction and the company's unflagging enthusiasm and commitment that enable our audiences to suspend their disbelief. I am always proud of what we achieve in that regard, even though we do it in the intervals of earning a living (some of us) and the demands of Real Life.

The rationalisation of the furniture at the Unit is virtually complete, with almost everything either agreed to be kept or to be disposed of. There is ongoing activity to store what remains neatly and update the catalogue including providing an online version accessible from the Theatre's website as well as the traditional hard copy held at the theatre. We must ensure we don't accept any more 'gifts' without due consideration (if anyone can find a use for rolls of roller blind fabric, please step forward).

The trailer is to be moved shortly and then the unit will again be a viable rehearsal space. There is a high performance gas heater which runs on a fixed programme during the day to keep the

place warm. The programme can be overridden (ON or OFF) by pressing the 'HEAT' button. There is also a task to further review the old scenic items stored and the building materials (some of which are destined for the new bar store).

Work on the possible merger of the Players and the Trust is under way, looking at the implications for how we manage the combined accounts and what changes are required to the formal document which set up the Trust, 'The Memorandum and Articles of Association'. The latter will need the advice of a solicitor and one has been approached. The working party will also look at what the structure of the combined entity will look like. It is hoped to publish a

formal proposal by April.

Progress on obtaining building control approval for the work to link the Theatre remains slow but there has been movement. We have requested a quote for the work to be carried out by an architect and while their initial quote was rather high we have met with them and agreed a split between what we can do and that for which we need their expertise; we expect a revised quote in the next few days. As precursor to their carrying out the work they have recommended that we commission a full structural survey of the theatre, which would give us an electronic database of the building which we could use in any further developments.

*Paul Jennings, Chair*

Hi! Mish Whitmore here, your not-so-new Youth Theatre Co-ordinator, writing to keep you all up to date with what your young people/actors of the future have been up to.

In the past, sadly the youth theatre hasn't always been seen as an active part of the theatre, so I was hopeful that I'd be able to give it a fresh start. They are doing some really great things, and I thought I'd take this opportunity to tell you a bit about them. The older ones are currently working with a writer and will have the chance to go to London to work with a professional theatre company and may get the chance to perform to agents. Some of our members are going to be working

with film students at Portsmouth University to be cast in a short film. I am doing my best to bring the members lots of opportunities, and it is important for them that they have the experience of performance. In the past it has sometimes been difficult to retain members because of the lack of performance, and I want the members that we have to be trained and then as they get older feed into the adult group.

Having a youth theatre means more than just knowing that someone will turn up to teach them each week: it means accepting them into the fold, wanting to see what they are achieving and making them feel as much a part of the Players

as other productions. The door is always open: come and see what they are doing and how they work. As you will see from the article on page 4 we are having an 'open house' on 29 February and we hope that lots of members will come along to see how great our young people are.

In practical terms, we have recently been able to contribute a substantial sum of money to the Players account and we are in the process of applying for external funding for a further £500. I know that this is small in the wider scheme of the Players' income, but as a small arm of the theatre I feel it only right that we do our bit. Looking forward to seeing you on the 29<sup>th</sup>!

# News from your Committee

Notes from the Committee meetings 6 January & 17 February 2020

The January meeting was postponed from its usual slot in the schedule (the Monday during the run of 'Dad's Army') because of the combined pressures of the play and Christmas, so this page contains a precis of the reports to that meeting plus the normal scheduled meeting on 17 February.

## DIRECTOR'S REPORT

I'm pleased to be able to confirm the dates for the productions for next season, 2020-21, as follows (shows to be confirmed, of course):

4-12 September 2020;  
23-31 October 2020;  
11-19 December 2020;  
29 January-6 February 2021;  
26 March-3 April 2021;  
21-29 May 2021;  
16-24 July 2021.

The other important item in my report is the forthcoming 50th anniversary season of the Apollo Players (where has the time gone?). It's essential that we plan well in advance for that, so if you have any ideas to contribute, please get in touch with me or any member of the Committee.

## ARTS MANAGER

As you will have seen elsewhere, Di Evans is unwell at present. However, she is keeping in close touch with the forthcoming season; the Committee will deal with the selection of plays from Di's outline list and the Directors' meeting will go ahead as planned on 3 March.

## BUSINESS MANAGER

I've been doing some money saving lately. We have not been charged for posters for 'Dad's Army' as the person responsible for putting them up confirmed that

for various reasons it didn't happen. I also managed to obtain a refund on hire fees for some of the costumes for 'Dad's Army' as the ones sent by the hirers were almost completely unsuitable. I completed the Information Commissioner's assessment and we are not liable for fees in relation to data handling. I am currently investigating the issue of our liability for full rate VAT on our energy supplies. I have also had the photographs of our Patrons scanned, enlarged to A3 and reframed in new, matching frames ready for re-hanging in the foyer; as well as putting together a 'Who's Who' board with the Committee's mugshots. And the first three shows of the season did so well that I've been able to donate some more money to the Trust.

## HOUSE MANAGER

Ticket sales for 'Dad's Army' were the satisfying figure of 97%. Rotas challenging but OK in the end; though this is a recurring problem. Requests for lettings are increasing; website text has been reviewed. Bar prices have been revised; no comment from members. Responsibilities for eg putting out the bins and reading the meters also to be reviewed.

## MARKETING MANAGER

'Dad's Army' publicity was minimal as sold out before opening night. We have a reciprocal arrangement with Shanklin Theatre to carry each other's advertising; my talks with the Ventnor Winter Gardens about doing the same were going well until my contact left their employment. I will continue

talks once her successor is in post. We are advertising with the IW Observer who are being supportive, publishing our adverts, reviews and press releases in appropriate places.

## TECHNICAL MANAGER

I'm delighted to say that Peggy Harcourt has returned to the fray refreshed after her well-deserved 'down time' during 'The Thrill of Love'. I shall be standing down in about 18 months and in the meantime we will review my list of various jobs around the theatre that either I or someone else has taken on for no particular reason but which may be better allocated to a different post.

## MEMBERSHIP SECRETARY

Renewals are running smoothly and the next two Saturdays will be 'paying in' mornings. The cut-off date will be the end of February.

There will be a social evening on 14 March and our new members will be special guests. I hope this will be an opportunity to encourage more volunteers backstage and front of house. I am hoping as many of the committee as possible will come along as well as backstage crews to talk about the need for more people to take an active part in running the Theatre.

A further three members have joined since the last meeting. Sadly our new Members' Rep, Nigel Coley, has had to leave the Island (and the Apollo). We are really sorry to see him go; and if anyone out there would like to take on the role, do please contact me or any of the Committee.

## YOUR COMMITTEE

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

<b>Arts Manager</b> (elected annually in Nov for season beginning following Sept)	<b>Di Evans</b> (2020-21) diandclem@hotmail.com	<b>2 Members' Representatives</b> (elected annually)	<b>Kate Fysh</b> (2019-20) katefysh@gmail.com
<b>Business Manager</b> (elected biannually)	<b>Ginnie Orrey</b> (2020-22) gginnie@googlemail.com or info@apollo-theatre.org.uk	<b>House Manager</b> (elected biannually)	<b>Steve Reading</b> (2019-21) steverreading104@btinternet.com
<b>Marketing Manager</b> (elected biannually)	<b>Maureen Sullivan</b> (2020-22) msullivan58@me.com	<b>Technical Manager</b> (elected biannually)	<b>Dan Burns</b> (2019-21) dan@masexodus.co.uk
<b>Players' Secretary</b> (elected biannually)	<b>Mike Whitehead</b> (2020-22) michaelwhitehead@yahoo.com	<b>LTG rep</b>	<b>Cynara Crump</b> cynara.crump@virgin.net
<b>Membership Secretary</b> (elected biannually)	<b>Carole Crow</b> (2019-21) carolecrow9@gmail.com	<b>Apollo Trust Buildings Manager (co-opted)</b>	<b>Roger Simpson</b> roger.dodger45@yahoo.co.uk

## AN INVITATION FROM THE APOLLO YOUTH THEATRE

## 'Liselotte in May'

It would appear some Apollo members are not aware that we have a thriving youth theatre of over 25 youngsters ranging from 8 to 16, who meet every Saturday from 10am until 4pm under the dynamic leadership of Mish Whitmore

Each week they undertake various exercises to develop their stagecraft skills. They are also beginning to rehearse a specially written play, 'The Return of Peter Pan', to be performed on the Apollo stage in the summer.

The youngsters have issued this invitation to all members:

**PLEASE COME ALONG AND WATCH OUR WORKSHOP  
BETWEEN 11.00am & NOON ON SATURDAY, 29 FEBRUARY.**

**Just come in quietly and sit in the back rows.  
You can have a coffee and cake in the bar beforehand!**

Soon the curtain will fall on what I already know to be a successful production in 'The Thrill of Love', and so too begins the search for a cast for the May production of 'Liselotte in May'.

The read-through for this play took place on the 4 February, and was well attended with a budding group of enthusiastic readers. As predicted, comments went around the room with intimations that the play was 'dark' and 'interesting' with the word of the moment being 'odd'.

I came away from this with certainty that many of my original thoughts were solid—and also that some weren't. There is thinking and working yet to be done; however, the group that attended were engaging and helpful with their thoughts and opinions and I left feeling positive and I think several others did too.

And so, to the cast of characters. In the main, we are looking for seven male actors and one female actor. However, the fact remains that while there is a plethora of strong female actors at the Apollo, finding seven strong male actors is as difficult as using an abacus to fry an omelette—nigh on impossible, but at least you can figure out a mathematical solution while you're doing it.

So, should it transpire that seven strong male actors cannot be sourced, we will be looking for one male actor to play all the parts – the role of a lifetime no doubt.

The cast of characters:

**Liselotte** – A woman, aged anywhere between 25 and 45. She has been a carer and will soon be starting work as a nurse. She is a woman looking for love. This actor will likely be the starting point of the casting as she will be the mortar to the brickwork of the play.

**The Men:** Men aged between 20 and 70 will be considered.

**Karl:** Used to attend school with Liselotte – a potentially melodramatic individual. He will need to be a similar age to the actor playing Liselotte.

**Ludwig:** A rather nervous male accountant who has met Liselotte online.

**Henrik:** An acquaintance who struggles to see the purpose in life.

**Heinrich:** Has come to fix the plumbing, but is very clumsy with it.

**Roland:** An escaped mental patient who followed Liselotte home and specialises in poetry.

**Nikolaus:** A tramp whom Liselotte brings home—a part ideal for anyone who struggles with lines as he

doesn't have any. This role will rely very heavily on facial expressions and body language.

**Tuxedo;** A down to earth individual, possibly the winner of Liselotte's heart. Following the read-through, it was realised that this small part has significant flexibility, so auditions will be considered for anyone, male or female, of any age.

Copies of the script can be found online, or contact me for more details. Audition pieces will consist of excerpts from the play and a modicum of physicality. However, I would also like to ask that you think on the lyrics of a love ballad of your choice and speak it out as though declaring your love for Liselotte/one of the dates.

I'm hopeful for the afternoon to be relaxed and enjoyable—there will be sweet and savoury snacks and if I can wangle it, some tea and coffee.

If any of the above strike your fancy, come along to the 'Liselotte in May' auditions on 23 February at 14:00 in the Apollo theatre auditorium.

**Joel Leverton**

An actor in a Tom Stoppard play checked with the author during rehearsals whether he was supposed to make a particular line funny. Stoppard replied, 'Don't worry, I've done that for you.'

### FROM YOUR MEMBERSHIP SECRETARY

I am very happy to be well on the mend and am so grateful for all the support I have had from the Apollo 'family'. Many thanks to



those who have renewed their membership so promptly. There are still a

few stragglers but I am now up and not exactly running, more hopping, so will be at the next two Saturday coffee mornings to receive outstanding subscriptions. The cut-off date for renewals is the end of February.

You may know by now that two of our stalwart members, David Vince and Di Evans, have been struck down with illness, and we send them our support and love. 'Care-takers' have stepped in in the short term, pending their return to health and us.

A long overdue gathering to introduce newer members to

the Theatre will take place on Saturday 14 March. This will be an opportunity to meet members involved with all aspects of running the Apollo and learn more about the different backstage and front of house roles that are always in need of extra support. The bar will open at 7.00pm, with nibbles and entertainment from Steve Taverner (poet extraordinaire) throughout the evening.

Please welcome three new members, Jo Talbot, Chloe Amies and Pauline Fawdry. We look forward to seeing you around the Theatre.

**WISH LIST** Following a proposal at the AGM, I have suggested that a theatre-wide 'wish list' be drawn up that can then be costed and either sent to the Trust or decided by the Committee. This could include not only equipment but also smaller, day-to-day jobs or larger, possibly more permanent changes. The whole membership is asked to contribute and send your thoughts to the Members' Reps. *Dan Burns*

**From the Buildings Manager:** At a recent committee meeting the problem of smoking by the side gate was highlighted. I have therefore moved the existing ashtray to the County Press end, replaced the existing damaged ashtray, fixed a more discreet ashtray nearer to the pavement and put signs by the gate. We must discourage smoking near the building as far as possible, as smoke wafts in and we are getting complaints more regularly as time goes on. And another reminder about the heaters in the dressing-room: please remember, **only turn the knob as far as the star!!**



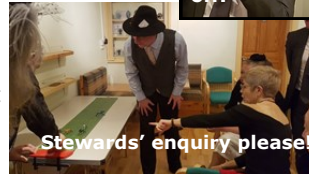
**Fallen at the last fence!**



Our **Twelfth Night celebration** was something a bit different this year—a race night, but with a slight difference! We acquired a vintage 'Escalado' game and ran 8 races with a tote, and some lucky members went home in pocket! It's amazing how excited people get over a 10p bet! But the real spectacle was the Ascot Ladies' Day posh frocks. Some lovely hats and smart dresses made the event even more fun. It was a genuinely fun evening and nice to see one or two new faces as well. Thanks to everyone who turned out to support the event. Here are a few pictures to show what some of you missed!



**And they're off!**



**Stewards' enquiry please!**

### Updated access details

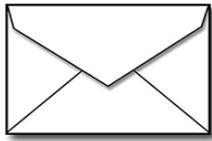
#### Members' area of the theatre website

- 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.

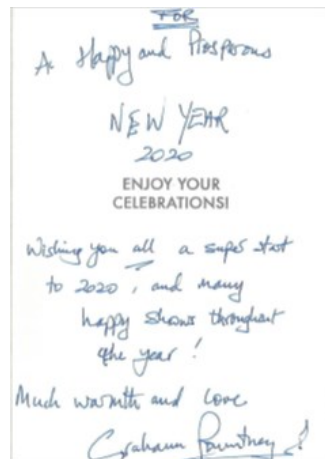
**Apollo Diary Admin Rights granted to: Dan Burns, Amy Burns, Carole Crow, Mike Whitehead** All members have access to add and edit their OWN entries. The above can over-ride and delete other users' entries and reset passwords.



## Your letters

### NEW YEAR WISHES

Some of you—in particular, those who were intimately involved with 'Suddenly at Home', the first show of this season—may remember that we were fortunate enough to secure the services of Graham Pountney to fill in when the leading man sadly had to drop out at short notice. Everyone involved with the show felt that it was a pleasure to work with Graham, and he obviously feels the same, as he kindly sent us a 'Happy New Year' card with the following message:



### JEEVES & WOOSTER: WHAT A TRIUMPH!

For me, this play really showed off what the Apollo can do from improvising every night between Joel, Robbie and Pete to the backstage teams and all the efforts they put in. We really made a cracking show.

One of my favourite ad-libs was on the first night. It went thus:

Wooster: I broke the door,

Butterfield.

Butterfield: Yes sir, you ruined a perfectly good joke. Innocuous though it may seem, this off the cuff remark was so quick-witted and perfectly timed by Pete (who was Seppings playing Butterfield at this point) and there were many more throughout the run from all three actors. Frequent battles with costume, particularly for Joel, added to the amusement to no end. For those of you who don't know, I live with a less exaggerated version of Bertie Wooster so I get this hilarity a lot.

Having seen what the set building, painting, costumes and props teams have accomplished with previous plays (e.g. Entertaining Angels, Arthur Saville's Crime & Bronte) I was excited to see the revolve, the detail in the scenery (Crappers on the cistern was a highlight) and the beautiful array of costumes, as always expertly fitted by Peggy and her team. The revolve being propelled by a bicycle (or so it seemed) - what wonderment!

I think the biggest factor with a play like this is the challenge which we have to be unified to face. Without unity across all teams (and dear Tom cue-calling with military precision) this play might not have made it to the fullness of its potential. There is much to be said for willing Front of House and Bar Staff too—we can't open if they're not in place.

There are always things to improve upon and for this play you'd have to ask the team involved what those

might be.

The Apollo has proven that we can achieve much when we all play our part—on or off stage—and work together towards our common goal to unite the Players and impact our local community. I look forward to many more productions like this.

**Abbi Leverton**

[Editor's note: apologies to Abbi, who submitted this piece for the last issue of Apollonius but sadly it got squeezed out through pressure of space]

### APOLLO CHOIR

I was lucky enough to get seats for the last night of 'Dad's Army', and what a fantastic production it was too; but what made the biggest impact and impression was the stage full of voices and The Floral Dance. The Apollo Theatre doesn't have a choir, so who were they?

Who were they? Members of the Apollo Players! So there you are, we DO have a choir. But what now? Can I suggest that the Dad's Army choir becomes the basics of the Apollo Theatre Choir?

Please contact me by email at [mike.crowe1@btinternet.com](mailto:mike.crowe1@btinternet.com) with your thoughts, suggestions, offers of help, etc.

Can you sing, have you been a choir master, pianist for a choir, do you have a pile of suitable music etc.

Over to you. Would YOU like to see our own choir? Support me now, don't turn the page and murmur 'tomorrow'.

**Mike Crowe**



**SHAKESPEARE  
SUMMER SCHOOL  
2020**

Once again we've been given details of this year's Shakespeare in Italy Summer School—this year being held in the stunning theatre in Cagli, Le Marche from 26 June-4 July. Participants come from all over the globe to explore the world of the selected plays, this year working with Dame Janet Suzman and Emma Lucia Hand on 'As You Like It' and 'A Midsummer Night's

Dream'. A student rate is available to attend the summer school; full details of the course (two plays over eight days), the prices, accommodation and everything else can be found at [www.shakespeareinitaly.eu/](http://www.shakespeareinitaly.eu/). If you decide to apply (go to [shakespeareinitaly.eu@gmail.com](http://shakespeareinitaly.eu@gmail.com)), you'll have the opportunity to gain:

a) a greater understanding of the chosen plays;

b) some knowledge of the history of the plays in performance;  
c) an opportunity to work with some of the best actors, directors and practitioners of their generation;  
d) a chance to work in a beautiful 500-seat Italian theatre;  
e) an unforgettable experience in one of the most stunning and unspoilt areas of Italy.

After decades of serving on the Committee in various roles, I have deliberately taken a back seat since Amy became Director to let the next generation, with their energy and new ideas, steer the Apollo into the future. I've always believed that no society thrives if only the 'oldies' maintain absolute control.

However, because I have plenty of spare time and know a bit about the Apollo, I was glad to be tasked to do some 'community outreach' ... in other words, try to gently raise our profile.

To this end I have canvassed other groups and societies to offer them a

morning or afternoon group visit. They arrive in the bar, are offered cuppas and biscuits and given a short background talk about our history and whole *raison d'être*. We then visit all areas of interest (they always love wardrobe), and end up in the auditorium where a 'volunteer' helps me demonstrate exactly how we take a playwright's words from page-to-stage.

So far, I've welcomed most Island WI groups, Red Hat Ladies, some Rotarian groups, etc. The visits are free, though they always seem happy to contribute toward the costs of refreshments and usually end up

sending a thank-you cheque, like the latest group of twenty from Friendship Force who enjoyed their visit in January and sent a cheque for fifty quid to add to the £20 cash that I've put into our Coffee Fund.

Visiting groups, many of whom have never set foot in our theatre, then often organise group visits to following plays, so it's 'win/win' for us! If you know of any group or society who would enjoy a 90/120 minute tour, please contact me with their details ... or give them mine. Thanks.

*Michael Arnell, 296388*

## COMMUNITY OUTREACH

from

**Michael Arnell**

The past few weeks have seen some hard work being put in at the unit by a dedicated team of Apollo members. The storage facility is now looking tidier than it has done for a long time and the rehearsal space, marked out on the floor to match the dimensions of the acting area on stage, has been revealed again.



The mezzanine level now houses a variety of tables and chairs that can be used in future productions. Most of these were piled on top of each other in the centre of the facility, making it

very difficult to identify each item. Having sorted out which items needed to be retained and which were to be consigned to the great furniture store in the sky, we are now in a better position to begin the task of identifying what items have been photographed and catalogued; we can then identify those items not included in the catalogue and photograph them so they can be added to the online and paper catalogues. Paul Jennings has produced pages of contact prints plus an accompanying spreadsheet so we can reference the items shown. This will be left in the unit in a folder so anyone who has got a few moments can start locating the items and possibly referencing them.

The trailer, which had been sitting under a canopy on

top of which were more items of furniture, has been unearthed and has been manoeuvred into a position that will facilitate its relocation. It is going to live elsewhere as soon as suitable transport is found.

We have also uncovered a significant number of rolls of roller blind fabric of various colours, widths and weights. They have been offered to local blind makers but if any member would like some, do please say so!

The task of sorting out the unit will continue. My thanks go to the team who have given up their time each week to get 'down and dirty'. Without their help it would have taken a lot longer to get to the point we have reached. Let's keep up the good work!

**Martin Ward**

## NEWS FROM THE UNIT

Some of you may have had the pleasure of reading poems by one of our members, Dave Talbot. Dave has become a quite prolific poet and has just published his fourth book, 'Such is Life—Another Thought'. His poems are short, pithy 'thoughts on life' and always make me

laugh as well as think. Here's one I particularly enjoyed from his latest book, entitled 'On a Wet Day'.

*On a bleak and wet day  
There's a certain phrase  
that people say,  
'It's raining cats and dogs'.  
That's not really fair; what*

*about birds and frogs  
Creatures like this love the  
rain,  
To hear a phrase like that,  
must be a drain.  
I don't know why they say  
these things, do you?  
Cos who knows what the  
weather is going to do.*



The Apollo Theatre Players  
Apollo Theatre  
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01983 527267

**ticketline:**  
**01983 210010**

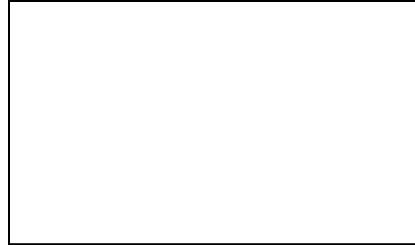
email:  
info@apollo-theatre.org.uk

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

[www.apollo-theatre.org.uk](http://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:*

*3-11 April*

*2020*

This hilarious comedy was written by J.B. Priestley in 1938 while he was living here on the Isle of Wight.

Set in a Yorkshire wool town in 1908, three well-to-do couples, each married on the same day in the same chapel by the same preacher, gather to celebrate their silver anniversary. They are highly respected pillars of the community so when they discover that the vicar wasn't licensed they are horrified. Realisation that they have been living in sin for the last 25 years brings out some stark home truths and an evening of farcical comedy erupts: bullies get their come-uppance and the hen-pecked are hilariously liberated!