



apollonius

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

Forthcoming read-throughs, auditions & other production stuff

- Read-through of 'Doubt': Wednesday 15 December at 7.30
- Auditions for 'Doubt': Monday 2 January at 2.30

Remember: a read-through is not an audition!

DEADLINE FOR CONTRIBUTIONS TO THE NEXT ISSUE:

When the Muse strikes you!

Other diary dates

Coffee mornings	Every Saturday, 10.00-12.00
Apollo Theatre AGM, followed by a bit of a do to remember lost members	Saturday 4 December, 7.30
First of the Wednesday afternoon gatherings	1 and 15 December, 2.00pm
12th Night do	8 January 2022

Issue no. 287

November 2021

This is a very special edition of 'Apollonius', coming as it does after the recent EGM, at which the decision was made to confirm the merger of the Trust and the Players and to convert the new entity into a Charitable Incorporated Organisation, or CIO. This is the most significant event in the Apollo's history since its original inception fifty years ago—and a very timely one. Times have changed since 1970; audiences have changed, tastes have moved on, and the theatre has become the equivalent of a small/medium-sized business. On that basis it's absolutely right that we should change the way we do things to reflect the new world.

In this edition you will find a reminder of the new management structure, and 'manifestos' from all those individuals who wish to stand for election to the new Executive Committee, which now consists of four Executive Trustees, each overseeing a particular area of the theatre's activities, plus a Members' Rep. These are more significant jobs than their predecessors so at the **AGM on 4 December** we shall be looking to the membership to elect our new committee to take the theatre forward. Do please come along—there will be a 'bit of a do' afterwards to remember those we have lost

The Devil's Mirror

From the Youth Theatre Co-ordinator, Mish Whitmore

'After what seems like forever, the Youth Theatre were finally able to return in August. This is normally a time when the children are having a well-earned break in the summer sun, but they couldn't wait to get back in the theatre and so we restarted as soon as possible.

It was a time of very mixed feelings. When lockdown began we had started working on 'Peter Pan Returns', but unlike the story many of the children had grown up, gone away to university and now had jobs. I was left with only a dozen members of the 40 we had before. They were desperate to work towards a production but I knew that we couldn't do 'Peter

A Christmas story from the Youth Theatre

Pan' yet, so with the offer of a performance at Christmas I got my husband to start writing. Over the weeks we gained new members, which is great, and we're now back up to 25.

'The Devil's Mirror' is a twist on the familiar Snow Queen story. We looked at the origins of the snow queen's mirror and developed a story from there. There are still a couple of familiar characters but this is so much more.

The children have been busy learning for the show. They have had a physical theatre workshop with StoneCrabs Theatre, but this production is about all sorts of other things. Sundays are spent learning how to perform circus skills. Some are learning magic tricks (there is a big sur-

prise in the show) and even a bit of rifle twirling like in the big American marching bands.



It really is fun for all the family with romance, comedy and a sprinkle of Christmas.

It is great to see the dedication and enthusiasm that the young people bring to this performance and to the Apollo Theatre in general. They are working so hard and I think they are a credit to the theatre.'

Editorial: the view from the Editor's chair



The Holey and the Ivy

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An update on recent buildings issues from Paul Jennings

This is the most important time in the Apollo's history since its inception in 1970, and we hope that all members will help to make the next fifty years even more successful than the last.

Please do read the 'manifestos' of all those who are standing for one

of the posts on the new Executive Committee and vote to help them make a valuable contribution to the future of the theatre. Not only that, though—as you can see, there are fewer 'top jobs' in the new structure, but all those jobs are supported by teams of people who have

specific responsibilities and areas of expertise. Please, if you would like to be an active part of the new world, talk to the relevant Executive about how you can help. Part of this is facilitating the contribution of more members—we hope you will want to be part of that.

Any members who have visited the theatre during the recent bad weather will have noticed a stream of water flowing down the side passage. The gutter which runs along the top of the wall between the theatre and our neighbours in Orme House had become overrun with ivy growing next door. Two years ago we had permission to clear it from the gutter and Mark Duffus undertook the difficult task of walking along the top of the wall to clear it out. But it had become overgrown again and this time we approached our neighbours to request that the ivy be cut back to ground level in what we hope will be a permanent solution. They kindly gave us permission to work from their garden. Mark and Roger duly turned up and stripped the ivy from the gutter, the roof of the side passage and up the side of the theatre. At its highest it had reached the eaves of the theatre itself.

Mark can be seen extricating the ivy from the corrugated roof over the side passage while Roger is pulling it out from under the lead flashing over the roof of the scene



(Mick Parkin) store. Between them they removed 6 large garden bags of material and hopefully brought an end to the problem. The corrugated plastic has been damaged in several places and will continue to leak until we proceed with the planned building work when

it will all be replaced.

After the recent heavy rain we discovered water was leaking into the showcase in the bar and it was not immediately obvious where it was getting in. After further rain we found water pouring into the scene store. Once the rain stopped we were able to get up to inspect the flat roof which is in very sound condition with flashing approximately four inches up the surrounding wall. Unfortunately a blocked drain had allowed five inches of water to collect and leak into the rooms below.

Releasing what was only a small blockage in the drain allowed a very large volume of water to pour rapidly down the drain which was



unable to cope with the sudden surge and sent water shooting up pipes which also fed into the drain. Water was forced up hand basins and the urinal flooding the bar toilets. Roger who was standing next to the down-pipe outside the bar had to make a rapid escape as a jet of water four feet high gushed up from the drain cover!

We now have dehumidifiers running in the bar and scene store which hopefully have prevented permanent damage to the bar floor. One tiny bonus is that a number of older flats in the store were quite wet and we were able to pull off the old canvas including 30 year's-worth of paint so they can

be recanvased.

There is an ongoing issue with the boundary wall. At the end nearest the stage door it can be seen to be bulging inwards. We are in negotiations with our neighbours as to who is responsible for maintaining the wall. Back in 1991 we had an agreement with the then neighbours allowing us to build the workshop and the



covered side passage. This was on the assumption that the wall belonged to Orme House but we are having problems finding a legal basis for that assumption. We hope that the deeds will provide some guidance but our solicitors are requiring the permission of all 13 directors of The Trust before they will allow us to have a look at them. That's work in progress at this time; but meanwhile we are maintaining friendly relations with our neighbours.

Has anyone got access to a drone with a camera to help us survey the roof of Hancock House on a regular basis to help prevent future floods?

Please contact Paul Jennings at paulmartinjennings@gmail.com if you can help.

News from your Committee

Notes from the Committee meeting 8 November 2021

THEATRE DIRECTOR

It's been decided that the decision about putting a matinee into each run has been overturned because of the impact on performers and crews, plus the issue of parking during the day.

ARTS MANAGER

'God of Carnage' opened on 5 November with a strong cast delivering a powerful modern drama. All the actors made the parts very much their own under the competent direction of Steve Reading.

It was necessary to hold an early audition for the part of Mrs Muller in 'Doubt' as we could not guarantee engaging a competent black actor and did not wish to gamble on the possible loss of the non-refundable licence fee. We are delighted that we have been able to cast the part. The play reading will take place on Wednesday 15 December with the main auditions scheduled for Sunday 2 January at 14.30.

There was a reading of 'Breaking the Code' on Thursday 28 October.

It's been decided that daytime activities in the theatre are to take place on the first and third Wednesday afternoons of the month from December.

HOUSE MANAGER

We sold 524 seats for Ladies in Lavender, or 59% of available tickets. There is still reluctance to fill the rota roles needed but we managed to get by with the help of a few stalwarts. Thanks to Cynara Crump for arranging Box Office & FoH rotas.

The theatre is disinfected after each performance, to

help make the place safer for our patrons. Volunteers tend to wear face coverings as requested which gives a good impression to our visitors who likewise tend to wear them. There are no planned lettings for the rest of this year. I suggest opening up to lettings next year within the agreed remit of 2 weeks after each show.

Rotas for GoC were sluggish again but thanks to Cynara the key roles out front were all staffed. Ticket sales were poor, but as this is a modern play with a 'modern' theme it may not appeal to our 'traditional' audience. This is part of audience development. The play is one act with no interval, so bar sales will probably be lower than normal (no ice-cream).

MARKETING

Publicity for 'God of Carnage' went out to all the usual places and we will feature in three successive editions of the IW Observer, whose readership I understand now exceeds that of the County Press. They, along with the online Echo, also carried press releases. Social media posts based on the poster and cast images were used and shared. A discussion on publicity for 'The Devil's Mirror' will be held shortly.

BUSINESS MANAGER

You will all know that dear Di Evans left a legacy to the Apollo. The money is intended specifically for two projects dear to Di's heart: props and the conversion of the theatre to make it possible to stage productions on a traverse stage. It is ring-fenced; it will be shown as a separate item on the Players' accounts and will not be mentioned until and unless it

is necessary to draw down funds from it. When that happens the amount must be expressly approved by the Committee to ensure that it is being used in the way Di wanted and that there is a clear audit trail.

The Youth Theatre is working hard on their Christmas production, 'The Devils' Mirror'. To help them with training for the skills to put on a show worthy of the Apollo they have applied for grant funding, and I'm very pleased to report that they have been successful in their first application, with a second in the pipeline. I am in contact with the person at the IW Council in charge of the application process. Once again the YT activities will be shown separately in the accounts.

In line with all other businesses the Apollo has been—or is about to be—hit by increased utility charges. The fact that we are with Utility Warehouse is helpful, because UW provide a whole range of services so they are not hit so hard by the increase in wholesale energy prices. Nevertheless, our electricity and gas charges have been increased twice in the past couple of months, with the effect that electricity is now 50% more expensive over September prices and gas is 57% more expensive, plus the standing charges are overall 30% more. That's a pretty significant increase and it will, I fear, impact on our finances. It's not good news, but sadly there's not much we can do about it, other than be particularly vigilant about turning lights and appliances—particularly heaters—off when they're not in use.

YOUR COMMITTEE until 4 December

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

Arts Manager (elected annually in Nov for season beginning following Sept)	Evelyn Hicks nevelyn.hicks@gmail.com	2 Members' Representatives (elected annually)	Kate Fysh katefysh@gmail.com
Business Manager (elected biannually)	Ginnie Orrey gginnie@googlemail.com or info@apollo-theatre.org.uk	House Manager (elected biannually)	Steve Reading steverreading104@btinternet.com
Marketing Manager (elected biannually)	Maureen Sullivan msullivan58@me.com	Technical Manager (elected biannually)	Dan Burns dan@masexodus.co.uk
Players' Secretary (elected biannually)	Mike Whitehead michaelwhitehead@yahoo.com	LTG rep	Cynara Crump cynaracrump@gmail.com
Membership Secretary (elected biannually)	Carole Crow carolecrow9@gmail.com	Apollo Trust Buildings Manager (co-opted)	Roger Simpson roger.dodger45@yahoo.co.uk

CASTING CALL

'Doubt: A Parable' by John Patrick Shanley

'Doubt: A Parable' is one of the most acclaimed plays in recent times, winning the Pulitzer Prize for Drama and Tony Award for Best Play. Set in 1964 against the changes initiated by Vatican II in the Catholic Church, it examines how people dealt with uncertainty and scepticism in the working class Irish/Italian neighbourhood of the Bronx.

A rigidly conservative nun takes it upon herself to investigate what she perceives as the possible misconduct of a charismatic progressive, well respected parish priest. She is driven by the belief that the only way to get justice is to resolve the matter herself. Truth and consequences are in the balance as a mother pleads for her son's future and a priest battles for his integrity. A young naive and impressionable class teacher struggles within the conflict. All characters grapple with individual core issues as the play hurtles to its uncertain conclusion.

CHARACTERS

Father Brenda Flynn: A popular progressive priest with the facility to reach out to all his parishioners, young and old, with empathy. Articulate and intelligent, he had the ability to strike the right chords.

Sister Aloysius Beauvier: Strict conservative nun, resistant to change with a fidelity to established principles. Her narrow minded intolerance is rigidly rooted in a destructive sense of duty.

Sister James: Naive and impressionable, but passionately committed to her students. She is caught up in a conflict of divided loyalties, but grows in self-assurance as she becomes more discerning.

Mrs Muller: While recognising the power of the establishments and the realities of the world she struggles in, she is determined to carve out a future for her son regardless of cost. Her honest powerful assessment

of the situation motivates her decisions.

The play is set in America, but I am not bound to accents or ages stated in the text. If you would like to read it beforehand you can find a pdf of the script on Google, or you can find it on the members' page of the theatre website.

There will be a read-through on Wednesday 15 December at 7.30 as the Thursday is the Youth Theatre performance. The audition will be on 2 January at 2.30. The part of Mrs Muller has already been cast.

Please note that the show will run from 1-9 April with 'Dangerous Obsession' in the later slot. If you wish to discuss anything with me please contact me on simp-susa05@yahoo.com or telephone 07857561032.

Susan Simpson, Director

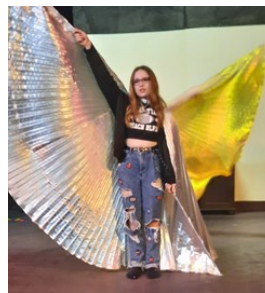
A plea from the Youth Theatre

As you will have seen from the front page, our Youth Theatre have the privilege of putting on the Apollo's Christmas show this year. We are delighted and excited about it, as you can imagine—however, we're going to need some extra help and I'm hoping that members will be able to give us a hand.

The show is on from 17-19 December, with matinees on the Saturday and Sunday as well as the evening performances on the Friday and Saturday.

I have a tech team of three very capable older members aged 18, 17 & 15. I would like them to do sound, lighting and stage management but I need someone (with DBS) to help them, teach them to use the equipment and teach the stage manager her role. There will need to be someone (also with DBS

if not the same person) with them to rig lights and be on hand during the tech rehearsal. However, I want the kids to do the majority of the work if possible; possibly with supervision, but



on the performances I want them to do the tech. I would like to have my tech rehearsal on Tuesday 14 December from 5.30 if possible, but if that's not possible due to who is available to assist I completely understand. I would like to have my dress rehearsal on

Thursday 16 December, again I am looking for a 5.30 start if possible. This is just to ensure that the kids aren't in the theatre too late.

I shall need someone to pull tabs please as there are some parts that are performed in front of the tabs to give time to move set. I don't need much in the way of props, but David and I are communicating about this; I am working with Wardrobe on relatively simple costumes, but there are 22 in the cast and most need up to 4 costumes each! I shall start putting stuff out on social media shortly.

Mish Whitmore, Youth Theatre Co-ordinator

Announcing The Apollo Gateway Club- from your Membership Secretary

Evelyn and I have been putting our heads together to find a way of attracting members to make more use of the theatre facilities. We've come up with the idea, with the Committee's approval, of using the bar twice a month, initially the first and third Wednesday afternoons of the month, to expand the acting experience with play readings,

workshops etc.

We are very lucky to have among our members talented playwrights and poets who are happy to have their works read aloud and performed.

The Isle of Wight Music Dance and Drama Festival is coming up in the New Year and we are thinking that entering this could be an

initial focus for the new group, a good way of promoting the Apollo and attracting new members.

Please bring your ideas to the first meeting of the Apollo Gateway Club which will be on Wednesday 1st December 2 pm-4pm to discuss the way forward. Refreshments will be available!

A MESSAGE FROM OUR TECHNICAL MANAGER

The technical side of 'Ladies in Retirement' was covered by Michael Whitehead and Susan Simpson. My thanks to both of them for their help, as well as Tom and Conor for covering stage management duties between them. 'God of Carnage' was my final production as technical manager.

The flood on the scene dock roof has damaged some of the smaller flats, which were removed from the dock by

Paul and the work-night team to dry out; some of the canvas on some of the older ones was removed.

The Theatre's risk assessment has been updated over the past couple of months to include our COVID safety procedures; and I have completed the latest copy of the Fire Safety Risk assessment—partly following the re-introduction of the remaining seats earlier this year. While we had documentary evidence to prove the Council were happy, together with the calcula-

tions for the emergency exit route, capacities work was still needed to incorporate it into the main FSRA for the Theatre.

Electronic voting was set up for the EGM with little trouble.

Finally, I would like to thank the committee for their support over the past (too many) years since I took on the post of Technical Manager. I am more than happy to support my successor in any way I can.

Dan Burns

A HEARTFELT PLEA FROM PROPS!

I'm sure you're all aware by now that our wonderful Props Team have been working hard to get our extensive collection sorted and tidied. On that basis they have asked for the following message to be put out to all members:

'Please could all members ensure that the Props Room, and especially the Props Table, be kept tidy, uncluttered and clean at all times, and that anything not belonging therein, or on, be moved to its rightful storage place. Like aban-

doned cars, we (the Props Team) may (will?) dispose of anything not officially belonging there!'

So— you have been warned!!

'BREAKING THE CODE' AUDITIONS

Auditions for the February 2022 production, 'Breaking the Code', were held on Sunday 14 November.

Before the day some members had expressed an interest in auditioning, but at the back of my mind was always the nagging doubt that I would have insufficient numbers from which to make a casting choice. This was particularly true of the male characters; the play requires seven men and two women, with a range of ages.

Imagine my surprise and

delight when a stream of members came through the door to audition—the vast majority men. This did, of course, mean that I had to do some serious choice-making, as the acting talent on display, from both the men and women, was first class. After a disturbed night's sleep, much putting of pen to paper and chuntering to myself while poring over names, I am delighted to announce the cast:

Alan Turing **Joel Leverton**
Mick Ross **Garry Smith**
Christopher Morcom **Scott Walsh**
Sara Turing **Kathryn Ward**

Ron Miller **Mark Duffus**
Dilwyn Knox **Ian Moth**
Pat Green **Carol Simpson**
John Smith **Peter Gale**
Nikos **Nicholas Ashley**

I am looking forward to rehearsals immensely and to working with a very talented cast. Don't forget to book your tickets; it promises to be a wonderful show.

'Breaking the Code' runs from Friday 4 February to Saturday, 12 February 2022, with the exception of Sunday 6 and Monday 7 February.

Martin Ward, Director

membership matters

Access details to the 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 first-name.secondname' (remember the dot between the words), and in the bottom box enter your password, which is your membership number.

Once you've done this you should get straight into the members' area. If not, there's a problem and you need to let Ginie Orrey (webmistress) know, but try these steps first.

ELECTION OF THE NEW EXECUTIVE COMMITTEE OF THE APOLLO THEATRE

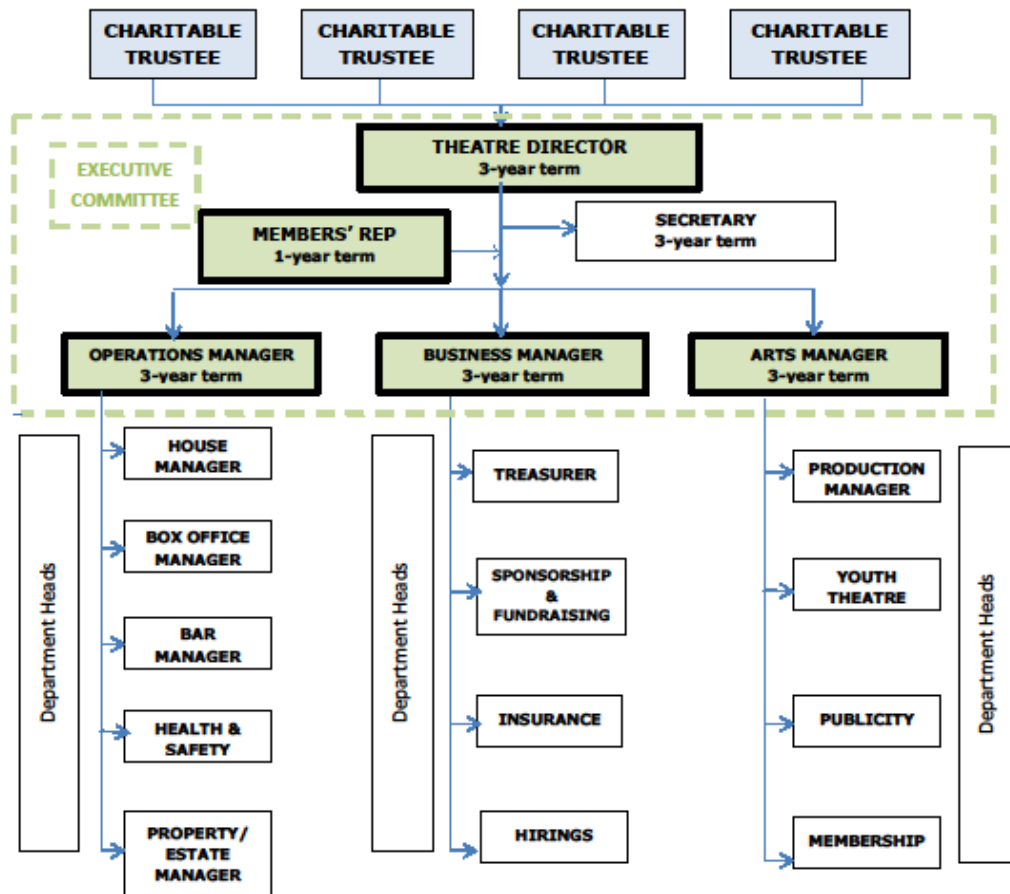
As you will all now know, at the recent EGM the merger of the Apollo Trust and the Apollo Players into one Charitable Incorporated Organisation was approved. Now the hard work begins to form the new CIO structure. The first step is for you, the membership, to elect the Executive Committee, comprising the Theatre Director, Business Manager, Operations Manager, Arts Manager and Members Representative, at the AGM on Saturday 4 December. A number of individuals have stood for election to these posts, and you will find their 'manifestos' on the next page to help you make your decisions. There may be fewer individuals on the new Committee than formerly, but there are lots of jobs to be done and the new Managers will be looking for people to join their teams. If you'd like to take an active part in moving our theatre forward, do please approach them for a discussion.

Please remember that we are entering a transition phase now. The CIO doesn't come into existence until the Charity Commission have approved our Constitution and structure; but the team that will manage the theatre after the AGM will start work as soon as they're elected, because the structure is in place whatever happens. In readiness for this, the current Trust have passed financial control to what we probably should still call 'the Players', under the watchful eye of Martin Ward, the Trust Treasurer, until the new Business Manager is elected.

It's worth mentioning also that the members of the Executive Committee will be ex-officio charity trustees—ie trustees by virtue of the post they hold. We have differentiated between the external 'charity trustees' and the 'ex-officio trustees' in the chart for reasons of clarity as to roles, but they are all charity trustees and therefore subject to the rules surrounding such roles. These rules mean that you are automatically disqualified from being a charity trustee if, for instance, you are an undischarged bankrupt, have various unspent convictions involving misconduct in public office or are on the sex offenders register or a designated person under anti-terrorist legislation. If you have any questions about any of this, do please ask the Trust Chair (entirely in confidence). We shall over the coming months also be looking for external individuals to be external 'charity trustees', so if anyone has an idea of someone we might approach, again please let the Trust Chair know.



THE APOLLO THEATRE



As promised, here are the 'manifestos' of the members who are standing for the five posts on the Executive Committee of what is currently still the Apollo Players but, once the Charity Commission have approved our plans, will become the Apollo Theatre (Isle of Wight) Trust. If you receive 'Apollonius' by email you will receive an electronic voting link in the same way as for other elections; if you're receiving this issue on paper, you will find a paper voting slip enclosed. In all cases, your vote must be cast by close of play on 3 December in time for the AGM on 4 December.

POST: THEATRE DIRECTOR	
Kathryn Ward	Before I hit my teens I discovered the world of theatre and I've been hooked ever since. In the many decades that followed I have sat on numerous committees, and been a trustee of a west London arts centre which had two theatres, a cinema and an art gallery. For many years I was the chairman of an Arts Council attached to the London Borough of Hounslow where we organised an annual drama and arts festival. More recently I was the chair of a drama group which ran a social hall containing a theatre, a nursery and several meeting rooms. The main reason I am standing for theatre director however, is my passion to keep the arts in general, and the Apollo theatre in particular, alive and kicking, now and in the years to come.
Paul Jennings	<p>With the Apollo entering into a new phase at what is a difficult time for all theatres and with significant developments of the buildings on the horizon I believe we need to make maximum use of the knowledge and experience of our membership in order to achieve our objectives. As the Trust and Players merge the new organisation will not only become far more self-sufficient but also take wider responsibility for running and developing our theatre. With so many IOW groups fighting for audience we need to reach out beyond our historic customer base to attract a new, more sophisticated, possibly younger, clientele. We also need to address the shortage of members not just those interested in acting but willing to carry out the many support roles off the stage. I believe I can encourage and support those who share these goals to take us into a new and hopefully exciting future.</p> <p>I have held the role before having been nominated by John Hancock to succeed him and continued for a couple of terms during which we managed to get the covenant lifted to allow us to serve alcohol. I have also served on the Trust, most recently as chairman, helping to achieve permission for the opening up of the new emergency exit and awarding the contract for the renovation of the theatre's façade. I also led the team which developed the constitution for the CIO. I am currently coordinating the activities of the set building team to ensure directors get the sets they require.</p>
POST: OPERATIONS MANAGER	
Ian Moth	I became a member of the Players in the early 90's or thereabouts. Acted and worked a little backstage and front of house. I have experience in management, being a Project Leader at what is now BAe at Cowes. The ob description runs to three pages: I'm not claiming to do it all single-handed (I'm not so good at blowing my own trumpet) but I can manage a team to deliver a successful outcome.
POST: BUSINESS MANAGER	
Martin Ward	At the tender age of 16 I began a career in accountancy, which has continued ever since. My career has included managing and reporting on finances for Vogue magazine, and subsequently managing the team responsible for financial reporting for a global leader in film distribution. Having developed a love of live theatre from the age of 8, I have used my accounting skills in many voluntary posts, including being Treasurer of several arts organisations. The post of Business Manager would enable me to be a part of the team that takes the Apollo forward.
POST: MEMBERS' REPRESENTATIVE	
Kate Fysh	<p>I am currently a members' representative on the Apollo Players Management committee, and have been in the past. I am offering myself as a candidate in this election to the new format committee, which will in due course become part of the Apollo CIO when that legal entity comes into being. I am standing because I believe I can make a useful contribution to that process as well as being an effective representative.</p> <p>During my working life, I had extensive involvement in a number of different forms of voluntary and community organisations. Some of these went through changes and the successful outcomes always depended on effective communication. By acting as a conduit for two-way communication between the membership and the executive, the members' representative has an important part to play.</p> <p>The Apollo is first and foremost a membership organisation, no matter what structures or committees or job titles we use. It depends on members getting a myriad of tasks done. Members want and need to be informed and involved. It is an acknowledgment of the importance of the role of the members' representative that it has been included as a full member of the new-style smaller executive.</p> <p>I undertake to raise faithfully any issues brought to me in the most effective and appropriate way, in consultation with the member, and to report back any results. In addition I will try to ensure that decisions of the executive that can be published widely and promptly; and that the membership views are sought on proposals under consideration, as appropriate. To this end, I will be available by phone, email, post or in person.</p> <p>I believe that good governance requires transparency and accountability and I have a personal commitment to equality and inclusivity. These are exciting times for the Apollo, and I would appreciate the opportunity to play an active part.</p>

POST: ARTS MANAGER

Helen Reading	<p>I have been a member of the Apollo for 25 years and have run my own theatre company for 14 years. During that time I have produced, directed or acted in over 70 productions. I have been a secondary school drama teacher since 2001. Until 2 years ago I ran a youth theatre where I produced both scripted and original work for young people. I have written and presented workshops and plays for schools, tackling issues such as Equality & Diversity, Anti-bullying, Domestic Abuse, Mental Health, Confidence Building, Resilience and Drug and Alcohol Abuse.</p> <p>My reason for wanting to stand as Arts Manager is that I would like to help take the theatre forward in terms of the quality, diversity and originality of what we put on the stage. I am committed to the idea that theatre should be for everyone who wants it, whether it is creating theatre or watching it, I often feel concerned that there are people we are not reaching or representing and we need to have something to offer them. Finding a balance between keeping our existing loyal customers happy and creating an audience for the future will be paramount in my planning.</p> <p>I would encourage and welcome the involvement of other Apollo members in the Arts team.</p>
Glenys Lloyd Williams	<p>I am very excited by the new, clearer structure which befits the history, future and professionalism of the Apollo Theatre.</p> <p>A little about myself: I grew up in Kent and Sussex, moved to Maidenhead in 1975 and to the Island in 1986 to run an hotel. Most of my career has been in Personnel and Training, Sales and Marketing in managerial roles, in such well known organisations as Johnson and Johnson, Quaker Oats, and the NHS. My final role (17 years) was Senior Lecturer in Management for the Voluntary and Public sectors with Portsmouth University, plus concurrent links with the Open University and Oxford Brookes. I also served on the Union Committee. After retirement, I retrained in hypnotherapy and Neuro Linguistic Programming (I can help people with phobias amongst other things). These also provide me with skills useful in directing, writing and acting, eg. complex character analysis, facilitation, planning, etc.</p> <p>As you can see, I am pretty flexible and have extensive experience in formal and informal communication at all levels. I love a challenge, helping people to learn and wondrous variety! My hobbies revolve around theatre, cinema and the written word. My involvement with local theatre groups (directing, acting) has given me valuable information of audiences and local talent. I go to as many plays as possible, both here, London, Southampton, Chichester etc. and have recently started a Theatre group for U3A. I have been going to the theatre since I was 5. I read a lot and belong to a writing group with published works in the Anthology, plus have written, directed and performed plays at Ventnor Fringe. I love history and art. I have been an active member of the Apollo for quite a number of years and have regularly acted on stage (here and elsewhere) as well as youth theatre, front of house and bar duties (also lighting in the past).</p> <p><u>The Role</u></p> <p>DID YOU KNOW that some islanders do not even know that this Theatre exists, and some islanders think we just put on old-fashioned plays? As Arts Manager I want to have a stab at changing that. As part of the already published role and organisational objectives, I would strive to:</p> <ul style="list-style-type: none"> * Include more members in the running and enjoyment of the theatre, * Increase the use of the theatre, day and evening * Encourage members to make suggestions for events/productions * Provide safe learning and teaching opportunities for members (acting, directing, backstage, auditions (running and attending) * Encourage more variety and range of productions * Target and encourage new audiences for particular events (locals, groups, holiday makers) * Encourage the youth theatre to expand ie to enter competitions/attend local events/join in with Apollo events/festivals * Let our presence be known through local events (Christmas markets) and local groups (historical, WI, men in sheds etc.) * Deliver a delicious and diverse season of productions * Liaise and have fun <p><u>The Season</u></p> <p>This coming season's plays are well under way. It may be possible to add to it.</p> <p>2022-3 is an important anniversary so the choice of activities may be slightly different from the norm with the particular balance of a reminiscent past and a realistically creative present; but then every year is special in its own way. I understand that a working party is already set up so I would be part of that creative process. We need to put our unique Newport Theatre more firmly on the map.</p> <p>The mix of plays needs to be well written, and to represent our potential audiences and membership balanced against cost and person power (ie set builders and wardrobe). Costume dramas, classics, who-done-its, psychological thrillers, murder mysteries, tv and radio adaptations are always popular. New edgier productions, locally written plays, musical evenings/dayings and one act plays should also be considered to widen our audience and acting base and encourage new directors and writers. If TV and cinema reflect the nation's interest, then the trend seems to be toward the mystical, musical and reality and I would like to hear your views on that, for the coming season.</p> <p><u>Conclusion</u></p> <p>We should strive for full houses. It gives everyone a buzz. That's why knowledge of audiences is so important. So, together, let's aim to build on our reputation, support and facilitate our members, provoke thought and discussion. In short to choose a range of events and activities which embrace the past and drive into the future. Spread the word about our great Apollo Theatre. I am excited about this new role. I am ready to take it on and have the time, the skills and the thoughtfulness and will need your support, help and advice. As, this year, there will be no opportunity for discussion, I shall be delighted to listen to your ideas. Please do contact me on gglenys@hotmail.com</p> <p><i>Please take the time to vote for me. Thank you. Glenys XX</i></p>



The centre spread of the Guardian recently consisted of this amazing photograph of my favourite theatre (well, all right, second favourite!), the Coliseum in London. The English National Opera are returning to live performances with a new production of Wagner's *The Valkyrie* (which received shall we say patchy reviews), and this photo was taken at one of the last technical rehearsals. While the article obviously focused on the production itself, the actors and the characters, there was a huge focus on the backstage challenges.

We think our techs are a challenge: this production includes almost 100 musicians, some having to be accommodated in the boxes closest to the stage, and cast and crew number many more. But as one of the actors says, 'If you're involved with something so huge and so technically difficult there's always a real sense of collegiality, but what's so special about this particular project is that we're all—director, conductor,

cast, crew—clubbing together.' Because the set is not flashy it's all about the interaction between the characters: where they've come from, where they're going, and the relationships between them, which is of course the essence of theatre.

At this tech rehearsal, the cast are in costume—which is contemporary dress—but not wigs or makeup. Most wear Covid masks when they're not singing, as does everyone around the building. On the day of the tech, the team are grappling with bad news from Westminster council, which has just vetoed all the fire effects on stage. The director says, 'You do say: 'I will never have a sleepless night over a show.' I've vowed that so many times ... but this is a blow. Your mind does race.' Apollo directors—it's not just you!!

This production really focuses on the props team—as indeed do we (I shall never forget our production of 'Hay Fever', when in the breakfast scene I had to go over to the sideboard and serve myself with kippers. All went well—Di was particularly proud of her

kippers, which consisted of coloured mashed potato on silver paper—until the last night, when on lifting the lid of the salver I found a large rubber dinosaur looking up at me. Almost collapse of stout party ...). In this production, the props team definitely take centre stage: prep-ping the dummies that represent the fallen warriors that lie across the stage as act 3 opens; making sure the right spear is given to the right person to be thrown on to the ground as the 'real' ones would smash into pieces; dealing with the black snow which falls from the skies for 25 minutes in Act 3 (the plastic has been treated to be non-flammable and is being recycled for re-use in each show, so the props team laboriously sweep it up and return it to bin liners). But I'm sure that our props team would recognise the challenges they face, even if on a different scale!

So—a fascinating look at the backstage work at the wonderful Coliseum. Good to recognise the work that goes on unseen by the audience, but without which—like ours—the show definitely couldn't go on.



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