The King's Award for Voluntary Service

APOLLONIUS

THE IN-HOUSE MAGAZINE OF THE APOLLO THEATRE, ISLE OF WIGHT

ISSUE 320 OCTOBER 2026

Members of the Apollo Youth Theatre in rehearsal for The Jungle Book



DATES FOR YOUR DIARY

BLUE STOCKINGS by Jessica Swale; directed by Linda Caldicott

- Read-through Monday 23 November 7.00 -9.00pm in the Jubilee Room
- Read-through Wednesday 25 November 7.00 - 9.00pm in the Jubilee Room
- Auditions Sunday 29 November 10.00–12.00 noon and 2.00–4.00pm in the Auditorium

For more info see pp.8-9

COFFEE MORNING
Every Saturday morning, 1030-1230 in the bar

MEMBERS' MEETING
Saturday 14 November, 7.30pm in the auditorium

For what seems like months, Mish and Karl Whitmore and the children of the Apollo Youth Theatre have been working their socks off on their annual production, which this year was *The Jungle Book*. Ticket sales were good - nearly 800 sold over the whole run, which is a real achievement - and Mish has written us an article about the show and the thinking behind it, which you can find on pages **6-7**. In the meantime, however, she tells us about the genesis of the show.

'*The Jungle Book* was performed on a mix of matinee and evening performances between 23 October-1 November. Originally I had intended to buy in a script, but after reading Kipling's *Jungle Book*, none of the scripts available did the story justice. There was none of the rich language and it all felt a little flat.



FSo once again Karl and I started looking at the original story, picking out the bits that sang to our hearts and adapting the work for what suited the youth theatre. The story is somewhat darker than Disney would have you believe and I like that. However, we were mindful that there would be younger people in the audience so there is much to enjoy in this production: we have brought to the fore Ikki the porcupine and Mao the peacock to bring some light, along with 10 stunning original songs.

We hope that many of you will come and support the youth theatre, both in this production and others. They have worked very hard over the summer in the carnivals to advertise the Apollo across the island. Carnival is much harder work than you might imagine. Twice a week the young people were walking the streets handing out as many leaflets as possible, doing their best to get a good audience to all of our productions. They do a lot to help the Apollo, they are the future, and we need to support them to help the Apollo to continue.'

Mish Whitmore

EDITORIAL
THE VIEW FROM THE EDITOR'S CHAIR

WELCOME TO YOUR NEW-LOOK APOLLONIUS

Dear members, I'm sure you'll notice - and have a view about - your 'new look' Apollonius. Before you shoot me down in flames - or even throw me off the stage - I need to explain why it's changed. For some considerable time now I've been using a Microsoft program called Publisher to create not only this newsletter but a variety of other things for the theatre including the programmes for our shows. It's a really good, versatile program and I've become very used to it over the years to create some really quite tolerable documents. So what do Microsoft do? Of course - they withdraw it!

And to add insult to injury, by the time you read this not only will they have ceased to support it, they will have made it impossible to access past documents, which will have to be re-saved in other programs or they will be lost and if necessary have to be re-created. Publishers, printers and writers all over the world are up in arms about it, but there's nothing we can do. So I have had to find an alternative program to continue to keep you updated on what's going on at the theatre. At present the recommended one is called Canva. Our graphic creator is already using it to design our brilliant posters, so I'm doing my best to get to grips with it. I'm told it gets easier as you go along but so far I'm not convinced. For example, when I ask it how to change the text direction, it tells me to select a text box containing Chinese or Korean text!! Good grief ... However, this is my first attempt, so if it looks clunky, please bear with me - I'm learning as I go along! And please keep those articles coming ...

And now I've got the apologies out of the way, to more important theatrical things. You will all, I'm sure, have noted the very sad loss of Patrick Stewart at what seems to be the iconic age of 86. An exceptionally good innings by anyone's reckoning - and what a career! From a background of domestic violence in Yorkshire via amateur dramatics and Bristol Old Vic theatre school to the RSC and Captain Kirk. I had the privilege of seeing him on stage at Chichester in *Bingo* - obviously a very minor step on his astonishing journey, but as we always say, it's not the play, it's the acting that counts, and he was remarkable.

Not, perhaps, quite in the same league, but with more links to us, I discovered today that Craig Douglas also rang down the curtain recently. His obituary in my favourite publication referred to his upbringing in Newport - born Terry Perkins and one of a family of nine children including three sets of twins! He was spotted while performing in a 'Newport variety show' and a relatively stellar career as a 'singing milkman' followed until the world of popular music changed forever in 1962 with the Beatles' release of 'Love Me Do'. However, he managed to maintain a devoted following until relatively recently. I wonder whether any of our members happened to see him in the variety show?

YOUR EXECUTIVE COMMITTEE

Theatre Director & Chair of the Executive Committee (elected 3-yearly):
Steve Reading (2024-27), director@apollo-theatre.org.uk

Arts Manager (elected 3-yearly)	**Amy Burns** (2026-29) artsmanager@apollo-theatre.org.uk	Members' representative & members' secretary (elected 3-yearly)	**Carole Crow** (2024-27) membersrep@apollo-theatre.org.uk
Business Manager (elected 3-yearly)	**Dan Burns** (2023-26) treasurer@apollo-theatre.org.uk OR businessmgr@apollo-	Operations Manager (elected 3-yearly)	**Vicki Cook** (2024-27) operations@apollo-theatre.org.uk

THEATRE DIRECTOR

It doesn't seem five minutes since I sat down to write my last report. I'm delighted to report that *Lovesong* was very well received by those who watched. Our sales of 47% seem to mirror the downturn in sales that we, and many other local art venues, are currently experiencing. I'm hoping that our rather fabulous Youth Theatre will buck that trend with your help. Please do come along and support our young actors, they are our future. You'll find a fabulous set, some wonderful costumes and some clever replicas of animals on stage.

You will all have received a link to our Membership Questionnaire. Please do fill it in and submit it: it is anonymous, so you can be as honest as you like. The results will be collated and analysed for discussion in time for our All Members' Meeting on 14 November. Please make sure that date is in your diary!

Our Christmas show is now cast and a big thank you to everyone that has offered to do a turn. It will be fun. There are 2 performances and members tickets are free. Non-members are just £5 a ticket. Please don't 'buy' free tickets for non-members …. we need the cash input!!

I'm delighted to see the rotas for Jungle Book pretty much full. The work that volunteers put into our performances from set builders, actors, front of house, costume, props and bar, is vital to the future of our theatre. While we appreciate the cash input from the bar and membership, it's your time that matters most, so a big thank you from me and the Management Team for your dedication. I hope to see many of you during the run.

Once again we held our annual Gala Night to celebrate the opening of the new season. We had a wonderful guest list and it was great to see the theatre buzzing in the post-show canapes and drinks. I'd like to pay tribute to the hardy members who spend many hours preparing food, the event and providing waiter support on the evening. I've attached a few photos of the 'backstage' during preparations.

Our guests on the evening very kindly made donations to get our fundraising under way. I know they probably want to remain anonymous but I'm giving some a shout out anyway. So thanks you the Hackett family, Geoff Underwood, Rod Jones, Richard Quigley MP, Phil Cardew and many more members and guests who donated.

Steve Reading

OPERATIONS MANAGER

While we start to raise much needed funds towards upgrading our theatre, at this time there are no major planned works due. However there is always work to do! Our set-building team have a busy time ahead with creating amazing sets for our productions. If you have skills in painting, carpentry or building or just fancy coming to get involved, please do get in touch. We may not have huge building plans on the go at the moment but we still need to maintain our lovely theatre and there is always a list of jobs behind the scenes that need tackling. Again, if you have any specific skills or just want to help, please do email me.

As you can imagine, a theatre like the Apollo relies on the goodwill and generosity of its members and supporters to keep it going. I would like to take this opportunity to say a huge thank you to all who continually step forward and give their time. Whether it's helping at work nights, working backstage on a production or helping to cover our rosters, we could not do it without you.

Vicki Cook

ARTS MANAGER

Firstly, thanks to you all for your patience while I settle into this role. Although I have been a member of the Players all my life, this is the first time I have done this particular role, so I've been finding my feet. Thanks to all the department who fall under my umbrella for keeping the jobs moving and getting them all done smoothly and quickly.

We are settling in nicely to the 2026/2027 season. The youth theatre production, Jungle Book, is in full swing - well done and thank you to all involved. Julie Stonestreet and her performers are in the final preparations for their second Musical Magic show after the success of last year's, so please support them by getting your tickets or doing a duty. Colin and Marylyn Ford are well under way with rehearsals for The Creature Creeps. With a great cast it should be a entertaining show, so get your tickets now! And Helen Reading and Carol Death are working hard on gathering a great show for our Christmas experience. Each member is entitled to a free ticket as a 'thank you' for your hard work and all other tickets are £5, so let's fill the house.

For 2027, Gwen Stevens has held her first audition so *Of Mice and Men* is on the way and rehearsals will start as soon as it's cast. Coming up for the rest of the season:
Lin Caldicot with *Blue Stockings*
Dan and I with *1984*
Steve Reading with *Family Album*.

All details in future issues of Apollonius.

Now, looking forward to 2027/2028 - do you have a play in mind? Would you like to direct or assist? Drop me a message artsmanager@apollo-theatre.org.uk

Amy Burns

MEMBERSHIP SECRETARY

We now have 238 Members, of whom I estimate over 100 are active in one capacity or another.
The Writers Group are keen for the Gateway Club to workshop a project they are putting together. I hope to arrange this for an afternoon in the near future.
In my last report I suggested including a list of contact details for 'heads of department' with the New Members pack – any thoughts please.
The Membership Application forms are running low; do we want any changes made?

Carole Crow

As a reminder, here's the poster for the 2026/27 season. Flyers are available in heaps around the theatre, as well as posters in various sizes, so if any audience member asks you what's on this season, do please press one of them into their hand!



MEMBERSHIP SECRETARY

A couple of Saturdays ago we were lucky enough to have the very talented Brian Paul join us during coffee morning to play background music on the keyboard. We all felt transported to a very upmarket venue! He will be joining us again to welcome you to the All Members' Evening on 14 November 14.

The Gateway Choir is busy putting a few carols together to add to the Christmas Show on 20 December, but we're still desperately short of altos – can I tempt anyone to join us on Mondays from 1pm?

Our Membership continues to grow! Celine Bolger, Andrew Burns and Mike Cook are our latest recruits - a very warm welcometo you all.

Carole Crow
Membership Secretary

SORRY! WE MISSED A BEAT ON THE JUNGLE DRUMS

Due to a busy schedule, we had a communication slip-up and the following was missed in the Jungle Book show programme's Creative Team list.

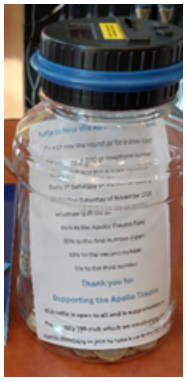
The set was designed by Geoffrey Hackett and was built by the construction team (who were listed). The set décor was by Paul Hewson, Michael Arnell, Anthony James. The jungle screen curtain was created and hung by Carole Hackett.

At the Apollo we are very proud of the work and grateful for the time that all our backstage, construction, technical, wardrobe and properties people do behind the scenes to support and deliver each production to our audience. We do try to ensure that the programmes properly credit everyone correctly and apologise that on this occasion there was a miscommunication - perhaps created by those mischievous monkeys in the Jungle Book!

Geoffrey Hackett

Remember: the directors of this year's Christmas show are still looking for contributions. If you have a piece you'd like to be included, do please contact Helen Reading and/or Carol Death to discuss it.





A new opportunity to support the theatre is available for everyone. If you've been in the bar recently (O how unlikely that is!!) you may have seen two jars, one square and one round. This is a new, albeit small-scale, way to raise some funds. Basically, it's a raffle. You'll see a book of tickets beside the jars; put £1 in the ROUND jar, take a ticket, write your name and contact details on the stub and put it in the SQUARE jar. The draw will be taken on the first Saturday of every month starting on the first Saturday of November, and whatever's in the jar will be divided as follows:

65% to the Apollo theatre fund;
20% to the first number drawn;
10% to the second number drawn;
5% to the third number drawn.

The raffle is open to everyone and it's supplementary to and separate from the 100 club draw which continues as before. We'd love to see more members joining the club - maybe we can take it up to a 200 club! Every little helps, as they say ...

And a final piece of good news: those of you who are jazz aficionados may remember that the IW jazz festival took place on 16-20 September. Many of the gigs were held at the Apollo, featuring artistes such as Cameron Rossi, originally from the Island but now making a name for himself on the wider UK jazz scene, whose gig was one of the best received of the whole festival; Claire Martin, making a welcome return to the Island, this time accompanied by bassist Laurence Cottle; London-based the Lopazoos, whose catchy New Orleans vintage repertoire had the audience up and dancing; Alan Barnes; and the Matt Skelton Blackhawk quartet. The Apollo received many compliments for our ambience and welcoming atmosphere.

Over the years, the youth theatre have taken part in Newport and Ryde carnivals, but this year we decided that we really wanted to use the carnival season as an opportunity to promote The Jungle Book and the Apollo Theatre in general.

For many, carnival is just a bit of fun. However, I used carnival in my Master's degree to show how it's a way of performing to a massive audience; that you are bringing theatre to them and they benefit from this interaction.

Carnival is also recognised as an important part of our island identity and I wanted the youth theatre to be a part of that. Going to many different towns across the island gave us the opportunity to work on new audience development too. I believe this is vital work, not just for the youth theatre but the Apollo as a whole.

The problem was I had no idea where to start! It was beyond my expertise and what we needed was a carnival artist. Luckily we found one, and she worked with the members of the youth theatre, designing and making our jungle book-themed board which we sat on the roof of a car belonging to a parent. The car was adorned with a tiger, a bear, wolves, a panther and some naughty monkeys. At one point a snake made its escape on the dual carriageway, and Karl had to run back and retrieve it! Bubble machines were the stuff of nightmares as none seemed to be up to the job of creating bubbles around our elephant head.



The skills the artist taught the members were so beneficial; not just for carnival but for creating sets too, and hopefully the children will have the opportunity to use these at the Apollo in the future.



Soon we were all set for Newport, our first carnival, the first of 12. The kids were elated when we won. This continued to be a theme and we won many first places and the occasional second. The ones that gave us the most joy were those that acknowledged the work that had gone into the creation of the float, including one from Southern Vectis at Ryde.

My lounge is now full of trophies that I am immensely proud of, as they not only represent the hard work by the members but also demonstrate that we have continued to build and be part of our island culture. During this time we handed out 7,000 leaflets advertising *The Jungle Book* and all the other Apollo shows for this season.



Mish Whitmore

As I have more than once remarked, I don't make a habit of including articles verbatim from other publications unless there's a very good reason - and in this case, there definitely is. Without a regular in-house reviewer I tend to have to rely on other sources for my info for Apollonius; and I was lucky that there was a nameless but enthusiastic reviewer for IW Theatre in the audience for The Jungle Book. I can't do better than share his/her words with you and I hope the young cast enjoy them too.

As I walked into the theatre I was surrounded by jungle bird song. The stage looked awesome under the lights. The set built by Apollo Youth Group members created a jungle scene with a village scene to the side. It was very impressive with great sound effects and lighting. Having a permanent set enabled the production to flow smoothly without having constant scene changes.

Adapted by Karl Whitmore and under the direction of Mish Whitmore this was a clever and creative production. *The Jungle Book* has been a longtime children's favourite and this production did it justice.

Chris Armagan did a fine job as a young Mowgli, raised by the Wolf Pack. The leaders, Akela and Raksha, played by Reef Whitmore and Amelia Stone, gave accomplished performances, teaching young Mowgli 'The Law of the Jungle'.

Mowgli also gained valuable knowledge and wisdom from the big lovable bear Baloo, well played by Dominic Craggs. Baloo had help, of course, from Baghera, played by Holly Hedges, her smooth and graceful movements depicting the elegance of a panther. Tabs McCarthy gave a strong performance as Shere Khan.

The whole cast should be proud of their performance. They all embodied their characters, whether monkeys, buffalos or birds, and never slipped out of their roles. The wardrobe department deserve high praise for some of the creative costumes.

Though the play depicts some dark moments as Shere Khan circles his prey menacingly, there were some funny moments too, with some great one-liners. Baloo's 'I'm not fat, I'm bear-shaped,' made me laugh out loud, not something I normally do.

Ikki the porcupine was well portrayed by Harry Carlyle in another amazing costume. Maisie Pardy excelled in her role as the stunning peacock Mao. These two worked well together and obviously enjoyed their roles. Tess Crockford made a splendid Kaa.

Freddie Hollis who played the older Mowgli showed maturity, ably displaying various emotions throughout. Other praiseworthy performances came from Rose Parker as Tabaqui, Ruby Hat as Mang, Tabitha Steale as Chil, Beth James as Buldeo, Frank Popham as Messua, Erynn Thompson as Chief and Lyra Pennan as Priest.

The ensemble did their part in enabling the production to run brilliantly. I loved the fact that there were some Brownies (who received their performing badge on stage at the end). Pupils of Lanesend Primary School, Medina College and home-educated students were also invited to take part in this production. What a delight for them all.

There was so much to commend this wonderful production. Great set, good music and songs; effective lighting and sounds; some fantastic costumes. Watching the energy and commitment of these young people of various ages blending together to perform such wonderful entertainment made it extra special for me.









CASTING CALL: BLUE STOCKINGS

The fifth production of this season (our 54th) will be *Blue Stockings,* Jessica Swale's play about the struggle of Victorian women to achieve intellectual and educational equality with men. There are 25 characters, 11 female and 14 male, who can be played by 14 actors with playing ages ranging from late teens to 60. Some of the roles may be doubled, and will be used for ensembles as well. Please check below the roles which will be doubled, and thus may also be part of the ensemble, to decide whether that is something you are prepared to do. Depending on which role you audition for, you may also be asked to read for other roles.

For the auditions we will provide some short scenes from the script that will be available at the read-throughs. During auditions, for most roles we are looking for general middle/upper class accents, aside from Maeve and Billy Sullivan, who will need working class accents. Recognising the demographic of our membership, ages are a guide only. It is however important that all students do look of a similar age. Further details are available and for anyone unable to make these dates or wishing to know more or audition for this production please contact Linda Caldicott by email at lindylouisx@gmail.com.

- **Read-through Monday 23 November 7.00 -9.00pm in the Jubilee Room**
- **Read-through Wednesday 25 November 7.00 -9.00pm in the Jubilee Room**
- **Auditions Sunday 29 November 10.00–12.00 noon and 2.00–4.00pm in the Auditorium**

CHARACTERS

Tess Moffat
Playing age: 18-23 Gender: Female
A curious girl. She goes on a journey of discovery, battling with the sacrifice it took at the time for a woman to be in higher education, while still being buffeted by the rough winds of young love.

Celia Willbond
Playing age: 18-23 Gender: Female
A fragile hard worker. She likes to play by the rules, though she is fiercely loyal to her friends.

Carolyn Addison
Playing age: 18-23 Gender: Female
An early bohemian, easy-going young woman. She is extremely well travelled and carries this accrued wisdom with her.

Maeve Sullivan (doubled)
Playing age: 18-23 Gender: Female
A mystery. A bright young woman from a disadvantaged background. She takes the fall for the cause. Irish accent needed.

Lady in Cafe
Gender: Female
A lady in cafe. Opposes the girls.

Ralph Mayhew (doubled)
Playing age: 18-23 Gender: Male
A student at Trinity. The love interest of Tess. Though he seems to be romantic and everything she would want at first, he ultimately betrays her, scared of facing the politics of the situation should he stay with her.

Professor Anderson
Gender: Male
A lecturer at Trinity.

Lloyd (doubled)
Playing age: 18-23 Gender: Male
A student at Trinity. He is the primary antagonist among the four girls. He represents the fierce, deeply ingrained institutional opposition to women receiving degrees at Cambridge University.

Professor Radleigh
Gender: Male
A board member at Trinity and an important man. He is unsympathetic to the cause of degrees for women.

Holmes (doubled)
Playing age: 18-23 Gender: Male
Lloyd's right-hand-man, though he questions whether his friend goes too far at times. He ultimately rejects Lloyd, rising to a higher moral standpoint.

Billy Sullivan
Gender: Male
Maeve's brother who comes to fetch her home. Working-class accent needed.

Edwards (doubled)
Playing age: 18-23 Gender: Male
Edwards is clumsy, impressionable and often the victim of Lloyd and Holmes's pranks. He has a terrible time attempting to chat up women, sings drunken songs, and is secretly terrified of the strict chaperone, Miss Bott.

Professor Collins
Gender: Male
A lecturer at Trinity. He shows he has a softer side, when he struggles to conceal a smile when Tess is given a second chance.
Will Bennett (doubled)
Playing age: 18-23 Gender: Male
An old family friend of Tess. He has promised her father that he will look after her, which he always looks to do, even if he does not fully understand her. He falls in love with her.
Waiter
Gender: Male
Waiter in cafe.
Elizabeth Welsh
Playing age: Late 40s/Early 50s Gender: Female
Mistress of Girton College. A fiercely protective leader who masks her deep devotion to her female students behind a stern, authoritative exterior.
Dr Maudsley (doubled)
Playing age: 40+ Gender: Male
A renowned psychiatrist, he does not believe that women should be educated, and as such represents the rigid, institutionalised sexism of the medical and academic establishments.
Mr Peck Gender: Male
The gardener and maintenance man at Girton.
Husband Gender: Male
Lady in cafe's husband.
Mr Banks Playing age: 30+ Gender: Male
A brilliant lecturer, he teaches at Trinity and Girton. Unlike his deeply conservative peers, he is a passionate, forward-thinking ally for the women at Girton.
Miss Blake (doubled) Playing age: 40s Gender: Female
A fantastic lecturer at Girton. She is progressive in her thinking and politics. She has sympathy with the work of the suffragettes.
Minnie Gender: Female
The housemaid at Girton. She is friendly and helps the girls out, even if it means bending the rules.
Librarian
Strict librarian who takes their job very seriously.
Miss Bott Playing age: 40+ Gender: Female
The women of Girton's chaperone. She gives an impression of strictness, though there is evidence that she is more aware of the mischief than she lets on.
Mrs Lindley Gender: Female
A shopkeeper in the haberdashery.

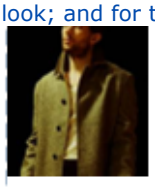
I hope this has sparked some interest. I look forward to seeing you at the read-through and audition.
For further information, contact Linda Caldicott lindylouisx@gmail.com



And speaking of Lin Caldicott, here's a great picture of her with Julie Stonestreet and Colin Caldicott at the Steampunk Festival in Ryde on the August Bank Holiday. Somehow seems a long time ago ...

A new season of NTLive screenings has been announced and we can look forward to some fantastic productions screened live from the stage at the National and elsewhere. The first two for 2027 are listed below and we're hoping that we'll start getting our full houses back! As you may know, we shall be screening *Golden Boy* on Thursday 5 November and I hope we'll see you for what should be a brilliant screening. You will, I'm sure, be entertained to know that not only will the screening of *Hay Fever* in January be wonderful theatre, I went on line the other day thinking that it would be great to see it and the great Richard E Grant in the flesh, so to speak, only to find ticket prices ranging from £120 (Mondays) to £252. If there were ever better advertisement for coming to NTLive screenings I can't think what it is!

You'll see also that there will be an 'encore' screening of *The Motive and the Cue* in February. We showed it a while ago but it's so brilliant that it's more than worth a second look; and for those who missed it first time round, you're really in for a treat!



On 5 November: Josh O'Connor (*The Crown*; *Challengers*) leads the cast in this searing revival of Clifford Odets' knockout American classic, *Golden Boy*. It is 1930s New York, at the height of the Depression. Joe Bonaparte is a gifted young violinist with a future in music, until a chance at fame and fortune lures him into the brutal world of professional boxing. He must confront what he's willing to sacrifice, who he's willing to become and how to find his place in a world that demands he choose a side. Filmed live from the Almeida Theatre and featuring a live string quartet.



On **14 January 2027,** after its West End run, National Theatre Live brings *Hay Fever* to cinemas worldwide. Emmy and Tony winner Christine Baranski makes her West End debut alongside Academy-Award nominated stage and screen legend Richard E Grant in Noël Coward's irresistible comedy. Judith Bliss retired from her life on stage and she misses the applause. Idling away at their country home, the rest of the family are too self-involved to be a good audience. So Judith invites a young fan as her guest for the weekend. But unbeknownst to her, each of the Blisses has a guest of their own arriving at the very same time. Filmed live from the West End, Emily Burns directs this stinging new production.



On **18 February**, this fierce and funny five-star play returns to the big screen. Sam Mendes (*The Lehman Trilogy*) directs Mark Gatiss in an Olivier Award-winning performance as John Gielgud. 1964: Richard Burton (Johnny Flynn), newly married to Elizabeth Taylor (Tuppence Middleton), is set to play the title role in an experimental new Broadway production of *Hamlet* under Gielgud's exacting direction. But as rehearsals progress, two ages of theatre collide and the collaboration between actor and director soon threatens to unravel.

PRODUCTION NEWS

Marylyn & Colin Ford are very pleased to confirm that *The Creature Creeps*, our December production, has been in rehearsal for some time. Their comment on progress so far is that 'rehearsals for The Creature Creeps are going well, except for space to rehearse. We have a very short time on stage due to other bookings. We have been working in the Unit in the cramped space available. Why are we keeping all this junk? Perhaps the Unit needs rethinking. We are grateful for the work the large Production Team are doing.'





Read-throughts ad auditions for our first production for 2027, *Of Mice and Men*, have now taken place. Gwen Stevens can confirm that some parts have been cast, but she still has roles to fill and further audiions will be held shortly. The production dates are 6-13 February 2027.

THE APOLLO THEATRE PLAYERS

The CreatureCreeps



by Jack Sharkey

11 - 19 DECEMBER

7:30PM - NO SHOWS ON SUN & MON

(01983) 210010 WWW.APOLLO-THEATRE.ORG.UK

The Apollo Theatre Players
Pyle Street
NEWPORT
Isle of Wight PO30 1JT

01983 527267
info@apollo-theatre.org.uk

ticketline 01983 210010

Any unsigned copy in this publication is the work of the editor, Ginnie Orrey, and expresses her opinions. Contributed copy must be signed.

FOR MORE INFORMATION, AND TO BOOK TICKETS FOR ALL OUR SHOWS, INCLUDING 'SCREENINGS AT THE APOLLO', GO TO: WWW.APOLLO-THEATRE.ORG.UK

ADDRESSEE